

ABOUT BNIM

BNIM is an innovative leader in designing high performance environments. BNIM's instrumental development of the USGBC, LEED and the Living Building concept, combined with projects, methods, and research, shaped the direction of the sustainable movement. Through this involvement, the firm has redefined design excellence to elevate human experience together with aesthetics and building performance. In practice, this multifaceted approach to design excellence has yielded national acclaim, including the AIA National Architecture Firm Award, and consistent design recognition nationally and internationally. BNIM is Building Positive, a notion that describes how our practice leverages its collective capacity for design thinking to solve issues at every scale in a way that is focused on building the positive attributes of community and the built environment. Through an integrated process of collaborative discovery, BNIM creates transformative, living designs that lead to vital and healthy organizations and communities.

Springfield Art Museum

30-YEAR MASTER PLAN

"...who sows a field, or trains a flower, or plants a tree, is more than all."

John Greenleaf Whittier

On June 26, 1928, the Springfield Art Museum was incorporated as a Missouri not-for-profit. By the end of that year, the fledgling museum owned 20 works of art but had no building of its own or professional staff. In these early years, it was nurtured in borrowed space by pure persistence and vision. Thirty years later, with 2,381 objects and a full-time professional staff of more than three, the museum opened its own building adjacent to Phelps Grove Park.

Sixty years after the opening of the original museum building and ninety years after the museum's founding, we consider our place within its history as well as its future. We consider the opportunities we are given to shape the institution for the next 90 years- the opportunity to plant a proverbial tree for future generations. It was with these thoughts in mind that the museum's board, staff, donors, and volunteers along with numerous community members developed this master plan. Among the questions we considered: How will our museum best serve our community now and far into the future and what physical resources will be necessary to do so?

To find the answers to these questions we looked at the values that have sustained our community over the past 90 years and we used them as a guide for creating a place that will sustain for decades to come. By examining these values, from the focused scale of the museum to the macroscopic scale of the community, we believe that we can identify points of alignment that may be used to shape physical spaces and their functionality. Based on this examination, we determined that whatever would be designed for our future must foster collaboration between the museum and its many community partners; honor the history and character of the museum, its immediate surroundings and the larger Ozarks community; promote inclusion

by not only providing greater physical accessibility but also by creating spaces that are friendly and welcoming; be innovative, embracing the unexpected and identifying cost-effective solutions; engage nature and the outdoors with the understanding that the natural environment is a fundamental part of our community's identity; and be practical, focusing on environmental and fiscal responsibility, stewardship, and sustainability.

Additionally, our vision for our museum's future had to embrace three principles including: 1) porosity- eliminating barriers and encouraging movement and flow between spaces through meaningful transitions; 2) flexibility- creating spaces that lend themselves to a variety of uses and can serve multiple functions either simultaneously or at separate times; and 3) balance and unity- creating aesthetic and functional balance and unity across the diverse spaces of the museum and its surroundings while honoring the independent and specific functionality of these spaces. We strove to develop flexible and dynamic spaces that could serve diverse audiences now and into the future by designing for growth in use and functionality to meet immediate needs as well as those that are long-term.

Now with this part of our work completed, it is in the spirit of service and with great hope for the future that we present our community with this 30-Year Master Plan for our Springfield Art Museum.

With gratitude and appreciation,

A handwritten signature in dark ink, consisting of a series of fluid, connected loops and strokes, representing the name Nick Nelson.

Nick Nelson
Museum Director

TABLE OF CONTENTS

| | | |
|---|-------------------------|---------|
| 1 | Introduction | 8-15 |
| 2 | Research + Discovery | 16-69 |
| 3 | Design Exploration | 70-103 |
| 4 | Site Design Exploration | 104-115 |
| 5 | Final Recommendation | 116-149 |

APPENDIX
Not included in this document, but individually available as
supplements to this document.

- Structural Narrative
- MEP Narrative
- Cost Estimate
- Geotechincal report
- Site Survey

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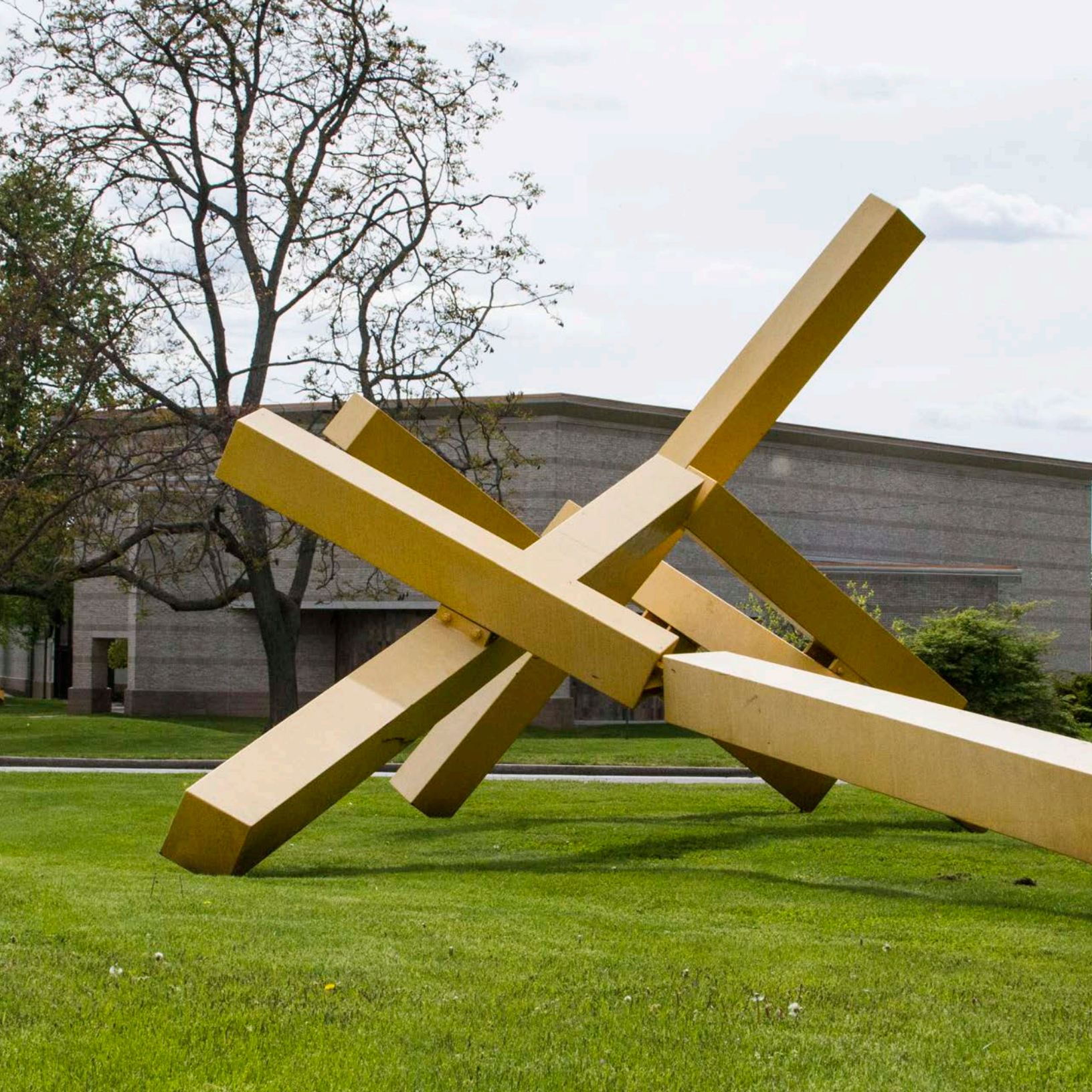
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1

Introduction





Museum Mission

The Springfield Art Museum is dedicated to enhancing the **education** and documenting the diverse **cultural heritage** of the **people of southwest Missouri**, through the collection, **preservation** and **exhibition** of art objects.

Museum Vision

The Springfield Art Museum recognizes **the past** and embraces **the future** as a collaborator and catalyst for the transformation of individuals and the community through art. The art museum is a vital partner in the **economic development** of the city and values **collaboration**. The museum will actively **cultivate** the **use** of its **facilities**, both interior and exterior as a **cultural resource** for its citizens, through the continued expansion of its permanent collection, **creative development** and expansion of exhibitions and providing **educational outreach** to the citizens of southwest Missouri.

Museum Values

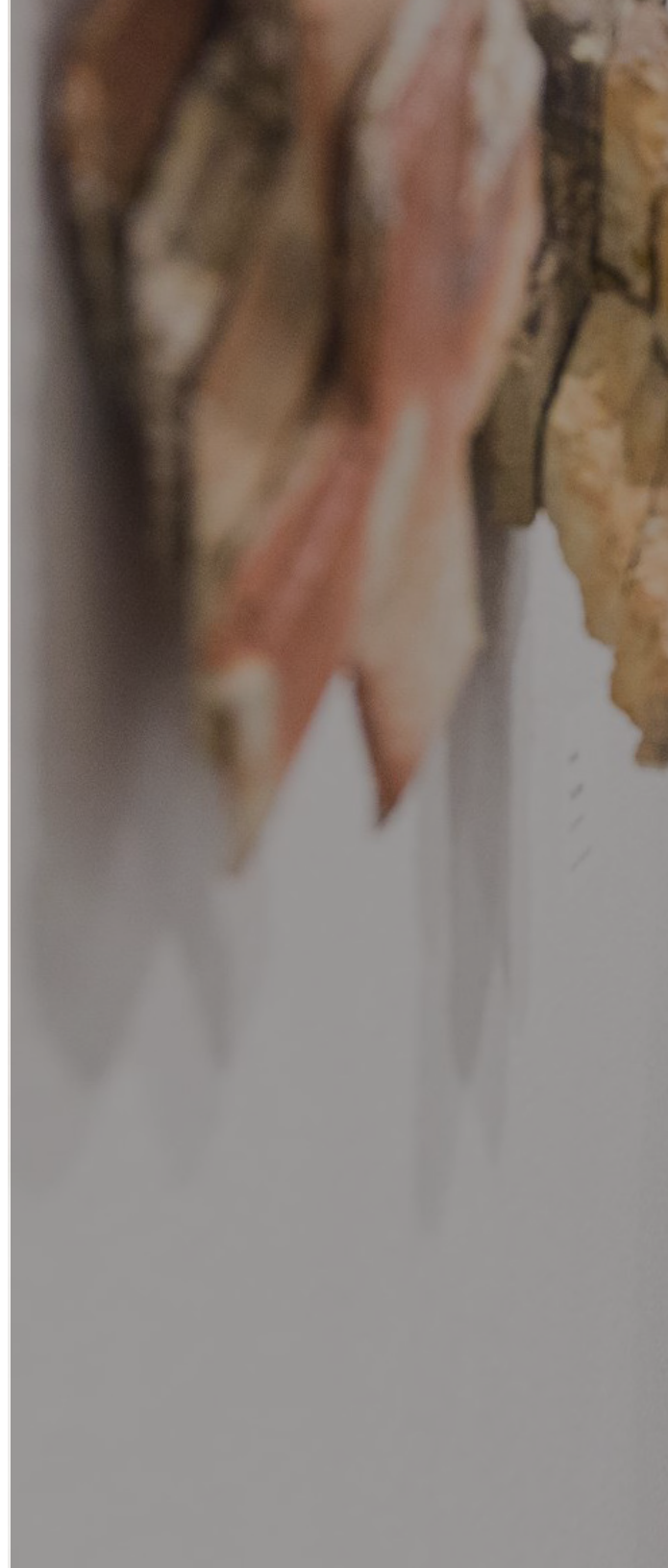
Excellence
Accessibility
Relevance
Collaboration
Accountability
Responsiveness
Growth

*The Mission, Vision, and Values listed above guide the Museum and are inclusive of this master plan.

Project Summary

The Springfield Art Museum in Springfield, Missouri, hired BNIM to develop a master plan focused on three areas: renovation, replacement, and/or expansion of the existing Education Wing; renovation of the existing building to improve visitor and staff experience; and improvements to the campus to better connect the Museum to surrounding amenities. This transformation will allow the museum to continue and improve its leadership, education, and service to the southwest Missouri region.

The museum is located in the heart of Springfield, just south of Missouri State University in Phelps Grove Park. Sited in the 30 plus acre urban park originally designed by George Kessler, the Museum hopes to engage the surrounding community in a new way and challenge what defines a museum of the 21st century in the unique landscape of the Ozarks. Dedicated to documenting the diverse cultural heritage of the people of southwest Missouri, the collection is housed in an existing, approximate 51,000 sf facility. Being the oldest cultural institution in Springfield, at almost a century old, BNIM is working with the Museum to discover a vision for the next hundred years.





WHAT STRATEGIES WILL BEST
**CONNECT THE
MUSEUM TO THE
COMMUNITY?**

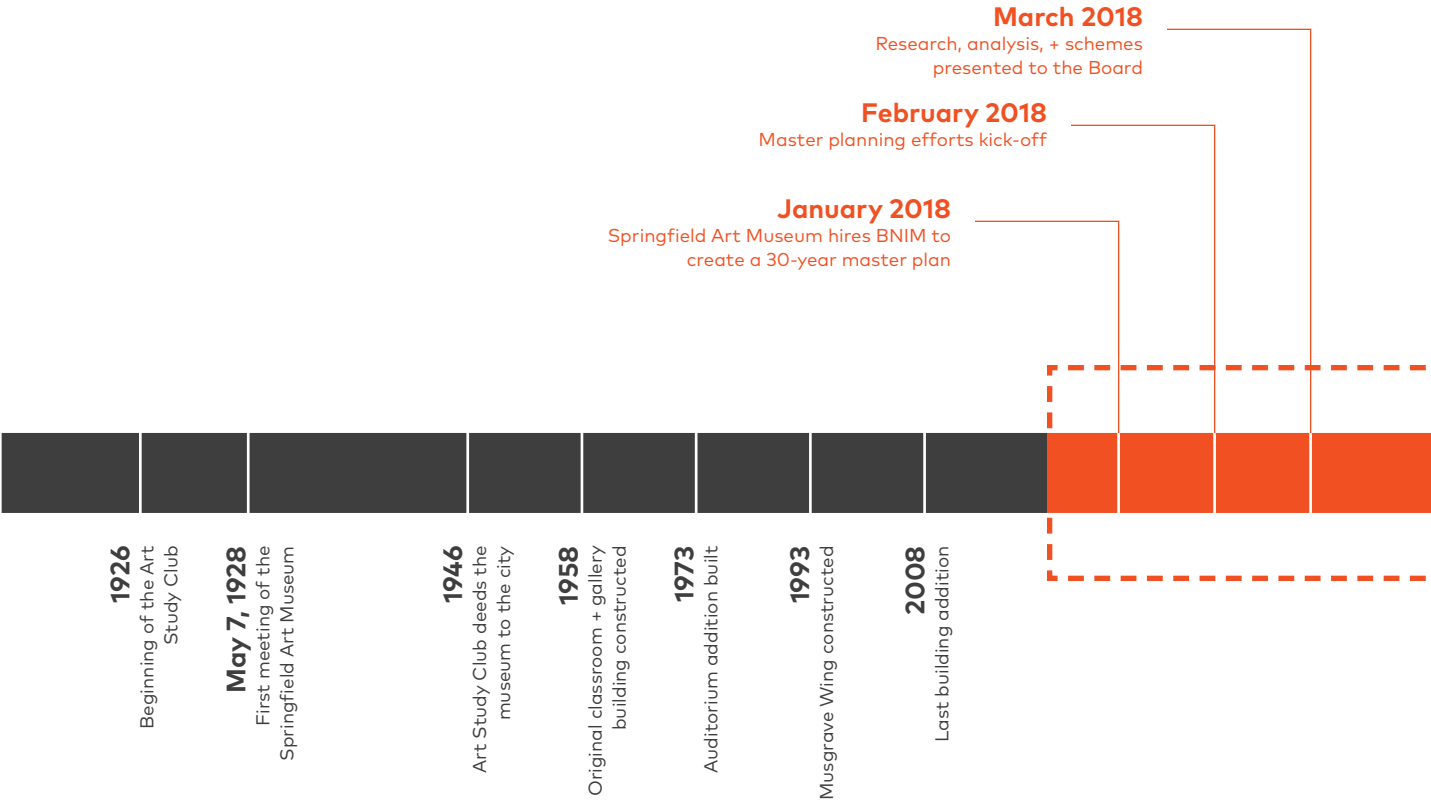
HOW CAN WE CONTINUE TO **INCREASE** ANNUAL
ATTENDANCE AND **REACH OUT TO NEW
AUDIENCES?**

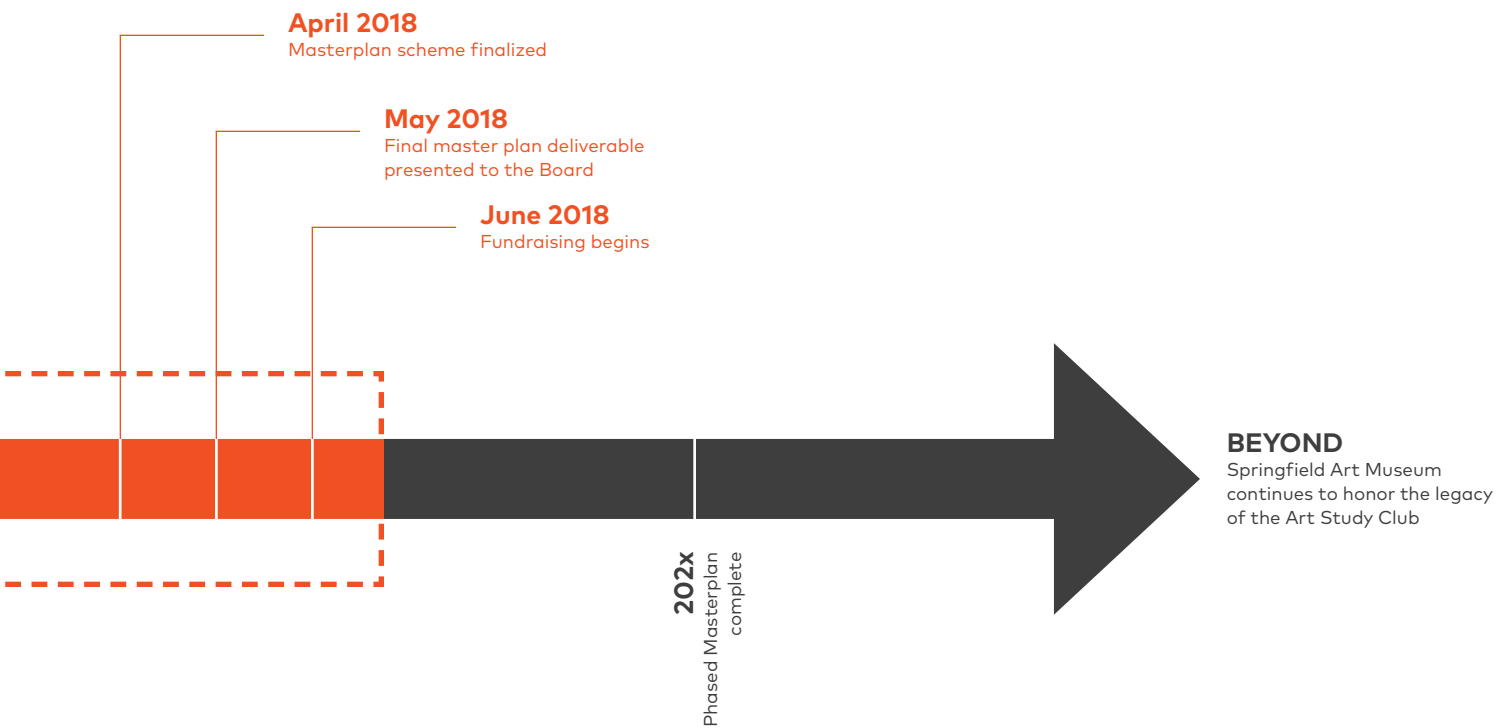
A BIG CHALLENGE FOR THE MUSEUM
IS **VISIBILITY**

Timeline

"Carrying the museum forward into the next 90 years"

NICK NELSON
SPRINGFIELD ART MUSEUM DIRECTOR









2

Research + Discovery

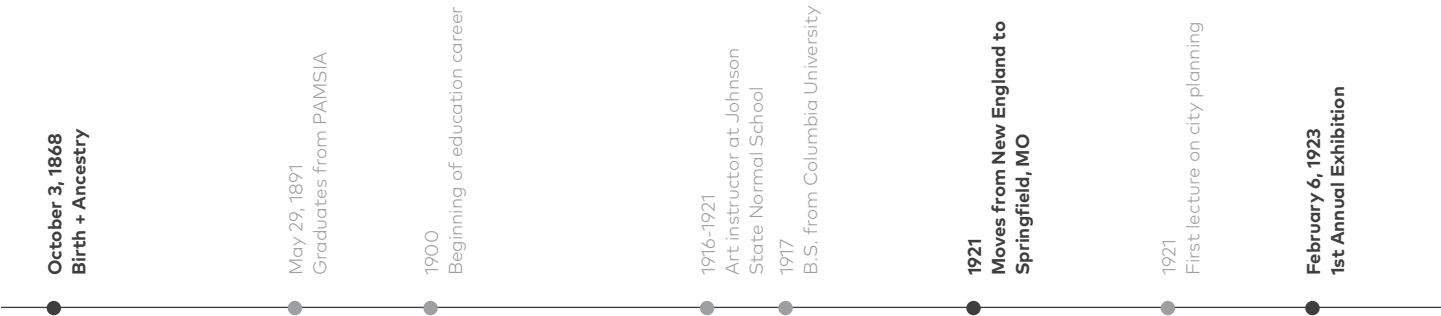
Museum History

(2014-2019 strategic plan)

The Springfield Art Museum is the city's oldest cultural institution. It started as the Art Study Club, founded by a small group of women in 1926 led by Deborah D. Weisel. The group was successfully incorporated on June 26, 1928 as the Springfield Art Museum. Immediately, they began bringing in traveling exhibitions from New York, Philadelphia, St. Louis, and a small public collection began that year. At first, the Museum used the public library to exhibit art, then the Wilhoit Building in downtown Springfield after quickly outgrowing the library.

By 1946, the Museum became a City department when Council approved a special levy to include financial support of the Museum and appointed a nine-member board. The Art Study Club eventually deeded the Museum to the City, and the group thereafter, reorganized as the Southwest Missouri Museum Associates (SMMA).

1958 saw the first stage of building completed on the current Museum site in Phelps Grove Park. The new facility included staff offices, studios, a library and three galleries. The largest gallery was dedicated to Ms. Weisel, who had passed eight years earlier. In 1979, a 400-seat auditorium was added to the Museum through the efforts of SMMA. The Jeannette L. Musgrave wing was completed in 1994, which greatly increased exhibition space and storage capacity with climate-controlled vaults. In 2008, the largest wing yet was added, including a new lobby, a bigger library and gift shop, the new SMMA office, and five galleries.

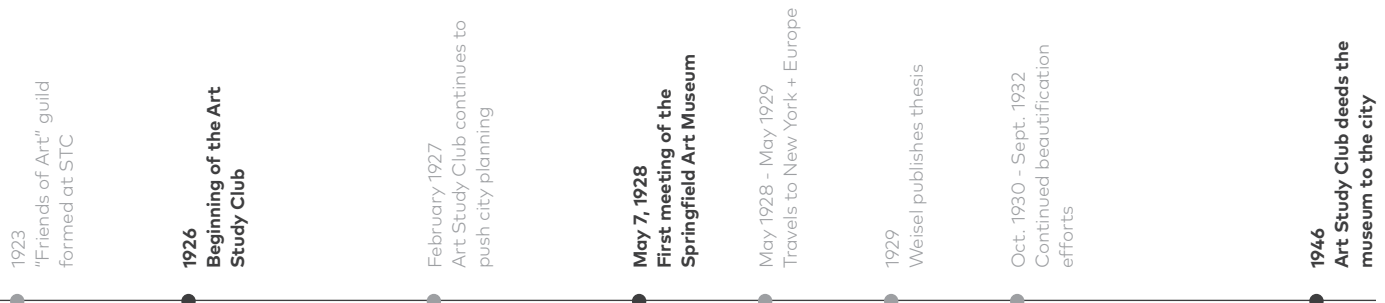


"The Springfield Art Museum is an organization which promises to do more toward the **awakening of a general civic consciousness in Springfield, MO...**"

DEBORAH D. WEISEL 1929

THE DEVELOPMENT OF THE SPRINGFIELD ART MUSEUM
FROM THE ART DEPARTMENT OF STATE TEACHERS
COLLEGE, SPRINGFIELD, MISSOURI: A REPORT

Timeline of Deborah D. Weisel life
(1868-1946)

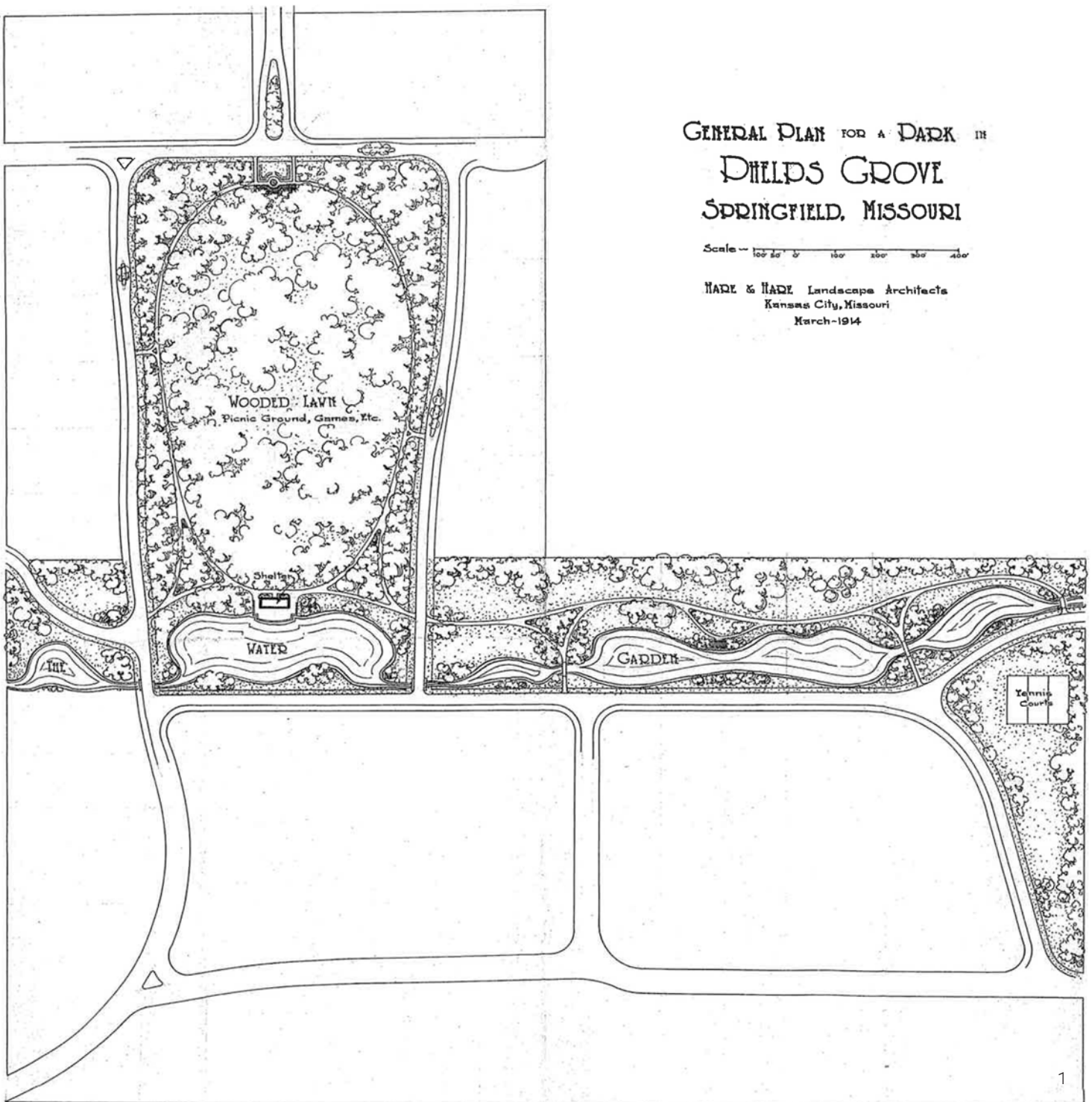


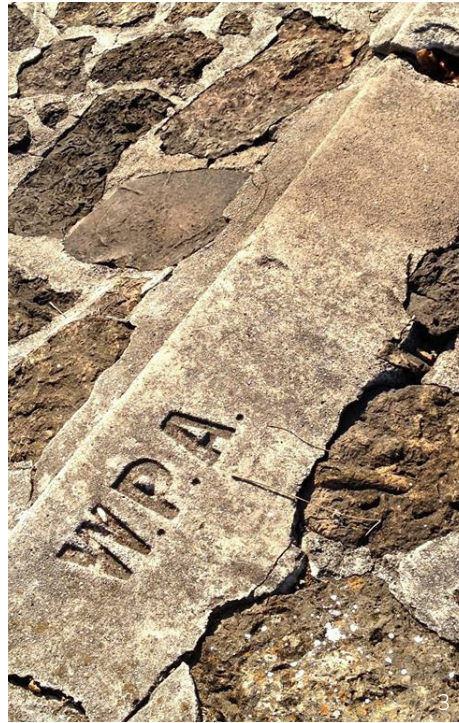
GENERAL PLAN FOR A PARK IN

PHILIPS GROVE
SPRINGFIELD, MISSOURI

Scale — 100' 200' 300' 400'

HADE & HADE Landscape Architects
Kansas City, Missouri
March-1914





Site History

Phelps Grove Park has a long history going back to the roots of Springfield as a city and Missouri as a state. The park we see today was once a part of John S. Phelps' 1,500-acre farm. Phelps who fought in the Battle of Wilson Creek, was appointed military governor of Arkansas by President Lincoln and was later elected the 23rd governor of Missouri. Eventually members of the Heer and Landers families purchased a section of the Phelps farm, a portion of which was turned into a park in 1912 to help sell lots. In 1914, the families sold the 31-acre park to the Springfield Parks board and it officially becomes known as Phelps Grove Park.

