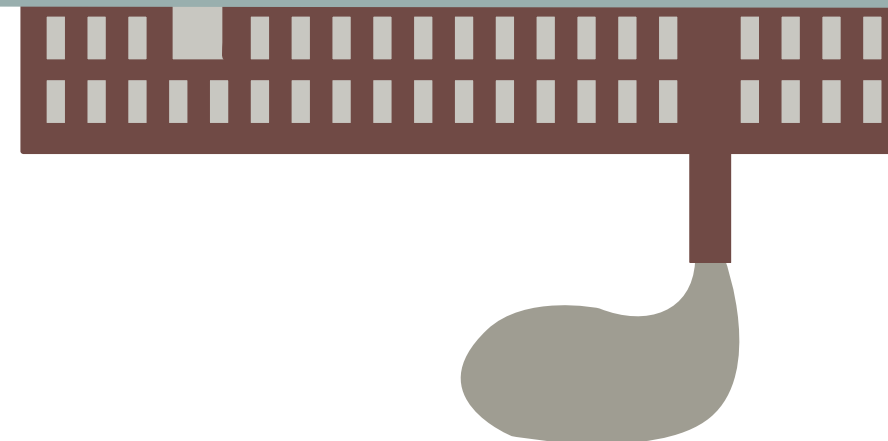
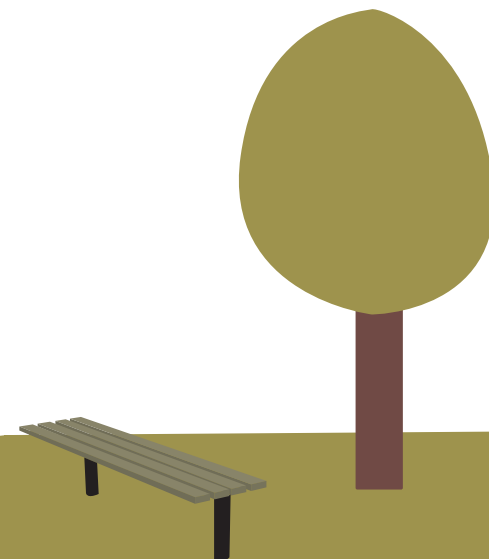
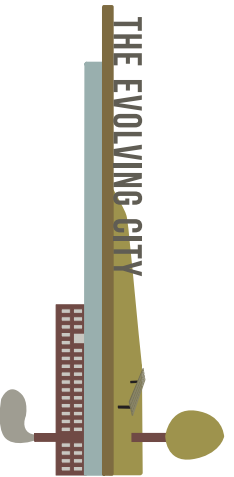


THE EVOLVING CITY

Renee Wasser // Fall 2012 // MEPD // The Philadelphia Project





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University of the Arts

DESIGNER

Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

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12/13/12

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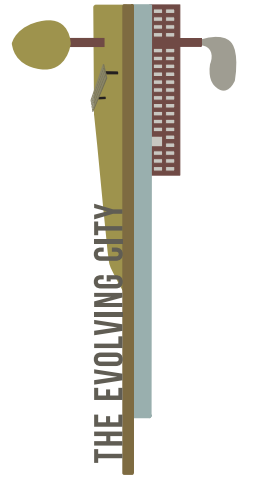
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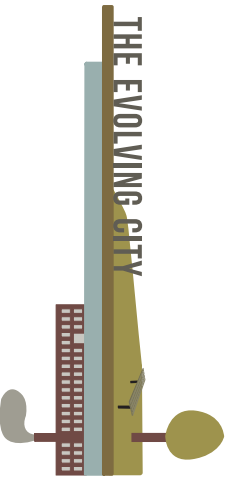
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Philadelphia, PA
rwasser@uarts.edu

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

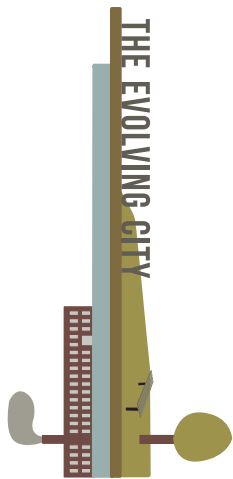
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SCHEMATIC PACKAGE



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DESIGNER

Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Exhibition Approach

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BIG IDEA

PHILADELPHIA IS A TRANSFORMING CITY.

MISSION

Through material culture and personal narratives, the visitors will be able to see the evolution of the Liberty Lands Park site. They will be inspired to contemplate how their city and community are changing, the issues that surround these changes and how they can contribute.

AUDIENCE

Primary: The Rosenwald-Wolf Gallery University audience.

Secondary: Adults and families from Philadelphia.

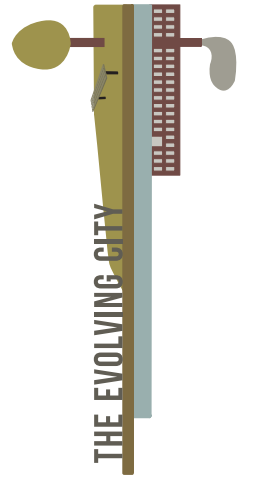
Tertiary: Tourists who have an interest in the city's history and future.

GOALS

1. Visitors will think about how their neighborhoods can be improved in the future.
2. Visitors will be inspired to participate in shaping their neighborhood.
3. Visitors will think about the benefits and repercussions of demolition, preservation and adaptive reuse.

OBJECTIVES

1. Visitors will see how Northern Liberties has changed over time.
2. Visitors will be introduced to the conflict between community, private and government involvement.
3. Visitors will respond to questions like:
 - What does your community need?
 - How should that be accomplished?
 - Who should be in charge of these changes?
 - How do we handle our past in our future?



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DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

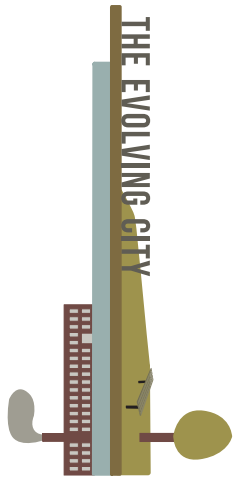
Goals + Objectives

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Philadelphia, PA
rwasser@uarts.edu



Look + Feel



DATE	SHEET #
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WOOD FLOORING



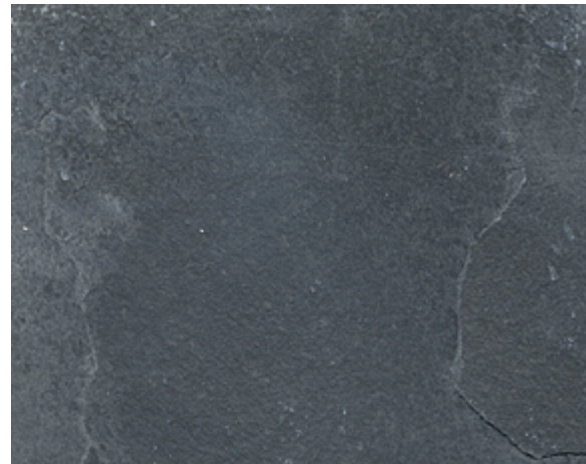
FROSTED PLEXI



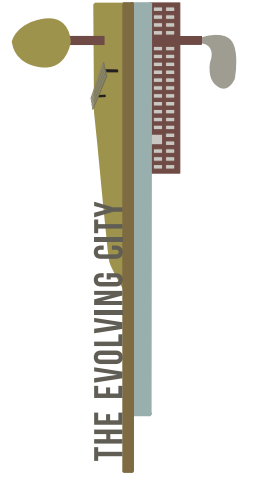
UNTREATED STEEL



BRICK



SLATE



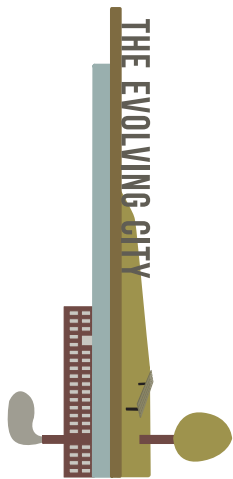
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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Materials

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THE EVOLVING CITY

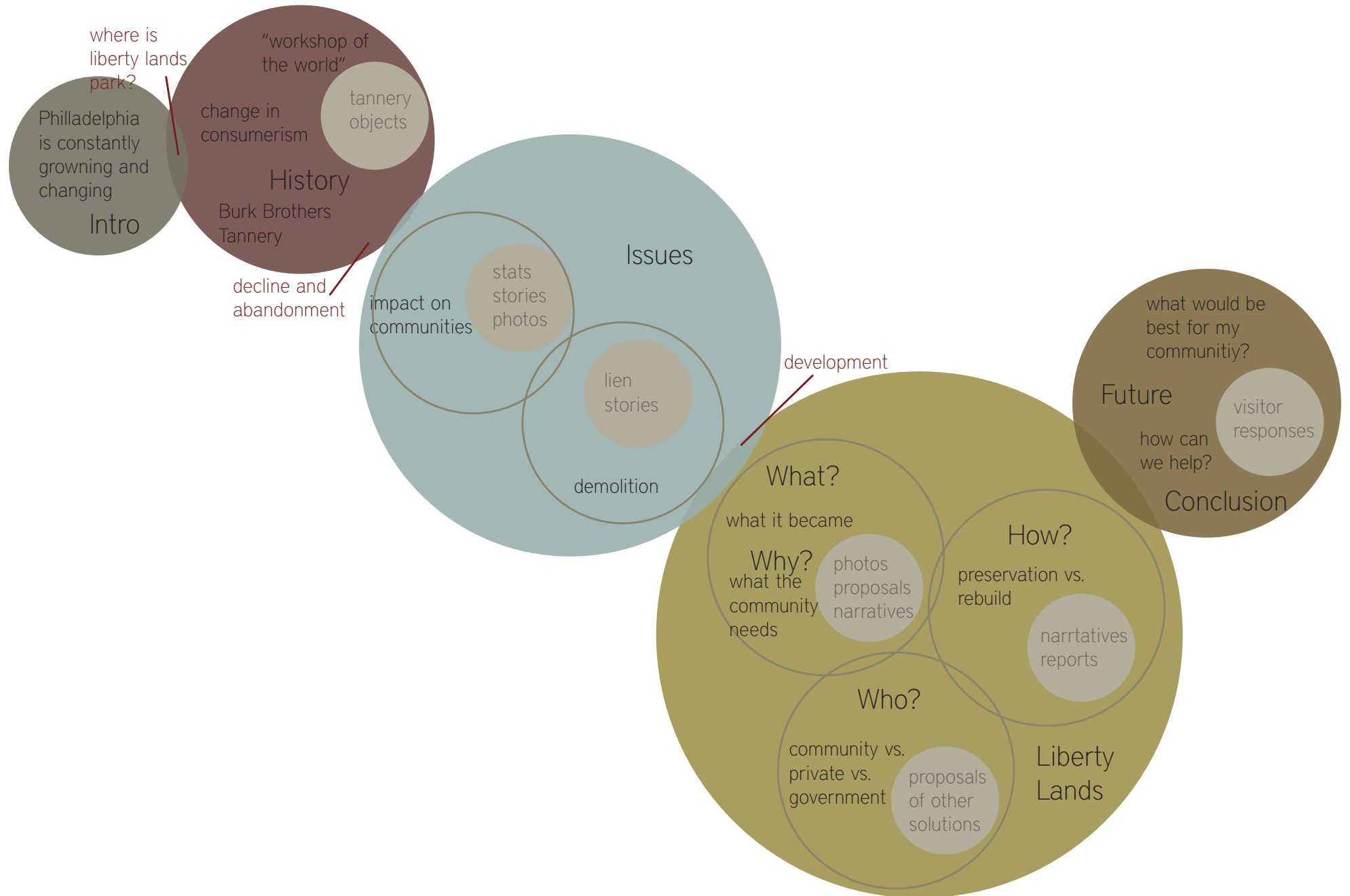
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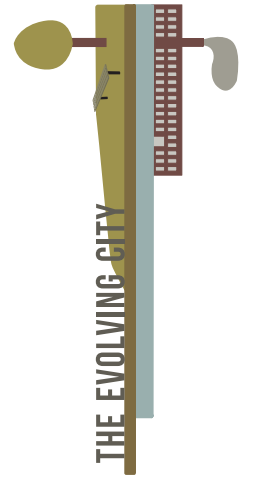
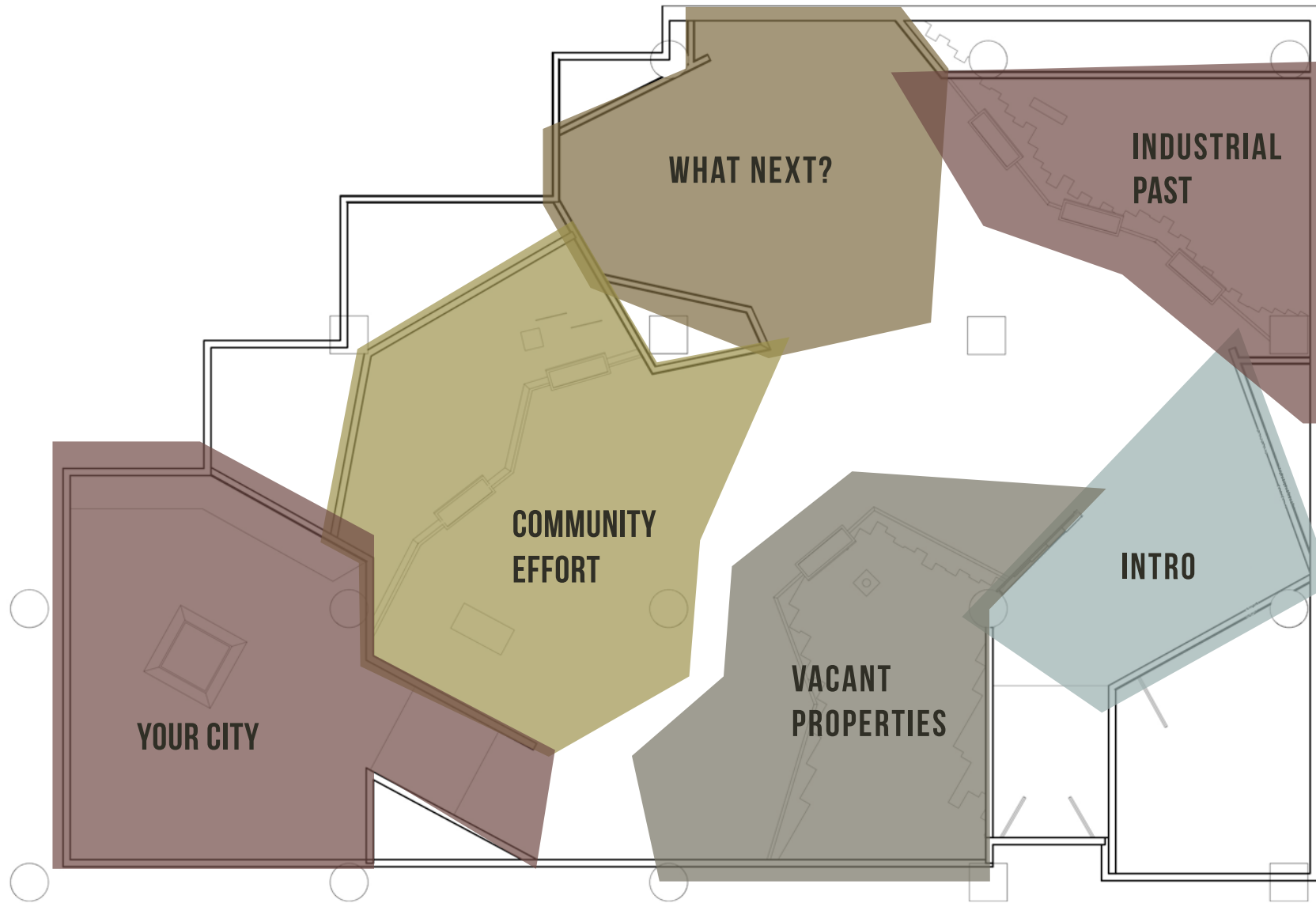
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 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

Bubble Diagram

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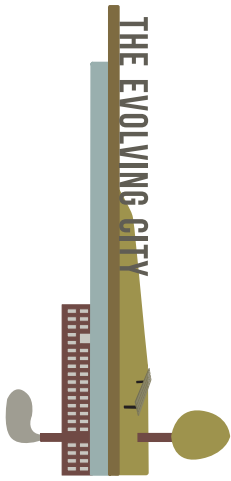
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 Rosenwald-Wold Gallery
 University of the Arts

DESIGNER
 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

Thematic Floor Plan

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Isometric

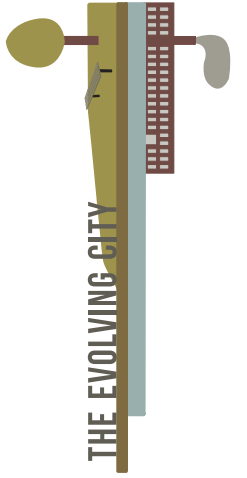
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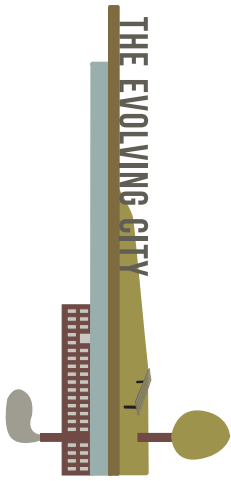
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University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Isometric

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University of the Arts

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

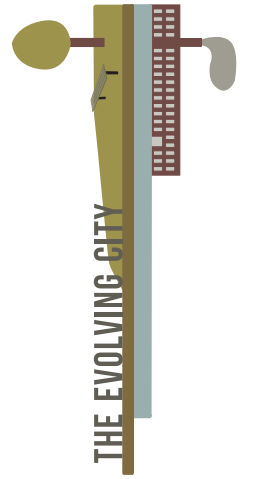
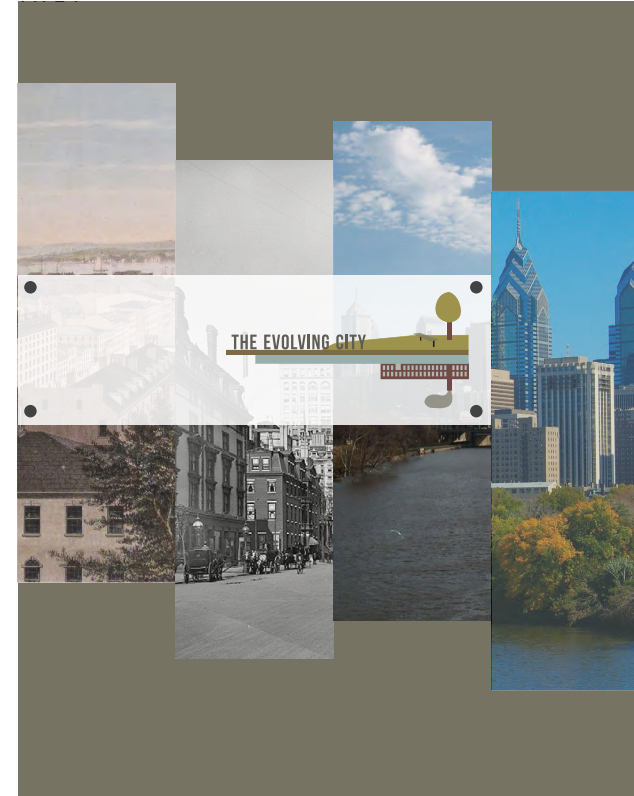
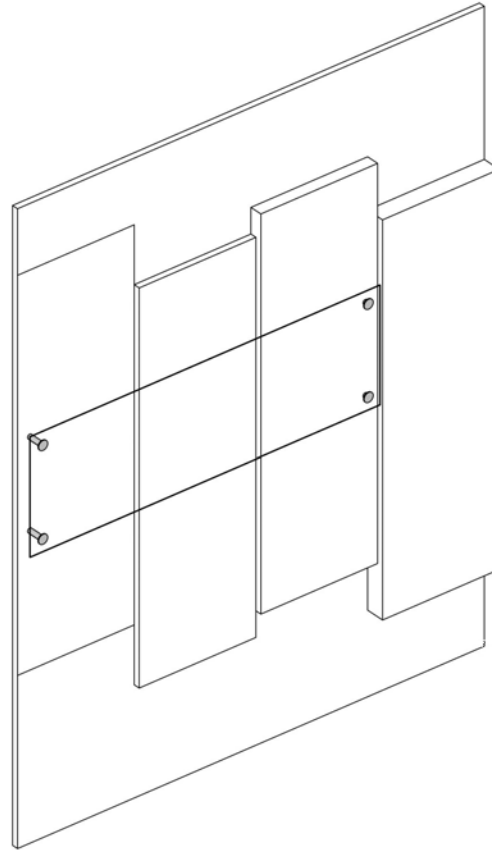


Isometric

DATE	SHEET #
12/13/12	14

While on her way to class at the University of the Arts, Shannon sees a flier hanging by the elevator about the new exhibition that opened last week in the Rosenwald-Wolf Gallery. She reads title “The Evolving City” and is intrigued about the contrast between the factory and park that she sees in the exhibition logo. Shannon decides that she will go downstairs to see the exhibition after class.

Once she gets out of class, Shannon heads downstairs to the gallery. When she enters the exhibition, she sees a wall with four photographs of Philadelphia at different depths with the exhibition logo that she recognizes from the flier. Shannon sees from the four photographs the drastic difference between how Philadelphia was one hundred and fifty years ago and now, and begins to think about how the city has changed. Moving into the exhibition, she reads about Liberty Lands Park, which she has heard of before but never visited, and how it is an example of Philadelphia’s change.



