

8TH ANNUAL SYMPOSIUM BUILDING MUSEUMS® 2012

MARCH 4-6 / PHILADELPHIA, PA



PROGRAM AT-A-GLANCE

	4 MARCH / SUNDAY	5 MARCH / MONDAY	6 MARCH / TUESDAY								
	VENUE: UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY	VENUE: NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY	VENUE: NATIONAL CONSTITUTION CENTER								
9:00 AM		WELCOMING REMARKS	PLENARY SESSION So You Think You Can Build? Inside the Cultural Construction Process								
10:00		OPENING PLENARY SESSION Born of Place: The Key to Institutional Sustainability									
11:00		<table border="1"> <tr> <td>(A1) Close to the Public or Stay Open? The Museum Renovation Conundrum</td> <td>(A2) Expansion Without Enlargement: Inner Strengths Exposed</td> <td>(A3) Starting a Project Without Being Behind: Are You Prepared to Select an Architect</td> <td>(A4) Do You Look at the Exhibits or the Architecture?</td> </tr> </table>		(A1) Close to the Public or Stay Open? The Museum Renovation Conundrum	(A2) Expansion Without Enlargement: Inner Strengths Exposed	(A3) Starting a Project Without Being Behind: Are You Prepared to Select an Architect	(A4) Do You Look at the Exhibits or the Architecture?	<table border="1"> <tr> <td>(D1) Pushing the Architectural Envelope: Risks and Rewards</td> <td>(D2) Staying Fresh: Keeping Your Museum Current</td> <td>(D3) Red Flags! How to Keep a Project on Track</td> </tr> </table>	(D1) Pushing the Architectural Envelope: Risks and Rewards	(D2) Staying Fresh: Keeping Your Museum Current	(D3) Red Flags! How to Keep a Project on Track
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12:00 PM	NETWORKING LUNCH	NETWORKING LUNCH & BUILDY AWARD PRESENTATION									
1:00											
2:00	WORKSHOPS	<table border="1"> <tr> <td>(B1) If I Had to Do It Again... Best Steps & Missteps in Planning and Designing a Renovation</td> <td>(B2) Sunshine Laws: Daylighting American History</td> <td>(B3) Everything Old is New Again</td> </tr> </table>	(B1) If I Had to Do It Again... Best Steps & Missteps in Planning and Designing a Renovation	(B2) Sunshine Laws: Daylighting American History	(B3) Everything Old is New Again	BARNES FOUNDATION PLENARY SESSION TITLE OF TALK TO COME					
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4:00			ADJOURNMENT								
5:00		TOUR OF NMAJH & NETWORKING RECEPTION									
6:00	OPENING RECEPTION										
7:00											
8:00	DINE-OUT IN PHILADELPHIA! (Dinner is Dutch-treat)										
9:00											



March 4 / Sunday

VENUE / **University of Pennsylvania Museum
of Archaeology and Anthropology**

2:00PM – 5:00PM / **WORKSHOPS** / concurrent

1. **To Compete or Not to Compete? That is the Question**

Panel: **Paul Rosenblatt, AIA NCARB**, Principal, SPRINGBOARD Architecture Communication Design LLC / Chair
Matt Fineout, RA, Principal, SMART Architecture

How does a museum select the right architectural team for its building project? Would they be best served by initiating a Request for Proposals (RFP) process or staging a competition? Are there other approaches that may be even more effective for a particular institution and why? With nearly 30 years of experience planning and designing museums, running competitions, and serving as 'Owner's Rep' managing RFP processes, Architect Paul Rosenblatt AIA NCARB has 'seen it all' in the selection of architectural teams and consultants from multiple perspectives. To better serve his museum clients, he has developed a systematic approach to the selection of the architectural team, using a self-designed matrix and experience based principles. In this 'how to' workshop, Mr. Rosenblatt will discuss the principles he uses to advise his clients, and walk participants through his approach to selecting the right architectural team for the job. In addition to introducing this systematic approach to decision making, Mr. Rosenblatt will also alert the participants to 'red flags' to watch out for as well as 'green lights' that might indicate that you have found the right team.

