

DOGTOWN 120

A Retrospective of the Philippine Village
at the 1904 St. Louis World's Fair

DESIGN DEVELOPMENT
PAGBUO NG DISENYO

by AIAN RAQUEL
FALL 2024







GRADUATE THESIS

MA EXHIBITION AND EXPERIENCE DESIGN
S.U.N.Y. FASHION INSTITUTE OF TECHNOLOGY

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SYMBOL LIST

 AREA NUMBER
 AV CODE
 MATERIAL CODE
 GRAPHIC CODE
 TARGET REFERENCE SHEET NUMBER
 NORTH REFERENCE

 **DRAWING DESCRIPTION** _____ DRAWING LABEL
 SCALE: _____

 CUT LINE

 ELEVATION MARKER

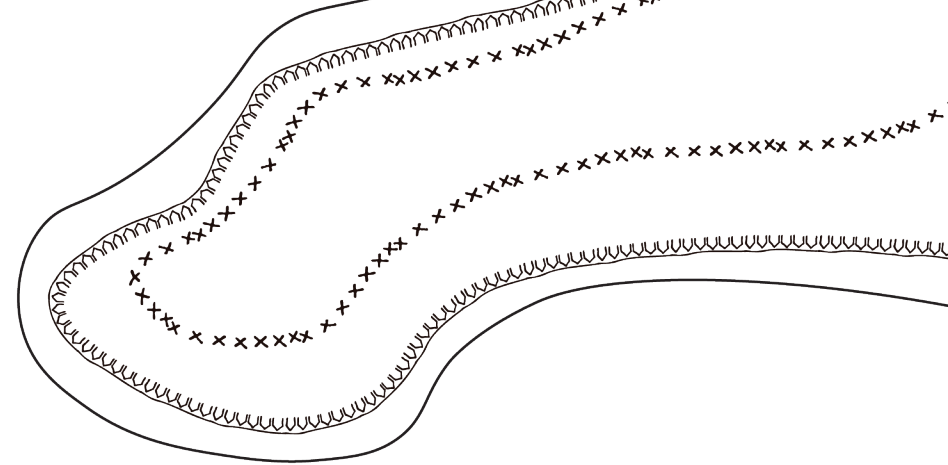
 SECTION MARKER





EXECUTIVE SUMMARY

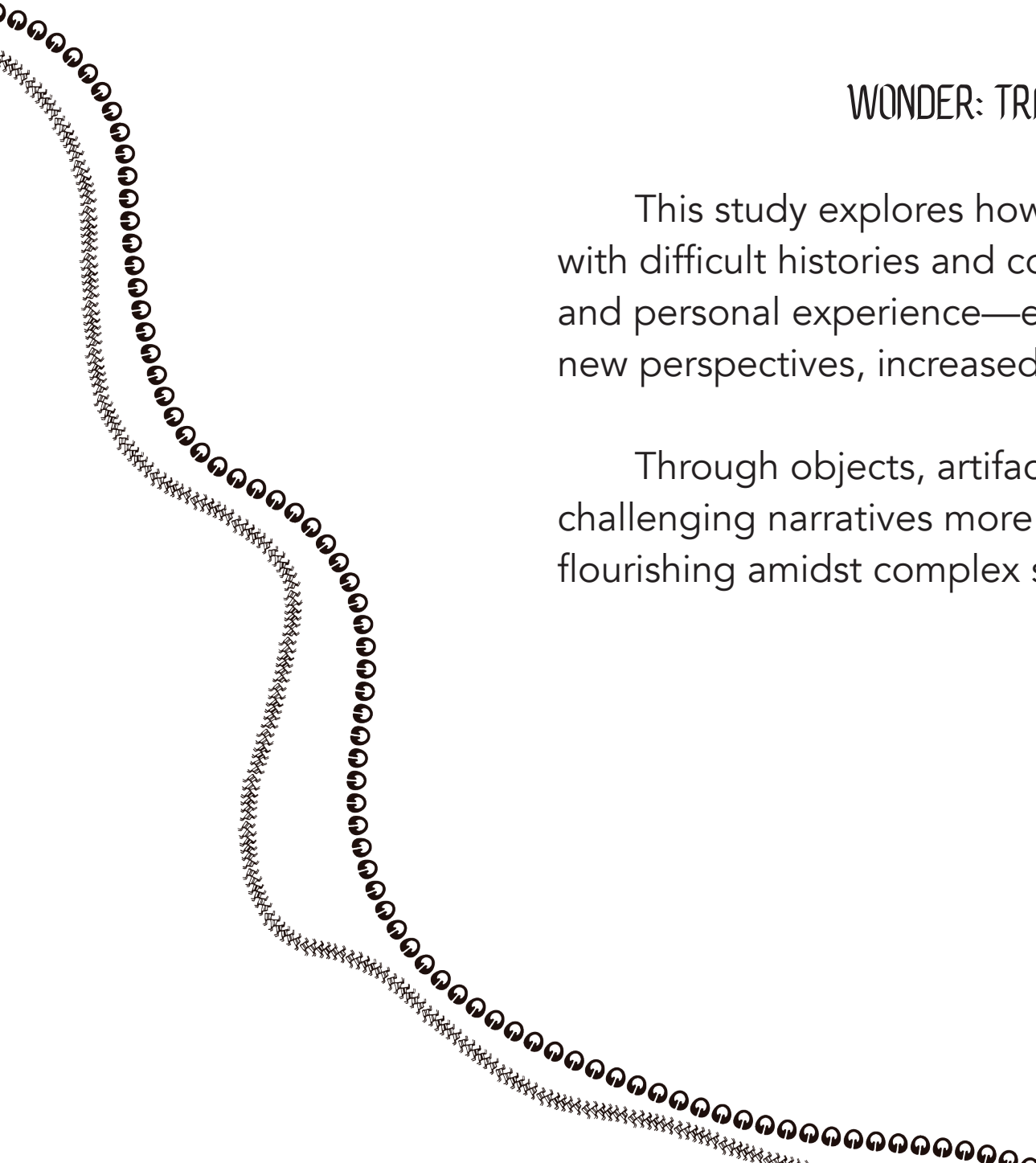
BUOD PANGKABUUAN



WONDER: TRANSFORMING NARRATIVES IN DIFFICULT EXHIBITIONS

This study explores how evoking wonder in exhibitions transforms engagement with difficult histories and content. By harnessing wonder—a sudden, extraordinary, and personal experience—exhibitions create a state of productive uncertainty, fostering new perspectives, increased empathy, critical reflection, and active remembering.

Through objects, artifacts, and exhibition design elements, this approach makes challenging narratives more resonant and accessible, ultimately catalyzing human flourishing amidst complex societal issues.



EXHIBITION SUBJECT



THE PHILIPPINE VILLAGE AT 1904 ST. LOUIS WORLD'S FAIR: A 120-YEAR RETROSPECTIVE

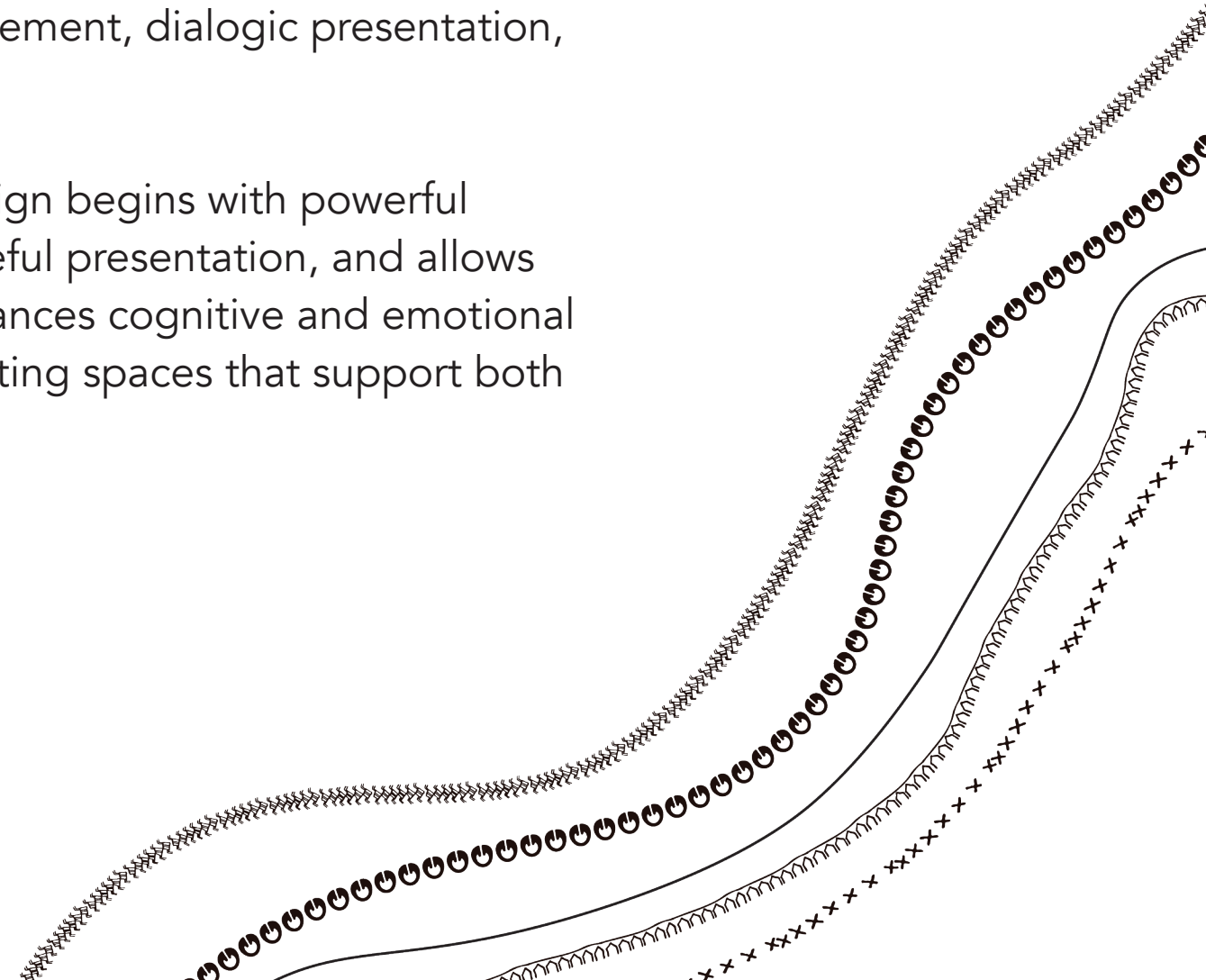
The 1904 St. Louis World's Fair's Philippine Village, now marking its 120th anniversary, was an expansive 47-acre exhibition featuring 1,200 Filipino participants from various ethnic groups who lived and performed daily activities for the observation of fairgoers. Organized during the early period of U.S. colonial rule in the Philippines, the exhibit arranged participants according to a purported "scale of civilization," claiming to educate Americans about their new colony. While organizers presented it as an educational venture, the exhibit's exploitative nature and reinforcement of racist hierarchies made it deeply controversial.

Today, the Philippine Village serves as a critical lens for examining the complex relationships between cultural representation, colonialism, and identity formation, challenging us to reconsider both historical methods of cultural display and contemporary approaches to cross-cultural understanding.

EVOKING WONDER

The exhibition design follows a framework that employs wonder to transform visitor engagement with difficult histories. This approach centers on four key components: sequential experience design, balanced emotional engagement, dialogic presentation, and practical design strategies.

Following the aura-awe-wonder progression, the design begins with powerful authentic objects, creates conditions for awe through careful presentation, and allows wonder to emerge through discovery. The framework balances cognitive and emotional engagement while presenting multiple perspectives, creating spaces that support both personal reflection and collective understanding.



CLIENT



The Smithsonian Institution is the world's largest museum, education, and research complex, comprising 21 museums and the National Zoo. Founded in 1846 with a bequest from James Smithson, its mission is "the increase and diffusion of knowledge." The Smithsonian preserves heritage, conducts research, and shares resources globally.

Mission

The increase and diffusion of knowledge.

Vision

Through our unparalleled collections and research capabilities, and the insight and creativity we foster through art, history, and culture, the Smithsonian strives to provide Americans and the world with the tools and information they need to forge Our Shared Future.



PHILIPPINE CENTER
NEW YORK

The Philippine Center in New York City is a hub for Filipino-American culture and diplomacy. It houses key Philippine government agencies including the Consulate General, Department of Tourism, Trade and Investment Center, Department of Labor and Employment, and Agriculture Attaché.

Mission

To promote Philippine culture and foster US-Philippines relations through cultural exchanges and community events.

Vision

To be the premier institution for Philippine cultural diplomacy in the United States.

SITE



NMAI NEW YORK EASTERN GALLERY: A SHARED SPACE

The exhibition is housed in NMAI's Eastern Gallery within the Beaux-Arts Alexander Hamilton U.S. Custom House in New York City. Built during the same period as the 1904 World's Fair, the building's colonial-era architecture creates meaningful dialogue with the exhibition's themes.

As part of NMAI's mission to center indigenous voices, the venue connects parallel histories of cultural display and colonization shared by Native American and Filipino communities.

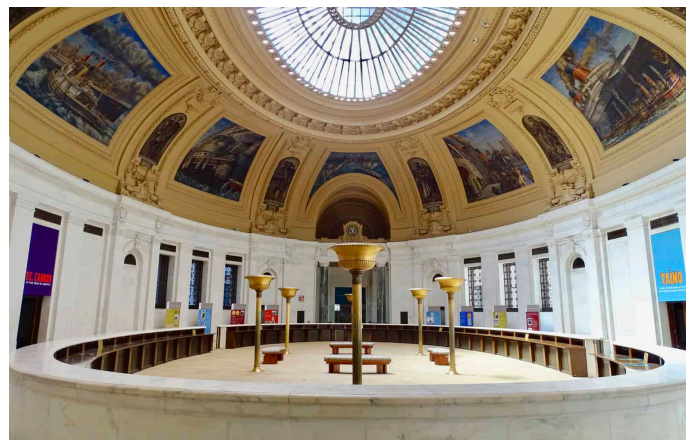
The **NMAI**, part of the Smithsonian Institution, houses one of the world's largest collections of Native artifacts. It operates three facilities: in Washington, DC, New York City, and Suitland, Maryland. The museum is committed to bringing Native voices to its presentations and serving as a resource for Native communities and the public.

Mission

In partnership with Native peoples and their allies, the National Museum of the American Indian fosters a richer shared human experience through a more informed understanding of Native peoples.

Vision

Equity and social justice for the Native peoples of the Western Hemisphere through education, inspiration, and empowerment.



GOALS

This retrospective of the 1904 St. Louis World's Fair's Philippine Village aims to decolonize narratives, challenge stereotypes, and explore colonialism's impact on Filipino culture and the American society today.

It seeks to create an immersive, interactive experience that encourages critical thinking about cultural representation.

The exhibition connects historical events to contemporary issues, fostering understanding of Filipino-American experiences while showcasing the richness of Filipino culture.

Project Goals

1. Create a comprehensive retrospective of the Philippine Village at the 1904 St. Louis World's Fair
2. Challenge stereotypes and decolonize the narrative surrounding Filipino representation
3. Explore the impact of colonialism on Filipino culture, identity, and diaspora
4. Foster partnerships between the Smithsonian NMAI and the Philippine Center in New York
5. Align with the Smithsonian's 2027 Plan and NMAI's mission

Education Goals

1. Increase understanding of the historical context of world's fairs and their impact on cultural representation
2. Explore the complexities of cultural display and the ethics of human exhibitions
3. Highlight the evolution of the Filipino-American experience since 1904
4. Encourage critical thinking and active remembering about past and present issues of cultural representation
5. Showcase the richness and diversity of Filipino culture, arts, and traditions as related to Native American culture

Experience Goals

1. Evoke a sense of wonder that leads to productive "not knowing" and encourages new perspectives
2. Create an immersive environment that allows visitors to engage with the historical context
3. Provide interactive elements that foster empathy and understanding
4. Incorporate multiple viewpoints to encourage reflection on complex historical issues
5. Design spaces that accommodate different learning styles and visitor motivations

AUDIENCE

Target Audience Snapshot

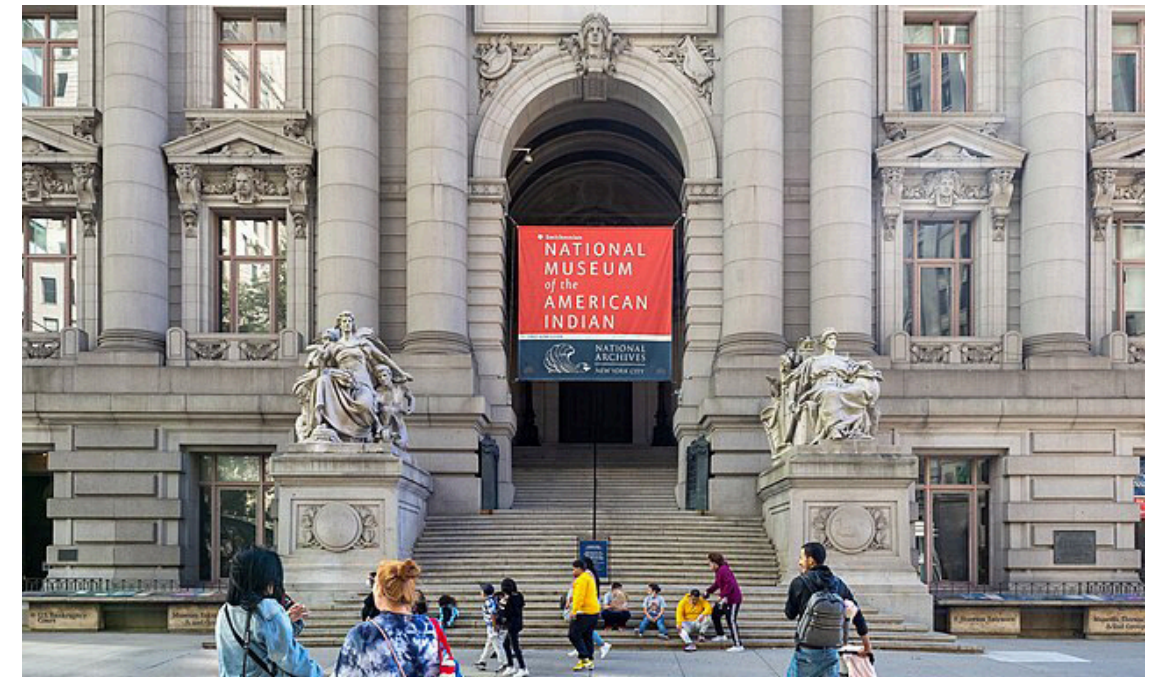
- Age Range: 8-65+
 - Majority: 18+
 - Youngest: 8 (students)
- Education: Diverse
 - Primarily high school to post-graduate
 - Focus on college-educated
- Key Interests:
 - Cultural heritage
 - Historical representation
 - Social justice
- Diverse Groups:
 - Filipino-Americans
 - Native Americans
 - Educators/Students
 - Recent immigrants
 - History enthusiasts
 - Museum-goers
- Common Interest:
Cultural experiences and diverse histories

Primary Targets

1. Filipino-Americans
 - Age: 18 and older
 - Education: High school to post-graduate
 - Interest: Strong connection to Filipino heritage, history, and culture
2. Native Americans
 - Age: 18 and older
 - Education: High school to post-graduate
 - Interest: Indigenous representation, shared experiences of colonialism
3. Educators and Students
 - Age: 8-30 (students), 25-65 (educators)
 - Education: High school to post-graduate
 - Fields: History, Anthropology, Ethnic Studies, Museum Studies
4. Recent Immigrants
 - Age: 18 and older
 - Education: Varied
 - Interest: Understanding American history, cultural representation in their new home

Secondary Targets

5. History Enthusiasts
 - Age: 30 and older
 - Education: College degree or higher
 - Interest: World's fairs, colonial history, cultural exhibitions
6. Social Justice Advocates
 - Age: 18 and older
 - Education: College degree or higher
 - Interest: Representation, decolonization, cultural empowerment
7. General Museum-goers and Tourists
 - Age: 25 and older
 - Education: Varied
 - Interest: Cultural experiences, learning about diverse histories



AUDIENCE MOTIVATORS

The exhibition caters to audiences who seek authentic engagement with Filipino history at the 1904 World's Fair, driven by personal heritage, curiosity, or social awareness. They value immersive experiences, self-guided exploration, and interactive learning.

The common thread: a desire to understand how this historical moment connects to cultural identity and contemporary issues, fostering personal growth and informed discussions.

Explorers

Primary focus: Self-directed learning and discovery
Motivation: Curiosity about Filipino history and culture in the context of the 1904 World's Fair
Needs: Diverse information access points, self-guided exploration opportunities

Facilitators

Primary focus: Enabling learning experiences for others
Motivation: Sharing cultural knowledge and fostering discussions
Needs: Interactive elements suitable for group engagement, multi-generational learning tools

Experience Seekers

Primary focus: The overall visit experience
Motivation: Seeking memorable, shareable moments and cultural immersion
Needs: Immersive environments, striking visuals, and unique cultural encounters

Professional/Hobbyists

Primary focus: In-depth, specialized knowledge
Motivation: Pursuing specific research or professional interests
Needs: Detailed historical context, primary sources, connections to contemporary scholarship

Heritage Seekers

Primary focus: Personal connection to cultural roots
Motivation: Honoring ancestors, understanding their place in history
Needs: Emotional resonance, authentic representation, reflection opportunities

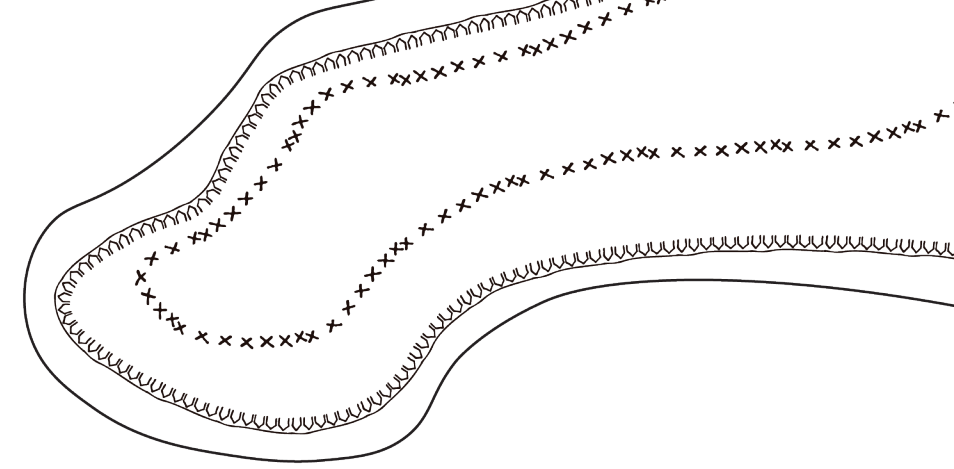
Identity Builders

Primary focus: Personal growth and cultural identity formation
Motivation: Understanding their place in contemporary society through historical context
Needs: Relatable narratives, connections between past and present, empowering messages

Social Justice Advocates

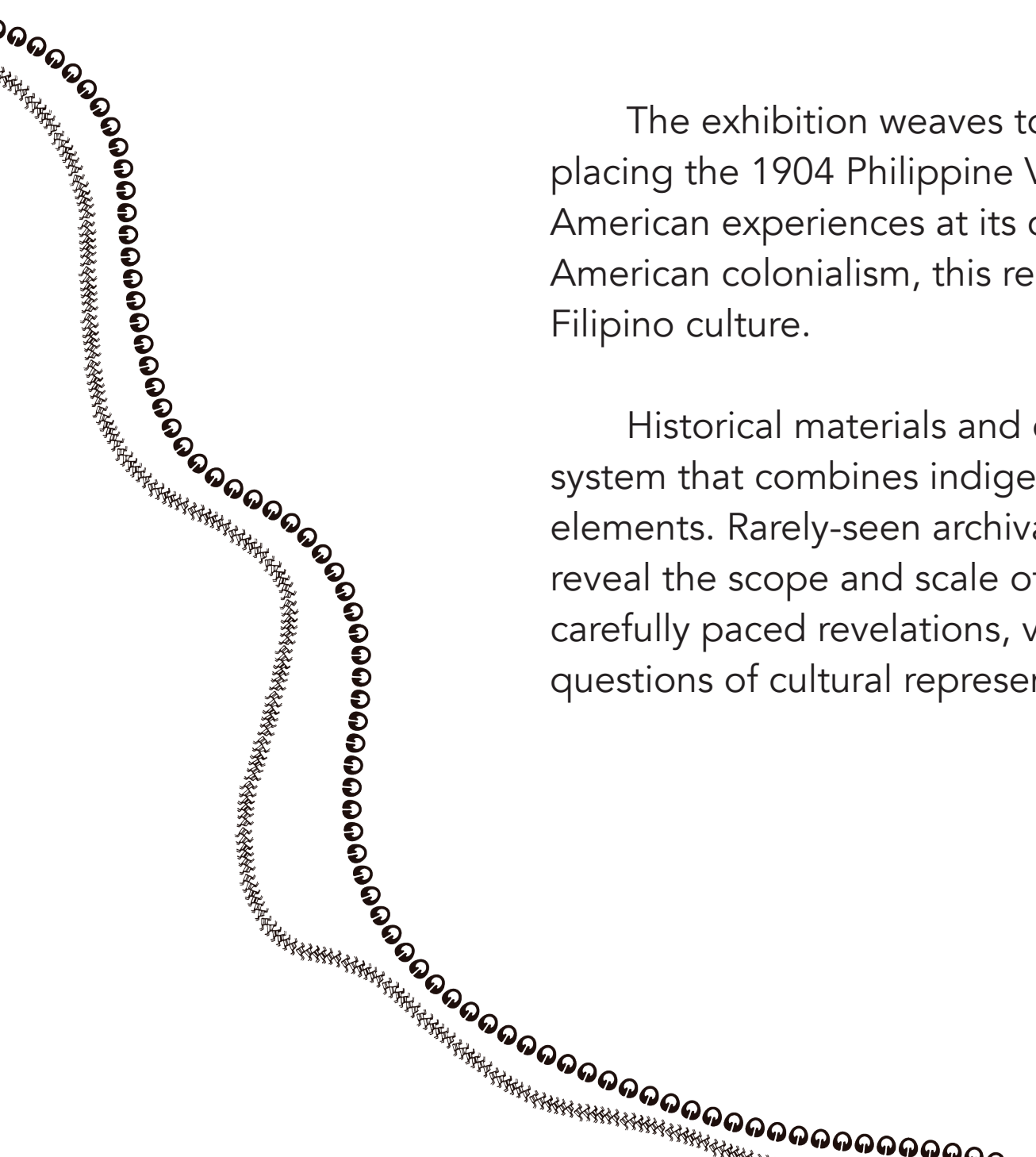
Primary focus: Connecting historical issues to contemporary activism
Motivation: Using historical knowledge to inform current social justice efforts
Needs: Critical perspectives on historical events, links to current issues, calls to action

INTERPRETIVE APPROACH



The exhibition weaves together Filipino heritage with colonial visual languages, placing the 1904 Philippine Village, its colonial context, and contemporary Filipino-American experiences at its center. While the World's Fair exhibit was intended to justify American colonialism, this reimagining reveals the resilience, richness, and dignity of Filipino culture.

Historical materials and contemporary voices create dialogue through a visual system that combines indigenous mark-making traditions with colonial cartographic elements. Rarely-seen archival objects and photographs from museum collections reveal the scope and scale of this historical event. Through interactive elements and carefully paced revelations, visitors engage with this complex history while considering questions of cultural representation.



ARTIFACT AND OBJECT GUIDELINES



"Singwa" from the Missouri Historical Society archive

PRINCIPLES

1. Prioritize objects that have rarely or never been exhibited, especially from the Smithsonian archives.
2. Seek items that challenge colonial narratives and showcase Filipino perspectives.
3. Balance historical artifacts with contemporary objects to illustrate cultural continuity.
4. Include a diverse range of object types to represent the breadth of Filipino culture and experience.

KEY SOURCES

1. Smithsonian Archives
2. Peabody Museum
3. Missouri Historical Society
4. The Library of Congress
5. National Museum of the Philippines

SELECTION PROCESS

1. Create a thematic map of the exhibition to guide object selection.
2. Collaborate with curators and cultural experts from both the US and Philippines to ensure respectful and accurate representation.
3. Prioritize objects with clear provenance and ethical acquisition histories.
4. Select items that complement each other to tell a cohesive story across the exhibition sections.
5. Consider the potential for digital representation of objects that cannot be physically present.

