



# MIKIRI (THE MEETING)

Rituals for Collective Action

*mikiri* or *mitiri*<sup>34</sup> *Mikiri* were multi-purpose women. They provided women with a forum in which to develop talents, and a means for protecting their interests as farmers, wives and mothers through collective action. Individual women, individual men, and men as a group.

In *mikiri* women made rules about marriage that applied to men as well as women, and to maintain moral norms among women. They dealt with problems they were faced with about mistreatment by individual men. They also made decisions about the village's guardian. The fruitfulness of women or repeated requests might "sit on" or refuse to have a relationship with a man.





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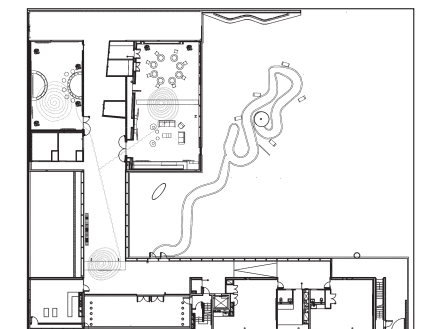
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**DATE** December 13, 2024

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EX.00.Drawing Index

**EX.00.02**

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# EXECUTIVE SUMMARY



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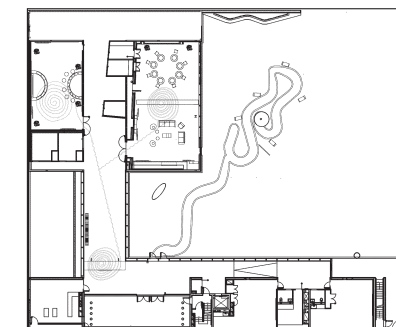
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Executive Summary

**EX.01.00**

# THESIS STATEMENT

## Create with Community

Grassroots liberation organizations gain traction in moments of collective trauma, and remain relevant and important sources of local community care, support, and justice-oriented thinking within the U.S. and globally. Collaborations between these groups provide event-centered opportunities for putting theory into practice — bringing communities together to engage with methodologies of indigenous communities, and determining how these practices can help create new pathways into the future. This work is described by Arturo Escobar as autonomous design: “a design praxis with communities that has the goal of contributing to their realization as the kinds of entities they are.”

Combining this with participatory design strategies makes the presence of the exhibition and experience designer integral to strengthening the impact of these collaborations in ways that address knowledge gaps, build in space for disagreement, and give design power to marginalized communities, furthering solidarity across generations, cultures, and spiritualities.



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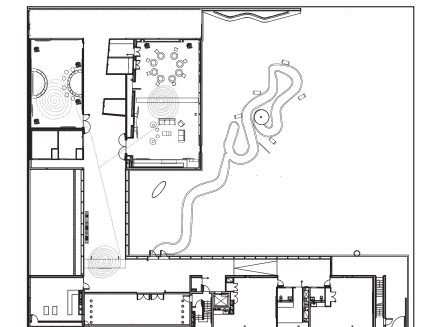
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Thesis Statement

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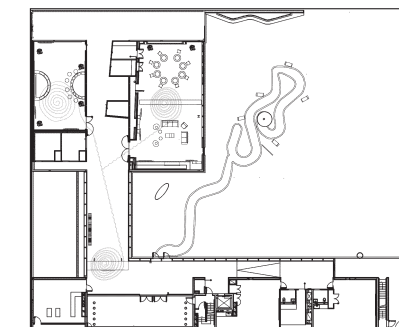
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Conceptual Approach

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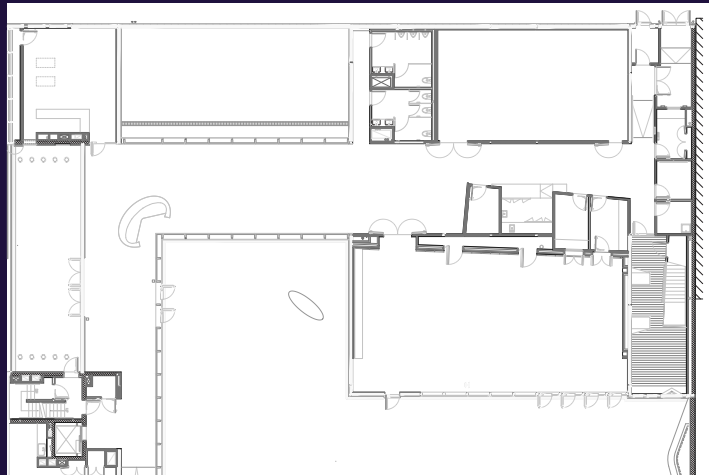
# BIG IDEA

## RITUALS FOR COLLECTIVE ACTION

Referencing the pre-colonial Igbo decision-making meetings where women exercised their communal power, the **MIKIRI** experience provides an opportunity for local community members to collaborate on and participate in actions that uplift a sense of belonging in the neighborhood, showcasing how historical and educational venues can be utilized for liberatory practice.

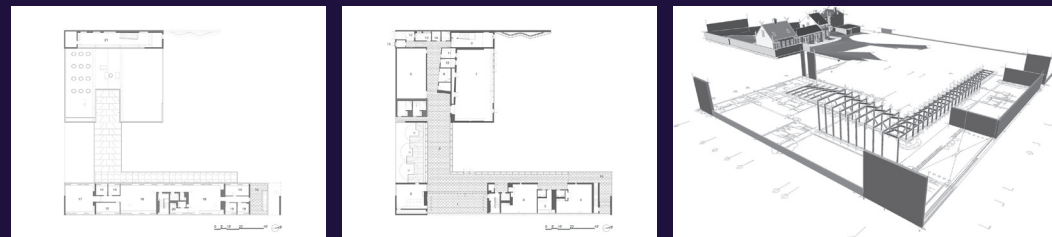
# VENUE

## Weeksville Heritage Center



The center maintains deep ties to the local community, including the 2400 residents of the neighboring Kingsborough Houses public housing development. During summer months, Weeksville hosts community farmers markets every Saturday and stages a free summer concert and film series. The new building includes a 40,000 square feet open landscaped area for community use.

**“With the unflagging support of the community, archaeologists and historians, the houses were saved and began the slow process of preservation and protection.”**



Images and site information provided by Caples Jefferson Architects



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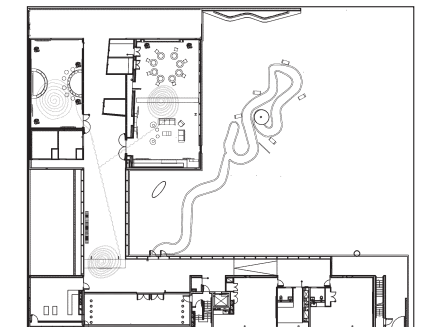
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Venue

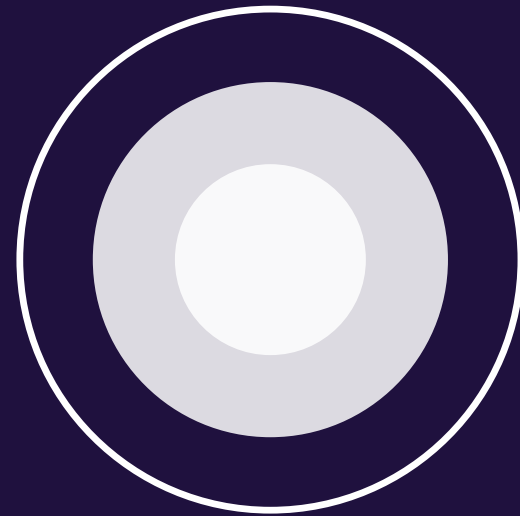
**EX.01.03**

# AUDIENCE



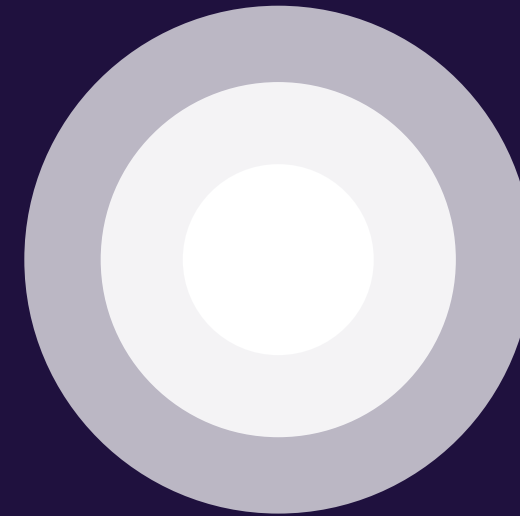
## Primary

Brownsville/Crown Heights  
public housing residents,  
families and staff



## Secondary

BIPOC Brownsville/Crown  
Heights community members



## Tertiary

Academics, Community  
Organizers, and additional  
allied communities



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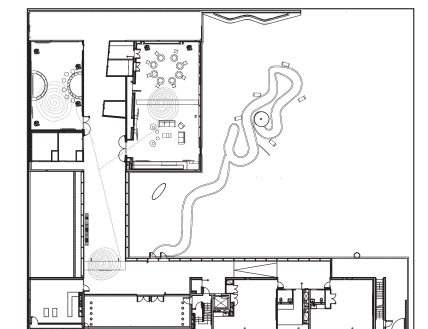
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Audience

**EX.01.04**

# SPONSOR

## Black Reconstruction Collective

The Black Reconstruction Collective (BRC) provides funding, design, and intellectual support to the ongoing and incomplete project of emancipation for the African Diaspora. The BRC is committed to multi-scalar and multi-disciplinary work dedicated to dismantling systemic white supremacy and hegemonic whiteness within art, design, and academia. Founded by a group of Black architects, artists, designers, and scholars, the BRC aims to amplify knowledge production and spatial practices by individuals and organizations that further the reconstruction project. The BRC engages the public through an annual process of reviewing proposals and providing critical and financial support to projects that have been selected by the committee. This work will manifest in built commissions, research funding, exhibitions, events, and publications, that will collectively imagine transformations to the built environment in the Black Radical Tradition.



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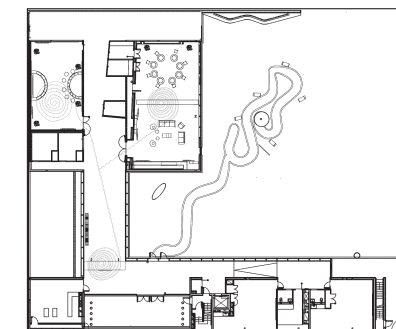
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Sponsor

**EX.01.06**



# CLIENTS/PARTNERS

## Weeksville Heritage Center

Weeksville Heritage Center is an historic site and cultural center in Central Brooklyn that uses education, arts and a social justice lens to preserve, document and inspire engagement with the history of Weeksville, one of the largest free Black communities in pre-Civil War America, and the Historic Hunterfly Road Houses.

Their vision is to be a leading authority and resource for the scholarship, exploration and dissemination of the history of Weeksville and other 19th- and early-20th century free Black communities, as well as the modern-day artistic, intellectual and social justice imperatives they exemplify and inspire. Our work will illuminate a pivotal aspect of Black history; empower our visitors with tools, training and education; celebrate and center Black culture, community and creativity; and spark dialogue and collaborations between local residents, artists, academics and activists that advance us towards a more just and equitable world.

## For Our Liberation

For Our Liberation is a collective of revolutionary communists fighting against capitalism, racism and imperialism in the U.S. for the sake of Black Liberation. Their five points of focus are housing, reparations, food security, gentrification, and police brutality.

## Community Voices Heard

Community Voices Heard (CVH) is a member-led, multi-racial organization principally comprised of women of color and low-income families in New York State. CVH tackles tough issues and builds power to secure racial, social and economic justice for all New Yorkers. Through grassroots organizing, leadership development, policy changes, and creating new models of direct democracy CVH is creating a truly equitable New York State. They are working to build a society in which governing systems foster racial, social, and economic justice instead of exploitation – particularly for low-income people of color.

## Brownsville Heritage House

The mission of Brownsville Heritage House is to provide cultural and educational programs for the community through the collection, study, exhibition, and dissemination of historical artifacts relating to African American and other ethnic cultures. Plan and execute programs through art, poetry, drama, music, literature, and audio/visual creative works to stimulate intergenerational contact between the youth and elder populations. Become the art and cultural epicenter of Brooklyn that bridges the gap between the past, present, and future for all humanities to enjoy and embrace.



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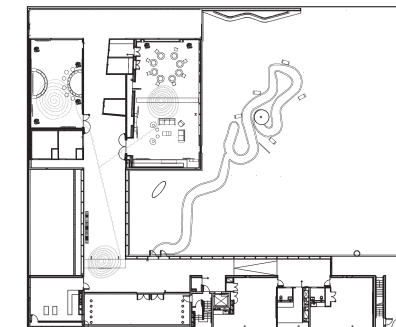
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Clients

**EX.01.05**

# GOALS

## Project

This exhibition will...

- Use education, arts and a social justice lens to preserve, document and inspire engagement with the history of Weeksville
- Recapture and redevelop the historic anti-war, anti-imperialist, and pro-peace positions of the radical Black movement
- Oppose both militarized domestic state repression and the policies of de-stabilization, subversion and the permanent war agenda of the U.S. state globally
- **Tackle tough issues and build power to secure racial, social and economic justice for all New Yorkers**
- **Explore new models of direct democracy**
- **Address the systemic barriers that prevent marginalized communities, particularly Black communities, from accessing suitable housing options**
- **Advocate for equitable access to safe, affordable, and quality housing for all individuals**

## Experience

Visitors will experience...

- Sustainable design practices
- **Participatory design**
- Gathering with their neighbors
- Moments of celebration and/or relaxation
- **Having their voices heard**
- Feelings of nostalgia and hope
- Collective craft-making
- **Connection to neighbors, family, and/or housing staff and broader community**

## Education

Visitors will learn...

- About their local community
- **Ways to take power back in their home**
- How the concept of the Mikiri empowers community members
- **Why community discussion is important**
- **How to build trust amongst their broader community**
- How home is/can be designed for all generations to thrive
- To view home as a place of respite but also a place for connection and decision-making
- **From examples of community building that explore creating necessary change**
- **To not see home as a place with problems that can't be fixed but a place of autonomy and direct action**
- How the history of building the Weeksville community relates to the present



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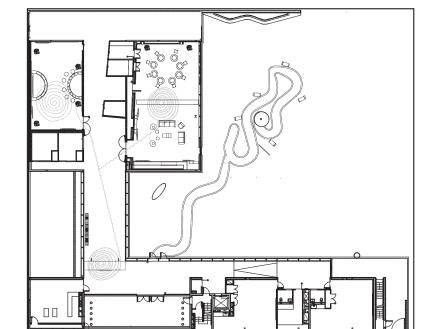
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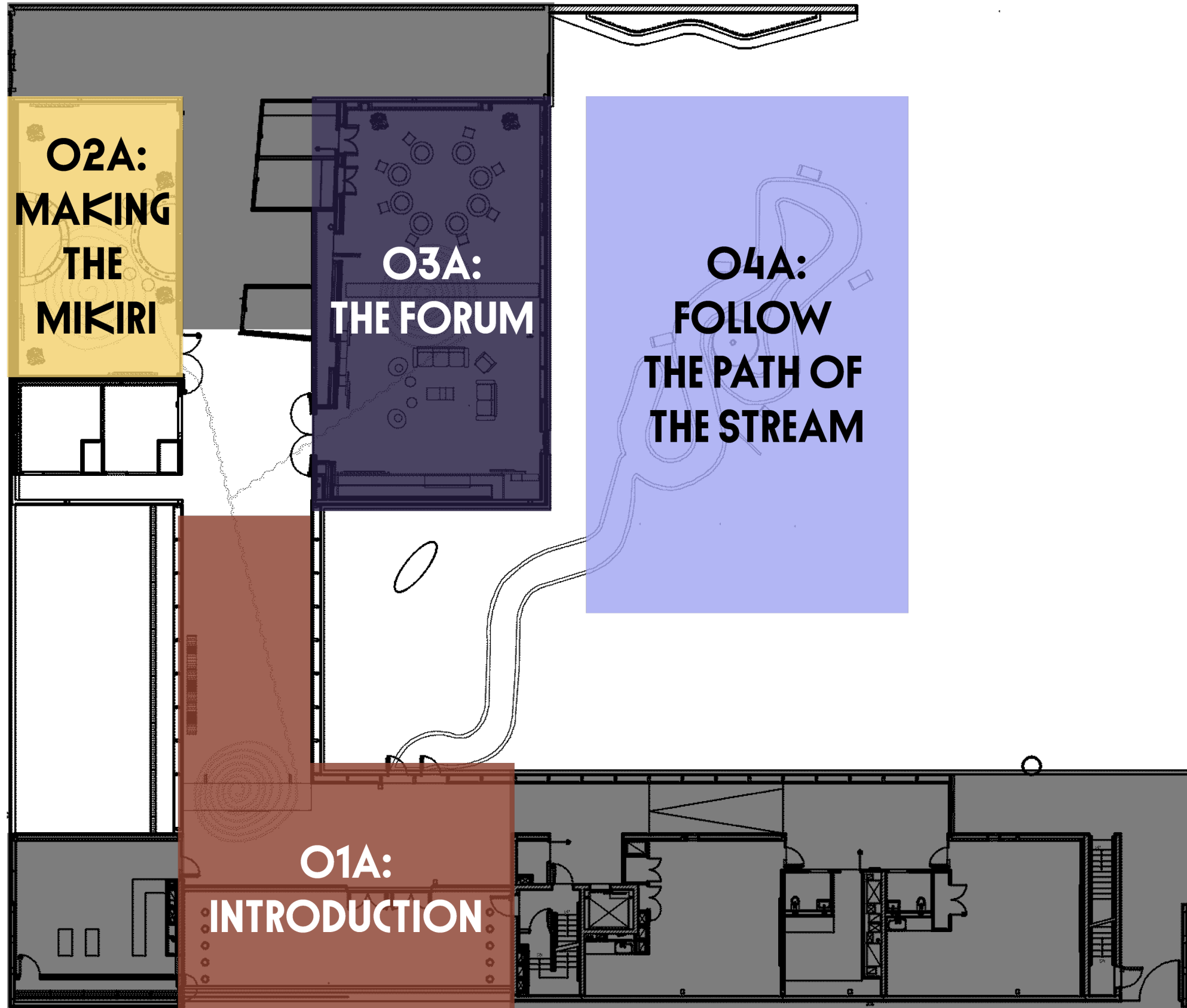
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Goals

**EX.01.07**

# BUBBLE FLOOR DIAGRAM



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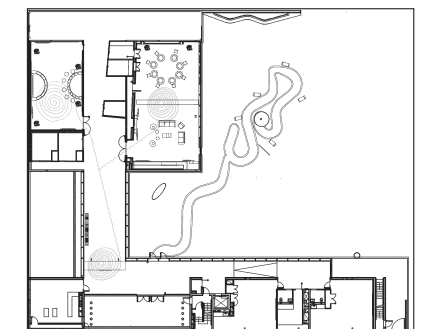
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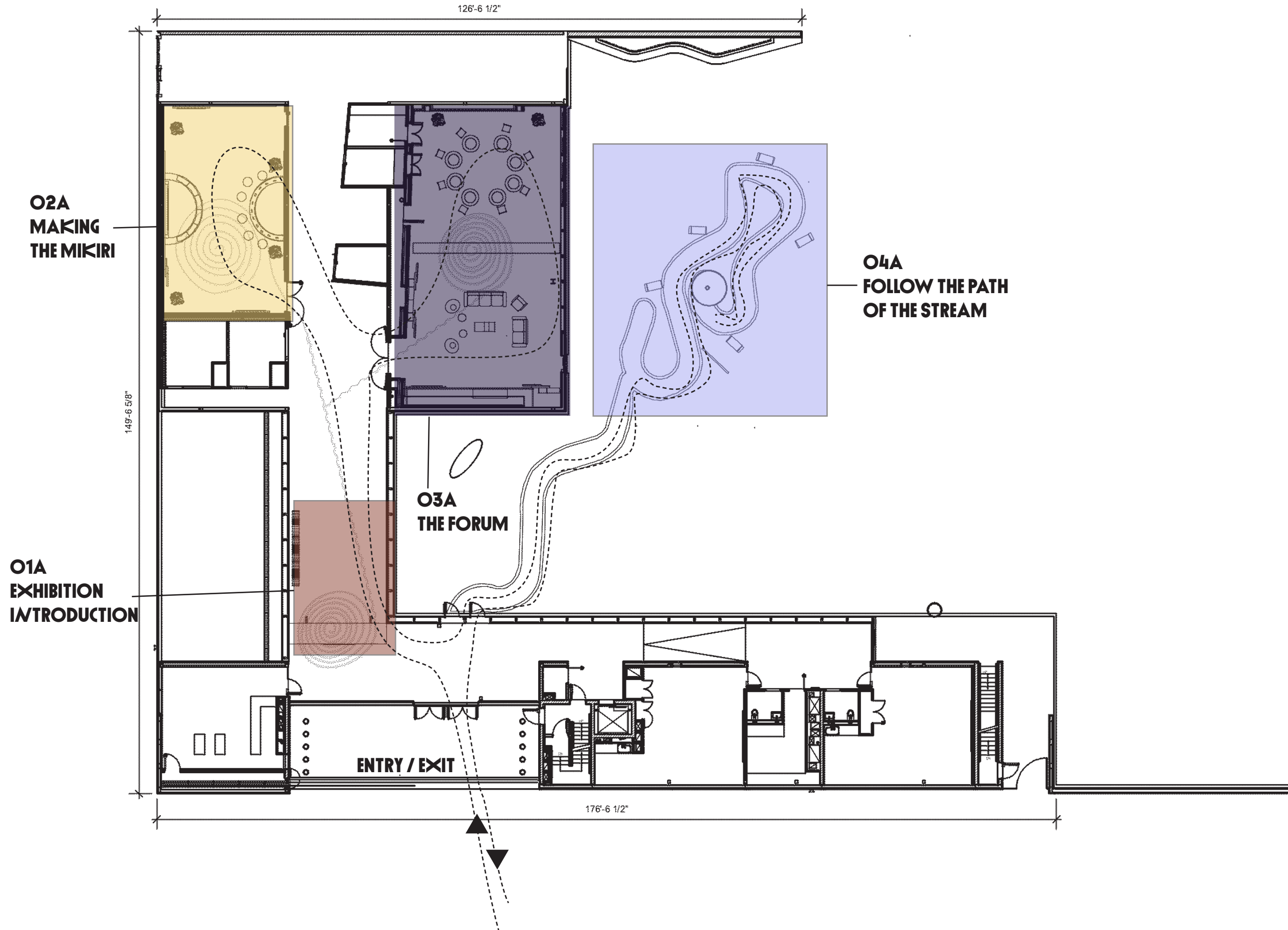
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Bubble Floor Diagram

**EX.01.08**

# SIMPLIFIED PLAN



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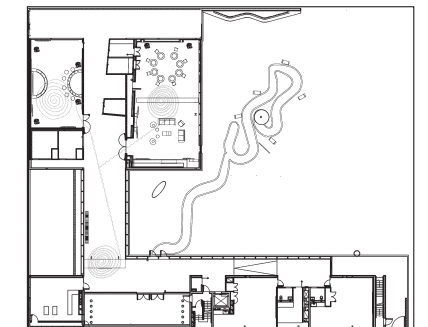
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Simplified Plan

**EX.01.09**



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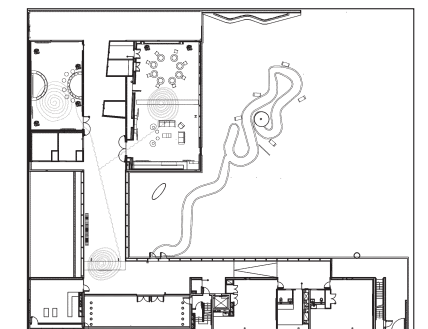
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Pre-Visit Collateral

**EX.01.10**

Public activation for this experience will be featured as poster signage located near public facilities across all five boroughs. For Brownsville, Crown Heights, and Bedford Stuyvesant residents, wayfinding signage will create a path from the apartment complex to Weeksville Heritage Center.

# O1A: INTRODUCTION



## See

A large archway made of carved wood, with a snake-like pattern on the ground. Some large dimensional lettering at seat height. Panels that add grounding context to the exhibition.

## Do

Read the introductory panels and get oriented in the space. Engage with the tactile structures: touch the archway carvings, and sit on/take photos with the dimensional letters.

## Experience

Feelings of curiosity and excitement about the exhibition.

## Learn

About traditional Mikiri gatherings and why we're discussing it at Weeksville Heritage Center. About how these meetings can help build power and encourage change and action in our communities.



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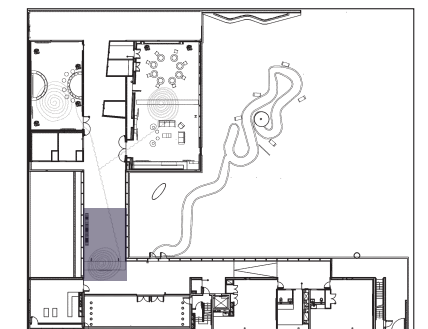
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o1A: Introduction Render

**EX.01.11**

# O2A: MAKING THE MIKIRI



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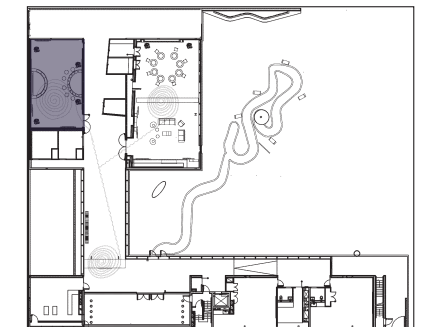
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o2A: Making the Mikiri Render

**EX.01.12**



## See

Two wooden circular structures framing angled walls, and two wall structures with wood plank attachments. Flourishing plant life. A large, digital screen and more angled signage. Seating arranged in a circle around one of the circular wooden structures.

## Do

Read the background information about the activity and traditional gathering, and engage with a table top interactive based off of the Mikiri gathering concept. Play a large drum to the beat of music based off the "Sit on a Man" concept that comes with a Mikiri.

## Experience

Thought-provoking interactives, and energy releasing drumming activities. What it could look like to participate in a Mikiri gathering today for the purpose of larger societal change.

