

Mid-Atlantic
Association of **Museums**



BUILDING MUSEUMS™ SYMPOSIUM 2024

PROGRAM

PRESENTED BY
Mid-Atlantic Association of Museums

MARCH 6-8, 2024

PHILADELPHIA MARRIOTT DOWNTOWN
1200 FILBERT ST, PHILADELPHIA, PA 19107

Building Museums™
2024 Symposium
Planning Committee

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Hello and Welcome

to the 19th annual Building Museums™ Symposium!

On behalf of the Mid Atlantic Association of Museums (MAAM) Board and the Building Museums™ Planning Committees, we are excited to welcome you to Philadelphia, PA for the 2024 Building Museums™ Symposium. As the only national conference dedicated to best practices associated with constructing new buildings, rehabilitating existing structures, and/or renovating museum spaces, we are excited to engage with purposeful, relevant, timely, and meaningful discussions and have opportunities to learn with and from each other. Our attendees represent the voices and decision-makers that guide what our cultural institutions look like, feel like and how they function. These are not simply buildings...we all know they are more than the “bricks and mortar” that keep them standing. They are the physical representation of our missions to serve our communities, preserve and protect history and culture, uplift our spirits, and enlighten and engage in an increasingly challenging and complex world.

This conference is powered by the passion and dedication of a group of volunteers who spent countless hours reviewing proposals, securing sponsorship, and ensuring that we make the most of our time together. Their names are listed under the Building Museums™ Symposium 2024 Planning Committee section on the following pages. Please stop and thank them as you move through the events and sessions over the next two days. Also, please don’t hesitate to offer your feedback (and fill out the evaluations) as we are always seeking to improve future convenings.

We are grateful to our fellow MAAM Board Members for their support and guidance in the planning of this year’s conference as well as to our fearless executive director, Kahla Woodling DeSmit who most recently joined the MAAM team and picked up the reins in guiding Building Museums™ and ensuring that every detail was covered.

We are confident that Building Museums™ 2024 will actively engage you in sessions and discussions on the process, promise, and pitfalls of planning and managing museum building projects. The many session panelists and keynote speakers who will address the life-cycle of the museum building process represent museums across the U.S. and Canada from all types, disciplines, and sizes. A special thanks to those museums that opened their doors for private, behind-the-scenes events: The College of Physicians of Philadelphia, Faith and Liberty Discovery Center, The Franklin Institute, the Penn Museum, and the Philadelphia Museum of Art.

It has been our honor to serve as co-chairs of the 2024 Building Museums™ Symposium. We have done our best to create a program that is thoughtful, useful, and energizing, but we hope to hear from you! Session evaluations, in-person comments and feedback given to MAAM in other ways are all important to our planning committee as we develop future programming.

Finally, MAAM and the Symposium planning committee are deeply grateful for the generous support of our sponsoring firms. These sponsors serve as an invaluable resource for not only this program, but for the museum community as a whole. Enjoy the Symposium!

Sincerely,

Amanda Dunyak Gillen
Co-Chair, 2024 Building Museums™ Symposium

Jackie Eyl
Co-Chair, 2024 Building Museums™ Symposium

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BUILDING MUSEUMS™ IS A NATIONAL SYMPOSIUM
ON THE PROCESS, PROMISE, AND PITFALLS OF
PLANNING AND MANAGING MUSEUM BUILDING
PROJECTS.

This symposium is for architects, museum leaders, planners, project managers, technical experts, and all professionals who plan or implement new construction, renovation, preservation, or expansion projects for museums. AIA credits are available at this conference.

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Mid-Atlantic Association
of Museums
Board of Directors and Staff

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Schedule-at-a-Glance

NOTE: All times are approximate and subject to change. All times are listed in Eastern Standard Time (EST).
Pre-registration and additional fees are required for the Ready, Aim, Build! workshop.

Wednesday, March 6, 2024		LOCATION
8:00am–5:00pm	Registration	Foyer of Salons G-H, Level 5
8:30am–4:30pm	Ready, Aim, Build! <i>Sponsored by SmithGroup</i> (Pre-registration Required; Additional Fee)	Salons I-J, Level 5
11:00am–12:30pm	Offsite Museum Tour: The College of Physicians of Philadelphia	19 S 22nd St
11:00am–12:30pm	Offsite Museum Tour: Philadelphia Museum of Art	2600 Benjamin Franklin Pkwy
1:00pm–5:00pm	Exhibitors’ Hall Set-up	Franklin Hall B, Level 4
2:30pm–4:00pm	Offsite Museum Tour: Faith and Liberty Discovery Center	101 N Independence Mall E
2:30pm–4:00pm	Offsite Museum Tour: The Franklin Institute	222 N 20th St
2:30pm–4:00pm	Offsite Museum Tour: Penn Museum	3260 South St
4:30pm–5:30pm	First-Time Attendee Reception <i>Sponsored by Altieri</i>	The Gallery, Philadelphia Marriott Downtown
6:00pm– 08:00pm	Building Museums™ Opening Reception	The Franklin Institute

Thursday, March 7, 2024		LOCATION
7:30am–9:00am	Continental Breakfast <i>Sponsored by Becker & Frondorf</i>	Salons G-H, Level 5
8:00am–5:00pm	Registration	Foyer of Salons G-H, Level 5
8:00am–4:00pm	Exhibitors’ Hall Open	Franklin Hall B, Level 4
9:00am–10:15am	PLENARY Expanding the Role of Museums as Civic Space <i>Sponsored by Solid Light</i>	Salons G-H, Level 5
10:15am–10:45am	COFFEE BREAK <i>Sponsored by Kohler Ronan Consulting Engineers</i>	Franklin Hall B, Level 4
10:45am–12:00pm	SESSION 1A Cultivated to Wild: Encouraging Exploration and Unlocking Access to Engagement	1A: Franklin 8, Level 4
	SESSION 1B We Started with a Hole in the Ground: A Retrospective on the Folger’s Capital Renovation Project	1B: Salons I-J, Level 5
	SESSION 1C Wondrous Play: Promoting Curiosity in Gallery Spaces	1C: Franklin 9, Level 4
	SESSION 1D Planning for Metamorphosis: The Infrastructure for a Reimagined Delaware Museum of Nature & Science	1D: Franklin 10, Level 4
12:00am–1:45pm	LUNCH <i>(Lunch on your own)</i>	
1:45pm–3:00pm	SESSION 2A Creating an Environment of Discovery Through Carbon Neutral Design	2A: Salons I-J, Level 5
	SESSION 2B Dreaming Up New Cultural Institutions and their Buildings	2B: Franklin 8, Level 4
	SESSION 2C Silos to Synergy: Engaging Employees in Equitable Workplace Transformation	2C: Franklin 9, Level 4
	SESSION 2D The Cultural Heart of the Barrio: Taller Puertorriqueño’s Place in Community	2D: Franklin 10, Level 4
3:00pm–3:15pm	COFFEE BREAK <i>Sponsored by Art Processors</i>	Franklin Hall B, Level 4

Thursday, March 7, 2024 (continued)		LOCATION
3:15pm–4:30pm	SESSION 3A Invitation: The Architecture of Equity	3A: Franklin 8, Level 4
	SESSION 3B The New Buffalo AKG Art Museum Collaboration: Finding the Right Partnership in Creating a World-Class Destination	3B: Salons I-J, Level 5
	SESSION 3C Embracing Chaos: Understanding Why Museum Design and Construction Projects Defy Easy Order, and Why That May Not Be All Bad	3C: Franklin 9, Level 4
	SESSION 3D Modeling the Met: The Renovation of the Michael C. Rockefeller Wing	3D: Franklin 10, Level 4
4:30pm–5:00 pm	COFFEE BREAK <i>Sponsored by The Projects Group</i>	Franklin Hall B, Level 4
5:00pm–6:15pm	PLENARY Balancing Act: Tips for Managing a Capital Project to Advance Your Mission	Salons G-H, Level 5
6:30pm–8:00pm	Exhibitor Reception <i>Sponsored by Risk Strategies</i>	Franklin Hall B, Level 4

Friday, March 8, 2024		LOCATION
7:00am–8:30am	Continental Breakfast <i>Sponsored by Aegis</i>	Salons G-H, Level 5
7:30am–4:30pm	Registration	Foyer of Salons G-H, Level 5
8:00am–4:00pm	Exhibitors’ Hall	Franklin Hall B, Level 4
8:30am–9:45am	PLENARY Staying Open: The Logistics, Planning and Costs Needed To Keep Your Doors Open	Salons G-H, Level 5
9:45am–10:15am	COFFEE BREAK	Franklin Hall B, Level 4
10:15am–11:30am	SESSION 4A Development of a World-Class Museum Based on a Deep-Time Perspective	4A: Salons I-J, Level 5
	SESSION 4B Creating Exceptional Storage and Conservation Facilities: A Vision for a Decarbonized Future in Museums	4B: Franklin 8, Level 4
	SESSION 4C Planning Food Service and Event Rental Spaces	4C: Franklin 9, Level 4
	SESSION 4D How to Play Well in the Sandbox	4D: Franklin 10, Level 4
11:45am–1:15pm	BUILDY AWARD LUNCHEON <i>Sponsored by DLR Group</i>	Salons G-H, Level 5
1:30pm–2:45pm	SESSION 5A Clarifying the Renovation Process: Keys to Success in a Monumental Skylight Replacement at the National Gallery of Art	5A: Salons I-J, Level 5
	SESSION 5B Building for People and Maritime Wildlife: Lessons from the Maritime Aquarium	5B: Franklin 8, Level 4
	SESSION 5C Dynamic Conservation	5C: Franklin 9, Level 4
	SESSION 5D At a Crossroads: Diversity and Inclusion in Architecture and Museums, Part II	5D: Franklin 10, Level 4
2:45pm–3:00pm	COFFEE BREAK	Franklin Hall B, Level 4
3:00pm–4:15pm	SESSION 6A The Olson House: The Preservation of a Living Ruin as Depicted in Andrew Wyeth’s Christina’s World	6A: Franklin 8, Level 4
	SESSION 6B Honoring Monticello’s Enslaved Community: From Getting Word to Sharing Stories	6B: Franklin 9, Level 4
	SESSION 6C The New Louis Armstrong Center: Building an Inclusive “Wonderful World”	6C: Franklin 10, Level 4

Ready, Aim, Build!, Offsite Tours, and Reception

NOTE: All times are approximate and subject to change.
Pre-registration and additional fees are required for these events.

Ready, Aim, Build! – A Museum Planning Workshop

SPONSORED BY SMITHGROUP

Wednesday, March 6, 2024,
8:30 am-4:30 pm
Rooms: Salons I-J, Level 5

NOTE: Pre-Registration is required for Ready, Aim, Build!
Participants must be employed by a museum to attend.
Registration is limited to 40 participants.

During this full-day workshop, our multidisciplinary collective of museum experts provide a roadmap of best-practices to guide you through your museum capital project with lessons gleaned from decades of experience in projects like yours. Delivered through a mix of presented content, targeted activities, and open dialogue, our industry experts in institution planning, design, engineering, costing, and construction will lead you through the critical steps of a successful capital project—from inception through to opening day and beyond. As always, the session includes a special guest speaker from an institution who has been in your shoes before! Leave with an intimate knowledge of a time-tested process that will lead to success on your next project. Box lunch provided to participants.

LEARNING OBJECTIVES

- Attendees will learn about the various studies and due-diligence that are appropriate to precede design.
- Attendees will learn what it takes to solicit, evaluate, and engage a design and technical team with roles and responsibilities for all phases of a project.
- Attendees will learn how to develop and right-size an architectural program that is comprehensive, achievable, and sustainable in all forms.
- Attendees will learn how to anticipate and manage cost issues from pre-design through completion.
- Attendees will learn how to evaluate the appropriateness of various delivery methods (design-bid-building, CM-at-risk, design-build) for their project.