2. **Future-Proofing Through User Engagement: A hands-on session in tools and methods for mitigating risk, increasing engagement, and vetting design concepts.**

Panel: **Emily Golembiewski**, Senior Strategist, DEGW, working with SFMOMA / Chair
Antonia Simeti, Senior Strategist, DEGW, working with SFMOMA

Many scholars are calling this "the age of participation." This "age of participation" is driven in part by technology shifts towards content creation platforms, and demographic shifts towards Generation Y, and yields a visitor community that often wants to be intimately involved with an institution - being able to share content, touch art, and participate in meaningful ways.

This trend is not limited to the public spaces of institutions, as many museum directors find that their staff and board members want to be engaged in a more active and meaningful way. For many institutions, a building project is an opportunity to galvanize the community, board members and staff around a shared vision of the future of the institution and civic life. But how can this process best be managed? How can many voices have an opportunity for input, without overwhelming or derailing the process? What is the role of leadership in guiding this dialogue? This session will be an interactive, hands-on workshop in 'how to' meaningfully engage users in museum building projects in a way that:

- benefits the institution and the project budget and timeline
- yields a better design result
- potentially increases productivity and efficiency by rethinking the connections between people and groups, and „curates interaction?
- considers the difference between potential audiences, including board members, staff, museum members and the larger community
- mitigates risk and „future proofs? against common mistakes in calculating growth and anticipating trends

The facilitators will lead participants through a series of demonstrative exercises which will be contextualized with case study examples on lessons learned from the Smithsonian and SFMOMA, explaining how those organizations used these exercises and their outputs to "future proof" their building project. After the session, attendees will be better able to:

- Create a shared vision for their institution
- Understand how vision is used throughout the life of the project
- Engage board members, staff and visitors in ways that are unique - and relevant - to those audiences

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March 5 / Monday / continued

2:00PM – 5:00PM / WORKSHOPS / continued

2. Planning for Sustainability: Balancing Vision and Pragmatism when Planning for a New or Updated Museum

Panel: **Guy Hermann**, Principal, Museum Insights / Chair
Elaine Carmichael, Principal, Economic Stewardship

In this workshop, participants will learn how to apply the museum master planning process to real world situations: planning a new museum, renovating an existing museum, or re-focusing a museum for changing times. Our focus is on finding ways to ensure the success and sustainability of a project early in the planning. The workshop leader will introduce and explain a set of simple and direct master planning tools that can be used to help museum leaders make sound decisions about constituents, visitor experience, the role of collections, business planning, facilities, and capital budgets for new or transforming museums of any size or type.

The workshop will begin with examples that show the master planning tools in use by museums that have recently opened or are currently in planning. Participants will then have a chance to work in groups to identify the audiences, programs, and outcomes that uniquely define their own museum projects. We will then explore the facility, capital, and operational implications of these initial decisions. The focus will be on balancing the many factors involved in planning a new museum, how to make good decisions early in the process, and the financial impact of decisions that are made.

Workshop participants will have:

- a clear understanding of the steps in the museum master planning process,
- an understanding of the key decisions that need to be made,
- and a working knowledge of a simple set of planning tools that they can use for their own projects.

5:30PM – 7:00PM / Opening Reception

7:00PM – 9:00PM / Dine-out in Philadelphia!
 Dinner is Dutch-treat.

March 5 / Monday

VENUE / National Museum of American Jewish History

9:00AM – 10:45AM / Welcoming Remarks
 / Opening Plenary

Born of Place: The Key to Institutional Sustainability

Panel: **Sarah George**, Director, National History Museum of Utah / Chair
Eric Siegel, Director and Chief Content Officer, New York Hall of Science
Tim Ventimiglia, Project Director, Senior Associate, Ralph Appelbaum Associates
Todd Schliemann, Partner, Ennead Architects
Don Weinreich, Partner, Ennead Architects

This expert panel will explore the proposition that a cultural institution's success depends on its ability to define, understand and root itself in its community. An institution must partner with its constituency and develop programs and buildings that sustain relevance and grow increasingly vital over time. Through case studies and discussion, museum professionals, trustees, and designers will learn effective strategies for grass roots research, educational programs, exhibits and architecture in the service of expressing, reinforcing and/or revitalizing institutional identity.