## Learn

More in-depth details about traditional Mikiri gatherings and their role in Igbo society. About the Social Change Ecosystem Framework (© Deepa Iyer). About the concept of "Sitting on" a man, and the importance of collective action.

# O2A: MAKING THE MIKIRI - INTERACTIVE



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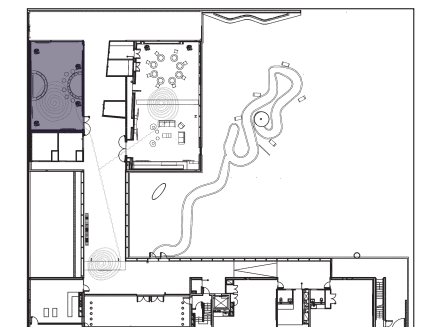
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o2A: Making the Mikiri - Interactive Render

**EX.01.13**



## See

A large wooden table top with digital screens. A large digital display. Angled graphic with text explaining how to engage. Plant life on both sides of the display wall.

## Do

Utilize the table top station to follow along with the large digital display. Choose a movement role, determine a community solution, and discuss answers. Receive a card that encourages further action.

## Experience

Connection to community. A deep sense of belonging to something bigger than the present.

## Learn

About the Social Change Ecosystem Framework (© Deepa Iyer). How to apply the concept of the Mikiri to the present in order to generate community solutions.





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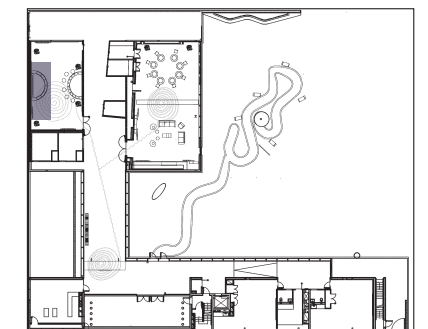
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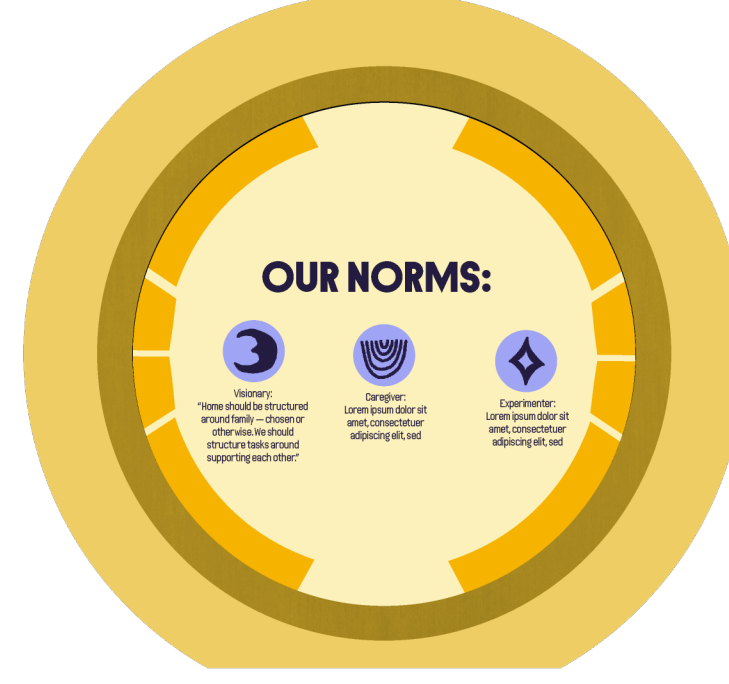
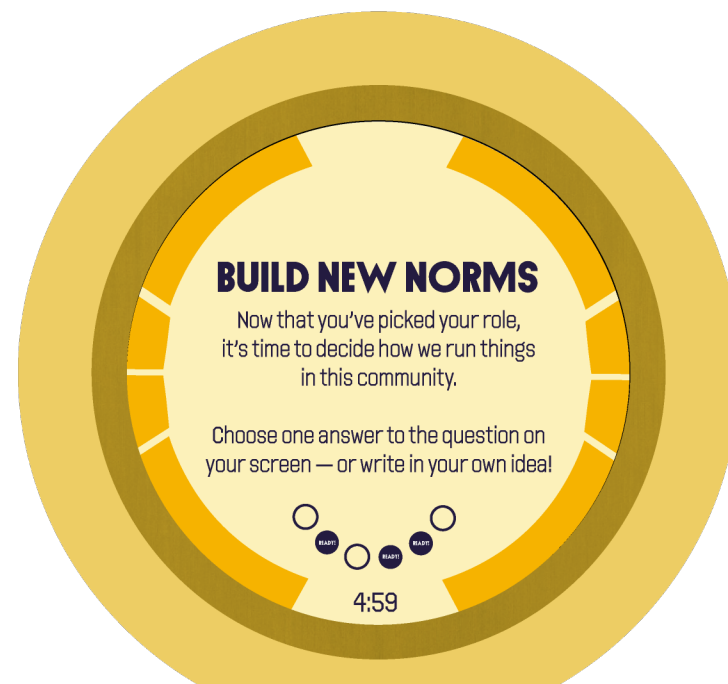
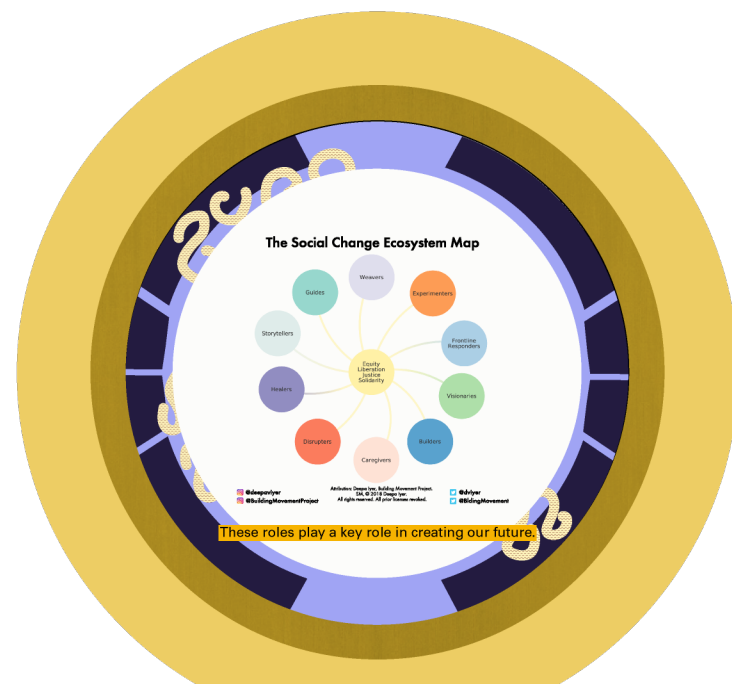
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o2A: Making the Mikiri - Interactive Storyboard I

**EX.01.14**





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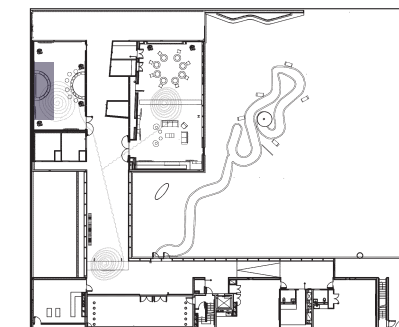
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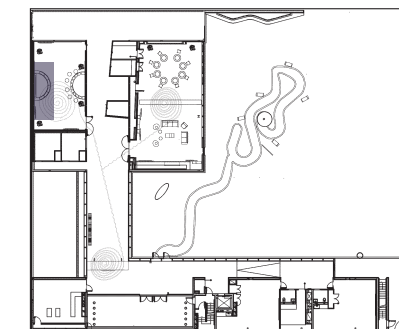
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o2A: Making the Mikiri - Interactive Storyboard III

**EX.01.16**

# CHOOSE YOUR ROLE



**FRONTLINE RESPONDER**

I address community crises by assembling and organizing resources, networks, and messages.

**SELECT**



**BUILDER**

I develop, organize, and implement ideas, practices, people, and resources in service to a collective vision.

**SELECT**



**CAREGIVER**

I nurture and nourish the people around us by creating and sustaining a community of care, joy, and connection.

**SELECT**



**WEAVER**

I see the through-lines of connectivity between people, places, organizations, ideas, and movements.

**SELECT**



**HEALER**

I recognize and tend to the generational and current traumas caused by oppressive systems, institutions, policies, and practices.

**SELECT**



**GUIDE**

I teach, counsel, and advise, using our gifts of well-earned discernment and wisdom.

**SELECT**



**VISIONARY**

I imagine and generate our boldest possibilities, hopes, and dreams, and remind us of our direction.

**SELECTED**



**DISRUPTER**

I take uncomfortable and risky actions to shake up the status quo, to raise awareness, and to build power.

**SELECT**



**EXPERIMENTER**

I innovate, pioneer, and invent. We take risks and course correct as needed.

**SELECT**



**STORYTELLER**

I craft and share our community stories, cultures, experiences, histories, and possibilities through art, music, media, and movement.

**SELECT**

# YOU'VE SELECTED

## VISIONARY

I imagine and generate our boldest possibilities, hopes, and dreams, and remind us of our direction.

**CHANGE SELECTION**



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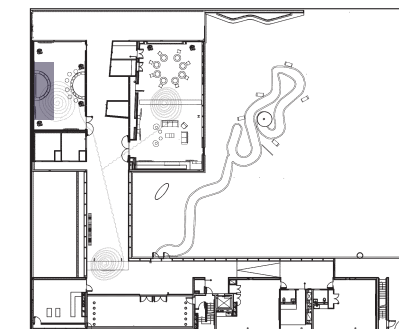
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o2A: Making the Mikiri - Interactive Storyboard IV

**EX.01.17**

# VISIONARY

**HOW SHOULD  
WE STRUCTURE  
OUR HOMES?**

- Around tasks
- Around needs
- Around nature
- Around socialization
- Other

# YOUR CONTRIBUTION

Home should be structured around family — chosen or otherwise. We should structure tasks around supporting each other.

**EDIT RESPONSE**

# O2A: MAKING THE MIKIRI - DRUM ACTIVITY



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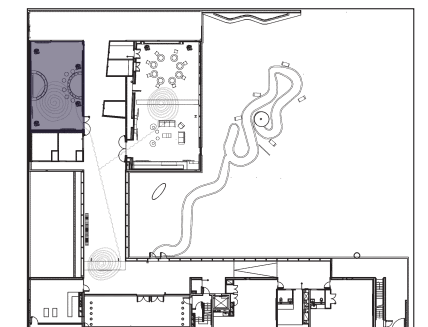
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o2A: Making the Mikiri - Drum Activity Render

**EX.01.18**



## See

A large wooden drum attached to a wall structure, with holes in the top and mallets stored underneath. Seating in front of the drum structure. Plant life framing the wall. Content explaining "Sit on a Man"

## Do

Use the provided mallets to drum along to the chants and music playing in the exhibition space.

## Experience

Joy and tension release. Being a part of something bigger than the exhibition (via the connection to community chanting and action.)

## Learn

What it means to "Sit on" or "Make War on" a man as it pertains to a Mikiri gathering. How "sitting on" a man relates to protesting and noise-making actions that take place today.

# O3A: THE FORUM



## See

A large archway made of carved wood, and interior book shelves. A snake-like pattern on the ground. Bookshelves filled with books. Furniture that feels like home. Table top computer stations and a projector screen. The view outside.

## Do

Take a moment to rest or research interesting topics related to liberatory practice. Use the table top computer stations to research online or connect to the Mikiri Discord community. Learn about live programming or events.

## Experience

A sense of relaxation or engagement with a particular issue.

## Learn

More about issues of interest, or from community organizations and leaders about important issues during live events and programming.



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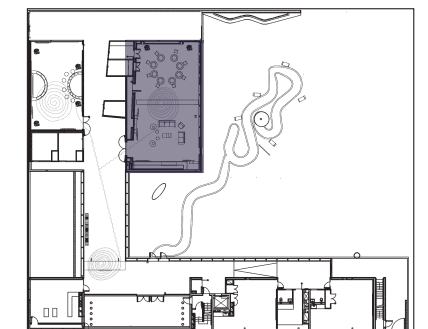
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o3A: The Forum Render

**EX.01.19**

# O2A: MAKING THE MIKIRI



## See

A stone pathway with geometric snake-shaped stanchions. A large freestanding graphic. A water fountain. Illustrations of a story.

## Do

Walk along the path and read the story of Mmuo Mmiri and the monster. Stop by the fountain and offer a thought of contemplation to the water spirit. Enjoy being outside.

## Experience

Meditative calm and grounding. An opportunity to recenter and reflect on engagement in the exhibition experience. Storytelling as a walk.

## Learn

About the Igbo water spirit Mmuo Mmiri, and how she showed kindness to a monster, and helped him return human.



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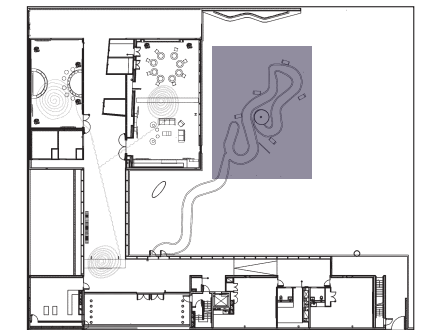
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o4A: Follow the Path of the Stream Render

**EX.01.20**

# O4A: FOLLOW THE PATH OF THE STREAM - STORY



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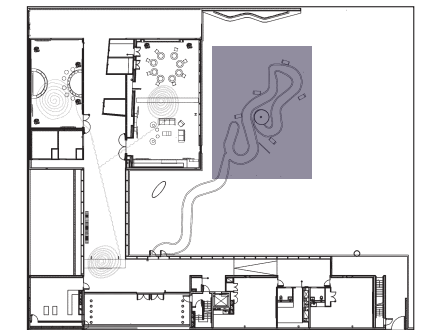
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o4A: Follow the Path of the Stream - Storyboard

**EX.01.21**

A very long time ago, Mmuo Mmiri, the queen of all waters, lived alone in her kingdom.

She spent her days diving in the sea, playing in the waterfalls, and swimming in the rivers.

Mmuo Mmiri was very generous. She let animals drink her water and people could fish wherever they wanted to.

One day, as Mmuo Mmiri was swimming peacefully in a river with many big fish, somebody came to warn her that just a few miles away, a horrible monster was terrorizing the people of the surrounding villages.

The monster lived in water and was carnivorous. It had a hideous face, an eye in the middle of its forehead, and several rows of very sharp teeth.

He would lie in wait and leap on anyone who came close to the river.

He had already swallowed two fishermen who were casting their nets, three young women who came to fill their pots, and lots of children who wanted to swim.

The villagers were desperate.

Mmuo Mmiri decided to go and see what she could do about it.

She was shown the cave where the monster went to bed at night. She slipped in and hid in a corner. When the monster came in, she watched it.

The monster could not fall asleep easily. He maned a lot and made all sorts of noises while breathing. Then his body shook all over. He burst into tears. But after a while, he calmed down and fell into a deep asleep.

Mmuo Mmiri realized the monster was very sad. She decided to make it happy by teaching it how to sing and dance. She invented new games for it.

The monster was so delighted to have a friend that it burst out laughing.

All of a sudden, Mmuo Mmiri saw the monster had become the young man he was before!

At the same time, the missing fishermen, the young women, and children he had swallowed up reappeared and went back home safe and sound.

The young man and Mmuo Mmiri held a big party, to which all of the people of the water were invited. In the villages, everybody rejoiced. The huts were decorated and beautiful boats danced down the river.

**Story reference:**  
*Mamy Wata and the Monster*  
by Véronique Tadjo





After visiting the exhibition, visitors will have the opportunity to further engage with the content through a personalized Discord server. The server will feature channels tailored to each movement role, as well as channels for upcoming events and general community discussion.



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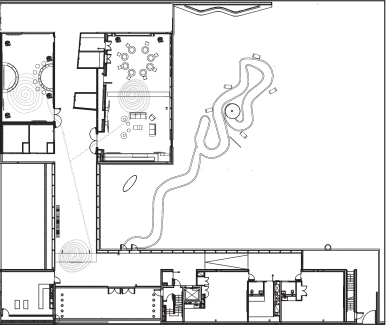
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Post-Visit Discord Server

**EX.01.22**

# SCHEDULES + LISTS



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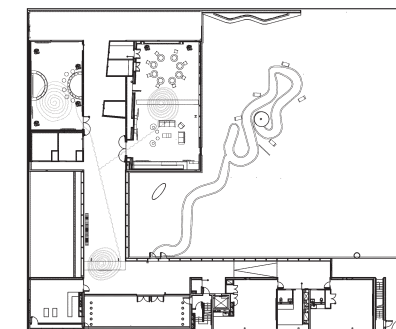
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EX.02.

**EX.02.00**



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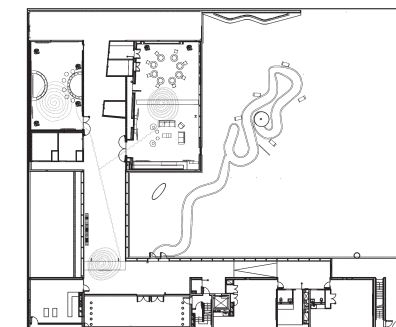
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Graphic Specifications

**EX.02.01**

**GRAPHIC SPECIFICATIONS**

GRAPHIC TYPE	DESCRIPTION
A	DIRECT EMBED POWDER COATED ALUMINUM MOUNTED TO 3/4" OAK LUMBER WITH Z CLIPS
B	SEG DYE SUBLIMATION GRAPHIC ON TENSION FABRIC WITH ALUMINUM FRAME WEIGHTED BASE
C	DIRECT EMBED POWDER COATED ALUMINUM + TINTED ACRYLIC MOUNTED TO 2" TREATED FSC CERTIFIED OAK LUMBER STRUCTURE BACK-MOUNTED WITH BOLT FASTENERS
D	DIRECT EMBED POWDER COATED ALUMINUM MOUNTED TO FSC CERTIFIED OAK LUMBER PLANKS (4X4) STRUCTURE MOUNTED TO GRAPHIC TYPE B WITH Z CLIPS
E	FABRICATED POWDER COATED ALUMINUM SCULPTURAL LETTERS WEIGHTED BASE
F	DIE CUT 3M™ ENVISION™ PRINT FILM 48C APPLIQUE TO FLOOR
G	DIGITAL DISPLAY
H	DIRECT EMBED POWDER COATED ALUMINUM MOUNTED TO FABRICATED POWDER COATED ALUMINUM STANCHION WEIGHTED BASE
I	OUTDOOR GRADE PAINT APPLIQUE TO GROUND
J	MURAL PAINTED ON WALL

# GRAPHIC SCHEDULE

SECTION 01A: ENTRY	GRAPHIC TYPE	DESCRIPTION
01A.01.GR01	A	Exhibition introduction title panel
01A.01.GR02	C	About the Mikiri panel
01A.01.GR03	C	About the exhibition panel
01A.01.GR04	F	Spiral wayfinding snake design
01A.02.GR01	E	“MIKIRI” Dimensional letters
01A.02.GR02	F	Dotted patterned wayfinding snake design
01A.03.GR01	J	Exhibition orientation wayfinding mural
<b>SECTION 02A: MIKIRI</b>		
02A.01.GR01	B	Making the Mikiri introduction graphic
02A.01.GR02	D	Women’s role in Igbo society supporting content
02A.02.AV01	G	Mikiri interactive activity digital media
02A.02.GR01	C	Mikiri interactive directive
02A.02.G202	B	Mikiri interactive background graphic
02A.03.GR01	B	Boycotts + Strikes content graphic
02A.03.GR02	D	Reconciling with care supporting content
02A.04.GR01	B	“Sit on a Man” drum activity graphic
02A.05.GR01	F	Spiral wayfinding snake design
<b>SECTION 03A: FORUM</b>		
03A.01.GR01	B	The Forum introduction graphic
03A.01.GR02	D	About The Forum supporting content
03A.01.GR03	C	“Origins” bookshelf content title and brief
03A.02.GR01	C	“Ritual Practice” bookshelf content title and brief
03A.02.GR02	C	“Radical Work” bookshelf content title and brief
03A.03.GR01	I	Spiral wayfinding snake design
03A.04.AV01	G	Digital research table top interactive
03A.04.AV02	G	Digital research table top interactive
03A.04.AV03	G	Digital research table top interactive
03A.04.AV04	G	Digital research table top interactive
03A.04.AV05	G	Digital research table top interactive
03A.04.AV06	G	Digital research table top interactive
03A.04.AV07	G	Digital research table top interactive
03A.04.AV08	G	Digital research table top interactive
<b>SECTION 04A: OUTDOORS</b>		
04A.01.GR01	B	Follow the Path of the Stream introduction graphic
04A.01.GR02	H	Stanchion with Mmuo Mmiri story illustration
04A.01.GR03	H	Stanchion with Mmuo Mmiri story illustration
04A.01.GR04	H	Stanchion with Mmuo Mmiri story illustration
04A.01.GR05	H	Stanchion with Mmuo Mmiri story illustration
04A.01.GR06	H	Stanchion with Mmuo Mmiri story illustration



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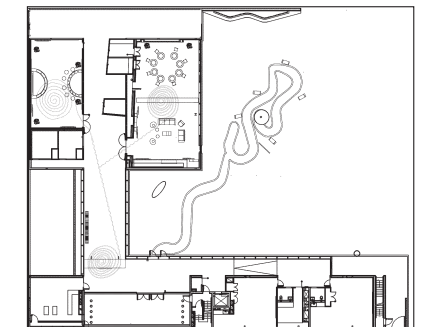
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Graphic Schedule

**EX.02.02**

## FINISH SCHEDULE

MATERIAL	CODE	LOCATION	DESCRIPTION	IMAGE
WOOD	WT01	02A, 03A	FSC CERTIFIED OAK LUMBER 4X4X10' PLANKS	
	WT02	03A	CUSTOM FSC CERTIFIED OAK LUMBER BOOKSHELVES	N/A
	WT03	01A, 02A, 03A	CUSTOM CARVED FSC CERTIFIED OAK LUMBER SHEETS 3/4"	
PAINT	PT01	01A, 02A, 03A	PANTONE PMS 4975C	

## FURNITURE SCHEDULE

CODE	DESCRIPTION	MEDIUM	IMAGE
FN01	ANTIQUE COUCH AND LOVESEAT SET	UPHOLSTERY	
FN02	COFFEE TABLE	CARPENTRY	
FN03	LOUNGE CHAIR AND OTTOMAN SET	UPHOLSTERY	
FN05	PLASTIC CHAIRS	CARPENTRY	
FN06	FIDDLE LEAF FIG PLANTS	BOTANICALS	
FN07	ANTIQUE GRANDFATHER CHAIR	UPHOLSTERY	
FN08	FOUNTAIN WITH ENGRAVED INSCRIPTION	GRANITE	
FN09	CUSTOM BUILD FSC CERTIFIED OAK TABLE TOP INTERACTIVE	WOOD	CUSTOM



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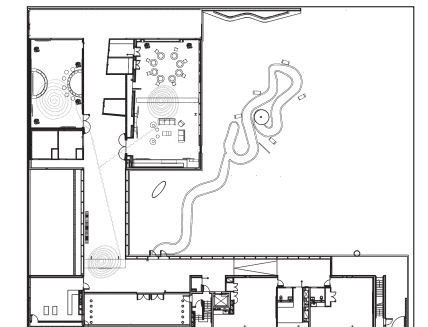
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Finish + Furniture Schedule

**EX.02.03**

# AV SCHEDULE

AV TYPE	DESCRIPTION	CODE	LOCATION	IMAGE
AV1	8' LED DIGITAL DISPLAY	02A.02.AV01	02A	
AV2	47" ROUND TOUCH SCREEN TABLE	03A.04.AV01	03A	
		03A.04.AV0		
		03A.04.AV03		
		03A.04.AV04		
		03A.04.AV05		
		03A.04.AV06		
		03A.04.AV07		
		03A.04.AV08		



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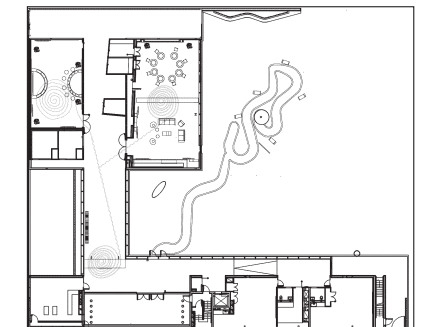
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AV Schedule

# EX.02.04

# PLANS + SECTIONS



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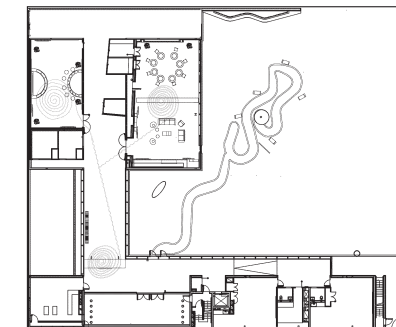
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# EX.03.00



