

MEMO

To: Victoria Rowe, Nora Eccles Harrison Museum of Art

From: Lindsay Martin, Lord Cultural Resources

Date: February 4, 2008

Re: Next Steps

The following memo outlines the next steps in the process towards establishing an expanded NEHMA. These steps do not include those required for the fundraising or campus approval process. While these steps are laid out sequentially, some may be able to occur concurrently.

1. **Facility Strategy-** Working with NEHMA, Lord will complete this preliminary study in February 2008. It will include key assumptions, space requirements, circulation & adjacency diagrams, and technical requirements for NEHMA through the Design Year of 2032.
2. **Conceptual Capital Cost Estimate-** Once the Facility Strategy is final a capital cost estimate may be developed in order to provide a baseline measurement for subsequent planning. This figure can also be used to establish the right-size for the facility as well as fundraising targets.
3. **Business Plan-** The new facility will have a different business model than the current operation. In order to ensure that the operating budget of the new facility is realistic and sustainable, attendance, revenue and expenses projections may be developed in order to identify the amount of funds to be generated from outside sources (endowment, grants, private giving) annually.
4. **Right-Sizing Review-** Given the results of the Cost Estimate and Business Plan, it may be critical to review the facility program to ensure overall project feasibility.
5. **Expansion Feasibility Study-** An architect or campus planner should access the feasibility of expanding the current building. This would evaluate both structural and site constraints and determine ability of the current facility to be expanded.

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6. **Architectural Selection-** Once the building program has been right-sized and vetted internally, an architect for the project can be selected. There are many methods for selecting an architect and NEHMA's institutional affiliation with Utah State University may dictate the protocol that must be used. Based on our discussion I recommend that you do some research on architecture firms and develop a list of architects you are interested in considering for the project. When the RFQ is developed you can ensure that those firms are in the distribution list. Once qualifications have been received they must be reviewed according to NEHMA's concerns and priorities, which include:

- Experience with Cultural Institutions & Universities.
- Ability to deliver high quality buildings that function well.
- Ability to work with project team and executive architect.
- Responsiveness to client's needs and concerns.
- Track-record of satisfied client and well maintained buildings.
- Ambition & dedication of architect.

After review of qualifications a short-list will be asked to develop and present a proposal. From these proposals a project architect will be selected. While the proposing teams may develop concepts, the creativity and flexibility of the design team to respond to the client's needs is key. Reputation, image, and experience are factors in the selection process, however comfort level with the individual tasked with your project is most critical as he or she will ultimately be responsible for designing a building that meets your aspirations.

7. **Architectural Design-** Once an architect and team of consultants (Mechanical, Electrical, Plumbing, HVAC, museum, capital cost consultant, etc.) has been selected the hard work of design will begin. The design process is an iterative, collaborative process where all parties will be pushed in order to develop a unique product that is a creative solution to your design needs. At this time a functional program will need to be developed to outline design and functional criteria room-by-room.

Katie

Nora Eccles Harrison Museum of Art, Utah State University

Needs Assessment Report

FINAL- October 2007

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide. We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.



Creating Cultural Capital

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1. Introduction

The Nora Eccles Harrison Museum of Art opened in 1982 and has served thousands of students, faculty and community members over the past 25 years. Today its mission is to collect, maintain, preserve, and exhibit diverse media created primarily in the American West with an emphasis on modern and contemporary movements through its exhibition and education programs which provide the campus and the community with the opportunity for growth, discovery and research.

It has a collection of over 4,600 objects, the largest in the intermountain region, and continues to expand its collections. The collection tracks the major American art movements of the 20th and 21st centuries ranging from Modernism to Bay Area Abstract Expressionism to Assemblage and Beat Art to Farm Security Administration Photography.

Due to shortage of space, the Museum currently has difficulty displaying key areas of its collections and providing storage for its growing collection of important works of West Coast artists. The current facility has served the Museum well, and is still in sound physical condition, but space is very limited. Planning must be conducted now to ensure that the Museum collection and programmatic goals are supported by the Museum facility in the coming years. The Museum has retained Lord Cultural Resources, the world's foremost museum planning firm, to conduct a study to:

- Evaluate the current facility;
- Develop a strategy to accommodate current collections in storage and on exhibit, and to project future growth;
- Formulate a space program that responds to the needs of the Museum's collections and programs as well as meets current museological best practices; and
- Define the staffing needs for an expanded facility.

All of this will be focused on realizing the larger mandate of the Museum, which is to:

- Meet the needs of students and the wider academic community.
- Enrich the cultural and educational life of the region.
- Fulfill the mission and vision of the Nora Eccles Harrison Museum of Art.
- Complement the wider vision of Utah State University; the College of the Humanities, Arts, and Social Studies; and the Caine School of the Arts.

Lord has prepared a two-phase scope of work that will be carried out by Barry Lord, President; Heather Maximea, Senior Consultant; and Lindsay Martin, Consultant. Phase One, Needs Analysis, will evaluate the current facility and future needs of the Museum. Phase Two, Space Program, will develop a Facility Strategy for the new or expanded facilities that will include Planning Principles and Assumptions; Space List; Space Block and Circulation Diagrams; and Museum Systems & Standards.

This Needs Analysis Report provides a summary of the findings from Phase One. It is organized into Collection Review & Analysis; Existing Facility Review; and concludes with a Summary of Needs. Once this report has been approved we will proceed to Phase Two.

2. Collection Review & Analysis

2.1 Introduction and Background

The collection of the Nora Eccles Harrison Museum of Art originated with the art objects owned by the University prior to the establishment of the Museum, including, paintings, prints, photographs, ceramics, ethnographic material, historical works by local artists and collected works by USU emeriti art professors. However, over time the collecting mandate has been more rigidly defined and the mission of the Museum states that it collects "diverse media created primarily in the American West, with an emphasis on modern and contemporary movements". Today the collection consists of over 4,600 objects, documents and images.

As the Museum has grown and developed over the past twenty-five years, a strong curatorial vision for the collection has been established and artworks have been purchased for the collection around this vision. This curatorial vision and collecting activity has largely been the work of a private donor, George Wanlass, trustee of the Marie Eccles Caine Foundation. The Museum, through Mr. Wanlass' generosity and curatorial direction, has established a superb West Coast modernism collection and a growing contemporary collection¹. The Museum plans to develop its collections by continuing to collect contemporary and non-traditional fine arts pieces over the coming years. It has been noted that only by collecting new and emerging artists, before they hit the mainstream, can smaller art museums such as NEHMA afford to acquire significant works of art.