Natural History Museum of Utah – Salt Lake City, Utah
 Museum type: Natural history museum
 Building type: New construction / Cost: \$102,500,000

New York Hall of Science – Queens, New York
 Museum type: Science museum and technology center
 Building type: New construction / Cost: \$92,000,000

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March 5 / Monday / continued

11:00AM – 12:30PM / **BREAKOUT SESSIONS A** / concurrent**A1. Close to the Public or Stay Open? The Museum Renovation Conundrum**Panel: **Gary Reetz**, Vice President & Principal, HGA Architects / Chair**Karen Duncan**, Museum Supervisor, Frederick R. Weisman Art Museum, University of Minnesota**Claudia Berg**, Expansion and New Initiatives Coordinator, State Historical Society of North Dakota

Representatives of two large museums will compare and contrast their experiences with the "Museum Renovation Conundrum" and their respective decisions on whether to remain open during construction or close to the public. The **Weisman Art Museum** in Minneapolis, which has just opened after a major addition and renovation, chose to close to the public during the construction of its \$9 million project. The **North Dakota Heritage Center** in Bismarck chose to remain open and function in the building during its \$51 million expansion and renovation effort, which doubled the size of the museum. Some of the challenges included keeping collections on site during construction, sharing and rotating offices and work rooms, partially closing existing galleries while structural connections were made, and staying open to the public in the midst of the construction site.

Deciding whether to stay open or close to the public during a major renovation or addition is a key question for museum staff and leadership. This session will explore the pros and cons of each alternative. Topics will include the financial considerations of moving collections; the potential loss of museum programming and revenue; protecting collections from vibration and other construction activities; finding alternative exhibition venues and temporary space; the impact on traveling exhibitions, loans and new acquisitions; sequencing or phasing moves and its impact on staffing resources; and maintaining a museum's visibility and identity throughout the construction period.

Presenters from each museum and their architectural team will share the benefits and pitfalls of each of their approaches. Participants facing this question at their own museums will learn from these experiences to make an informed decision based on their own unique situations. If they close, can they compensate for a potential loss in audience, revenue, and public identity? If they stay open, can they serve their clientele and protect their museum's collections? A checklist of questions to consider prior to embarking on a construction project will be handed out in the session to benefit the attendees.

A2. Expansion Without Enlargement: Inner Strengths ExposedPanel: **Samuel Anderson**, Principal, Samuel Anderson Architects / Chair**Lynn Grant**, Chief Conservator, Penn Museum**Melissa Smith**, Chief Operating Officer, Penn Museum

Renovation: Academic museum with collections of archaeology, anthropology, and the ancient. The project is phased, with specific portions ranging in cost from \$500,000 to \$6,000,000.

New exhibitions, new academic programs and new public programs can be inspired by re-examination of existing collections and existing infrastructure, if an open-minded, thoughtful process is used. Successful renovation can be as effective as expansion at fulfilling key programmatic needs, at much lower cost, if well conceived and well planned. Attendees will be better able to envision ways to achieve programmatic goals and better prepared to devise and execute strategies for reaching them. Case studies of other museums will be included.

A3. Starting a Project Without Being Behind: Are You Prepared to Select an ArchitectPanel: **Robert Portnoff**, Project Manager, Paratus Group / Chair**Martha Thorne**, Executive Director, Pritzker Prize for Architecture**Vincent Chang**, Partner, Grimshaw Architects**Florian Idenburg**, Founding Partner, Solid Objectives - Idenburg Liu (SO - IL)**Stephen Cassell**, ARO, Partner, Architecture Research Office**Andrew Klemmer**, President, Paratus Group

Many projects start off with a strategic plan and some initial funding identified. The leadership believes the next step is to retain an architect. How the architect is selected and the steps that precede that selection are the subject of this panel.