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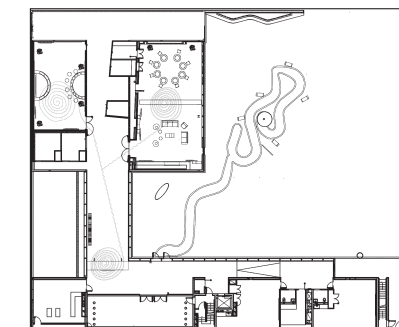
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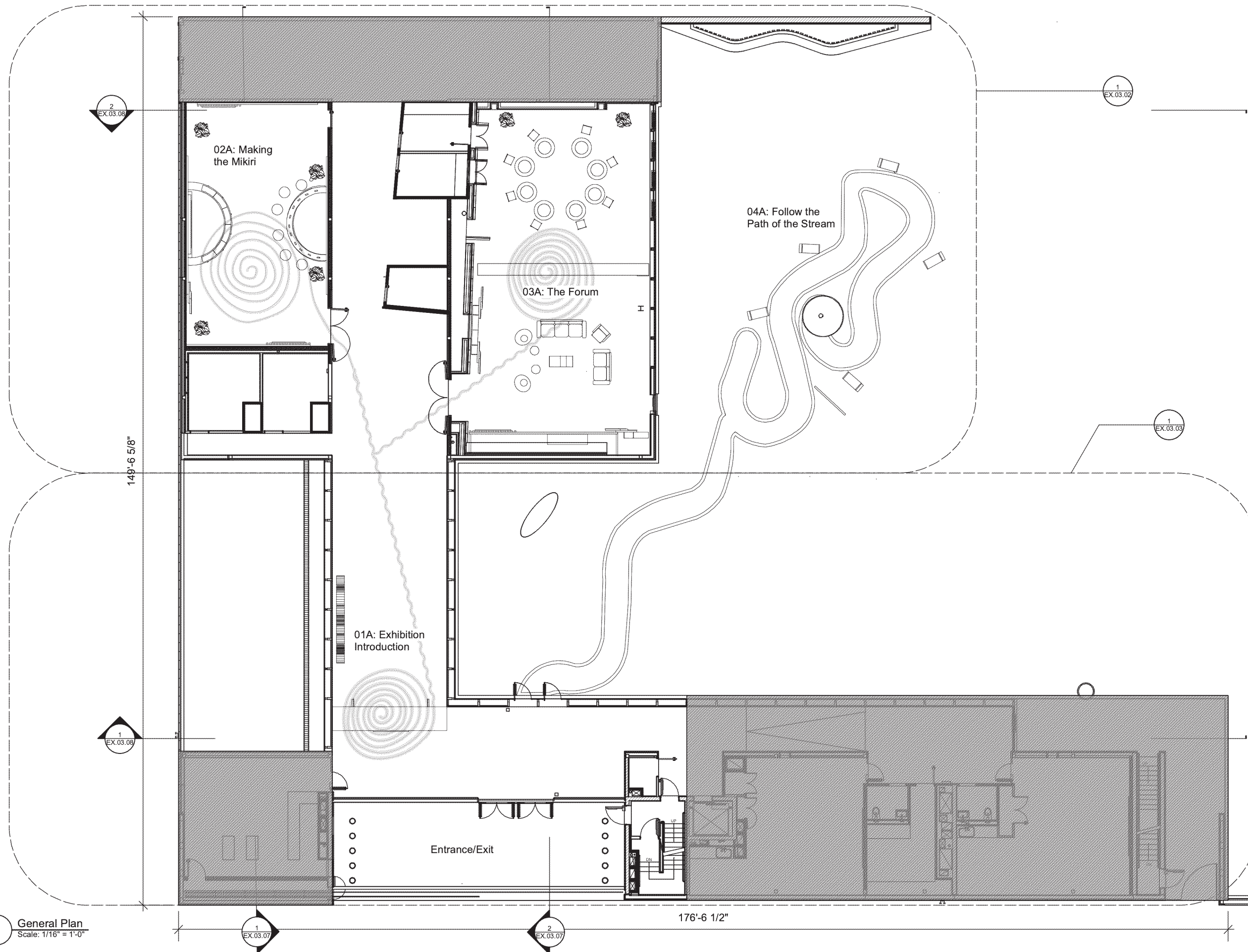
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General Plan

**EX.03.01**



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

1 EX.03.07

2 EX.03.07

1 EX.03.02

1 EX.03.03

2 EX.03.08

1 EX.03.08





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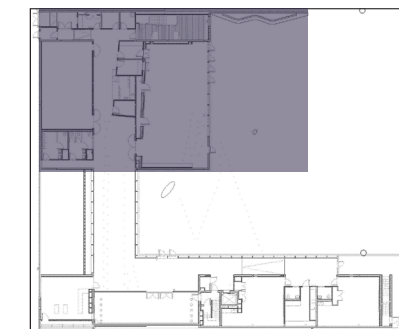
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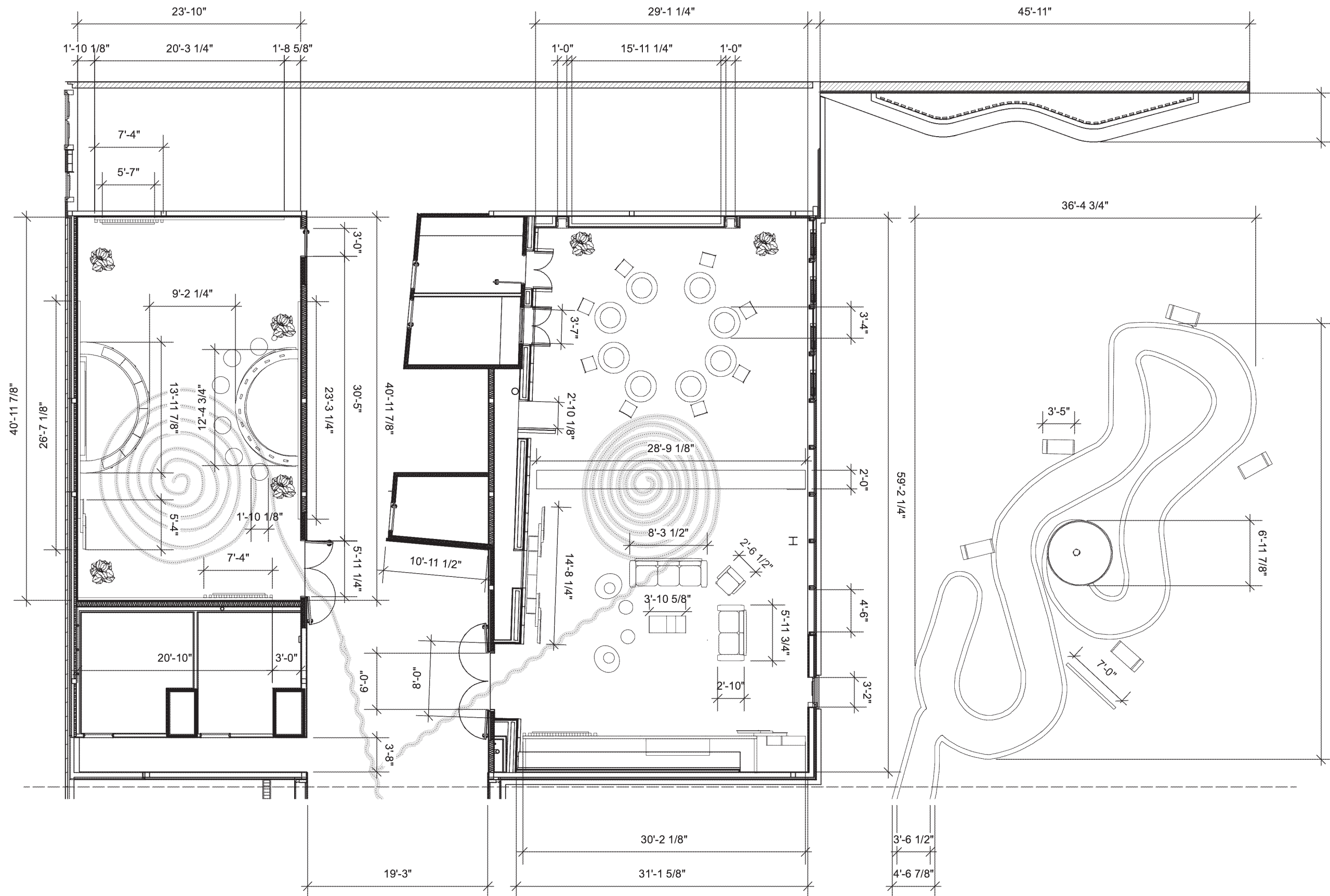
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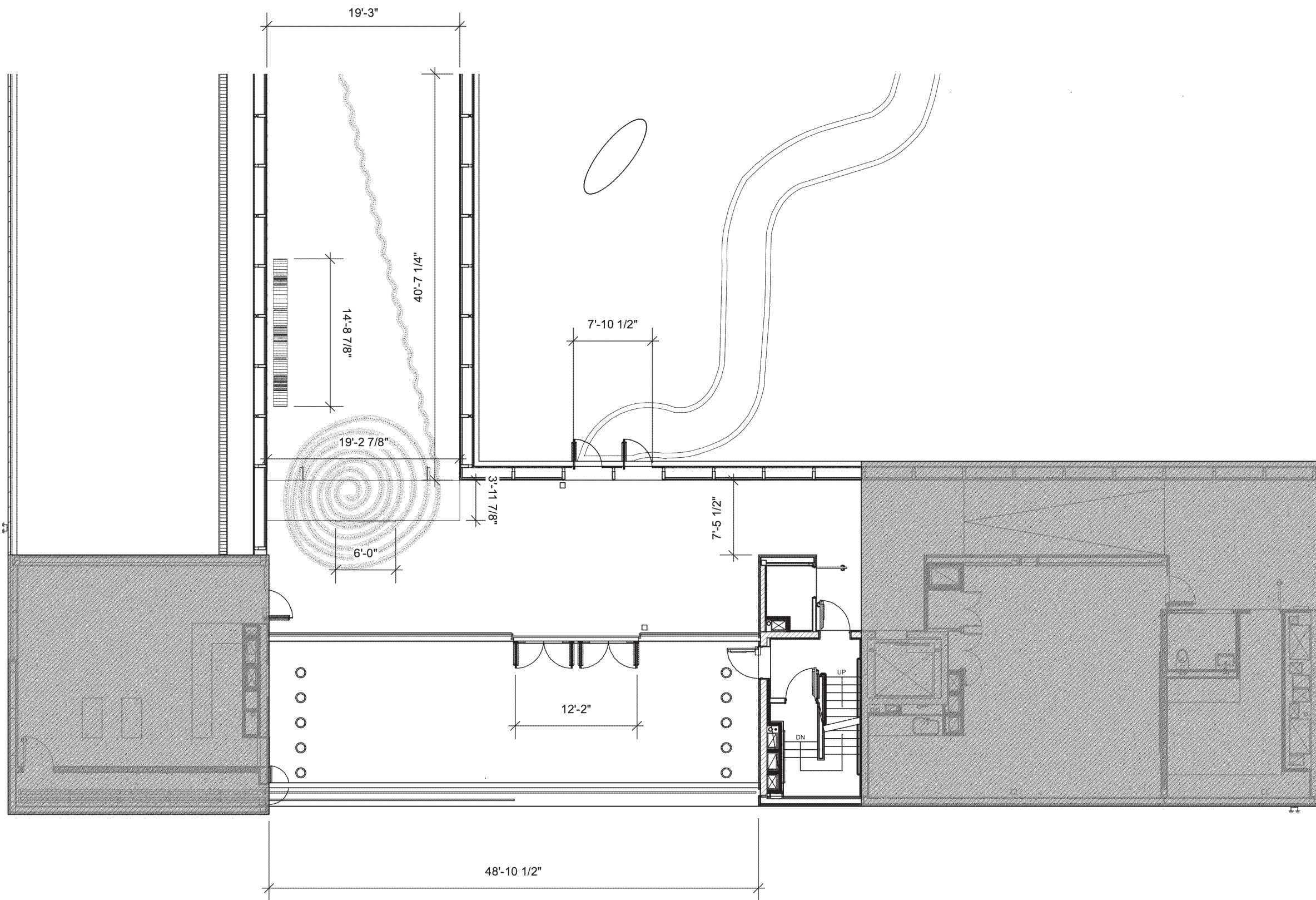
**DRAWING NAME**

Partial Dimension Plan I

**EX.03.02**



1 Partial Dimension Plan 1  
Scale: 3/32" = 1'-0"



1 Partial Dimension Plan 2  
Scale: 3/32" = 1'-0"



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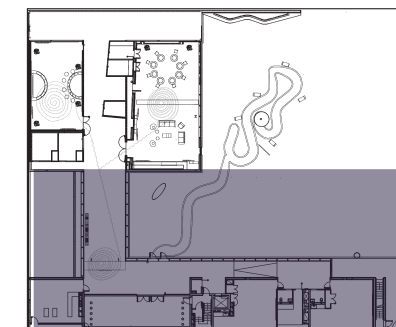
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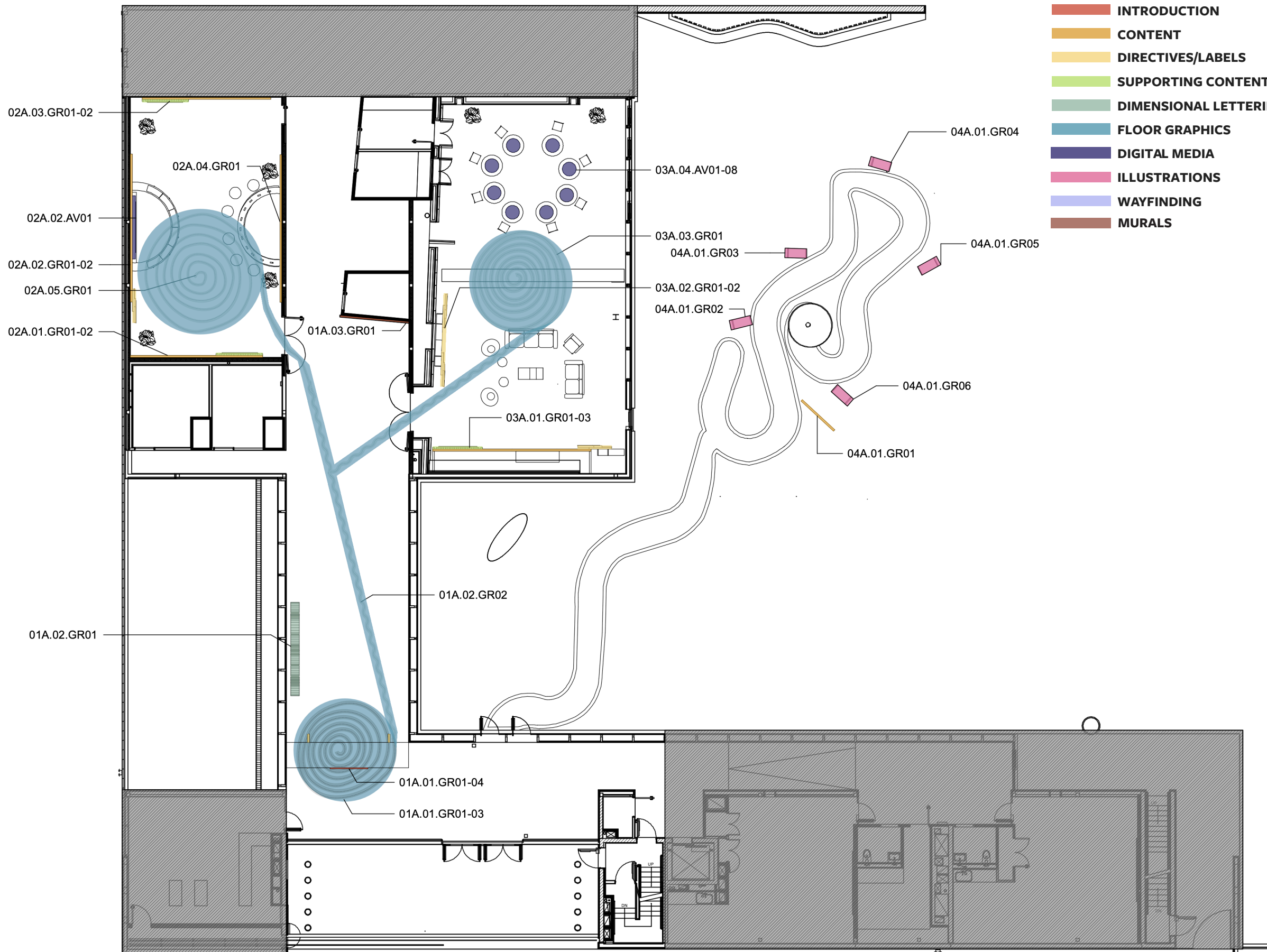
**SCALE** 3/32" = 1'-0"

**DATE** December 13, 2024

**DRAWING NAME**

Partial Dimension Plan II


**EX.03.03**



- INTRODUCTION
- CONTENT
- DIRECTIVES/LABELS
- SUPPORTING CONTENT
- DIMENSIONAL LETTERING
- FLOOR GRAPHICS
- DIGITAL MEDIA
- ILLUSTRATIONS
- WAYFINDING
- MURALS

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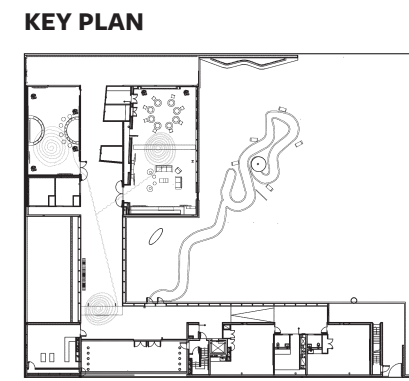
**PROJECT**  


**CLIENTS**  




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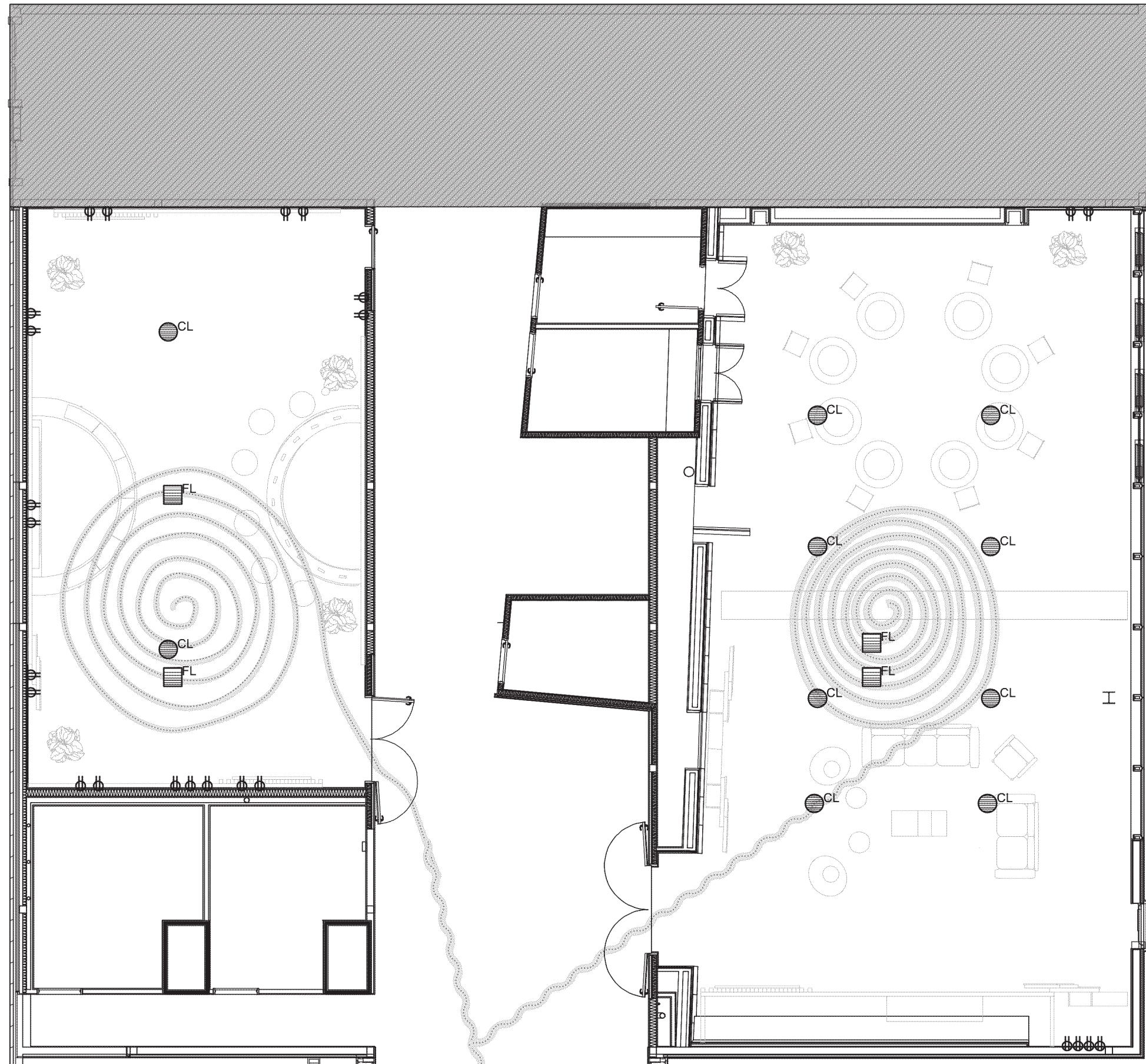

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 Graphic Location Plan

**EX.03.04**

- CL CEILING OUTLET/DATA
- ▨ FL FLOOR OUTLET/DATA
- ⊖ DUPLEX WALL OUTLET/DATA



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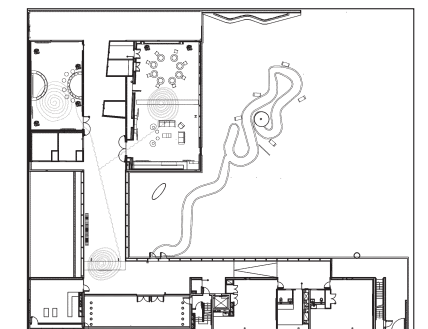
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Power + Data Plan

**EX.03.05**



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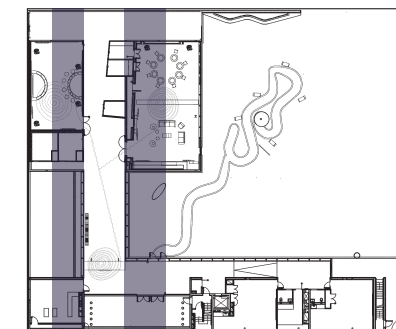
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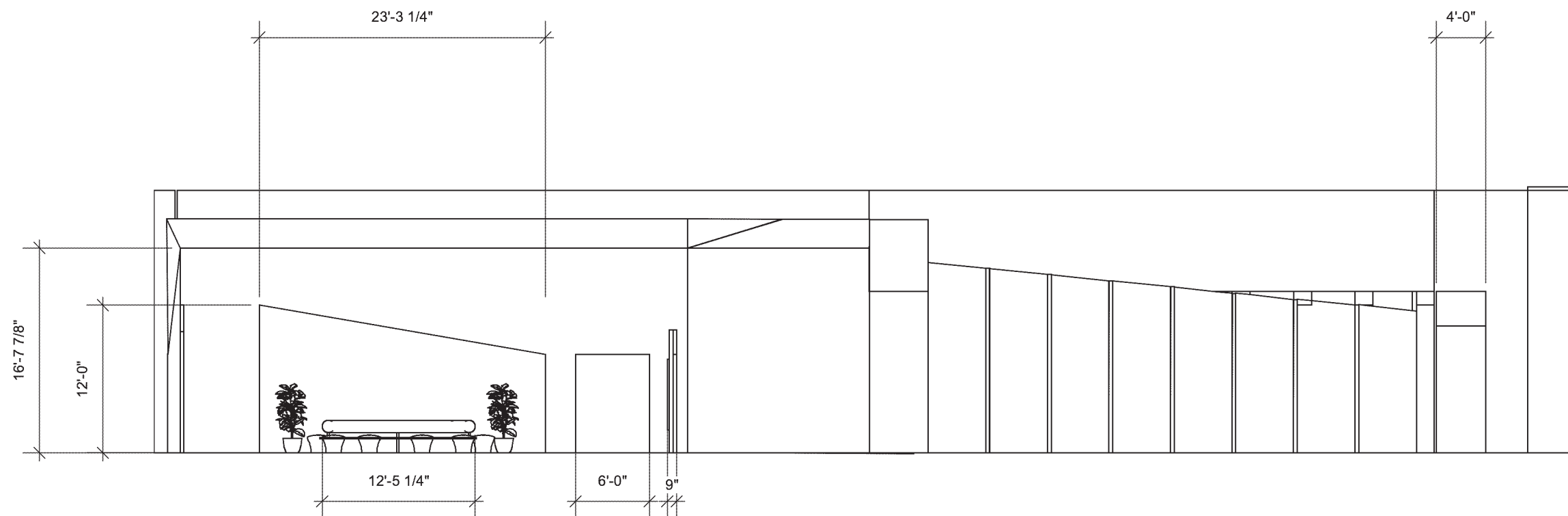
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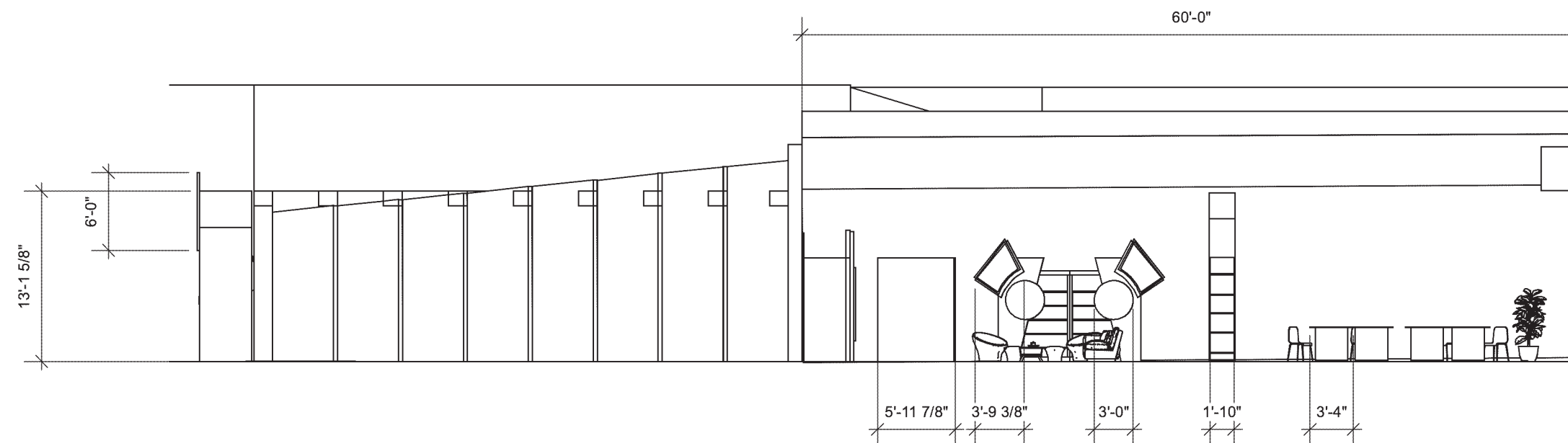
**DRAWING NAME**