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Rosenwald-Wold Gallery
University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



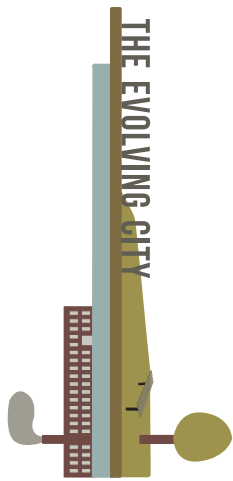
Walkthrough
Introduction

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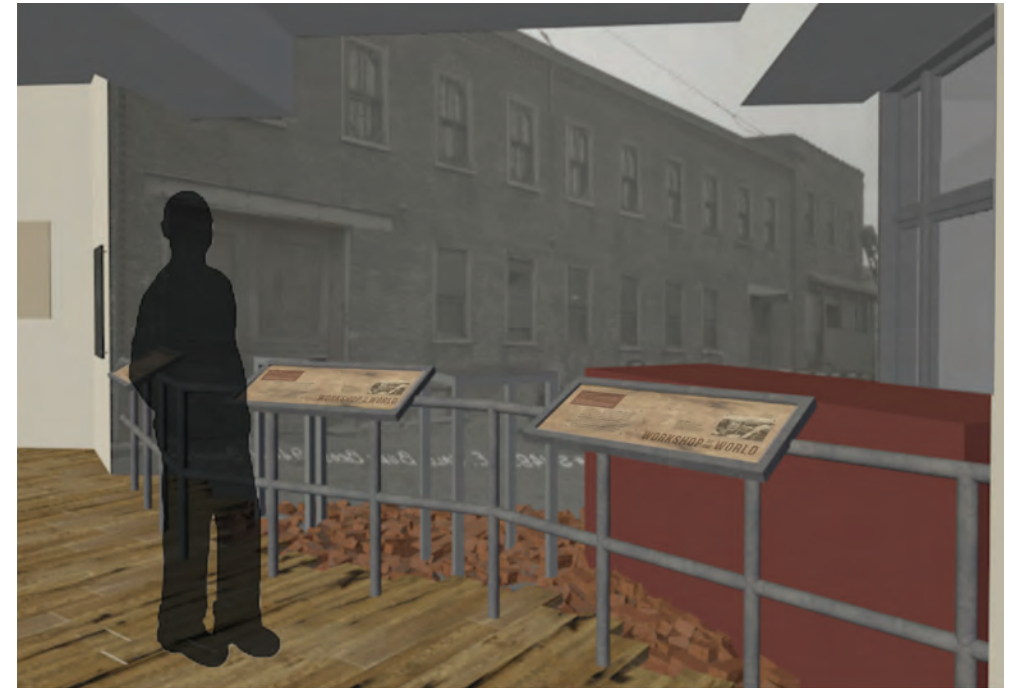
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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



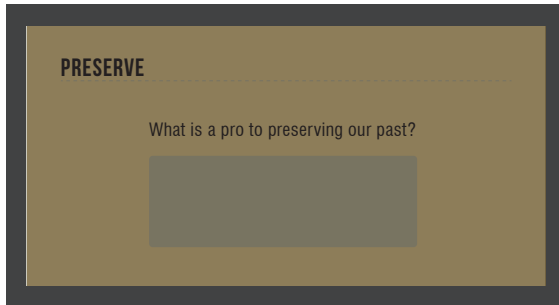
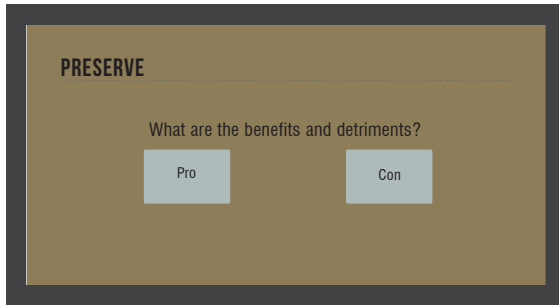
Walkthrough *Industrial Past*

DATE	SHEET #
12/13/12	16

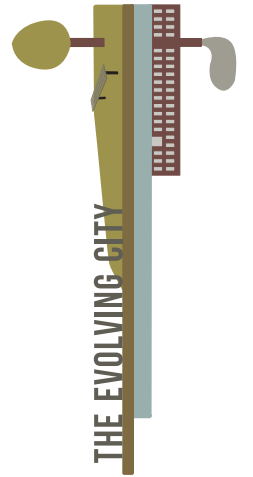
Once she is introduced to where Liberty Lands Park is and why it is being discussed, she walks over to the railing that she sees to her left. As she gets closer, she hears the faint sound of machinery cranking and looks over the railing to see that floorboards have been removed. Below the floorboards is a pile of bricks and rubble with objects rising up from it. Shannon watches the large projection of a factory behind the opening fade in and out slowly, as if it is disappearing. She notices that there are panels on the railing and moves closer to read them. The one in front of her tells her that Philadelphia was once the workshop of the world, bustling with many different types of industry. It is accompanied by a map, which indicates where some hubs of industry were. She notices Northern Liberties, which she now knows is the neighborhood of Liberty Lands, and Kensington, which is the neighborhood in which she currently lives. She has a hard time picturing her city with working factories like in the height of the Industrial Revolution as the image depicts, but she can conjure up images of dormant factories all over the city in her head. As she moves to the next reader rail and sees that this one is about the Burk Brothers Tannery, the sound of machinery changes to a voice recording. The voice is a Northern Liberties resident from the late-nineteenth century talking about the factory and how it impacted the community. Shannon also reads the panel and learns that the tannery was located on the now Liberty Lands Park site and that it was one of Philadelphia's largest and most successful leather companies. It was also a site of innovation, both in building design and tanning processes used



within. Behind the panel she sees a large factory tool and a smaller hand tool, showing her some of the items that would've been used in the factory. Seeing the images and tools used on the site creates a very industrial picture in her mind of what the 900 block of North 3rd Street was like from 1850 until mid-1900's. Shards of broken records catch her eye and she moves closer to them, placing her in front of the third and final reader rail along this opening. She reads about why industry declined in Philadelphia and how the factory changed hands when the Burk Brothers tanning business went under. It became a vinyl pressing called DiscMakers for a short amount of time before they abandoned the factory and it became a vacant property.



After learning about the booming industrial life that existed on this site and its decline, Shannon wonders what happened to the building and site once they were abandoned. She also thinks about all of the vacant properties around her neighborhood and wonders what they were before they were abandoned. Shannon makes her way to the next section and is prompted to think about if these structures should be preserved to serve as evidence of the past, or torn down to provide a clean slate for something entirely new to be constructed. She would expect that this is a major issue in a city like Philadelphia, which is so rich with history but is also trying to stay current and move forward. She sees that there are pro vs. con lists for both options and begins reading responses. While she sees the validity in the response that says “If we save everything from the past, we will run out of room for new things,” she is still very happy to be living in an adapted warehouse, where she feels the industrial history around her and thinks it is incredibly charming. She also thinks to herself that it was probably cheaper to adapt the warehouse than it would have been to build an entirely new building. She sees that there is a place to add to the lists and puts her thought on the “pro” list for preservation. After spending a few more minutes reading the responses, she continues on, thinking about how the old and the new can be balanced in the city. Shannon’s next stop is in front of a case of plans for the adaptive reuse of the tannery building to create housing.



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Rosenwald-Wold Gallery
University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



Walkthrough
What's Next

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12/13/12	17

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 University of the Arts

DESIGNER
 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu



Walkthrough
What's Next

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12/13/12	18



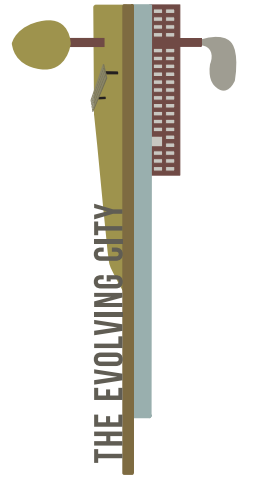
Next to it she reads about the role of private investors and how the building was purchased by an investor who planned to turn it into loft apartments. On the wall to the left she sees a deed and different plans for the same building. Shannon learns that the property was donated to the NLNA, a neighborhood organization, by the investor when his plans fell through. The NLNA planned to create senior housing, she sees in the next set of plans, something that was very much needed in this

neighborhood. Shannon is excited by the idea of the community being in charge of what is developed in their community, as they will be the ones most impacted, but wonders if they would be able to accomplish as much as an investor with more money. Shannon ponders this as she learns more about the NLNA and their efforts. When she reaches the end of the section, she sees the headline "Government," and she wonders what the government involvement was in this case. She examines the objects next to the panel and sees a letter from the government notifying the NLNA that the building would be demolished. To the left, she spots what looks like a core sample of the debris she saw before. The label tells her that the government did demolish the tannery and that when they did, they simply collapsed the entire building within itself, so that the factory still lives below the site today. Shannon moves away from this section thinking about how poetic it is that the past is literally layered beneath the present.

As Shannon continues through the exhibition, she sees a panel that says “Vacant Properties: Problems or Opportunities?” next to another cut-away in the floor. This panel explains that vacant properties are actually a common issue in Philadelphia and that these properties can become liabilities if they are not cared for in some way. There is a map next to it that highlights many vacant properties in Philadelphia and the prevalence really hits Shannon. This panel also introduces her to the question of what can be done with these properties. This thought stays with her as she ventures over to the floorboards missing next to her. When she looks at it more closely, she notices that there is nothing there except dirt, and it is a little higher than the previous layer, understanding that this layer is on top of the demolished tannery. Beyond it, she sees an image of the empty lot and buildings behind it. Like the projection of the tannery, this projection is also changing, showing the passing of time from night to day with no one occupying the space. Shannon realizes that the building has been demolished, but the NLNA still owns the property and has to develop a new way to improve their community. She hears the recording of a Northern Liberties resident telling a story about how the empty lot was a waste and how she thought it ruined the community. After looking into the cut-out and listening to the story, she notices a reader rail and begins to read. The reader rail has an image on it of a woman on a stage next to a man in a suit, burning a piece of paper. The accompanying text explains that



this is Janet Finegar burning a symbolic lien with Councilman Frank DiCicco after the government has agreed to forgive part of the debt that the NLNA was responsible for after the demolition of the tannery. Shannon realizes that this means a clean slate for the community to build whatever they think is best. She also considers that their options may be limited, as a community organization probably does not have an abundance of economical resources.



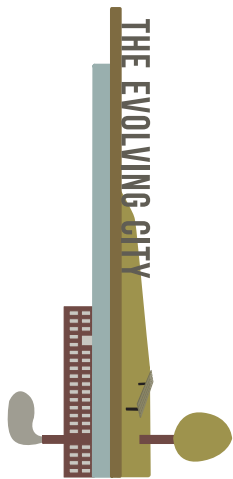
CLIENT
Rosenwald-Wold Gallery
University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



Walkthrough
Vacant Properties

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University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

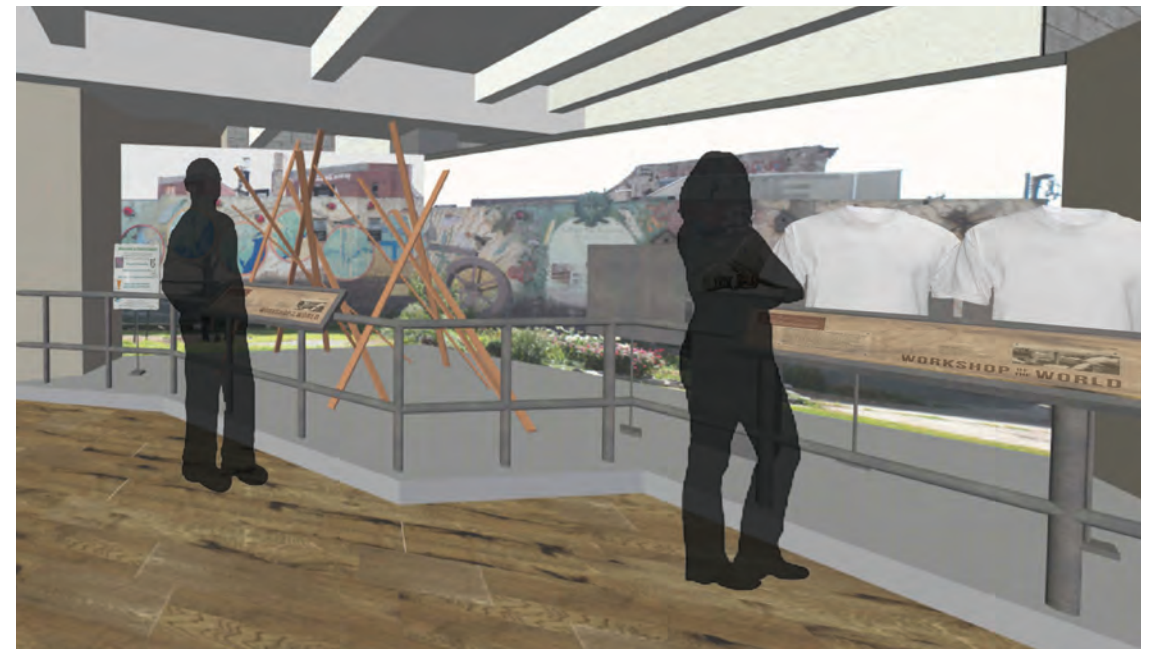


Walkthrough
Community Effort

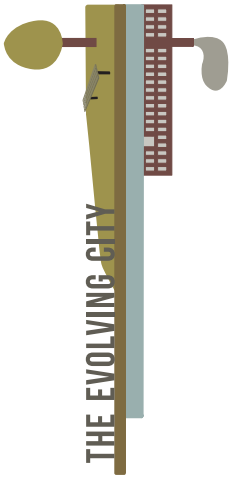
DATE	SHEET #
12/13/12	20

Shannon sees that there is a platform with a large makeshift construction on it, and she turns to find out what it is. She reads the panel with the headline “Liberty Lands” and discovers that the community really needed a park, as they were the only neighborhood in the city that did not have one. As she reads, she wonders if knocking down the tannery turned out to be such a tragedy after all, as it allowed them to brainstorm new ideas about what they needed without limitations. She is still conflicted about the preservation issue but continues to read, and learns that the community worked very hard to make this happen. As she moves over, she sees two T-shirts and a disgusting pair of Converse sneakers. Reading the label in front of it, Shannon learns that these T-shirts were part of the effort to raise money for the building of the park, in conjunction with the completion of many grant applications. She reads that the Converse belonged to Janet Finegar and they were brand new the first time she wore them to the site. After wearing them throughout her work at the park, getting her hands (and shoes) dirty, she said “They belong to the park now” and has kept them as a souvenir of the physical work she and many other community members contributed. The reader rail also has images of Northern Liberties’ residents helping lay grass and plant trees. Shannon thinks to herself that this truly was a neighborhood effort and wonders

if she would be able to accomplish so much in her community. Beyond these objects, she sees a recreation of a large mural, which the reader rail explains was done by Northern Liberties resident Dennis Haugh to depict the fascinating story of the site. When she can no longer hold back from finding out what this massive sculpture is, she moves to the label in front of it. She learns that this is a structure made by children in the neighborhood from residual materials of previous projects and they call it the “adventure playground.” After looking at this makeshift playground that was added to a park with an existing formal playground, Shannon is impressed that even these children can help shape their community by contributing what they think it lacks.



Learning about the effort makes Shannon curious about the impact Liberty Lands Park has on the community. She moves to the next area, where she finds herself in front of a screen accompanied by four snap shots. Shannon looks down and sees that she can push a button to hear different Northern Liberties residents discuss how the development of the park effected their lives. From listening to all four stories, she learns that this park has had a positive impact on many people in the community, but not all. People are happy to have public space to socialize and relax, it brings the community closer together and because it was a community effort, there is an accountability for its care. However, this park has also driven up property value and changed the character of the neighborhood. This has impacted people who have lived there for many years and can no longer afford it. It also negatively impacted people who feel that the change has ruined their neighborhood. Shannon thinks that it would be impossible to please everyone and wonders how her community could be improved in her eyes. She also wonders if her improvements would ruin the community for other people.



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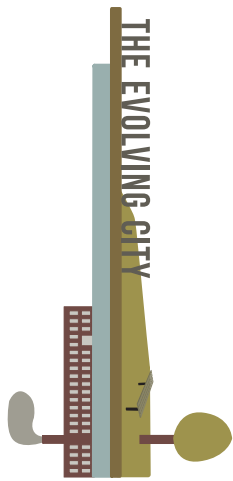
DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



Walkthrough
Community Effort

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



Walkthrough
Vacant Properties

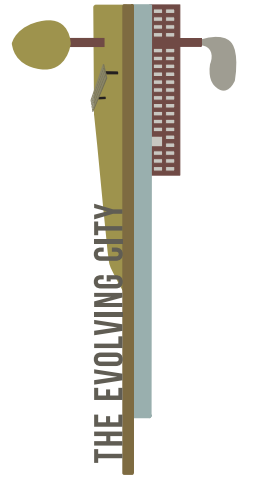
DATE	SHEET #
12/13/12	22

Shannon considers this as she continues through the exhibition, arriving at the part of the exhibition where she can actively examine her own community. Looking over the railing at the blank slate of the empty lot, Shannon is prompted to consider what her community needs, where it can be placed and how it can be accomplished. The interactive table in front of her asks her to select her community; she points to Kensington and a map of her community appears. On the map, sections are color coded to identify which are vacant properties. Shannon is asked to either add a vacant property that she is aware of but does not see identified on the map to aggregate a more comprehensive list, or to select an existing vacant property and suggest what may go there. She can sketch or write, and it is added to the compilation of other suggestions by other Kensington visitors that have responded before. Shannon spends some time examining the suggestions for several of the sites that are located around her building. Finally, she selects one on her block and thinks of her puppy as she writes “Animal Hospital.” As she does, she considers how this might be run by a community and wonders if it is feasible.



She strolls away contemplating if she would have time to volunteer and wanders up a ramp into a dimly lit room. When she enters, she is shaken from her daydream when she sees giant projections of Philadelphia along the wall. Shannon sees two boys touching a screen and walks over to the touch table. They are selecting sites in their neighborhood from a map to see what it was in the past. When they are done, she moves closer to the touch table. She sees that the site that she just suggested become an animal hospital has multi-colored layers on top of it on the map, and guesses that means it has had three distinct lives already. She is curious about what they were and clicks on the site. Spanning almost two full stories, four projections appear: three showing each stage of life of

this site and the fourth projecting the suggestions made by people in the previous section. She clicks around some more, getting some new ideas and sits down to watch others pick sites throughout the city. Shannon decides she wants to go back and make another suggestion, so she walks back down the ramp and enters another idea into the response area: an open art studio. When she has completed her small sketch, she decides she is ready to leave. As she exits the exhibition, she passes the “Vacant Properties: Problems or Opportunities?” panel again, causing her to leave wanting to take advantage of the opportunities in her neighborhood to help shape her community's future.



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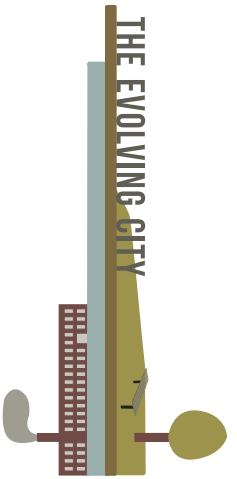
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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu



Walkthrough
Your City

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12/13/12

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Rosenwald-Wold Gallery
University of the Arts

DESIGNER

Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

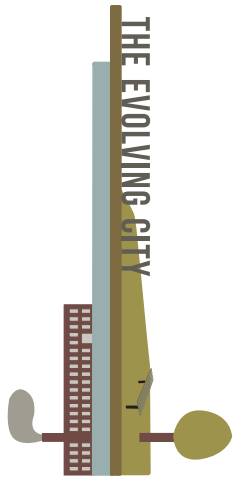
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12/13/12

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24

ARCHITECTURAL DRAWING PACKAGE



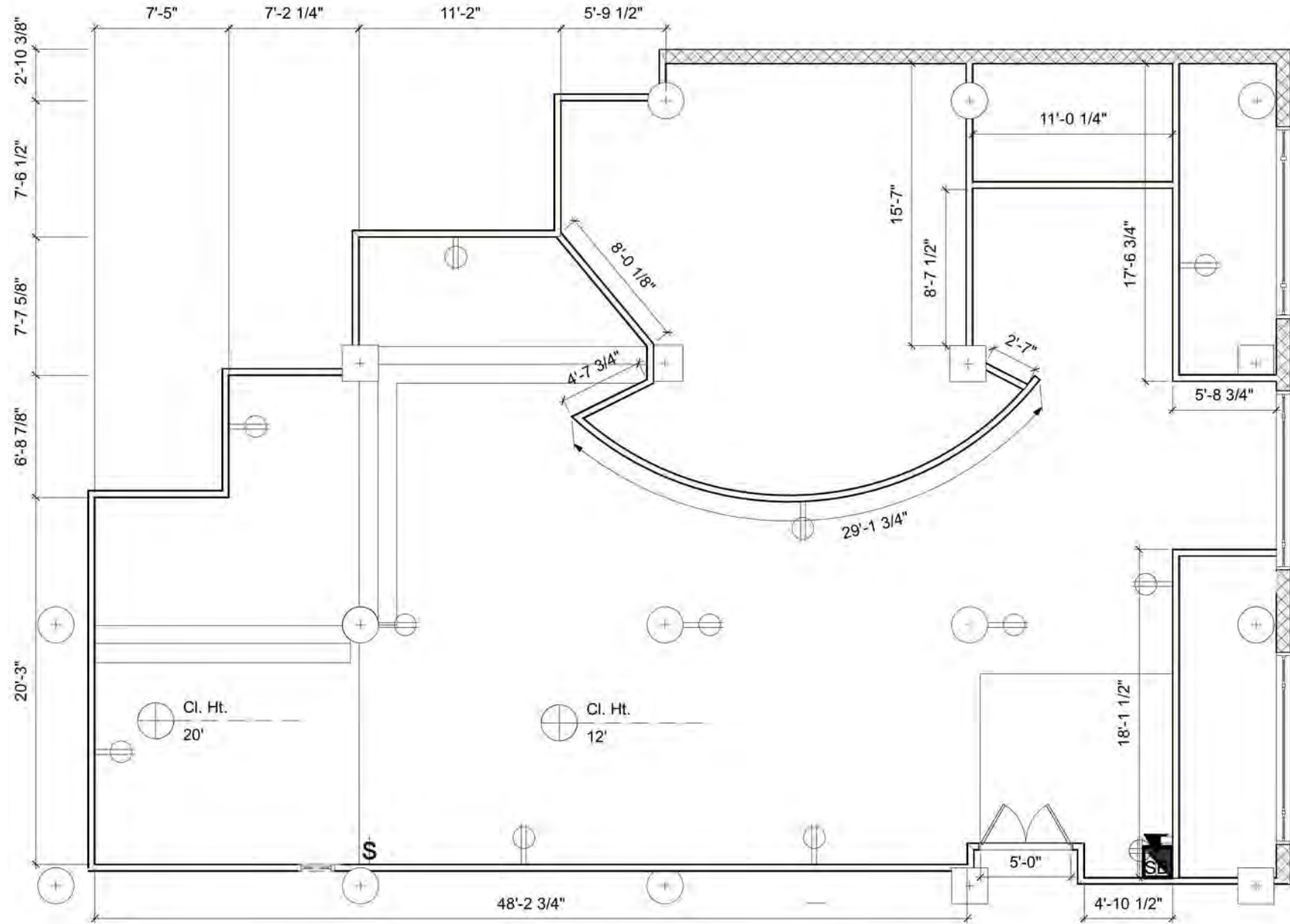
THE EVOLVING CITY

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 Rosenwald-Wold Gallery
 University of the Arts