PRESENTERS

- » JAME ANDERSON, SmithGroup
- » SARAH GHORBANIAN, SmithGroup
- » MONTEIL CRAWLEY, SmithGroup
- » CHRIS WOOD, SmithGroup
- » ROBERT ‘SULLY’ SULLIVAN, Chora Creative
- » MARIA ELENA GUTIERREZ, Chora Creative
- » GRETCHEN COSS, G&A
- » MARIA ELENA GUTIERREZ, Chora Creative
- » ETIENNE NEL, Cumming Group
- » JARED OLDROYD, Clark Construction
- » SARAH THOMPSON, G&A
- » SONIA WINNER, Cleveland Museum of Natural History
- » TOM CONNORS, Cleveland Museum of Natural History

Offsite Museum Tours

NOTE: All times are approximate and subject to change.
Transportation to offsite tours and events is not provided
Prior registration required.

The College of Physicians / Mutter Museum

Wednesday, March 6, 2024, 11:00 am-12:30 pm

Location: 19 S 22nd Street 3
Distance from Philadelphia Marriott Downtown: 1.0 miles

The Mütter Museum of The College of Physicians recently completed a major back of house renovation to upgrade the existing infrastructure, add fire suppression systems, and renovate the collections care areas. Join us on a tour to see the new collections storage spaces, see the new collections work rooms, and hear more about phasing the addition of fire suppression and collections storage in a 1908 Philadelphia building.

Philadelphia Museum of Art

Wednesday, March 6, 2024, 11:00 am-12:30 pm

Location: 2600 Benjamin Franklin Pkwy,
Distance from Philadelphia Marriott Downtown: 1.8 miles

Over a twelve year period, the Philadelphia Museum of Art went through a major renovation, designed by Gehry Partners, reimagining the visitor experience by changing circulation patterns, adding galleries, improving building systems and modernizing the facility to meet current museum standards. This tour will walk visitors through both front and back of house improvements completed, describing the major moves made to this historic 1929 structure while the museum remained open to the public.

Faith and Liberty Discovery Center

Wednesday, March 6, 2024, 2:30 pm-4:00 pm

Location: 101 N Independence Mall E
Distance from Philadelphia Marriott Downtown: 0.7 miles

Since its founding, Philadelphia has been an incubator for ideas- from William Penn’s radical religious acceptance to the competing visions of the founding fathers. At the Faith and Liberty Discovery Center, visitors explore the stories behind those ideas through a uniquely personalized visitor journey. Each visitor receives the Lamp, a device that drives interactive media experiences, and lets visitors save any artifact or story they encounter to their personal collection. Participate in an intimate behind the scenes tour of the newest museum on Independence Mall. You’ll tour the exhibitions and engage in Q&A with Museum Director Daniel Corti, David Searles of lead architect JacobsWyper, and Nico Guillin and Ben Millstein of lead experience designer Local Projects.

The Franklin Institute

Wednesday, March 6, 2024, 2:30 pm-4:00 pm

Location: 222 N 20th Street
Distance from Philadelphia Marriott Downtown: 1.1 miles

The Franklin Institute is undergoing major capital renovations to transform and update exhibitions throughout the building. Join us on a behind-the-scenes hard hat tour to see the former Train Factory as it is transformed into the new Hamilton Collections Gallery. Renovations

began August 2023 and construction will be completed July 2024, with exhibition installation and collection move following for the Fall 2024 opening. See the two-story collections and exhibitions renovation in full progress – it is an active construction site and appropriate PPE will be required. If you have a hard hat, please bring it, but others will be provided. Following the tour, you’re welcome to explore the rest of the museum, or come back during the opening reception to see the newly renovated and opened Wonderous Space exhibition and 2018 Buildy Award winning Karabots Pavilion that houses The Brain exhibition.

The Penn Museum

Wednesday, March 6, 2024, 2:30 pm-4:00 pm

Location: 3260 South Street
Distance from Philadelphia Marriott Downtown: 2.0 miles

The tour will highlight recently completed projects at the Main entrance, Sphinx Gallery, and Harrison Auditorium areas as part of the Coxe Harrison Transformation project that addresses the oldest part of the building and aims to provide an inspiring visit highlighting the Museum’s extraordinary collection while addressing critical infrastructure issues. Attendees will get a hard hat construction tour of ongoing renovation in the Egypt and Nubia galleries adjacent to the Asia gallery in the Rotunda. The tour will also include a few collection storage areas the museum is planning to renovate. Tour guides will include representation from museum leadership alongside the design and construction teams to provide insight about the challenges and outcomes of these projects and the incremental approach to implementing a plan.

Receptions



First-Time Attendee Reception

SPONSORED BY ALTIERI

Wednesday, March 6, 2024, 4:30 pm-5:30 pm
The Gallery, Philadelphia Marriott Downtown

First-Time attendees are invited to this networking reception featuring light refreshments and an opportunity to meet and mingle with Building Museums™ representatives and fellow First-Time attendees. The Opening Reception will start following the First-Time Attendee Reception.

Opening Reception

Wednesday, March 6, 2024, 6:00 pm-8:00 pm
The Franklin Institute, 222 N 20th Street

Join friends and colleagues to kick-off Building Museums™ at The Franklin Institute. During the reception, explore one of its newest exhibits: Wondrous Space. Launched in 2023, this two-story space is packed full of interactive displays that allow visitors to uncover the inner workings of gravity and even craft their own rover for space exploration. The exhibition was nominated for the USA Today’s Readers Choice 2024 Best Attraction. In 2018, The Franklin Institute was awarded the Mid-Atlantic Association of Museum’s Buildy Award for its Nicholas and Athena Karabots Pavilion addition. The new addition created an entire exhibit dedicated to the study of the brain, created a climate controlled traveling exhibit space, improved visitor circulation, and achieved LEED Silver certification, all while keeping within the original schedule and budget.

Exhibitor Reception

SPONSORED BY RISK STRATEGIES

Thursday, March 7, 2024, 6:30 pm-8:00 pm
Franklin Hall B, Level 4

Unwind after a day of sessions with a drink and hors d’oeuvres in the Exhibitor’s Hall at the Philadelphia Marriott Downtown. Meet and network with service providers, engineers, architects, and museum professionals.

Buildy Awards Luncheon

SPONSORED BY DLR GROUP

Friday, March 8, 2024, 11:45 am-1:15 pm
Salons G-H, Level 5

The Mid-Atlantic Association of Museums (MAAM) is excited to announce two recipients for this year’s Building Museums™ Symposium’s Buildy Award: **The MIT Museum** in Cambridge, Massachusetts and the **Peale Center for Baltimore History and Architecture** in Baltimore, Maryland. The Buildy Award recognizes museums’ leadership and exemplary accomplishment through the planning, construction, and life after opening of a museum renovation or building project. The award recognizes the museums as an institution, their directors and staff, and the building/design construction teams whose completed museum construction projects demonstrate high achievement in the lessons of the Building Museums™ Symposium: careful, creative planning and diligent implementation leading to institutional sustainability.

The MIT Museum embodies the university’s motto of “Mind and Hand” through enticing exhibitions incorporating more than twenty interactives, a maker space within the museum and an exhibit on MIT culture.

The Buildy Award Committee noted several factors that contributed to the success of The MIT Museum:

1. The high quality of design, particularly for the exhibits, but also in the overall museum fit-out and the larger gateway building that forms its setting. The award committee noted the many interactives that were extensively prototyped digitally and physically to ensure universal design and accessibility. The engaging design of the public spaces is both welcoming and exciting and expresses a sense of future possibilities.

2. The sustainable design of the project to eliminate VOCs, incorporate LED lighting and provide accessible, inclusive and sustainable approaches throughout. Some of these included selections of materials (cork, felt, sustainable carpeting, woods or metals), assembly methods and graphics production that considered post-life disassembly or easy recycling. The exhibit text was directly printed or silk-screened to avoid adhesives and vinyl.

3. The skill and perseverance of its now retired director, current director, and the staff to achieve the new museum over a period of many years in a project with a complex delivery structure involving multiple architects, the university and a private developer.

The MIT Museum was a collaborative effort of several design firms. The exhibits are the work of Studio Joseph leading the team that included Bluecadet (media) Pentagram (interpretive design) and Tillotson Associates (lighting). The architect for the Museum Fit-out was Howeler and Yoon. The larger building is the work of Design Architect Weiss Manfredi and Project Architect Perkins & Will. A master plan for the museum developed by Atelier Bruckner provided a framework for the designers. Exhibits were constructed by Kubik Maltbie, with base building by Turner Construction.

The Peale Center for Baltimore History and Architecture brings new life to the western hemisphere’s first purpose built museum, both architecturally and organizationally. The Peale’s purpose is to record and present Baltimore stories through exhibitions, performances and events created by local artists and storytellers from Baltimore’s diverse communities. Additionally, it conducts a training and apprentice program for architectural preservation trades.

The Buildy Award Committee noted several factors that contributed to the Peale Museum’s success:

1. The involvement of the community in the development of the design and its programming and the impact the Peale Center is making to the community through its programs, including the apprenticeship program for architectural trades that is unique for a museum.

2. The remarkable and sustainable revitalization of a significant historic landmark. The Committee noted the installation of an all-electric HVAC system and the gentle refurbishment of existing building fabric and finishes that is inherently sustainable and provides for a healthy interior environment.

3. The beautiful rejuvenation of the Peale’s garden space and its extension into the adjacent alley. A new elevator fronting the alley provides accessibility to the building.

The Architects for the Peale’s recent \$5.3 million renovation were Walter Schamu, Principal in Charge, and Ron Masotta, Project Architect, of SM+P Architects. Construction was by A.R. Marani, Ruff Roofers, and C&H Restoration and Renovation, Inc.





Arkansas Museum of Fine Arts,
Photo courtesy of Iwan Baan



**Richard Gilder Center for Science,
Education, and Innovation** *Photo courtesy of Iwan Baan*



Ready, Aim, Build!



Plenary Sessions

NOTE: All times are approximate and subject to change.

SESSION 1

Expanding the Role of Museums as Civic Space

SPONSORED BY SOLID LIGHT

Thursday, March 7, 2024
9:00 am-10:15 am
Rooms: Salons G-H, Level 5

In addition to their roles as stewards and curators of knowledge and culture, museums today are increasingly seen as vital public spaces for the communities they serve to convene, learn, and engage with one another. As institutions adapt and expand their facilities, how can they rethink new and existing spaces to embrace and expand their ability to serve as a civic asset? Architect Jeanne Gang, Founding Partner of the international architecture and urban design practice Studio Gang, will present two recently completed projects—the Richard Gilder Center for Science, Education, and Innovation at the American Museum of Natural History in New York and the Arkansas Museum of Fine Arts in Little Rock—to demonstrate how design can forge and strengthen connections between people, their communities, and the natural world. She will then be joined by Zoe Ryan, Daniel W. Dietrich, II Director of the Institute of Contemporary Art, University of Pennsylvania, to discuss the possibilities of public spaces in museums and how it can expand accessibility, inclusivity, and functionality.