Prominent landscape architects George Kessler (2) and later Hare + Hare were hired to formally design the park between 1912-1914. (1) The design of the park consisted of a large wooded lawn on the north end of the park and south border along Fassnight Creek which remained natural, forming multiple larger lake areas.

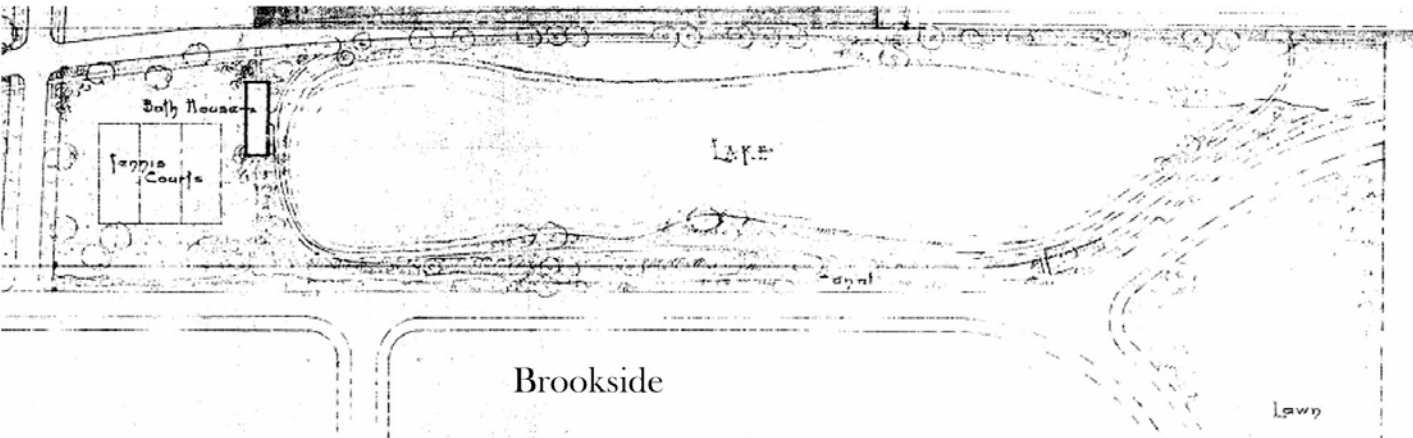
In 1916 the stone pavilion and bridges were constructed. The final construction of the park located a single large lake (p.21: 1+2) on the east side of the park, now the site of the Springfield Art Museum. The lake had an earthen dam (p.21: 3) on the west side where the current WPA Amphitheater sits. The stone home (p.30: 5) in the background of the photograph remains to this day. The city zoo was located in the park until the mid-1920's and was later moved to the Dickerson Park land in 1922. In 1928, it was determined that the lake was polluted and then shortly thereafter drained. In 1936, the WPA program made improvements to the banks of Fassnight and construct the Amphitheater we see today. Along with the amphitheater, was the installation of a clover leaf fountain (p.22: 4) that was removed with the 1973 addition to the museum. The columns (4) from the entrance to the Colonial Hotel, located downtown, were installed at the Amphitheater in 1958 when the hotel was demolished. At this same time, the first phase of the Art Museum was built.

Phelps Grove Park Lake
Hare & Hare design - 1915

Virginia

Bennett

National



Kings

E. Linwood Circle

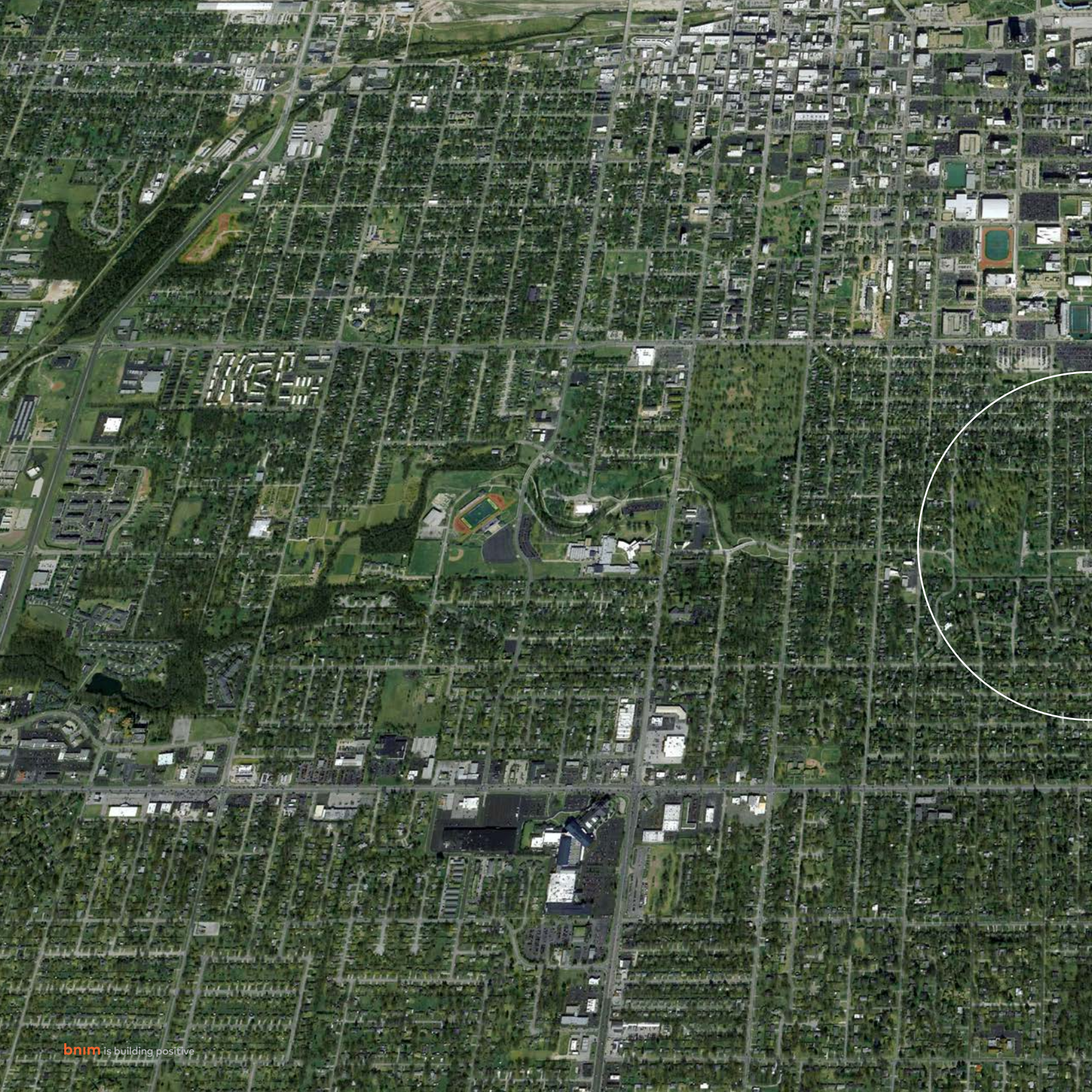
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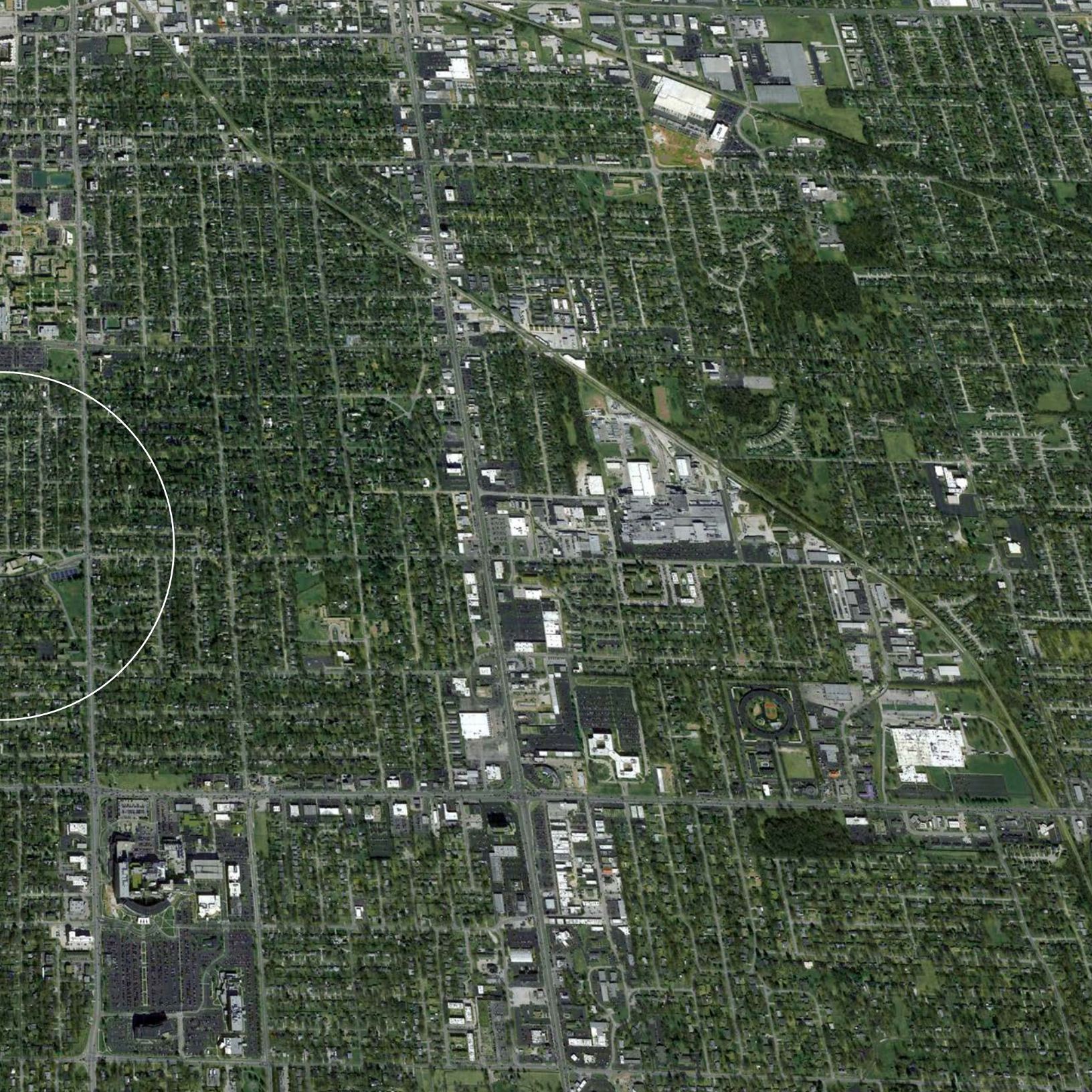


An aerial photograph of a residential neighborhood. A semi-circular subdivision with a curved street is prominent in the lower half. Above it is a baseball field with a white cross marking its center. The surrounding area is filled with houses and trees.

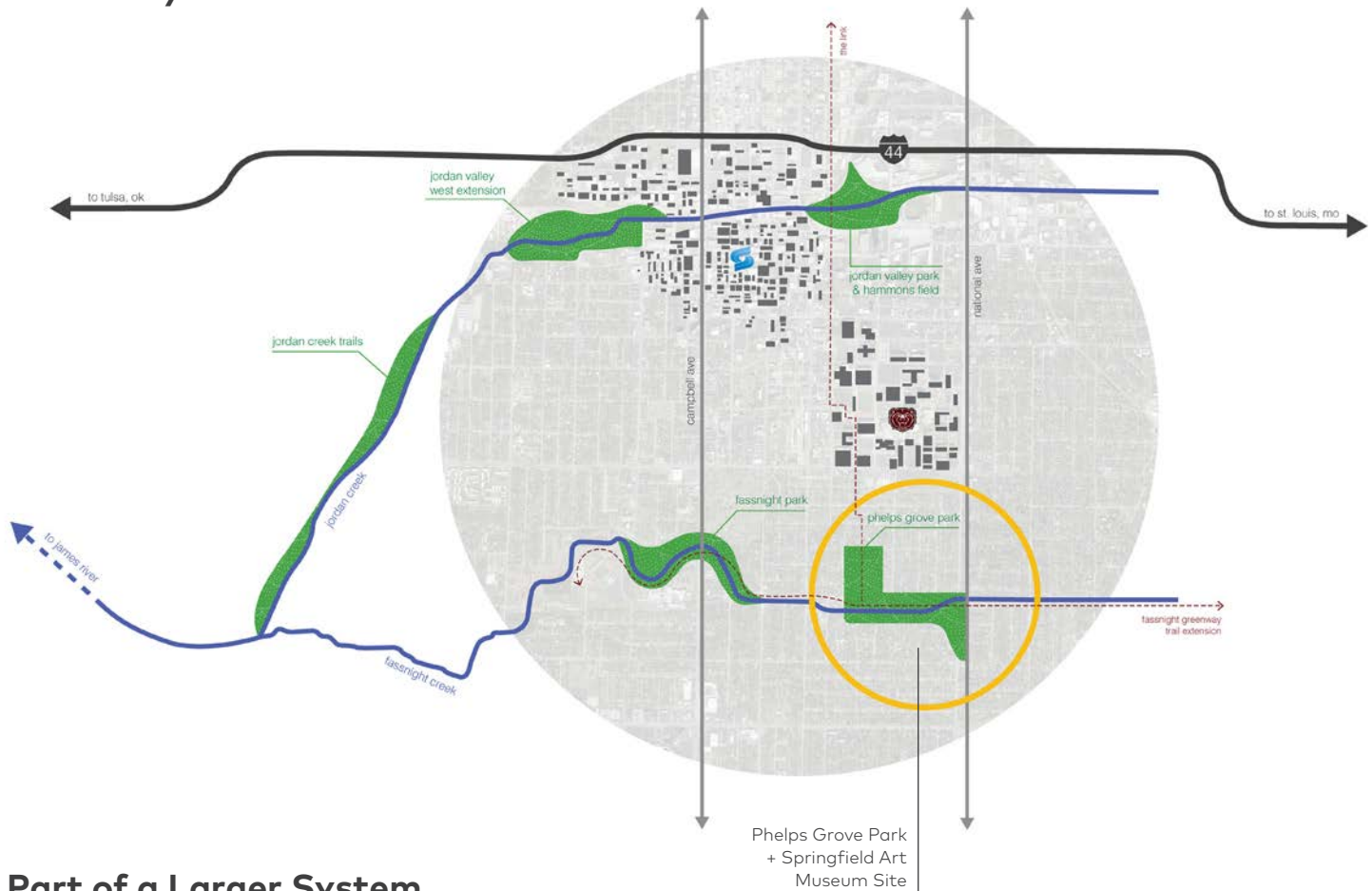
Recommendation

As a part of the master plan process and historical research around Phelps Grove and the Art Museum site, the team understands none of the historic structures on or within the park are protected by historic registration. As an outcome of this study and analysis, this team recommends outside the scope of this effort that multiple structures pursue registry with the historic landmarks commission and/or pursue registry with state and national historic registry for protection and preservation.





Site Analysis

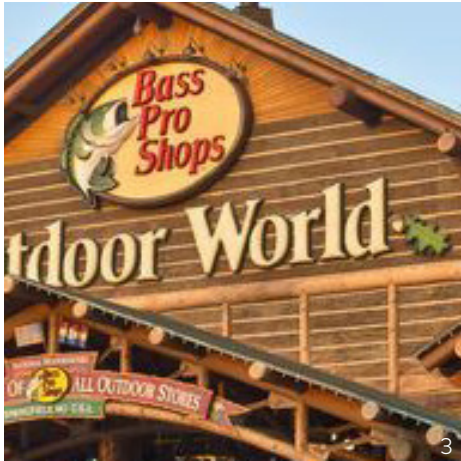


Part of a Larger System

The Springfield Art Museum exists as one node of many amenities within the city of Springfield, Missouri. The museum is one of the very special nodes, as it is the city's oldest cultural institution starting with the Art Study Club formed in 1926 and led by Deborah D. Weisel.

The museum is ideally centrally located in Springfield and is one of the premier cultural institutions of the city. The Link, an on street bicycle route, runs north-south through other key nodes, including Missouri State University (2), Jordan Valley Park and Hammons Field, home of the Springfield Cardinals (4). The investments around Jordan Valley Park, extending

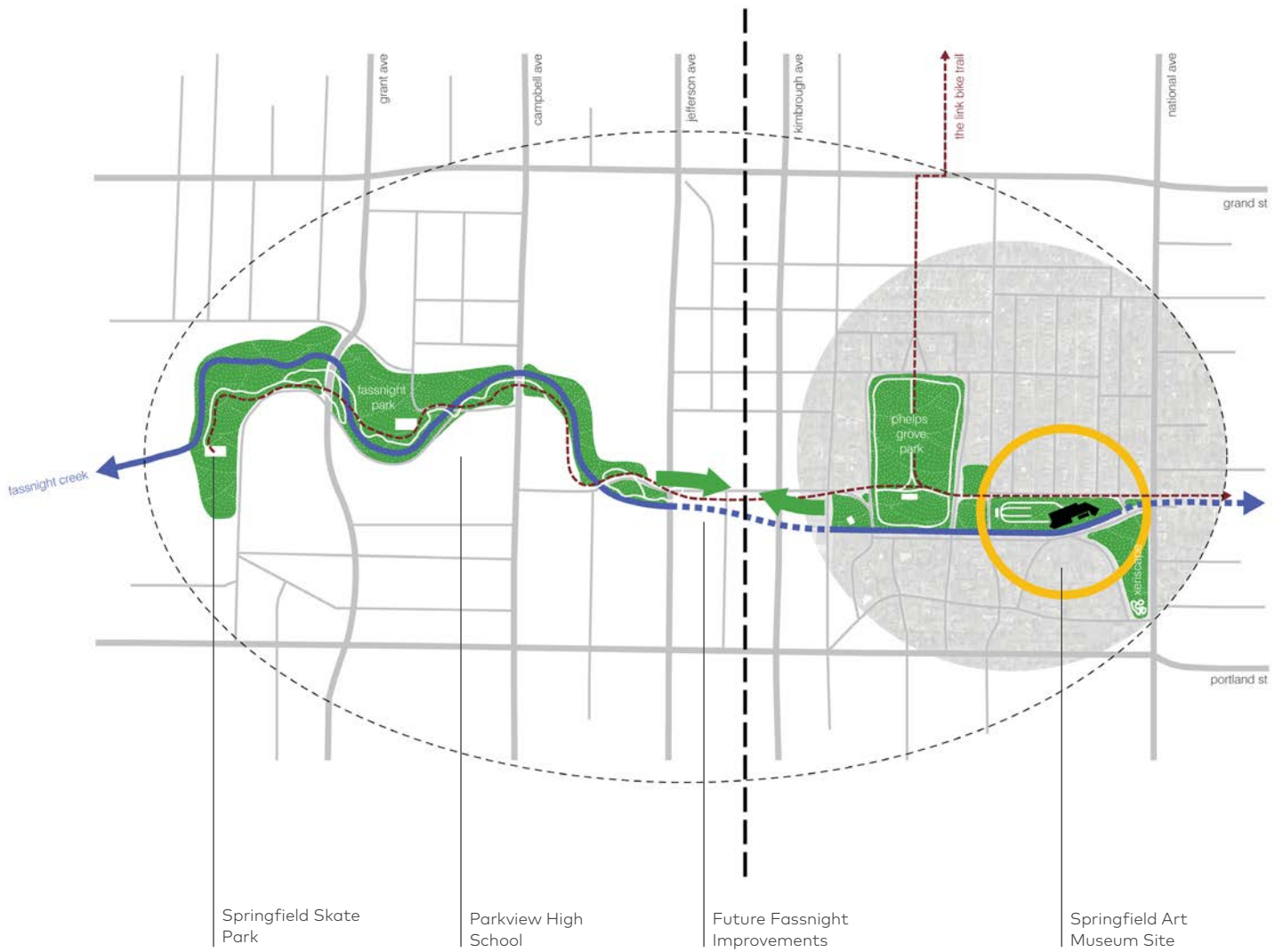
through downtown Springfield, (1) link the museum, both culturally and geographically along two stream systems: Jordan Creek and Fasnicht Creek. These two waterways converge west of the city. Greenway trails along these creeks are planned and continually expand as public amenities knitting them together. Other key nodes south and west of the museum include Mercy Hospital (5) and Bass Pro Shops' flagship store and the Wonders of Wildlife National Museum and Aquarium (3). One of the key goals of the master plan is to enhance the museum's importance as a critical, cultural resource and asset for the city to be leveraged with other key nodes and as a network of



Area Connections

There are multiple potential connections to amenities within the museum’s immediate surroundings including connections to Fasnicht Park to the immediate west. The recognition these connections to Fasnicht Park and previous and future investments planned along Fasnicht Creek (4) has influenced the master plan process and strategies deployed. Storm water improvements along Fasnicht Creek, extending along the museum’s south border are designed to fit with current improvements and honor the historic stone bridges (p.30: 6), WPA work, and natural beauty of the Ozarks. The museum is one of several community amenities along the creek, including Fasnicht Pool (2), the outdoor skate park (3) and Parkview High school.

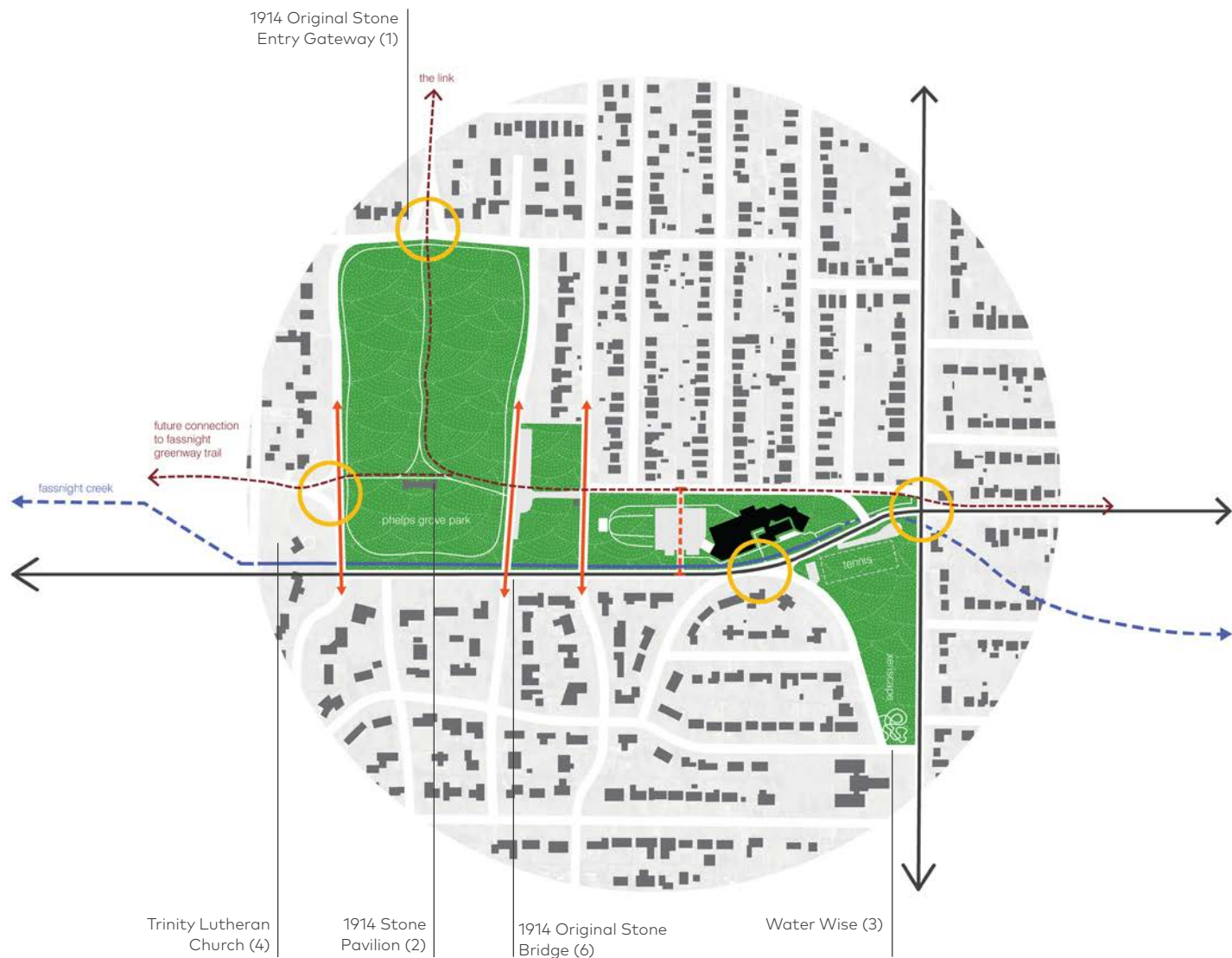


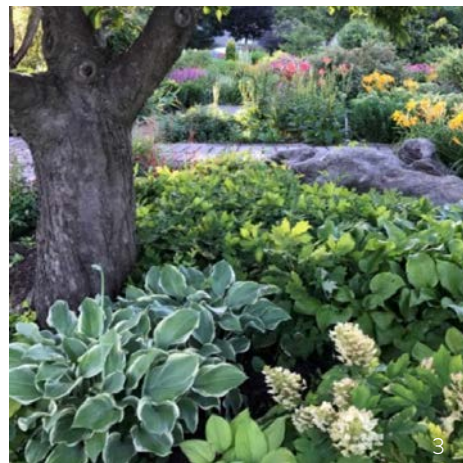


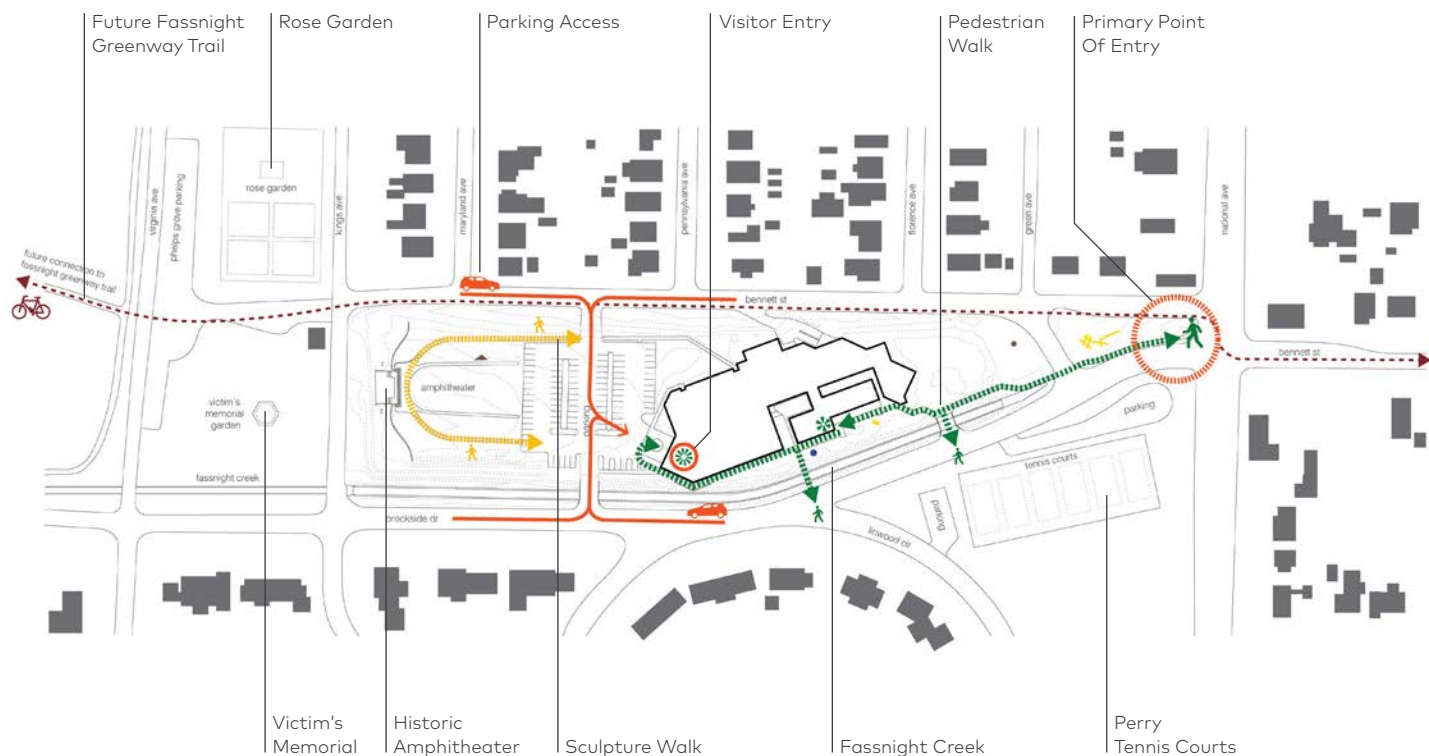
Phelps Grove Park + Neighborhood

Directly adjacent to Phelps Grove Park and the Art Museum site, are two historic neighborhoods: University Heights and Phelps Grove, both with vibrant neighborhood associations. Evident in the structures that surround the museum and on the museum site is the use of local stone, as seen in the historic bridges (6), pavilion (2), park gateways (1) and even residences. Other key

structures include Trinity Lutheran Church (4) built in 1953 by architect Richard Stahl. South and east of the museum is the Water Wise garden (3) established in 1992.