DESIGNER
 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

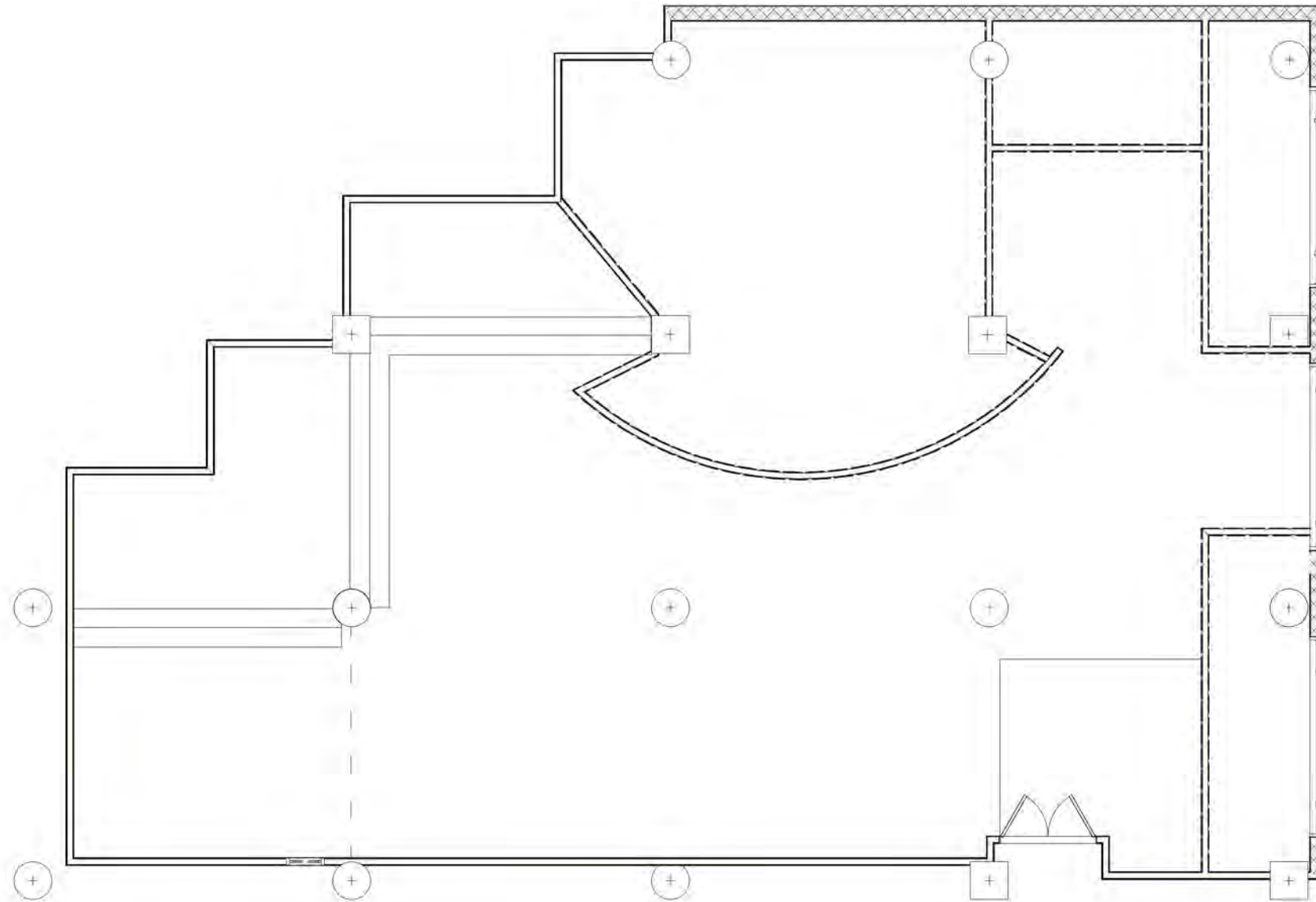
As Built Plan

Outer Walls = 10" CMU
 Interior Walls (typ.) = 2 x 4 partitions with 1/2" gypsum board sheathing
 Round Columns = 26" dia.
 Square Columns = 24" sq.
 Stairs = 4 3/4" rise, 12" run
 Doors = 3'-0"

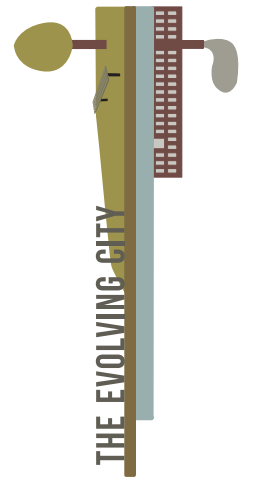


1 **As Built Plan**
 Scale: 1/8" = 1'-0"

DATE	SHEET #
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1 Demo Plan
Scale: 1/8" = 1'-0"



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Philadelphia, PA
rwasser@uarts.edu

Demo Plan

All existing interior walls to be removed.

Patch to match existing.

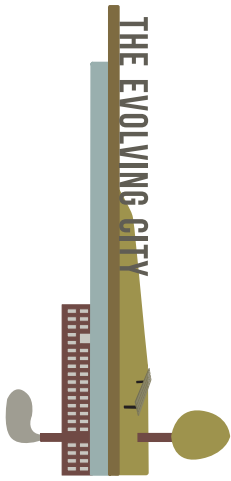
Make safe all electric and plumbing.

--- Walls to demo

XXXX Exterior walls

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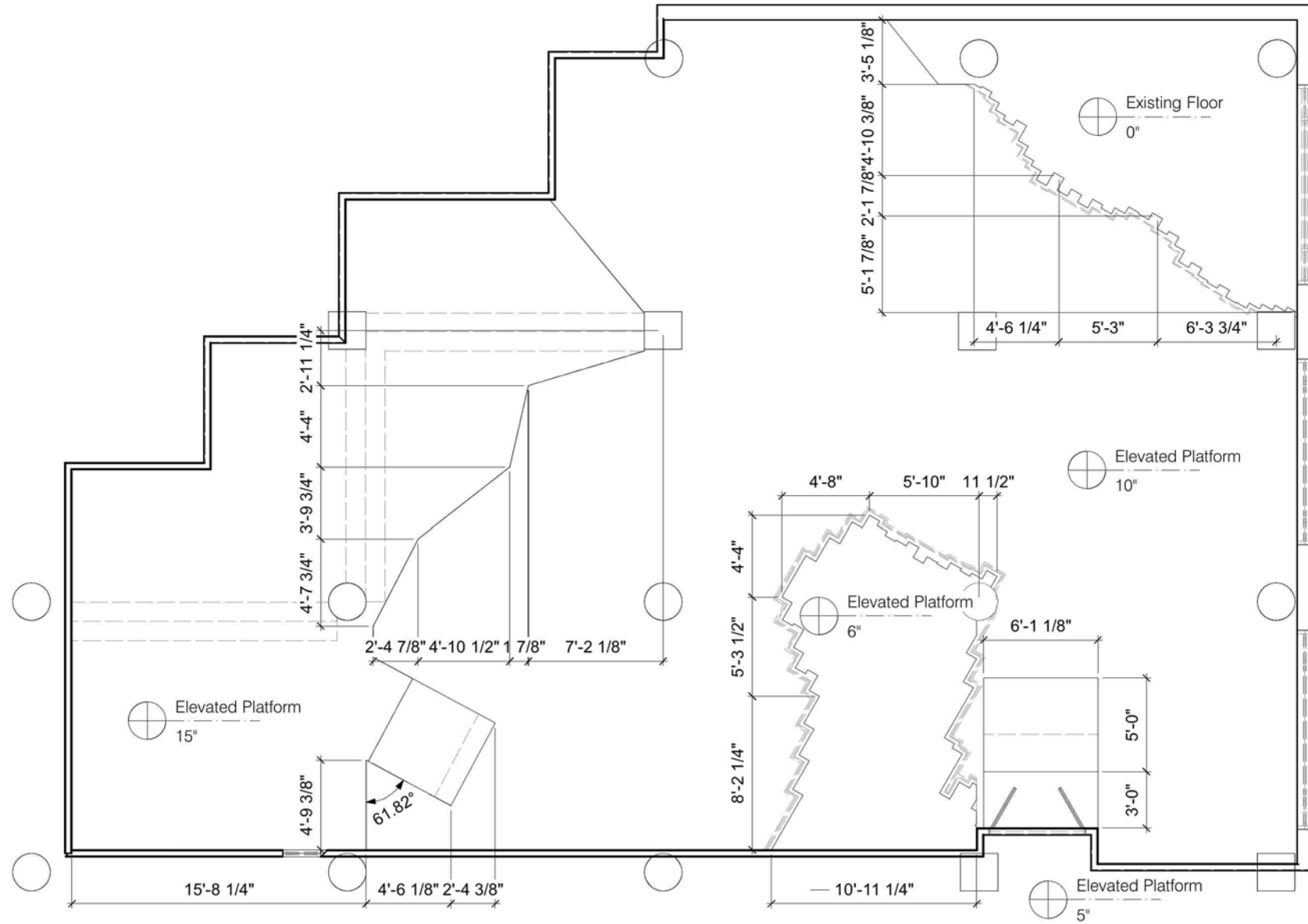


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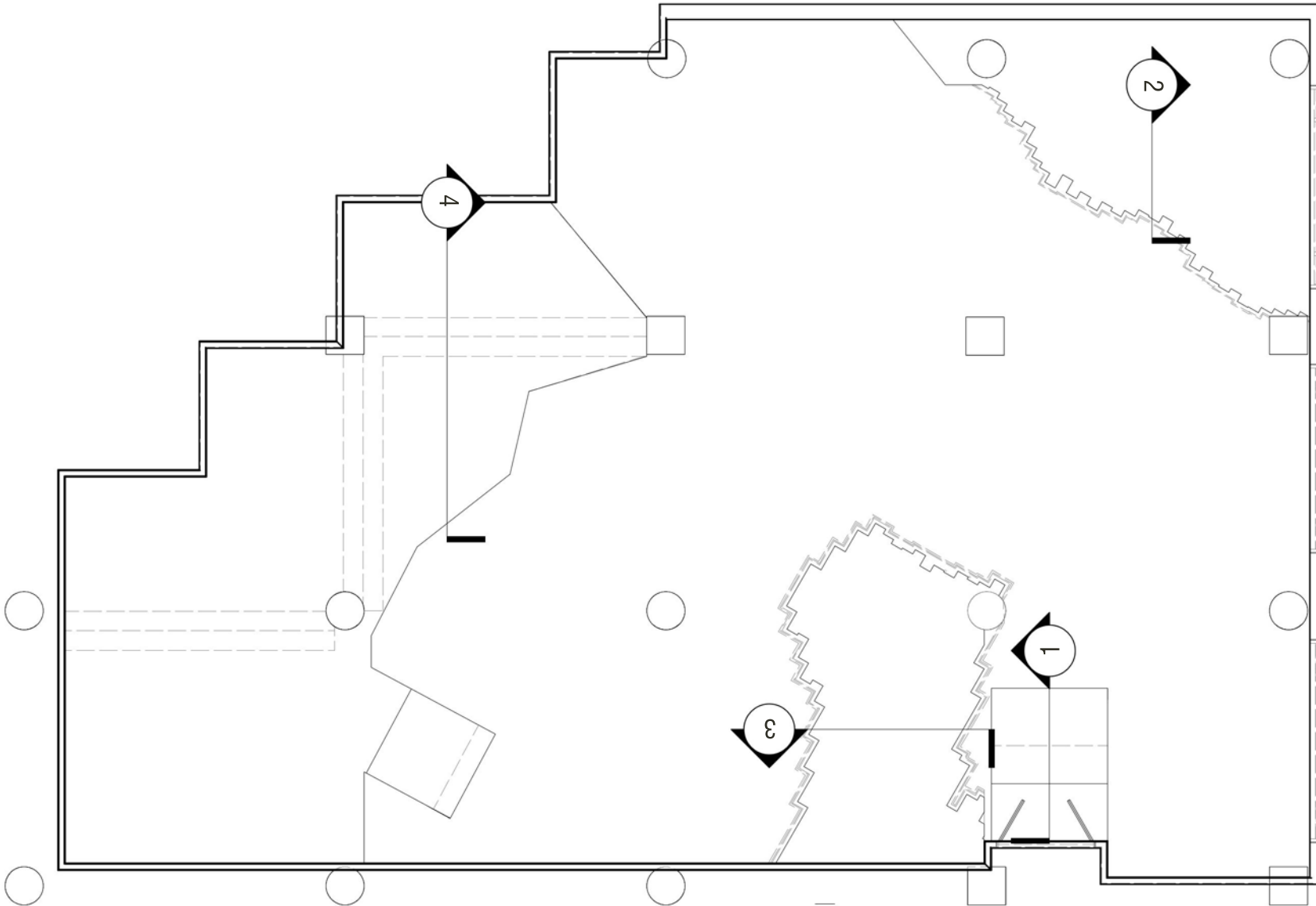
DESIGNER
 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

New Floor Construction Plan

Platforms are constructed with Tate Access Floor ConCore 1000, supported by Posilock understructure. Heights detailed on sheet # 30.



2 Built Floor Plan
 Scale: 1/8" = 1'-0"



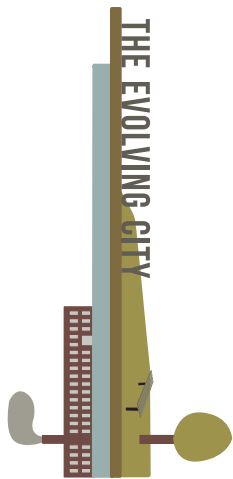
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New Floor
 Construction Plan

DATE
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29



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New Floor Construction

Platforms are constructed with Tate Access Floor ConCore 1000, supported by Posilock understructure.

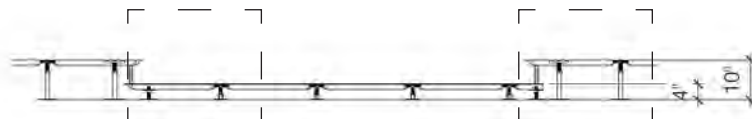
DATE: 12/13/12
 SHEET #: 30



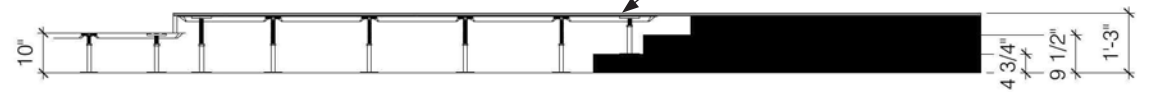
1 Entrance Ramp Section
 Scale: 1/4" = 1'-0"



2 Tannery Cut-Out Section
 Scale: 1/4" = 1'-0"

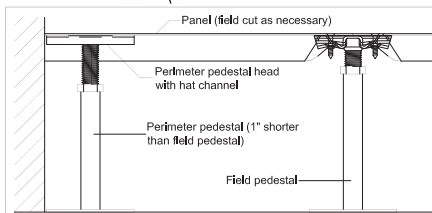
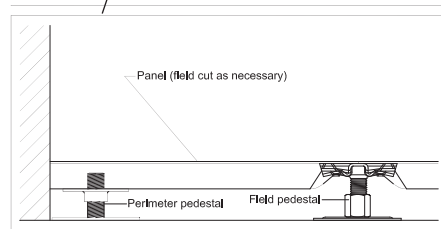


3 Vacant Properties Cut-Out Section
 Scale: 1/4" = 1'-0"



4 Community Effort Section
 Scale: 1/4" = 1'-0"

Plywood sheathing over existing stairs and raised flooring.

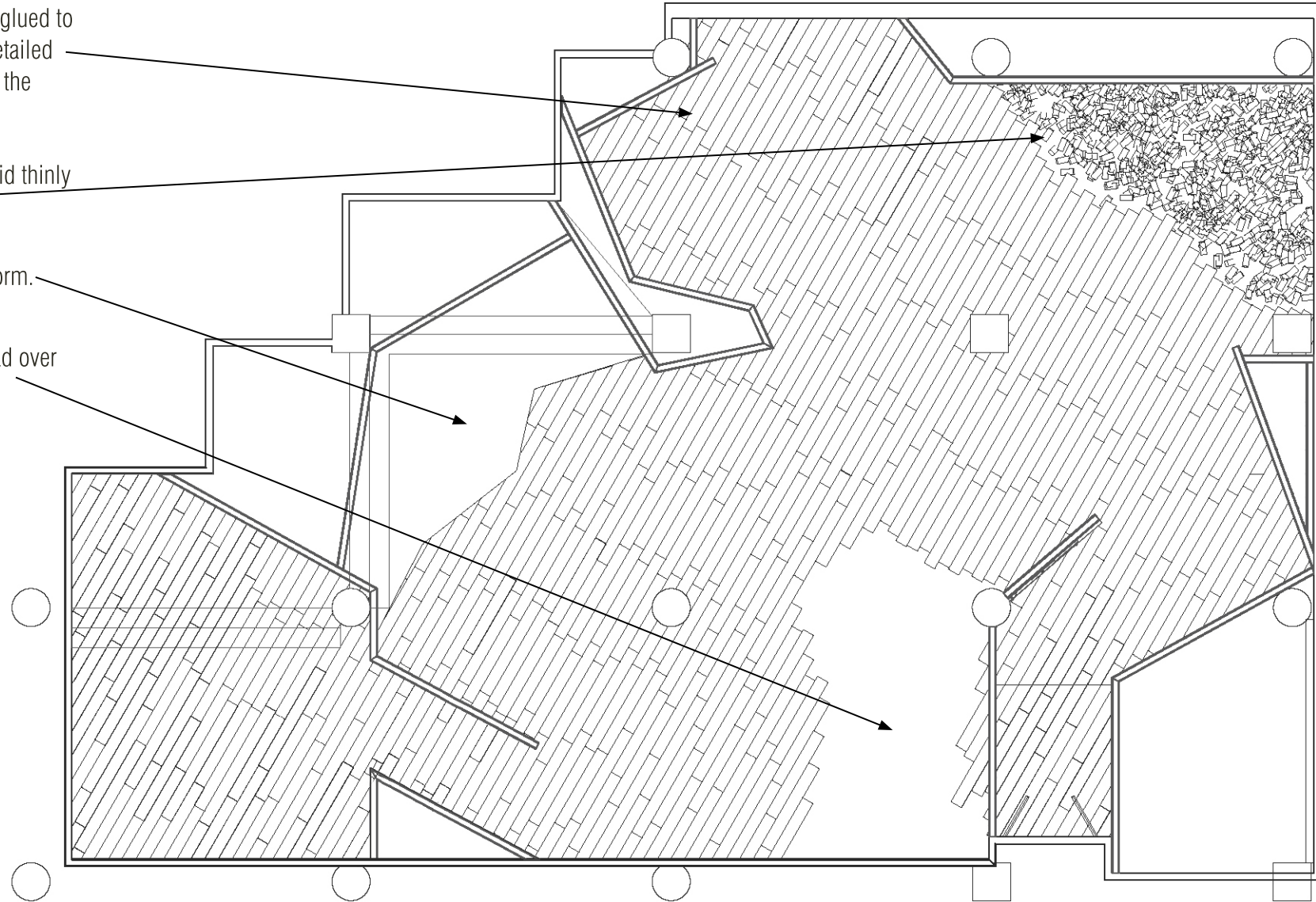


Castle Combe floor, 7 1/2" wide oak planks to be glued to raised floor. Laid as detailed here, 60 degrees from the horizontal.

Broken brick pieces laid thinly and glued to floor.

Painted plywood platform.

Thin layer of dirt spread over raised floor platform.



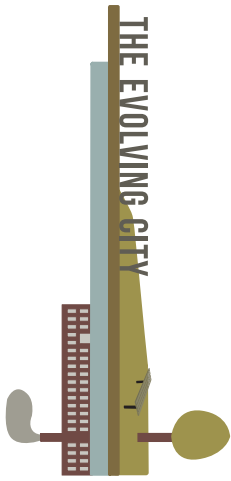
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Floor Treatment Plan

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31



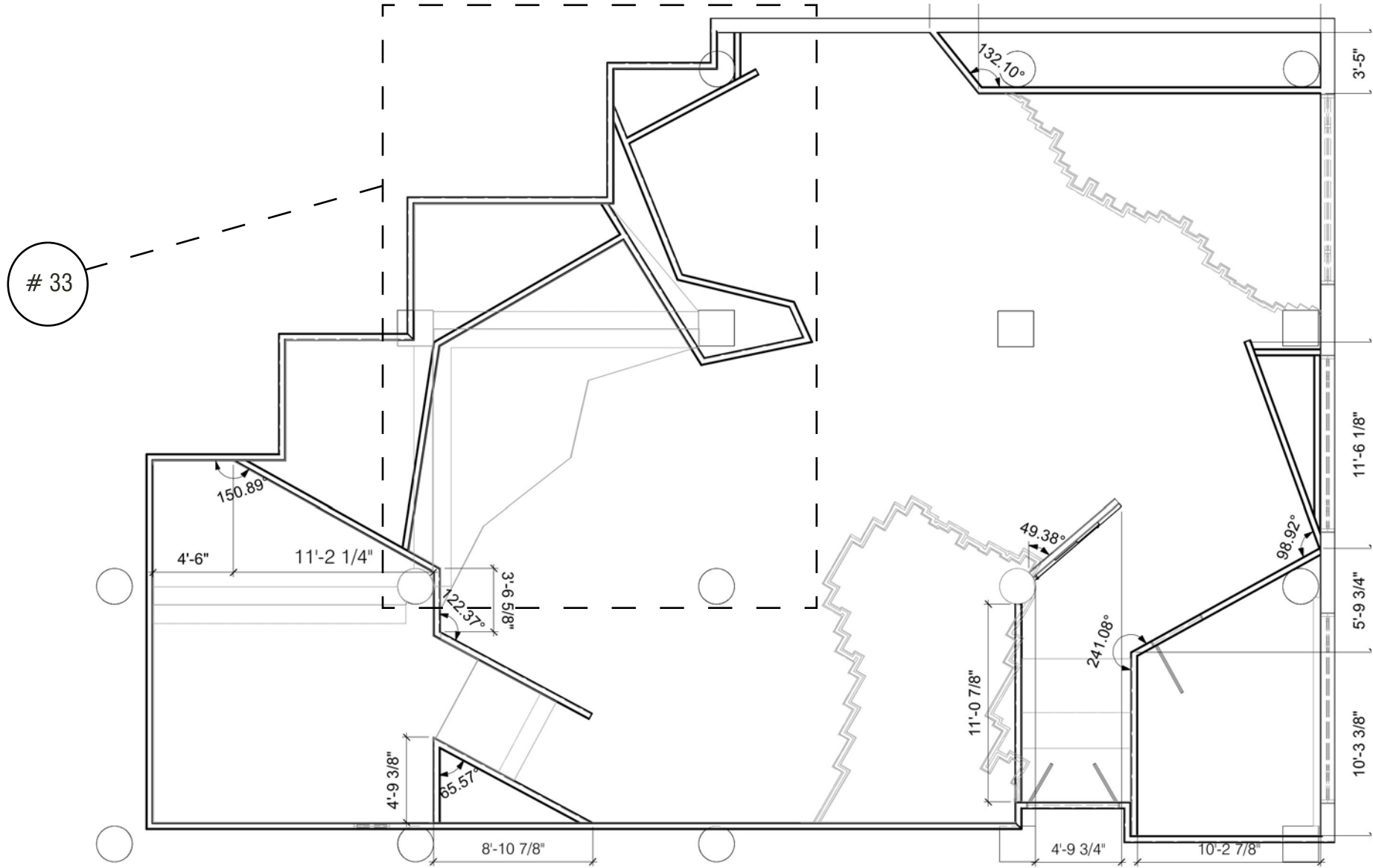
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 rwasser@uarts.edu

