

# Research and Creative Work

Q M F

Q W W

CW13. 1997  
CW14. 1997

## Wayfinding and Signage System

Getty Center, Los Angeles, CA.

The J. Paul Getty Museum at the Getty Center is comprised of five, two-story pavilions clustered around a central courtyard. Designed by the architect Richard Meier, the buildings brand of modernism favors architectural unity. In response, an easy-to-use wayfinding and signage system helps visitors to find their way. The design of the system appropriately references the grid, palette and architectural tension of the buildings. Three-dimensional orientation maps provide an overview of the museum. The pavilions are identified by five tall pylons which are visible from a distance. Inside the pavilions a total of sixteen directional signs, eleven map stations, eighty-five gallery identification signs, sixty didactic texts, and over two thousand object labels orientate visitors to the levels, galleries, and art collections. Collaborative role: senior designer and project manager supported by junior design team.

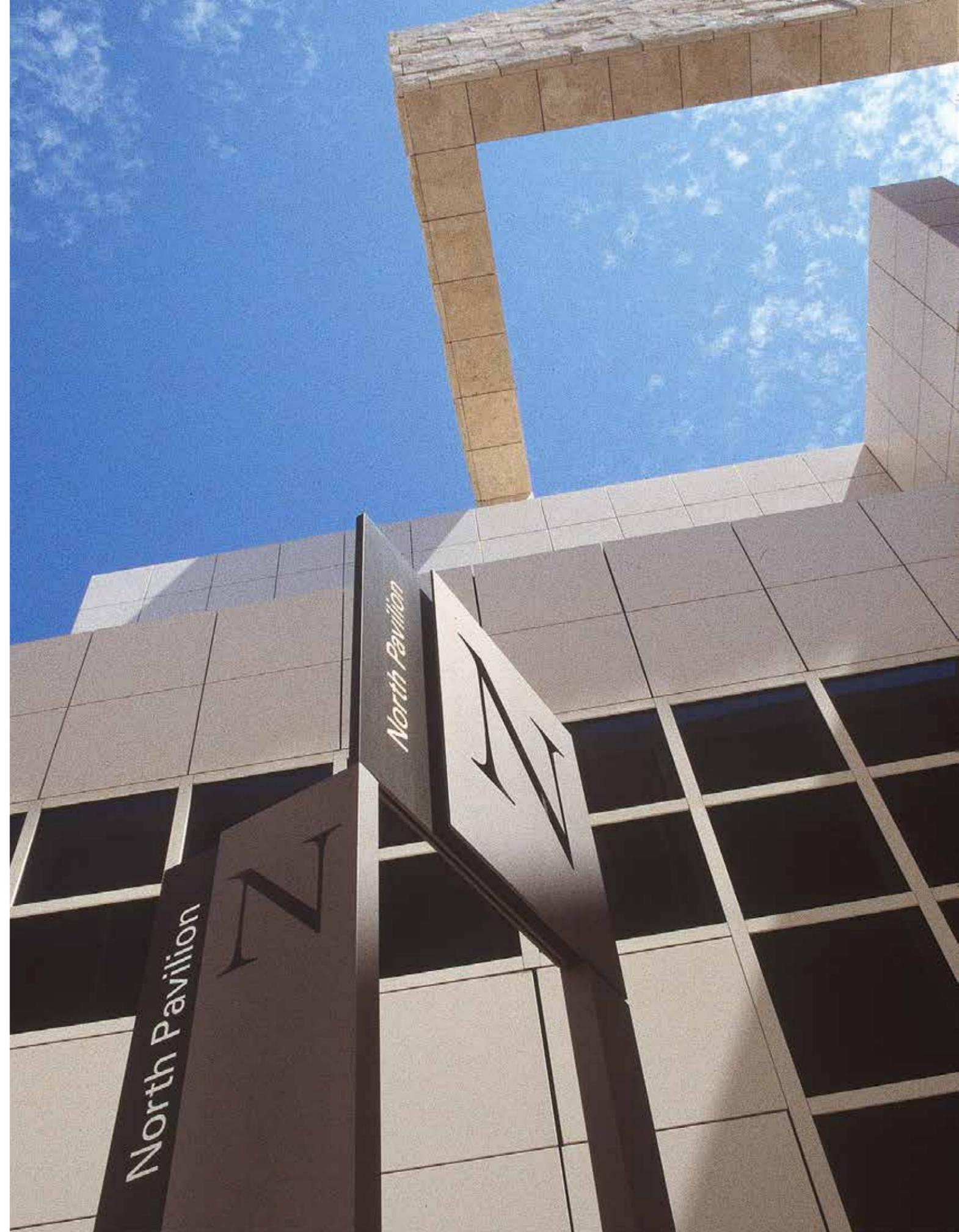
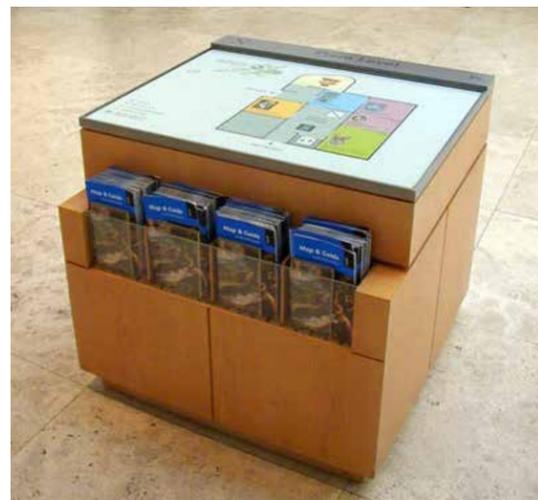
Society for Environmental Graphic Design merit award for design excellence (Hi. 1998).

Included in four books on wayfinding and environmental graphic design (C13. 1998, C14. 1998, C27. 2000, C69.2005).

## Map and Guide

Getty Center, Los Angeles, CA.

An important element in the wayfinding system, the main visitor map and guide to the Getty Center has been distributed to millions of people, and reproduced in twelve languages. Design role: concept and design detailing, direction of illustration services, final design and print supervision.

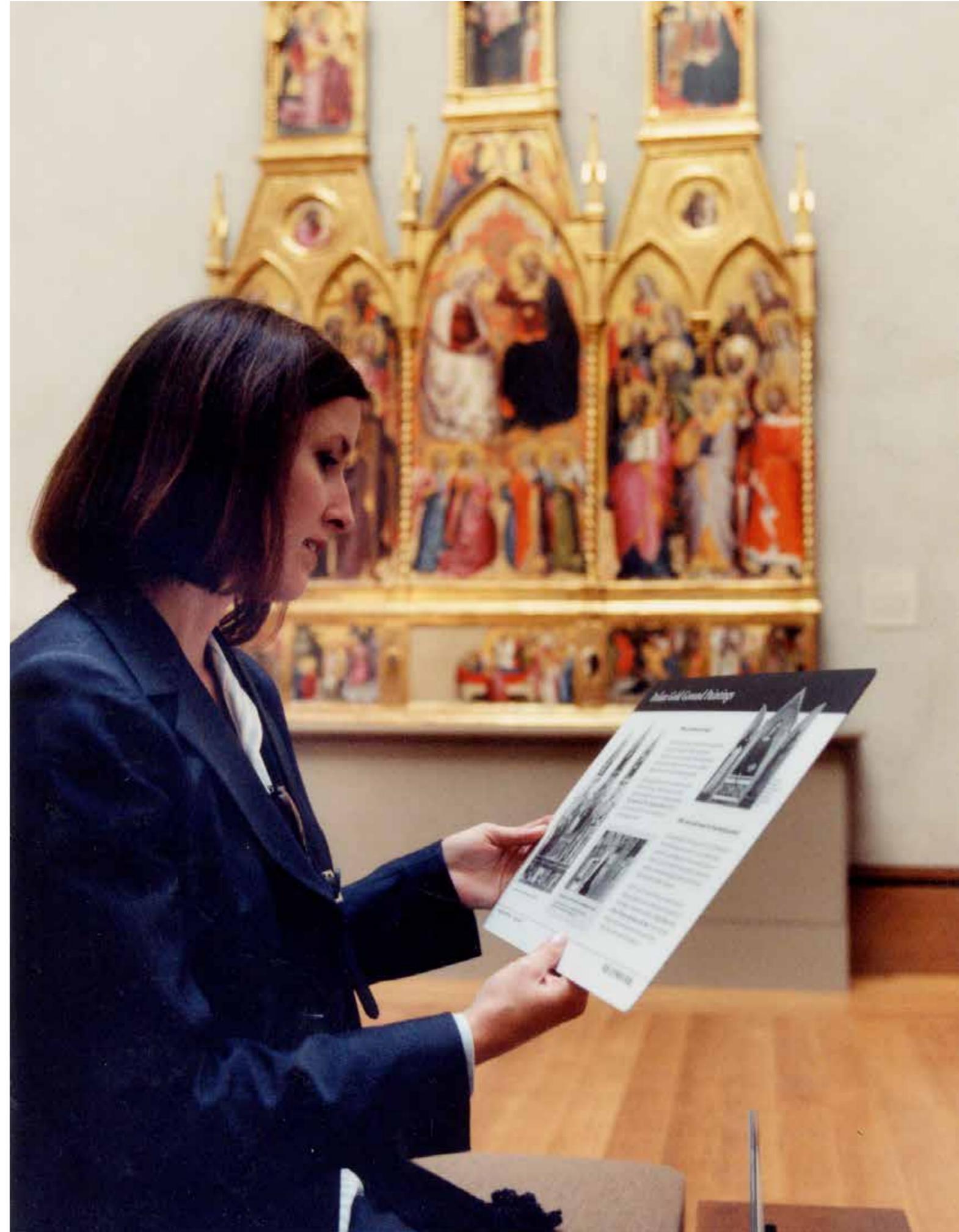
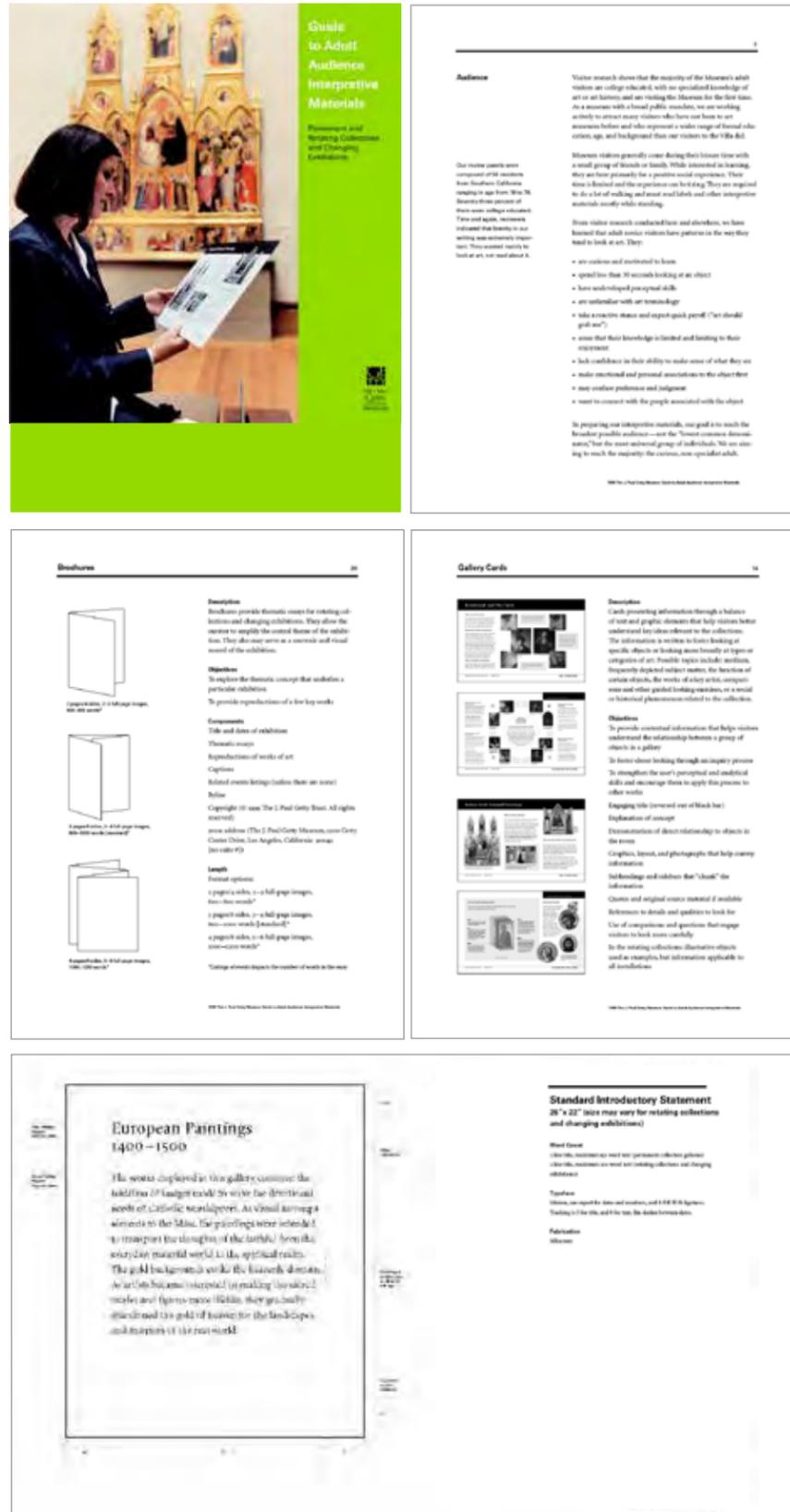


## A Guide to Adult Interpretive Materials

Getty Center, Los Angeles, CA.

