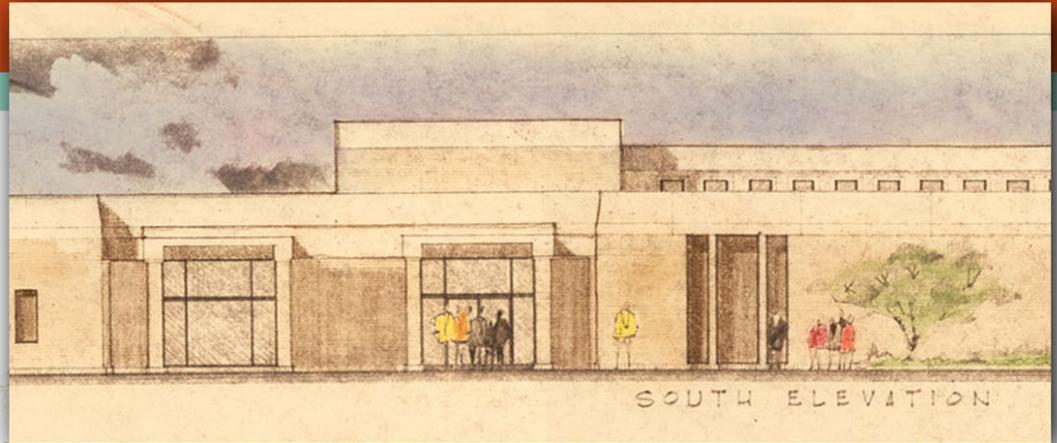


Tempe Historical Museum Renovation



CHARACTER SKETCH
of Primary Entry

Project Planning Guide

April 2007

Tempe Historical Museum Renovation Project Planning Guide

April 2007

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Tempe Historical Museum Renovation Project Planning Guide

April 2007

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MASTER SKETCH
Main Entry

07

OVERVIEW

I. OVERVIEW

Introduction

“If the museum experience was like an Internet search, it would be a chaotic, unattractive place where a visitor could gain much information but little real knowledge. But what if the museum experience was like a tour through a living, responding ecosystem, rich with sensory stimuli and knowledge about its visitors and inhabitants, a destination for enjoyment and enrichment instead of a showcase for fancy gadgets?”
Kevin Walker (Beware of Geeks Bearing Gifts – *Curator Jan 2002*)

History of the Museum

In 1972, the Tempe Historical Society founded the Tempe Historical Museum and it opened to the public in the east wing of the Tempe Public Library. In 1984, the museum became a division of the City of Tempe’s Community Services Department.

In the following year, a bond issue allowed the conversion of the entire library building into a new museum. The Tempe Historical Museum opened its new doors to the public on June 15, 1991.

The museum also operates the Petersen House Museum, a restored Queen Anne Victorian house that interprets daily life in Tempe during both the territorial period and the Great Depression era.

Tempe Historical Museum Mission Statement

The Tempe Historical Museum is a community history museum that explores Tempe’s identity and builds connections between residents and their community. We recognize the power of history to provide insights for making decisions relevant to contemporary and future life in an ever-changing society. Our museum is a stimulating public forum acting as a catalyst for lively dialogue.

We work together with Tempe’s diverse residents to preserve and tell their stories. The museum comprehensively explores Tempe history through exhibits, activities, speakers, collections, research services, and programs that captivate, connect with and delight audiences throughout the community and beyond. We embrace the important responsibility of collecting and caring for the artifacts and the written, spoken, and pictorial records of Tempe.

The museum, as a municipal institution, follows the City of Tempe's values. We adhere to a policy of inclusiveness that provides open access to all of our facilities, operations, and services.

The Problem

For the last 16 years, the museum has employed a 75% static exhibit to 25% changing exhibit ratio. Since 60% of our visitors are Tempe residents, this renovation will create new experiences for them by shifting to a 75% changing exhibit to 25% fixed exhibit ratio.

The current fixed exhibit was designed and built in 1990 with 1980s technology. To attract a younger tech-savvy crowd and to address all learning styles, this renovation will increase and upgrade the use of technology in message delivery.

In spite of a million visitors passing into the library and millions of cars passing by on Southern Avenue and Rural Road, this museum disappears amongst the trees and bricks. It resembles a non-descript medical or dental complex. This renovation will add bold, colorful, dramatic architectural elements to herald the exhibit hall revitalization.

The current classroom accommodates 46 people (meeting style) or 35 people (classroom style). This renovation will replace that with a much larger multi-purpose room complete with exhibits and artifacts. Guests will know they are at a history museum and not just another generic meeting room.

Currently, the museum offers little for toddlers and youngsters ages two through five. This renovation can either provide a dedicated young children's area or pursue a "family learning" approach with something appealing for all ages.

Project Mission Statement (The Solution)

To create a destination attraction as the "Best Community History Museum in the West", we will:

- Redefine the exhibit area to feature flexible spaces with changing exhibits
- Integrate new technology with innovative interpretation to dramatically stage the stories of Tempe
- Increase programming space, creating a versatile multi-use area, and improve the efficiency of non-public space in order to accommodate this expansion
- Create a dynamic, highly visible museum entrance

- Create a children's area that involves families and schools in historical and educational activities
- Enhance our investment through grants whenever possible.

Our goal is to create a gathering place with flexible, interactive, appealing spaces that attract a larger, more diverse and involved audience that can celebrate Tempe's past and ponder its future.

Other Project Goals

Create a dramatic entryway featuring a new central icon reflective of a new name, logo, and branding package.

Redesign the lobby area into a flexible-use space that creates a new entrance experience.

Identify several other important and popular iconic objects in the THM collection, and find ways to highlight each of these in major sections of the museum.

Assure that lines of sight allow unobstructed views of these icons from considerable distances. Use them as additional means to identify locations throughout the museum.

Provide viewing and seating space near each icon to highlight the icons and encourage a pause for reflection.

Create effective visitor traffic flow from the lobby throughout the exhibit area, multi-purpose room, and research services area.

Improve the efficiency of the non-public space to accommodate gallery expansion.

Create effective staff and large object access from the fabrication area to exhibit areas and from storage to exhibits.

More effectively use our artifacts to tell their stories, both on-exhibit and off-exhibit.

New Museum Objectives

The New Museum will:

- Be a destination attraction for all ages and demographics.
- Have a new name and complete brand/icon package.
- Be highly visible both on-site and within the community.
- Incorporate the Interpretive Framework themes in all exhibits.

- Tell the stories of all members of our community. People like stories about people; make those stories resonate with our larger themes.
- Be a dynamic venue for repeat visits featuring flexible exhibit spaces
- Include readily upgradeable, durable, and flexible technologies that enhance the core exhibits.
- Provide visitors with an exciting sense of discovery.
- Emphasize exhibit experiences over exhibit cases.
- Allow visitors to control those experiences.
- Provide a comfortable, safe environment for younger families.
- Collaborate with educational partners (nearby Montessori, elementary, high schools, and ASU).
- Collaborate with business, foundation, and technological partners.
- Display in new, unexpected city venues.
- Change the classroom into a resource center with history laboratories.
- Encourage visitors to do research – to bring in their “history detective” questions.
- Provide “Want to Know More?” stations.
- Provide How-to information: genealogy, scrapbooks, artifact conservation.
- Provide better access to our collections: behind-the-scene tours, visible collection items, and digital information.
- Make the Museum an important community activity center.
- Help visitors answer these questions:
 - What makes Tempe different?
 - How did Tempe form?
 - Why stay HERE?
 - Who are we?
 - Who are the personalities of Tempe?
 - Where does the water come from?
 - What do Tempeans do all day?
 - How did people survive in this desert?
 - What will the future look like?
 - What is your future in Tempe?
 - Is this Hell? Is this Heaven?

The New Museum will add some new roles:

Traditional Roles

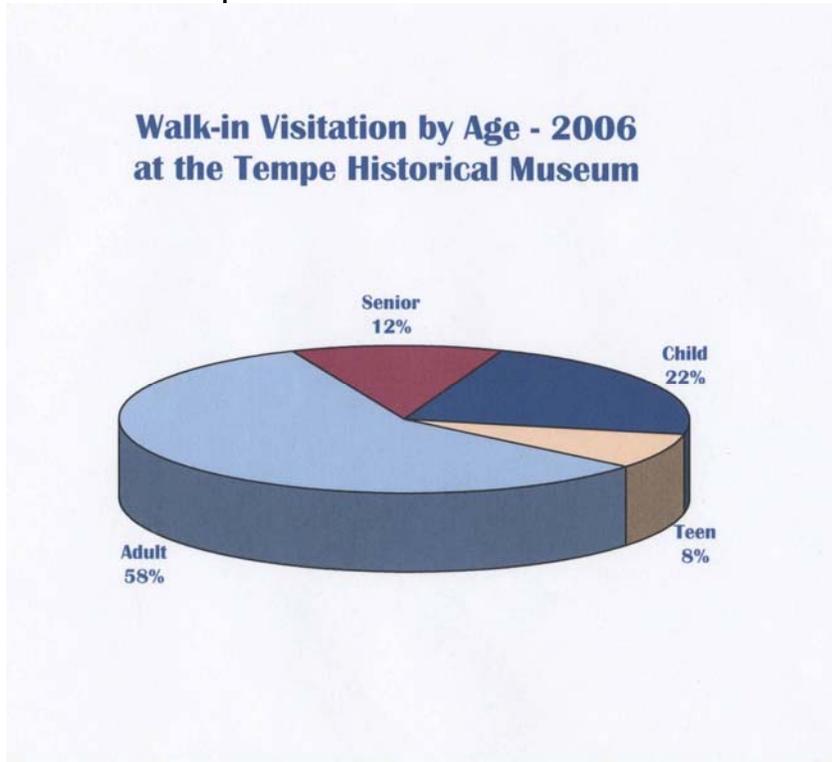
Collector
 Preserver
 Scholar
 community)
 Exhibitor
 Educator
 Presenter

