borrowed memory
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.
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?
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.”

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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.
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.

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.

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 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.
approach

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

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

go to previous page

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.

go to previous page

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.
**content outline**

- **preservation and oblivion**
  - how and where we store memory, what is preserved, what is lost

- **remembering the future**
  - how we collaborate to craft stories of ourselves and our collective experiences

- **stories from afar**
  - collective memory

- **stories we tell ourselves**
  - autobiographical memory

- **remembering is storytelling**
  - memory is at the core of identity
  - it’s both personal yet collaborative, fluid, future-facing

- **physicality of memory**
  - sensory perception, body as storage for memory, empathy through sensory immersion

- **grasping water**
  - fluid, ephemeral nature of personal memory, difficult to grasp, sometimes present

- **multiplicity and shared experience**
  - shared experience bonds us
  - we perceive and remember moments differently, leading to both biases and individuality

- **one and many**
  - relationship between collective identity and memory

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**SCALE**

- **DATE**: 12/4/22
- **DRAWING NO.**: EX.1.08
**CLIENT & SPONSOR**

**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.109
**Visitor Journeys Overview**

*Visitors to the Area* will most likely visit the site first due to its popular boardwalk location. This will orient them to the topic, through which they can learn about the neighborhood activations.

*Residents of Coney Island and surrounding neighborhoods* will most likely encounter neighborhood activations first as they move about their day. Each story path eventually will lead to the exhibition site.
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.
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 join the AR experience.

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

select language

ENGLISH

borrowed memory

follow me

look over here

borrowed memory
neighborhood activations

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

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

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.

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 Gems Corner. You encounter an AR figure indicating a microscope for you to discover their story through animation, hosted by the restaurant.

You’ve encountered a new person’s journey. You are now in 1960s Coney Island. Their first story is a geo-located AR; discover local folklore and myth.

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.

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

Drawing courtesy of Daze through Coney Island History Project

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 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
STORIES FROM AFAR
collective memory and history

STORIES WE TELL OURSELVES
autobiographical memory

STORIES WE TELL EACH OTHER
communicative memory

STORIES FROM AFAR
collective memory and history

STORIES WE TELL OURSELVES
autobiographical memory

STORIES WE TELL EACH OTHER
communicative memory

concept floor plan


visitor journey | interior

curiosity, exploration, playful

nostalgia, familiarity

empathy, connection

creativity, agency

reflective

borrowed memory

CLIENT & SPONSOR

PROJECT

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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SCALE

DATE 12/4/22

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.
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.
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.
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.
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.
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.
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.
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.
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.
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.
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.
A lobar 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.
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<td>2102 Riegelmann Boardwalk Brooklyn, NY 11224 and surrounding neighborhood</td>
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<td>Pathway floor graphic</td>
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**06A. HISTORY OF NOW**

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<td>D</td>
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<td>E</td>
<td>Intro</td>
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<td>F</td>
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<td>G</td>
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**07A. MEMORY OF THE FUTURE**

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<td>Wayfinding restroom sign</td>
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graphic specification list

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<td>02A</td>
<td>Bradbury vintage wallpaper 3D-112</td>
</tr>
<tr>
<td></td>
<td>XWP.02</td>
<td></td>
<td>Bradbury vintage wallpaper 3D-122</td>
</tr>
<tr>
<td></td>
<td>XWP.03</td>
<td></td>
<td>Bradbury vintage wallpaper 3D-124</td>
</tr>
<tr>
<td></td>
<td>XWP.04</td>
<td></td>
<td>Bradbury vintage wallpaper 3D-147</td>
</tr>
<tr>
<td></td>
<td>XWP.05</td>
<td></td>
<td>Bradbury vintage wallpaper 3D-151</td>
</tr>
<tr>
<td>wood</td>
<td>XWD.01</td>
<td>05A, 06A</td>
<td>1/2&quot; thick plywood sheets</td>
</tr>
<tr>
<td></td>
<td>XWD.02</td>
<td>03A</td>
<td>6&quot; high platform with 3 ramps access for bar accessibility</td>
</tr>
</tbody>
</table>
### Media Schedule