NOT FOR CONSTRUCTION

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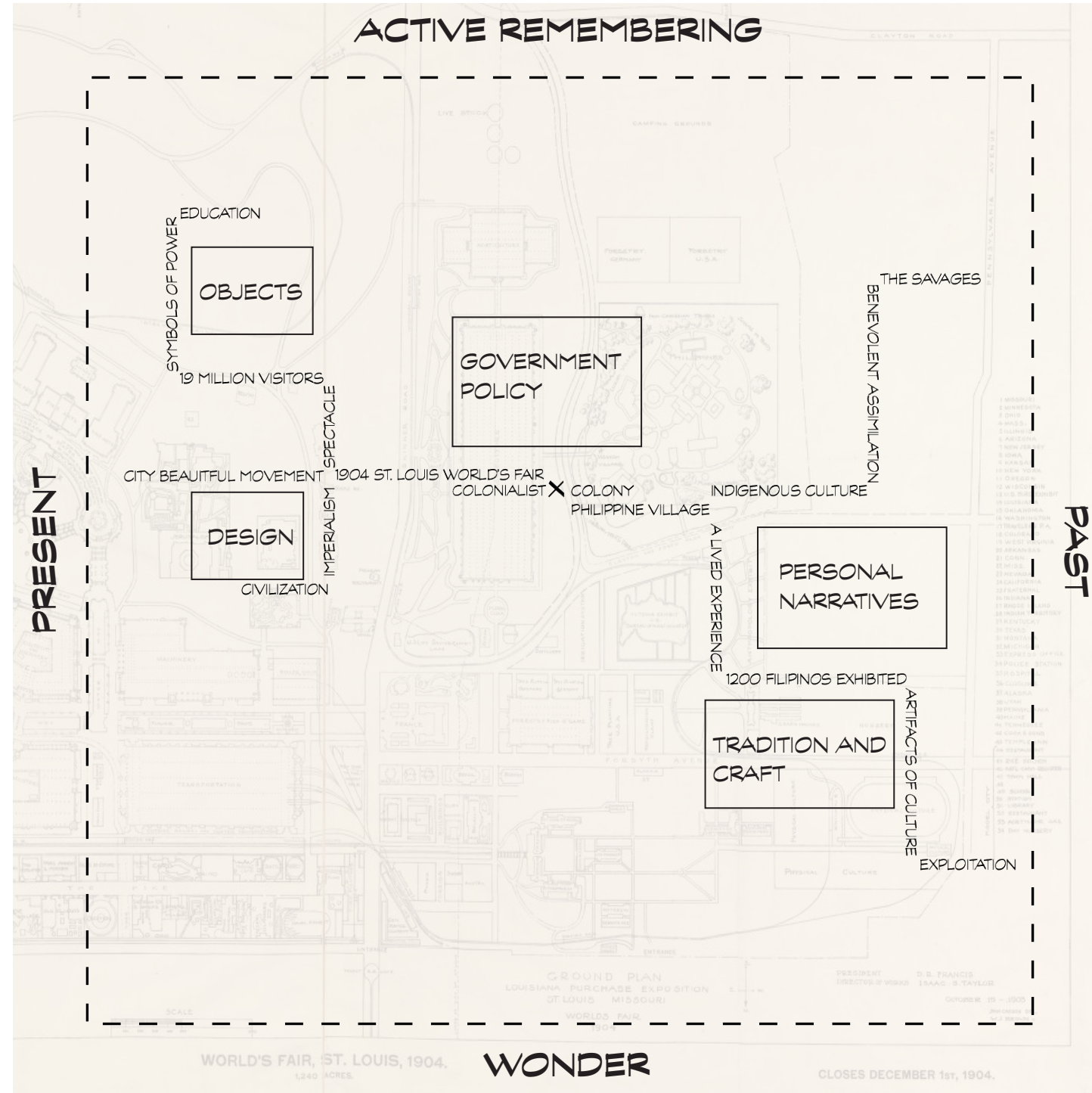
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DATE: 12/11/24

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EX.1.10

CONCEPT DIAGRAM



EXHIBITION OUTLINE



1. PERLAS NG SILANGANAN / PEARL OF THE ORIENT

An immersive introductory section that highlights the vast distance between the Philippines and the USA, while presenting accounts of the Filipinos' travel to St. Louis.

2. ISANG PAGSAKOP / AN OCCUPATION

This section explores the milieu of colonialism that led to the occupation of the Philippines. It introduces the purpose of the 1904 World's Fair and how it propagated colonialist policies.

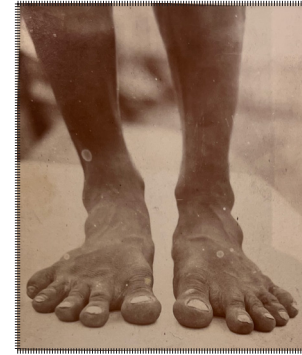
The parallels between the Louisiana Purchase Agreement and the Treaty of Paris are depicted alongside objects from the NMAI collection to introduce the shared experiences of American Indians and Filipinos.

3. BAYAN-BAYANAN / IMAGINING A NATION

An exploration of the wonders of the Philippine islands while introducing the different ethnolinguistic groups brought to the Philippine Village. Plans and exhibition design of the fair show how the Philippines was recreated in a live human exhibition.

4. ISANG DIGMAAN / A WAR

This section establishes the Philippine Village as a result of the Philippine-American War. Images showing the devastation of war, massacres and destruction, are presented alongside propaganda and souvenirs brought to America, including promotional materials for the Philippine Village.



5. SANLIBO AT DALAWANDAANG TAO / THE 1200

Approximately 1,200 people were brought to the fair, with reports indicating that 17 of them died, though some sources suggest it could be more. In an immersive environment, these 1,200 individuals are introduced.

6. AN EXHIBITION / ISANG PALABAS

This section presents the most popular exhibition of the 1904 World's Fair. Through village recreations and original fair ephemera, the story of the 1,200 unfolds.

Craft, indigenous traditions, food, and the beauty of Philippine culture are presented to dispel myths of primitivism and the stereotype of Filipinos as dog eaters.

7. A HOME / TAHANAN

The Philippine Village was a temporary home for the 1,200, and possibly the first 'official' settlement of Filipinos in modern-day America. The migration of Filipinos since then has never stopped, and their contributions to the country have become indelible. Here, the story of Filipino-Americans is told.

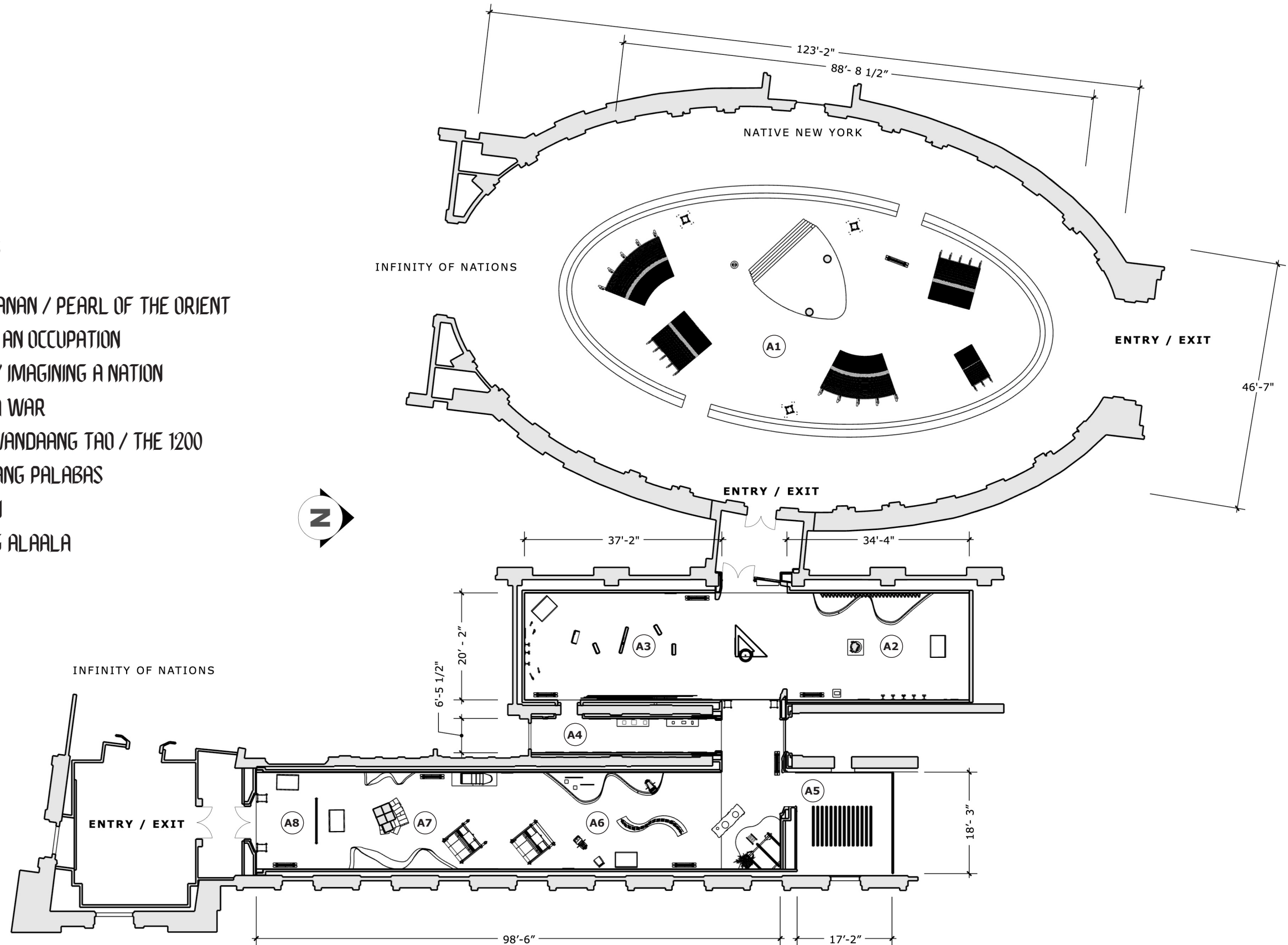
8. A MEMORY / ISANG ALAALA

The 1904 World's Fair is long over. Its legacy is remembered here, especially that of the Filipinos of the village. Subsequent "human zoos" are discussed along with contemporary works and journalistic reporting about the fair.



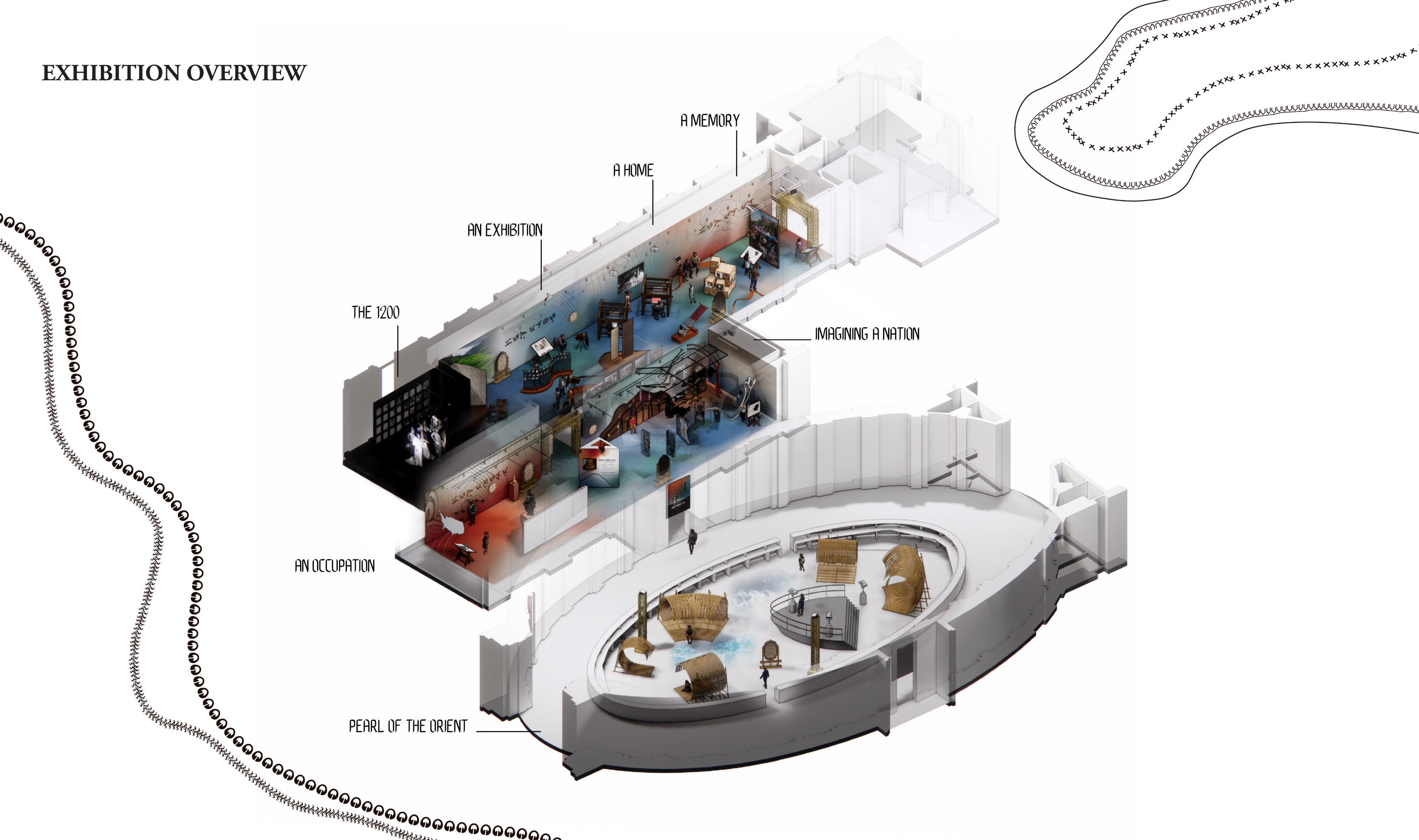
EXHIBITION AREAS

1. PERLAS NG SILANGANAN / PEARL OF THE ORIENT
2. ISANG PAGSAKOP / AN OCCUPATION
3. BAYAN-BAYANAN / IMAGINING A NATION
4. ISANG DIGMAAN / A WAR
5. SANLIBO AT DALAWANDAANG TAO / THE 1200
6. AN EXHIBITION / ISANG PALABAS
7. A HOME / TAHANAN
8. A MEMORY / ISANG ALAALA



1 SIMPLIFIED PLAN
SCALE: 1" = 20' (1:240)

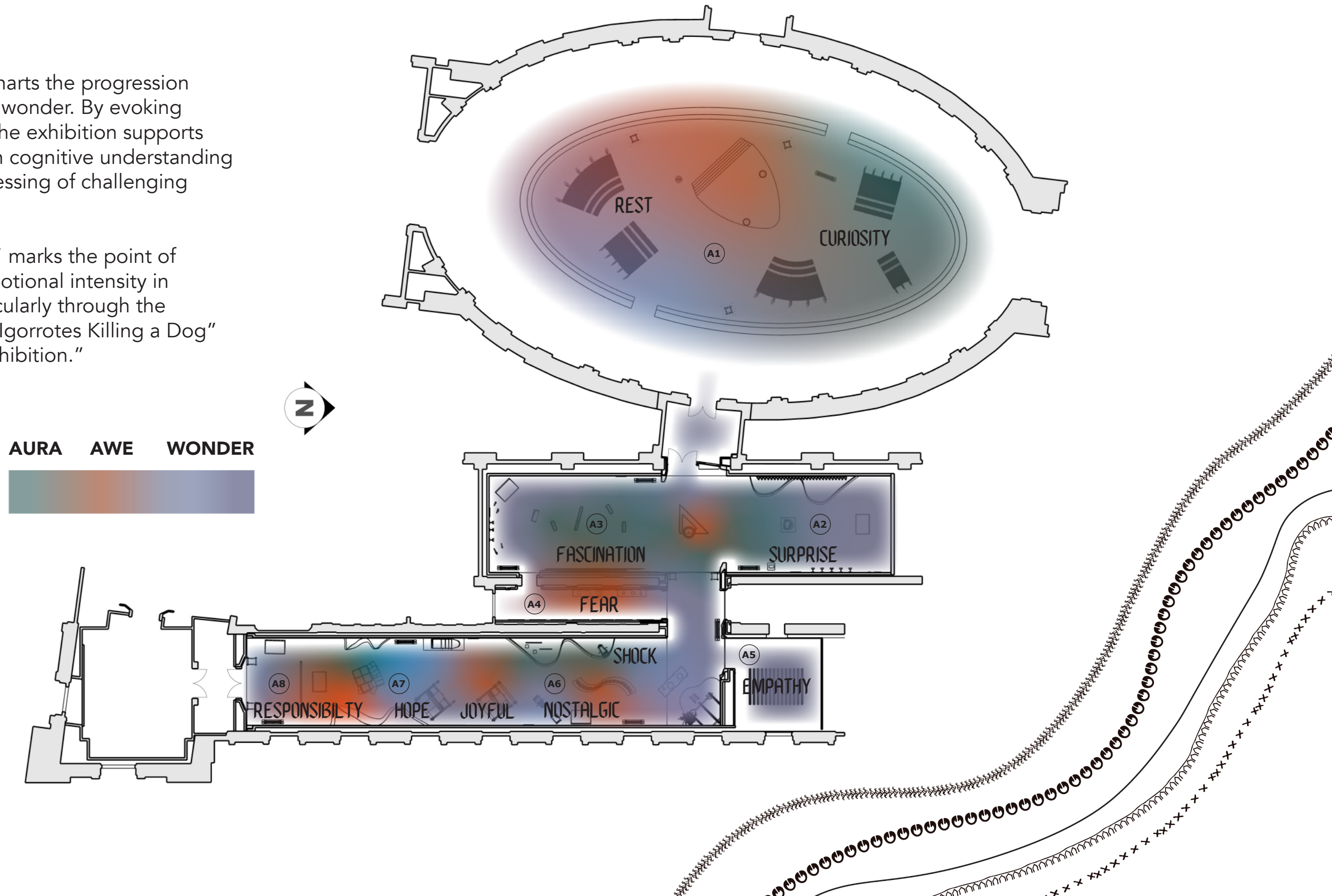
EXHIBITION OVERVIEW

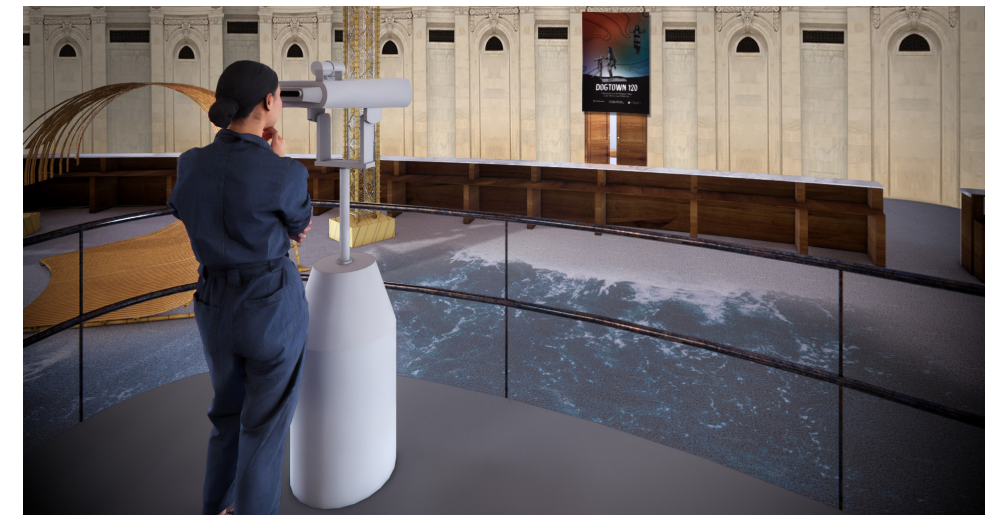


EMOTION MAP

This emotion map charts the progression from aura, awe, and wonder. By evoking these experiences, the exhibition supports visitors through both cognitive understanding and emotional processing of challenging content.

The section "A War" marks the point of highest negative emotional intensity in the exhibition, particularly through the confronting image "Igorrotes Killing a Dog" presented in "An Exhibition."



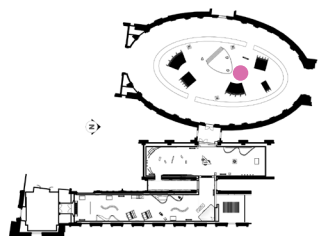


A1. PERLAS NG SILANGANAN / PEARL OF THE ORIENT

The Beaux Arts rotunda of NMAI is transformed by wave-formed bamboo seating and floor-projected ocean imagery, providing a strong material juxtaposition. At a recreated ship deck, visitors use binoculars to view Cordillera indigenous dance, while a brief narration describe Igorot people dancing on the ship deck during their arduous journey. Through this immersive environment, visitors grasp both the physical scale of the trans-Pacific voyage and its deeper implications: a journey that transformed cultural identity into colonial spectacle.



Media Reference





DOGTOWN 120

A Retrospective of the Philippine Village at the 1904 St. Louis World's Fair

The 1904 St. Louis World's Fair displayed what America considered "all levels of civilization." At its heart, the Philippine Village showcased ten indigenous ethnolinguistic groups, drawing millions to witness daily life transformed into spectacle.

Under the shadow of American imperial ambition, these living exhibits served a calculated purpose: to justify colonial rule by presenting Filipino peoples as primitive and in need of Western civilization. Fair organizers constructed artificial villages where the Filipino people performed daily rituals, crafts, and ceremonies for crowds of curious onlookers. This carefully curated display of the savage versus civilized cultures reflected and reinforced the racial hierarchies that underpinned American colonial policy in the newly acquired Philippine territories.

Ang 1904 St. Louis World's Fair ay nagpakita ng tinaguriang "antas ng kabayanan" ayon sa Amerika. Sa gitna nito, ang Philippine Village ay binu ng sampung katutubong pangkat, na umakit ng milyun-milyong manonood upang masakihan ang pang-araw-araw na buhay ng mg Pilipino.

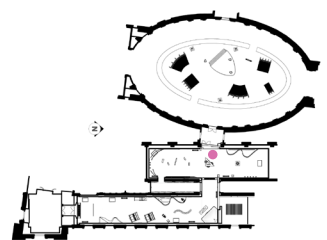
Sa ilalim ng imperyalistang hangarin ng Amerika, ang mga pagtatanghal na ito ay may layuning pagtanggol ang kolonyal na pamamahala sa pamamagitan ng pagpapakita na ang mga Pilipino ay primitibo at nangangailangan ng kabayanan dala ng Amerika.

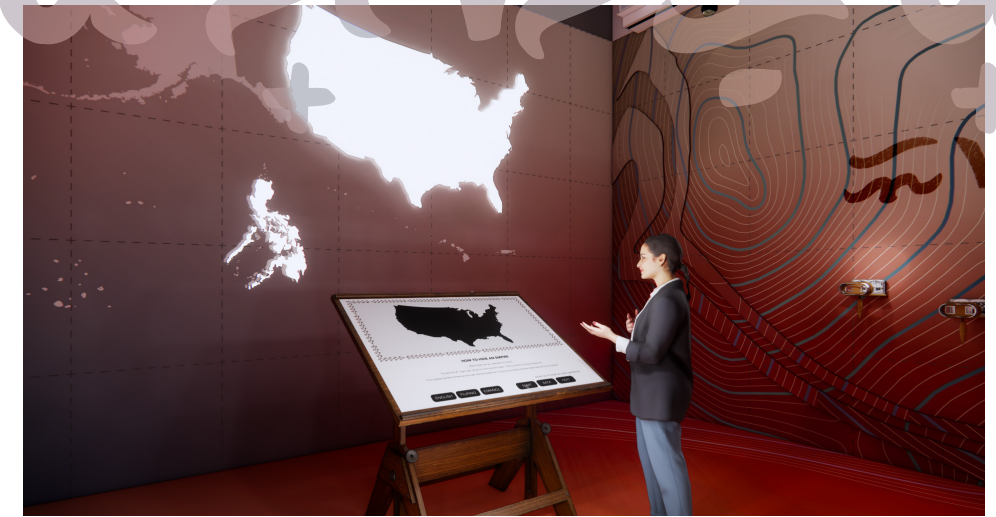


A1.0 EXHIBITION INTRODUCTION

A central triangular installation displays the Balangiga Bells, taken by American troops after the Balangiga massacre. This serves as a starting point to explore conflicting symbols of freedom. In the adjacent section, a photograph of the Liberty Bell at the St. Louis World's Fair creates dialogue between these contested symbols.

The Balangiga Bells, taken as war trophies after the 1901 Balangiga massacre in Samar, were used to signal a Filipino attack during the Philippine-American War. The U.S. kept these church bells for over 100 years at military sites in Wyoming and South Korea. After decades of Filipino appeals, they were finally returned to the Church of San Lorenzo de Martir in Balangiga in 2018, becoming symbols of conflict and reconciliation.





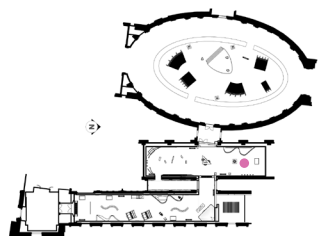
A2. ISANG PAGSAKOP / AN OCCUPATION

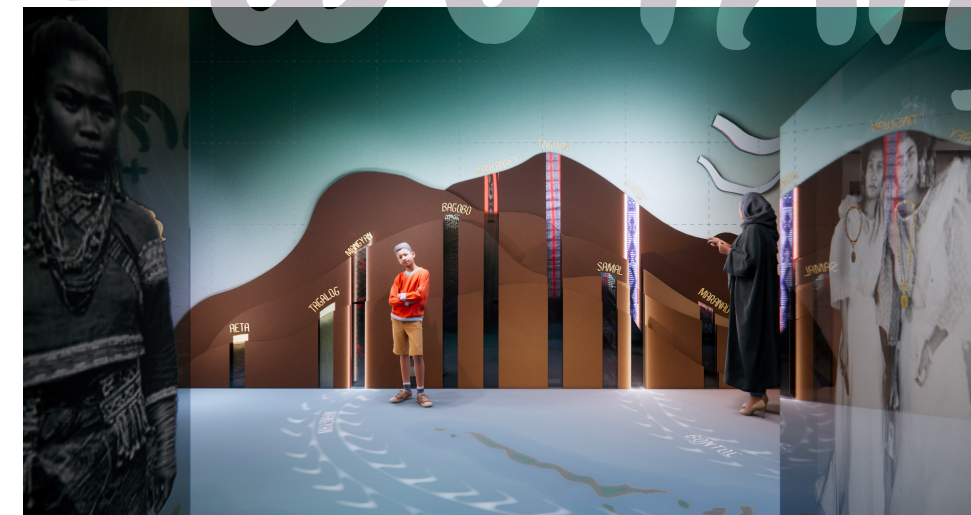
Archival stereoview photographs, viewed through stereoscopes, reveal scenes of the Philippines during "peace time." Two central objects present contrasting symbols of freedom: a reproduction of Thomas Crawford's "Statue of Freedom" or "Armed Liberty" (1863) stands at the center, while Fermin Gomez's "A Plea for Freedom from Fear" (1949) illustrates the horrors of World War II. These frame the first interactive, "How to Hide an Empire," based on Daniel Immerwahr's work, which maps the scope of U.S. colonialism in the early twentieth century.

A large lenticular image transitions between the Treaty of Paris and the Louisiana Purchase - two events that expanded U.S. territory. The Louisiana Purchase was the reason for the celebration of the 1904 St. Louis World's Fair. Objects from the NMAI collection, displayed against this backdrop, connect the parallel experiences of indigenous peoples affected by American expansion.

The interactives are presented on drafting tables, consistent with the exhibition's theme of planning and cartography. In the first interactive, "How to Hide an Empire," audiences learn about Americans' limited understanding of U.S. territory, based on what Daniel Immerwahr calls the "Logo Map."

The Philippines became a U.S. territory after the Spanish-American War, with a population of approximately 16 million.





