



borrowed **memory**

design development

GRADUATE THESIS

MA EXHIBITION AND EXPERIENCE DESIGN
SUNY FASHION INSTITUTE OF TECHNOLOGY

NATALIE HENSON
DECEMBER 2022

drawing list

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EX.0.02	drawing list
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PROJECT

borrowed memory

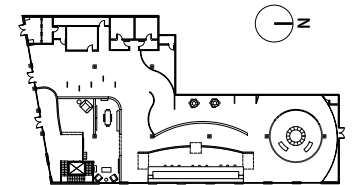
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LOCATION

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



PROJECT DESIGNER

Natalie Henson

M.A EXHIBITION AND EXPERIENCE DESIGN

Fashion Institute of Technology
School of Graduate Studies
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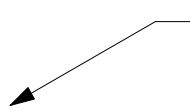
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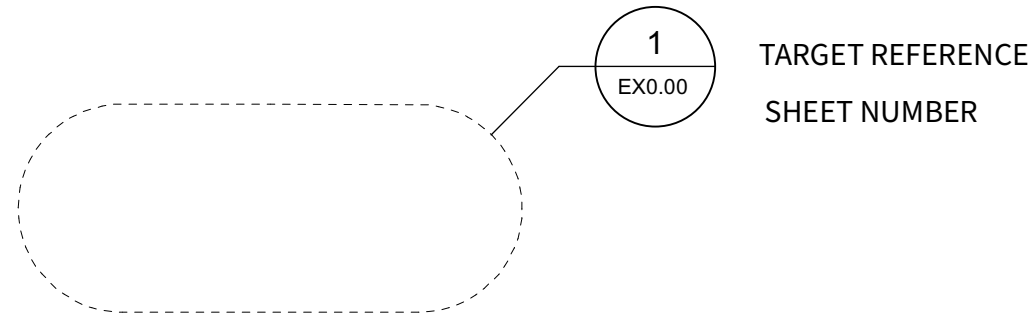
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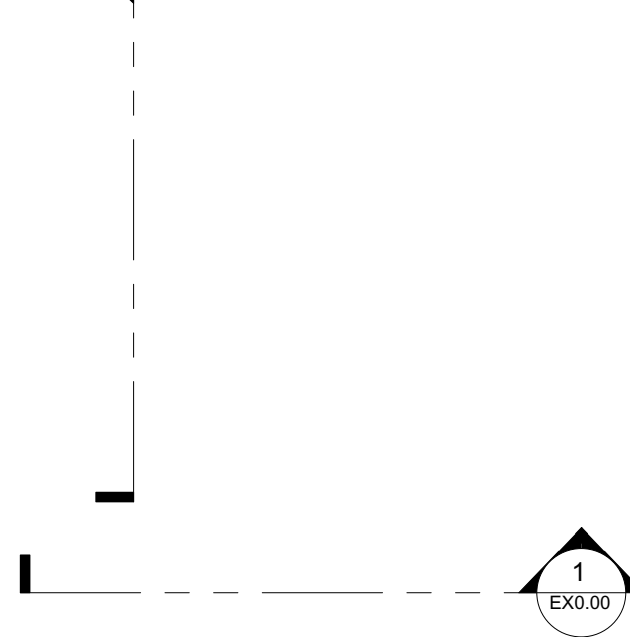
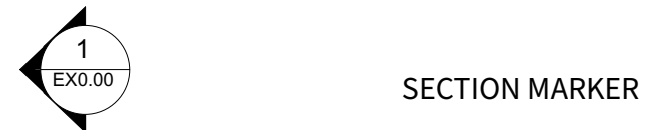
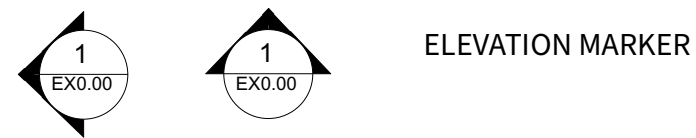
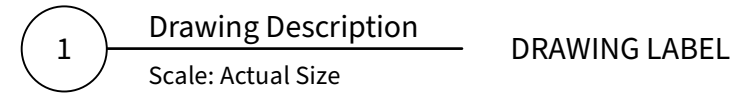
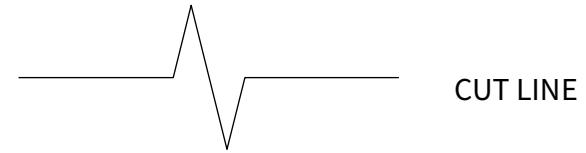
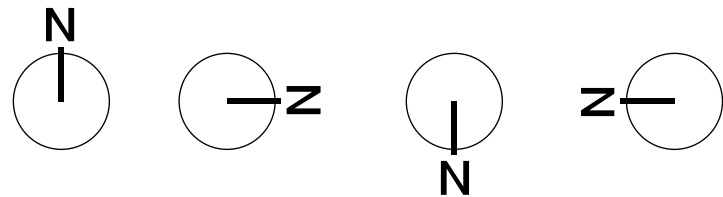
symbol list

-  AREA NUMBER
-  AV CODE
-  MATERIAL CODE

GRAPHIC CODE




-  DUPLEX RECEPTACLE OUTLET
-  QUAD RECEPTACLE OUTLET



PROJECT

borrowed memory

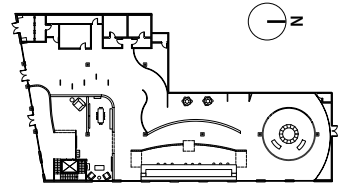
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LOCATION

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executive summary



thesis

Immersive virtual experiences and games have been shown to build **self-efficacy, perspective-taking, and empathy** in participants through devices such as avatar-like **embodied experiences** and **collaboration within the environment**.

Increased fluidity between virtual and physical worlds presents two potential opportunities for exhibition designers. First, layering immersive experiences into physical designs can **promote perspective-taking and collaborative behavior**. Second, engaging in perspective-taking and collaboration with audiences throughout the design process can **increase inclusivity in layered virtual and physical spaces**.

This approach can **remove barriers to understanding viewpoints** that conflict with one's own perspectives, create opportunities for museums to **engage meaningfully with new audiences**, and promote deeper **understanding among community members**.

PROJECT

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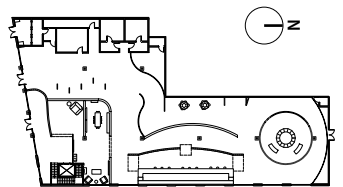
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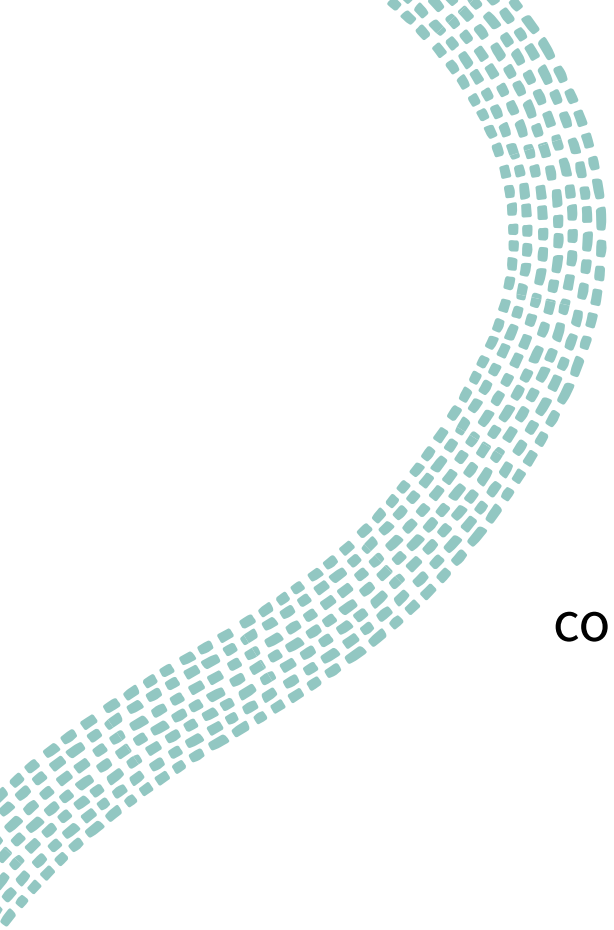
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content description

Memory is emotional, fleeting, and sometimes unreliable, yet it is the center of our identity. It is deeply personal, but it is also a collaboration. It needs a place, whether physical or metaphorical, to carry on past oneself.

This experience explores the balance and tensions between individual memory, collective memory, and history held within Coney Island.

By embodying one another through the places these memories are held, participants can engage on a deep, empathetic level. A constantly fluctuating landscape will be created through content dependent on the input and collaboration of participants. They explore their own sensory perception through the connection between the body and memory, followed by their place in the collective, contemplating: which stories become amplified through generations, which have begun to fade, and how can remembering be future-oriented?

PROJECT

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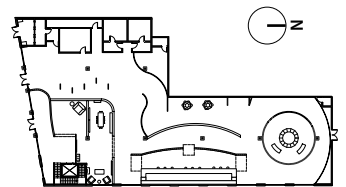
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DRAWING NO. EX.1.02

client and sponsor

Coney Island History Project is the main client for this exhibition, with funding through New York State Council on the Arts, whose aim is to preserve and expand diverse cultural resources of New York. Through Coney Island History Project's extensive collection of oral histories, artifacts, and multifaceted telling of the neighborhood's history, a nuanced and personal story of Coney Island and its surrounding neighborhoods can be told. I propose the execution of the project in collaboration with Wevr Labs for the way in which they cross thresholds between genres of media and reality, and the way in which they push creative boundaries with interactive media. The combination of memory and history with the technology of the present and future helps to create a future-oriented discussion of memory.



“The Coney Island History Project aims to **increase awareness of Coney Island’s legendary and colorful past and to encourage appreciation of the Coney Island neighborhood of today. Our mission is to record, archive and share oral history interviews;** provide access to historical artifacts and documentary material through educational exhibits, events and a website; and honor community leaders and amusement pioneers through our Coney Island Hall of Fame. **Emphasizing community involvement, the History Project teaches young people about local history** and develops programs in conjunction with local schools, museums, senior centers, and other organizations.”



“The New York State Council on the Arts (NYSCA) is dedicated to **preserving and expanding the rich and diverse cultural resources that are and will become the heritage of New York’s citizens. NYSCA upholds the right of all New Yorkers to experience the vital contributions the arts make to our communities, education, economic development and quality of life.** Through our core grantmaking activity, NYSCA awarded more than \$100 million in FY2022 statewide. NYSCA funding supports the visual, literary, media and performing arts and includes dedicated support for arts education and underserved communities.”

NYSCA recently announced \$100 million in new, multi-year funding, with grants of up to \$2 million that prioritize accessibility, artistry, cultural development, and structural and historical improvements.



“Wevr empowers creators around the world to build the Metaverse together. We collaborate with creators to build virtual applications and we provide a cloud service for creators that powers the data layer of the Metaverse and the Virtual Creator Economy. We are more passionate and emboldened than ever to push the boundaries of virtual worlds and spatial computing. We continue to grow an enduring and thriving interactive software company.”

PROJECT

borrowed memory

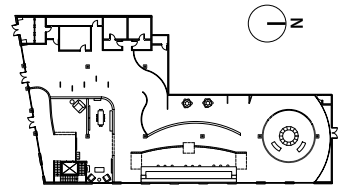
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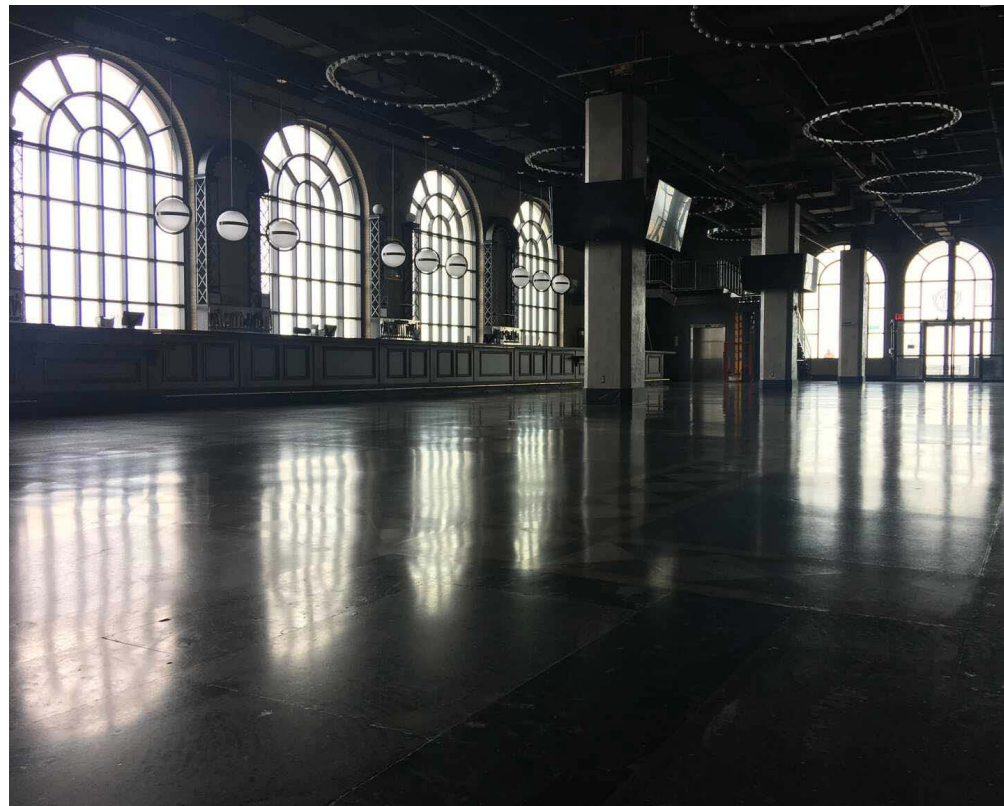
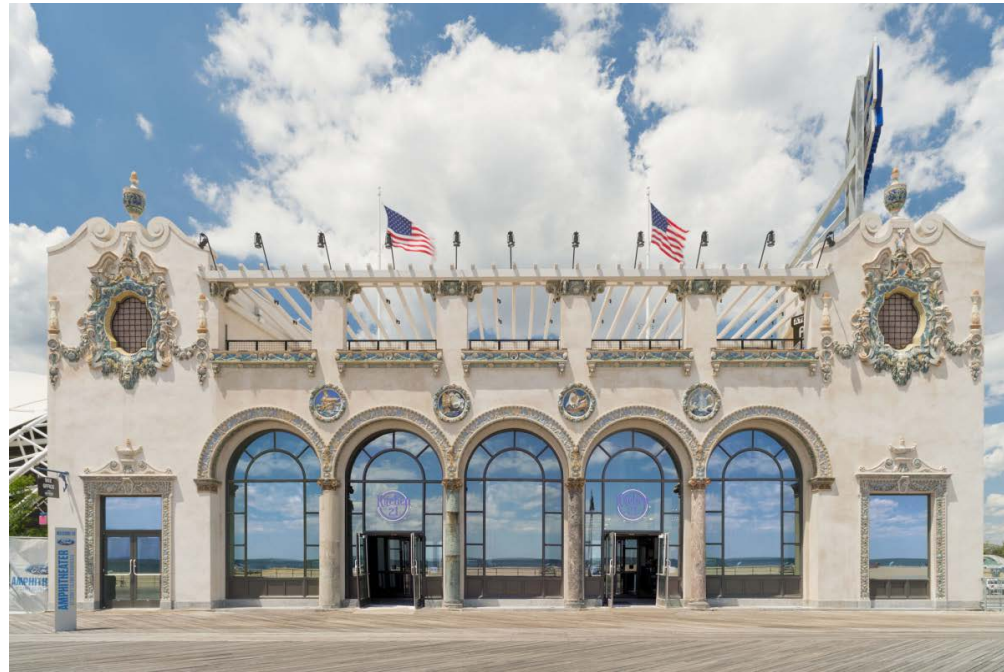
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DRAWING NO. EX.1.03

site



Primary

Child's Restaurant Building

Secondary

Satellite structures throughout the neighborhood and boardwalk, guided through AR

The Child's Restaurant building sits on the boardwalk facing the beach, its striking Spanish Revival style facade in stark juxtaposition to the new Coney Island amphitheater attached to it. The restaurant's **facade is landmarked, with the interior fully modernized and renovated.**

It held the **Child's restaurant** from 1923 to 1952, became a **candy factory**, a **roller rink**, and then sat in disrepair until it was taken over by the amphitheater, briefly housing a restaurant until its recent closure. Its **accessibility to the boardwalk, historical value, and open interior space** make it the perfect location for an exhibition exploring the collective memory of Coney Island.



PROJECT

borrowed memory

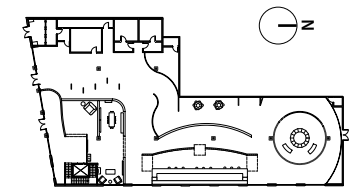
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DRAWING NO. EX.1.04

PRIMARY

**south brooklyn residents,
past and present**

- Experiences aim to bring residents of varying generations closer to one another by exploring the intimate connection people have to places within their everyday environment
- 20 percent of Coney Island’s population over the age of 65,; many of the stories included will come from elderly residents, whose stories represent the furthest stretches of living memory

SECONDARY

teens and young adults

- Subcategory of the primary audience
- Opportunities for collaboration within the environment and creative programming with local schools to develop content
- Collaborative and exploratory nature of activities are meant to provide a space for co-creation, discussion, and discovery

TERTIARY

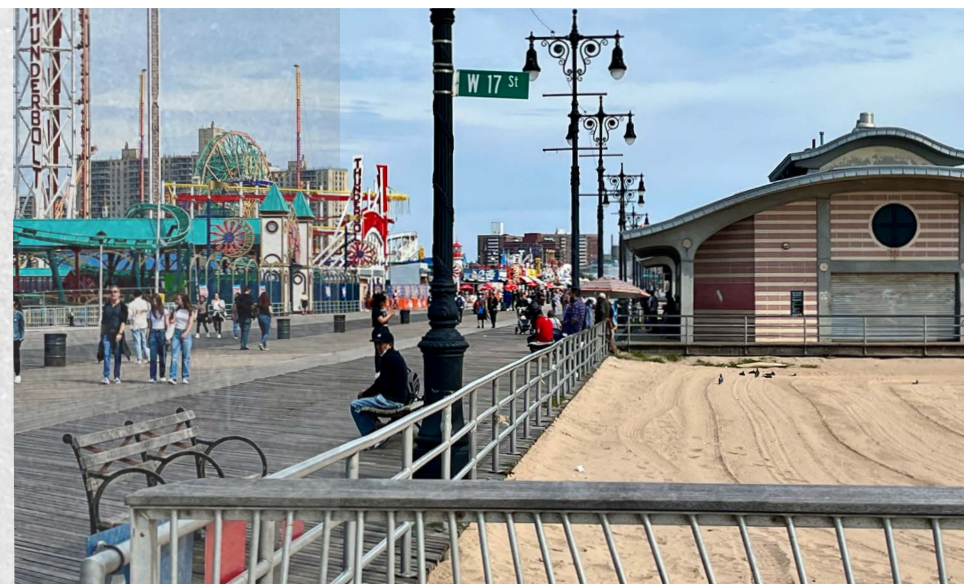
visitors and tourists

- Visitors frequent the beach, Luna Park, the amphitheater, and MCU Park, all within a short walk of the main exhibition space
- Provide historical context to personal accounts, and space for visitors of the neighborhood to explore the meaning of memory and home beyond Coney Island itself

Language

Coney Island and its adjacent neighborhoods (Sea Gate, Brighton Beach, Gravesend, Sheepshead Bay) are diverse, multi-lingual areas with a large immigrant population.

Depending on the specific neighborhood block, anywhere from 25% to 86% of families speak a language other than English at home. Commonly spoken languages in these neighborhoods include English, Russian, Mandarin, Spanish, and Arabic, among many others. Consideration is given to the multilingual nature of the neighborhood in the design to ensure universal access.



PROJECT

borrowed memory

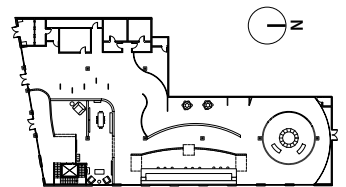
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project goals

- Foster **communication, shared experiences, and empathy** among strangers.
- Explore the **dynamic between established history and collective memory** of Brooklyn within living memory.
- Encourage interpersonal engagement within one's community and local history.
- Provide **agency for participants to influence the exhibition** and their own path.

education goals

- Understand the **subjective significance of places** in visitors' neighborhoods, and how their **significance changes with culture and time**.
- Learn how one's own personal experiences are often universal and part of a collective memory.
- Learn about the **connections between sensory perception and memory**.
- Understand the **role of collective memory in the telling of history**, and the tension between objective history and subjective memory.
- Understand how **memory can be future oriented**.

experience goals

- **Sensory immersion** into strangers' memories through a first person perspective.
- The ability to **take on the perspective of a stranger** and empathize with their experience through their memory.
- A sense of **discovery and exploration** through the participants' ability to choose one's own journey within the experience, following their intuition and interest.
- A sensation of traveling through time and **re-discovering one's environment**.
- **Experience divergent relationships to places and times**, whether generationally or among different collective identity groups.

PROJECT

borrowed memory

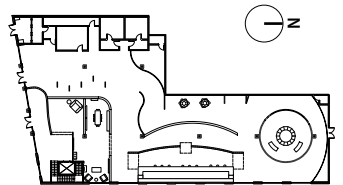
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approach

Borrowed Memory encourages participants to explore memories from the individual, autobiographical memory, all the way to the collective, questioning:

What we have taken from the past into ourselves, and what will we collectively choose to carry into the future?

co-creation

This exhibition will be co-created and developed with community partners, facilitated by the Coney Island History Project. The development of each experience serves as a template or canvas through which participating residents share their stories, taking an active role in the preservation of community history. Using a transmedia approach to narratives, these stories pervade physical, sensory, digital, public spaces. Tactile and sensory experiences evoke the personal and intimate nature of memory, while digital collaborative experiences question what we do with it, how we store it, and how it transcends us.

interpretive approach

Through public activations, participants embody others, searching for moments of interaction within public space. Many crossing pathways of the interconnecting stories create a feeling of expansiveness, exemplifying the vastness of memories, lives, and stories constantly being created in these places. Individual memories are contextualized in their specific places, allowing participants to embody one another through the sensations layered with story.

Inside the exhibition, participants experience each piece of information through the lens of a single individual, gradually moving towards one's own experience. The space itself becomes a physical manifestation of the passing time, showing the movement of autobiographical memories into the collective within a lifetime. Opportunities for collaboration and visitor input creates investment and immersion as participants craft their stories together. Visitors sense a feeling of motion through appearing and disappearing elements, representing the fluid, ephemeral, yet often enduring nature of memory.

PROJECT

borrowed memory

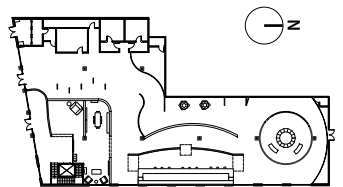
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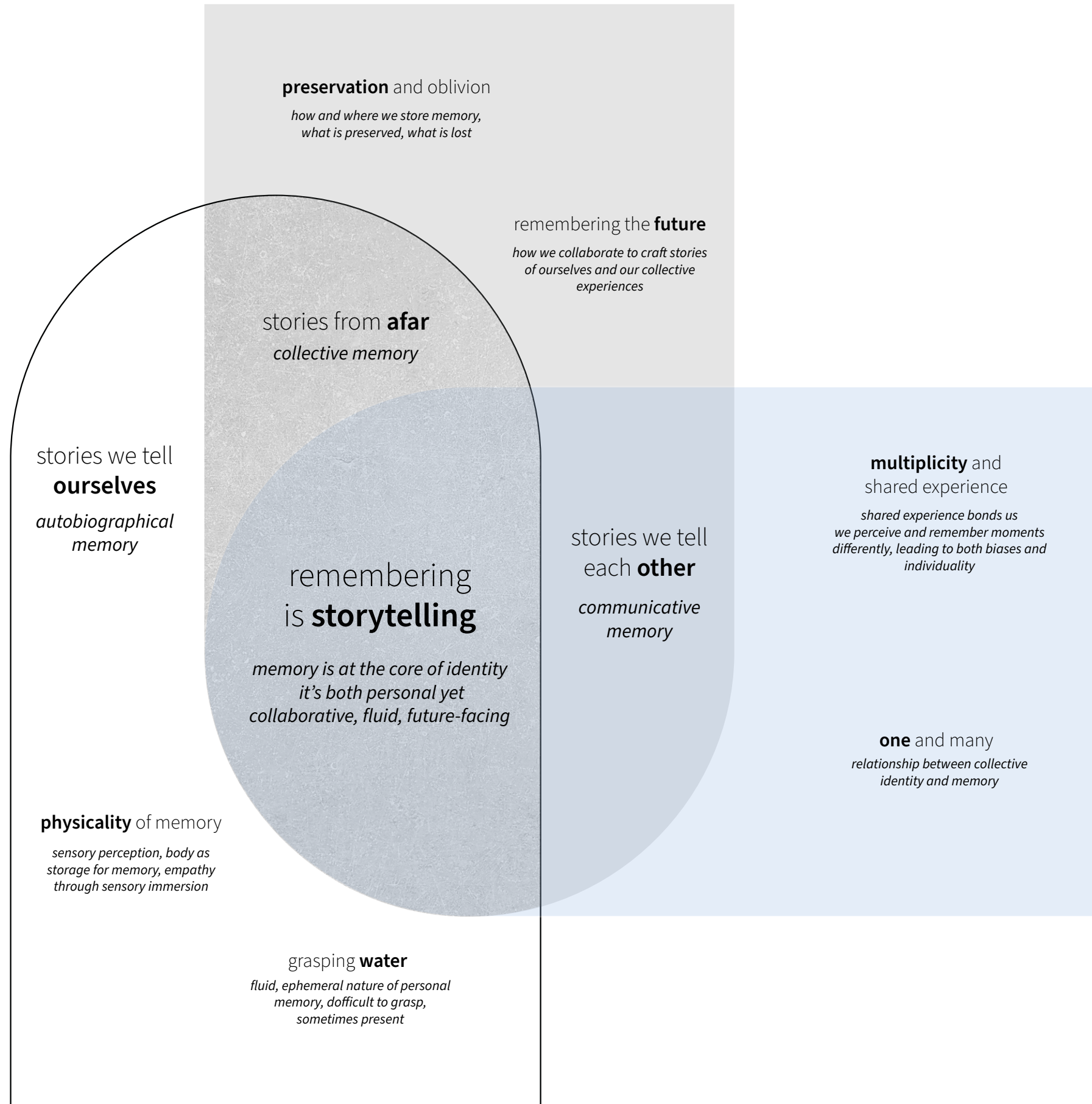
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DRAWING NO. EX.1.07

content outline



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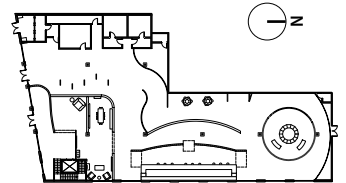
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SCALE

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DRAWING NO. EX.1.08

programming timeline

before

during

after

CIHP: community collaboration,
collection of stories/artifacts,
curation of online archive



School collaboration: visualizing
AR stories for exterior pathways



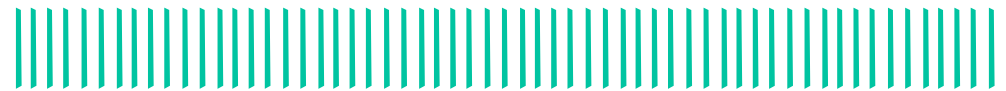
School collaboration: digital
mural creation



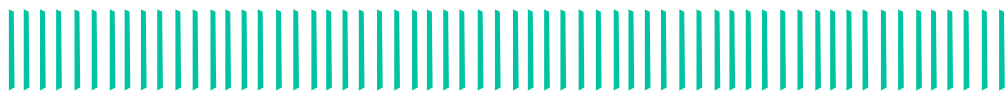
Exhibition staffing



Local business collaboration;
hosting exterior sites and
neighborhood activations



Access to online exhibition,
stories, and archive



PROJECT

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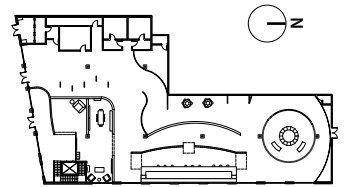
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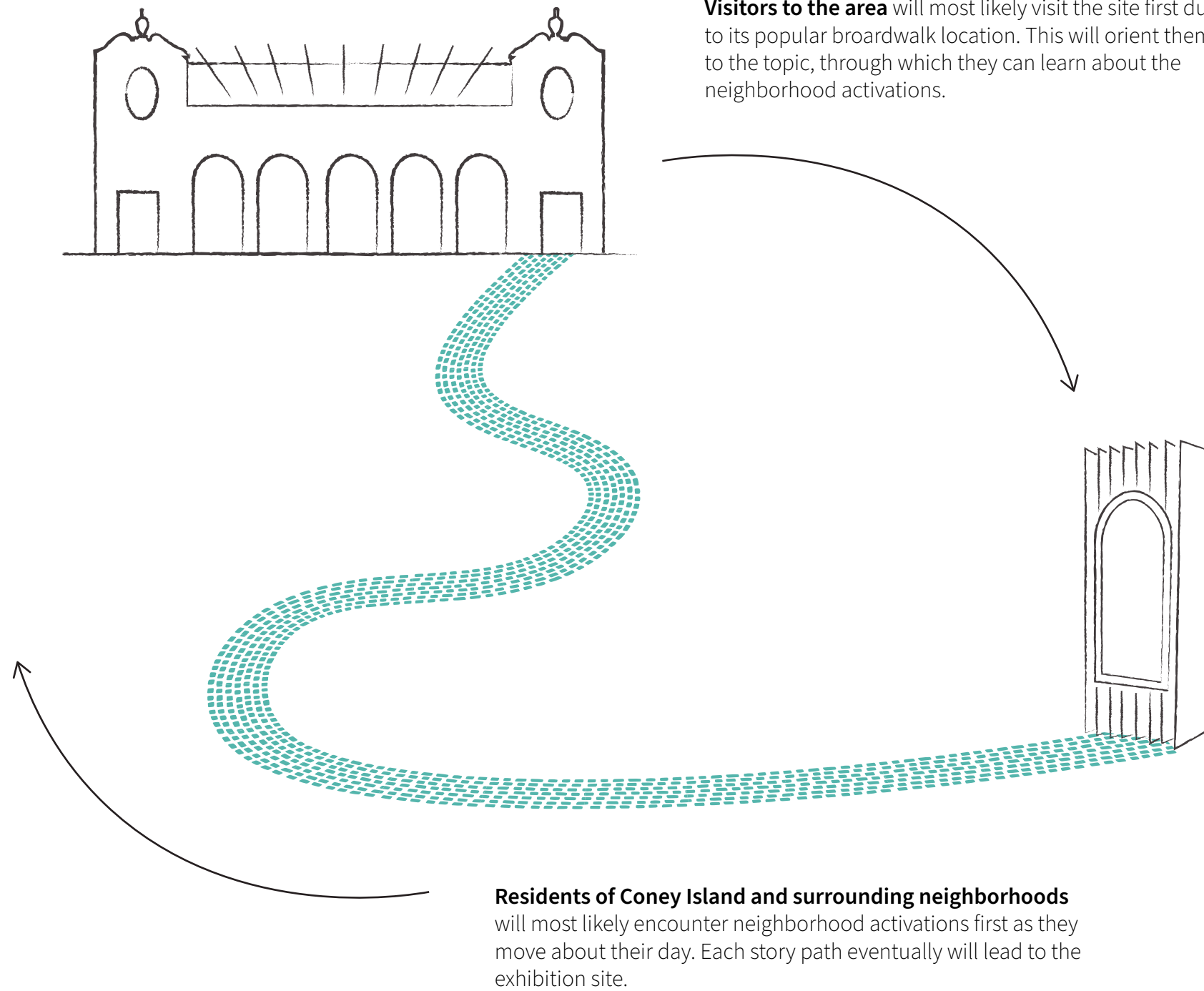
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DRAWING NO. EX.1.09

visitor journeys overview



PROJECT

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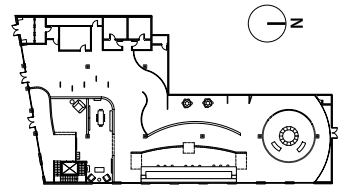
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DRAWING NO. EX.1.10



The exterior experience is suggested to be co-developed with young artists and individual residents. This represents a suggested map based on oral histories and interviews.

Pathways created from personal interviews lead to interactive moments in neighborhood in which a participant experiences another person's memory of that place. All paths can eventually lead to the exhibition area.

Each dotted path represents a new persona that one could embody. Dots represent hidden physical and/or AR experiences. At each point in which two stories cross, participants will find a physical wayfinding structure.

PROJECT

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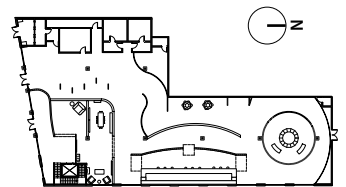
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Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



PROJECT DESIGNER

Natalie Henson

M.A EXHIBITION AND EXPERIENCE DESIGN

Fashion Institute of Technology
School of Graduate Studies
272 West 27th Street
New York, NY 10011

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SCALE

DATE 12/4/22

DRAWING NO. EX.1.11

first interaction

Physical structures introduce people passing by to the experience. On the boardwalk side, a lensor lens creates an illusion, as the people on the other side appear to vanish, projecting the ocean behind them.



As they approach the other side, graphic panels introduce them to three individuals, each with stories of that place at three different moments in time. These panels may have a combination of tactile, auditory, and visual/text, and each one will have a QR code to joining the AR experience.

PROJECT

borrowed memory

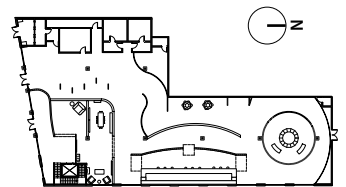
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DRAWING NO. EX.1.12

wayfinding + app integration



Graphic panels in each window introduce passerby to individuals and their stories. Scan the QR code to learn more and begin the journey.



These graphic panels may include text, poetry, art, tactile and textured elements, and link to audio, depending on what suits each individual's story.