Sections I

**EX.03.06**



1 Section Elevation - North  
Scale: 3/32" = 1'-0"



2 Section Elevation - South  
Scale: 3/32" = 1'-0"



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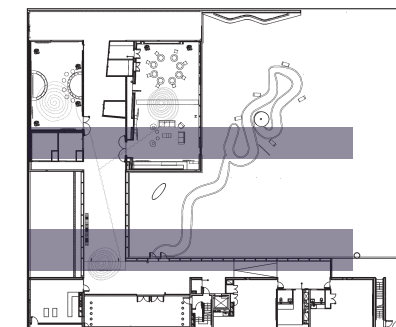
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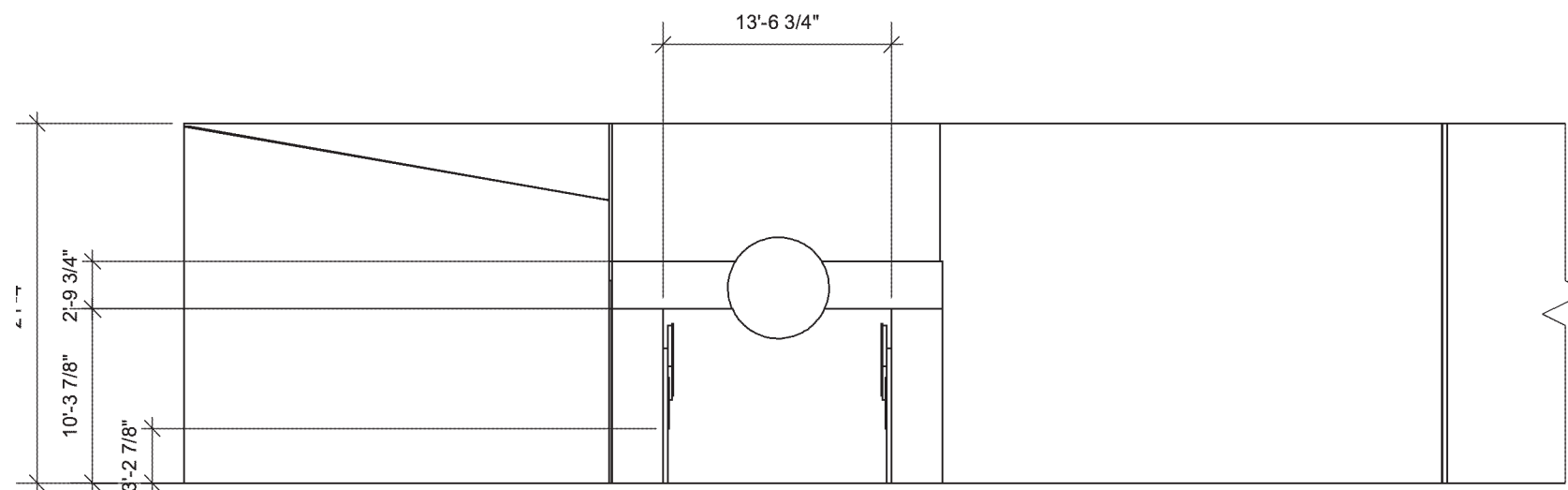
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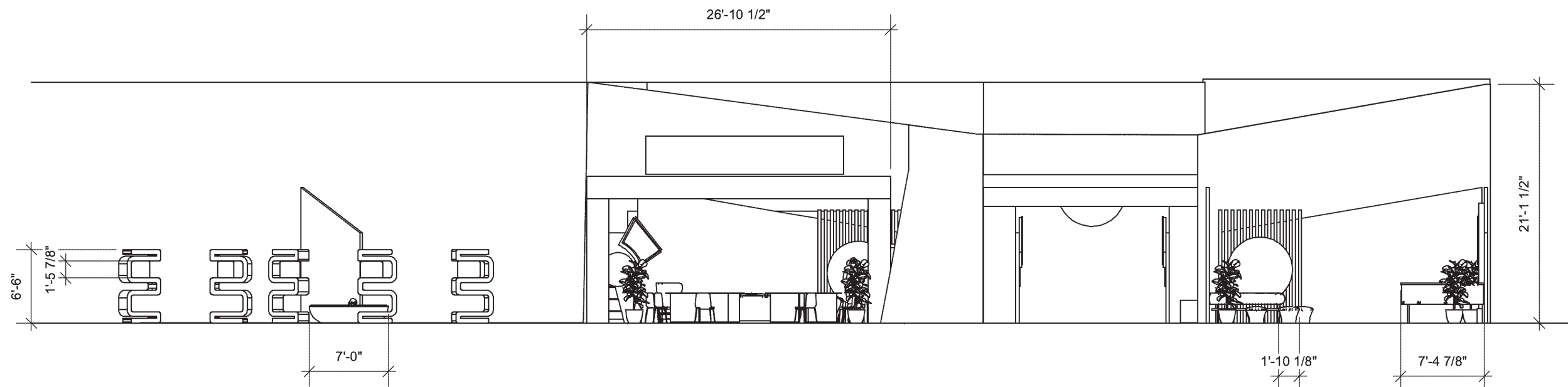
**DRAWING NAME**

Section II

**EX.03.07**



1 Section Elevation - East  
Scale: 3/32" = 1'-0"



2 Section Elevation - West  
Scale: 3/32" = 1'-0"

# GRAPHIC ELEMENTS



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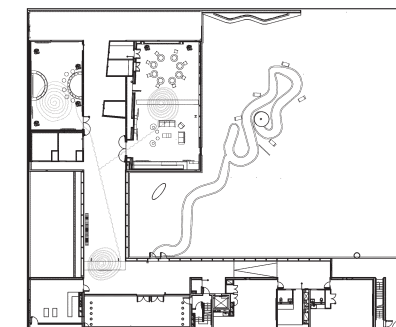
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**DATE** December 13, 2024

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Graphic Elements

**EX.04.00**



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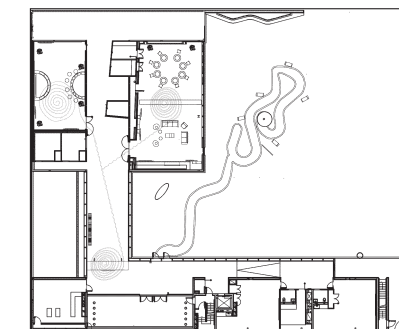
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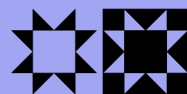
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**DATE** December 13, 2024

**DRAWING NAME**

Graphic Look + Feel

**EX.04.01**



# MIKIRI (THE MEETING)

Exploring the past to  
interpret the future  
Autonomous design by  
the people for the people

Systematic

Pathways

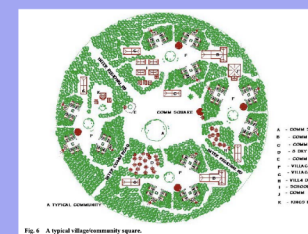
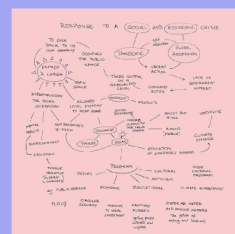
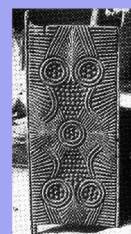
Autonomy  
Organizing

Afrofuturism

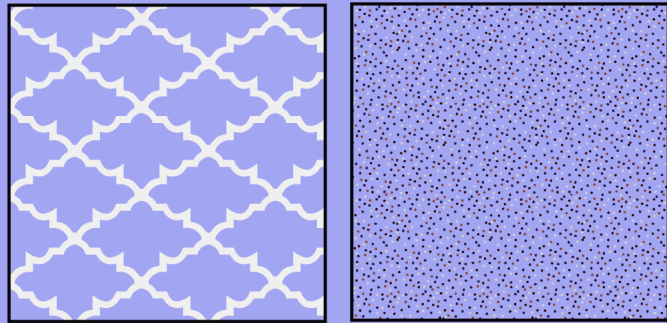
Action

*mikiri* or *mitiri*<sup>32</sup> *Mikiri* were multi-purpose women. They provided women with a forum in which to develop talents, and a means for protecting their interests as farmers, wives and mothers through collective action. Individual women, individual men, and men as a group.

In *mikiri* women made rules about marriage that applied to men as well as women, and to maintain moral norms among women. They dealt with problems they were faced with about mistreatment by individual men. They also made decisions about the village's guardian and the fruitfulness of women or repeated requests might "sit on" a relationship. They refused to mate.







Titles

**VTC EVA PERON**

Headings

**LINEAL HEAVY**

Subheadings

VTC Du Bois Regular Narrow

Body Text

Univers Regular



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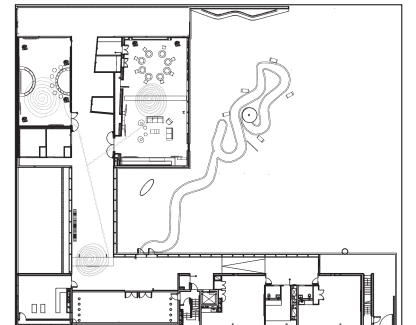
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Color Palette + Typography

**EX.04.02**



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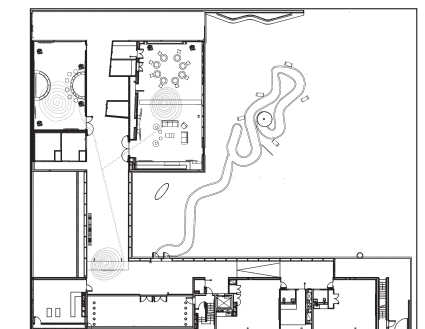
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Visual Identity System I - Logo Development

**EX.04.03**



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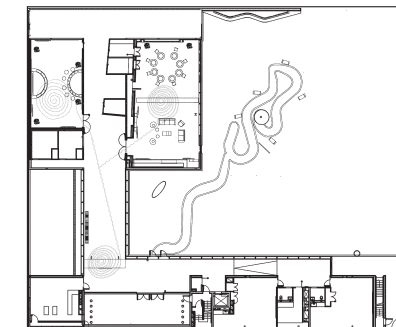
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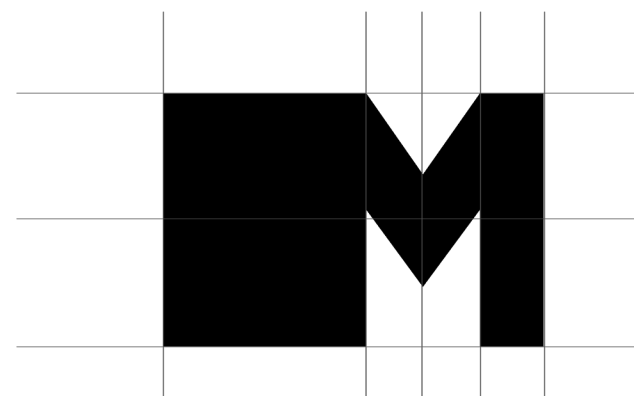
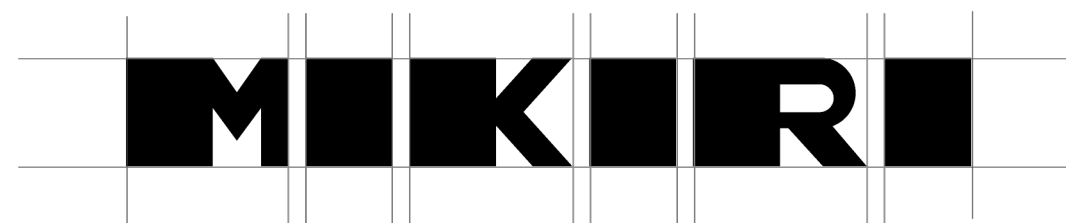
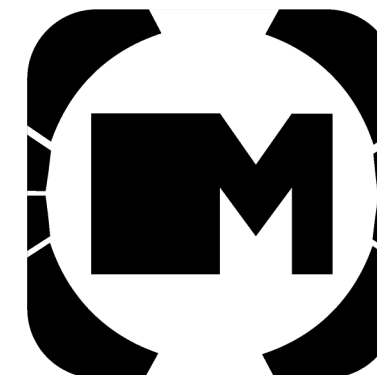
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**DATE** December 13, 2024

**DRAWING NAME**

Visual Identity System II - Logo Variations

**EX.04.04**





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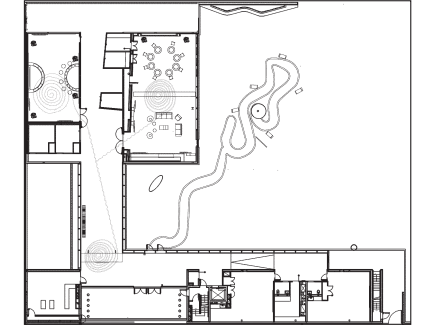
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Visual Identity System III - Collateral

**EX.04.05**



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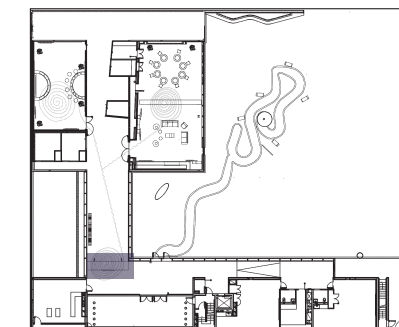
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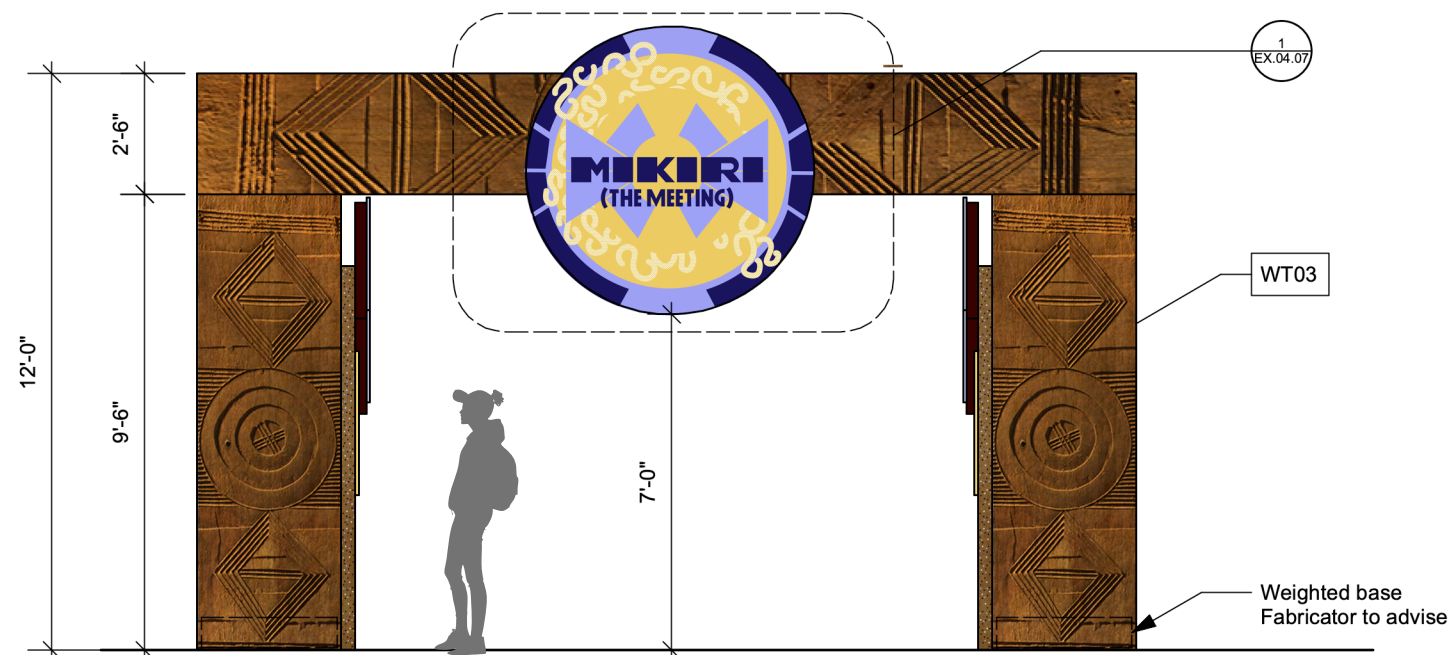
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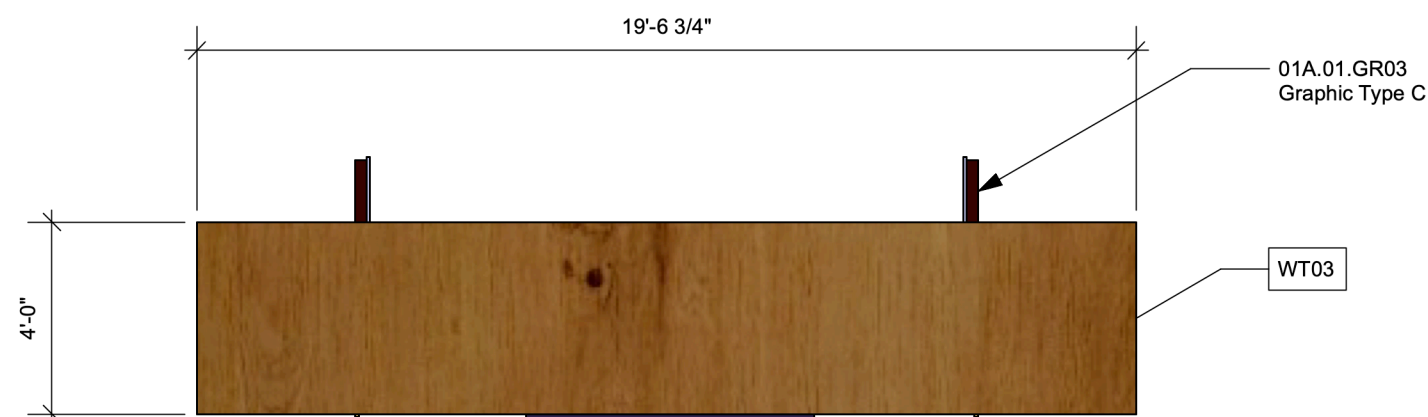
**DRAWING NAME**

01A.01.GR01-03

**EX.04.06**



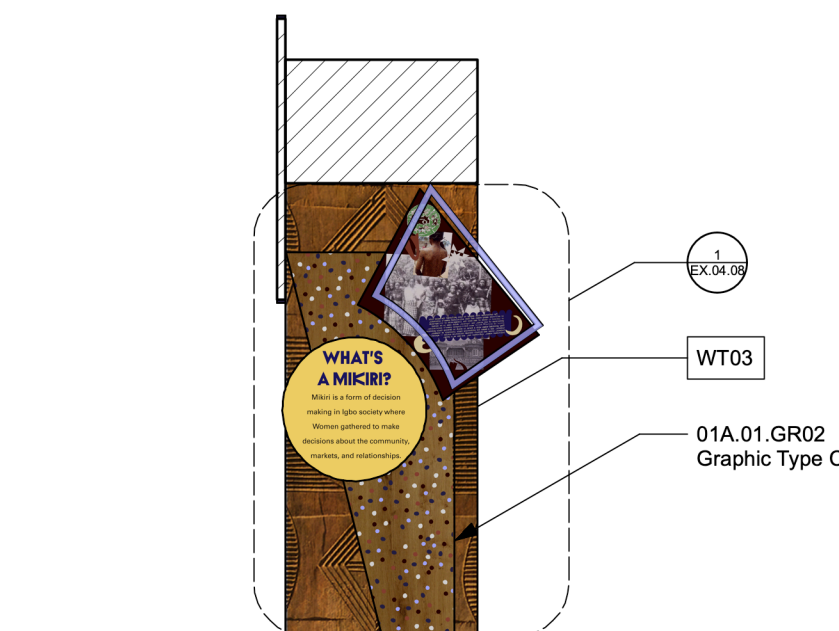
1 01A.01.GR01-03 Elevation  
Scale: 1/4" = 1'-0"



2 01A.01.GR01-03 Elevation - Top  
Scale: 1/4" = 1'-0"



3 01A.01.GR01-03 Elevation - Side  
Scale: 1/4" = 1'-0"



4 01A.01.GR01-03 Elevation - Side Section  
Scale: 1/4" = 1'-0"



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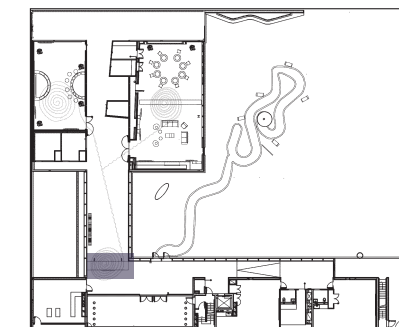
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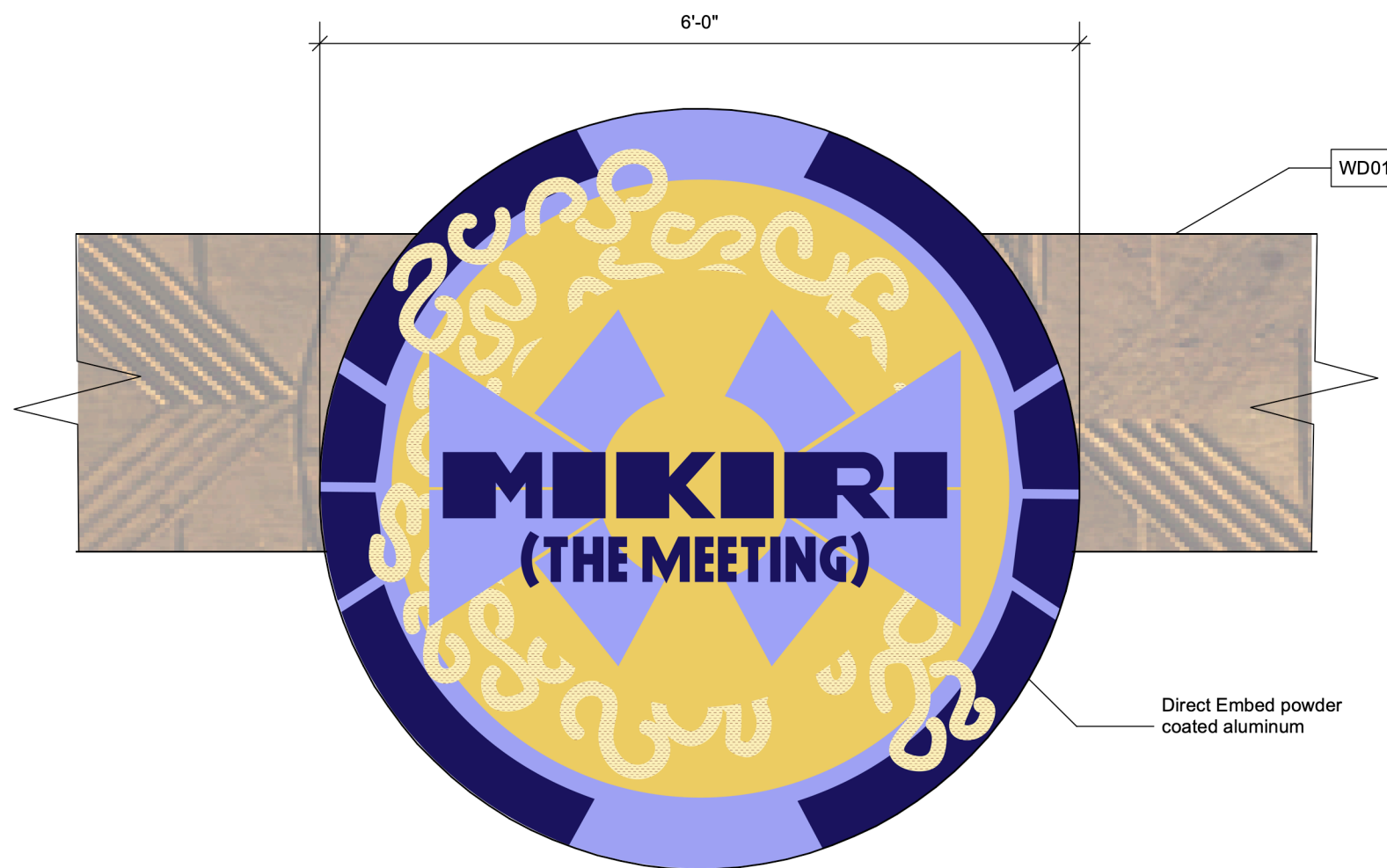
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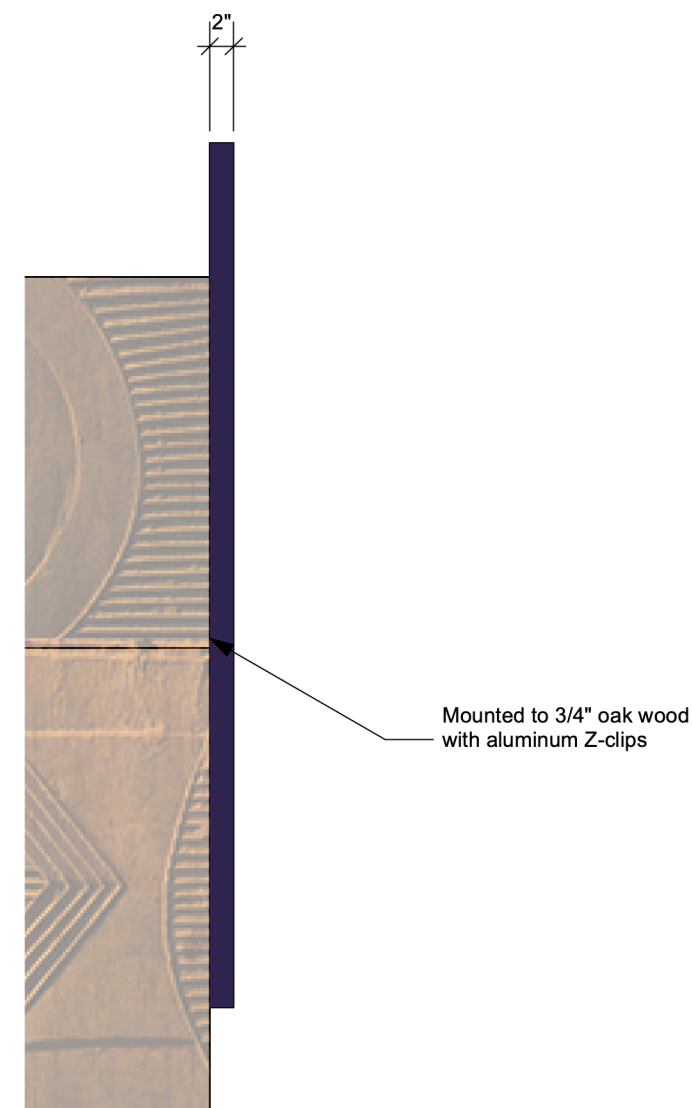
**DRAWING NAME**