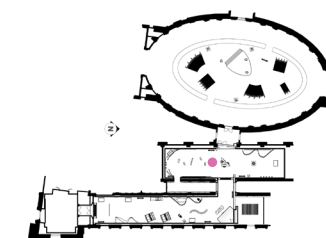
A3. BAYAN-BAYANAN / IMAGINING A NATION

Images of Filipinos taken during the occupation serve as backdrop for artifacts collected from the same period. These display cases are placed over a floor map, mirrored by the same map rendered in green-edged clear acrylic on the ceiling. On the left wall, an interactive installation in the form of mountains presents the 10 ethno-linguistic groups brought to St. Louis. The installation lights up with proximity sensors that reveal indigenous weaves, while graphic projections on the floor connect these weaves to the map, locating the homes of the people who make them.

In the interactive "Design Your Own World's Fair," audiences learn about the fair's design while exploring how exhibition and spatial design communicate meaning, influencing our perception of the world around us. Stereoviews display archival images from the 1904 Philippine Village.

The display of artifacts shows the immense wealth of the weapons, forms of cultural and personal expression rendered in gold, trade beads, hardwood, textile, minerals and more, made the Philippines America's new great possession.

All of these will be showcased at the 1904 St. Louis World's Fair.

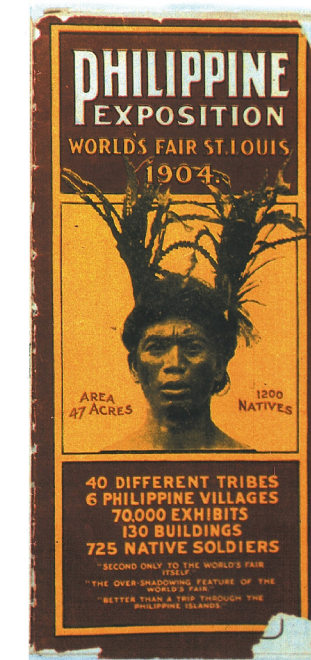




A4. ISANG DIGMAAN / A WAR

Lives, a country, a people. Contrasting images of death and destruction appear alongside propaganda celebrating war and expansionism. These are presented alongside souvenirs collected by Master Sergeant George W. Etz, Jr. (1913-1976) during his service with the U.S. Army Air Forces in World War II, from the Missouri Historical Society collection like a girl's pair of sandals and a paper lei. During the American occupation and after the Philippine-American War, the Philippines remained a U.S. territory until World War II, when it was taken by the Japanese.

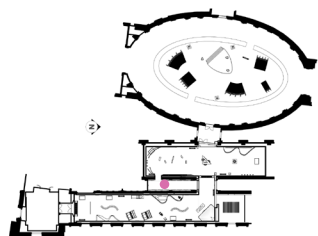
Promotional materials for the Philippine Village (advertised as Philippine Exposition or Reservation) reinforce how the village was used to justify the occupation of the Philippines.



Was the Philippine Village a spoil of war?



Paper lei collected by MSG. George W. Etz, Jr from the collection of Missouri Historical Society





A5. SANLIBO AT DALAWANDAANG TAO / THE 1200

In this intimate gallery, life-sized portraits of Filipinos from the Philippine Village emerge through layered acrylic panels using Smart Film technology. As electric signals activate each panel from opaque to transparent, a single light source casts celestial patterns through 14 layers, creating a meditation on presence and absence.

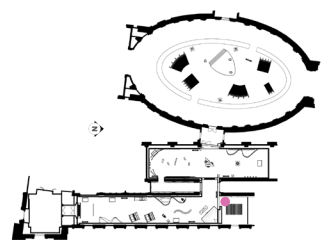
St. Louis-based Filipina artist Janna Langholz's research to identify these individuals is projected on surrounding walls. Despite her extensive archival work, many faces remain unnamed.

This immersive environment offers a contemplative space to reflect on lives lost during the fair. While photographs and accounts preserve some stories, and Langholz's work recovers others, much remains unknown – a powerful reminder of our stories both remembered and lost.

"Faces over faces, bodies over bodies." Ted Norlander

Images and research used as wall projections are from:

Janna Añonuevo Langholz. "Philippine Village Historical Site." Accessed October 10, 2024. <https://www.jannalangholz.com/philippine-village-historical-site>.





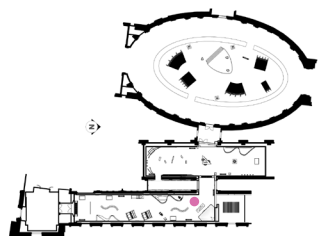
A6. ISANG PALABAS / AN EXHIBITION

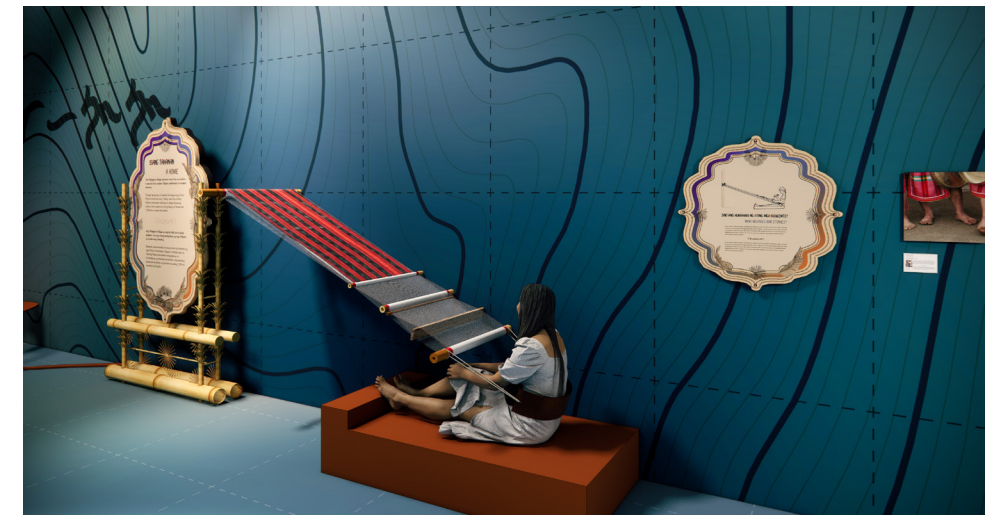
This section presents the most popular exhibition of the 1904 World's Fair. Through village recreations and original fair ephemera, the story of the 1,200 unfolds. Craft, indigenous traditions, food, and the beauty of Philippine culture are presented to dispel myths of primitivism and stereotypes.

A Cordillera house marks the opening, featuring authentic regional bowls known for their ergonomic quality. Visitors discover these hardwood bowls' sophisticated balance and handling, countering racist fair portrayals. Layered archival images and postcards in acrylic panels reveal handwritten notes, while an interactive box camera station lets visitors create and email their own postcards - echoing a practice from the village era. Selected fair images are enlarged, with sensitive content like "Igorots killing a dog" viewable only through an optional box camera display.

"Take Your Own Postcard" is an interactive where visitors can take photographs and write their own captions. This activity creates dialogue with the many photographs and postcards from the fair, many containing racist notes that are unacceptable today.

The photograph display allows the showcase of materials that have been kept in archives for decades. Although many are made available online, seeing the original materials provide a more engaging experience.





A6. ISANG PALABAS / AN EXHIBITION

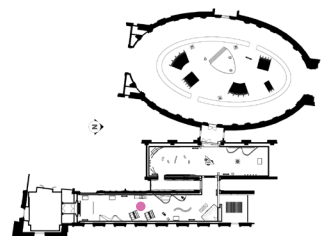
In this section, the rich culture of making is showcased through demonstrations that provided one of the few opportunities for personal agency at the fair - craft and making.

Two weaving interactives teach visitors about textile traditions: a counterbalance loom typical of lowland regions, and a portable backstrap loom. In "What Do We Create?", visitors use a shuttle to trigger projected patterns on a balance loom, adjusting colors by moving the shuttle or pressing the treadles. In "Who Weaves Our Stories?", visitors experience a backstrap loom by sitting and placing the strap around their waist, pressing their feet against a prop, and leaning back to create tension. This tension activates a textile projection on the threads.

These experiences not only teach audiences about craft but place them in the position of being exhibited, much like the original fair participants.



"Igorrote women weaving" from the Missouri Historical Society



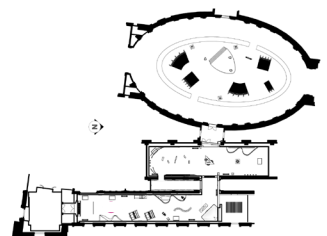


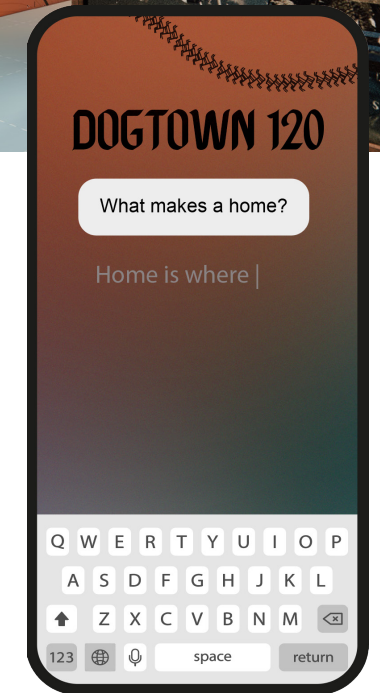
A7. ISANG TAHANAN / A HOME

The Philippine Village, while a recreated and temporary reimagining of a country, may represent the first Filipino settlement in modern-day America. This section explores the lasting legacy of the Philippine Village.

A central audiovisual installation features personal narratives from Filipino-Americans who continue to pursue the American Dream, offering intimate perspectives on the Philippine Village. Artist Ria Unson shares her direct connection to the Philippine Village through her grandfather, who was a participant, while Jana Langholz discusses her vision for the "Philippine Village Historical Site." Additional Filipino voices speak about their dreams, successes, and challenges in America. The video screens are synchronized to play sequentially, with directional speakers mounted above the benches. The screens are framed with "Balikbayan Boxes," representing a multi-billion dollar industry driven by Filipinos sending goods to relatives in their homeland.

In an interactive drafting table, visitors are asked "Where are they now?" - a reference to the Filipinos of the 1904 Philippine Village. After entering their ZIP code, visitors see a map showing the density of Filipino-American populations and personal stories from key cities in their area. This interactive element reinforces that Filipinos have made America their home since the time of the Philippine Village.





An online integration allows audiences to contribute to the "A Memory" video installation sending responses to prompts.

A8. ISANG ALA-ALA / A MEMORY

The St. Louis World's Fair site is now part of Forest Park. The exhibition concludes with a video installation showing historical post-fair images and the demolition of the grand structures, projected onto a transparent fabric screen.

In the online portion of the exhibition, visitors respond to the questions such as "What makes a home?" Their answers are integrated into the installation, allowing virtual audiences to contribute to the exhibit.

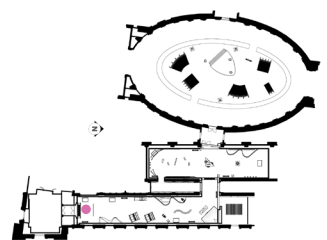
The drawing board interactive showcases contemporary journalism and artistic interpretations of the Philippine Village experience, including works by Filipino artists like Marlon Fuentes's documentary film "Bontoc Eulogy."



Washington Post's "Searching for Maura," and animated investigative report by Claire Healy, Nicole Dunca and Ren Galeno



Clips from "St. Louis Loves Dem Filipinos," a play by Floy Quintos





SCHEDULES AND LISTS

MGA ISKEDYUL AT LISTAHAN

GRAPHIC SCHEDULE

AREA	CODE	GRAPHIC TYPE	DESCRIPTION
1. PEARL OF THE ORIENT	A1-0-GR1-1	B	Section Intro
	A1-1-GR1	B	Section Intro
	A1-2-GR1	E	Simplified Exhibition Poster
2. AN OCCUPATION	A2-1-GR1	B	Section Intro
	A2-GR3-	H	Interactive drafting table physical interface
	A2-GR4-	C	Interactive intro
	A2-GR5-	C	Interactive intro
	A2-1-TX1	D	Artifact label
	A2-1-TX2	D	Artifact label
	A2-1-TX3	D	Artifact label
	A2-1-TX4	D	Artifact label
	A2-1-TX5	D	Artifact label
	A2-1-EX1	I	Archival repro of Treaty of Paris and Louisiana Purchase used as lenticular
	A2-1-GR6-7	G	Dimensional environmental graphic

AREA	CODE	GRAPHIC TYPE	DESCRIPTION
3. IMAGINING A NATION	A3-1-GR1	B	Section Intro
	A3-1-GR2	C	Interactive intro
	A3-1-GR3	C	Interactive intro
	A3-1-AV1	H	Interactive drafting table physical interface
	A3-1-EX1	J	Archival image as case background
	A3-2-EX3	J	Archival image as case background
	A3-3-EX4	J	Archival image as case background
	A3-4-EX5	J	Archival image as case background
	A3-5-EX6	J	Archival image as case background
	A3-6-GR4	G	Dimensional environmental graphic
	A3-7-GR5	G	Dimensional environmental graphic
A3-8-GR6	G	Dimensional environmental graphic	

GRAPHIC SCHEDULE

AREA	CODE	GRAPHIC TYPE	DESCRIPTION
4. A WAR	A4-1-GR1	B	Section Intro
	A4-1-EX1	I	Archival image reproduction
	A4-1-EX2	I	Archival image reproduction
	A4-1-EX3	I	Archival image reproduction
	A4-1-EX4	I	Archival image reproduction
	A4-1-EX5	I	Archival image reproduction
	A4-1-EX6	I	Archival image reproduction
	A4-1-EX7	I	Archival image reproduction
	A4-1-EX8	I	Archival image reproduction
	A4-1-EX9	I	Archival image reproduction
	A4-1-EX10	D	Archival image reproduction
	A4-1-TX1	D	Archival image reproduction
	A4-1-TX2	D	Archival image reproduction
	A4-2-TX3	D	Archival image reproduction
	5. THE 1200	A5-1-GR1	B
A5-1-EX1		J	Archival image reproduction
A5-1-EX2		J	Archival image reproduction
A5-1-EX3		J	Archival image reproduction
A5-1-EX4		J	Archival image reproduction
A5-1-EX5		J	Archival image reproduction
A5-1-EX6		J	Archival image reproduction
A5-1-EX7		J	Archival image reproduction

AREA	CODE	GRAPHIC TYPE	DESCRIPTION
6. AN EXHIBITION	A6-1-GR1	B	Section Intro
	A6-1-GR2	C	Interactive intro
	A6-1-GR3	C	Interactive intro
	A6-1-GR4	C	Interactive intro
	A6-1-GR5	C	Interactive intro
	A6-1-IN1	H	Interactive drafting table physical interface
	A6-1-EX1	I	Archival image as case background
	A6-1-EX2	I	Archival image as case background
	A6-1-EX3	I	Archival image as case background
	A6-1-GR5	I	Dimensional environmental graphic
	A6-1-GR6	I	Dimensional environmental graphic
	A6-1-TX1	D	Artifact label
	A6-1-TX2	D	Artifact label
	A6-1-TX3	D	Artifact label
	A6-1-TX4	D	Artifact label
	A6-1-TX5	D	Artifact label

GRAPHIC SCHEDULE

AREA	CODE	GRAPHIC TYPE	DESCRIPTION
7. A HOME	A7-1-GR1	B	Section Intro
	A7-1-GR2	C	Interactive intro
	A7-1-IN1	H	Interactive drafting table physical interface
8. A MEMORY	A8-1-GR1	B	Section Intro
	A8-1-IN1	H	Interactive drafting table physical interface
	A8-2-GR1	E	Simplified exhibition poster / mural
	A8-2-GR2	J	Archival image reproduction

NOT FOR CONSTRUCTION

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PROJECT: DOGTOWN 120: A RETROSPECTIVE OF THE PHILIPPINE VILLAGE AT THE 1904 ST. LOUIS WORLD'S FAIR
LOCATION: NATIONAL MUSEUM OF THE AMERICAN INDIAN, NYC
CLIENTS: THE SMITHSONIAN AND THE PHILIPPINE CENTER

SCALE:

DATE: 12/11/24

SHEET NUMBER:

EX.2.03

GRAPHIC SPECIFICATIONS

TYPE	DESCRIPTION	SPECIFICATIONS
A	EXHIBITION INTRO	High-resolution, UV laminated graphic mounted on custom built display case; wrap and cap return
B	SECTION INTRO	High-resolution, UV laminated direct print on 1" custom cut HDF, mounted on 2" custom cut HDF base with high-resolution border graphic, wrap and cap; Mounted on a bamboo frame in the style of "Singkaban," handmade by Filipino craftsman; pin mounted on wall with bamboo dowels
C	DIRECTIVE	High-resolution, UV laminated matte finish vinyl mounted on 1" custom cut HDF, wrap and cap return
D	ARTIFACT LABEL	High-resolution, UV laminated matte finish vinyl mounted HDF
E	WALL GRAPHIC	High-resolution, UV laminated matte finish vinyl
F	FLOOR GRAPHIC	1/4" carpet inlay
G	DIMENSIONAL ENVIRONMENTAL	High-resolution matte finish vinyl mounted on custom cut HDF
H	INTERACTIVE INTERFACE FOR DRAFTING TABLE	Interactive graphic stenciled with Bare Conductive electric paint on Ruff-n-Tuff non-tear paper by Graytex
I	ARCHIVAL PHOTOGRAPH REPRODUCTION	High-resolution print mounted on 1/4" board, wrapped return
J	ARCHIVAL PHOTOGRAPH REPRODUCTION FOR ARTIFACT CASE	High-resolution direct print on 1" cast resin

NOT FOR CONSTRUCTION

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SCALE:

DATE: 12/11/24

SHEET NUMBER:

EX.2.04

MATERIAL SCHEDULE

MATERIAL	CODE	AREA	DESCRIPTION
BAMBOO	XBB-01	A1	Treated mature bamboo
	XBB-02	A1-A8	Treated mature bamboo, crafted Singkaban style
	XBB-03	A2	Bamboo board, lasercut
SMART GLASS	SG-01	A5	
ACRYLIC	XAC-01	A3	1" Clear Acrylic, archival quality
	XAC-02	A3	1/2" Clear Acrylic, archival quality
	XAC-03	A3	1/2" Clear Acrylic
	XAC-04	A3	1/2" Green-edged clear acrylic
WOOD	XWD-01	A2,A3, A5-A8	HDF custom cut
	XWD-02	A1	Distressed hardwood
PAPER	XPP-01	A1,A2, A5-8	"Ruff 'N Tuff " Non-Tear Paper
CARPET	XFL-01	A2-A8	Dye sublimated carpet inlay by Brumark
FIBER	XFB-	A6	Cotton threads mounted on loom
PAINT	XPT-01	A1	Gunmetal gray #818589 acrylic latex paint
	XPT-02	A2,A3,A5,A7	Custom mix and applied mineral paint by Alkemis (base colors Llano Estacado 54 and Ink Cap 69, and Marcasite 32)

MEDIA SCHEDULE

TYPE	CODE	AREA	DESCRIPTION
LASER PROJECTOR	AV1-1-3	A1	7000 lumen laser projector
LED VIDEO SCREEN	AV2- 1-11	A2, A3, A5-8	3600 lumen shortthrow projector
	AV3-1-2	A6	HD screen, 8in x 6in, aspect ratio 4:3
	AV7-1-8	A7	20in x 20in LED screens
MOTION/ PROXIMITY SENSOR	AV4-1-3	A3, A5	Proximity motion sensor to trigger projection and light effect
ELECTRIC PAINT	EP1	A2-A8	Bare Conductive Electric Paint, used for physical interface of "drafting table" interactives
TOUCH BOARD KIT	EP2	A2-A8	Bare Conductive Touch Board and Motion Sensing System installed under physical interface of "drafting table" interactives
RFID	RF1	A6	RFID kit installed on weaving shuttle and loom to function as trigger for media projection

LIGHTING SCHEDULE

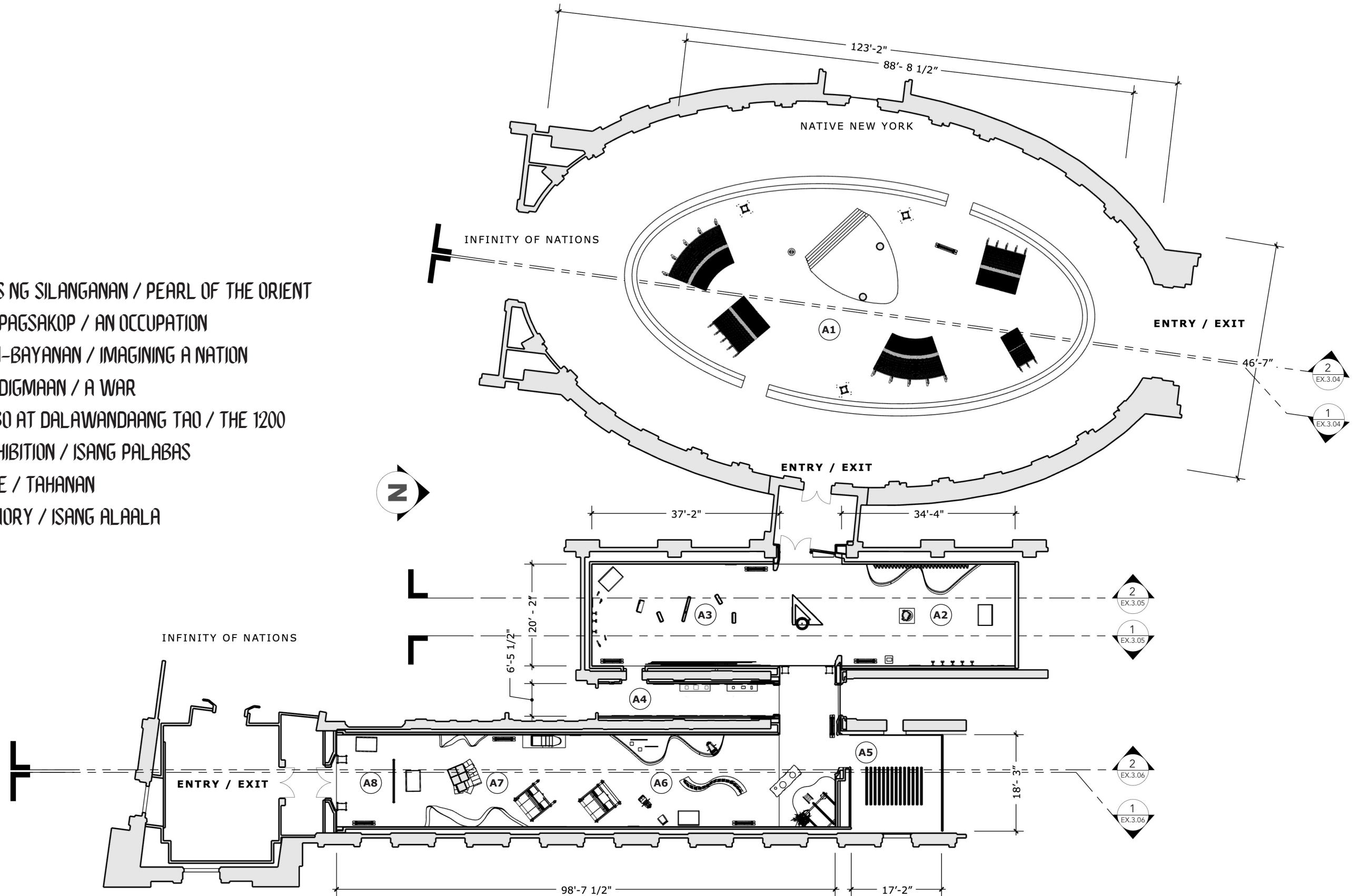
TYPE	CODE	AREA	DESCRIPTION
LED strip	LF-1	A2	LED strip embedded on edge of plyboard, light facing acrylic panel, triggered by motion sensor
Gobo projector	LF-2	A5	Ellipsoidal gobo projector, rotating
Gobo lens	LF-3	A5	Celestial pattern



PLANS AND SECTIONS MGA PLANO AT SEKSYON

KEY

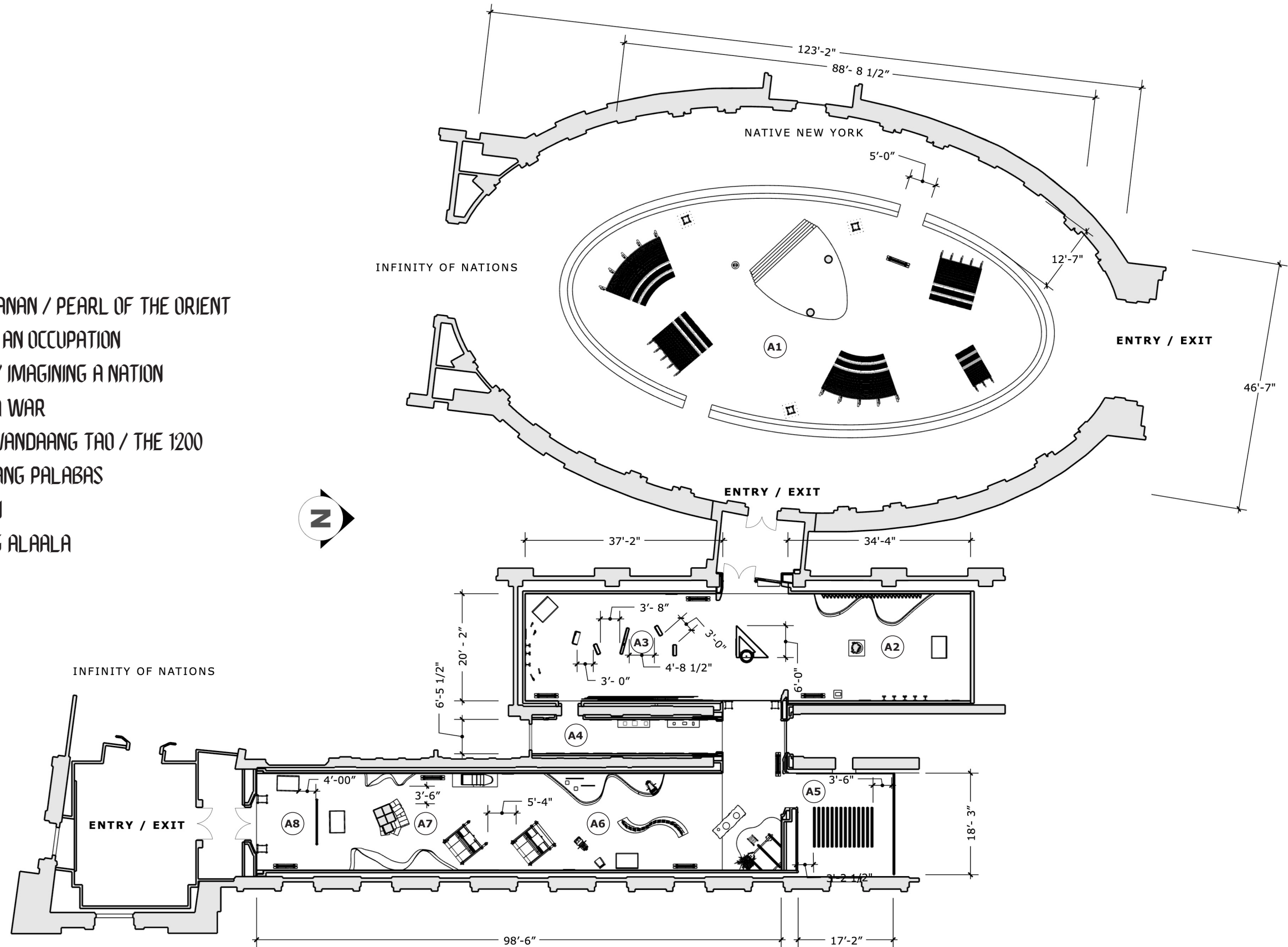
1. PERLAS NG SILANGANAN / PEARL OF THE ORIENT
2. ISANG PAGSAKOP / AN OCCUPATION
3. BAYAN-BAYANAN / IMAGINING A NATION
4. ISANG DIGMAAN / A WAR
5. SANLIBO AT DALAWANDAANG TAO / THE 1200
6. AN EXHIBITION / ISANG PALABAS
7. A HOME / TAHANAN
8. A MEMORY / ISANG ALAALA