This analysis has been performed in order to project growth and thus space requirements for the collection's display, storage and care until the Design Year 2032 (2007 + 25 years). The analysis is based upon information provided by the Museum's Collection Manager/Registrar.

¹ Anne Ayres, noted Los Angeles art historian and curator, *Interview with Rosamund Felsen, Conducted by Anne Ayres, October 10-11, 2004.*

2.2 Quantitative Analysis

The Registrar has provided Lord with the following information about the holdings of the Nora Eccles Harrison Museum of Art. The collection consists of 4,645 accessioned objects, which are either in storage, on display in the museum (as shown in the following table) or in other locations on campus (campus outdoor sculptures and art), or in transit (i.e. on loan or undergoing off-site conservation).

	Total Objects	On Display (in Museum)		On Display (on Campus)		In Storage		In Transit	
		%	#	%	#	%	#	%	#
Permanent Collection	4634	4%	192	2%	97	93%	4305	0.86%	40
Study Collection	11	0%	0	0%	0	100%	11	0	0
Total Collection	4645	4%	192	2%	97	93%	4316	0.86%	40

The following chart shows the breakdown of the collection by medium.

	Collection by Medium	Museum Permanent Collection	Museum Study Collection	Total Objects by Medium
Works on Paper	Books	19	1	20
	Printing	759	3	762
	Drawing	204		204
	Photography	681		681
Total Works on Paper		1663	4	1667
Total Percentage of Works on Paper				36%
Other Organic and Mixed	Textiles	102		102
	Other	58	1	59
	Installation	6		6
	Mixed Media	283	1	284
	Ephemera	116		116
	Painting	812	2	814
Total Other Organic and Mixed		1377	4	1381
Total Percentage Other Organic and Mixed				30%
Inorganic	Glass	4		4
	Ceramic	1350		1350
	Sculpture	240	3	243
	Metal	11		11
Total Inorganic		1605	3	1608
Total Percentage Inorganic				35%
Total Collection		4645	11	4656

The collection is strong in works on paper – Photography (14.6%) and Prints (16.3%), which together comprise 30.9% of the collection. A cohesive collection of Coast studio pottery comprises 29% of the collection. Paintings make up a sizable portion of the collection (17.5%), and account for many of the larger works.

Since a significant portion of the collection is organic materials there is a clear need to provide environmental controls capable of maintaining stable temperatures, low light, and close to 40% relative humidity for paper and 50% for other organic materials, with minimal variation (+/- 3-5% RH).

Still another important variable is the sizable portion of the inorganic items, specifically ceramics, which have their own unique storage requirements such as protection from seismic movement. These will be described in detail in the next phase of this study.

Table 2 suggests the potential to achieve better operational efficiency by grouping collection storage into three areas:

1. Storage for Works on Paper: 36% of objects
2. Storage for Other Organic and Mixed Materials: 30% of objects
3. Storage for Inorganic Materials: 35% of objects

We recommend storage by medium with specific media grouped together in each storage area. The areas should be planned to provide convenient access for registrars and those staff members with curatorial responsibilities.

We will determine the size of storage areas required for each medium, but first must project collection growth to ensure that adequate space is provided to accommodate the number of works of art that will be accessioned over the next 25 years. Table 3 indicates the rate of accessions for the past 12 years by object type.

	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	Avg	%
Painting	49	20	20	43	12	22	13	15	9	13	14	6	20	22%
Ceramic	11	47	38	22	19	16	23	10	9	6	16	3	18	21%
Sculpture	12	20	10	13	22	4	9	9	8	5	8	0	10	11%
Ephemera	0	0	0	0	0	0	0	0	7	33	49	26	10	11%
Prints	5	6	2	16	6	1	7	35	4	18	8	0	9	10%
Drawing	6	10	6	6	7	7	9	5	6	2	12	16	8	9%
Photography	5	1	12	7	1	9	2	2	9	7	6	5	6	6%
Mixed Media	0	0	4	6	4	4	1	4	2	12	0	0	3	4%
Books	0	0	0	0	0	0	0	0	3	0	1	3	1	1%
Installation	0	0	0	0	0	0	0	0	0	0	0	0	1	1%
Textile	0	2	6	2	0	2	0	0	0	0	0	0	2	2%
Other	0	1	14	6	0	3	1	0	0	1	0	0	0	0%
Metal	0	0	0	0	0	0	0	0	0	0	0	0	0	0%
Glass	0	0	0	0	0	0	0	0	0	0	0	0	0	0%
Totals	88	107	112	121	71	68	65	80	61	103	114	59	87	100%

**The calculations in Table 3 are based on the average number of accessions per year not the cumulative total of accessions in each category.*

Based on quantitative analysis of past acquisitions, in an average year the NEHMA experiences 2% growth, meaning, 87 works are added to the collection. Annually, growth is primarily in painting (20), ceramics (18), sculpture (10) and ephemera (10).

While the museum has been collecting aggressively over the past 25 years, acquisitions are projected to slow to below the 87 (2%) averaged over the past 12 years. Table 4 shows the anticipated growth of the collection over the next 25 years. Based on the historical growth pattern and discussion with museum leadership the collection is projected to grow to over 5,700 objects in that time period.

Table 4: Projected Collection Growth 2007-2032

	2007	2008-2017 Growth Works/Yr	+10 (2017)	2018-2032 Growth Works/Yr	+25 (2032)
Painting	814	13.56	950	5.65	1034
Ceramic	1350	12.64	1476	5.27	1555
Sculpture	243	6.90	312	2.87	355
Ephemera	116	6.61	182	2.75	223
Prints	762	6.21	824	2.59	863
Drawing	204	5.29	257	2.20	290
Photography	681	3.79	719	1.58	743
Mixed Media	284	2.13	305	0.89	319
Books	20	0.57	26	0.24	29
Installation	6	0.40	10	0.17	13
Textile	102	0.69	109	0.29	113
Other	59	1.49	74	0.62	83
Film/Video*	0	3.00	30	3.00	75
Metal	11	0.00	11	0.00	11
Glass	4	0.00	4	0.00	4
Total Collections	4656	60	5289	25	5711

** Film/Video will be a new collecting direction for the museum. It is anticipated that the NEHMA will collect one art object per year in film/video; however an estimate of 3 per year has been used to account for the acquisition of required technology.*

Now that growth of the collection has been projected we can begin to understand the spatial requirements of the collection for our Design Year of 2032. The density of the existing collection storage (the number of art works stored per square feet of space, or alternatively the number of square feet per art work) is important so that we may determine whether overcrowding is an issue, and to establish improved future density projections.

