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 Committee, 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. Many session panelists and keynote speakers will address the life-cycle of the museum building process represents 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 Dunyk Gillen
Co-Chair, 2024 Building Museums™ Symposium

Jackie EY
Co-Chair, 2024 Building Museums™ Symposium
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

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>8:00am</td>
<td>Registration</td>
<td>Foyer of Salons G-H, Level 5</td>
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<tr>
<td>8:30am</td>
<td>Ready, Aim, Build! Sponsored by Smirnoff (Pre-registration Required; Additional Fee)</td>
<td>Salons I-J, Level 5</td>
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<tr>
<td>10:00am</td>
<td>Offsite Museum Tour: The College of Physicians of Philadelphia</td>
<td>19 S 22nd St</td>
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<td>Offsite Museum Tour: Philadelphia Museum of Art</td>
<td>2600 Benjamin Franklin Pkwy</td>
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<tr>
<td>1:00pm</td>
<td>Exhibitor’s Hall Set-up</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>2:30pm</td>
<td>Offsite Museum Tour: Faith and Liberty Discovery Center</td>
<td>110 N Independence Mall E</td>
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<tr>
<td>3:00pm</td>
<td>Offsite Museum Tour: The Franklin Institute</td>
<td>222 N 20th St</td>
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<tr>
<td>3:30pm</td>
<td>Offsite Museum Tour: Penn Museum</td>
<td>3260 South St</td>
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<tr>
<td>4:30pm</td>
<td>First-Time Attendee Reception Sponsored by Atlantex</td>
<td>The Gallery, Philadelphia Marriott Downtown</td>
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<tr>
<td>6:00pm</td>
<td>Building Museums™ Opening Reception</td>
<td>The Franklin Institute</td>
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Thursday, March 7, 2024

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>7:30am</td>
<td>Continental Breakfast Sponsored by Becker &amp; Frondorf</td>
<td>Salons G-H, Level 5</td>
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<td>8:00am</td>
<td>Registration</td>
<td>Foyer of Salons G-H, Level 5</td>
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<tr>
<td>8:00am</td>
<td>Exhibitor’s Hall Open</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>9:00am</td>
<td>PLENARY Expanding the Role of Museums as Civic Space Sponsored by Solid Light</td>
<td>Salons G-H, Level 5</td>
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<tr>
<td>10:15am</td>
<td>COFFEE BREAK Sponsored by Kehler Monahan Consulting Engineers</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>10:45am</td>
<td>SESSION 1A Cultivated to Wild:</td>
<td>1A: Franklin 8, Level 4</td>
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<tr>
<td>11:00am</td>
<td>SESSION 1B We Started with a Hole in the Ground:</td>
<td>1B: Salons I-J, Level 5</td>
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<tr>
<td>11:30am</td>
<td>SESSION 1C A Retrospective on the Folger’s Capital Renovation Project</td>
<td>1C: Franklin 9, Level 4</td>
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<tr>
<td>12:00pm</td>
<td>SESSION 1D Planning for Metamorphosis:</td>
<td>1D: Franklin 10, Level 4</td>
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<tr>
<td>12:00pm</td>
<td>LUNCH (Lunch on your own)</td>
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<tr>
<td>1:25pm</td>
<td>SESSION 2A Creating an Environment of Discovery Through Carbon Neutral Design</td>
<td>2A: Salons I-J, Level 5</td>
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<tr>
<td>1:45pm</td>
<td>SESSION 2B Dreaming Up New Cultural Institutions and their Buildings</td>
<td>2B: Franklin 8, Level 4</td>
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<td>2:05pm</td>
<td>SESSION 2C Siles to Synergy:</td>
<td>2C: Franklin 9, Level 4</td>
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<tr>
<td>2:25pm</td>
<td>SESSION 3A Engaging Employees in Equitable Workplace Transformation</td>
<td>2D: Franklin 10, Level 4</td>
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<td>2:45pm</td>
<td>SESSION 3B The Cultural Heart of the Barrio:</td>
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<td>3:05pm</td>
<td>SESSION 3C Taller Puenteiguelo’s Place in Community</td>
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<tr>
<td>5:00pm</td>
<td>SESSION 4A Building for People and Maritime Wildlife:</td>
<td>4A: Franklin 8, Level 4</td>
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<tr>
<td>5:30pm</td>
<td>SESSION 4B Lessons from the Maritime Aquarium</td>
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<td>6:00pm</td>
<td>SESSION 4C Dynamic Conservation</td>
<td>4C: Franklin 9, Level 4</td>
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<tr>
<td>6:30pm</td>
<td>SESSION 4D At a Crossroads: Diversity and Inclusion in Architecture and Museums, Part II</td>
<td>4D: Franklin 10, Level 4</td>
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Thursday, March 7, 2024 (continued)

