**DRAWING LIST**

**EX. 00X**
- GENERAL
  - EX. 0.01: Drawing List
  - EX. 0.02: Symbol List

**EX. 10X**
- OVERVIEW
  - EX. 1.01: Thesis Statement
  - EX. 1.02: Client
  - EX. 1.03: Venue
  - EX. 1.04: Site Plan
  - EX. 1.05: Site Photos
  - EX. 1.06: Audience Description
  - EX. 1.07: Conceptual Approach
  - EX. 1.08: Project Introduction
  - EX. 1.09: Exhibition Description
  - EX. 1.10: Project Development
  - EX. 1.11: Interpretive approach
  - EX. 1.12: Emotion Map
  - EX. 1.13: Space Circulation
  - EX. 1.14: Experience Journey Map
  - EX. 1.15: Simplified Plan
  - EX. 1.16 – 1.18: Entrance Graphics
  - EX. 1.19 – 1.20: Wayfinding System
  - EX. 1.21: Exhibition Introduction
  - EX. 1.22: Exhibition Banner
  - EX. 1.23 – 1.38: Renderings
  - EX. 1.39: Exterior Programming

**EX. 20X**
- SCHEDULES & LISTS
  - EX. 2.01–2.02: Material Schedule
  - EX. 2.03: Media Schedule
  - EX. 2.04: Lighting Schedule
  - EX. 2.05: Graphic Specifications
  - EX. 2.06–10: Graphic Schedule
  - EX. 2.11 – 2.12: Symbol List

**EX. 30X**
- DRAWINGS
  - EX. 3.01: Location Plan
  - EX. 3.02: Coded Plan
  - EX. 3.03–3.06: Partial Plan I–III
  - EX. 3.07–3.08: Overall Dimension Plan
  - EX. 3.09–3.10: Material Plan
  - EX. 3.11–3.12: Media Plan
  - EX. 3.13–3.14: Lighting Plan
  - EX. 3.15–3.17: Graphic Location Plan
  - EX. 3.18: 01A Partial Elevation
  - EX. 3.19: 02A Partial Elevation
  - EX. 3.20: 03A Partial Elevation
  - EX. 3.21: 04A Partial Elevation
  - EX. 3.22: Elevation Section I

**EX. 40X**
- GRAPHICS
  - EX. 4.01: Look and Feel
  - EX. 4.02: Parent graphic
  - EX. 4.03: Type Study
  - EX. 4.04: Typefaces
  - EX. 4.05: Color Study
  - EX. 4.06: Logo Study
  - EX. 4.07: Patterns
  - EX. 4.08: Poster
  - EX. 4.09: Promotional Signage
  - EX. 4.10: Promotional advertisements
  - EX. 4.11: Collaterals
  - EX. 4.12: Wayfinding Detail
  - EX. 4.13: Introduction Detail
  - EX. 4.14 – 4.15: Banner Detail
  - EX. 4.16: Area Introduction
  - EX. 4.17 – 4.19: Content Graphics
  - EX. 4.20: Digital Media Detail

**EX. 50X**
- DETAILS
  - EX. 5.01: Elevation Section – II
  - EX. 5.02: 0.01 Construction Details
  - EX. 5.03: 0.02 Construction Details
  - EX. 5.04: 0.03 Construction Details
EXECUTIVE SUMMARY
THESIS STATEMENT

History museums are uniquely positioned to cultivate relationships with today's 18-35 year olds, and offer hope in these times of societal turmoil. They can provide a platform that invites engagement with relevant and informative moments in history that are relatable and empathetic. Through designed safe environments that are conducive to intimate and communal sharing experiences, history museums can build a common ground for addressing change and fostering unity. Facilitating visitors to emotionally connect with themselves and others can build trust among people, that they are not alone and we are all in this together as a community.
The Young Americans®, founded in 1962, is a charitable organization dedicated to the promotion of understanding and goodwill among people throughout the world through music, dance, performance, academic education, and cultural interaction among student members and their audiences.

MISSION
The Young Americans' Mission is to provide education, guidance and inspiration to young performers from any and all walks of life. Through their performing arts college, music outreach programs, and a variety of other performing opportunities, they give these aspiring entertainers the opportunity to hone their talents and the courage to expand their dreams.

VISION
The Young Americans envisions a future where every talented performer is nurtured and taught to find their own voice and encouraged to share their individual truth with the world.
VENUE

Brooklyn Army Terminal

Brooklyn Army Terminal (BAT) was originally the US army supply base and is now the premier affordable hub for modern industrial businesses, entrepreneurs, and working families in NYC. Located on the Sunset Park waterfront in Brooklyn, BAT provides manufacturers with the tools and space they need to grow and succeed. Home to brand launches, block parties, trade shows, live shows, corporate events, and more, BAT is a unique venue for public and private events.

AMENITIES

Free on site parking for event guests
24/7 security
24/7 facilities team available
Wall and electrical ports
Access to loading docks and freight elevators

LOCATION

On the Sunset Park waterfront, BAT is minutes from Lower Manhattan and easily accessible to/from points around the city.

Access includes:

On site NYC Ferry landing (12 minutes to Manhattan)
Nearby bus and subway (N, R, D trains; two stops from Atlantic Avenue)
By car: 20 min to Downtown Manhattan; 15 min to Downtown Brooklyn
Direct highway access to four airports (28 minutes to JFK)
warehouse B contains a central atrium with two rail road tracks, both of which are disused and overgrown, and there are two old train cars permanently parked on the western track of the atrium. The loading balconies in the atrium of warehouse B are staggered diagonally.
SITE PHOTOS

EXHIBITION AREA—ATRIUM
WAYFINDING AREA
PROMOTIONAL BRANDING
PROGRAMMING SPACE

EX 1.05
**AUDIENCE DESCRIPTION**

**Primary:** College students, Young adults (18–35 yrs)

**Secondary:** LGBTQ+ Community Members, Young Artists

The survey of 2,000 18–30 year olds found that 81% of respondents said they visit museums. However a significant proportion of young people remain disengaged with heritage, with 19% of those never visiting museums and 36% never visiting galleries.