21st Century Roles

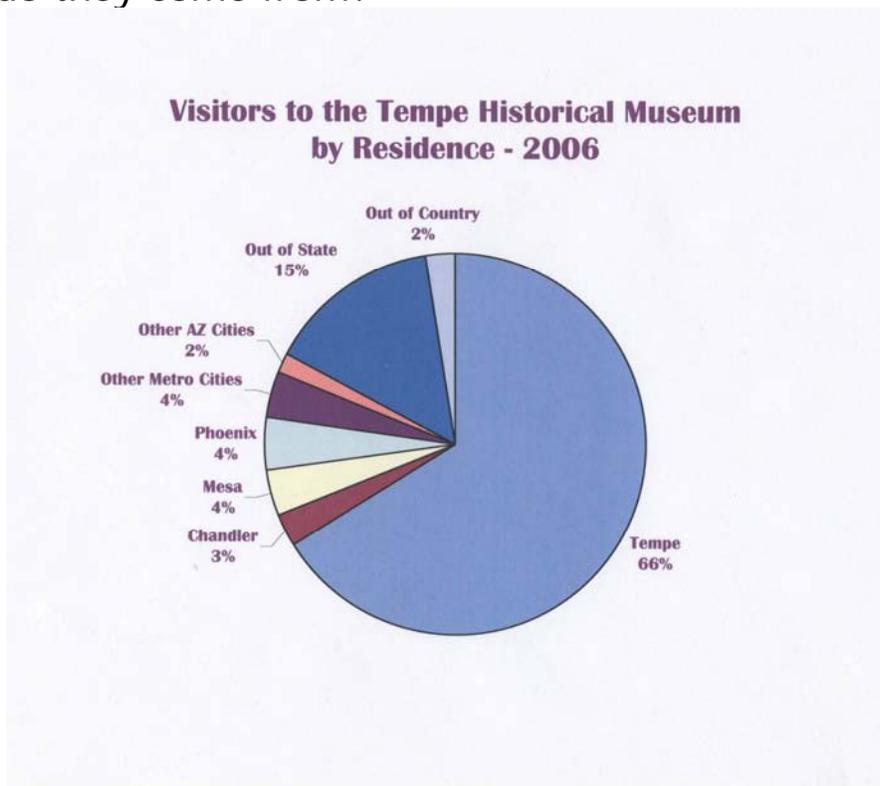
Resource (user vs. visitor)
 Convener (safe forum)
 Facilitator (serve the citizens in our
 Steward (creatively preserve)
 Catalyst (world and local issues)
 Collaborator (amplify reach)

Users/Stakeholders

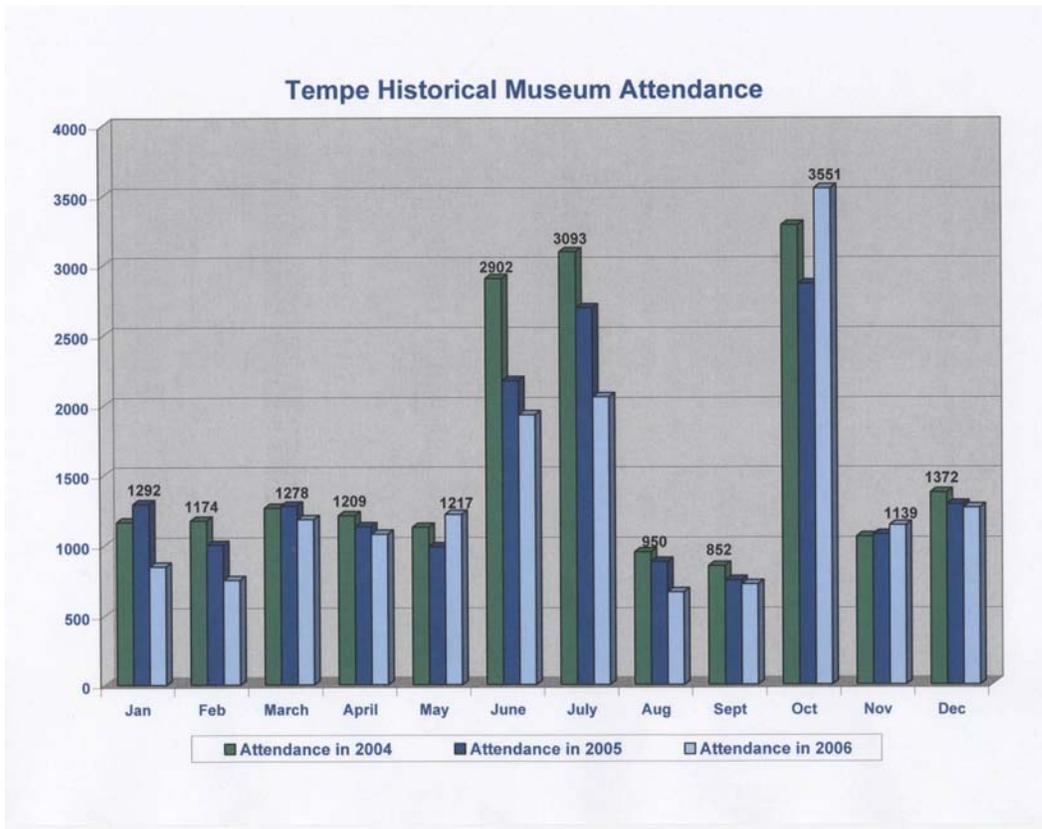
Who visits the Tempe Historical Museum?



Where do they come from?



When do they visit?



Group Use:

Affiliates:

- Museum Advisory Board
- Tempe Historical Society – meetings, events, fundraisers
- Youth Advisory Council

Local groups:

- City of Tempe departments
- Tempe Garden Club
- Tempe Leadership
- Tempe Convention and Visitors Bureau
- PEO Sisterhood, Kiwanis, AVACA

School groups:

- ASU – class meetings, research, presentations
- Elementary schools – curriculum related educational programs
- Special Needs schools

Events:

- ASU lectures
- Film series

- Brown bag lectures
- 3rd Thirstday Night Café lectures
- Wild Wednesdays summer program
- Spring Sensation family program
- Awesome Autumn Adventure family program

People are looking to museums to help them have imaginative, personal experiences with the content, such that they feel "transported" to a different time and/or place. They want to be an active participant in the experience rather than a passive observer. They also want to enter into that experience themselves, which requires the museum to dismantle the "glass wall" or velvet cordon that traditionally separates the museumgoer's environment from the exhibit environment and, instead, let the visitor enter that exhibit environment and be surrounded by it. That, in turn, requires the museum to adopt a more theatrical and less narrowly cognitive approach...not easy for most academic specialists.

1. We want visitors to come away from their museum experience thinking about the simple yet complex question, "What has it meant to be a Tempe resident?" That question is at the heart of the thematic focus for our new exhibitions, programs, and other activities.
2. We want all visitors to feel a part of the museum -- to be engaged and challenged; to connect with the past and find places for their own experiences and memories; to experience fun and wonder; and to feel at home. Toward that end, we recognize the need to be advocates for our visitors, not just for history.
3. We want to lead in the development and use of leading-edge exhibition techniques and experiences.
4. We want the museum to be an active and changing place. We are committed to providing opportunities throughout the museum for the changing and temporary exhibitions and active programming essential to keeping the museum fresh and stimulating.

Visitors and potential visitors seek both an educational institution and a place of entertainment. Visitors identify history museums with heritage education and they want to share this heritage with their children and grandchildren in a fun atmosphere.

Visitors and potential visitors are increasingly sophisticated in their expectations. They want an active experience, not a passive one, and are looking for ways to make connections between what they

see in the museum and what occurs in their everyday world. They come with a sense of inquiry either consciously or unconsciously: "What's here for me?" "How can I connect this program or exhibition to who I am, what I'm interested in, or what I need to know?"

Visitors come for the social experience as well as an interest in history. Visitors, whether first time or repeat, expect to have experiences involving real things, learning new information, and spending time with friends or family.

Visitors expect both physical and conceptual orientation. Visitors have expressed particular interest in time lines in order to understand the relative nature of history as well as where to find the exhibitions that represent the time periods they want to explore.

Visitors are interested in diverse stories told from multiple perspectives. The three top-ranking expectations in a museum of American history are:

- learning about famous Americans and seeing the things that belonged to them
- learning how ordinary people lived in the past
- learning about the diverse backgrounds and beliefs of the American people

Visitors appreciate different approaches to history and varied presentation media. Visitors want to:

- learn how new information about our past changes our understanding of history
- see historical events from different points of view
- learn how technology works
- enjoy hands-on experiences that help them understand concepts that cannot be conveyed solely through static artifacts and labels.

Visitors are increasingly diverse, and what they take away from the experience is highly individual and unpredictable. Successful experiences must incorporate the visitors' need both to find something personally meaningful and to learn something new or reaffirm previous knowledge or experience.

Total Project Budget/Fundraising

- \$3.5 million total budget including fees, permits, design, and construction
- Additional grant funding to be pursued, but cannot be assumed for current renovation

Tentative Project Timeline

- | | |
|--|-----------------------|
| 1. Prepare Project Planning Guide: | Completed |
| 2. Issue RFQ (Request for Qualifications): | Completed |
| 3. Retain Consultant: | June 2007 |
| 4. Design Phase: | June 2007- Feb 2008 |
| 5. Retain Contractor: | March 2008 |
| 6. Construction: | April 2008 – Dec 2008 |

Total Project Scope

Provide Architecture / engineering services regarding:

1. Renovation demolition and construction
2. Exhibit design and fabrication
3. Exterior visibility enhancements
4. Visitor traffic flow and staff access analysis
5. Education component consulting
6. Artifact conservation consulting during construction
7. Cost analysis regarding potential future phases of work, if not attainable in the current project budget.



OPERATIONAL PROGRAM SUMMARY

TEMPERARY SKETCH
Entry
07

II. OPERATIONAL PROGRAM SUMMARY

General Information

Interpretive Focus

- Tell the stories of all members of our community. People like stories about people
- Incorporate the Interpretive Framework themes in all exhibits:

The stories of Tempe as a desert southwestern urban community:

- Tempe has a lot in common with the other cities in the Phoenix metropolitan area and with some other cities of the western United States.
- By looking at Tempe, one can learn about or better understand the broader urban region.
- Yet, Tempe is also different or distinctive from these places, primarily because of the presence of Arizona State University and the population and activities that this educational facility attracts to Tempe.

Accompanying Themes

1. Desert Environment
2. Pluralism
3. City Building
4. Arizona State University

1. Desert Environment – People adapted to and shaped the desert environment of central Arizona’s Salt River Valley and Tempe.

- Tempe developed in this location because of the desert environment.
 - Rainfall is limited, but a desert river (the Salt River) crosses through this valley: a valley with rich soil.
 - The river is another key part of Tempe’s identity and shaper of its history and growth.
 - Tempe Butte and the surrounding bedrock near the river made this area an important crossing point
 - This geography also “impounded” groundwater in the Tempe area (another key source of Tempe water, especially in times of drought)
- The climate means longer growing seasons, mild winters, and hot summers

- These factors influenced the region's growth, lifestyle, and also presented challenges
- People adapted to and changed this environment.
 - They built canals and dams to have enough water for agriculture and homes (forcing the water out of the river).
 - People transformed the desert landscape to an agricultural one. Later they transformed the area into homes primarily with Midwest-like landscaping.
- Water is a key factor in regional development
 - Tempe is the second oldest community in the Salt River Valley, and therefore has some of the oldest water rights in the region.
 - Old water rights influenced Tempe's development, attitudes, and relationships with other cities.
- The shape of the land influenced Tempe's growth:
 - The grid of regional land development
 - Automobiles allowed easy access around a flat valley floor.
- The shape of the valley holds in heat and pollution.
 - A result of growth in the region
 - Produces challenges and threats to quality of life and water supply

2. **Pluralism** – The presence and interaction of different ethnic, economic, social, religious, and political groups shaped Tempe, as they have other desert southwestern urban communities.