Set of guidelines for writing, designing and displaying text based interpretive materials in exhibition environments. Developed for the opening of the J. Paul Getty Museum permanent collection gallery spaces in 1998. Revised several times. Influenced approaches at other museums including the Los Angeles County Museum and the Huntington Library and Art Galleries. Collaborative role: lead designer working with curator, educator and exhibitions team.

Developed between 1997–1998. Updated 2000–2003. Revised 2005 for the renovation of the Getty Villa.



EXD58. 2001

## Devices of Wonder: From the World in a Box to Images on a Screen

Getty Center, Los Angeles, CA.

"It's hard to know where to start praising this show—it manages to be both tremendously entertaining and profoundly cerebral, and there's a seemingly endless array of interactive exhibits..." – The LA Weekly (C39. 2001).

Centuries before the advent of cyberspace, ingenious inventors created a host of gadgets to intensify our visual faculties; mirrors, microscopes, magic lanterns, automaton, dioramas, panoramas, perspective theaters, and metamorphic toys. *Devices of Wonder* brought together several hundred of these objects, so that visitors could glimpse the ancestors of modern museums, cinema, and computers. The object groupings were dense, diverse and eclectic, demanding a design response that was both practical and modular due to the sheer volume of items, as well as theatrical (1,200 sq. ft. of display furniture was required). Accessibility was very important, and many of the objects were animated on film (illusions and tricks), reproduced to be hands-on (spinning cards), or positioned so that they were interactive (optical illusions). Extensive exhibition graphics, promotional banners, posters, merchandise, print ephemera, and electronic media accompanied the exhibition. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 400 objects. 7,500 sq. ft.

American Association of Museums honorable mention for interpretation and education in an exhibition on art (H3. 2002).

International Webby Award for excellence in web design, creativity, usability and function (H4. 2002).

Best Museum Exhibit. *L.A. Happenings, The Best of 2001*. The Ventura County, Simi Valley and Thousand Oaks Star (C44. 2001).



CW61. 2003

## Bill Viola: The Passions

Getty Center, Los Angeles, CA.

The celebrated video artist Bill Viola explored expression and emotion through eleven immersive video installations. Walls and control rooms were designed and constructed to be sound proof, and to hide the labyrinth of cabling and equipment. Extensive print and promotional materials including press-kits, invitations, exhibition brochures, posters and banners. The exhibition graphic identity used Viola's work *Silent Mountain*. The plasma screen diptych lent itself to the double banner campaign, and the slow-motion movement of the two actors was captured on each of the banners incrementally. Collaborative role: lead designer for exhibition and graphic design working with one mid-level designer, artist and curatorial team. 13 works. 7,500 sq. ft.

American Association of Museums excellence in museum publications award (H5.2003).

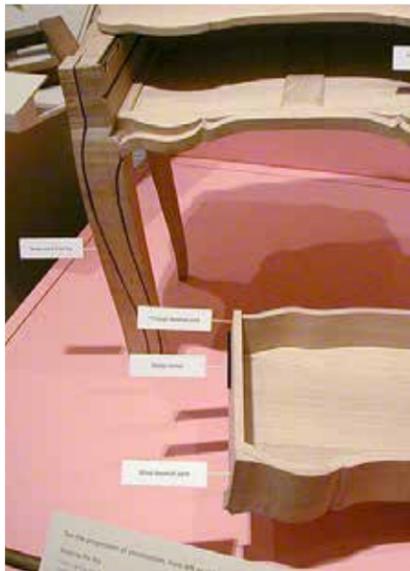
Reviewed in Los Angeles Times (C55.2003), and LA Weekly (C56.2003).



## The Making of Furniture

Getty Center, Los Angeles, CA.

An original writing table, together with three reconstructions (in various stages), tell the story of how fine furniture was crafted in 18th-century France. Each section is broken down and illustrated with large historical image panels, tools, materials, video, audio, and explanatory graphics, punctuated with hands-on samples and objects. This highly interactive installation allowed visitors to engage through touch, and the exhibition emulated a workshop-like type of staging. The three furniture reconstructions were made traditionally in the historic trade district of Paris. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 60 objects. 1,000 sq. ft.



EXD65. 2003

## Robert Redford Building Environmental Action Center

Natural Resources Defense Council,  
Santa Monica, CA.

This visitor center and retail facility on the first floor of NRDC's renovated office premises, is a state-of-the-art green building, excelling in energy efficiency and sustainability (platinum LEED certification). The center connects visitors to several key environmental issues and the work of NRDC. A retail area and e-activism zone join five informative exhibits that range from the threat to our oceans, to global warming and green building. The center is one of the first exhibition spaces to tell the green building story using real-time metering and building performance data. This information is conveyed using a touch screen kiosk and animated graphics. The exhibits and furniture are constructed from an extensive range of green and salvaged materials. Collaborative role: lead exhibit content developer working with writer and NRDC staff. Joint lead designer for exhibition and graphic design. 1,200 sq. ft.

Reviewed in The New York Times (C57.2003),  
Los Angeles Times (C58.2003, C59.2004),  
Common Dreams Progressive News  
(C60.2004), Santa Monica Mirror (C61.2004),  
Interior Design Magazine (C63.2004).

In 2004, the first "green" interpretive center  
in the nations "greenest" building.



EXD72. 2004

## Coming of Age in Ancient Greece: Images of Childhood from the Classical Past

Getty Center, Los Angeles, CA.

Ancient Greek artists depicted children in many guises and settings on a variety of art objects, primarily marble sculptures, painted vases, and terra-cotta statuettes. This exhibition brought together approximately 150 objects relating to childhood in ancient Greece. This rich repertoire of objects occupied the majority of the exhibition space. A series of connecting side rooms defined by a colonnade (based on an ancient Greek home) contained the adjoining *Family Zone*, a recreation of what life was like for children in the classical world. A range of activities, such as writing on a wax tablet, and playing ancient Greek games referenced the objects in the gallery spaces. Careful consideration was given to the appropriate separation between the hands-on and art viewing experiences. The custom display cases required climate controlled case work and earthquake mounts. The furniture heights were lower so that the objects and activities were accessible to younger visitors. Extensive print and promotional materials including press-kit, invitations, exhibition brochures, posters and banners. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 150 objects. 7,500 sq. ft.

Reviewed in Los Angeles Times (C64.2004, C65.2004), and Pasadena Star (C66.2004).



EXD79. 2005

## An Enduring Vision: Japanese Painting from the Gitter-Yellen Collection

Santa Barbara Museum of Art, CA.

Historical Japanese scrolls, prints, screens and books from the six dominant schools that flourished during the Edo period. The design of the installation used angled walls arranged in connecting “V-shapes” to imply the twisting alleyways of early Tokyo. Because glass coverings pick-up reflections and obscure many of the subtle details in Japanese painting, the installation used deep, low platforms to keep visitors from touching the fragile works. A thin ash moulding strip at the front of the platforms implied a visible barrier rail. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 90 objects. 6,000 sq. ft.



### Maruyama-Shijō

#### Ogata and the Naturalistic Style of Painting

Painting by Maruyama Shijō (1797-1875) reflects the interests of a wealthy merchant during the Edo period and the rise of a new, more naturalistic style of painting. Shijō's work is characterized by its focus on the natural world, particularly the depiction of birds and flowers. His style was influenced by the work of the Chinese painter Wang Meng and the Japanese painter Tawaraya Sōtatsu. Shijō's work is a testament to the power of the merchant class and the rise of a new, more naturalistic style of painting.

The work of the artist, Maruyama Shijō, is shown here in a gallery space designed to reflect the naturalistic style of painting. The gallery is a long, narrow space with a dark blue wall and a wooden floor. The paintings are displayed on a low platform, and the lighting is focused on the works, highlighting their naturalistic style.

CW21. 2005

## Wayfinding and Signage System

Erburu Gallery at the Huntington Library and Gardens, San Marino, CA.

Comprehensive wayfinding and gallery identification signage system. Including building identification and donor sign, nine gallery identification signs, eight didactic text panels, sixty object labels, rest room identification signs, and printed map and guide to the collection. The design of the system referenced the clean, modernist lines of the buildings architecture. The elements struck a balance between visibility and discretion, and color and typography played a large part in making the signs complement their surroundings. Collaborative role: joint lead designer working with architects, museum director and curatorial team. 8,000 sq. ft.



EXD89. 2005  
EXD90. 2005

## The Villa Reimagined

Getty Villa, Malibu, CA.

This exhibition of architectural scale models, sketchbooks, drawings, material samples, graphics and video, told the design story behind the renovated Getty Villa. The exhibition aesthetic departed from the other Roman style gallery spaces, and referenced the work surfaces and informal presentation style of an architectural studio. Defying gravity and the force of visitors leaning on them, rows of 36 inch deep cantilevered shelves and cases tied into the walls steel art support system (made visible to visitors through a specially cut hole). Painted steel sheets lined the case interiors and the drawings were mounted in place using small rare earth magnets. This facilitated the substitution of materials over the course of the nine month exhibition that were sensitive to long exposures to light. Collaborative role: lead designer for development, exhibition and graphic design working with one junior designer and curatorial team. 1,000 sq. ft.

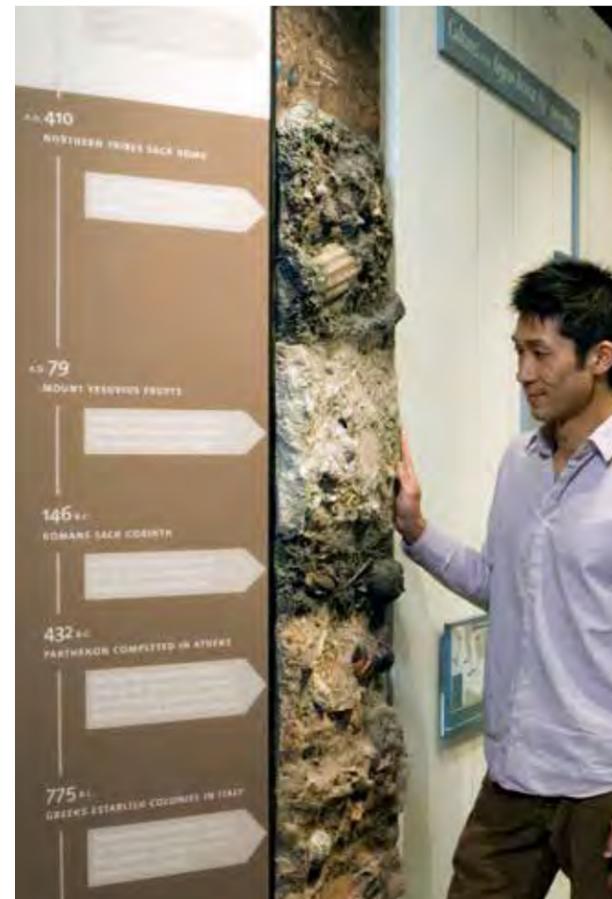


TimeScape Room

## TimeScape Room

Getty Villa, Malibu, CA.