PROJECT

borrowed memory

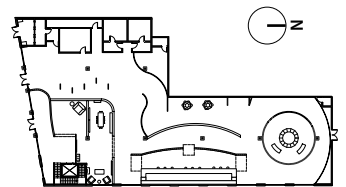
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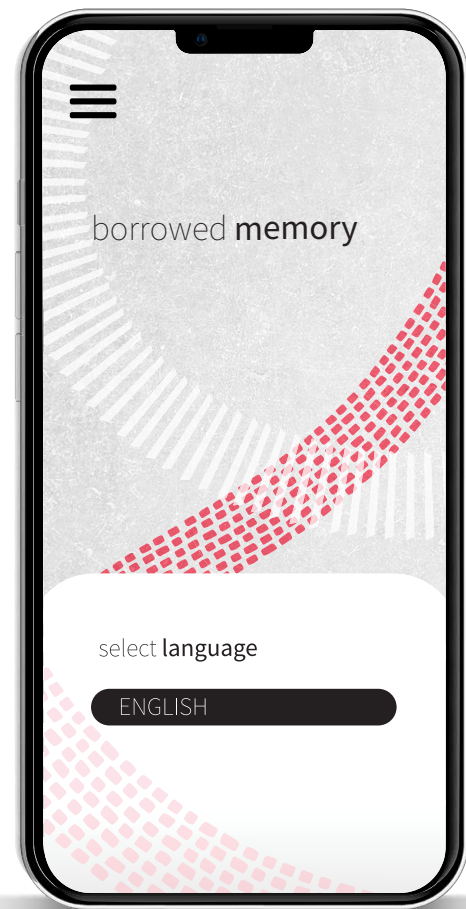
SCALE

DATE 12/4/22

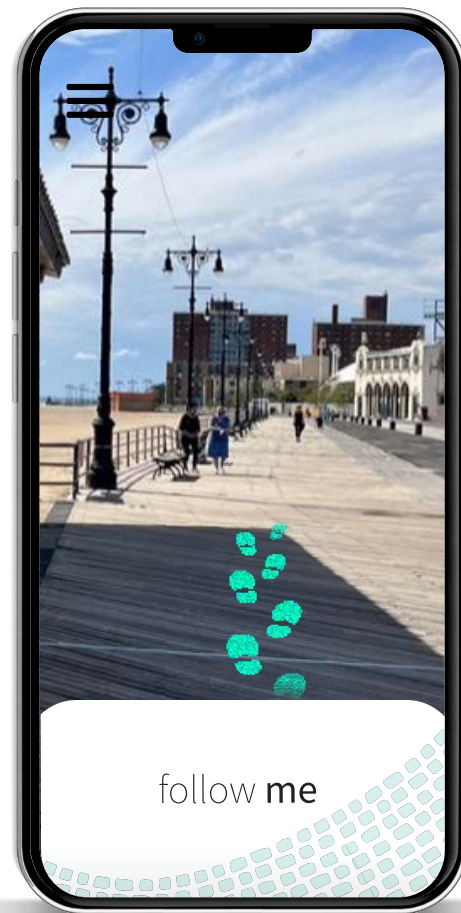
DRAWING NO. EX.1.13

wayfinding + app integration

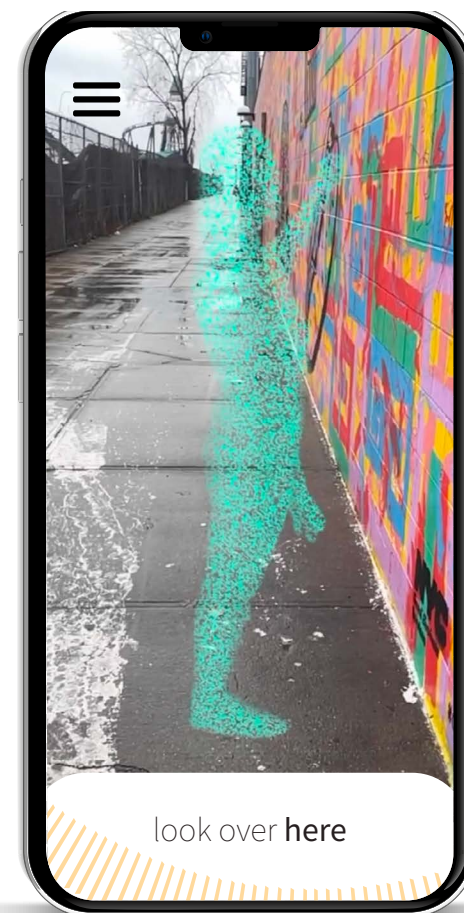
Participants will scan the QR code, customize setting preferences, or default to the phone's accessibility and language settings. They may customize language preferences and modes of interaction.



Geolocated glowing footsteps will appear: follow them to embody the chosen individual's story. Accompanied with haptics and sound for accessibility, and for longer stretches between sites.



The overall path is guided by haptics indicating direction and when close to a point of interest: once in proximity, participant is alerted, and footsteps appear again. A glowing silhouette will appear, indicating what to do.



PROJECT

borrowed memory

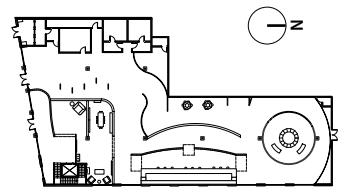
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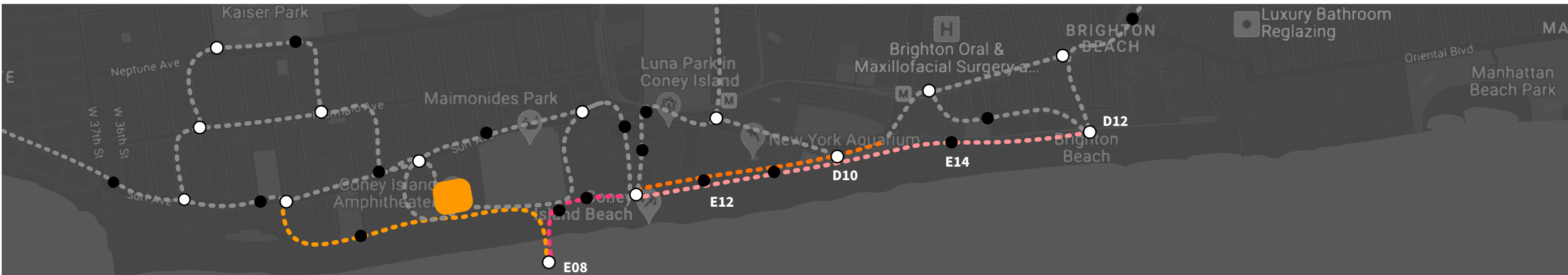
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SCALE

DATE 12/4/22

DRAWING NO. EX.1.14

neighborhood activations



When pointed towards Steeplechase, you see the artwork of local artist Chris "Daze" Ellis.
E08



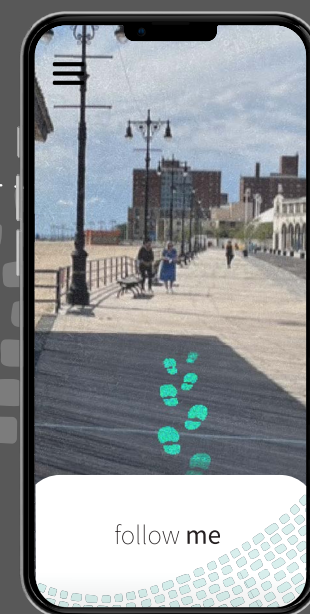
You reach a new decision point at the pier: an AR silhouette appears, indicating a viewfinder. This leads to two different stories.
E08



You've encountered a new person's journey: You are now in 1950s Coney Island. Their first story is a Geo-located AR: discover local folklore and myth.
D10



Begin journey by following the AR footsteps: the person you chose will lead you through their stories. You are following a poet in 1990s Brighton Beach.
D12



When pointed at the water, you see the Dreamland Bell underwater, by Gene Ritter, founder of Cultural Research divers. Click the footsteps you wish to follow in the AR app.
E08



This person reveals stories about illusion and wonder. They lead you to the site where their family used to run a penny arcade, now the Gyro Corner. You encounter an AR figure indicating a mutoscope for you to discover their story through animation, hosted by the restaurant.
E12



You will find AR elements throughout, such as Mermaid Parade costumes from the time period you are walking through.
E14

PROJECT

borrowed memory

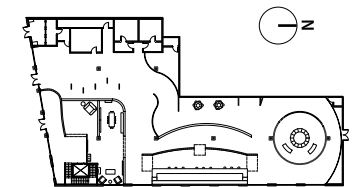
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SCALE

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DRAWING NO. EX.1.15

*Painting source: Daze through Coney Island History Project

Upon checking in, each visitor may opt into a personalized experience through their phone: this allows for inclusivity within space and a continuity of the outside experience.

- **App communicates with beacons throughout the space, responding to participant preferences:** language, abilities, etc. This tells any interactive elements how to respond to each participant and will translate key graphics.
- **Visitors track their memory experience outside to inside,** providing them a storyline of whose stories they experienced and their own personalized additions (sense associations, cocreated sound, imagery, story, etc.)
- Multiple opportunities for cocreation, exploration, imprinting on exhibition



PROJECT

borrowed memory

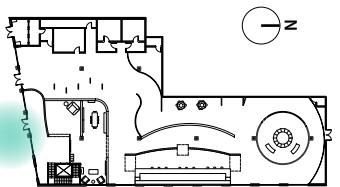
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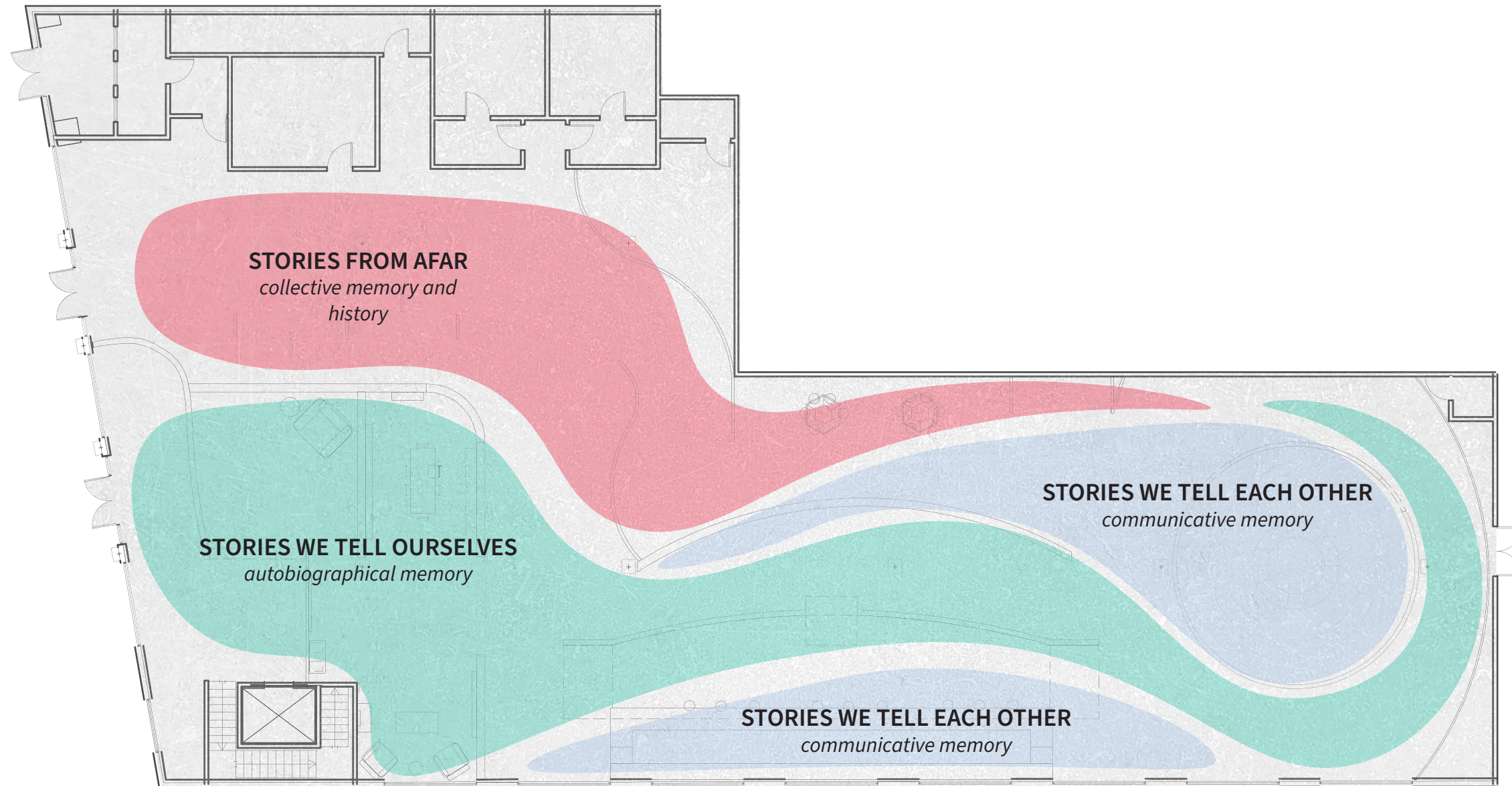
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SCALE

DATE 12/4/22

DRAWING NO. EX.1.16

concept floor plan



PROJECT

borrowed memory

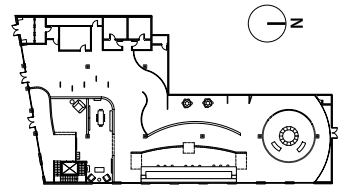
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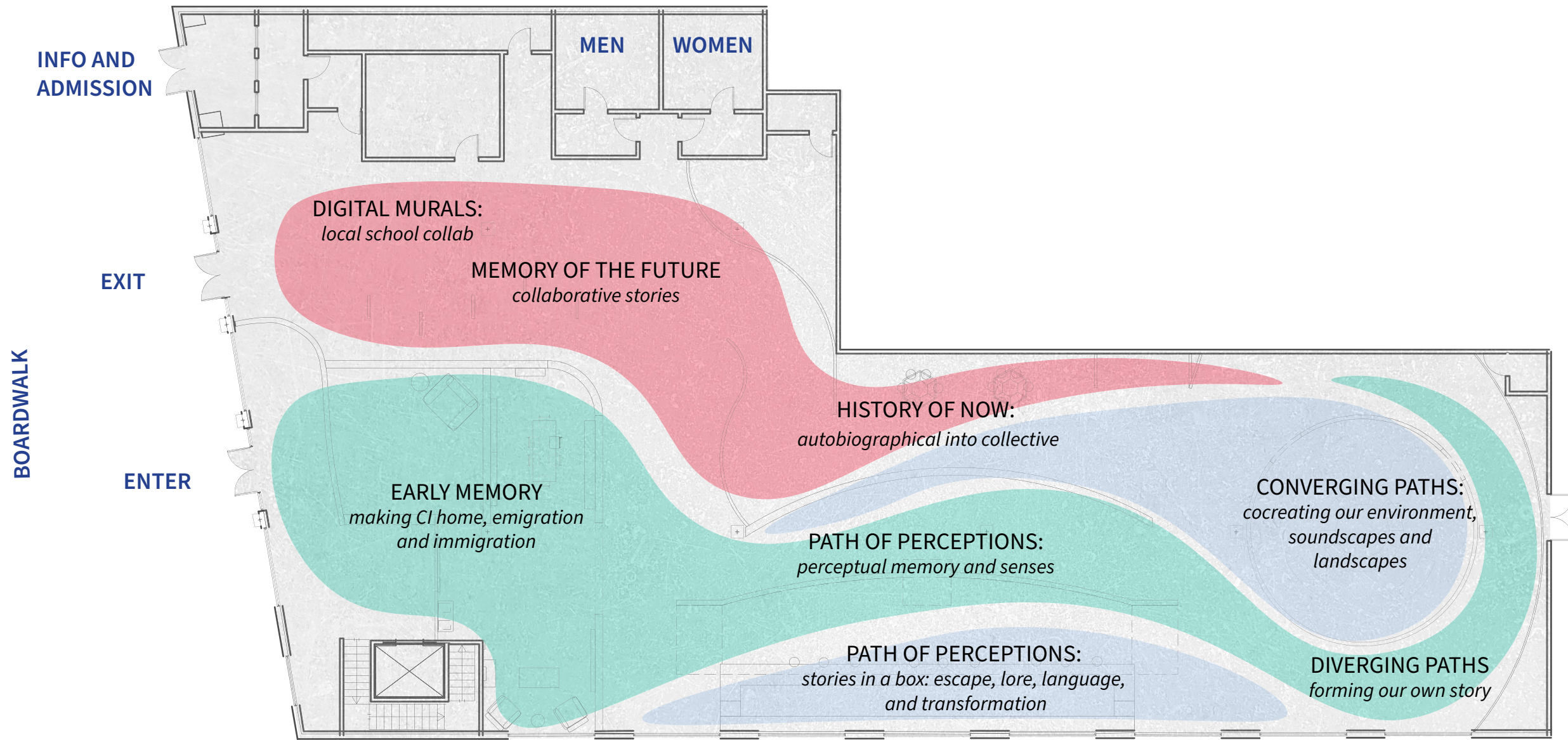
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DRAWING NO. EX.1.17

exhibit element floor plan



PROJECT

borrowed memory

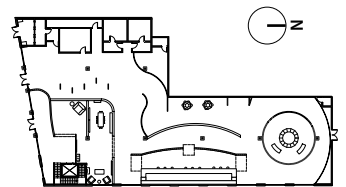
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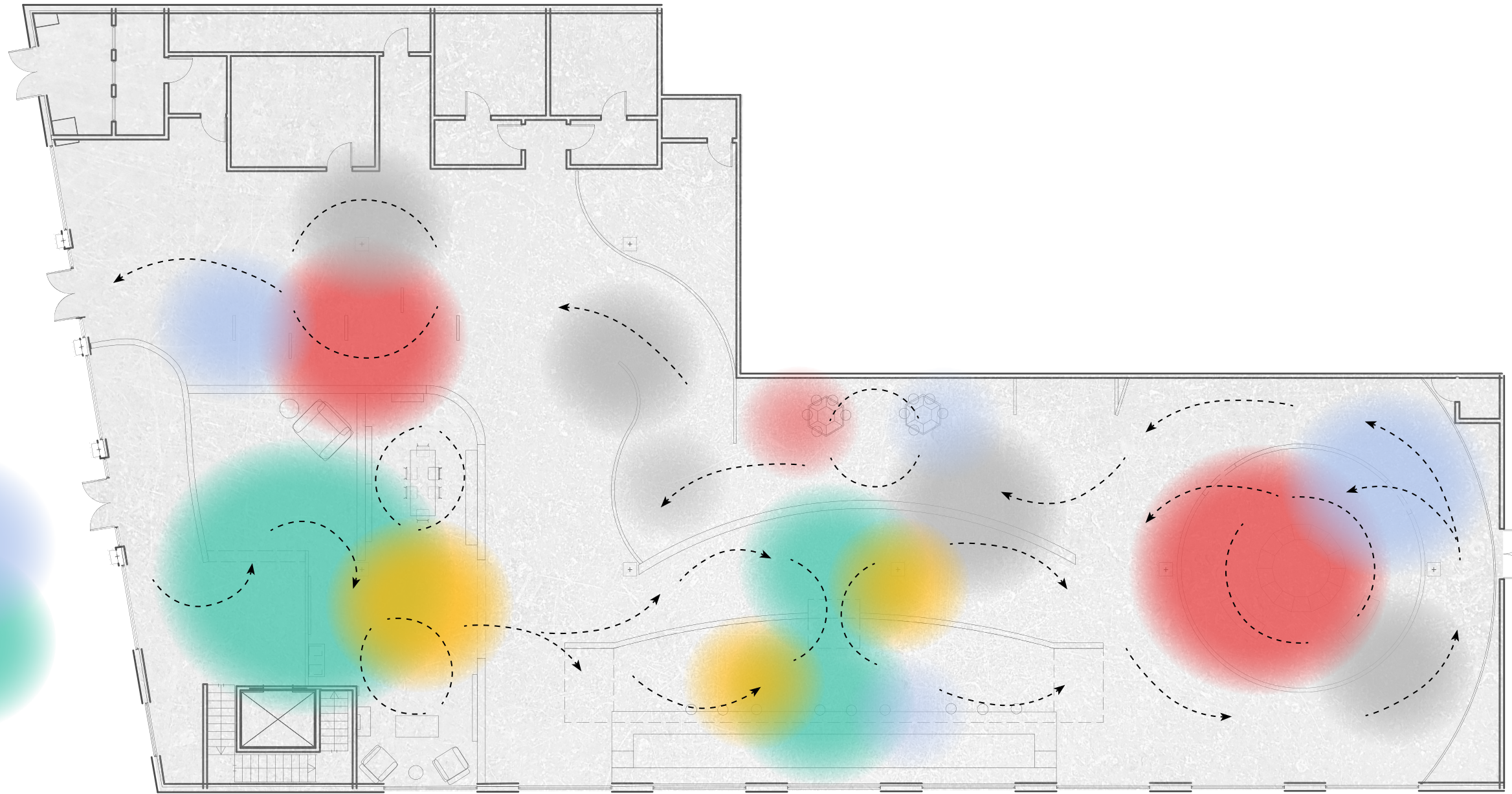
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DRAWING NO. EX.1.18



curiosity,
exploration,
playful

nostalgia,
familiarity

empathy,
connection

creativity,
agency

reflective

PROJECT

borrowed memory

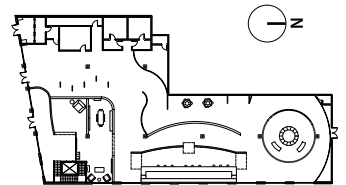
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DRAWING NO. EX.1.19

exhibition introduction



Visual continuity from outside: slatted walls allow glimpses of the inside without peripheral, creating an animated wave effect and visual rhythm.

PROJECT

borrowed memory

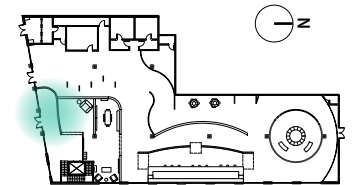
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SCALE

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DRAWING NO. EX.1.20

making coney island home



A setup of furniture 2x its normal size introduces visitors to the exhibition, with indicators to touch and explore everything. Oversized objects trigger early memory and physical memory of being a child.

PROJECT

borrowed memory

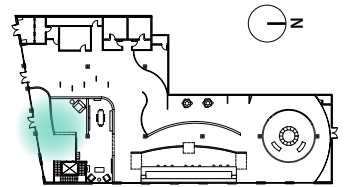
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SCALE

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DRAWING NO. EX.1.21

making coney island home



An exploratory space containing themes of home, emigration, and immigration: making Coney Island home.

Everything can be touched: participants can explore objects to discover hidden stories, revealing historical context through the lens of individuals' experience. Participants encounter both analog and hidden digital media.

PROJECT

borrowed memory

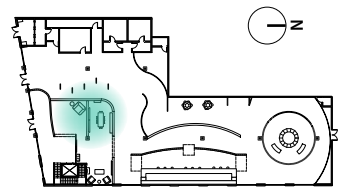
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SCALE

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DRAWING NO. EX.1.22

perceptual memory

borrowed memory

escape

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Legend + lore

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language

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transformation

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Utilizing the building's existing bar, visitors can sit at the bar and order a memory: each box is created by a resident and contains objects specific to a day or moment in time. Each may include tactile, smell, written, auditory elements. Each time they return a box, they may order another.

Participants connect physical perception to memory, empathizing with a stranger while perceiving a moment through their perspective.

PROJECT

borrowed memory

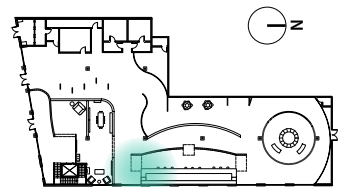
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SCALE

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DRAWING NO. EX.1.23

perceptual memory



Slatted walls reveal and obscure other spaces, creating a sense of rhythm and movement, and indicating the fleeting and intangible nature of memory.

PROJECT

borrowed memory

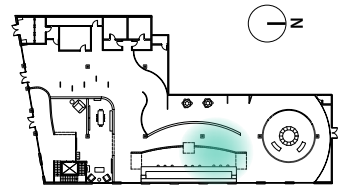
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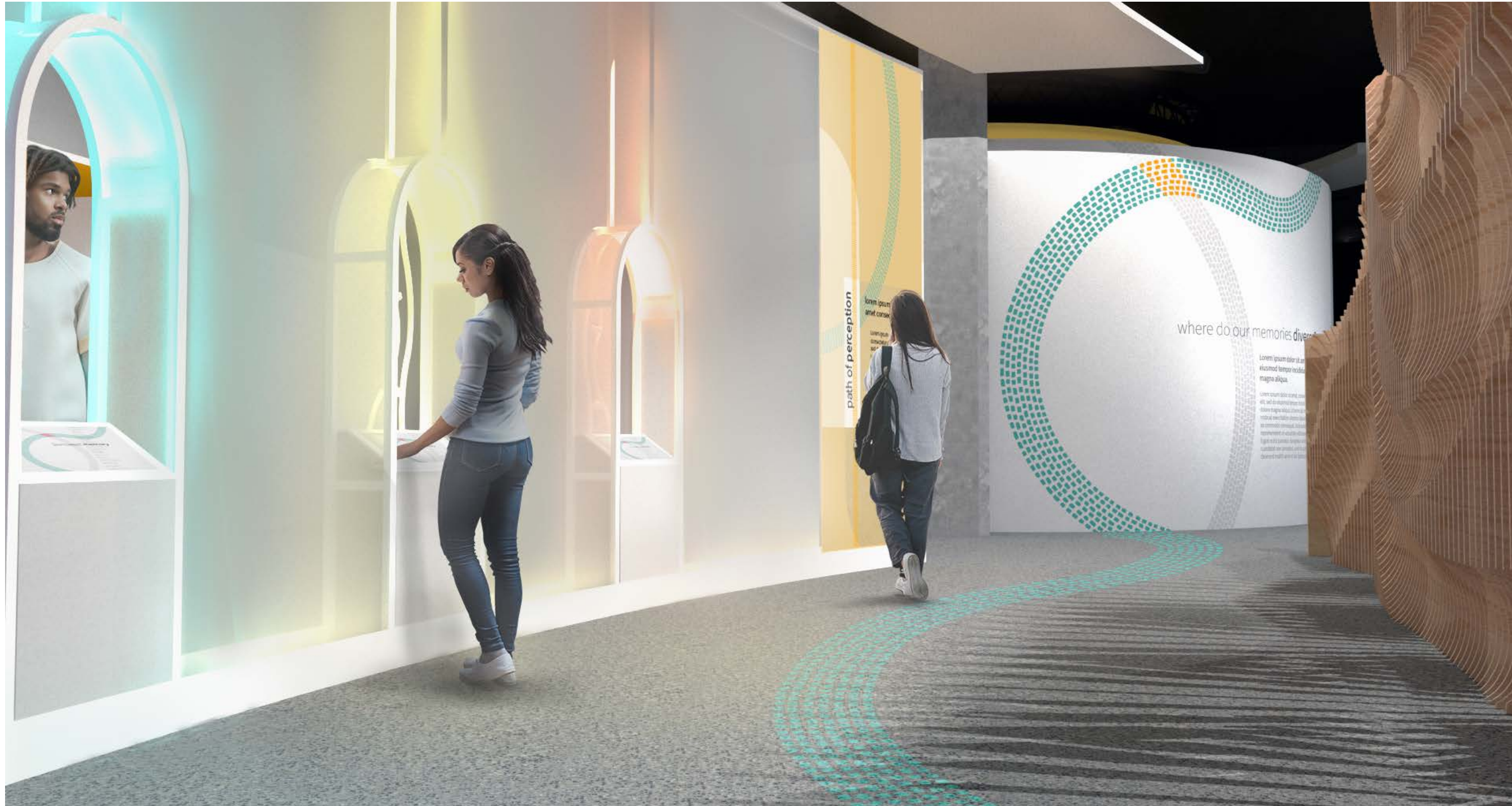
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SCALE

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DRAWING NO. EX.1.24

perceptual memory



Multiple windows with scent diffuser and interface to explore the connection between olfactory perception and memory.

A button releases the scent, each curated by residents according to closely held memories. On the interface, visitors record memory associations with the scent, as well as color association with that memory. Their color choice and texture will become projected in the space, until another person comes along to enter theirs. It becomes a conversation from resident to resident.

PROJECT

borrowed memory

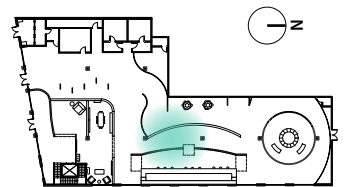
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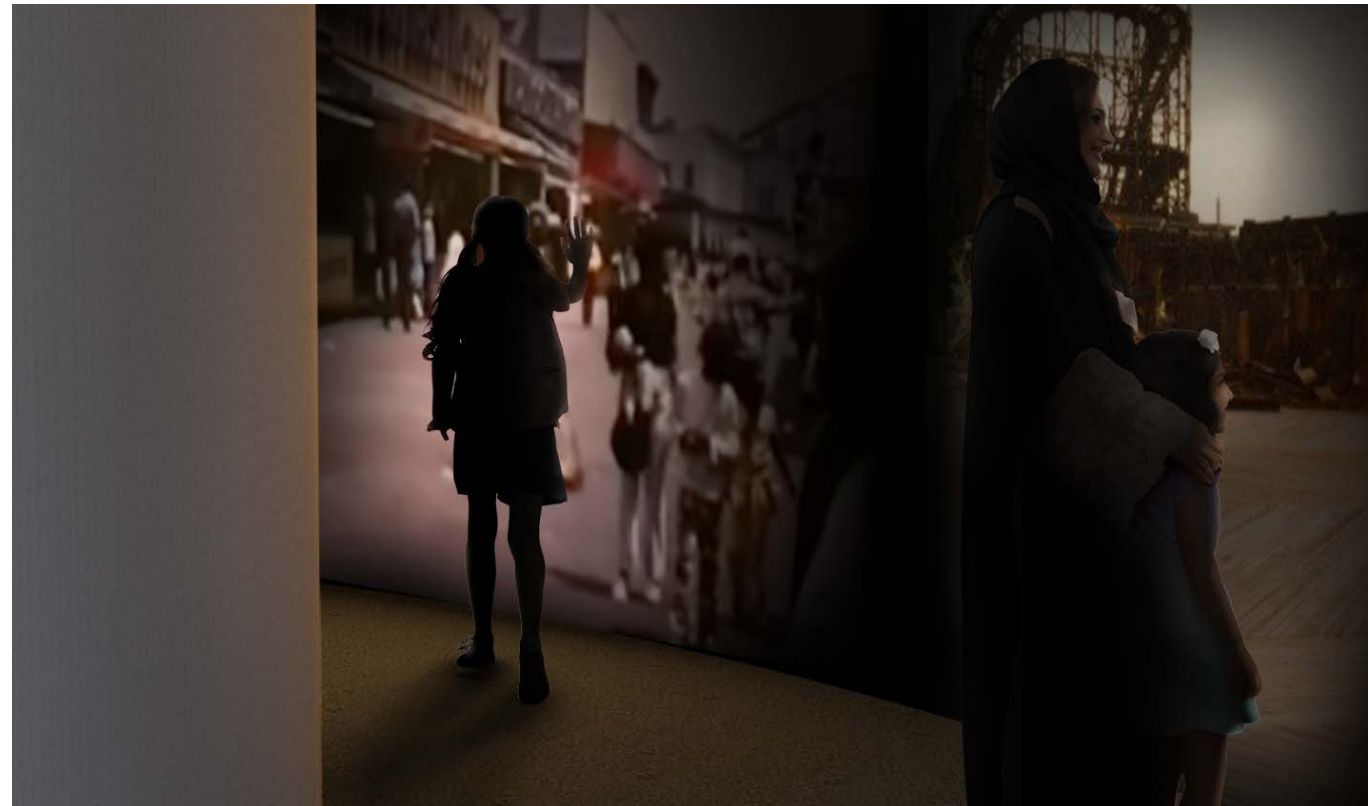
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SCALE

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DRAWING NO. EX.1.25

diverging paths



An interactive projection wall using infrared motion tracking responds to individuals' movements. As they move towards it, videos come into focus, and as they move away, they disappear. Videos are organized as a timeline through the neighborhood's most notable changes within living memory.

This will increase one's sense of physical presence, reinforced with audio spotlights of each time and place, also increasing as individuals move toward projection.

PROJECT

borrowed memory

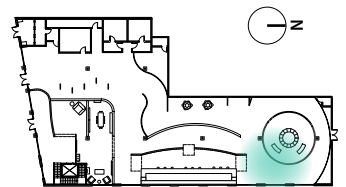
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SCALE

DATE 12/4/22

DRAWING NO. EX.1.26



What does the neighborhood look like? What does it sound like? Participants co-create the soundscape and landscape, which will constantly change with input. This is a representation of the collective perception of the sights and sounds of home. Visitors recall most prominent sounds of the area, triggering appearance of corresponding imagery, or vice versa. The more visitors choose certain sounds, the louder they become in the overall soundscape, fading over time. Variation of interactive modes with redundant info creates inclusivity in the environment.

Participants learn about collective perception and memory, where it differs from one's own perception, and where it converges. They become part of the story by crafting it.

PROJECT

borrowed memory

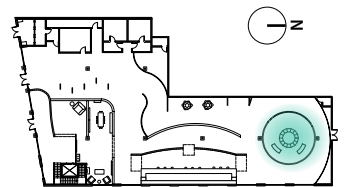
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DRAWING NO. EX.1.27

revisit perception



Visitors re-experience scents, but this time in their original contexts.

They see the origin and story behind each scent, accompanied with photos and description. While the first time they experience through the perspective of their own memory, the second time they experience it through the perspective of another individual.

PROJECT

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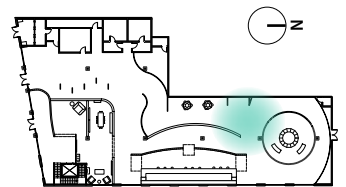
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DRAWING NO. EX.1.28

history of now



What moments have defined the recent past? What version of these events will we carry into the future?

Together, groups must craft a story based on a chosen image of a collective event. They will have prompt cards (digital) given to guide them. Their story elements can then be recorded verbally or written and submitted, which will be seen with all others on the back wall area.

Participants are prompted to consider how collective memories become a part of history, and whether we can create stories of our collective past that are true, inclusive, and nuanced.

PROJECT

borrowed memory

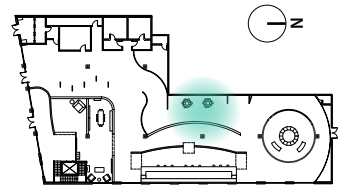
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DRAWING NO. EX.1.29

collaborative stories



*Artwork examples: mural by Daze, Coney Art Walls, and "Tree of Life", Xin Song, Bay Parkway Station

What does the act of remembering mean today? How do we form collective stories, and why are some stories lost? Visitors experience brief stories from local activists, artists, and writers, depicting themes such as storytelling, amplification, erasure, and one's personal agency. This connects individuals to tangible ways in which they can impact the stories told of their community. If opting into the app, they may look back at the interconnected stories they interacted with throughout their journey.

On the right, collaborative projected artwork created by teens, in collaboration with local schools responds to the above themes (animation, digital work, traditional media, etc.). These are projected onto the walls and regularly changing.