PRESENTERS

- » **JEANNE GANG**, Founding Partner, Studio Gang
- » **ZOE RYAN**, Daniel W. Dietrich, II Director of the Institute of Contemporary Art, University of Pennsylvania

SESSION 2

Balancing Act: Tips for Managing a Capital Project to Advance Your Mission

Thursday, March 7, 2024
5:00 pm-6:15 pm
Rooms: Salons G-H, Level 5

For most museums, a capital project is a once-in-a-generation endeavor. While institutional leadership and staff are often clear on the “Why?” for a building project, they are likely less certain on the “How?”. Three owner’s representatives, with decades of experience supporting museums through capital projects of various sizes, will join in conversation with a museum professional whose career has involved working within institutions to imagine and reimagine how buildings and landscape can further mission.

Together, these four seasoned project veterans will review the typical phases of project development, underscoring the goals of each phase and discussing strategies to course correct when challenges inevitably arise. In dialogue with each other and the audience, this panel will share lessons learned so that museums who are aspiring to create new spaces for their visitors, programs, and collections feel empowered and prepared.

LEARNING OBJECTIVES

1. Understand how to balance vision, budget, and schedule
2. Describe the key objectives of each phase of a design and construction project
3. Build a client and consultant team and support cross-team coordination so that vision, design, construction, and operations proceed in clear relationship to each other
4. Apply tested strategies for resolving challenges to the project’s objectives

PRESENTERS

- » **AMY WEISSER**, Deputy Director, Strategic Planning and Projects, Storm King Art Center
- » **ANDY BAST**, Senior Principal, Zubatkin Owner Representation, A Cumming Group Company
- » **CORTEZ CROSBY**, Project Manager, Paratus Group;
- » **ADRIENNE HEPLER**, Owner and Co-Founder, Envoie Projects

Plenary Sessions *(continued)*

NOTE: All times are approximate and subject to change.

SESSION 3

Staying Open: The Logistics, Planning and Costs Needed To Keep Your Doors Open

Friday, March 8, 2024
8:30 am-9:45 am
Rooms: Salons G-H, Level 5

Four years of Master Planning efforts and eleven years of design and construction resulted in major infrastructural improvements to Philadelphia Museum of Art. One of the key challenges was that the museum needed to remain open throughout construction. The logistics and planning required to make this happen were a constant discussion within the project team for the duration of the project with necessary modifications for documentation of existing conditions, unforeseen conditions, events, exhibitions, and COVID.

This effort created two major projects; The Art Handling Facility and The Core Project, along with many enabling projects. The Art Handling Facility created a new loading dock, art storage, tv and distance learning studios, kitchen and other back-of-house facilities. The Core Project reorganized the lower three floors of the building, replaced MEP equipment, created the new Williams Forum, where the auditorium was, completely revamping the museum’s circulation patterns, created two new galleries, new café and restaurant, and new public entrance by reopening the Vaulted Walkway to visitors after having been closed for over fifty years.

While these projects cost over \$300 million dollars, the effort required to be successful: protecting the artwork and having as small an impact on the visitor experience as possible, are similar to those needed on projects large and small. Vibration monitoring, dust control, maintaining operations of MEP equipment, and complying with building codes, all key components for any project, along with planning and budgeting necessary for these efforts, will be the focus of this session.

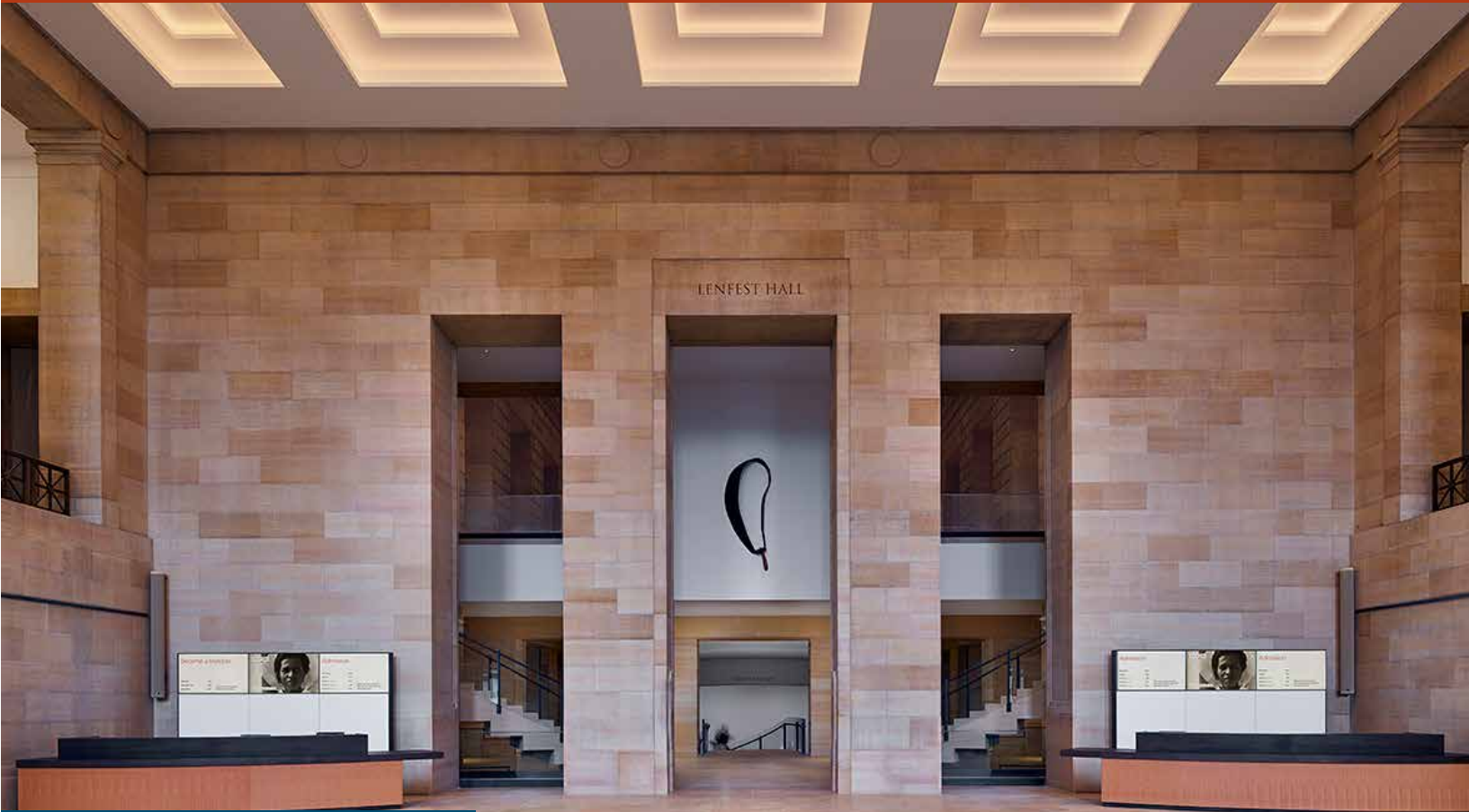
LEARNING OBJECTIVES

- 1. Evaluate key issues of keeping a building open during construction: economic factors, maintaining visitorship and community presence, keeping systems operational.
- 2. Explain how the successful completion of a complex building project cannot be accomplished without careful, thorough, and highly detailed planning and coordination between the Museum, Design Team, and Contractor.

- 3. Analyze key opportunities and limitations of implementing a building transformation project within a historic envelope, including designing contemporary interventions in historic buildings and integrating 21st century environmental standards.
- 4. Explain how to plan a phased project with carefully developed sequences of design and construction.

PRESENTERS

- » **CARL FREEDMAN**, Senior Associate, Aegis Property Group
- » **JANE LAWSON-BELL**, Director of Facilities and Operations, Philadelphia Museum of Art
- » **BILL CHILDERS**, Senior Associate (retired), Gehry Partners
- » **BILL SHAEFFER**, Project Director, LF Driscoll Company
- » **PHIL STEINER**, Principal/Managing Director, Altieri



Philadelphia Museum of Art



Philadelphia Museum of Art

Breakout Sessions

NOTE: All times are approximate and subject to change.

SESSION 1A

Cultivated to Wild: Encouraging Exploration and Unlocking Access to Engagement

Thursday, March 7, 2024
10:45am-12:00pm
Room: Franklin 8, Level 4

A museum is more than just exhibits; it is a vessel for discovery. The knowledge gained within museums permeates beyond, shaping experiences at home, school, and work. Nature centers are perfect examples of how the successful intersection between site, building, and exhibit cultivates a more engaged and memorable visitor experience. Their deep connection to the surrounding site and natural world present unique opportunities to tell the story of place.

Nestled in the oasis of the Cylburn Arboretum in the heart of Baltimore City, the new Nature Education Center advances the organization’s mission through stewardship, cultivation, and education. The historic Carriage House is restored and transformed into a beacon for the campus through a contemporary addition that encourages exploration of both wild and cultivated aspects of nature. Integrated interactive exhibits encourage visitors to explore and engage with the environment outside, while indoor and outdoor classrooms, a resource library, offices, restrooms, and storage support the function of the facility as the much-needed home to the stewards of this “hidden jewel” park.

This session delves into the intricate process of integrated design, revealing its power in crafting a sense of place and seamlessly blending exhibits that entice exploration. It sheds light on how this process unlocks opportunities for diverse audiences to engage, fostering a deeper connection to the surroundings. Join us to uncover how this holistic approach empowers meaningful visitor experiences, bridging the gap between curated narratives and the untamed allure of nature.

LEARNING OBJECTIVES

1. Appreciate the symbiotic relationship between architecture, exhibits, and environment, emphasizing the role of curated discovery, exploration, and engagement in creating a cohesive and immersive experience for visitors within the natural context of a site.
2. Examine an exemplary model of preserving historical resources through a nature center project, showcasing community engagement, educational innovation, and stewardship of resources.

3. Explore a collaborative design approach that shapes a unified narrative and visitor journey, illustrating how intentional design choices contribute to a cohesive and meaningful experience that resonates with diverse audiences.
4. Investigate the dynamic interplay between cultivated elements and the innate wilderness, exploring how their harmonious relationship enriches the understanding of our connection to nature and its conservation.

PRESENTERS

- » **SARI BOREN**, Writer, Museum Exhibit Developer, and Instructional Designer, Independent
- » **DOUGLAS BOTHNER**, Partner, Ziger|Snead Architects
- » **JASON MANNING**, Partner & Design Director, Metcalfe
- » **BROOKE FRITZ**, Executive Director, Cylburn Arboretum Friends

SESSION 1B

We Started with a Hole in the Ground: A Retrospective on the Folger’s Capital Renovation Project

Thursday, March 7, 2024
10:45am-12:00pm
Rooms: Salons I-J, Level 5

After years of planning and construction, the Folger is preparing to reopen its renovated and expanded historic building in Spring 2024. While the construction site tour offered in 2022 gave participants a glimpse into the project in real time, the team would like to reconvene to share the details of how the project moved from concept to reality and share both the success and lessons learned.

The team will dive into where they started: sharing decisions around budgeting, sustainability efforts, closing the building, and moving and exhibiting the collection. They will explore the successes of design ideals set forth at the start, challenges overcome while building during a massive global change, and efforts towards forward thinking institutional changes. They will also share more about the ongoing work right now: from the impact of mechanical renovations to the challenges of a renovation/restoration/new build project, and where they would have done things differently.

Though on paper the 12,000 square feet addition only touched a small portion of the existing building, the reality impacted 90 percent of the Folger’s physical footprint and is fundamentally changing how the Folger operates. Looking back on this and the impact on budgeting, design, exhibitions, and planning will be part of the conversation.