1 CODED FLOOR PLAN
SCALE: 1"=20' (1:240)

KEY

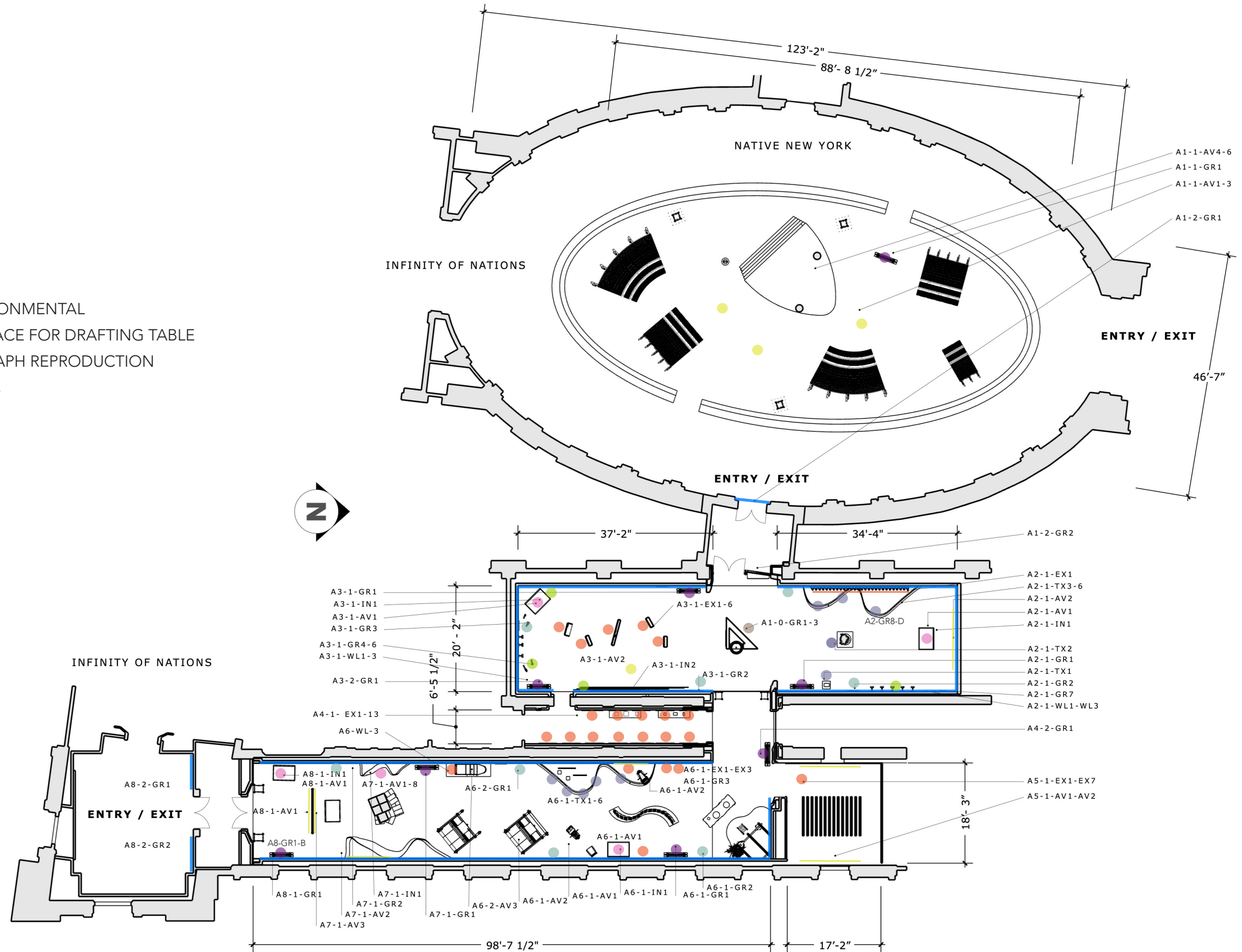
1. PERLAS NG SILANGANAN / PEARL OF THE ORIENT
2. ISANG PAGSAKOP / AN OCCUPATION
3. BAYAN-BAYANAN / IMAGINING A NATION
4. ISANG DIGMAAN / A WAR
5. SANLIBO AT DALAWANDAANG TAO / THE 1200
6. AN EXHIBITION / ISANG PALABAS
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8. A MEMORY / ISANG ALAALA



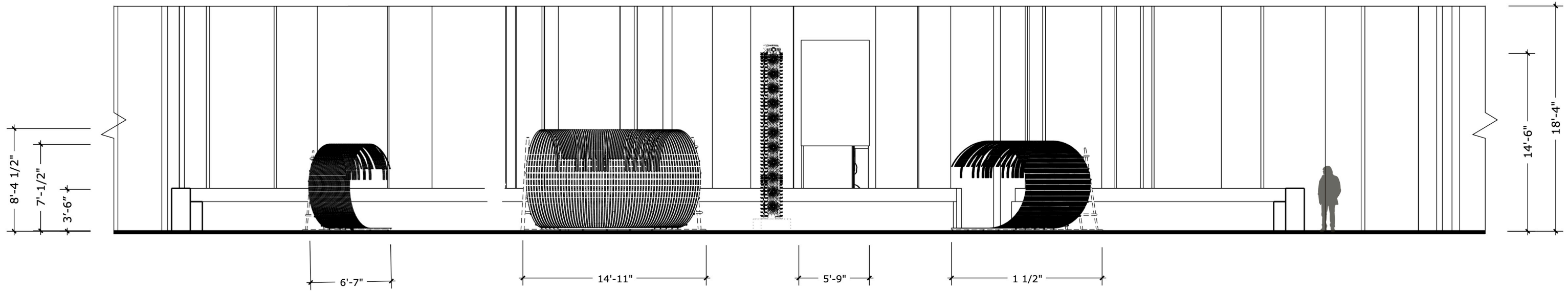
1 DIMENSION FLOOR PLAN
SCALE: 1"=20' (1:240)

KEY

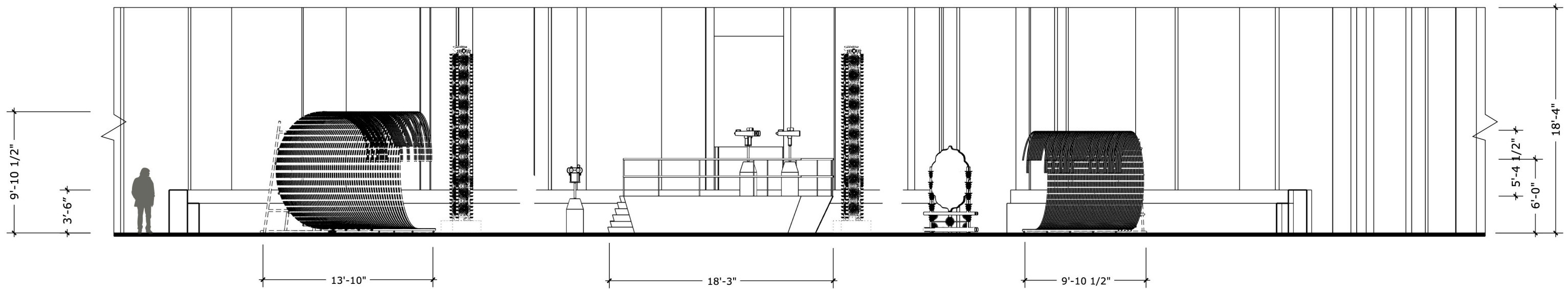
- EXHIBITION INTRO
- SECTION INTRO
- DIRECTIVE
- ARTIFACT LABEL
- WALL GRAPHIC
- DIMENSIONAL ENVIRONMENTAL
- INTERACTIVE INTERFACE FOR DRAFTING TABLE
- ARCHIVAL PHOTOGRAPH REPRODUCTION
- PROJECTED GRAPHIC



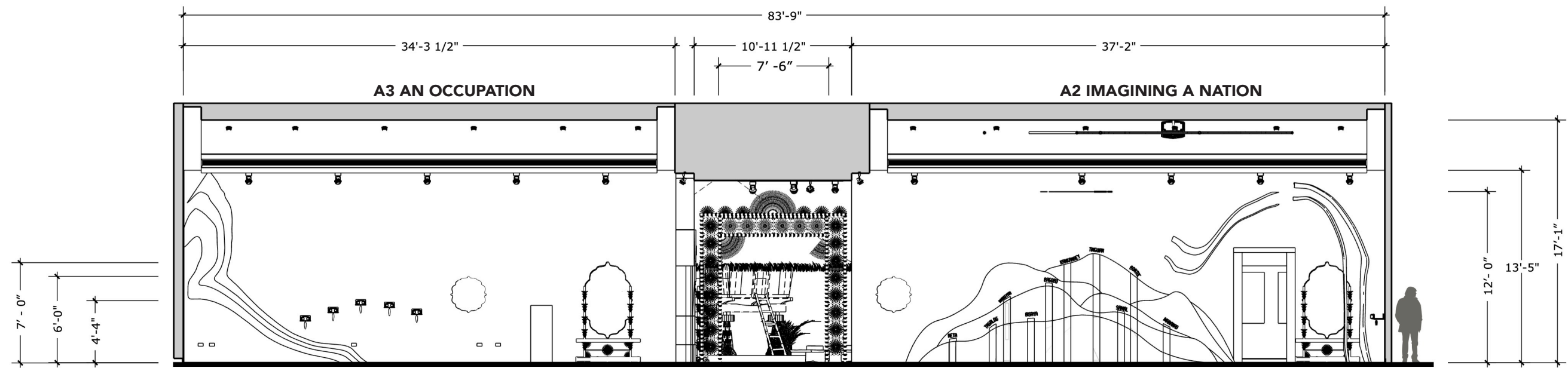
1 GRAPHIC LOCATION PLAN
SCALE: 1"=20' (1:240)



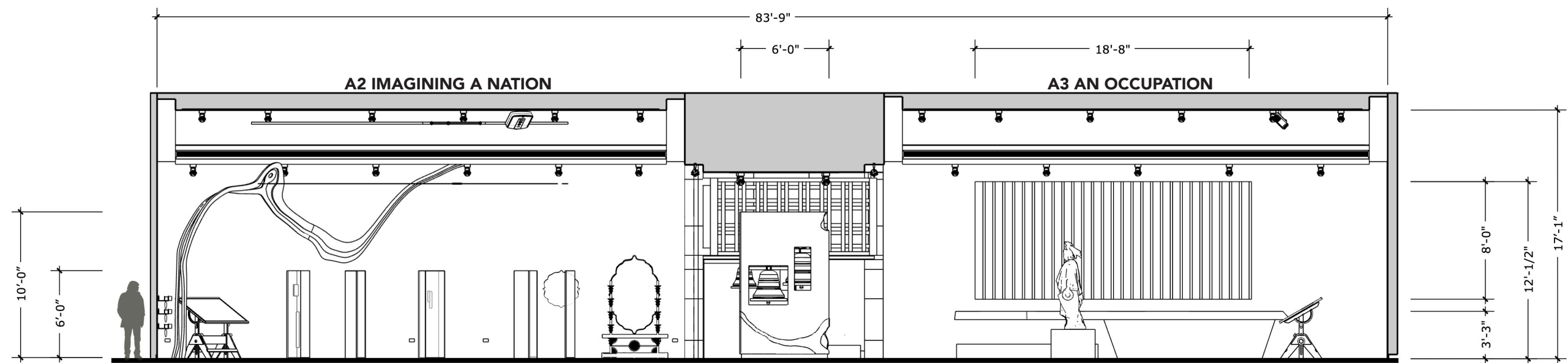
1 SECTION A1 EAST
SCALE: 1/8" = 1'-0" (1:96)



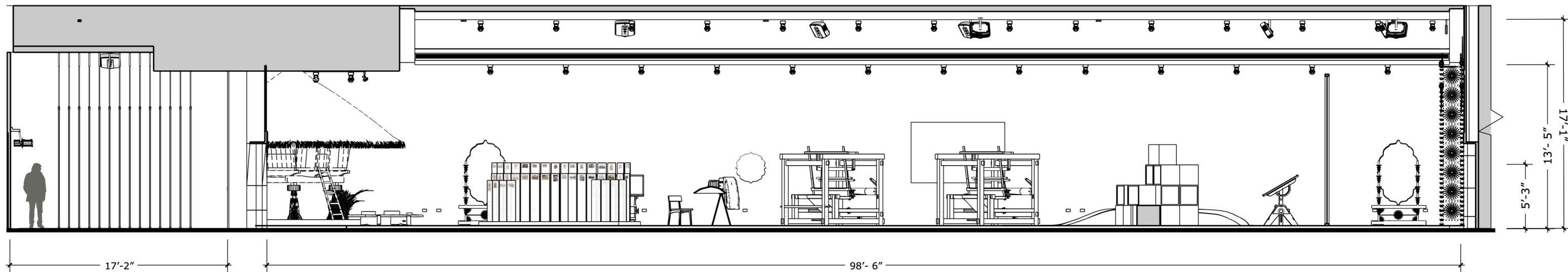
2 SECTION A1 WEST
SCALE: 1/8" = 1'-0" (1:96)



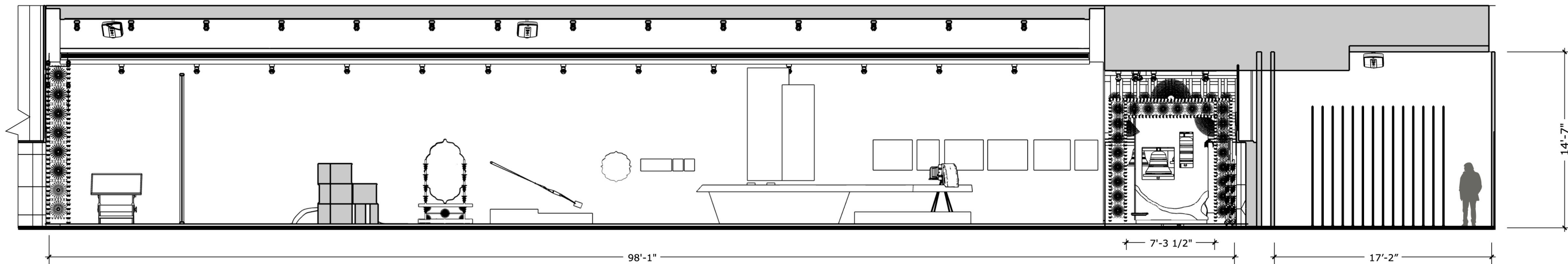
1 SECTION A2-A3 EAST
SCALE: 1/8" = 1'-0" (1:96)



2 SECTION A2-A3 WEST
SCALE: 1/8" = 1'-0" (1:96)



1 SECTION A5-A8 EAST
SCALE: 1'-0" (1:96)



2 SECTION A5-8 WEST
SCALE: 1'-0" (1:96)



GRAPHIC SYSTEM SISTEMANG PANGGRAPIKO

DOGTOWN 120

by Aian Raquel
New York | Ilocos Norte



VISUAL COMMUNICATION BRIEF

The visual system explores Filipino design heritage from pre-colonial times to the present, where 400 years of colonial rule created a unique fusion of Western and indigenous visual traditions.

For Dogtown 120, our approach embraces decolonization by re-contextualizing both indigenous and colonial visual languages. Colonial cartographic styles and territory-marking conventions are repositioned alongside indigenous Filipino traditions, creating new meanings within these historical visual codes.

Drawing from indigenous Filipino mark-making traditions: the ancient writing system Baybayin, traditional tattoos of the Cordillera people, and textile weaving patterns, the work actively reshapes colonial visual conventions, creating dialogue between different historical periods.

Through recontextualization, the project examines Filipino design identity, challenging historical hierarchies while acknowledging the forces that shape contemporary Filipino visual culture.

Key visual references:

1. Pre-colonial indigenous art forms and symbols
2. Colonial-era artistic influences
3. Nationalist mural aesthetics, exemplified by Carlos "Botong" Francisco
4. Contemporary Filipino signage that blends traditional and modern elements

GRAPHIC LOOK AND FEEL



TYPE

Logo and Heading

- MARTIRES

A display font by John Misael based on contemporary Filipino signs.

Black **MARTIRES**

Bold **MARTIRES**

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 0123456789
 !@#\$%&()-+=[\ /{}<>;:‘“”..?

Sub-Heading

- GARAMOND

Bold **Garamond**

Regular **Garamond**

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 0123456789
 SPECIAL CHARACTERS
 !@#\$%^&*()-+=[\ /{}<>;:‘“”..?

Body

- AVENIR

Medium **Avenir**

Book **Avenir**




ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 0123456789
 SPECIAL CHARACTERS
 !@#\$%^&*()-+=[\ /{}<>;:‘“”..?

Wall Graphics and Special Applications






























- BAYBAYIN

A brush-style font designed by Lloyd Zapanta. Baybayin is a pre-colonial writing system in the Tagalog regions consisting of syllabic characters with inherent “a” vowels. Zapanta’s clean, simplified interpretation departs from historical methods of carving on bamboo and palm leaves.

Vowels

A  Shift + **A**
I/E  Shift + **E** or **I**
O/U  Shift + **O** or **U**

Consonants

				
BA	KA	DA	GA	HA
				
				
LA	MA	NA	NGA	PA
				
				
RA	SA	TA	WA	YA
				

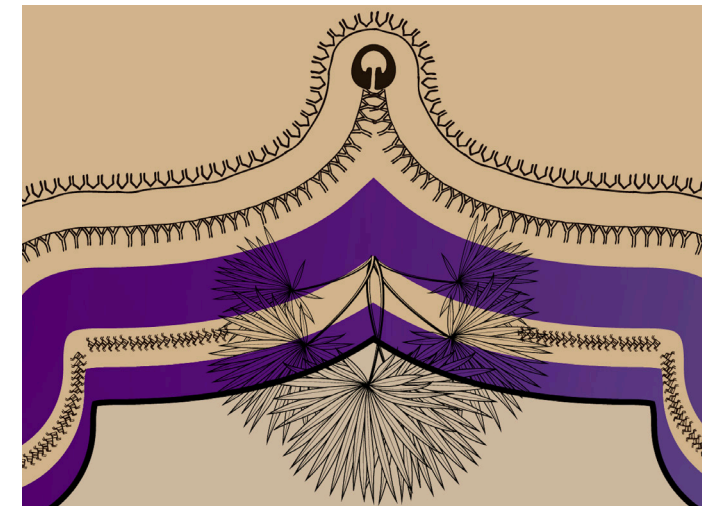
GRAPHIC ELEMENTS AND MOTIFS

The graphic language combines Batok - traditional tattoos of the Cordillera peoples, the Ling-ling-o amulet, and Philippine flora such as banana, anahaw, and moringa flowers with cartographic elements, creating a dialogue between indigenous symbolism and colonial mapping conventions.

BATOK

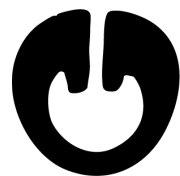


CARTOGRAPHY

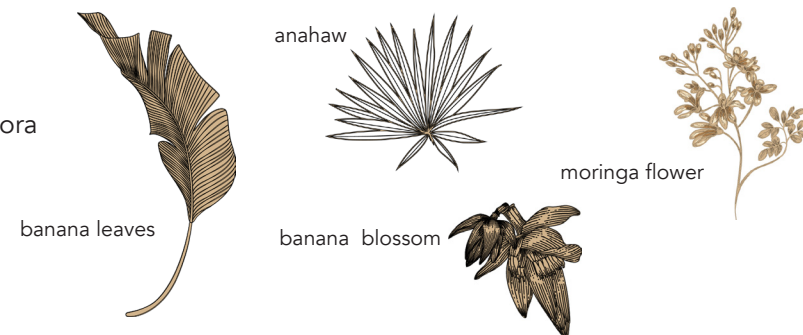


OTHER MOTIFS

ling-ling-o an amulet



Philippine Flora



COLOR

The color palette draws from Carlos "Botong" Francisco's masterful murals - bold terracottas, deep purples, sage greens, and periwinkle blues that capture the warmth and vitality of Filipino life and landscapes. These rich hues are balanced with earth tones inspired by natural fibers: the deep browns and subtle ecrus of abaca and piña cloth.

PINEAPPLE AND ABACA

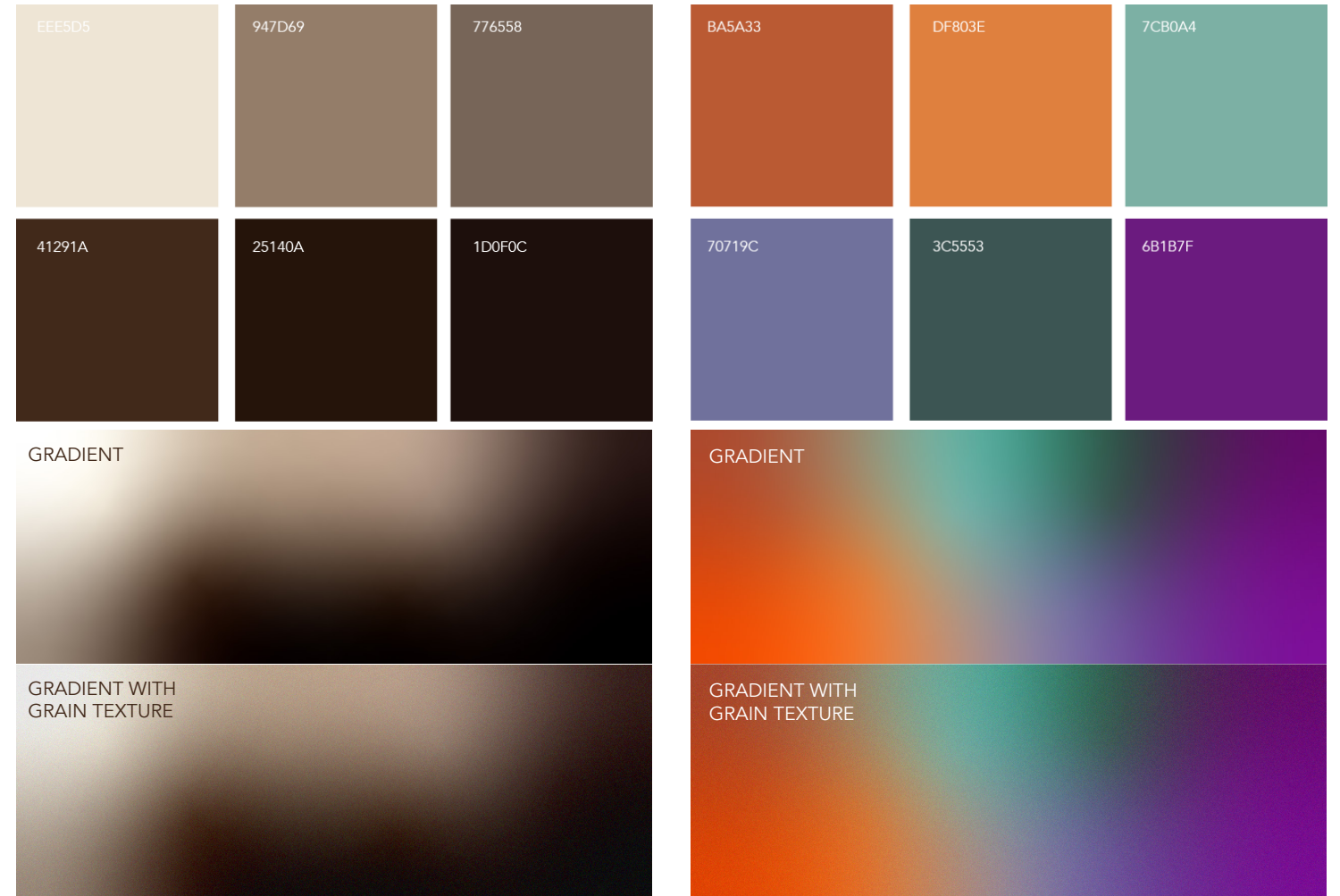


VOGUE THREADS
Palais Galliera

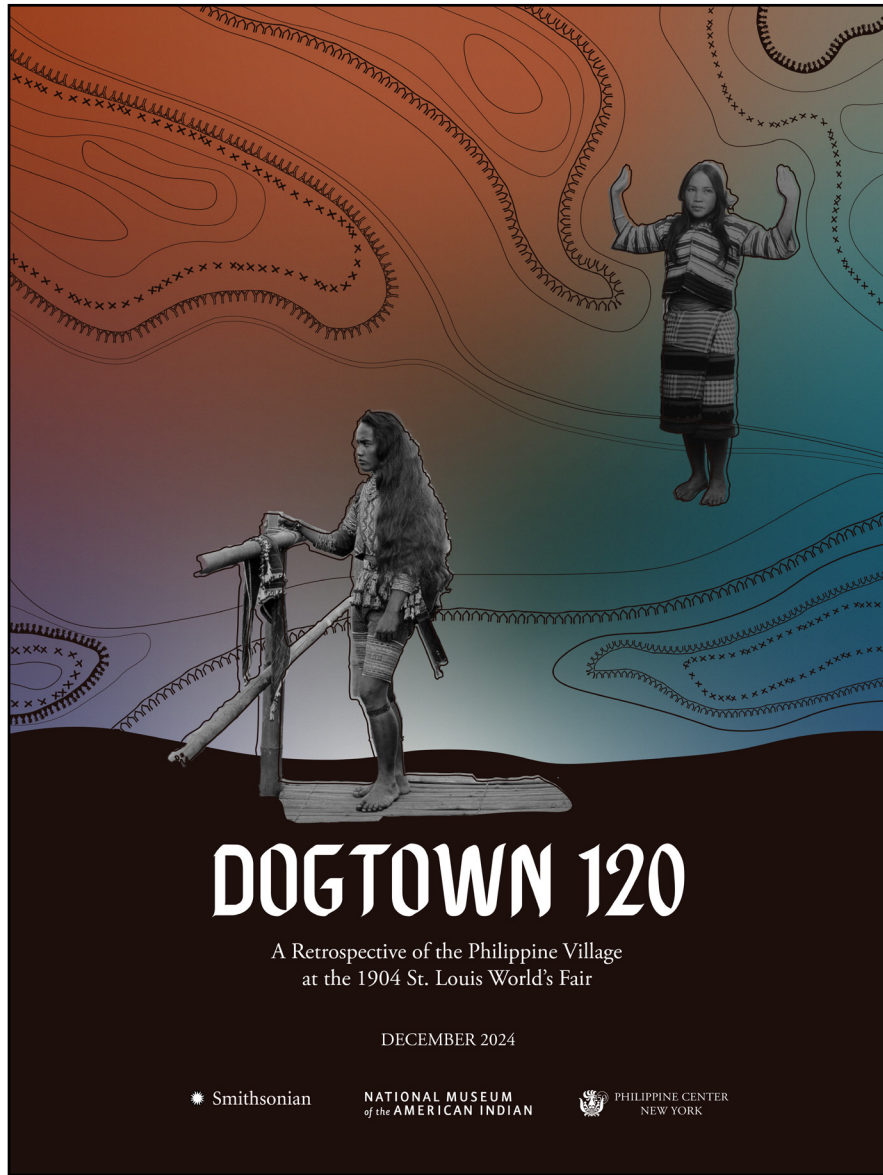
FOLK-MODERNIST COLORS



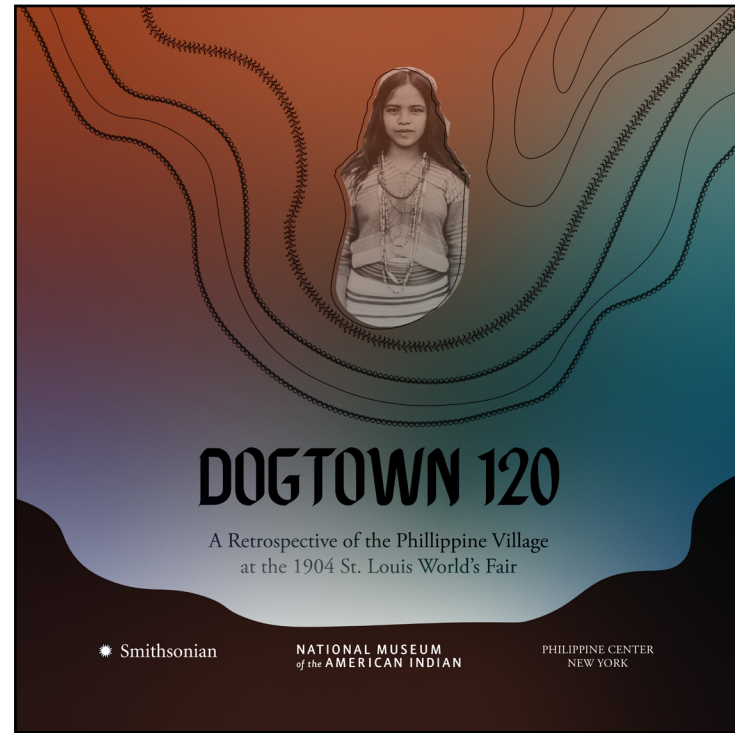
CARLOS "BOTONG" FRANCISCO
National Artist of the Philippines