Table 5: Density of Objects in Storage

	# of Objects	Sq. Ft. in Storage	Density in SF /Object	Density in Objects/SF
Painting	814	961	1.18	0.85
Ceramic	1350	404	0.30	3.34
Sculpture	243	669	2.75	0.36
Ephemera	116	47	0.40	2.48
Prints	762	258	0.34	2.96
Drawing	204	117	0.57	1.74
Photography	681	258	0.38	2.64
Mixed Media	284	177	0.62	1.61
Books	20	12	0.59	1.71
Installation	6	170	28.29	0.04
Textile	102	164	1.61	0.62
Other	59	47	0.79	1.26
Metal	11	23	2.13	0.47
Glass	4	12	2.93	0.34
Totals	4656	3317	1.40	0.71

While current collections storage is clean and well organized, it is also overcrowded. If art works are stored too tightly in storage there is significant risk of accidentally damaging an object during routine work such as movement, cleaning, and cataloging, or of objects abrading each other over time. Current storage densities are slightly higher than desirable. In developing projected density ratios we have considered both providing slightly less dense storage for the current collection as well as accommodating more space for contemporary works, which tend to be larger, oversized or to have special storage requirements.

Based on projected growth and anticipated collection density we have developed the following space requirements. The collection growth, de-densification, and anticipation of larger objects generates a need for an additional 3,000 net square feet of storage space or a 90% increase in storage space.

Table 6: 2032 Density and Space Projection

	2032 in Storage	2032 Recommended Density SF/Object	2032 Recommended Sq Ft
Painting	1034	0.60	1724
Ceramic	1555	2.25	691
Sculpture	355	0.25	1420
Ephemera	223	2.00	112
Prints	863	1.75	493
Drawing	290	1.50	193
Photography	743	1.75	424
Mixed Media	319	1.25	255
Books	29	1.75	17
Installation	13	0.02	627
Textile	113	0.50	226
Film/Video	75	2.00	38
Other	83	1.00	83
Metal	11	0.30	37
Glass	4	0.25	16
TOTAL	5711	0.90	6356

Chart 7 shows how storerooms dedicated according to medium would be achieved.

Table 7: 2032 Storage by Medium

Total			Works on Paper			Organic and Mixed			Inorganic		
Objects	Density	NSF	Objects	Density	NSF	Objects	Density	NSF	Objects	Density	NSF
5711	0.90	6356	1925	1.71	1127	1785	1.72	3065	1926	0.89	2164

3. Facility Review & Analysis

This section assesses the condition of the current facility of the Nora Eccles Harrison Museum of Art in detail. This chapter evaluates NEHMA's space quantitatively as well as qualitatively.

During our site tour of the facility in July 2007, it was evident that, while NEHMA staff have done an outstanding job of working within the constraints of the existing facility, there are limitations within the building that contravene current museum best practices. Our tour, review and analysis lead to one overwhelming conclusion, that *the NEHMA's facility is presently at capacity and additional space will be needed to for the Museum to continue to grow its collection, increase exhibition of important works, build programs or expand staff to meet needs.*

3.1 Review of Existing Museum Space

The following table lists all existing spaces within the Museum facility and organizes them according to Lord's Museum Zones. This table is followed by floor plans of each level of the NEHMA. The rooms listed in the table correspond to those on the plans, which are also zoned. This museum zone approach is useful not only for space planning and cost estimating but also as an analytical tool to identify facility needs with respect to access, adjacency, circulation, critical paths for collections materials and organization of functional areas.

Following the table and illustrated floor plans, Section 3.2 outlines a summary of needs.

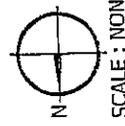
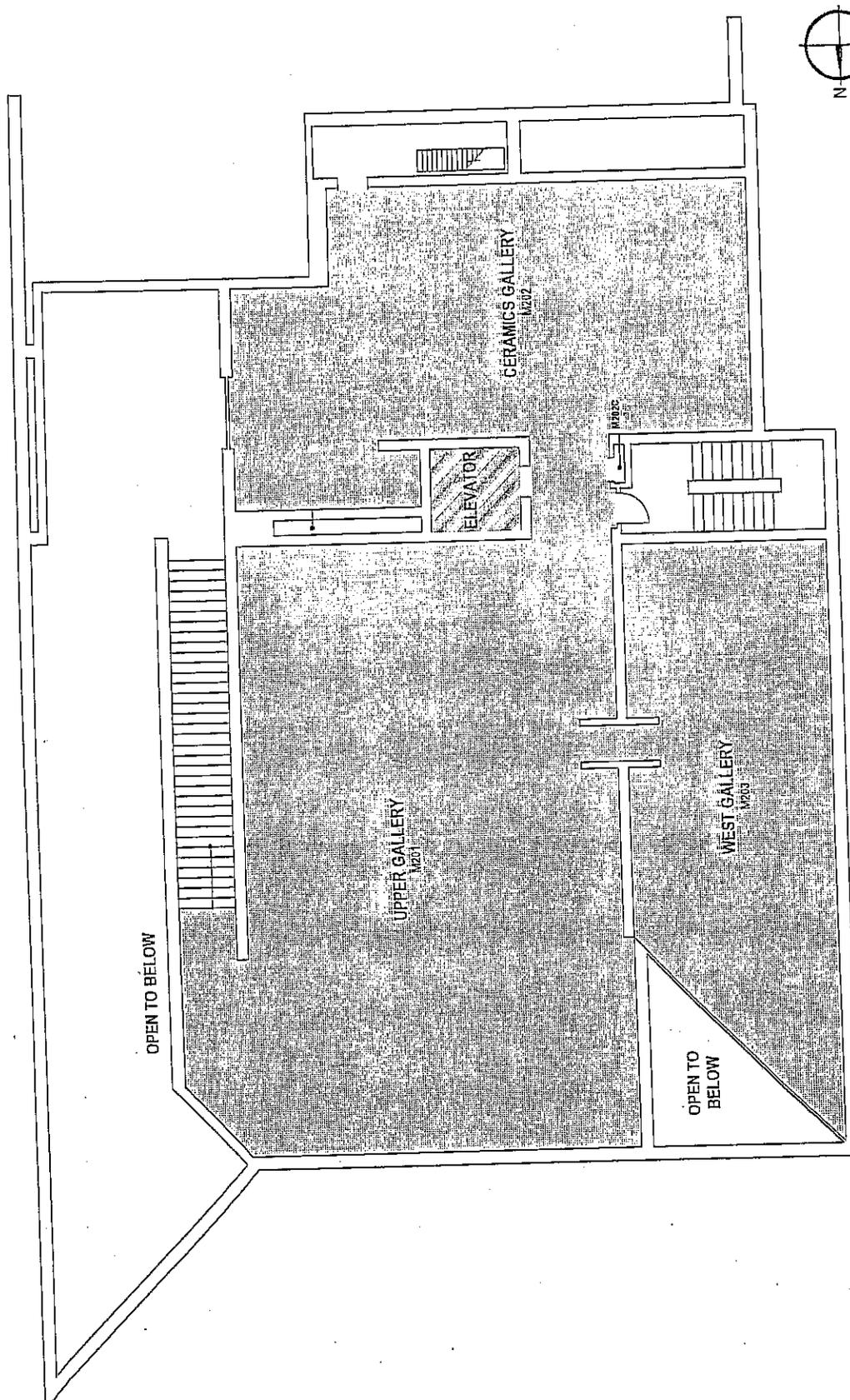
Zone A Public Non-Collection	Zone C Non-Public Collection
Zone B Public Collection	Zone D Non-Public Non-Collection

