design development package

**graduate thesis**
ma exhibition + experience design
suny fashion institute of technology

Briyana Rainer
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CLIENT
THE STUDIO MUSEUM IN HARLEM
127 W125TH ST
NEW YORK. NEW YORK

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KEY PLAN

DRAWING LIST

DRAWN BY
BRIYANA RAINER
DATE: 11/4/21
EX344  SITE 07 MATERIAL PLAN 02
EX345  SITE 07 AV PLAN
EX346  SITE 07 ARTIFACT PLAN
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KEY PLAN

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NEW YORK. NEW YORK

BRIYANA RAINER

DATE: 11/4/21
The presence of public memory sites that allow for authentic exchange and care and uplift the marginalized perspective are a challenge in our society.

By imagining and creating a critical shift in narrative through experience design, we can not only reconstruct how and what narratives are preserved, but also create spaces that are designed to reflect with public perspectives on a range of sociocultural issues.

A dialogic method in public experience-based exhibitions can enable visitors to unpack how collective memories, personal reflections, and our relationship to each other shape our narratives in: past, present, and future.
mission

The Studio Museum in Harlem is the nexus for artists of African descent locally, nationally, and internationally and for work that has been inspired and influenced by Black culture. It is a site for the dynamic exchange of ideas about art and society.

purpose

While the Studio Museum is currently closed in preparation for construction, the Museum is working to deepen its roots in the community through inHarlem, a dynamic set of collaborative programs in our neighborhood.

The Museum’s groundbreaking exhibitions, thought-provoking conversations, and engaging art-making workshops continue at a variety of partner and satellite locations in Harlem.

opportunity

Can we continue the work of the Studio Museum without occupying a single, physical structure?

Will delivering the mission and work of the Museum directly to the Harlem community encourage increased local engagement once we reopen?

Can a hiatus from institutionalized space empower us to re-imagine the types of activity that come to define that space?
CENTRAL HARLEM DEMOGRAPHICS

TARGET AUDIENCE
MEMBERS OF HARLEM
AGES 18 - 64

34.8
MEDIAN AGE

54%
FEMALE

20.5%
FOREIGN BORN

POPULATION BY AGE CATEGORY

18-64
67%

18 TO 64

65 AND OVER

UNDER 18

36% between 20-39

RACE + ETHNICITY

54%
BLACK

24%
HISPANIC

16%
WHITE

4%
ASIAN

3%
TWO +
triangle plaza

This building plaza sits at the intersection of St. Nicholas and Frederick Douglass Bvds, directly across from the Harriet Tubman statue. The building located on the plaza was also home to Walls-Ortiz Gallery, a gallery ran by the City Seminary of New York.

swing low: harriett tubman statue

Swing Low is a surreal public art sculpture by Black artist Alison Saar, commissioned by the NYC Percent of Art Program, that depicts the abolitionist as the powerful engine of the underground railroad.

nypd 28th precinct

This precinct serves the central Harlem area. The site features a large concrete wall surrounding their parking lot.
04 hancock park
Hancock Park is named after Civil War leader Winfield Scott Hancock. It includes the statue, benches surrounding the statue, lawn, seven locust trees, and an iron picket fence.

05 church sidewalk
This parking lot, across from the NYPD Precinct runs the extent along Frederick Douglass Blvd. The parking lot also is home to a community day and mobile harvest site where Harlem residents can come for free produce on Mondays and Wednesdays. This site will be used to talk about potential programming only.

06 ‘spirit of harlem’ by louis delsarte
‘Spirit of Harlem’ is a 10’x30’ glass mosaic mural located at the busy intersection of W 125th St and Frederick Douglass Blvd.

07 storefront
The vacant storefront is in a prime location along W 125th and has been used previously for advertising events in the area.
We’re a part of each others stories, so now it’s time we both tell it and hear each other.

This is a neighbor-based platform for sharing perspectives centering on bias and conversation between us, the places we live, and the things we see.