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<tbody>
<tr>
<td>3:15pm</td>
<td>SESSION 5A Invitation: The Architecture of Equity</td>
<td>5A: Franklin 8, Level 4</td>
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<tr>
<td>3:30pm</td>
<td>SESSION 5B The New Buffalo AKG Art Museum Collaboration:</td>
<td>5B: Franklin 8, Level 4</td>
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<tr>
<td>4:00pm</td>
<td>SESSION 5C Finding the Right Partnership in Creating a World-Class Destination</td>
<td>5C: Franklin 9, Level 4</td>
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<tr>
<td>4:15pm</td>
<td>SESSION 5D Embracing Chaos: Understanding Why Museum Design and Construction Projects Defy Easy Order, and Why That May Not Be All Bad</td>
<td>5D: Franklin 10, Level 4</td>
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<tr>
<td>4:30pm</td>
<td>COFFEE BREAK Sponsored by The Projects Group</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>5:00pm</td>
<td>PLENARY Balancing Act: Tips for Managing a Capital Project to Advance Your Mission</td>
<td>Salons G-H, Level 5</td>
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<tr>
<td>5:30pm</td>
<td>SESSION 6A The New Louis Armstrong Center: Building an Inclusive “Wonderful World”</td>
<td>Franklin Hall B, Level 4</td>
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Friday, March 8, 2024

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<tr>
<td>7:00am</td>
<td>Continental Breakfast Sponsored by Aegis</td>
<td>Salons G-H, Level 5</td>
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<td>Registration</td>
<td>Foyer of Salons G-H, Level 5</td>
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<tr>
<td>8:00am</td>
<td>Exhibitors’ Hall Open</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>8:30am</td>
<td>PLENARY Staying Open: The Legacies, Planning and Costs Needed To Keep Your Doors Open</td>
<td>Salons G-H, Level 5</td>
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<tr>
<td>9:45am</td>
<td>COFFEE BREAK</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>10:15am</td>
<td>PLENARY Development of a World-Class Museum Based on a Deep-Time Perspective</td>
<td>4A: Salons I-J, Level 5</td>
</tr>
<tr>
<td>10:45am</td>
<td>SESSION 7A Creating Exceptional Storage and Conservation Facilities:</td>
<td>4B: Franklin 8, Level 4</td>
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<tr>
<td>11:15am</td>
<td>SESSION 7B A Vision for a Decarbonized Future in Museums</td>
<td>4C: Franklin 9, Level 4</td>
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<tr>
<td>11:45am</td>
<td>BUILD AWARD LUNCHEON Sponsored by DLR Group</td>
<td>Salons G-H, Level 5</td>
</tr>
<tr>
<td>1:30pm</td>
<td>SESSION 8A Clarifying the Renovation Process: Keys to Success in a Monumental Setting</td>
<td>5A: Salons I-J, Level 5</td>
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<tr>
<td>2:00pm</td>
<td>SESSION 8B Building for People and Maritime Wildlife:</td>
<td>5B: Franklin 8, Level 4</td>
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<td>2:30pm</td>
<td>SESSION 8C Lessons from the Maritime Aquarium</td>
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<td>COFFEE BREAK</td>
<td>Franklin Hall B, Level 4</td>
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<tr>
<td>4:00pm</td>
<td>SESSION 9A The Olsen House: The Preservation of a Living Ruin as Depicted in Andrew Wyeth’s Christina’s World</td>
<td>6A: Franklin 8, Level 4</td>
</tr>
<tr>
<td>4:30pm</td>
<td>SESSION 9B Honoring Monticello’s Enslaved Community:</td>
<td>6B: Franklin 9, Level 4</td>
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<tr>
<td>5:00pm</td>
<td>SESSION 9C The New Louis Armstrong Center: Building an Inclusive “Wonderful World”</td>
<td>6C: Franklin 10, Level 4</td>
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Ready, Aim, Build!, Offsite Tours, and Receptions

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

1. Attendees will learn about the various studies and due-diligence that are appropriate to precede design.
2. 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.
3. Attendees will learn how to develop and right-size an architectural program that is comprehensive, achievable, and sustainable in all forms.
4. Attendees will learn how to anticipate and manage cost issues from pre-design through completion.
5. Attendees will learn how to evaluate the appropriateness of various delivery methods (design-bid-building, CM-at-risk, design-build) for their project.

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
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.

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 with Museum Director Daniel Cori, David Searles of lead architect JacobsWyper, and Nico Guflin and Ben Miller of lead experience designer Local Projects.

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.

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, Sphynx Gallery, and Harrison Auditorium areas as part of the Core 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.

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 Wonderscope Space exhibition and 2018 Buildy Award winning Karabots Pavilion that houses The Brain exhibition.
Readers Choice 2024 Best Attraction. In 2018, The Franklin Institute
opened an exhibit called Wondrous Space. Launched in 2023, this two-story space
is an interactive exploration of space and its exploration. The exhibition was nominated for the USA Today's
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opened an exhibit called Wondrous Space. Launched in 2023, this two-story space
is an interactive exploration of space and its 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.