Summary by Zone	NEEMA		AVG
	NSF	%	%
Zone A Public Non-Collection	380	2%	20%
Zone B Public Collection	10,083	63%	40%
Zone C Non-Public Collection	3,317	21%	20%
Zone D Non-Public Non-Collection	2,289	14%	20%
Mechanical Space	1,436		
Total NSF	15,069	100%	100%

ZONE	SPACE NAME	RM	FLR	SQ FT	STRENGTHS	WEAKNESSES
A	Public Entrance	M100A	1	179	Acts as a vestibule, limiting outside air exchange with collection spaces.	The location of the Public Entrance is not typical for art museums. Visibility and approach are poor, there is no sense of arrival, and it is shared with the adjacent music department.
A	Women's Restroom	M110	1	117		Undersized at two stalls; does not easily accommodate school groups, events or families. Only women's restroom facility in building; must serve both staff and public.
A	Men's Restroom	M112	1	84		Undersized; does not easily accommodate school groups, events or families. Only men's restroom facility in building; must serve both staff and public.
A	Elevator	M005	B,1,2		Serves all floors and is large enough to accommodate wheelchairs, strollers, and small groups easily.	Only elevator in facility, shared with both collection and service functions.
B	Lobby	M100	1	1846	Double height space; only space for display of overweight objects.	Two entrances on either end. Long, narrow rectangular shape is awkward and feels like a hallway, main entrance is locked to prevent staff and students from using lobby as circulation to music department. Difficult to adapt for public programs. Used as exhibition space due to lack of appropriate gallery space. Presence of collections limits use a public space. Glass curtain wall is concealed with blinds because galleries are adjacent and light levels from lobby were too high. Glass curtain wall is ongoing maintenance issue in cold
B	Marie Eccles Caine Gallery	M101	1	3414	Large flexible gallery. Ceiling height of 13' is sufficient.	Temporary walls configuration is limited by structural posts and lack of storage of walls when not in use. Air return panels necessitate temporary wall structure in front of them. Gallery has one window that is concealed by blinds. Oversized objects must be carried down stairs to gallery
B	Upper Gallery	M201	2	2462	Large flexible gallery. Ceiling height of 13' is sufficient.	Temporary walls configuration is limited by structural posts and lack of storage for walls when they are not in use. Air return panels necessitate temporary wall structure in front of them. Oversized objects must be carried up the stairs or lifted up (what does lifted up mean?).
B	West Gallery	M203	2	952	Ceiling height of 13' is sufficient.	Entrance is narrow and awkward. Window and overlook reduce hangable wall space. Half of gallery is used for storage on a semi-permanent basis.
B	Ceramics Gallery	M202	2	1409	Ceiling height of 13' is sufficient.	Semi-permanent exhibition furniture limits flexibility.

ZONE	SPACE NAME	RM	FLR	SQ.FT	STRENGTHS	WEAKNESSES
C	Loading Dock	M106	1			Shared with dirty services. No staff/service entrance at dock; only roll up door. Truck approach is a fire lane. Does not accommodate large crates or oversized works. Lacks dock leveler. Requires twists and turns through single oversized doors to get collections in to elevator. General storage and other dirty functions happen in this area.
C	Art Elevator	M005	B, 1, 2			Shared with public and service functions. Too small for oversized works which force many objects to be carried up or down stairs. Objects enter and exit from different doors which requires additional maneuvering and complicates transit.
C	Elevator Lobbies	M000E	B,1,2			Often undersized. (What does this mean?) Does not allow for easy maneuvering or staging of objects. Level 2 lobby is located in a public circulation path.
C	Collection Workroom	M003B	B		Built in storage and workbenches.	Shared with dirty functions such as painting. Serves as only crating, uncrating, prep, and work area. Too small. Does not have adequate circulation or storage space (i.e. ladder storage has been moved to stairwell).
C	Oversized Storage	M001	B	398		Least cramped of storage areas. Only accessible through Central Storage, which requires objects to travel through crowded storage area when moved. Wall between storage and education office is not finished to the ceiling, making space less secure.
C	Ceramic Storage	M001A	B	170		Storage beyond capacity. Room is too narrow and is located under stairs. Does not have adequate workspace or circulation.
C	Central Storage	M003A	B	2341		This room contains the bulk of the collection. Storage at beyond capacity. inadequate workspace and circulation. Space cannot be fully utilized due to circulation route to Oversized Storage.
C	Storage	M003C	B	408		Storage at beyond capacity. inadequate workspace and circulation. If an object is to be accessed, a path must be cleared in order to reach it.
D	Service Elevator	M005	B,1,2	76	Well sized for service use.	Only elevator in facility, shared with collection and public functions.
D	Elevator Lobby	M000E	B	81		Door opening is not wide enough and does not provide wide enough turning radius for loading objects into the elevator.
D	Dirty Workroom	M003B	B	215	Built in storage and workbenches.	Shared with collections functions. Serves as prep, maintenance and dirty work area. Too small. Does not have adequate circulation or storage space (i.e. ladder storage has been moved to stairwell).
D	Loading Dock	M106	1	489		Shared with collections handling. No staff/service entrance at dock; only roll up door. Truck approach is a fire lane.
D	Storage	M106A	1	55		
D	Janitor Room	M108	1	56		
D	Kitchen	M102	1	59		Serves as staff and catering kitchen as well as coat and bag storage for visitors. Too small, no seating for staff breaks.