LEARNING OBJECTIVES

1. Understand contracts and structuring the deal (what went right and what we learned)
2. Examine historic preservation and consideration of future resource management
3. Understand the impact of mechanical systems renovations
4. Evaluate budget criteria and where challenges were met

PRESENTERS

- » **LAUREN WILES**, Project Manager, Becker & Frondorf
- » **RUTH TAYLOR KIDD**, Chief Financial Officer, Folger Shakespeare Library
- » **JOHANN MORDHORST**, Principal Architect, Kieran Timberlake
- » **GREG PRICKMAN, ERIC WEINMANN**, Librarian, Director of Collections, Folger Shakespeare Library
- » **WENDY JOSEPH**, Founder and Principal, Studio Joseph

SESSION 1C

Wondrous Play: Promoting Curiosity in Gallery Spaces

Thursday, March 7, 2024
10:45am-12:00pm
Room: Franklin 9, Level 4

Seeking to forge new and stronger connections with a diverse local community, The Baltimore Museum of Art’s (BMA) newly renovated Joseph Education Center expands the role museums play as agents of social transformation by including a broader audience in its educational mission.

Housed within an historic building, the 6,700 square foot renovation and expansion creates a cohesive central access point to the museum for Baltimore City’s school groups, and includes an art-making studio classroom, a digital media lab, and galleries that will open in December of 2023 with installations curated around the notion of “Play” by internationally



Nature Education Center,
Cylburn Arboretum



Folger Shakespeare Library



Joseph Education Center,
Baltimore Museum of Art

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

acclaimed artists Derrick Adams, Mary Flanagan, and Pablo Helguera. The Center is organized around an interactive changeable exhibit wall that hosts curated discovery drawers, changeable graphics, digital media, and program storage.

Consistent with the BMA’s bold mission to be the most socially engaged museum in the country, the design of the Joseph Education Center unravels underlying and often deeply entrenched cultural barriers in traditional museum design that impede inclusive public access to cultural education. Our session will explore how the Center’s planning and design take on social engagement as a guiding force by breaking down traditional barriers to public access to cultural education through reframing behavior expectations, prioritizing access, and embracing multi-sensory learning.

LEARNING OBJECTIVES

- 1. Explore how to expand audience reach through play. Encouraging playfulness in gallery experiences makes art more approachable and enjoyable for visitors of all ages, fostering a deeper connection to the artwork and deconstructing the notion that museums are passive, elite places filled with untouchable art.
- 2. Consider how the formality of traditional museum spaces both overtly and subconsciously influence visitor behavior. We will identify these formal environmental cues and present design strategies that allow a more democratic and causal relationship with audiences and help to establish the space not only as an educational resource but a welcoming community hub.
- 3. Explore the educational and curatorial impact of shrinking the conceptual distance between the artist’s studio and the art gallery. This will involve recognizing the experimental nature of artists and how this can be integrated into a museum experience by blurring lines between creation and presentation.
- 4. Evaluate the value of design thinking as a tool to achieve inter-activity goals. Strategies will include regulating sensory feedback to create immersive experiences, studying visitor circulation patterns to optimize exhibit layouts, and using materiality to signal areas for active engagement.

PRESENTERS

- » **VERÓNICA BETANCOURT**, Director of Interpretation and Interim Chief Education Officer, Baltimore Museum of Art
- » **ALLISON MCELHENY**, Senior Architect, Quinn Evans
- » **ROY RUB**, Principal and Co-founder, Topos Graphics
- » **KURT WINTER**, Project Manager, The Whiting-Turner Contracting Company

SESSION 1D

Planning for Metamorphosis: The Infrastructure for a Reimagined Delaware Museum of Nature & Science

Thursday, March 7, 2024
10:45am-12:00pm
Room: Franklin 10, Level 4

In 2017, the Delaware Museum of Natural History embarked on its most ambitious renovation since its founding in 1972 to become a regional museum serving a larger and more diverse audience. Branded as the Museum Metamorphosis: Connecting Delaware to Our World, when it reopened its doors in 2022, the museum was reorganized with local and global ecosystems of “deconstructed” walk-through dioramas; and given a new name, the Delaware Museum of Nature & Science.

This panel discussion case-study will focus on the building infrastructure planning needed to support new exhibits and museum renovations. The panel will include key team members who drove the design and project delivery, offering their differing perspectives as they recount how they coordinated the planning and construction process. It will look at the systems rarely noticed by the museum visitor but essential to museum operations such as: fire protection systems that, in the case of DMNS, allowed the institution to double its maximum occupancy and; specialty structural systems that safely support artifact mounting and; building acoustics that define the comfort of a space even as they remain (ideally!) unnoticed. Attendees will see how a project team integrated competing priorities on a fixed budget and will come away with a sense of the layers of building planning necessary to set a museum project on the course to success.

LEARNING OBJECTIVES

- 1. Learn to structure project planning that coordinates sequential and concurrent scopes of work such as the Owner’s pre-planning, visioning, and research; the Owner’s Agent project management; the Exhibit Designer’s interpretation and experience detailing; the Architect’s space planning and infrastructure coordination, and; the installations provided by Contractors, Fabricators, and Integrators.
- 2. Assess and address deficiencies in building systems to improve the visitor experience.
- 3. Compare the benefits of building-wide versus incremental improvements.
- 4. Understand how life safety and visitor comfort systems can be integrated with immersive exhibit design.



Delaware Museum of Nature & Science

PRESENTERS

- » **STEVEN FALKOWSKI**, Senior Associate, JacobsWyper Architects
- » **HALSEY SPRUANCE**, Executive Director, Delaware Museum of Nature & Science
- » **MEGHAN MADEIRA**, Partner, Aegis Property Group
- » **PETER LAM**, Associate, Reich & Petch

SESSION 2A

Creating an Environment of Discovery Through Carbon Neutral Design

Thursday, March 7, 2024
1:45pm-3:00pm
Rooms: Salons I-J, Level 5

One year after opening, the team behind the Children’s Museum of Eau Claire (CMEC) will look back upon the design and construction process for a project a decade in the making. From its humble origins in a reused storefront to its current state as a new carbon-neutral award-winning fixture in Downtown Eau Claire, a city 70,000 strong, this small but mighty 25,000 SF museum is a case study in achieving design, sustainability, and community impact goals on a modest budget. Presenters will discuss how the project’s design, material selection, and construction process bolstered the Museum Director’s vision to achieve and even surpass the community’s ambitions, quadrupling membership in just a few months.

As a one-of-a-kind structure, this 100% renewable energy building showcases a wide range of sustainable techniques to achieve carbon neutrality, such as the groundbreaking use of sustainable and biophilic Structural Round Timber (SRT) columns sourced from single origin forests. The design story of this discovery environment showcases how building systems and design decisions can be thoughtfully integrated into museum fundraising and programming as a teaching tool for young patrons and community members.



Children’s Museum of Eau Claire

The project’s unique story will speak to audience members with a passion for sustainable design, architecture, and innovation in construction, and will be particularly impactful for leaders or stakeholders embarking upon a museum building project or considering one in the future. Attendees will learn from a diverse range of participants how the design of this highly sustainable, carbon-neutral museum continues to positively impact its community.

LEARNING OBJECTIVES

- 1. Understand how a museum building project can achieve measurable success through strong leadership, a clear design vision and a willingness to innovate.
- 2. Learn how to do more with a museum design and building process to inspire learning and actively engage and excite the community: showcasing regional materials, systems and structural design, and use design innovation to drive fundraising, membership and attendance.
- 3. Gain an understanding of the environmental impact of material selection, specifically the utility of Environmental Product Declarations (EPDs), which allow end users to gain an understanding of the environmental impact of a product over its lifetime.
- 4. Understand the myriad opportunities available to museum projects of any scale and budget to achieve carbon neutrality through design, innovative local material selection, integrating future adaptability.

PRESENTERS

- » **AMANDA RIENTH**, Principal, Steinberg Hart
- » **MALCOLM HOLZMAN**, Partner, Steinberg Hart
- » **AMELIA BAXTER**, CEO & Co-Founder, WholeTrees Structures
- » **MICHAEL MCHORNEY**, Former CEO, Children’s Museum of Eau Claire
- » **ERMIRA KASAPI**, Associate, Steinberg Hart



Delaware Museum of Nature & Science

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

SESSION 2B

Dreaming Up New Cultural Institutions and their Buildings

Thursday, March 7, 2024
1:45pm-3:00pm
Room: Franklin 8, Level 4

Museums of tomorrow will focus more on people. From idea to implementation, this panel will discuss strategic and master planning processes for developing new museums from scratch. This panel will discuss institutional visioning, program development, stakeholder management, building needs, space programming and visitor experience strategies that focus on people. From private collector museums to completely new approaches to national museums, this panel looks at diverse strategies for how to invent and reinvent cultural institutions so they may offer relevant and dynamic activities beyond the traditional museum format, providing genuine community access and programmatic approaches to museum building projects.

This discussion with DVDL collaborators and clients across the globe will provide insight into how new institutions find their way into retrofitting existing (often industrial) buildings, creating brand-new purpose built architecture, and how to activate the new architecture with innovative ideas and programs. Similarly, we will explore the pros and cons of various spatial opportunities institutions may face in the process of site selection and architect selection. Showcasing real-world experiences, and discussing difficulties and opportunities, this panel discussion makes the case for a strong strategic approach to institutional visioning for new institutions that can be supported by complementary architectural and building techniques and approaches.

LEARNING OBJECTIVES

- 1. Identify best practices for institutional visioning and program development and complementary building processes.
- 2. Explore global approaches to strategic and master planning from a diverse range of institutional types, sizes, operational budgets, site selection, space planning, architect selection and audience.
- 3. Understand the museum’s future concept, people-focused visitor experience, and program strategies in building projects for new cultural institutions.
- 4. Understand international opportunities for building projects for new cultural institutions.

PRESENTERS

- » **DAVID VAN DER LEER**, Principal, DVDL
- » **KAARINA GOULD**, CEO, New Museum of Architecture and Design, Helsinki
- » **JENNIFER RICE**, Forman Arts Initiative, Co-Founder and Board Chair
- » **DANIEL DOLAN**, CEO, Superblue, Miami

SESSION 2C

Silos to Synergy: Engaging Employees in Equitable Workplace Transformation

Thursday, March 7, 2024
1:45pm-3:00pm
Room: Franklin 9, Level 4

Is your staff tucked away in disconnected workspaces throughout your institution? Are some folks squeezed into a distant, windowless storage room while others get sunlight and easy restroom access due to an evolution of exhibit spaces and organizational growth? Is it tough to find a place to meet, take a Zoom call, or even eat your lunch? Equally as important, are you working to transform your organizational culture to be more inclusive, diverse and equitable, searching for ways to bridge abstract goals with real world needs and form an actionable plan? If you answered yes to any of these, join us for an interactive session to uncover how employee engagement, culture, brand, and research play important roles in planning staff spaces.

We’ll share what we have learned as we have assessed staff spaces at the National Aquarium and strategize how to fulfill needs and wants while balancing efficiencies and workflow requirements, ultimately reshaping existing workspaces into more flexible, equitable, and enjoyable places to be. We’ll demonstrate a collaborative process that emphasizes the importance of employee engagement, supports organizational diversity, equity, and inclusion goals, and gathers relevant information from stakeholders. Together, we will strategize how to create a phased plan for your own organization that will help you transform your own workspaces and culture to meet institutional goals—and to make working in the office more enjoyable!

LEARNING OBJECTIVES

- 1. Develop tools to document your existing staff workspaces and assess needs vs. wants.

- 2. Understand methods to implement a design process that engages staff from all departments and levels to inform plans that meet diverse needs while creating a sense of shared ownership and culture.
- 3. Develop tools to translate results of a design process where staff feel unified and heard into spaces designed to promote a sense of belonging and increase work efficiency.
- 4. Design a plan to address specific staff workspace improvements that can actualize DEIJ goals into real lived experiences.