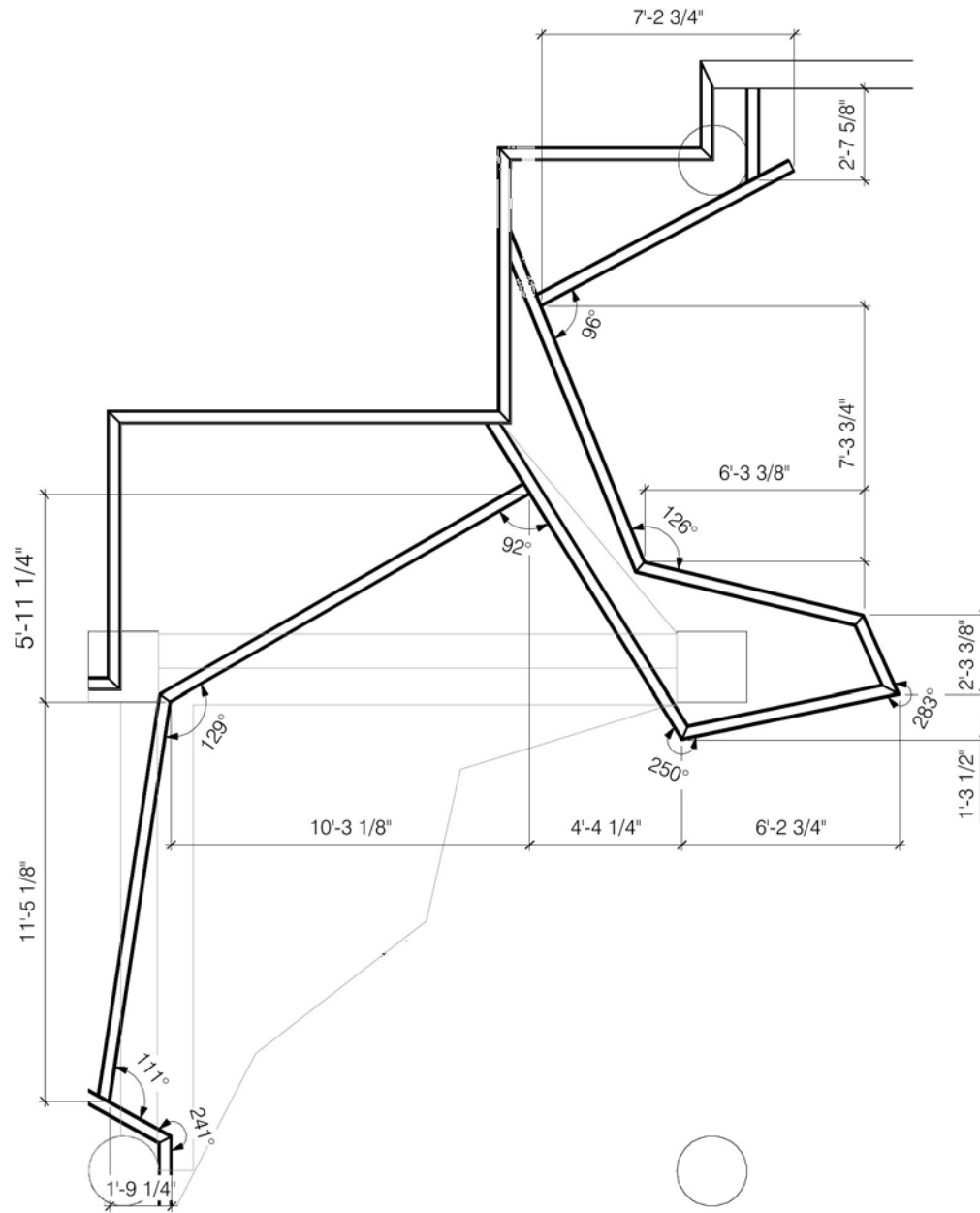
Partition Plan

All new interior are 2x4 partitions with 1/2" gypsum board sheathing on both sides. Walls to be painted.

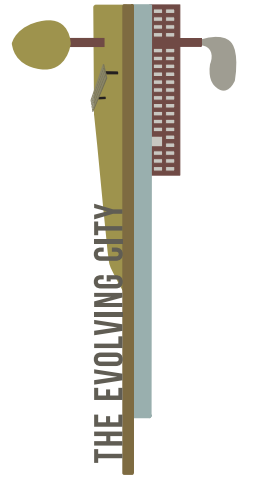
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1 Partition Plan
 Scale: 1/8" = 1'-0"



1 Partition Plan
Scale: 3/16" = 1'-0"



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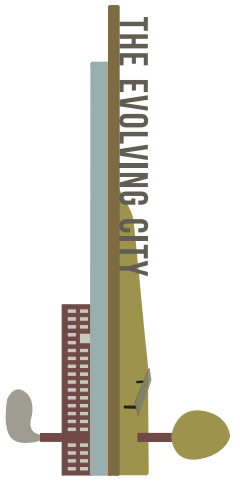
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Philadelphia, PA
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Partition Plan Detail

Call out from sheet # 32 for more detailed description.

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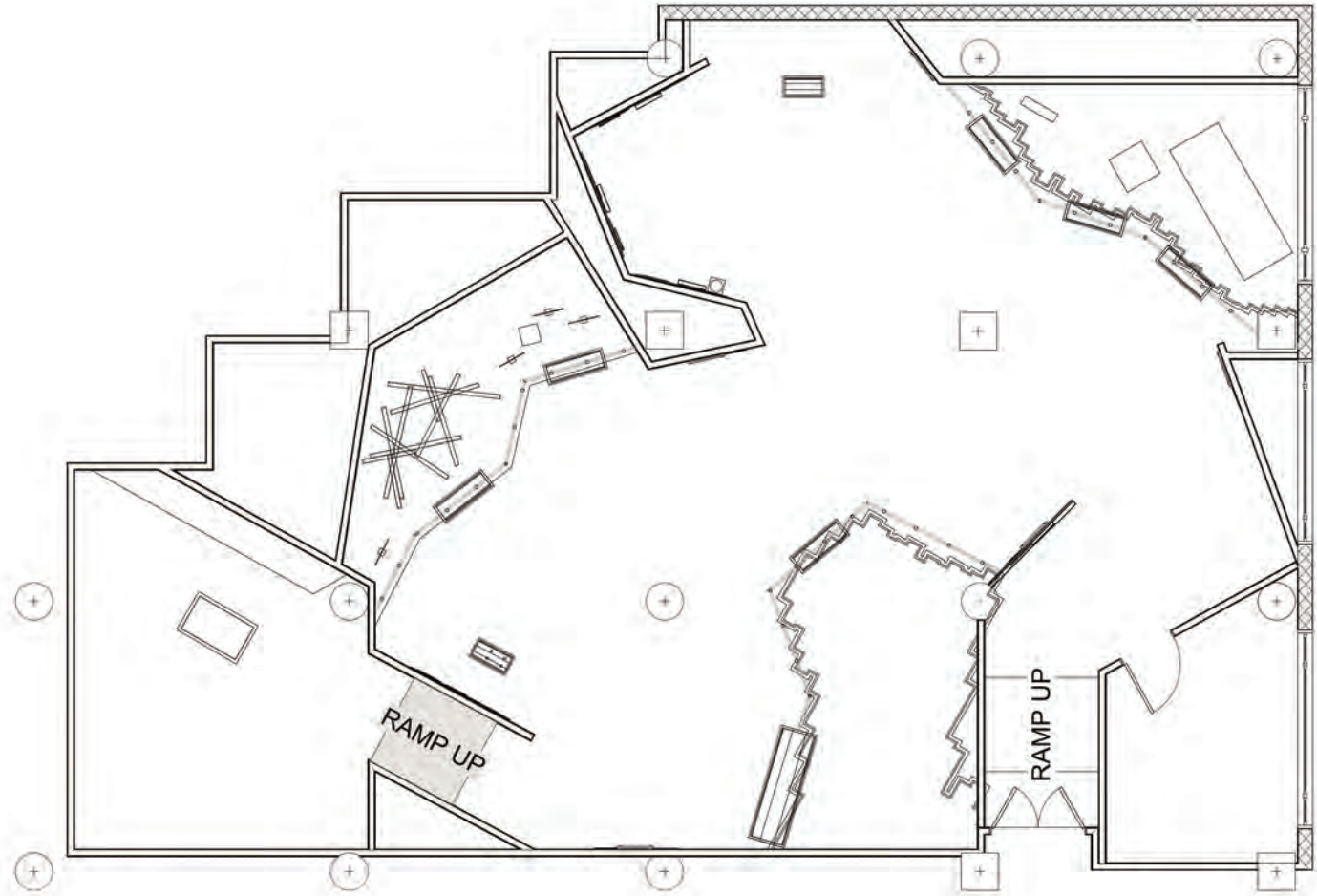
Exhibition Floor Plan

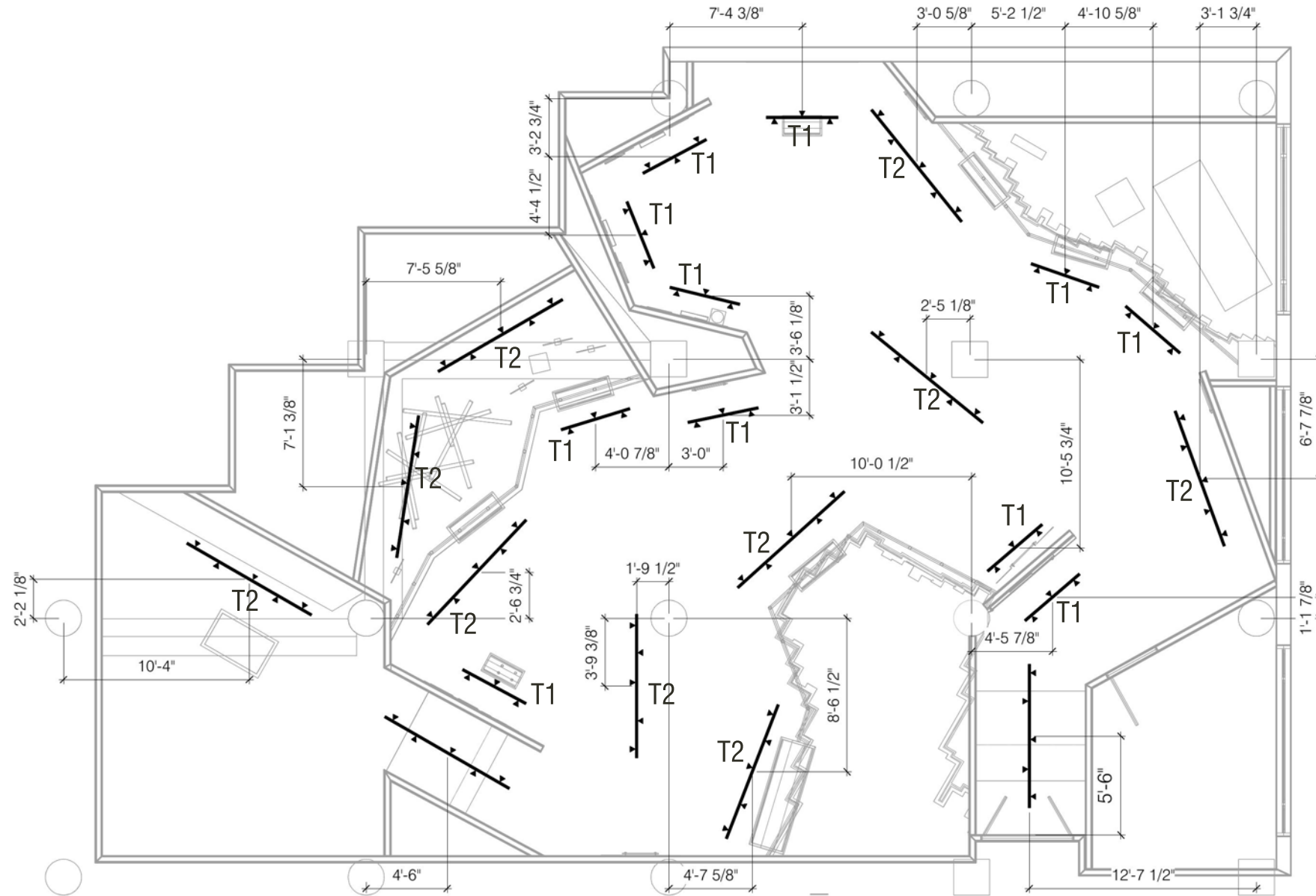
DATE

12/13/12

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34





1 Reflected Ceiling Plan
Scale: 1/8" = 1'-0"

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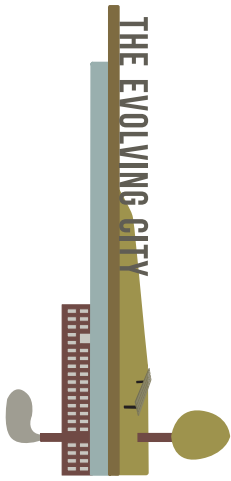
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Reflected Ceiling Plan

Halo Architectural Track lights suspension mounted from ceiling. Lamping type adjusted on site. More details can be seen in the appendix on sheet # 75.

- Projector
- 6' Track Lighting
- 8' Track Lighting
- Recessed Downlight
- Spotlight

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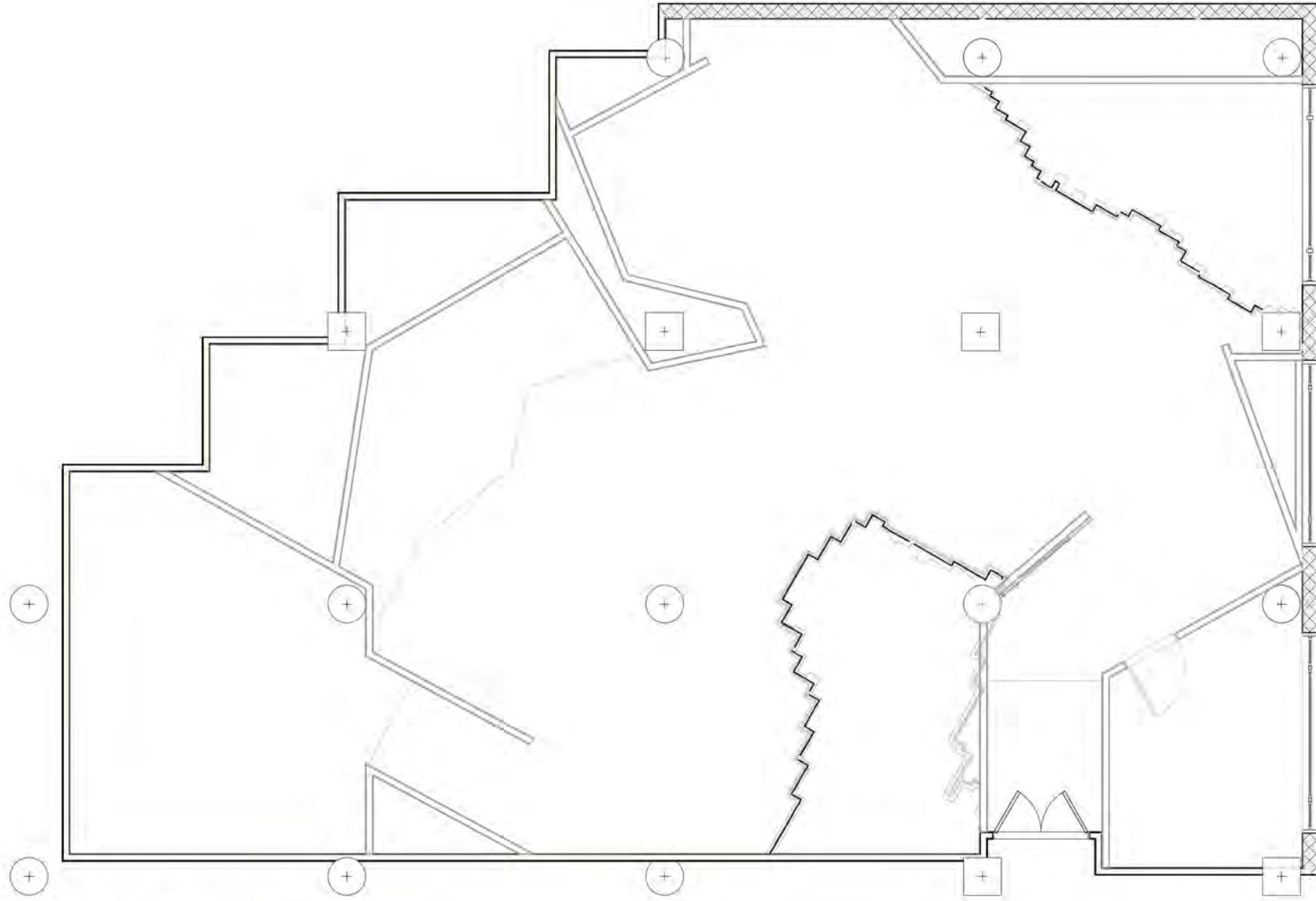
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Floor Lighting Plan

InvisiLED® LED Strip
mounted to under side of
platform. More details in
appendix on sheet # 75.



1 Floor Lighting Plan
Scale: 1/8" = 1'-0"

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SHEET #

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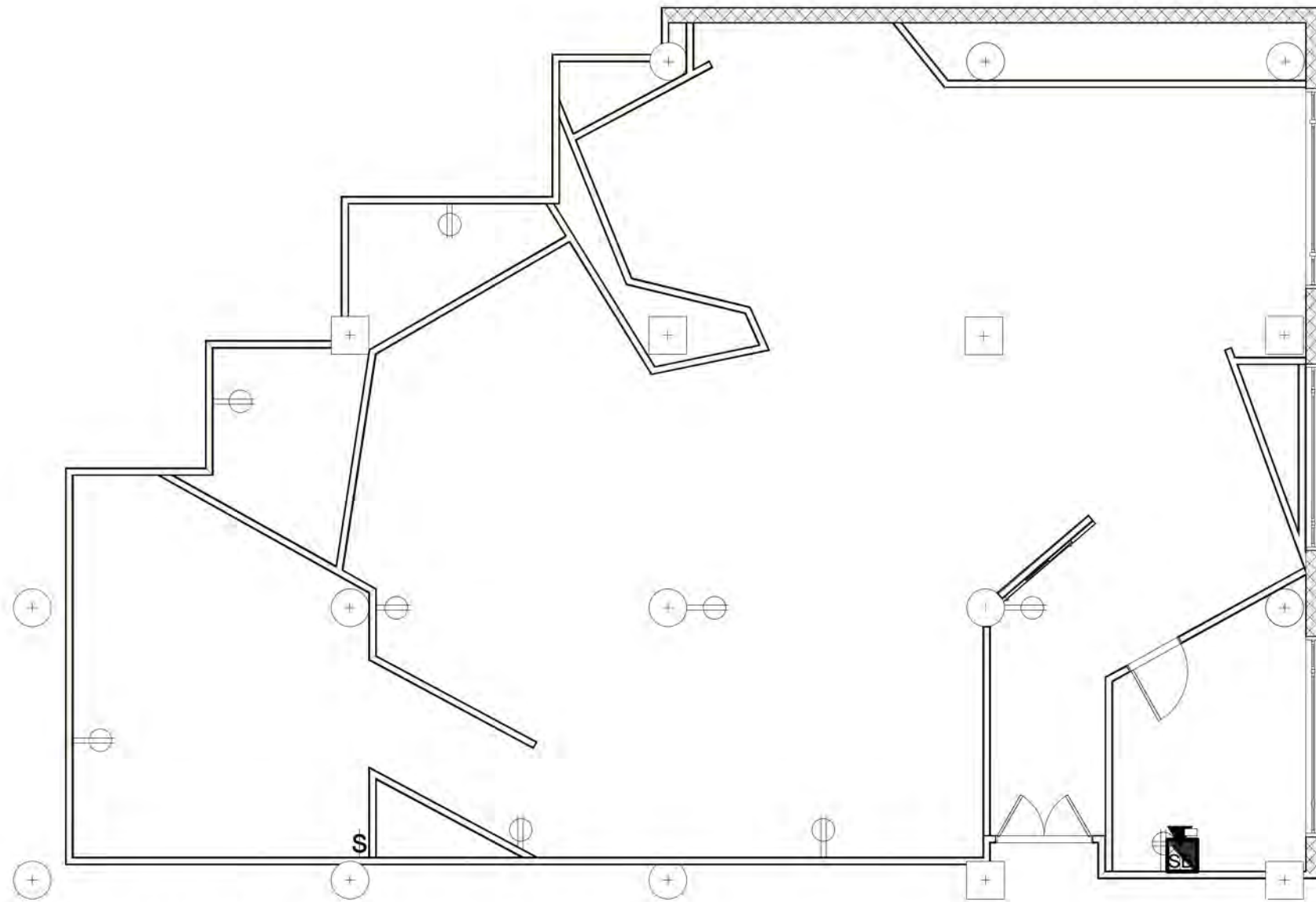
Electrical Plan

Any additional electrical needed to be run from existing to needed location beneath raised floor system.

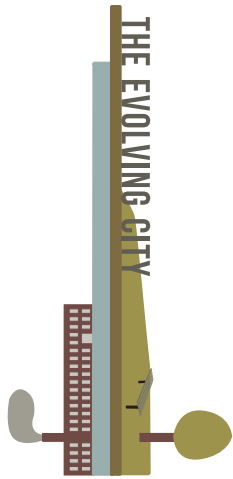
- Wall mounted duplex receptacle
- Electrical panel
- 1-way switch
- Communication device

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37



1 Electrical Plan
 Scale: 1/8" = 1'-0"



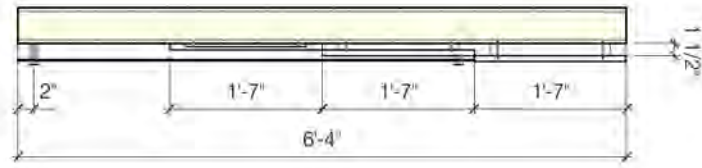
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Threshold Wall

Photograph panels affixed to the wall at various distances with printed transparent acrylic in front of it.