The combined brainpower of several experts and an innovative interpretive approach was required to collapse the entire story of Greek, Roman, and Etruscan art into one-thousand square feet of exhibition space. This orientation room provides geographical, chronological, and stylistic context for the ancient art objects in the surrounding galleries. Five exhibits were developed, tested, and designed to deliver this information. These include a large three-dimensional timeline, a stratigraphic core linking the ancient world to present day, and a visitor activated map portraying the geographical range of each culture over time. Collaborative role: lead designer for development, exhibition and graphic design working with mid-level and junior designer, curatorial and education team. 15 objects, 5 exhibits. 1,000 sq. ft.



The Villa Reimagined



TimeScape Room

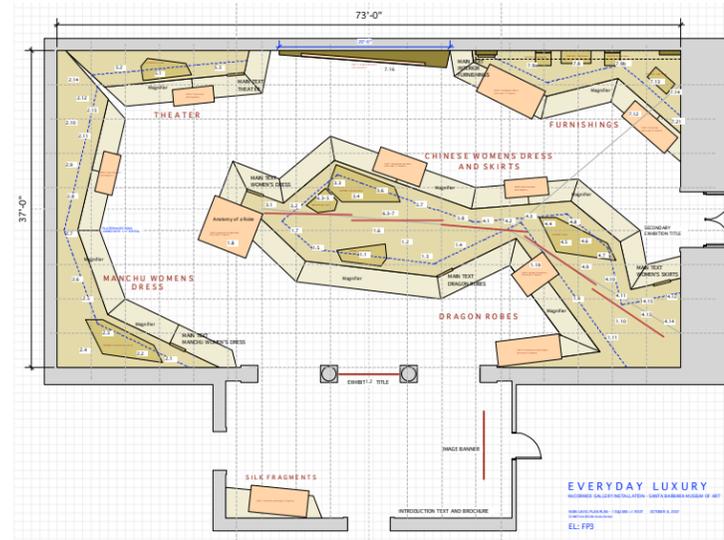
EXD102. 2007

## Everyday Luxury: Chinese Silks of the Qing Dynasty (1644–1911)

Santa Barbara Museum of Art, CA.

Fragility and sensitivity to light make textiles and clothing one of the most difficult groups of objects to exhibit. This stunning exhibition of Chinese costumes and textiles from the museum's collection, included official dragon robes, dresses, theatrical garments, furnishings and accessories. The exhibition design highlighted the imagery, techniques, and functions of these wide-ranging textiles in the context of their cultural background. Extensive research and testing was carried out to ensure that the intricate detail of these objects was apparent to the viewer. Magnifiers in front of selected objects, and image details on the descriptive labels enhanced the intricate silk stitching techniques. Photographs and text panels provided evidence about the lives of the people who wore the items. To appreciate the objects uninterrupted, a snaking series of low, angled barriers substituted for glass coverings. When coverings were required, the glass was angled for better viewing and to prevent glare. The angles designed into the exhibit furniture mimicked the trapezoidal shapes of a dragon robe sleeve. An innovative use of black river rock covered up the base of the object mounts, allowed the objects to be repositioned during installation, and unified the various object groupings. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 120 objects, 3,000 sq. ft.

Mentioned in Los Angeles Times Guide (C90.2007). Featured in Santa Barbara Magazine (C92.2007).



CW29. 2007  
CW30. 2007

### Museum Retail Product

Santa Barbara Museum of Art, CA.

Conceptual development for a range of retail products. The graphic symbols on the products are derived from art objects in the museums collections. The object pictured is a George Rickey sculpture on view at the entrance to the museum. The product range has significantly increased revenue and created a recognizable brand for the museum store. Collaborative role: contributing designer working with lead designer and store manager.

### Exhibition Retail Product

Skirball Cultural Center, Los Angeles, CA.

Range of retail products associated with the award-winning exhibition "Noah's Ark". Including bags, tee shirts and wall calendar. Collaborative role: contributing joint art director working with the designer.

Wall calendar awarded the American Association of Museums first prize for excellence in museum publications (H7.2008).

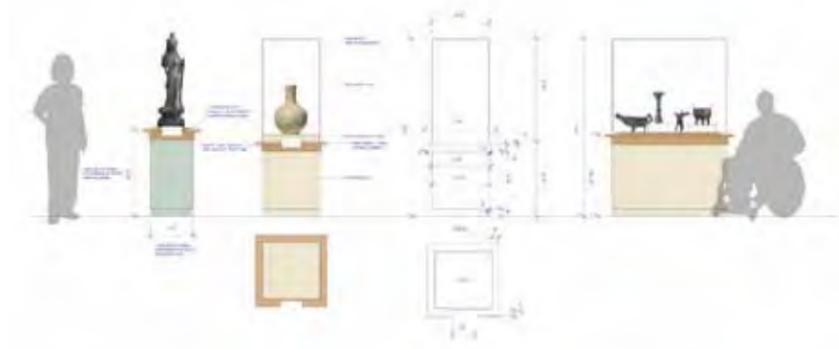


## Asian Art Permanent Collection Galleries

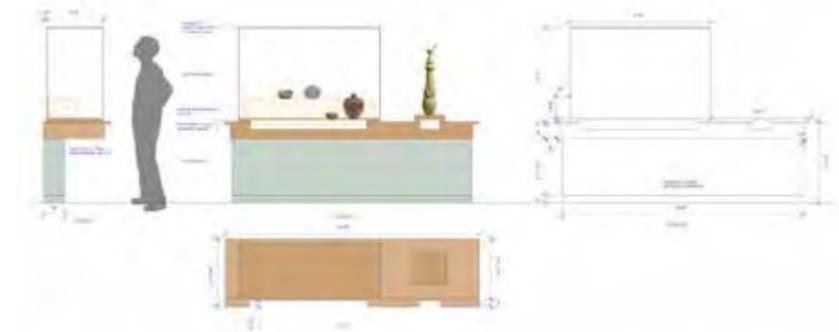
Santa Barbara Museum of Art, CA.

Renovation of the upper floor galleries for ancient Chinese, Japanese, Tibetan and Indian art. The final design serves as a benchmark for the other permanent collection galleries at the museum, and for one of the premier Asian art collections on the West coast. A major goal of the reinstatement was the increase in presence and availability of interpretive elements. Extensive planning has gone into identifying the primary (cultural divisions), secondary (stylistic divisions) and tertiary (themes and media) interpretive threads. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 320 objects. 4,200 sq. ft.

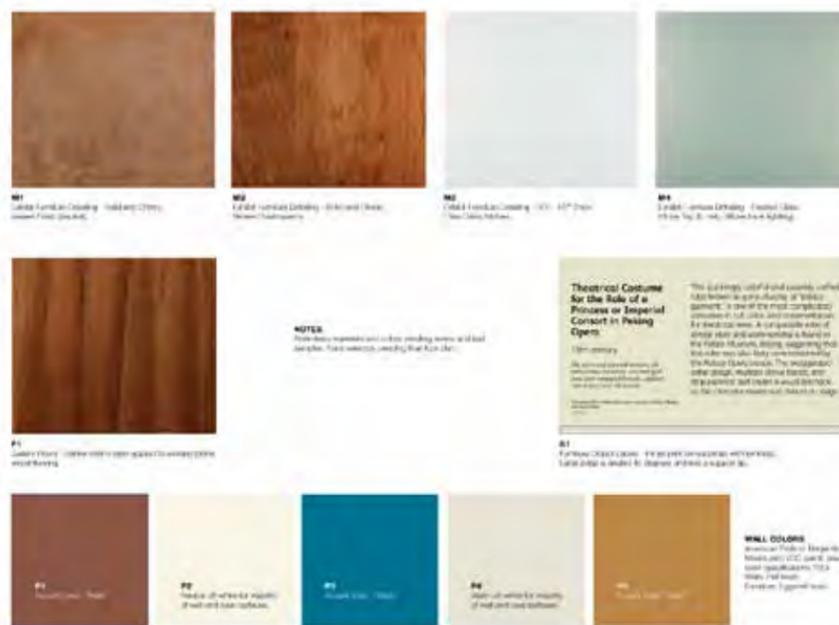
Project completed at final schematic design phase, December 2010.



FURNITURE TYPE 02



FURNITURE TYPE 02



FURNITURE TYPE 04



FURNITURE TYPE 04 AND 05

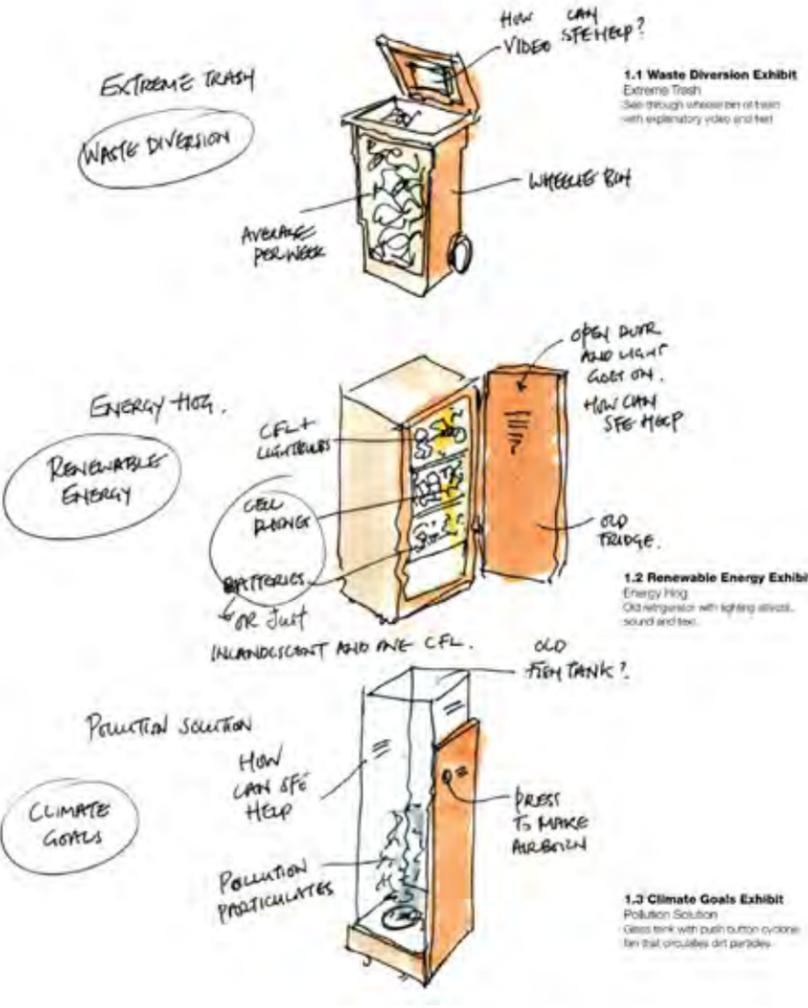
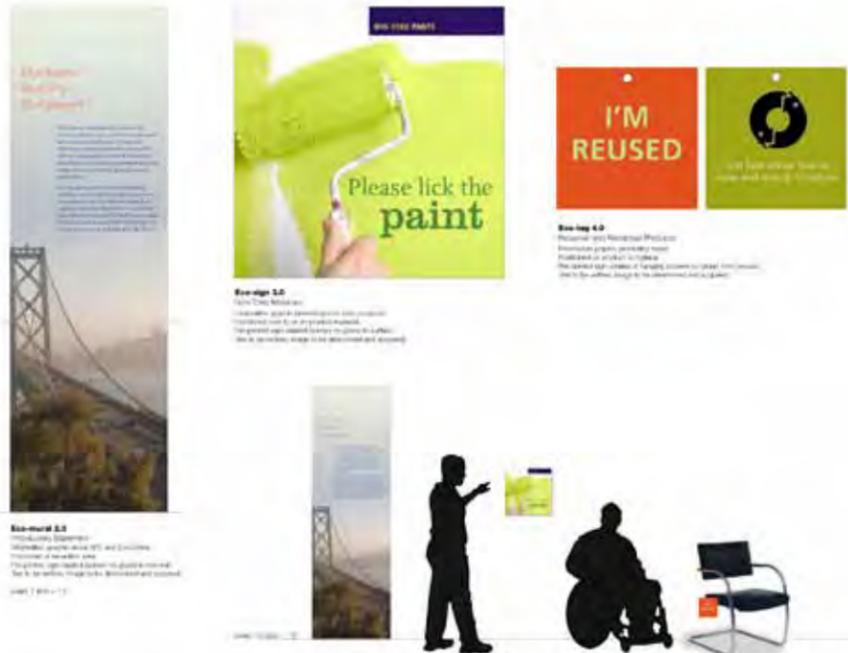
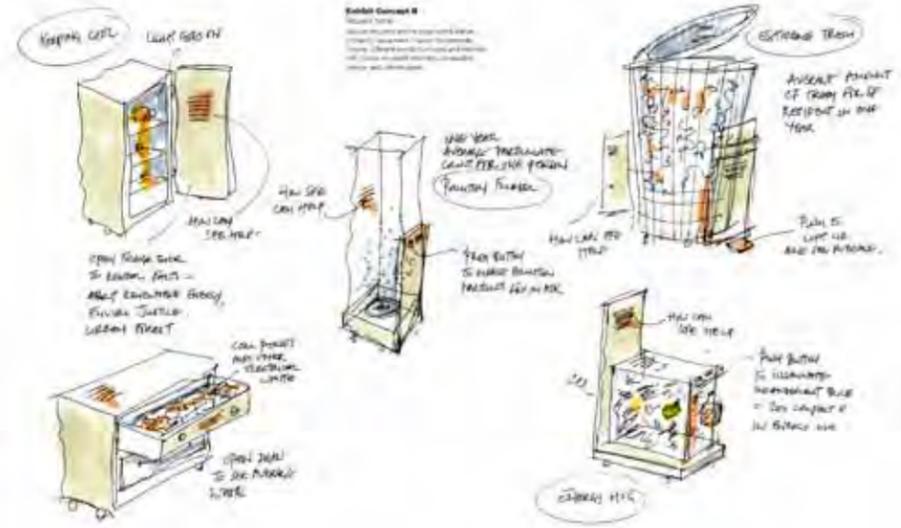