<table>
<thead>
<tr>
<th>TYPE</th>
<th>CODE</th>
<th>AREA</th>
<th>DESCRIPTION</th>
<th>MANUFACTURER</th>
<th>IMAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV1</td>
<td>AV1.1-3</td>
<td>02A</td>
<td>audio dome</td>
<td>Sound Tube</td>
<td><img src="image1.png" alt="Audio Dome" /></td>
</tr>
<tr>
<td></td>
<td>AV1.4-8</td>
<td>04A</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>AV1.9-13</td>
<td>07A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV2</td>
<td>AV2.1-4</td>
<td>04A</td>
<td>laser projector</td>
<td>Sony</td>
<td><img src="image2.png" alt="Laser Projector" /></td>
</tr>
<tr>
<td></td>
<td>AV2.5-11</td>
<td>05A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AV2.12</td>
<td>06A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AV2.13-14</td>
<td>07A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AV2.15</td>
<td>02A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV3</td>
<td>AV3.1-5</td>
<td>04A</td>
<td>motion tracking camera</td>
<td>Azure Kinect</td>
<td><img src="image3.png" alt="Motion Tracking Camera" /></td>
</tr>
<tr>
<td></td>
<td>AV3.5-10</td>
<td>05A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV4</td>
<td>AV4.1-10</td>
<td>06A</td>
<td>19.5&quot; touch screen</td>
<td>Elo</td>
<td><img src="image4.png" alt="Touch Screen" /></td>
</tr>
<tr>
<td>AV5</td>
<td>AV5.1-7</td>
<td>03A</td>
<td>15.5&quot; touch screen</td>
<td>Elo</td>
<td><img src="image5.png" alt="Touch Screen" /></td>
</tr>
<tr>
<td></td>
<td>AV5.8-9</td>
<td>02A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AV6</td>
<td>AV6.1-7</td>
<td>05A</td>
<td>32&quot; touch screen</td>
<td>Elo</td>
<td><img src="image6.png" alt="Touch Screen" /></td>
</tr>
<tr>
<td>AV7</td>
<td>AV7.1-7</td>
<td>03A</td>
<td>custom scents with user controlled diffuser</td>
<td>AirParfum</td>
<td><img src="image7.png" alt="Custom Scents" /></td>
</tr>
<tr>
<td>AV8</td>
<td>AV8.1-4</td>
<td>05A</td>
<td>directional audio</td>
<td>Hyper Sound</td>
<td><img src="image8.png" alt="Directional Audio" /></td>
</tr>
<tr>
<td>AV9</td>
<td>AV9.1-4</td>
<td>02A</td>
<td>at every graphic and digital media station</td>
<td>Moko Smart</td>
<td><img src="image9.png" alt="Bluetooth Beacon" /></td>
</tr>
<tr>
<td>AV10</td>
<td>AV10.1</td>
<td>05A</td>
<td>circular truss</td>
<td>XSF</td>
<td><img src="image10.png" alt="Circular Truss" /></td>
</tr>
<tr>
<td>AV11</td>
<td>AV11.1</td>
<td>02A</td>
<td>1&quot; internal speaker installed in phone</td>
<td>Uxcell</td>
<td><img src="image11.png" alt="Speaker" /></td>
</tr>
<tr>
<td>AV12</td>
<td>AV12.1-3</td>
<td>02A</td>
<td>bone conduction speaker</td>
<td>Duramobi</td>
<td><img src="image12.png" alt="Bone Conduction Speaker" /></td>
</tr>
</tbody>
</table>
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SCALE