- Members of many different ethnic or social groups came to Tempe throughout its history
 - They sought opportunity: land, jobs, education, lifestyle
 - Early on pluralism was tied to Tempe's agricultural identity
 - There are many different groups here today, although they are not always visible
- Tempe's pluralism was sometimes a source of conflict
 - Some groups brought attitudes with them and put them into practice when they became a majority
 - Tempe's Hispanic community was subject to discrimination and segregation when it became a "minority" (circa 1910)
 - Complex attitudes even excluded entire groups of people (Tempe's race-relations were tiered, i.e., Hispanic segregation, African-American exclusion)
- Some ethnic, social, or religious communities transcend or exist across city boundaries

- Some live in Tempe but see themselves as part of a broader community
- Pluralism is “the ability of people from different races, religions, cultures, ethnic groups, etc. to live together in harmony and respect of each other’s differences” (Escobar consultation grant comments, 10/26/2001)
 - A model for social organization and inter-group relations
 - Promoted by Tempe’s city government
- Arizona State University is now a key factor driving Tempe’s pluralism/ diversity (i.e., the presence of many different groups)
 - ASU served as an island of opportunity for groups which were otherwise excluded from Tempe (i.e. African-Americans)
 - Arizona’s “most diverse” census tracts/neighborhoods are located adjacent to ASU

3. **City Building** – The physical shape and form of Tempe, its chronology of development, and the challenges posed by growth, have a lot in common with desert southwestern urban communities as well as other cities in the American West.

- Cities and metropolitan areas have physical characteristics that resulted from the time period and available technologies from the time it developed significantly
 - The region developed primarily in the era of the automobile
 - The auto shaped the landscape and form of streets
 - As builders could move outward to cheaper land, most buildings were two stories or less (low to the landscape)
- Like most of the towns in central Arizona’s Salt River Valley, Tempe developed as a small farm town or agricultural support center
 - It was a quasi-independent satellite of Phoenix and not a suburb
 - It was an important transportation center and river crossing point
- Tempe developed a downtown which was the economic and social center of Tempe
 - Mill Avenue
 - Role/appearance changed slightly over time due to economic changes and city government activities
- Much of Tempe and the metropolitan area developed after World War II
 - A common story to Arizona and the west
 - WWII brought new residents; growth became a key part of the local economy

- This era brought new suburban neighborhoods and local cities became connected
- Tempe experienced periods of conflict as a result of periods of growth and change
 - 1960s: conflict between new “suburban” residents and long-time residents
 - 1990s/2000s: conflict between developers & residents of new “upwardly urban” growth and long-time residents (1960s suburban)
- Landlocked location shaped & influenced Tempe
 - 1974: city boundaries defined/ “urban growth boundaries”
 - Arizona tax/funding system requires growth (must build upward to continue growth)
 - Relative central metropolitan location (close to freeways, regional airport) aided Tempe’s economic development
 - Landlocked boundaries required Tempe to develop previously-undeveloped areas, i.e. Salt River/Rio Salado Project
 - As metropolitan area grows, Tempe became part of “multi-centered” metropolis/part of several regional “urban realms”
- Still dealing with issues of growth

4. **Arizona State University** – Since its establishment as a normal school in 1885, Arizona State University has played a key role in shaping Tempe and is an indispensable part of Tempe’s overall identity.

- Tempe residents brought the school to Tempe
 - Residents advocated and lobbied the Territory for the school
 - Residents raised money, donated land, and purchased land
 - Residents served on the early Normal School boards and guided its growth
 - Residents became supporters and boosters
 - Later residents helped transform the college to a university
- The school provided a social and cultural outlet for Tempe
 - The school brought intellectual and cultural opportunities/ events to Tempe
 - School buildings became important to Tempe, lecture halls to Gammage Auditorium
 - Teachers and staff became a resource for Tempe
- The school became a key element of Tempe’s identity
 - Tempe identified with school sports teams
 - Tempe/Hayden Butte identified as “A Mountain”

- A key factor that makes Tempe different from other local cities
- The school/university became a shaper of Tempe
 - Brought new residents
 - Brought political and social leaders (John Murdock, Ross Rice, Neil Giuliano, etc.)
 - ASU became a shaper of Tempe landscape (removed neighborhoods, built landmarks and high rise buildings)
 - ASU became a source of Tempe's pluralism & identity
 - ASU became a key part of Tempe's economy

Touch Points for a Good Exhibit

1. Orientation/way finding:
 - The visitor is told how they should use the exhibit to get the most out of it
2. Layering of information:
 - The information is presented in levels that allow for varying interest levels of visitors
3. Appropriate lighting:
 - Lighting levels are consistent with conservation requirements and are comfortable for the visitor. The lighting scheme helps direct the visitor through the exhibit.
4. Multiple media / integrated use:
 - A variety of media or techniques are used that allow for the different ways that individuals learn. They are used in a consistent manner throughout the exhibit.
 - A variety of techniques assures a continued interest on the part of the visitor.
5. Personal connection:
 - The visitor will become involved with the material presented. They sense the relevance of the information to their day-to-day existence and have their emotions engaged.
6. Visual presentation:
 - Appropriate materials and color are used to help transmit the topic or theme of the exhibit. The visual presentation compliments the information presented.

7. Effective educational strategies:
 - An educational strategy facilitates the transfer of the information to the visitor. The visitor can manipulate the information to aid their comprehension.
8. Fun/recreational value/engaging:
 - The exhibit fills some recreational needs of the visitor. The experience is fun and engaging.
9. Multiple voices/points of view/perspectives:
 - Visitors with different experiential, racial, ethnic backgrounds or age differences are engaged with the information.



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FACILITY ANALYSIS

III. FACILITY ANALYSIS

List of Spaces and Functions

Tempe Historical Society Museum - Approximate Existing Dedicated Building Area		
Area	Existing SF	Proposed SF
Administration/Bathrooms	3430	
Accessioning	2470	
Work room	650	
Exhibits Fabricaton Workshop/Office	1880	
Service Corridor (northwest)	460	
Conservation Lab	910	
Photo Archives	1120	
Research Lab	680	
Reading Room	1110	
Lobby/Reception/Security	1700	
Gift Shop	960	
Exhbiton Hall	7950	
Storage	10710	
Seminar/Class Room	1060	
Vestibule	250	
Service Corridor (southeast)	370	
Total	35710	*

* Proposed SF will be between 35,710 and 38,000 \pm SF. The approximate amount of all the potential additions shown on the conceptual floor plans is 2500 \pm SF. Some areas will change in size, some may not, depending on how the concept evolves - refer to the Conceptual Floor Plan. In this renovation, little, if any, SF will be added and this project is primarily concerned with the modification of existing interior space.

Registration

The registration/processing area is a space requiring security and additional workspace due to the processing of incoming loans, both provisional deposits and exhibition. This behind-the-scenes area of the museum is the second most heavily used zone in the entire building. It acts as a receiving area, control center for the security and fire panels, and a high traffic zone that leads to other sections of the museum. City staff and private contractors enter this zone on a regular routine basis. Tempe Historical Society gift shop staff access their inventory from the former loan closet located adjacent to this area.

Any impact on collections storage results automatically in the reduction of one to four of the workspaces. To compensate for this required space, the shift of accessioning activities to the registration/processing area is imminent and appropriate.

The varied usage of this overall work space requires a more meaningful observation of the functions in the area resulting in the reorganization of workflow that provides the desired *controlled working environment*. This is the main reason for the present workspaces in collections; space and security. With the proper equipment, shifting of office spaces and designing a workable layout, this is easily accomplished.

The conservation room is essential in preparatory work of objects. Registration has need for a fume hood and layout tables on a regular basis. 3-D Objects and textiles for exhibits require an area for cleaning and stabilization. There are archival needs that need to be addressed by the Curator of Archives and Photographs.

Space usage	Total area sq.ft./cu.ft	Office space sq.ft./cu.ft	Storage space sq.ft./cu .ft	Workspace sq.ft./cu.ft
Processing	965 / 8,202	336 / 2,856	373.25 / 3,173	255.75 / 2,174
Conservation Laboratory	720			
Photography	100 / 850			
Receiving	302/2,570			

Cubic footage is based on 8.5 ft. height limit in a 10 ft. ceiling area due to the 18" space for fire sprinkler requirement.

Facility Improvements

1. Barriers/walls are required to restrict the flow of foot traffic; i.e., contractors, maintenance, non-staff and volunteers.
 - a. Large work areas are needed in the processing area to complete the accessioning process, and reduce and create a controlled workroom or even eliminate large work areas in collection storage as much as possible.
2. Permanent wall with extra tall/wide doors (or sliding door) separating the receiving area (roll-up door section) from the processing area is essential in maintaining a controlled environment for the objects. This was proposed in the 1993

Federal CAP grant. The present space reflects the preliminary shifts toward the recommendation.

3. Conservation room needs to be designated for specific object preparatory work as well as routine accessioning processing. The area requires an overhaul providing fume hoods, minor equipment, several workstations, and more open flat surface workspace.
4. A major concern is our lack of ability to confine all Provisional Deposits (PD) to a more condensed, controlled area for security reasons. The present space saver system will accomplish this once all the carriages are acquired with a locking device.
5. Photography area designated, separate room. Permanent walls are suggested to control lighting and secure equipment.
6. A more controlled area for incoming exhibition and related loans is required.
 - a. Since this institution relies heavily on loans, it is pertinent that we have a designated restricted secured loan area solely for storage. The reclamation of the original loan room is the primary solution. [It needs to be separate from the PD loans.]
 - b. Relocate the gift shop storage to the gift shop area. Confine them to their space by providing storage space to accommodate their needs.

Required Furniture

1. Large cabinets with locking doors are needed for PDs with space measurements exceeding the dimensions of the storage box.
2. Complete the space saver system with the remaining carriages and a locking device to ensure a more secure area.
3. Large surface table(s) with wheels and easy take down to create flexibility in the processing area.
4. Wall-to-wall fatigue mats for all work areas.
5. Barrier walls and doors to restrict access to registration and loan areas.
6. Fume hood, moveable tables, and minor equipment for the conservation laboratory.

3-D Collection Storage

Collection storage is a space that should solely be for the storage of objects. In the past, other activities have taken place due to lack of secured workspace. With the rethinking of the (registration) processing area and the relocation of offices, a better utilization of the reduction in workspace within the storage ranges is essential. This is the time to assess the budget and phase in needs on an annual basis for those

areas being impacted. At least, install the infrastructure necessary for the carriages. The present space allocations can be designed to be more productive. To accomplish this, we need to strategize the phases and adhere to a long-range facility plan. The figures below reflect the total cubic area occupied by objects. As the present storage space is being considered so must the annual increase in object acquisition be included to accommodate.