EcoCenter

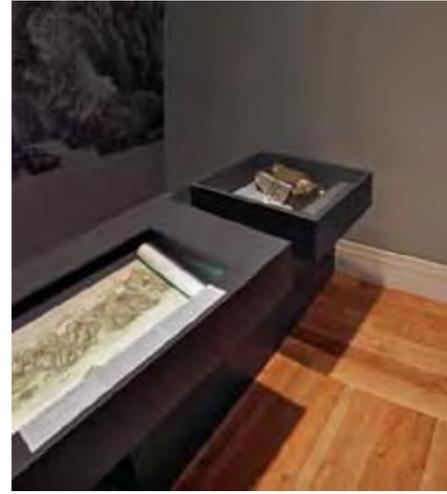
San Francisco Department of Environment, CA.

The renovated EcoCenter will provide a venue for environmental information, resources, and programs for residents in the city of San Francisco. This will be achieved by developing a flexible exhibit, film and community events space. Goals for the EcoCenter include creating topical, personally relevant and engaging visitor experiences, as well as a richer and more emotive interpretive approach. The final design calls for a rotational type of multipurpose space that uses toxic free materials and products, aims for zero-waste and energy neutrality. The project has so far required intensive planning and research to define the audience, programming and appropriate design direction. Collaborative role: lead designer and developer for exhibition and graphic design working with SFE staff. 1,400 sq. ft.

Project in construction. Completion spring 2010.









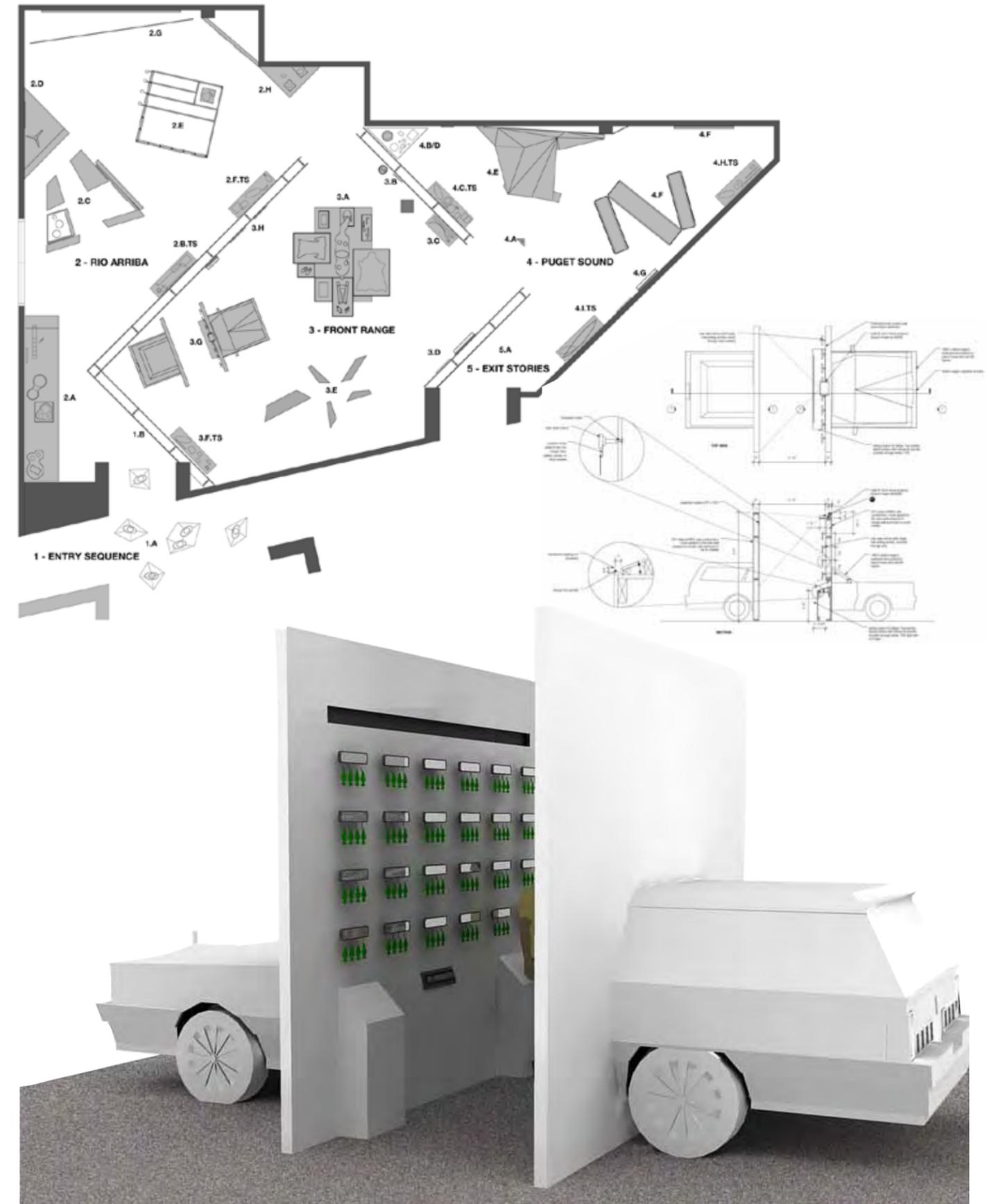
## Homelands: How Women Made the West

Autry National Center, Los Angeles, CA.

“Your design is visually stunning, smart, and witty. You’ve understood every nuance of what we’re doing, and have amped up the message and the content in ways we could never have imagined”. —Virginia Scharff, Professor, University of New Mexico.

This exhibition is part of the Autry National Center’s ambitious 2009–12 expansion and renovation plan. It will open at the Autry’s temporary exhibition space, and then travel to four other venues, including the Missouri History Museum. An incredibly diverse range of objects, film and audio-scapes will capture the voices of women in the American West. The exhibition will explore three geographical areas (Northern Rio Grande, High Plains, Puget Sound) and build a story around the concept that the West was a home long before it was the West. This project introduces new standards in museum quality modular exhibits, and complement the interpretive and visitor experience at the Autry National Center. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 160 objects, 5,000 sq. ft.

Project in design development phase. Opens April 2010.





**MATERIALS**



Hot Rolled Steel



High Gloss Lacquer Finish

**LIGHTING**

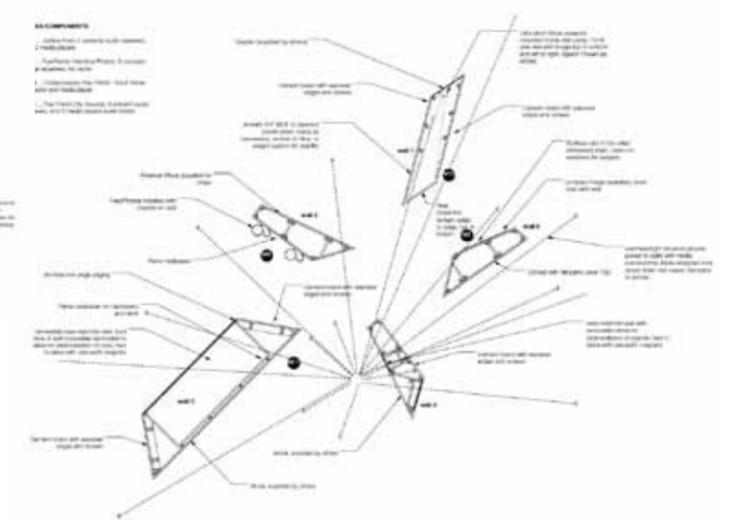
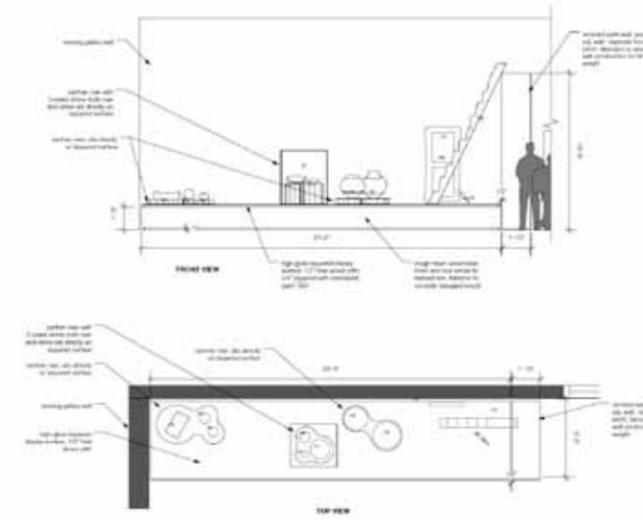
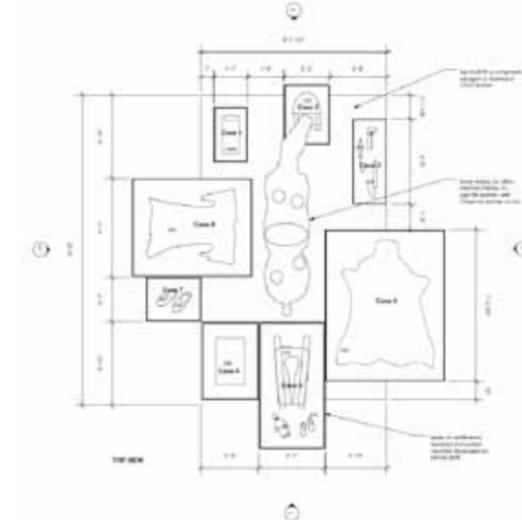
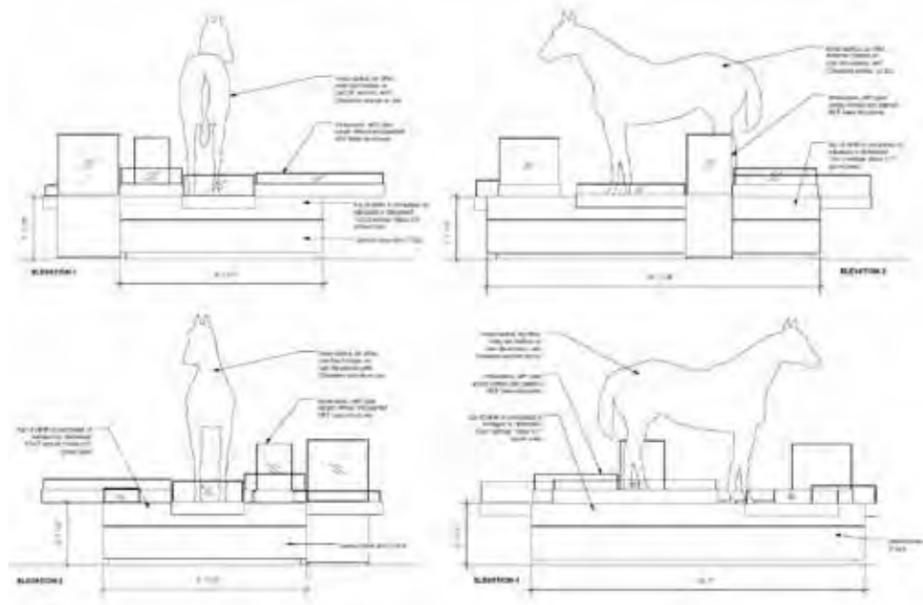
Warm white (4500K) LED flexible tape lighting, pwm dimmer

MR16 type LED spot

**OBJECTS**

Hydro Power

WH-201 Block  
 WH-030 Vacuum Cleaner  
 WH-032 Washing Machine  
 WH-079 Fan



EXD123.2010, CW41.2010

## Home Lands: How Women Made the West

Autry National Center, Los Angeles, CA.