One selection method that is commonly used to generate both potential designs and excitement is the "design competition". A select group of qualified architects is asked to submit designs that meet a broad program and a rough budget. Another method is the "interview competition", wherein a select group of architects are judged based on past designs and their track record in adherence program and budget. Design is not discussed until there is a thorough understanding of a detailed program and a detailed budget. This panel will discuss the advantages and disadvantages of both methodologies.

In addition, the preparation efforts put into a program and a complete budget vary widely from project to project. The panel will discuss what aspects of the project an institution can define in advance and what if anything, should be left to the architect once selected.

For anyone contemplating a major capital building project of any building type, this panel will discuss and reveal processes that can have a profound impact on a project's success with regard to budget and schedule but also ultimately the success of the design in meeting the institution's mission. This panel will engage a mixed group including architects, an architectural advisor and a project manager to discuss best practices for initiating a major capital project.

March 5 / Monday / continued

11:00AM – 12:30PM / **BREAKOUT SESSIONS A** / continued**A4. Do You Look at the Exhibits or the Architecture?**

Panel: **David Greenbaum**, FAIA, LEED AP bd+c, Vice President, SmithGroupJJR / Chair
Cybell Jones, Creative Director, Gallagher & Associates
Deborah Emont Scott, Director and Chief Executive Officer, Taft Museum of Art
Reed Kroloff, Director, Cranbrook Academy of Art & Art Museum

Ever been distracted between viewing exhibits and the museum architecture itself? Finding a balance between artifacts and their setting can be a challenge; Museums are often housed in old magnificent buildings or iconic new ones. Rich details, natural lighting and interior forms provide inspirational space, but can also make exhibit settings difficult by overshadowing the visitor experience. This session explores strategies for sensitive intervention between exhibits and architecture and curator, interpretive designer and architect collaboration. It also explores how museums can deliver a holistic visitor experience with uncoordinated or out-of-sequence creative processes.

This panel is relevant to Board Members, Directors or Curators from museums of all sizes that are planning to proceed with new facility construction or renovation. It is critical that museum leadership understand the challenges created with each project type and effectively interface with the exhibit and architectural design teams to create solutions that maximize the visitor experience. Adaptive reuse of historic buildings can create challenges for exhibit integration and conservation environments standards. New architecture can increase museum recognition, sometimes at the expense of the interpretive mission - restricting flexibility for new and changing exhibits.

The purpose of the panel discussion is to explore what creates a seamless visitor experience between the building setting and the interpretive elements. The panel will present research of precedent projects and bring collective knowledge and broad experience to the discussion.

Key questions include: What are the public's perceptions when visiting the museum? What do they see/experience? Does the architecture allow the visitor to concentrate on the interpretive message? Does the architecture add to the impact of the visit, or does it detract from it?

This session will not focus on immersive experiences or "black box" galleries.

12:30PM - 1:30PM **Networking Lunch**1:30PM – 3:00PM / **BREAKOUT SESSIONS B** / concurrent**B1. If I Had To Do It Again... Best Steps & Missteps in Planning and Designing a Renovation**

Panel: **Joy Bailey**, Senior Consultant, Lord Cultural Resources / Chair
Tracy Lauritzen Wright, Director of Administration & Special Projects, National Civil Rights Museum
Georgina Ngozi, President & CEO, Brooklyn Children's Museum

Institution 1 / **National Civil Rights Museum**, located at the historic Lorraine Motel where Dr. Martin Luther King, Jr. was assassinated, is embarking on the first renovation of its permanent exhibits in its twenty year history. As the first museum to interpret the American civil rights movement in permanent exhibit format, the museum now has a number of competitors and is implementing strategies and plans to remain relevant and competitive in the 21st Century. Planning began in 2006 and construction of this \$20 million project is scheduled to begin in fall 2012. The project director will share lessons learned through the planning and design process to help others ensure they consider all possible actions to meet the needs of all stakeholders and audiences.