ZONE	SPACE NAME	RM	FLR	SQ FT	STRENGTHS	WEAKNESSES
D	Director's Office	M104	1	143	Recently renovated, small meetings can be accommodated.	No windows. Only space with meeting capabilities.
D	Office Lobby & Storage	M002	B	267		Cluttered with storage overflow.
D	Programs & Exhibitions Office	M002A	B	162		No windows.
D	Administrator's Office	M002B	B	144		No windows.
D	Registrar's Office	M002C	B	117		No windows; not enough file storage.
D	Education Office	M002E	B	359		No windows, cluttered with storage overflow.
D	Storage & Staff Restroom	M004	B	66		No windows.
M	Mechanical Room	M006	B	1095		
M	Mechanical Room	M006A	B	173		
M	Mechanical Room	M006B	B	66		
M	Mechanical Room	M006C	B	66		
M	Mechanical Room	M006D	B	36		



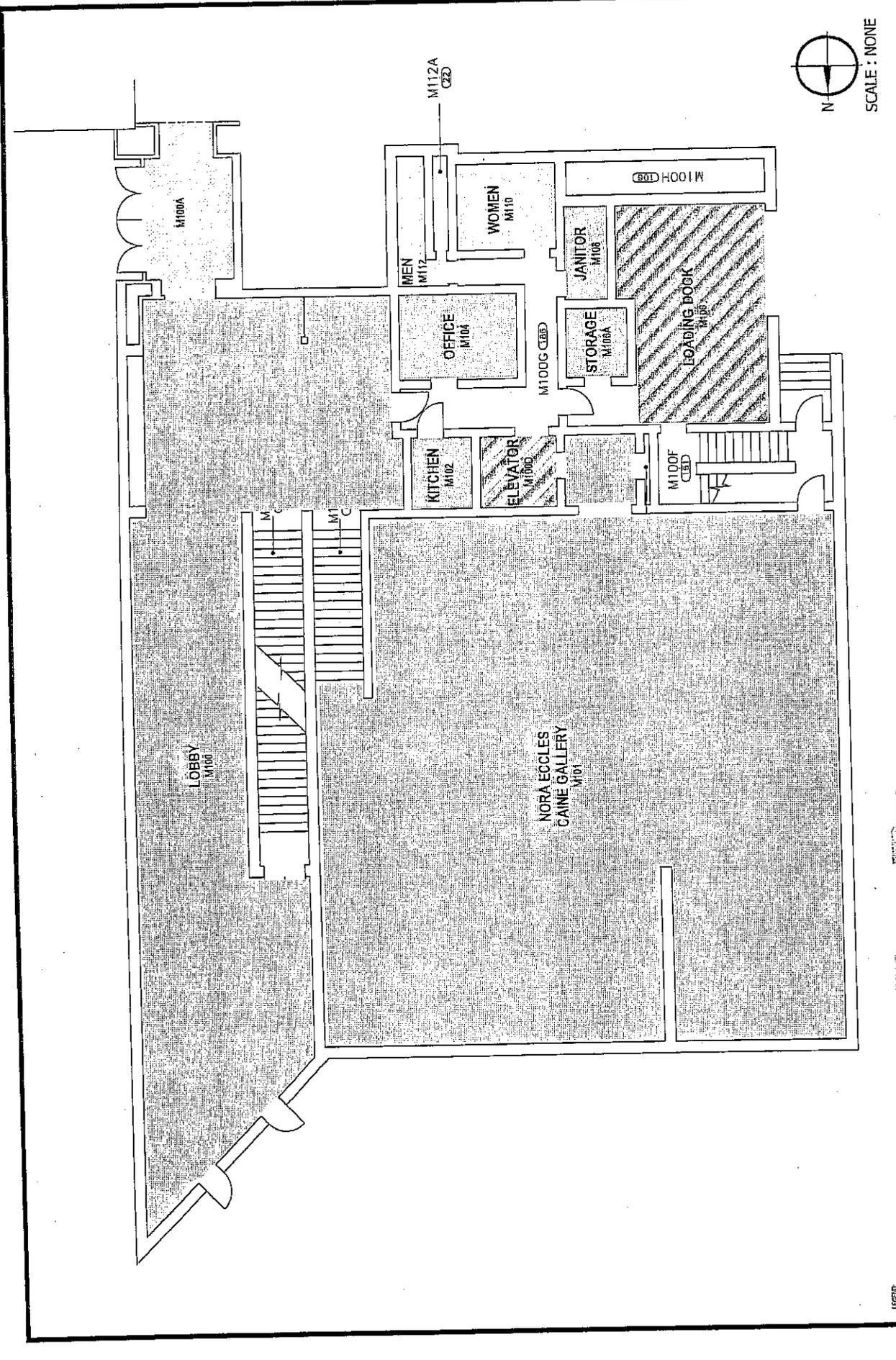
Year Constructed: 1982
 Date: 11-10-06
 Net Sq. Ft.: 5,573

73B - Nora Eccles Harrison Museum of Art
 Second Floor

Drawing No. **3** OF **3**

LEGEND: PUBLIC COLLECTION, JOHN PAULS COLLECTION, MUSEUM COLLECTION, ARCHIVE

Utah State
UNIVERSITY
 FACILITIES PLANNING, DESIGN, & CONSTRUCTION
 1155 EAST 700 NORTH - LOGAN, UTAH 84322
 PH: (435) 797-3737 - F: (435) 797-3886