**Why don't the youth visit museums?**

Some of the factors that affect youth engagement in museums are:

- Preference for an alternative leisure activity
- Disinclination to participate in an indoor activity or spend time in a static environment
- Unfamiliarity with how to engage in cultural museums
- Attraction towards active engagement such as those offered by an amusement park or a movie theatre

**Why do young adults need to go to museums?**

- They can bring in new perspectives and shape our society.
- They can be the bridging link between cultural institutions and current societal issues
- Their future is full of opportunity and different possibilities and museums can help them shine a light on both their past and the future.
CONCEPTUAL APPROACH

History can have an influential impact on youth and give them the power to create change. The Woodstock festival of 1969 is an example of how history can give us hope and show us our communal capacity to unite amongst these times of uncertainty and despair. Reflecting this past event with current social issues, this exhibition will take today’s youth into a safe enclosed space that has relevance to history and will help them discover their personal self, by questioning their daily actions and understanding their roles in the contribution to society.
PROJECT INTRODUCTION

In my applied project, I aim to link today’s youth to their cultural history so that they can garner lessons from the past that are relevant to their current lives and offer hope for the future. Younger audiences are future advocates, conservators and contributors, which museums in due course will rely on. Similarly, from addressing key social issues to transforming how we see the future, the humble museum has the power to reflect and shape our contemporary society. It is therefore imperative in this day and age to connect younger generations with museums.

Woodstock festival of 1969 is still cherished and revered because it sparked a revolution in the collective consciousness of the world. The event reminded everyone that we are one, and that youth from all walks of life can come together in peace and harmony speaking the language of music in order to bond together through love, heart, and soul. Woodstock showed the power to bring change and shape a generation’s identity.

We can bridge this gap between cultural institutions and a diverse group of young audiences by offering them a safe space to express their voices and foster community engagement. Consequently, designed experiences that are inclusive and motivate collective empathy can help us rise again in solidarity and strength, and transform the world.
EXHIBITION DESCRIPTION

“Enormous differences separate today’s protest movements from those of the 1960s. But they may ultimately prove united by the magnitude of the change they impose.”
—Ronald Brownstein

The 1960s saw the emergence of social movements around civil rights, opposition to the Vietnam War, feminism, Mexican American activism, and environmentalism, as well as the first stirrings of gay rights. The past decade has seen youth-led movements around climate change, gun control, immigration, and inequities of gender (#MeToo) and race (Black Lives Matter).

In both decades, the fulcrum of change was the emergence of a vast new generation determined to question the rules and priorities that it inherited. Young people were hardly the only voices agitating for change during the 1960s, just as they are not the sole source of activism now. But in each case, the sheer bulk of the rising generation provided a critical mass for social movements.

Thus this exhibition intends to make the audience aware of their collective power to come together and create change to make this world a better place. Given the opportunity to pause, reflect and empathize, audience can draw parallels with the past event and reconnect with their shared goal of humanity.
PROJECT DEVELOPMENT

PROJECT GOALS

• To showcase the influence of Woodstock festival and how it relates to the youth to create change in current times of uncertainty.
• Provide a safe space for the young to find their own voice and share their individual story with the world, while feeling a part of the bigger community.
• Provide an opportunity for the youth to feel the significance of unity through empathy and communal connectivity.
• Give the audience a peek into the history and provide hope to fight with social issues today, the way it was unitedly fought in the past.

EDUCATION GOALS

• To engage with the history of Woodstock and its relevance in today’s uncertain times.
• To reflect on the power of empathy by sharing and listening.
• To act together and feel the strength of unity to contribute to the whole.

EXPERIENCE GOALS

• Activities that remind the participants of the significance of Woodstock and its impact on a generation through music.
• Interactive to share and empathize with the stories of Woodstock giving them a chance to relate it to their lives to ignite communication and connection.
• Spaces to recharge, remember the history and absorb the influential architecture of the Brooklyn Army Terminal Atrium.
• Collective activities that empower the audience and give strength to act together towards one goal.
• Programming events and discussion spaces that allow the participants to connect with themselves and the community.
INTERPRETIVE APPROACH

This exhibition will provide visitors a space to engage with the past, reflect on the present and act for the future on the historic site of Brooklyn Army Terminal. The experience will allow visitors to enter as individuals, making them question their purpose and role in society and leave as a part of the community. They will encounter spaces to reflect on their personal stories and relate it with the stories of the past to feel that they are not alone and people have fought through the same issues in the past by uniting to music, peace and love. The space will ignite active participation to give the visitors a chance to feel the strength of communal unity and give a voice to their individual yet connected truths. It will encourage a discussion in the form of dialogue that offers the opportunity to compare and contrast multiple realities of this world.
SPACE CIRCULATION

The space is divided into three linear sections with the walking passage in the centre and train tracks on each side. The space houses two old train cars on one side and has horizontal connection in the middle of the terminal. This exhibition aims to highlight the large open space of the atrium and give visitors a chance to pause and acknowledge the architecture and its lasting impact. Being a large linear space the key activities are divided in a circulation pattern that will allow the audience to immerse in individual experiences while getting glimpses of the historic atrium and co relating with the time in history.

At the end of the exhibition, audience will be invited to participate in an activity that engages them with the vastness of the space.

Fig: Circulation pattern on floor plan

Entry
Exit
SIMPLIFIED PLAN

Fig: Exhibition Space – 8750 sq.ft.
ENTRANCE GRAPHICS

Fig: Brooklyn Army Terminal entrance, branded with exhibition graphics.
**WAYFINDING STRUCTURE**

**SONG:**
“Woodstock” is a popular song written by Joni Mitchell. The lyrics commemorate Woodstock Music and Arts Festival of 1969, as well as is symbolic of the counterculture of the 1960s.