Site Features

The museum site has evolved over time. In the past, it had different key features including a lake and later a large clover leaf fountain and pools. Neither of these key features remain. However, many existing features influence the experience of museum visitors. One of the goals of the master plan is to accentuate and connect these features in a more cohesive, deliberate manner. This concept ties the museum into the large contextual ecosystems previously described and choreographs a deliberate experience for museum visitors.

The site operates at multiple scales including city, neighborhood

and pedestrian or visitor scales. John Henry's monumental sculpture, Sun Target II (1) or as it is affectionately referred to by locals, "The French Fries", takes the place of the historic stone entry gates that no longer exist, signifying entry from National Avenue. The WPA amphitheater (2) and future Fasnicht Greenway trail, sliding along the north edge of the site, connect the museum at a neighborhood scale. Sculpture walks (3) along the south of the museum and within the amphitheater are experienced by museum visitors and the surrounding neighborhood. The semi-internal courtyard (4) is an intimate pedestrian scale.



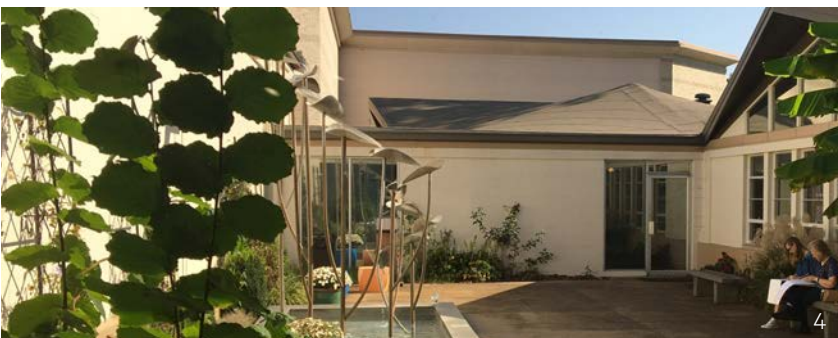
1 Gateway



2 Amphitheater



3 Site Sculpture + Creek



4 Courtyard

25

An aerial photograph of a suburban neighborhood. The image shows a dense residential area with numerous houses and trees. A prominent road runs horizontally across the middle of the frame. To the right of this road, there is a large, open field or park area. The number '25' is handwritten in a large, bold, black font in the upper left quadrant of the image.



Building Analysis - Historical Additions



1958 - ORIGINAL BUILDING



- 1 Entry
- 2 Office
- 3 Library
- 4 Classroom
- 5 Lecture Room
- 6 Lounge
- 7 Deborah D. Weisel Gallery
- 8 Vault
- 9 Back of House
- 10 Exhibit Design
- 11 Framing

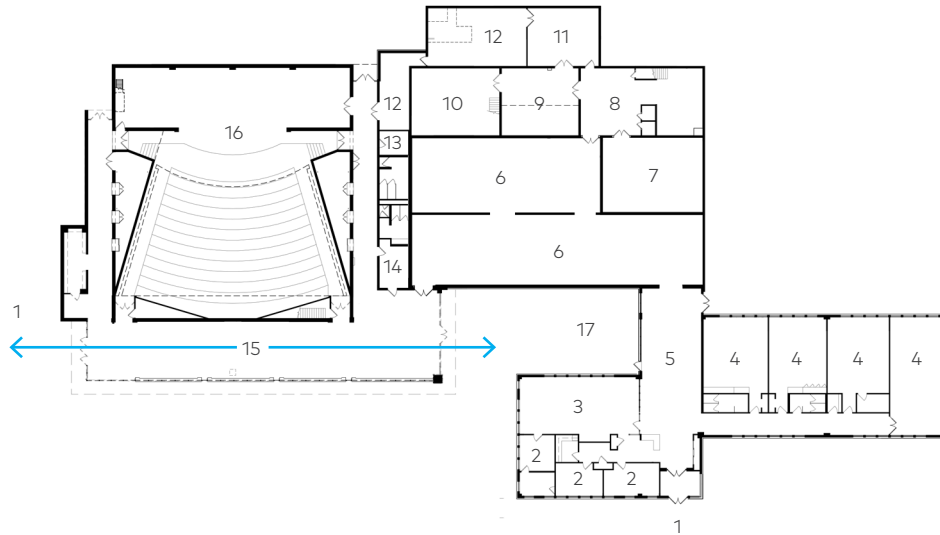
Spirit of '58

In 1958, the museum moved from the Wilhoit Building downtown, to the original museum building in Phelps Grove. This initial building (1) was approximately 13,700 sf and included staff offices (qty. 4), four studios or educational classrooms of 3,300 sf, a library of 800 sf (2), and three galleries. The largest gallery, which was 7,400 sf, was dedicated to Ms. Weisel, who had passed eight years earlier. The two remaining galleries included a 1,200 sf main entry corridor (3) and the studio corridor gallery of 500 sf.

The main Weisel gallery was a large flexible gallery space with demountable and mobile partitions that could be configured for varied gallery exhibitions. This gallery space was industrial in finish, with exposed metal truss ceilings which the mobile partitions mounted to.

The remaining classrooms, offices, library and smaller gallery areas were more residential in style and scale, relating to its neighborhood context. The primary feature or "Spirit of '58" was the parabolic wood roof that seemed to hover over the programed spaces. Glass was located typically at the tops of the walls to create high clerestory light, which made the parabolic roof appear to lightly touch the walls.





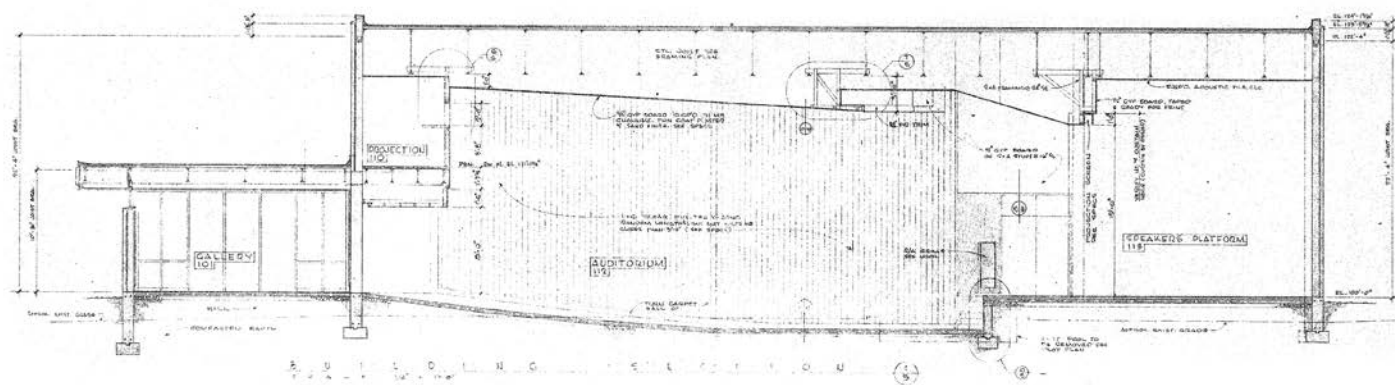
1973 - AUDITORIUM ADDITION

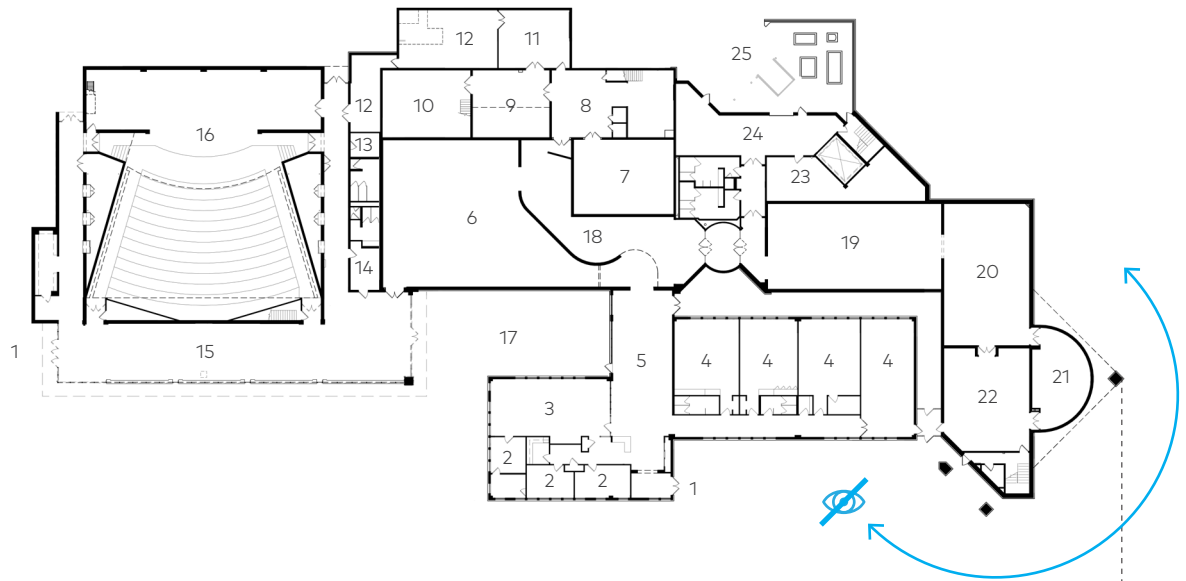


- 1 Entry
- 2 Office
- 3 Library
- 4 Classroom
- 5 Lounge
- 6 Deborah D. Weisel Gallery
- 7 Vault
- 8 Back of House
- 9 Exhibit Design
- 10 Framing
- 11 Workshop
- 12 Mechanical
- 13 Dark Room
- 14 Kitchen
- 15 Gallery
- 16 Auditorium
- 17 Courtyard

Pragmatic Volumes + Organization

In 1974, the clover leaf fountain was removed and a 400-seat auditorium was added. Similar to the original 1958, this addition placed a lower single-story gallery and corridor along the south edge to break down the large-scale volume of the auditorium and created a better relationship in scale to the neighborhood. This also helped activate the south face of the museum. The relationship of the corridor not only aligned with the internal courtyard, but had a deliberate alignment with the amphitheater to the west, once the cloverleaf was removed. The primary parking lot for the museum remained on the east side of the museum during this phase, which kept a pedestrian and park landscape relationship between the museum and amphitheater. No modifications were made to the original 1958 as a part of the 1973 construction. In addition to the 400-seat auditorium; restrooms, service space and guest storage areas were created to support the auditorium addition.





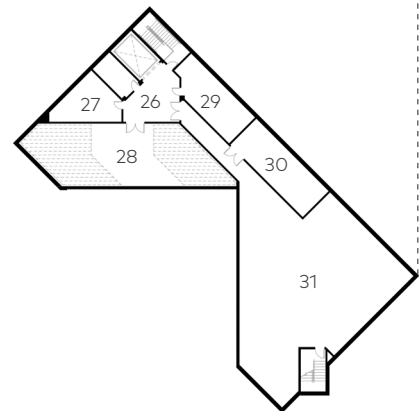
1993 - MUSGRAVE WING

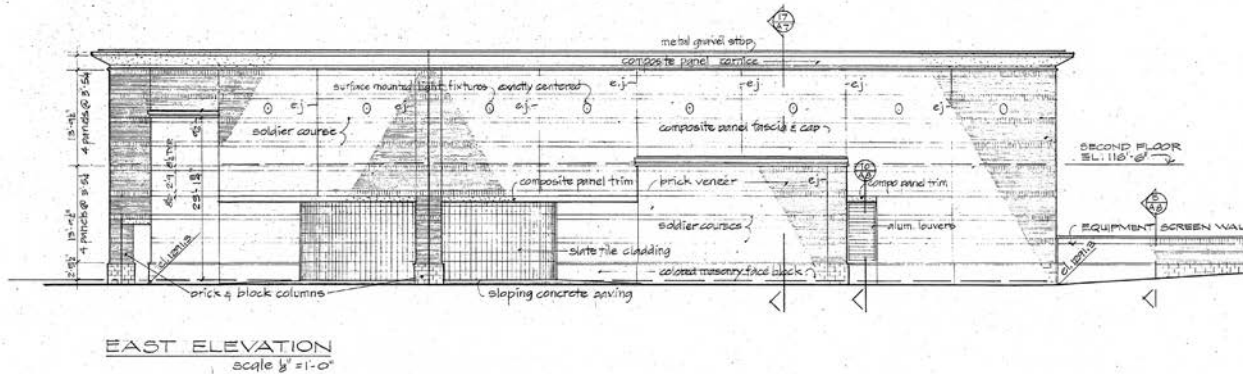
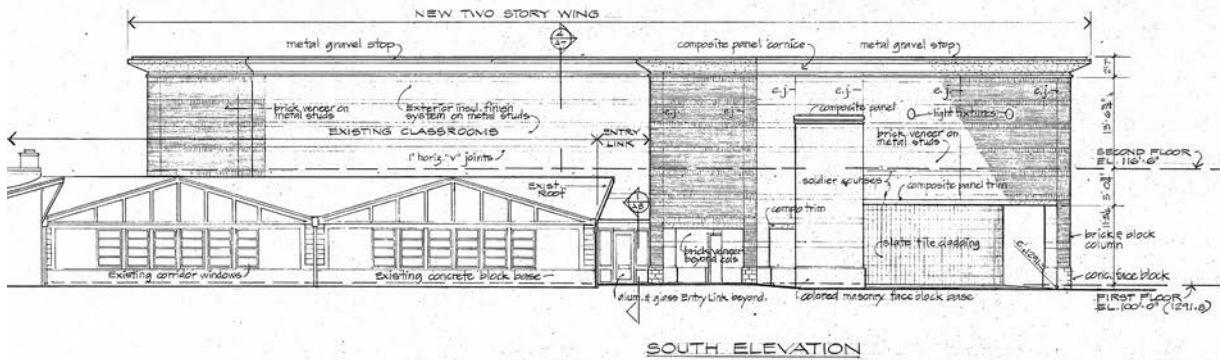


- 1 Entry
- 2 Office
- 3 Library
- 4 Classroom
- 5 Lounge
- 6 Deborah D. Weisel Gallery
- 7 Vault
- 8 Back of House
- 9 Exhibit Design
- 10 Framing
- 11 Workshop
- 12 Mechanical

- 13 Dark Room
- 14 Kitchen
- 15 Gallery
- 16 Auditorium
- 17 Courtyard
- 18 Leona C Kelly Gallery
- 19 Greg G Theilen Gallery
- 20 Charles A Badgley Gallery
- 21 Musgrave Gallery
- 22 S.M.M.A. Gallery
- 23 Mechanical
- 24 Storage

- 25 Loading Dock
- 26 Inspection
- 27 Curator
- 28 Paintings
- 29 Prints + Drawings
- 30 Sculpture
- 31 Furniture, Decorative Arts + Textiles

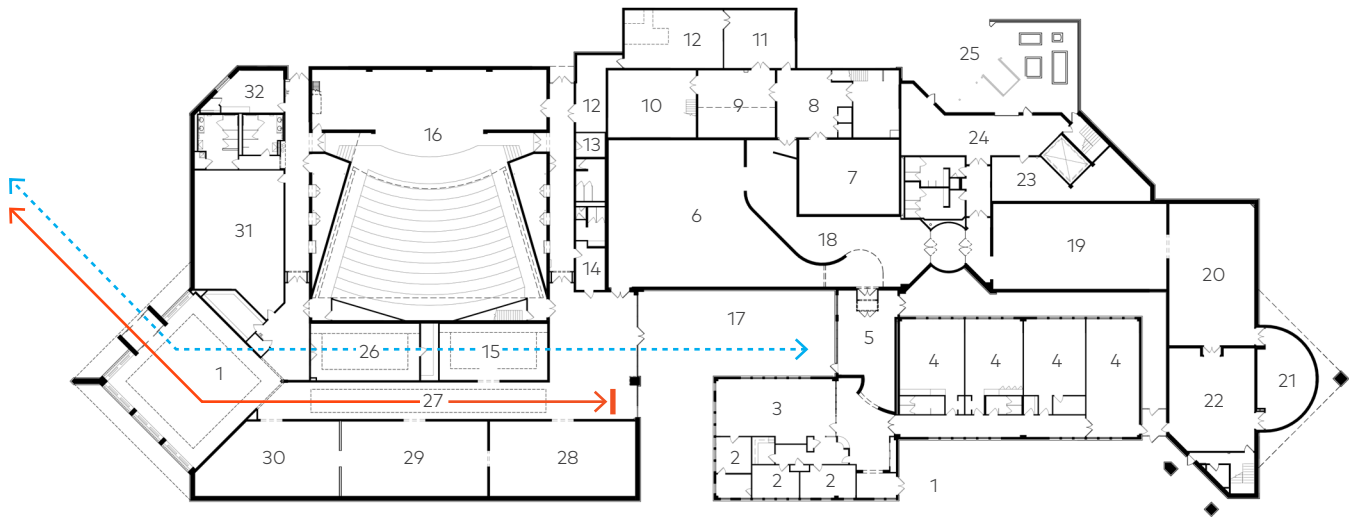




Scale + Introversion

In 1993, the museum began a third transformation and building project. This project set up subsequent additions and was divergent from the previous 1958 and 1973 architectural expressions. The 1993 addition was a 2-story, +/-14,400 sf project on the east side of the museum. This addition eliminated and moved the primary parking and entry from the east to the west. This change made the primary entry to the museum through the 1973 auditorium addition. This change reduced the amphitheater footprint and created a separation from Phelps Grove Park in preference of convenience for parking. The program really increased gallery space and added art

storage and receiving. The galleries added were the Greg G. Theilen Gallery, Charles A. Badgley Gallery, Musgrave Gallery, and SMMA Gallery. The first-floor addition totaled approximately 8,000 sf. With the addition of galleries on the east of the museum, the architecture became solid and appeared more restrained from National Avenue (refer to plan page 39) and detached from its surroundings. The second-floor addition added approximately 6,400 sf of art storage and climate controlled vault space. This second floor increased the monumental scale of the east side of the museum, a potentially appropriate gesture to the scale of National, but also introverted in expression.



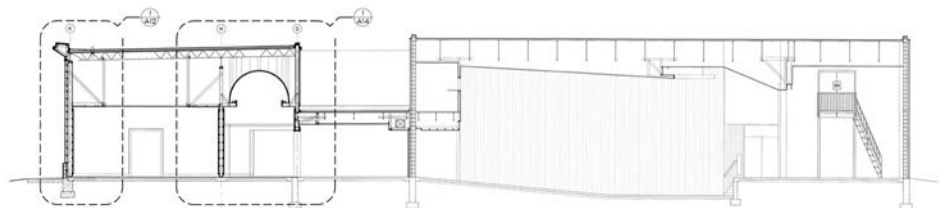
2008 - WEST ADDITION



- | | |
|-------------------|----------------------|
| 1 Entry | 17 Courtyard |
| 2 Office | 18 Kelly Gallery |
| 3 Library | 19 Theilen Gallery |
| 4 Classroom | 20 Badgley Gallery |
| 5 Family Center | 21 Musgrave Gallery |
| 6 Weisel Gallery | 22 S.M.M.A. Gallery |
| 7 Vault | 23 Mechanical |
| 8 Back of House | 24 Storage |
| 9 Exhibit Design | 25 Loading Dock |
| 10 Framing | 26 Gift Shop |
| 11 Workshop | 27 King Gallery |
| 12 Mechanical | 28 Armstrong Gallery |
| 13 Dark Room | 29 Stratlen Gallery |
| 14 Kitchen | 30 Edlredge Gallery |
| 15 Harman Gallery | 31 Board Room |
| 16 Auditorium | 32 S.M.M.A. Office |

Missed Opportunities

The final addition (9,900 sf) to the museum occurred in 2008 along the south and west edge. This addition added a new lobby, larger library, SMMA offices, and five galleries. The architectural expression was similar to the 1993 addition and added to the introverted expression of the museum. This southern addition infilled the 1973 corridor that aligned Phelps Grove Park and the museum's entry to the interior courtyard. This further separated the museum from other site features to the west as shown in the diagram above.





Current view through King Gallery looking east toward internal courtyard.





Building Analysis - Envelope

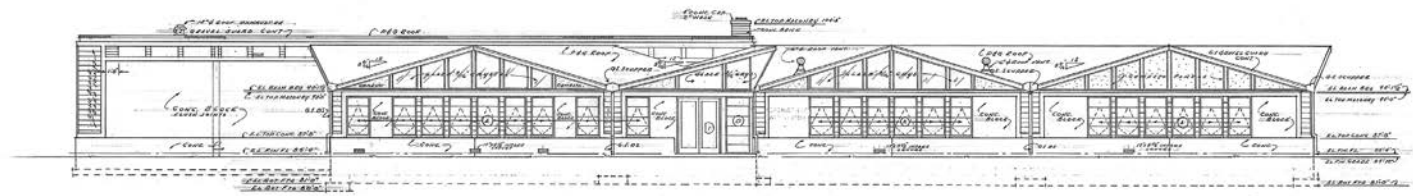
1958

The original building has several primary construction components that comprise the building's exterior envelope; including roof, walls, floor, and glazing. Each of these are appropriate to the time they were constructed, but do not meet current construction standards or code requirements. Exterior upgrades are recommended for multiple parts of the 1958 buildings that would remain.

The roof has two primary assemblies. The first is a parabolic T+G wood deck roof with laminated composite wood beams.

On top of this wood deck is a 1/2" of rigid insulation with single ply roof membrane. As a part of the master plan, all sections of this roof will be removed with the demolition of this portion of the 1958 building. The roof over the Weisel gallery is metal deck over bar joists with 1" rigid insulation. Additional rigid insulation should be added to reach a minimum R30 roof composite.

The walls of all the 1958 construction are single width standard CMU block, uninsulated. All exposed areas of CMU at the Weisel Gallery should be sealed with a fluid applied air and



Original 1958 South Elevation

CLASSROOMS

TYPE A

- 8" concrete block
- Uninsulated

2977 NSF

GALLERY

TYPE B

- 8" concrete block
- Uninsulated

3676 NSF

GLAZING

TYPE C

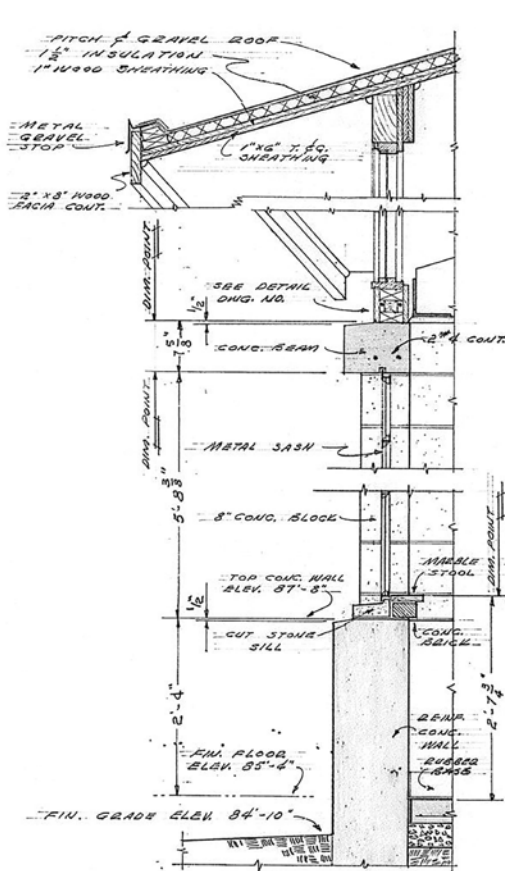
- 3/16" single-pane glazing

1859 NSF

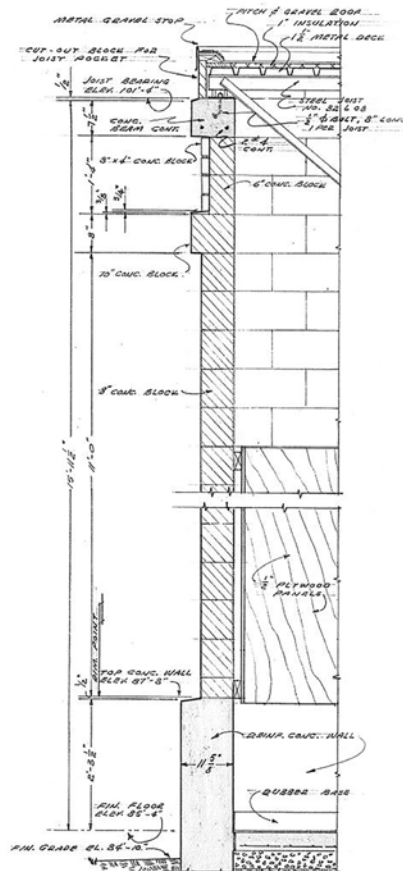
vapor barrier. Over the CMU, a continuous exterior insulation and rain screen system should be installed to provide a current code compliant exterior envelope.