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
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program for architectural preservation trades.
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

**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
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 visitornship 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 CHILDMERS, Senior Associate (retired), Gehry Partners
- BILL SHAFFER, Project Director, LF Driscoll Company
- PHIL STEINER, Principal/Managing Director, Altieri
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 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, ZigerSnead 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 systems renovations to the challenges of a renovation/restoration/new build project, and where they would have done things differently.

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
- JOANNA MORDORST, 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
**NOTE:** All times are approximate and subject to change.

**Breakout Sessions (continued)**

**SESSION 1D**

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

**Thursday, March 7, 2024**

**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 (steadily) 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 Designers’ 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.

**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 & Patch

**SESSION 2A**

**Creating an Environment of Discovery Through Carbon Neutral Design**

**Thursday, March 7, 2024**

**Room:** Salons I-J, Level 5

One year after opening, the team behind the Children’s Museum of Eau Claire (CMoEC) 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 future 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 biofidelic 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.

**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 RIETH,** 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
**Breakout Sessions (continued)**

**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 the traditional museum format, providing genuine community access and programmatic approaches to museum building projects.

**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

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**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 workforce 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

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**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.

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 workforce 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**

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

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**NOTE:** All times are approximate and subject to change.
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, outsized 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.

SESSION 3A

Invitation: The Architecture of Equity

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

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 strategy, as well as to maintain communication with its constituents throughout the process.
4. Offer 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.

SESSION 3B


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

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 strategy, as well as to maintain communication with its constituents throughout the process.
4. Offer 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.

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 3A 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 PRESENTERS

» JILLIAN JONES, Deputy Director, Buffalo AKG Art Museum
» SHOHEI SHIGEMATSU, Partner, OMA
» JANNE SIRÉN, PhD, Peggy Pierce Elfvin Director, Buffalo AKG Art Museum
» JASON CADORETT, Senior Associate, Cooper Robertson
» JULIAN JONES, Deputy Director, Buffalo AKG Art Museum

NOTE: All times are approximate and subject to change.
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.

"...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 construction phases, are essential to understanding the multiple challenges faced by the builder of such projects and how early acknowledgement and identification of these challenges can help avoid the substantial risk inherent in the construction process.

Understand the multiple challenges faced by the designer and how early acknowledgement and identification of these challenges can help avoid the substantial risk inherent in the construction process.

Understand the complexity faced by a design team which must address the programmatic demands of multiple constituencies and how programmatic uncertainty can be overcome.

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 of discovery, and eighteen separate curatorial departments, the Capital Projects Department faces a unique set of challenges when it comes to renovating projects and how early acknowledgement and identification of those challenges can help avoid the substantial risk inherent in the construction process.

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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 all the collection and those who look after the collection.

PRESENTERS
» ROGER CHANG, Principal and MEP Lead, Buro Happold (Washington DC)
» JOHN MCELGUINN, 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, budgeting, and execution of these projects.
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 feedback. 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. 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
• BROOKE BOTWINICK, Vice President of Marketing & Principal Consultant, JGL Consultants
• ANNE VON STUELPNAGEL, Vice President, Partnership Strategy, Kubik Maltbie
• 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

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
• 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 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.

LEARNING OBJECTIVES
1. Demonstrate the importance of assembling a diverse team of museum staff and subject matter experts.
2. Identify the timeline and feasibility of a project of this scale and complexity and understand the team composition needed to be successful.
3. 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 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 architecture from inception through completion.

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

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

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. 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
• TRACY LAWLER, President, JGL Consultants
• DEBRA ALLGOOD 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
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 aquatic life-support systems.
4. Discuss the HVAC considerations needed for specialty environments in museum buildings such as theaters, aquarium tanks, and animal habitats.

SESSION SC
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 life-support systems.

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

SESSION SD
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 Olsen 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

The Olsen 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 a found a complex and full 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 Olsen 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 Olsen 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.

SESSION 6D
The Hill House Box: The Preservation of a Living Ruin as Depicted in Andrew Wyeth’s Christina’s World

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

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

The Olsen House: What do you do when the building is part of your collection? How do you treat a structure when it was disdilated 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 Olsen 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 a found a complex and full 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 Olsen 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 Olsen 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-TRINNER, Principal Architect, Historic Building Architects
- CHRISTINA BURRIS, Senior Architectural Conservator, Historic Building Architects
- JANE BIANCO, Curator, William A. Farnsworth Library and Art Museum
### Honoring Monticello’s Enslaved Community: From Getting Word to Sharing Stories

**SESSION 6B**

**Friday, March 8, 2024**  
**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.

**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 cultural pioneer in more ways than one.
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

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

**SESSION 6C**

**Friday, March 8, 2024**  
**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.

**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**

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

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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.

**NOTE:** All times are approximate and subject to change.
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