**MEANING:**
The lyrics tell a story about a spiritual journey to Max Yasgur’s farm, the place of the festival, and make prominent use of sacred imagery, comparing the festival site with the Garden of Eden (“and we’ve got to get ourselves back to the garden”). The saga commences with the narrator’s encounter of a fellow traveler (“Well, I came upon a child of God, he was walking along the road”) and concludes at their ultimate destination (“by the time we got to Woodstock, we were half a million strong”). There are also references to the horrific “mutual assured destruction” of the Cold War (“bombers riding shotgun in the sky...”) contrasted against the peaceful intent of the festival goers (“...turning into butterflies above our nation”).

**STRUCTURE:**
The wayfinding structure invites audience to tune in with the Woodstock song and remember the sounds that left an impact on the people.

While the corten steel reflects the historic event, the yellow strings compliment and resonate the modern culture. Each structure will produce a sound of a chord from the Woodstock song and visitors will be guided to their end destination through a series of these wayfinding structures.
STRUCTURE:
Each structure will have information about the chord they are playing and all the seven chords that were played in the song. As visitors progress they will discover a different sound from each structure, which in the end completes the Woodstock song.

Text will be etched in the corten steel, and the strings will be attached to the aluminum rod with a specific tension, which when strung will create the sound of that specific chord.

CHORDS:

<table>
<thead>
<tr>
<th>E</th>
<th>E7</th>
<th>A</th>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="E.png" alt="Guitar Chord Diagram" /></td>
<td><img src="E7.png" alt="Guitar Chord Diagram" /></td>
<td><img src="A.png" alt="Guitar Chord Diagram" /></td>
<td><img src="A7.png" alt="Guitar Chord Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G</th>
<th>C</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="G.png" alt="Guitar Chord Diagram" /></td>
<td><img src="C.png" alt="Guitar Chord Diagram" /></td>
<td><img src="E.png" alt="Guitar Chord Diagram" /></td>
</tr>
</tbody>
</table>

2 1 1 2 1 2 3
2 1 3 2 1
Exhibition Introduction:
Introduction area will have graphics showcasing photographs of half a million people at the Woodstock festival and in the inside will have a curved cylinder with carved letters of people’s words and stories. They cut letters will reflect on the walls and audience will be transitioned into a space that connects with the history of Woodstock and stories of people. Corten steel, wood connect to the historic event and yellow strings reflecting the present.
Upon entering the exhibition space, visitors will be transitioned into the history of Woodstock and given an opportunity to engage with the traditions, beliefs and customs of that period.

An arch shaped structure, having concentric layers of powder coat aluminium and corten steel will give set a mood of historic time in a contemporary manner.

This structure will denote a beginning of a new area in the exhibition space. Corten steel will have letters carved allowing visitors to see through, metaphorically peeking into history.

As the audience passes through this arch motion activated lights will shine a light through these letters projecting reflection on them. This sensor activation will trigger the audience to remember that their action has a reaction.
ENGAGE:
SELF DISCOVERY
SELF DISCOVERY

SEE:
• Visitors will encounter bold, linear questions displayed on all sides of the train.
• Questions tapping into spirituality, universe, wisdom, and gender balance will invite the visitors to find who they are, why are they here and how can they contribute to the whole.
• Questions will also be displayed in the form of tactile letters, symbols, body gestures, and voice activations signifying that we are all different and unique but One.
• Graphics will also denote what the symbols mean and how are they relevant.

DO:
• Audience will try to respond and discover the answers to these questions in their own way.

LEARN:
• Visitors will enter as individuals and leave to become a part of a bigger community.
• They will learn the symbolic representation of Woodstock bus which was known as Vehicle of Peace — an object that stores & resonates magical energy to create change. People were invited to the bus to step in and discover themselves. Questions, symbols and gestures will help visitors give the power to create change on a subconscious level.
• Visitors will learn to enter their free spirits and look at the vehicle as a hope for better future.
ENGAGE:
FINDING YOUR PATH
FINDING YOUR PATH

SEE:
• Visitors will see a myriad of mirrored screens that will project the crowd of Woodstock walking towards one direction.
• This will be a timed experience with sounds, lights, smells and haze, creating a sensory imbalance.

DO:
• Entering a dark space with periodic lights, visitors will experience a confusion of information and try to find their way out.
• They will then see themselves in the mirror and become a part of the projections which will act as a guiding path to the next zone.
• Visitors will simultaneously be hearing sounds of what people were talking during their journey to woodstock and encounter smells of rain and wet mud.

LEARN:
• The youth of Woodstock was lost and couldn’t see their end stage due to drugs and blocked roads, but they build trust and connected with each other to reach the end.
• Symbolizing the trust and connection visitors will share similar emotions and trust the youth of Woodstock to guide them to the next zone.
• Screens will capture the past, mirrors capture the present and connecting the two audience will feel One— a part of the whole, by walking with half a million people.
AREA 2—REFLECT

Audience will then move to the next area by passing through another arch structure named REFLECT.

After engaging with the history of Woodstock visitors will be invited to know more about the people, through their music and personal stories.
REFLECT:
EMPATHETIC CONNECTIONS
EMPATHETIC CONNECTIONS

SEE:
- Visitors will see personal and group listening sound stations that will be divided according to the different genres of music played at Woodstock.
- They will also see abstracted patterns and colors projected on the screens showcasing the impact of music on people.
- Visitors will also be able to touch a haptic panel which will have different vibrations syncing with the frequency of music.

DO:
- Visitors will listen to the impactful music played at the festival and will connect deeply with the people and their stories behind the music.
- Visitors can also understand the emotions of the sound by touching the haptic panel.