Institution 2 / **Brooklyn Children's Museum** opened its \$46 million, LEED-silver expansion project in 2008. The expansion doubled the institution's physical space and attendance levels and put the museum in its most vulnerable financial position in over twenty years. With financial stability achieved through considered audience expansion, recent layoffs, departmental consolidation, and other cost saving measures, BCM has come through a debt crisis and restructuring to "live" into its facility. After being in the building two years, the museum is once again preparing for further construction projects scheduled to begin in January.

Expected outcomes - This "lessons learned" session is for museum professionals interested in the way that a building project can further your mission and at times lead you astray. Attendees will be better able to anticipate and understand the various and complex steps in planning a construction project, plan for the integration of community involvement, and manage expectations of all team members and audiences.

The panel will conduct a clear, direct, and honest conversation about the reasons why decisions were made as well as the implications. This will NOT be a conversation about building a building or "showing off" projects. Instead, this will be a discussion with two institutions in rarely discussed stages of the building process, mid-project in operation, imparting experience. The panel will not shy away from finance discussions, regrets, what they would change, and what they would (and will) do again.

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March 5 / Monday / continued

1:30PM – 3:00PM / BREAKOUT SESSIONS B / continued

B2. Sunshine Laws: Daylighting American History

Panel: **Jeffrey Hirsch**, AIA, LEED AP, Principal, Director of Cultural Practice, EwingCole / Chair
Angela Matchica, PE, LC, LEED AP, Lighting Designer, EwingCole
Museum Speaker - to be Selected

Type of Building: Renovation / Museum Type: History Museum / Project Cost: \$44,000,000

The National Museum of American History case study will be used as a successful real world installation to describe the design process for those who haven't had direct experience in construction projects. Learn about the curatorial, architectural and engineering considerations about daylight in exhibit spaces. Attendees will participate in group activities focused on the interdisciplinary nature of daylighting as a design problem. Attendees will be better able to organize a museum's team to manage the design process for both daylighting and for special construction topics in general.

B3. Everything Old is New Again

Panel: **Doug Dolan**, Executive Director, Mercer Museum / Chair
Daniela Holt Voith, AIA, IIDA, LEED AP, Principal, Voith & Mactavish Architects, LLP

How does a small museum with a permanent historical collection which has not changed in over 90 years, expand their mission to meet the needs of today's audience? **Mercer Museum** addressed this problem by embarking on a major reinvention of not only their facilities but also their overall museum programming and experience. In this session, participants will be able to gain a sense of what it takes for a small institution to undertake a major transformation including: How to refresh permanent exhibitions; New approaches to earned income; Fresh and original initiatives; Issues of fundraising; Historical sites; Expansion of museum mission; and Sustainability.

Lessons learned: Challenges and some of the critical decisions made throughout the process that affected the planning, fundraising, and design phases. Tips: How decisions were made to help reinforce the overall museum mission while maintaining the overall project budget.

3:15PM – 4:45PM / BREAKOUT SESSIONS C / concurrent

C1. Driving Principles of Museum Design: Civic Participation and Curatorial Responsibility

Panel: **Daniel Lobitz**, Partner, Robert A. M. Stern Architects / Chair
Kenita Lloyd, Deputy Director & Chief Operating Officer, Museum for African Art
Lisa Binder, Curator for Contemporary Art, Museum for African Art
Marietta Ulacia, Director of Development & Theater Programs, Museum for African Art

Type of Building: NEW / Museum Type: Art and Cultural / Cost: \$100 Million

Urban museums share goals of inviting physical presence, programmatic openness to the community, and curatorial responsibility. Presenting the **Museum for African Art** (to open in the fall of 2012 in New York City) as a case study, museum staff and the museum's architect will describe the process of developing a design and programs for a new museum that will display, preserve, and interpret important art and at the same time serve as a gathering place for a vibrant local and global cultural community. Three key lessons will be shared: 1. The importance of understanding the project program from the outset; 2. Approaching a project with an open mind in order to be more receptive to creative solutions; and 3. Partnering with complimentary non-profit organizations that will enhance the museum's mission and goals.