"It's truly one of THE most creative and engaging exhibits I've ever seen..."  
Stephanie Weaver, Experienceology  
(C174.2010, C175.2010).

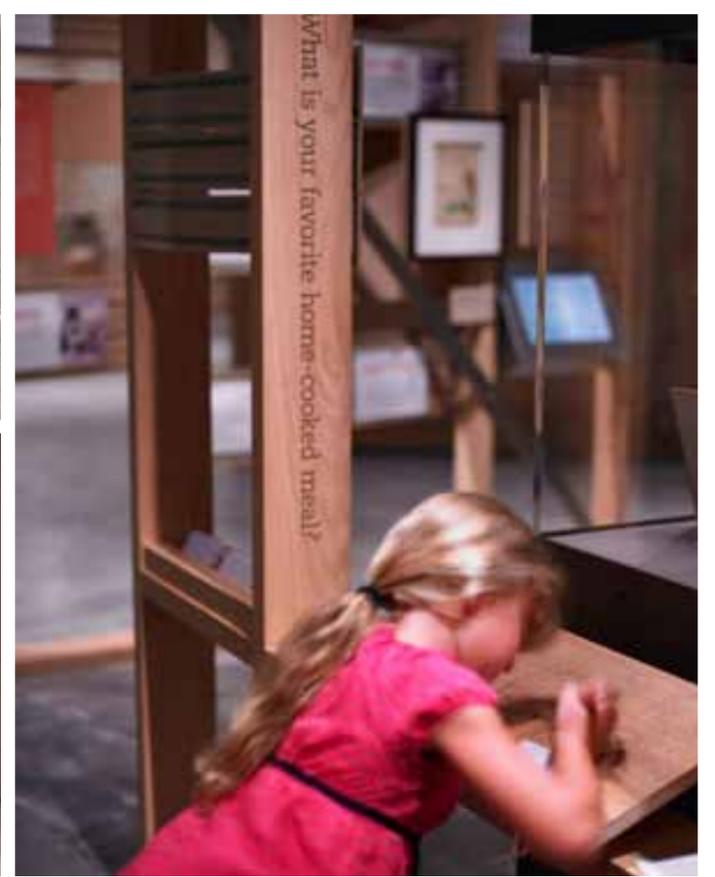
"PERFECT". John Gray, CEO and President,  
Autry National Center.

Planning, concept development and design for this ground breaking exhibition, bringing together women's history, Western history, and environmental history to show how women have been at the heart of the Western enterprise across cultures and over time. The exhibition explores three geographical areas (Northern Rio Grande, High Plains, Puget Sound). The installation design steers the history exhibition in new directions, principally using compelling visitor experiences, innovative material use, and a consistently high level of design detail, to wrap an engaging narrative around an eclectic group of objects. The exhibition has traveled to two other national venues: Missouri History Museum (October 17, 2010 – January 17, 2011), New Mexico History Museum/Palace of the Governors (June 19, 2011 – September 11, 2011). Collaborative role: joint lead designer for exhibition and graphic design working with design and curatorial team. 200 objects, 5,000 sq. ft.

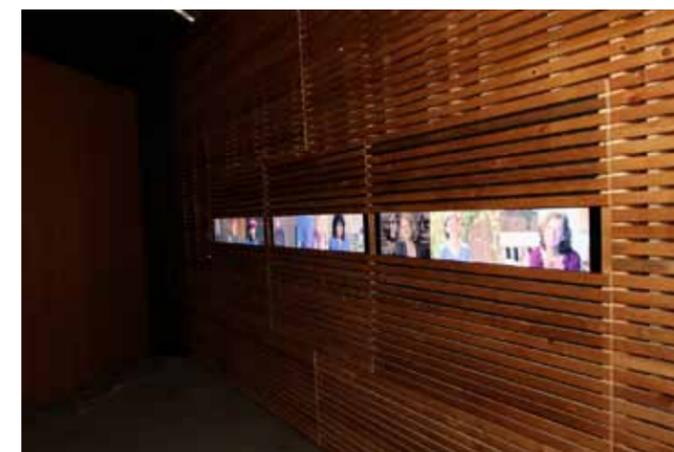
Exhibition reviewed and cited in The Los Angeles Times (C168.2010, C169.2010), KTLA 5 Los Angeles (C164.2010), Southern California Public Radio (C172.2010), and multiple blogs, websites and magazines (C161.2010, C163.2010, C165.2010, C166.2010, C167.2010, C173.2010, C177.2010, C178.2010).

Further image and film documentation:  
<http://gallery.me.com/c.muniz#100128>  
[www.youtube.com/watch?v=1MHhyetBhTY](http://www.youtube.com/watch?v=1MHhyetBhTY)









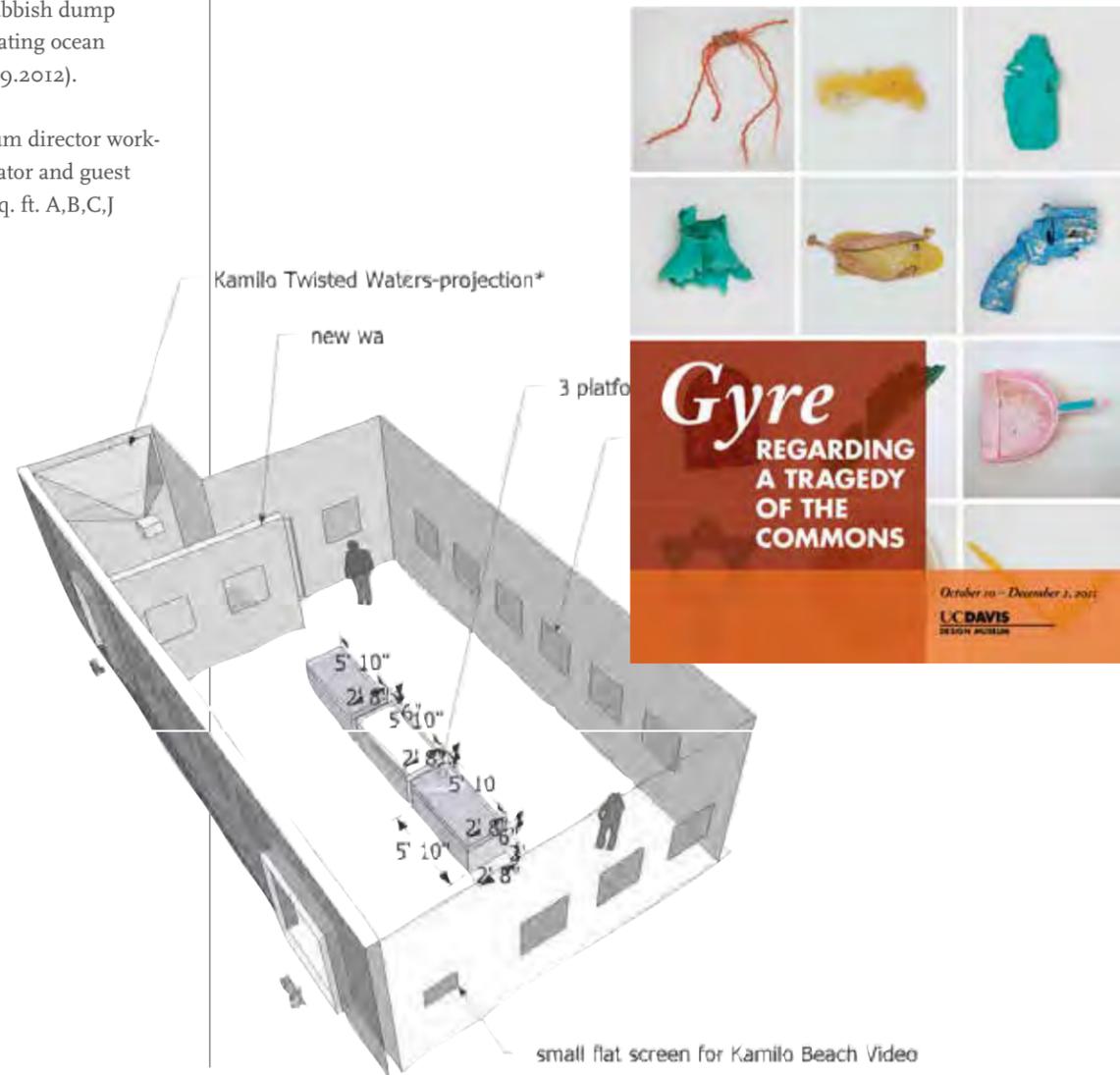
W172. 2011

## Gyre, Regarding a Tragedy of the Commons

UC Davis Design Museum, CA.

This exhibition by Robert Gaylor consists of two parts: photographs and an arrangement of flotsam objects gathered from the North Pacific Gyre, and a video installation called "Kamilo Twisted Waters", a moving mandala that reflects the fouling of the oceans. Gaylor has developed the installation in response to plastic waste floating in the North Pacific Gyre. Known as the Great Pacific Garbage Patch it is growing rapidly and now covers an estimated area twice the size of the continental United States. It is the world's largest rubbish dump trapped in place by circulating ocean currents (C202.2011, C219.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 50 objects. 800 sq. ft. A,B,C,J



EXD130.2012

## Celebrating 100 Years

Jewish Home, Los Angeles, CA.

A celebratory wall inside the Los Angeles Jewish Home tells the story of a century of love and care. The organization has a rich history and a wealth of personal stories. Dozens of still and animated digital photographs and messages illustrate the Jewish Home's past, present and future. The whole installation is shaped into a six-pointed star representing a constellation of their history, and a sum of all of the Jewish values within the Star of David.

Exhibition reviewed and cited in The Daily News (C209.2012).

Collaborative role: joint lead designer for exhibition and graphic design working with marketing team. 100 objects, 500 sq. ft.