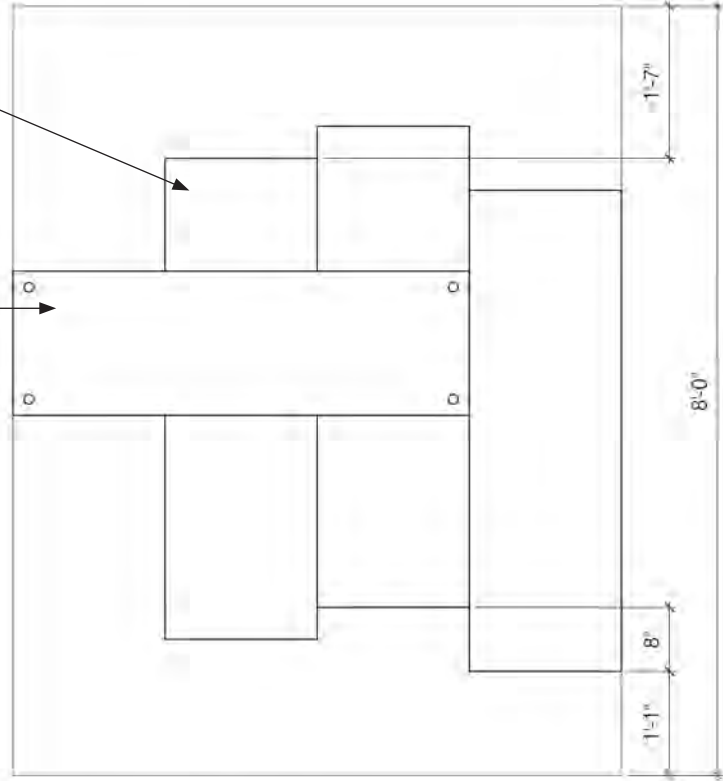
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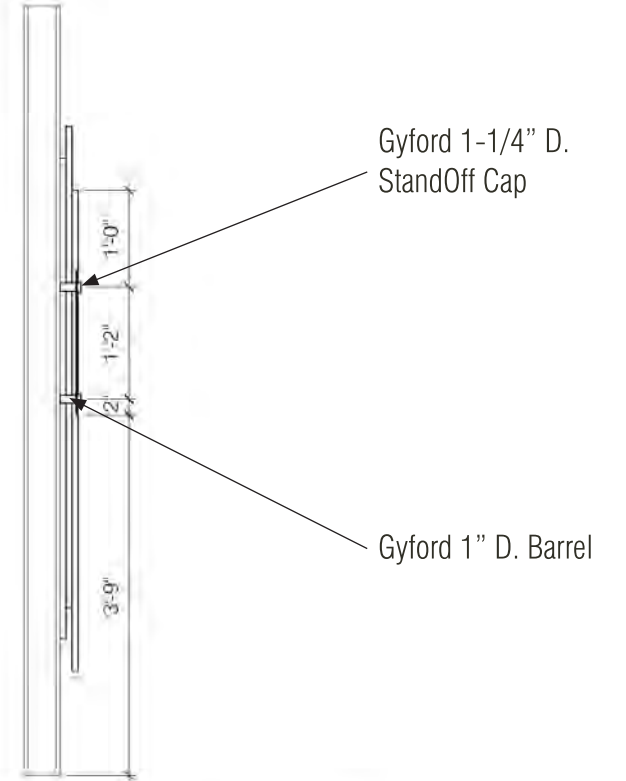
1 Plan
 Scale: 1/2" = 1'-0"

3/4" thick plywood with printed vinyl image on surface.

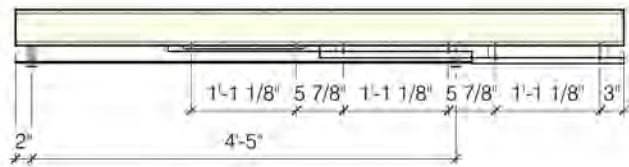
1/8" thick white transparent Plexiglass



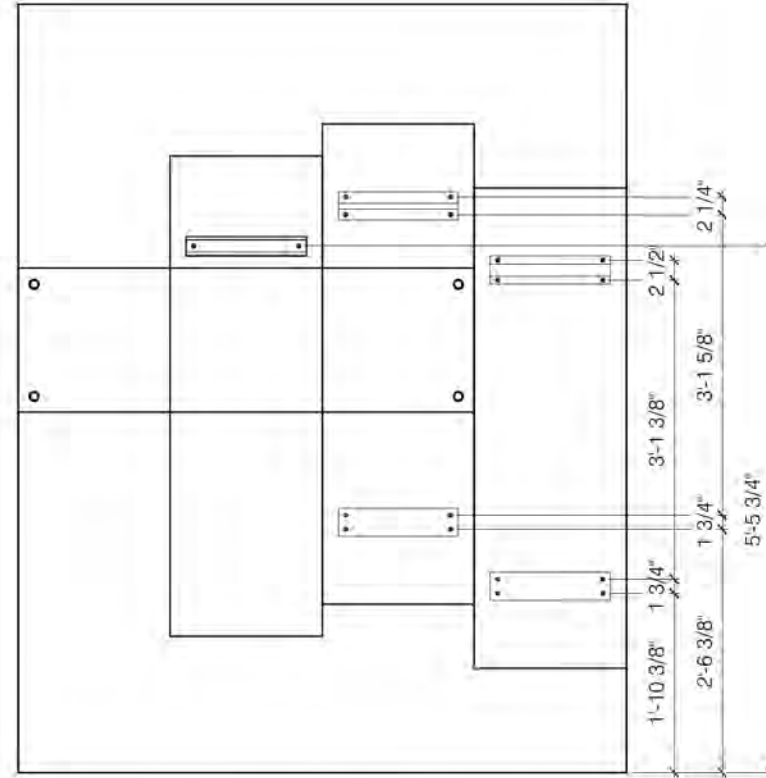
2 Front Elevation
 Scale: 1/2" = 1'-0"



3 Left Elevation
 Scale: 1/2" = 1'-0"



1 Hardware Plan
Scale: 1/2" = 1'-0"



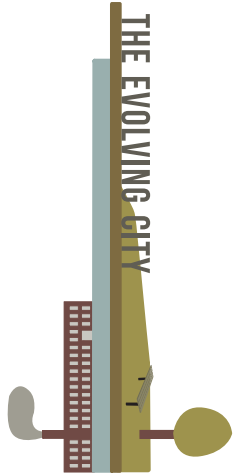
2 Hardware Elevation
Scale: 1/2" = 1'-0"

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Philadelphia, PA
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Threshold Graphic Installation

Panels to be affixed to wall using cleats of varying sizes.

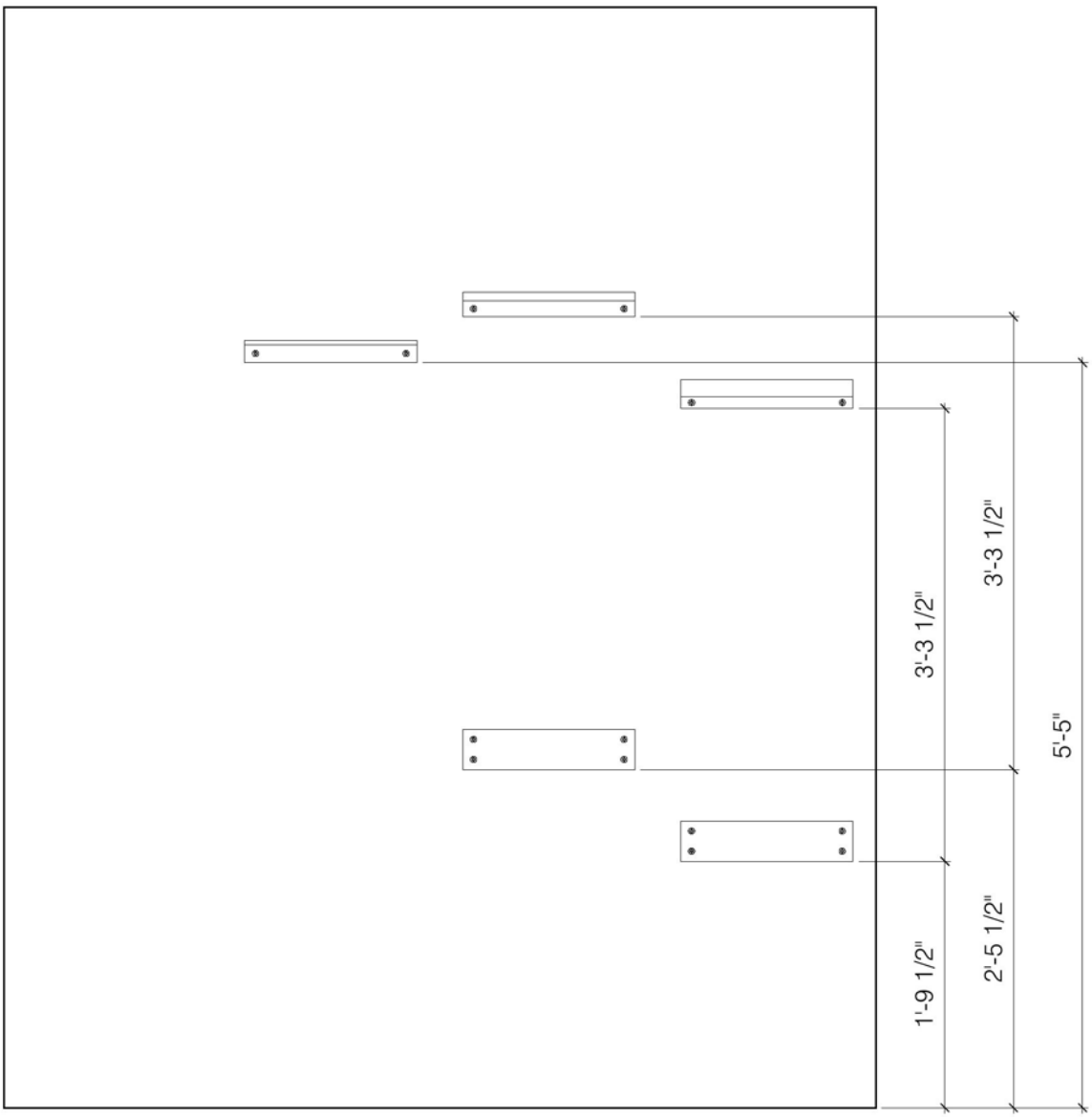


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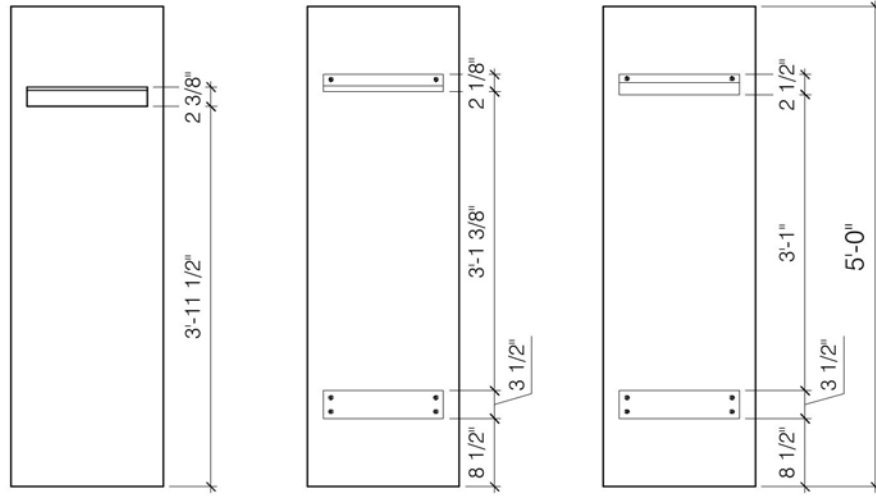
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Philadelphia, PA
rwasser@uarts.edu

Threshold Graphic
Installation

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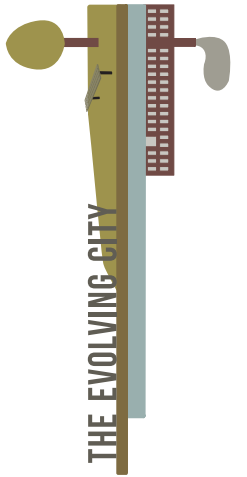
1 Wall Fabrication Elevation
Scale: 3/4" = 1'-0"



1 Photograph Panels
Scale: 1/2" = 1'-0"



2 Glass Panel
Scale: 1/2" = 1'-0"

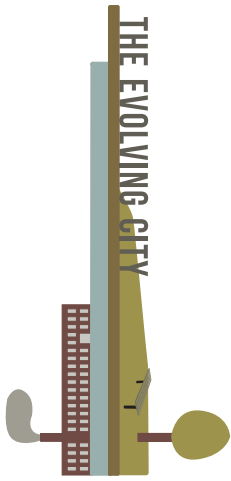


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DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Threshold Graphic Installation

Panels to be fabricated and applied with printed vinyl off-site.



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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Threshold Graphic
Installation

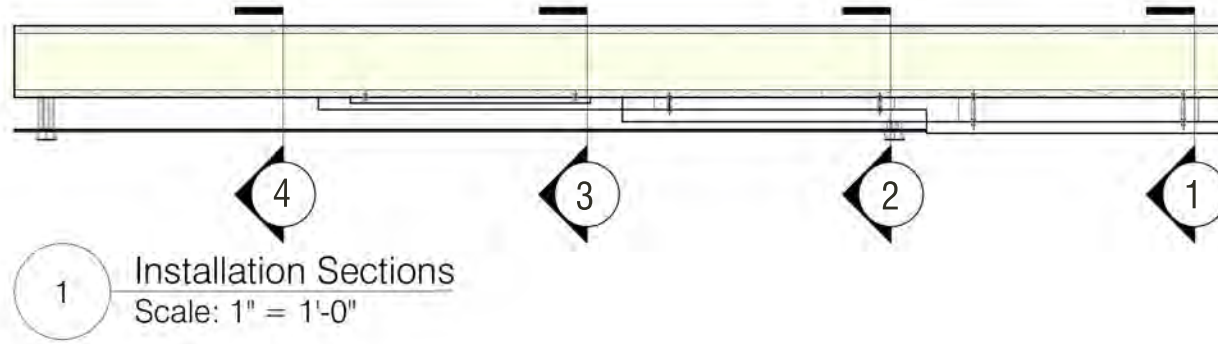
Panels to be fabricated and
applied with printed vinyl
off-site.

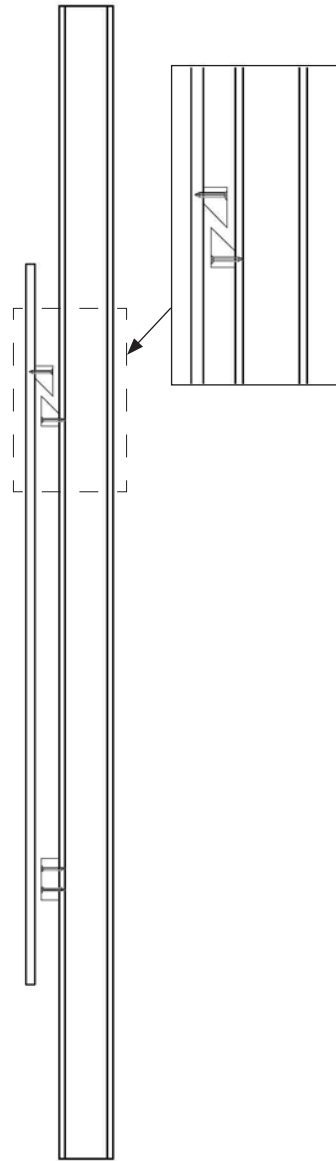
DATE

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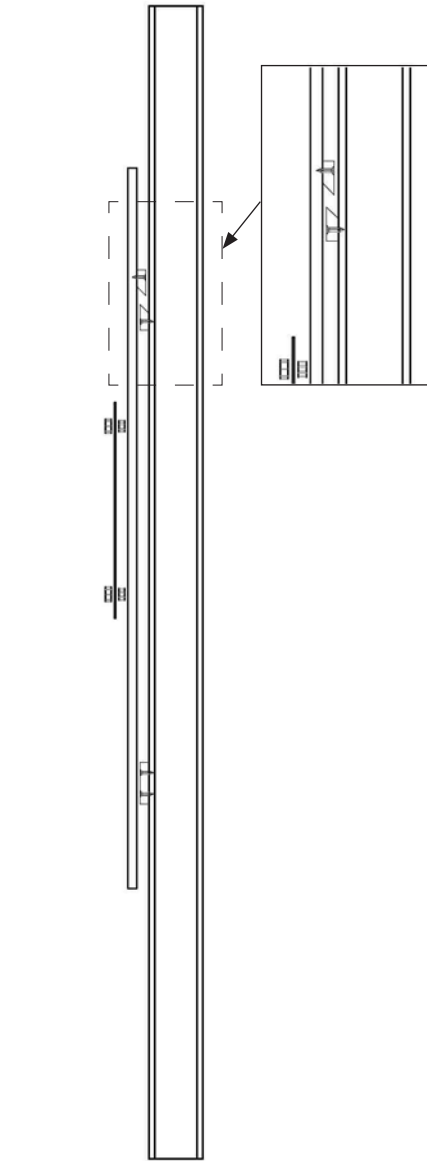
SHEET #

42

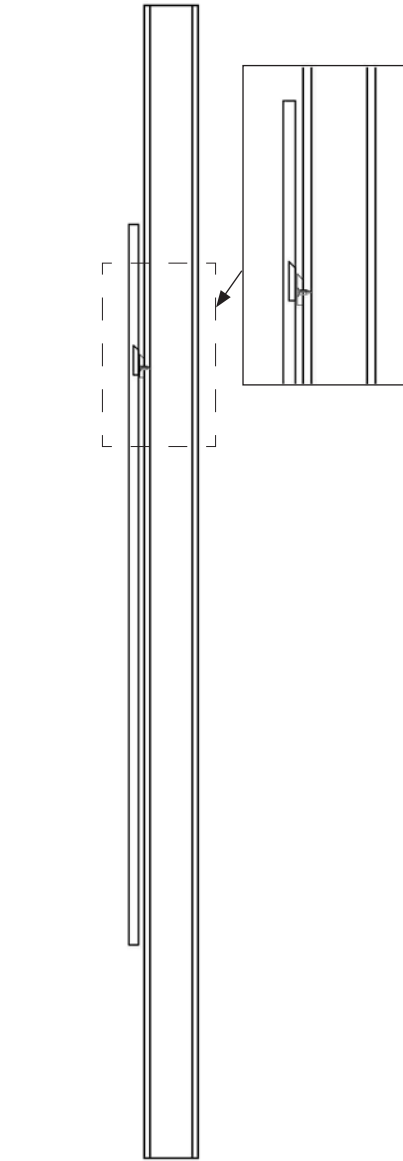




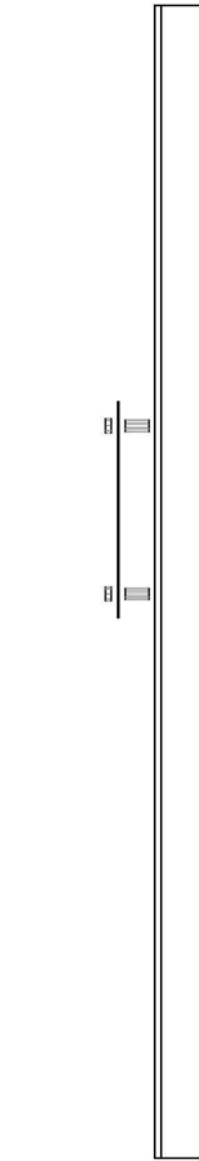
1 Exploded Section
Scale: 3/4" = 1'-0"



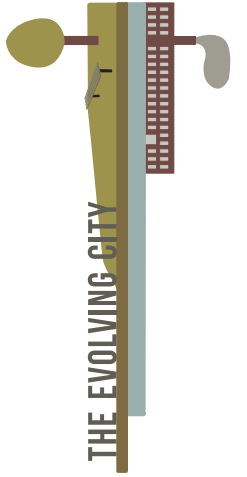
2 Exploded Section
Scale: 3/4" = 1'-0"



3 Exploded Section
Scale: 3/4" = 1'-0"



4 Exploded Section
Scale: 3/4" = 1'-0"



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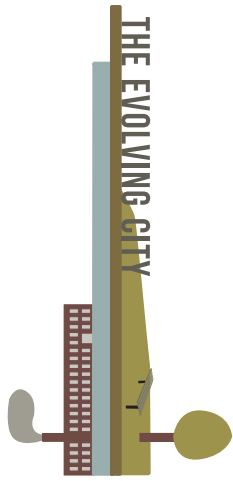
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Philadelphia, PA
rwasser@uarts.edu

Threshold Graphic Installation

Panels to be affixed to wall using cleats of varying sizes.

DATE
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SHEET #
43

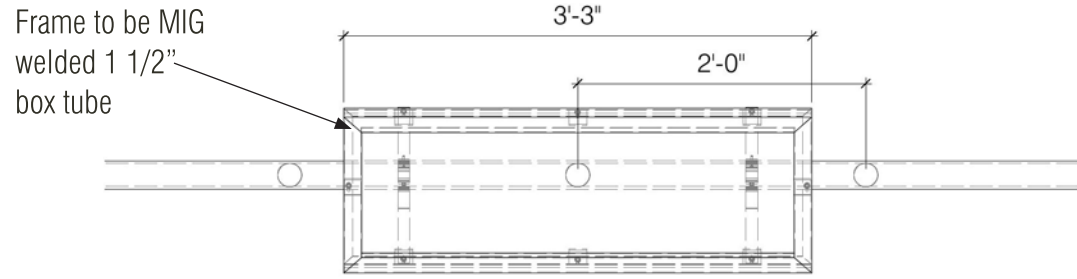


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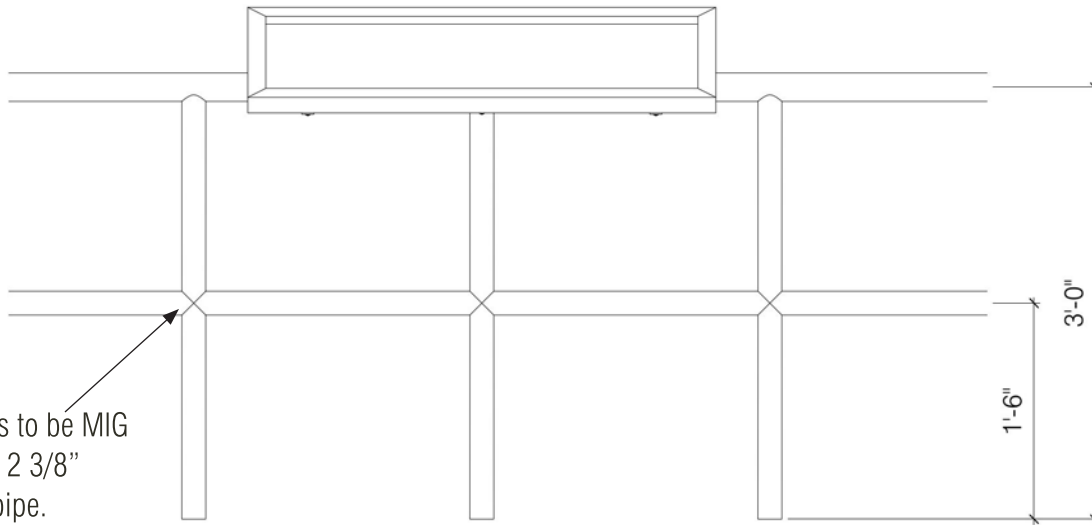
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 Philadelphia, PA
 rwasser@uarts.edu

Reader Rail

Panels to be affixed to railings after railing installation at site.