LEARN:
- The audience will learn about the emotions of music played at the Woodstock festival and what it meant for the youth that gathered at the event.
- Visitors will learn about the lyrics that gave strength and were projecting hope to the people of Woodstock and how it still has the same impact.
REFLECT:
THE HEALING PATH
THE HEALING PATH

SEE:

• Moving from engaging with the past to reflecting on the present, visitors will encounter a cylindrical structure displaying the stories of people from Woodstock in contrast with stories of today’s youth.
• Multiple co-centric fabric panels will be hanged on one side of this cylinder in the form of a ripple. The fabrics will have patterns from 1960’s drawing the link of fashion and its relevancy today.

DO:

• Visitors will read, reflect and empathize with the stories of people of Woodstock and the youth of today.

LEARN:

• The audience will personally connect with the stories and lives of people.
• The compare and contrast of shared stories showcases our individual truths and how we are connected to each other dealing with the same issues.
• Reading about past and present stories would make visitors relate their issues with the past and drive hope for the present.
THE HEALING PATH

SEE:
• Empathizing with the powerful stories of people the audience will see a coffee table setting with an interactive postcard music box.

DO:
• Visitors will listen to songs on the postcard with their partner. After listening, they will choose a music postcard and write their story and the meaning of the song to them to share with their partners in this activity.

LEARN:
• Audience will get a chance to share their story through music and understand other people's story by going through the experience together.
• Music box will act as a catalyst for people to share their stories and have a coffee table conversation to connect with others.
• Sharing a story through song can tell a lot about a person intimately and give a contemporary voice to the youth that can be heard.
**AREA 3—ACT**

Audience will then move to the next area by passing through the arch structure named ACT.

Visitors will complete their journey by reflecting on the past, connecting to the present and taking action towards our future.
ACT:
SHARING CHANGE

PROJECT NAME
HOPE: Power To People

CLIENT
The Young Americans

DESIGNED BY
Shradha Bedmutha

DISCLAIMER
This drawing is for reference only and may not contain any information not already available in the project files. If any information is required, please contact the design team. The information and concepts depicted herein are subject to change. The information and concepts depicted herein are subject to change. The information and concepts depicted herein are subject to change.

KEY PLAN

DRAWING TITLE
AREA 3—SHARING CHANGE

SCALE
N/A

DATE
November 17th, 2021

DRAWING NO.
EX 1.36
ACT—SHARING CHANGE

SEE:
- Visitors will see a Ascending tunnel on each side of the bridge. The tunnel will comprise of overhead rectangular structures made of corten steel and other comprising of LED screens with interactive table.

DO:
- Visitors will be asked to share their story/message they want the world to see that would make a difference. Once written the message on the interactive screen, it will be project on the rectangular tunnel.
- On its parallel side visitors will see messages carved into the corten steel from the past event.

LEARN:
- Audience will be able to share their concerns and actions towards a unified future and ignite a collective participation towards achieving our one goal.
- The structural contrast of corten steel and LED screen will compare the past and the present as well link them through messages.
ACT—LET GO

SEE:
- Visitors will see a graphic prompting them to write their message of hope on different mediums provided.

DO:
- Visitors will be asked to complete their journey by answering questions that tie back to community building and how can we as individuals contribute our part to the greater whole.

- Visitors will write their messages on a ball, paper plane, or any other medium provided and throw it into the air suction pipe. It will then take the message up and add to main structure of long sonic pipes, which will create a ripple effect of sound once hit. Alongside, yellow lights will be projected on the messages and the audience will hear a cheering music connecting to the crowd cheer from woodstock.

LEARN:
- Audience will get a chance to participate and add their individual contribution towards building a community of hope.
- The different mediums will help audience share different qualitative messages. Eg: Heart heavy messages can be written on heavy material whereas feelings of things to let go can be written on paper plane.
- The sound and light effect symbolizes the ripple of hope and the power each individual bears to create change.
PROGRAMMING EVENT

Discussion Forum
After experiencing the history of Woodstock and reflecting on their present lives, visitors will get a chance to move to the open space at the Sunset park and recharge from the experience. They will be prompted to have discussions among themselves allowing them to build relationships and share their voice.

Programming
Finally, visitors will be guided to attend a music event held by the Client - The Young Americans.
SCHEDULES AND LISTS
# MATERIAL SCHEDULE

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>CODE</th>
<th>DESCRIPTION</th>
<th>FINISH</th>
<th>LOCATION</th>
<th>THUMBNAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>METAL</td>
<td>ML.01</td>
<td>1.0 INCH BENDABLE EXTRUDED 1100 ALUMINIUM ROUND ROD</td>
<td>POWDER COATED BLACK</td>
<td>AREA GRAPHIC STRUCTURE</td>
<td></td>
</tr>
<tr>
<td>METAL</td>
<td>ML.02</td>
<td>0.3 MM THICKNESS – ALUMINIUM SHEET</td>
<td>POWDER COATED BLACK</td>
<td>AREA GRAPHIC STRUCTURE</td>
<td></td>
</tr>
<tr>
<td>CORTEN STEEL</td>
<td>ML.03</td>
<td>CORTEN STEEL GRADE A PLATE &amp; SHEET</td>
<td>N/A</td>
<td>INTRODUCTION, EXHIBITION</td>
<td></td>
</tr>
<tr>
<td>VINYL</td>
<td>VL.01</td>
<td>3.0 INCH VINYL WRAP CLEAR WHITE FILM</td>
<td>N/A</td>
<td>TRAIN CAR –1</td>
<td></td>
</tr>
<tr>
<td>FACELIT LETTER</td>
<td>FL.01</td>
<td>ACRYLICA—1.0 INCH DEPTH—10MM STROKE—PROJECTED MOUNTING</td>
<td>FACELIT</td>
<td>TRAIN CAR –1</td>
<td></td>
</tr>
<tr>
<td>CARPET</td>
<td>CP.01</td>
<td>1.6 MM—DIE SUBLIMATION—NEEDLEFELT—CUSTOM PRINT CARPET</td>
<td>BROWN/BLACK COLOR</td>
<td>TRAIN CAR –2</td>
<td></td>
</tr>
<tr>
<td>PLYWOOD</td>
<td>PL.01</td>
<td>1.5 INCH BIRCH PLYWOOD BARREL BEND</td>
<td>POWDER COATED BLACK</td>
<td>ARCH STRUCTURE</td>
<td></td>
</tr>
<tr>
<td>PLYWOOD</td>
<td>PL.02</td>
<td>1.5 INCH BIRCH PLYWOOD</td>
<td>POWDER COATED BLACK</td>
<td>VITRINE BASE</td>
<td></td>
</tr>
<tr>
<td>GLASS</td>
<td>GL.01</td>
<td>5MM THICK CLEAR COAT GLASS—CURVED TO FORM AN ARCH</td>
<td>N/A</td>
<td>VITRINE TOP</td>
<td></td>
</tr>
<tr>
<td>MATERIAL</td>
<td>CODE</td>
<td>DESCRIPTION</td>
<td>FINISH</td>
<td>LOCATION</td>
<td>THUMBNAIL</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------------------</td>
<td>--------</td>
<td>--------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>FABRIC</td>
<td>FB.01</td>
<td>PRINTED SHEER FABRIC</td>
<td>N/A</td>
<td>CYLINDER STRUCTURE</td>
<td></td>
</tr>
<tr>
<td>NET</td>
<td>NT.01</td>
<td>5.0MM THICK MESH NET</td>
<td>N/A</td>
<td>HANGING STRUCTURE</td>
<td></td>
</tr>
</tbody>
</table>
## AV Schedule