Graphic Type A Detail

**EX.04.07**



1 **Graphic Type A Detail**  
Scale: 3/4" = 1'-0"



2 **Graphic Type A - Side Detail**  
Scale: 3/4" = 1'-0"



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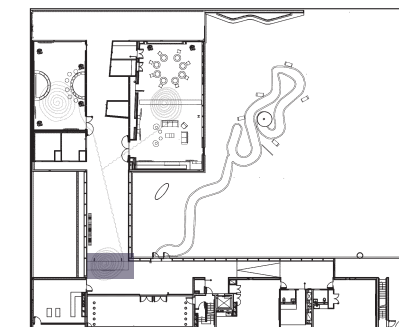
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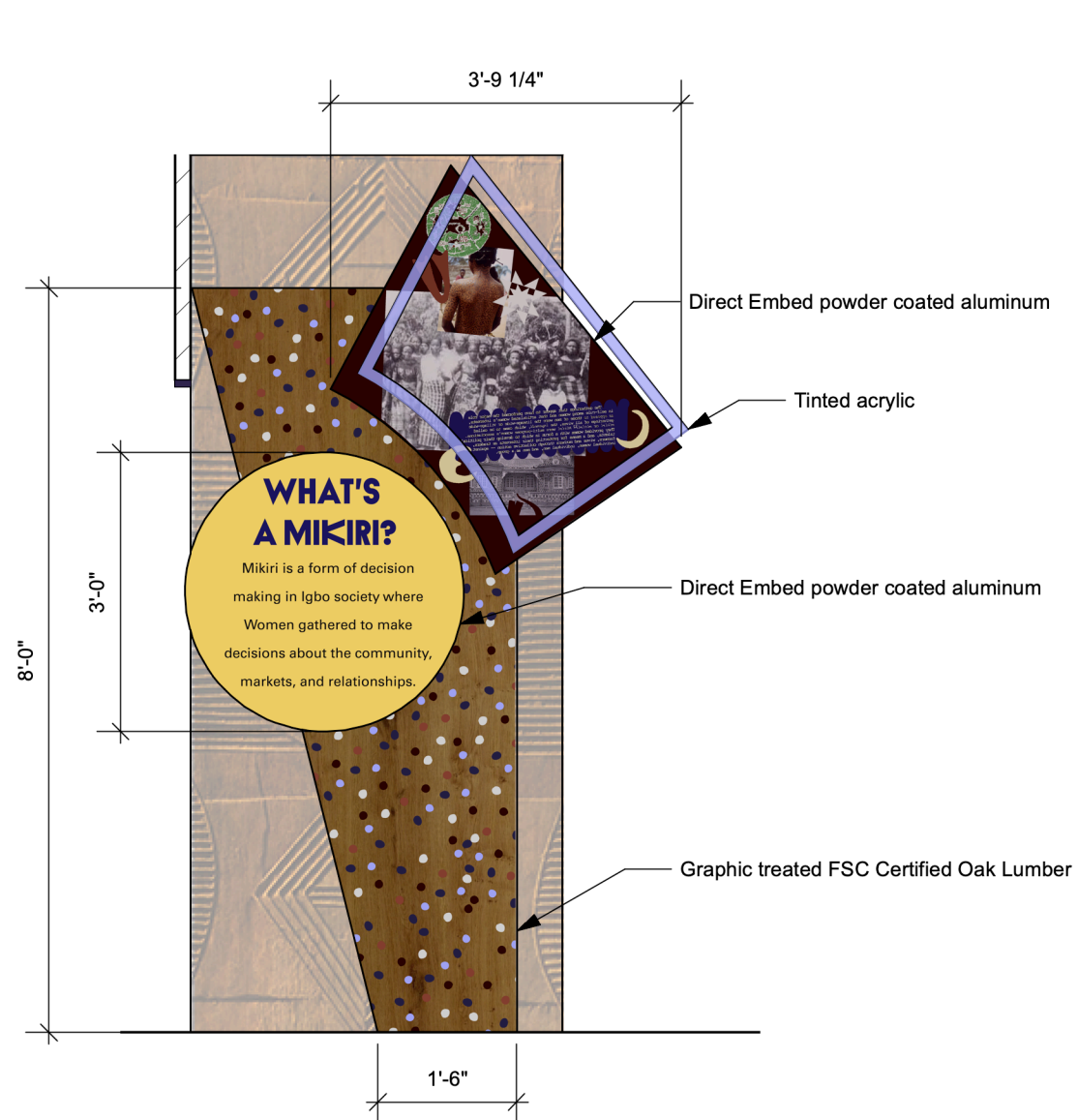
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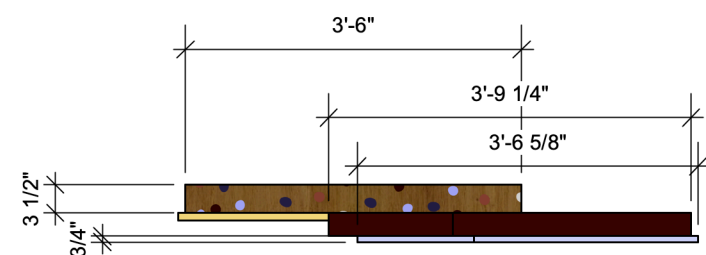
**DRAWING NAME**

Graphic Type C Detail

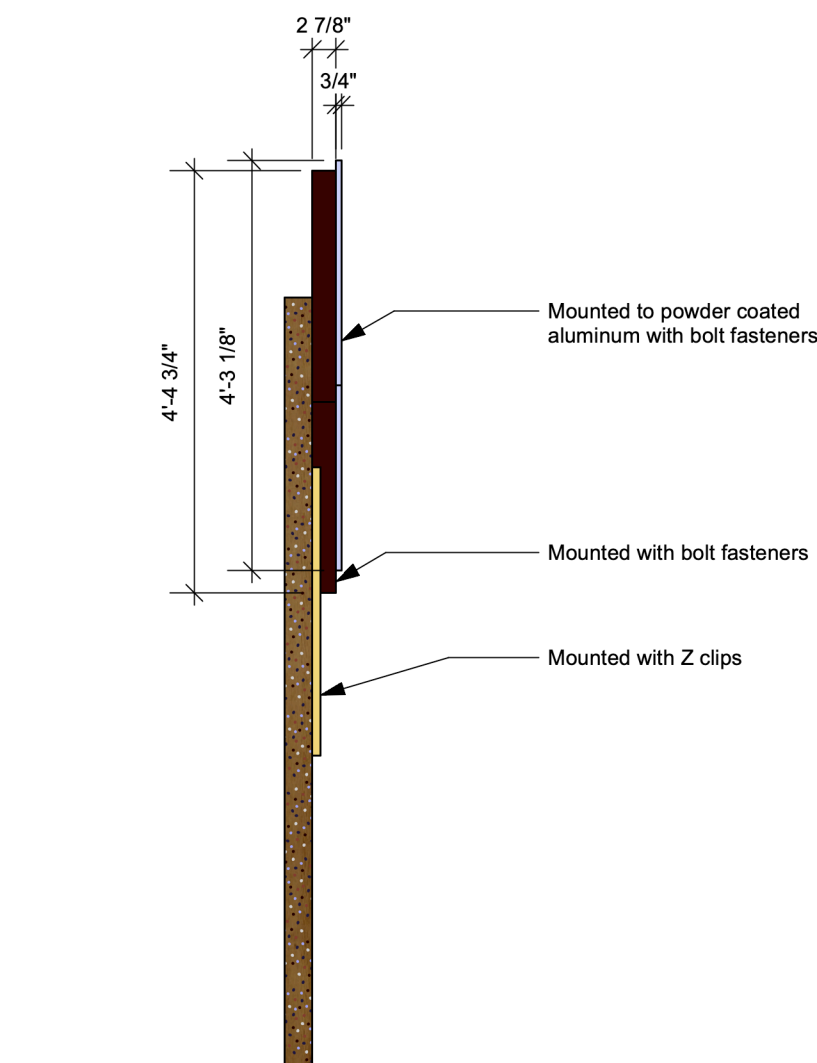
**EX.04.08**



1 **Graphic Type C Detail**  
Scale: 1/2" = 1'-0"



2 **Graphic Type C - Top Detail**  
Scale: 1/2" = 1'-0"



3 **Graphic Type C - Side Detail**  
Scale: 1/2" = 1'-0"



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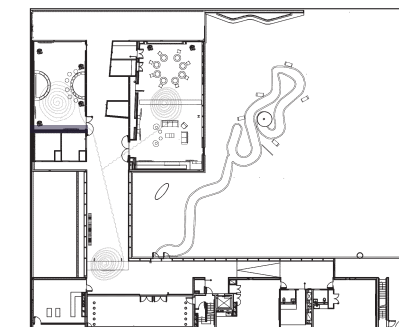
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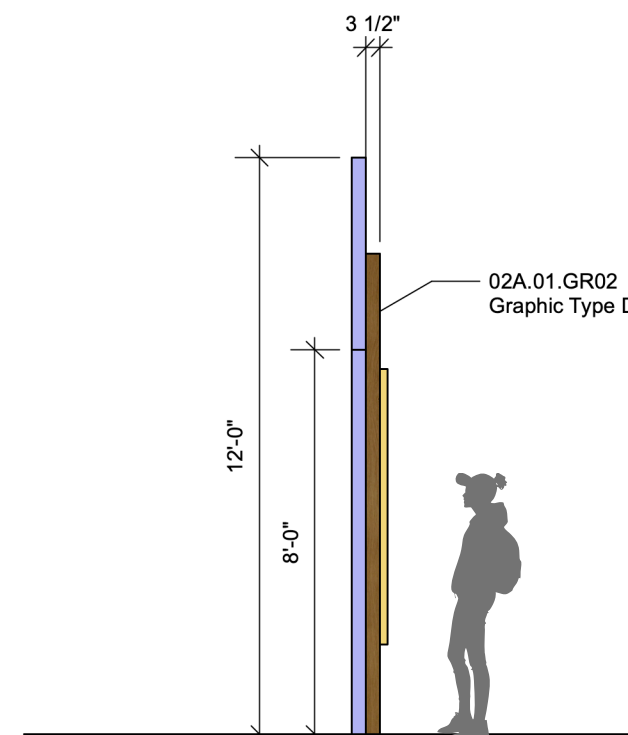
**DRAWING NAME**

02A.01.GR01-02

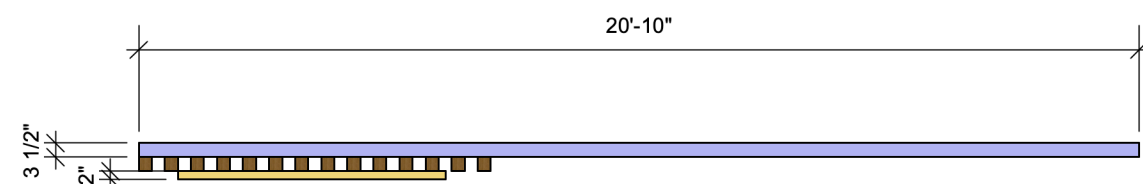
**EX.04.09**



1 **02A.01.GR01-02 Elevation**  
Scale: 1/4" = 1'-0"



3 **02A.01.GR01-02 Elevation - Side**  
Scale: 1/4" = 1'-0"



2 **02A.01.GR01-02 Elevation - Top**  
Scale: 1/4" = 1'-0"

02A.01.GR01  
Graphic Type B

02A.01.GR02  
Graphic Type D





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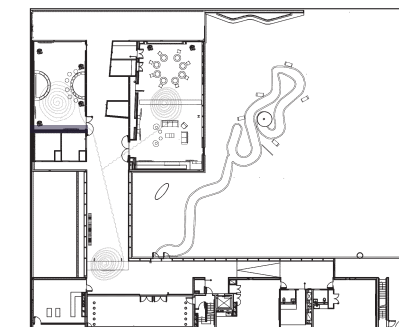
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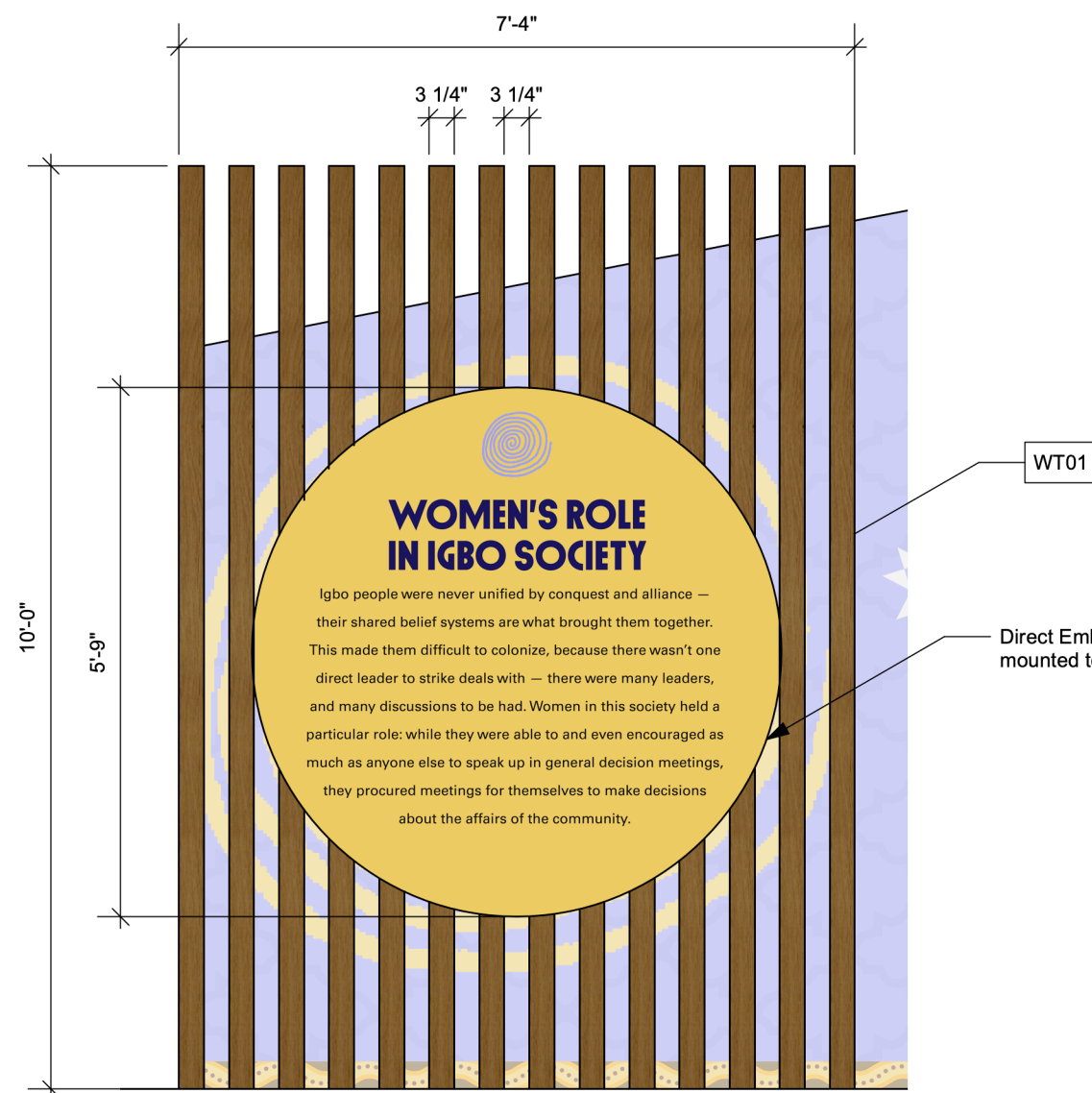
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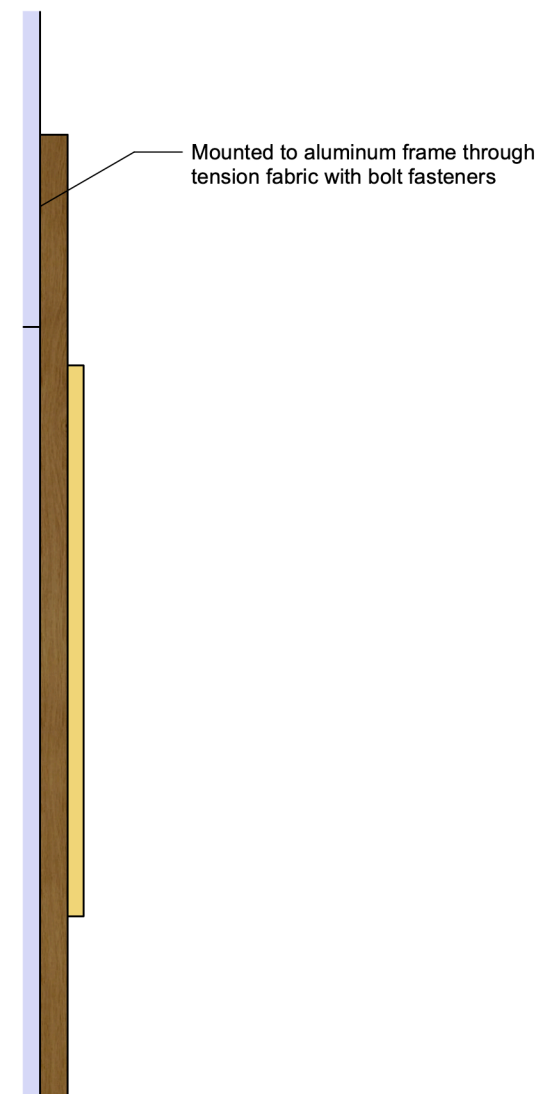
**DRAWING NAME**

Graphic Type D Detail

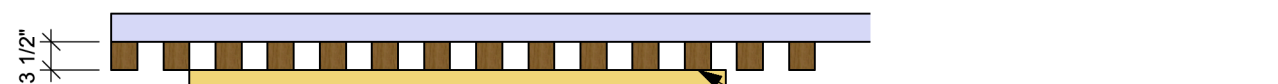
**EX.04.10**



1 **Graphic Type D Detail**  
Scale: 1/2" = 1'-0"



3 **Graphic Type D Detail - Side**  
Scale: 1/2" = 1'-0"



2 **Graphic Type D Detail - Top**  
Scale: 1/2" = 1'-0"



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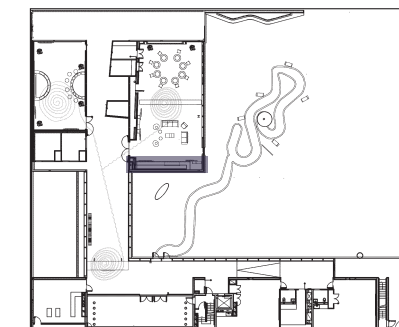
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**SCALE** 1/4" = 1'-0"

**DATE** December 13, 2024

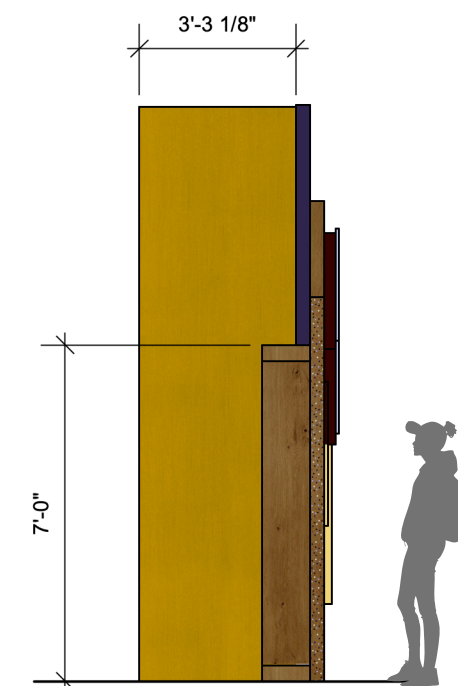
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03A.01.GR01-03

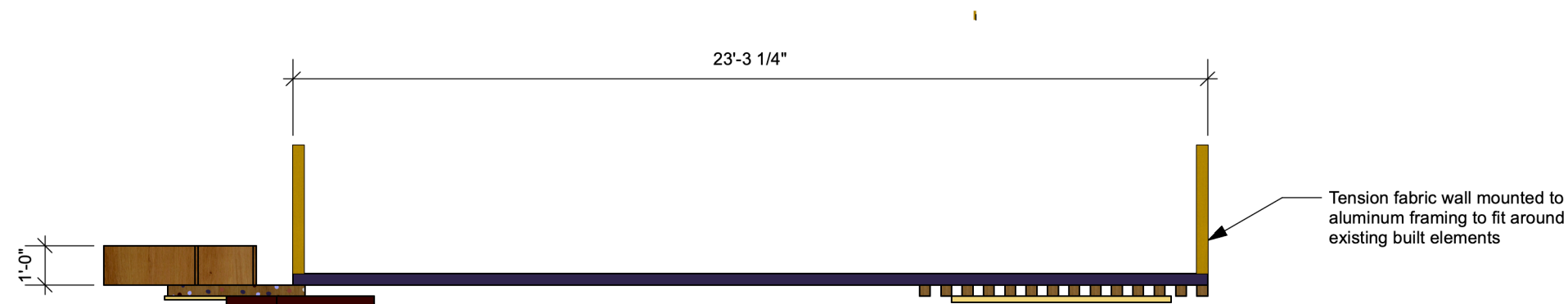
**EX.04.11**



1 03A.01.GR01-03 Elevation  
Scale: 1/4" = 1'-0"



2 03A.01.GR01-03 Elevation - Side  
Scale: 1/4" = 1'-0"



3 03A.01.GR01-03 Elevation - Top  
Scale: 1/4" = 1'-0"



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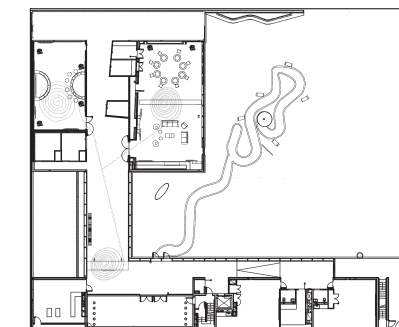
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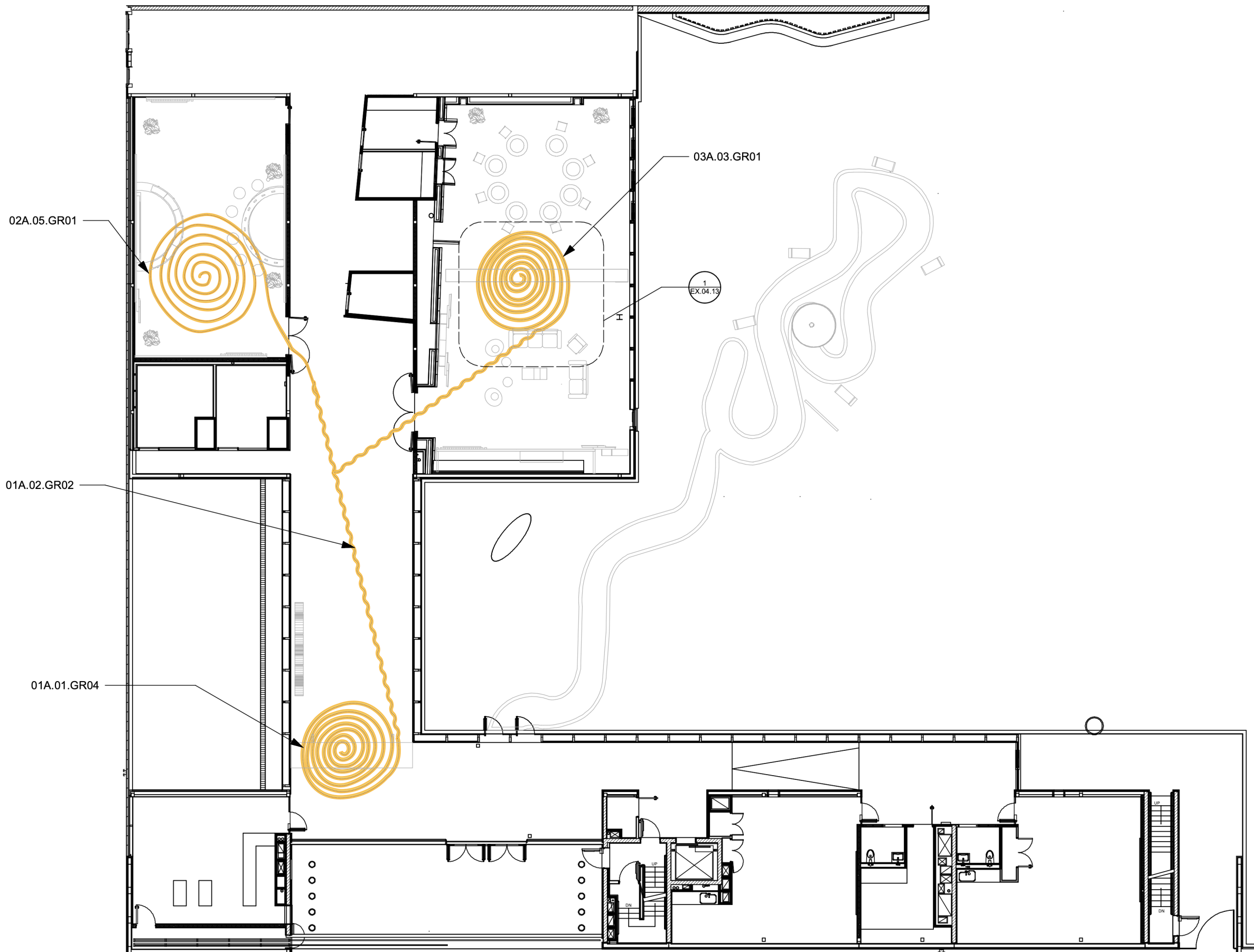
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**DATE** December 13, 2024