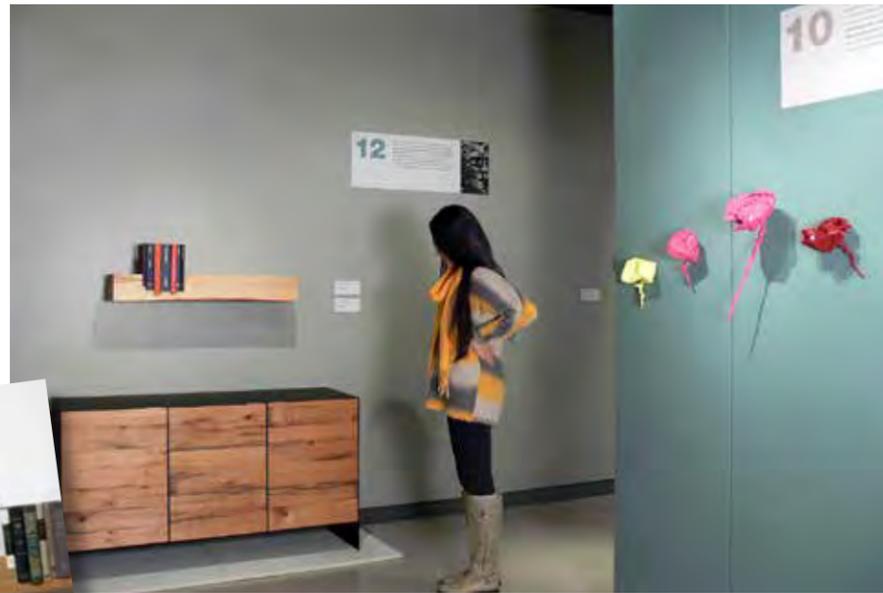
W176. 2012

## Need and Desire, Work from blankblank

UC Davis Design Museum, CA.

Curated by Rob Zinn, founder of blankblank, a Northern California design firm that works with a select group of designers and artisans to produce furniture, lighting, and limited edition art. This exhibition included examples from their collection, interviews with its designers, insight from its artisans, reviews, photographs, sketches, models, renderings, proofs, and prototypes. This exhibition featured for the first time the new innovative design for a reusable and flexible modular exhibit wall system (C210.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 37 objects. 800 sq. ft. A,B,C,J



EXD132.2012

## Visions of Empire: The Quest for a Railroad Across America, 1840–1880

Boone Gallery at the Huntington Library and Gardens, San Marino, CA.

The Quest for the Railroad across America was made fresh and engaging for all ages in this highly participatory environment. A wall of 300 photographs formed a dramatic backdrop to a compelling story told through fun facts, interactive tablets and historical objects, including a pocket telegraph, a smart phone for 1860!

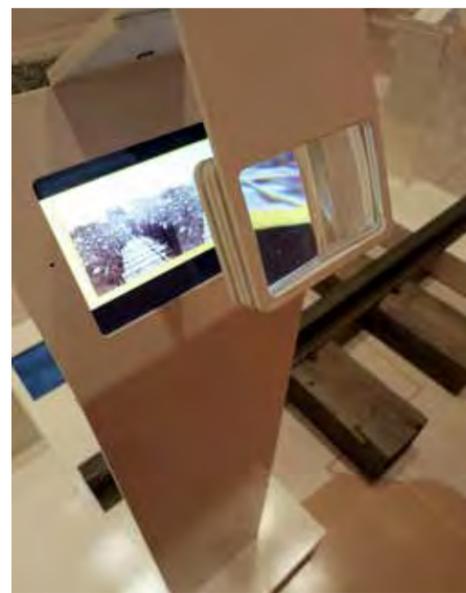
The design of the exhibition deliberately set out to contrast against the historical looking and object intensive main exhibition in the neighboring space. A fresh contemporary approach was achieved by lighting the objects in unusual ways, bringing alive the stereo viewers with iPad viewing stations, strong information graphics, a focus on single powerful objects and groupings, including actual railway ballast, presenting archival film footage, and anchoring the railroad story using a room sized floor map. Interestingly, the environment was originally intended as an educational space for families—it ended up appealing to all visitors, who raved about it because of the accessible and open design.

Cited in the Pasadena Star News (C214.2012) and the Los Angeles Times (C216.2012).

Collaborative role: content developer and joint lead designer for exhibition and graphic design working with curatorial team. 316 objects, 1,000 sq. ft.







W179. 2012

## Serigrafia

UC Davis Design Museum, CA.

This remarkable assemblage of silkscreen prints and posters represents the best in visual communication and artistry from California's Latino/a printmaking community. Spanning the decades from the 1970's to topics of concern today, Serigrafia conveys powerful images and typographic messages ranging from political and economic to social and cultural. The exhibition space was augmented with an interpretive exhibit demonstrating the step-by-step silkscreen process (C225.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 30 objects. 800 sq. ft. A,B,C,J

Traveling to Arte Americas: Casa de Cultura, Fresno (September 8–November 3, 2013), Pasadena Museum of California Art, Pasadena (January 19–May 4, 2014), San Francisco Public Library (July 20–September 7, 2014), Vacaville Museum (November 9–January 4, 2015). Exhibition is traveling to five national venues with others to be added.



*Serigrafia*





2014

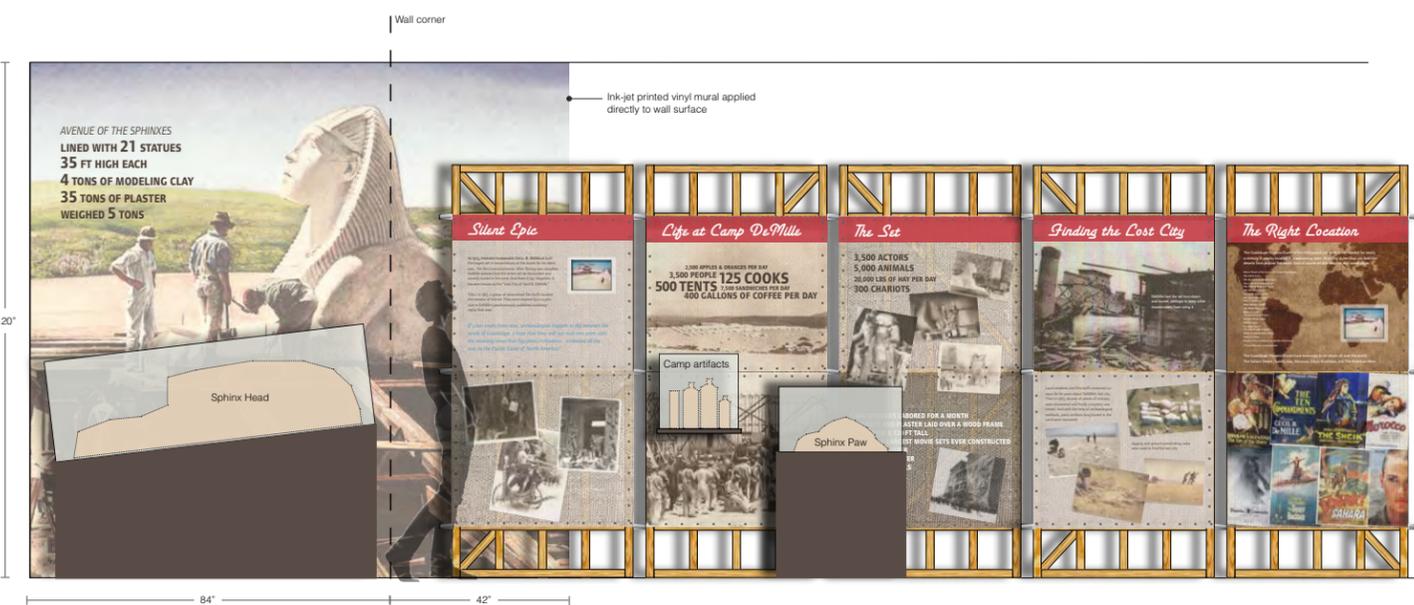
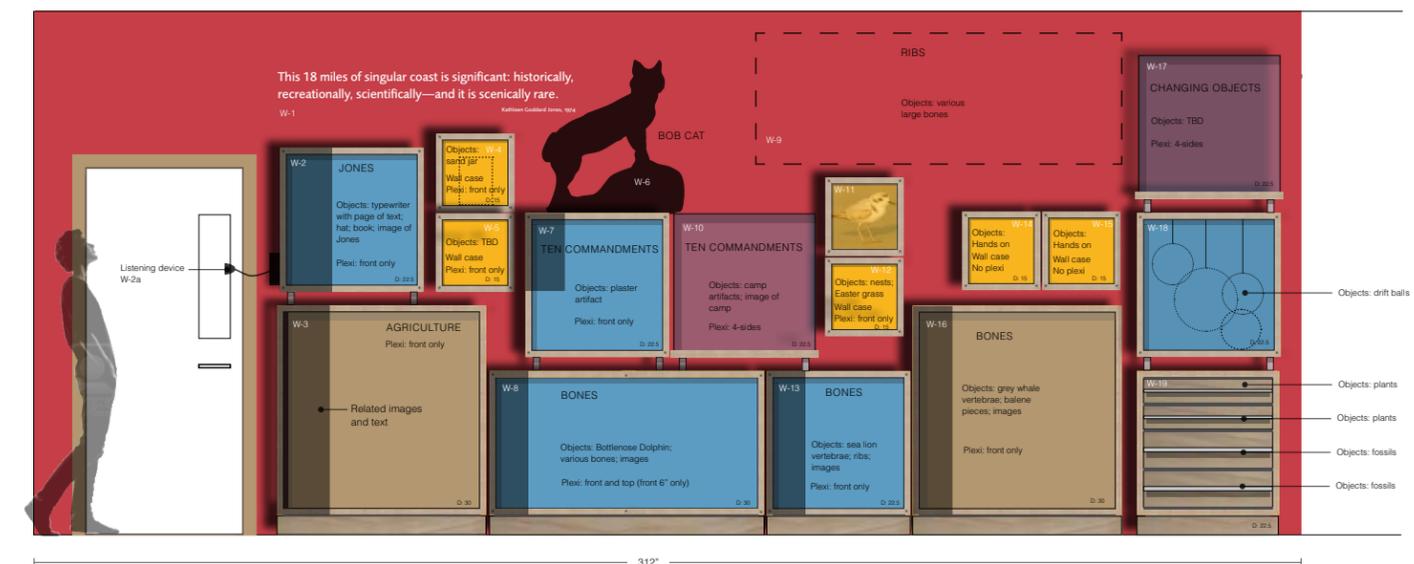
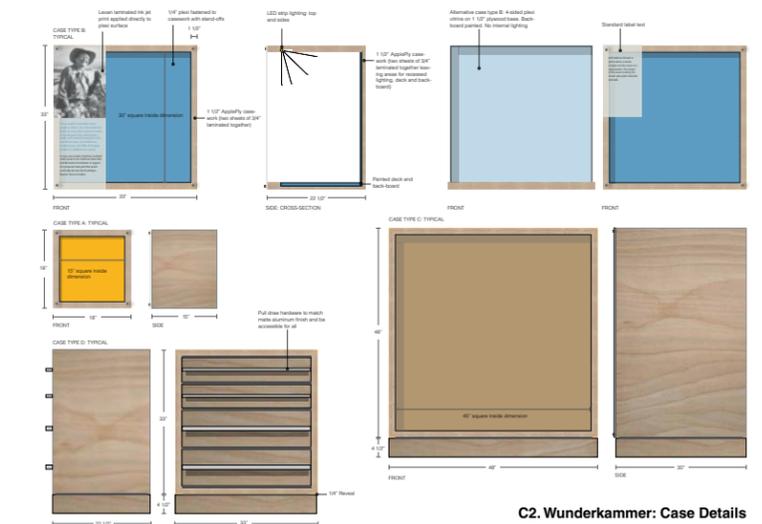
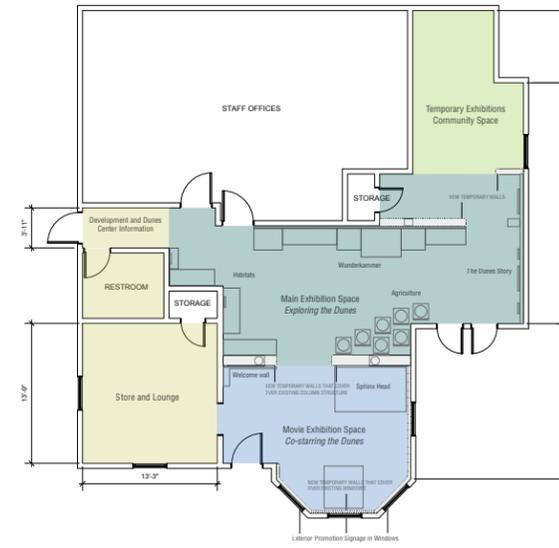
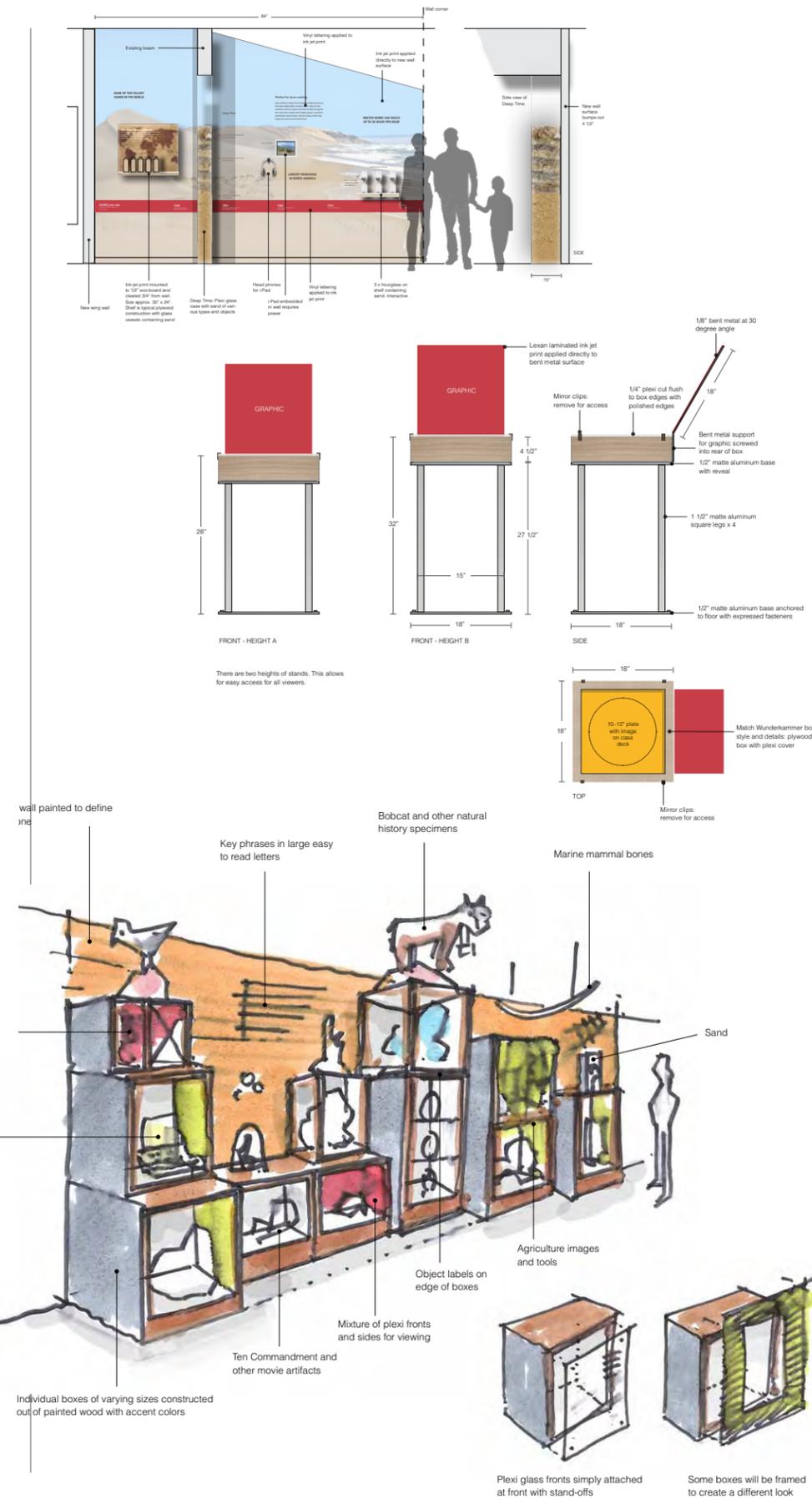
# Guadalupe-Nipomo Dunes National Wildlife Refuge