Glazing in the 1958 building is 3/16" single pane, with steel frame. All windows should be replaced with modern storefront and 1" insulated glazing units. If windows are deemed historic, sashes should be replaced and head-jamb and sills should be encapsulated. In lieu of sash replacement, modern historic profile windows can be used as a replacement, matching existing.

Floors are concrete, slab on grade with continuous grade beam and spread footings. Perimeter foundation insulation should be added, along with perimeter sub drainage. The intent is to create a continuous wrap of insulation around the building perimeter, down to the frost line and up over the roof cap to roofing.



Original Classroom Wall Section



Original Gallery Wall Section

BUILDING ENVELOPE DEFINITIONS

T+G: Tounge & Groove

CMU: Concrete Masonry Unit

Rain Screen: Exterior wall cladding that stands off from moisture resistant surface of an air barrier to create a capillary break allowing drainage and evaporation.

IGU: Insulated Glazing Unit

SHGC: Solar Heat Gain Coefficeint

TVIS: Visible Light Transmittance

Low-E: A Glass coating that reduces thermal heat gain

EIFS: Exterior Insulation Finish System

R Value: the capacity of an insulation material to resist heat flow. The higher the R Value, the greater the insulating power

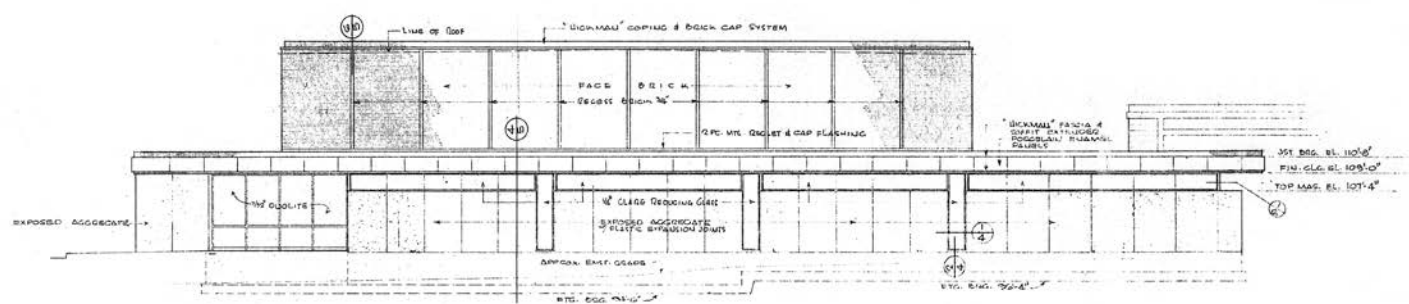
1973

The 1973 auditorium addition has several primary construction components that comprise the building's exterior envelope; this includes roof, walls, floor, and glazing. Each of these constructions are appropriate to the time they were constructed, but do not meet current construction standards or code requirements. Exterior upgrades are recommended for multiple parts of the 1973 building that would remain.

The roof is metal deck over steel roof framing with 2" of insulation. Additional insulation should be added to create a minimum R30 roof. Roof insulation should be continuous up and over the cap connecting to the wall.

The walls are typical standard weight CMU with 1" exterior insulation and a brick veneer rainscreen. Additional insulation should be added to meet a minimum R20 wall composite.

Existing glazing systems are aluminum storefront with 1" insulated glass. The existing system should be looked at on a case by case basis for moisture infiltration, both through the system and into the IGUS 's. If moisture or fogging is discovered, replacement is recommended. Ideally all glazing systems should be curtainwall or thermally broken for superior drainage and thermal performance. Glazing should meet the minimum SHGC,



1973 Gallery Corridor South Elevation

AUDITORIUM

TYPE A

- 8" Haydite block
- 1" styrofoam insulation
- 4" brick veneer

4206 NSF

BACK OF HOUSE

TYPE B

- 8" Haydite block
- Uninsulated

1409 NSF

STOREFRONT

TYPE C

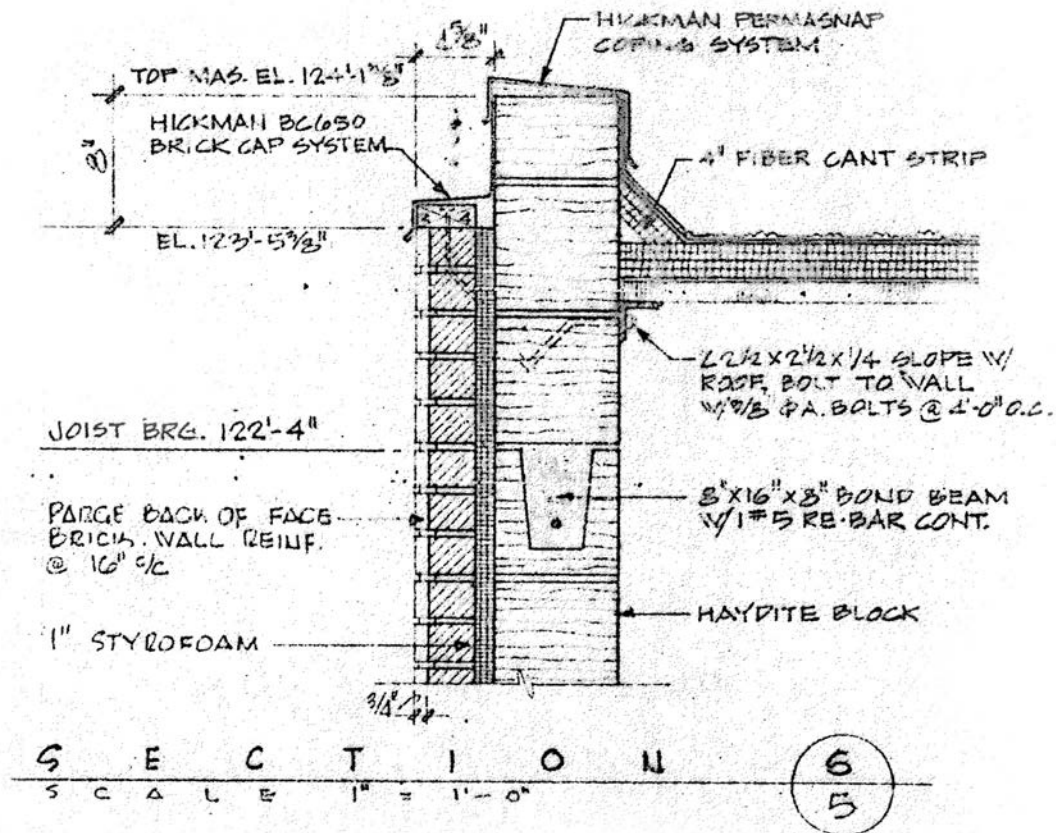
- Kawneer aluminum storefront door + window systems

152 NSF

TVIS and low-e specifications in modern glazing.

Floors are concrete, slab on grade with continuous grade beam and spread footings. Perimeter foundation insulation should be added along with perimeter sub drainage.

The intent is to create a continuous wrap of insulation around the building perimeter, down to the frost line and up and over the roof cap to the roofing.



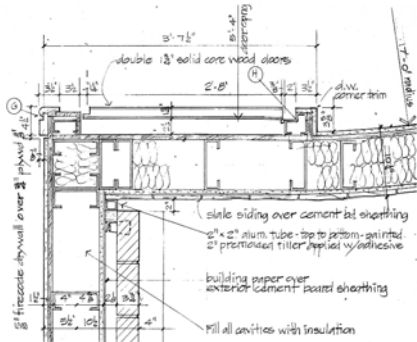
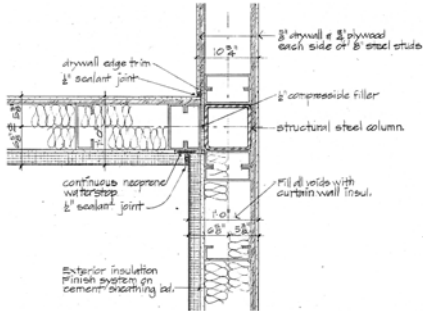
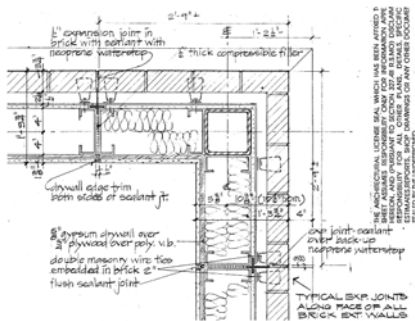
1993

The 1993 Musgrave addition has several primary construction components that comprise the building's exterior envelope; this includes roof, walls, floor, and glazing. Each of these constructions are appropriate to the time they were constructed, but do not meet current construction standards or code requirements. Exterior upgrades are recommended for multiple parts of the 1993 building that would remain.

The roof is metal deck over steel roof framing, with average R30 insulation and membrane. The cap is folded into the continuous cornice that extends around the perimeter. This cornice should

be investigated for trapped moisture and/or mold. The cornice should be removed or modified to eliminate the future risk of creating a moisture pocket in the wall and roof cavity.

The walls are metal stud with cavity insulation and several different types of exterior veneer, including; EIFS, Slate and masonry cavity wall rainscreen. EIFS installations in this period, typically experienced moisture infiltration. An analysis should be completed to determine current condition of EIFS. With 8" metal studs and cavity insulation, the overall wall R value would be adequate for current code. Master plan recommendation



BRICK

TYPE A

- 8" metal studs
- Cavity insulation
- 1/2" cement board
- Building paper
- 2-1/8" air space
- 3-3/4" brick veneer

7742 NSF

EIFS

TYPE B

- 8" metal studs
- Cavity insulation
- 1/2" cement board
- 2" Exterior insulation + finish system (EIFS)

5678 NSF

SLATE

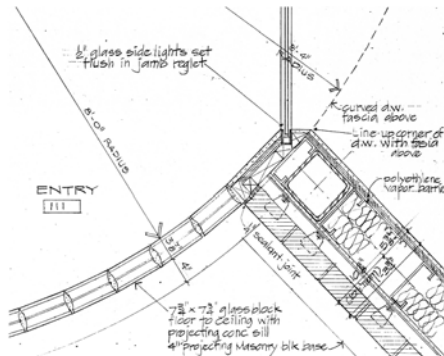
TYPE C

- 8" metal studs
- Cavity insulation
- 1/2" cement board
- Building paper
- Slate siding

695 NSF

would be to install continuous exterior insulation, that would tie to the roof insulation. The existing building paper should be investigated for infiltration and a modern fluid applied air and vapor barrier installed as needed. Glass block walls are removed in the master plan.

Floors are concrete, slab on grade with continuous grade beam and spread footings. Perimeter foundation insulation should be added to extend below the frost line and perimeter sub drainage.

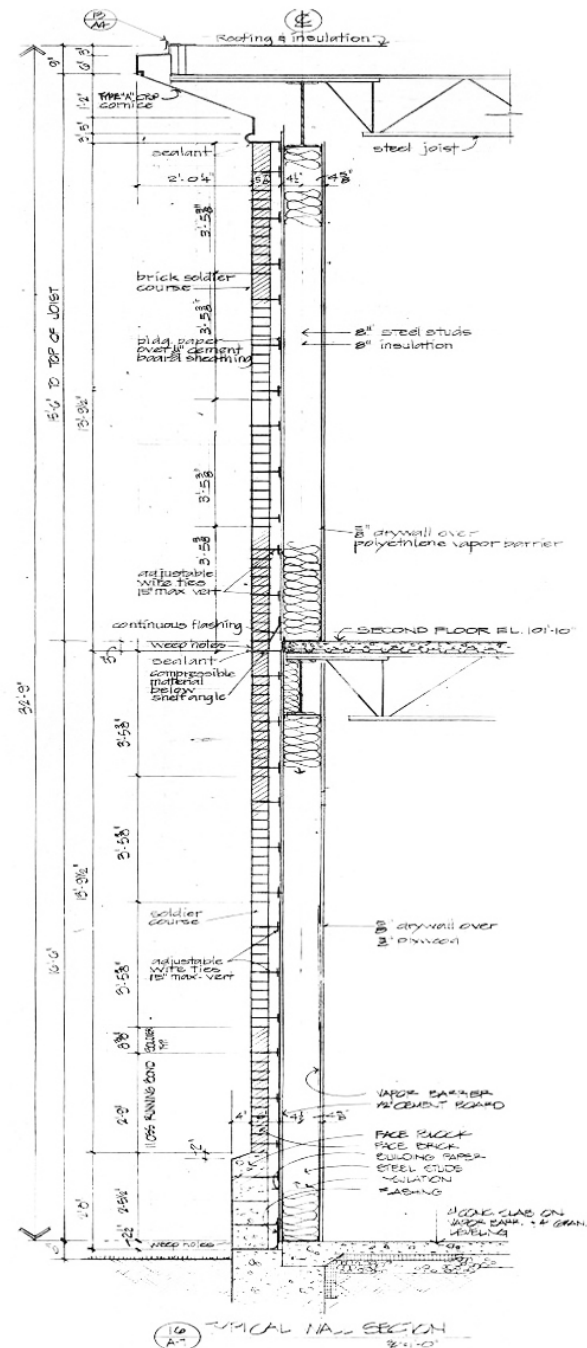


GLASS BLOCK

TYPE D

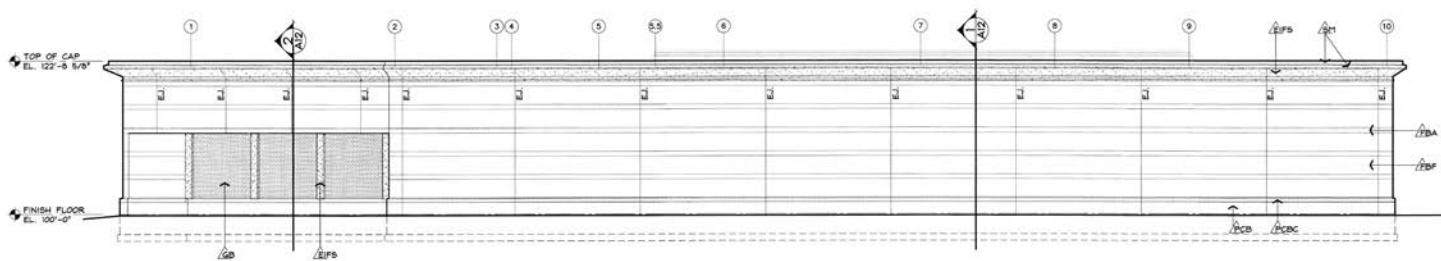
- 7-3/4" glass block, floor-to-ceiling
- 4" projecting concrete sill

168 NSF



2008

The 2008 addition has several primary construction components that comprise the building's exterior envelope; this includes roof, walls, floor, and glazing. Each of these constructions are appropriate to the time they were constructed, but do not meet current construction standards or code requirements. Exterior upgrades are recommended for multiple parts of the 2008 building that would remain. These upgrades are consistent with upgrades described for the 1993 addition. Detailing and construction of the 2008 addition are similar and equal to the 1993 Musgrave addition.



2008 South Facade Along Brookside Dr.

BRICK

TYPE A

- 8" metal studs
- Two layers of R-11 cavity insulation
- 5/8" exterior gyp. sheathing
- 2" air space
- 3-5/8" jumbo brick

8054 NSF

GLASS BLOCK

TYPE B

- 7-1/2" Corona glass block
- 8" anchor block sill

628 NSF

STOREFRONT

TYPE C

- 1" insulated glass
- Insulated + thermally broken hollow aluminum framing

597 NSF

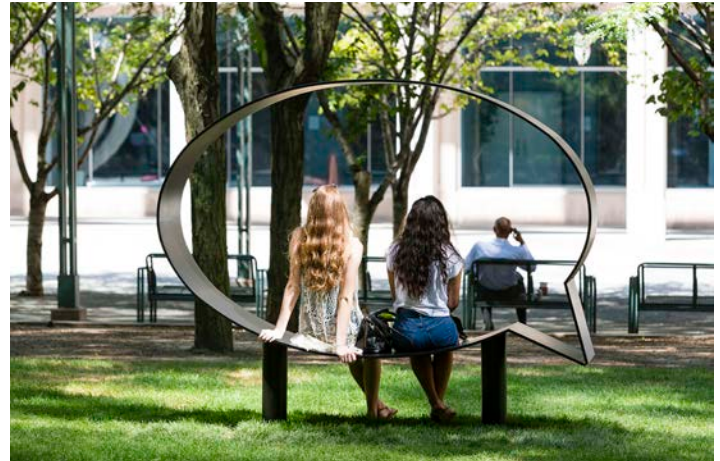
Collection Analysis

"...SAM is a core educational entity that is a steward of its collections and resources that are held in the public trust."

AMERICAN ALLIANCE OF MUSEUMS, MARCH 2008

The Springfield Art Museum is one of the oldest cultural institutions in Springfield and the largest art museum in a 100-mile radius of the city. The Museum is a department of the City of Springfield and serves a local population of more than 160,000 and a regional population of more than 300,000. The Museum holds its collections in trust for the public. As stewards, the Museum preserves, cares for and provides access to collection objects for the benefit of the public. The Museum uses its collections for research, the mounting of scholarly exhibitions and educational purposes. The Springfield Art Museum is a permanent home for some 8,895 art objects representing thousands of years of culture. Special collections include 19th, 20th, and 21st century American paintings, watercolor, sculpture, and prints. In addition to a primary focus in American art, the Museum collection also contains: textiles, tools and implements, decorative arts, pottery and ceramics from Europe, Asia, and the Americas from a variety of eras and cultures. Long-standing programs include: the Studio School of Art, which features regular classes in a variety of media for adults and children; a 5th Grade Tour Program held every September, October, and November which includes students in the Springfield Public School System, as well as those from the surrounding area; the Springfield Area All School Exhibit held every March, featuring artwork by K-12 students; and Watercolor USA, an annual national juried exhibition recognizing aqueous media painting open to artists from all 50 states and U.S. territories.

For full collections, analysis and strategic approach refer to the Springfield Art Museums, Collection Plan 2014.





APPROXIMATELY
9,000
PIECES OF ART

Benchmarks + Case Studies

| | | |
|----------------------------------|---------------------------------------|-------------------|
| Fort Wayne Museum of Art | Fort Wayne, IN (pop. 264,000) | 60,000 sqf (+) |
| Chazen Museum of Art | Madison, WI (pop. 252,000) | 86,000 sqf (+) |
| Boise Art Museum | Boise, ID (pop. 223,000) | 34,800 sqf (-) |
| Des Moines Art Center | Des Moines, IA (pop 215,000) | 87,000 sqf (+) |
| Akron Art Museum | Akron, OH (pop. 197,000) | 63,000 sqf (+) |
| Knoxville Museum of Art | Knoxville, TN (pop. 186,000) | 53,200 sqf (+) |
| Hunter Museum of American Art | Chattanooga, TN (pop. 177,000) | 62,000 sqf (+) |
| Springfield Art Museum | Springfield, MO (pop. 167,000) | 52,000 sqf |
| SCAD Museum of Art | Savannah, GA (pop. 146,000) | 82,000 sqf (+) |
| Everson Museum | Syracuse, NY (pop. 143,000) | 55,000 sqf (+) |
| Cedar Rapids Museum of Art | Cedar Rapids, IA (pop. 131,000) | 63,000 sqf (+) |
| Figge Art Museum | Davenport, IA (pop. 102,000) | 115,000 sqf (+) |
| Erie Art Museum | Erie, PA (pop. 98,000) | 80,000 sqf (+) |
| University of Iowa Museum of Art | Iowa City, IA (pop. 74,000) | 63,000 sqf (+) |
| Crystal Bridges | Bentonville, AR (pop 47,000) | 93,000 sqf (+) |

The list above are facilities that were reviewed based on similar population service area, size of facility, and collection sizes. Each project was looked at for recent additions, modifications, vision and mission for alignments with the Springfield Art Museum.

In terms of population, museum square footage, and collection size the Springfield Art Museum aligns well other benchmark museums listed above. The individual museums facility charectoristics vary widely from totally new construction and older facilities with multiple additions similar to Springfield.



Museum in the Park

The Springfield Art Museum looks to capitalize on its unique location and proximity to Phelps Grove Park to promote a "Museum in the Park" model. Multiple case study and precedent facilities were studied, looking for lessons learned and additional opportunities, as seen in the surrounding museum precedent images.



Parking + Zoning Analysis



Parking Requirements

According to Section 36-455, Off Street Parking Requirements of the Springfield, MO Land Development Code; one parking space is required per 300 square feet of total building floor area. The Museum's current footprint totals 51,408 square feet; therefore, a minimum of **171 parking spaces are required** to meet today's code.

The Museum's site includes a parking lot to the west of the building that provides roughly 90 spaces for visitors, which is significantly less than minimum code standards. For the museum to meet code without any modifications to its built surface area, it would need to **add 81 parking spaces**.

It is not clear whether on-street parking was included in previous zoning allowances, but the City does allow on-street parking along E. Bennett St. to the North. This could account for roughly 50 additional spaces.

There exist roughly 38 spaces among two ancillary lots that primarily serve the Perry Tennis Courts to the South of the Museum's site. Additionally, there are approximately 34 parking spaces to the West of the Museum's site used for Phelps Grove Park. Both of these lots could potentially be used for additional parking variances.



SPRINGFIELD LAND DEVELOPMENT CODE MAP ZONING

- Government and Institutional (GI) with an Urban Conservation (UC) overlay
- Single-Family Residential (R-SF) with an Urban Conservation (UC) overlay
- Single-Family Residential (R-SF)

Code Analysis

Building Code

The city of Springfield has adopted the 2012 International Building Code (IBC)
2012 International Mechanical Code
2011 NFPA 70 National Electrical Code
2012 International Plumbing Code
2012 International Fire Code
2012 International Fuel Gas Code

Building Summary

Existing Building Gross Area: 52,000 gsf

Phase 1 Addition Gross Area: L1 9,500gsf with 2,700sf corridor separated L2 4,700gsf

Phase 2 Addition Gross Area: 14,500 gsf

Total Proposed Building Gross Area: 70,000gsf

Construction Type: IIB**Occupancy**

Museum proper classified as Assembly Group A-3
1,090 (based on a 30-net load factor for 32,719 nsf)
Auditorium classified as Assembly Group A-1 392

General Building Height + Area Limitations

Area: 9,500sf
Height: 2 stories

Building Area Modifications

Frontage Increase: $I_f = [F/P - 0.25]W/30$
Automatic Sprinkler: 200% increase (Not Available)
*Master Plan Recommends Automatic Sprinkler System be installed

Plumbing Fixtures

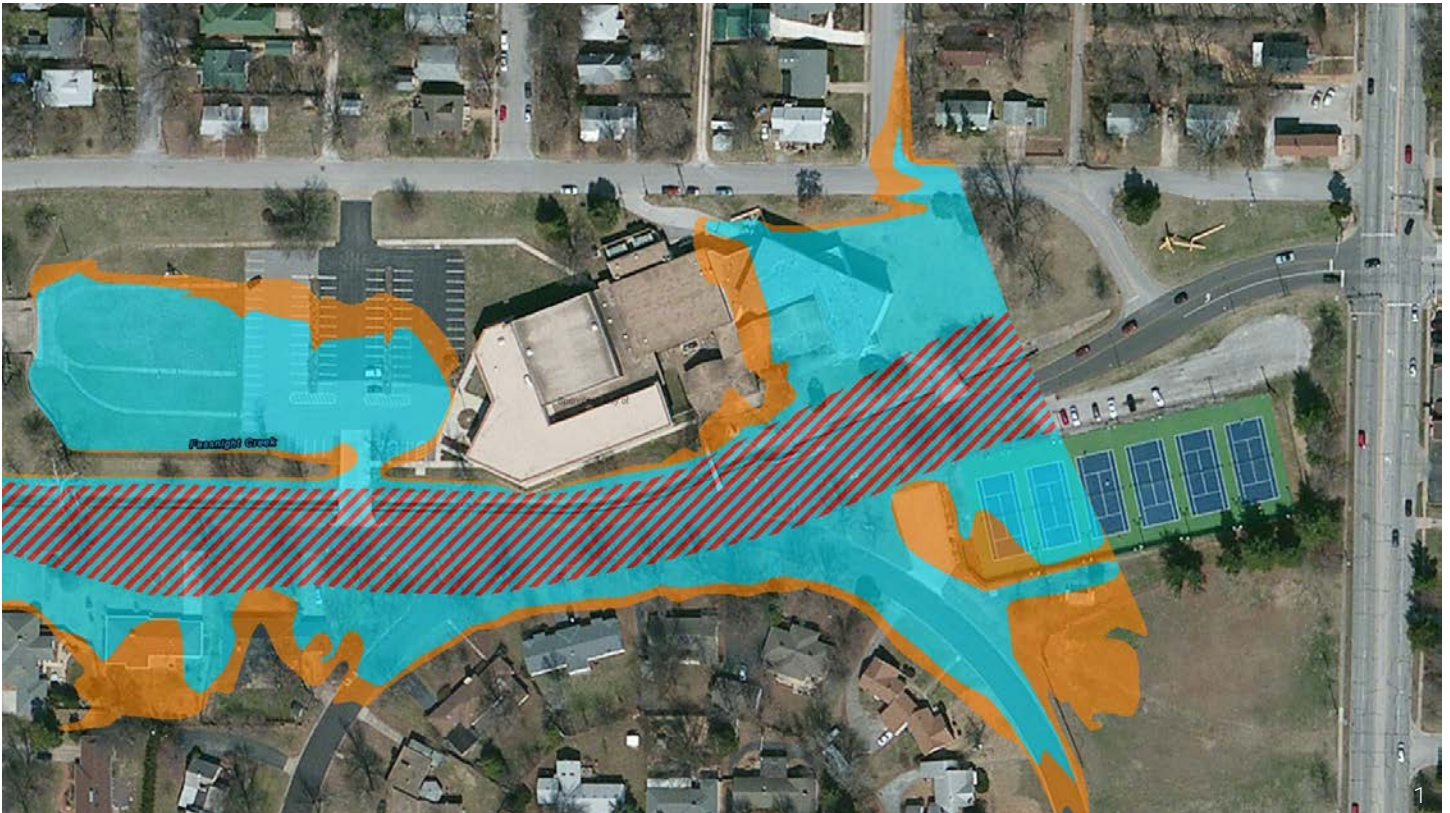
Museum proper (A-3):
Toilets: 1 per 125 males / 1 per 65 females
9 male / 17 female

Amphitheater (A-1):
Toilets: 1 per 125 males / 1 per 65 females
4 male / 7 female

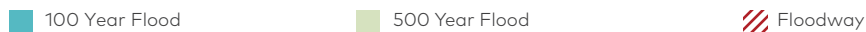
Totals
As-built: 14 male / 10 female / 1 unisex
Required: 13 male / 24 female
Delta: 14 female toilets, male OK



FEMA + Water Systems



PROPOSED FEMA FLOOD AREA MAP



FEMA Flood Mapping

Early in the master plan process the team learned that FEMA, is for the first time, mapping the museum site for 100 and 500 year flood events (1). The proposed mapping has not yet been adopted. The current modeling shows the museum in both the 100 and 500 year flood areas. The team looked at multiple strategies to eliminate and/or reduce flood risk to the required 500 year flood level, 2' below the finished floor, as outlined later. The final solution was verified with HEC-RAS analysis (2). The final solution has several components, including removing the two existing vehicular curb cuts and bridges as pinch points.