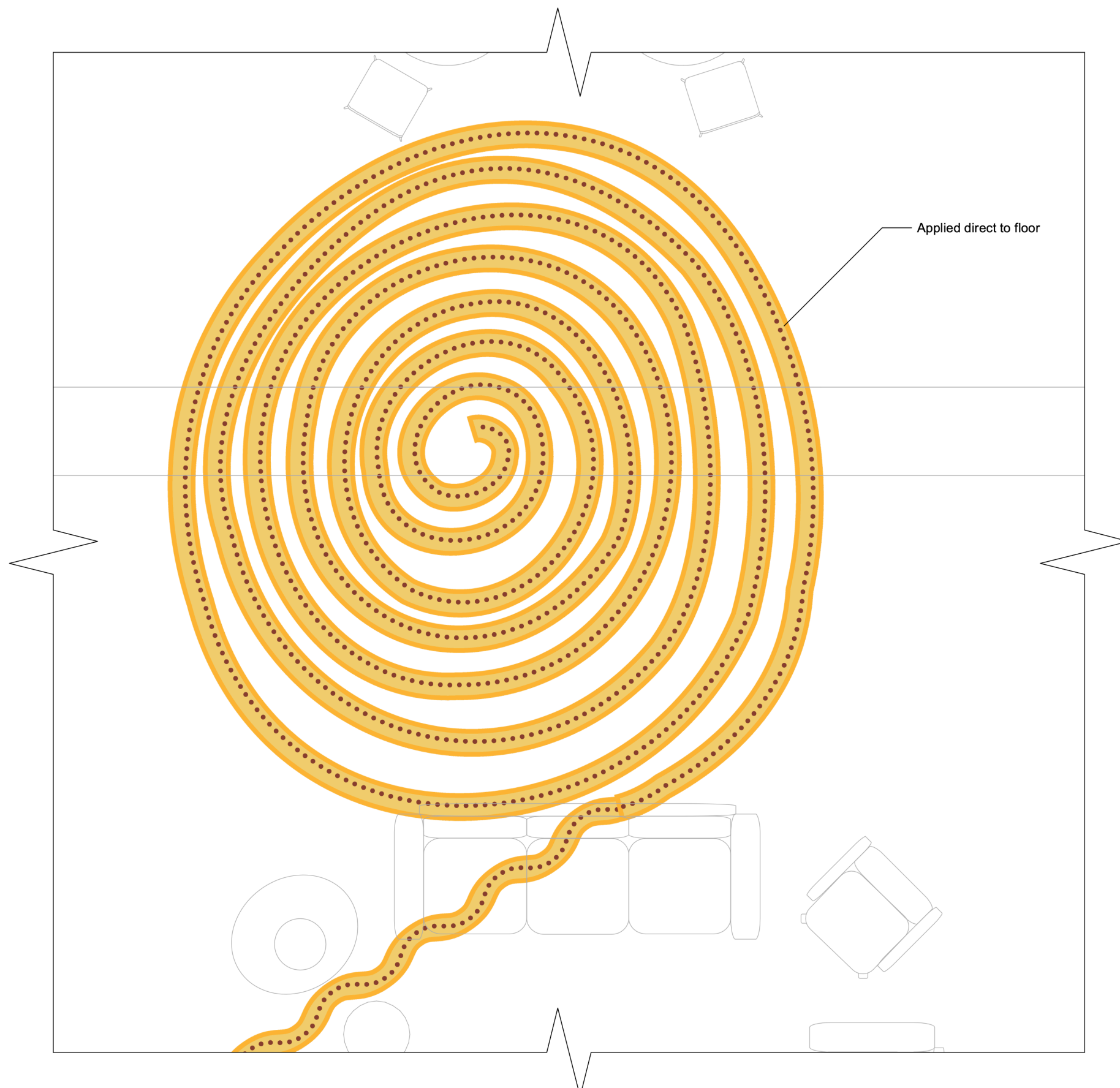
**DRAWING NAME**

Wayfinding I

**EX.04.12**



1 **Graphic Type F - Wayfinding I - Plan**  
Scale: 1/16" = 1'-0"



Applied direct to floor

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



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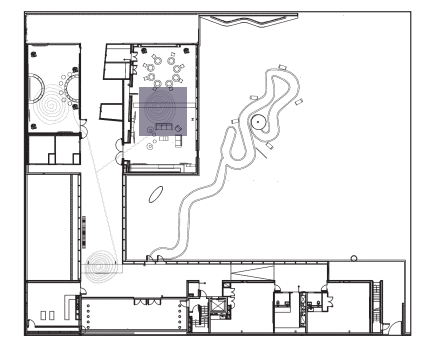
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**DATE** December 13, 2024

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Wayfinding I Detail - 03A.03.GR01

**EX.04.13**



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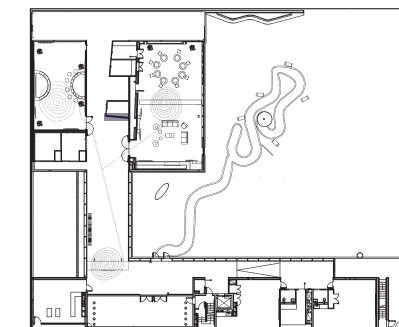
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**SCALE** 3/4" = 1'0"

**DATE** December 13, 2024

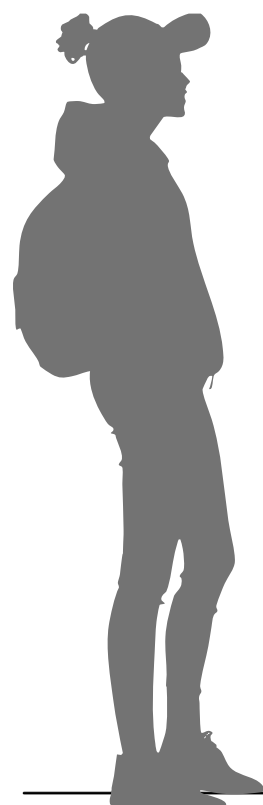
**DRAWING NAME**

Wayfinding II - 01A.03.GR01

**EX.04.14**

10'-11"

8'-0"



01A.03.GR01  
Mural painted directly on wall

1 01A.03.GR01 - Wayfinding II  
Scale: 3/4" = 1'-0"

# EXHIBITION DETAILING



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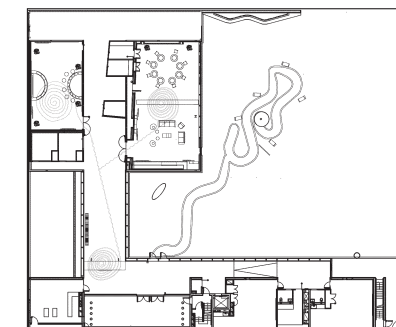
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**SCALE** N/A

**DATE** December 13, 2024

**DRAWING NAME**

Exhibition Detailing

**EX.05.00**



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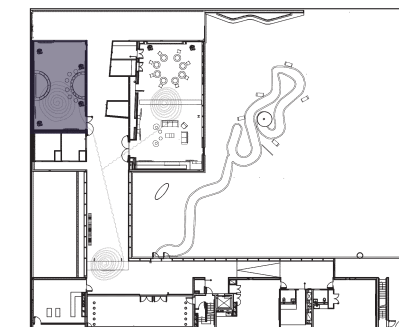
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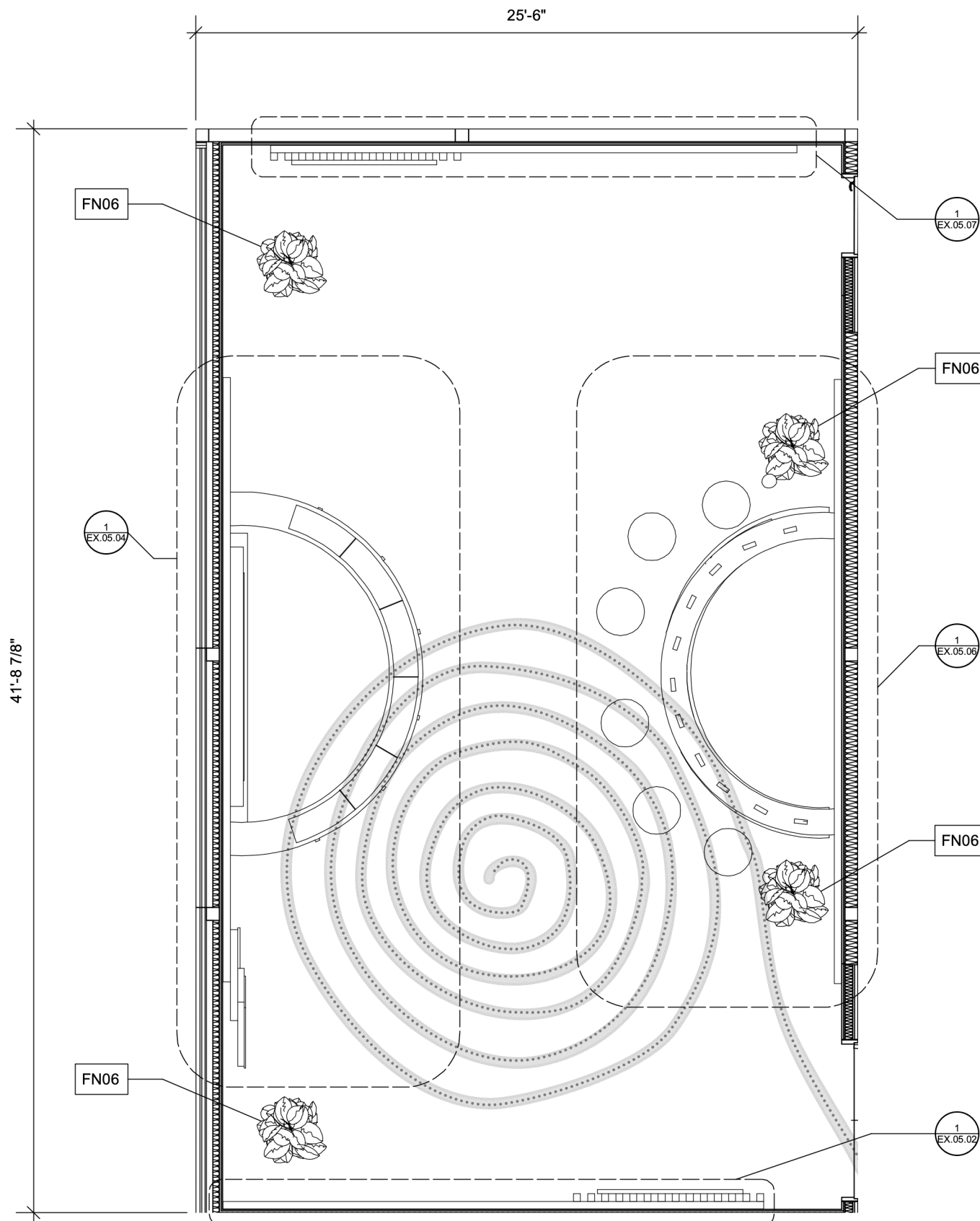
**SCALE** 3/16" = 1'-0"

**DATE** December 13, 2024

**DRAWING NAME**

02a: Making the Mikiri Area Detail Plan

**EX.05.01**



1 **02A: Making the Mikiri - Area Detail Plan**  
Scale: 3/16" = 1'-0"



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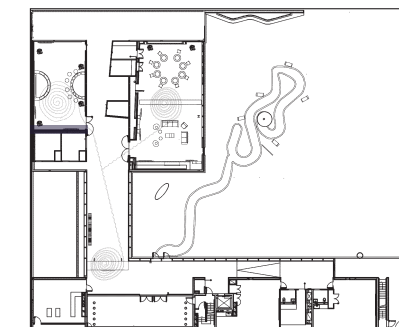
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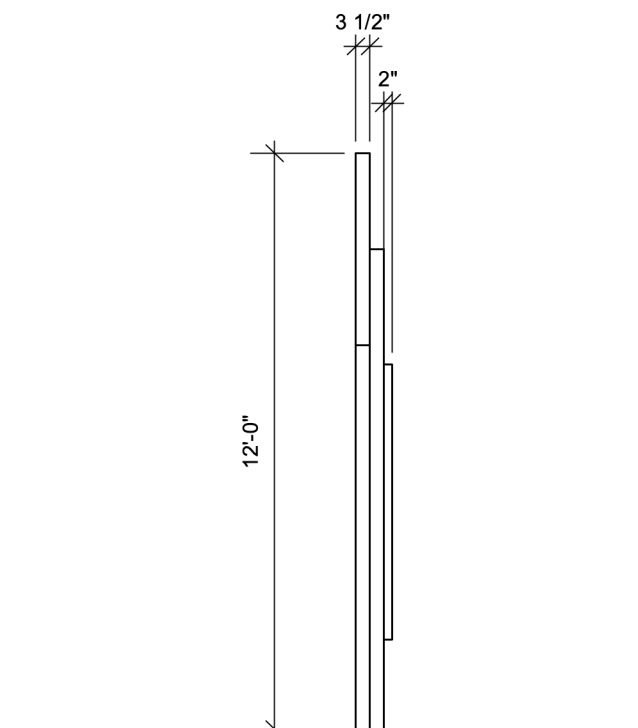
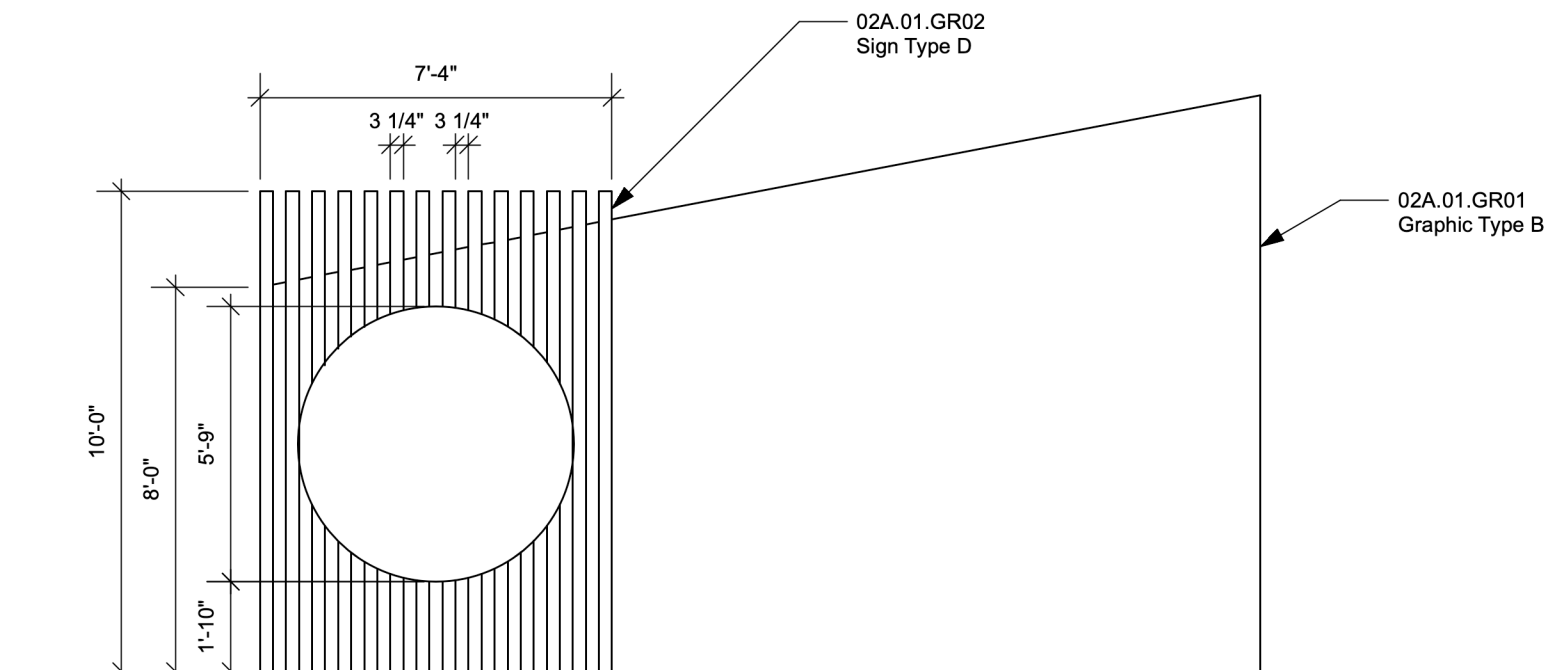
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**DATE** December 13, 2024

**DRAWING NAME**

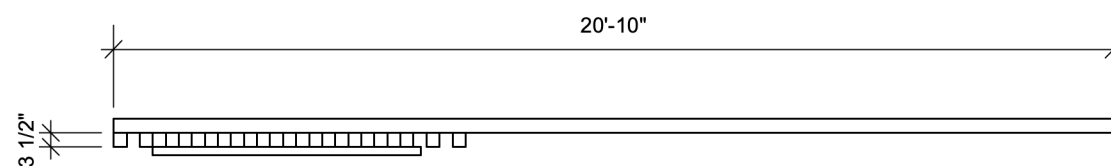
O2A.01.GR01-02 Elevation

**EX.05.02**

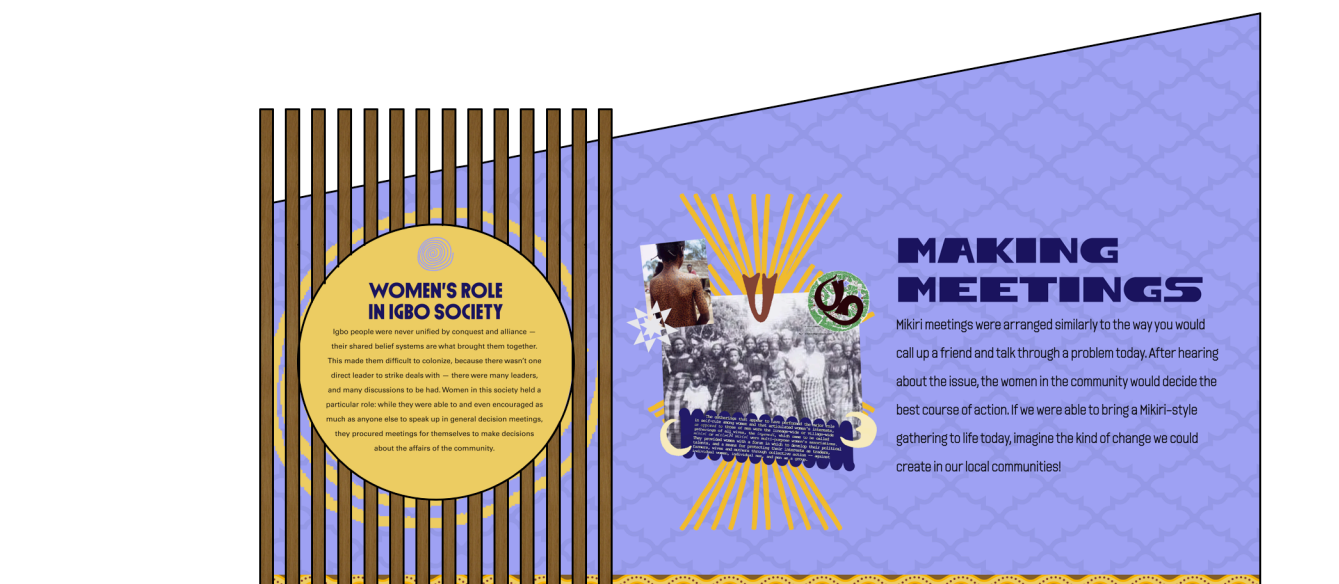


1 **02A.01.GR01-02 Elevation**  
Scale: 1/4" = 1'-0"

2 **02A.01.GR01-02 - Side**  
Scale: 1/4" = 1'-0"



3 **02A.01.GR01-02 - Top**  
Scale: 1/4" = 1'-0"



4 **02A.01.GR01-02 - Graphic Elevation**  
Scale: 1/4" = 1'-0"





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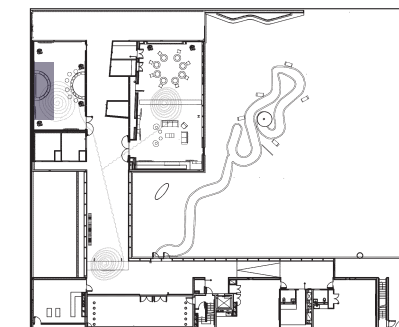
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**DATE** December 13, 2024

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o2A.02 Graphic Elevation

**EX.05.03**



1 **02A.02 Graphic Elevation**  
Scale: 3/8" = 1'-0"



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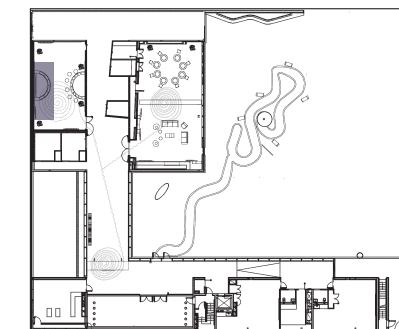
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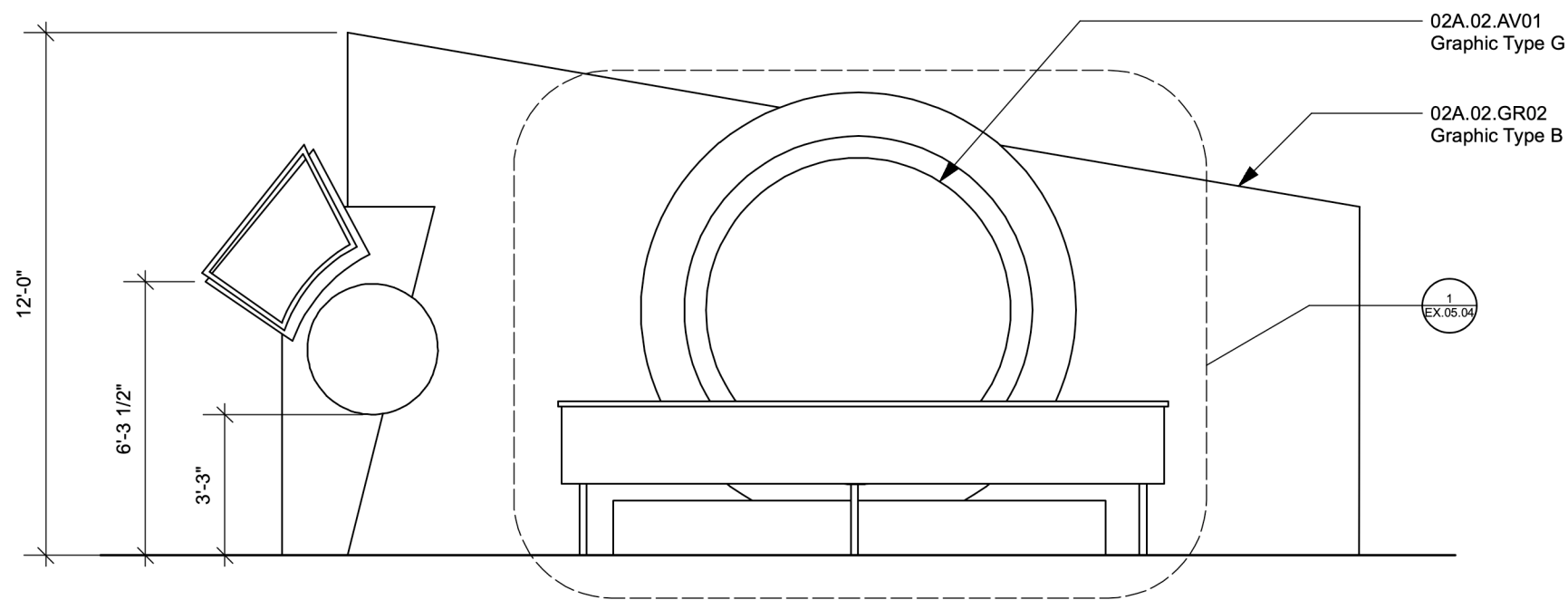
**SCALE** As noted