PROJECT

borrowed memory

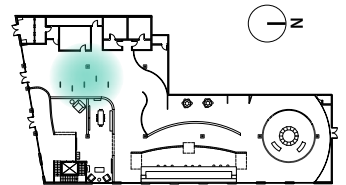
CLIENT & SPONSOR



LOCATION

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



PROJECT DESIGNER

Natalie Henson

M.A EXHIBITION AND EXPERIENCE DESIGN

Fashion Institute of Technology
School of Graduate Studies
272 West 27th Street
New York, NY 10011

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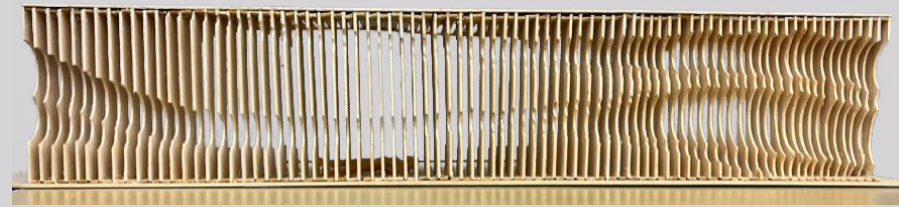
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SCALE

DATE 12/4/22

DRAWING NO. EX.1.30

model + prototype



model photos | boardwalk structure



prototype test | lubor lens effect

A lubor lens contains an array of thin, linear curved prisms embedded in plastic. Each of these tiny prisms project the light from behind an object at obtuse angles, creating the illusion of fading away. I tested the effect with my dog, pictured here, and found that it projects horizontal lines back at the viewer, mostly obscuring the dog, and creating a fuzzy distorted motion when she walks by.

PROJECT

borrowed memory

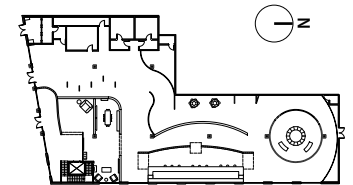
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SCALE

DATE 12/4/22

DRAWING NO. EX.1.31

schedules and lists



graphic schedule

00A. EXTERIOR ENTRY	GR. CODE	DESCRIPTION
00A.01.GR01	A	Wayfinding graphic acrylic
00A.01.GR02	H	Wayfinding graphic aluminum
00A.01.GR03	J	Wayfinding graphic photo
00A.02.GR01	A	Wayfinding graphic acrylic
00A.02.GR02	H	Wayfinding graphic aluminum
00A.02.GR03	J	Wayfinding graphic photo
00A.03.GR01	A	Wayfinding graphic acrylic
00A.03.GR02	H	Wayfinding graphic aluminum
00A.03.GR03	J	Wayfinding graphic photo
00A.04.GR01-03	K	Vinyl graphic on boardwalk

01A. INTRODUCTION	GR. CODE	DESCRIPTION
01A.01.GR01	C	Wall mural graphic
01A.01.GR02	B	Pathway floor graphic
01A.01.GR03	B	Pathway floor graphic
01A.02.GR01	C	Content introduction

02A. HOME	GR. CODE	DESCRIPTION
02A.01.GR01	C	Directive
02A.02.GR01	C	Content
02A.03.GR01	B	Pathway floor graphic
02A.04.GR01	C	Content
02A.04.GR02	B	Pathway floor graphic

03A. PERCEPTION	GR. CODE	DESCRIPTION
03A.01.GR01	F	Wayfinding restroom sign
03A.02.GR01	C	Area intro
03A.03.GR01	C	Content
03A.03.GR02	B	Pathway floor graphic
03A.04.GR01	C	Content
03A.04.GR02	B	Pathway floor graphic
03A.05.GR01	C	Content
03A.05.GR02	B	Pathway floor graphic
03A.06.GR01-GR12	E	Labels in front of each place on bar

04A. DIVERGING	GR. CODE	DESCRIPTION
04A.01.GR01	C	Intro mural
04A.01.GR02	B	Pathway floor graphic
04A.02.GR01	C	Directive
04A.03.GR01	C	Directive
04A.04.GR01	C	Content

05A. CONVERGING	GR. CODE	DESCRIPTION
05A.01.GR01	B	Pathway floor graphic

06A. HISTORY OF NOW	GR. CODE	DESCRIPTION
06A.01.GR01	C	Area Intro
06A.02.GR01	C	Content
06A.02.GR02	C	Content
06A.03.GR01	C	Directive
06A.04.GR01	C	Intro
06A.04.GR02	B	Pathway floor graphic
06A.05.GR01-07	C	Photo print on fabric
06A.06.GR01	C	Content

07A. MEMORY OF THE FUTURE	GR. CODE	DESCRIPTION
07A.01.GR01	B	Pathway floor graphic
07A.02.GR01	F	Wayfinding restroom sign
07A.03.GR01	G	Wayfinding restroom sign
07A.04.GR01-05	C	Content

PROJECT

borrowed memory

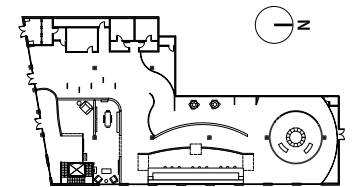
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SCALE

DATE 12/4/22

DRAWING NO. EX.2.01

graphic specification list

TYPE	DESCRIPTION
A	Screen print on 1/4" acrylic (XAC.03)
B	Graphic printed on textured vinyl and fabric backing, repositionable adhesive, adhered to floor (XVL.01)
C	Printed graphic on 4-way stretch fabric (XFB.01)
D	Printed graphic on 4 way stretch polyester fabric with one side blackout coated (XFB.02-03)
E	Printed graphic on 8.5"x11" synthetic paper/revlar
F	Screen print on 1/4" opaque white acrylic panel attached to 1/4" transparent acrylite, anchored to column (XAC.01 and XAC.03)
G	Screen print on 1/4" opaque white acrylic panel attached to 1/4" transparent acrylite, anchored to wall (XAC.01 and XAC.03)
H	Screen print on 1/4" weathered aluminum (XMT.02)
J	Image on 1/4" clear acrylic (XAC.02)

PROJECT

borrowed memory

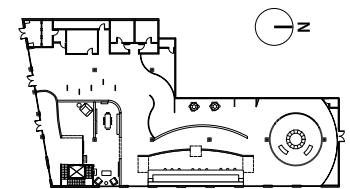
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SCALE

DATE 12/4/22

DRAWING NO. EX.2.02

material schedule

MATERIAL	CODE	AREA	DESCRIPTION
acrylic	XAC.01	03A, 07A	white opaque acrylic
	XAC.02	ext. wayfinding, 03A, 07A	clear acrylic with photo 1/4"
	XAC.03	00A	clear acrylic 1/4"
	XAC.04	ext. wayfinding	tinted acrylic
drywall	XDW.01	01A	drywall
fabric	XFB.01	01A-07A	Tectonics Stretchtec: white 4 way stretch polyester fabric
	XFB.02	04A	Tectonics Softec opaque: 4 way stretch polyester fabric with one side blackout coated, black
	XFB.03	05A	Tectonics Softec opaque: 4 way stretch polyester fabric with one side blackout coated, white
	XFB.04	01A-03A, 06A-07A	semi-translucent white organza fabric
lubor lens	XLE.01	ext. wayfinding, 00A	1/8" lubor lens sheet
metal	XMT.01	ext. wayfinding	1" thick steel plates weigh down exterior structures
	XMT.02	ext. wayfinding, 00A	weathered aluminum 1/8" thick
	XMT.03	01A-07A	extruded aluminum framing for stretched fabric
paint	XPT.01	05A, 06A	white acrylic latex paint
	XPT.02	ext. wayfinding	Exterior low luster paint, pantone 133-6 U
plastic	XPL.01	ext. wayfinding, 00A, 03A	light brown recycled plastic 1/2" thick sheets
vinyl	XVL.01	00A-07A	tactile vinyl floor graphics, Permacolor FloorGrip textured , interior and exterior
wallpaper	XWP.01	02A	Bradbury vintage wallpaper 3D-112
	XWP.02		Bradbury vintage wallpaper 3D-122
	XWP.03		Bradbury vintage wallpaper 3D-124
	XWP.04		Bradbury vintage wallpaper 3D-147
	XWP.05		Bradbury vintage wallpaper 3D-151
wood	XWD.01	05A, 06A	1/2" thick plywood sheets
	XWD.02	03A	6" high platform with 3 ramps access for bar accessibility

PROJECT

borrowed memory

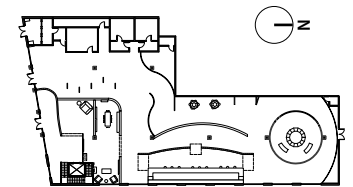
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SCALE

DATE 12/4/22

DRAWING NO. EX.2.03

media schedule

TYPE	CODE	AREA	DESCRIPTION	MANUFACTURER	IMAGE
AV1	AV1.1-3	02A	audio dome	Sound Tube	
	AV1.4-8	04A			
	AV1.9-13	07A			
AV2	AV2.1-4	04A	laser projector	Sony	
	AV2.5-11	05A			
	AV2.12	06A			
	AV2.13-14	07A			
	AV2.15	02A			
AV3	AV3.1-5	04A	motion tracking camera	Azure Kinect	
	AV3.5-10	05A			
AV4	AV4.1-10	06A	19.5" touch screen	Elo	
AV5	AV5.1-7	03A	15.5" touch screen	Elo	
	AV5.8-9	02A			
AV6	AV6.1-7	05A	32" touch screen	Elo	
AV7	AV7.1-7	03A	custom scents with user controlled diffuser	AirParfum	
AV8	AV8.1-4	05A	directional audio	Hyper Sound	
AV9		at every graphic and digital media station	customizable bluetooth beacon	Moko Smart	
AV10	AV10.1	05A	circular truss	XSF	
AV11	AV11.1	02A	1" internal speaker installed in phone	UXcell	
AV12	AV12.1-3	02A	bone conduction speaker	Duramobi	

PROJECT

borrowed memory

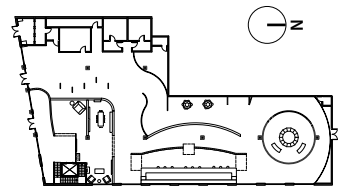
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SCALE

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DRAWING NO. EX.2.04

lighting fixture schedule

NAME	DESCRIPTION	MANUFACTURER	IMAGE
FT01	LED flexible strip mounted inside transparent walls on floor, and at top of arches	aspect LED	
FT02	SMARTTrack mounted spot	Bruck	
FT03	RGBW track mounted spot	Bruck	
FT04	globe pendant lights hung from track	alredy existing in space	

PROJECT

borrowed memory

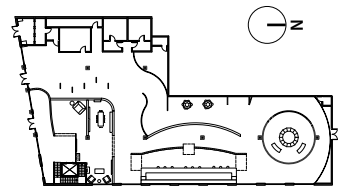
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SCALE

DATE 12/4/22

DRAWING NO. EX.2.05

artifact schedule

CODE	QTY	DESCRIPTION	SOURCE
AF-01	2	curved benches	purchase
AF-02	1	oversized chair, 1940s style	custom fabrication
AF-03	1	oversized end table, 1940s style	custom fabrication
AF-04	1	oversized rotary phone, 1940s style, with audio device installed	custom fabrication
AF-05	1	oversized lamp, 1940s style	custom fabrication
AF-06-12	7	vintage furniture	purchase
AF-13	50	wooden boxes, curated by community members with objects and elements pertaining to a specific memory	loaned or donated by resident
AF-14	1	1956 beach permit	Coney Island History Project
AF-15	1	photograph, Surf Ave 1996	Coney Island History Project
AF-16	1	photograph, demolished Steeplechase Park	Coney Island History Project
AF-17	1	photograph, Dreamland roller rink	Coney Island History Project

CODE	QTY	DESCRIPTION	SOURCE
AF-18	1	photograph, Luna Park 1940s	Coney Island History Project
AF-19	1	photograph, Coney Island beach 1947	Coney Island History Project
AF-20	1	photograph, Footprints Cafe	Coney Island History Project
AF-21	1	photograph, honeysuckles	Coney Island History Project
AF-22	1	photograph, Bungalows	Coney Island History Project
AF-23	1	photograph, Bungalows	Coney Island History Project
AF-24	10	backless curved stools	purchase
AF-25	5	door frames	purchase
AF-26-30	5	videos, Coney Island 1930s-now	Coney Island History Project, The New Yorker Archive

PROJECT

borrowed memory

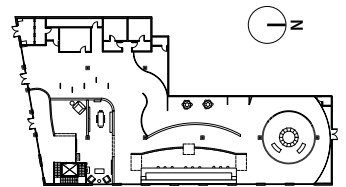
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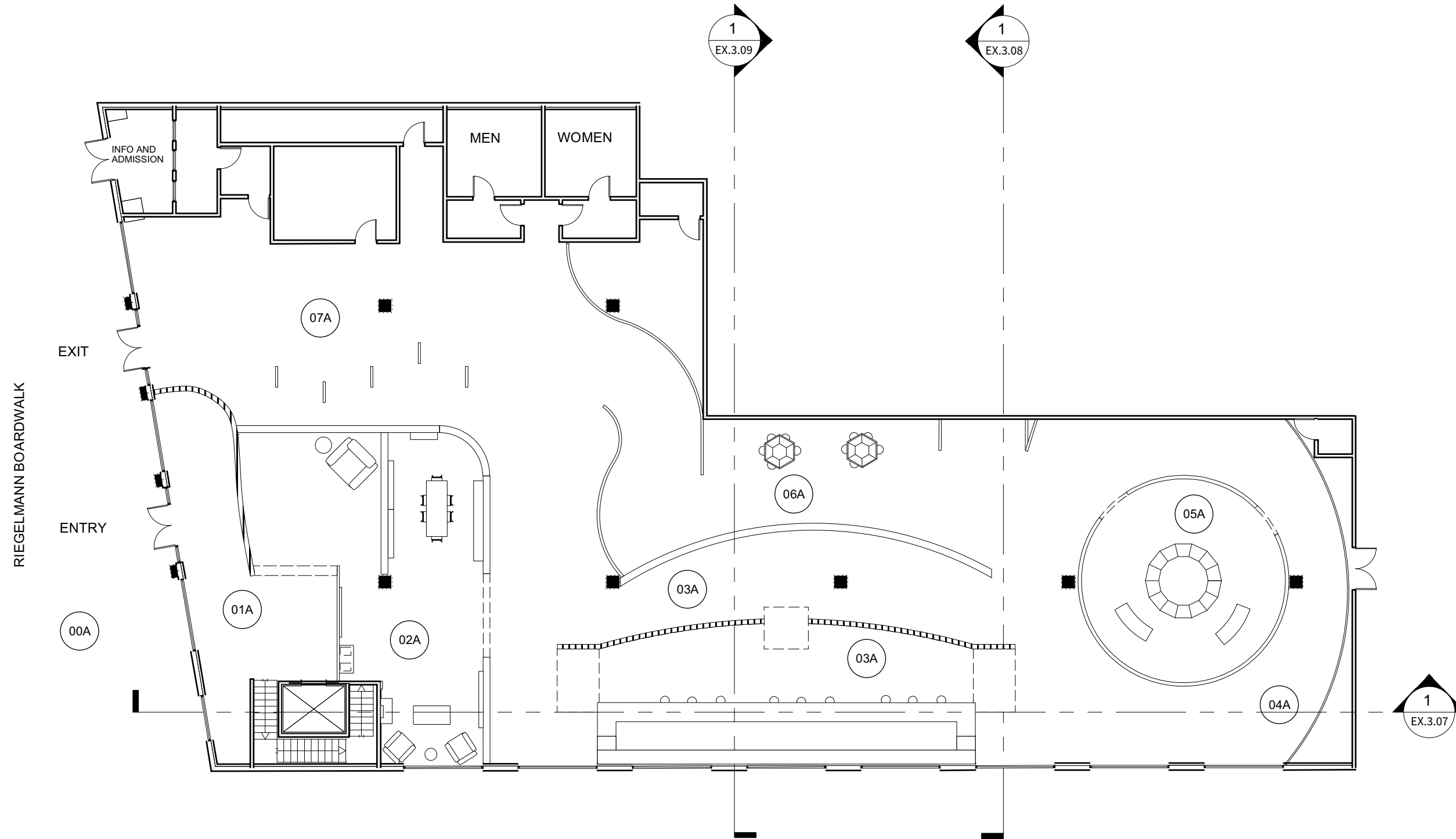
DATE 12/4/22

DRAWING NO. EX.2.06

plans + sections



coded floor plan



1 Coded Floor Plan
Scale: 1/16" = 1'-0"

PROJECT

borrowed memory

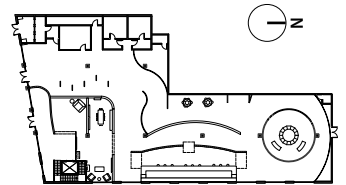
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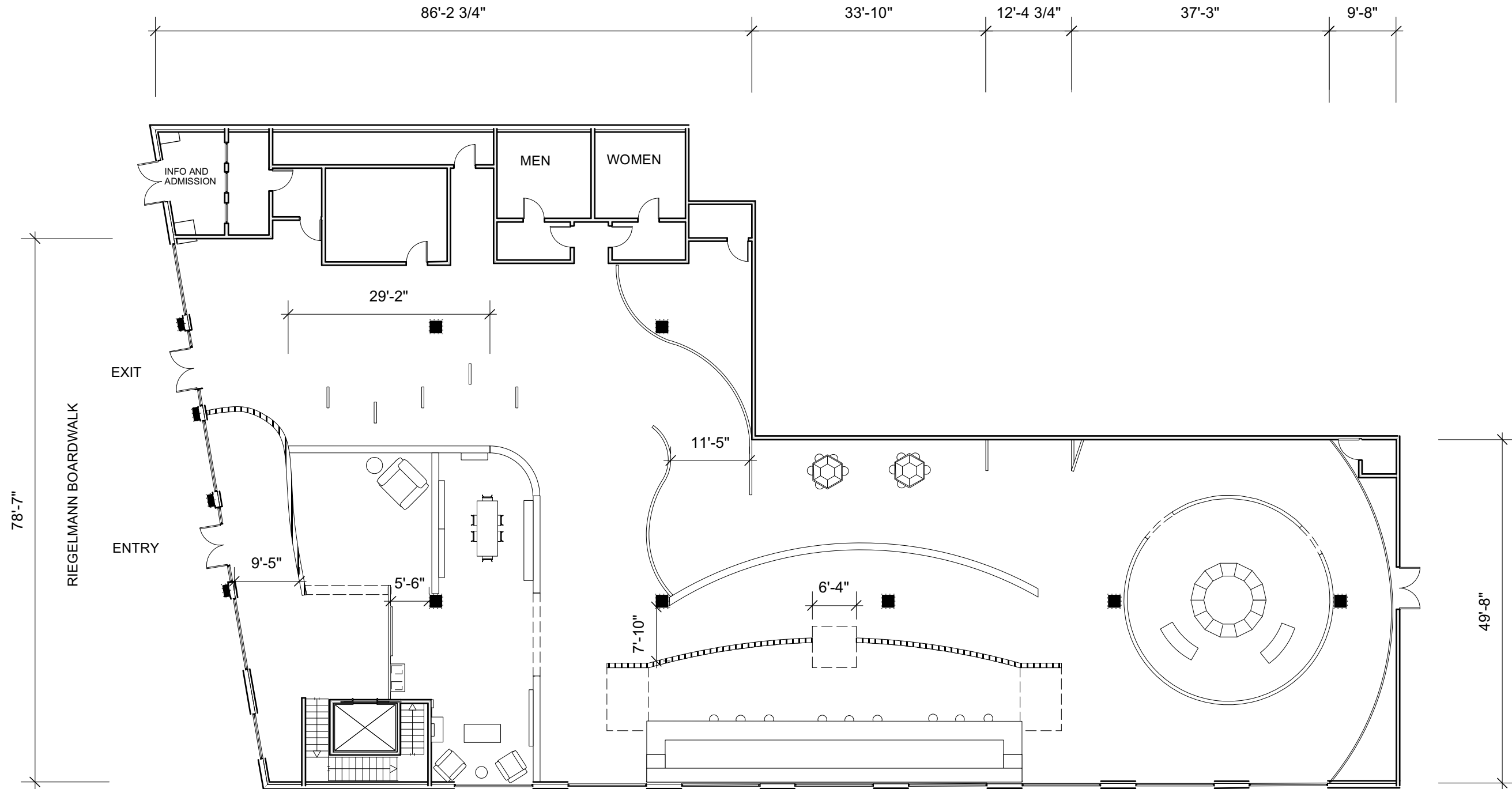
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.01

dimension floor plan



1 Dimension Floor Plan
Scale: 1/16" = 1'-0"

PROJECT

borrowed memory

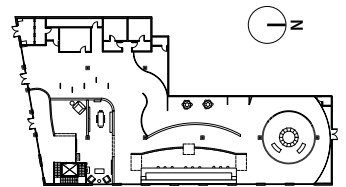
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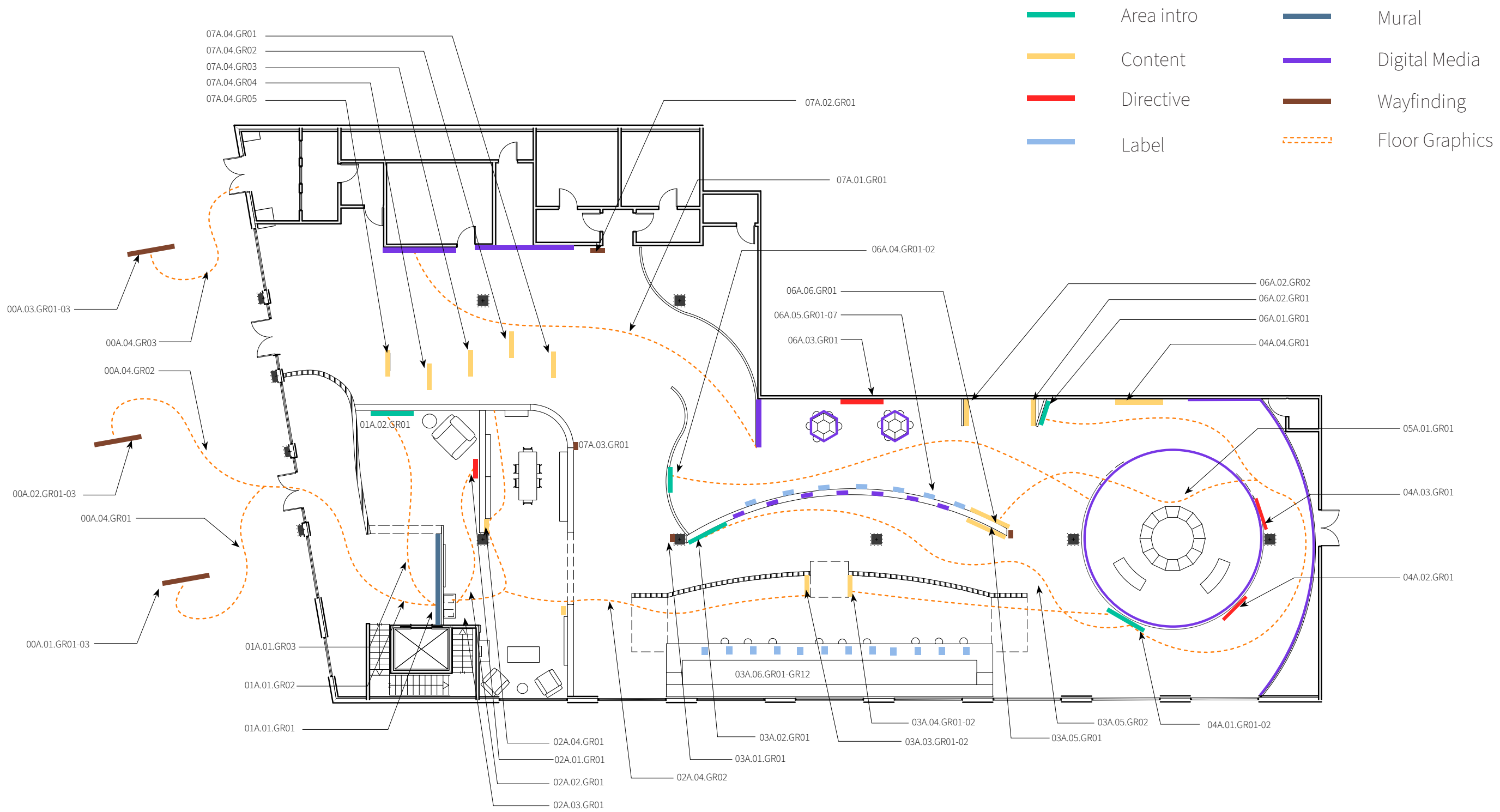
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.02



1 Graphic Location Plan
Scale: 1/16" = 1'-0"

PROJECT

borrowed memory

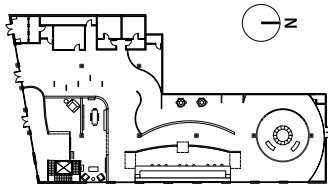
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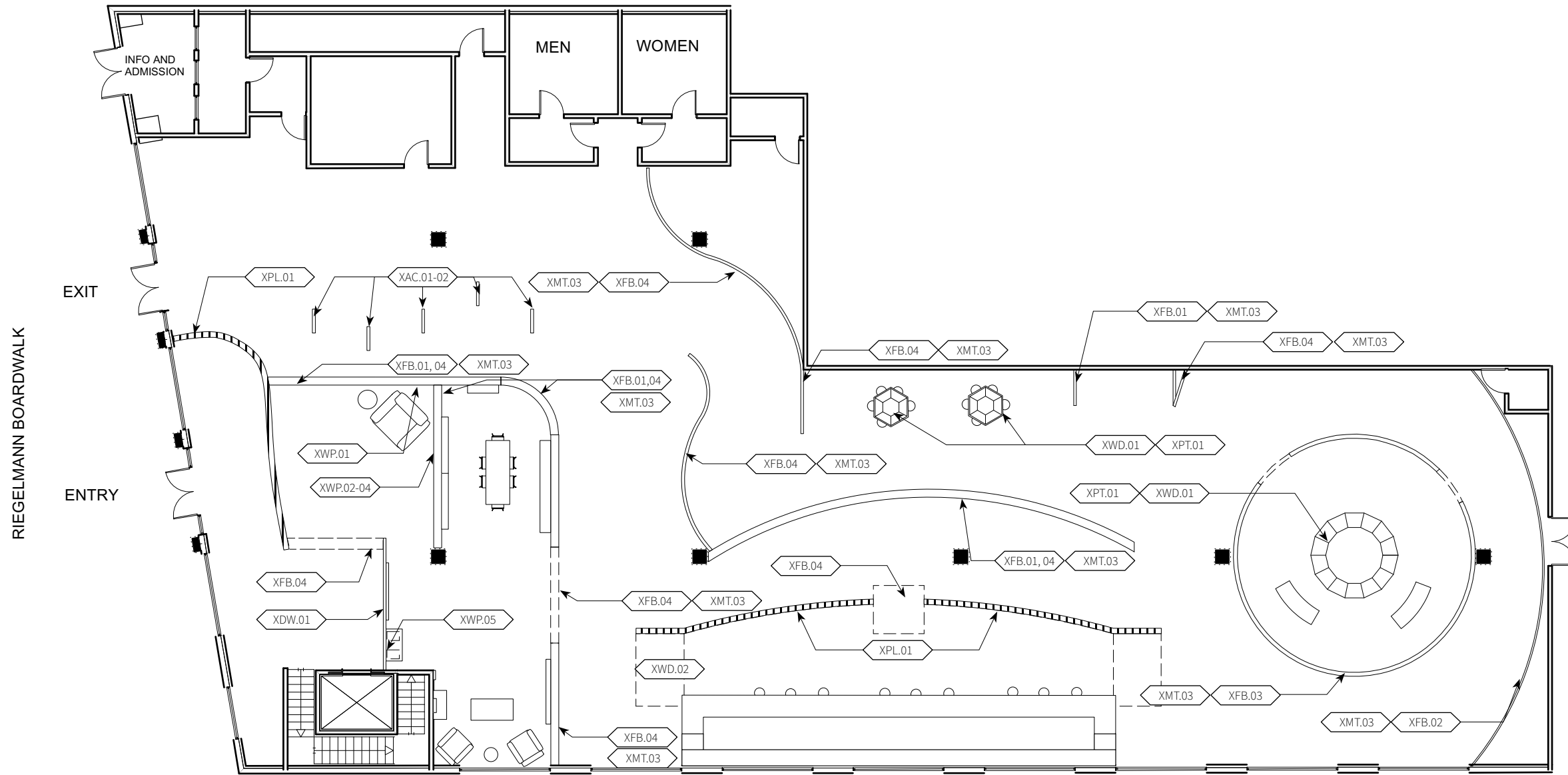
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.03

material plan



1 Material Plan
Scale: 1/16" = 1'-0"

PROJECT

borrowed memory

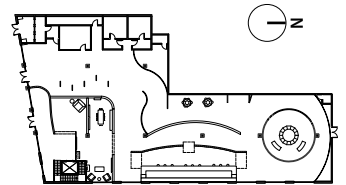
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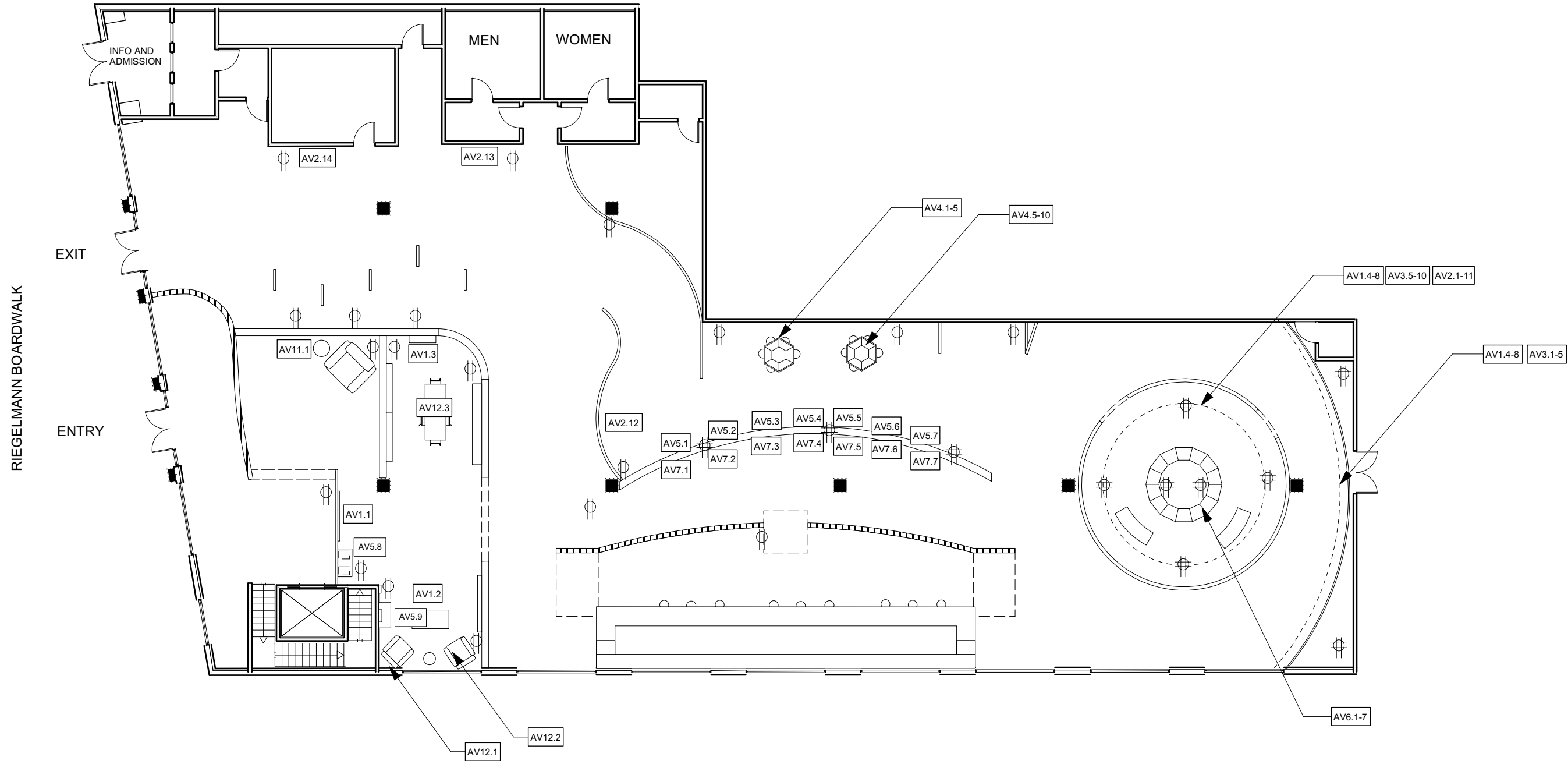
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.04

media plan



1 Media Plan
Scale: 1/16" = 1'-0"

Note: place beacon AV9 at each graphic and digital interactive; program distance range for each to avoid interference with one another.