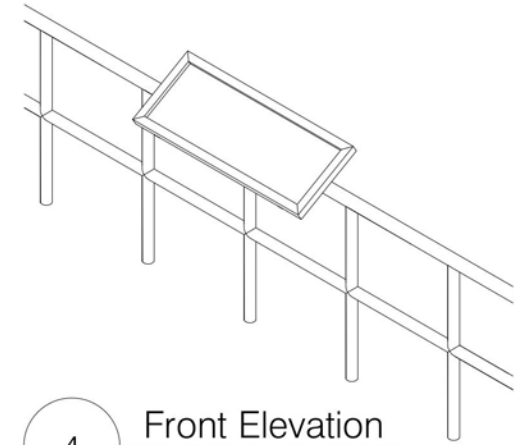


1 Plan
 Scale: 3/4" = 1'-0"

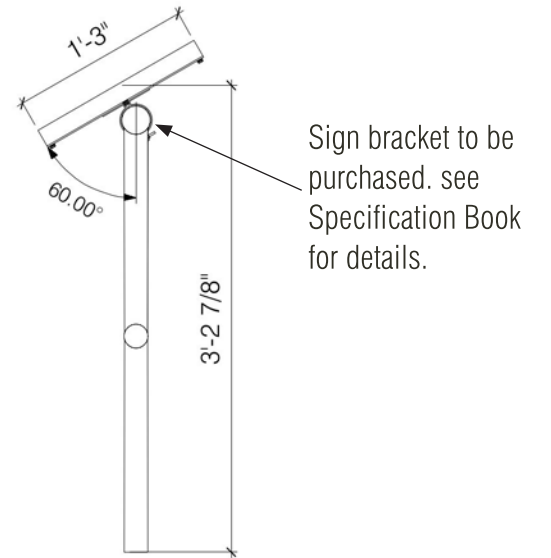


Railings to be MIG welded 2 3/8" round pipe.

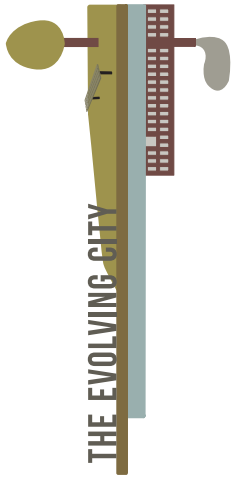
2 Front Elevation
 Scale: 3/4" = 1'-0"



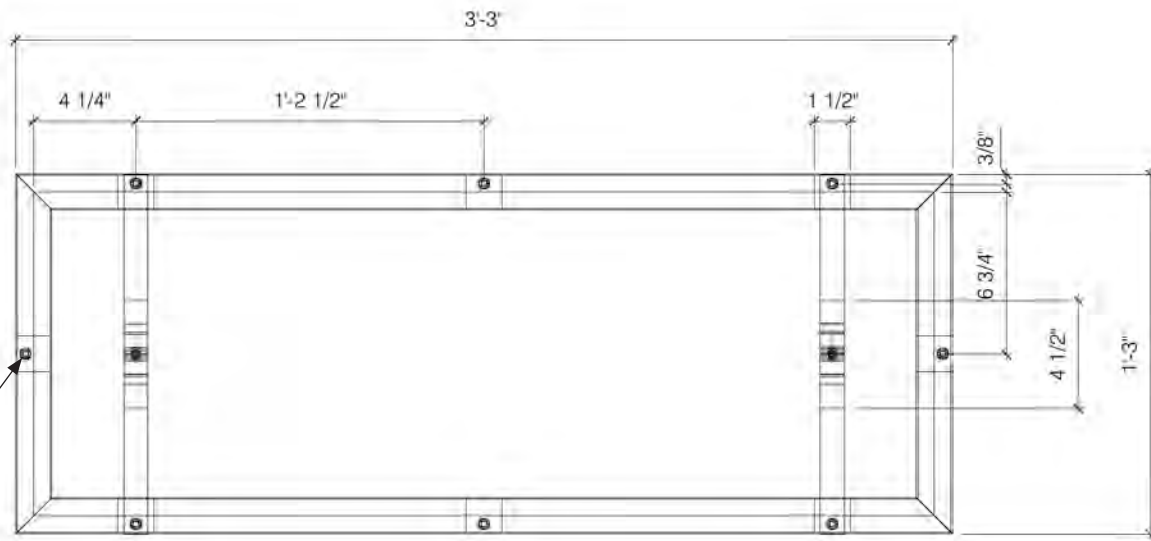
4 Front Elevation
 Scale: 3/8" = 1'-0"



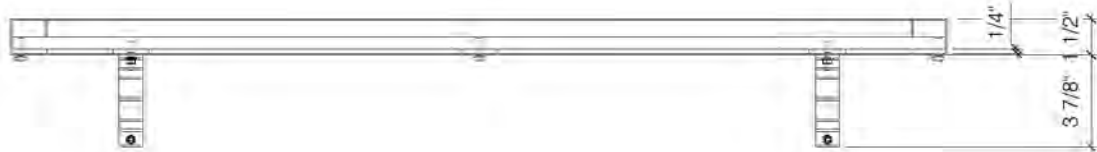
3 Right Elevation
 Scale: 3/4" = 1'-0"



Frame mounted with 3/4" long 1/4" hex machine screw (no slot)



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



2 Front Elevation
Scale: 1 1/2" = 1'-0"



3 Right Elevation
Scale: 1 1/2" = 1'-0"

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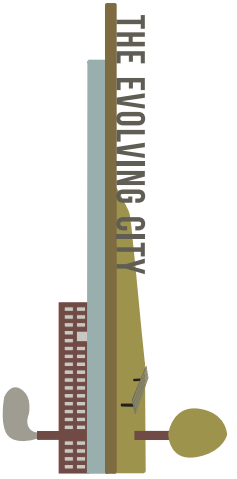
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Philadelphia, PA
rwasser@uarts.edu

Reader Rail

Panels to be affixed using two 2 3/8" round center mount sign bracket.

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45



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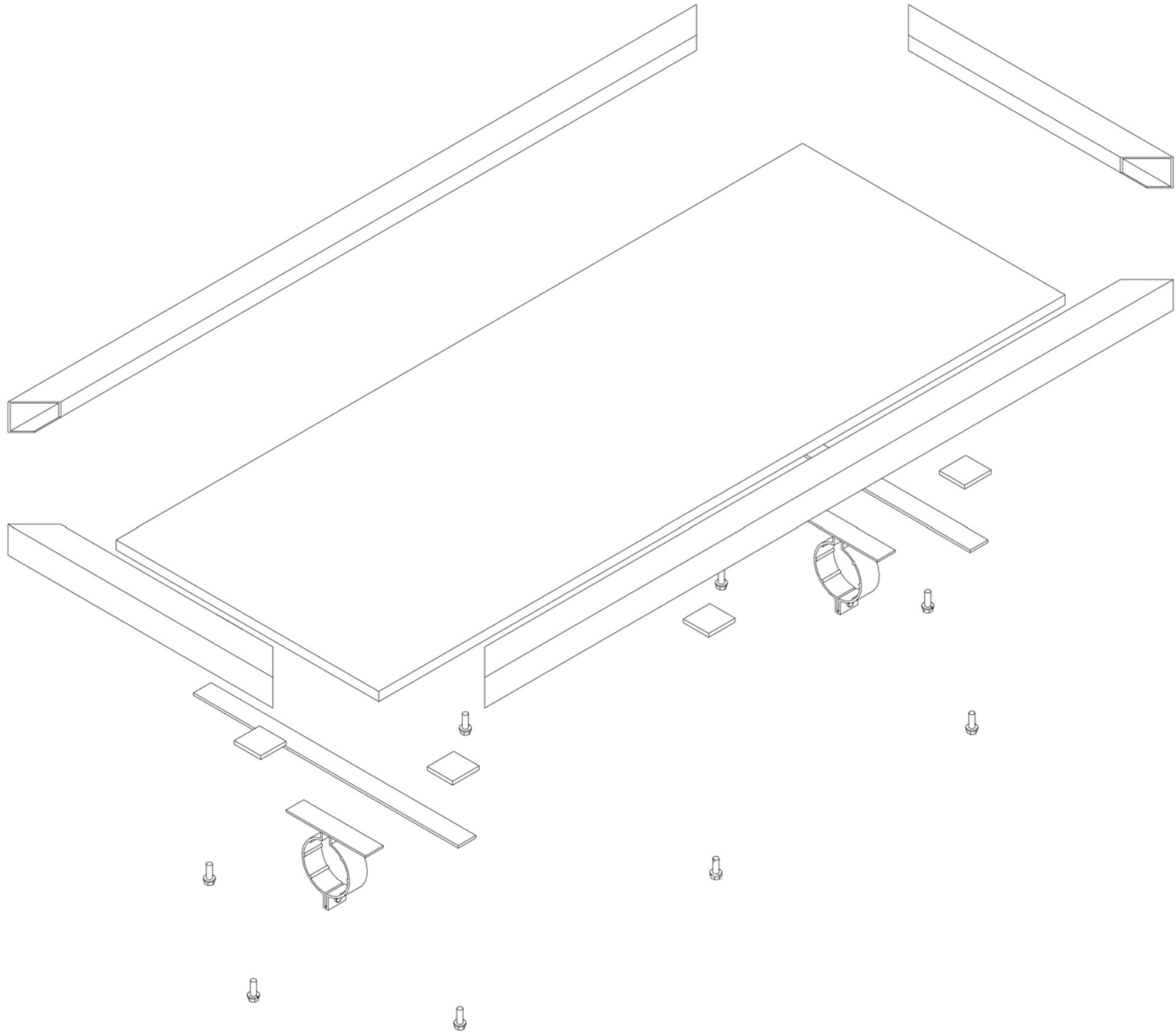
Reader Rail Exploded
Axonometric

DATE

12/13/12

SHEET #

46



DATE

12/13/12

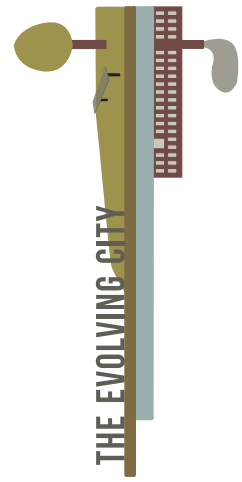
SHEET #

47

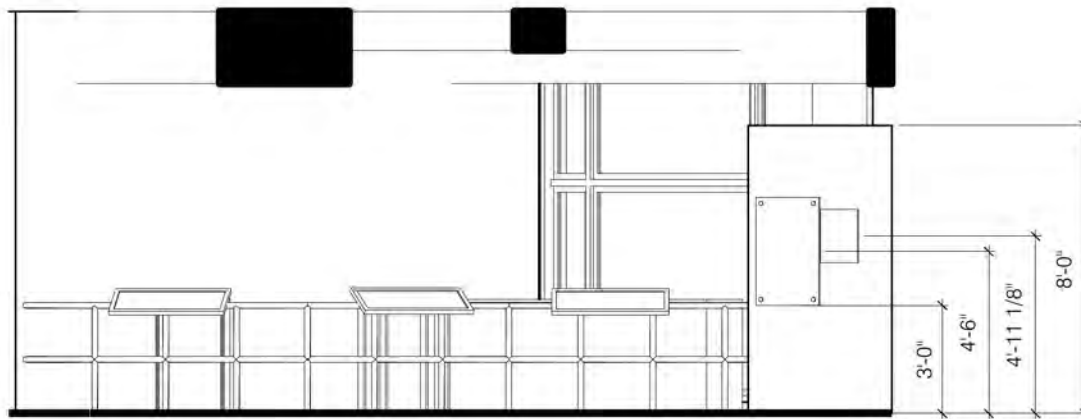
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DESIGNER
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Philadelphia, PA
rwasser@uarts.edu

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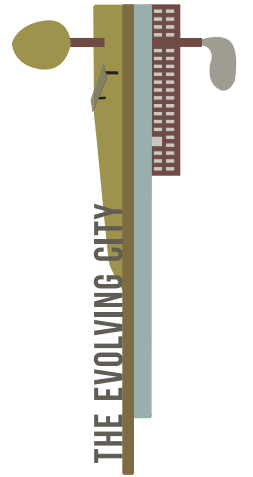
SECTIONS + ELEVATIONS



1 East Elevation
Scale: 3/16" = 1'-0"



Rendered East Elevation
Scale: 3/16" = 1'-0"



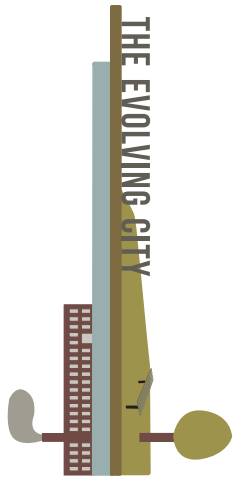
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Philadelphia, PA
rwasser@uarts.edu



Elevation
Industrial Past

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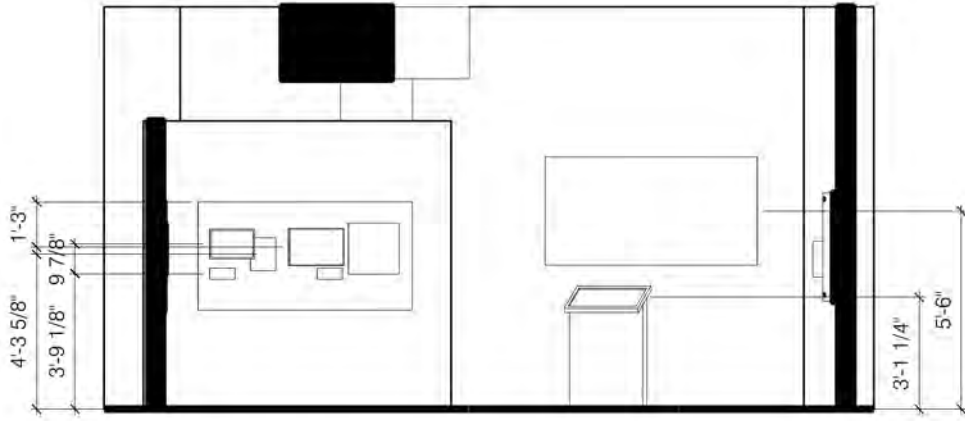
Elevation
What's Next?

DATE

12/13/12

SHEET #

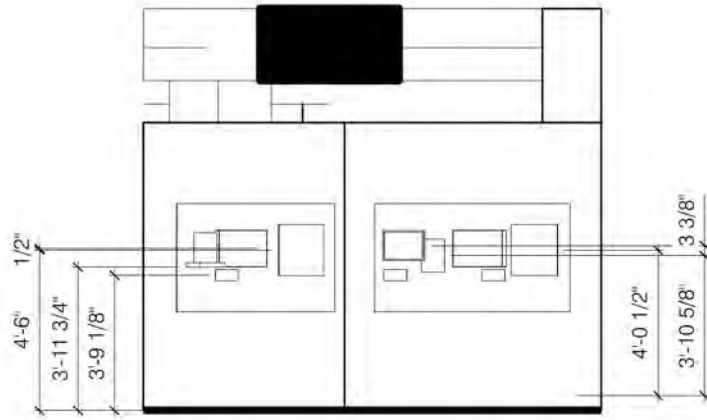
50



1 North Elevation
Scale: 3/16" = 1'-0"



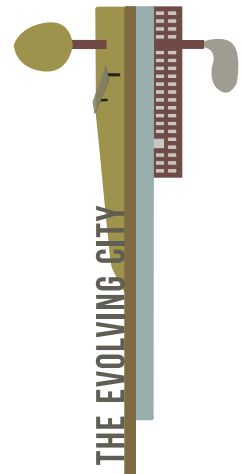
Rendered North Elevation
Scale: 3/16" = 1'-0"



1 West Elevation
Scale: 3/16" = 1'-0"



Rendered West Elevation
Scale: 3/16" = 1'-0"



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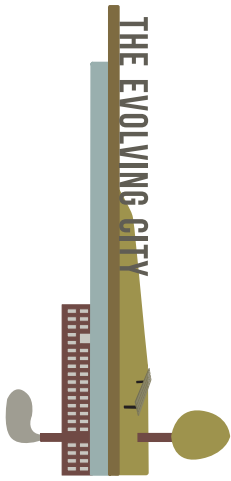
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Philadelphia, PA
rwasser@uarts.edu



Elevation
What's Next?

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12/13/12

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51



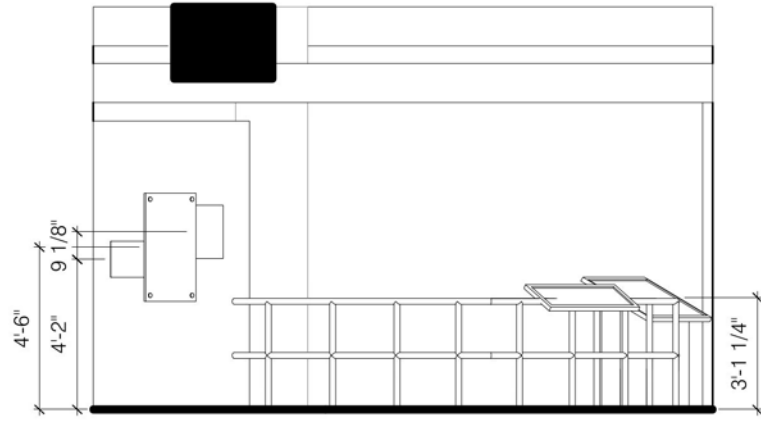
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Elevation
Vacant Properties

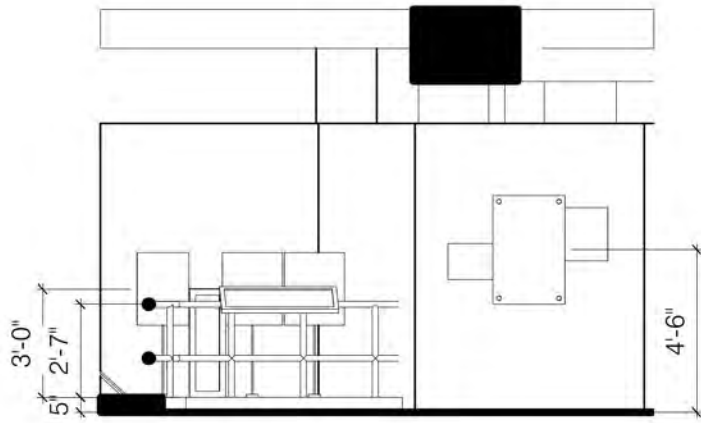
DATE	SHEET #
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1 South Elevation
 Scale: 3/16" = 1'-0"



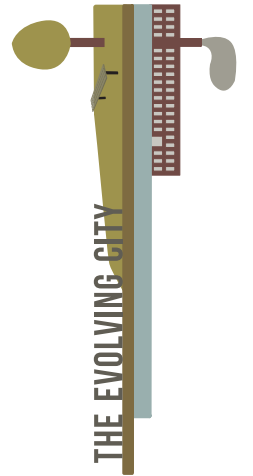
Rendered South Elevation
 Scale: 3/16" = 1'-0"



1 North Elevation
Scale: 3/16" = 1'-0"



Rendered North Elevation
Scale: 3/16" = 1'-0"



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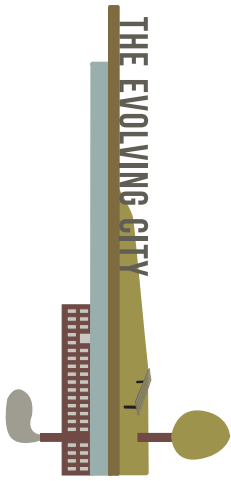
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Elevation
Community Effort

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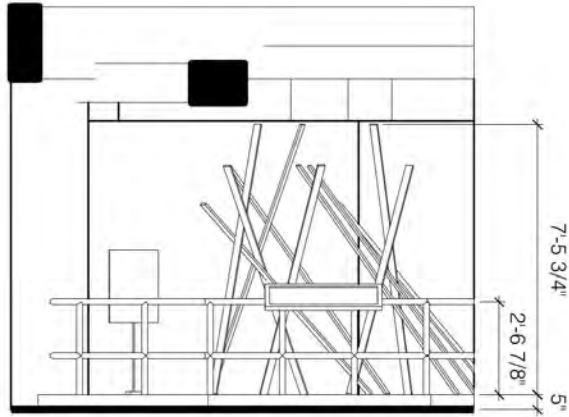
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 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

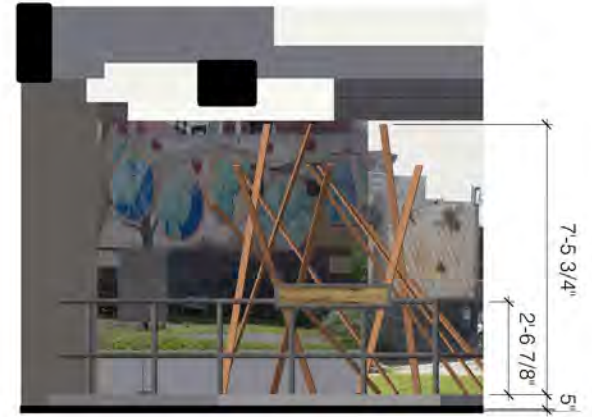


Elevation
Community Effort

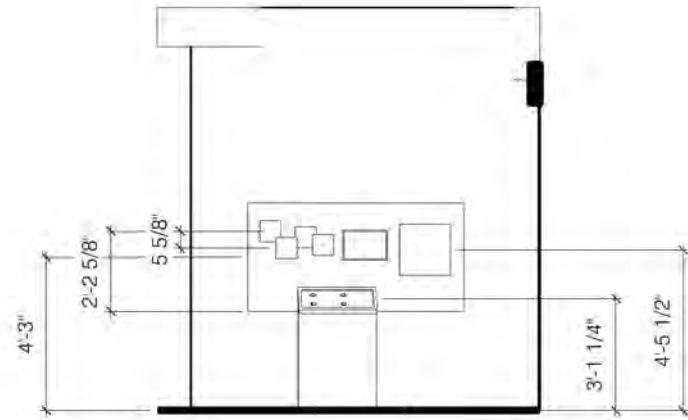
DATE	SHEET #
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1 **West Elevation**
 Scale: 3/16" = 1'-0"



○ **Rendered West Elevation**
 Scale: 3/16" = 1'-0"



1 Impact Station Elevation
Scale: 3/16" = 1'-0"



Rendered Impact Station
Scale: 3/16" = 1'-0"



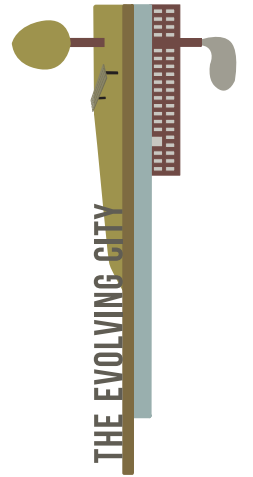
Elevation
Community Effort

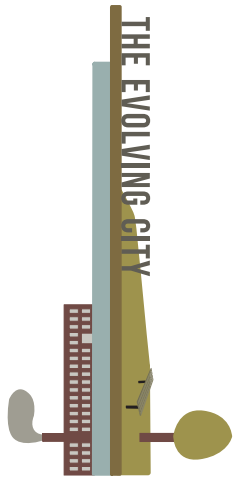
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Philadelphia, PA
rwasser@uarts.edu





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 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu



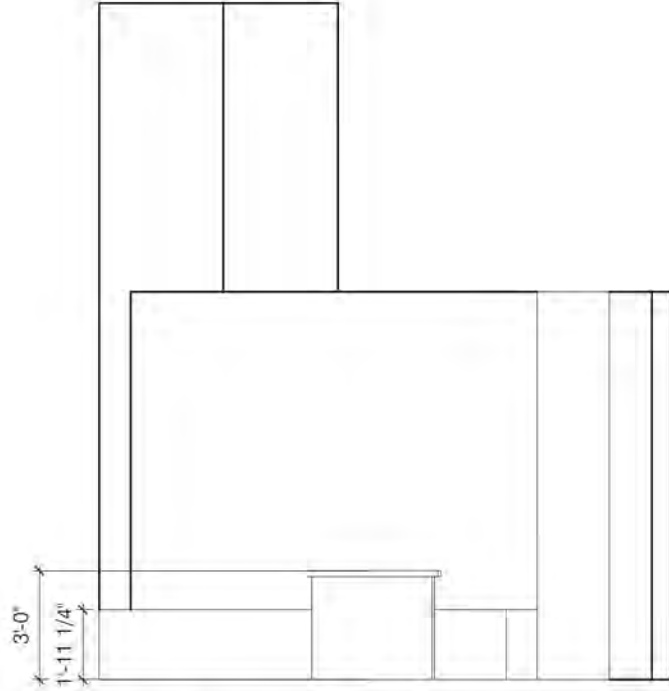
Elevation
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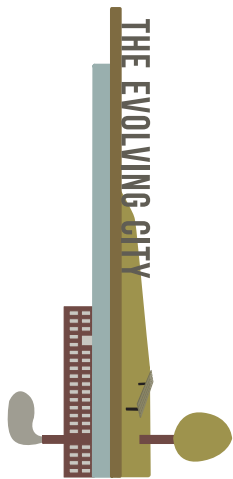


1 **West Elevation**
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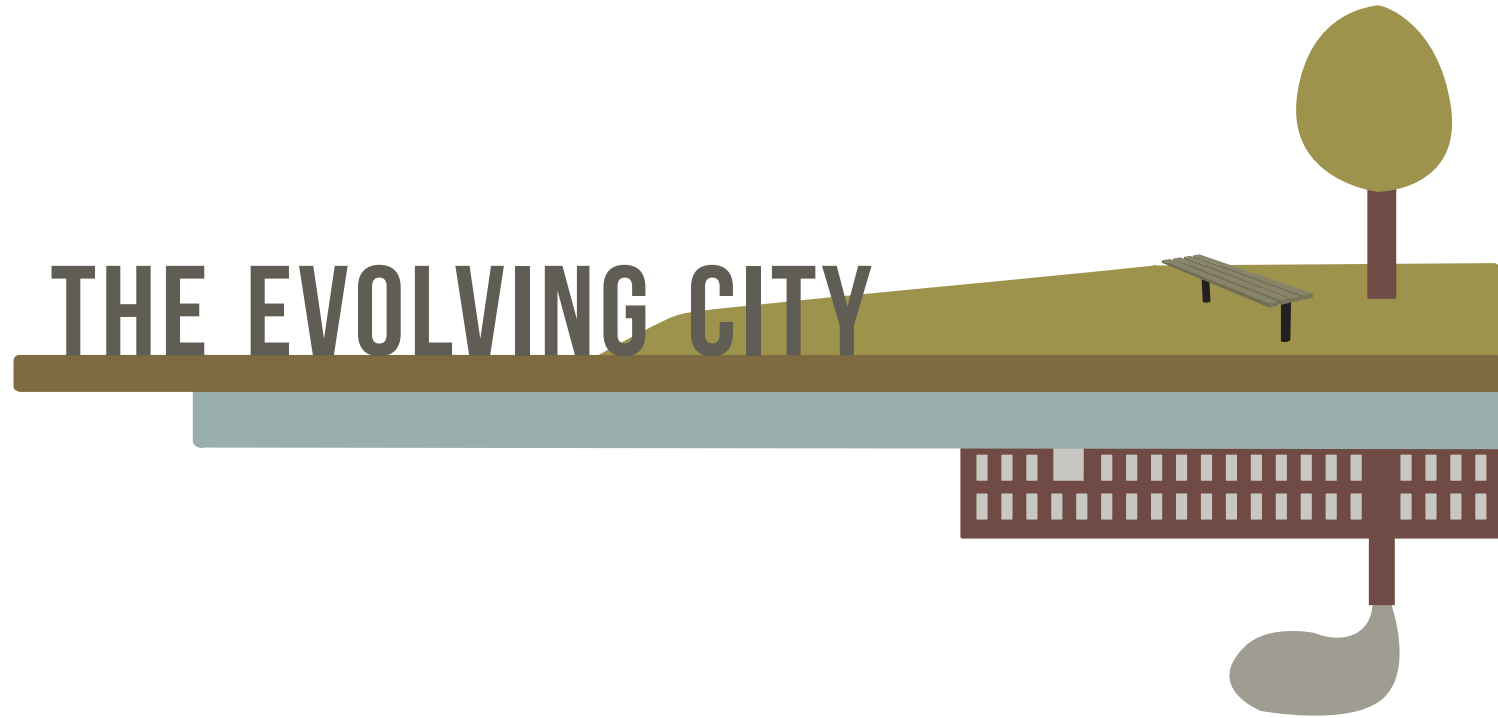


○ **Rendered West Elevation**
 Scale: 3/16" = 1'-0"

GRAPHICS PACKAGE



LOGO



COLOR PALETTE



C:22 M:17 Y:31 K:0



C:44 M:67 Y:62 K:34



C:44 M:48 Y:81 K:22



C:39 M:34 Y:82 K:6



C:33 M:18 Y:23 K:0



C:41 M:22 Y:29 K:0



C:52 M:45 Y:58 K:16

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 Philadelphia, PA
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Headline Copy

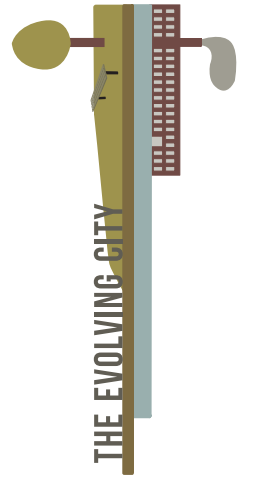
BEBAS NEUE, REGULAR

Body Copy

Swis721 Cn BT, Bold

Swis721 Cn BT, Roman

Swis721 Cn BT, Light



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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

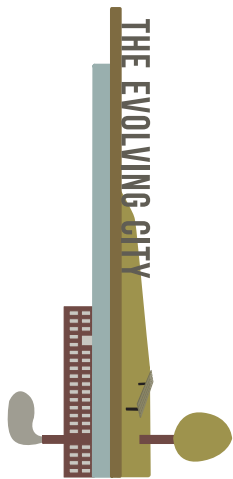
Type Treatment

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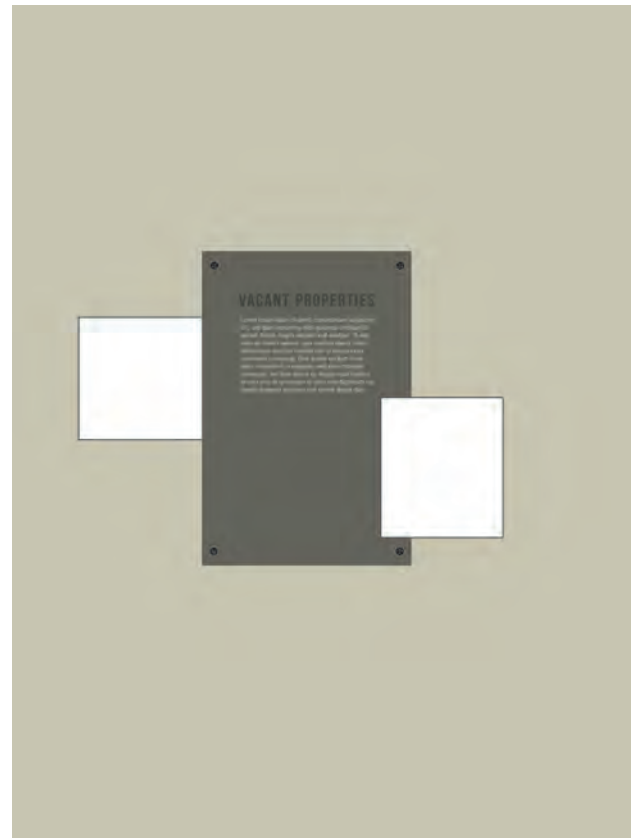
59



SUBJECT PANELS

-2'x2' slate slab with headline etched and body copy silk-screened, set 1.5" from the wall and supported on the wall by steel pucks.

-two images of varying sizes printed on grey sintra, set 1" and 3" from the wall, flanking the slate panel.



VACANT PROPERTIES

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Graphic Type A

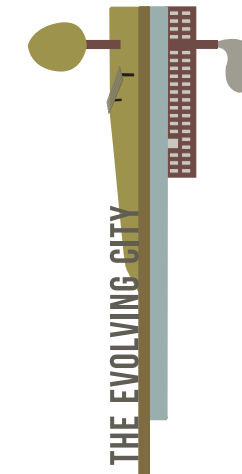
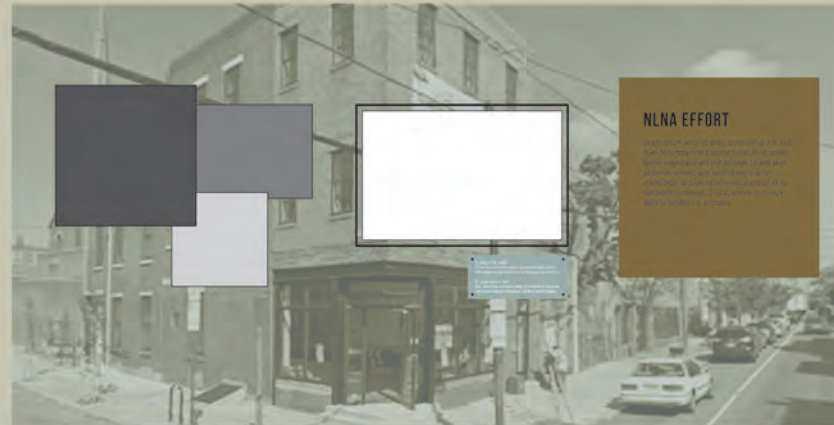
DATE	SHEET #
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TOPIC PANELS

- 3'x6' photograph printed on 1/2" grey sintra
- text printed on 1/4" grey sintra and mounted on the photo panel
- smaller photographs printed on 1/8" sintra and mounted at varying distances from the wall
- video screen, objects, and other supplement components are affixed

NEIGHBORHOOD IMPACT

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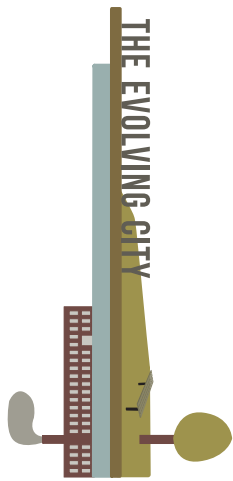
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DESIGNER
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Philadelphia, PA
rwasser@uarts.edu

Graphic Type B

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61



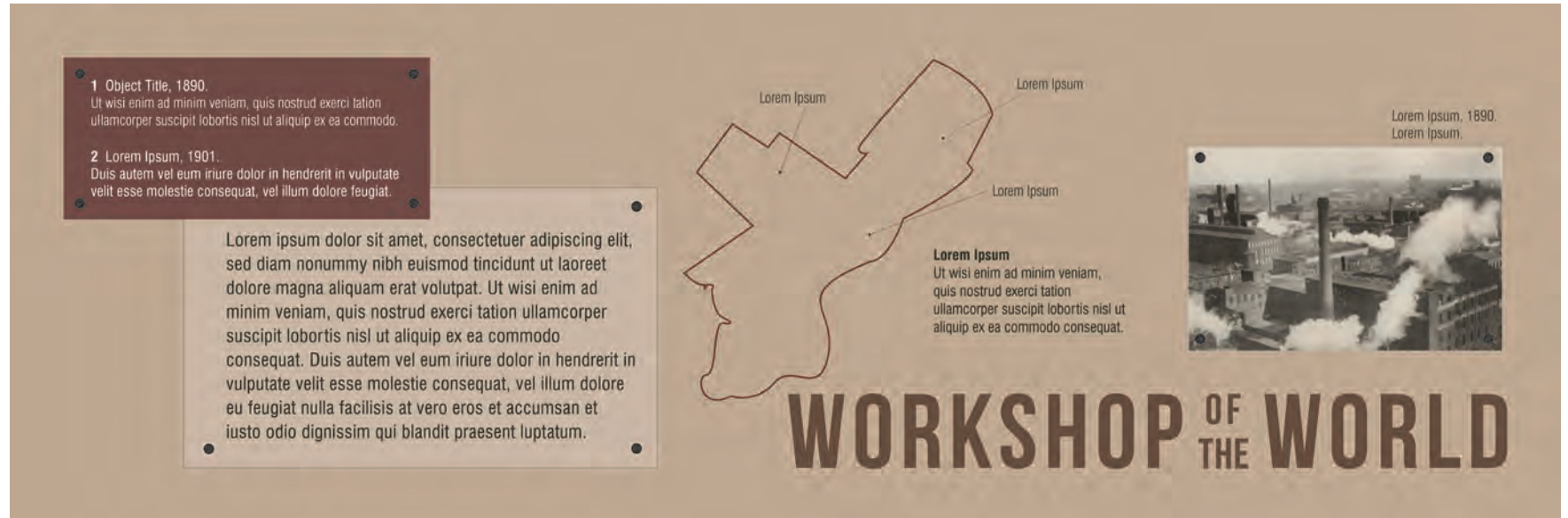
READER RAIL

- Headline etched into wood
- Images printed on 1/8" grey sintra and mounted
- illustrations printed on the wood
- id label printed on 1/8"grey sintra and mounted
- body copy printed on frosted plexi



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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

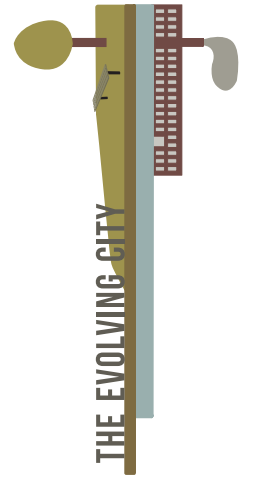
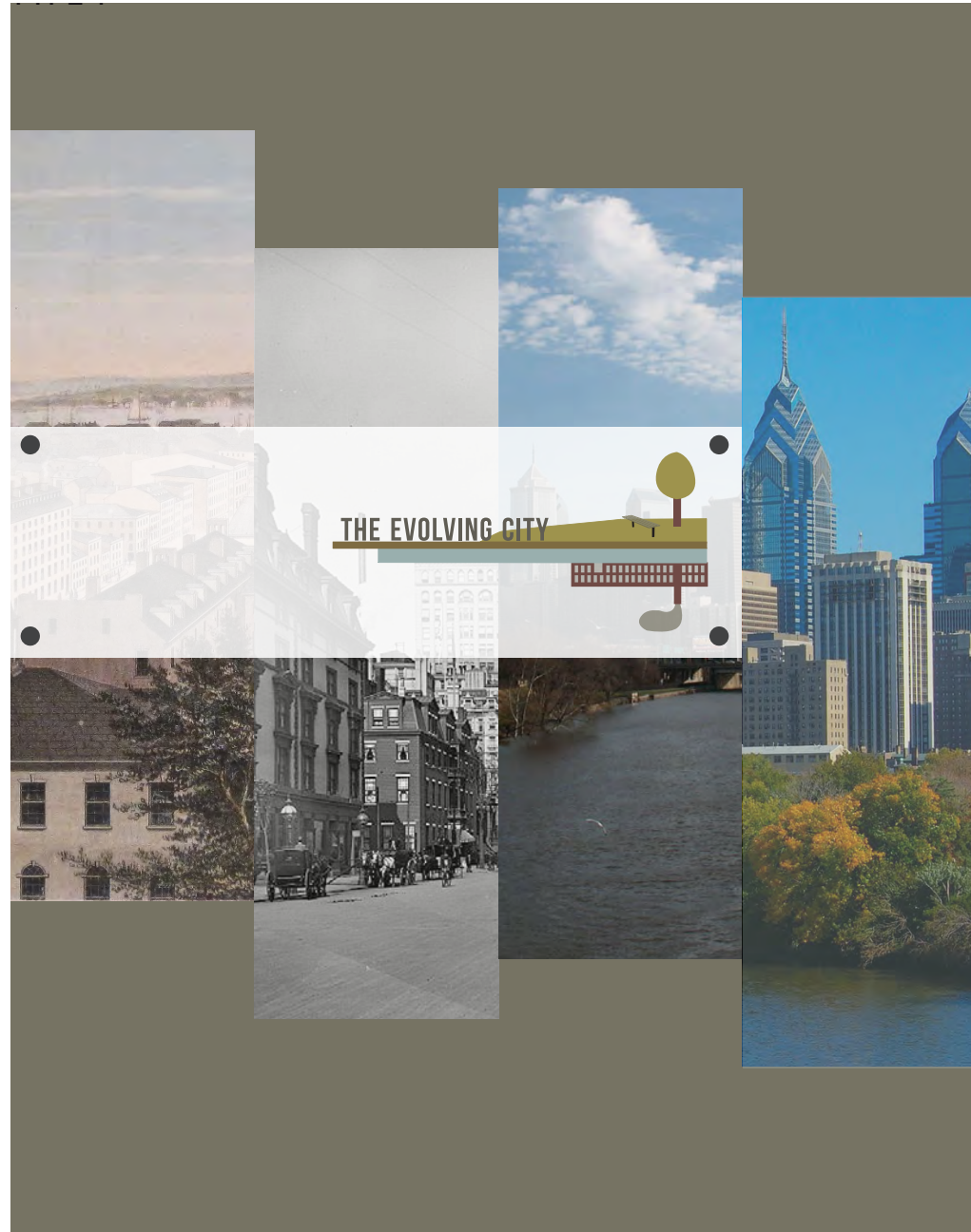


Graphic Type C

DATE	SHEET #
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THRESHOLD GRAPHIC

See sheet # 38 for details.



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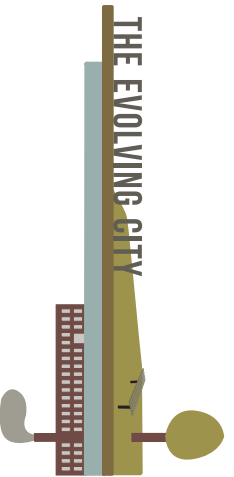
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DESIGNER

Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

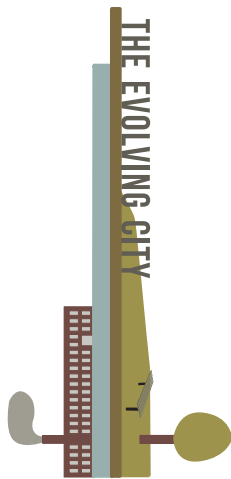
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APPENDIX + SCHEDULES



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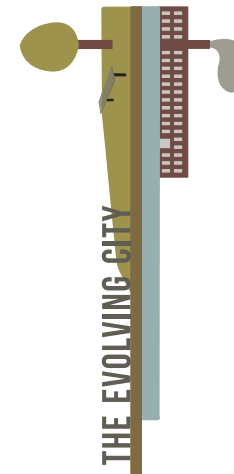
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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Element Schedule

- F= Flooring
- P= Pedestal
- V= Vitrine
- I= Interactive
- RA= Railing
- RR= Reader Rail Frame
- AV= Audio/Visual
- R= Ramp
- W= Walls
- D= Door
- S= Seating

DATE	SHEET #
12/13/12	66

Code	Type	Quantity	Material/Finish	Dimensions	Notes
Section 1: Introduction					
EL.1.F.1	flooring	6 panels	ConCore 1000 Access Floor System	6'-1 1/8" x 3'-0"	5" tall platform at entrance to meet existing floor height
EL.1.R.1	ramp	1	Framed plywood	6'-1 1/8" x 5'-0"	6' 1 1/8" wide ramp from 5" to 10" elevation
EL.1.F.2	flooring	470 panels	ConCore 1000 Access Floor System	appx. 1800 sq. ft (see p. 28 for specific dimensions)	10" high raised exhibition floor
EL.1.F.3	flooring finish	52 cartons	Castle Combe oak flooring finish	appx. 1600 sq. ft	laid over access floor system
EL.1.W.1	wall	1	typical wall construction	11'1" x 4 1/2" x 8'	wall to left of entrance
EL.1.W.2	wall	1	typical wall construction	10'4" x 4 1/2" x 8'	wall of office
EL.1.W.3	wall	1	typical wall construction with plywood panels affixed to one side	6'4" x 8' (thickness varies)	intro wall (see p. 38 for construction detail)
EL.1.W.4	wall	1	typical wall construction	12' x 4 1/2" x 8'	wall of office
EL.1.D.1	door	1	typical door construction	3' x 7'	located on EL.1.W.4
Section 2: Industrial Past					
EL.2.W.1	wall	1	typical wall construction	12'6" x 4 1/2" x 8'	Industrial introduction wall
EL.2.RA.1	railing	1	2 3/8" untreated steel pipe	lengths of 8', 6' and 8', height 3'1"	segments MIG welded together with joints grinded down
EL.2.RR.1-3	reader rail frame	3	1 1/2" x 1 1/2" untreated box tubing	3'3" x 1'3'	frame for reader rail graphics (see p. 45 for construction detail)
EL.2.F.1	floor treatment	1	broken brick pieces	110 sq. ft. surface	brick rubble floor treatment in Industrial cut-out
EL.2.P.1	pedestal	1	2" x 2" untreated box tube with 1/4" untreated steel plate	3' x 8' x 4"	(for AR.2.A.1)



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Code	Type	Quantity	Material/Finish	Dimensions	Notes
EL.2.P2	pedestal	1	2" x 2" untreated box tube with 1/4" untreated steel plate	2' x 2' x 4'	(for AR.2.A.2)
EL.2.P3	pedestal	1	2" x 2" untreated box tube with 1/4" untreated steel plate	6" x 2' x 4'	(for AR.2.A.3)
EL.2.W.2	wall	1	typical wall construction	19' 1 1/2" x 4 1/2" x 8'	Wall for projection
EL.2.AV.1	AV	1		11.3" x 8.7" x 3.6"	Dell S320 Projector (short-throw large scale projection)
EL.2.AV.2	AV	2		13.75" x 7.88" x 3.88"	speakers to be mounted in wall behind cut-out
Section 3: What's Next?					
EL.3.W.1	wall	1	typical wall construction	4' 4 3/4" x 4 1/2" x 8'	What's Next? Intro wall
EL.3.I.1	interactive	1	1 1/2" box steel framing	3'5" x 1' 1 3/4" x 2'2"	Preserve vs. Rebuild interactive station
EL.3.AV.1	AV	1			Interactive projection
EL.3.W.2	wall	1	typical wall construction	2' 8 1/4" x 4 1/2" x 8'	enclosing wall
EL.3.W.3	wall	1	typical wall construction	8' 2 1/4" x 4 1/2" x 8'	Developer wall
EL.3.V.1-2	vitrine	2	1/8" thick plexi-glass	1' 6 1/4" x 3 1/8" x 1' 1/4"	Glass vitrine affixed to wall
EL.3.W.4	wall	1	typical wall construction	10'6" x 4 1/2" x 8'	NLNA wall
EL.3.W.5	wall	1	typical wall construction	6'6" x 4 1/2" x 8'	Government wall
EL.3.P1	pedestal	1	1 1/2" box steel framing with 1/8" steel sheet metal sheathing	9 1/2" X 9 1/2" X 1 1/2"	Shelf affixed to wall to support object AR.3.A.1
EL.3.AV.2	AV	1			Video monitor
EL.3.W.6	wall	1	typical wall construction	2' 6" x 4 1/2" x 8'	enclosing wall
Section 4: Vacant Properties					
EL.4.F.1	flooring	38 panels	ConCore 1000 Access Floor System	appx. 150 sq. ft (see p. 28 for specific dimensions)	6" high platform in VP cut-out
EL.4.F.2	floor treatment				Dirt floor treatment