These are activations that center on challenging the meaning of exchange and perspective.
interpretive approach

Each of the seven sites has a narrative targeted towards specific routines and rituals rooted in Black culture.

visitors are:
confronted by questions
led through ways of thinking
encouragement through interaction
**exhibition goals**

**project goals**

To create an effective and accessible outdoor exhibition that activates each site.

To illustrate the role of dialogue and art as rehabilitation.

To combat issues of cultural identity erasure and injustice in BIPOC communities.

To create a platform for sharing personal and shared perspectives.

To create spaces for sharing, gathering, and creating in advancement of Black culture.

**educational goals**

To educate the public on the importance of self-expression through dialogue and creative means.

To learn and create deeper connections to the neighborhood and inhabitants.

To illustrate the mission and role of the Studio Museum through display, prompts, and installations.

To learn to identify themes and issues of race, bias, and identity.

**experience goals**

To uplift and bring awareness to each story shared by engage in dialogue with others on public platforms.

To create a participatory and welcoming environment for creating new forms of monument making dedicated to their dreams and hopes for the future.

Visitors will respond to and participate in identifying objects, rituals, and traditions integral to Black culture.
CONCEPT DESCRIPTIONS

MEMORY CATCHERS
Where do we capture our memories, thoughts and dreams? What captures and contains a moment in time?

INTENTIONS
What is your involvement in the fight against social justice? What are you bringing to the table?

CAN I TRUST YOU?
Who is really your ally? Who do we share our grievances with? How do you define trust? What am I to you?

PLACES OF CONTENTION
Physical manifestations: Monuments, statues, sites? Non-physical: Mental, Sociological Refusal of Space // Acceptance of Space Spaces of exclusion

TIMELY REENVISIONING
What does equity mean to you? Does an equitable future exist?

IGNORANCE IS (NOT) BLISS
Controversial Opinions Oppositions Social Obstacles Fire Starters

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KEY PLAN
CONCEPT DIAGRAM

DATE: 11/18/21

EX109
concept + thought + time

past // reflect — present // honor — future / ideate

memory catchers

places of contention

--------- can I trust you?

--------- intentions

--------- ignorance is (not) bliss

--------- timely reenvisioning
emotional journey map

01 memory catchers
- welcoming
- gaze
- remembering

02 places of contention
- honor
- perspective
- gratitude

03 can I trust you?
- awareness
- frustration
- tension

04 intentions
- curiosity
- questioning
- discovery

05 ignorance is (not) bliss
- release
- exchange
- open

06 listening
- revere
- notice

07 timely (re)envisioning
- reflection
- inspire
- belonging

01 memory catchers
02 places of contention
03 can I trust you?
04 intentions
05 ignorance is (not) bliss
06 listening
07 timely (re)envisioning

key plan
process: emotional journey
KEY PLAN

ENTRY SEQUENCE

DATE: 11/18/21

EX113
**memory catchers**

**SEE:** Visitors will approach the exhibit from either direction and the entry graphics that reads “memory catchers - how do you capture your memories?” They will approach printed acrylic panels of pictures, postcards, and writing that are held together by a wooden structure.

**DO:** Visitors will be able to place their response or notes next to photographs or oppositely submit photographs to be printed and added to the exhibition for commentary. The mural wall will be

**LEARN:** Visitors will also be able to explore their relationship to memory through sharing oral stories on a platform reminiscent of a phone booth distributed throughout the exhibit. They will be looking at a postcard and can share a related story. The answers collected can be looped into the exhibit as a response to someone else speaking.
02 places of contention

SEE:
Visitors will see the Harriet Tubman statue by Allison Saar unobstructed. As visitors move beyond it, planted within the landscaping are small light boxes that are activated by lighting (sun during the day and solar powered lighting at night) that light the pathway.

DO:
Visitors will see the lit cues. There will be a QR code that connects visitors to the app to leave their thoughts and hear others thoughts at certain markers on site as well as see more context to the monument and history.