PROJECT

borrowed memory

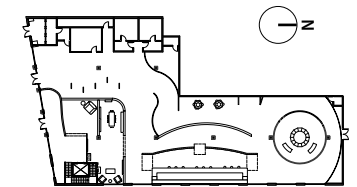
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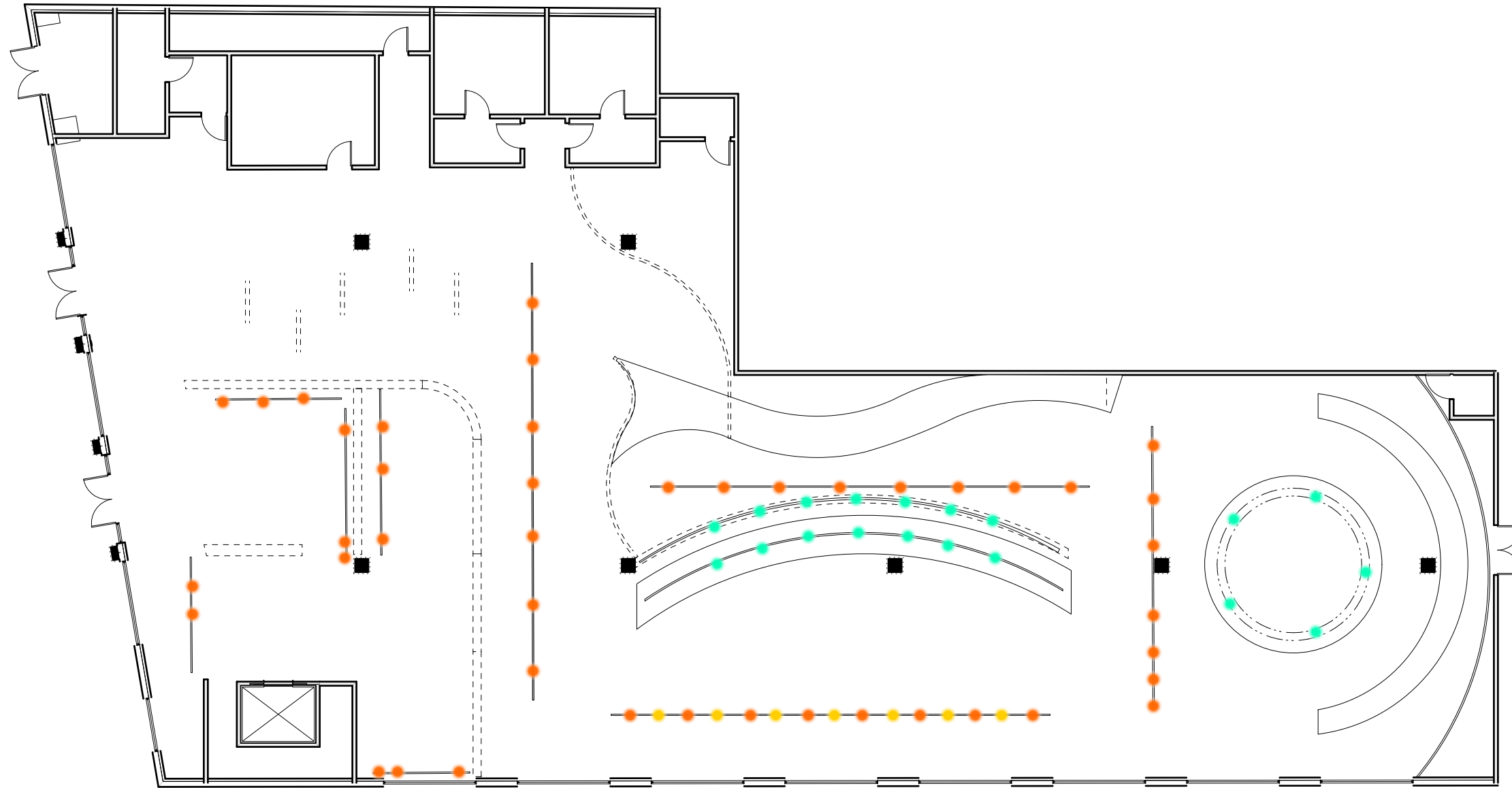
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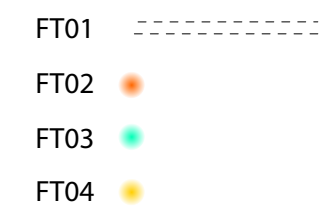
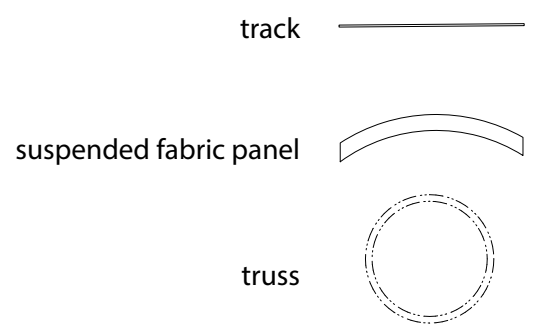
DATE 12/4/22

DRAWING NO. EX.3.05

reflected ceiling plan



1 Reflected Ceiling Plan
Scale: 1/16" = 1'-0"



PROJECT

borrowed memory

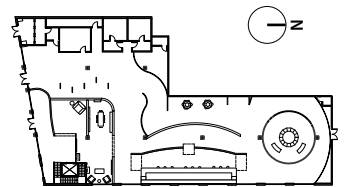
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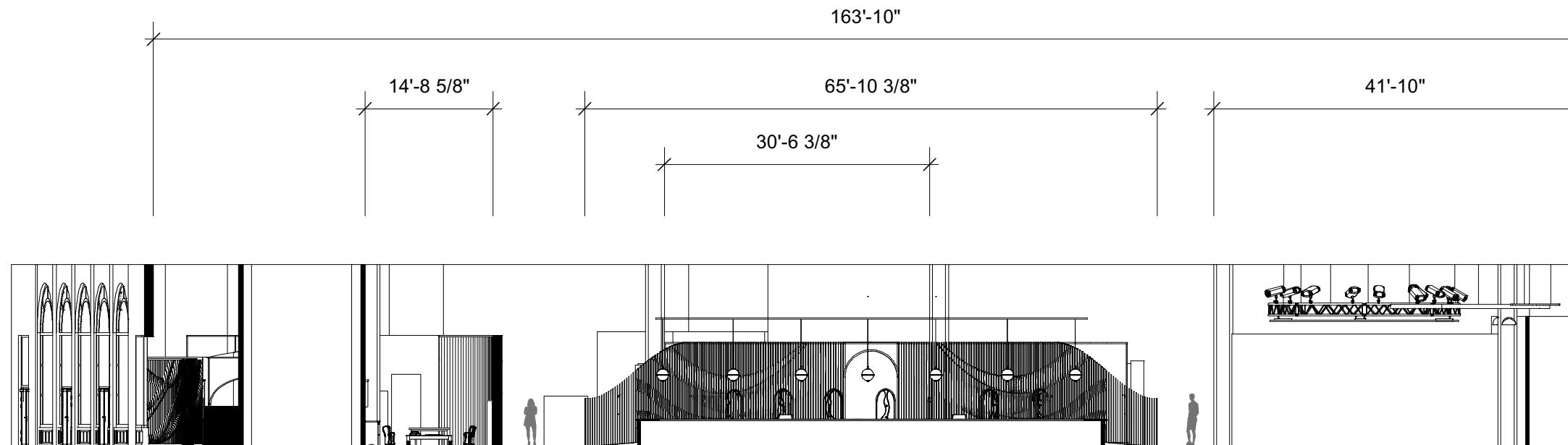
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.06

exhibition sections



1 Section West
Scale: 1/16" = 1'-0"

PROJECT

borrowed memory

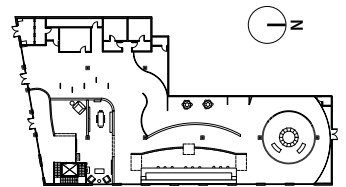
CLIENT & SPONSOR



LOCATION

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



PROJECT DESIGNER

Natalie Henson

M.A EXHIBITION AND EXPERIENCE DESIGN

Fashion Institute of Technology
School of Graduate Studies
272 West 27th Street
New York, NY 10011

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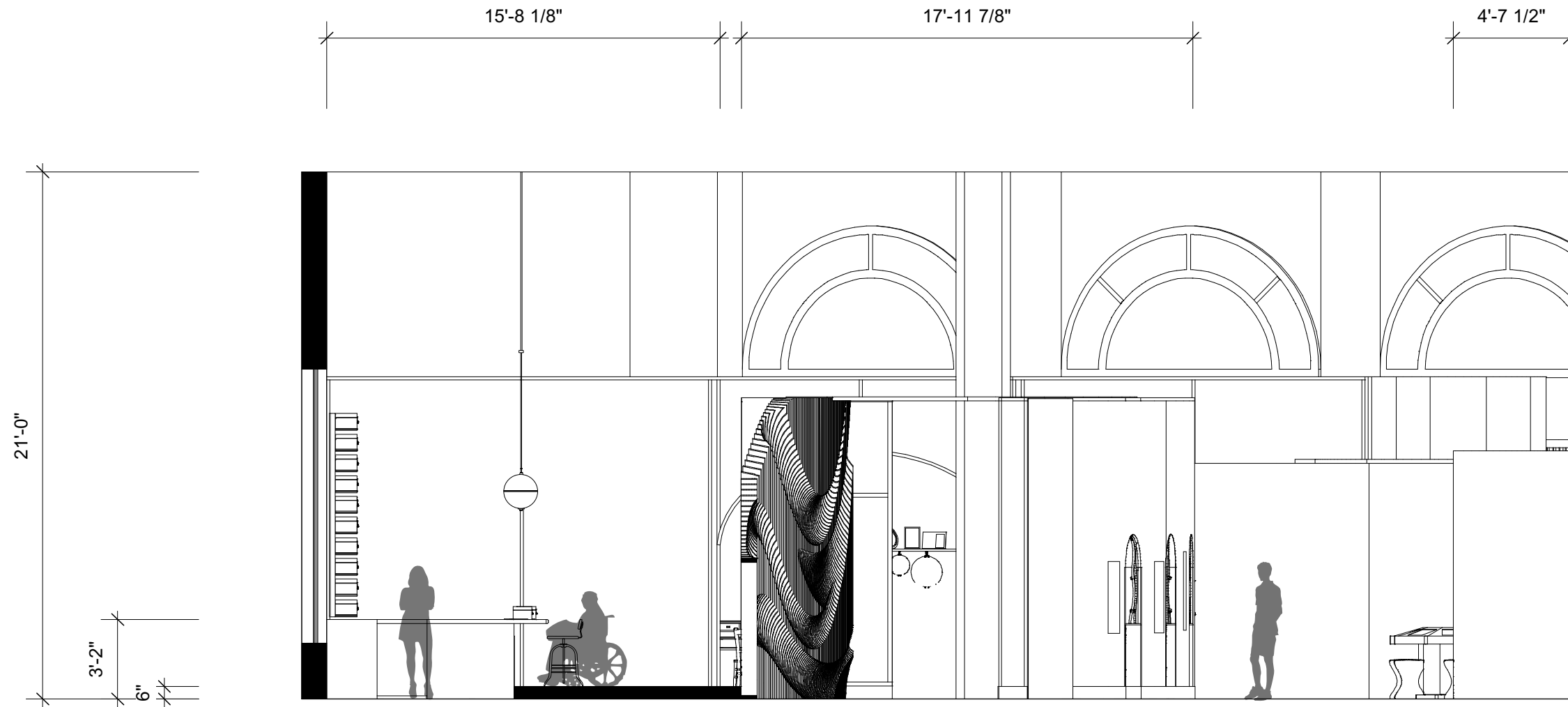
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SCALE 1/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.07

exhibition sections



1 Section South
Scale: 3/16" = 1'-0"

PROJECT

borrowed memory

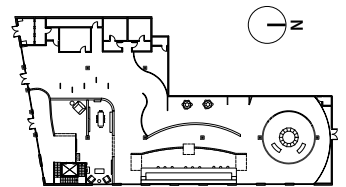
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SCALE 3/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.08

PROJECT

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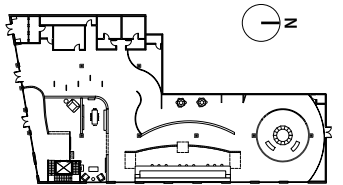
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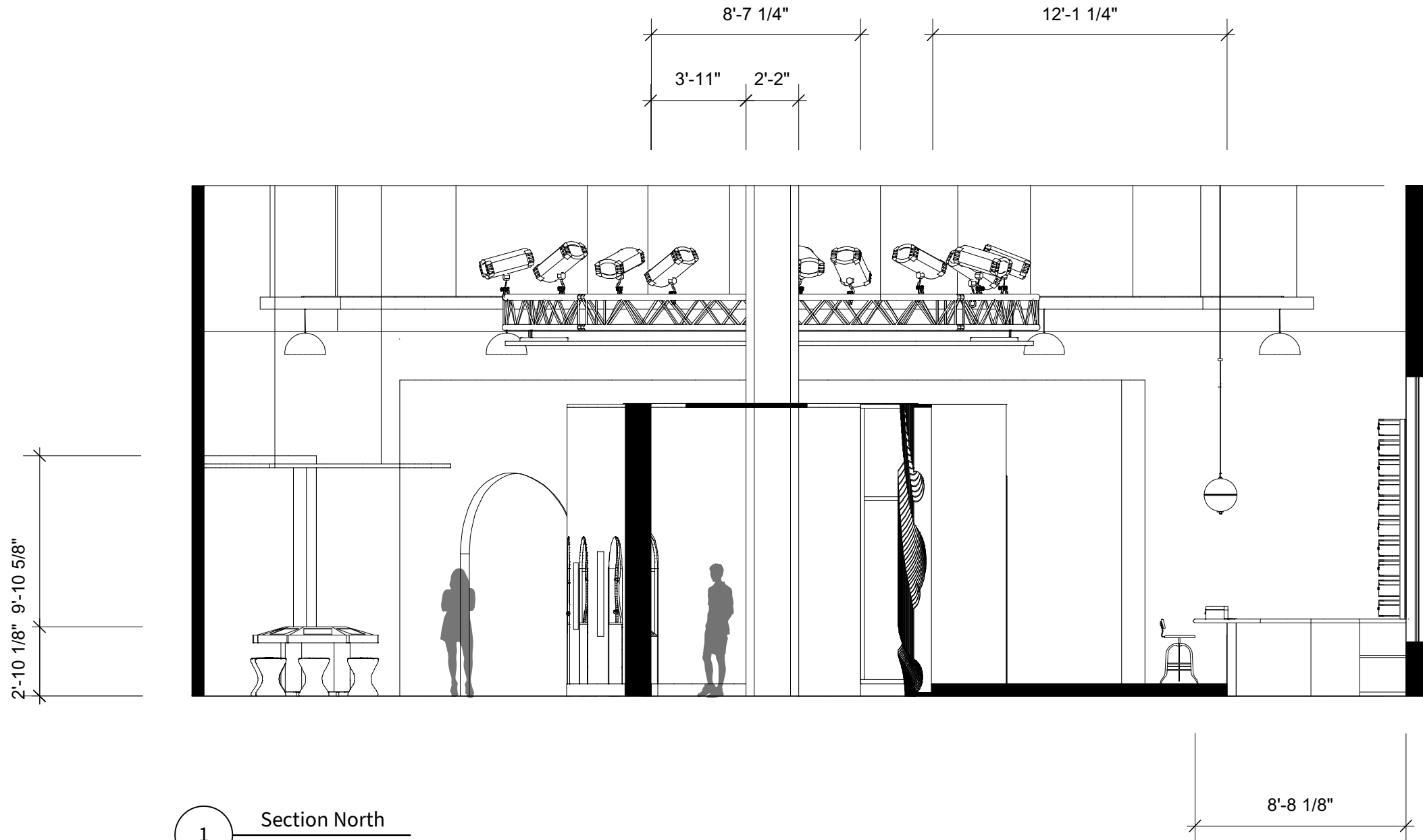
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SCALE 3/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.3.09



1 Section North
Scale: 3/16" = 1'-0"

graphic system





visual communication brief

The graphic look and feel for “Borrowed Memory” evokes layered, winding pathways and waves that flit in and out of sight. Disappearing elements into the background evokes memories that appear and fade over time, with saturated color bringing them back in sight. Patterns of pathways are reminiscent of footprints or walkways, insinuating the exploration visitors will begin through someone else’s story.

The waves, patterns, and colors are derived from visuals found in the neighborhood and along the boardwalk. Beginning with the first encounter outside, the grey blends in with Coney Island’s environment, with pops of color drawing the visitor in. The bright, saturated colors are derived from the Coney Island History Project, and are familiar to the surrounding businesses. In the exhibition space, semi-opaque fabric walls create a sense of softness and light, while slatted structures lead visitors throughout the space using visual movement and rhythm.

PROJECT

borrowed memory

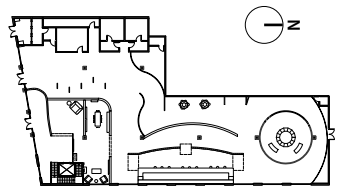
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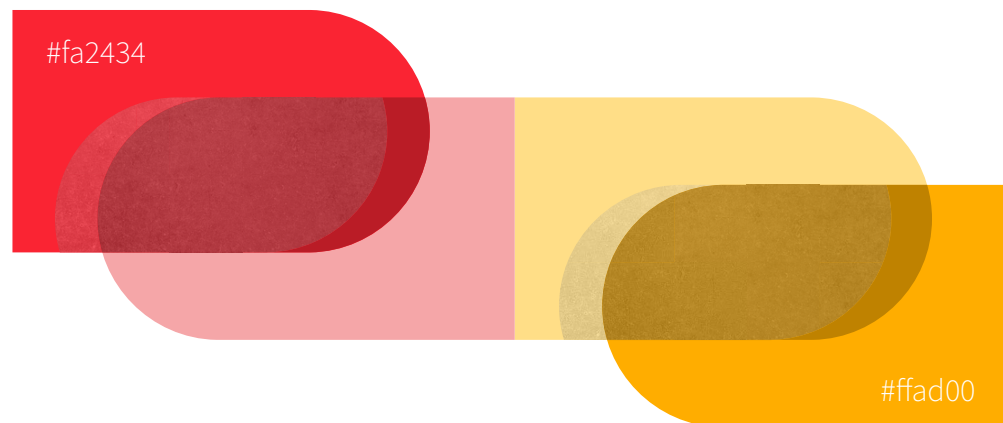
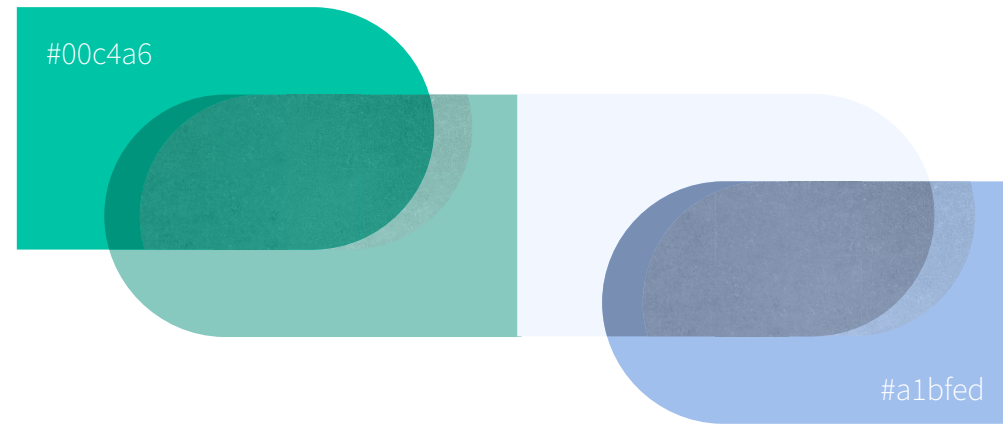
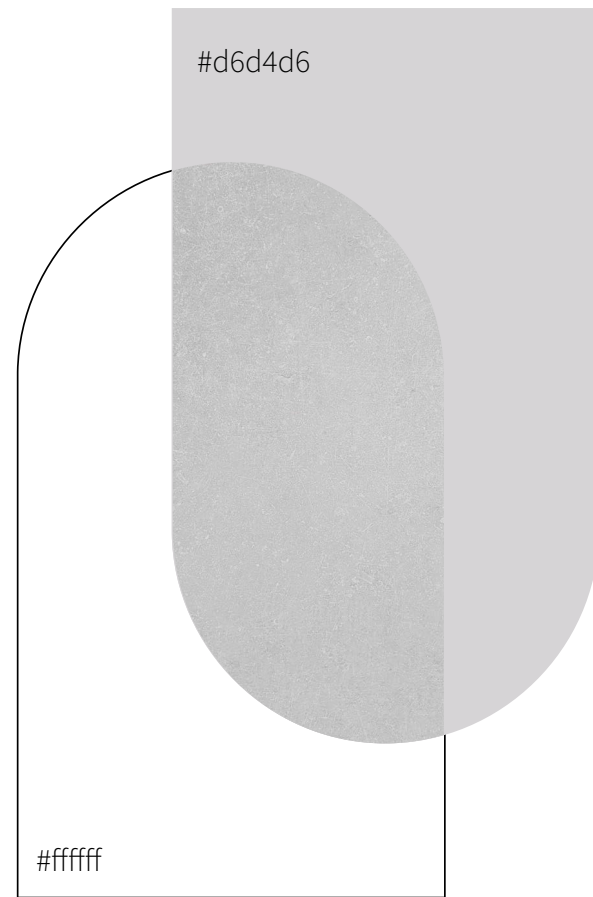
SCALE

DATE 12/4/22

DRAWING NO. EX.4.01

visual identity system

color



logo

borrowed **memory**

borrowed **memory**

type

source sans **pro**
extra light regular

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNPNOPQRSTUVWXYZ
1234567890

Typeface is simple, clean, and receptive. It is available in several languages and character variations, which makes it ideal for multilingual graphics.

character variation

memoria prestada
заимствованная
借来的记忆

PROJECT

borrowed **memory**

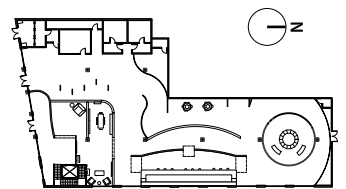
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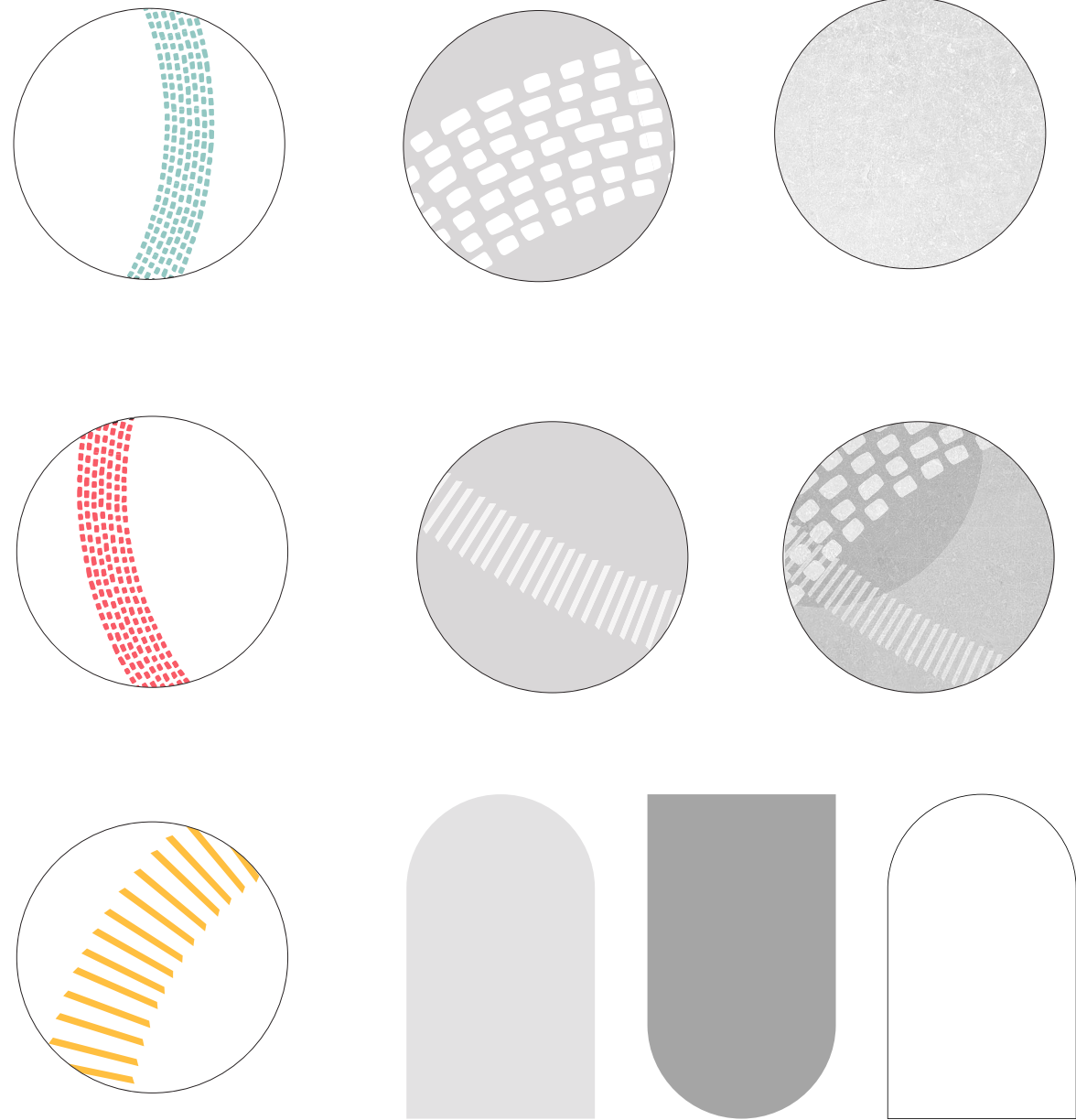
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DATE 12/4/22

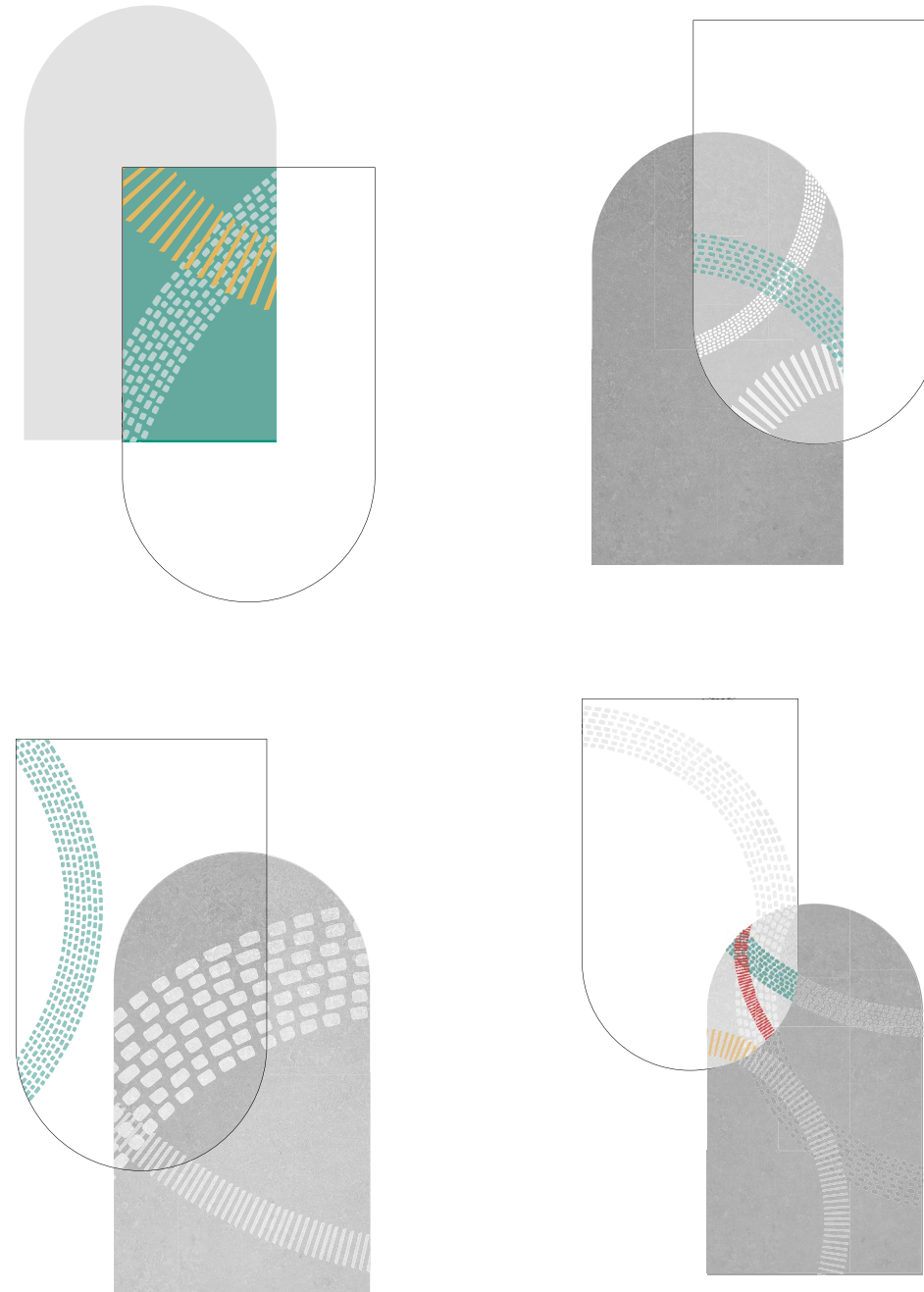
DRAWING NO. EX.4.02

graphic elements and patterns



graphic elements

pattern examples



PROJECT

borrowed memory

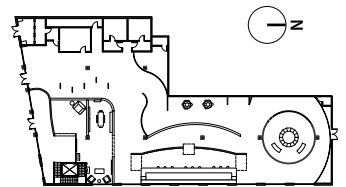
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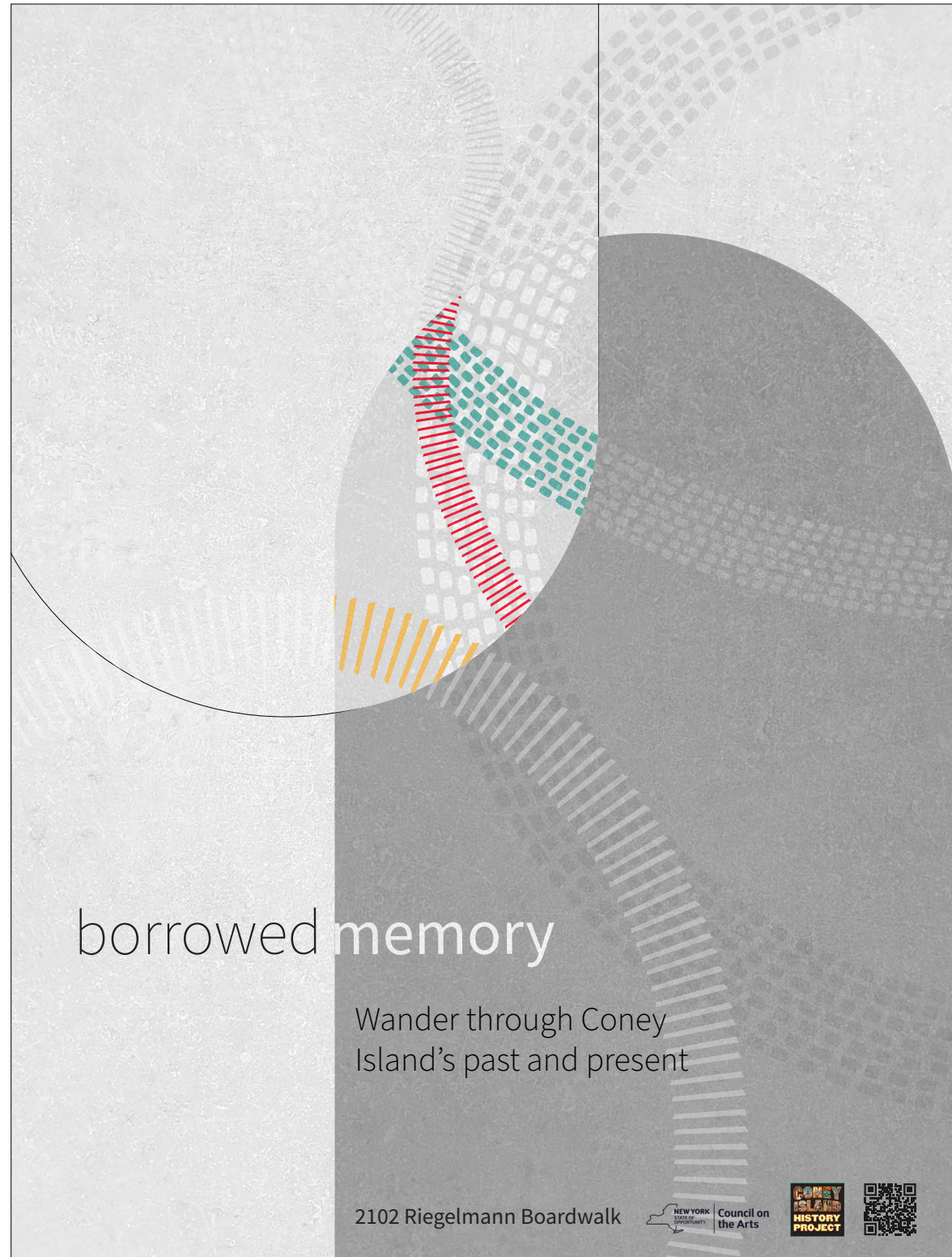
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SCALE

DATE 12/4/22

DRAWING NO. EX.4.03

poster



PROJECT

borrowed memory

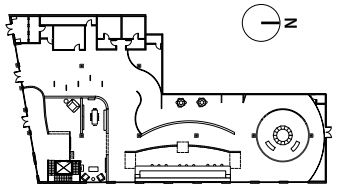
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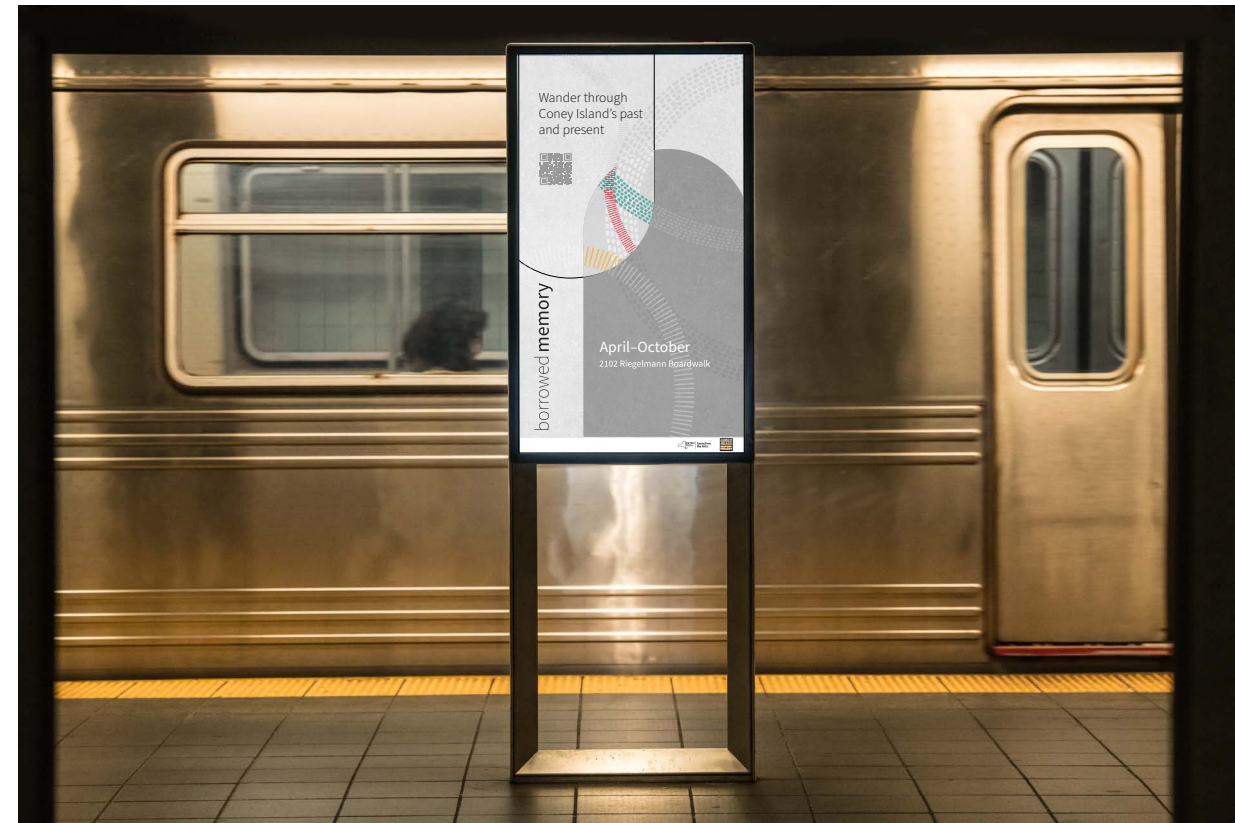
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SCALE