Element Schedule

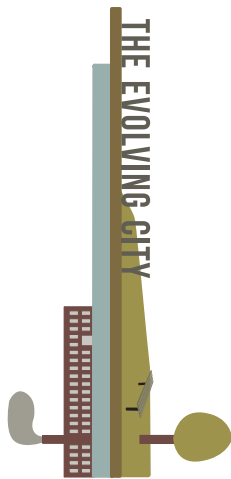
- F= Flooring
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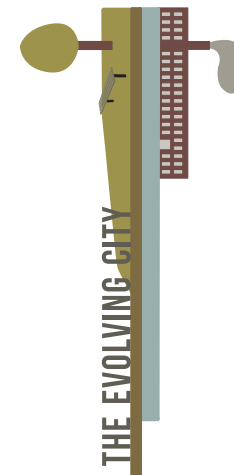
DESIGNER
Renee Wasser Design
Philadelphia, PA
wasser@uarts.edu

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Code	Type	Quantity	Material/Finish	Dimensions	Notes
EL.4.RA.1	railing	1	2 3/8" untreated steel pipe	lengths of 8' 5", 7' 1", 6', 2', height 3'1"	segments MIG welded together with joints grinded down
EL.4.RR.1	reader rail frame	1	1 1/2" x 1 1/2" inch untreated square tubing	3'3" x 1'3'	frame for reader rail graphics (see p. 45 for construction detail)
EL.4.AV.1	AV	2		11.3" x 8.7" x 3.6"	Dell S320 Projector (short-throw large scale projection)
EL.4.AV.2	AV	1		13.75" x 7.88" x 3.88"	speakers, to be mounted in wall behind cut-out
EL.4.I.1	interactive	1	1 1/2" box steel framing	6'3" x 2' x 3'	Your Community interactive
Section 5: Community Effort					
EL.5.W.1	wall	1	typical wall construction	2'6" x 4 1/2" x 8'	enclosing wall
EL.5.W.2	wall	1	typical wall construction	6'4" x 4 1/2" x 8'	Community Effort intro
EL.5.F.1	flooring	75 panels	ConCore 1000 Access Floor System	appx. 300 sq. ft (see p. 28 for specific dimensions)	5" tall platform
EL.5.W.2.	wall	1	typical wall construction	10' 8 1/2" x 4 1/2" x 8'	enclosing wall
EL.5.W.3	wall	1	typical wall construction with printed vinyl	12' x 4 1/2" x 8'	Wall with mural reproduction
EL.5.W.4	wall	1	typical wall construction with printed vinyl	11' 7 1/4" x 4 1/2" x 8'	Wall with mural reproduction
EL.5.P.1-3	pedestal	3	1/4" sheet metal, 1/2" steel tubing	2' x 1'8" of sheet metal, 1'11" of steel tubing, 4" x 4" x 1" base of sheet metal	T-shirt pedestal, sheet metal panel affixed to steel tubing, supported by base
EL.5.P.2	pedestal	1	1 1/2" box steel framing with 1/8" steel sheet metal sheathing	1' x 1' x 3'	Pedestal with shoes
EL.5.RA.1	railing	1	2 3/8" untreated steel pipe	lengths 6'3", 4'6", 6'3", 4'10", height 2'8"	segments MIG welded together with joints grinded down, sits on top of platform



Code	Type	Quantity	Material/Finish	Dimensions	Notes
EL.5.RR.1-2	reader rail frame	2	1 1/2" x 1 1/2" inch untreated square tubing	3'3" x 1'3'	frame for reader rail graphics (see p. 45 for construction detail)
EL.5.W.5	wall	1	typical wall construction	12' 10" x 4 1/2" x 8'	enclosing wall
EL.5.W.6	wall	1	typical wall construction	3'9" x 4 1/2" x 8'	
EL.5.W.7	wall	1	typical wall construction	9'11" x 4 1/2" x 8'	Community Impact listening wall
EL.5.AV.1	AV	1			Video Monitor
EL.5.I.1	interactive	1	1 1/2" box steel framing	3'5" x 1' 1 3/4" x 2'2"	Listening station interactive
Section 6: Your City					
EL.6.W.1	wall	1	typical wall construction	10' 1" x 4 1/2" x 8'	
EL.6.W.2	wall	1	typical wall construction	4'9" x 4 1/2" x 8'	
EL.6.R.1	ramp	1	Framed plywood	5' x 5'	5' wide ramp from 10" to 15"
EL.6.I.1	interactive		1 1/2" box steel framing	3'8" x 2'x4" x 3'	Interactive touch table
EL.6.S.1	seating			12' 6" x 1'9"	bench

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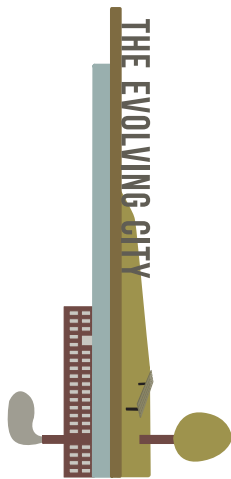
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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

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Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

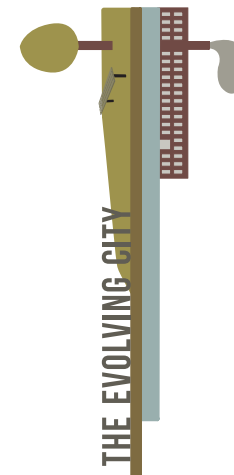
Artifact Schedule

- A: 3D Object
- B: 2D Object
- C: Photograph
- D: Video
- E: Audio Clip

DATE	SHEET #
12/13/12	70

accession #	type	notes
Introduction		
AR.1.C.1	Late-19th Cent. Image	on first layer of intro graphic
AR.1.C.2	Early 20th Cent. Image	on second layer of intro graphic
AR.1.C.3	Late 20th Cent. Image	on third layer of intro graphic
AR.1.C.4	Present Day Image	on fourth layer of intro graphic
Industrial Past		
AR.2.C.1	Image of Industrial Philly	Mounted beside Graphic Panel C
AR.2.A.1	Tannery object	Within opening
AR.2.A.2	Tannery Object	Within opening
AR.2.C.2	Image of Philly Industry	On Workshop of the World RR
AR.2.C.3	Image Inside Tannery	On Burk Brothers Tannery RR
AR.2.A.3	Record Shards	From LL site
AR.2.C.5	Image of Tannery Exterior	To be projected
AR.2.C.6	Image of Tannery in Disrepair	On Decline of Industry RR

What next?		
AR.3.C.1	Drawing of Abandoned Tannery by Jennifer Baker	Mounted beside Graphic Panel C
AR.3.C.2	Drawing of Abandoned Tannery	Mounted beside Graphic Panel C
AR.3.C.3	Image of property in NoLib Developed by Investors	Background for text panel to be mounted on
AR.3.B.1	Plans of Loft Building	Behind glass vitrine, mounted on wall
AR.3.C.4	Image of this Investor	Mounted offset from wall
AR.3.C.5	Image of NLNA/CC	Background for text panel to be mounted on
AR.3.C.6	Image of NLNA/CC Deed for the site	Repro, printed on sintra and mounted on wall
AR.3.B.2	Plans for Senior Center	Behind glass vitrine, mounted on wall
AR.3.D.1	Video of meeting	Played on screen mounted to wall
AR.3.C.7	Photo of NLNA Committee Members	Printed on sintra and mounted on wall
AR.3.C.8	Demo Notice	On Government area
AR.3.A.1	Core Sample	Obtained at LL site



Vacant Properties		
AR.4.C.1	Map of Vacant Properties	Mounted beside Graphic Panel C
AR.4.C.2	Photo of Northern Liberties Vacant Properties	Mounted beside Graphic Panel C
AR.4.C.3	Image of Vacant Site After Tannery Demo	Projected on South Wall
AR.4.C.4	Image of Vacant Site After Tannery Demo	Projected on East Wall
AR.4.E.1	Oral history of woman and site	15 sec. clip looped every minute
AR.4.C.5	Photo of Janet Finegar Burning the Lein	Located on Empty Lot RR
Community Effort		
AR.5.C.1	Photo of People Cleaning	Mounted beside Graphic Panel C
AR.5.C.2	Photo of People Planting	Mounted beside Graphic Panel C
AR.5.A.1	NLNA T-shirt	On shirt mount
AR.5.A.2	Playground T-shirt	On shirt mount
AR.5.A.3	Janet's Converse	On pedestal
AR.5.C.3	Photo of Ceremony	On Fundraising RR

AR.5.A.4	Adventure Playground	Mounted to platform
AR.5.C.4	Photo of Park with Formal Playground	On Always Growing RR
AR.5.C.5	Mural Repro	Printed Vinyl spanning back walls
AR.5.B.1	NLNA-run Sign	Mounted to platform
AR.5.D.1	Video of Kids Playing	1 minute clip for Community Impact Listening Station
AR.5.D.2	Video of Person at Concert	1 minute clip for Community Impact Listening Station
AR.5.D.3	Video of Man Gardening	1 minute clip for Community Impact Listening Station
AR.5.D.4	Video of Woman Moving	1 minute clip for Community Impact Listening Station
Your City		
AR.6.C.1	Image of Philadelphia Today	Mounted beside Graphic Panel C
AR.6.C.2	Image of Philadelphia Today	Mounted beside Graphic Panel C
AR.6.C.3-63	Images of Sites Throughout Time	Projected as selected in Your City interactive

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DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Artifact Schedule

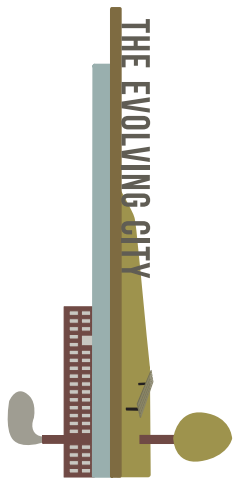
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- C: Photograph
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THE EVOLVING CITY

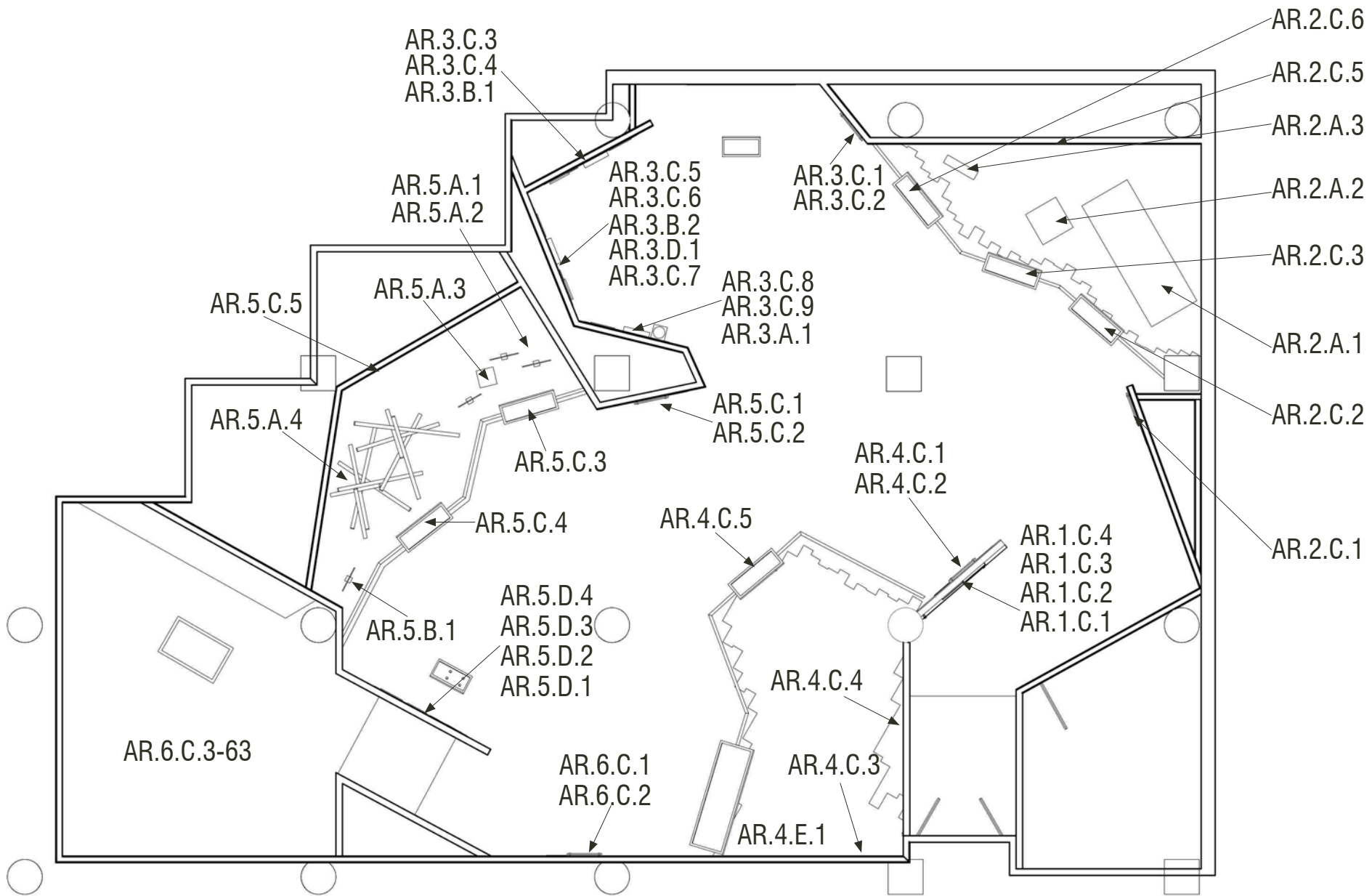
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University of the Arts

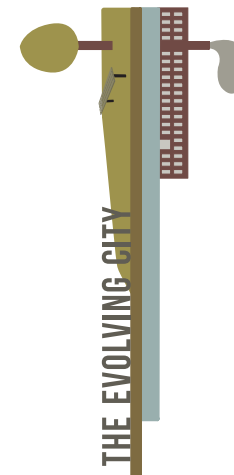
DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Keyed Artifact Plan

DATE: 12/13/12

SHEET #: 72





THE EVOLVING CITY

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Rosenwald-Wold Gallery
University of the Arts

DESIGNER
Renee Wasser Design
Philadelphia, PA
rwasser@uarts.edu

Graphics Schedule

- A: Section Panels
- B: Reader Rails
- C: Topic Panels
- D: Topic Information
- E: ID Labels
- F: Photograph Group
- G: Wall Vinyl
- H: Background Photograph
- I: Support Image

DATE

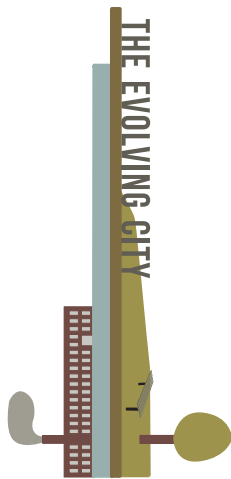
12/13/12

SHEET #

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Code	Type	Size (W x H)	Materials	Notes
Introduction				
G.1.F.01	Wall Vinyl			
Industrial Past				
G.2.A.01	Section Panel	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks
G.2.I.01	Support Image		matte printed on 1/2" grey sintra	set 1" from the wall to left of G.2.A.01
G.2.I.02	Support Image		matte printed on 1/2" grey sintra	set .5" from the wall to right of G.2.A.01
G.2.B.01	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame
G.2.D.01	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.2.E.01	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.2.I.03	Support Image		image printed on 1/8" sintra	mounted on reader rail
G.2.B.02	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame
G.2.D.02	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.2.E.02	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.2.I.04	Support Image		image printed on 1/8" sintra	mounted on reader rail
G.2.B.03	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame

Code	Type	Size (W x H)	Materials	Notes
G.2.D.03	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.2.E.03	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.2.I.05	Support Image		image printed on 1/8" sintra	mounted on reader rail
What next?				
G.3.A.01	Section Panel	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks
G.3.I.06	Support Image		image printed on 1/8" sintra	mounted on reader rail
G.3.I.07	Support Image	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks
G.3.H.01	Background Photo	72" x 36"	image printed on 1/2" sintra	
G.3.C.01	Topic Panel	17" x 17"	printed on 1/4" grey sintra	mounted on G.3.H.01
G.3.F.01	Photo Group	Various	printed on 1/8" sintra	mounted on G.3.H.01
G.3.E.04	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on G.3.H.01
G.3.E.05	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on G.3.H.01
G.3.H.02	Background Photo	72" x 36"	image printed on 1/2" sintra	
G.3.C.02	Topic Panel	17" x 17"	printed on 1/8" sintra	mounted on G.3.H.02



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Philadelphia, PA
rwasser@uarts.edu

Graphics Schedule

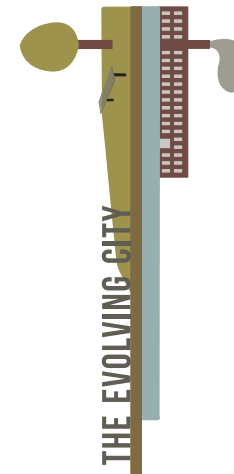
- A: Section Panels
- B: Reader Rails
- C: Topic Panels
- D: Topic Information
- E: ID Labels
- F: Photograph Group
- G: Wall Vinyl
- H: Background Photograph
- I: Support Image

DATE: 12/13/12

SHEET #: **74**

Code	Type	Size (W x H)	Materials	Notes
G.3.F.02	Photo Group	Various	printed on 1/8" sintra	mounted on G.3.H.02
G.3.E.04	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on G.3.H.02
G.3.E.05	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on G.3.H.02
G.3.H.03	Background Photo	72" x 36"	image printed on 1/2" sintra	
G.3.C.03	Topic Panel	17" x 17"	printed on 1/8" sintra	mounted on G.3.H.03
Vacant Properties				
G.4.A.01	Section Panel	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks
G.4.I.01	Support Image		matte printed on 1/2" grey sintra	set 1" from the wall to left of G.4.A.01
G.4.I.02	Support Image		matte printed on 1/2" grey sintra	set .5" from the wall to right of G.4.A.01
G.4.B.01	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame
G.4.D.01	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.4.E.01	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.4.I.03	Support Image		image printed on 1/8" sintra	mounted on reader rail
Community Effort				
G.5.A.01	Section Panel	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks

Code	Type	Size (W x H)	Materials	Notes
G.5.I.01	Support Image		matte printed on 1/2" grey sintra	set 1" from the wall to left of G.4.A.01
G.5.I.02	Support Image		matte printed on 1/2" grey sintra	set .5" from the wall to right of G.4.A.01
G.5.B.01	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame
G.5.D.01	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.5.E.01	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.5.I.03	Support Image		matte printed on 1/8" grey sintra	mounted on reader rail
G.5.B.02	Reader Rail	36" x 12"	etch and printed onto wood	mounted in steel box tube frame
G.5.D.02	Topic Information	11" x 6.5"	printed on frosted plexi	mounted on reader rail with pucks
G.5.E.02	ID Label	8.5" x 3.75"	matte printed on 1/2" grey sintra	mounted on reader rail
G.5.I.04	Support Image		matte printed on 1/8" grey sintra	mounted on reader rail
G.5.C.01	Topic Panel	17" x 17"	printed on 1/8" sintra	mounted on wall
Your City				
G.6.A.01	Section Panel	24" x 36"	etch and silk-screen on 1/4" slate slab	set 1.5" from wall with pucks
G.6.I.01	Support Image		matte printed on 1/2" grey sintra	set 1" from the wall to left of G.4.A.01
G.6.I.02	Support Image		matte printed on 1/2" grey sintra	set .5" from the wall to right of G.4.A.01



Type	Quantity	Fixture	Description + Finish	Voltage	Wattage	Manufacturer/part #
T1	11	4' track	4' Halo Architectural Track	120V		LA631P
T2	12	8' track	8' Halo Architectural Track	120V		LA632P
L1		track light	Flood	120V		
L2		track light	Spot	120V		
L3		track light	Wall Washer	120V		
	46	track suspension	Halo Architectural Pendant Kit			WAC Lighting/ LA995
S1	118	tape light	InvisiLED® Classic-2" LED 12V Tape Light	120V	.3W	WAC Lighting/ LED-T-2IN-WT
S2	27	tape light	InvisiLED® Classic-1' LED 12V Tape Light	120V	2W	WAC Lighting/ LED-T-1-WT
S3	57	tape light	InvisiLED® Classic-3 LED "L" Connector	120V	.6W	WAC Lighting/LED-T-3L-WT

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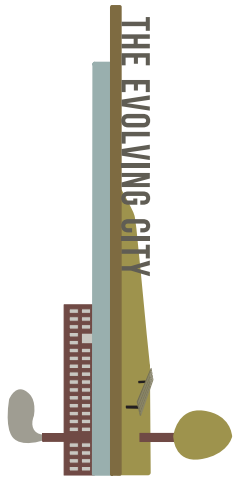
DESIGNER
 Renee Wasser Design
 Philadelphia, PA
 rwasser@uarts.edu

Lighting Schedule

See sheet #35 for keyed lighting plan.

DATE
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SHEET #
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Exhibition Budget

DATE

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SHEET #

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Item	Units	Per Unit (\$)	Item Total (\$)	Total (\$)
Development	540 hours	60	32,400	32,400
Design	900 hours	60	54,000	54,000
Fabrication				61,000
Pedestals	15	800	12,000	
Exhibit Walls	6	1,000	6,000	
Scenic Elements	5	2,000	10,000	
Installation	2200 sq. ft.	15	33,000	
Interactives				100,000
Development	640 hours	125	80000	
Fabrication	400 hours	50	20000	
Construction				267,500
Demolition	50 sq. ft.	20	1,000	
New Construction	2000 sq. ft.	100	200,000	
Floor Finish	2200 sq. ft.	30	66,000	
Paint	20 gallons	25	500	
Artifacts				3,000
Loan Fees + Insurance	10	250	2500	
Shipping	10	50	500	
Audio Visual				12,400
Televisions	3	300	900	
Projectors	4	100	4000	
Speakers	6	650	3900	
Audio System	6	600	3600	
Graphics				27,700
Section Panels + Mounting	10	400	4000	
Tombstone Labels	20	10	200	
Vinyl Printing	10	200	2000	
Reader Rails	5	300	1500	
Photo Rights and Reproduction	100	200	20000	
Lighting				50,000
Other				25,000
Revisions		2%		12,660
Contingency		5%		31,650
Total			750,000	645,660