Present Storage Area	Total area sq.ft./cu.ft	Storage area sq.ft./cu.ft	Workspace sq.ft./cu.ft
Range I	2457.25/19,132.5	1,913.25/19,132.5 (H=10')	544/
Range II	2,661/21,616.5	2,481/20,086.5	180/1,530
Range III	936/7,956	540/4,590	374/3,179

Facility Improvements

1. Create two separate walled rooms within collection storage to work on collection management tasks.
 - a. Photography, records room and computer work station, research space, (required space: 18' x 23' or 414 square feet [4140 cu. ft.]), and
 - b. Staging area for exhibitions, if possible 18' x 23' or 414 square feet.
2. The placement of mezzanines in storage can only occur in a small stretch of the Range I area, where the ceiling height exceeds the ten foot to 12 foot ceiling height predominate throughout the rest of the storage area. This is not a practical space to invest time and funds, unless the storefronts and fire engine sections of the exhibition hall are designated as storage space.
3. Due to the potential expansion of the public space, textiles may be moved to the SE corner of Range II. The mechanical equipment that services the two Lieberts is located on the exterior wall of the south side of the SE corner of Range II. The connection would be more accessible than their present location. Two walls would be required to maintain the appropriate environment. The space required for Textiles storage and the Art storage is approximately 1,925 sq. ft. (77 ft. x 25 ft. [191,422 cu. ft.])
 - a. With this consideration, Textiles would share space and environmental equipment with art storage.
 - b. Textile storage needs to retain its footage for layout or mounting costumes. Area: 374 square ft. (18 ft x 22 ft [3,564 cu. ft.])

- c. Art storage requires approximately 546 sq. ft. (7 ft x 18 ft [6,006 cu. ft.])
- 4. Insulate and block out the existing blackout windows in the storage ranges to reach a more controlled environment.
- 5. Correct exterior drainage problem resulting in flooding collections near the exit doors on the north and south side of the building and the deterioration of interior walls surrounding the door fixtures. A correction to the exterior drainage is needed and re-thinking of the door fixtures in these areas. (See Joseph Wise's report in the endnotes.¹)
- 6. Tall/extra wide exterior doors are need at the southeast entry of the building providing collection storage is located at that end of the building.
- 7. In case the physical space of 3-D storage is not impacted with the CIP upgrades, these storage up-grades are recommended:
 - a. Range II Sector 8, Art rack space saver.
 - b. Space saver units are needed throughout Range II.
 - c. In Range I, a space saver unit expanding from Sector 1 to Sector 4 with storage for medium size 3-D (i.e., furniture) to the agriculture equipment.
 - d. Workspace in Range I Sector 4.

Required Furniture

- 1. Housing of Textiles
 - a. If moved to new location, installation of the floor system for the carriages.
 - i. To complete textile space saver system: one carriage.
 - b. Storage cabinetry: two more Delta Design cabinets
 - c. Hat storage furniture to sit upon the present cabinetry (Made to order cabinetry)
 - d. Shelving for boxes to utilize designated space.
 - e. Moving the two Lieberts systems to the new location. The outside support equipment for the Lieberts is located opposite side of the south wall in sector 8, Range II.
 - f. The existing double door entry off the SE hallway provides a separate entrance.
- 2. Housing of Artwork:
 - a. Install flooring and carriages in sector 8 of Range II for art rack space saver system
- 3. Housing of medium size 3-D objects
 - a. Install space saver flooring and carriages in Sectors 2 & 3 of Range II for space saver system.
 - b. Install space saver flooring and carriages in Sector 6 for box storage for small 3-D objects.
- 4. Fatigue mats for all work areas.
- 5. Epoxy covering for concrete surface floors.

6. New entry doors and surrounding wall system.

Loading Dock

This area has served as a storage space for objects that are oversized and extremely heavy for nearly a decade. Discussions are needed to determine the relevance of these objects and future objects as well as the proper care and storage. There is relevance to a number of these objects though storing these objects requires a long-range facility plan. This is essential to how and what we collect without restraints that will hinder our collecting as this organization moves through time.

Present Storage Area	Storage area sq.ft./cu.ft
Miscellaneous Oversize Objects	552 sq. ft. /7,176 cu. ft.]

Facility Improvements

1. Enclose or cage the center and north bays of the receiving area located on the west side of the museum. The area measured does not include the raised stairwell or walkway surrounding the bays and the south bay area.
 - a. Future consideration is to have additional storage at the Petersen House Museum barn.

Photographic Archives

Archive Repository: Present Conditions

1. The Archive Repository is approximately 1000 sq. ft. total.
2. The Repository is nearing full storage capacity with little or no physical room for expansion.
3. The Repository contains approximately \$125,000 of compact storage shelving and \$75,000 in archival storage materials.

Archive Reading Room: Present Conditions

1. The Archive Reading Room is about 350 sq. ft.
2. The Reading Room, once the Curator of Photographs and Archives office, is now the only processing area for archival and photographic volunteers and staff.
3. The Reading Room is not only a processing area; it also houses an electronic darkroom and a separate computer station for data entry and research services.
4. Research requests for the Photo and Archive area have more than doubled in volume in the last five years.

5. In the last year, because of the increase in research services demand on the research library, the Archive Reading Room has also frequently served as an overflow research area for additional researchers not able to be accommodated in the Research Library.
6. Both the Research Library and Archive Reading Room are full to storage capacity and have little or no room for expansion.

Research Library

Currently the research library is 400 sq ft
Its storage area is almost at 100% of capacity.

Exhibit Design and Fabrication

Current exhibit design and fabrication area occupies 1650 sq ft.

- 325 sq ft for exhibit furniture storage
- 400 sq ft for exhibit staging
- 650 sq ft for fabrication
- 280 sq ft for design

This is adequate fabrication and design space. Access is not. Suggest using the Phoenix Art Museum's access measuring device: Can a 10' x 10' x 10' cube be moved throughout the facility?

Needs: Exhibit Furniture and Archived Exhibit Storage

Currently use 300 sq ft of hall space for furniture storage

Currently use 75 sq ft of Collections space for archived exhibit storage.

Administration Area

Currently occupies:

- 3060 sq ft – Offices, copy room, break room, board room, rest rooms
- 336 sq ft – Curator of Collections and Registrar offices
- 192 sq ft – Administrative Assistant
- 312 sq ft – Front desk

Gift Shop

Currently occupies:

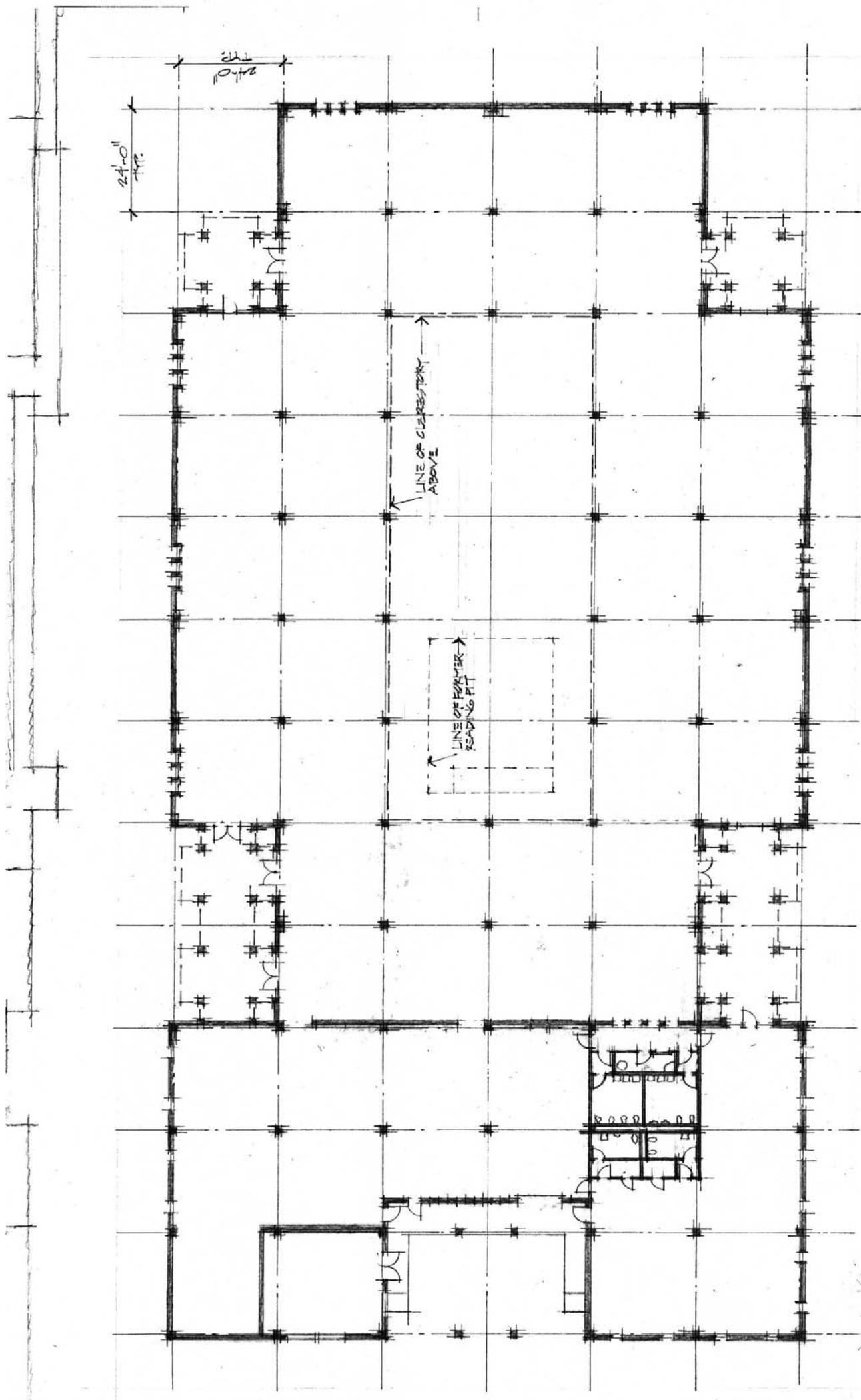
- 510 sq ft – store
- 116 sq ft – office
- 53 sq ft – closet
- 170 sq ft - remote storage throughout building

Needs: additional 80 sq ft remote storage

Existing Configuration/Access

The existing Tempe Historical Museum Building, located at 809 East Southern Avenue (the southwest corner of Southern and Rural Road) was constructed in 1970-71 as the Tempe Public Library. The architect was Tempean T.S. Montgomery. The building was renovated in 1988-89 to serve as the Tempe Historical Museum. The architect was Franzoy-Corey. Plans of both versions are available in Tempe Public Works/Engineering.

See following pages for simplified existing floor plans.