PRESENTERS

- » **JACQUELINE BERSHAD**, VP Planning & Design, National Aquarium
- » **ALISON DINGER**, VP HR & Administration, National Aquarium
- » **ERIN DEASON**, Studio Director, Senior Associate, The Verve Partnership
- » **KELLY ENNIS**, Founding & Managing Principal, The Verve Partnership

SESSION 2D

The Cultural Heart of the Barrio: Taller Puertorriqueño’s Place in Community

Thursday, March 7, 2024
1:45pm-3:00pm
Room: Franklin 10, Level 4

The proposed presentation will focus on the making of El Corazón Cultural Del Barrio, or The Cultural Heart of the Neighborhood, as the new home of Taller Puertorriqueño is known. This session will focus on the strategy, planning, fundraising, and execution of Taller’s new 17,000 square feet facility, which grew out of small and scattered facilities across its challenged North Philadelphia Barrio. It is a story of grit and tenacity, fully characteristic of Philadelphia.

The target audience for this presentation encompasses industry professionals, ranging from entry-level to advanced, who are keenly interested in understanding how a community-driven cultural organization navigated the complexities of expanding its reach and programs. Taller’s success story is rooted in the support from its host community and extending beyond its immediate surroundings.

The intended takeaways from the session include candid and valuable discussions on lessons learned from the trials and triumphs encountered while realizing an organization’s vision for the evolution of its

mission, programs, and spaces. As a conclusion, the session will reflect on the seven-year journey since the opening of the new facilities, offering insights into the maturation, growth, and a pivotal leadership transition undergone by the organization.

LEARNING OBJECTIVES

- 1. Learn how a user and community engagement process can effectively inform a new facility’s programming to maximize resources and utilization.
- 2. Gain insight into the long-game process of cultivating and securing funding sources for a community based institution’s capital development project.
- 3. Recognize strategies that can be used to keep capital projects on-track by anticipating potential obstacles, maximizing flexibility, developing contingency plans, and partnering.
- 4. Reflect on lessons-learned by an institution that went through a period of institutional growth, maturity, and transition.

PRESENTERS

- » **EDUARDO DÍAZ, FORMER DIRECTOR**, Smithsonian Latino Center
- » **DR. CARMEN FEBO SAN MIGUEL**, Former Executive Director, Taller Puertorriqueño
- » **NASHELI ORTIZ GONZLES**, Executive Director, Taller Puertorriqueño
- » **ANTONIO FIOL-SILVA**, Founding Principal, SITIO architecture + urbanism



Taller Puertorriqueño

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

SESSION 3A

Invitation: The Architecture of Equity

Thursday, March 7, 2024
3:15pm-4:30pm
Room: Franklin 8, Level 4

Academic Art Museums are uniquely positioned to provide poignant lessons to the museum profession at large regarding issues of access, equity, transdisciplinary curation, and relevance to diverse populations. Many play an outsized role as the sole cultural institution within a community while providing a testing ground for education and civic discourse, and very often are faced with aging infrastructure, outdated technology, outmoded spaces, and shrinking endowments.

In this panel, the Leadership of two large university art museums will compare and contrast their distinct capital projects: a new building for the Palmer Museum of Art, founded in 1972, and a renovation and expansion for the University of Michigan Museum of Art (UMMA), founded in 1910.

The panel will explore how each institution has advanced and promoted strategic objectives through their architecture. Attendees will learn how UMMA’s renovation, expansion, and 10-year post-occupancy audit helped democratize the museum and expand on its strategic plan objectives; and how the Palmer Museum’s new building, opening in 2024, aims to cultivate civic engagement, community participation, and well-being. This presentation is for museum directors and museum planners seeking insight on programming and design approaches at all scales — from renovation to new build, and any phase of development, from feasibility to construction — for meaningful engagement, critical thinking, curiosity, creativity, and respect for diverse cultures and points of view.

LEARNING OBJECTIVES

- 1. Describe an architectural design process that establishes rigorous yet achievable project goals for guiding and realizing Museum design at various scales.
- 2. Understand how various museum spaces and initiatives can support thought-provoking and cross disciplinary programs, encourage critical thinking, inspire curiosity and creativity, and foster respect for diverse cultures and points of view.
- 3. Build a case for creating connections to landscape, daylight, and surrounding views to foster civic connectivity, wellness, and educational growth in the museum environment.
- 4. Identify ways in which the pragmatics of acoustics, security, thermal comfort, and daylighting are balanced with achieving accessible, inviting spaces for all.

PRESENTERS

- » **CHELSEA GRASSINGER**, Principal, Allied Works
- » **ERIN COE**, Director, Palmer Museum of Art and Associate Clinical Professor, College of Arts & Architecture, Penn State
- » **JIM LEIJA**, Deputy Director for Public Experience and Learning, University of Michigan Museum of Art

SESSION 3B

The New Buffalo AKG Art Museum Collaboration: Finding the Right Partnership in Creating a World-Class Destination

Thursday, March 7, 2024
3:15pm-4:30pm
Rooms: Salons I-J, Level 5

In 2023, the Buffalo AKG Art Museum reopened to the public after an extensive renovation and expansion project resulting from years of planning and an ambitious fundraising campaign, which set a new record for cultural programs in the region. The museum’s new addition and renovations have transformed the campus into a more welcoming and open environment, drawing significant crowds and garnering substantial acclaim. What does it take for an institution to successfully plan, fund, and complete such a transformative construction project?

This session outlines essential steps that museum leaders must follow in order to develop the key partnerships and drive the community engagement processes that are fundamental to a successful capital project. Panelists will illuminate how success hinges on an institution’s ability to develop effective partnership and community engagement strategies, as well as to maintain communication with its constituents throughout the process.

Offering relevance to leaders of museums at all scales, the discussion provides actionable insight into these careful planning and collaboration processes that ensure a museum’s goals and objectives are realized. Key topics of exploration include strategies for leveraging community support, building the right design and construction team, and fostering collaboration between all stakeholders and project partners throughout the building process. This panel offers a powerful roadmap for how museums can achieve their capital project goals and create a lasting impact on their communities.



Buffalo AKG Art Museum



Buffalo AKG Art Museum



University of Michigan Museum of Art

LEARNING OBJECTIVES

- 1. Describe how to leverage community engagement before and during construction to propel museum engagement after construction.
- 2. Understand how to engage the community as partners in the design process to motivate them to engage the museum after re-opening.
- 3. Demonstrate what it takes to develop a design and technical team with roles and responsibilities for all phases of a project.
- 4. Explain the importance of collaboration and consultation when embarking on a rehabilitation of an existing space.

PRESENTERS

- » **JASON CADORETTE**, Senior Associate, Cooper Robertson
- » **JANNE SIRÉN**, PhD, Peggy Pierce Elfvín Director, Buffalo AKG Art Museum
- » **SHOHEI SHIGEMATSU**, Partner, OMA
- » **JILLIAN JONES**, Deputy Director, Buffalo AKG Art Museum

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

SESSION 3C

Embracing Chaos: Understanding Why Museum Design and Construction Projects Defy Easy Order, and Why That May Not Be All Bad

Thursday, March 7, 2024
3:15pm-4:30pm
Room: Franklin 9, Level 4

Chaos does not mean total disorder. Chaos means a multiplicity of possibilities... (It is) about that which is possible, not about disorder.
-Jok Church

“...steadfastness, curiosity, and optimism, the ultimate survival tools”
-Peter Buchanan Smith

Chaos is misunderstood. In fact, it is arguably the secret sauce of exceptional projects.

The design and construction process for a museum is characterized by complexity. Owner leadership and governance structures are layered and messy. Design teams are asked to solve complex problems posed by highly engaged constituencies. A blurred line between the design and construction phases wreaks havoc on a builder’s best-laid plans. But these realities, which may appear chaotic compared to other design and construction projects, are often the factors which drive excellence. Multiple voices provide perspective. Design challenges lead to discovered opportunities. Ill-timed changes often result in a better outcome.

Chaos theory is the study of underlying patterns and laws highly sensitive to external conditions and thought to result in completely random outcomes. Similarly, this session is the study of patterns, laws, forces and outcomes of a museum building project. It will discuss the realities of complex projects, the challenges which threaten their efficient completion, and how those realities are best harnessed to avoid an unraveling and allow a project the space to reach its potential.

LEARNING OBJECTIVES

- 1. Understand (generally) the causes of complexity in the design and construction of museums.
- 2. Understand why the typical structure of a museum’s leadership and governance challenges the requirements of a project and how the leadership process can be best harnessed.

- 3. Understand the multiple challenges faced by the builder of such projects and how early acknowledgement and identification of those challenges can help avoid the substantial risk inherent in the construction process.
- 4. Understand the complexity faced by a design team which must address the programmatic demands of multiple constituencies and how programmatic uncertainty can be overcome.

PRESENTERS

- » **JON MAASS**, Director, MAASS
- » **JOSEPH MIZZI**, President, COO, Principal, Sciam Construction
- » **GABRIEL SMITH**, Principal, Allied Works
- » **JESSICA LUDWIG**, Deputy Director, The Morgan Library and Museum

SESSION 3D

Modeling the Met: The Renovation of the Michael C. Rockefeller Wing

Thursday, March 7, 2024
3:15pm-4:30pm
Room: Franklin 10, Level 4

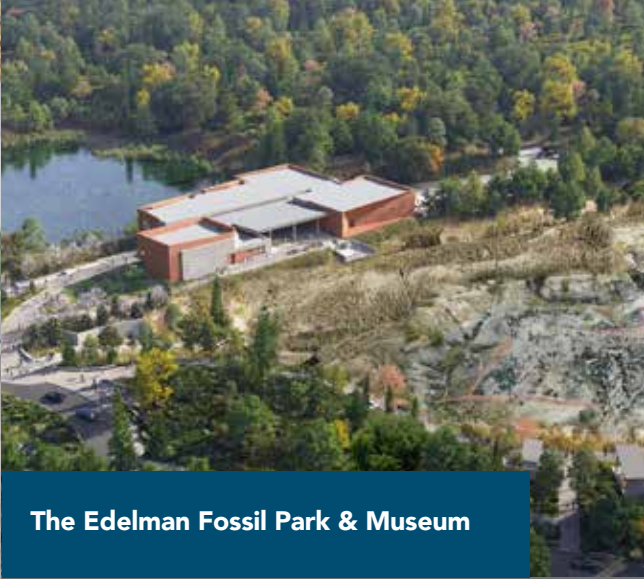
The creation of world-class art galleries requires invention, but invention often goes hand in hand with the unknown. At every turn, the design process presents new opportunities and new constraints, all of which must be carefully evaluated and integrated into the whole or set aside. The design process is just that- a process, and it is a process of discovery.

At The Met, with its twenty-one buildings aggregated over 150 years and eighteen separate curatorial departments, the Capital Projects Department faces a unique set of challenges when it comes to renovating and reimagining its permanent collection galleries. The success of these projects relies on building consensus across multiple departments and stakeholders, as well as assembling an expert design team that can materialize the museum’s mission and absorb the input of curators, conservators, scientists, and artisans.

Within the context of WHY’s exhibition design for the Michael C. Rockefeller Wing’s collection of the arts of Africa, Oceania, and ancient Americas, this presentation will detail several examples of the process of invention and discovery: working within the existing building to



The Michael C. Rockefeller Wing at the Metropolitan Museum of Art



The Edelman Fossil Park & Museum

develop the flow of the three collections within Michael C. Rockefeller; designing a glazing system capable of achieving high conservation standards and fitting into The Met’s landmarked exterior; reusing and transforming existing materials to meet sustainability goals while also providing a sophisticated viewing context for the collections; integrating artwork and architecture; and balancing curatorial goals and conservation standards.