DATE  12/4/22

DRAWING NO.  EX.2.05

<table>
<thead>
<tr>
<th>NAME</th>
<th>DESCRIPTION</th>
<th>MANUFACTURER</th>
<th>IMAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>FT01</td>
<td>LED flexible strip mounted inside transparent walls on floor, and at top of arches</td>
<td>aspect LED</td>
<td><img src="image1.png" alt="LED flexible strip" /></td>
</tr>
<tr>
<td>FT02</td>
<td>SMARTtrack mounted spot</td>
<td>Bruck</td>
<td><img src="image2.png" alt="SMARTtrack" /></td>
</tr>
<tr>
<td>FT03</td>
<td>RGBW track mounted spot</td>
<td>Bruck</td>
<td><img src="image3.png" alt="RGBW track" /></td>
</tr>
<tr>
<td>FT04</td>
<td>globe pendant lights hung from track</td>
<td>already existing in space</td>
<td><img src="image4.png" alt="Globe pendant" /></td>
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</table>

lighting fixture schedule
<table>
<thead>
<tr>
<th>CODE</th>
<th>QTY</th>
<th>DESCRIPTION</th>
<th>SOURCE</th>
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<tbody>
<tr>
<td>AF-01</td>
<td>2</td>
<td>curved benches</td>
<td>purchase</td>
</tr>
<tr>
<td>AF-02</td>
<td>1</td>
<td>oversized chair, 1940s style</td>
<td>custom fabrication</td>
</tr>
<tr>
<td>AF-03</td>
<td>1</td>
<td>oversized end table, 1940s style</td>
<td>custom fabrication</td>
</tr>
<tr>
<td>AF-04</td>
<td>1</td>
<td>oversized rotary phone, 1940s style, with audio device installed</td>
<td>custom fabrication</td>
</tr>
<tr>
<td>AF-05</td>
<td>1</td>
<td>oversized lamp, 1940s style</td>
<td>custom fabrication</td>
</tr>
<tr>
<td>AF-06-12</td>
<td>7</td>
<td>vintage furniture</td>
<td>purchase</td>
</tr>
<tr>
<td>AF-13</td>
<td>50</td>
<td>wooden boxes, curated by community members with objects and elements</td>
<td>loaned or donated by resident</td>
</tr>
<tr>
<td>AF-14</td>
<td>1</td>
<td>1956 beach permit</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-15</td>
<td>1</td>
<td>photograph, Surf Ave 1996</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-16</td>
<td>1</td>
<td>photograph, demolished Steeplechase Park</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-17</td>
<td>1</td>
<td>photograph, Dreamland roller rink</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-18</td>
<td>1</td>
<td>photograph, Luna Park 1940s</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-19</td>
<td>1</td>
<td>photograph, Coney Island beach 1947</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-20</td>
<td>1</td>
<td>photograph, Footprints Cafe</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-21</td>
<td>1</td>
<td>photograph, honeysuckles</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-22</td>
<td>1</td>
<td>photograph, Bungalows</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-23</td>
<td>1</td>
<td>photograph, Bungalows</td>
<td>Coney Island History Project</td>
</tr>
<tr>
<td>AF-24</td>
<td>10</td>
<td>backless curved stools</td>
<td>purchase</td>
</tr>
<tr>
<td>AF-25</td>
<td>5</td>
<td>door frames</td>
<td>purchase</td>
</tr>
<tr>
<td>AF-26-30</td>
<td>5</td>
<td>videos, Coney Island 1930s-now</td>
<td>Coney Island History Project, The New Yorker Archive</td>
</tr>
</tbody>
</table>
plans + sections
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PROJECT

LOCATION
2102 Riegelmann Boardwalk
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and surrounding neighborhood

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SCALE
1/16" = 1'-0"

DATE
12/4/22

DRAWING NO.
EX.3.02

Dimension Floor Plan
Scale: 1/16" = 1'-0"
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SCALE 1/16" = 1'-0" 12/4/22

drawn
EX.3.03

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Project Design

Area intro
Content
Directive
Label
Mural
Digital Media
Wayfinding
Floor Graphics

Graphic Location 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.
Reflected Ceiling Plan

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

track
suspended fabric panel
truss

FT01
FT02
FT03
FT04

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SCALE

1/16" = 1'-0"

DATE

12/4/22

DRAWING NO.