Expected outcomes: 1. Understanding how group collaboration for civic purpose will lead to the fulfillment of shared goals; 2. Maximization of program with a limited floor area; and 3. Designing a building that is organizationally sustainable for the long-run.

C2. Environmental Standards, Conservation of Collections and Confusion

Panel: **Walt Crimm**, AIA, LEED AP, Principal, Cultural Practice Leader, Pfeiffer Partners Architects
Paul Himmelstein, Partner, Appelbaum & Himmelstein
William Lull, President & Principal Consultant, Garrison/Lull, Inc.

Are there generally accepted standards for the environment of collection spaces in museums or not? If developed, can such standards be designed and maintained to perform at that level? Providing the best museum environment is more nuanced and dependent upon operational decisions than is generally acknowledged. Many variables need to be taken into account before any standards can be developed and applied.

Recent research into the response of museum collections to their environment has provided substantial information that enlarges our understanding of the needs of collections. Experiences of museums in building performance highlight the complex ways that the design of the building envelope and systems impact the application of institutional resources and optimal outcomes. Dialogue and setting realistic goals is the only way to develop the best outcomes for preservation, access, reliability, ease of operation, maintainability and appropriate budget.

This session will highlight recent research, the qualifications for the team members, and the process of decision making to insure the successful development of an optimal plan and construction of an appropriate building for your collections and institution.

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March 6 / Tuesday / continued

3:15PM – 4:45PM / **BREAKOUT SESSIONS C** / continued**C3. Designing for Historical Heritage and Contemporary Vision**Panel: **Nancy Blankford**, AIA, Museum Programming Specialist, HGA, Inc. / Chair**Nina Clark**, Director of Programs & Exhibits, American Swedish Institute

Project Type: Renovation/Addition of a Cultural Museum / Cost: \$13.5M

Operating as a cultural center and museum since 1929, **The American Swedish Institute** is in the midst of renewing its identity through a major expansion and renovation of its historic facility. Both the identity of its building, which is on the National Register of Historic Places, and the commitment of its long standing members were critical to the expansion process. We'll discuss how historic preservation and existing audiences are not barriers to change but bridges to the future. Key lessons include:

1. Effective strategies for planning, branding and refining identity that enabled an organization to leverage and support existing members while welcoming new audiences.

2. How a contemporary addition can speak to a growing diverse community while respecting the existing architecture.

3. The role historic preservation and government review processes play in a project's development.

Attendees will understand how preserving history while planning for growth keeps institutions relevant for a sustainable future. In addition, attendees will explore a variety of audience research tools as well as understand how to engage government review agencies and establish partnerships with historic preservationists.

5:00PM – 6:30PM / **Tour of NMAJH & Networking Reception**

March 6 / Tuesday

VENUE / **National Constitution Center**9:00AM – 10:30AM / **Plenary Session****So You Think You Can Build? Inside the Cultural Construction Process**Speakers: **Joanna Woronkowicz**, PhD, Program Analysis Officer, National Endowment for the Arts**Dr. Carol Joynes**, Director, Cultural Policy Center, University of Chicago

In response to a building boom among arts organizations in the United States in last two decades of the 20th century, the Cultural Policy Center at The University of Chicago launched a three-year study of cultural infrastructure generously funded by the Mellon, MacArthur, and Kresge Foundations. The goals of the project were to study the landscape of cultural infrastructure, identify the direct impacts of building on arts organizations that pursued projects, document the broader community impacts of building projects on nearby arts organizations, and examine the strategic management decisions that took place behind major building efforts. In this presentation, researchers from the study will discuss what they have learned about planning and executing cultural building projects. They will describe what the cultural infrastructure landscape looked like between 1994 and 2008 and how the landscape evolved as it did, how organizations who pursued projects fared, all while using real-life cultural building stories as examples. The result will be an in-depth look at the practice of cultural building for an emphasis on museums; and a discussion of how organizations that pursue these types of projects in the future can manage them successfully.