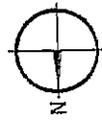
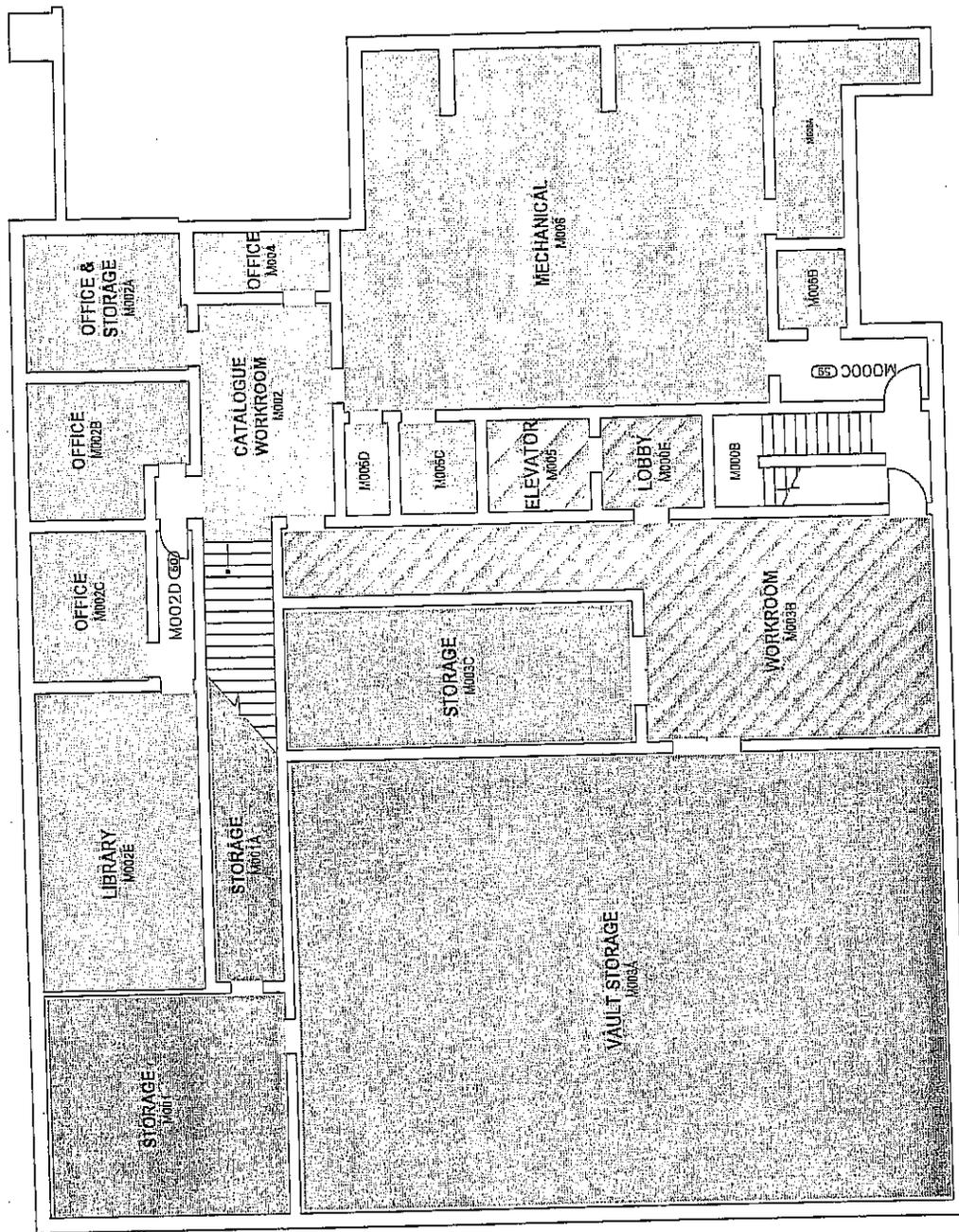


Year Constructed: 1982	Drawing No.
Date: 11-10-06	2 OF 3
Net Sq. Ft.: 7,392	

73B - Nora Eccles Harrison Museum of Art
First Floor

LEGEND: PUBLIC HOUSING COLLECTION PUBLIC HOUSING COLLECTION TECHNICAL

Utah State UNIVERSITY
FACILITIES PLANNING, DESIGN, & CONSTRUCTION
1195 EAST 700 NORTH - LOGAN, UTAH 84322
PH (435) 797-3737 - F (435) 797-3888



Year Constructed: 1982
 Date: 11-10-06
 Net Sq. Ft.: 6,796

73B - Nora Eccles Harrison Museum of Art Basement

UtahState
UNIVERSITY
 FACILITIES PLANNING, DESIGN & CONSTRUCTION
 1195 EAST 700 NORTH - LOGAN, UTAH 84322
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Drawing No. **1** OF **3**

LEGEND: PUBLIC COLLECTION, NON-PUBLIC COLLECTION, PUBLIC COLLECTION, NON-PUBLIC COLLECTION, REFERENCE

3.2 Summary of Needs

The design year of 2032 has been selected for planning. In addition to providing for collection storage, space will be planned to support the growth of all museum functions through 2032. These needs are as follows:

Public Collection

- The NEHMA has a significant collection, which requires an active curatorial program of interpretation, research, exhibition and publication in order for the Museum to realize its vision. In order to support the Museum's aspirations to utilize its permanent collection in support of its Mission and Mandate, an exceptional exhibition space for the permanent display of the highlights of the Museum's collection is required.
- In order to keep pace with the size of contemporary and installation works, adequate gallery space for display of extra large, tall and heavy objects is needed.
- Flexible gallery spaces that will allow for different display configurations, art media (film, web, etc.), and new art technology are needed in order to allow the NEMHA to display a wide range of new and emerging art and exhibitions.

Non-Public Collections

- Adequate storage is required to better support current collections as well as support future acquisitions and collection development. The current collection storage is at capacity with virtually no additional room for circulation, handling and growth. Improvements in collection storage are critical to ensuring that the Museum continues to acquire objects as well as to care for them responsibly.
- A loading dock that can meet the demands of daily movement of collections, especially extra large and heavy items, major traveling exhibitions, and all weather operation is needed. The existing loading dock is undersized and not fully covered. This puts art at undue risk during transport, discourages lenders, and forces staff to perform complex, labor intensive and often time consuming manoeuvres to get crated artwork in and out of the building.
- Separate, dedicated collections and services access and circulation are required to allow for proper movement of "clean" items such as artwork, crates, and collections handling materials to move easily throughout the building without crossing through non-clean areas or paths for food, services or maintenance.
- A dedicated collections elevator with easy approach, entrance and exit is required to ensure the proper handling of art. The current elevator's size and approach does not allow for the transportation of oversized objects, thus necessitating complex workarounds which are risky and time consuming. The current elevator is also shared between public, service, and collections activities, which does not allow for separation between functions.

- Collections management and handling require spaces such as shipping and handling, crating, crate storage, and collection workrooms to support day to day collections operations including accessioning, condition reporting, photography, cataloguing, and storage and retrieval. The Museum currently lacks these spaces and is in need of proper collections support spaces to promote best practices for the long term preservation of works of art.