EXHIBITION POSTERS



MAIN POSTER (18X24)



SQUARE BANNER



1
2
3
4
LAMP POST BANNER SET

POSTER APPLICATIONS



SUBWAY POSTER

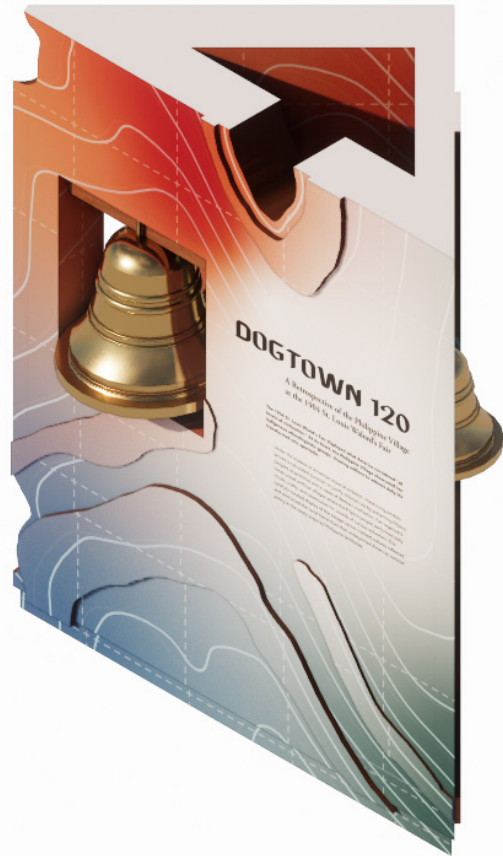


LAMP POSTS AT THE FINANCIAL DISTRICT

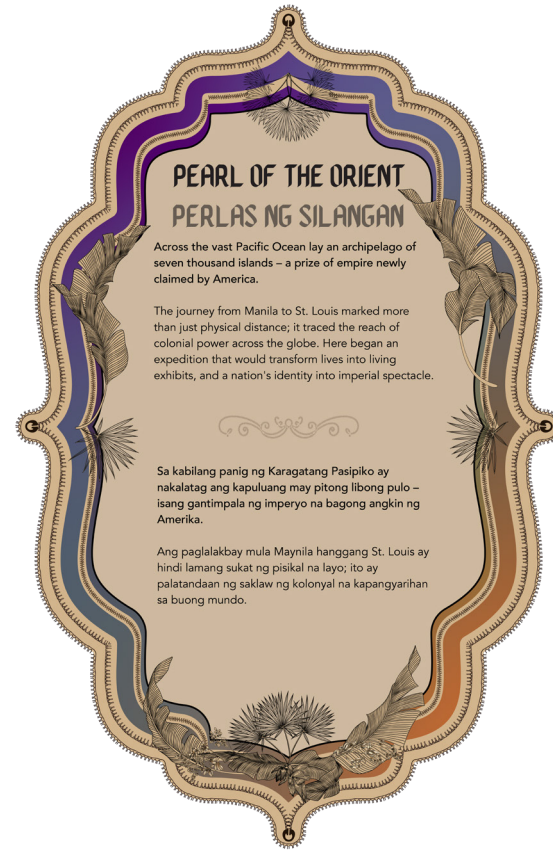


NMAI ENTRANCES

EXHIBITION GRAPHIC FAMILY



EXHIBITION INTRODUCTION



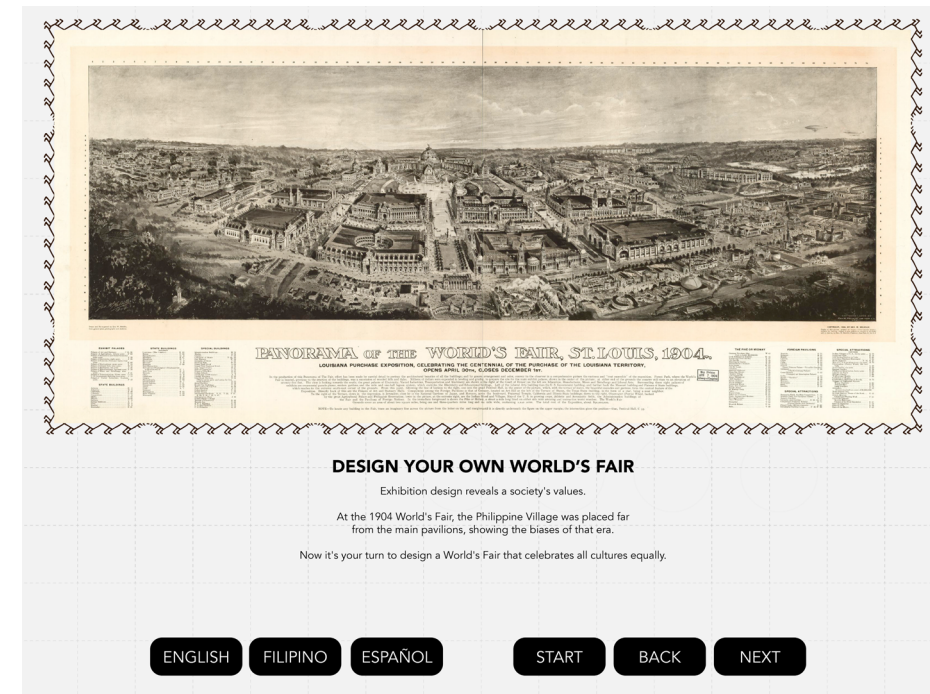
SECTION INTRODUCTION



INTERACTIVE DIRECTIVE



ARTIFACT LABEL WITH PERSONAL NARRATIVES



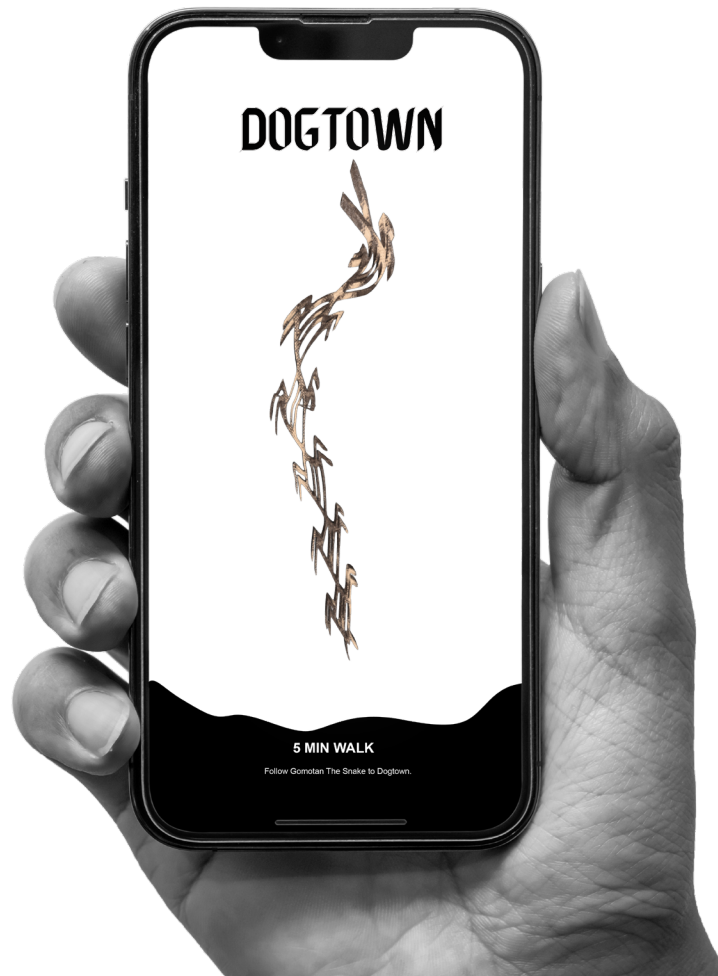
DRAFTING TABLE INTERACTIVE INTERFACE AND MEDIA

WAYFINDING APP ART DIRECTION

The *tabwhad* snake tattoo patterns come to life in an augmented map that covers a half-mile perimeter radius (10 min. walk) from the exhibition. The map is activated with a QR code linked to an NMAI platform.



Supplementary posters display the QR code for the AR map, also featuring snake pattern.

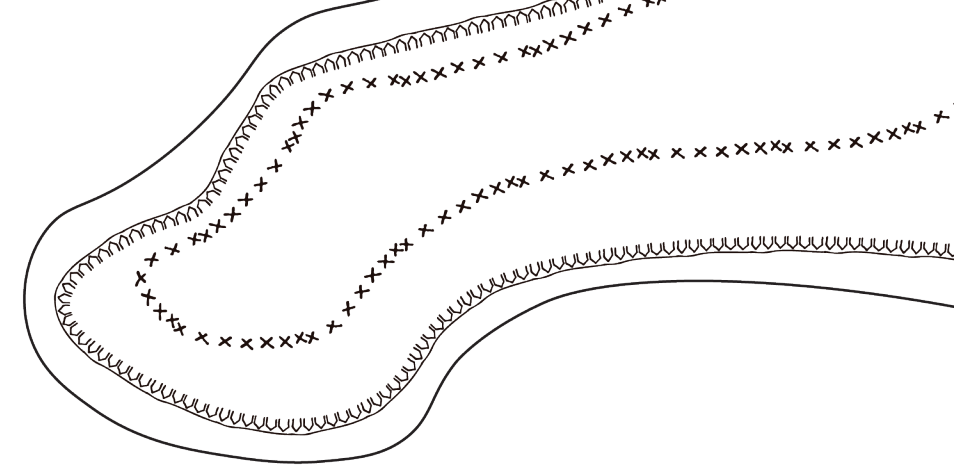


The snake pattern animates to function as a directional arrow.



Introductory information about Dogtown primes visitors for the exhibition experience as they walk toward it.

COLLATERALS



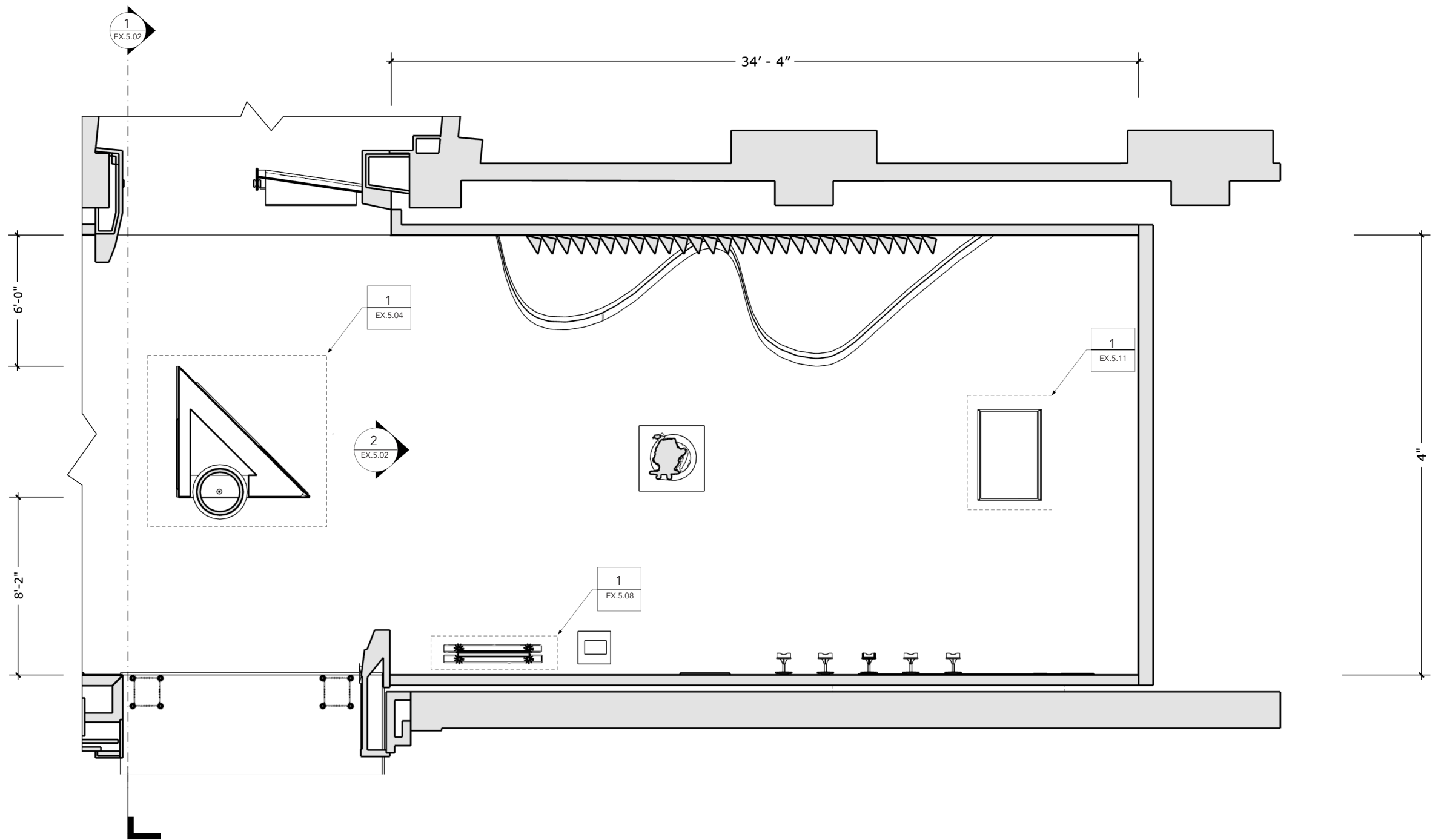
POPULAR MUSEUM MERCHANDISE LIKE A TOTE AND TSHIRT ARE SOLD ALONGSIDE TEXTILES AND HANDMADE PRODUCTS FROM THE PHILIPPINES