<table>
<thead>
<tr>
<th>Type</th>
<th>Code</th>
<th>Description</th>
<th>Manufacturer</th>
<th>Comments</th>
<th>Thumbnail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker</td>
<td>AV.01</td>
<td>Bluetooth Wireless Speaker</td>
<td>Logitech</td>
<td>QTY=10</td>
<td></td>
</tr>
<tr>
<td>LED Screen</td>
<td>AV.02</td>
<td>Mirror LED Screens/LED Screens</td>
<td>ProDisplay</td>
<td>QTY=10</td>
<td></td>
</tr>
<tr>
<td>Projector</td>
<td>AV.03</td>
<td>Stretch Ceiling Projection</td>
<td>Barrisol Welch</td>
<td>QTY=01</td>
<td></td>
</tr>
<tr>
<td>Overhead Speaker</td>
<td>AV.04</td>
<td>Sound Dome Speaker, 15W RMS, Clear</td>
<td>Adorama</td>
<td>QTY=06</td>
<td></td>
</tr>
<tr>
<td>Flexible LED Screen</td>
<td>AV.05</td>
<td>200GS—Flexible LED Display Panel</td>
<td>Yuchip</td>
<td>QTY=04</td>
<td>VARYING SIZES</td>
</tr>
<tr>
<td>Interactive Screens</td>
<td>AV.06</td>
<td>22”—55” Inch Touch Pad INTOUCH Interactive Touch Screen</td>
<td>ProDisplay</td>
<td>QTY=08</td>
<td></td>
</tr>
<tr>
<td>Big Speaker</td>
<td>AV.07</td>
<td>JBL EON615 Powered 15” Two-Way Speaker System</td>
<td>JBL</td>
<td>QTY=02</td>
<td></td>
</tr>
</tbody>
</table>
# LIGHTING SCHEDULE

<table>
<thead>
<tr>
<th>TYPE</th>
<th>CODE</th>
<th>DESCRIPTION</th>
<th>MANUFACTURER</th>
<th>COMMENTS</th>
<th>THUMBNAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOTION LIGHT</td>
<td>L.01</td>
<td>WIRELESS MOTION SENSOR PANEL LIGHT—STICK ON 54-LED LIGHT—WARM</td>
<td>LEPOTEC</td>
<td>QTY—08</td>
<td></td>
</tr>
<tr>
<td>DIFFUSED PANEL LIGHT</td>
<td>L.02</td>
<td>2X4 LED PANEL LIGHT 0-10V DIMMABLE BACKLIT CASE OF 2 50W 5750 LUMENS 4000K</td>
<td>MAHLIGHTING</td>
<td>QTY—04</td>
<td></td>
</tr>
<tr>
<td>LED STRIP LIGHT</td>
<td>L.03</td>
<td>72” INTEGRATED LED STRIP LIGHT—WARM WHITE—5000K</td>
<td>ENVIRONMENTAL LIGHTS</td>
<td>QTY—04</td>
<td></td>
</tr>
<tr>
<td>FLEXIBLE LED STRIP LIGHT</td>
<td>L.04</td>
<td>FROSTED COATING LED—WARM WHITE—5000K—DC24V—5M</td>
<td>DERUN LIGHTING</td>
<td>QTY—08</td>
<td></td>
</tr>
<tr>
<td>STAGE LIGHT</td>
<td>L.05</td>
<td>ALTMAN 65Q 750W 6” FRESNEL TUNGSTEN—HALOGEN LAMP</td>
<td>ALTMAN LIGHTING</td>
<td>QTY—04</td>
<td></td>
</tr>
<tr>
<td>TYPE</td>
<td>DESCRIPTION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.01</td>
<td>DISUBLIMATION GRAPHIC ON SHEER FABRIC WITH UV EXTERIOR TOP COAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.02</td>
<td>VINYL WRAP FILM WITH UV CLEAR MATTE COAT ON TOP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.01</td>
<td>0.125&quot; THICK LASER CUT LETTER MOUNTED ON POWDER COATED ALUMINIUM WITH BLIND FASTENERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.02</td>
<td>0.125&quot; THICK LASER ENGRAVED LETTER ON POWDER COATED WOOD WITH BLIND FASTENERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.01</td>
<td>DIRECT PRINT ON 2&quot; THICK PLYWOOD—EXHIBIT PARTITION WITH UV CLEAR MATTE OVERLAMINATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.02</td>
<td>1/4&quot; THICK SILK SCREEN FIRST SURFACE GRAPHICS ON SINTRA PANEL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.01</td>
<td>PRINT ON WHITE PAPER WITH PROTECTIVE MATTE OVERLAMINATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.02</td>
<td>DIRECT PRINT ON 0.1&quot; THICK PAPER WITH PROTECTIVE MATTE OVERLAMINATION SECOND SURFACE MOUNTED ON EXHIBITION CURVED PARTITION WALL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E.01</td>
<td>LED SCREEN 42”—48”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F.01</td>
<td>INTERACTIVE DISPLAY SCREEN 32”—36”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Graphic Schedule