Guadalupe-Nipomo Dunes Center, CA.

The project scope included the complete redesign of the Dunes Center exhibition space. The build-out budget was very limited and each of the six exhibits are specified from low cost, easy to obtain materials. The project goal: to create a visual and immersive storytelling environment intended to compliment, engage, and influence visitors' understanding of the Guadalupe-Nipomo Dunes National Wildlife Refuge. Topics addressed included the natural landscape, flora and fauna of the Nipomo Dunes, as well as the story of the abandoned artifacts buried in the dunes from the making of the 1923 movie "The Ten Commandments".

The project scope included the exhibition content, narrative and interpretive approach; exhibition design concepts with research, annotated exhibit drawings, guidelines for materials/finishes and graphic identity. 200 objects. 1,500 sq. ft.

Collaborative role: joint curator/developer for exhibition components working with curatorial team; Exhibition design director and designer working with curator, project coordinator. Completed April 2014.



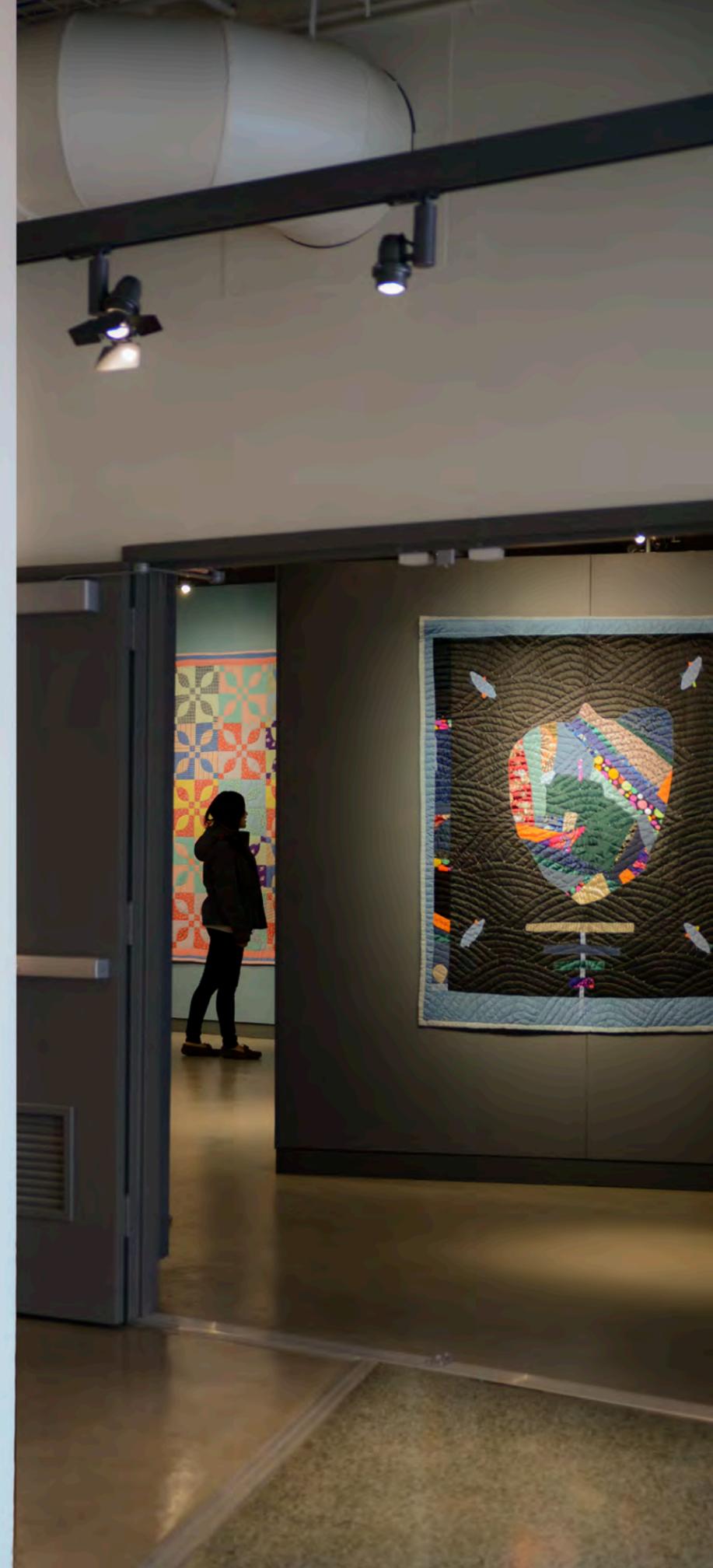
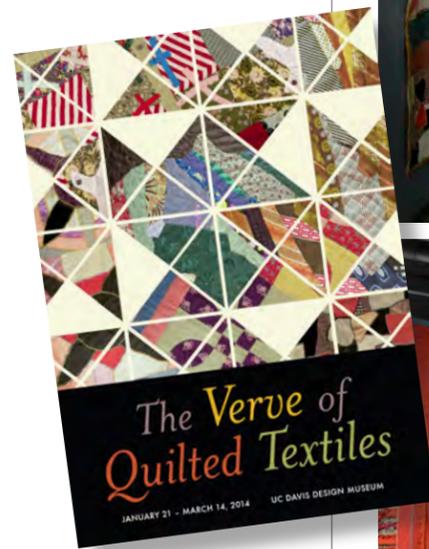
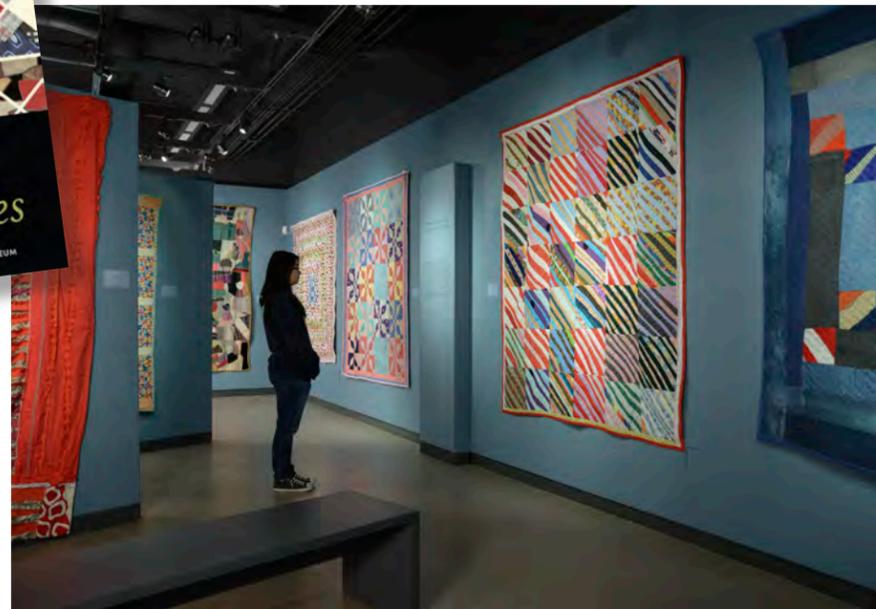
2014

**The Verve of Quilted Textiles:  
A Selection of African American  
Quilts from the Sandra  
McPherson Collection**

UC Davis Design Museum, CA.

This exhibition of more than a dozen quilts showcases the rich tradition and artistic vision of the African American quilting community, including distinctive work from the Gee's Bend, Alabama. 20 objects. 800 sq. ft.

Collaborative role: museum director working on exhibition and graphic design with designer/preparator and guest curator. Completed January 2014.