Public Non-Collection

- The NEHMA has one of the most active arts education programs in Utah. It is currently at capacity for school tours, and is turning away requests for tours due to lack of space. Dedicated space for educational programming, such as studio classrooms and back-pack/lunch storage, must be provided so that the Museum can better support and expand its deservedly popular programs.
- As the Museum is an active contributor to campus life, adult education is a critical component of the education program. Spaces to support education for university students as well as the wider academic community is required in order to allow the Museum to host lectures, symposia, and other public programs.
- From time to time the Museum is expected to serve as a venue for special events. Events bring in new audiences, for a sometimes first exposure to the Museum and its collection. It is critical that the facility be able to support openings and receptions without putting collections at risk, by allowing for optimum separation between collections and food and beverage service. Ability to close some or all of the galleries during events is a critical consideration.

Non-Public Non-Collections

- Staff office space is currently at capacity, so much so that new Museum staff is being hired to work from home. The NEHMA requires sufficient offices to accommodate appropriate staffing levels. Additionally, amenities such as a staff kitchen and staff restrooms should be provided in order to provide staff with an inviting and private work environment.
- Operations space in museums are often overlooked and under planned, leading to many inefficiencies in daily work that place stress on staff and on collections. Small increments of back of house support space for operations (security, housekeeping, maintenance, catering, IT, AV and event support) are required to keep any institution running smoothly.
- Storage for publications, tools, and files are essential to supporting Museum functions. Currently, storage for these items is provided in an adjacent building, which requires Museum staff to travel off-site to access these items.

General

- NEHMA requires a more public, easily accessible, more prominent building, possibly with street frontage. It currently lacks profile and any sense of transition from the campus space to the museum environment due in part to the fact that it shares its entrance and vestibule with the Music Department. Another contributing factor is that the façade of the building is insular and inward looking, rather than inviting and welcoming. In addition, exterior signage is inadequate and the entrance is difficult to find and awkward to access for visitors.
- Adequate bus and car loading areas are required to meet the needs of school groups, group tours, and visitors and volunteers with low mobility. Proper dedicated parking is also needed in order to encourage and support active visitation patterns.

4. Next Steps

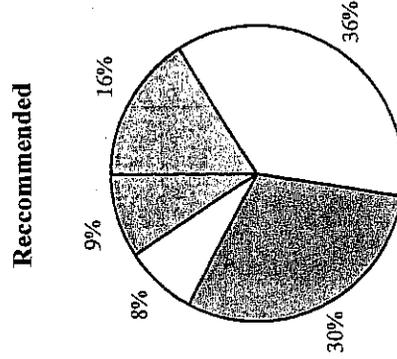
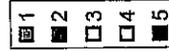
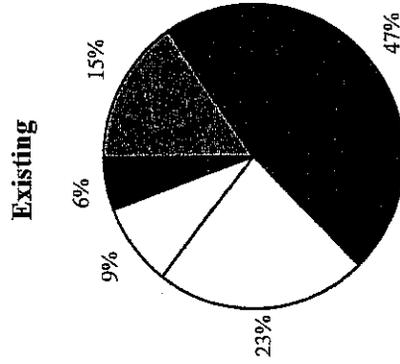
Once this report is finalized we will proceed with Phase Two. The Phase Two report will contain the planning documents for an expanded NEMHA building. This will include Planning Guidelines; Recommended Space List; Access, Adjacency and Circulation Diagrams; and Museum Systems & Standards.

TOTAL SPACE PROGRAM

Summary by Zone	EXISTING		RECOMMENDED	
	NSF	%	NSF	%
Zone A	2,226	15%	5,750	16%
Zone B	6,828	47%	13,000	36%
Zone C	3,317	23%	10,850	30%
Zone D1	1,251	9%	2,800	8%
Zone D2	815	6%	3,300	9%
Total Area - Net Square Feet	14,437		35,700	
Total Area - Gross Square Feet*	22,500		49,980	

*A gross building factor of 1.4 is assumed for thickness of walls, circulation and mechanical spaces has been applied to the recommended figure.

SUMMARY BY ZONE % OF NSF AREA



ZONE	Space Name	Existing NSF	Recc. NSF	Adjacencies	Comments
A	Vestibule		100	Main Lobby, Outdoor Areas	"Airlock" at entrance to enhance environmental control.
A	Lobby	1,846	1,500	Vestibule, Coatroom/Lockers, Public Washrooms, First Aid, Multi-purpose Room	Public circulation area including entrance, with access & circulation to visitor services and exhibition galleries. Flexible space for receptions; gatherings, informal performances & selected exhibitions.
A	Coatroom, Lockers, & Group Check Room		200	Lobby, Art Lounge	Coat racks, lockers, umbrella stands, and cubbies for visitors. Also includes storage for wheelchairs and strollers.
A	Reception/Information	179	0	Lobby, immediately visible upon entering	Admission & information counter. Will also serve as sales point for bookshop.
A	Bookshop		200	Lobby	Bookshop that sells publications and small gifts that relate to the NEHMA's Collection as well as special exhibitions & programs.
A	Art Lounge		500	Lobby, Galleries	Flexible space located adjacent to lobby & exhibition galleries for student and community use. Also serves as a new media gallery with computer terminals featuring e-art, digital, and video works.
A	Public Washroom, Men's	84	150	Lobby, Art Lounge	Serving 3 male occupants. Confirm to meet code requirements.

Handwritten notes:
 1000 sq ft
 1000 sq ft
 1000 sq ft
 1000 sq ft
 1000 sq ft

A	Public Washroom, Women's	117	200	Lobby, Art Lounge	Serving 4 female occupants. Confirm to meet code requirements.
A	Family Washroom		100		Serving families and special needs visitors. Includes baby changing station. Confirm to meet code requirements.
A	First Aid		50	Lobby, with EMT access	Space for First Aid and Emergency response to serve visitors and staff. Includes counter with sink, supply cabinets, fold down bed, stretcher storage.
A	Multi-Purpose Room/ Auditorium		2,000	Lobby, Exhibition Galleries, Chair Storage, Event Storage	Flexible public program space with audio visual capability used for a variety of Collection, exhibition, and program related uses as well as special events. May also function as installation gallery as needed.
A	Classroom/Studio/ Activity Space		750	Art Lounge; Galleries	"Messy" program space with sinks & cupboards for supplies storage.
A	Public Elevator		0	Lobby	Per architectural design. Capacity for 15.
Total Zone A		2,226	5,750		

ZONE	Space Name	Existing NSF	Reev. NSF	Adjacencies	Comments
B	Permanent Collection Galleries		6,000	Lobby, Front of House / Back of House Circulation space	Minimum 22 ft ceiling height.