LEARN:
In addition to the physical installation, there will be small group programming created on site to reflect on the key question: what places hold honor to you? The small group programming will follow a mixed programming model of both independent creation and restorative discussion where people will create their own monument to their dreams.

02
can I trust you?

NO PARKING
**SEE:**
Visitors will see vertical displays holding garments. People will also see and read the descriptions of people who might be wearing the clothing. They will then see a directive that will lead to the app where people can identify with article of clothing the visitor felt represented them and their struggles.

**DO:**
Read the content poetry and writing. View the garments and and think about who they represent and how that has impacted their relationship to the law and Identify with a piece of clothing and share it and why by assigning an identity to it.

**LEARN:**
How deeply we connect with our appearance and how it affects our sense of safety and trust to each other.

---

**03 can I trust you?**

---

**KEY PLAN**

**SITE 03 RENDER**

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intentions

SEE:
They will approach a small park and see the colored panels with questions lining the perimeter. The panels will frame a particular view of the bust and provide context to the history and the role of monuments.

DO:
They can also enter Hancock to reveal a projected message on each side of the bust.

LEARN:
Visitors will learn both the intent of this park and examine how the role of monuments intentionally frames certain perspectives.

do I even matter to you?
**06 timely (re)envisioning**

SEE:
Visitors will see the mural and the entry icon statue beside it inviting visitors to view the mural through their phone.

DO:
They will see visual icons over specific characters in the mural to let the visitor see their point of view and how they envision the future.

LEARN:
Visitors will learn what people have hoped for the future and how they wanted to see their neighborhood grow.
07 timely (re)envisioning

SEE:
Visitors will approach or pass the storefront and see an projected installation that will be comprised of a display of local artists that represent the community in their work.

DO:
They will be able to enter the storefront and view responses to exhibition prompts from throughout the exhibit.

LEARN:
They will learn that the Studio Museum represents the vastness of Black culture.

The Studio Museum in Harlem is the nexus for artists of African descent locally, nationally, and...
01 programming

This exhibition will feature programming designed to facilitate conversation and discussion of the key topics hosted both onsite and remotely. Some ways this may occur:

- conversational games
- artist led workshops
- guided tours

02 lifespan

This exhibit is designed in modular pieces in order to transported to other locations and museums after the exhibition is completed. Any non-reusable materials will be donated or repurposed in other projects.

03 archiving + ownership

Every response given by visitors will be recorded and credited. Selected responses will be published and archived in the zine as well as in areas of the exhibition. The participatory activities will also highlight authorship and make visitors aware of this.

04 staff

Every site will be staffed at certain hours throughout the week and on programmed days.
GRAPHIC SCHEDULE

SECTION 00A

GRAPHIC CODE | TYPE | MESSAGE
---|---|---
00A.01.GR01 | H | posters
00A.01.GR02 | H | posters
00A.01.GR03 | H | posters
00A.01.GR04 | H | posters
00A.01.GR05 | H | posters
00A.01.GR06 | H | posters
00A.01.GR07 | H | posters
00A.01.GR08 | H | posters
00A.01.GR09 | H | posters
00A.01.GR10 | H | posters
00A.01.GR11 | H | posters
00A.01.GR12 | H | posters
00A.01.GR13 | H | posters
00A.01.GR14 | H | posters
00A.01.GR15 | H | posters

SECTION 01A

GRAPHIC CODE | TYPE | MESSAGE
---|---|---
01A.01.GR01 | A | what if we both spoke?
01A.01.GR02 | A | an exhibition about us and what we need to say
01A.01.GR03 | A | graphic image
01A.02.GR01 | B | 01
01A.02.GR02 | C1 | memory catchers
01A.02.GR03 | C2 | how do you capture your memories?
01A.03.GR01 | D | Area Intro: seeing place
01A.03.GR02 | D | where you are from
01A.04.GR01 | D | Area Intro: remembering
01A.04.GR02 | D | who we are
01A.05.GR01 | D | artifact labels
01A.06.GR01 | E | speaking booth directive
01A.07.GR01 | F | speaking booth directive
01A.08.GR01 | E | speaking booth directive
01A.09.GR01 | F | speaking booth directive
01A.10.GR01 | E | mural
01A.11.GR01 | F | mural directive