Opening the channel and naturalizing at Green St. and west of the museum to Kings Ave. into larger rocky pooled areas common in the Ozarks. The channel along the southern border of the museum will be widened and engineered starting at the top of the existing +/-2' tall concrete wall out to +/-24'. Multiple strategies for battering the stone walls similar to the WPA walls were looked at and should continue to be investigated. The walls on the Museum site are not believed to be of WPA and multiple areas have been patched or added to recently based on erosion. The stone walls in

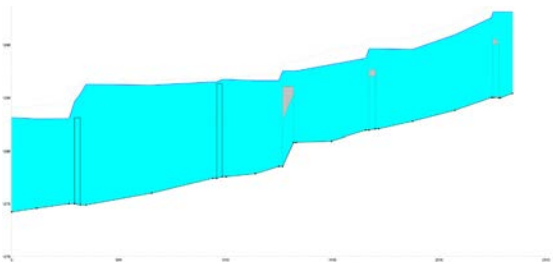
the park west of the museum site are from the WPA program. Further investigation into the WPA archive could confirm this. The goal is to work to a solution that honors the WPA stone walls and mitigates the scale while keeping it as natural as possible.

Stream Buffer Requirements

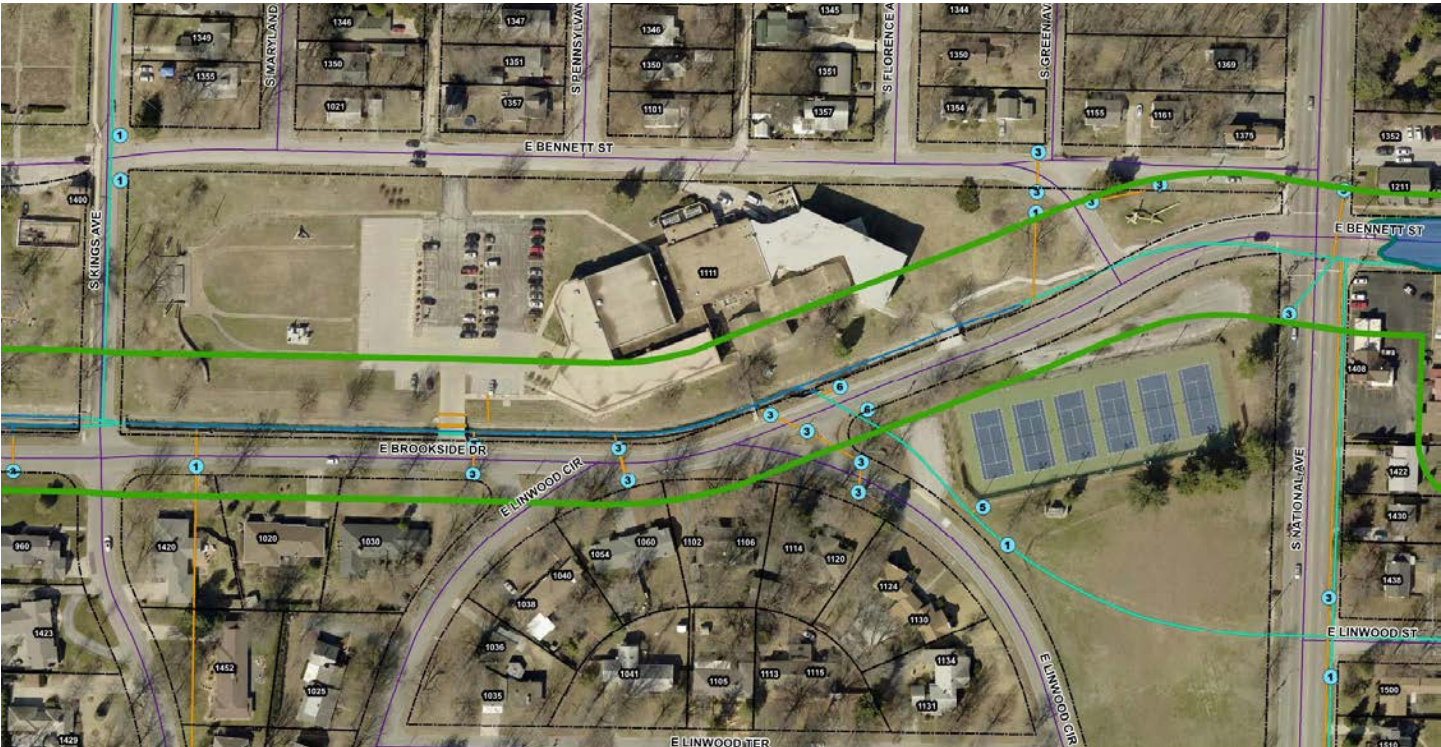
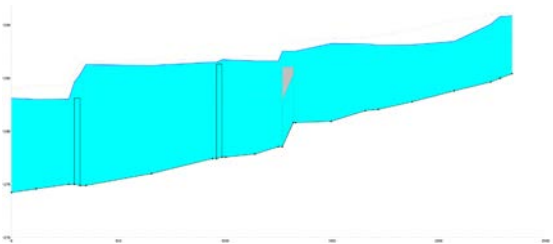
As we are naturalizing both the east and west end of Fassnight, the City's stream buffer requirements will apply in these areas, but not in the engineered portion along the south edge of the museum. Per the City's requirements, "Buffers are only required if the stream is a natural or naturalized channel. A naturalized channel is a previously manipulated channel that has been restored to some degree of natural form, process, and function. If the stream has previously been enclosed in a pipe or box culvert or converted to an engineered channel lining (e.g. concrete channel) and the stream will remain in its current condition for the development project, then stream buffers do not apply."

- Stream Buffer Zone
- Fassnight Creek

HEC-RAS Analysis of Existing Channel



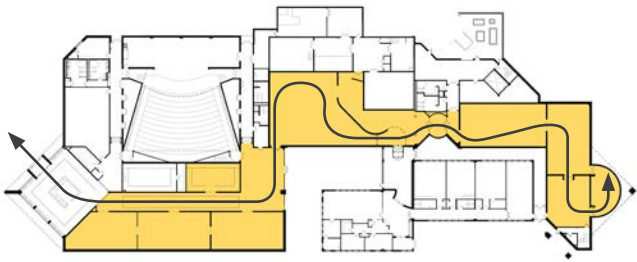
HEC-RAS Analysis of Channel Modifications



Existing Program + Needs

Coherent + Unified Floor Plan

The current museum gallery sequence is linear in nature and ends at the SMMA gallery and Musgrave wing. Multiple galleries are not flexible for exhibit change, restricting and limiting exhibit rotation. Visitors of the museum’s galleries are required to return on the path they have traveled through the museum. Ideally, the experience of the galleries would be circular and flexible allowing patrons a varied experience throughout. The master plan recommends a circular and flexible path. This new path additionally allows access for curators to rotate exhibits within all galleries without restricting access to other galleries during exhibit rotation. As identified below the museum is extremely/overly efficient contributing to the linear path.



ASSIGNED SF
UNASSIGNED SF
GROSS SF
NET TO GROSS MULTIPLIER
EFFICIENCY

SPRINGFIELD ART MUSEUM

35,957
16,053
52,011
1.45
68.5%

UNIVERSITY OF IOWA MUSEUM OF ART

38,530
23,118
61,648
1.6
62.5%

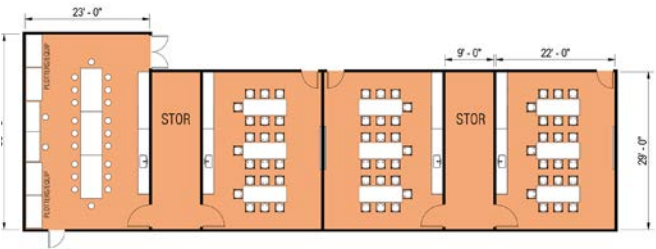
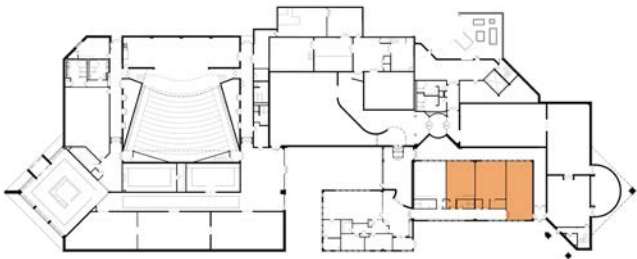
CLYFFORD STILLS MUSEUM

17,927
12,898
30,825
1.7
57%



Flexible Learning Spaces

Learning, teaching and sharing are key components to the Springfield Art Museum, supporting its mission from its inception. The current classrooms are media specific, dated, and isolated from the museum’s collection. The classrooms are distant from the main entry making access challenging. Larger groups often visiting for the day from surrounding communities are not well hosted in existing museum pre-function areas based on size, proximity, and amenities. New classrooms should be highly flexible, technology rich, and have operable partitions to combine classrooms for larger groups. The classrooms will share storage on host kilns. All classrooms will have ample access to natural daylight and have access to the internal courtyard. The communal art studio space is a flexible community studio on level 2 as shown in the final scheme. Prefunction areas will be provided outside of classrooms for large groups.



STEAM MAKERSPACE - 828 SF

- (4) Plotters / printers
- (3) 4'x8' Maker tables
- (20) Stools
- (2) Individual workstations
- (2) Stools
- Casework with sink
- Tall storage

STORAGE - 522 SF

- 2 Dedicated spaces - 261 SF e.a.

CLASSROOM SPACE - 1914 SF

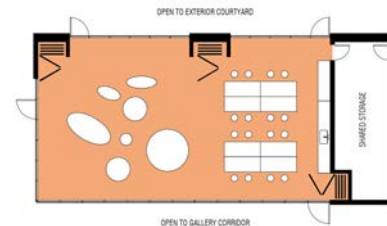
- 3 Classrooms - 638 SF e.a.
- (4) Plotters / printers
- (3) 3'x8' Tables
- (21) Chairs
- Casework with sink
- Tall storage





Expanded Family Learning Center

Due to its location in a corridor, the current family learning space, the Family Art Lab, is not taking advantage of its full area. This is an extremely important program area for the museum and will be a focus in the new education addition. This space will be more accessible and highly flexible. The flexibility will allow this space to open up to the adjacent corridors. This space will be content rich and have operable dividing partitions to combine spaces for larger groups. The Family Learning Center will have ample access to natural light and the internal courtyard. This will be a fun family area for experiencing, making, and play-based learning focusing on art and the museum collection. It will be unique to the community and region.



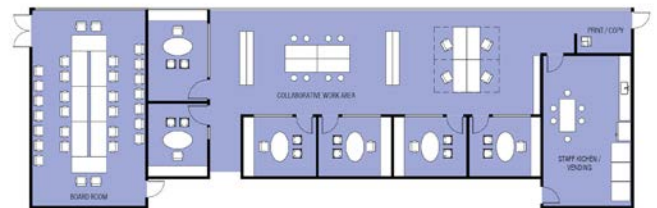
FAMILY LEARNING CENTER - 1332 SF

- Transparent operable walls to corridor and exterior courtyard spaces
- Operable interior partitions
- Casework and sink
- Shared storage



Consolidated Administrative Spaces

The administrative space is currently located in the 1958 building with the Museum Director's office occupying a former classroom space. The current administrative office area is approximately 3,471 sf. The proposed program, as outlined below is 3,732 sf. The new administrative area should embrace "the office of the future" while retaining more traditional private work spaces where appropriate. The office of the future focuses on collaboration, flexible work environments and reduced personal space fostering more teamwork. In addition, the museum leadership is interested in collaborations with other various city departments or local institutions, creating new hybrids and ideas. These thoughts are a part of the program diagram below and the final master plan for administrative areas.



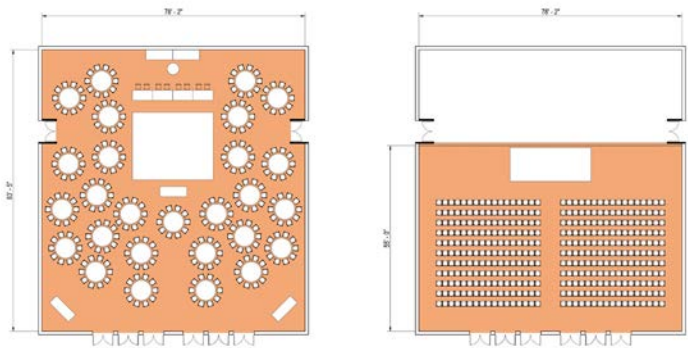
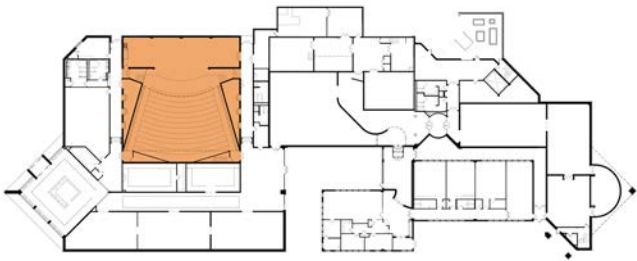
ADMINISTRATIVE SUITE - 3732 SF

- 6 Private offices - 150 SF e.a.
- Open office / work area - 1770 SF
- Break / collaborative area - 450 SF
- Boardroom - 760SF



Flexible Event Space + Cafe

The existing 1973 auditorium seats approximately 400. The museum collaborates with other local and regional institutions to program the space throughout the year. The auditorium hosts multiple functions, but is static in its configuration and seating layout. The auditorium is also technically limited with limited lighting and sound, not allowing the museum to host modern day theatrical performances. Additionally, the auditorium has had few upgrades since 1973 and requires multiple climate control upgrades for comfort and modernization. As a part of the master plan, the museum is looking for a highly flexible events space. Initially the team looked to transform the existing auditorium into this modern flexible event space as diagramed below. The museum and design team decided additional event space is the direction to pursue rather than looking to transform the existing auditorium.



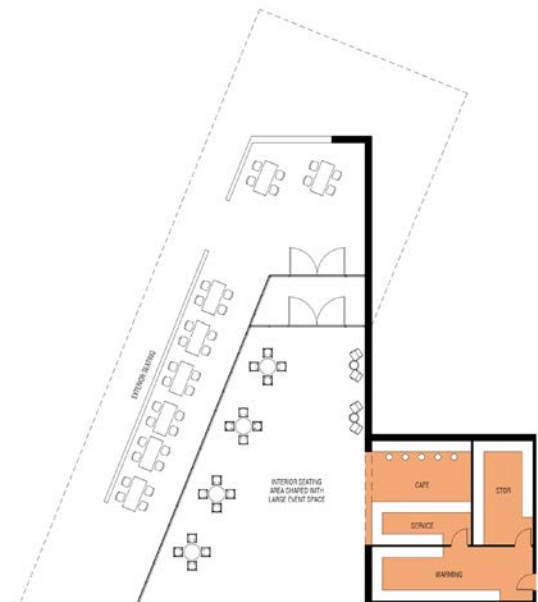
AUDITORIUM, FLAT FLOOR - 6456 SF

- Wedding reception configured for 278 seats
- 6' Round tables, 10 seats each
- 2 Bars, DJ stand, 24'x24' dance floor, head table, cake table, gift tables

AUDITORIUM, REDUCED FOOTPRINT - 4360 SF

- Presentation-style seating for 374 people
- 10'x20' stage





CAFE - 980 SF

- Direct adjacency to events space
- Warming kitchen services and coffee
- Flexible interior and exterior seating
- Operable facade to open directly to the exterior





3

Design Exploration

Water-Driven Strategies

The design exploration begins with one significant driver beyond program needs, desires or future vision and aspiration for the museum; it's driven by stormwater. Early in the planning process the team learns FEMA is mapping, for the first time, the museum site for updating the 100 year and 500 year flood elevations. The initial mapping shows portions of the museum sitting in both the 100 year and 500 year. This would drive initial discussion with both the city, the museum board, the project team and other stakeholders. Three fundamental approaches or strategies for the museum are quickly identified for further investigation; Engineered Flood Walls + Barriers, New Museum site, and Naturalize + Expand.



1

Engineered Flood Walls + Barriers



2

New Museum Site



3

Naturalize + Expand

1

Engineered Flood Walls + Barriers

The first water and museum strategy investigated is Flood Walls + Barriers. For this exploration the team looked to the Iowa Art Building West in Iowa City as a case study solution. This building sits along the banks of the Iowa River on the Iowa State University Campus. Different from the Springfield Art Museum site and Fassnacht creek; flooding of the Iowa River is controlled by a series of dams. The university is given +/-10 days' notice of release of flood waters and potential flooding of the site. This allows a strategy of temporary flood walls and barriers stored off site and installed within the 10-day window as shown in the images below. Fassnacht Creek floods with active rain events, not allowing for removable flood measures.



Conclusion

Fassnacht Creek floods due to active rain events, not allowing for removable flood measures. Notwithstanding this fact, this strategy is cost prohibitive beyond first cost of the actual barriers due to storage and erection costs per event. Multiple investigations of strategies for permanent flood walls or barriers were developed. The museum struggles with an introverted perception within the community and barricading the museum with permanent flood walls would further that perception. Beyond perception, first costs for flood walls and gates would be prohibitive. Permanent walls would also push flooding issues downstream deeper into the park and the Phelps Grove and University Heights neighborhoods.



2

New Museum Site

The second water + museum strategy investigated was a new museum and museum site. For this investigation the team looked at the existing museum program and developed strategies to build a new museum. The primary strategy investigated was locating the museum within Phelps Grove in a different location to maximize the museums vision and alleviate flood water risks. Within this conversation the team and museum building committee also discussed the possibility of a new kind of strategy for the museum. This new approach could decentralize the museum, breaking it into multiple locations to better serve the community.



SPRINGFIELD ART MUSEUM - 52,000 GSF

| | |
|--------------------------------|-----------|
| Galleries | 12,744 SF |
| Educational Space | 3,017 SF |
| Art Storage | 7,576 SF |
| Administration | 3,471 SF |
| Entrance and Visitor Amenities | 9,292 SF |
| Unassigned | 16,059 SF |
| TOTAL | 52,159 |
| Exterior Gallery Space | 6,713 SF |

Replication of exact footprint: **\$24,480,000** (\$480/sf)

Reduction of program to 30,000 sf: **\$14,400,000** (\$480/sf)

Replication + Added program to 70,000 sf: **\$33,600,000** (\$480/sf)

*Hard costs only +/-10%- 20% for project cost

Conclusion

Further investigation was needed, with possible site solutions to help determine viability, as developed on the following pages. The decision to build a new facility ultimately proved to be too cost-prohibitive. See below for a facilities comparison of a new museum with similar water challenges that was forced to relocate. This museum was adjacent to Iowa River as discussed in the previous section Flood Walls + Barriers.



UNIVERSITY OF IOWA MUSEUM OF ART - 63,000 GSF

| | | | |
|-----------------------------|-----------|---------------------------|--------------------------------|
| Galleries | 17,500 SF | Museum | \$26,382,710 |
| Educational Space | 700 SF | Fixtures + Equipment | \$1,952,000 |
| Art Storage | 5,800 SF | Furnishing | \$360,000 |
| Administration | 5100 SF | Sub-grade Parking | \$4,418,000 |
| Art Processing | 5,203 SF | Site + Utilities | \$4,855,290 |
| Entrance and Art Forum | 3,200 SF | | |
| University Facilities Space | 2,000 SF | TOTAL | \$36,241,200 (\$480/sf) |
| Mechanical Space | 5,640 SF | | |
| Exterior Gallery Space | 2,200 SF | TOTAL PROJECT COST | +/-50,000,000 |

New Museum Site Opportunities

Below are a series of diagrams developed to investigate and provoke discussion around a new museum built within Phelps Grove Park. All schemes have advantages and disadvantages. Descriptions of scheme strategies are described below.

Looking at the museums current program and square footage, a new museum would be leaner in program. All schemes keep the existing auditorium in its current location, as another pavilion or community center in the park for operation and use by other community organizations. This starts to develop an arts or cultural campus hosted by Phelps Grove Park. This strategy also allows the museum to reduce new building square footage by approximately 9,000 sf and reduces or moves operations, maintenance and programming costs for this event space. This approach allows the museum maximum flexibility to locate a new facility that best supports their vision and mission.



OPT. 1

Construct approx. 40,000 sf, 2-story new museum parallel to National Ave. Naturalize Fasnicht Creek to accommodate flooding and provide significant museum parking to the south. Remove existing tennis courts. Visibility of Museum from National is increased.



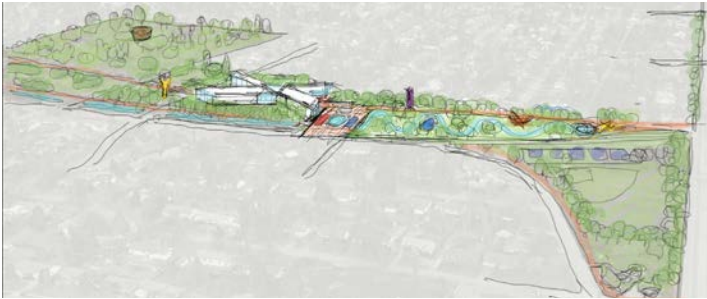
OPT. 2

Construct approx. 40,000 sf, 2-story new museum fronting the intersection of National Ave. and Bennett. Naturalize Fasnicht Creek to accommodate flooding and provide significant museum + park parking to the south. Remove existing tennis courts. Visibility of Museum from National is increased.



OPT. 3

Construct approx. 40,000 sf, 2-story new museum to the west of existing amphitheater. Naturalize Fasnicht creek to accommodate flooding. Connect existing auditorium and amphitheater to museum, all centrally located in park.



Conclusion

While multiple scenarios may warrant further investigation, significant first costs, history and legacy of the existing site, significant impacts to the surrounding neighborhoods and Park and perceived hurdles within the Springfield community are seen as to large to continue investigation of a new museum as a viable strategy.



OPT. 4

Construct approx. 40,000 sf, 2-story new museum to the west of Victims Memorial Garden site within Phelps Grove Park proper. Naturalize Fasnicht Creek to accommodate flooding on previous museum site. Connect existing auditorium and amphitheater to museum, all centrally located in park.



OPT. 5

Construct approx. 40,000 sf, 2-story new museum facing Bennett to the west within Phelps Grove Park proper. Naturalize Fasnicht Creek along full south edge of park to accommodate flooding. Connect existing auditorium, amphitheater, and park pavilion along a southern sculpture walk to the museum.



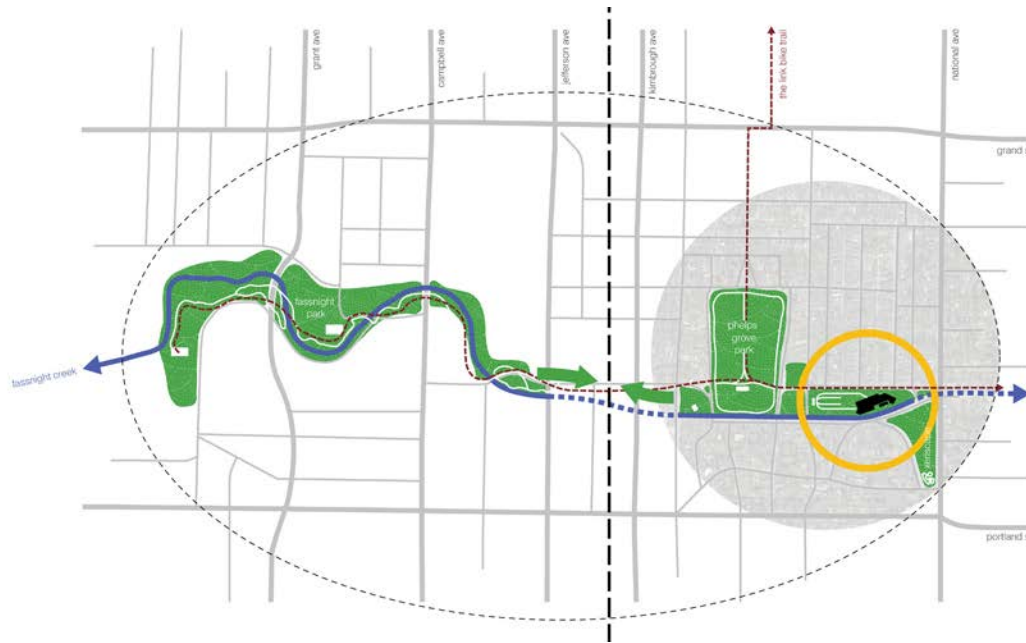
OPT. 6

Construct approx. 40,000 sf, 2-story new museum facing Dollison north and aligned to the south with the park pavilion within Phelps Grove Park proper. Naturalize Fasnicht creek along full south edge of park to accommodate flooding.

3

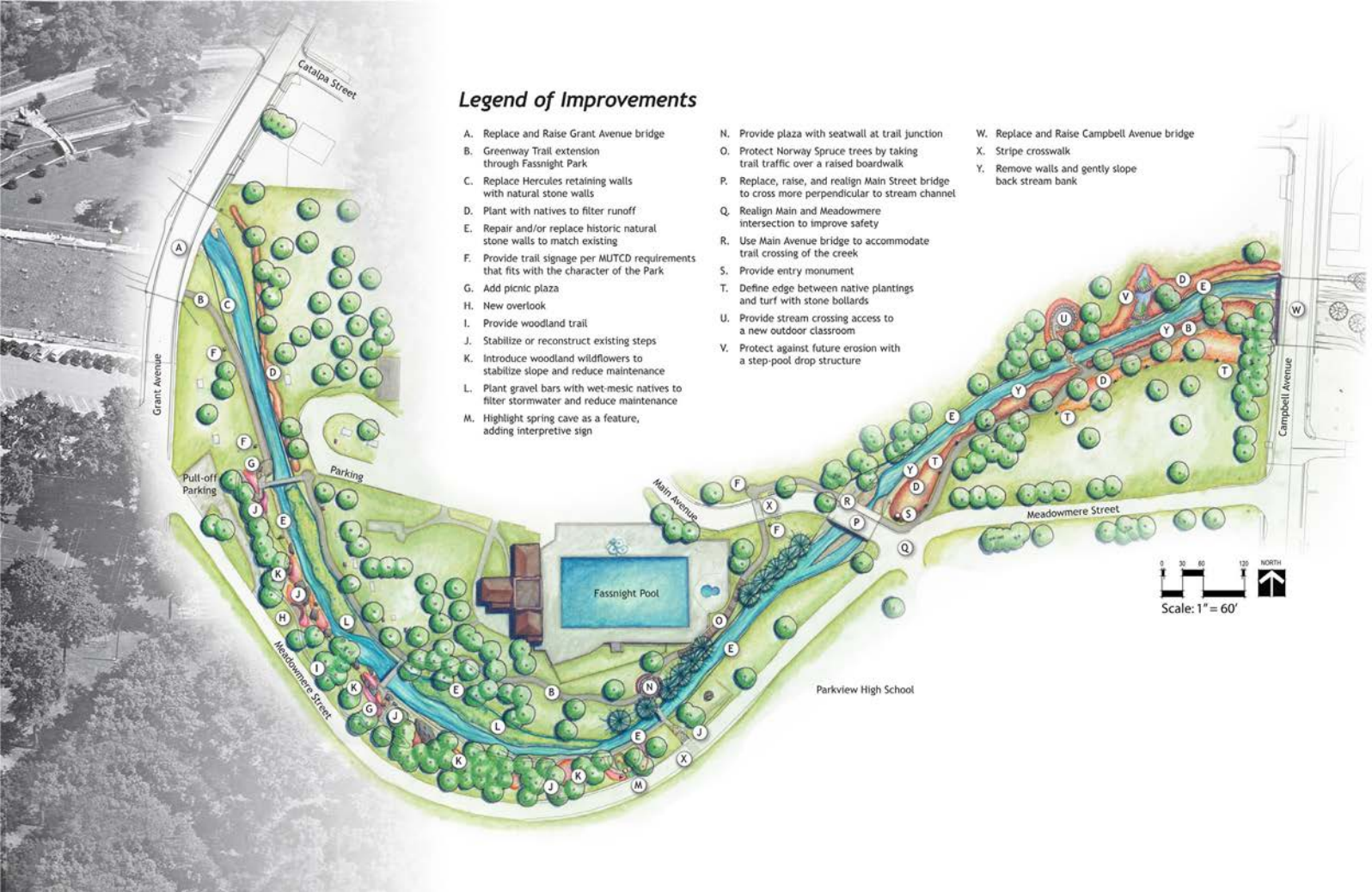
Naturalize + Expand

The third water driven-strategy and the option that the Master plan recommends is to modify and naturalize portions of Fassnight Creek along the south border of the museum site. Looking at the broader Fassnight Creek context, the city has already significantly invested in further naturalizing and controlling flooding of Fassnight Creek, both at Fassnight Park and from Campbell to Jefferson. The city has also designed future expansion of Fassnight improvement from Jefferson to Kimbrough and this project is shovel ready.