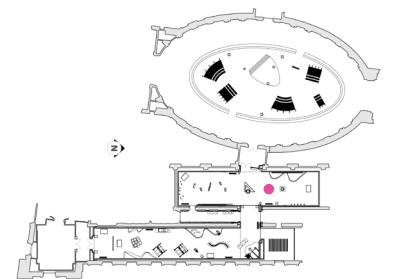


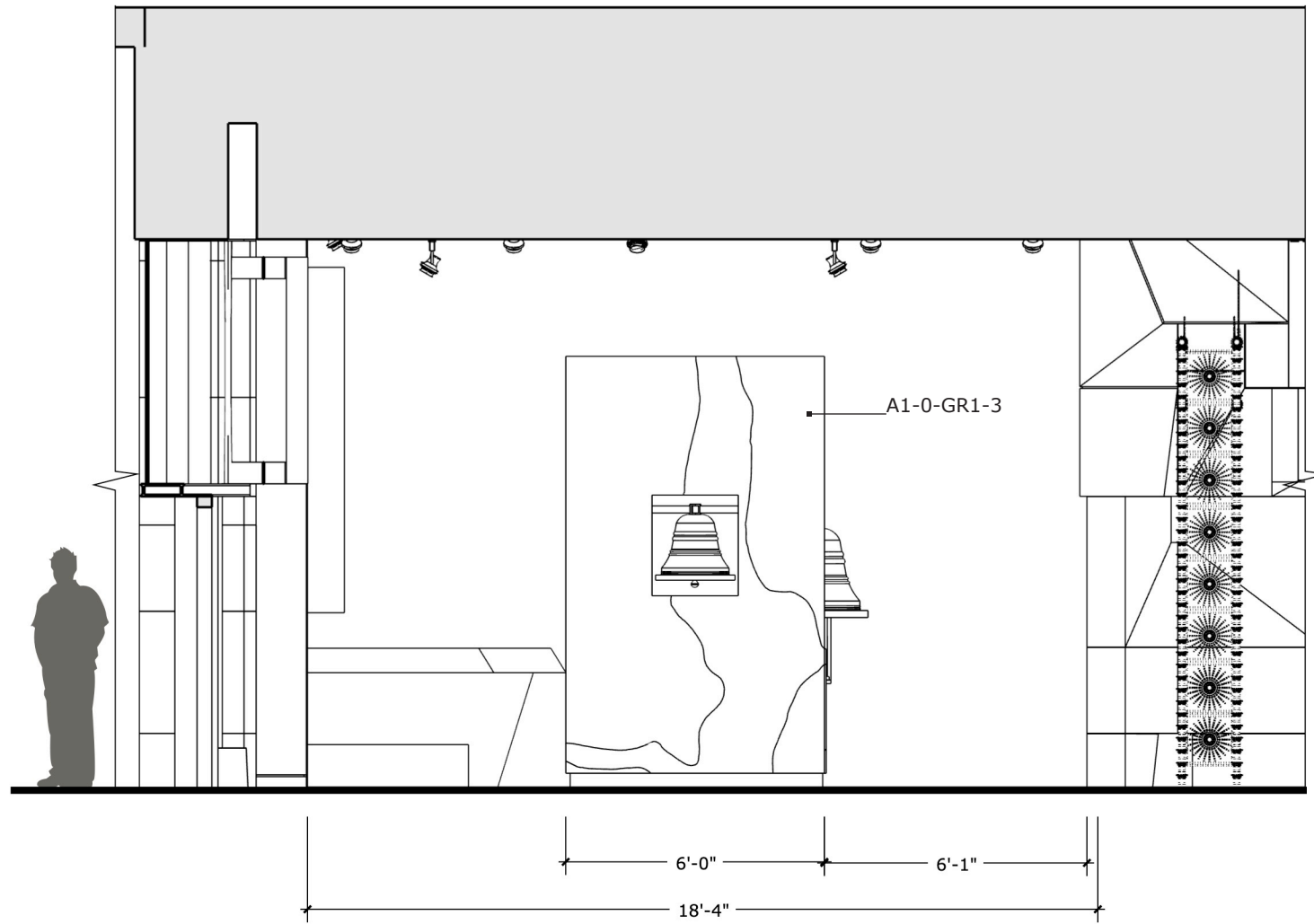
EXHIBITION DETAILING

MGA DETALYA NG EKSIBISYON

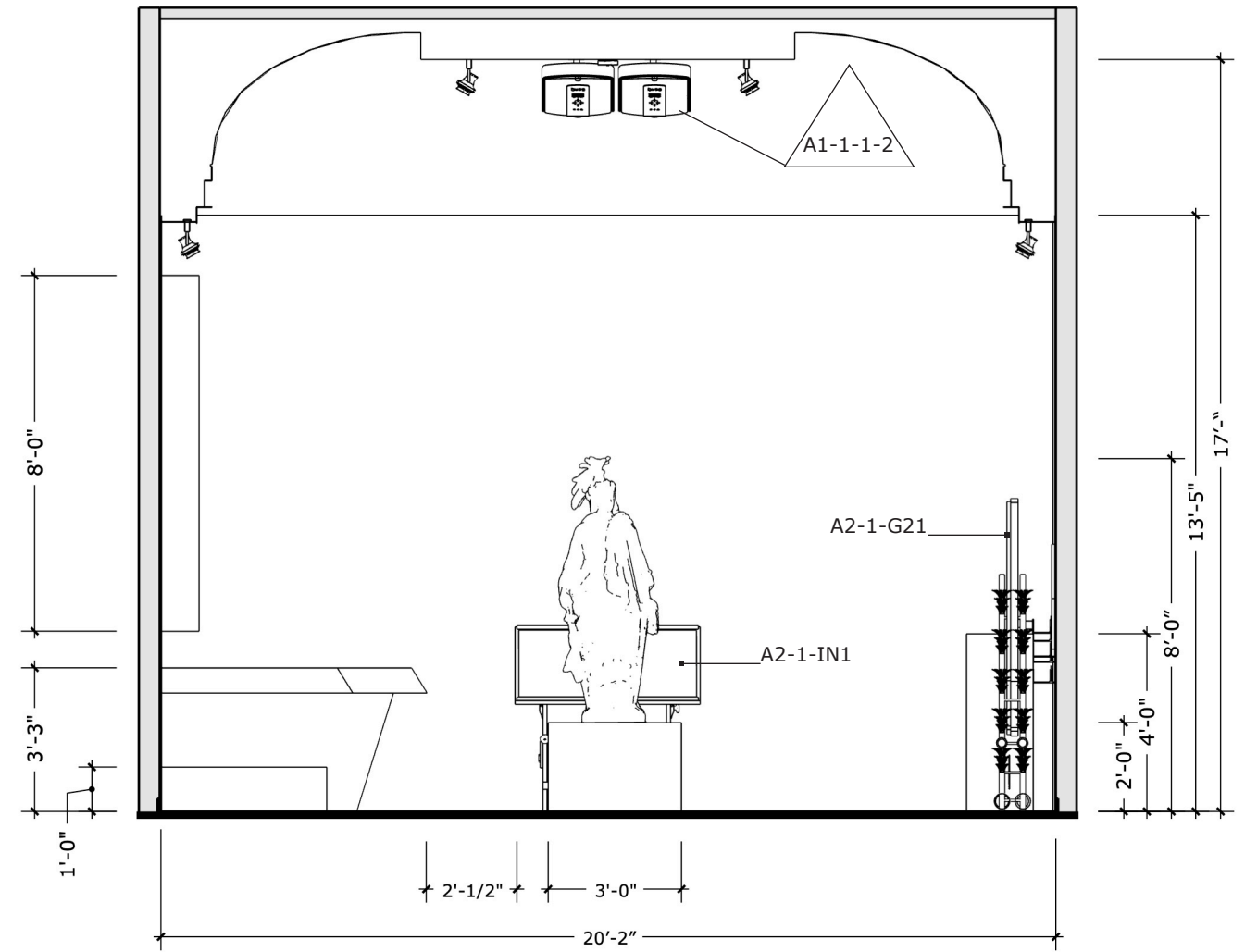


1 PLAN A2 AN OCCUPATION
 SCALE: 3/16"=1'-0" (1:69)

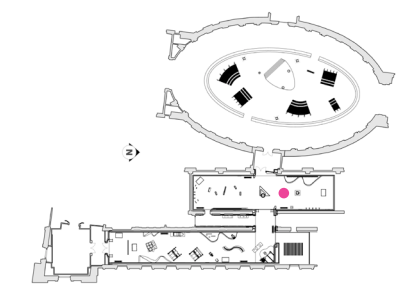


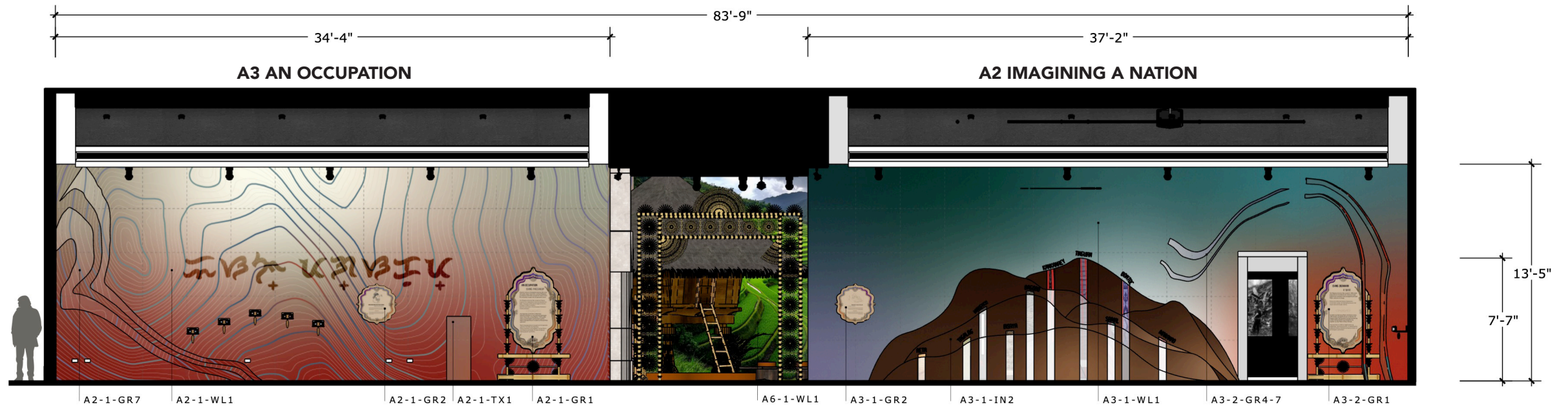


1 SECTION A3 AN OCCUPATION
SCALE: 3/16"=1'-0" (1:69)

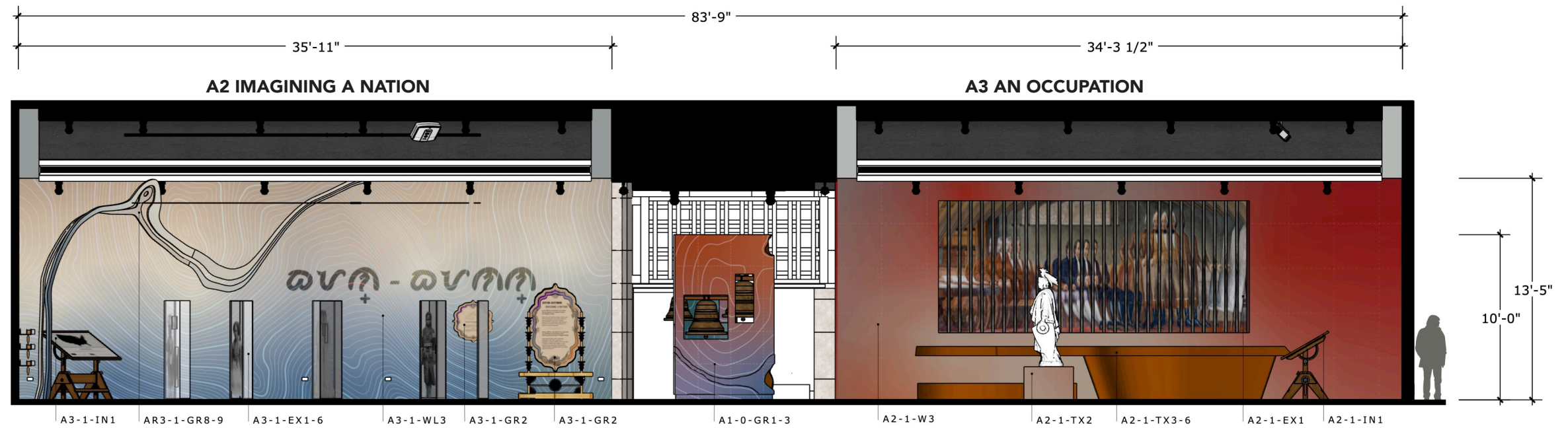


2 SECTION A2 AN OCCUPATION
SCALE: 3/16"=1'-0" (1:69)

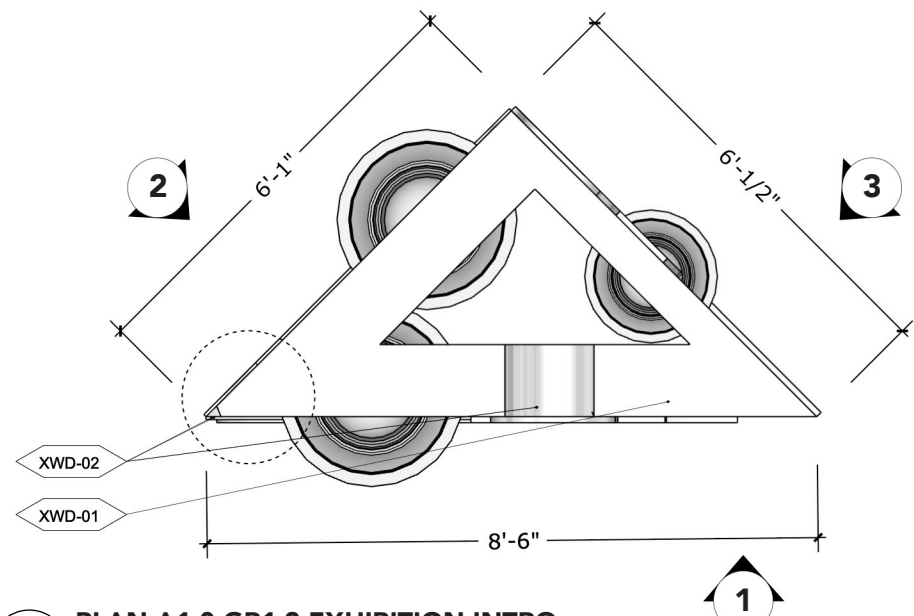




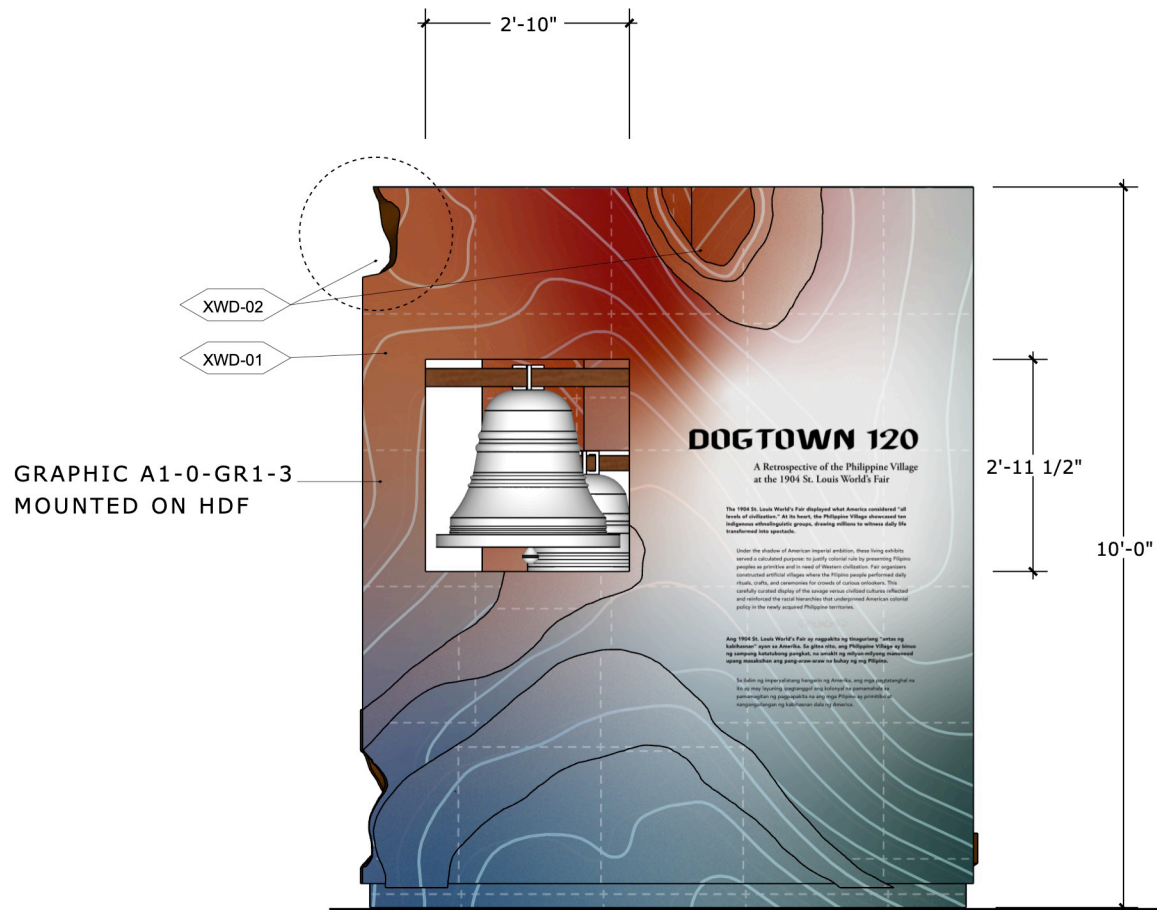
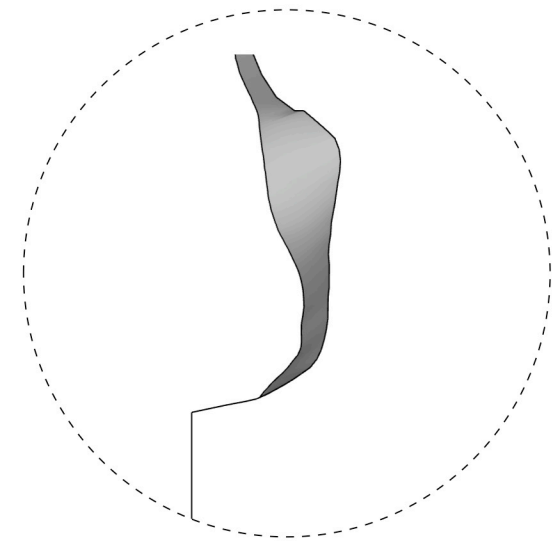
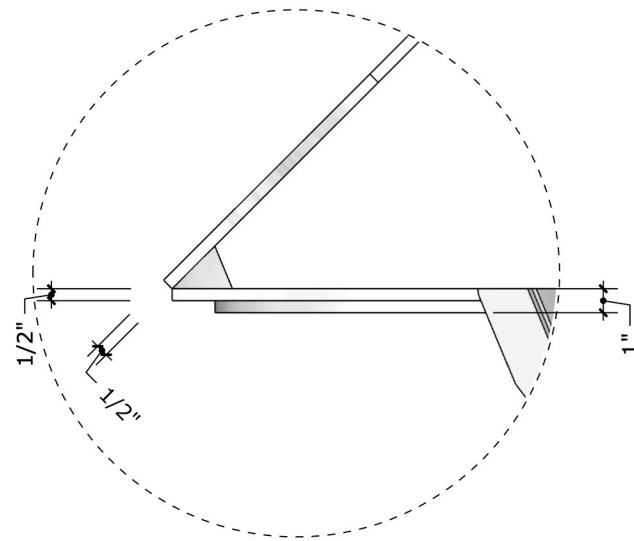
1 GRAPHIC ELEVATION A2-A3 EAST
SCALE: 1/8" = 1'-0" (1:96)



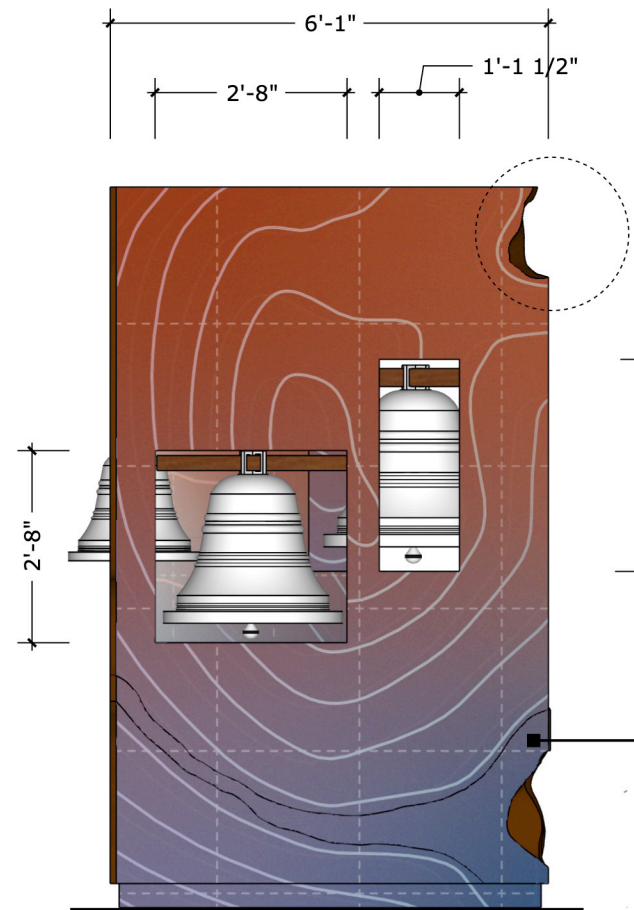
2 GRAPHIC ELEVATION A1-3 WEST
SCALE: 1/8" = 1'-0" (1:96)



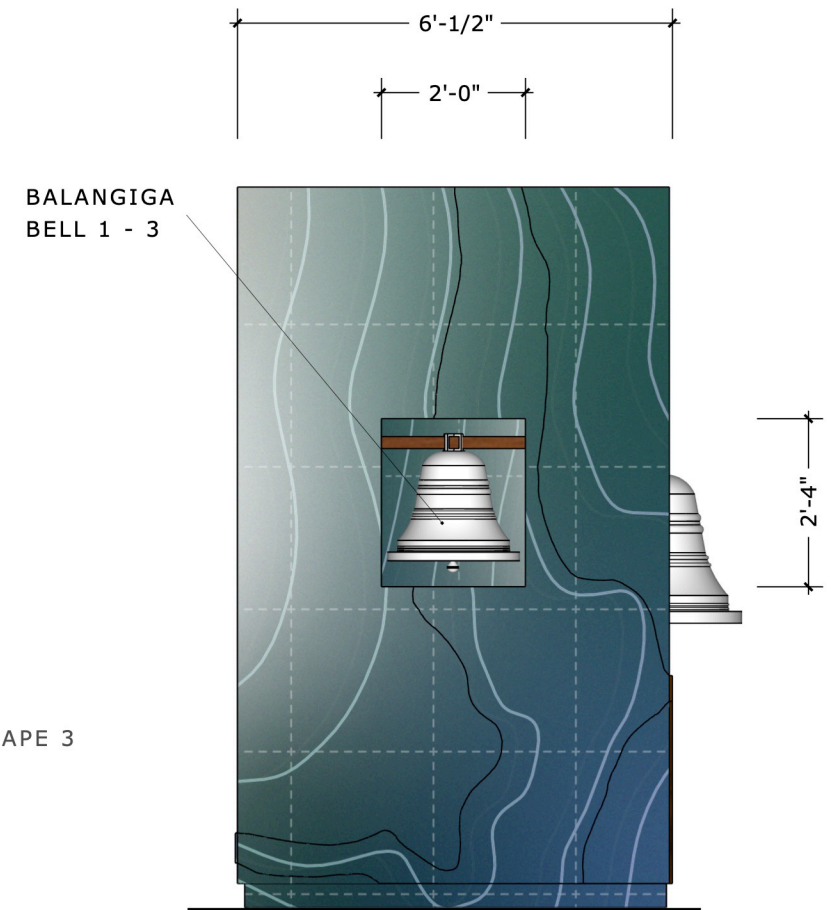
1 PLAN A1-0-GR1-3 EXHIBITION INTRO
SCALE: 3/8"=1" (1:32)



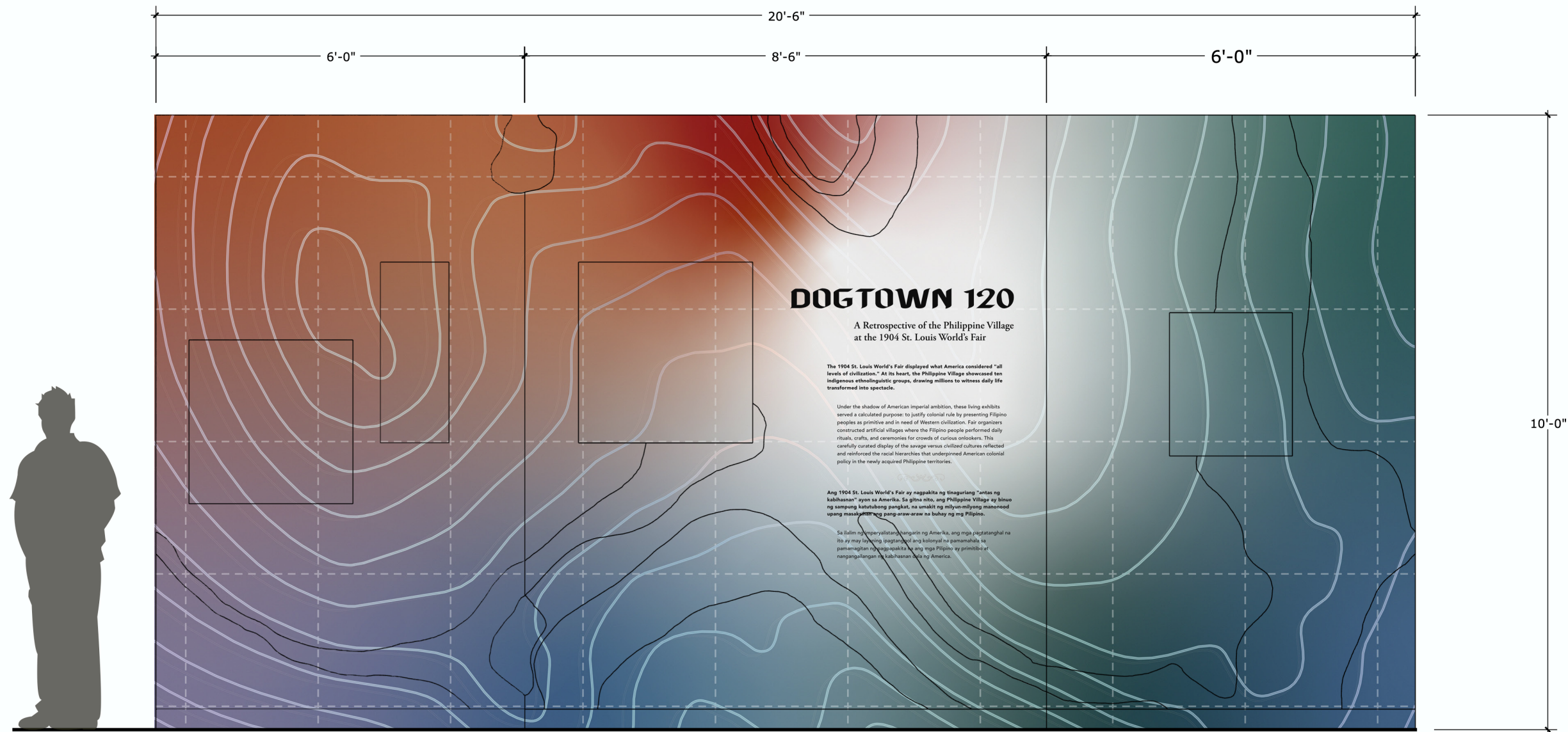
2 ELEVATION A1-0-GR1 EXHIBITION INTRO
SCALE: 3/8"=1" (1:32)



3 ELEVATION A1-0-GR2 EXHIBITION INTRO
SCALE: 3/8"=1" (1:32)

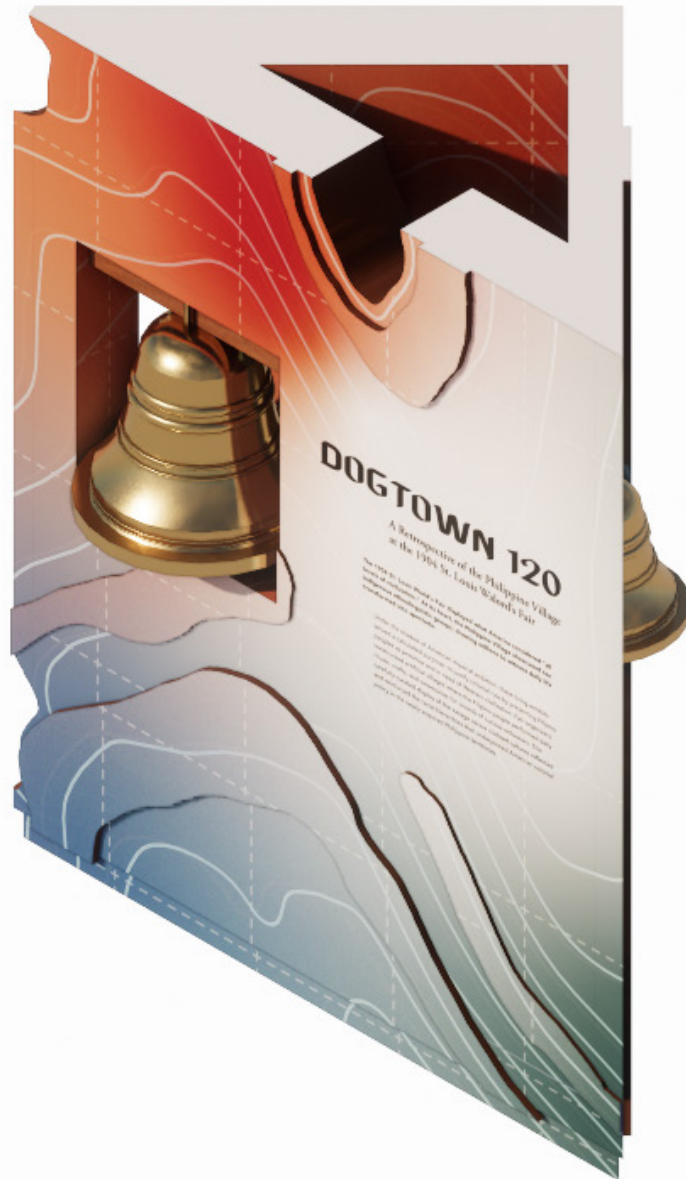


4 ELEVATION A1-0-GR3 EXHIBITION INTRO
SCALE: 3/8"=1" (1:32)

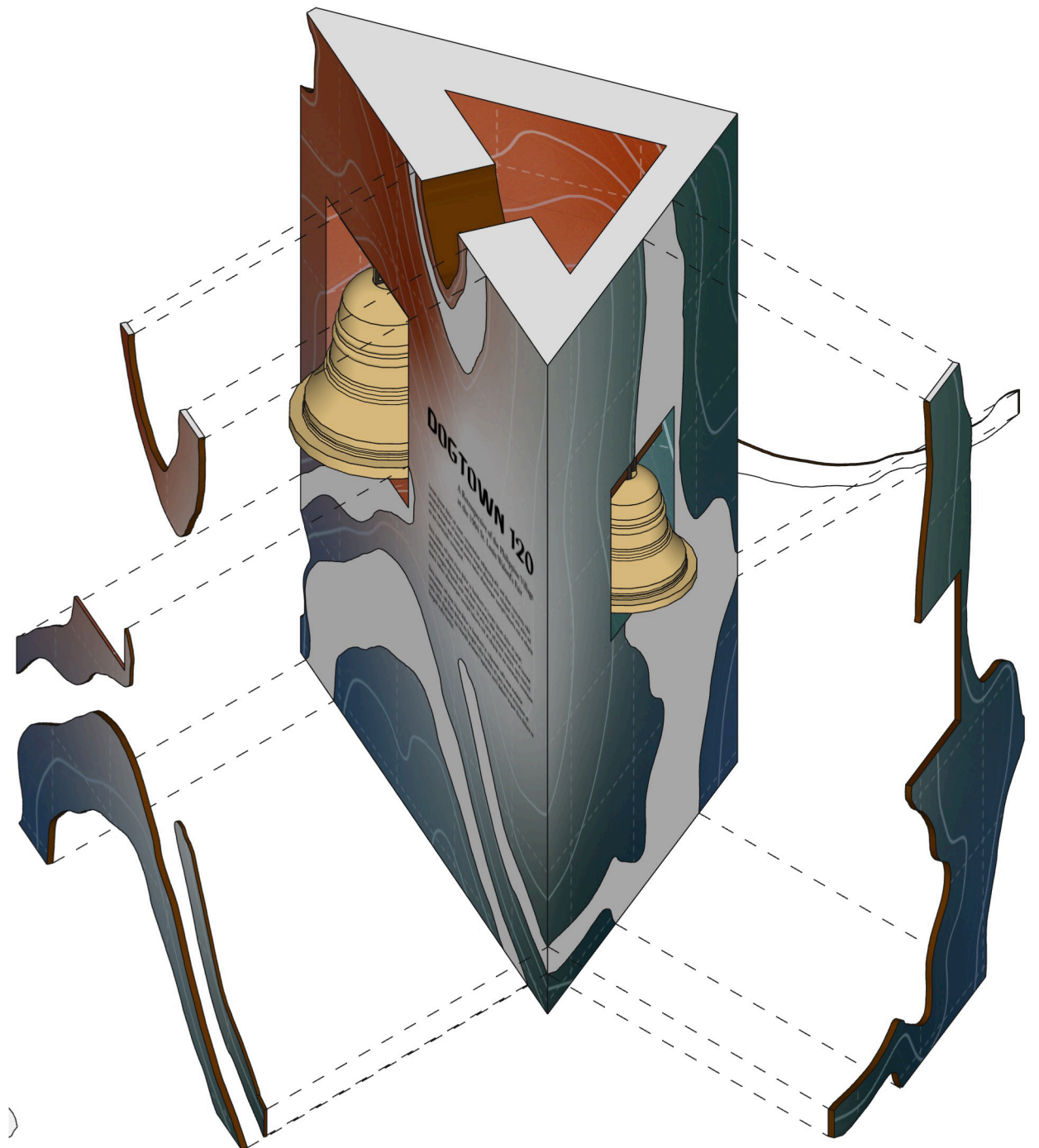


1 **ELEVATION A1-0-GR1-3 EXHIBITION INTRO**
SCALE: 1/2" = 1'-0" (1:24)

EXHIBITION INTRODUCTION

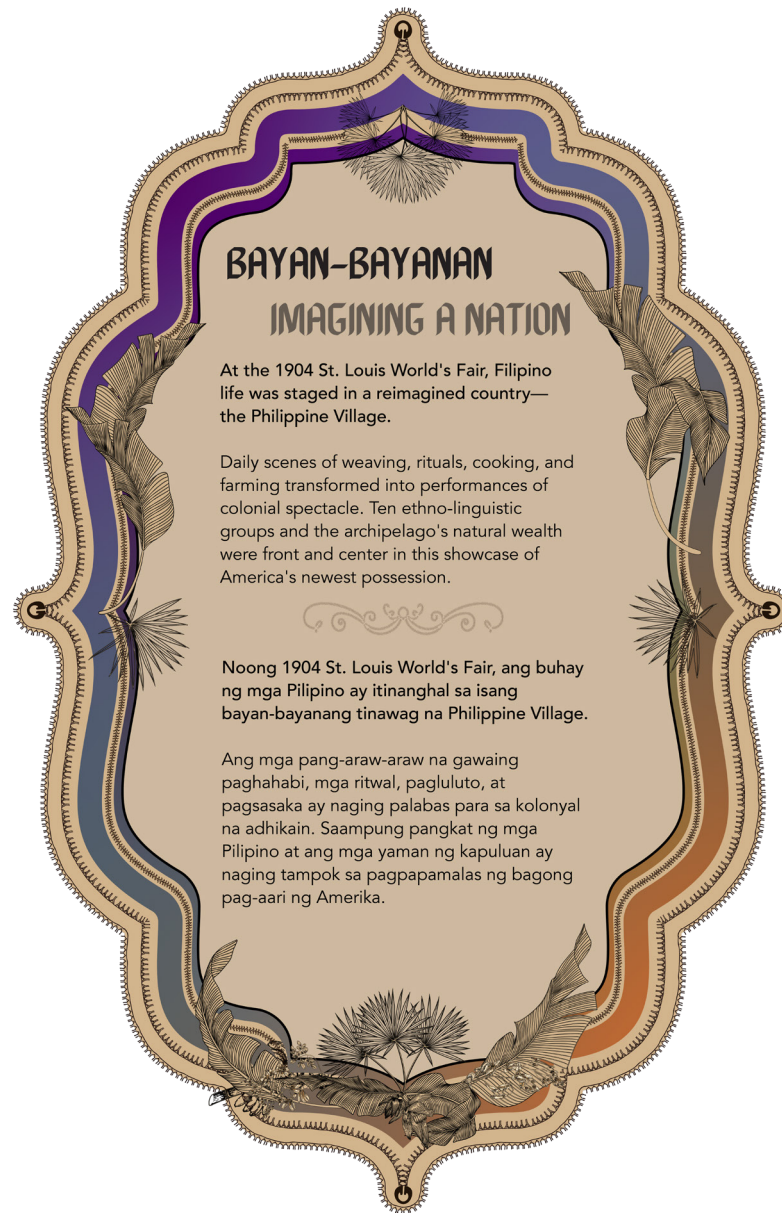


1 RENDER A1-0-GR1-3 EXHIBITION INTRO
NTS

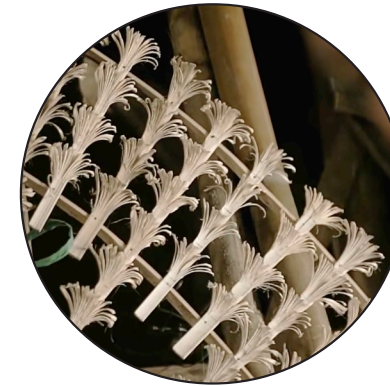
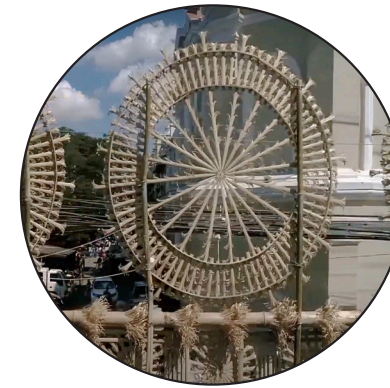


2 EXPLODED AXON A1-0-GR1-3 EXHIBITION INTRO
NTS

SECTION INTRODUCTION

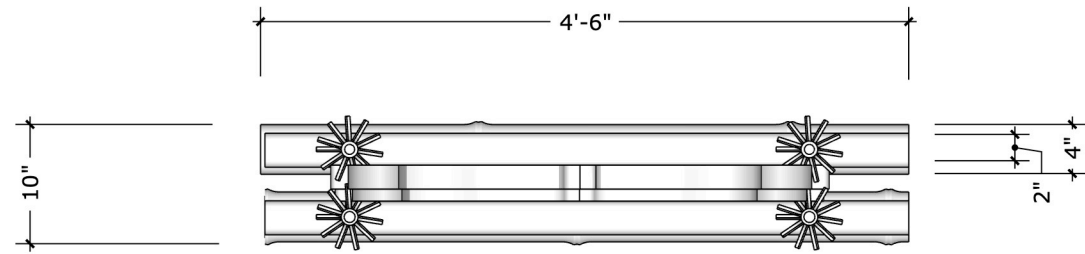


REFERENCES FOR SINGAKABAN BAMBOO CRAFT

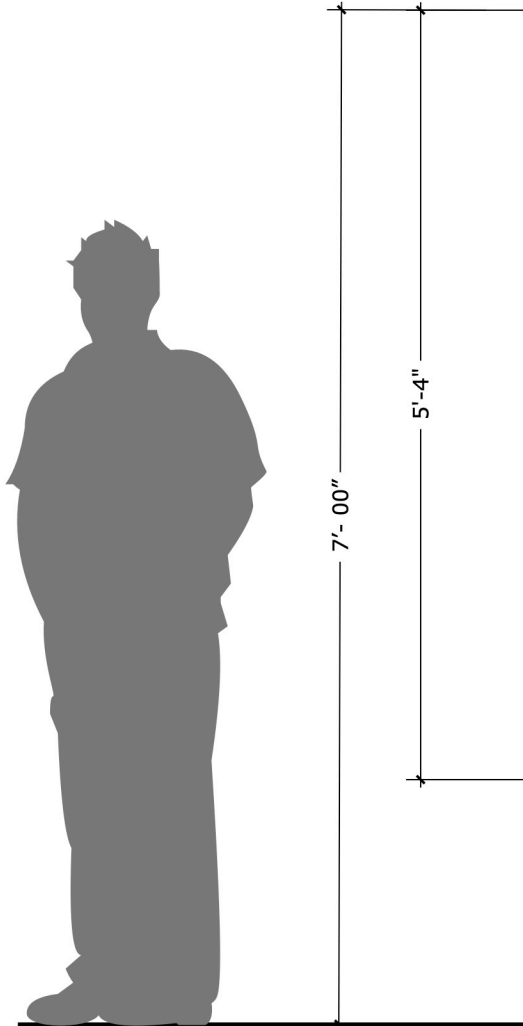
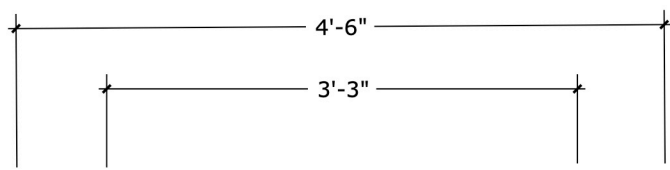


1 RENDER OF SECTION INTRODUCTION
NTS

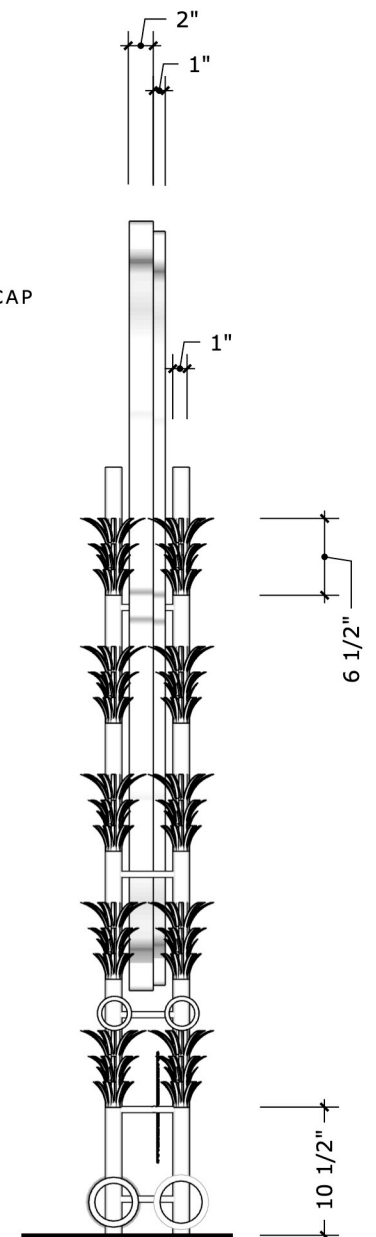
The section introduction panels take the form of cartographic cartouche rendered in indigenous Filipino motifs. It is framed with Singkaban, a bamboo craft often used in festive occasions.