10:30AM – 12:00PM / **BREAKOUT SESSIONS D** / concurrent**D1. Pushing The Architectural Envelope: Risks and Rewards**Panel: **Bruce Katsiff**, Director/CEO, James A. Michener Art Museum / Chair**Marilia Rodrigues**, Associate, KieranTimberlake**Gustavo I. Perea**, President/CEO, Adams-Bickel Associates, Inc.

James A. Michener Art Museum is near completion of a \$5,000,000 expansion project; building a new event pavilion to host lectures, seminars, musical events, receptions as well as to create a new source of revenue from social and corporate events. A huge glass curtain wall, believed to be the largest in North America, which was manufactured in Germany, encloses the building. Attendees will learn about the excitement such a building can generate in their community and how to manage the risk involved in undertaking a project that requires design and engineering expertise of international stature informed by meticulous research and planning. Learn how a medium sized museum can attract the talent and secure the resources needed for a world-class building project where the risks can be managed and the rewards are substantial.

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March 6 / Tuesday / continued

10:30AM – 12:00PM / BREAKOUT SESSIONS D / continued

D2. Staying Fresh: Keeping Your Museum Current

Panel: **Andrew J. Bast**, Principal/Senior Vice President, Zubatkin Owner Representation, LLC / **Chair**
Vince Stango, Chief Operating Officer, National Constitution Center
Stephanie Reyer, Vice President of Exhibitions, National Constitution Center

This panel introduces the challenges museums face as they strive to remain current in an ever changing world of technology, sustainability, visitor attractions and infrastructure. Drawing upon the case study of the **National Constitution Center**, the speakers will discuss the process undertaken to strategically assess their needs and develop a plan to integrate their goals by realizing their vision for tomorrow.

The audience will come away with an understanding of how museums address:

1. Identifying Your Needs Moving Forward - What is the right process for developing the goals for the next generation of your museum? How do these goals keep you fresh and relevant?
2. Strategic and Project Planning - Establish a process for the correct prioritization of goals. Aligning goals with mission, fundraising, and phasing. How do we implement the key initiatives identified?
3. Flexibility for Future - How to develop infrastructure to support future changes in museum programming and allow for "simple" upgrades. What is the best process for evaluating and determining the right investments?
4. Sustainable Business Models - Understand how to build/update a solid business model to ensure the financial feasibility of the key initiatives. This includes the best benchmarking strategy, engaging the right partners, creating a financial model that is customized to your market and target audience, projecting earned revenue and realistically accounting for operating expenses of the refreshed facility.
5. Tracking Success - How do you assess the overall improvements and establish a plan for on-going upgrades and adjustments. Supporting the evolution of your institution for generations to come.

D3. RED FLAGS!!! How to Keep a Project on Track

Panel: **David Greenbaum**, FAIA, Vice President, SmithGroupJJR / **Chair**
Thomas Martin, President, ConsultEcon Management and Economic Insight
Meredith Mack, Executive Vice President, RISE
Alex Nyerges, Executive Director, Virginia Museum of Fine Arts

This panel is specifically designed as a "core curriculum" panel that addresses current strategies on developing Vision, Implementation and Sustainability. We have selected the speakers to provide input from diverse disciplines in order to provide a balanced perspective. In order to meet the objective we have included three speakers and the Moderator, The panel includes an architect/museum planner, a seasoned museum executive director, a program manager with prior museum leadership experience, and a financial feasibility consultant.

This session will identify and discuss the most common problems found during building campaigns. Take advantage of the lessons learned by many that have come before you in this complex process of creating a new, renovated or expanded museum. These elements can be found at museums of any size and type. Here is a sampling of some the topics that will be covered in the session.