SECTION 02A

GRAPHIC CODE | TYPE | MESSAGE
---|---|---
02A.01.GR01 | D | gratitude
02A.01.GR02 | D | 02
02A.01.GR03 | D | how do you give gratitude?
02A.02.GR01 | D | directive
02A.03.GR01 | D | content
02A.04.GR01 | D | directive
02A.05.GR01 | D | content
02A.06.GR01 | D | content

SECTION 03A

GRAPHIC CODE | TYPE | MESSAGE
---|---|---
03A.01.GR01 | A | entry icon
03A.02.GR01 | B | 03
03A.02.GR02 | C | can i trust you?
03A.02.GR03 | C | who do you trust?
03A.03.GR01 | E | content | poetry
03A.03.GR02 | E | content | poetry

What if we both spoke?
an exhibition about us and what we need to say
graphic image

Area Intro: seeing place
where you are from
Area Intro: remembering
who we are
artifact labels
speaking booth directive
speaking booth directive
speaking booth directive
mural
mural directive

area intro: recreating what we know
artifact label
artifact label
directive
directive
content
directive
directive
content
can i trust you?
who do you trust?
content | poetry
content | poetry

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- **SECTION 05A**
- **SECTION 06A**

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**KEY PLAN**

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**GRAPHIC SPECIFICATION LIST**

**SCALE**

**DRAWING NO.**

**DRAWN BY**

BRIYANA RAINER

**DATE:** 11/18/21

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**KEY PLAN**

**DATE:** 11/18/21

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## ARTIFACT SCHEDULE

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**KEY PLAN**

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KEY PLAN
02A-01-GR01
02A-02-GR01
02A-03-GR01
02A-04-GR01
02A-05-GR01
02A-06-GR01
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KEY PLAN

SITE 03A CODED PLAN
1/16" = 1'-0"
SITE 04A FINISH PLAN

3/32" = 1'-0"

WD-02

SS-01

WD-02

SS-01

WD-02

SS-01

WD-02

SS-01

WD-02

SS-01

WD-02

SS-01

WD-02

SS-01
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KEY PLAN

SITE 04A LIGHTING PLAN
3/32" = 1'-0"

LT-01
LT-01
LT-01
LT-01
LT-01
LT-01
SITE 05A DIMENSION PLAN 01

3/16" = 1'-0"
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KEY PLAN

SITE 07A FINISH PLAN

SCALE: 1/8" = 1'-0"

DRAWN BY
BRIYANA RAINER
DATE: 11/4/21

EX344
SITE 01 EAST ELEVATION
1/8" = 1'-0"

SITE 01 WEST ELEVATION
1/8" = 1'-0"
SITE 07 EXTERIOR FRONT ELEVATION

1/8" = 1'-0"
SITE 07 EXTERIOR FRONT ELEVATION

1/8" = 1'-0"
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KEY PLAN

SITE 07 ELEVATIONS

SCALE
1/8" = 1'-0"

DRAWING NO.
EX368

DRAWN BY
BRIYANA RAINER
DATE: 11/4/21
DRAWING NO. EX401

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KEY PLAN

GRAPHIC LOOK AND FEEL

intentions

reclaiming of questioning & meaning

“Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.”
color, texture, + image treatment

[Image of color samples and texture images]

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KEY PLAN

GRAPHIC LOOK AND FEEL: COLOR

[Diagram of graphic design elements]
## typefaces

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<th>Font Style</th>
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</tbody>
</table>
aktiv grotesk extended
regular
bold
88 pt
leading 82 pt
01 memory catchers
02 gratitude
03 can I trust you?
04 intentions

DIGITAL EXPERIENCE

What if we both spoke?