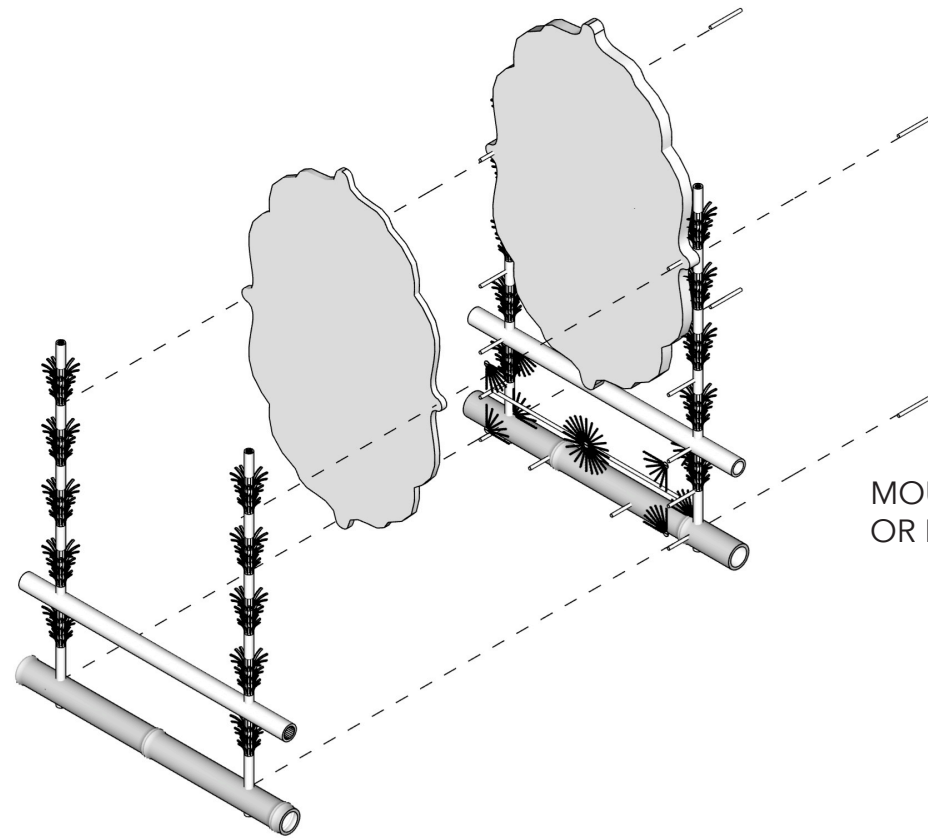
1 PLAN SECTION INTRODUCTION
SCALE: 3/4" = 1'-0" (1:16)



2 FRONT ELEVATION SECTION INTRODUCTION
SCALE: 3/4" = 1'-0" (1:16)



3 SIDE ELEVATION SECTION INTRODUCTION
SCALE: 3/4" = 1'-0" (1:16)



MOUNT TO WALL WITH PIN
OR BAMBOO DOWELL

1 EXPLODED ISOMETRIC SECTION INTRODUCTION
SCALE: 3/4" = 1'-0" (1:16)

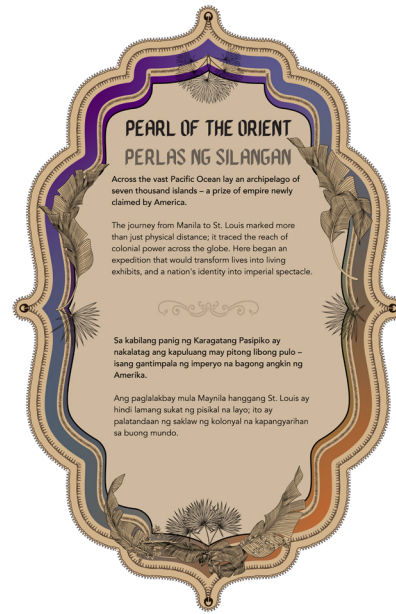


2 RENDER A2-1-GR1 SECTION INTRODUCTION
SCALE: NTS

SECTION INTRODUCTION



1 RENDER SECTION INTRODUCTION
NTS



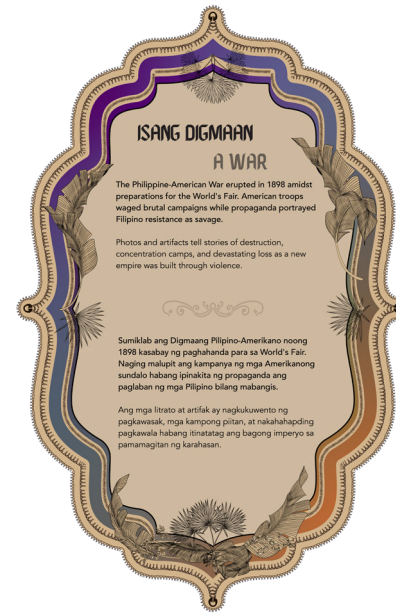
A1-1-GR1



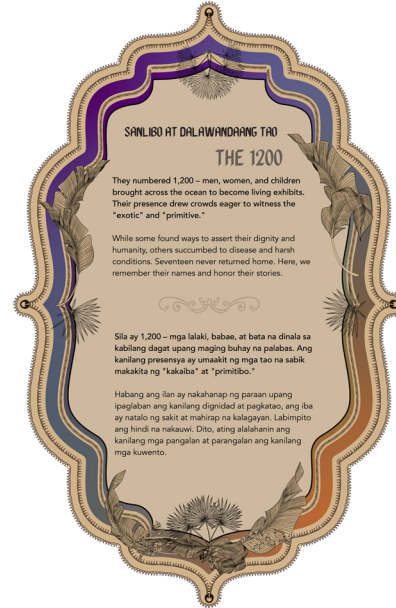
A2-1-GR2



A3-1-GR1



A3-2-GR1



A4-2-GR1



A6-1-GR1

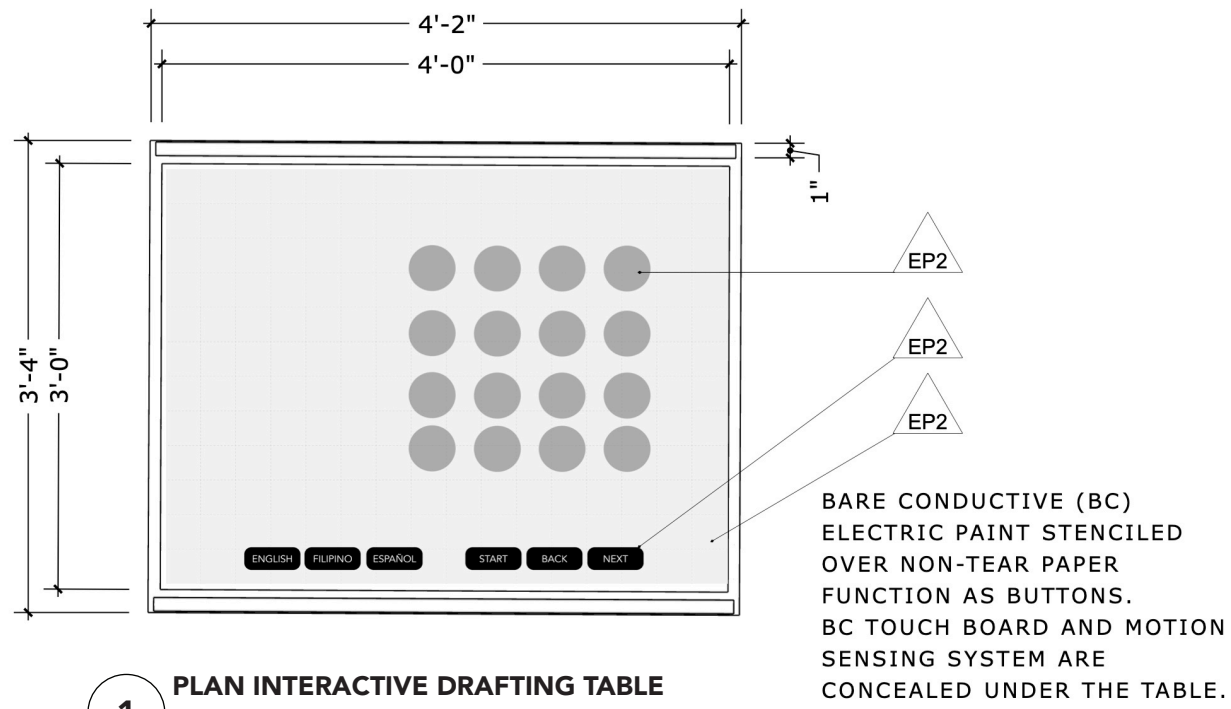


A7-1-GR1

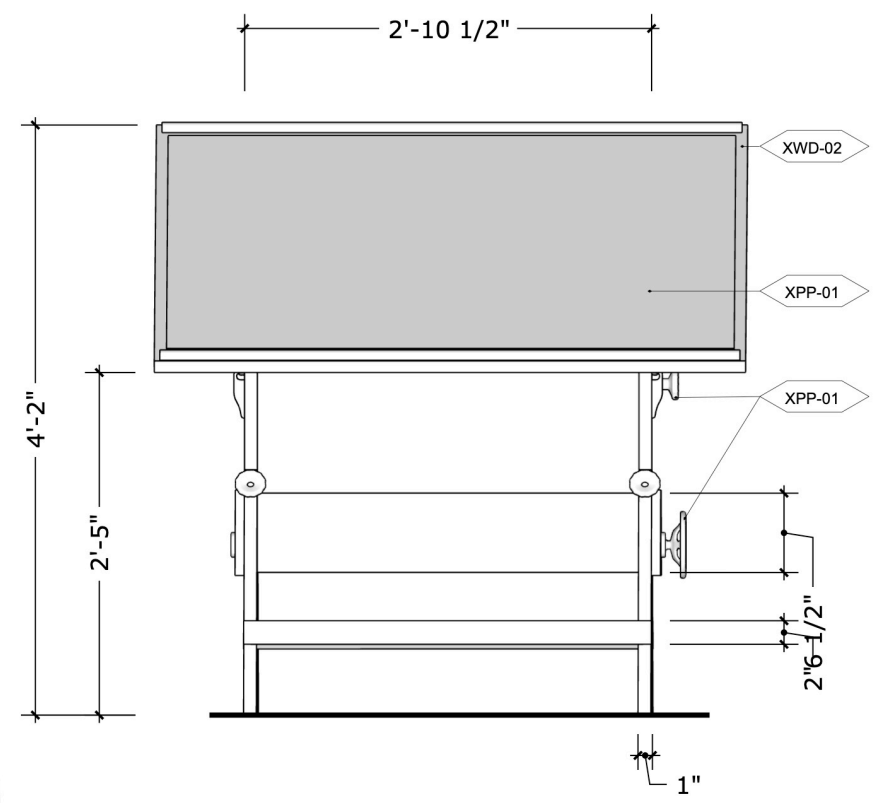


A8-1-GR1

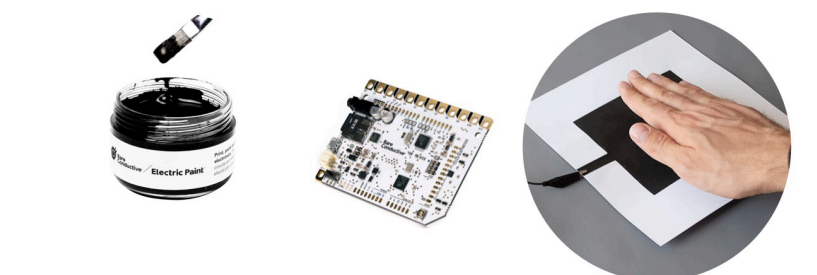
SECTION INTRODUCTIONS



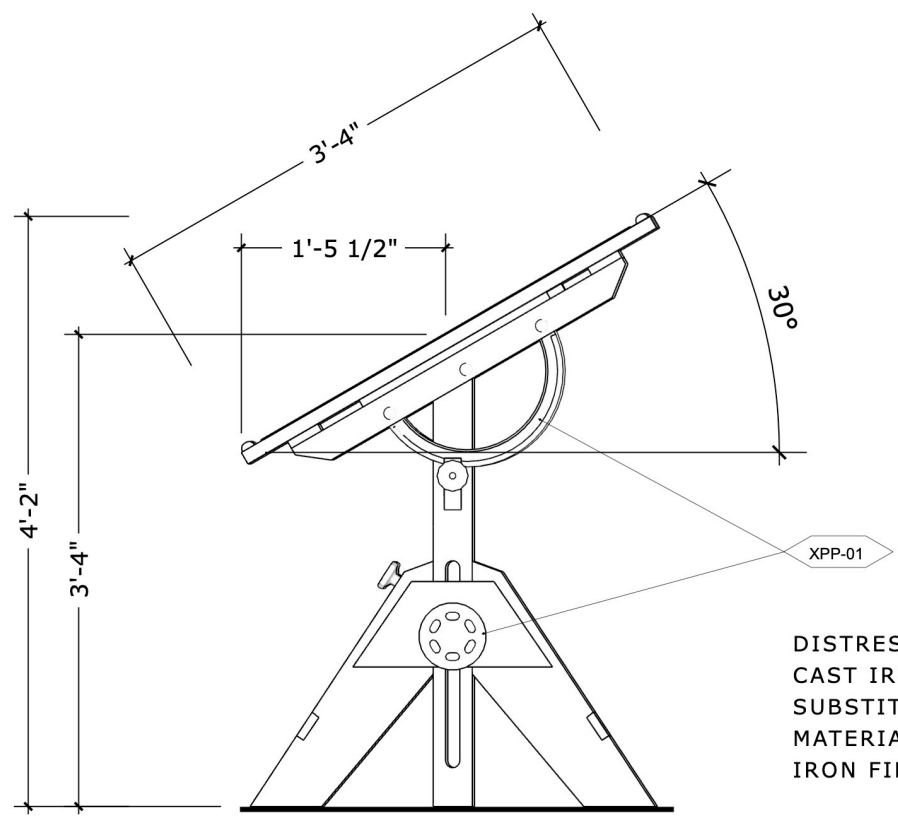
1 PLAN INTERACTIVE DRAFTING TABLE
SCALE: 3/4"-1" = (1:16)



2 FRONT ELEVATION INTERACTIVE DRAFTING
SCALE: 3/4"-1" = (1:16)

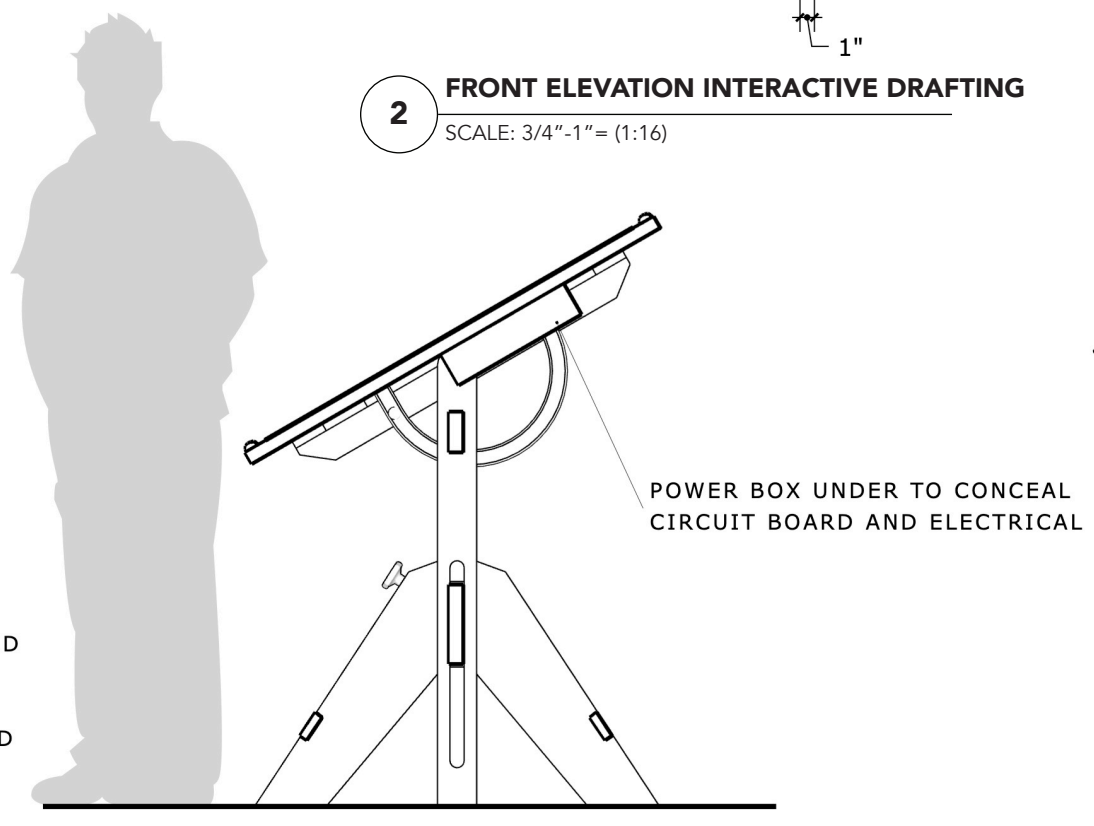


BARE CONDUCTIVE ELECTRIC PAINT, TOUCH BOARD AND MOTION SENSING SYSTEM

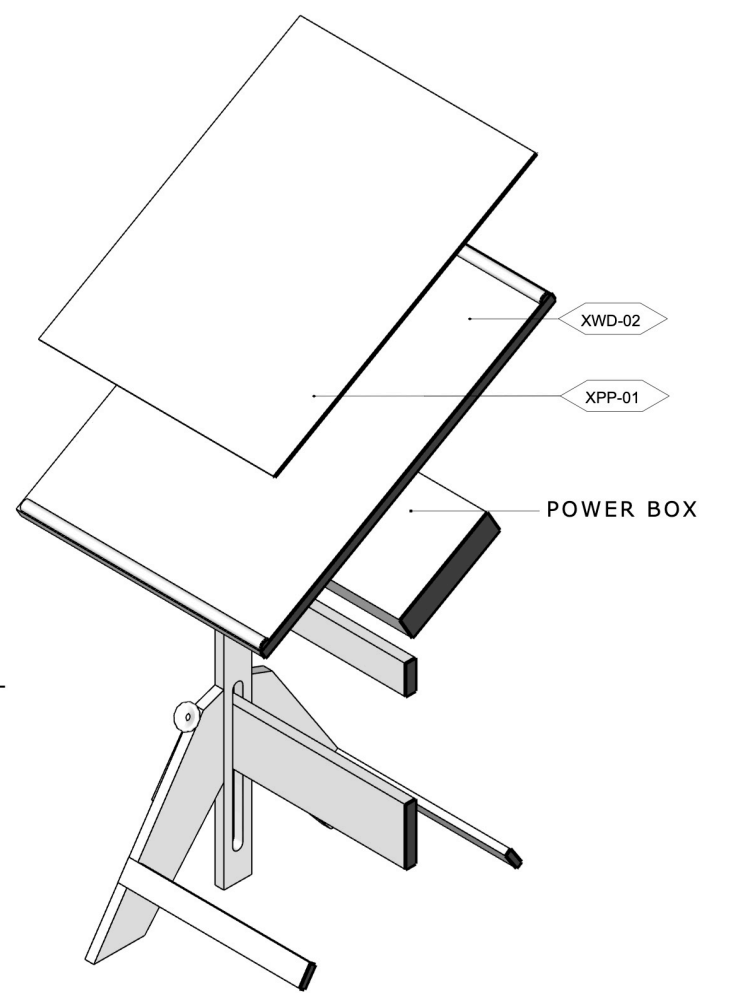


3 SIDE ELEVATION INTERACTIVE DRAFTING
SCALE: 3/4"-1" = (1:16)

DISTRESSED HARDWOOD AND CAST IRON (CAN BE SUBSTITUTED WITH OTHER MATERIAL BUT KEEP THE OLD IRON FINISH)



4 SECTION INTERACTIVE DRAFTING TABLE
SCALE: 3/4"-1" = (1:16)



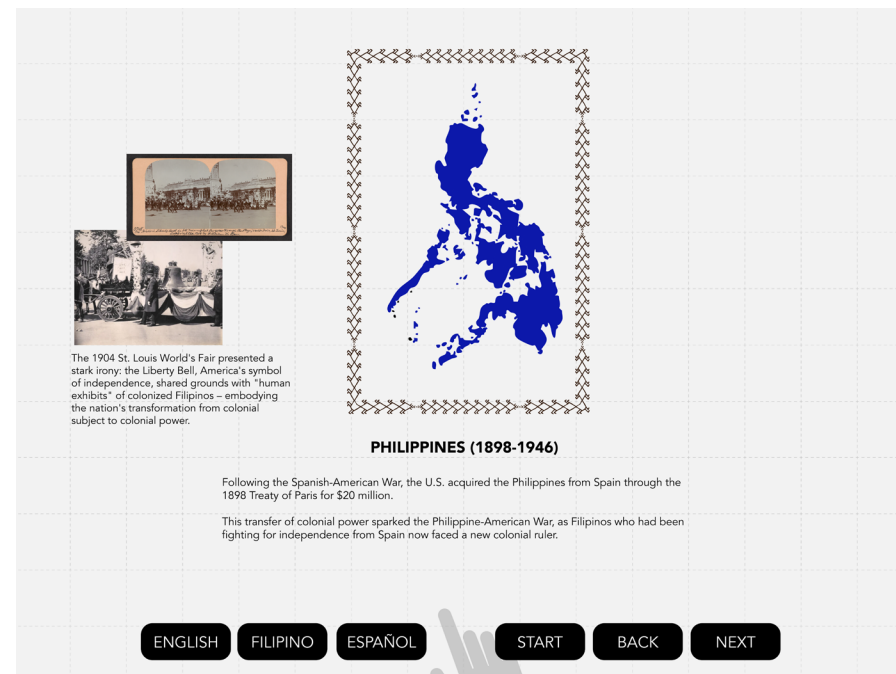
5 ISO SECTION INTERACTIVE DRAFTING TABLE
SCALE: 3/4"-1" = (1:16)



1 RENDER A2-1-IN-1 HOW TO HIDE AN EMPIRE
NTS

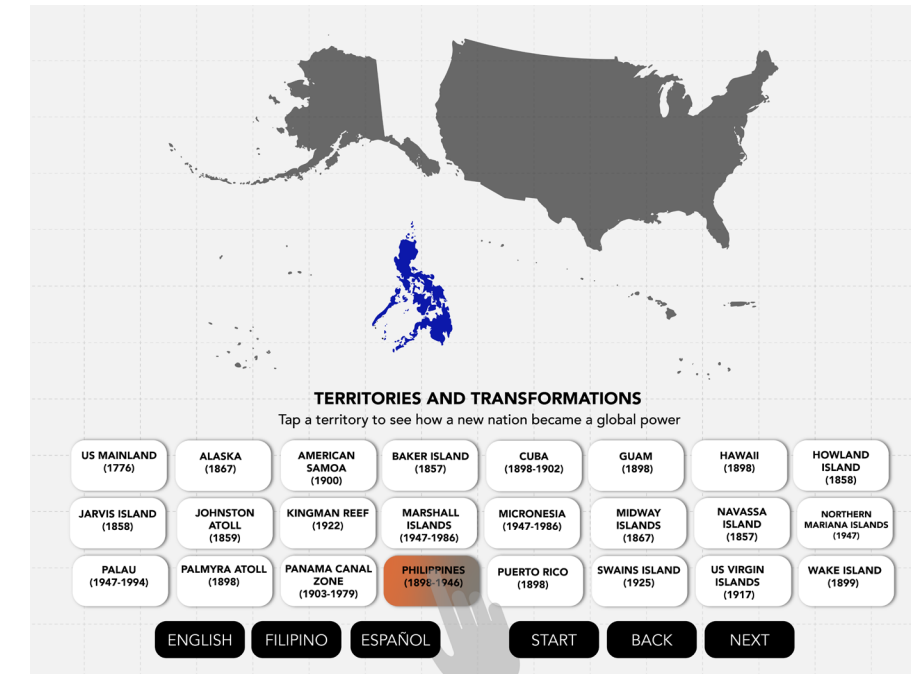


EXPLORE
Discover how exhibition layout influences visitor perception

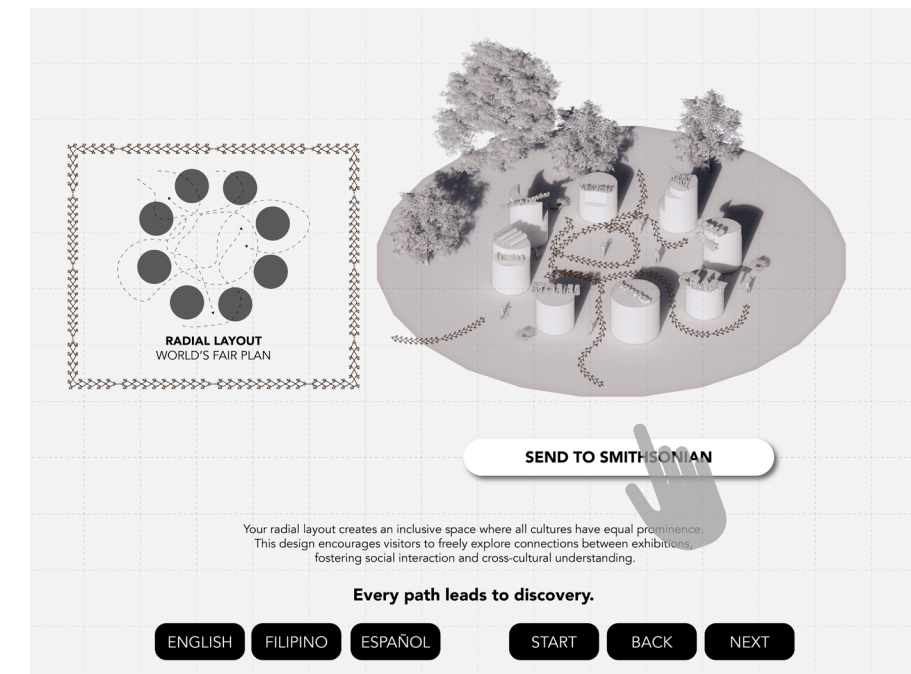


ARRANGE
Choose how visitors will move through your exhibition

INTERFACE FOR HOW TO HIDE AN EMPIRE



CHOOSE
Select topics that matter in today's World's Fair



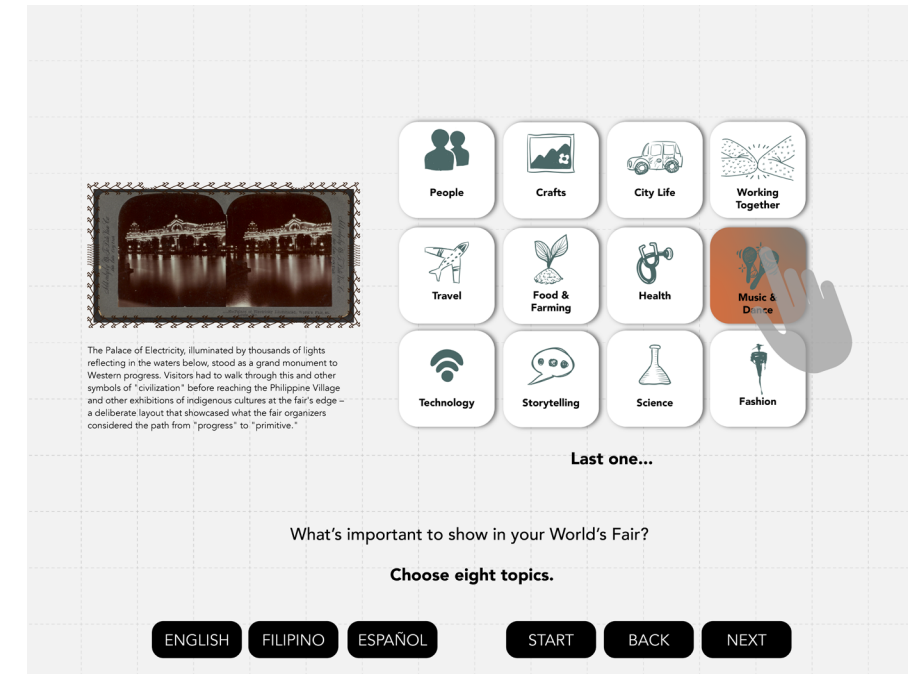
CREATE
See how your design shapes meaning