1. Risk management: Fully understanding and managing the factors that add risk are both critical to the success of any project. Correctly defining and articulating project objectives, enhancing the delivery of value, and reducing risk throughout the project life cycle.
2. Attendance: Is the visitor attendance goal possible? Is this realistic at this location? What happens if the museum does not get it?
3. Alignment of the project team: How do you get the trustees, building committee, staff and director to rally behind your project?
4. Operating costs: How will operating costs be determined and how they will be paid?
5. Operating revenue: What parts of the program will generate revenue? How many people need to be accommodated? What is the local competition? What has to be done to make it succeed?
6. Capital costs and schedule: It is important to align the vision with the budget. What is the limit of achievement? What is our fallback positions if only one half of the dollars are raised? What would we keep in a reduced program?
7. Fundraising: What are the sources of funding to make this project happen? Who is organizing? Will there be enough money available for an endowment? How will the continued operating costs be met?
8. Define museum programs: The architectural spaces should ideally be sized and tailored to the needs of the museum activities. What are the problems when this does not happen? For functional programming, architects will need to understand the following: What are the goals of the project? What will be the frequency of use for each space? The number of events planned by day, week and year? How many visitors and staff will be attending/participating? What support do these spaces require to fulfill the activities?
9. The visitor experience: What is a reasonable quantity of exhibit space? How long do you expect the visitor to stay? How interactive will the experience be? Collections driven exhibits vs. story driven exhibits? How relevant is the museum's site/location in the visitor or interpretive experience? Will your audience engage with the story?
10. The building and the interpretive mission: How can the museum's architecture help amplify the interpretive mission? When disconnects between facilities and exhibits occur it can weaken the visitor experience; why does this happen? How relevant is the museum's site/location in the visitor or interpretive experience?

Take away messages will be an awareness and understanding of key issues and fundamental areas of concern for any building campaign. These lessons come from the experiences gleaned as museum consultants working over several years with a number of institutions. Although each project is different, the problem areas repeat in similar ways.

12:00PM - 1:00PM / **Networking Lunch & Buildy Award Presentation**

1:15 PM - 2:15 PM / **Barnes Foundation Plenary Session**

Title of Talk to Come

Derek Gillman Executive Director and President, Barnes Foundation

Mr. Gillman will present on the new Barnes Foundation Philadelphia campus, scheduled to open in May 2012.

Learn more about the new facility at www.barnesfoundation.org/about/campuses

2:30 PM - 4:00 PM / **Plenary Session**

Feedback & Learning: Integrative Design Process Impacts the Evolution of a High Performance Green Building and Landscape Project

Panel: **Richard V. Piacentini**, Executive Director, Phipps Conservatory and Botanical Gardens / **Chair**

John Boecker, AIA, LEED Fellow, Integrative Designer, 7 Group

Jose Almiñana, Landscape Architect, Andropogon

Chris Minnerly, Project Architect, The Design Alliance

High performance green buildings require an integrative design approach that allows for feedback and learning and the most efficient allocation of resources. The Center for Sustainable Landscapes at **Phipps Conservatory and Botanical Gardens** has been designed to meet the highest and most aggressive of sustainable goals: The Living Building Challenge, LEED Platinum, and the Sustainable Sites Initiative (SITES).

Among the goals the project aims to achieve are: Net Zero Energy, Net Zero Water, aggressive limits on "red listed" materials, and a rigorous and thoughtful engagement of the site systems as part of the local ecosystem. The 24,350 sq. ft. \$14.5 million education/research and administration building is under construction with a projected completion in April 2012. The building was designed from the beginning using a facilitated integrative design process (see <http://www.youtube.com/hippsconservatory#p/u/1/0qk4hbNEWdQ> for additional information).

The integrative design process described by Mr. Boecker is the most cost effective and efficient way to design high performance green buildings. The session will be structured to illustrate how an insistence on open thinking and a desire to question everything created key shifts in the project direction in three key areas: Institutional Objectives – presented by Mr. Piacentini; Project Engineering – presented by Mr. Minnerly; and Project Benchmarking and Performance Goals – presented by Mr. Almiñana.

Attendees will (1) better understand the process of engaging board, staff, and local partners and putting together an integrated design team that can work together to meet high institutional goals; (2) the value of using a facilitated integrative design process, from day one, in creating broad based teams that go beyond the core design team; (3) what the design impacts are of "all-or-nothing" performance criteria and how rating systems can impact a project's DNA; and (4) provide evidence of how process specific feedback and learning moments within the integrative design process can impact the inspiration and evolution of the project.

4:00 PM / **Adjourn**