DATE 12/4/22

DRAWING NO. EX.4.04

poster applications



PROJECT

borrowed memory

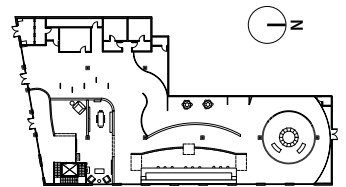
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DATE 12/4/22

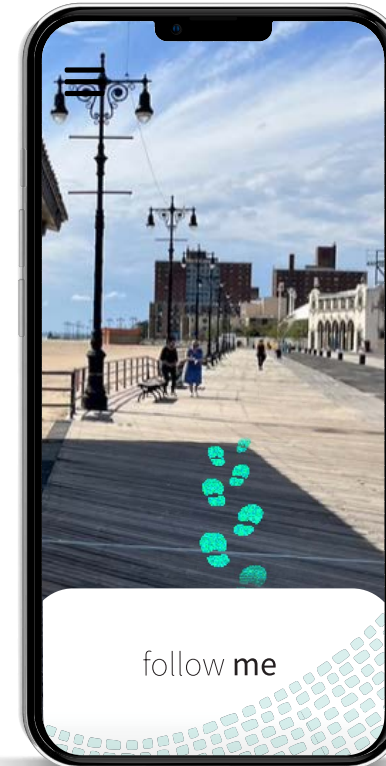
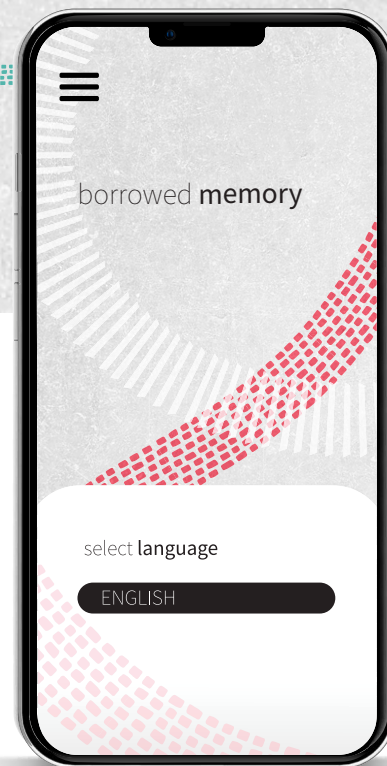
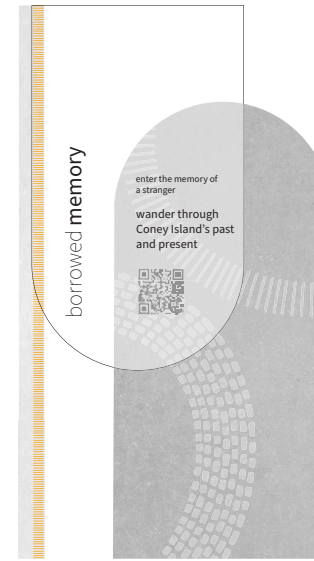
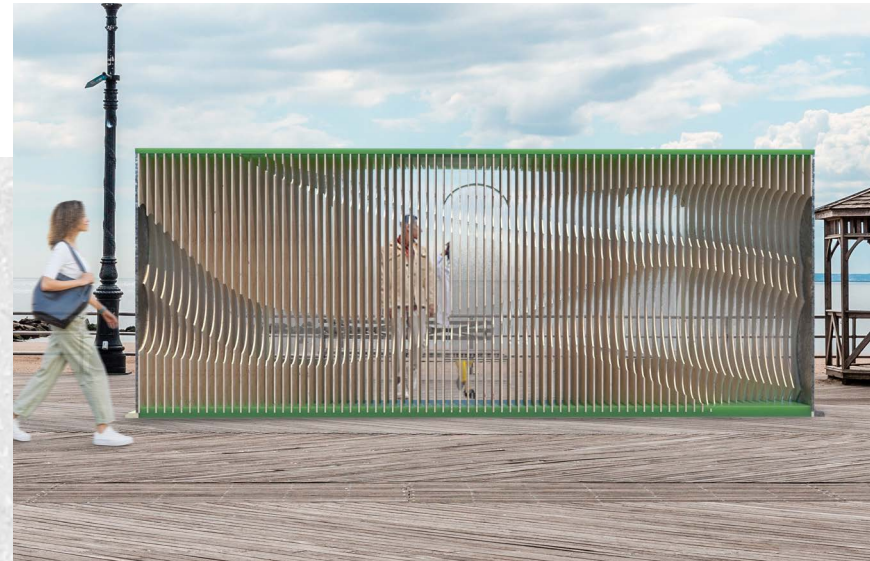
DRAWING NO. EX.4.05

exterior wayfinding

physical

+

digital



PROJECT

borrowed memory

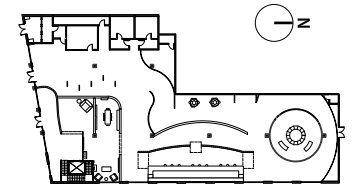
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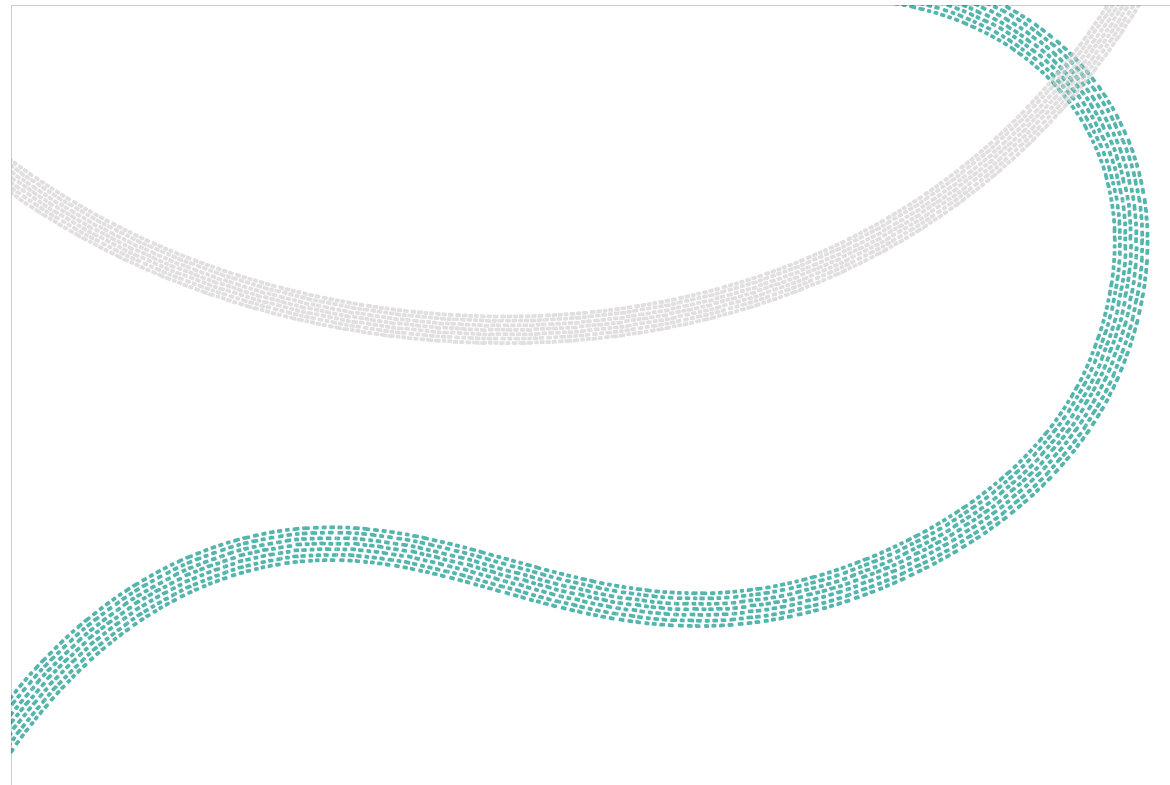
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SCALE

DATE 12/4/22

DRAWING NO. EX.4.06

interior wayfinding



Tactile vinyl floor graphics provide secondary wayfinding, leading to and from key graphics. Tactility adds an extra indication of direction to vision impaired visitors.

PROJECT

borrowed memory

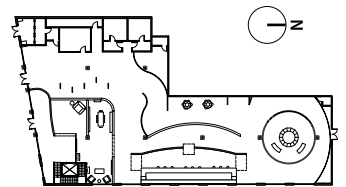
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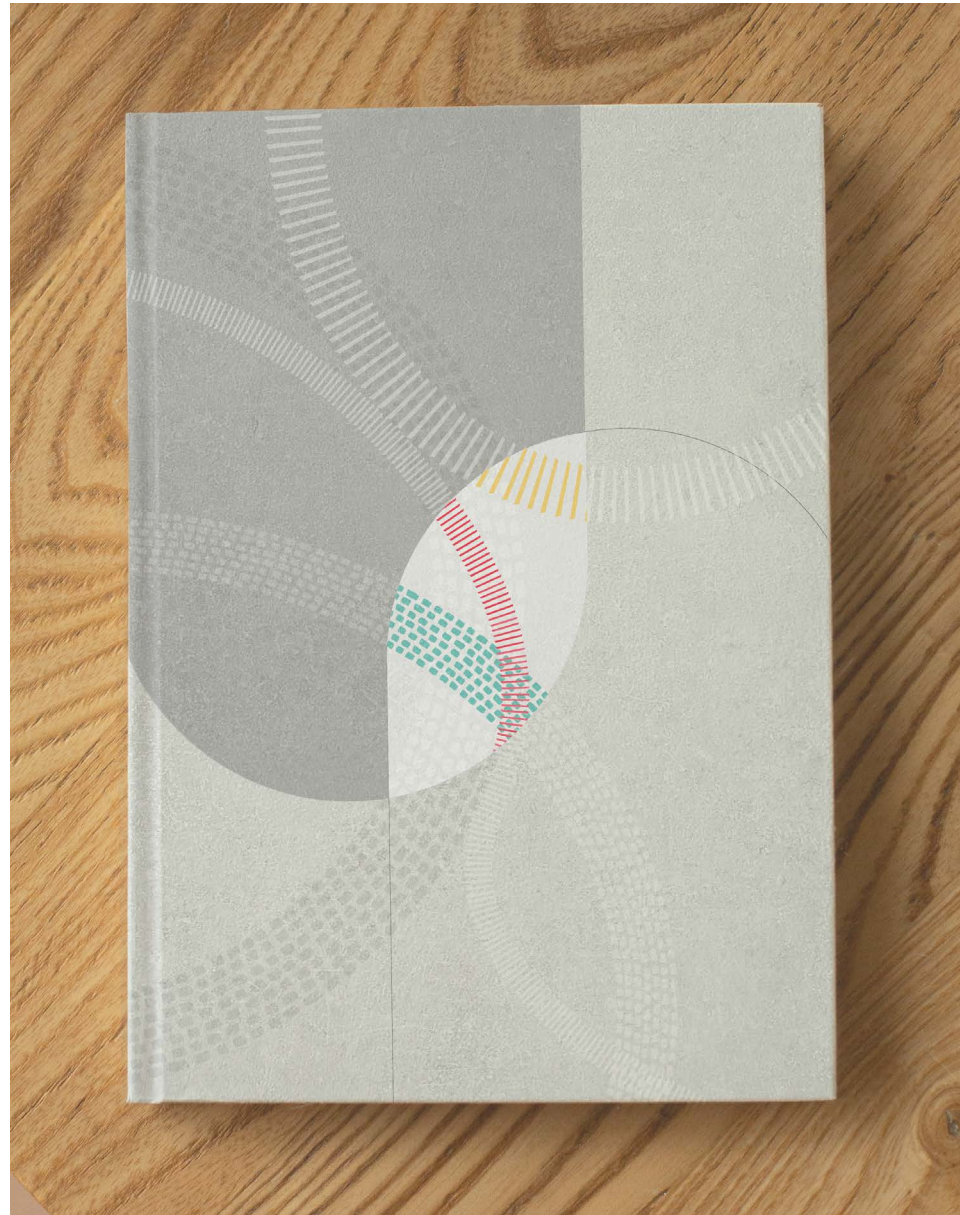
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SCALE

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DRAWING NO. EX.4.07



notebooks



Takeout boxes for partnering restaurants/businesses

PROJECT

borrowed memory

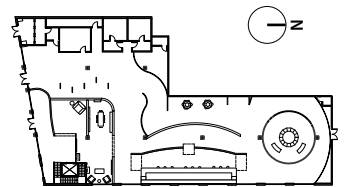
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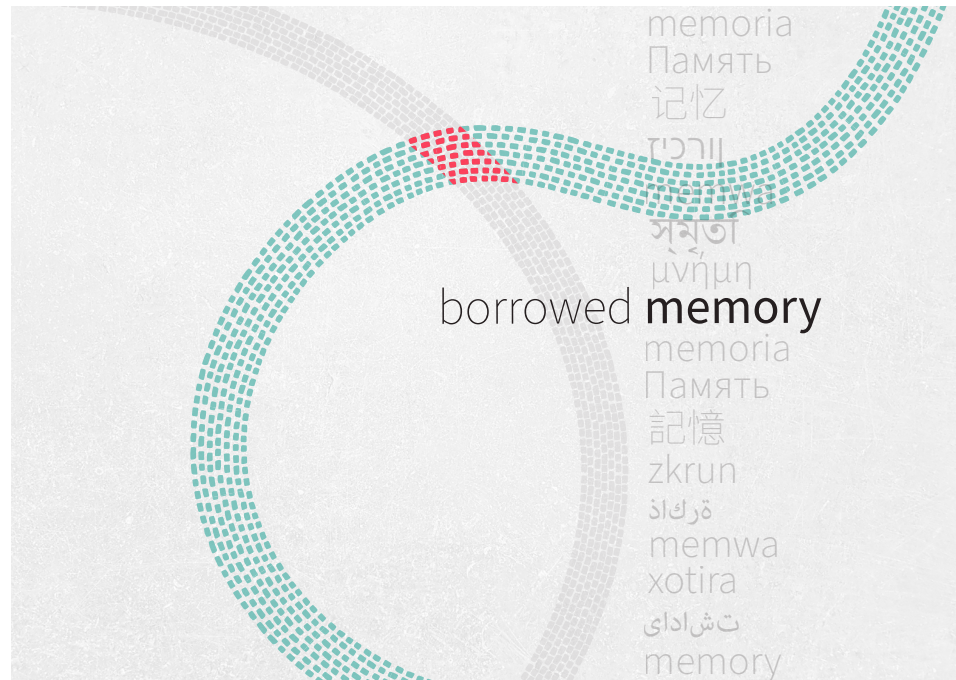
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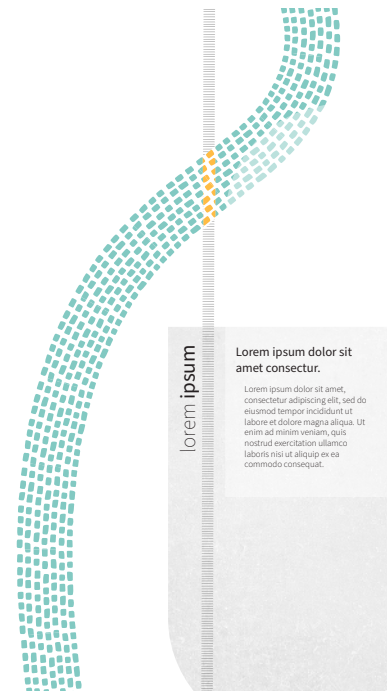
DATE 12/4/22

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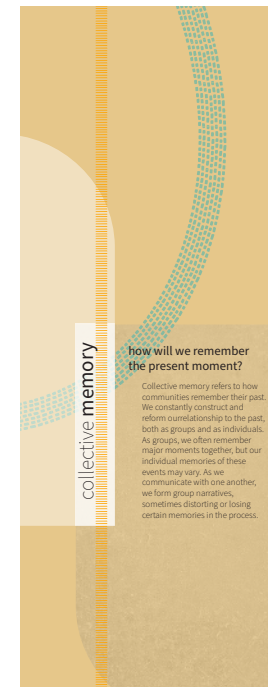
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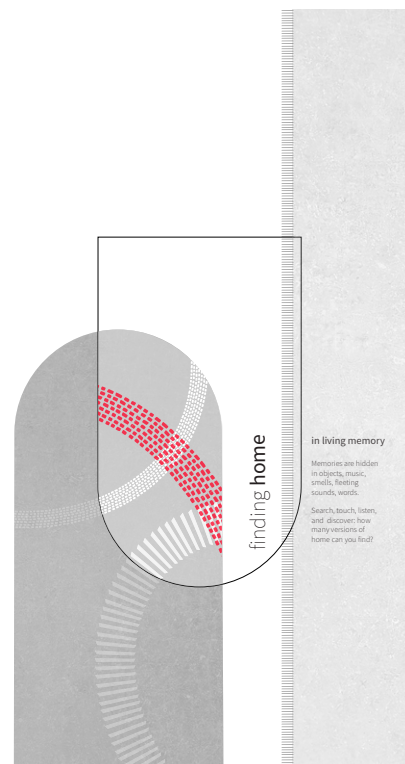
exhibition intro



area intro



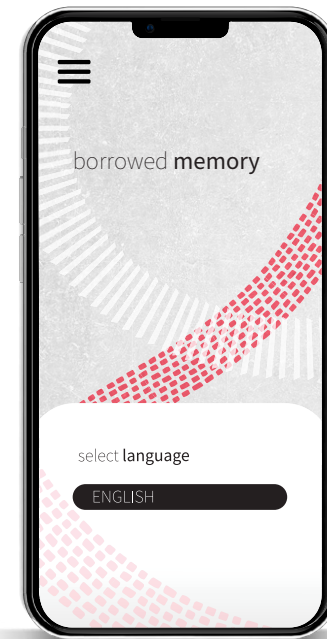
content



directive



label



digital media



wayfinding

PROJECT

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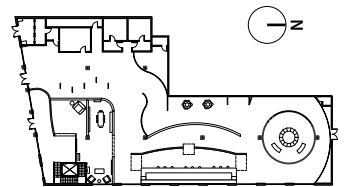
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SCALE

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exhibition detailing



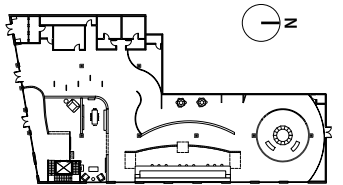
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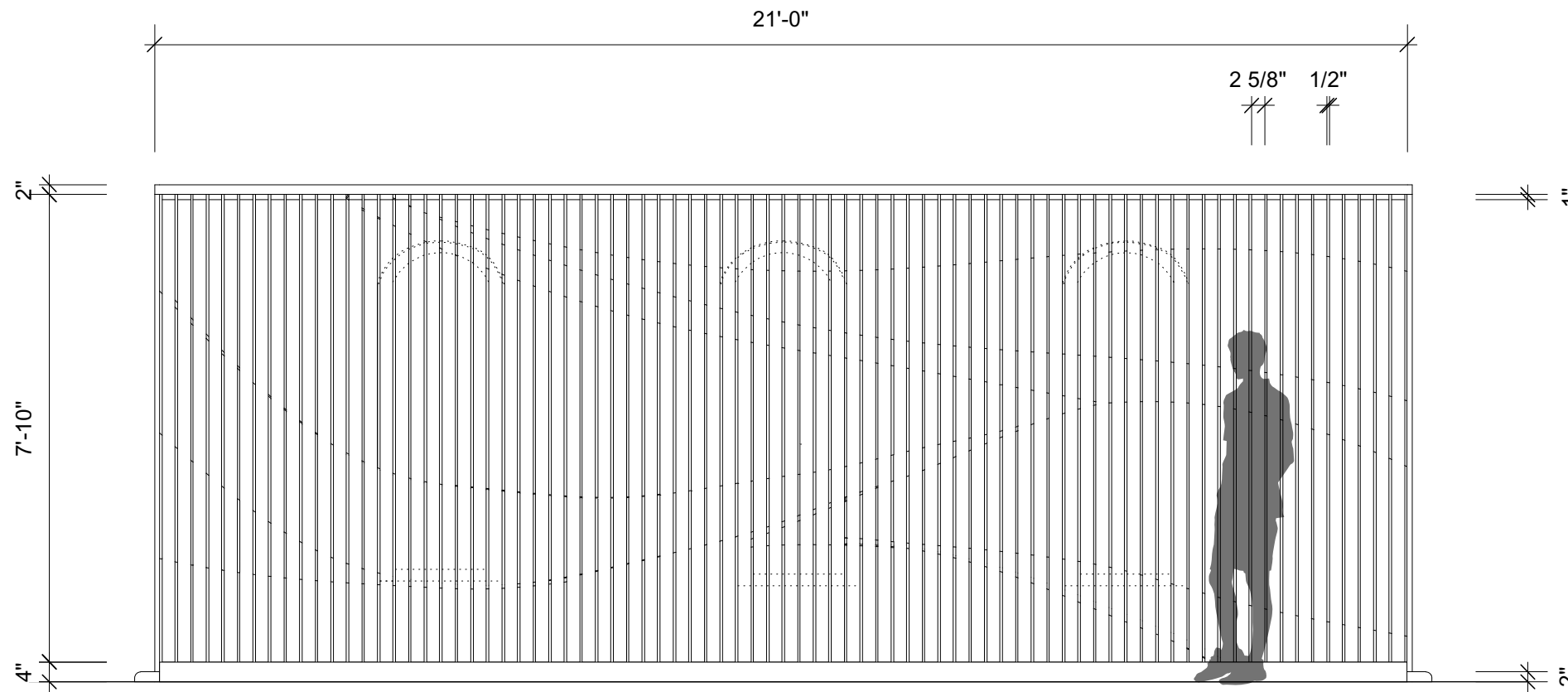
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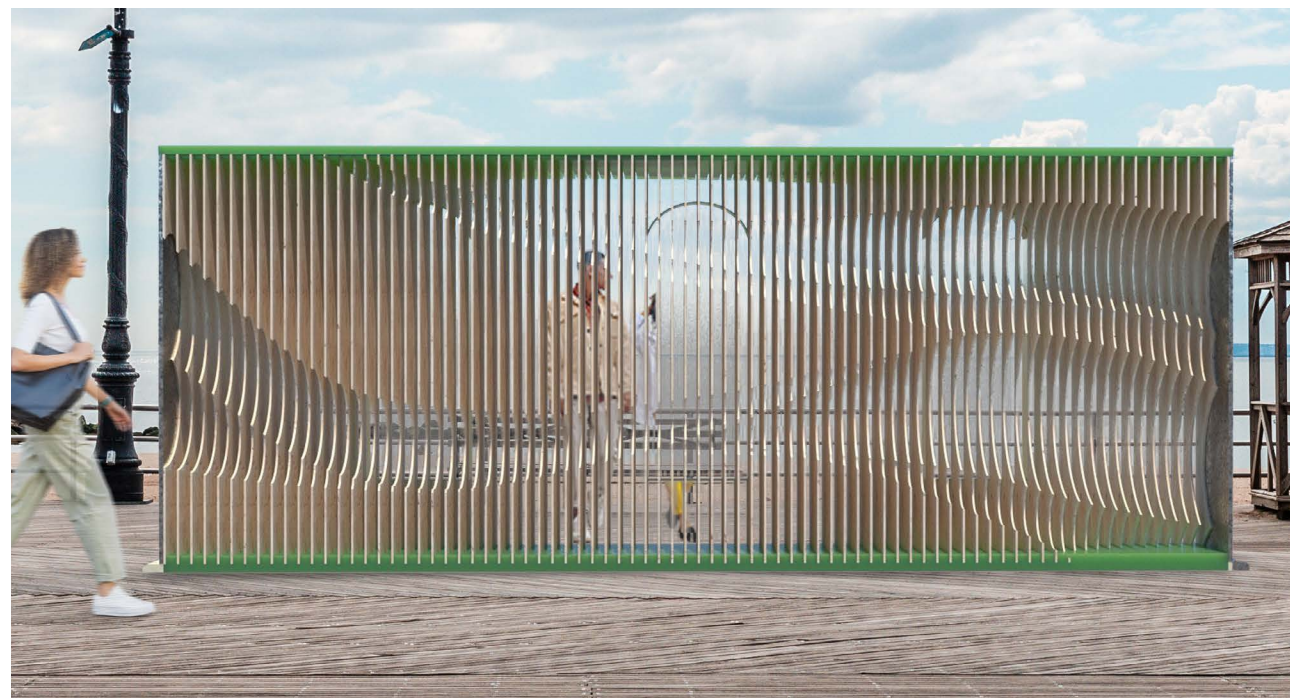
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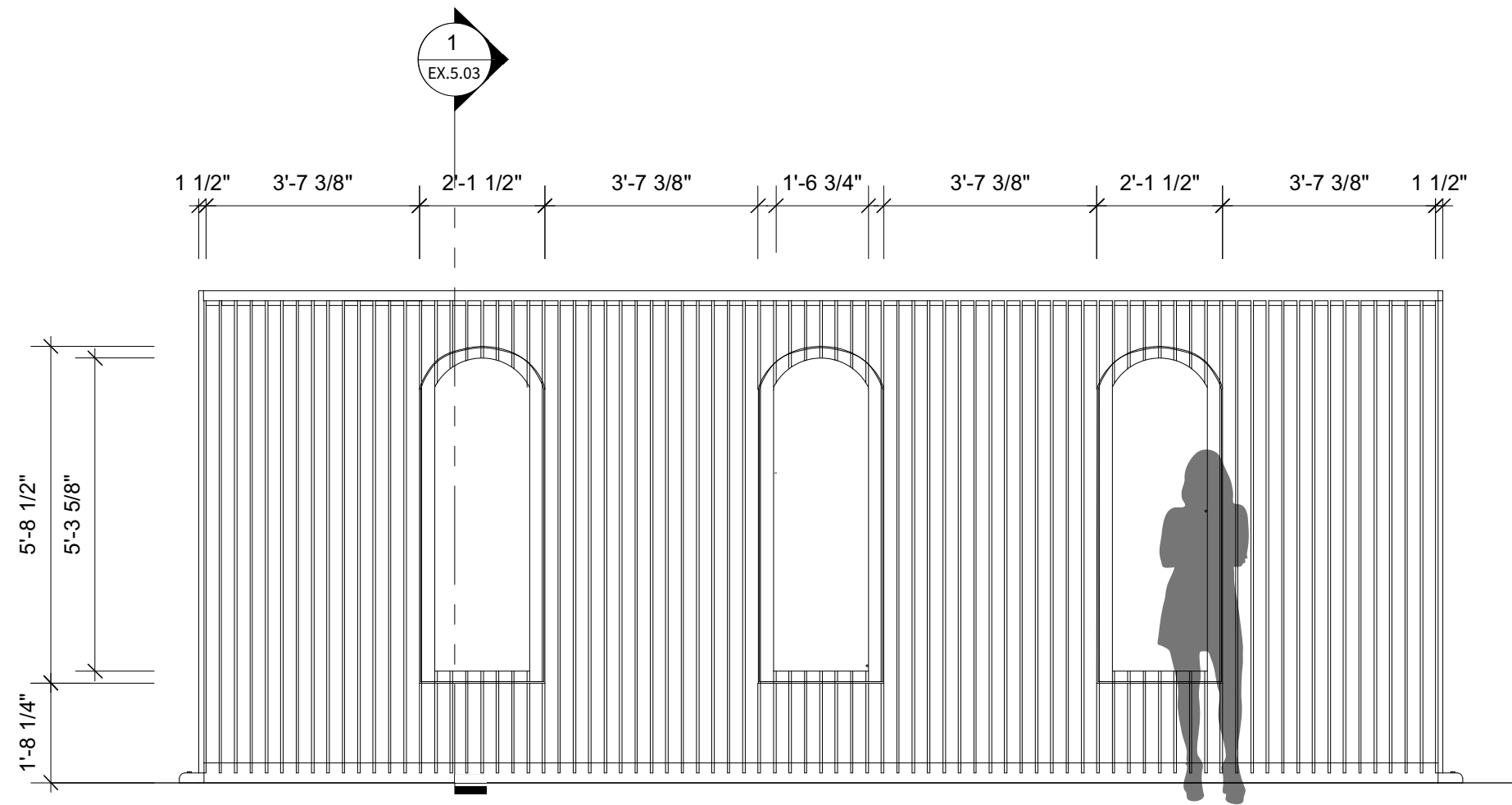
DATE 12/4/22

DRAWING NO. EX.5.01

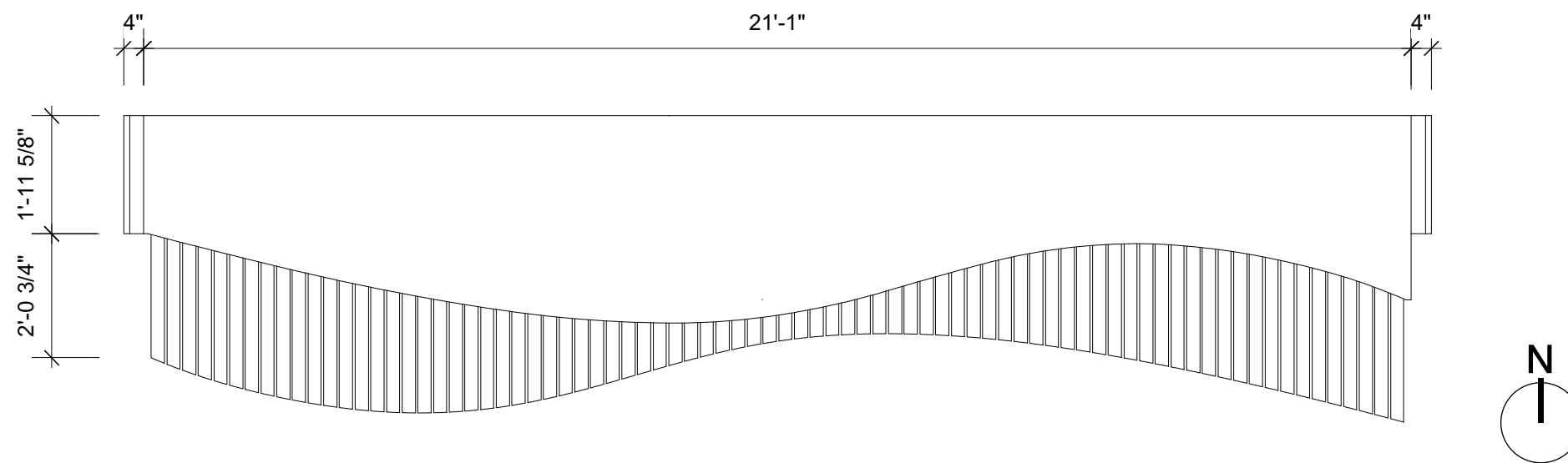


1 Elevation South
Scale: 3/8" = 1'-0"





2 Elevation North
Scale: 3/8" = 1'-0"



3 Plan
Scale: 3/8" = 1'-0"



PROJECT

borrowed memory

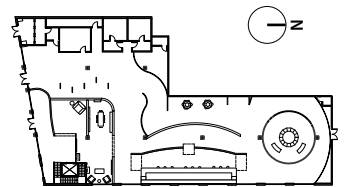
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SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.02

PROJECT

borrowed memory

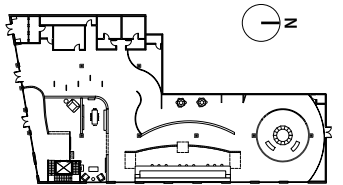
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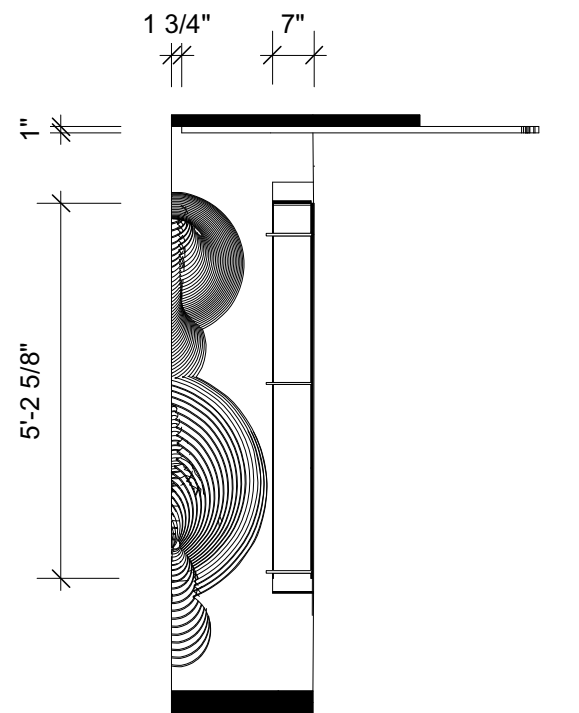
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DATE 12/4/22

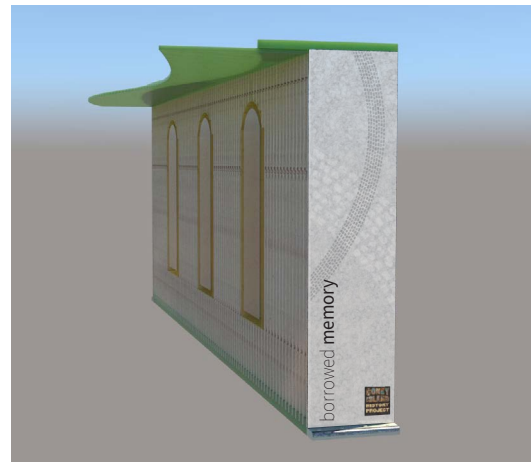
DRAWING NO. EX.5.03



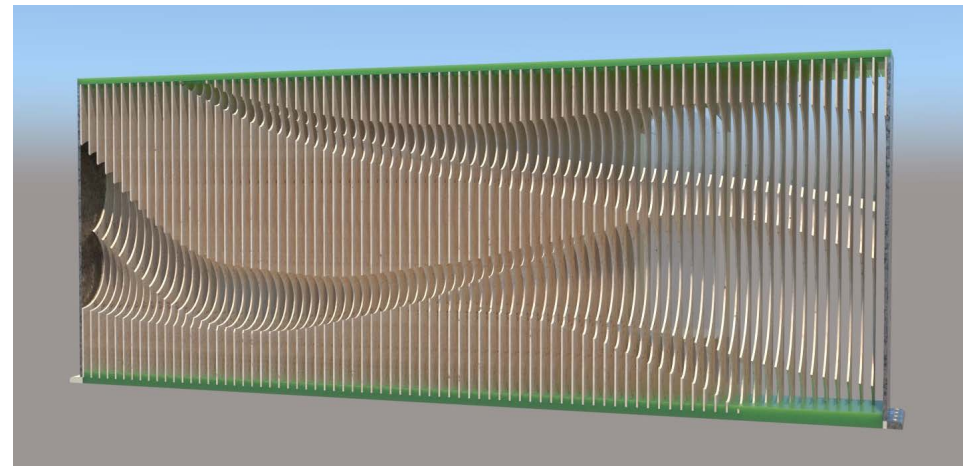
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Scale: 3/8" = 1'-0"