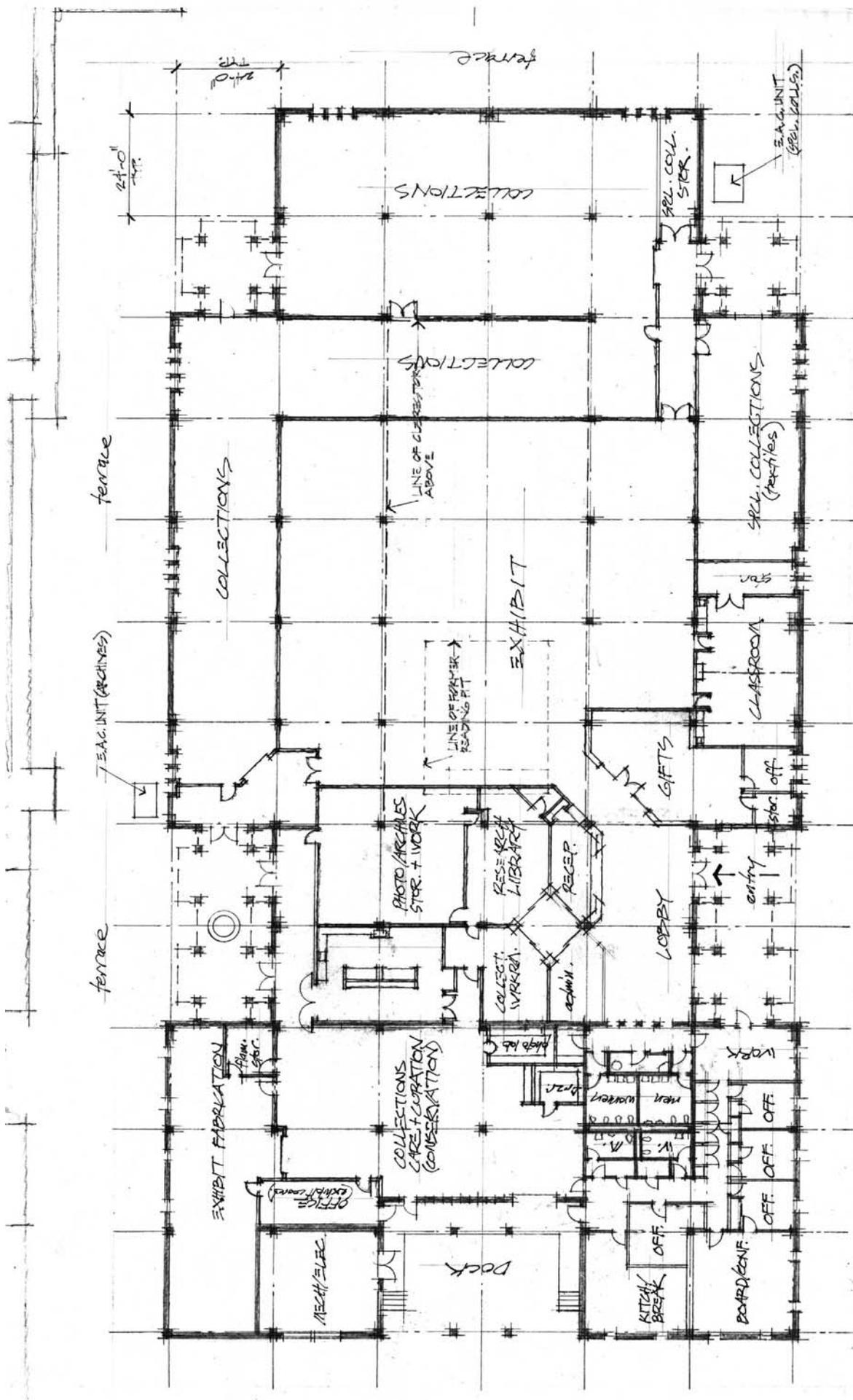


* BASED ON OVERVIEW OF ORIG. PAGES, NOT TO BE USED AS BASIS FOR STRUCTURAL DESIGN

FLOOR PLAN - "STRUCTURAL" *
 TEMPLE HISTORICAL MUSEUM

35,710 S.F.T





FLOOR PLAN - EXIST.
 TEMPE HISTORICAL MUSEUM
 99,710 SP ±
 120
 100
 10
 N

Existing Systems

The existing major building systems, structural (concrete and masonry), electrical and mechanical, have been largely unaltered since the building's construction in 1970. An analysis of these systems should be an integral part of the renovation design.

Items to be addressed:

- Humidity and temperature control: Added in 1989 and currently in place for Photo Archives and Textile storage - ideally also added to entire collections area.
- Enhanced filtration - or zones separating exhibit fabrication area from the collection and exhibit gallery and other public areas.
- Additional square footage: will chiller and delivery piping handle possible 2500 SF added under roof?

Will other budgets (perhaps other CIP funds) be necessary to augment the Museum in the future?



MASTER SKETCH
Main Entry

07

CONCEPT STUDY

IV. CONCEPT STUDY

Exhibit Examples

Immersion and Interactive Exhibit Examples:

1. The Chimney Rock National Historic Site in Nebraska has among its exhibits a small wagon, perhaps ¼ scale, along with a large selection of the kinds of items that pioneers traveling on the Oregon Trail might have chosen to take with them. Visitors can select items to load on the wagon. "Should we take food, or some furniture?" The wagon is rigged to a scale and at some point, a red light comes on indicating that the wagon is overloaded. There is no way to get some of everything on that wagon.

Visitors have to choose and get a unique perspective on the challenges of traveling west before the advent of the railroad. It allows for intergenerational learning where adults can guide the child's activities thus placing them in a mentoring role, or children can work on it alone or in small groups and still take away the main idea.

2. The First Division Museum at Cantigny in Wheaton, IL has The Vietnam War Gallery. Visitors enter the gallery by walking through a section of "jungle." When they first walk in, they cannot see what is ahead because the path takes a hard turn to the right. The design does a terrific job of creating a sense of foreboding. Near the end of the path is an artifact case with field telephones mounted on either side. Visitors can listen to recordings of radio communications between ground soldiers and medivac helicopter pilots. At the far end of the gallery is a clearing where visitors can sit on ammo crates and watch a 10-minute video about the 1st Division in Vietnam.

The museum's North Africa and Sicily Gallery has a computer interactive touch-screen display that offers visitors three choices:

- a. Listen to veterans answer questions about their combat experiences. For instance, two questions dealt with what the vets thought were the best American and German weapons. The answers were the M-1 rifle and the "88," respectively.
- b. Look up information on weapons and units in a field manual. Each "entry" in the field manual had a short video (30-45 seconds) with clips of actual combat footage and an informative narration.

c. Make decisions faced by small-unit commanders in combat. Visitors can choose from five options: Attack, Defense, Night Patrol, Advance, and Road Block. Once they select an option, visitors are presented a scenario based on an actual situation in the 1st Division's history. Visitors then have to decide the best course of action. Under Advance, for example, my unit had just taken an objective. Should the visitor report casualties, count ammunition, or have their troops dig in? For each answer, a short video of actual combat footage would play and the narrator would explain why their answer was or was not the best choice.

3. The Kit Carson Home and Museum had a mountain man camp set up. There was a hide tent with a buffalo hide bed, possibles bag, cookware, and other camp items. There was also a hide and scraper, stumps and tree branches, and even a little dripping spring. The "camp" was for children and adults.

4. "Be a Chicago Hot Dog" interactive at the Chicago History Museum. A visitor (usually a kid as this is in the new children's gallery) approaches an oversized hot dog bun, lies down in it and others can cover the visitor with giant condiments. Then the visitor looks at a mirror on the ceiling and sees himself as a Chicago style hot dog.

Icons

Identify several important and popular iconic objects in the community and in the THM collection, and find ways to highlight each of these in major sections of the museum (exhibit hall, lobby, front entrance, multi-purpose room, north façade). Icons would be somebody or something widely and uncritically admired, especially somebody or something immediately recognized as symbolizing the community of Tempe. The Tempe Historical Museum will introduce a second category of not-so-immediately recognizable icons from our collections - using them as Interpretive Framework "cornerposts" and wayfinding devices or symbols.

Community Icons:

Desert:

- Mill Avenue Bridge
- Hayden Flour Mill
- A Butte
- Double Butte

Pluralism:

- Elias-Rodriguez House
- Petersen House (Mr. Petersen brought over 200+ Danes to work for him and they eventually settled here in the Valley)
- St Mary's Church
- Eisendrath House

City Building:

- Casa Loma Hotel
- Petersen House
- Train Depot
- Hackett House
- City Hall
- Laird and Dines Building

ASU:

- Old Main
- President's House
- Administration / Science Building
- Grady Gammage Auditorium
- Sun Devil Stadium
- Moeur Activity Building

Tempe Historical Museum Icons:

Desert:

- Fresno (now on exhibit)
- Photograph of the ferry crossing the river

Pluralism:

- Hispanic homemade altar table (now on exhibit)
- Reverend Leyba's pump organ
- Petersen Bible - Original in German

City Building:

- Tempe's first fire engine
- Tempe Police's ultralight
- Goodwin store totem poles
- Dyer map
- Wall section from Laird and Dines w/Rough Rider names
- An object from the Hayden Flour Mill (perhaps an old wooden sifter)
- Charles Hayden Letters and other documents- Charles Hayden Collection

- John Kennedy Inaugural Invitation, tickets to Inaugural Ball, and photographs-Carl Hayden Collection
 - 1st Ordinance Book of the Town of Tempe - City of Tempe Collection
 - World War II Posters including Norman Rockwell's Five Freedoms
- ASU:
- Carl Hayden's honorary doctoral gown and hood (in collections)

Recognition/Identity

In spite of a million visitors passing into the nearby Tempe Library and millions of cars passing by on Southern Avenue and Rural Road, this museum disappears amongst the trees and dark bricks. It resembles a non-descript medical or dental complex.

A major goal of this renovation is to add bold, colorful, dramatic architectural elements to both the north and south sides to increase the visibility of the Museum.

These large, colorful exterior features will force the building out from behind the masking bricks and trees.

Exterior enhancements could even assist in creating a destination attraction, e.g. water play feature, public art, or kinetic sculpture.

This creative exterior might even propel the Museum forward as a community icon unto itself, similar to the Flour Mill or Mill Avenue Bridge.

See the Appendix: Website Research for some examples.

Conceptual Floor Plan

A Conceptual Floor Plan has been developed and is included for the designer's reference. While not "sacred," the plan is an amalgamation of ideas generated during the planning process. It is expected that the designer will use this as a basis for further exploration and modification/refinement, ultimately resulting in a plan that meets the greatest needs within the project budget. Future phases may be identified during the design process.

Character Sketch

A Character Sketch has been developed to indicate potential exterior enhancement, in this case to the main entry, and is included for the designer's reference.



CHARACTER SKETCH
© Primary Entry



SKETCH
Entry
07

BUILDING DETERMINANTS

V. BUILDING DETERMINANTS

Quality Initiative for Building (QIB)

The Project will be developed according to the City's *Quality Initiative for Building* (QIB) guidelines. As accepted by City Council and the Development Team, QIB is simply a defined process for planning, designing, and constructing City building projects. The program's overall goal is best stated in the *Mission for Quality Building*: "*To create and maintain a process to ensure high quality in building design and construction, while reducing total costs and increasing owner and occupant satisfaction.*"

The QIB process consists of three major phases: Planning, Design and Construction. Widespread internal and external input is incorporated throughout. The process is coordinated jointly by Public Works-Engineering and the City Architect in Community Development, with the latter more heavily involved in the planning phase. To date, projects such as the Downtown Fire Station, the North Tempe Multi-Generational Center and the Apache Boulevard Police Substation have been developed through the QIB.

Perhaps the greatest value of the QIB is in the Planning Phase. This is intended to form the basis for any CIP request related to a building project, whether for new construction, renovation, addition, or historic preservation. This phase is designed to assist department heads, deputies and project managers to thoroughly assess a proposed project, including analysis of potential sites; research of existing codes, plans and other requirements; establishing a preliminary program and scope of work with size and cost parameters; and exploration of layout and character concepts.