<table>
<thead>
<tr>
<th>Code</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00A.01.GR01</td>
<td>A.01</td>
<td>Poster banner on building B</td>
</tr>
<tr>
<td>00A.01.GR02</td>
<td>A.01</td>
<td>Poster banner on building B</td>
</tr>
<tr>
<td>00A.01.GR03</td>
<td>A.01</td>
<td>Poster banner on building B</td>
</tr>
<tr>
<td>00A.01.GR04</td>
<td>A.02</td>
<td>Exterior grate applied vinyl exterior facade</td>
</tr>
<tr>
<td>00A.01.GR05</td>
<td>C.01</td>
<td>Entrance curved front wall</td>
</tr>
<tr>
<td>00A.01.GR06</td>
<td>C.02</td>
<td>Entrance curved back wall</td>
</tr>
<tr>
<td>01A.01.GR01</td>
<td>B.01</td>
<td>Area graphic arch metal structure</td>
</tr>
<tr>
<td>01A.01.GR02</td>
<td>A.02</td>
<td>Woodstock bus content graphic</td>
</tr>
<tr>
<td>01A.01.GR03</td>
<td>A.02</td>
<td>Woodstock bus content graphic</td>
</tr>
<tr>
<td>01A.01.GR04</td>
<td>A.02</td>
<td>Letter vinyl on left wall</td>
</tr>
<tr>
<td>01A.01.GR05</td>
<td>A.02</td>
<td>Letter vinyl on front wall</td>
</tr>
<tr>
<td>01A.01.GR06</td>
<td>A.02</td>
<td>Letter vinyl on right wall</td>
</tr>
<tr>
<td>01A.01.GR07</td>
<td>A.02</td>
<td>Letter vinyl on back wall</td>
</tr>
<tr>
<td>01A.01.GR08</td>
<td>D.01</td>
<td>Directive</td>
</tr>
<tr>
<td>01A.01.GR09</td>
<td>D.01</td>
<td>Directive</td>
</tr>
<tr>
<td>01A.02.GR01</td>
<td>A.02</td>
<td>Content graphic</td>
</tr>
<tr>
<td>01A.02.GR02</td>
<td>A.02</td>
<td>Content graphic</td>
</tr>
<tr>
<td>01A.02.GR03</td>
<td>A.02</td>
<td>Woodstock crowd left wall</td>
</tr>
<tr>
<td>01A.02.GR04</td>
<td>A.02</td>
<td>Woodstock crowd front wall</td>
</tr>
<tr>
<td>01A.02.GR05</td>
<td>A.02</td>
<td>Woodstock crowd right wall</td>
</tr>
<tr>
<td>01A.02.GR06</td>
<td>A.02</td>
<td>Woodstock crowd back wall</td>
</tr>
<tr>
<td>CODE</td>
<td>TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>01A.02.GR07</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR08</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR09</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR10</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR11</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR12</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR13</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR14</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR15</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR16</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR17</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR18</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR19</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR20</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR21</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR22</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>01A.02.GR23</td>
<td>E.02</td>
<td>PROJECTION</td>
</tr>
<tr>
<td>01A.02.GR24</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>01A.02.GR25</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
</tbody>
</table>

**AREA2·REFLECT-1**

<table>
<thead>
<tr>
<th>CODE</th>
<th>TYPE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>02A.01.GR01</td>
<td>B.01</td>
<td>AREA GRAPHIC ARCH METAL STRUCTURE</td>
</tr>
<tr>
<td>02A.01GR02</td>
<td>C.01</td>
<td>CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.01GR03</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01GR04</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01GR05</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>CODE</td>
<td>TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>-----------------</td>
<td>------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>02A.01.GR06</td>
<td>C.01</td>
<td>CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.01.GR07</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR08</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR09</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>02A.01.GR10</td>
<td>C.01</td>
<td>CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.01.GR11</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR12</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR13</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
<tr>
<td>02A.01.GR14</td>
<td>C.01</td>
<td>CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.01.GR15</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR16</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.01.GR17</td>
<td>E.01</td>
<td>DIGITAL SCREEN</td>
</tr>
</tbody>
</table>

**AREA2: REFLECT-2**

<table>
<thead>
<tr>
<th>CODE</th>
<th>TYPE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>02A.02.GR01</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR02</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR03</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR04</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR05</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.02.GR06</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR07</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR08</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR09</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>03A.02.GR10</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.02.GR11</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR12</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>CODE</td>
<td>TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>02A.02.GR13</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR14</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR15</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>02A.02.GR16</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR17</td>
<td>C.01</td>
<td>STORY CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR18</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR19</td>
<td>C.02</td>
<td>MUSIC SHARING CONTENT GRAPHIC</td>
</tr>
<tr>
<td>02A.02.GR20</td>
<td>D.01</td>
<td>DIRECTIVE</td>
</tr>
</tbody>
</table>