**DATE** December 13, 2024

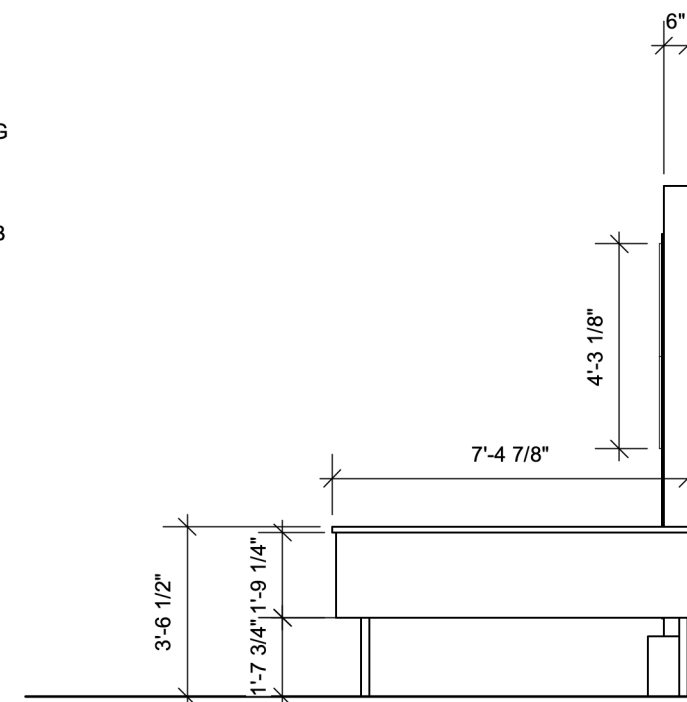
**DRAWING NAME**

o2A.o2 Elevation

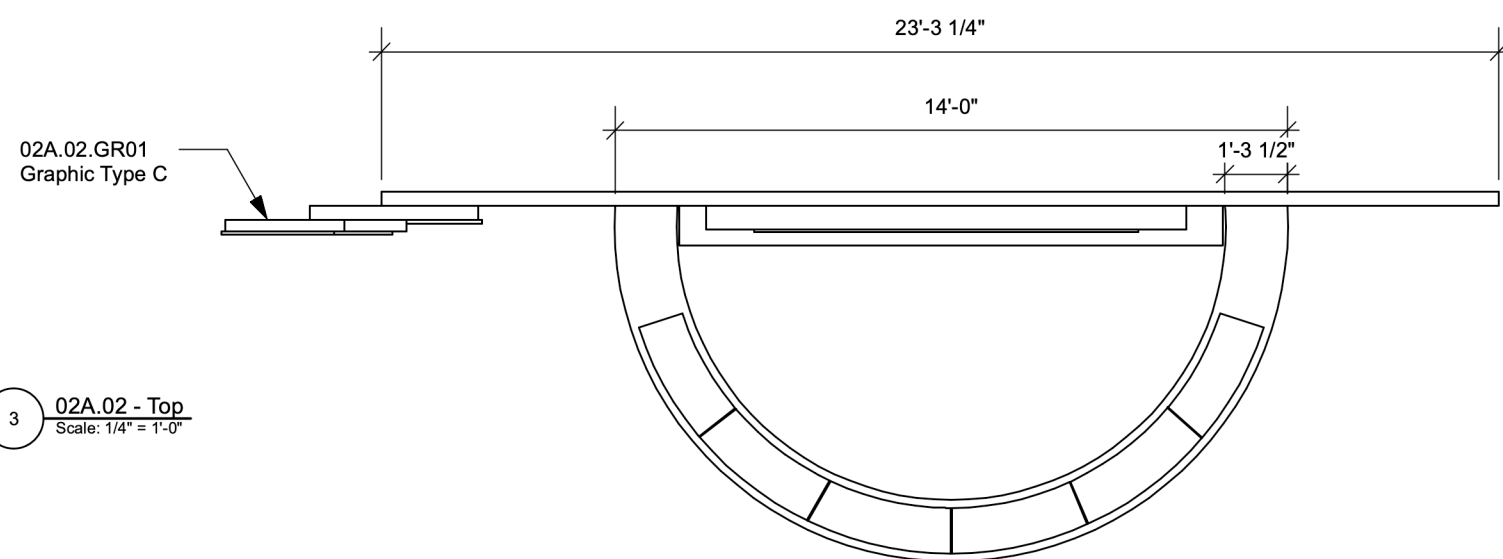
**EX.05.04**



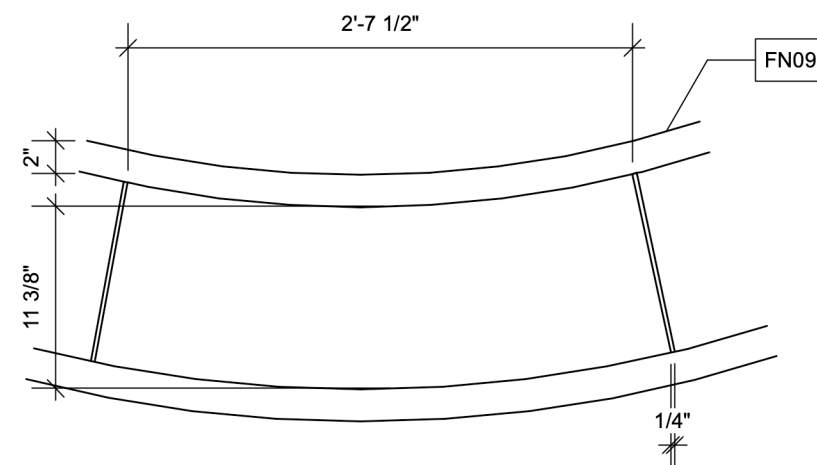
1 **02A.02 Elevation**  
Scale: 1/4" = 1'-0"



2 **02A.02 - Side**  
Scale: 1/4" = 1'-0"



3 **02A.02 - Top**  
Scale: 1/4" = 1'-0"



4 **02A.02 - Table Top Detail**  
Scale: 1" = 1'-0"



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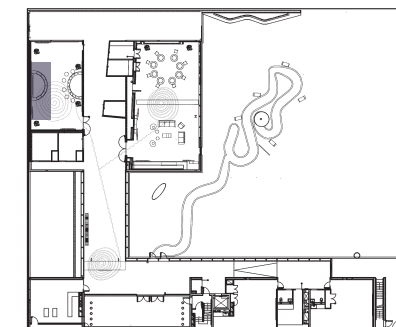
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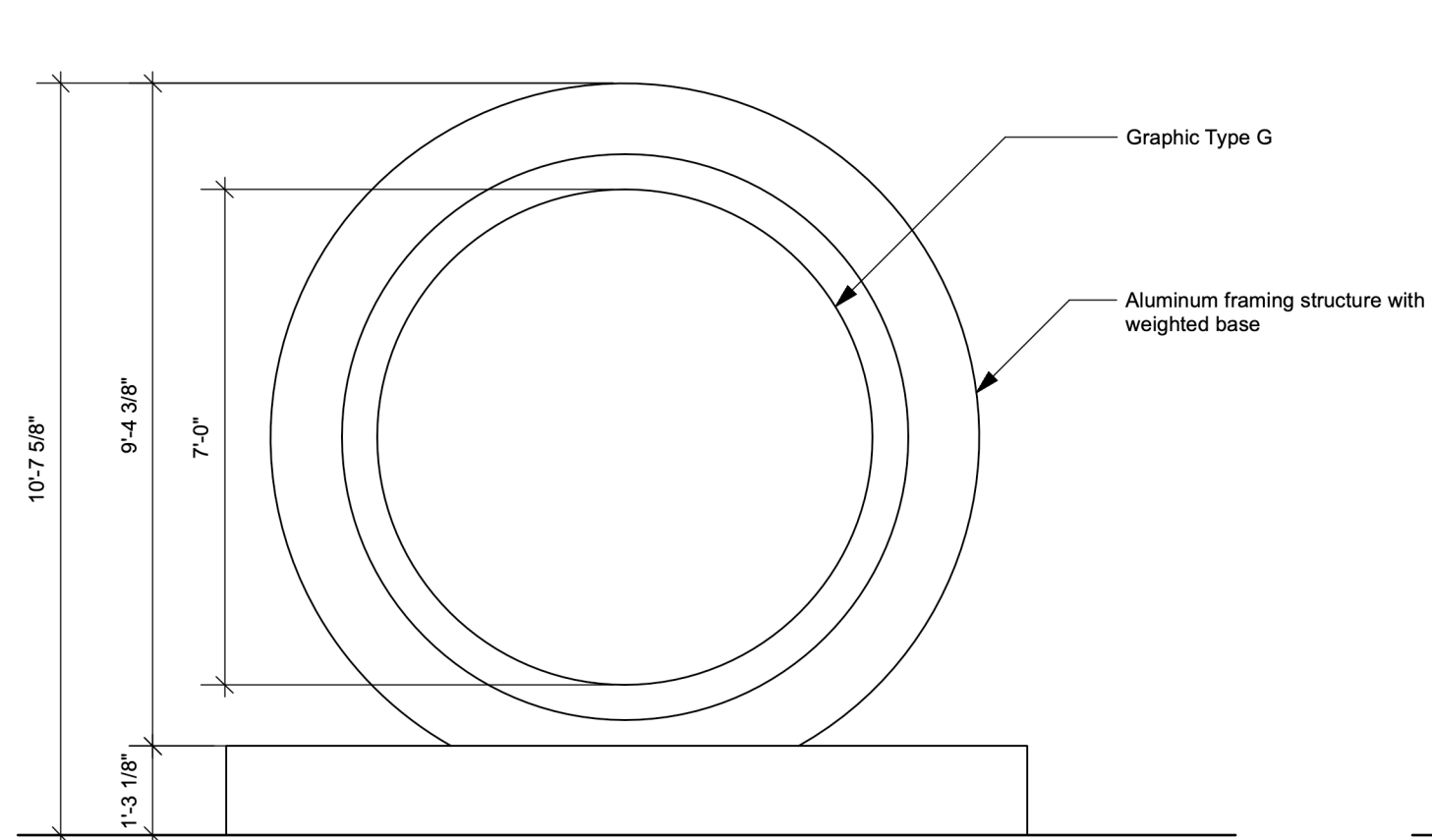
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**DATE** December 13, 2024

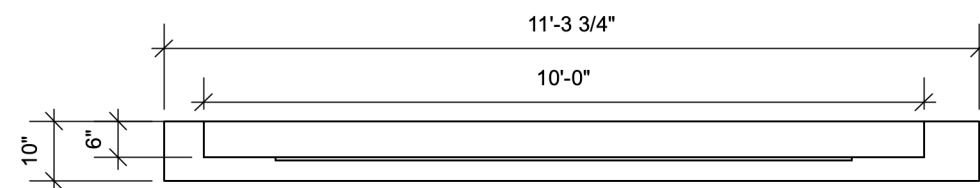
**DRAWING NAME**

o2A.o2.AV01 Digital Interactive Elevation

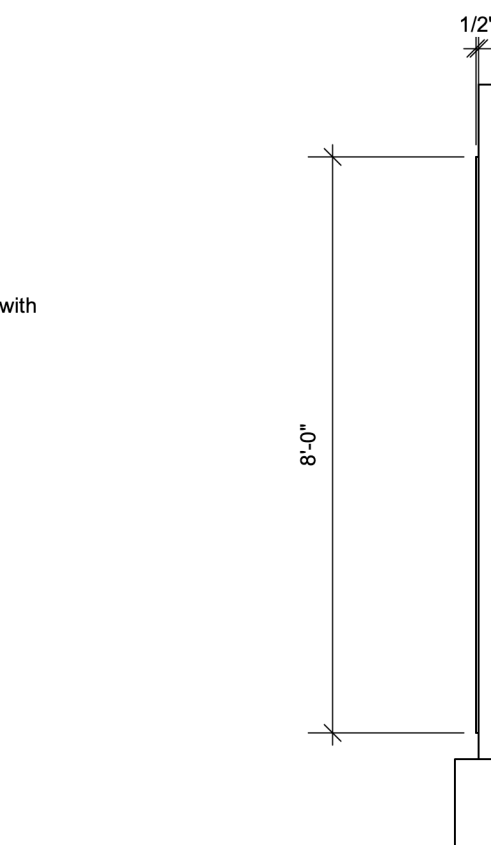
**EX.05.05**



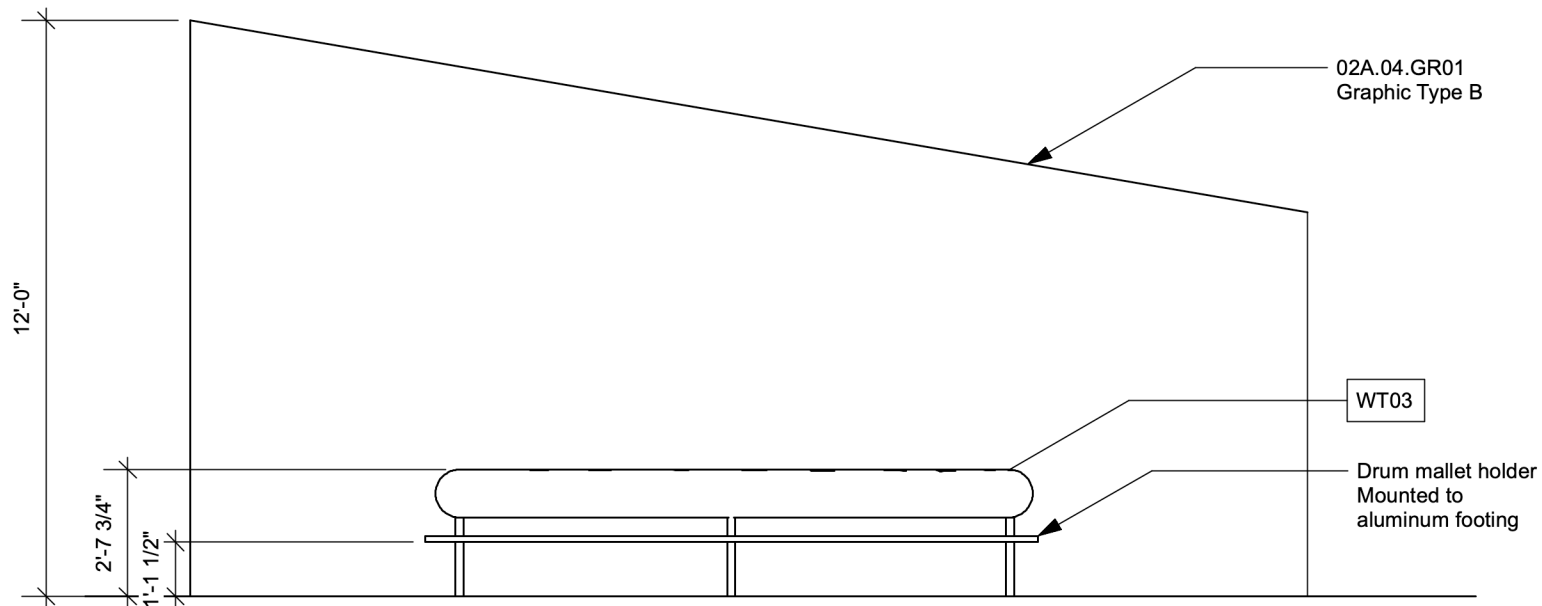
1 02A.02.AV01 Detail  
Scale: 3/8" = 1'-0"



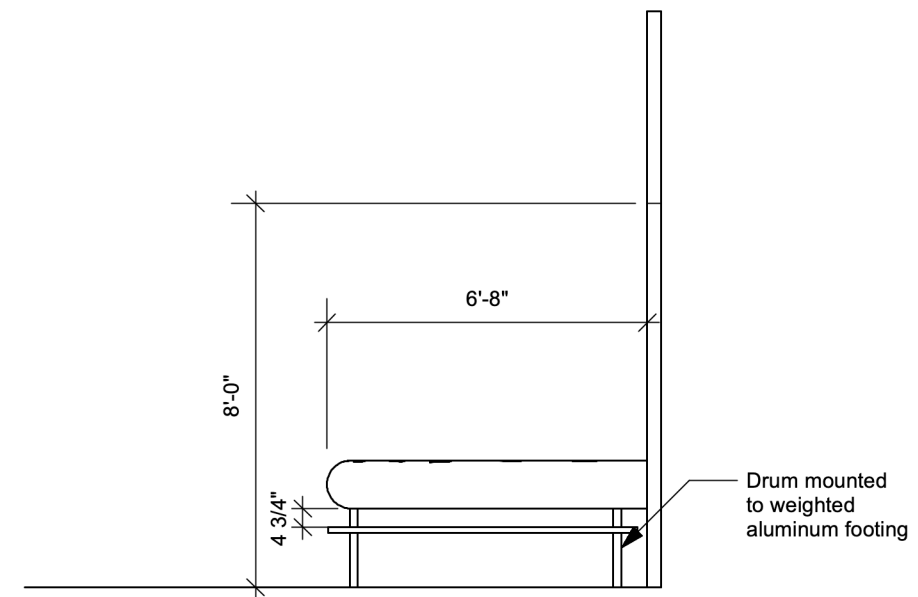
3 02A.02.AV01 - Top  
Scale: 3/8" = 1'-0"



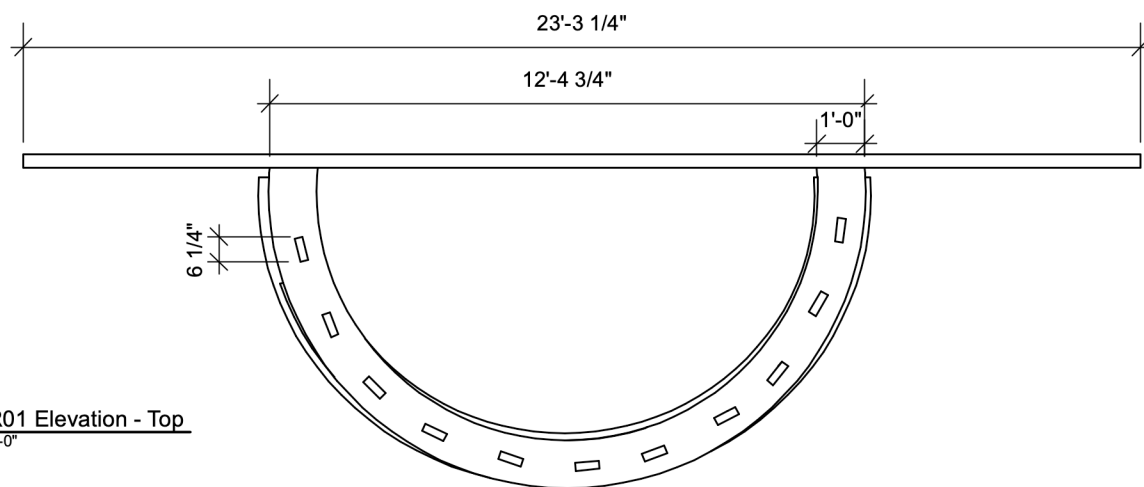
2 02A.02.AV01 - Side  
Scale: 3/8" = 1'-0"



1 02A.04.GR01 Elevation  
Scale: 1/4" = 1'-0"



2 02A.04.GR01 Elevation - Side  
Scale: 1/4" = 1'-0"



3 02A.04.GR01 Elevation - Top  
Scale: 1/4" = 1'-0"



4 02A.04.GR01 Graphic Elevation  
Scale: 1/4" = 1'-0"



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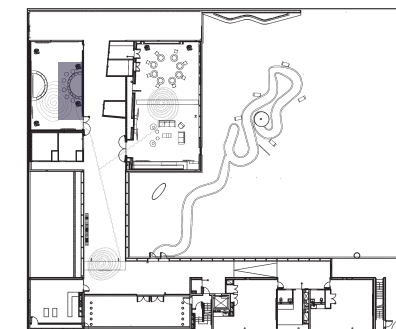
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**DATE** December 13, 2024

**DRAWING NAME**

02A.04.GR01 Elevation

**EX.05.06**



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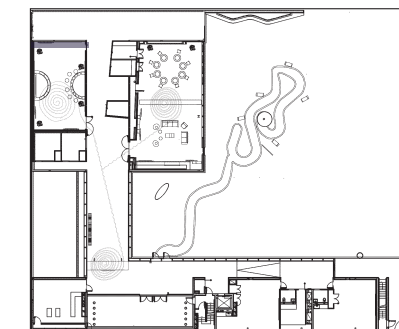
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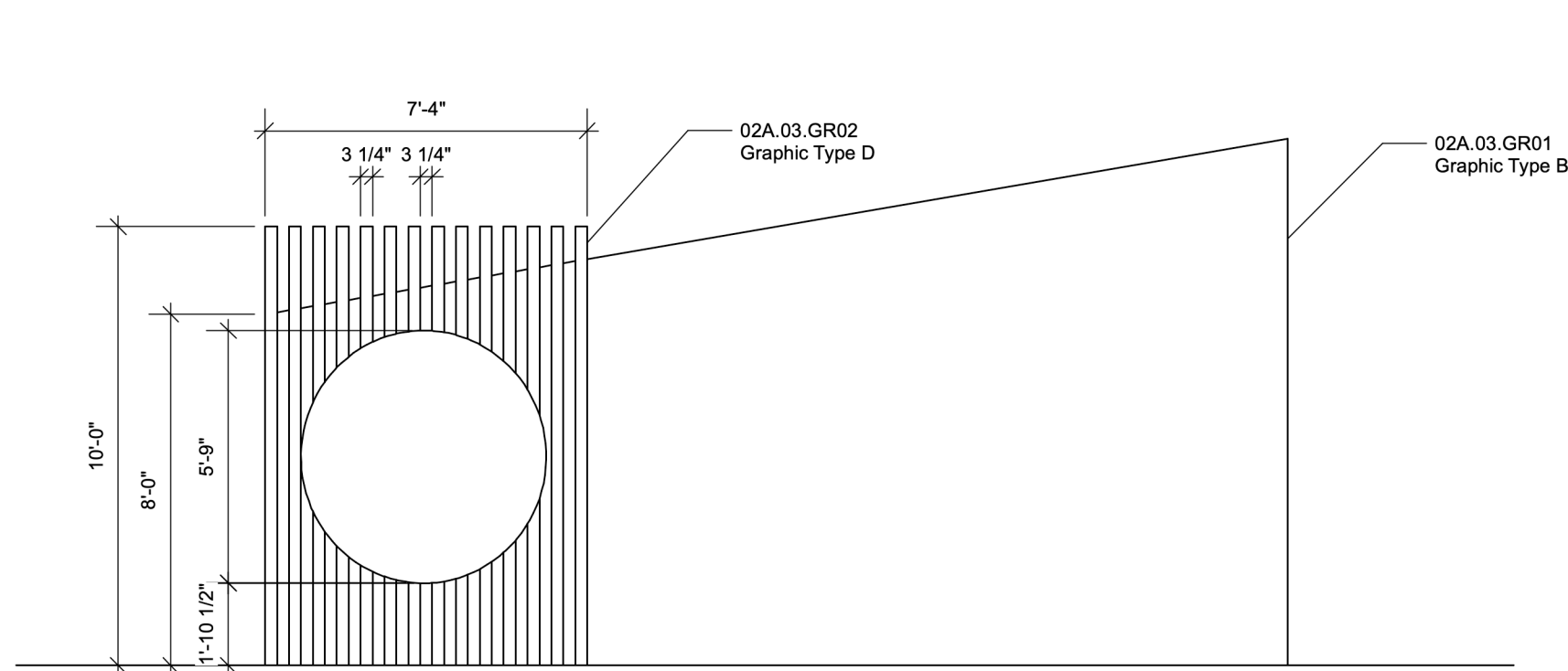
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**DATE** December 13, 2024

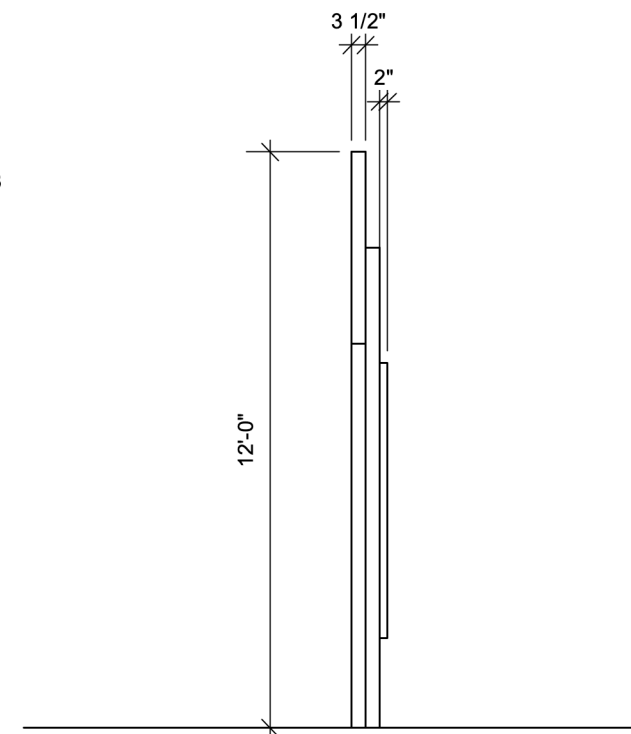
**DRAWING NAME**

02A.03.GR01-02 Elevation

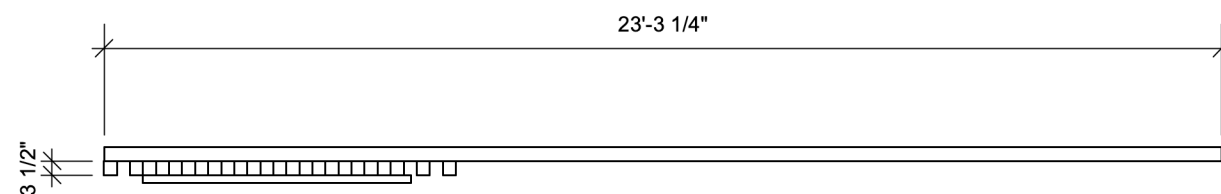
**EX.05.07**



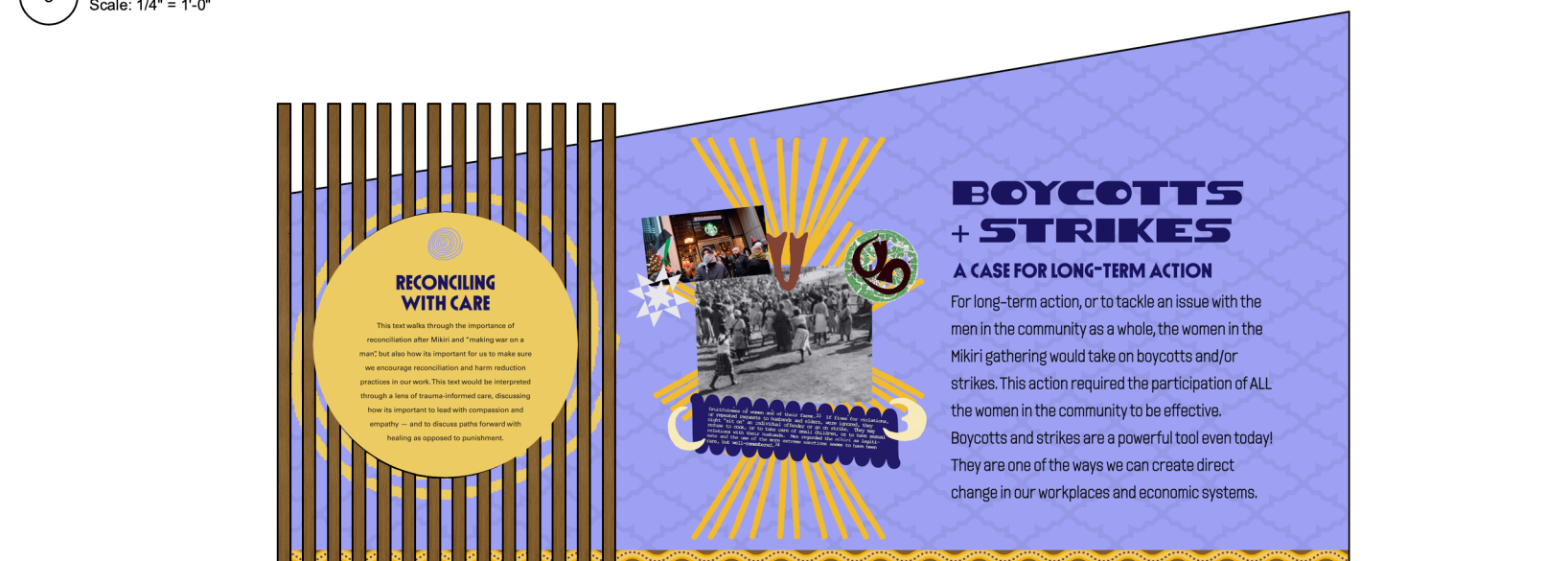
1 **02A.03.GR01-02 Elevation**  
Scale: 1/4" = 1'-0"