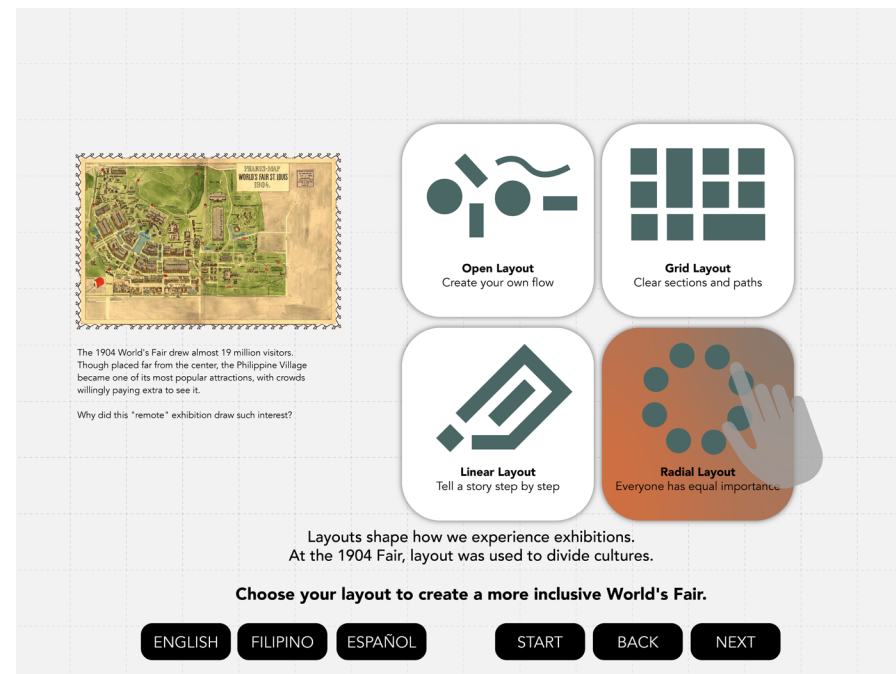
1 RENDER A3-1-IN-1 DESIGN YOUR OWN WORDL'S FAIR
NTS



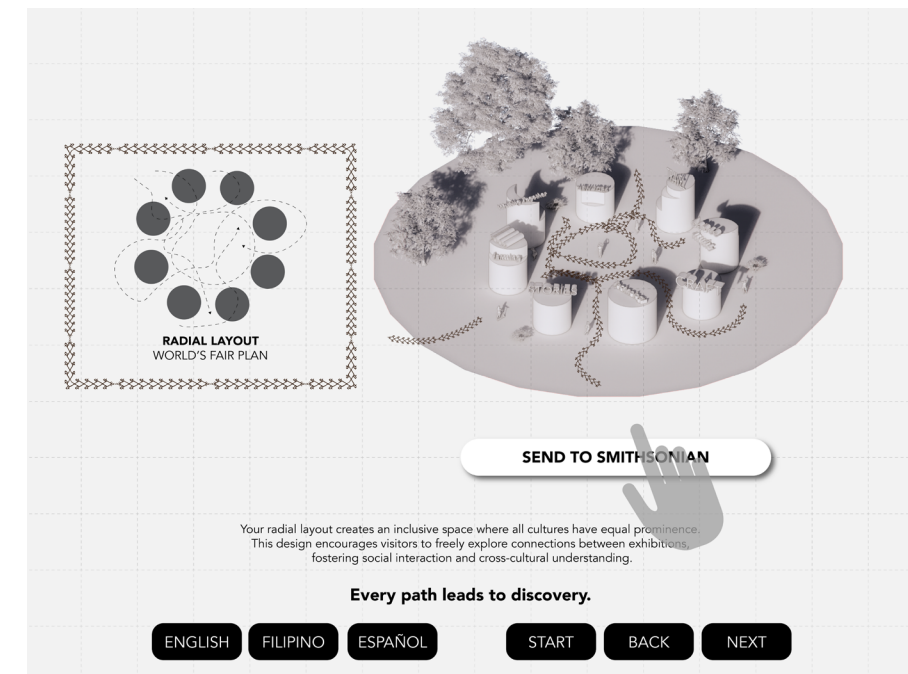
EXPLORE
Discover how exhibition layout influences visitor perception



CHOOSE
Select topics that matter in today's World's Fair



ARRANGE
Choose how visitors will move through your exhibition



CREATE
See how your design shapes meaning

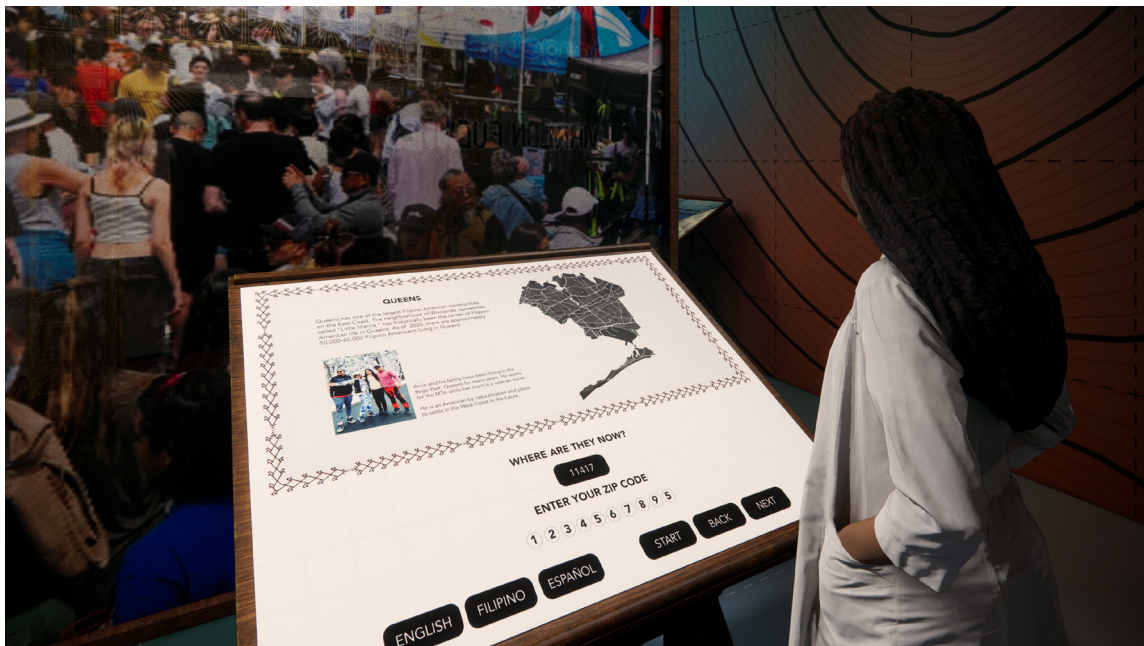
INTERFACE FOR BUILD YOUR OWN WORLD'S FAIR



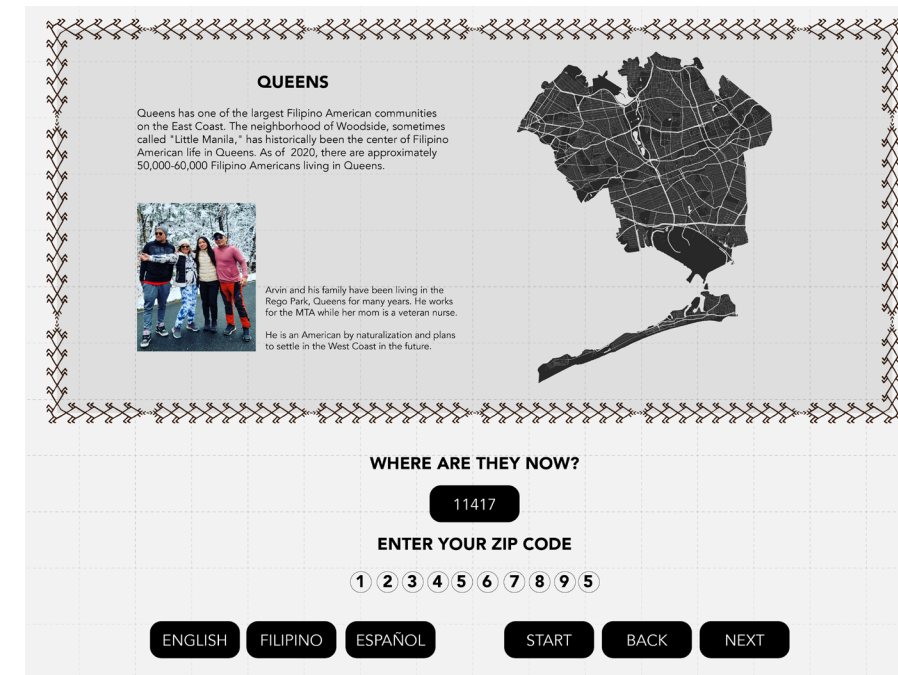
1 RENDER A6-1-IN1 SEND YOUR POSTCARD
NTS



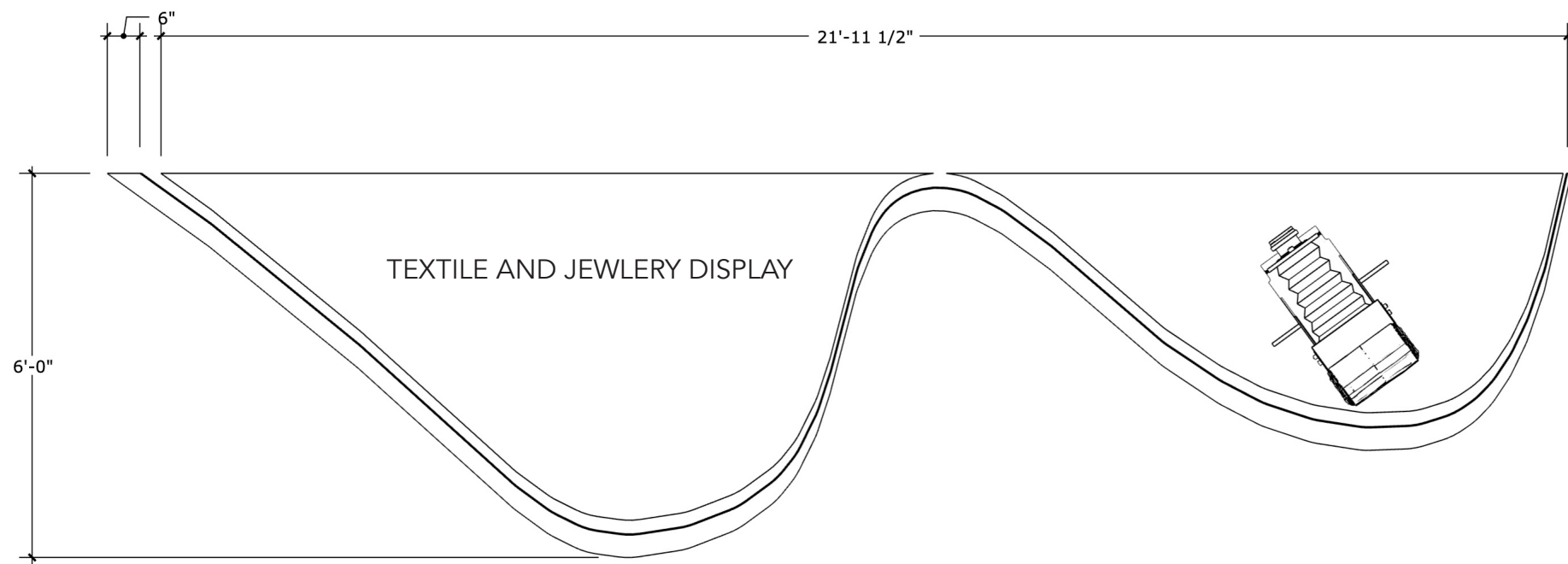
INTERFACE FOR HOW TO HIDE AN EMPIRE



1 RENDER A7-1-IN1 WHERE ARE THEY NOW
NTS

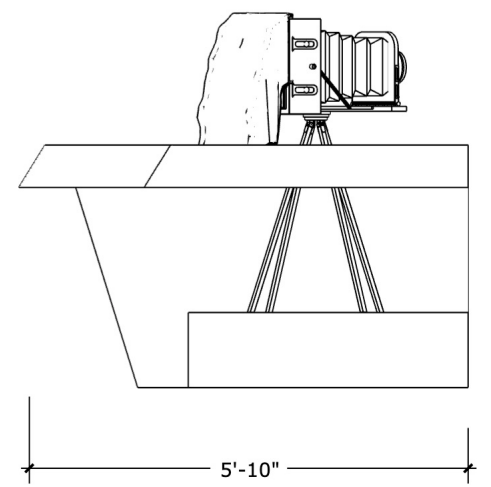


INTERFACE FOR HOW TO HIDE AN EMPIRE

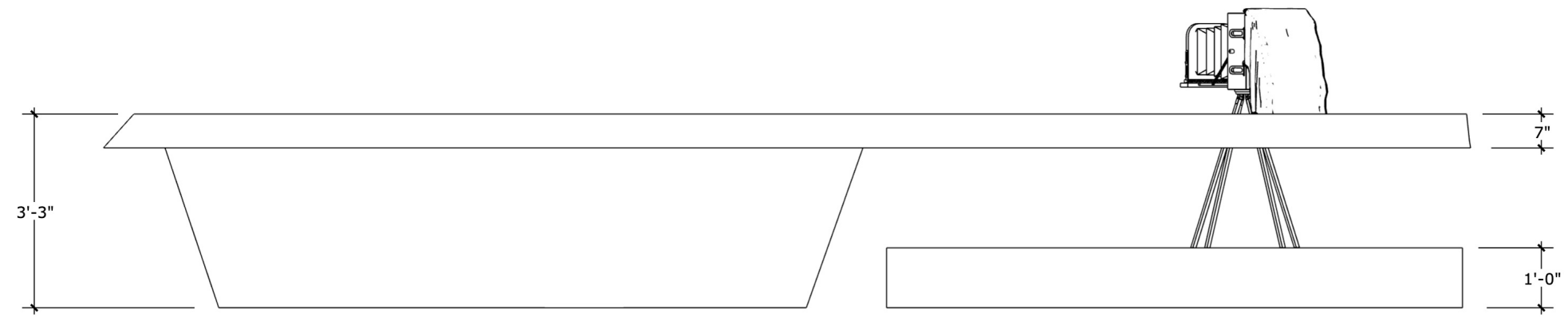


1 PLAN A6-1-TX1-6 READER RAIL ON PEDESTAL
SCALE: 3/8" = 1'-0" (1:32)

A REPRODUCTION OF A TYPICAL PERIOD BOX CAMERA IS USED TO CONCEAL A SCREEN SHOWING SENSITIVE PHOTOGRAPHS LIKE "IGORROTES KILLING A DOG"



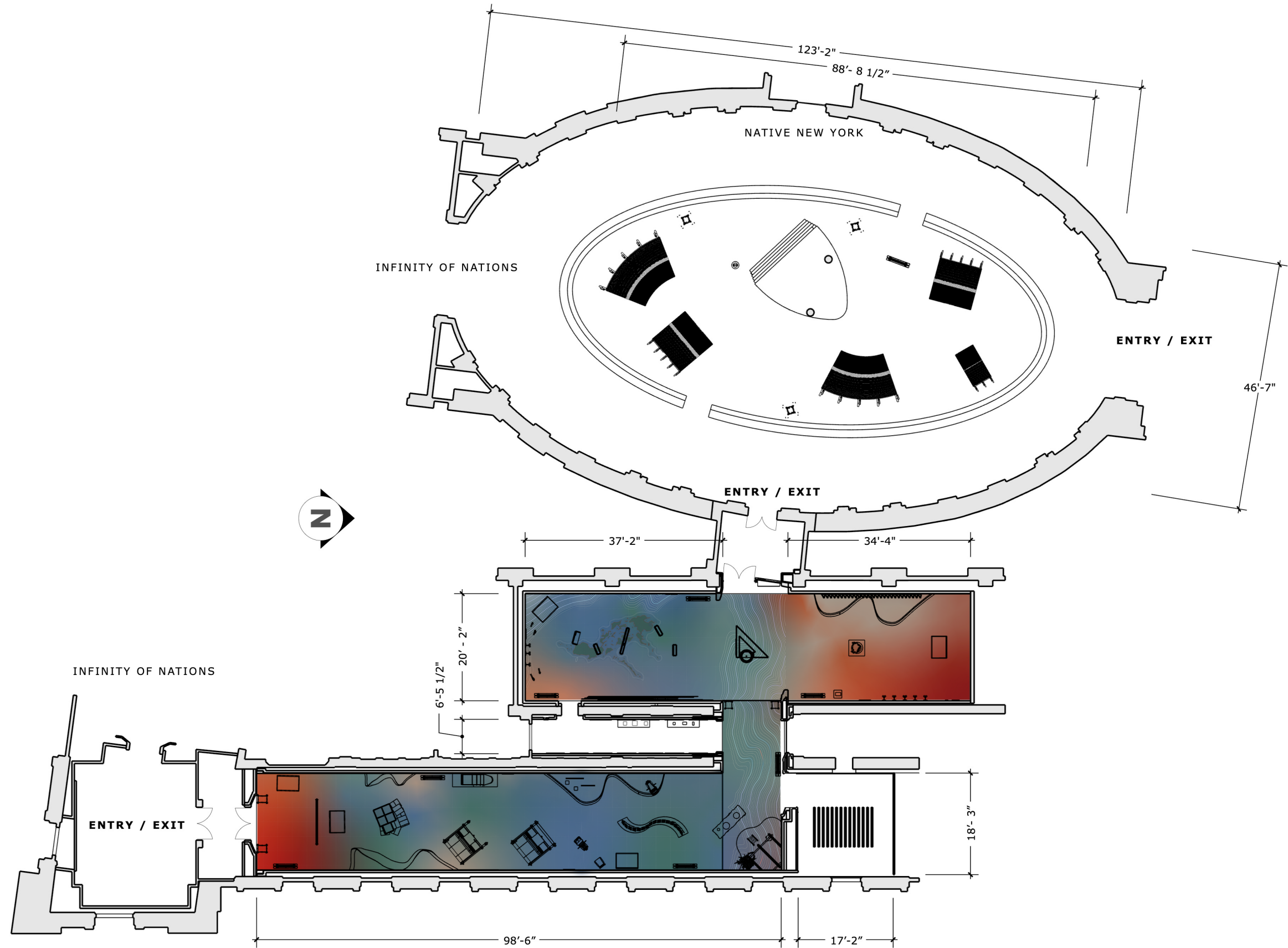
3 SIDE ELEVATION A6-1-TX1-6 READER RAIL ON PEDES-
SCALE: 3/8" = 1'-0" (1:32)



2 FRONT ELEVATION A6-1-TX1-6 READER RAIL ON PEDESTAL
SCALE: 3/8" = 1'-0" (1:32)



SAMPLE OF ARTIFACT TEXT WITH PERSONAL NARRATIVE



1 PLAN FLOOR GRAPHIC CARPET INLAY
 SCALE: 1"=20' (1:240)



PROCESS DOCUMENTATION AND EXHIBITION MODELS
MGA PROSESO AT MODELO

ICON PROJECT

This project is focused on **Section 5: SANLIBO AT DALANDAANG TAO/ THE 1200**

Approximately 1,200 people were brought to the fair, with reports indicating that 17 of them died. In this immersive environment, these 1,200 individuals are introduced.

ICON PROJECT GOALS

1. Test a product called smart film- a technology that allows glass surfaces to be electronically controlled to change between transparent, translucent, or opaque. It's also known as switchable film, privacy window film, smart tint, or PDLC film;
2. Determine placement, color, printing and mounting of images;
3. Explore video projection on the material specifically position of projector, intensity, and media content.
4. Determine appropriate installation of panels.

MATERIALS USED:

1/8" Transparent acrylic sheets
Archival photos, colored and black and white
Smart Glass samples
Smart Glass controller
Plywood
Projector

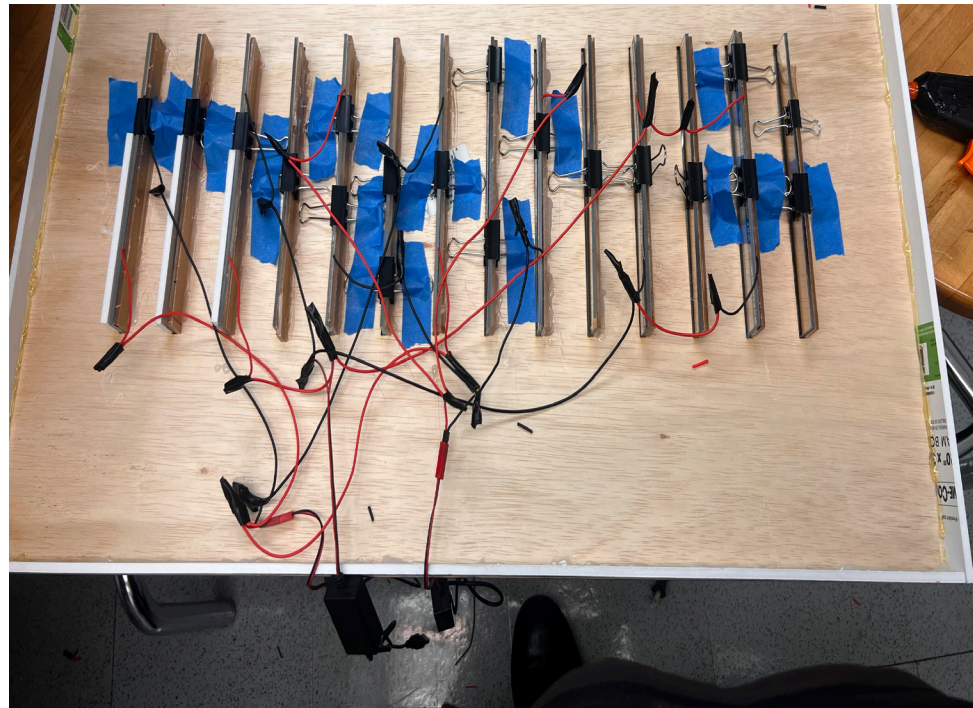


Preliminary illustration using colored images

DOCUMENTATION



First test using colored opaque colored images and projected video of waves



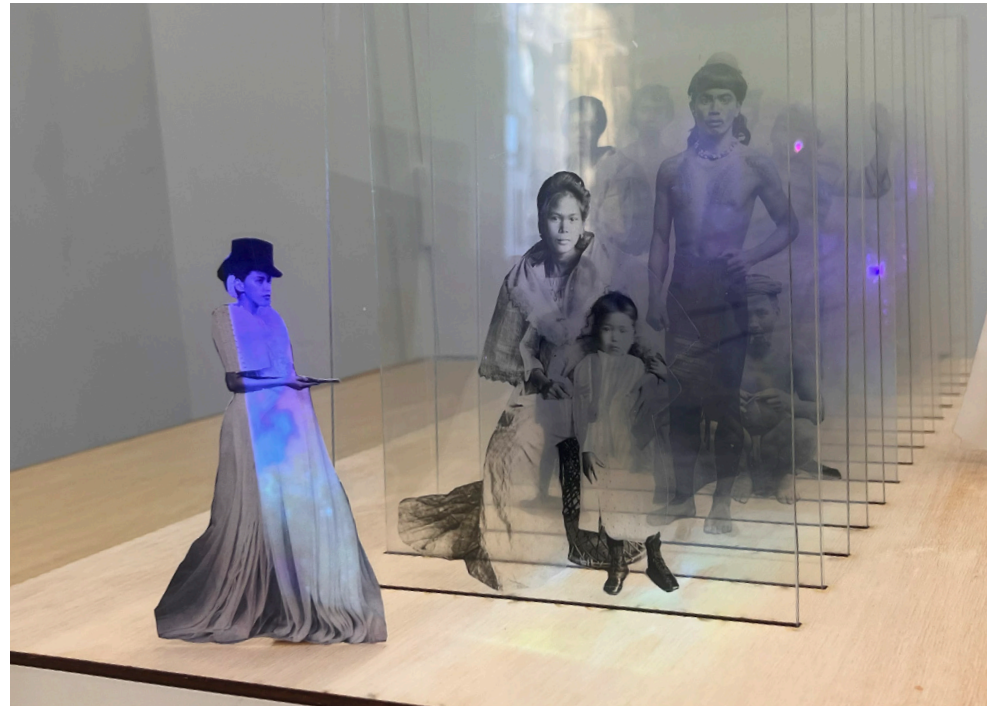
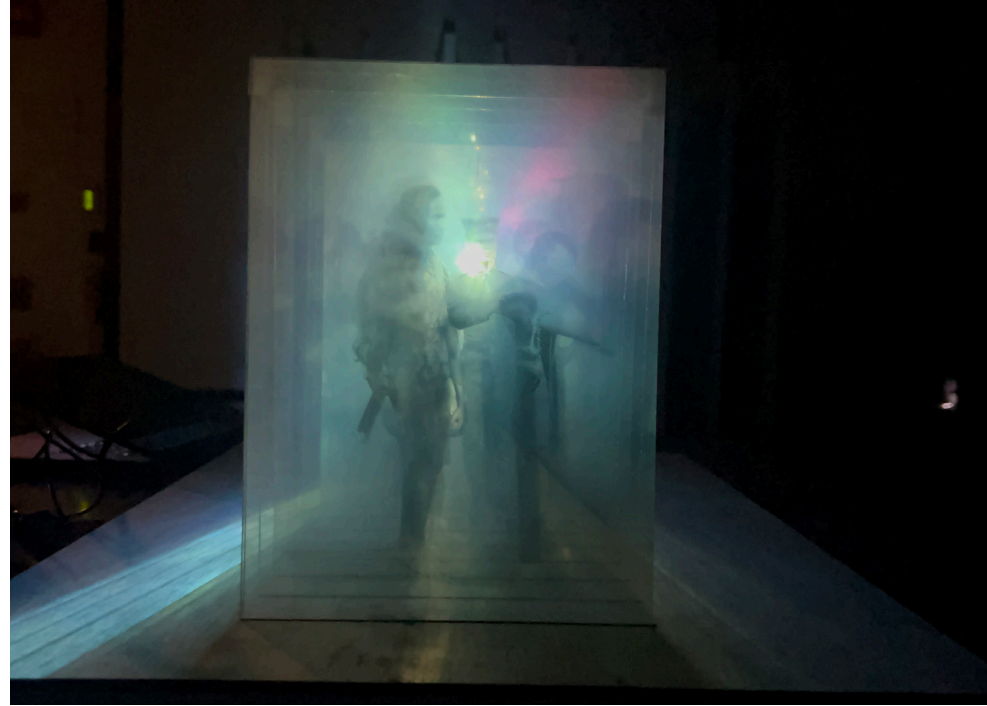
Panels mounted on 1/8 plywood and temporarily secured with clips. Smart Glass films are temporarily wired to controllers/



Black and white images printed on clear vinyl and applied on acrylic sheets.

Images are sourced from Missouri Historical Society.

DOCUMENTATION





DOGTOWN 120

by Aian Raquel
New York | Ilocos Norte