**AREA3: ACT**

<table>
<thead>
<tr>
<th>CODE</th>
<th>TYPE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>03A.01.GR01</td>
<td>B.01</td>
<td>AREA GRAPHIC ARCH METAL STRUCTURE</td>
</tr>
<tr>
<td>03A.01.GR02</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR03</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR04</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR05</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR06</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR07</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR08</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR09</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR10</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR11</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR12</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR13</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR14</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>03A.01.GR15</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR16</td>
<td>E.01</td>
<td>DIGITAL MEDIA</td>
</tr>
<tr>
<td>CODE</td>
<td>TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>03A.01.GR17</td>
<td>B.02</td>
<td>WOOD CUT LETTERS</td>
</tr>
<tr>
<td>03A.01.GR18</td>
<td>E.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>03A.01.GR19</td>
<td>E.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>03A.02.GR01</td>
<td>E.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>03A.02.GR02</td>
<td>E.01</td>
<td>DIRECTIVE</td>
</tr>
<tr>
<td>03A.02.GR03</td>
<td>A.01</td>
<td>FABRIC BANNER OF PEOPLE</td>
</tr>
</tbody>
</table>

**PROJECT NAME**
HOPE: Power To People

**CLIENT**
The Young Americans

**DESIGNED BY**
Shradha Bednath

**DISCLAIMER**
The materials and information contained herein, including the designs, sketches, and specifications, are proprietary and protected by law. They are provided for the use of qualified professionals and are not to be used for any other purpose without the prior written consent of the author. Any unauthorized reproduction, distribution, or use of these materials may be subject to legal action.

**KEY PLAN**

**DRAWING TITLE**
GRAPHIC SCHEDULE

**SCALE**
N/A

**DATE**
November 17th, 2021

**DRAWING NO.**
EX 2.10
<table>
<thead>
<tr>
<th>TYPE</th>
<th>CODE</th>
<th>DESCRIPTION</th>
<th>LOCATION</th>
<th>THUMBNAI</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S10</td>
<td>VINYL PRINT SPIRITUALISM SYMBOL</td>
<td>RIGHT SIDE OF TRAIN CAR 1</td>
<td>![Symbol Image]</td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S11</td>
<td>VINYL PRINT SPIRITUALISM SYMBOL</td>
<td>RIGHT SIDE OF TRAIN CAR 1</td>
<td>![Symbol Image]</td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S2</td>
<td>VINYL PRINT MASCULINE SYMBOL</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>![Symbol Image]</td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S13</td>
<td>VINYL PRINT FEMININE SYMBOL</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>![Symbol Image]</td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S14</td>
<td>VINYL PRINT BIRTH SYMBOL</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>![Symbol Image]</td>
</tr>
<tr>
<td>TYPE</td>
<td>CODE</td>
<td>DESCRIPTION</td>
<td>LOCATION</td>
<td>THUMBNAIL</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------</td>
<td>------------------------------</td>
<td>--------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S10</td>
<td>VINYL PRINT SPIRITUALISM SYMBOL</td>
<td>RIGHT SIDE OF TRAIN CAR 1</td>
<td></td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S11</td>
<td>VINYL PRINT SPIRITUALISM SYMBOL</td>
<td>RIGHT SIDE OF TRAIN CAR 1</td>
<td></td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S12</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td></td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S13</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td></td>
</tr>
<tr>
<td>SYMBOLS</td>
<td>01A.01.S14</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td>BACK SIDE OF TRAIN CAR 1</td>
<td></td>
</tr>
</tbody>
</table>
DRAWINGS
POWER TO PEOPLE

DIMENSION PLAN — III

Scale: 1/6" = 1'-0"

November 17th, 2021

EX 3.08
LIGHTING PLAN - II
Scale: 1/6" = 1'-0"
November 17th, 2021
POWER TO PEOPLE

EX 3.18

01A  PARTIAL ELEVATION

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

November 17th, 2021

EX 3.18
02A PARTIAL ELEVATION

Scale: 1/3" = 1'-0"
VISUAL IDENTITY
LOOK & FEEL

POWER TO PEOPLE

History can have an influential impact on the youth and give them the power to create change. The Woodstock festival of 1969 is an example of how history can give us hope and show us our communal capacity to unite amongst these times of uncertainty and despair.
HOPE
POWER TO PEOPLE

PROJECT NAME
HOPE: Power To People

CLIENT
The Young Americans

DESIGNED BY
Shradhha Bedmuta

DISCLAIMER
This drawing is intended for use only with the specific project and premises in which it was prepared. It may not be reproduced in whole or in part for any other purpose or in any other location without written permission from the designer and client. The designer and client assume no responsibility for errors or omissions in this drawing.

KEY PLAN

DRAWING TITLE
PARENT GRAPHIC
SCALE
N/A
DATE
November 17th, 2021
DRAWING NO.
EX 4.02

WINTER 1969
WOODSTOCK
DECEMBER 13th–JUNE 10th 2022
BROOKLYN ARMY TERMINAL
BUILDING B | 60 58th St.
Brooklyn, NY 11220
GILL SANS – NOVA INLINE

Gill Sans is a humanist sans-serif typeface. Its aim was to blend the influences of Johnston, classic serif typefaces and Roman inscriptions to create a design that looked both cleanly modern and classical at the same time.

Designer – Eric Gill

ADELLE

A versatile and authoritative slab serif font family with the combination of its lively character and unobtrusive appearance.

ADELLE SANS

The key word behind Adelle Sans’ design is flexibility. Adelle Sans manages to capture one of the most desired of human emotions: cheerfulness. It pulls you in with the promise of good tidings to come, and captures your attention with its simplicity of form and elegance of movement.

Designer – José Scaglione, Veronika Burian

Gill Sans Nova Inline (24pt)

ABCD EFGHIJKLMNOPQRSTUVWXYZ
0123456789!@#$%^&*()  

Adelle Regular (24pt)

ABCD EFGHIJKLMNOPQRSTUVWXYZ
abcdefghi jklmnopqrstuvwxyz
0123456789!@#$%^&*()  

Adelle Sans (24pt)

ABCD EFGHIJKLMNOPQRSTUVWXYZ
abcdefg hi jklmnopqrstuvwxyz
0123456789!@#$%^&*()  

Gill Sans Nova Inline was used to give a sense of a new beginning for today's generation while representing their boundless ability to have a free, unrestricted future.