An example QIB prepared for another project is available for your team's use in preparing your SOQ for the project.



REGULATORY OVERVIEW

SKETCH
Entry
07

VI. REGULATORY OVERVIEW

Building Codes

Existing Building 2003 International Existing Building Code
Mechanical 2003 International Mechanical Code
Electrical 1996 National Electrical Code
Plumbing Arizona State Plumbing Code
Fire 2003 International Fire Code
Sprinkler 1999 NFPA 13

ADA

Americans with Disabilities Act Accessibility Guidelines, as administered by the Building Safety Division of the City of Tempe Development Services Department, will apply. This project should identify and address all deficiencies throughout the facility.

Processing

Following design team selection, the design will be developed according to the QIB process, with review by the project team, including the Museum Administrator, City Architect and Engineering Project Manager. Any exterior modifications will be subject to review by the Development Review process, as administered by the Planning Division of the Development Services Department. Final plans will be subject to review for building permit by the Building Safety Division.



TEMPORARY SKETCH
MUSEUM ENTRY

07

APPENDIX

APPENDIX

Local Museum Tours; images and analysis

Site Visits:

- Pueblo Grande Museum: to see how another city "history" museum uses its exhibit space and how they develop exhibits (plus a technology resource)
- Scottsdale Museum of Contemporary Art: to see how they updated an old space using contemporary exhibit technology and fixtures to attract a specific audience
- Phoenix Art Museum: to see how they create their flexible exhibit spaces and how they have designed a 30,000 sq ft exhibit expansion
- Heard Museum: to see what they did with \$10 million for a permanent exhibit remodel (touch screen case labels, an intimate theater, and a larger intro theater.)
- Arizona Museum for Youth: to see how they design for kids and develop exhibit ideas
- Arizona Science Center: to see how they arrange flexible exhibit spaces, design interactive stations, and run classroom laboratories

Site Tour Recommendations

Facility	Pro	Con
Arizona Museum for Youth	Artville –safe, family rest rooms, good \$/experience	Temporary walls are bulky
	Creative, clever exhibits	Small, unexciting lobby
	Mezzanine storage	Little use of technology
	Appropriate sponsorships	Artville – separate from gallery
	Large exhibit development space	Too much exhibit dev. area?
	Colorful entry ramada	Classrooms separate from gallery
	Large exhibit hall: bright lights, high ceilings	Track vs. grid lighting
		Flexible exhibit space = more \$

Facility	Pro	Con
Scottsdale Museum of Contemporary Art	Outdoor "garden" space	No work / receiving space
	Borders exhibit: 1 st person	Construction dust & noise in gallery
	Flexible exhibit space (open box)	Poor entrance visibility
	Flexible, classy donor recognition	Small lobby
	Exposed structure	Entire complex lacks planning
	Floor – power and data	Little seating
	Visitor comments (paper and blog)	
	Materials – stained concrete floor - durable	Concrete flooring - uncomfortable
	Location – center of Scottsdale	
	Grid lights	
	Student art exhibits	
	4 galleries (always 3 open)	
Facility	Pro	Con
Heard Museum	Lobby flat screen – intro / donors	THM is indoors – how to do a proper desert exhibit?
	Restaurant	Home: pod layout
	Exhibit window with desert view	Media room – location, label
	Bamboo floors	Concrete floors
	1 st person storytelling	Technology – use independent units vs central
	Good text panels	No Grand entrance
	Exploring style wayfinding	Gallery wayfinding
	Many sponsorships & plaques	Inflexible recessed lighting
	Small theater	
	3 screen theater	Two ½ hour videos – too long
	Entrance courtyard	Courtyard wayfinding

	Curved exhibit walls	Cater to board and donors vs visitors
	Integrated seating	Home: too static? (15 years)
	Water feature	Family oriented children's area?
	Open displays	
	Touch screen labels: layered info	Misapplied technology: kachinas

Facility	Pro	Con
Pueblo Grande Museum	Community room + covered space – destination to tie to exhibits (lectures, receptions)	Traditional NPS exhibitry – small, static exhibits
	Kid's room – build a Hohokam town, stratigraphy exhibit	Dictated flow
	Materials in exhibit hall	Separate pods – some may never enter exhibit hall
	Simple entrance sidewalk	Isolated Intro theater
	Security monitors	Lack of technology
	Outdoor experience – landscape, ruin, ramadas	Small lobby
	Banner billboard	No gallery view of site
		Low visibility, profile

Facility	Pro	Con
Phoenix Art Museum	Glass entry – continuous experience outside to inside	Physical plant near entry
	Large lobby – decompression area	No wayfinding
	Water features – noise canceling	Impractical mobile walls
	Natural light - diffused	Low street visibility: green concrete – low walls
	Banquet space –	Gift shop - closer to

	indoors and out	lobby
	Open galleries, sculpture garden	Overkill on donor recognition
	Two entrances – public and school groups	Central Ave sign readability
	Multiple linked spaces	Even bigger street presence
	Varied experiences – cowboy art, modern, fashion	
	Consistent lighting (R38)	
	Building cutouts allow views to other galleries, outside	
	Clustered seating	
	Wood floors (rubber, 2 layers of plywood, hardwood)	
	Reception hall with courtyard	
	6 lobby plasma info screens	
	Galleries change frequently	
	WHITE walls	
	10' x10' x10' cube clearance	

Facility	Pro	Con
Arizona Science Center	Modular tubing exhibit (Kee klamps)	Chaotic, loud lobby
	Basketball / vision station	Too much text (bilingual)
	Graphics - Lexan backprints	Wayfinding
	Graphics shop	Wasted space
	Open space, high ceiling	Low technology
	Theatrical, grid lighting	Stained, torn carpet
		Classroom location
		Car oriented exterior

Arizona Museum for Youth



Entrance / Exit



Lobby / Foyer



Artville



Room within Artville

Arizona Museum for Youth



Main Exhibit Area

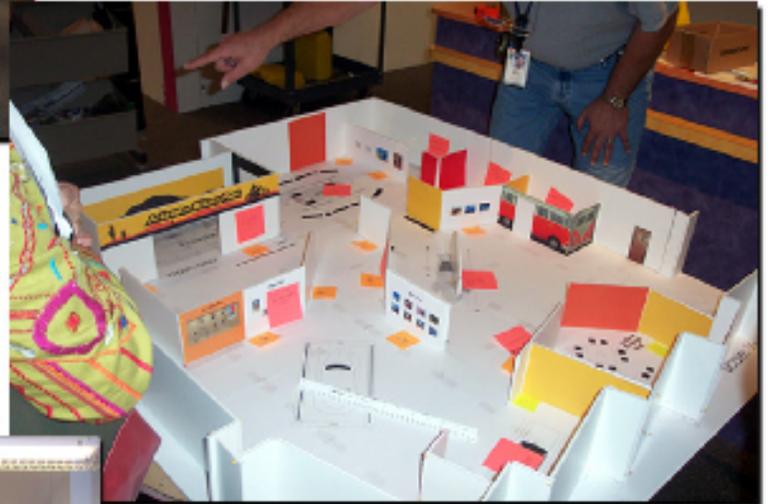
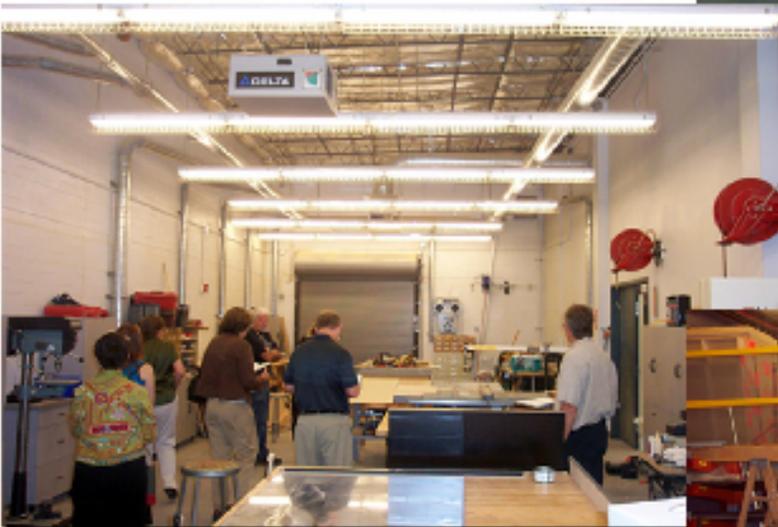