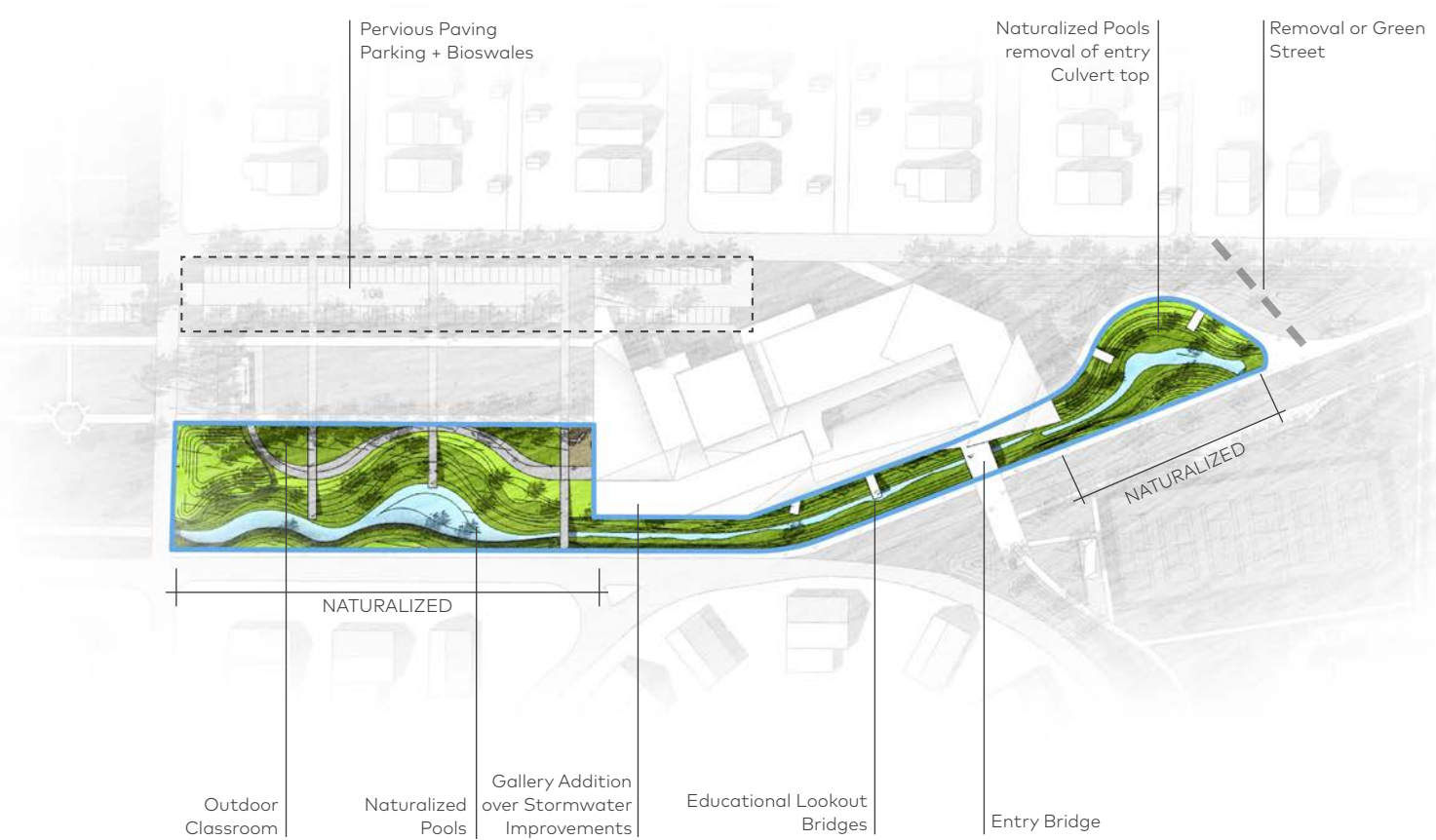
Conclusion

The site improvements and water strategies at the museum site are planned to be consistent with previous city improvements along Fassnight Creek. This strategy helps complete and connect improvements along Fassnight Creek in a cohesive manner, celebrating it as a critical piece of water infrastructure. Of the three water strategy approaches this scheme was continued to be pursued as the direction of the master plan as it best leverages existing infrastructure and amenities, best honors the existing site, and is most cost-effective.



This third approach of naturalizing Fassnight Creek and expansion of the museum is the preferred direction for the master plan. The drawing below indicates the zones of naturalized area vs. engineered channel. The north parking lot will also be designed to contribute to the water strategy through the use of pervious paving with bioswales. Funding for these improvements will be pursued through storm water management grants and funds. The site will serve as a case study and provide educational components related to the James River watershed. Existing curb cuts and bridges will be removed and components of the WPA stone work will remain or be reinterpreted.

The three schemes; "L" Bracket West, Donut, and "L" Bracket Southeast, are early initial diagrams of how to approach additions and modifications to the museum with the naturalizing of Fassnight Creek. Ultimately none of the adjacent schemes represent the final approach, but elements of these schemes provided direction for future schemes.



"L" Bracket West

This scheme replaces the 1958 classroom and office wing and eliminates minor portions of museum additions on both the east and west. The east addition is intended to address National Avenue at a more monumental scale and the west addition is to receive the park and create parallel alignment to the amphitheater.



Donut

This scheme removes the entire 1958 building, both the education office wing and the Weisel gallery and "back of house" areas. In addition to the removal of the entire 1958, the addition wraps the entire existing building on all 4 sides.



"L" Bracket Southeast

This scheme is similar in many ways to the "L" Bracket West with a few exceptions. Both schemes contain an internal courtyard and remove part of the 1958 building. They also both have additions to the east and west. This scheme has a larger 2-story addition in place of the 1958 building and does not parallel the amphitheater on the west. This scheme also shows an entry when replacing the 1958 building.



Renovation + Expansion Exploration

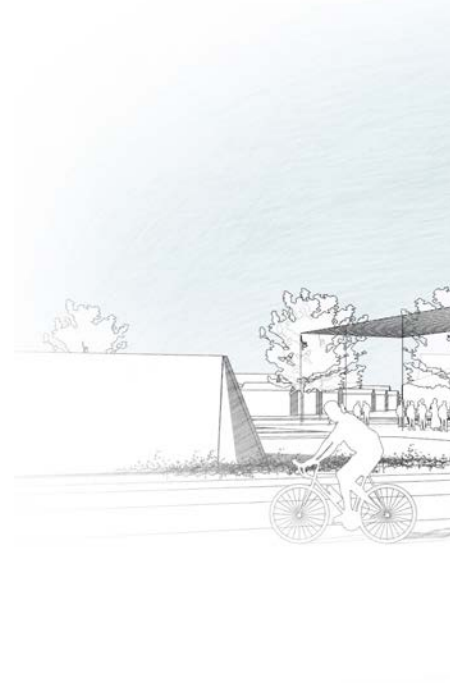
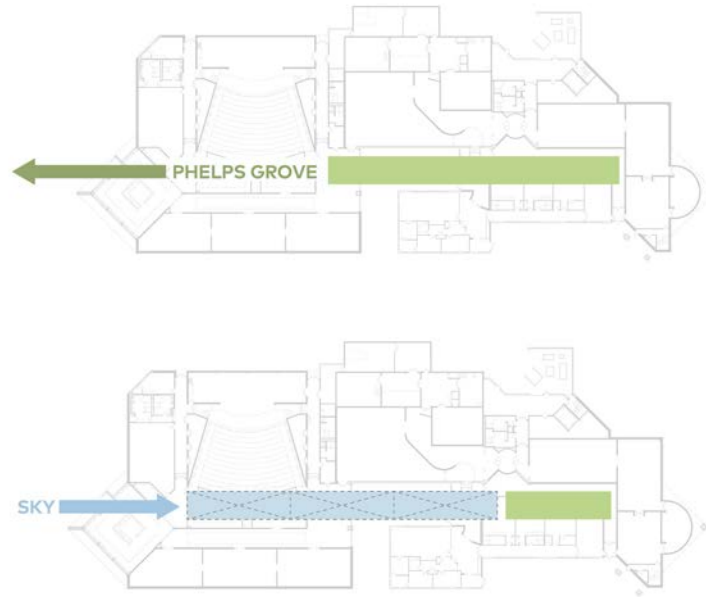
CONCEPTUAL SKETCHES





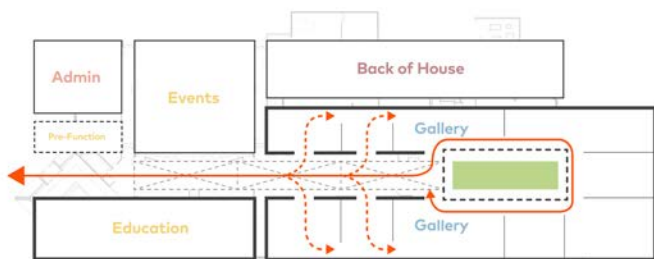
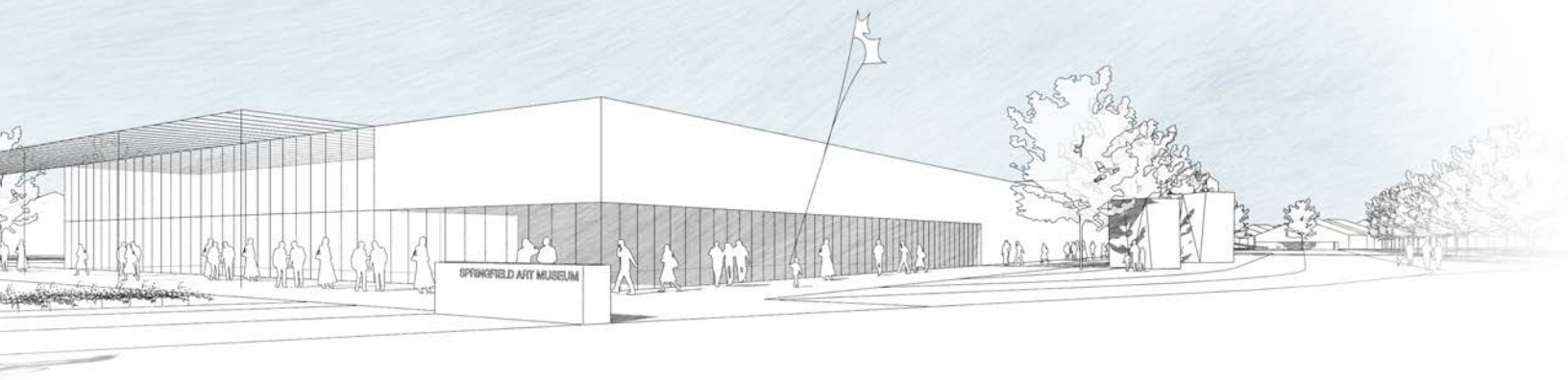
Renovation + Expansion Exploration

"LINEAR" CONCEPTUAL APPROACH



"Linear" Conceptual Approach

Furthering the previous "L" building schemes, are the "Linear" and "Porous Loop" schemes. The "Linear" scheme shows additions and renovations in a linear approach, receiving both the sky and park as shown in the diagrams above. This approach also concentrates the galleries to the east and renovates southwest galleries into the education wing. The west addition is primarily administrative, entry and pre-function to the auditorium.



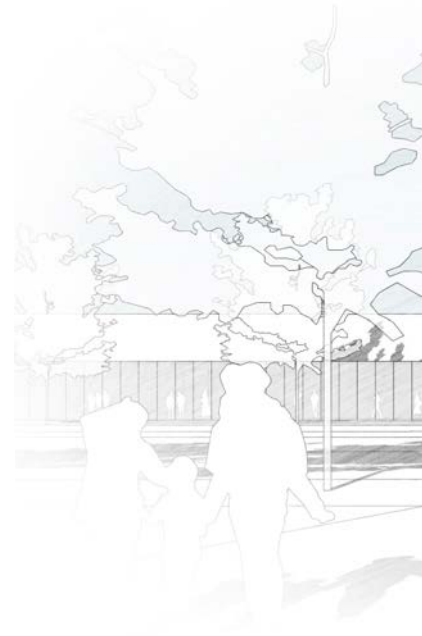
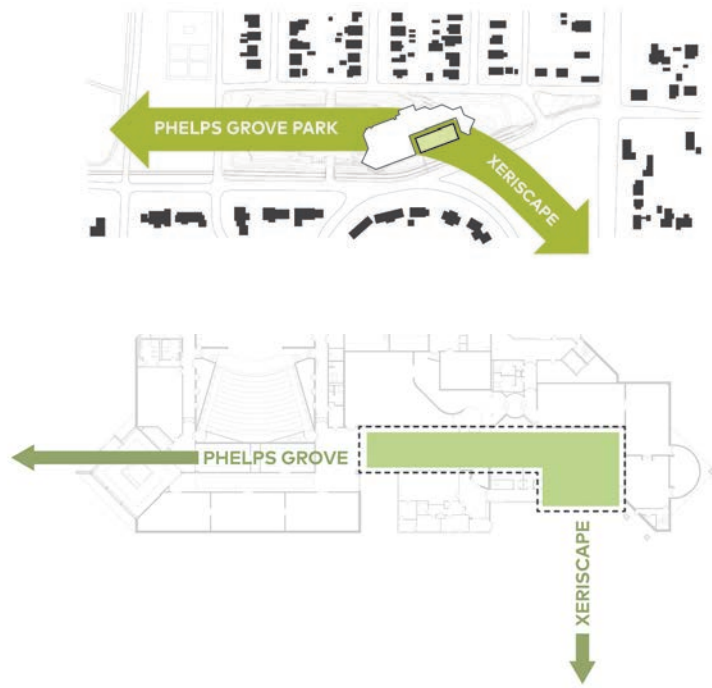
The diagram above shows an opening up of the historic 1973 corridor to connect the park and sky into the museum layout. The west addition, as seen in the perspective above, opens the renovated education wing to the creek.

The aerial perspective above shows not only the “Linear” scheme approach, but strategies for future expansion into an arts campus. The orientation of the west addition

has an oblique alignment with the amphitheater and the program shown, which is not ideal for creating alignment with the park. Additionally, this area is planned for administrative offices. The team felt this prime location related to the amphitheater and the opportunity for transparency it presents would be better suited for other program needs for the museum including expanded events area.

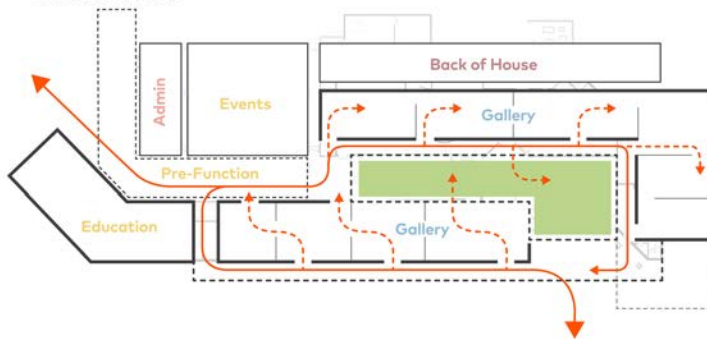
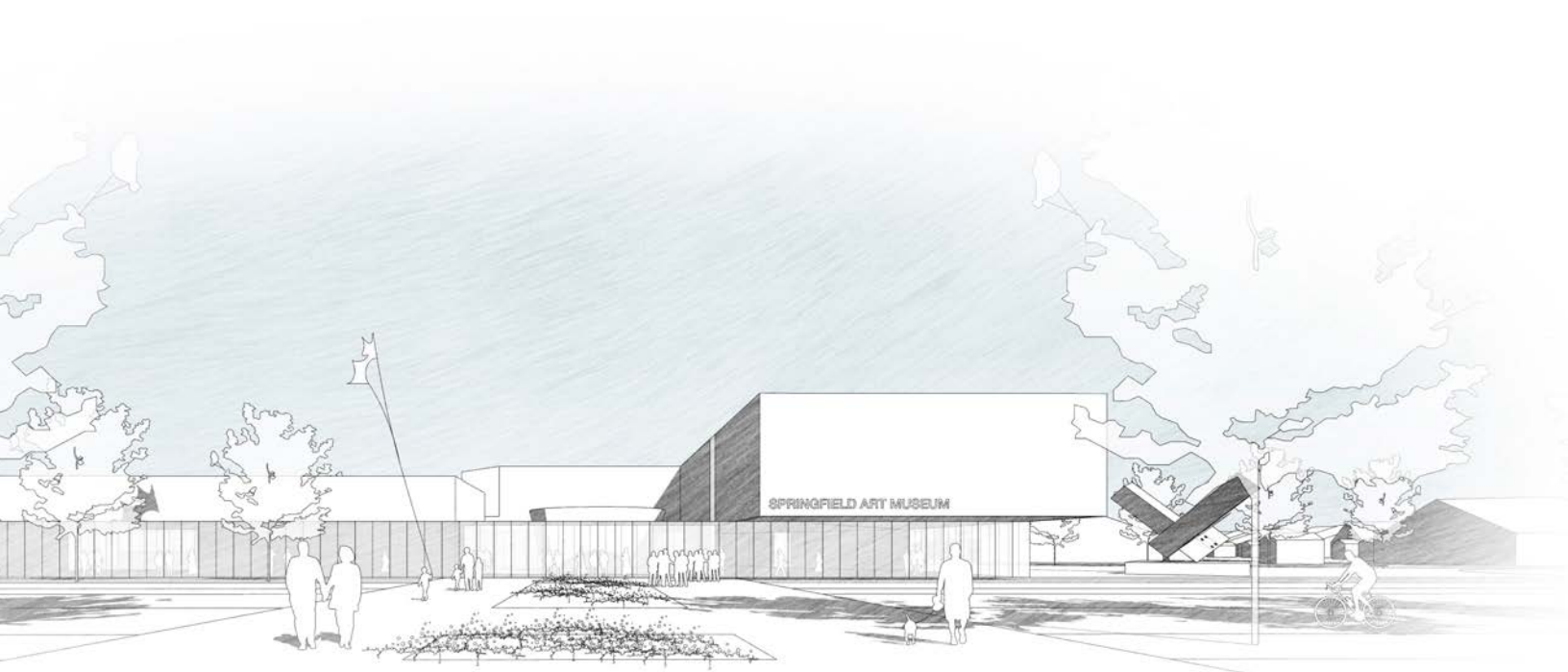
Renovation + Expansion Exploration

"POROUS LOOP" CONCEPTUAL APPROACH



"Porous Loop" Conceptual Approach

Furthering the previous "L" building schemes, are the "Linear" and "Porous Loop" schemes. The "Porous Loop" scheme shows additions and renovations as a porous loop through the museum and connecting to the community. The top diagram resonated with the team, resolving the concept of the park moving through the museum while including the landscape and the sky from the previous linear diagram. In addition, this scheme creates a southeast entry while also clearing the 1973 corridor, connecting the amphitheater and park to the internal courtyard.



The diagram above shows both the opening up of the 1973 corridor similar of the linear scheme, but also the reorientation of the west addition to the amphitheater. This scheme also provides clarity by circulating the galleries around both the internal courtyard and along the Fasnicht Creek improvements making the museum more porous and inviting to the community.

The perspective above shows the southeast entry into the internal courtyard and the 2nd floor minor addition. The orientation of the west addition has a more appropriate orientation to the amphitheater and gestures to the pre-function or event space, as the backdrop to the amphitheater.

Renovation + Expansion Exploration

"POROUS LOOP" CONCEPTUAL APPROACH

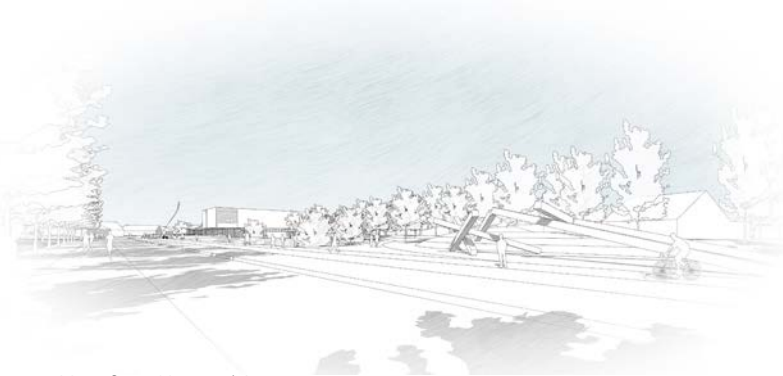
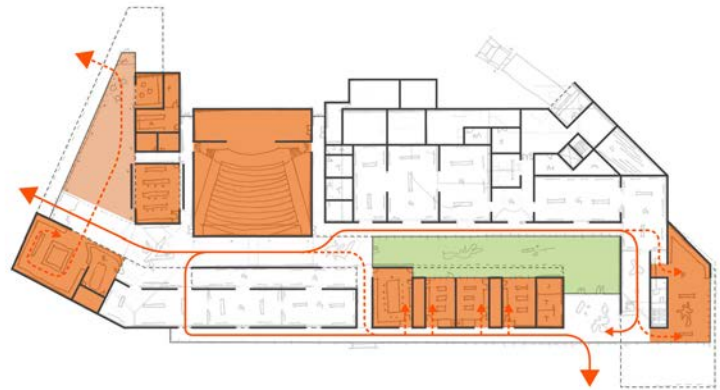
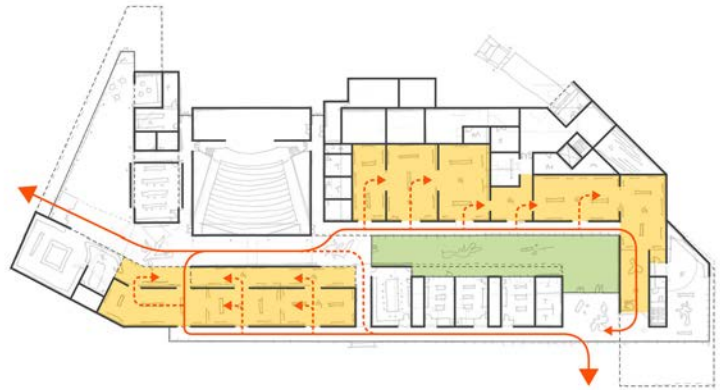
Gallery + Display

New circulation creates a porous loop around a central internal courtyard. This loop eliminates dead end corridors and provides greater flexibility for gallery use and staging.



Event + Education

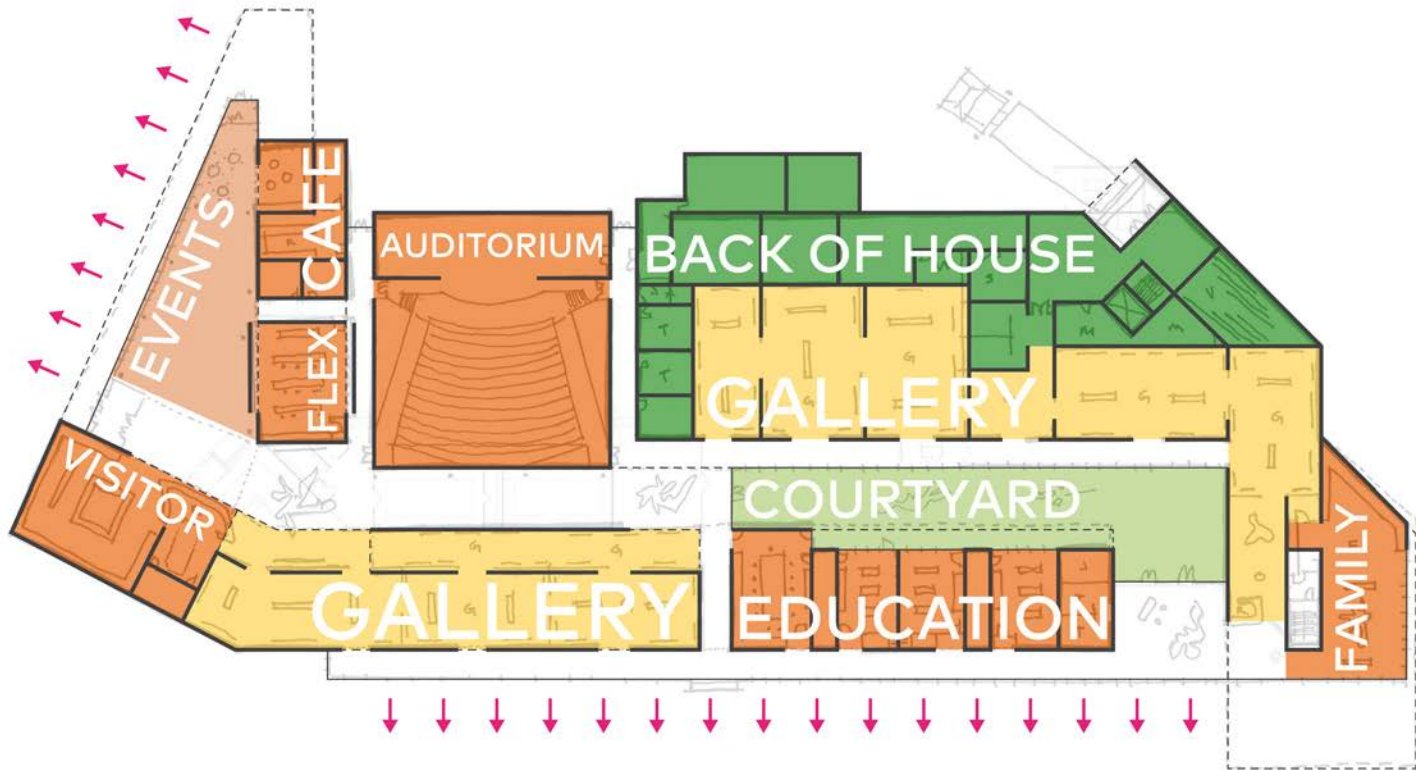
This "Yin + Yang" approach is intended to achieve balance and unity between the varied activities that take place in the museum.



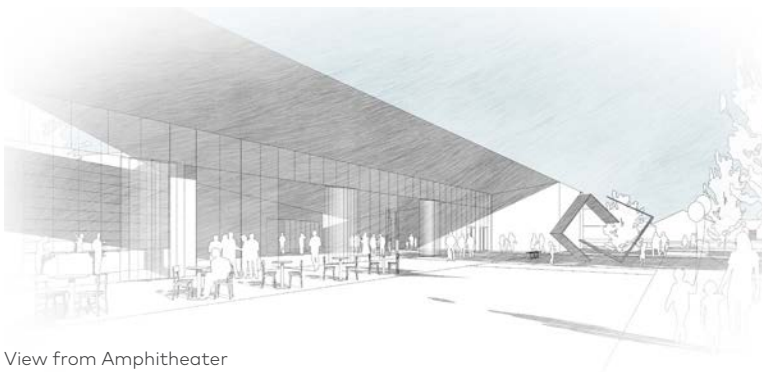
View from National Ave.