LEARNING OBJECTIVES

- 1. Distill design goals into spatial organization and materials selection.
- 2. Build consensus through iterative modeling, samples, and mockups.
- 3. Review methodologies for verification of technical performance via testing.
- 4. Demonstrate the value of working with skilled craftspeople to leverage their expertise.

PRESENTERS

- » **JUSTIN MAYER**, Senior Project Manager, The Metropolitan Museum of Art
- » **MABEL TAYLOR**, Associate Project Manager, The Metropolitan Museum of Art
- » **HENRY P. MILLER**, Title Senior Associate, Project Manager, Beyer Blinder Belle Architects and Planners
- » **BYRON CHANG**, Associate Director, WHY
- » **KATERI KNAPP**, Senior Façade & Building Physics Consultant, Arup

SESSION 4A

Development of a World-Class Museum based on a Deep-Time Perspective

Friday, March 8, 2024
10:15am-11:30am
Rooms: Salons I-J, Level 5

The Edelman Fossil Park & Museum of Rowan University will comprise a museum, research center, and nature park sited around a quarry that contains evidence of the fifth mass extinction of the dinosaurs, approximately 66 million years ago. The project—designed to meet the Living Building Challenge Energy Petal to achieve net zero energy, and utilizing mass timber construction -- incorporates site-specific, experience-driven design and exhibits that illuminate history while reducing environmental impact. Fossil Park honors the rich history of its site while ensuring future viability; this world-class destination for scientific discovery and citizen science looks deep into the past in order to move forward and create a better future. Representatives from the project team will engage in discussion around this landmark project which serves as a place for research, education, community engagement, and creates a pipeline for future students. Panelists will share strategies to develop a new museum and maximize the value of the museum experience, explore how the project uses its historical context to advance Rowan’s institutional mission, and illustrate design strategies to reduce environmental impact.

LEARNING OBJECTIVES

- 1. Understand strategies to develop a new museum, including engagement, visioning, museum planning, budgeting, and fundraising to maximize the value of the museum experience.
- 2. Analyze placemaking, experiential design, and building performance as tools to support institutional mission.
- 3. Create sustainable goals aligned with their project’s budget and schedule in order to position the institutional asset to fight climate change.



The British Museum
Photo by Kate Peters



Louvre Conservation Centre
Photo by Joas Souza



Bruce Museum

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

4. Develop a business plan, project budget, and identify and leverage multiple sources of funding including public government funding, private philanthropy, and grants supporting research.

PRESENTERS

- » **ANDREW SNIDERMAN**, Senior Associate, KSS Architects
- » **THOMAS J. WONG, AIA**, Design Partner, Ennead Architects
- » **KENNETH J. LACOVARA, PH.D.**, Founding Executive Director of Edelman Fossil Park & Museum of Rowan University
- » **MICHAEL G. LEWIS**, Executive Creative Director, G&A

SESSION 4B

Creating Exceptional Storage and Conservation Facilities: Lessons from The Louvre and The British Museum for Energy Performance, Collaboration, and Well-being

Friday, March 8, 2024
10:15am-11:30am
Room: Franklin 8, Level 4

Well-designed conservation and storage facilities can positively impact the operational functionality of an institution and how it engages with its collection while enhancing the productivity and wellbeing of its staff and collaborators.

From a first principles approach to addressing sustainability and energy performance to development phasing and selection of construction methodologies, the presentation will outline how world-leading institutions have met the challenge using two recent case studies. This includes The Louvre Conservation Centre in Liévin, France completed in 2019 and The British Museum World Conservation and Exhibitions Centre (WCEC) in London, UK completed in 2014.

LEARNING OBJECTIVES

1. Gain insights into the experiences of architects engaged in the design of Collection Storage and Conservation Centres at prominent cultural institutions such as the Louvre Museum in France and The British Museum in the U.K.
2. Learn how the robust planning of a facility's energy performance

can help improve the efficacy of the museum's collection storage and preservation practices.

3. Recognize how thoughtfully designed high-quality facilities can play a pivotal role in improving collaboration and knowledge sharing between museum departments.

4. Appreciate the importance of creating 'equality' and delivering 'quality', in the working conditions of all storage facility operations by addressing the needs of both the collection and those who look after the collection.

PRESENTERS

- » **ROGER CHANG**, Principal and MEP Lead, Buro Happold (Washington DC)
- » **JOHN MCELGUNN**, Senior Partner, RSHP (London)
- » **HAMISH CROCKETT**, Senior Associate, RSHP (Paris)

SESSION 4C

Planning Food Service and Event Rental Spaces: Lessons Learned from The Bruce Museum and Studio Museum in Harlem Expansions

Friday, March 8, 2024
10:15am-11:30am
Room: Franklin 9, Level 4

The Bruce Museum in Greenwich, CT recently completed a \$75 million capital expansion that doubled its space from 30,000 to 70,000 square feet. The new Bruce opened in March 2023 and includes greatly expanded exhibition support, community gathering spaces and a new café. The Studio Museum is currently constructing the first building in its 55 year history expressly created for the needs of the institution and its communities. Undertaken as a public private partnership in conjunction with the city of New York, the new 82,000 square feet building will have enhanced space for exhibitions, visitor experience, educational opportunities, and the Harlem community. Indoor and outdoor public spaces will increase by more than 70%.

Prior to their respective expansions, the Bruce did not have a café while the Studio Museum had a café that had closed. The teams responsible for the planning for these spaces will discuss the timeline,

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

process, challenges, and lessons learned. The presentation will touch on space planning, the design process, business planning, operational considerations, community and board engagement and early feed-back. Topics will include concept development, the challenges of competing priorities; re-thinking local industry models; and creating new revenue structures, business planning, and vendor selection.

LEARNING OBJECTIVES

- 1. Evaluate timelines required for planning and execution
- 2. Compare key drivers and industry metrics used in business planning for café, catering, and event rental
- 3. Identify operational considerations that impact key decisions
- 4. Consider practical strategies to address common challenges and resolve competing priorities
- 5. Understand various options and best practices in the vendor selection process

PRESENTERS

- » **TRACY LAWLER**, President, JGL Consultants
- » **DEBRA ALLIGOOD WHITE**, General Counsel and Chief Operating Officer, Studio Museum in Harlem
- » **ANNE VON STUELPNAGEL**, Director of Exhibitions, Bruce Museum of Art
- » **BROOKE BOTWINICK**, Vice President of Marketing & Principal Consultant, JGL Consultants

SESSION 4D

How to Play Well in the Sandbox

Friday, March 8, 2024
10:15am-11:30am
Room: Franklin 10, Level 4

There is only one visitor experience, how is it best to fit the pieces together? The focus of this panel will be discussing best practices in the integration of interpretive planning with the building and/or architect from inception through completion.

Who comes first? What does collaboration mean and how should the team work together?

How do budgets get allocated? What does success look like?

LEARNING OBJECTIVES

- 1. Understand scheduling and management of a project: who comes first; how should teams work together; how do the disciplines establish fees when they are not clear on what the other is going to do; how does owner confirm the two are advancing designs in parallel?
- 2. Describe what a cohesive vision looks like. How does the approach differ between an existing museum and a new museum? How should content drive the vision?
- 3. Evaluate the best way to orchestrate the integration of building and fabrication and installation
- 4. What defines success?

PRESENTERS

- » **DAVID GREENBAUM, FAIA, LEED AP**, Practice Leader of Culture and Museums, Gensler
- » **JONATHAN ALGER**, Managing Partner, C&G Partners
- » **MIKE MYERS**, Cultural Industry Specialist, The Whiting-Turner Contracting Company
- » **CATHLIN BRADLEY**, Vice President, Partnership Strategy, Kubik Maltbie
- » **BRENDA SANCHEZ, FAIA, LEED AP**, BD+C Sr. Design Manager, Office of Planning, Design and Construction, Smithsonian Institution

SESSION 5A

Clarifying the Renovation Process: Keys to Success in a Monumental Skylight Replacement at the National Gallery of Art

Friday, March 8, 2024
1:30pm-2:45pm
Rooms: Salons I-J, Level 5

The National Gallery of Art serves the nation by welcoming all people to explore and experience art, creativity, and our shared humanity. Designed by I.M. Pei, and opened in 1978, the iconic building has a large triangular sky lit atrium providing a dramatic focus for the building’s interior.



Maritime Aquarium at Norwalk



Skylight Replacement at the National Gallery of Art

This session will focus on the technically complex East Building skylight replacement project. As part of a larger capital renewal plan to improve systems, accessibility, and infrastructure, a study determined that the skylight had exceeded its service life and complete replacement of the insulated units was required. The resulting project, completed in 2022, focused on improving day lighting and maximizing thermal performance, while respecting the original design intent. The design plan called for the structural space frame to remain in place during construction, which supported a work platform and enabled visitor access during renovation.

The case study will provide insight into the planning, design, and construction process. Attendees will examine the renovation approach, phasing of construction, and use of mock-ups and testing to verify design performance. The presentation will describe lessons learned from the renovation of an occupied building and demonstrate the importance of assembling a diverse team of museum staff and subject matter experts.

LEARNING OBJECTIVES

- 1. Examine the design process and the construction phases for removal, rehabilitation, and replacement of a monumental skylight in a culturally significant building.
- 2. Identify the timeline and feasibility of a project of this scale and complexity and understand the team composition needed to be successful.
- 3. Evaluate the day lighting, thermal, and infrastructure improvements available with a new high performance skylight assembly.
- 4. Analyze the use of mock-ups and testing to verify design decisions, construction feasibility, and performance benchmarks.
- 5. Compare the positives and negatives of maintaining public access during a construction project.

PRESENTERS

- » **JENNIFER WEGMANN, AIA**, Architect and Program Manager, National Gallery of Art
- » **WILL DEGROFT**, Mechanical Engineer and Program Manager, National Gallery of Art
- » **SCOTT TEIXEIRA, FAIA**, Partner, Hartman-Cox Architects

SESSION 5B

Building for People and Maritime Wildlife: Lessons from the Maritime Aquarium

Friday, March 8, 2024
1:30pm-2:45pm
Room: Franklin 8, Level 4

The Maritime Aquarium is an aquarium and science museum located in Norwalk, Connecticut, and founded in 1988. Accommodating 500,000 visitors per year, including 150,000 school children, the Aquarium’s mission is to appreciate and protect the Long Island Sound ecosystem and the global environment through living exhibits, marine science, and environmental education.

Located in a complex of historic riverfront mill buildings, in 2017 the Aquarium undertook a major expansion and facilities upgrade project in response to a proposed railroad bridge replacement project that would claim a major portion of its property and facilities through eminent domain by the State of Connecticut. The phased project included three major building additions, two of which are now complete: a new wing housing a harbor seal exhibit in a two-story, 150,000-gallon saltwater tank; and a new 4D theater for showing educational films.

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

This session will illustrate the planning, design, and logistical challenges of constructing major projects in a museum while remaining open to the public and providing care and support for its population of live animals. In addition to an overview of the planning and design issues of building on a constricted urban site, the presentation will familiarize the audience with the special engineering required for life-support systems for the aquarium animals, the construction of aquarium tanks with large windows for public viewing areas, and the technology of a 4D special-effects movie theater.