Exhibit Model



Fabrication Shop



Shop Storage

Arizona Science Center



Front Entrance



Admissions



Carpentry Shop



Exhibit and Visitors



Classroom

Heard Museum



Courtyard



Courtyard: Dining

Heard Museum



**Courtyard:
New Entrance**



Old Courtyard



**Courtyard : Entrance
to Gift Shop**

Phoenix Art Museum



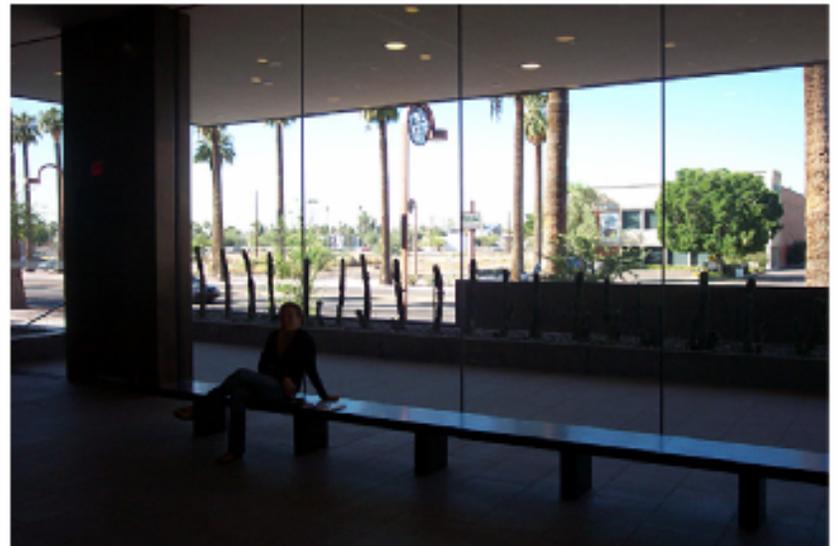
Main Entrance



Entrance Water Feature



Entrance Decor



Lobby: Interior

Phoenix Art Museum



**Exterior
Feature**



Rental Space



Second Floor View



Courtyard View

Pueblo Grande



**Entrance: from
Parking Lot**



**Community Room
Ramada**



Main Entrance



Walkway Detail



Admissions Desk



**Community
Room**

Pueblo Grande



**Main Entrance: from
Community Room**



Classroom



Children's Exhibit



Introductory Theater



**Entrance to Main
Exhibit**



Storage / Shop

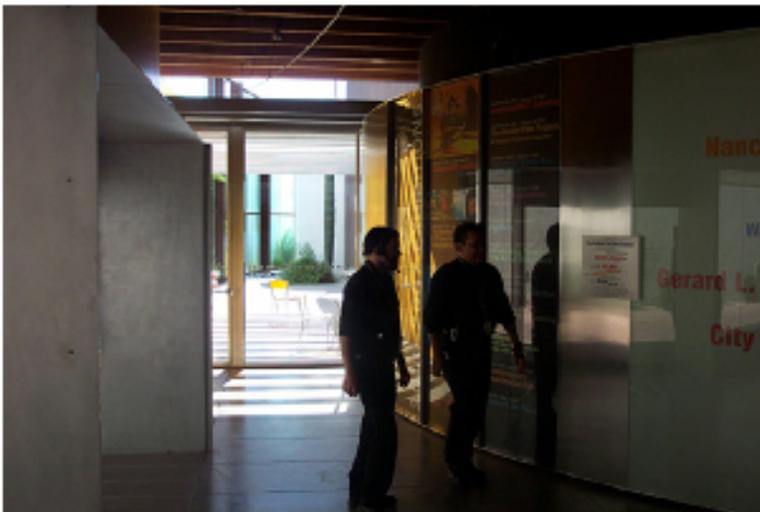
Scottsdale Museum of Contemporary Art



Entrance



Lobby / Donor Recognition



Door to Courtyard



Sub-Gallery

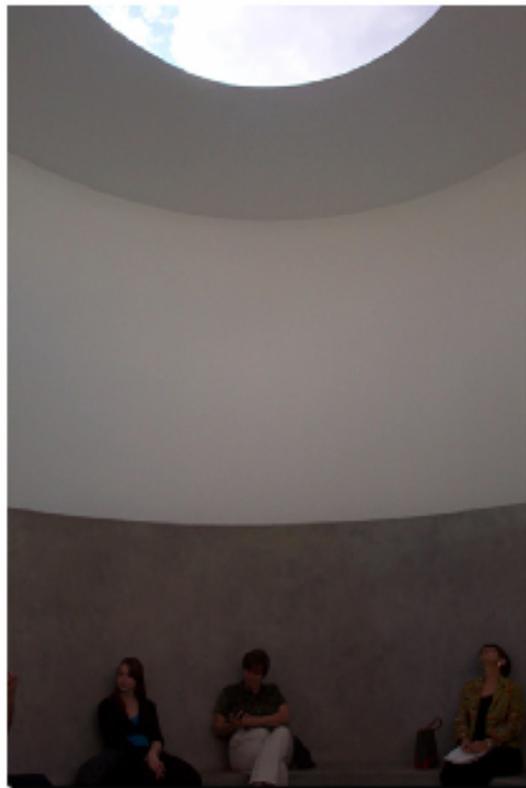
Scottsdale Museum of Contemporary Art



**Gift Shop /
Admissions**



Courtyard



Contemplation Kiva



Courtyard

THM Renovation Website Research

Interactive Exhibit Components:

The Tech Museum of Innovation:

- Kids share opinions via kid-friendly computer stations:



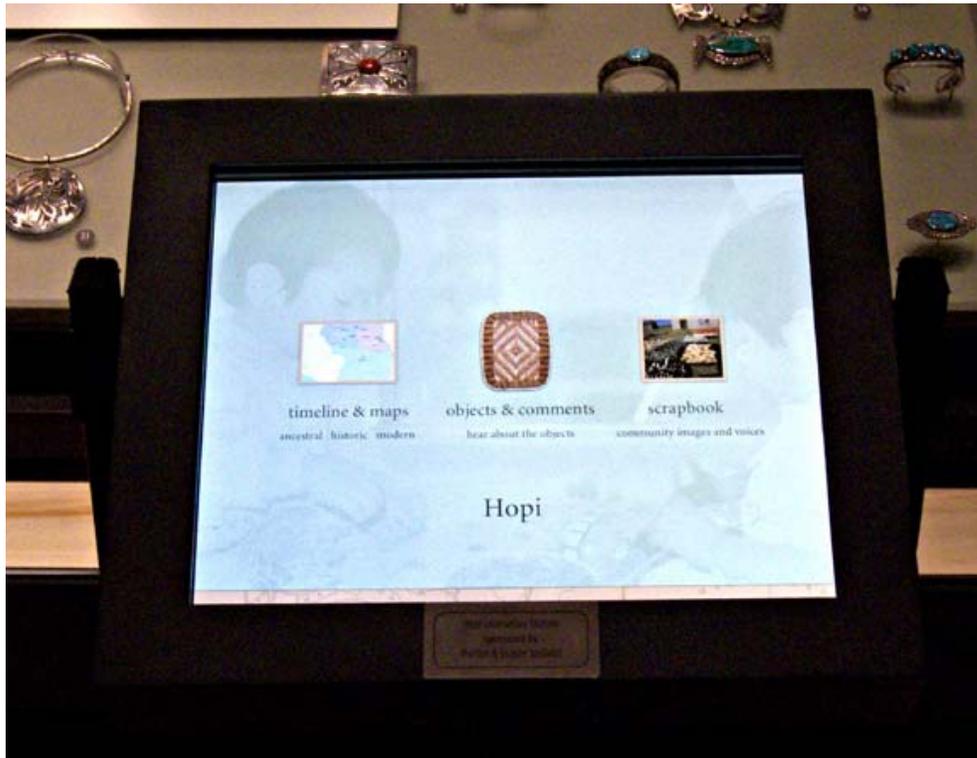
Museum of Science (Boston):

- Video response kiosk: video-response kiosk where visitors can view brief videos and other visitor comments and have the option to leave their remarks - public forum
- Buried message: (online activity – would require a kiosk in an exhibit hall)



Touch Screens:
Heard Museum:

- Exhibit labels:



National Museum of the American Indian:

- Discovery drawers: present more collection artifacts to the public



Family Learning (all ages, hands-on exhibits for children and adults):

Constitution Museum:

- Sailor's life: clothes, food, duties:



Abraham Lincoln Presidential Library Museum:

- Lincoln's attic: period clothes, toys, chores, build a log cabin:

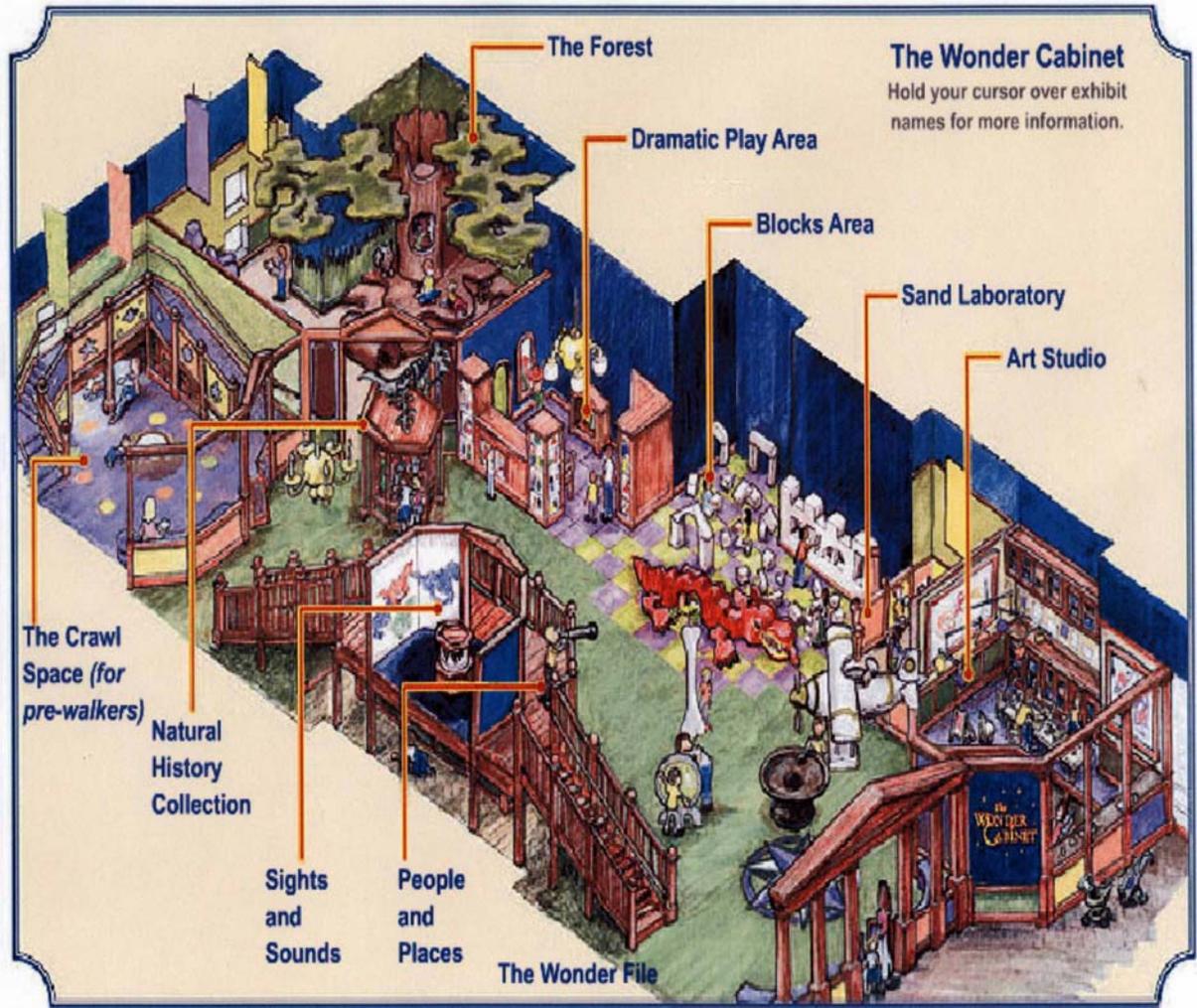


Children's Discovery Museum of San Jose:

- Wonder Cabinet: crawl space, sand lab, art space



- Wonder Cabinet Floor Plan and play elements:



Science Museum of Minnesota:

- Collector's Corner: collect, research, and trade objects



Strong National Museum of Play:

- Time Lab: explore changing trends



- National Toy Museum: play with America's favorite toys

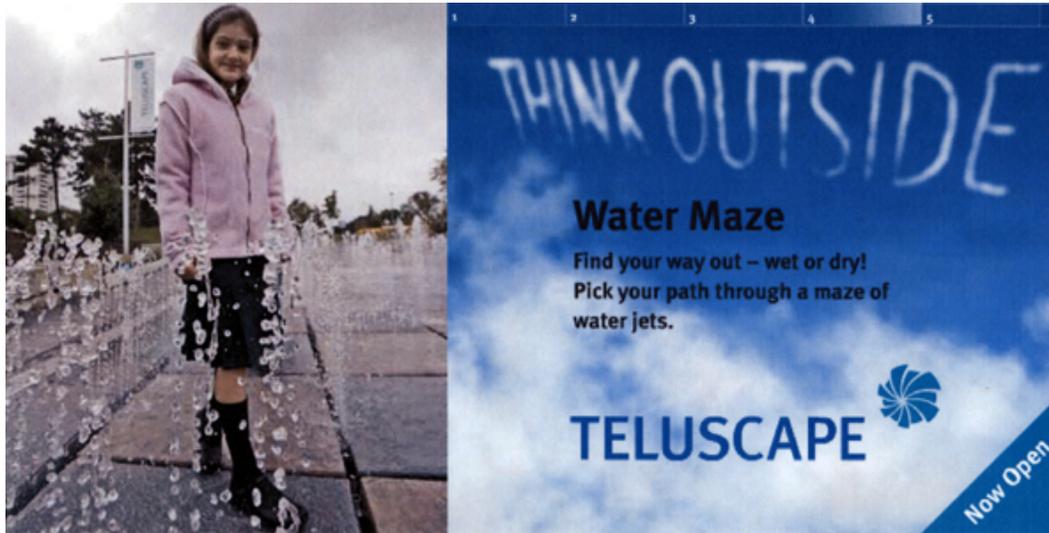


- One History Place: step into the past; dress up, scrub clothes, churn butter, pump water