2 **02A.03.GR01-02 Elevation - Side**  
Scale: 1/4" = 1'-0"



3 **02A.03.GR01-02 Elevation - Top**  
Scale: 1/4" = 1'-0"



4 **02A.03.GR01-02 Graphic Elevation**  
Scale: 1/4" = 1'-0"



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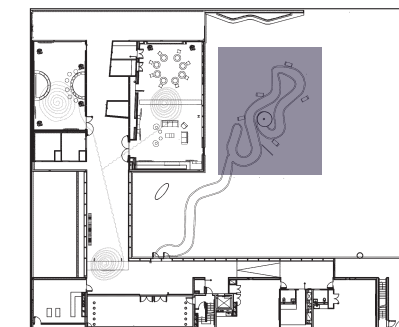
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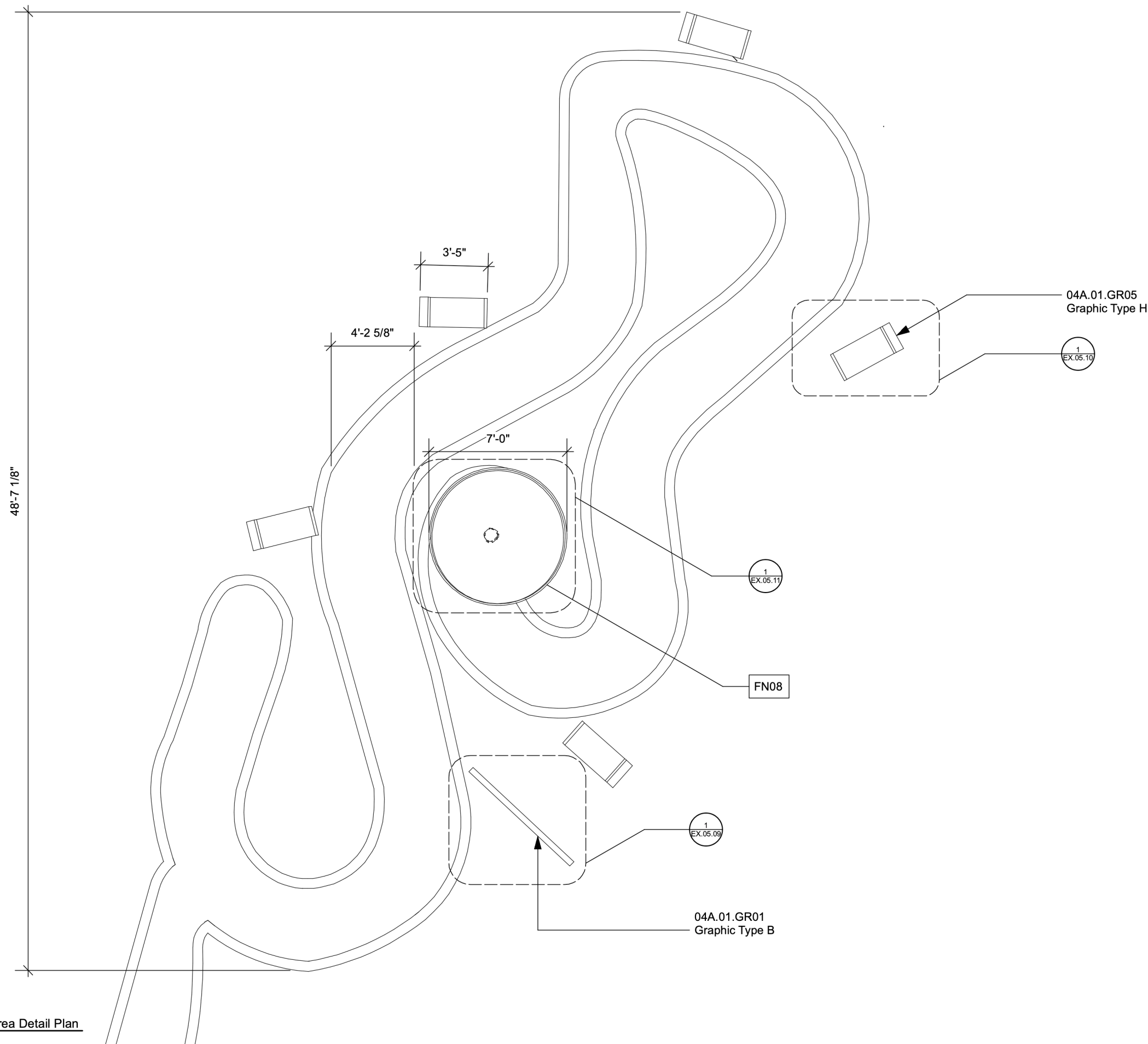
**SCALE** 3/16" = 1'-0"

**DATE** December 13, 2024

**DRAWING NAME**

04A: Follow the Path of the Stream - Area Detail

**EX.05.08**



1 04A: Follow the Path of the Stream - Area Detail Plan  
Scale: 3/16" = 1'-0"



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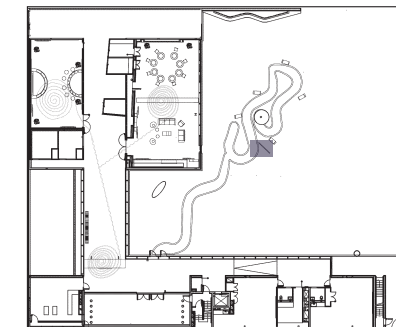
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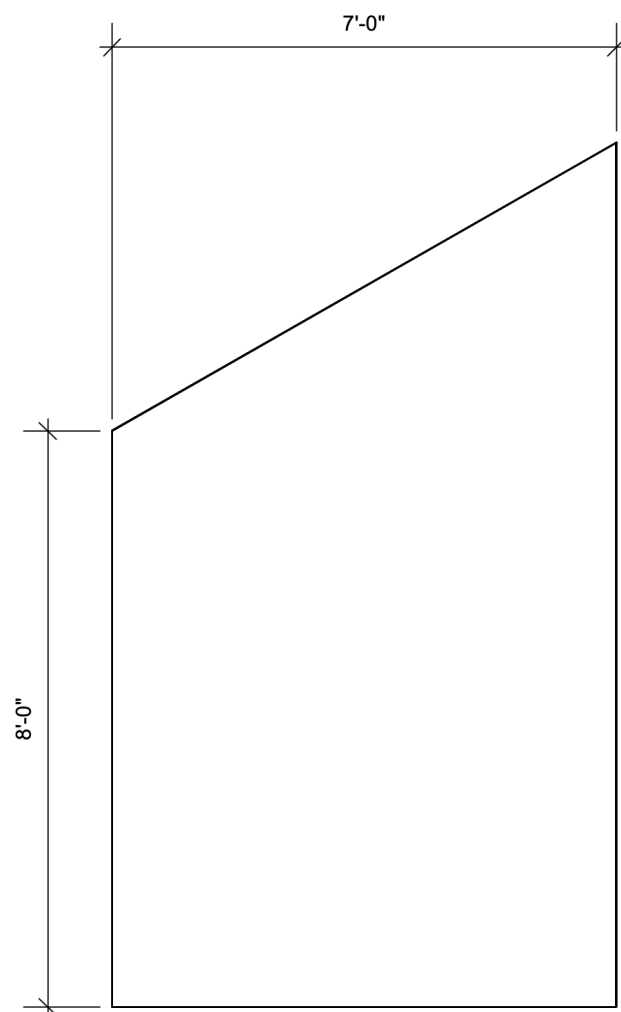
**SCALE** 3/8" = 1'0"

**DATE** December 13, 2024

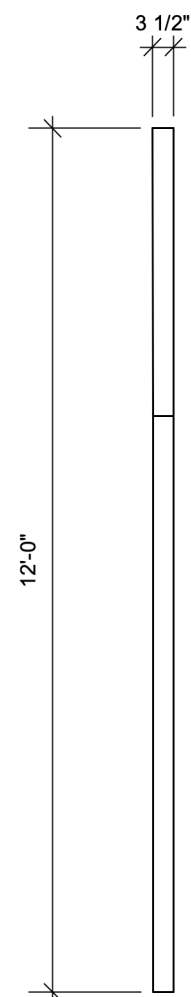
**DRAWING NAME**

o4a.01.GR01 Elevation

**EX.05.09**



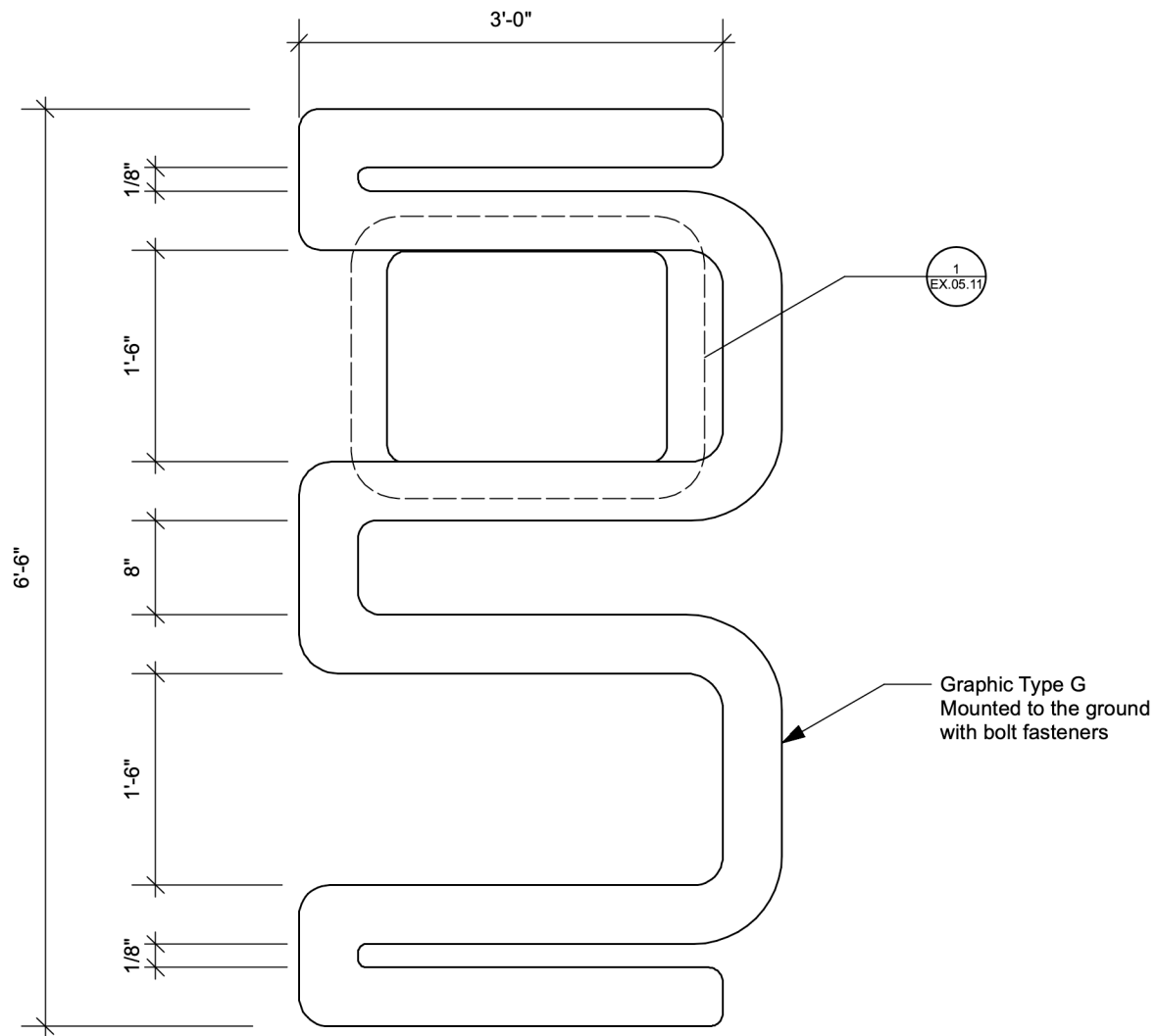
1 **04A.01.GR01 Elevation**  
Scale: 3/8" = 1'-0"



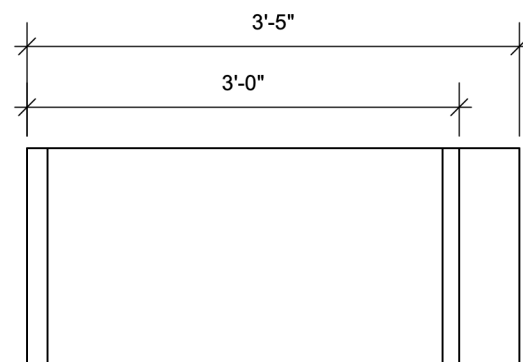
2 **04A.01.GR01 Elevation - Side**  
Scale: 3/8" = 1'-0"



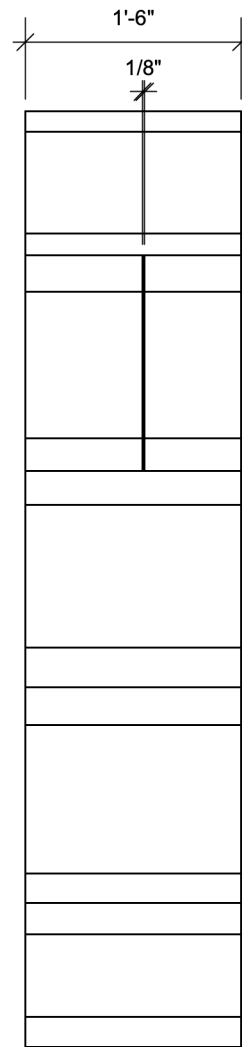
3 **04A.01.GR01 Graphic Elevation**  
Scale: 3/8" = 1'-0"



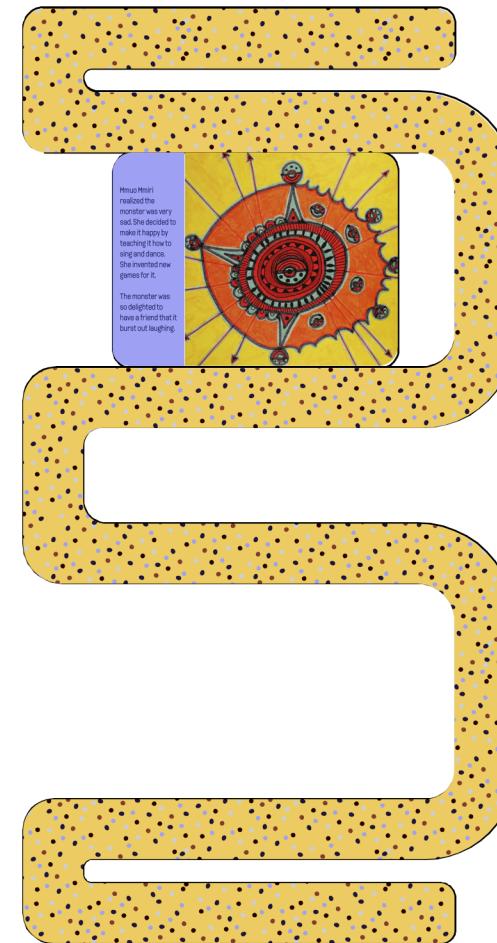
1 **04A.01.GR05 Elevation**  
Scale: 3/4" = 1'-0"



3 **04A.01.GR05 Elevation - Top**  
Scale: 3/4" = 1'-0"



2 **04A.01.GR05 Elevation - Side**  
Scale: 3/4" = 1'-0"



4 **04A.01.GR05 Graphic Elevation**  
Scale: 3/4" = 1'-0"



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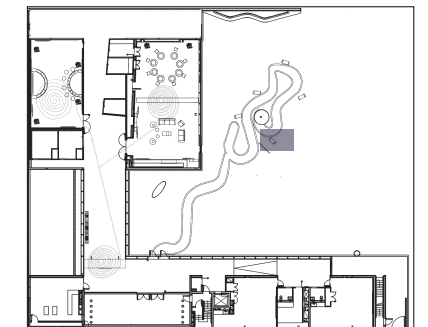
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**SCALE** 3/4" = 1'-0"

**DATE** December 13, 2024

**DRAWING NAME**

04a.01.GR05 Elevation

**EX.05.10**





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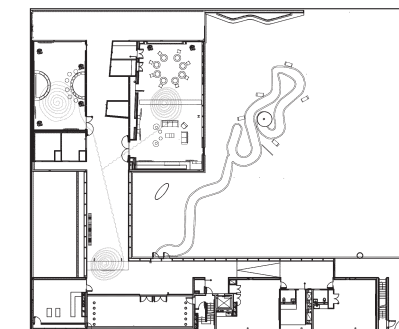
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**SCALE** N/A

**DATE** December 13, 2024


**DRAWING NAME**

Graphic Type G Storyboard


**EX.05.11**

A very long time ago, Mmuo Mmiri, the queen of all waters, lived alone in her kingdom.

She spent her days diving in the sea, playing in the waterfalls, and swimming in the rivers.



Mmuo Mmiri was very generous. She let animals drink her water and people could fish wherever they wanted to.

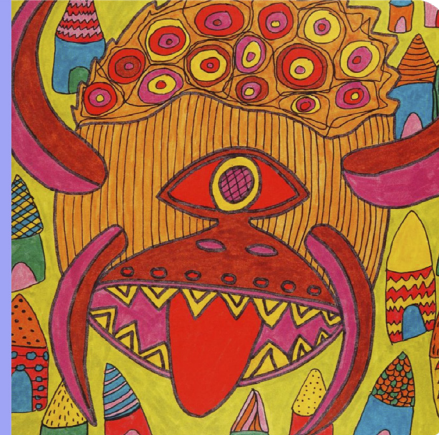


One day, as Mmuo Mmiri was swimming peacefully in a river with many big fish, somebody came to warn her that just a few miles away, a horrible monster was terrorizing the people of the surrounding villages.




The monster lived in water and was carnivorous. It had a hideous face, an eye in the middle of its forehead, and several rows of very sharp teeth.

He would lie in wait and leap on anyone who came close to the river.




He had already swallowed two fishermen who were casting their nets, three young women who came to fill their pots, and lots of children who wanted to swim.

The villagers were desperate.



Mmuo Mmiri decided to go and see what she could do about it.

She was shown the cave where the monster went to bed at night. She slipped in and hid in a corner. When the monster came in, she watched it.




The monster could not fall asleep easily. He maned a lot and made all sorts of noises while breathing. Then his body shook all over. He burst into tears. But after a while, he calmed down and fell into a deep asleep.




Mmuo Mmiri realized the monster was very sad. She decided to make it happy by teaching it how to sing and dance. She invented new games for it.

The monster was so delighted to have a friend that it burst out laughing.




All of a sudden, Mmuo Mmiri saw the monster had become the young man he was before!

At the same time, the missing fishermen, the young women, and children he had swallowed up reappeared and went back home safe and sound.



The young man and Mmuo Mmiri held a big party, to which all of the people of the water were invited. In the villages, everybody rejoiced. The huts were decorated and beautiful boats danced down the river.



**Story reference:**  
*Mamy Wata and the Monster*  
by Véronique Tadjo



**kellyn nettles**

EXHIBITION + EXPERIENCE DESIGN

**FASHION INSTITUTE  
OF TECHNOLOGY**

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

**PROJECT**



**CLIENTS**



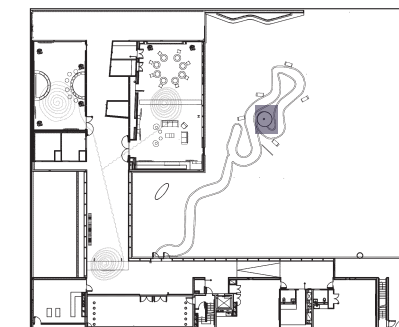
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**KEY PLAN**



**DRAWN BY** Kellyn Nettles

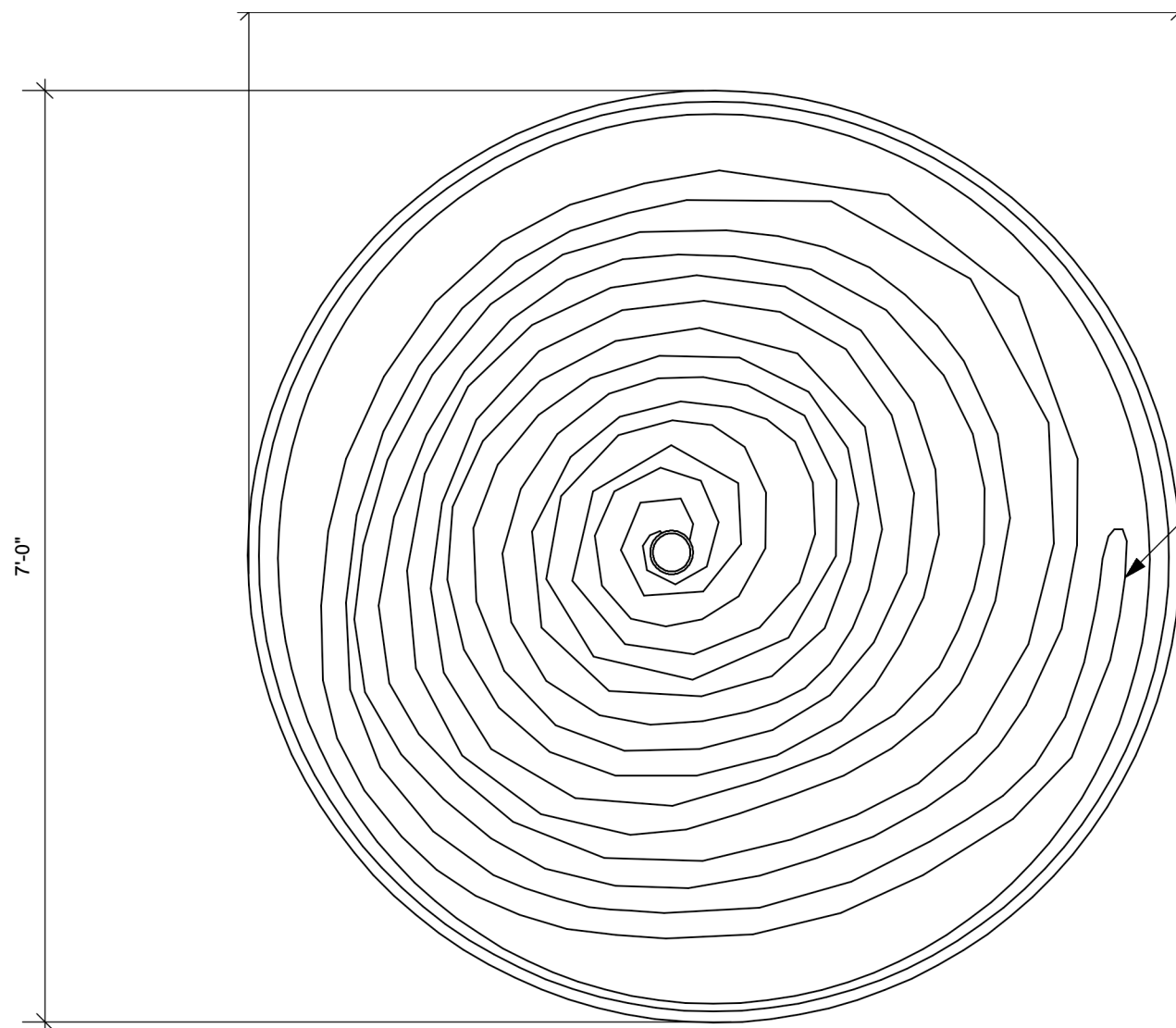
**SCALE** 3/4" = 1'0"

**DATE** December 13, 2024

**DRAWING NAME**

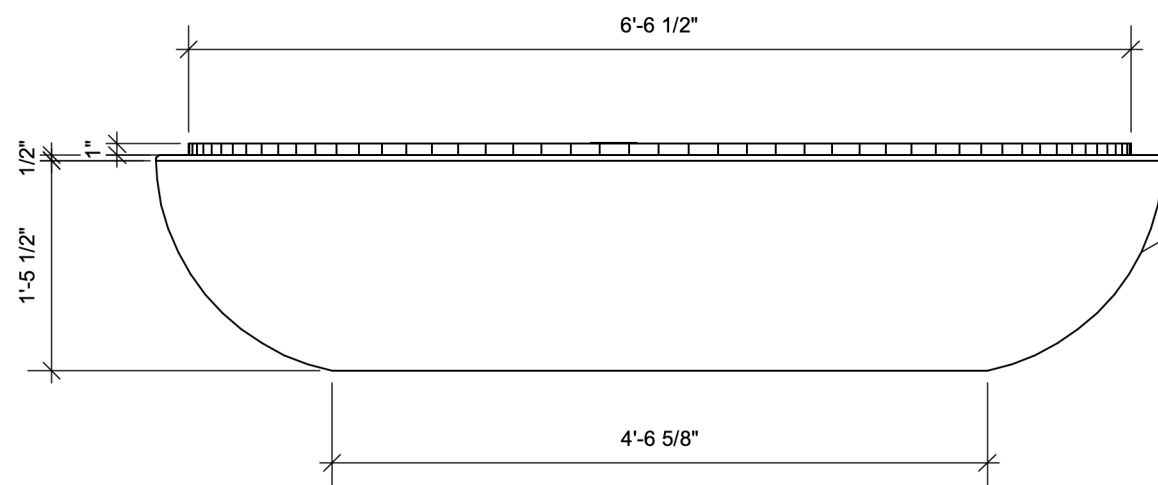
FNo8 Detail

**EX.05.12**



Spiral design carved into  
fountain structure  
Fountain mounted to  
ground with bolt fasteners

1 FN08 - Top  
Scale: 3/4" = 1'-0"



Text etched into side of fountain  
Fabricator to advise

2 FN08 - Side  
Scale: 3/4" = 1'-0"