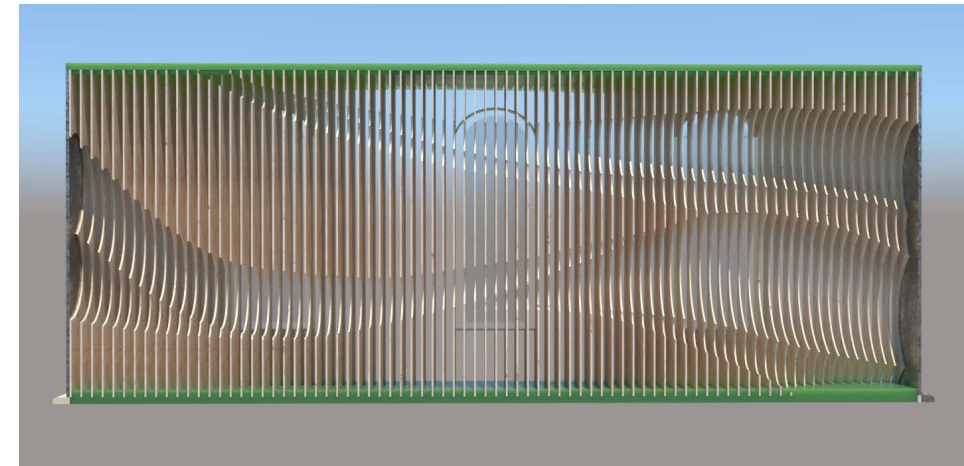
2 Side
Scale: 3/8" = 1'-0"



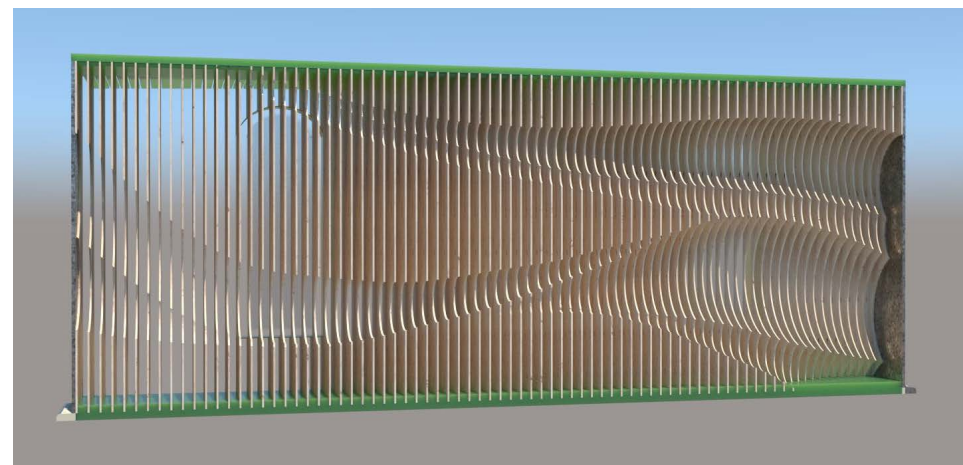
side



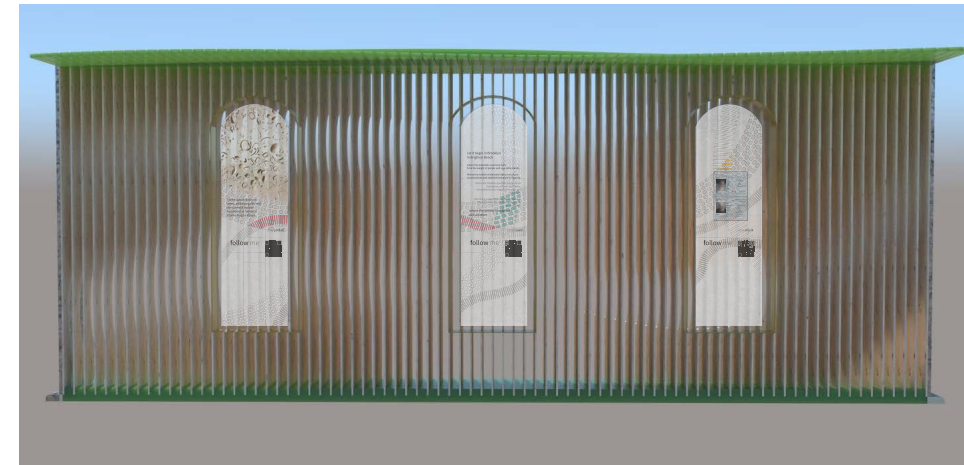
angle 1



front, viewer facing south towards ocean



angle 2



back, viewer facing north towards neighborhood

PROJECT

borrowed memory

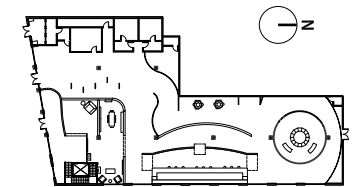
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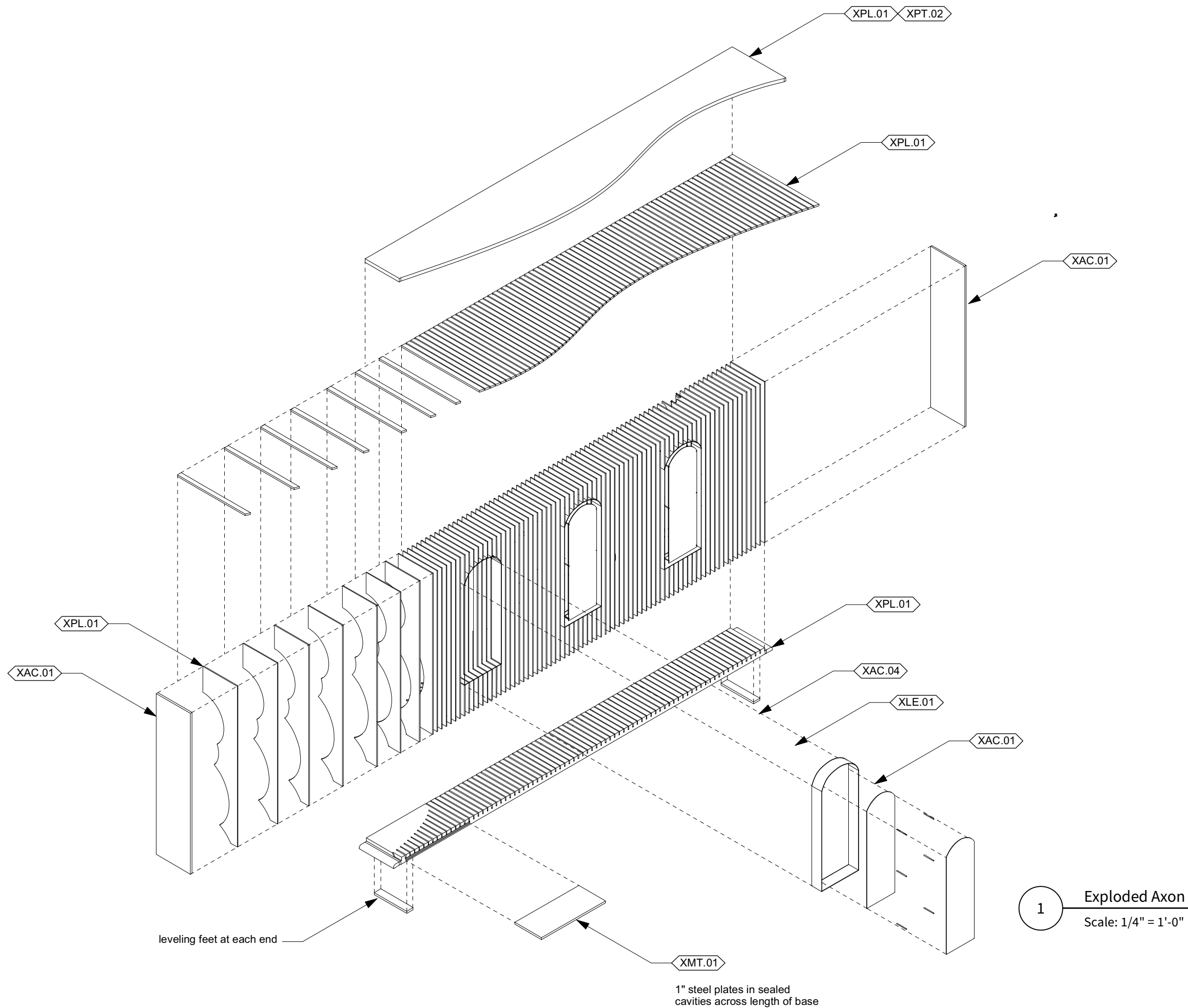
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SCALE not to scale

DATE 12/4/22

DRAWING NO. EX.5.04



1 Exploded Axon
Scale: 1/4" = 1'-0"

PROJECT

borrowed memory

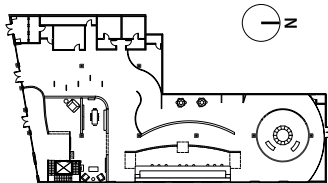
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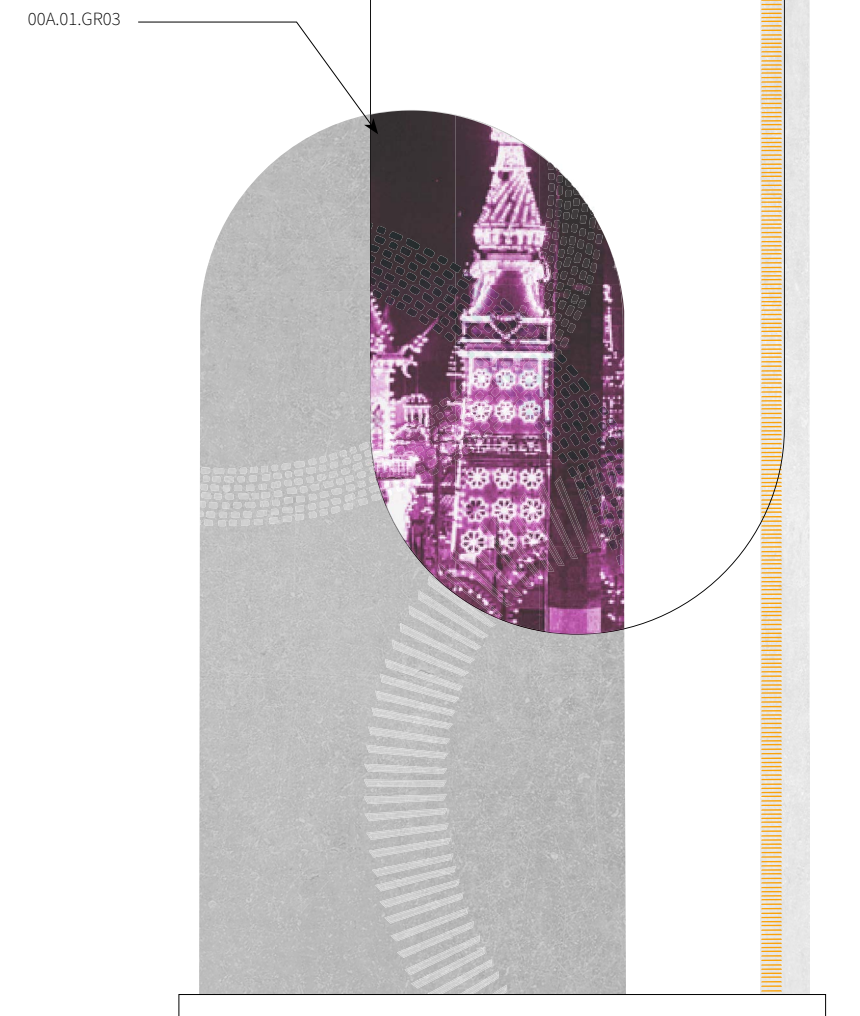
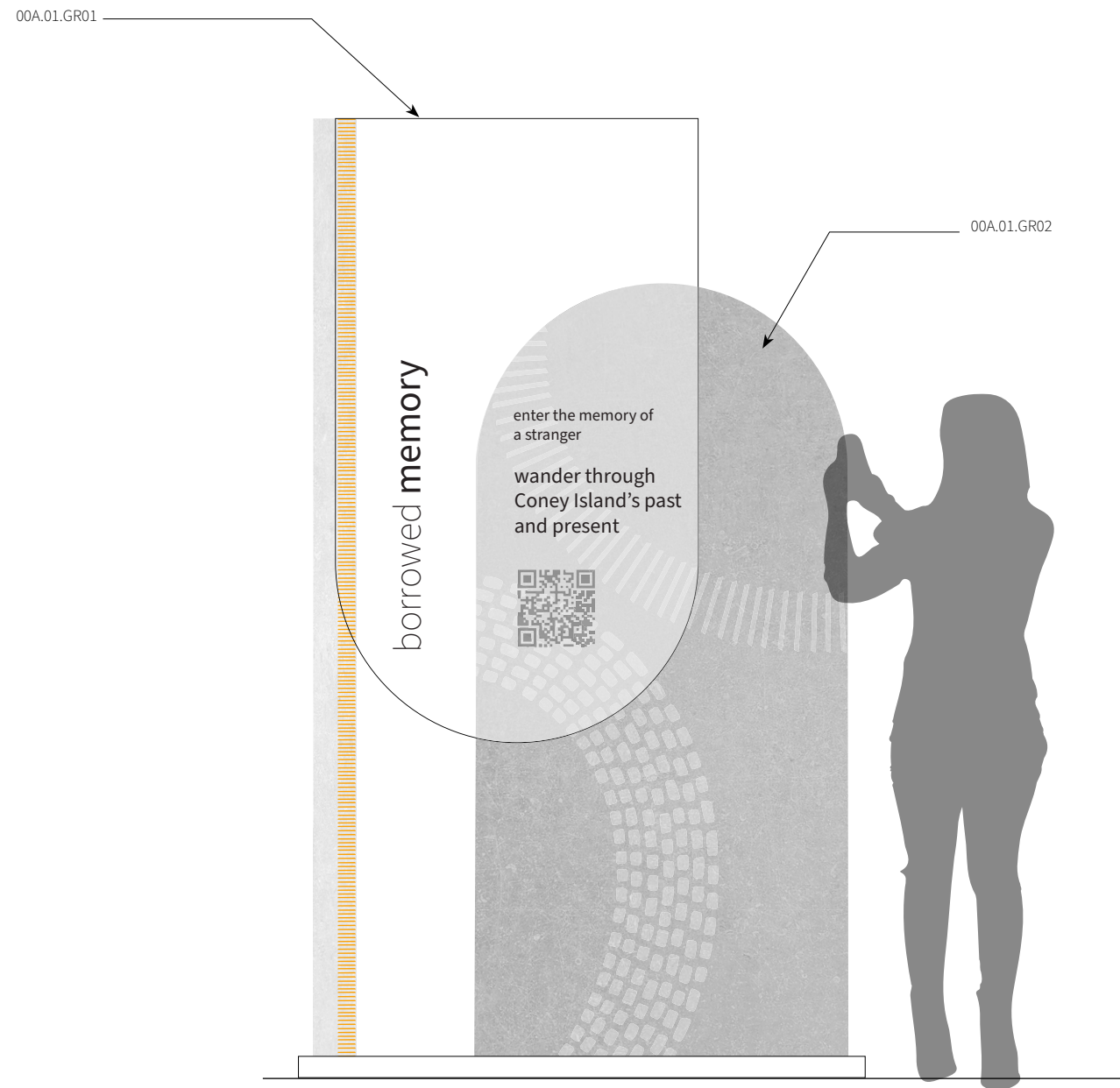
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SCALE 1/4" = 1'-0"

DATE 12/4/22

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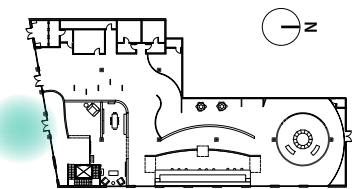
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LOCATION

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



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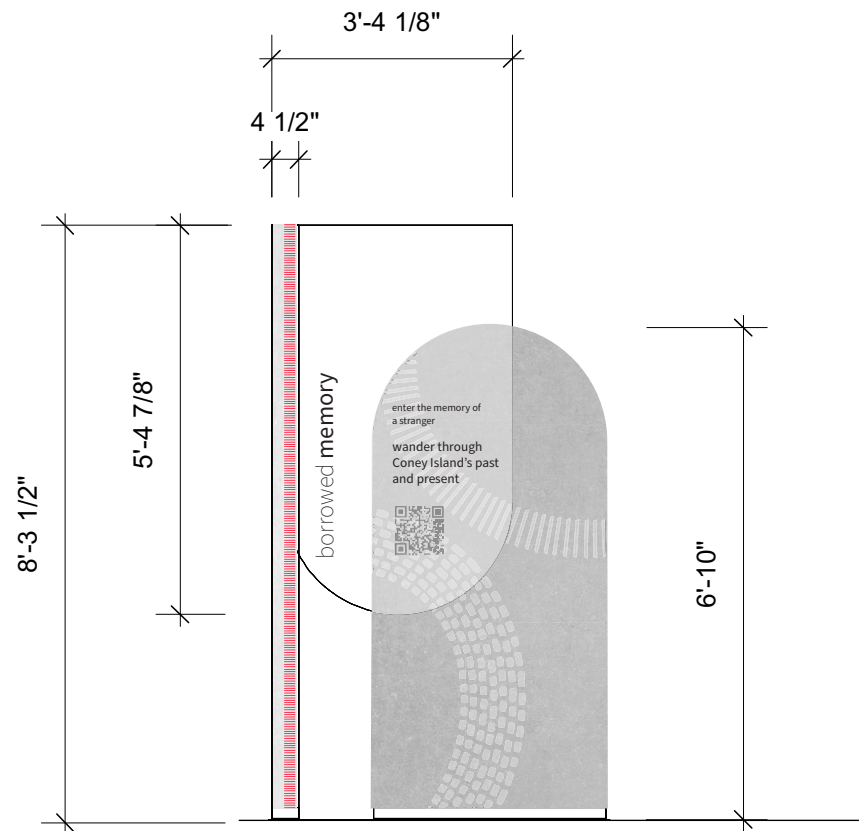
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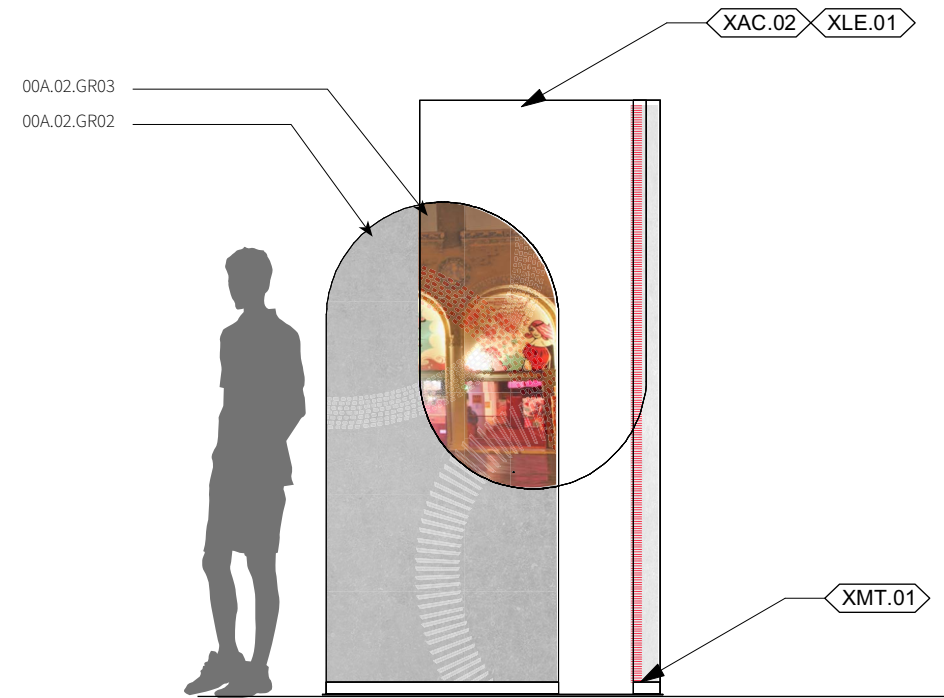
SCALE not to scale

DATE 12/4/22

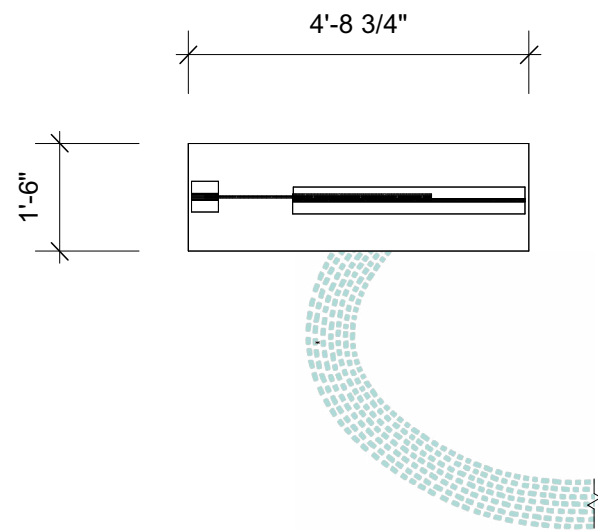
DRAWING NO. EX.5.06



1 00A.02.GR01-03 Front Elevation
Scale: 3/8" = 1'-0"



2 00A.02.GR01-03 Back Elevation
Scale: 3/8" = 1'-0"



3 00A.04.GR02 Plan
Scale: 3/8" = 1'-0"



PROJECT

borrowed memory

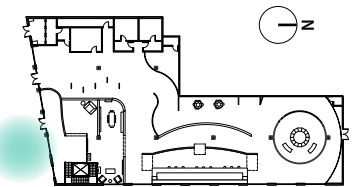
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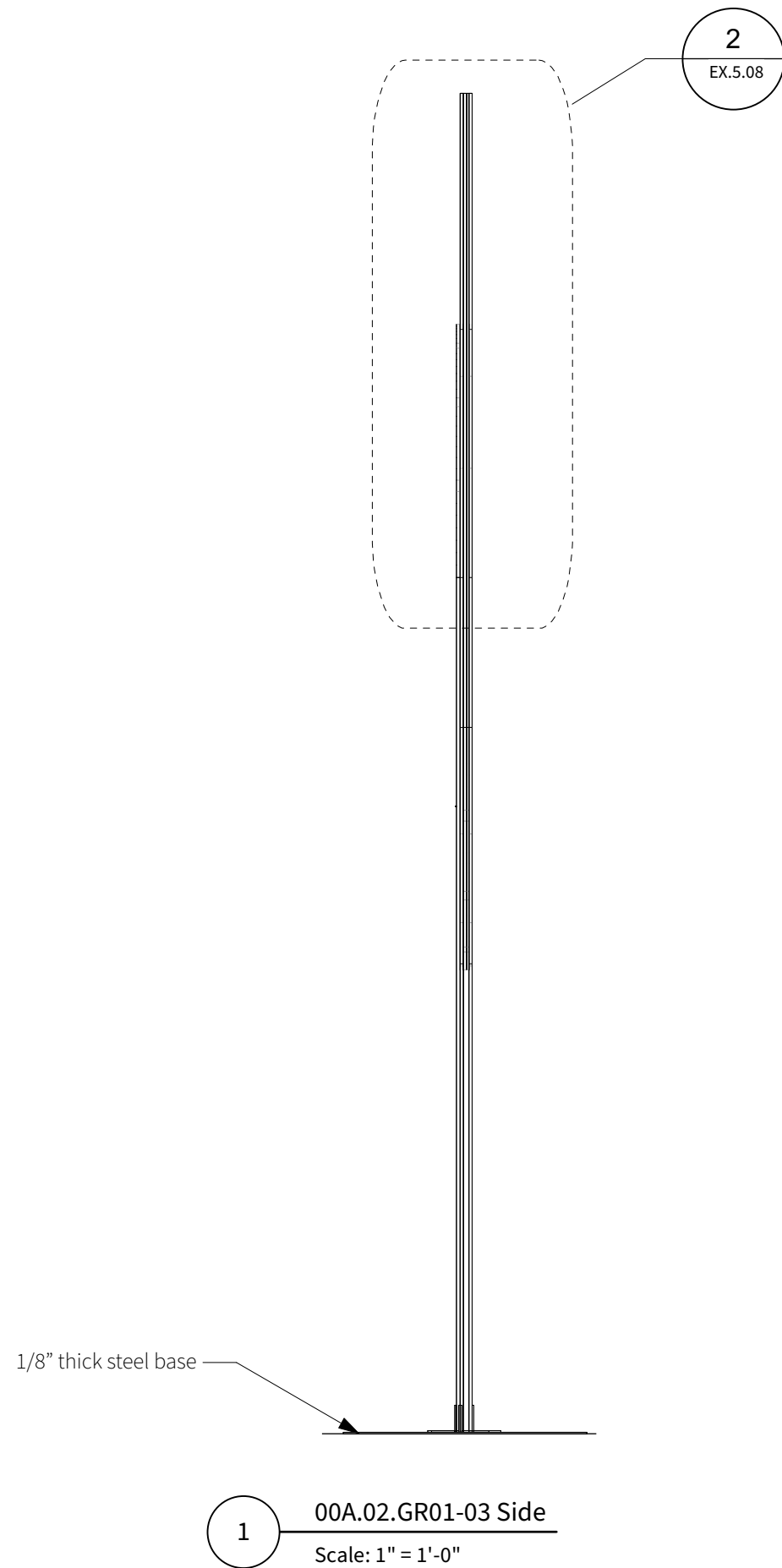
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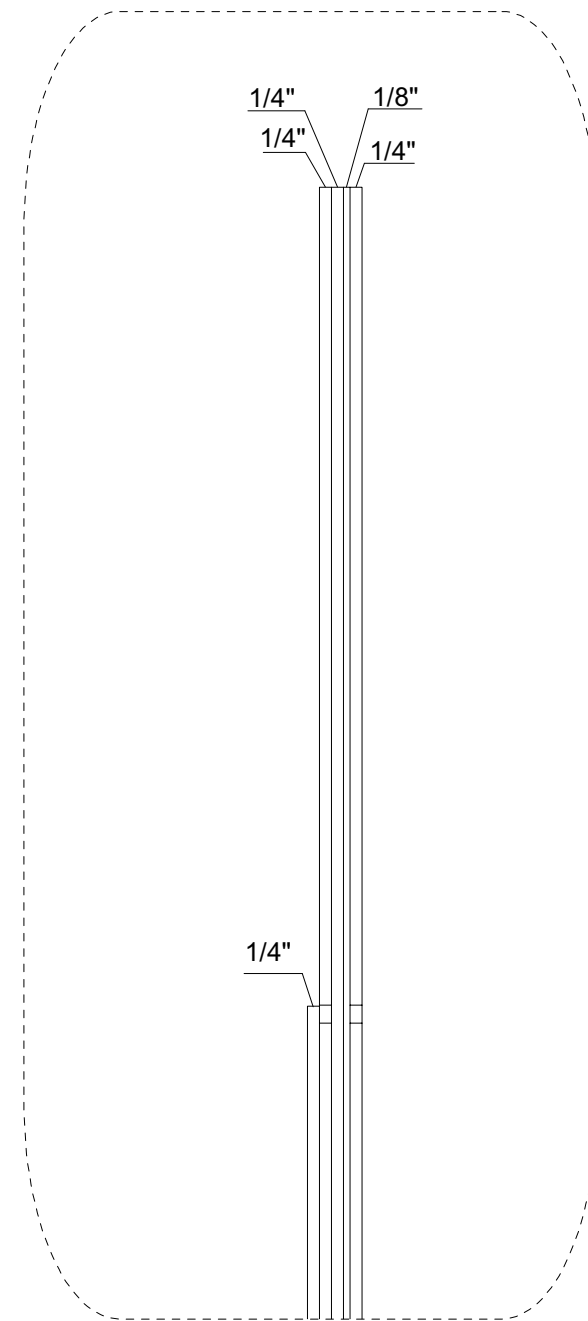
SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.07



1 00A.02.GR01-03 Side
Scale: 1" = 1'-0"



2 00A.02.GR01-03 Detail
Scale: 3" = 1'-0"

PROJECT

borrowed memory

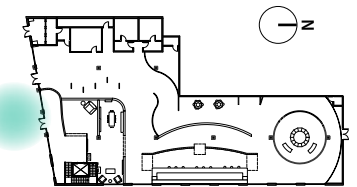
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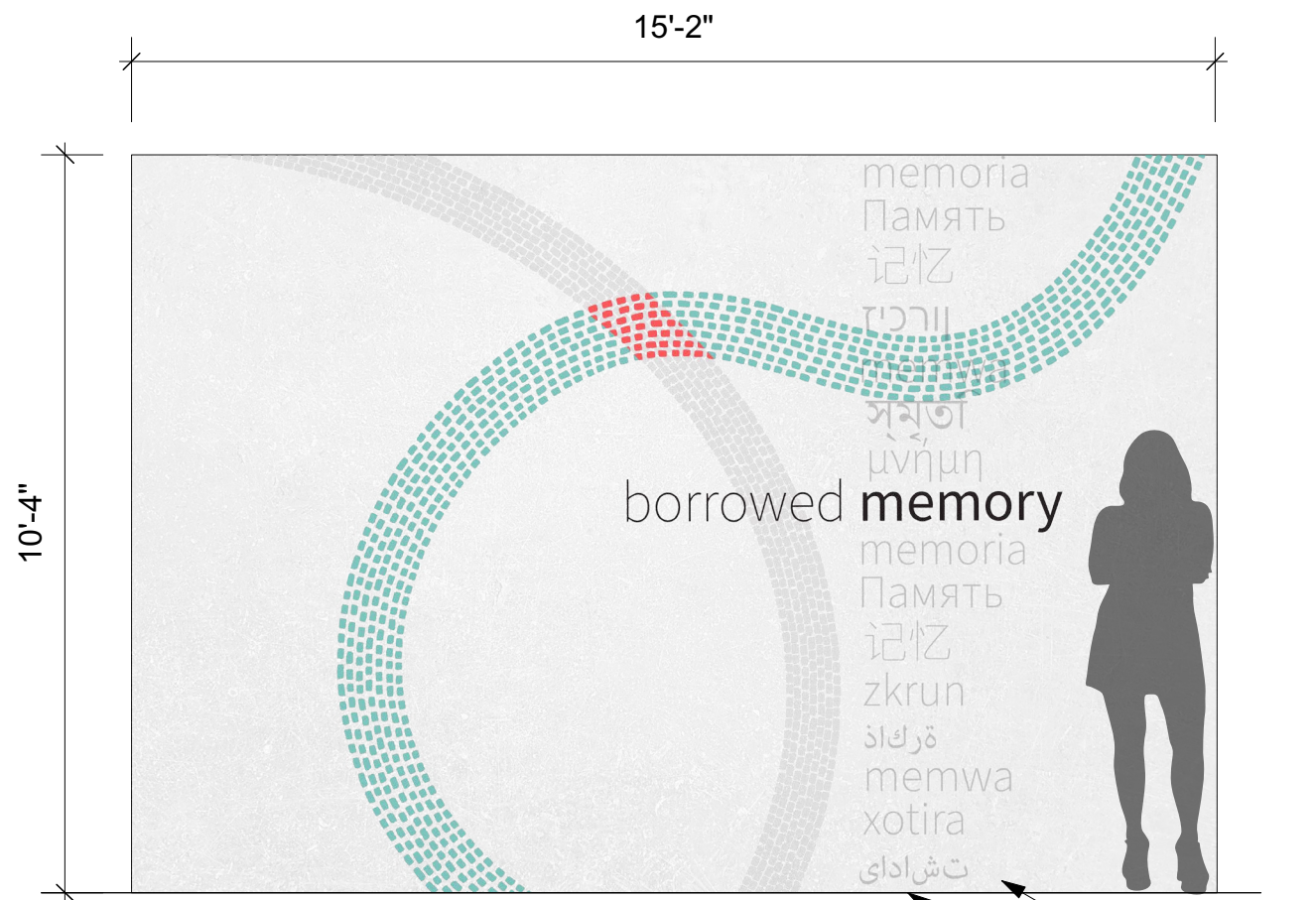
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SCALE 1" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.08



1 01A.01.GR01 Elevation
Scale: 3/8" = 1'-0"