View from Brookside



Further development of the "Porous Loop" scheme adjusts the geometry of the building facing the amphitheater and puts visitor amenity and events at the west. Education is placed along the south and east creating two primary entries around the internal courtyard and park moving through the museum.



View from Amphitheater



View of Southeast Entry



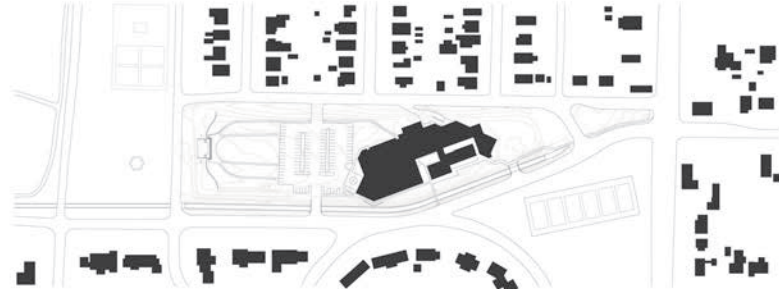


Renovation + Expansion Exploration

FUTURE EXPANSION SCENARIOS

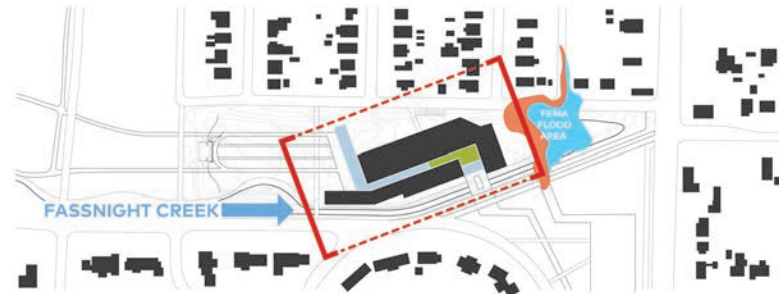
EXISTING

Existing site figure ground appears land locked by boundaries of Fasnicht Creek, Bennett St., western parking and amphitheater and the tightening of the site to the east.



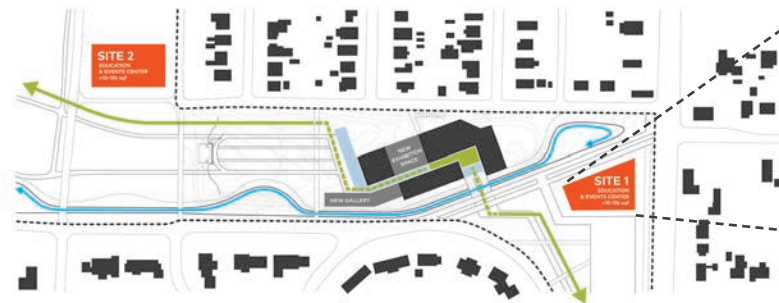
CONSTRAINTS

The proposed site figure ground with phased additions and Fasnicht Creek naturalization create further constraints and limit future expansion of the museum.



PROPOSED

With the proposed additions to the museum and other constraints, the current site is at capacity. Future museum expansion would require either demolishing the amphitheater, purchasing property to the north or building on park land as illustrated with the potential sites shown in red.



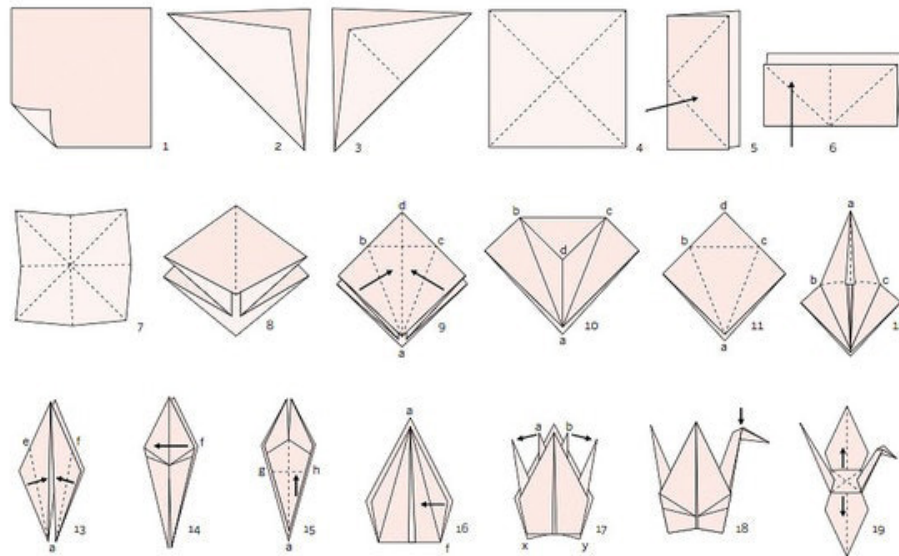
Conclusion

Multiple strategies for future museum expansion were explored by the design team and museum leadership. The outcome of that exploration determined that the strategy that most aligns with the museum's mission and vision is not to expand on site in Phelps Grove Park, but rather reach deeper into the community with satellite locations. During construction of additions and modifications to the current site, the museum may explore this strategy through pop-up art locations or installations as a way to engage differently with the community while creating excitement and buzz for changes at hand. This is an activated storage strategy.



Renovation + Expansion Exploration

SPIRIT OF '58

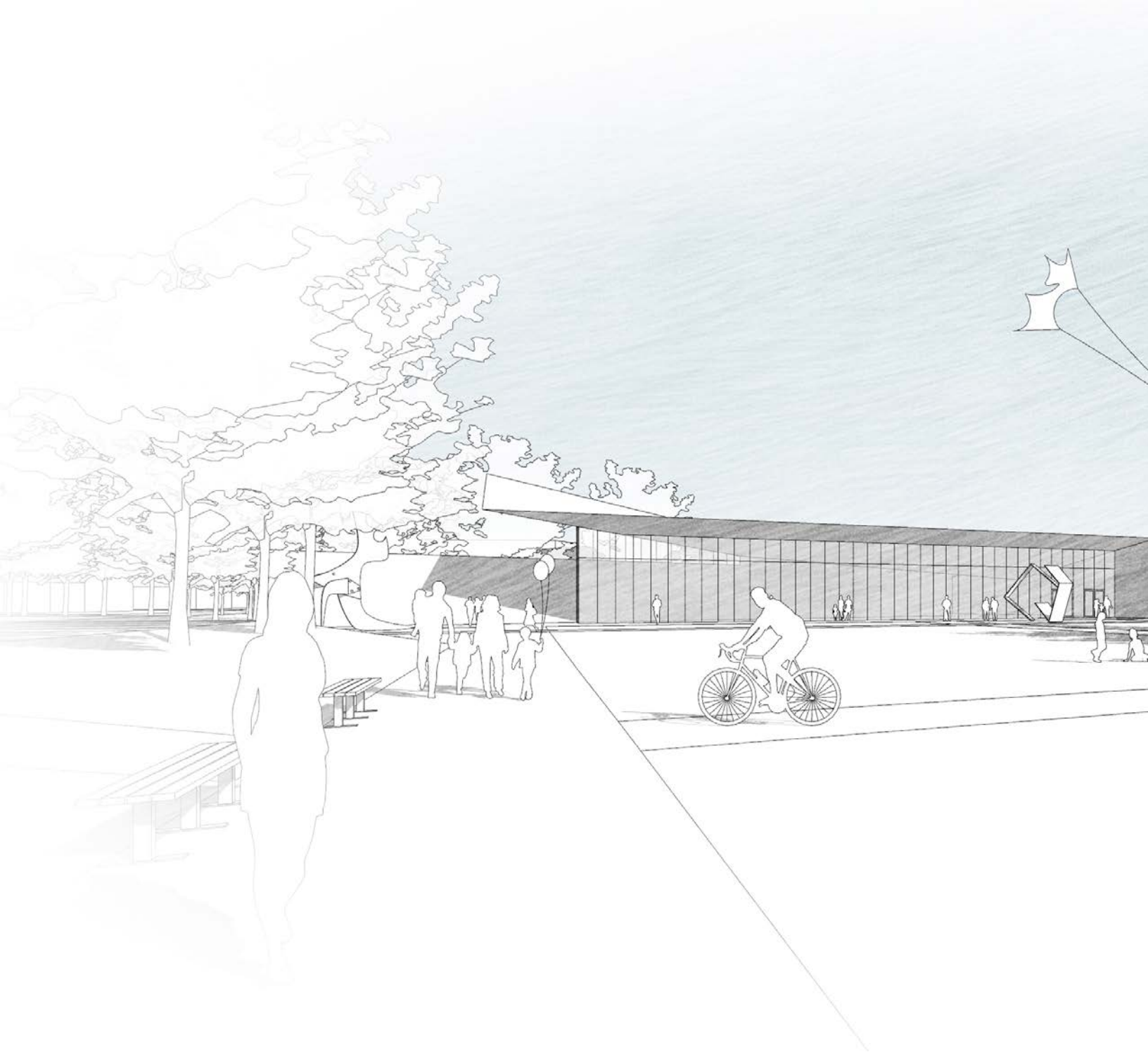


Spirit of '58

Inspired by the original 1958 museum's parabolic wood roof, the new additions manipulate an articulated roof canopy or "Roof Blanket" over the new program areas. These articulated roof shapes lift at entries, fold at areas of privacy and emulate the flow of water in Fasnicht Creek. Japanese origami, which is defined as the manipulation of a flat planar surface by folding, creasing or even slicing to create an abstraction of a recognizable form, informs and inspires the new iconic roof forms of the museum.



Above are photographs of both the historic 1958 building at its completion and final photography (2,3). Also, above, is Greensburg City Hall in Greensburg, Kansas that similarly interprets folded wood ceilings in a way similar to the original art museum. This project provides an excellent case study, which inspired the team while developing the new roofs for the museum. The intent with the roofs is to create an inspiring and dramatic space through light and shadow. This roof articulation is appropriate in scale and geometry to the neighborhood to the north and south. The scale and shape of the roofs increases as it faces National Avenue, which is appropriate to the city scale, providing greater visibility from this major thoroughfare.





Phasing

The master plan presents a phased approach to improvements and additions to the museum. The phases are organized into 3 parts: Education + Grounds, Events and Back of House + Galleries. These 3 phases are related to both priority and funding. The 4 sketches below represent the initially proposed phasing and plans. Final plans and phasing strategy is shown later as a part of the final recommendation.



Phase 1

Education + Grounds: The first phase removes the existing original 1958 education and office wing and makes significant improvements to the grounds. The existing Musgrave wing is opened to create a new entry and transparent gesture to National. Corridors are added along Fassnight Creek and the internal courtyard, to more affectively circulate the galleries. An office addition is planned as a part of level 2, adjacent to the art storage.



Phase 2

Events: Phase two focuses on the addition of a larger event space, entry to the west from Phelps Grove Park and the relationship to the amphitheater. The existing small event space or Community Room is turned into a flexible space that can be opened to the larger event space. The larger event space has large operable doors opening to the front patio, amphitheater and a cafe. The gallery and reception addition along the south is to house special exhibitions and support for large events.



Phase 3

"Back of House + Galleries: Phase 3 includes minor additions and renovations of existing spaces. The existing auditorium will have finish and mechanical, electrical, and plumbing upgrades. The adjacent bathrooms will be renovated and expanded to meet current code. The back of house spaces will be clearly connected with additional storage for exhibition displays and an expanded new vault. The loading dock will be relocated and enclosed for secure art shipping and receiving. The existing vault adjacent to the Weisel and Kelly Galleries will be removed.



Complete

Once all phases of the master plan are complete, the current site would be fully built out and planned for the next 90 years of the museum. Completing all phases will address all aspects of the current museum. Depending on the phase strategy taken and the sequence of phases, further planning is needed to keep the museum operating during significant renovation or additions.









5

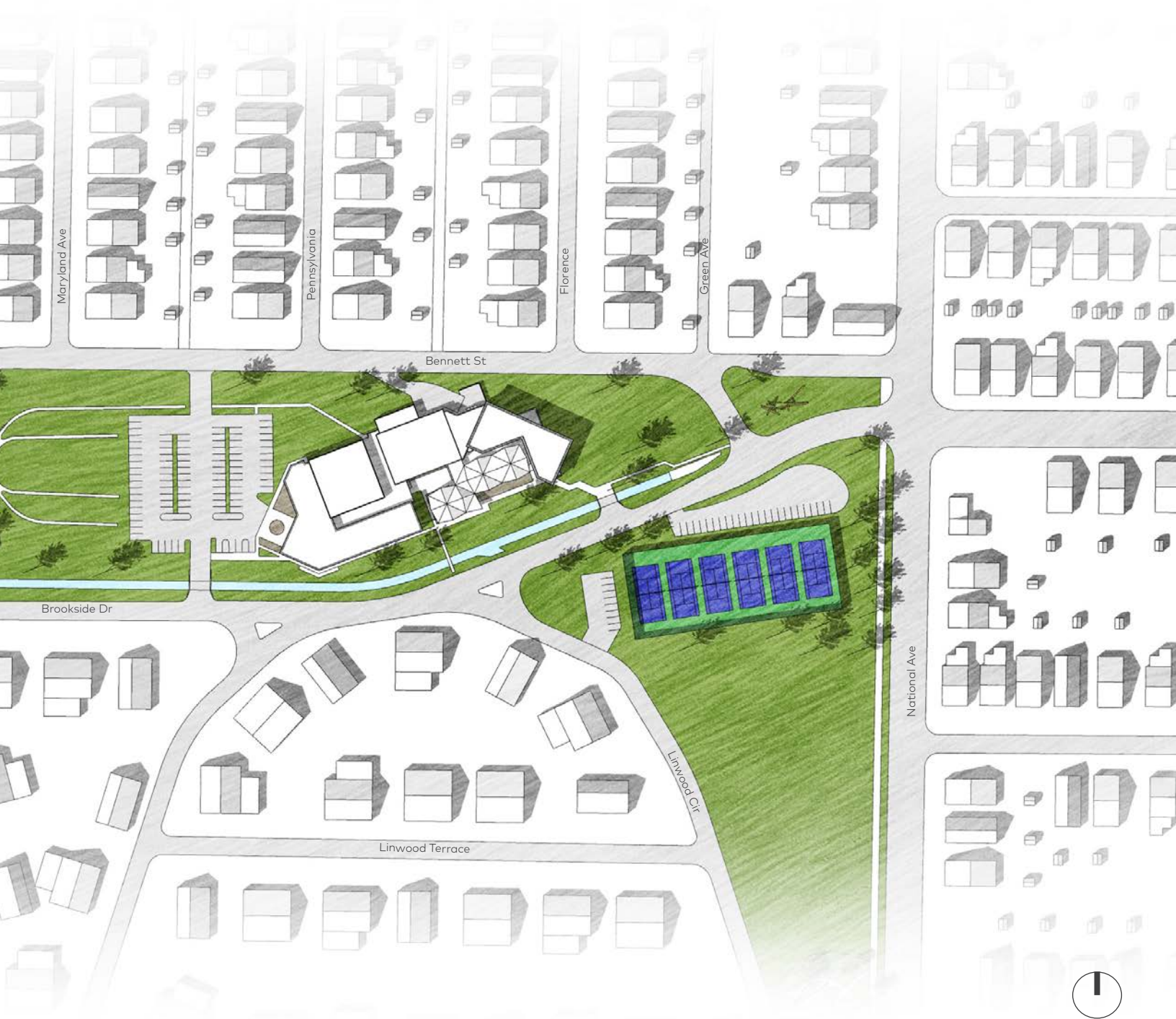
Site Design Exploration

Existing Site

The existing site has evolved considerably over the decades since the museum was established at this location. The current site conditions are shown below.

There are several key elements to the existing site that the master plan will address. These include: the existing WPA amphitheater and its connection and programming related to both the museum and the park; the existing parking lot and its connection to the museum's front door; the entry drive along Brookside Drive; the Perry Tennis Courts and its existing lots; and the possible connections to the Water Wise Garden to the southeast. The overall intent of the master plan is to maintain and enhance key site features while removing and/or relocating site obstacles to improve the grounds and its surrounding connections.





Parking Scenarios

Parking at the museum site has evolved over the course of the museum's presence in Phelps Grove. From 1958-1993, primary parking was located on the east side of the museum. A slight depression can still be seen in this area where parking once existed. From 1993 to the present day, primary parking (90 qty) exists on the west side of the museum. The current quantity of spaces is below city requirements. This parking, while convenient for direct entry to the museum, acts as a physical barrier between the amphitheater, museum, and Phelps Grove Park. The parking strategy of the master plan is to remove this separation and relocate parking to 2 primary locations. The first approach for new parking is locating approximately 50 spaces south of the Perry Tennis courts, paralleling the courts and entering off of National and through to Linwood Circle. Multiple scenarios were explored and the option to the right was preferred.



Existing



Option B



Option C



Option D

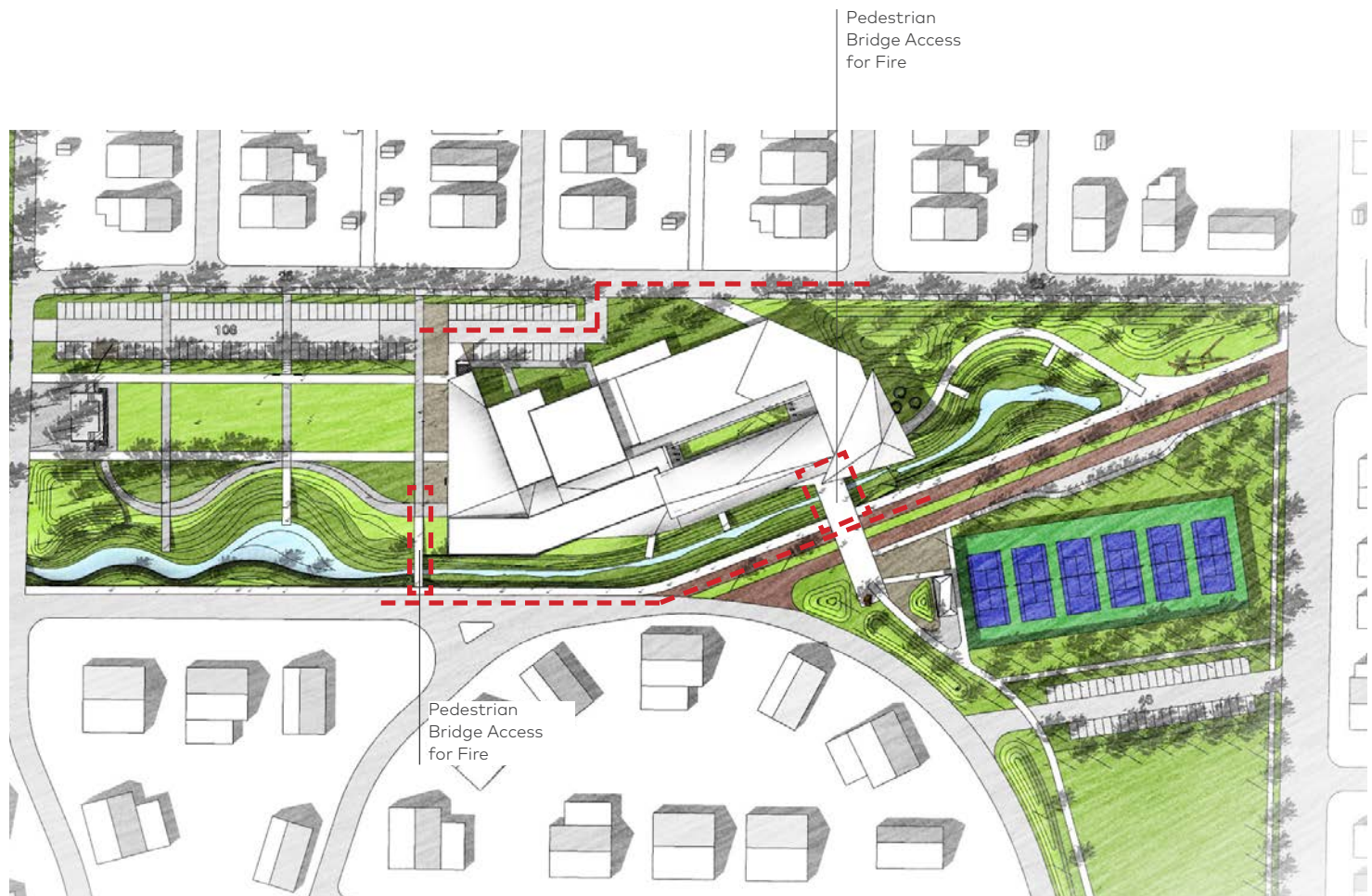
Boulevard

Re-envisioning the entry to the museum extends beyond the front doors to the building. Choreographing the entry in the master plan, begins when you turn from National Avenue onto Brookside Drive. While the improvements along Brookside, from National to Linwood, are intended to create a “Boulevard” entry for the museum, they are also an entry for both Phelps Grove Park and the surrounding neighborhoods. Similar to the historic stone gates that once sat at this intersection, the new boulevard is the modern threshold. The existing intersection will not be widened, but Brookside will have an added center planted median, a bus drop-off and an entry plaza adjacent to the Perry Tennis Courts. Important stakeholders, including the Traffic Department, Parks Department and neighborhoods are supportive of this new entry boulevard.



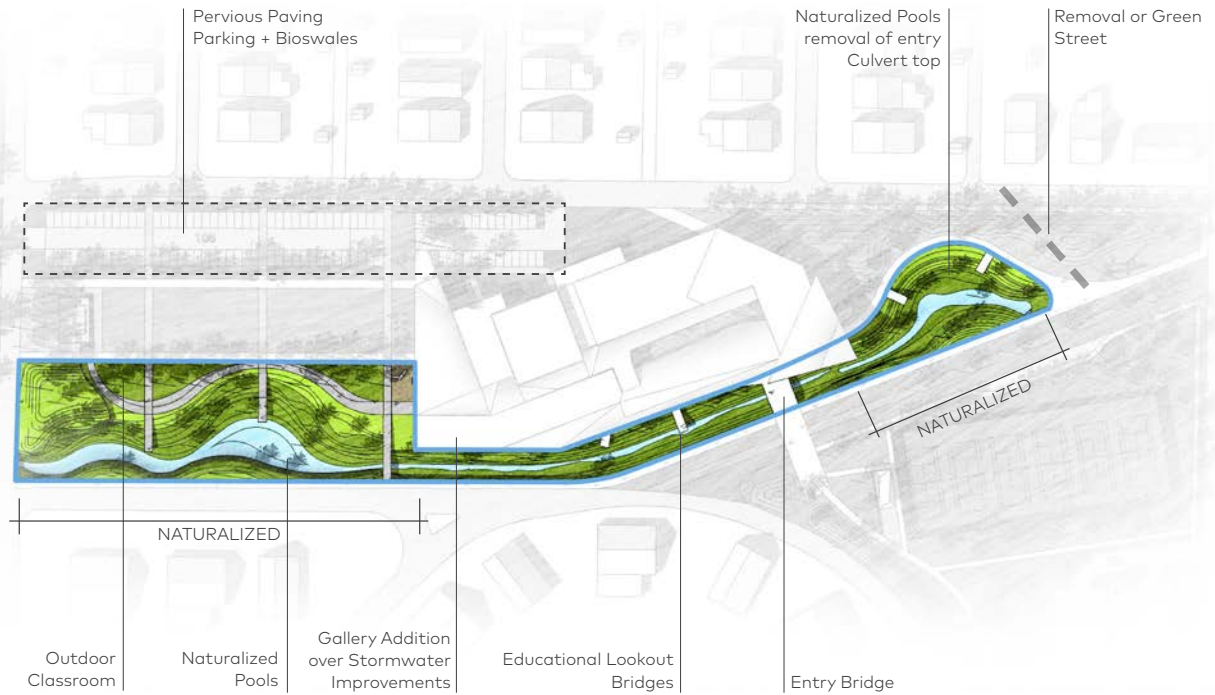
Fire Marshal

Working with the fire marshal, the master plan team has an approved direction for fighting a fire at the museum. The fire marshal also reviewed and approved the overall site improvements strategy that include the improvements to Brookside Drive as a boulevard. As discussed, fire access is required within 150' of the apparatus access. The museum is over 300' long so both pedestrian crossings are required along Brookside for fire access. A fire apparatus does not need to cross these bridges as fire fighters can use the bridges for access and the apparatus can be staged along Brookside. Access along the north facade is acceptable. The team also evaluated access along the west facade. The fire marshal confirmed that a fire lane along the west facade is not required.