2015

## Huntington Mansion Art Gallery and Collection

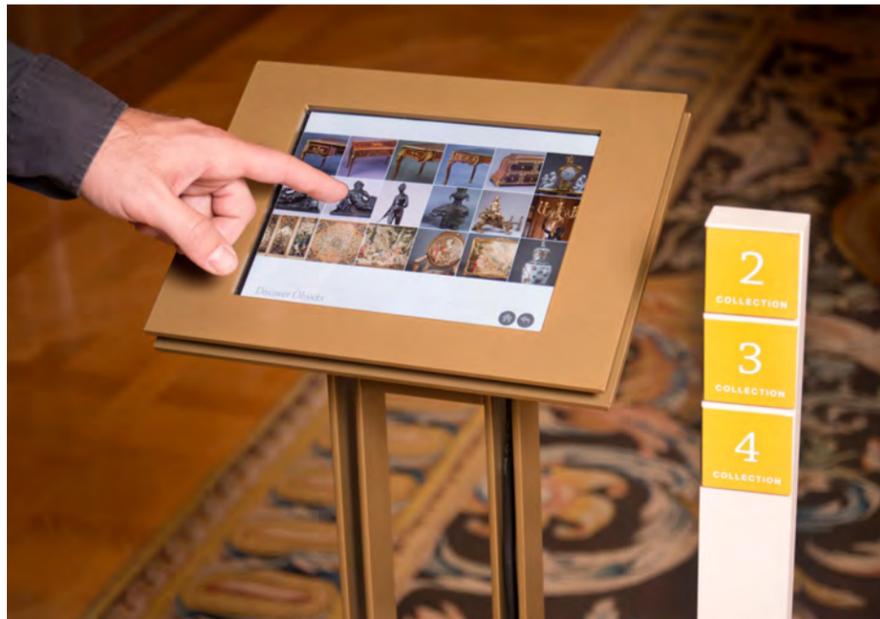
Huntington Library, Gardens and Art Collections, San Marino, CA.

The Huntington Library, Art Collection and Botanical Gardens in San Marino, CA is one of the world's great cultural, research, and educational centers. The project scope included the planning, design development and implementation of improved art interpretation, gallery circulation and visitor experience for the Huntington House and Art Gallery, the former home of Arabella and Henry Huntington (1850–1924). The Beaux-Arts style building currently displays approximately 1,200 objects of European art from the 15th to the early 20th century in approximately 24,000 sq. ft.

A series of educational exhibits and secure viewing interventions on the first floor galleries rapidly enhance how visitors receive and understand the art works on view. Easy to read and accessible, these elements do away with the need for countless text based object labels and panels, allowing the objects to retain their integrity. Includes:

- Please Sit and Imagine chairs (two units with different content)
- Bronze stanchion and barrier system (400 linear feet)
- Overview room information and graphic pylons (Four units with different content)
- Looking closer information with illustrated and tactile components on graphic panels (6 units with different content)
- Interactive touch screens with detailed collection information, video and images (8 units with different content)
- Audioguide information pylons (8 units with different content)

Collaborative role: joint lead designer for exhibition components and graphic design elements working with curatorial team. Completed March 2015.



### Inspired Interiors

Like many Gilded Age Americans, Henry and Arabella Huntington sought an air of elegant sophistication for their home and were enraptured by the art and design of late 18th-century France for its fine craftsmanship and association with the royal court of King Louis XVI and Marie-Antoinette.

Key in creating this ambiance was the inclusion of finely hand-carved wall panels, intricate French furnishings and other decorative arts, much of it covered in gleaming gilt-bronze. These details brought an extra touch of luxury to the interior.

#### THE LARGE DRAWING ROOM

*Historically a drawing room was used for relaxation and socializing after dinner. The word 'drawing' is abbreviated from its function as a withdrawing-room, or more simply 'a space to withdraw to.'*

2015

## Rattled

UC Davis Design Museum, CA.

This exhibition of baby rattles, one of the earliest toys devised for children, reveals how they have evolved over the centuries into a variety of shapes and sizes. The rattles demonstrate how “design” captures societal changes, economic factors, and cultural identity. Collectively, they represent a chronology of design: style; function; materials; and what was used to make the rattling sound. 170 objects. 800 sq. ft.

Collaborative role: exhibition curator working with guest curator; lead designer for exhibition graphics and identity. Completed September 2015.





2016

## Design Guidelines for Furniture, and Visual Identity

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

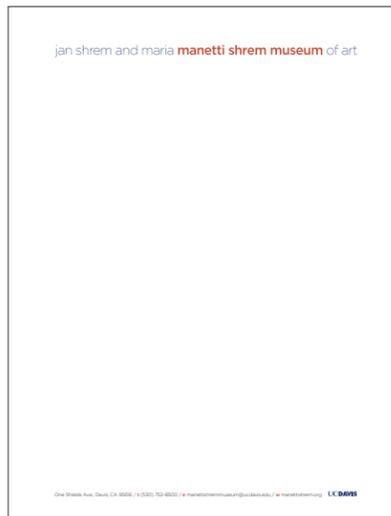
Project scope: Provided inspiration, concept and development guidelines for a range of objects and materials executed in collaboration with other designers.

The various designs respond to the overarching Museum Visual Language and the subsequent exploratory work that I conducted for museum furniture, identity/branding, and environmental graphics (see additional PDF files in my dossier)

Collaborative role: ranging from lead designer for concept and design development to reviewer and creative director. Working with : SO-IL, Bohlin Cywinski Jackson, M-A-D Design, Marketing by Design, and Runyon Saltzman Einhorn. Completed November 2016.



Jan Shrem and Maria Manetti Shrem Museum of Art



2016

## Museum Base Building Signage

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Americans with Disabilities Act (ADA) base building code signage system (80 units with specific messages at various sizes completed and installed).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed June 2016.



2016

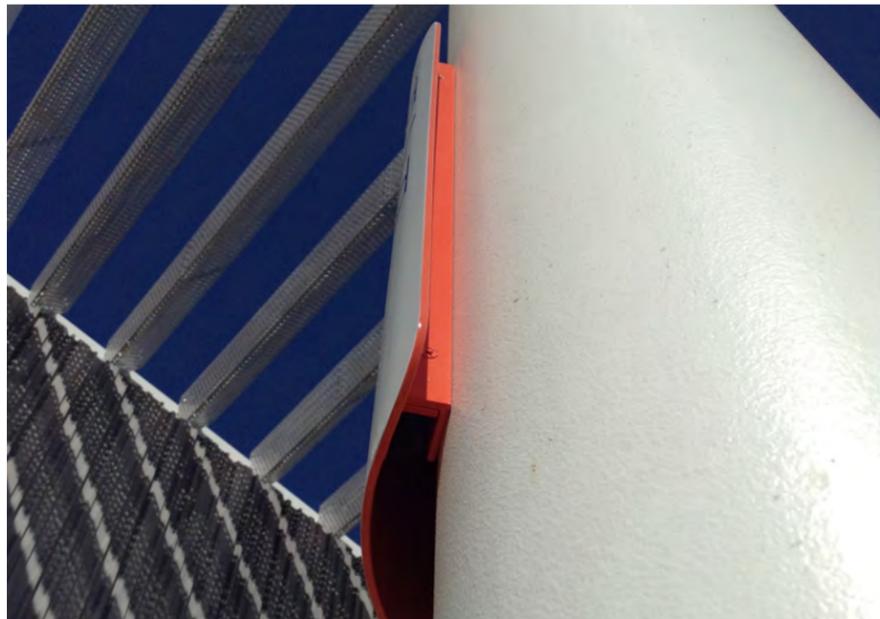
## Museum Donor Signage

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Museum pavilion primary donor signage system (five units of various sizes, one installed); Gallery and room donor signage system (16 units of various sizes, eight installed).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed August 2016.



2016

## Museum Building Identification Signage

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Primary donor building  
identification sign (one unit consisting of  
39 dimensional letterforms).

Part of a comprehensive and cohesive way-  
finding and signage system for the new  
Manetti Shrem Museum of Art. Design  
responds to the architecture—standing out  
while remaining integral to the buildings  
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driven: legible, accessible and communi-  
cate clearly. Form, color and typography  
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at the intersection of light and shadow  
(where the shadow edge becomes the  
reflective color), and the metamorphosis of  
a circle becoming an ellipse (see visual lan-  
guage document for further explanation).

Role: lead designer for concept, design  
development, detailing and implementa-  
tion. Completed October 2016.



2016

## Museum Marker Sign

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Exterior building monument/pylon sign (one 12 x 4 ft. unit) with edge lighting and illuminated letter forms.

Part of a comprehensive and cohesive way-finding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed October 2016.



2016

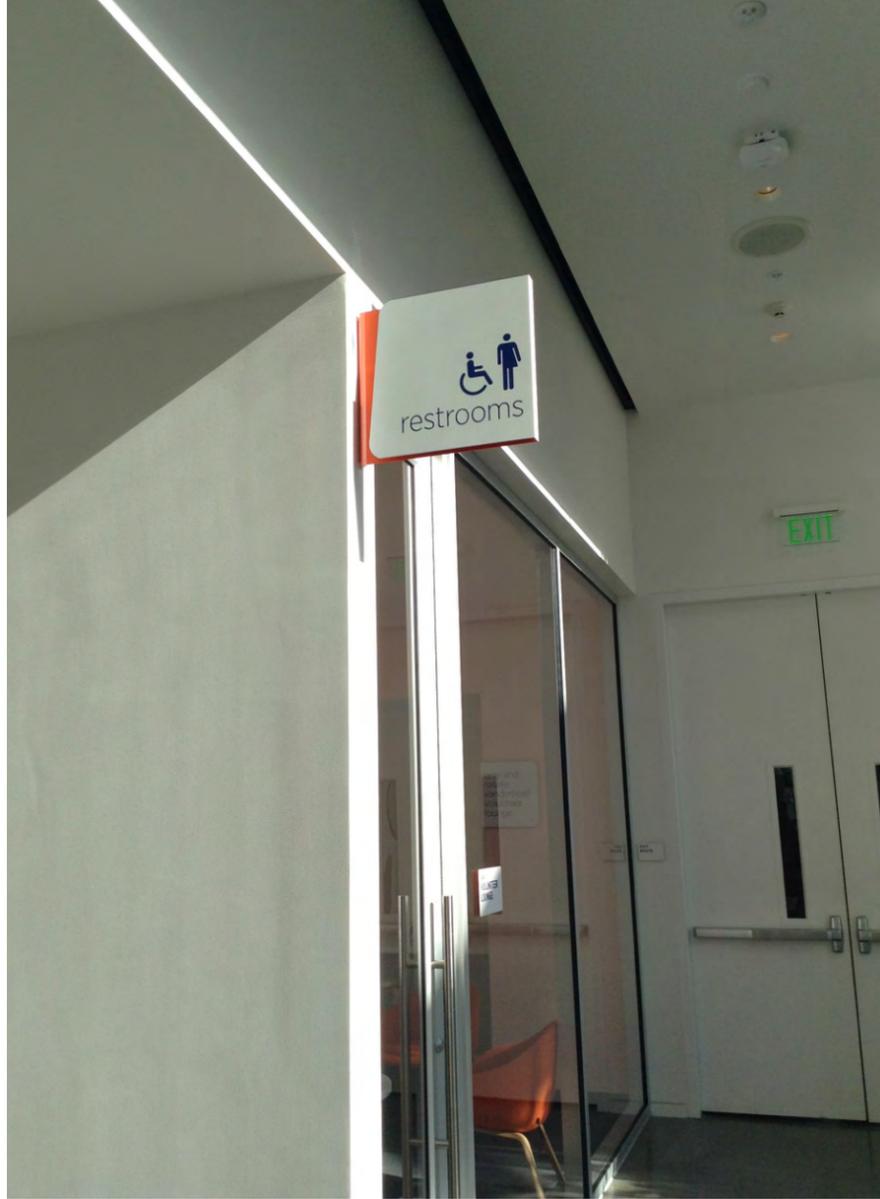
## Museum Directional Sign System

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Museum wayfinding and directional sign system (three units: coat and bag check; courtyard; restrooms).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed October 2016.



2016

## Museum Wayfinding Light Pole and Celebratory Banner System

Jan Shrem and Maria Manetti Shrem  
Museum of Art, CA

Project scope: Museum plaza wayfinding light pole and celebratory banner sign system (10 units of various sizes: 12 ft. 16 ft. and 20 ft. light poles with two-sizes of banners).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines.

As well as lighting the area, the light poles house equipment needs for the plaza: wifi hubs, electrical, and security cameras. Their positioning along primary pathways means they serve as wayfinding markers, guiding visitors to the museum entrance. The banner system reinforces the wayfinding route and can be changed-out, allowing for the ongoing promotion of exhibitions and events in the highly visible public plaza.

Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Collaborative role: designer for concept, development, detailing and implementation. Completed November 2016.