XMT.03

01A.01.GR01

PROJECT

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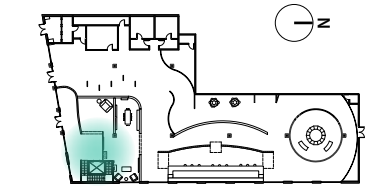
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SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.09

borrowed memory

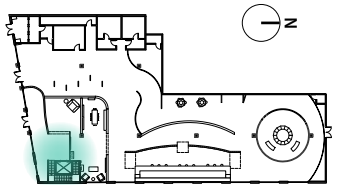
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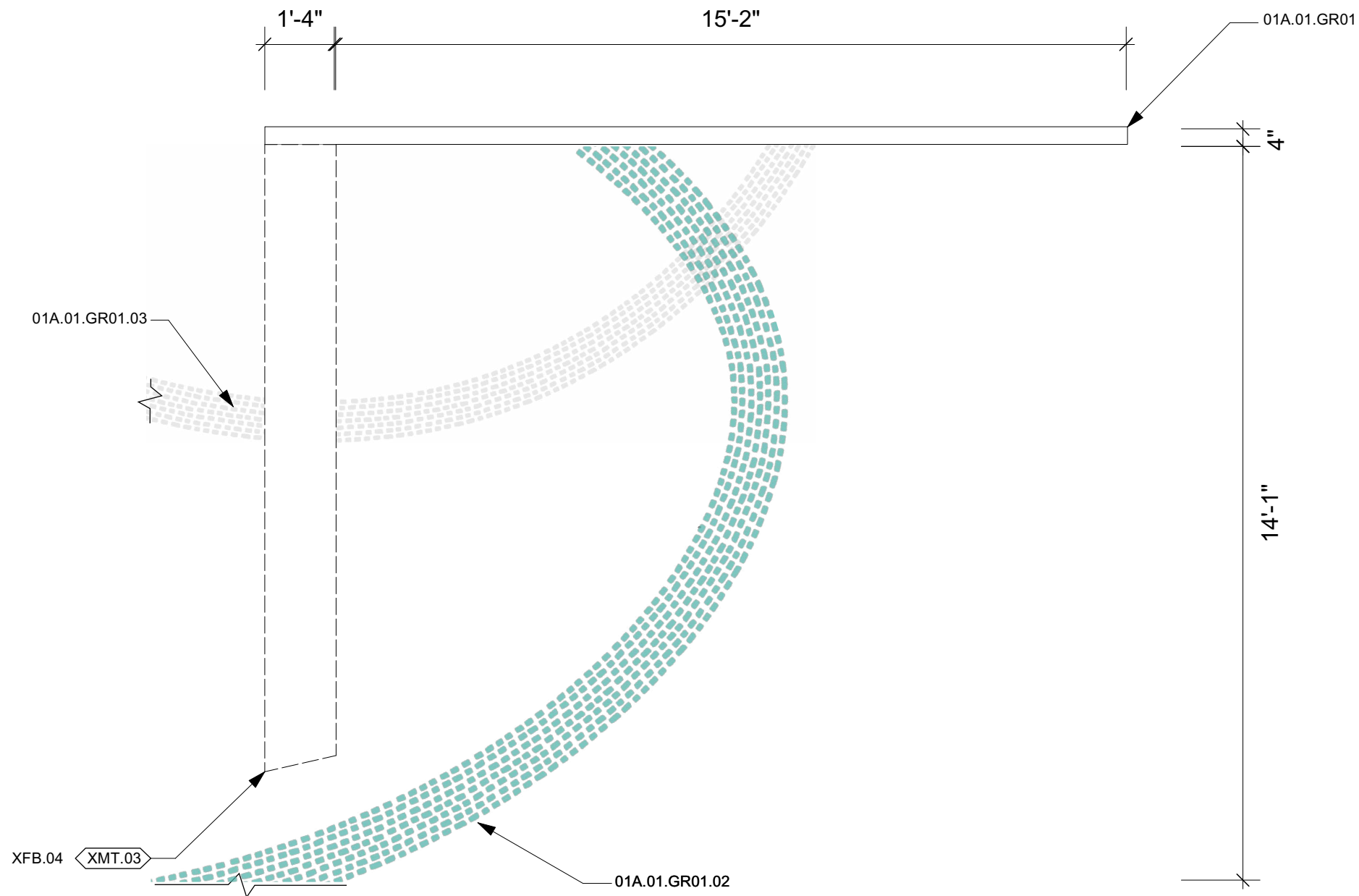
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SCALE 3/8" = 1'-0"

DATE 12/4/22

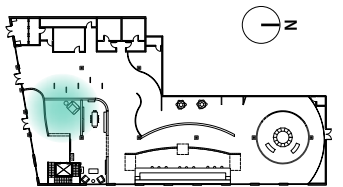
DRAWING NO. EX.5.10



3 01A.01.GR01-03 Plan
Scale: 3/8" = 1'-0"



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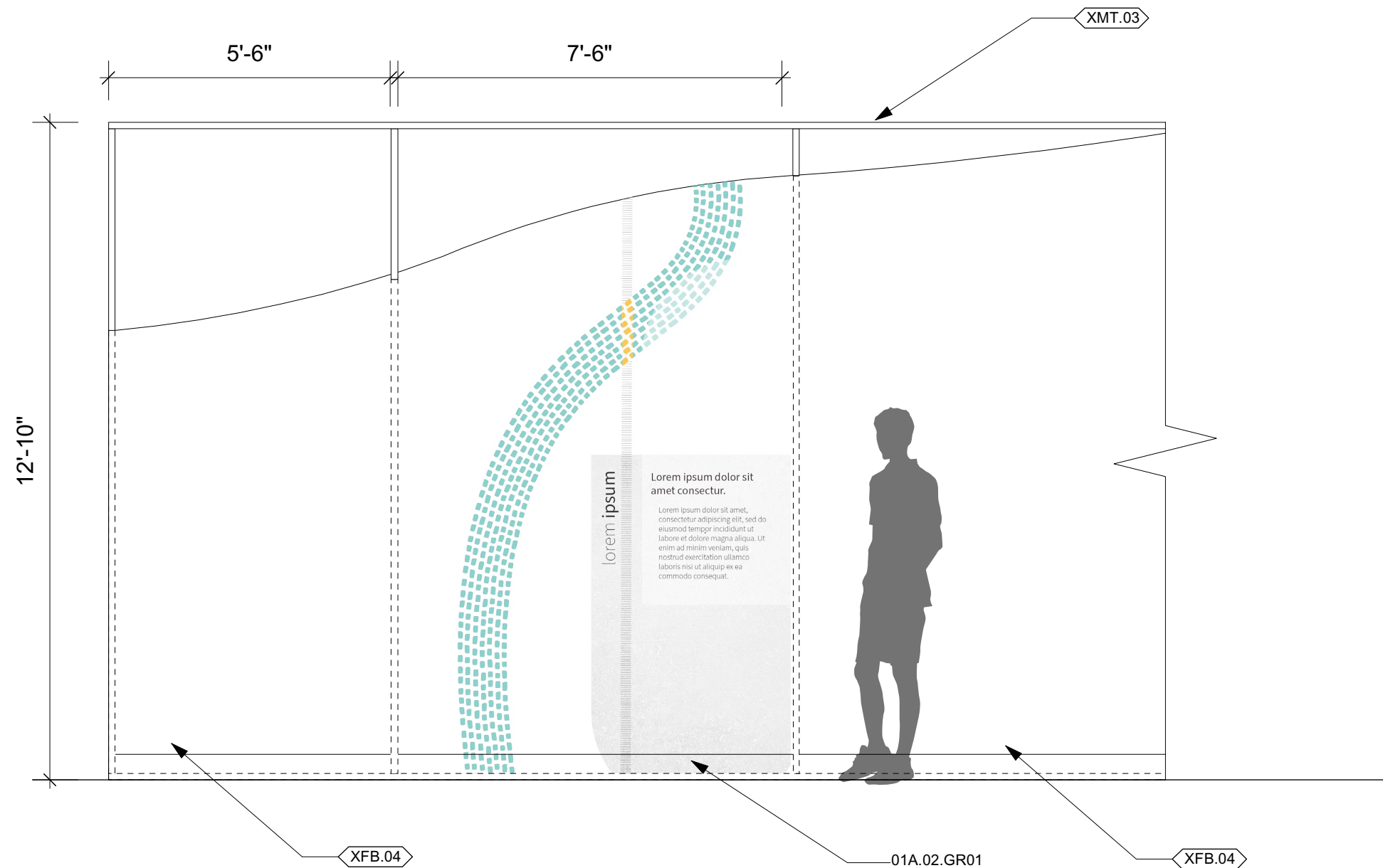
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SCALE 3/8" = 1'-0"

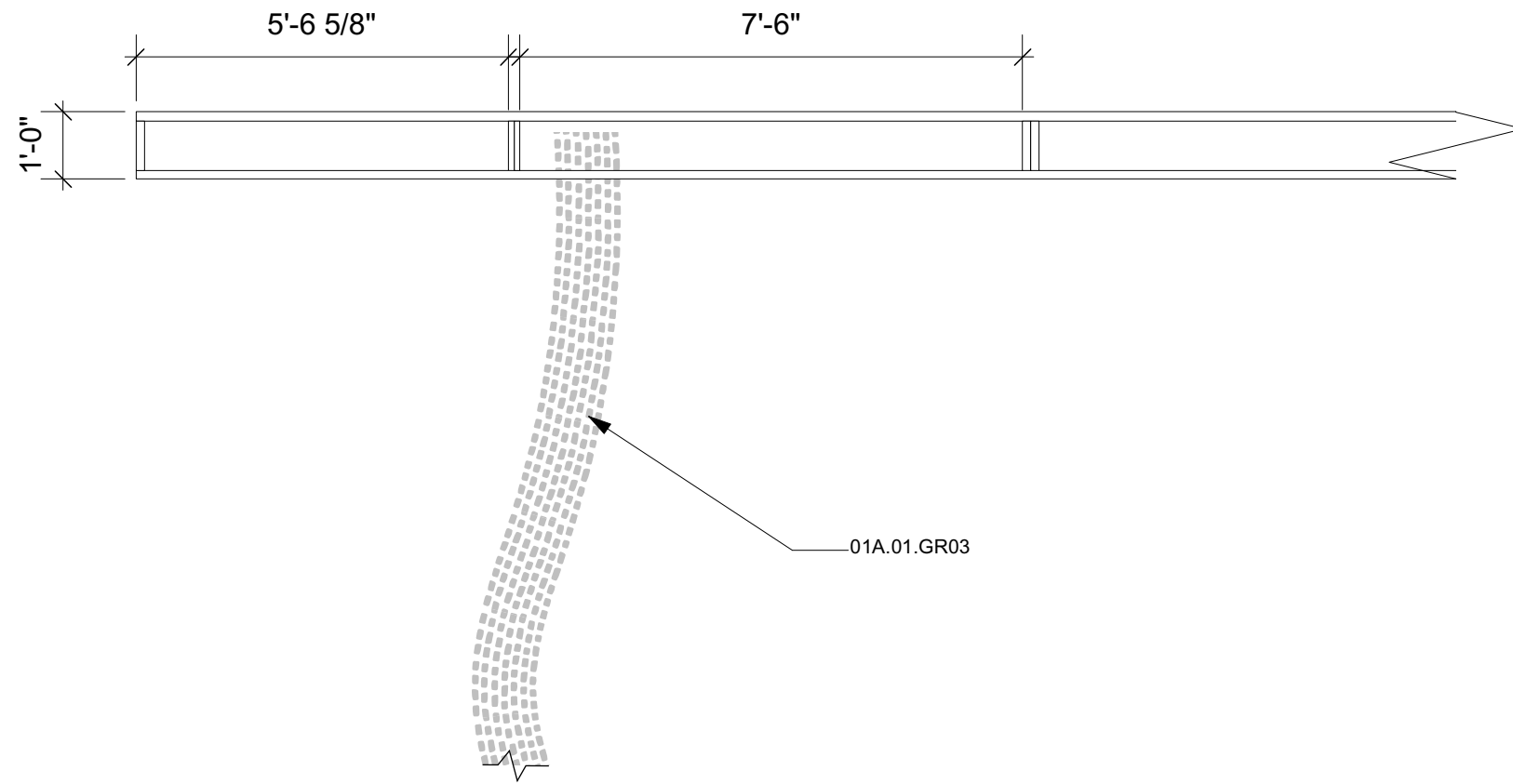
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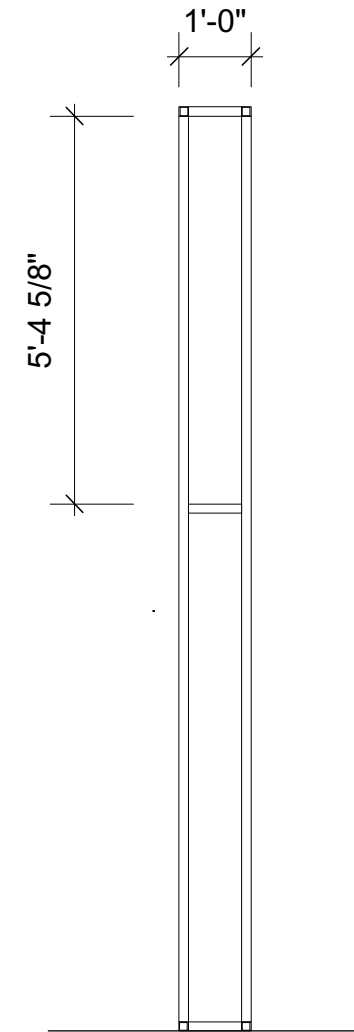


1 01A.02.GR01 Elevation
Scale: 3/8" = 1'-0"





1 01A.02.GR01 Plan
Scale: 3/8" = 1'-0"



2 01A.02.GR01 Side
Scale: 3/8" = 1'-0"

PROJECT

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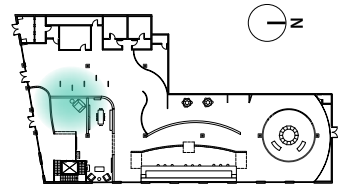
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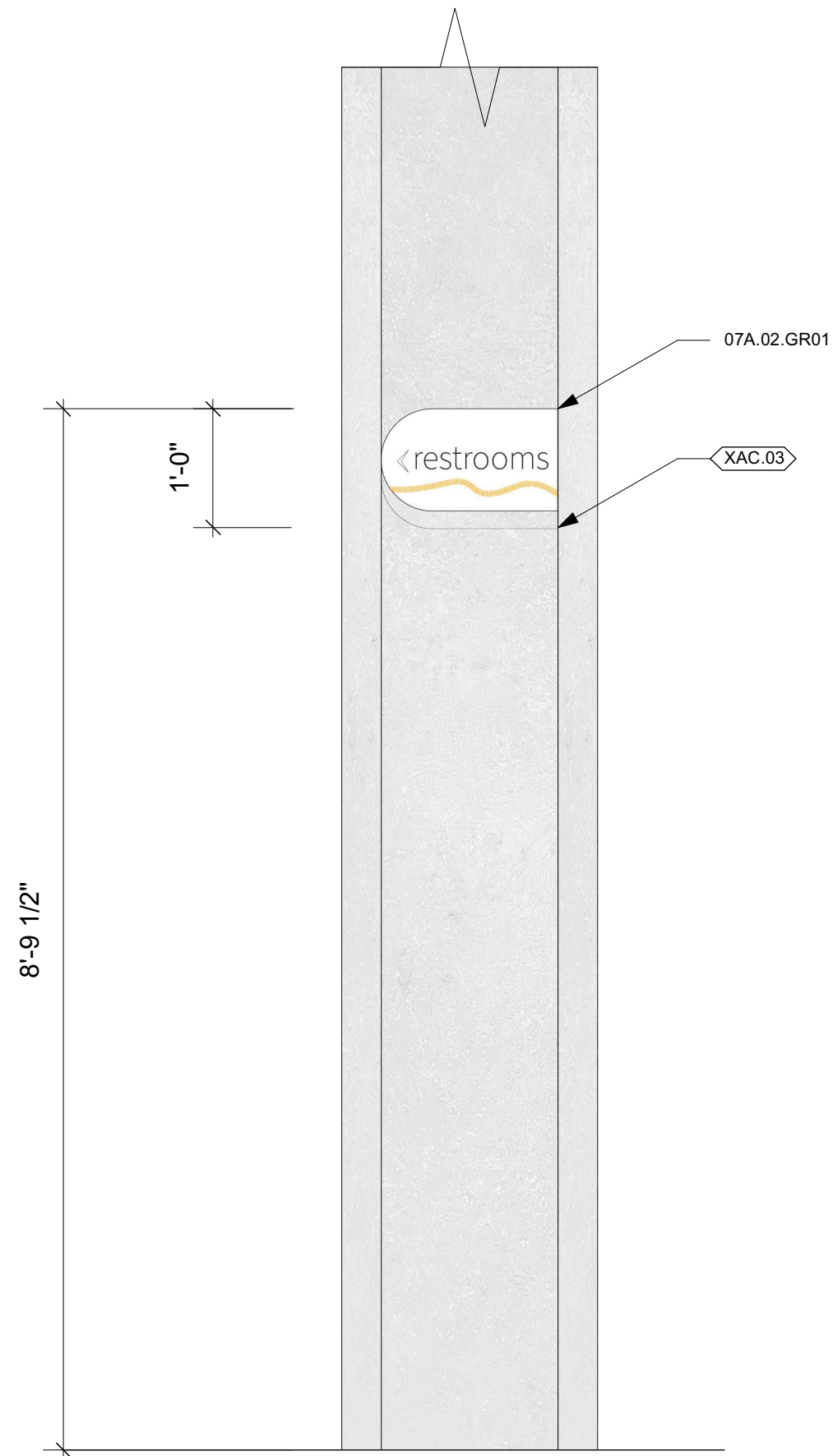
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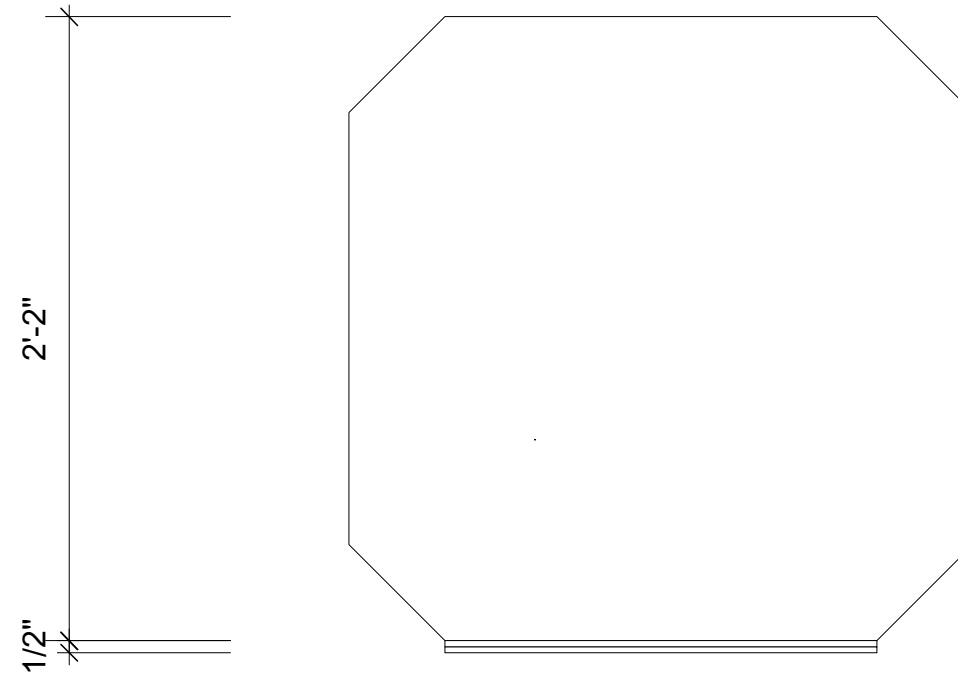
SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.12



1 07A.02.GR01 Elevation
Scale: 3/4" = 1'-0"



2 07A.02.GR01 Plan
Scale: 1 1/2" = 1'-0"

PROJECT

borrowed memory

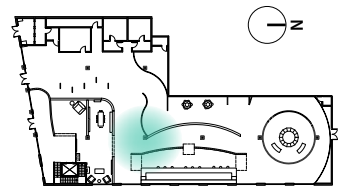
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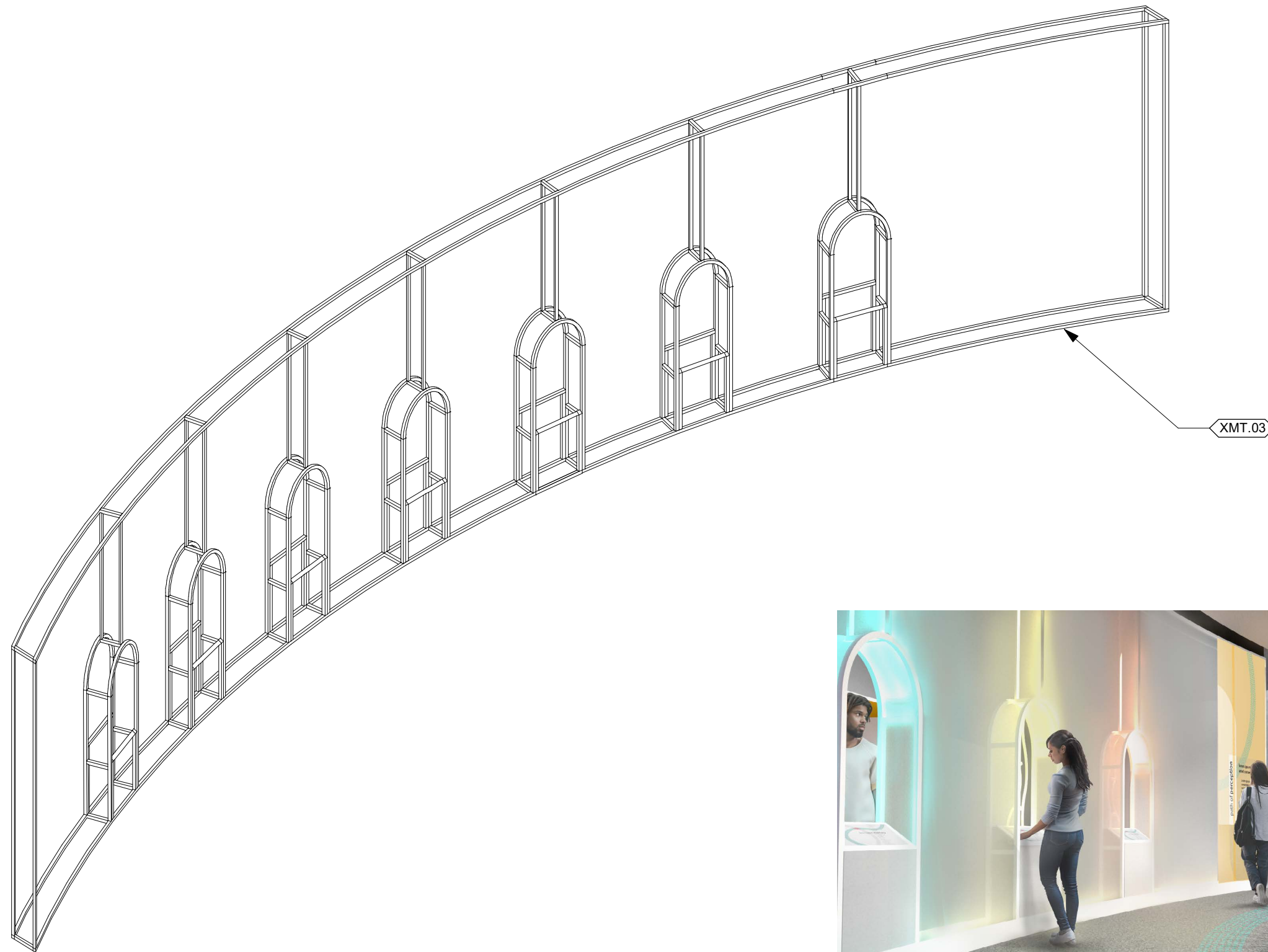
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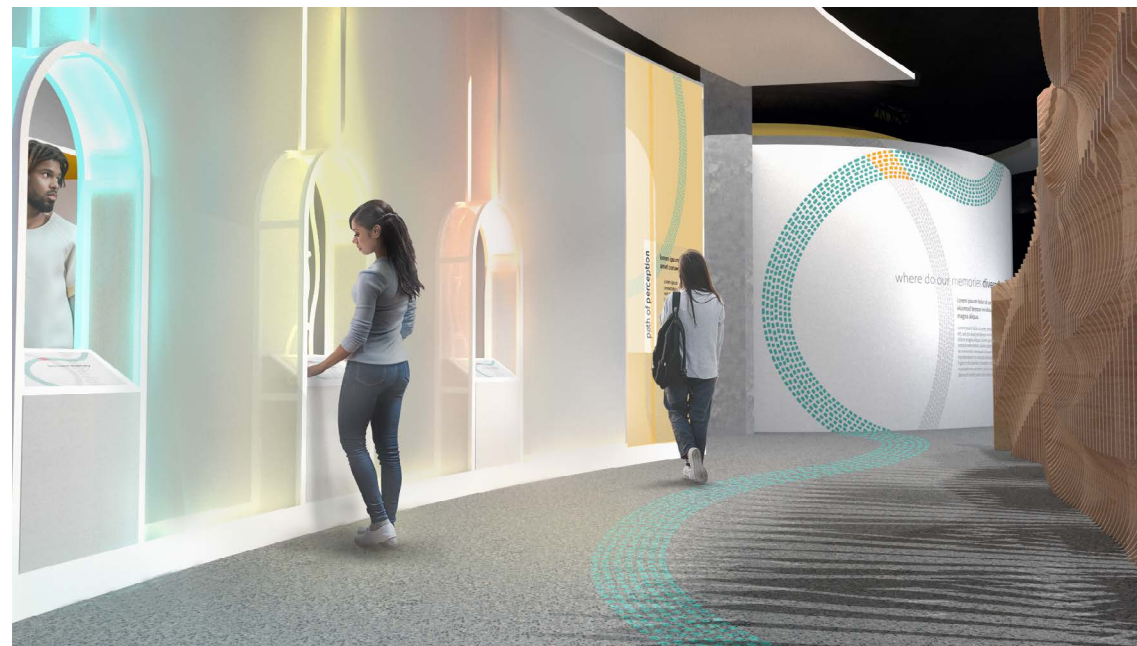
SCALE varies

DATE 12/4/22

DRAWING NO. EX.5.13



1 03A Wall Frame Axon
Scale: 1/4" = 1'-0"



PROJECT

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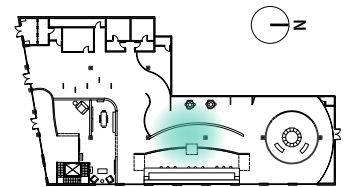
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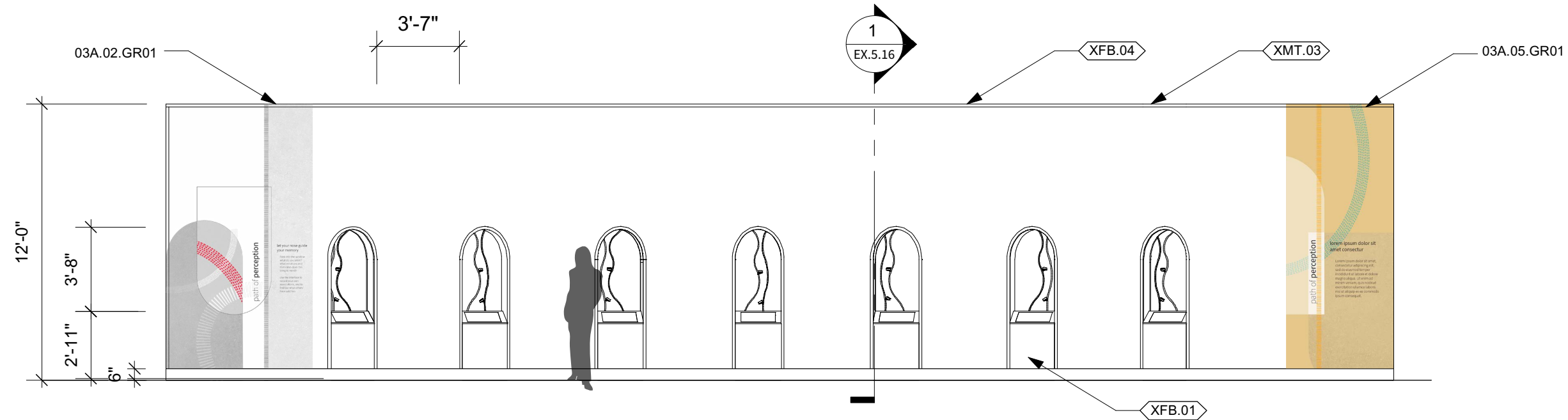
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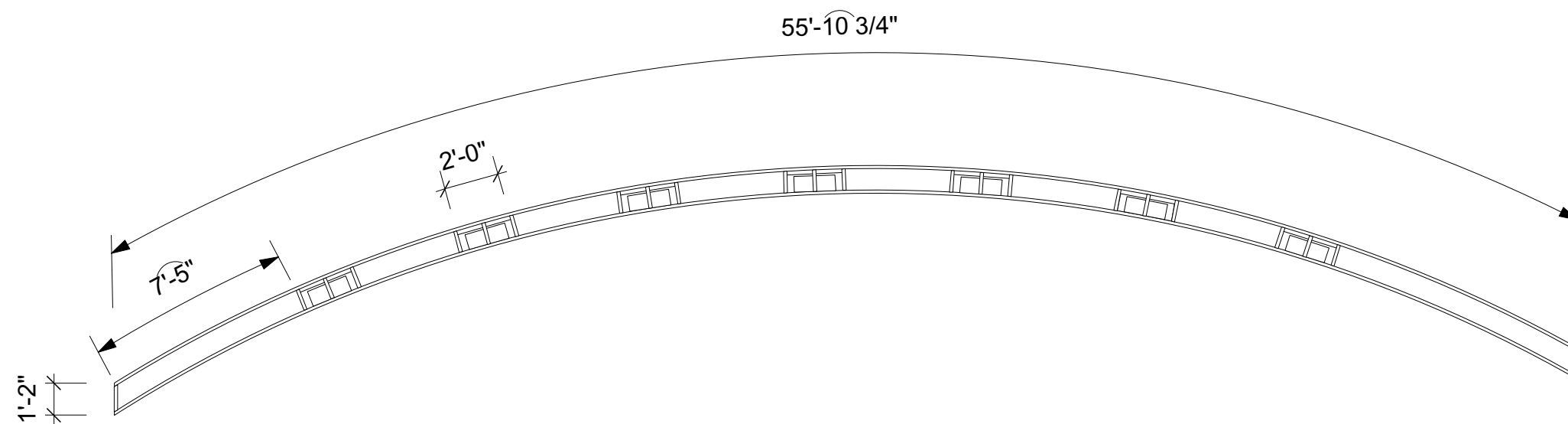
SCALE 1/4" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.14



1 **03A Elevation**
Scale: 3/16" = 1'-0"



2 **03A Wall Structure Plan**
Scale: 3/16" = 1'-0"

PROJECT

borrowed memory

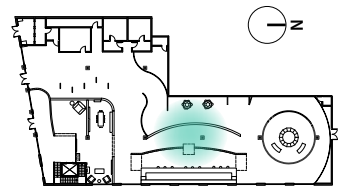
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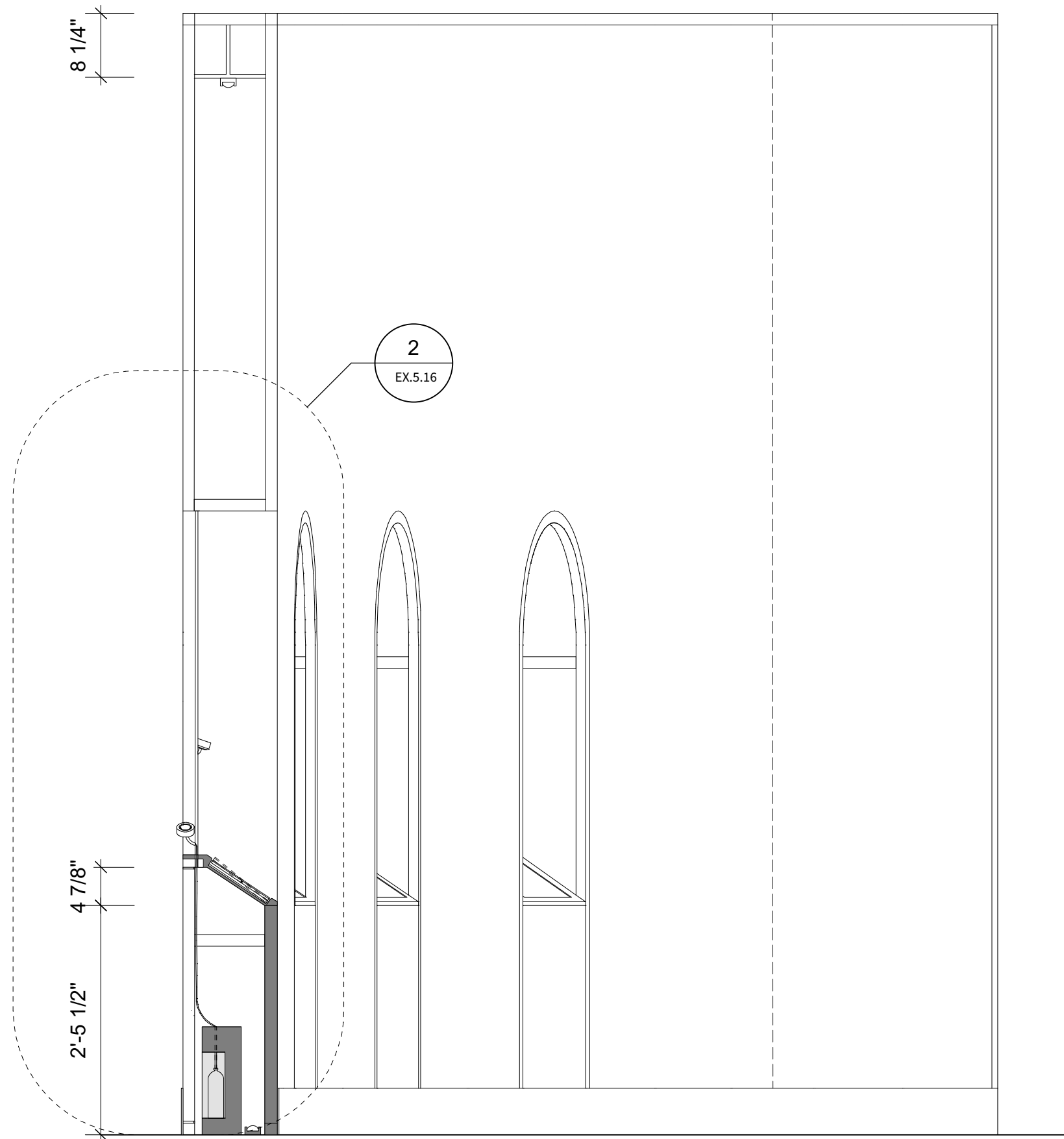
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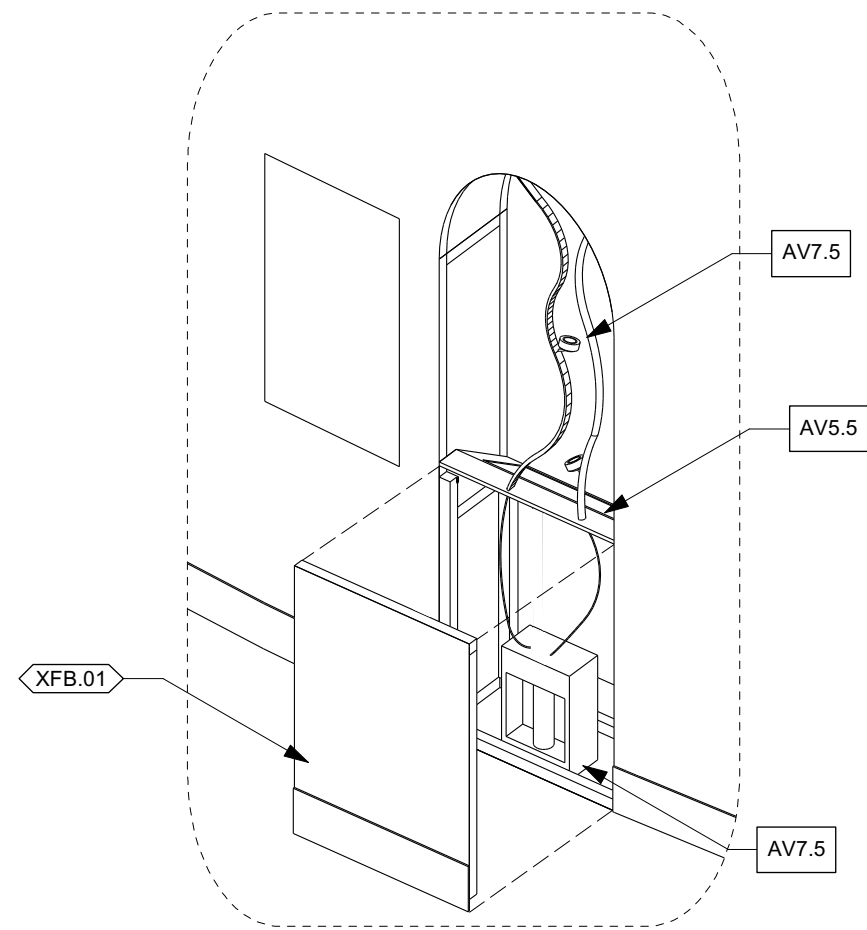
SCALE 3/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.15