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KEY PLAN

DATE: 11/18/21
EX410
THOUGHTS ON...

monuments

Monuments must change.

...and a project by

The Studio Museum in Harlem is the nation’s first museum dedicated to the 21st-century African American experience through a richly layered curatorial approach that reflects African American artistic, cultural, and intellectual contributions. The Studio Museum in Harlem, founded in 1968, has a long legacy of championing emerging artists of African descent throughout the Americas. The Studio Museum is both a museum and a cultural research platform. It is a place to explore, imagine, and understand what it means to be human, and a place to dream about how we might make the world a better place. The Studio Museum aspires to be a forum for new ideas, a platform for critical thinking, and an incubator for transformative change.
In Search of the Sweet Life is a reimagining of the time when migrating from the South to New York meant finding opportunity, when moving uptown symbolized success and the New Negro was in style. This is the time when Harlem was en vogue, according to Langston Hughes, a time when men and women strutted down the avenues between Amsterdam and Edgecombe in their Sunday best, when the neighbors were Lena Horne, Joe Lewis, Ella Fitzgerald and the Duke, of course. This was the Harlem Renaissance. And this is Sugar Hill today.

Since the arrival of brown and Black bodies on “American” soil, we have been on an endless quest to understand what our American Dream should look like, a dream in which our brothers and sisters do not swing from the tops of trees and are not gunned down by those who are supposed to keep our neighborhoods safe, in which we are not falsely incarcerated and left to die in solitude, in which our children can grow up, know they have worth, and can never be denied access because of the color of their skin, in which we are not pushed out of neighborhoods once-called ghettos. This image is dedicated to my great aunts Pauline, Gladys and Flora.

Kia LaBeija
Born 1990, New York, NY
Lives and works in New York, NY
In Search of the Sweet Life // Kia LaBeija on Sugar Hill, 2015

joy

choose a postcard that represents joy to you.

share 3 things that give you joy.

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KEY PLAN

DRAWN BY
BRIYANA RAINE

DATE: 11/18/21

EX412
memory catchers

how do we capture our memories?
neighborhood

donated photos

Williams family, 1984
roberta, 1996
johnson, 2002
I walk the waterfront/curbsides
in my sister's high-heeled shoes.
Dreaming of him, his name
still unknown to my tongue.

While I wait for my prince to come,
from every other man I demand pay
for my kisses. I buy paint
for my lips. Stockings for my legs.

Grief is not apparel.
Not like a dress, a wig
or my sister's high-heeled shoes.
It is darker than the man I love
who in my fantasies comes for me
in a silver, six-cylinder chariot.
What does faith mean to you?
Share your thoughts!

What gives you hope?
Share your thoughts!

SITE 06A GRAPHIC ELEVATIONS
1/8" = 1'-0"

11/4/21
I have learned to please a man.
He will bring me flowers.
He will bring me silk
and jewels, I know.
While I wait,
I'm the only man who loves me.

My own high-heeled slippers
and dresses that become
me. I am so hard to love;
his body. Standing out there
in the waterfront's darkness.

I have learned to please a man.
He will bring me flowers.
He will bring me silk
and jewels, I know.
While I wait,
I'm the only man who loves me.
I walk the waterfront/curbsides
in my sister's high-heeled shoes.
Dreaming of him, his name
still unknown to my tongue.
While I wait for my prince to come,
from every other man I demand pay
for my kisses. I buy paint
for my lips. Stockings for my legs.