B	Ceramics Display Storage	1,409	1,000	Lobby, Front of House / Back of House Circulation space	Existing Gallery
B	Marie Eccles Caine Gallery	3,414			
B	Temporary Exhibition Galleries		4,000	Lobby, Front of House / Back of House Circulation space	Minimum 22 ft ceiling height.
B	Upper Gallery	2,462			Existing Gallery
B	West Gallery	952			Existing Gallery

B	Works on Paper Gallery		1,000	Lobby, Front of House / Back of House Circulation space	Lower ceilings possible.
B	Education Gallery		1,000	Lobby, Classroom	Lower ceilings possible.
Total Zone B		6,828	13,000		
ZONE	Space Name	Existing NSF	Recc. NSF	Adjacencies	Comments
C	Exterior Covered Art Loading Dock		0	Art Shipping & Receiving, Security Station Beside Loading Docks	Covered outdoor loading dock with a dock height of 43"-48" including the lip leveler and a clearance of . Space requires high clearance and wide turning radii.
C	Art Shipping & Receiving		600	Exterior Covered Art Loading Dock, Security Station Beside Loading Docks	Dedicated separate area for the staging and processing of shipments in crates. Service Shipping & Receiving should be separated. Space requires high ceilings and wide turning radii.
C	Crating / Uncrating		600	Art Shipping & Receiving, Crate Storage, Isolation Room, Receiving Office, Galleries, BOH Circulation areas	Packing and un-packing area for incoming and outgoing shipments. Preparation and staging area. Space requires high ceilings and wide turning radii.

C	Crate Storage		600	Crating / Uncrating, Art Shipping & Receiving, BOH Circulation areas	Storage of crates while object is in storage, on exhibition, or waiting to be processed. Climate control required as art may be stored in crates or climate control may be required per loan agreement. Space requires high ceilings and wide turning radii.
C	Isolation Room		100	Crating / Uncrating	Isolation and treatment of art works potentially infested by mold, insects, etc., as to prevent spread to rest of collection.
C	Temporary Exhibition Storage		600	Crating / Uncrating, Temporary Exhibition Gallery, BOH Circulation areas	Holding area for works of art on loan. Picture racks. Space requires high ceilings (minimum 12ft clear) and wide turning radii.
C	Collection Storage-Works on Paper	3,317	1,200	Art Elevator Lobbies, BOH Circulation areas	Storage to meet NEHMA needs till Design Year 2032. Fixtures for compact storage of prints, drawings, photography, and books. Limited amount of picture racks, as determined by registrar. Space requires high ceilings (minimum 12ft clear) and wide turning radii.
C	Collection Storage-Organic Materials		3,200	Art Elevator Lobbies, BOH Circulation areas	Storage to meet NEHMA needs till Design Year 2032. Storage to meet NEHMA needs till Design Year 2032. Fixtures for compact storage of paintings, textiles, ephemera, mixed media, film and video. Capacity for small freezer if necessary. Approximately 1800 sf of picture racks. Space requires high ceilings (minimum 12ft clear) and wide turning radii.

E	Collection Storage- Inorganic		2,200	Art Elevator Lobbies, BOH Circulation areas	Storage to meet NEHMA needs till Design Year 2032. Fixtures for compact storage of ceramics, sculpture, metal and glass. Space requires high ceilings (minimum 12ft clear) and wide turning radii.
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C	Art Freight Elevator			0	Crating / Uncrating, Art Elevator Lobbies, Galleries, BOH Circulation areas	Easily Accessible from Crating/Uncrating. Must travel to each floor with Zone B of C spaces. Requirements provided in Systems & Standards. Space requires high ceilings and wide turning radii.
C	Art Elevator Lobbies			400	Crating / Uncrating, Art Freight Elevator, Galleries, BOH Circulation areas	As needed. Min 200 NSF per level; 2 levels assumed. Space requires high ceilings and wide turning radii.
C	Research Room			400	Lobby, Galleries, Collection Storage	Adjacent to the Galleries and Collection Storage. To accommodate student and researcher visits and object based adult education. <i>graduate level / upper division cons</i>
C	Collection Workroom			600	Crating / uncrating, Matting and Framing Workshop, Permanent Exhibition Galleries, BOH Circulation areas	Collections work area for examination, processing, and preparation of objects. Space requires high ceilings and wide turning radii. <i>lower division</i>
C	Matting and Framing Workshop			350	Crating / uncrating, Collection Workroom, Permanent Exhibition Galleries, BOH Circulation areas	Workshop for the framing and matting of art works. Activities will include light carpentry, mount making, and archival housing. Space requires high ceilings and wide turning radii.
Total Zone C		3,317	10,850			

ZONE	Space Name	Existing NSF	Recc. NSF	Adjacencies	Comments
D1	Director's Office	143	250		

D2	Exhibition Prop Storage			400		On-site storage for display cases, plinths and panels. Majority of items stored off-site.
D2	Technical & Maintenance Workshop	215		600	Service Shipping & Receiving, BOH Circulation areas	Area for exhibition prep such as light painting and construction. Includes work tables, and lockable tool storage area. Other equipment requirements include a drill press, table saw, and band saw.
D2	Chair and Table Storage			400	Lobby, Multi-purpose Room	Storage for moveable chairs and tables to be used in either lobby or multipurpose room.
D2	AV Equipment Storage			100	Multi-purpose Room	Storage for various audio visual equipment. May also serve as the projection booth.
D2	Event Storage			200	Lobby	Event/catering storage.
D2	Catering Set-up Area			300	Service Shipping & Receiving, Multi-purpose Room, Lobby	Catering support for functions. Space requirements include warming oven, refrigeration, hot water, food storage lockers, etc. Space to support receptions, special events & programs.
D2	Custodian's Room	56		100	Lobby, FOH / BOH Circulation areas	Provides storage for custodial equipment and supplies.
D2	BMS Room			100		Data screens for the Building Management System (BMS) located here.
D2	Staff/Visitor Entrance / Vestibule			100		Airlock
D2	Service Elevator					For vertical circulation of non-clean items such as food, cleaning supplies, etc. Must be entirely separate from Public and Collections Elevators.
Total Zone D2		815		3,300		
Total Zone D		2,066		6,100		