1 03A Section
Scale: 3/4" = 1'-0"



2 03A Detail Axon
Scale: Not to scale

PROJECT

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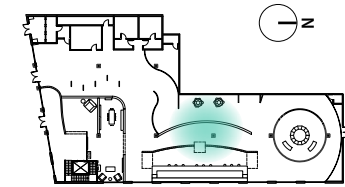
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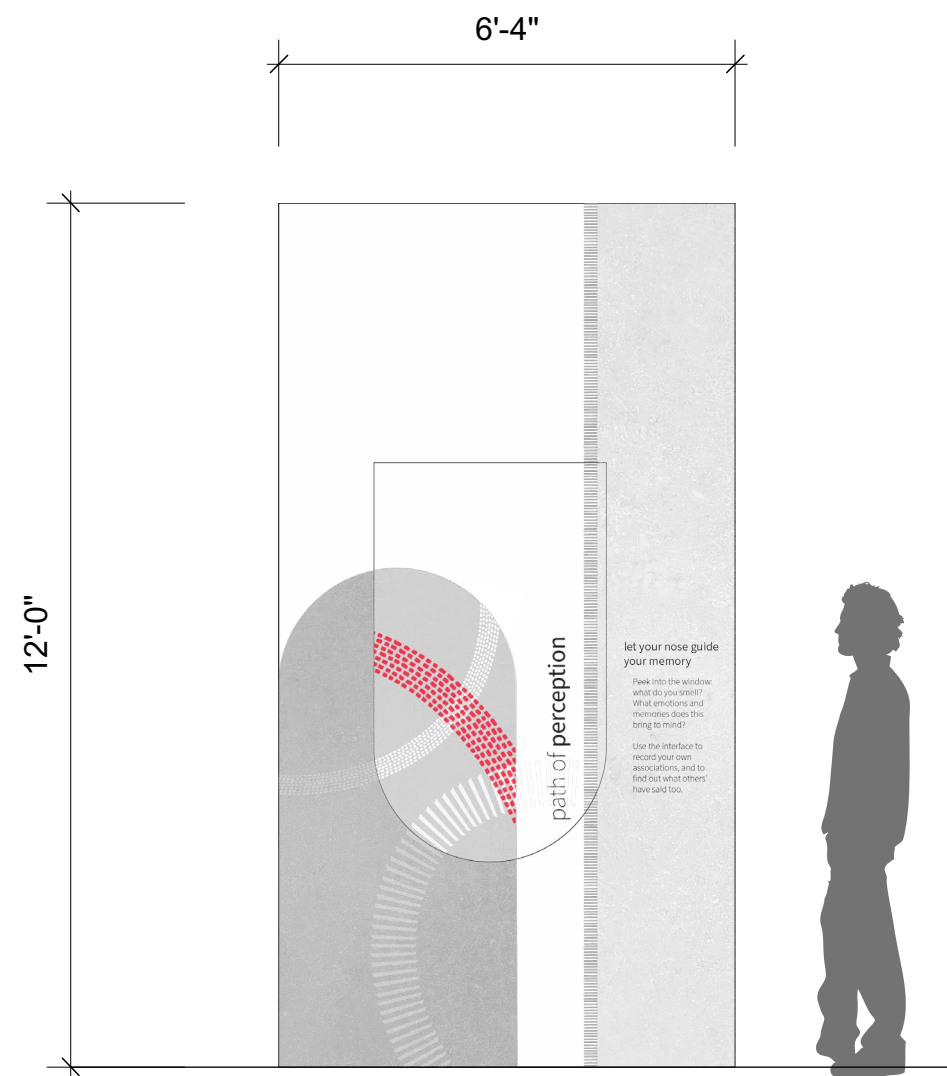
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SCALE varies

DATE 12/4/22

DRAWING NO. EX.5.16



1 03A.02.GR01 Elevation
Scale: 3/8" = 1'-0"



2 03A.05.GR01 Elevation
Scale: 3/8" = 1'-0"

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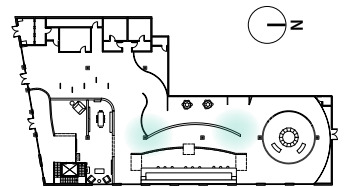
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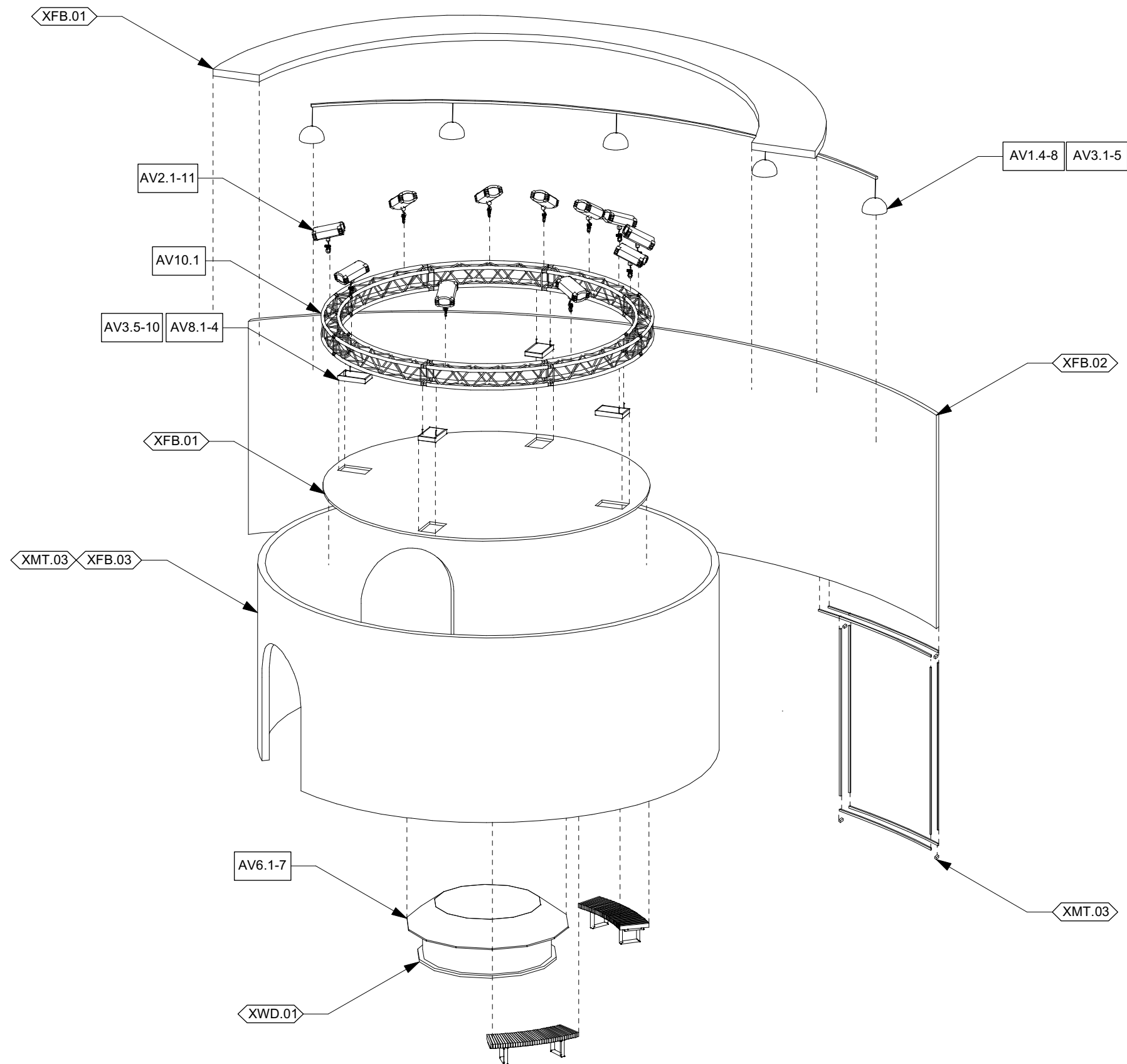
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SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.17



1 04-05A Exploded Axon
Scale: 1/8" = 1'-0"

PROJECT

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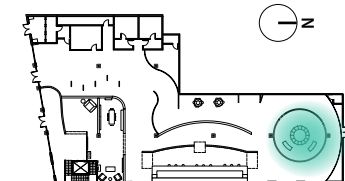
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SCALE 1/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.18

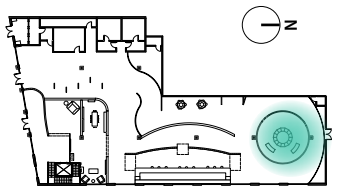
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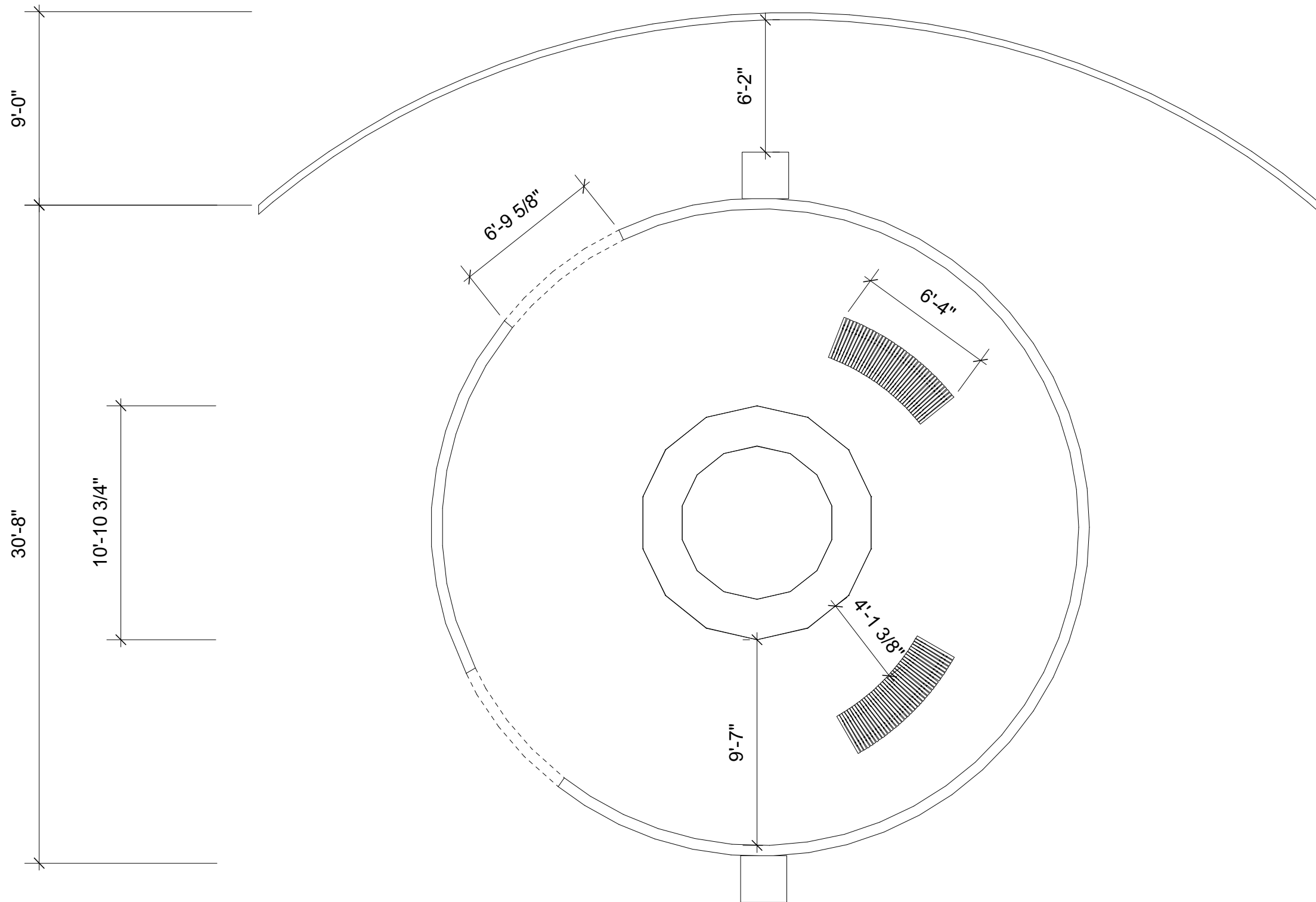
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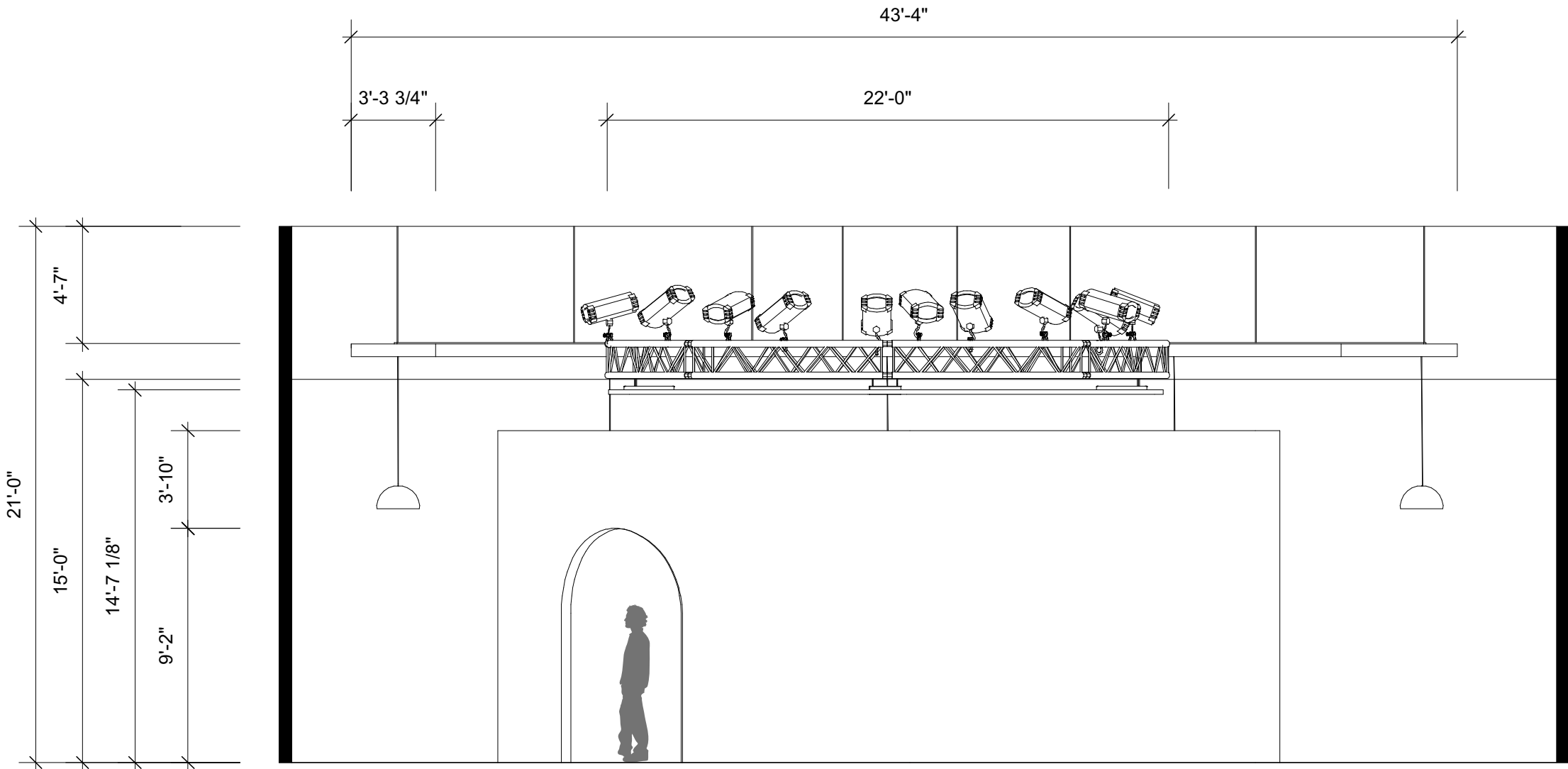
SCALE 3/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.19



1 04-05A Plan
Scale: 3/16" = 1'-0"



1 05A Elevation
 Scale: 3/16" = 1'-0"

PROJECT

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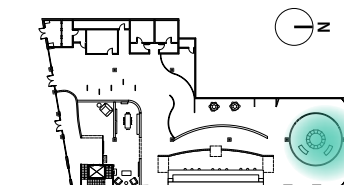
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SCALE 3/16" = 1'-0"

DATE 12/4/22

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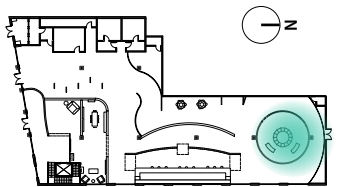
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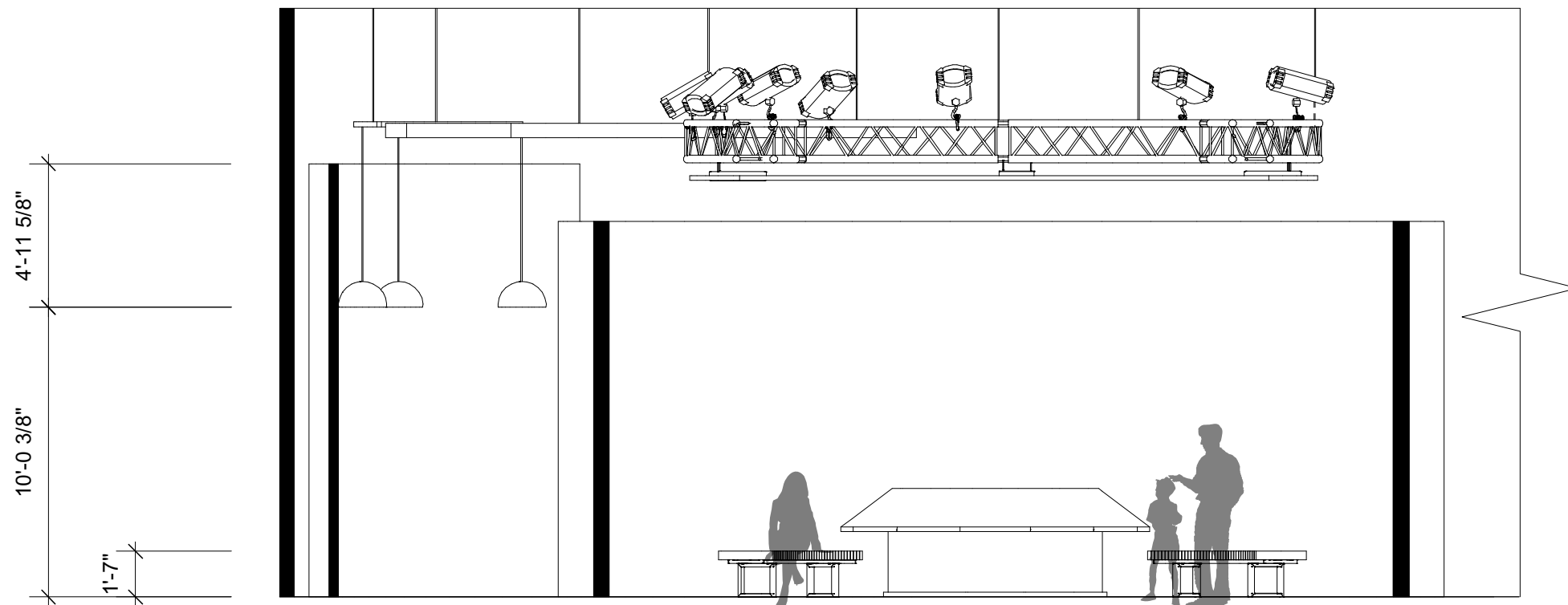
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SCALE 3/16" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.21



1 05A Section
Scale: 3/16" = 1'-0"

PROJECT

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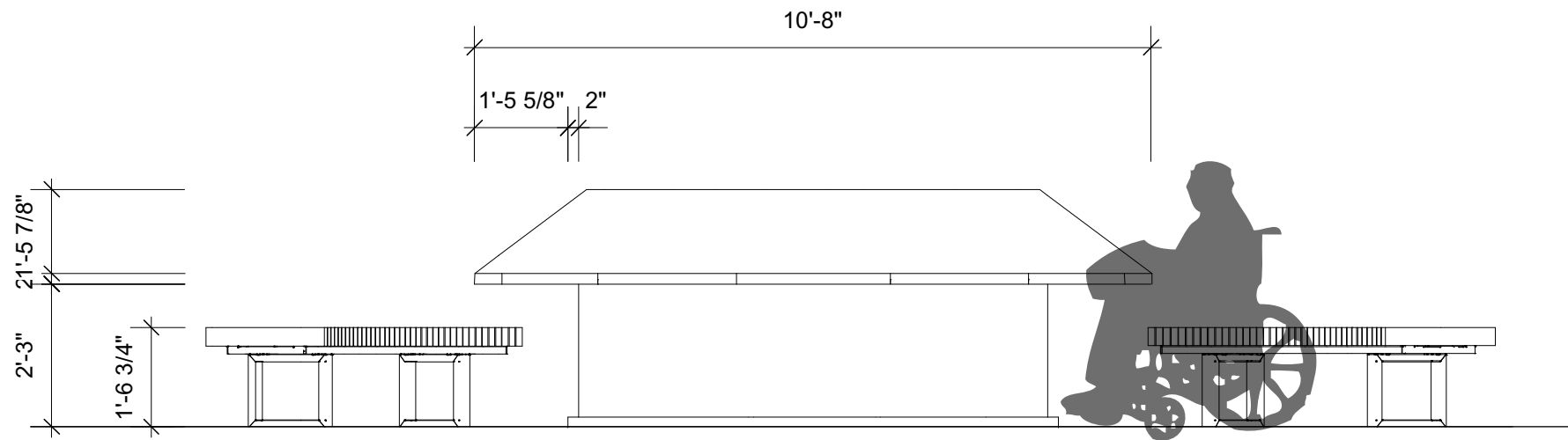
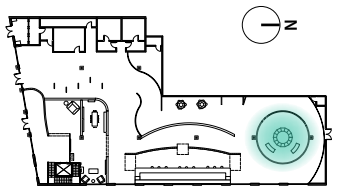
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1 05A Interactive Elevation
Scale: 3/8" = 1'-0"



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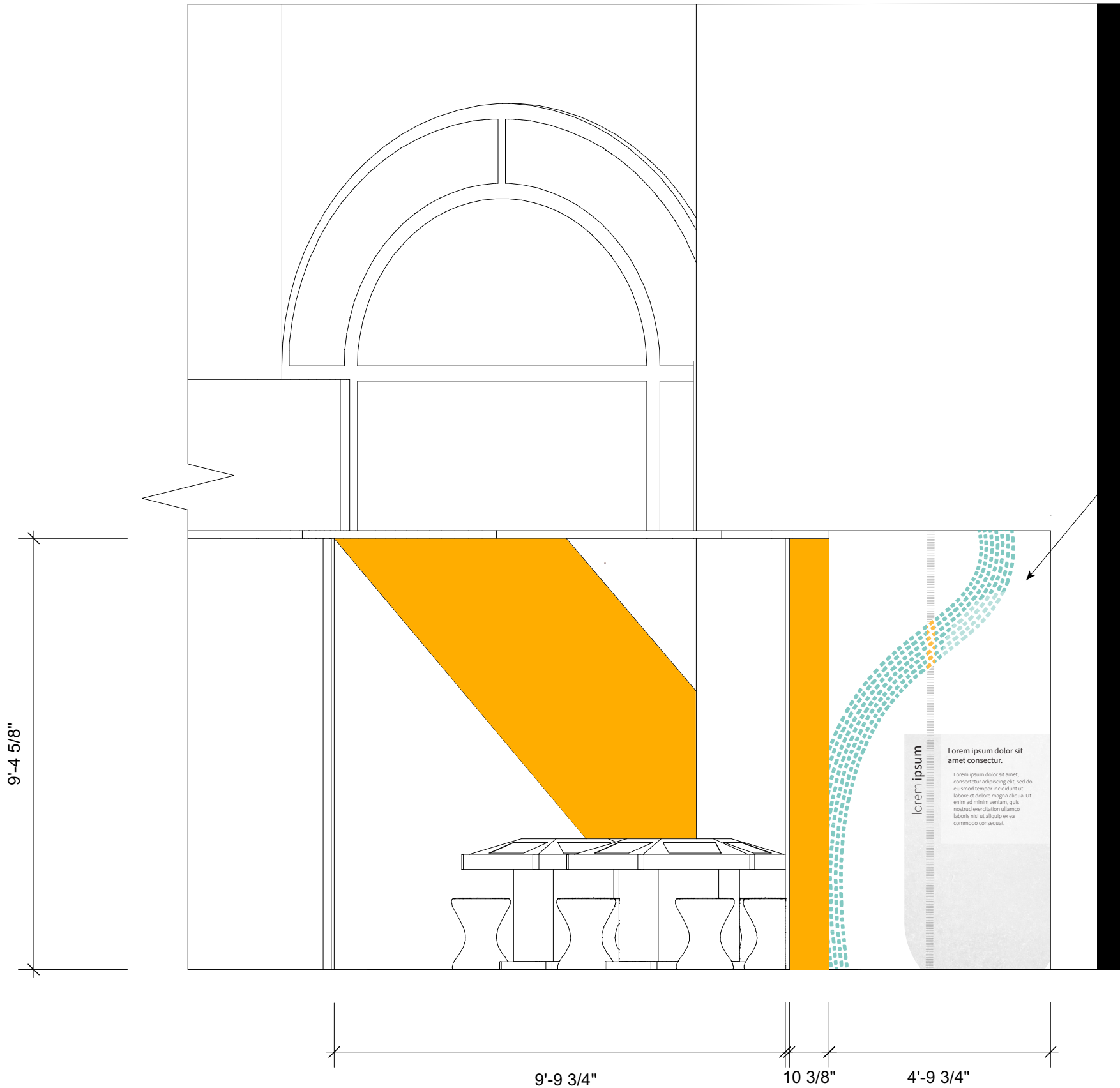
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SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.22



06A.01.GR01



1 06A Elevation
Scale: 3/8" = 1'-0"

PROJECT

borrowed memory

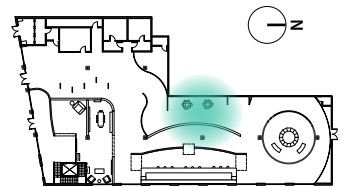
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M.A EXHIBITION AND EXPERIENCE DESIGN

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School of Graduate Studies
272 West 27th Street
New York, NY 10011

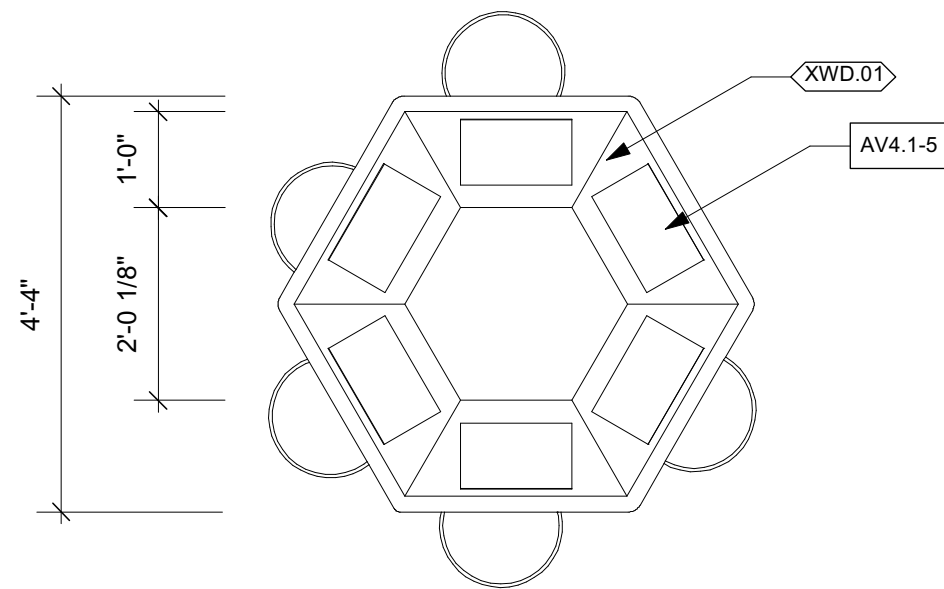
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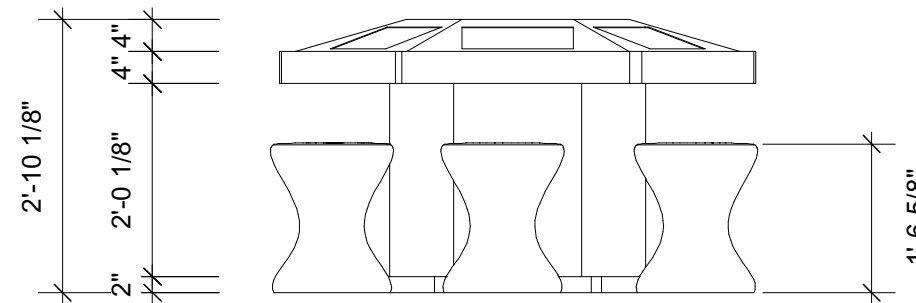
SCALE 3/8" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.23



1 06A Interactive Plan
Scale: 1/2" = 1'-0"



2 06A Interactive Elevation
Scale: 1/2" = 1'-0"

PROJECT

borrowed memory

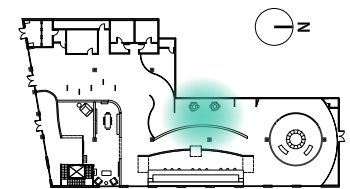
CLIENT & SPONSOR



LOCATION

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN



PROJECT DESIGNER

Natalie Henson

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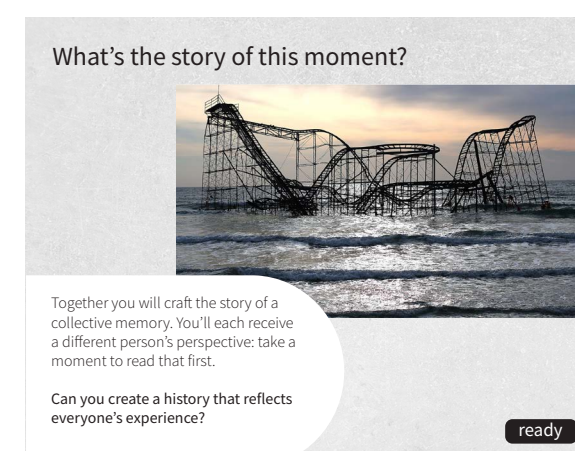
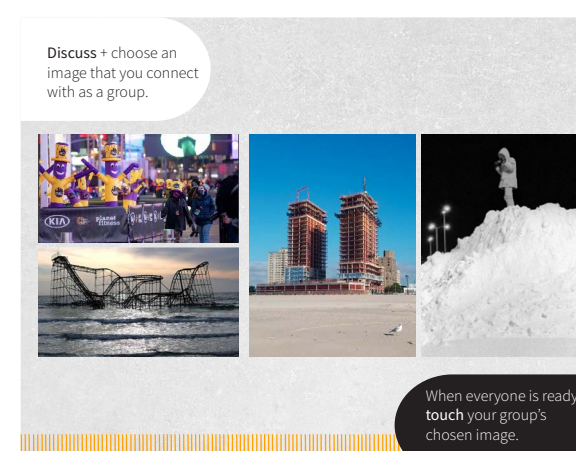
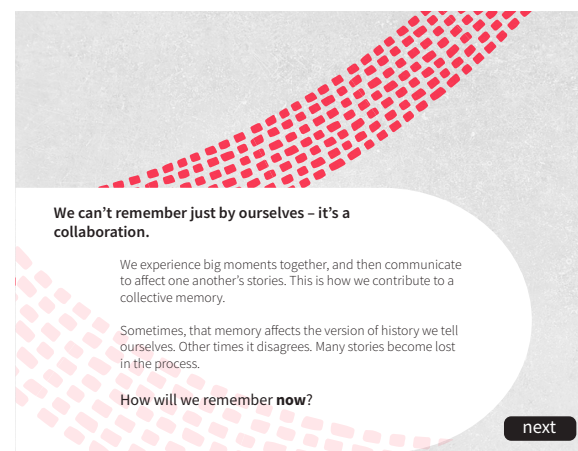
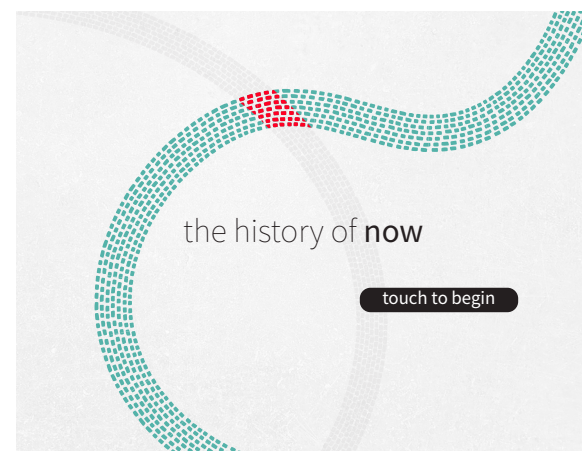
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SCALE 1/2" = 1'-0"

DATE 12/4/22

DRAWING NO. EX.5.24

digital graphic samples





borrowed memory

GRADUATE THESIS

MA EXHIBITION AND EXPERIENCE DESIGN
SUNY FASHION INSTITUTE OF TECHNOLOGY

NATALIE HENSON
DECEMBER 2022