Grief is not apparel.
Not like a dress, a wig
or my sister's high-heeled shoes.
It is darker than the man I love
who in my fantasies comes for me
in a silver, six-cylinder chariot.
I have learned to please a man. He will bring me flowers. He will bring me flowers, I know. While I wait, I'm the only man who loves me. My own high-heeled slippers and dresses that become me. When he comes, I know I must be beautiful. I will know how to love his body. Standing out here on the waterfront/curbsides.
HOMICIDE: For Ronald Gibson

Essex Hemphill
Published in Blacklight
Vol. 4, No. 4
1982

Ronald Gibson, 20, was found shot to death in the 2700 block of Arizona Avenue, N.W. Police said Gibson was wearing a dress and high-heeled shoes at the time of his death. According to Homicide Det. Lloyd Davis, Gibson, also known as “Star,” hung out during the past two years in the area near 14th and Fairmont Sts., N.W., an area frequented by drag queens who solicit sex for money. Detectives say they have no suspects and know of no motives in the case.
04A FRAME SECTION DETAIL

1/2" = 1'-0"

04A FRAME ELEVATION

1/2" = 1'-0"

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KEY PLAN

SITE 03
DETAILS
DRAWING NO. 04A-02-GR01-02 ELEVATION
3/8" = 1'-0"

04A-02-GR02
GRAPHIC TYPE E
DISPLAY STRUCTURE
04A-02-GR01
GRAPHIC TYPE B
04A-02-GR03
GRAPHIC TYPE C
SIDEWALK

intentions

how do you want to be remembered?
do I even matter to you?
This park is named for celebrated Civil War leader Winfield Scott Hancock (1824-1886). Hancock was born in Montgomery Square, Pennsylvania.

"He is a man I do not know nor care to know."
"Why should I care to know?"
"Will it change my life?"
"Are there more people to know than him?"

"He is a man I do not know nor care to know."
"Why should I care to know?"
"Will it change my life?"
"Are there more people to know than him?"

"He is a man I do not know nor care to know."
"Why should I care to know?"
"Will it change my life?"
"Are there more people to know than him?"

"He is a man I do not know nor care to know."
"Why should I care to know?"
"Will it change my life?"
"Are there more people to know than him?"
get to know me

come inside
how do you want to be remembered?

I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
I want _____________________
we are all something to ourselves and someone.
a mother
a sister
a neighbor
a teacher

Name 3 things you are and 3 things you aspire to be.

share what your desires at
#whatifwebothspoke
"Monuments offer... interpretations of the past and play an outsize role in shaping historical narratives and shared memory. In the service of remembering the preferred narratives of their creators, they also can erase, deny, or belittle the historical experience of those who have not had the civic power or privilege to build them."

"Where inequalities and injustices exist, monuments often perpetuate them."

1. 04A-08-GR01 ELEVATION
   3/8" = 1'-0"

2. 04A-08-GR02 ELEVATION
   3/8" = 1'-0"
“Monuments suppress far more than they summon us to remember; they are not mere facts on a pedestal...”

5,917
Recorded monuments mention “civil war”

1%
mention “slavery”
where do you see yourself?

07A-17-GR01 GRAPHIC ELEVATION
1/4" = 1'- 0"

07A-17-GR02 GRAPHIC ELEVATION
1/4" = 1'- 0"
Step up to the mic to voice your thoughts or start a conversation.

Your voice is important and deserves to be heard!

Recordings will become a part of the archive and can be accessed online.

or share what your story at
whatifwebothspoke.com
an exhibition about us and
what we have to say

01A-01-GR02 GRAPHIC ELEVATION
1/2" = 1'-0"

01A-01-GR01 GRAPHIC TYPE A
DIRECT PRINT TO ACRYLIC FROSTED GRAPHIC

01A-01-GR01 GRAPHIC TYPE A

01A-01-GR03 GRAPHIC ELEVATION
1/2" = 1'-0"

01A-01-GR01 SIDE ELEVATION
1/2" = 1'-0"

01A-01-GR01 PLAN
1/2" = 1'-0"

WHAT IF WE BOTH SPOKE?

EX533

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EX533

ENTRY ICON
GRAPHIC DETAILS

KEY PLAN

SCALE
1/2" = 1'-0"

DRAWN BY
BRIYANA RAINER
DATE: 11/4/21

DRAWING NO. EX533
Graphic Type E

Inset Channel

LT-03 Led Light Strip

Finished 2x6 wood framing

CONSTRUCTION DETAIL: DISPLAY FRAMING

3" = 1'-0"