LEARNING OBJECTIVES

- 1. Understand the institutional planning and decision processes needed for programming and embarking on major capital projects.
- 2. Explain the basic principles of designing and constructing animal and aquarium habitats.
- 3. Describe the basics of the engineering associated with aquarium life-support systems.
- 4. Discuss the HVAC considerations needed for specialty environments in museum buildings such as theaters, aquarium tanks, and animal habitats.

PRESENTERS

- » **CHRISTOPHER COWAN, AIA LEED AP**, Principal, Beyer Blinder Belle Architects and Planners
- » **JOHN MONGELLI, PE, LEED AP**, Associate, Senior Mechanical Engineer, Kohler Ronan Consulting Engineers
- » **CHRIS E. ECCLES, PE**, Aquatics Practice Leader, Group Leader, Ardurra (formerly PCA Global)
- » **DAVE TRUEDSON**, Chief Operating Officer, The Maritime Aquarium at Norwalk

SESSION 5C

Dynamic Conservation

Friday, March 8, 2024
1:30pm-2:45pm
Room: Franklin 9, Level 4

The Hill House Box, open since 2019, is driven by imaginative architecture and a brave client. It is a project that goes beyond conservation, providing a solution to the problems that all custodians of historic buildings are facing.

The Hill House, owned by the National Trust for Scotland, is one of Charles Rennie Mackintosh’s most significant works, one of

Scotland’s most acclaimed buildings, and a seminal part of early 20th century European architecture. The property has not proved watertight and the walls have gradually become saturated and are crumbling, with water now threatening the interiors.

The Hill House Box places a ‘big box’ temporary museum on the site over the decaying building, enabling essential restoration works to be undertaken while remaining open and accessible to visitors. This radical approach offers a unique museum experience creating new ways for visitors to engage in historic buildings and see conservation in action. The Hill House Box has increased visitor numbers alongside widening and diversifying the audience whilst essential restoration works are undertaken.

LEARNING OBJECTIVES

- 1. Learn about how The National Trust for Scotland’s have been able to bring new diverse audiences to the Hill House to increase footfall and boost revenue since building the box.
- 2. Gain an understanding of the architectural approach to developing the brief and the design solutions that enabled the box to be built.
- 3. Hear from the client and design team for the project to learn about the key considerations that impact conservation projects, both before and after construction.
- 4. Gain a better understanding of the European approach to reusing existing and historic buildings.
- 5. Learn about dynamic approaches to conservation that fall outside of traditional approaches and methods of repairing existing and historic buildings.

PRESENTERS

- » **ANDY GROARKE**, Director, Carmody Groarke
- » **NEIL MICHELS**, Associate, Carmody Groarke

SESSION 5D

At a Crossroads: Diversity and Inclusion in Architecture and Museums, Part II

Friday, March 8, 2024
1:30pm-2:45pm
Room: Franklin 10, Level 4

This session brings together individuals at different stages in their architecture careers who can address the positive impact that greater racial, cultural and gender inclusion can have on the practice, and speak directly to how this inclusion of different perspectives and experiences parallels the movement towards greater cultural representation and accessibility in museums. How can trends for adapted reuse of existing buildings better accommodate the needs of communities of color to preserve their histories and historic spaces? Why is professional engagement in rethinking space and place for museums appropriate and meaningful for museum visitors of color? What is the significance of different approaches to the design and construction of purpose-built monuments and museums to communicating cultural and historical significance? How can the profession benefit from greater engagement with communities of color as museum visitors? How can the profession better support architects of color?

Elevating diversity in the profession as an opportunity rather than an obstacle and exploring the image of both who architects are and what museums can be will make for a discussion that will be useful and interesting for the museum leaders, architects, planners, project managers and technical experts who attend.

PRESENTERS

- » **JACQUELYN SAWYER**, VP, Education and Engagement, National Building Museum
- » **JHA D AMAZI**, Principal, MASS Design Group
- » **FAUZIA SADIQ GARCIA**, Assistant Professor of Instruction at Temple University and Curriculum Coordinator of Facilities Management & Architecture Majors and Principal, Sadiq Garcia Design

SESSION 6A

The Olson House: The Preservation of a Living Ruin as Depicted in Andrew Wyeth’s Christina’s World

Friday, March 8, 2024
3:00pm-4:15pm
Room: Franklin 8, Level 4



What do you do when the building is part of your collection? How do you treat a structure when it was dilapidated during its period of significance, and the weathered appearance is in part what the visitor is looking for? What is considered “authentic” when a home is valued for its depiction in a painting, but also has its own stories?

The Olson House is a rural 19th century farmhouse depicted in Andrew Wyeth’s 1948 painting, Christina’s World. This National Historic Landmark is currently owned by the Farnsworth Art Museum, who commissioned Historic Building Architects (HBA) to evaluate and research the structure and write an Historic Structures Report (HSR) in 2021. In researching the HSR found a full and complex story of building evolution and a family’s rise and fall in fortune before they met the Wyeths. Christina’s World was painted when the farmhouse was approximately 140 years old and the Olson family had fallen on harder times. By 1948, maintenance was being performed less regularly and the paint on the exterior of the building was failing. Through testing HBA is evaluating how different materials may be used to show the exterior finishes at Olson House at different stages of decay, while still protecting the exterior wooden elements. The intended audience are those housed in historic structures or with historic structures in their collection.

LEARNING OBJECTIVES

- 1. Identify key elements of a Historic Structures Report.
- 2. Understand how a HSR or Preservation Plan can assist in the long-term planning for older buildings.
- 3. Determine when your building should be considered part of the collection.
- 4. Evaluate the preservation and care criteria of your building to understand when it should be considered historic.

PRESENTERS

- » **ANNABELLE RADCLIFFE-TRENNER**, Principal Architect, Historic Building Architects
- » **CHRISTINA BURRIS**, Senior Architectural Conservator, Historic Building Architects
- » **JANE BIANCO**, Curator, William A. Farnsworth Library and Art Museum

Breakout Sessions *(continued)*

NOTE: All times are approximate and subject to change.

SESSION 6B

Honoring Monticello’s Enslaved Community: From Getting Word to Sharing Stories

Friday, March 8, 2024
3:00pm-4:15pm
Room: Franklin 9, Level 4

In an effort to tell a more honest and inclusive history of its past, the Thomas Jefferson Foundation (TJF) has recently installed two memorials that recognize the enslaved community of Monticello and its descendants. Team members will share stories of the design and construction of the Burial Ground for Enslaved People at Monticello and the separate Contemplative Site, sited near the end of Mulberry Row, the center of plantation work at Monticello. The panel will share how the design process was driven by a comprehensive engagement effort with the descendant community, culminating with a reunion of hundreds of descendants of Monticello’s enslaved community at a public program celebrating the opening of the memorials and with a focus on sharing descendants’ stories.

In this moment of struggle to tell stories like these, descendant communities across the country are engaged in reclaiming spaces and the voices of their ancestors at historic sites and cemeteries. For nearly 30 years, Monticello has searched for and reunited descendants of the families enslaved by Thomas Jefferson, with the hope of learning, stewarding, and sharing their stories. That work has resulted in a vibrant descendant community of more than 800 people known as the Getting Word African American Oral History Project. The project is one of the longest and largest oral history projects of descendant families in the United States. These families’ histories reveal their determination to claim freedom and equality, forcing America to face and uphold the ideals of the Declaration of Independence

LEARNING OBJECTIVES

- 1. Discuss how to effectively and empathetically engage a descendant community to co-create a memorial to recognize the enslaved community and its part of the larger history of an historic site.
- 2. Examine all communities, past and present, who share in the collective story of a place.

- 3. Analyze a similar inclusive engagement process to create memorials and spaces to commemorate what is sometimes overlooked or ignored parts of the narrative.
- 4. Evaluate a site to find both the historic palimpsest that can help anchor and enrich the narrative of the project, while also managing site selection to prioritize and maximize site accessibility for all visitors design choices.

PRESENTERS

- » PETER COOK, Architect, HGA
- » THOMAS WOLTZ, Landscape Architect, Nelson Byrd Woltz
- » SCOTT CRYER, AIA, Architect, HGA
- » JENNA OWENS, Project Manager, Getting Word African American Oral History Project

SESSION 6C

The New Louis Armstrong Center: Building an Inclusive “Wonderful World”

Friday, March 8, 2024
3:00pm-4:15pm
Room: Franklin 10, Level 4

“I see trees of green, red roses too / I see them bloom, for me and you / And I think to myself / What a wonderful world.”

Join us for an upbeat virtual tour -- with the best soundtrack ever -- and recap of lessons learned from building the Louis Armstrong Center. Louis Armstrong is a groundbreaking Black musician, and one of the most recognizable entertainers of all time. Most of his life he chose to live in a humble working-class neighborhood in Queens, NY. Today that historic home is preserved and open for tours, along with a new world-class visitor center and archives, with interactive exhibitions and a working jazz club. The entire project has been conceived to connect to the community in which Armstrong lived, and to bring new relevance to Armstrong’s music and his iconic stature as a cultural pioneer in more ways than one.

Louis Armstrong House Museum is not only a visitor destination, but also a center for the community. The center partners with community groups like Justice Arts, working with young people and adults impacted by the criminal justice system; hosts an Artists in Residence program bringing Armstrong’s legacy alive with a new generation of Black artists; and offers a Trumpet Learning Program (Programa de Trompeta) for the diverse local community of Queens.

LEARNING OBJECTIVES

- 1. Name new ways a building project can connect to its community.
- 2. Understand the complexity of building projects in state and city agency contexts.
- 3. Propose ideas for creating new relevancy from vintage historical material.
- 4. Envision eye- and ear-catching approaches to exhibitions that draw audiences.
- 5. List simple techniques to add music and audio into a built space.
- 6. Consider new ways that subject matter can inform architectural design choices.

PRESENTERS

- » REGINA BAIN, Executive Director, Louis Armstrong House Museum
- » SARA CAPLES, Principal and Co-Founder, Caples Jefferson Architects PC
- » JONATHAN ALGER, Managing Partner, C&G Partners



The New Louis Armstrong Center



The New Louis Armstrong Center



Monticello Contemplative Site and Burial Ground for Enslaved People, Thomas Jefferson Foundation



Monticello Contemplative Site and Burial Ground for Enslaved People, Thomas Jefferson Foundation