Adele font depicted the balance between classical and current modern times through its sophisticated design.

Complementing that, Adele sans with its modern, clean and linear style was used to represent today's generation and their values of simplicity and flexibility.

In summation, the chosen fonts connect the nostalgic past, modern present and hopeful future.
COLOR STUDY

Brown tones used depict the color of people of half a million people and the yellow is symbolic of the bright, pop culture of younger generation as well as signifying a ray of hope. Whereas the muted colors are picked to be reminiscent of music albums and vintage magazine covers of 1960’s.

Color Hierarchy

- PANTONE P 179–4 U
- PANTONE P 43–16 U
- PANTONE P 32–10 U
- PANTONE P 42–11 U
- PANTONE P 37–4 U
- PANTONE P 143–10 U
- PANTONE P 127–3 U
- PANTONE P 4–7 U
- PANTONE P 179–4 U
Circles are derived from the natural form of ripple of water and shining sun to represent a **ripple of hope** to the younger generation. Circles are also commemorating the festival by using the shape of **music records** and abstracting community building. Similarly, triangular **linework** is used to represent the connections between past, present and future while abstractly showing a **peace** sign.

**EVOLUTION OF PATTERNS—**

- Abstraction of peace sign
- Triangle pattern
- Linework connections
PROMOTIONAL ADVERTISEMENTS

1969 YOUNG AMERICANS

WOODSTOCK
DECEMBER 12th-JUNE 2022
BROOKLYN ARMY TERMINAL
267 JUXTA CT
BROOKLYN, NY 11209

N/A
November 17th, 2021
EX 4.10
INTRODUCTION GRAPHIC DETAIL

Front Side
Letter cut on Corten steel to reflect shadows
Left Side
Back side
Strings to play chords

Front Side
Letter cut on Corten steel to reflect shadows
Left Side
Back side
Strings to play chords

Scale: 1/2" = 1'-0"
BANNERS

PROJECT NAME
HOPE: Power To People

CLIENT
The Young Americans

DESIGNED BY
Shradha Bedimtha

DISCLAIMER
The images presented are of a conceptual and preliminary nature that have not been finalized. Any further work will involve collaboration with the client.

KEY PLAN

DRAWING TITLE
EXHIBITION BANNERS

SCALE
N/A

DATE
November 17th, 2021

DRAWING NO.
EX 4.14
POWER TO PEOPLE

November 17th, 2021

EX 4.16

AREA INTRODUCTION DETAIL

01A.01.GR01 FRONT ELEVATION
Scale: 1/6" = 1'-0"

01A.01.GR01 SIDE ELEVATION
Scale: 1/6" = 1'-0"

01A.01.GR01 TOP VIEW
Scale: 1/6" = 1'-0"
1969 WOODSTOCK

The song played at Woodstock had a long-lasting impact on the youth and gave them the strength to believe in the movement and return to the free spirit.

Sometimes feel like a hopeless child
A long way from my home

STORIES: Empathy

People: Connection

Woodstock, the place which was known as vehicle of Peace — an object that instills a magical energy to create change. People are invited to the bus to step in and discover themselves by asking what they are, why are they here, and how can they contribute to this whole.

There's nothing there
And I see a shadow of people who took a lot
Because they're naked and they're naked.

"This was the finest revelation of Woodstock, the only time that the counterculture had shared its vision of a world where every love had its protective, but now enormous numbers of us had tasted in one area."

EX 4.17 CONTENT GRAPHICS

POWER TO PEOPLE

PROJECT NAME: HOPE: Power To People

CLIENT: The Young Americans

DESIGNED BY: Shreeda Bednath

DISCLAIMER

The design is in no way connected to or endorsed by The Young Americans. All images and graphics provided by The Young Americans. This project is a work of art and should not be reproduced without permission.

KEY PLAN

DRAWING TITLE: CONTENT GRAPHICS

SCALE: N/A

DATE: November 17th, 2021

DRAWING NO: EX 4.17
SELF DISCOVERY AREA—GRAPHIC DETAIL

HOW DO YOU GAIN WISDOM? WHAT ARE YOU AFRAID OF?
WHAT IS HUMANITY'S GOAL? WHAT IS HAPPINESS TO YOU?
WHERE IS YOUR FREEDOM?

WHAT W

EX 4.19

Scale: 1/6" = 1'—0"
FINDING YOUR PATH AREA—GRAPHIC DETAIL

[Image of graphic detail with black and white photographs of people and cars]

H.O.P.E.

POWER TO PEOPLE

PROJECT NAME
HOPE: Power To People

CLIENT
The Young Americans

DESIGNED BY
Shraddha Bedimatha

DISCLAIMER
The images used are of public domain and have been used with permission. These images are not intended for commercial or personal use. The usage of these images does not imply endorsement. The images are provided for informational purposes only.

SCALE: NTS

DATE
November 17th, 2021

DRAWING NO.
EX 4.20
POWER TO PEOPLE

DETAILS
CONSTRUCTION DETAIL

1" Plywood to 1" Plywood fastened with woodscrew

#8 x 2" Fh woodscrew

Flat washer

Locknut

Wall mounted 1" thick Plywood

45° cleat

Rear Case to attach LED panel

Mounting Bracket for screen

Universal open frame mounting

LED Screen panel

SCREEN AXO

Scale: NTS

PLYWOOD DETAIL

Scale: NTS

November 17th, 2021

EX 5.03
THANK YOU!

GRADUATE THESIS
EXHIBITION AND EXPERIENCE DESIGN | FIT
SHRADDHA BEDMUTHA

POWER TO PEOPLE