EX.3.06
exhibition sections

Section South
Scale: 3/16" = 1'-0"
graphic system
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.
visual identity system

color

#d6d4d6

#00c4a6

#fa2434

type

source sans pro
extra light

memoria prestada

character variation

borrowed memory

logo

borrowed memory

visual identity system

borrowed memory

borrowed memory

visual identity system

borrowed memory

visual identity system

borrowed memory

visual identity system

borrowed memory
graphic elements and patterns

graphic elements

pattern examples
Wander through Coney Island’s past and present

April–October
2102 Riegelmann Boardwalk

borrowed memory

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

April–October
2102 Riegelmann Boardwalk

Wander through Coney Island’s past and present

Poster

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SCALE
DATE 12/4/22
DRAWING NO. EX.4.04

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exterior wayfinding

physical + digital

borrowed memory

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SCALE
DATE: 12/4/22
DRAWING NO.: EX.4.06
Tactile vinyl floor graphics provide secondary wayfinding, leading to and from key graphics. Tactility adds an extra indication of direction to vision impaired visitors.
collateral

Takeout boxes for partnering restaurants/businesses

notebooks

borrowed memory

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KEY PLAN

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SCALE
DATE 12/4/22
DRAWING NO. EX.4.08
borrowed memory

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SCALE
DATE 12/16/22
DRAWING NO. EX.4.09

SCALE: 1/16" = 1'-0"
exhibition detailing
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SCALE 3/8" = 1'-0"
DATE 12/4/22
DRAWING NO. EX.5.03
Side view

Angle 1

Front, viewer facing south towards ocean

Angle 2

Back, viewer facing north towards neighborhood

Client & Sponsor

Project

Location

2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

Key Plan

Drawing No.

Scale: 1/16” = 1’-0”

Date: 12/4/22

Not to Scale

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1" steel plates in sealed cavities across length of base

leveling feet at each end

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

enter the memory of
a stranger

wander through
Coney Island’s past
and present

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SCALE not to scale
DATE 12/4/22
DRAWING NO. EX 5.06
borrowed memory

wander through Coney Island’s past and present

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PROJECT
LOCATION
2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

KEY PLAN
PROJECT DESIGNER
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SCALE
DATE
12/4/22
DRAWING NO. EX.5.07

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

00A.02.GR01-03 Back Elevation
Scale: 3/8” = 1’-0”

00A.04.GR02 Plan
Scale: 3/8” = 1’-0”

00A.02.GR02 Plan
Scale: 3/8” = 1’-0”
1/8" thick steel base

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

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

12/4/22
1" = 1'-0"
EX 5.08

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Scale: 1" = 1'-0"

DATE 12/4/22
DRAWING NO. EX 5.08

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SCALE
3/8" = 1'-0"

DATE
12/4/22

DRAWING NO.
EX.5.10
01A.02.GR01 Plan
Scale: 3/8" = 1'-0"

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

DATE
12/4/22

DRAWING NO.
EX.5.17

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

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

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

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SCALE
3/8" = 1'-0"

DATE
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DRAWING NO.
EX.5.17

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SCALE
3/8" = 1'-0"

DATE
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DRAWING NO.
EX.5.17

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SCALE
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DATE
12/4/22

DRAWING NO.
EX.5.17
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SCALE: 3/16" = 1'-0"
DATE: 12/6/22
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M.A. EXHIBITION AND EXPERIENCE DESIGN
Fashion Institute of Technology
School of Graduate Studies
272 West 27th Street
New York, NY 10011

CLIENT & SPONSOR
PROJECT DESIGNER
Natalie Henson

LOCATION
2102 Riegelmann Boardwalk
Brooklyn, NY 11224
and surrounding neighborhood

DISCLAIMER

SCALE

DATE
12/4/22

EX.5.20

83
Natalie Henson
M.A EXHIBITION AND EXPERIENCE DESIGN
Fashion Institute of Technology
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272 West 27th Street
New York, NY 10011

CLIENT & SPONSOR

PROJECT

LOCATION
2102 Reggelmann Boardwalk
Brooklyn, NY 11224
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KEY PLAN

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SCALE
3/8" = 1'-0"

DATE
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