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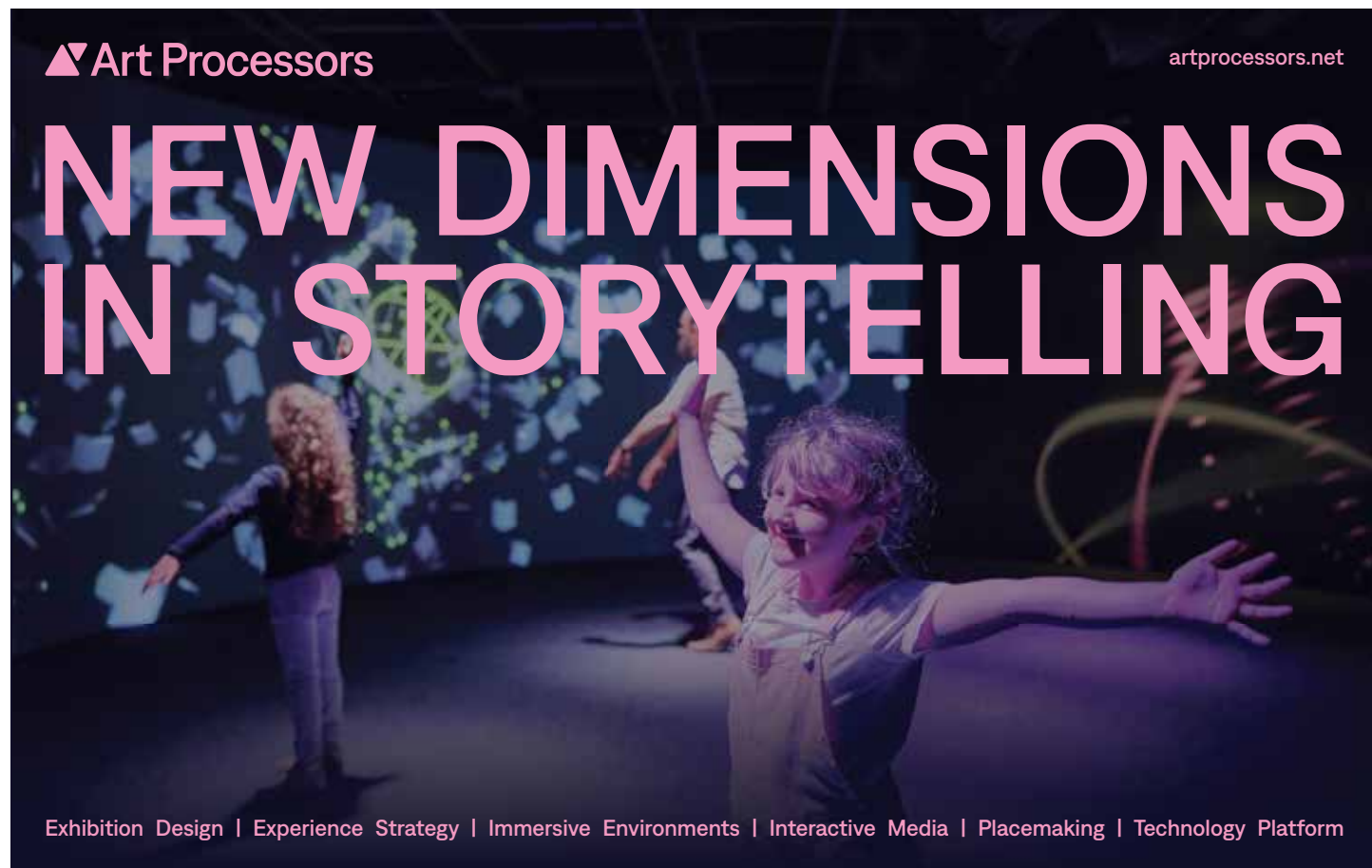


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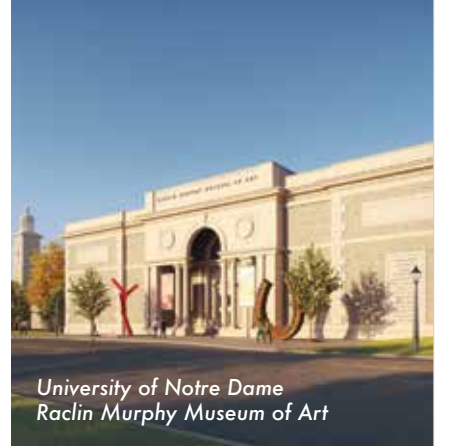
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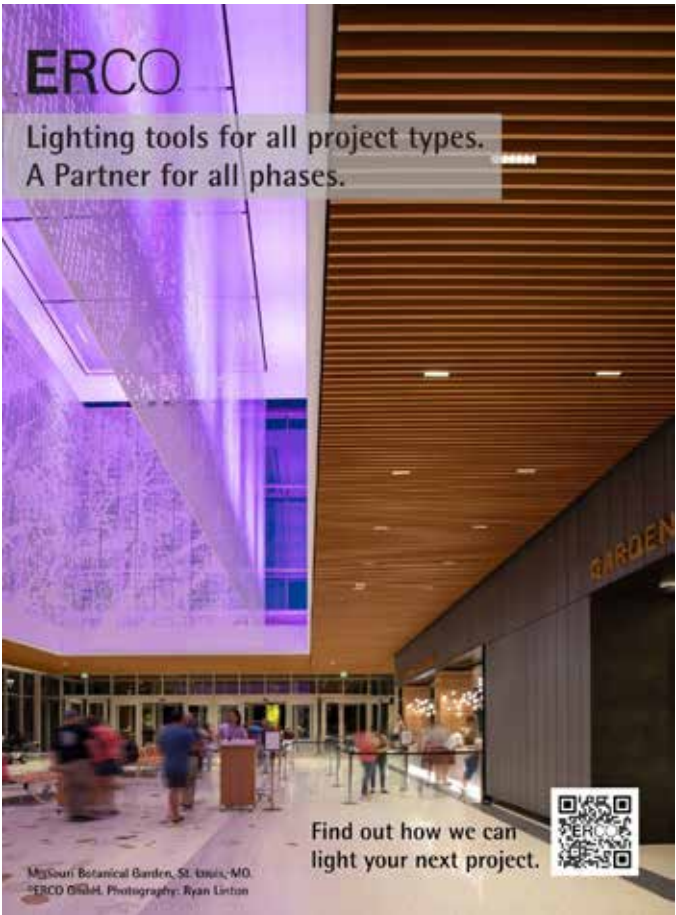


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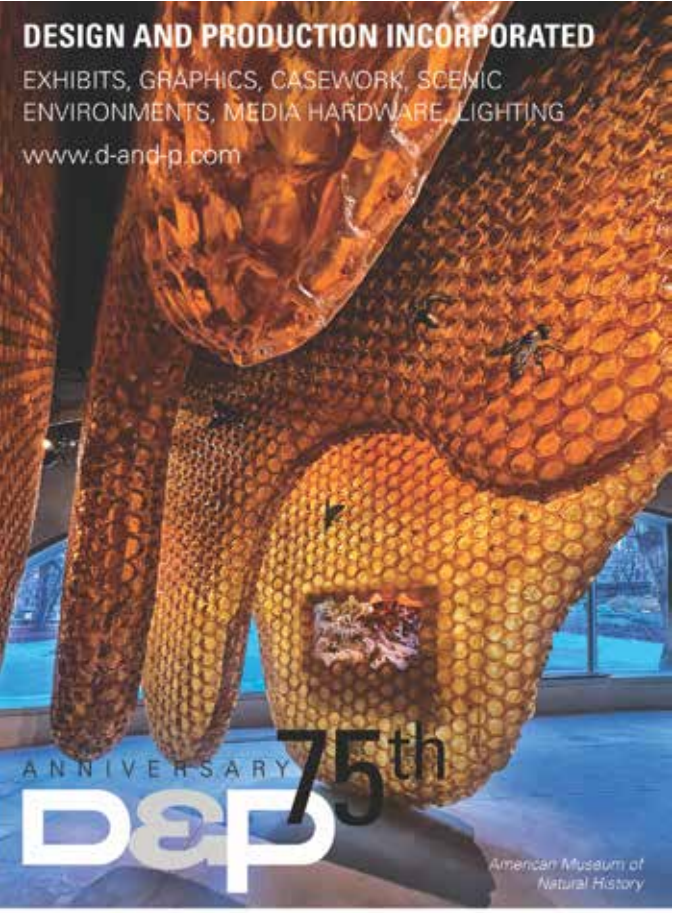
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The estate has been upgrading its fire alarm and fire suppression system for several years. One of these upgrades included a state-of-the-art networked mass notification system throughout the campus with the addition of VESDA "Very Early Smoke Detection Apparatus" smoke detection in the mansion.

A new Marioff HI-Fog water mist system is being installed in the Mansion and Historic Plantation out buildings. The water mist, when discharged will minimize the water usage by about 90% compared to a standard fire sprinkler system. The two-phased project is currently in its first stage of installation through December of 2019.

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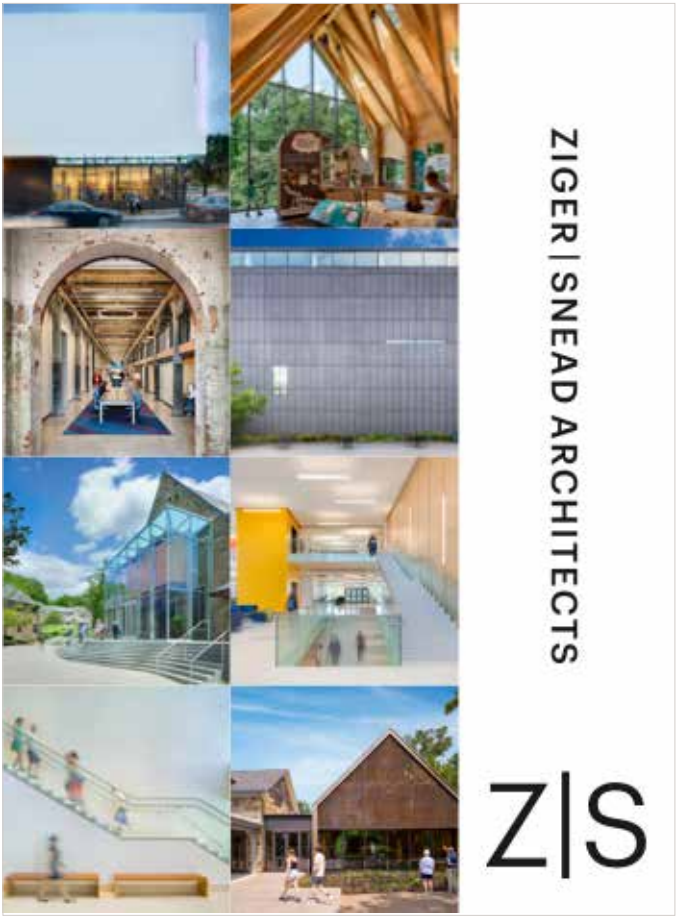


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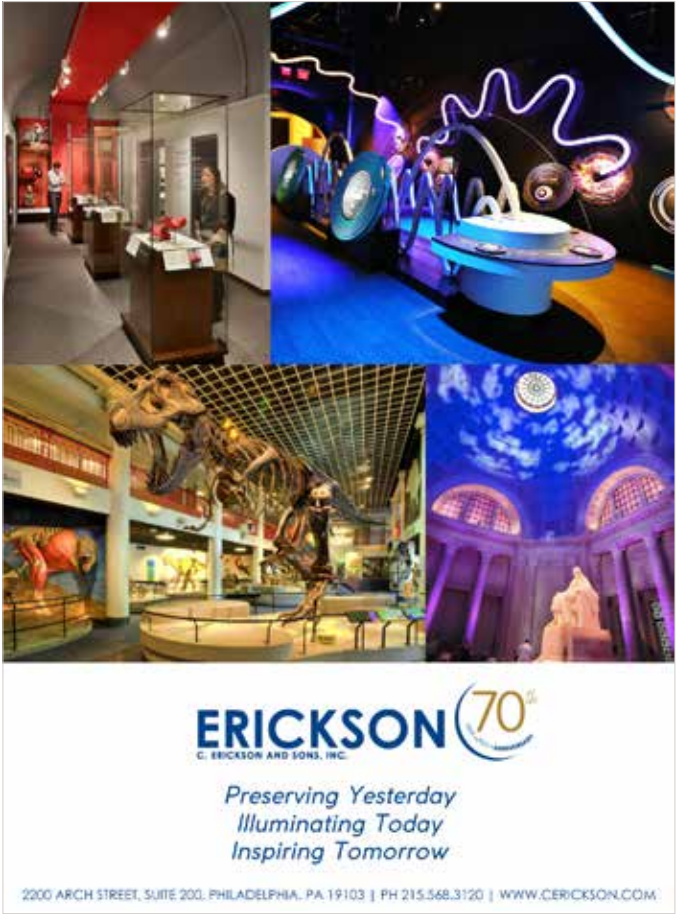
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