Ontario Science Center:

- Water feature: destination attraction



Kidspace Children's Museum:

- The Dig: dino dig site: hats, vests, dig tools



- Kid's basin: rain showers and water play area



Presentation Techniques:

Edutainment: using colored lights, audio / visual devices, with a multi-generational approach:

Abraham Lincoln Presidential Library Museum:

- Ghosts of the Library: we save historical objects because they help tell us who we are as a country and as a people and history also whispers a hint of who we will become:



Ontario Science Center:

- Map with users' categories:



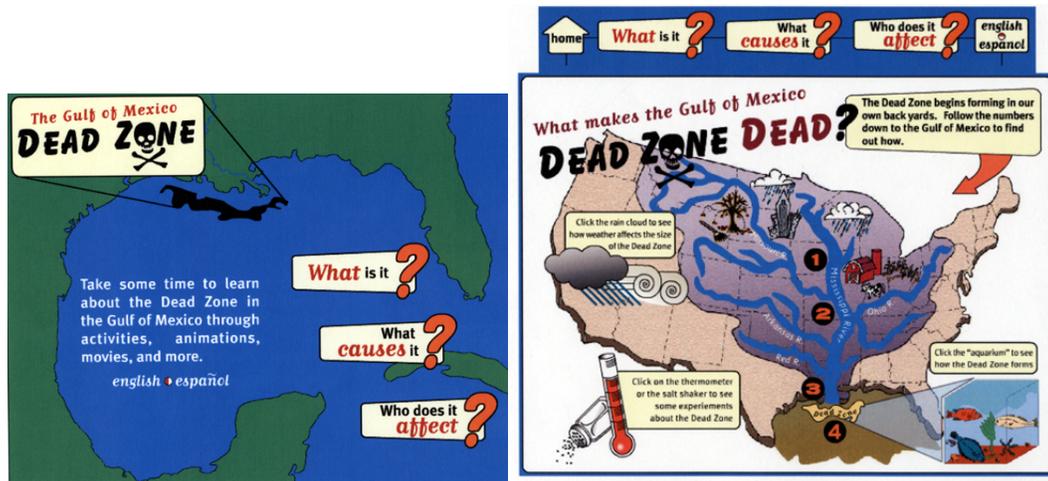
The Tech Museum of Innovation:

- Play Path: Circles of text along the path and on the walls tell jokes, or suggest new ways to play with nearby things. Some dots on the path project up into graphics that force you off the path. The path is filled with discovery, employing floor sensors, projected images and sounds to provide silly surprises.



Science Museum of Minnesota:

- Dead Zone: use of colorful, comic-book illustrations to tackle complex problem with minimal text and good layering



National Museum of the American Indian:

- Flat panel video screens as labels:



Heard Museum:

- Flat panel introductory theater:



Architectural Entrance Features (Icons):

The Children's Museum of Indianapolis:

- Dinosphere: full size dinos crashing out of building



Peabody Essex Museum:

- Entry atrium gathering space



Kidspace Children's Museum:

- Kaleidoscope kids entrance



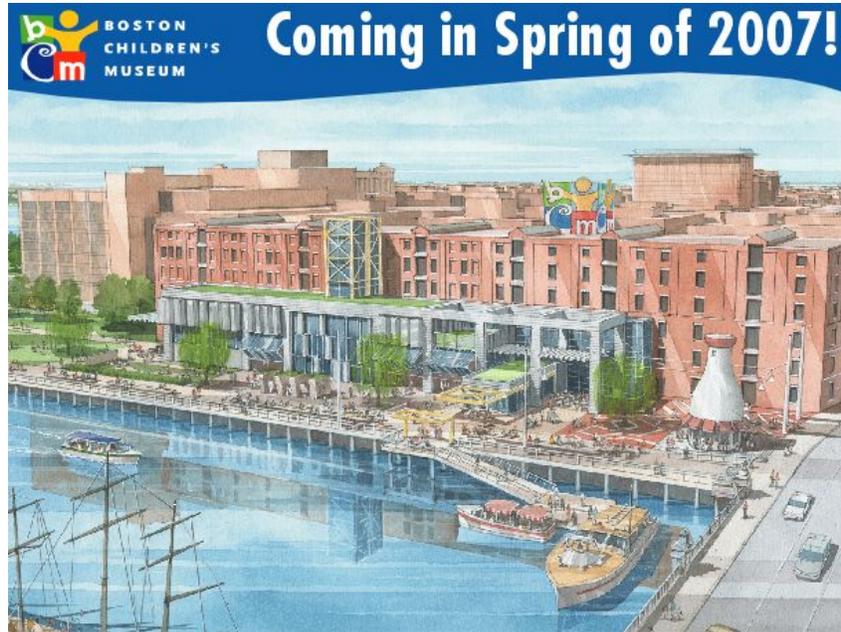
Strong National Museum of Play:

- "Rubik's cube" entrance art



Boston Children's Museum:

- Milk jug entrance icon



Milwaukee Art Museum:

- Giant sail entrance feature



Museum of Contemporary Art at San Diego – La Jolla:

- Entrance sculpture



Exhibit Conservator

EXCERPTS FROM THE NEW EXHIBIT CONSERVATION STANDARDS & GUIDELINES

T. Raphael, Fellow AIC

A qualified exhibit conservator should be included on the exhibit team to act as advocate for object preservation and to incorporate conservation concerns into each phase of the exhibit process.

What is Exhibit Conservation?

Exhibit conservation has developed as a specialized field within the conservation profession. Rather than focusing on the treatment needs of museum collections, an exhibit conservator studies how different display techniques and exhibit environments affect the well-being of collections. Through the course of their work, the exhibit conservator also gains firsthand experience of exhibit production.

Why is it important to include an Exhibit Conservator on the exhibit team?

The exhibit conservator brings the necessary expertise to ensure that conservation will be incorporated most efficiently into the exhibit. The exhibit conservator will guide the exhibit team in evaluating the preservation needs of the exhibit objects and then selecting the set of safeguards that will provide objects with the most effective protection during exhibit. In effect, the exhibit conservator serves as the advocate for the objects during the exhibit process.

Specifically, the exhibit conservator will assess the exhibit objects to determine their particular vulnerabilities. Then, by assessing the hazards that are present in the exhibit location (such as contaminants or fluctuating humidity) and the potential hazards inherent in the exhibit plan (such as large crowds and long duration of the exhibit), the exhibit conservator will develop the conservation requirements for the objects. These requirements describe the conditions that are necessary to safely display the objects given their specific vulnerabilities. Then, drawing upon his/her knowledge of exhibit design and production, the conservator works with the exhibit team to arrive at practical and feasible strategies for fulfilling these preservation requirements in the design and fabrication of the exhibit. The exhibit conservator

thus serves as the bridge between the two museum specialties of conservation and exhibition.

For their advice and expertise to be most effective, the exhibit conservator should be included early in the development of the exhibit. They should be included in many of the early planning meetings and should be involved in key exhibit decisions.

Although a part-time consultant may be sufficient on smaller exhibit projects, large exhibits should include the exhibit conservator as a permanent exhibit team member.

What is the scope of the exhibit conservator's involvement in the exhibit process?

The following list outlines the areas of expertise and essential tasks of the exhibit conservator throughout the phases of exhibit development and production:

Planning and the Conservator

- Attend all conservation-related planning, design and production meetings
- Review exhibit plans and drawings from a conservation standpoint
- Provide exhibit team members with training in handling and collections care, as needed
- Approve all written specifications relating to conservation components
- Evaluate and document the condition of objects proposed for exhibition
- Develop treatment proposals for objects requiring conservation treatment
- Conduct a conservation risk assessment of the proposed exhibition location
- Assess the specific vulnerabilities of exhibit objects
- Establish the preservation requirements for the exhibit objects
- Collaborate with members of the exhibit team, and specifically the designer and exhibit coordinator, to draw up effective conservation strategies to ensure the objects' preservation requirements are met and the hazards of the exhibit space are mitigated.

Design and the Conservator

- Consult on the selection of environmental controls and monitoring equipment for the exhibit space and for sealed exhibit cases
- Provide technical assistance to the designer on conservation issues such as exhibit case design, object-safe construction

materials, decorative and finish materials, exhibit lighting, and mounting techniques

- Work to design and test new or problematic exhibit features intended to provide a specific conservation function

Production and the Conservator

- Inspect and assess exhibit components during production to ensure that conservation specifications are followed
- Assess exhibit lighting design and advise on suitability of actual radiation output
- Oversee exhibit object mounting, assisting with the design and fabrication of mounts for the most vulnerable items
- Assess completed exhibit work at installation making final environmental and lighting adjustments
- Advise museum staff on maintenance of the exhibit's conservation components
- Provide pertinent conservation information in the exhibit Maintenance Manual.

How to identify a candidate who is qualified to serve as exhibit conservator

Ideally, the candidate will be a preservation specialist with knowledge of material science, environmental control, and the engineering and design issues of exhibit development. The candidate should also be willing to work collaboratively with the exhibit team to create an exhibit that will safeguard exhibit objects.

Look for relevant experience and credentials

- A degree from a conservation program or comparable course work and apprenticeship experience. If the candidate does not have a formal degree, they should have experience working with exhibit specialists to produce preservation-friendly exhibitions.
- Membership in the national professional organization AIC (the American Institute for Conservation of Historic and Artistic Works): associate membership is open to anyone, while professional associate membership may be applied for after five years experience; fellow is the highest level of membership.
- Experience working with exhibit teams in the planning and developing of exhibitions.

- Job experience beyond formal training. This should include broad experience in preventive conservation, particularly with environmental and lighting issues.
- General knowledge of recent technological advances in exhibit conservation, preventive conservation, and environmental control techniques.
- Ability to perform technical inspections of conservation features during production.

Evaluate the conservator candidate's approach to the exhibit process

- Committed to serving as the liaison between the conservation and exhibit fields, easing collaboration and appropriate compromise rather than creating barriers.
 - Willing to work cooperatively toward realistic and affordable solutions.
 - Helpful to planners in assisting with the selection of objects suitable for the exhibit.
 - Willing to collaborate with the designer to arrive at practical solutions for the long-term preservation of the collection.
 - Willing to offer oversight and assistance during installation and the mounting of objects.
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