Fassnacht "Water"

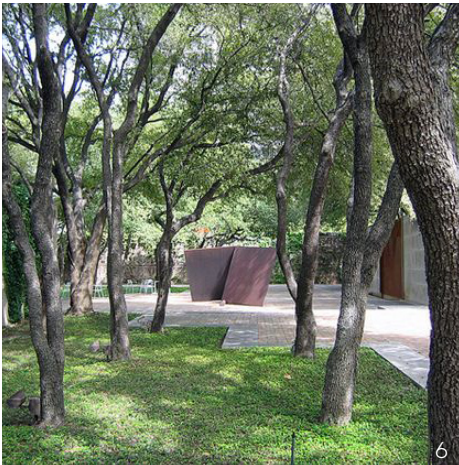
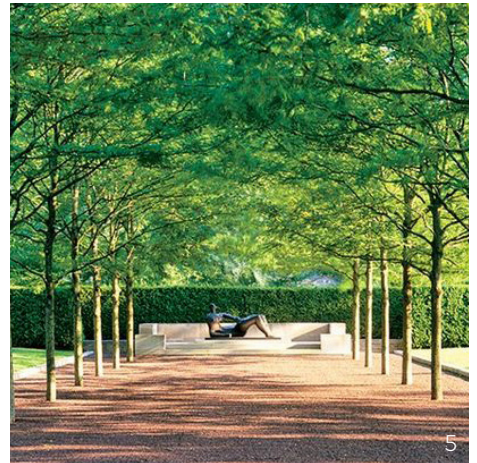
The three water driven strategies, which were one of the initial design drivers for the master plan, describe the level of consideration given to site improvements. The water story is to be educational of the Ozarks and a naturally beautiful experience in three scales. These scales happen at different moments on the site and can be described as: Highly Visible, Contemplative, and Interactive. For example, the new southeast bridge entry is a highly visible experience, the west bridges are more interactive and educational, while the bridges and path experience on the east are more contemplative and personal. Refer to the sketches below, the images on the adjacent pages and for the case study site





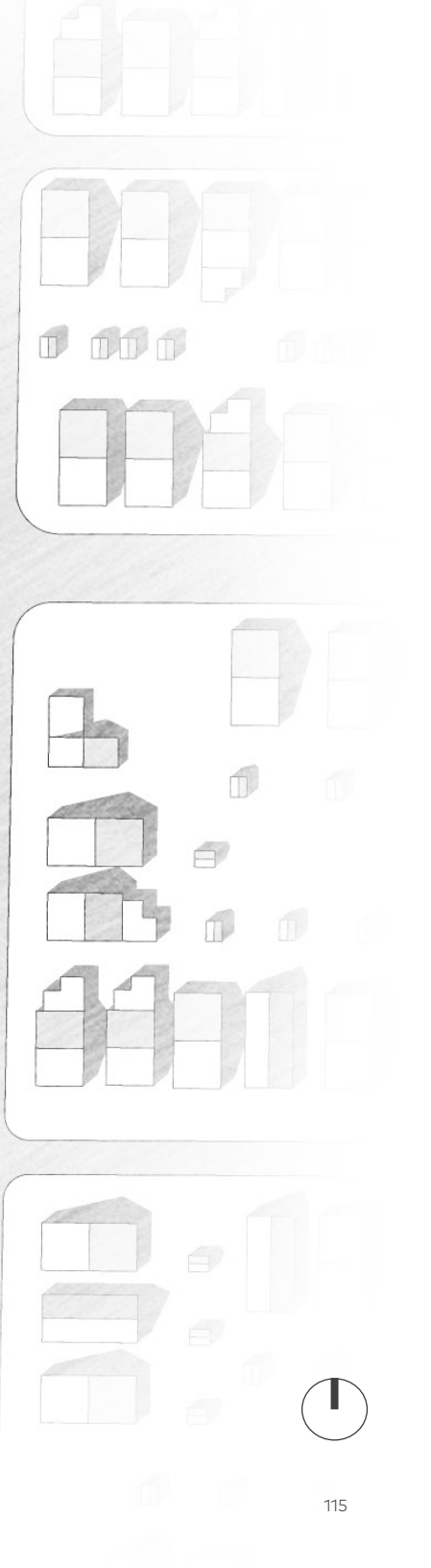
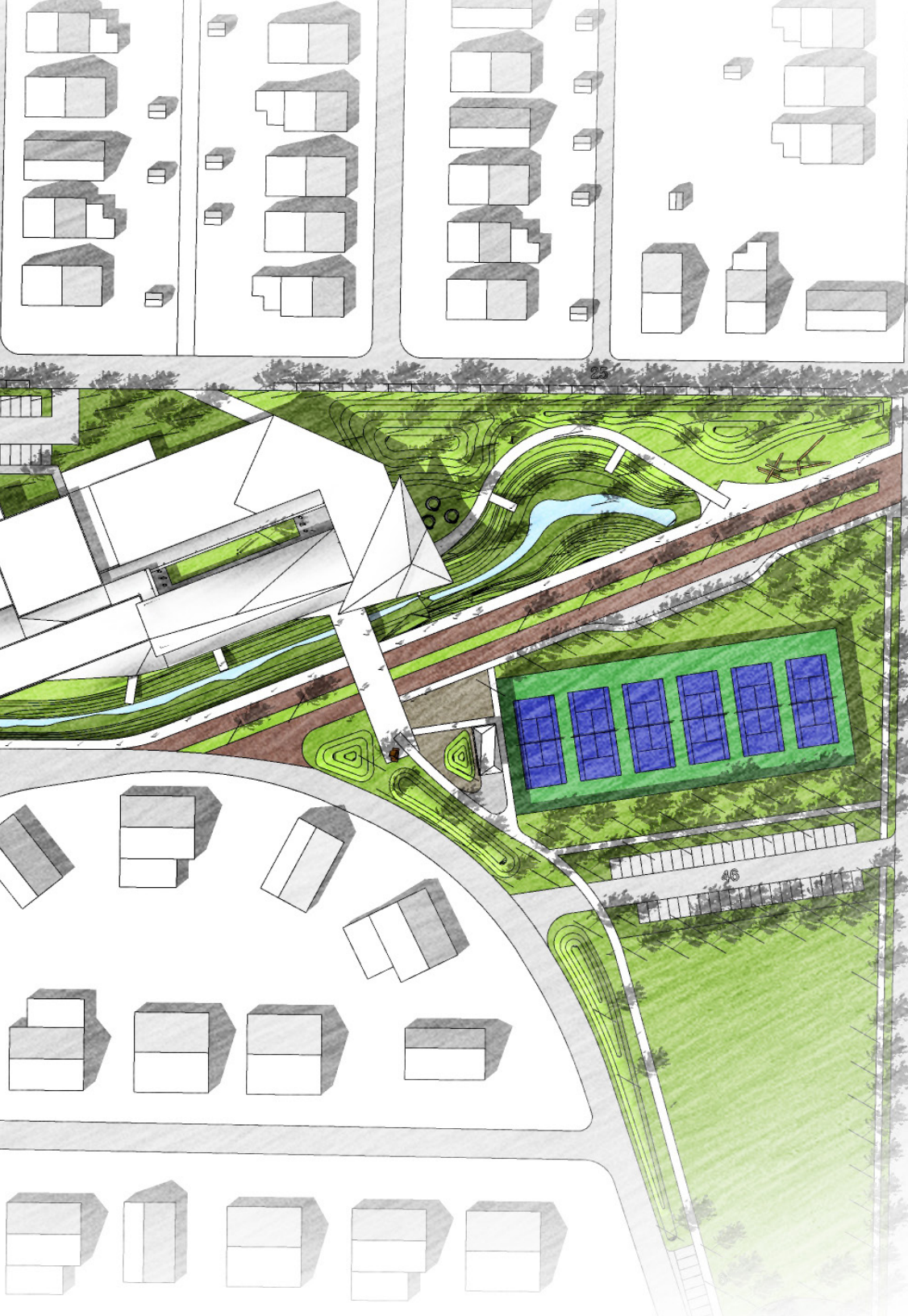
Site Typologies

Water is an important part of the site and impacts of water cover over 3/4" of the site. Other key typologies of the site manifest as different levels of experience including: High Visibility, Contemplative, and Interactive. The amphitheater is highly visible, while the bridges and site sculpture may be more interactive, intimate or contemplative. All are critical aspects of the museum site experience.



Proposed Site









5

Final Recommendation

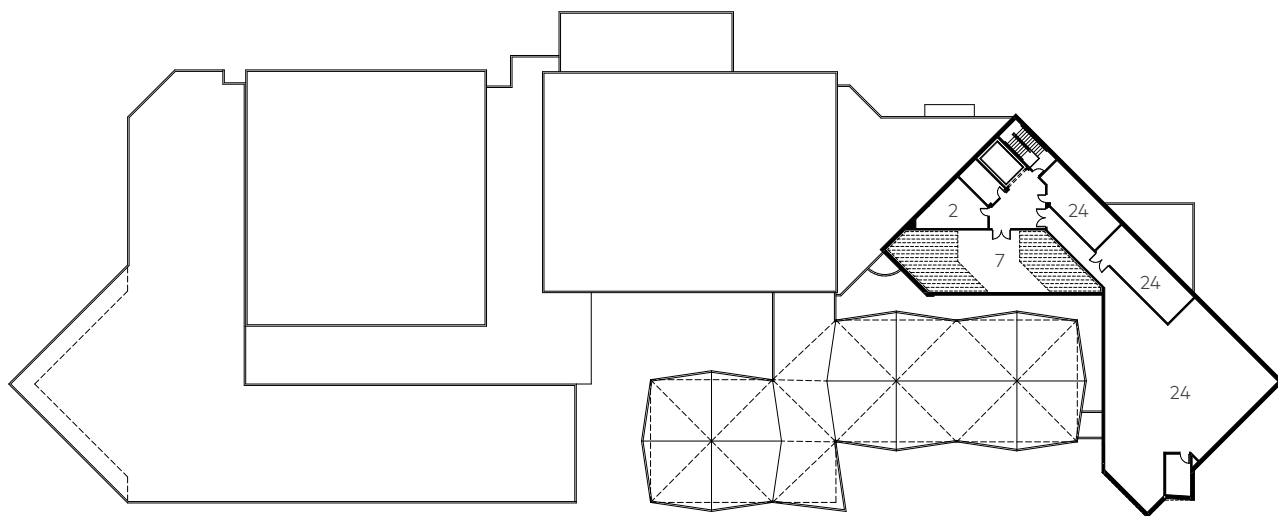
Existing Plan

The existing museum is approximately 52,000 gsf. The building program has several distinct categories including entry and reception, a 400 seat auditorium, galleries, administrative offices, educational classrooms and back of house support spaces. The programs are within a facility that was originally constructed in 1958 and has subsequently been added to every other decade in 1973, 1993, and 2008. The adjacent drawing is the current museum floor plan.

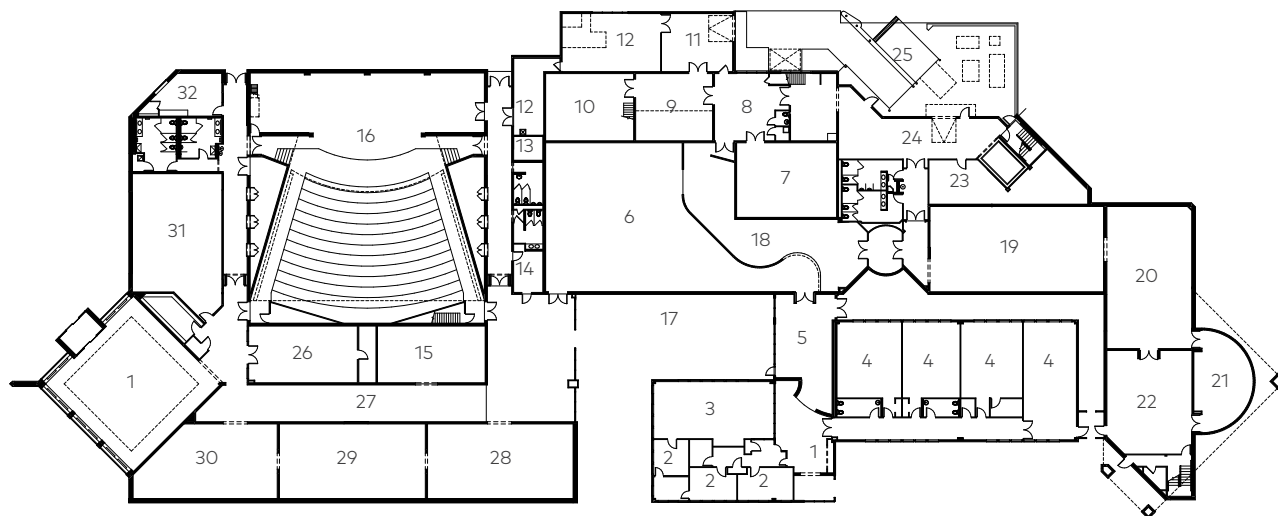
2008 - WEST ADDITION



- | | |
|--------------------|----------------------|
| 1 Entry | 17 Courtyard |
| 2 Office | 18 Kelly Gallery |
| 3 Library | 19 Theilen Gallery |
| 4 Office | 20 Badgley Gallery |
| 5 Family Center | 21 Musgrave Gallery |
| 6 Weisel Gallery | 22 S.M.M.A. Gallery |
| 7 Vault | 23 Mechanical |
| 8 Back of House | 24 Storage |
| 9 Exhibit Design | 25 Loading Dock |
| 10 Framing | 26 Gift Shop |
| 11 Workshop | 27 King Gallery |
| 12 Mechanical | 28 Armstrong Gallery |
| 13 Custodial | 29 Spratlen Gallery |
| 14 Office | 30 Eldredge Gallery |
| 15 Hartman Gallery | 31 Community Room |
| 16 Auditorium | 32 S.M.M.A. Office |



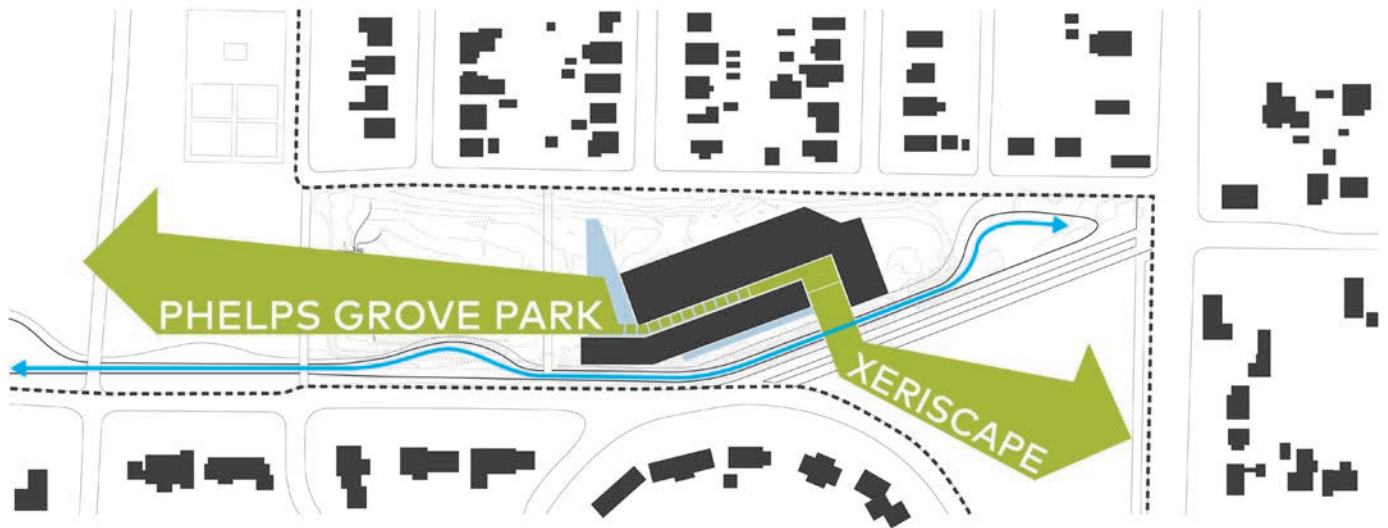
SECOND FLOOR PLAN



FIRST FLOOR PLAN

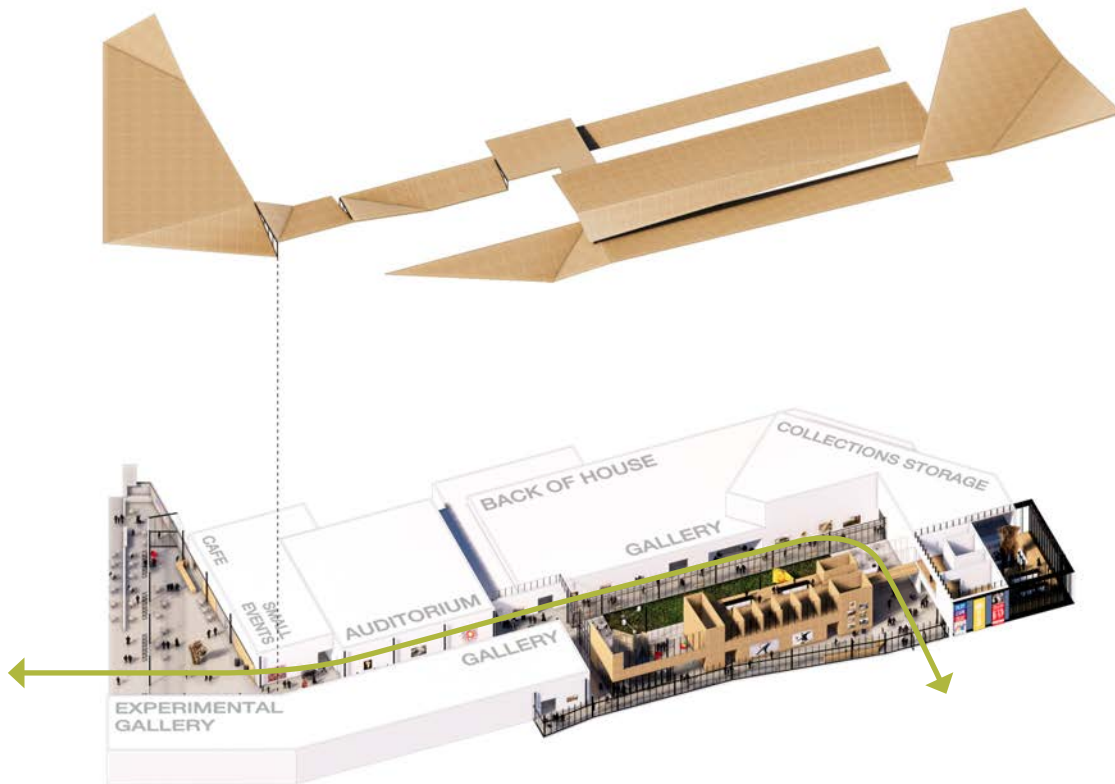
Site + Building Diagram

As developed through the "Design Exploration," the diagram below outlines the primary building and site parti that has been adopted by the master plan team and museum leadership. This diagram sets the framework for the master plan, final recommendation for site work and building modifications. The diagram describes Phelps Grove Park (land and sky), moving through the museum, both east and west, bordered by Fassnight Creek on the south and bound by the creek on the east and west.



Building Diagram

As described by the "Spirit of '58" the reinterpretation of the existing roof structure, significantly influences the architectural character of the museum master plan. This interpretation is intended to pay homage to the past, relate to the residential context and interpret the flow of water on the site. The roof is shaped and articulated in the diagram below, specific to programmatic needs, bending the roof shapes to lift at entries, fold at areas of privacy, or open up for daylight.



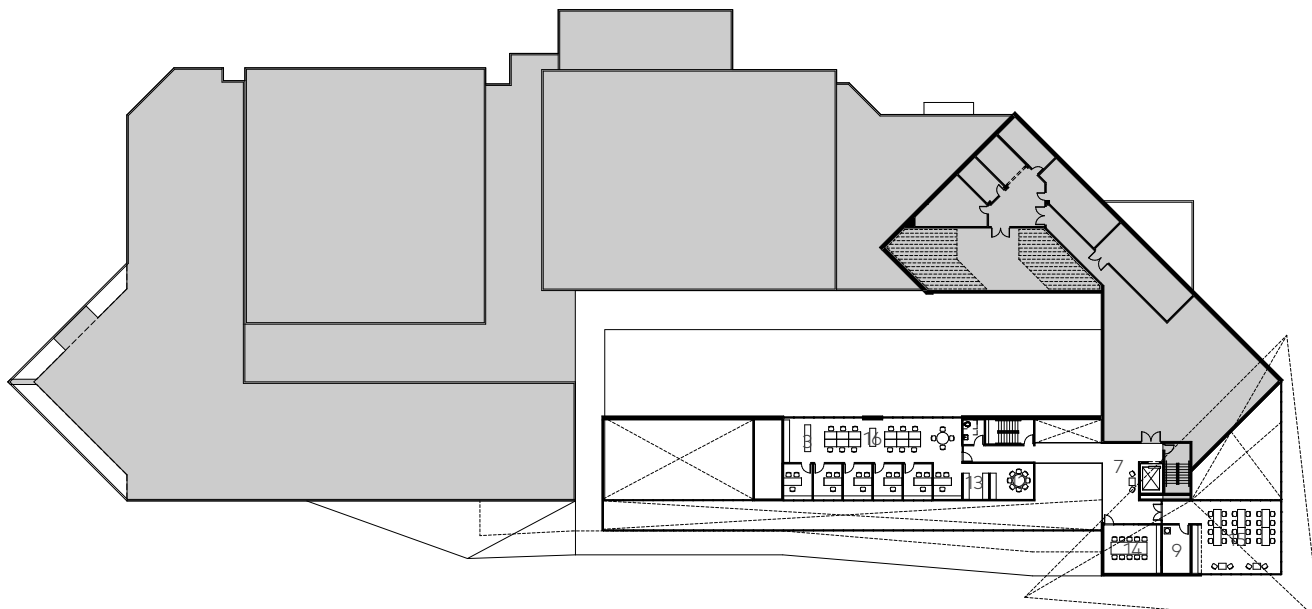
Phase One Strategy + Scope

Education + Grounds: The first phase removes the existing 1958 education and office wing and makes significant improvements to the grounds. The first phase is approximately 17,000 gsf and adds and replaces the education spaces, administrative offices and modifies the building circulation to allow flexibility and porosity to the museum.

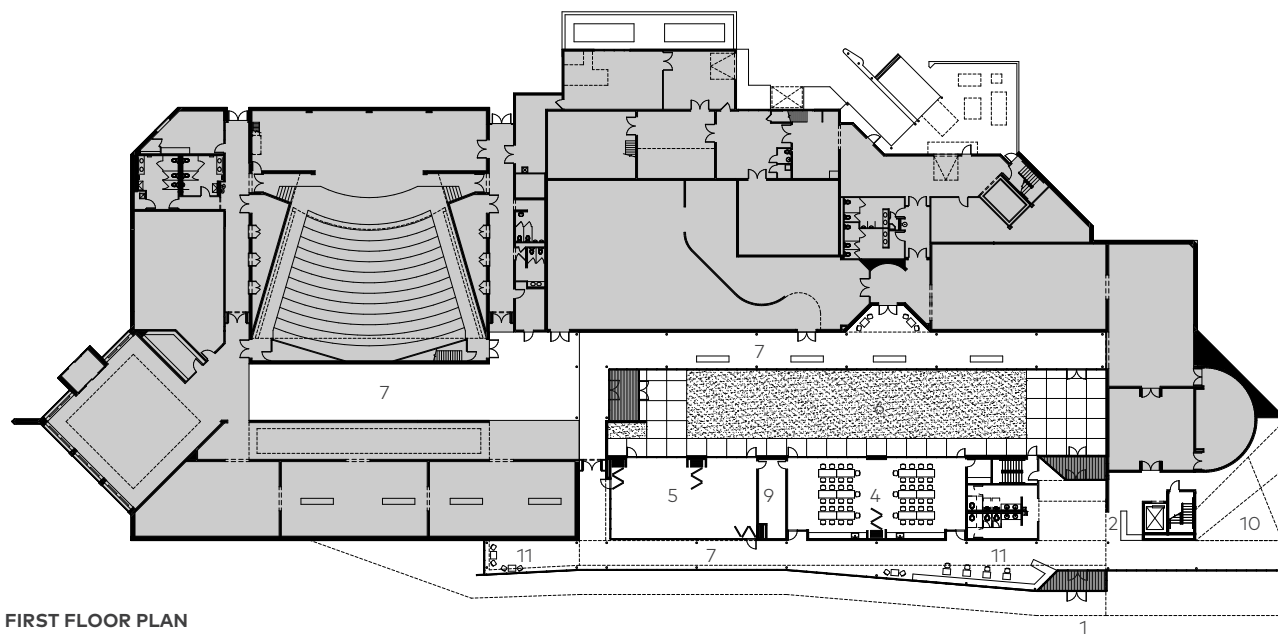
LEGEND



- 1 Entry
- 2 Reception
- 3 Library
- 4 Classroom
- 5 Family Center
- 6 Courtyard
- 7 Corridor
- 8 Mechanical
- 9 Storage
- 10 Education Gallery
- 11 Lounge
- 12 Break Room
- 13 Print Copy
- 14 Conference Room
- 15 Community Studio
- 16 Collaborative Work Area



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Southeast View

The view from the southeast approach shows the new boulevard, naturalization of Fassnight Creek, the new southeast entry and the community gallery and exhibition space facing National Avenue. The reinterpreted roof cascades along the south edge of the phase 1 addition.





East Site + Building Aerial

This elevated view shows the Perry Tennis Courts transformation of Brookside to a boulevard, naturalization of Fassnight Creek and the contextual relationship the museum has to both neighborhoods and the greater Phelps Grove Park.







Family Education + Internal Courtyard

This view from the internal courtyard looks into three critical spaces: The Family Education Center, the new main corridor, and the corridor along the Weisel Gallery. This view also shows the connection of the landscape from Phelps Grove Park on the west side, through the museum, and into this internal courtyard. Transparency, porosity and daylight, between and into these spaces are critical.

Family Education + Internal Courtyard

This view from the internal courtyard looks into three critical spaces: The Family Education Center, the new main corridor, and the corridor along the Weisel Gallery. This view also shows the connection of the landscape from Phelps Grove Park on the west side, through the museum, and into this internal courtyard. Transparency, porosity and daylight, between and into these spaces are critical.

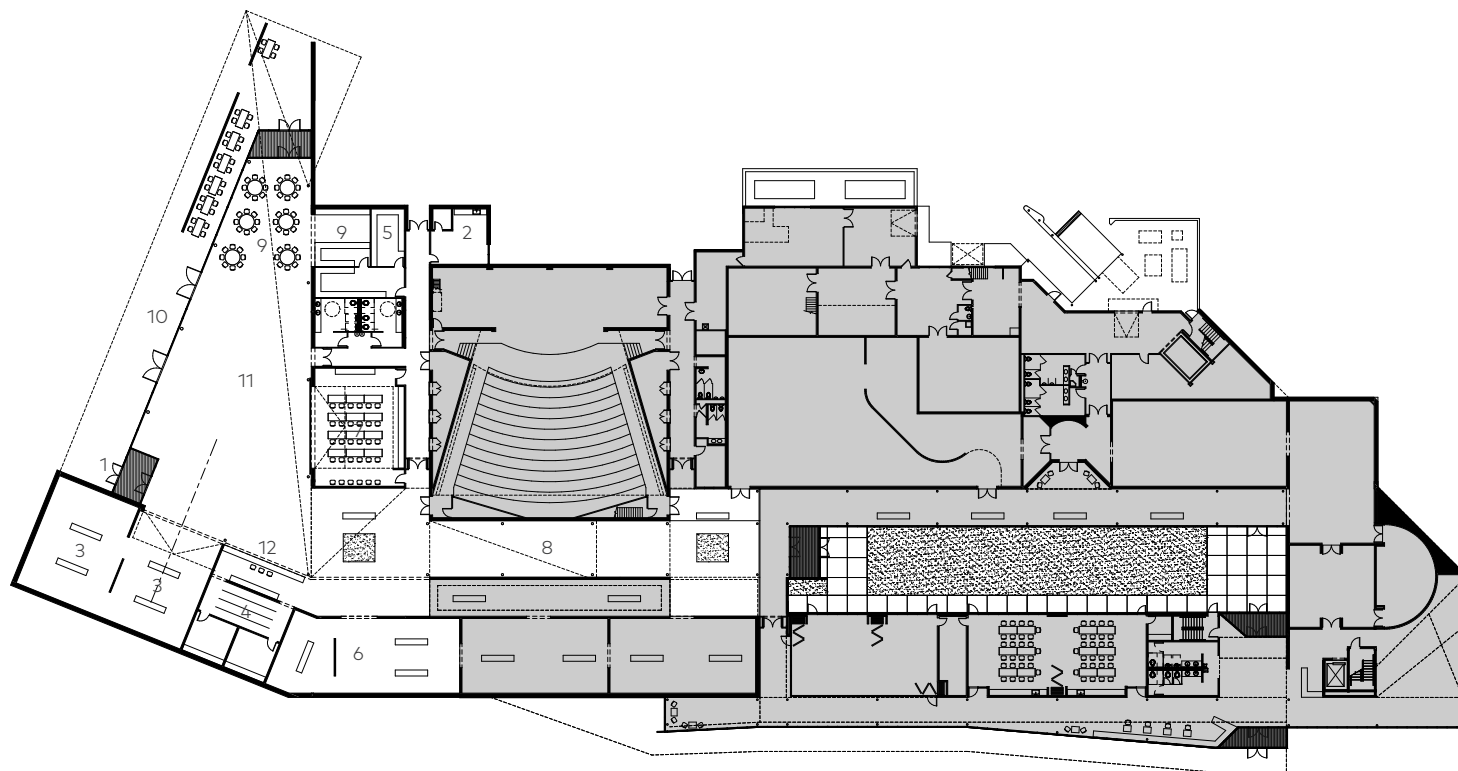
Phase Two Strategy + Scope

Events: Phase two focuses on the addition of the larger event space, entry to the west from Phelps Grove park and the relation to the amphitheater. The existing small event space or Community Room is turned into a flexible event space that can be opened to the larger event space. The larger event space has large operable doors that open to the front patio and amphitheater and hosts a cafe. The gallery and reception addition along the south is for special exhibitions and support for large events. The corridor south of the auditorium is removed and elevated, folded and articulated with skylights.

LEGEND



- 1 Entry
- 2 S.M.M.A. Office
- 3 Experimental Gallery
- 4 Garment Storage
- 5 Storage
- 6 Edlredge Gallery
- 7 Small Event
- 8 Event Corridor
- 9 Cafe'
- 10 Front Patio
- 11 Large Event
- 12 Reception



FIRST FLOOR PLAN





Southwest View

The view from the southwest looks over the naturalization of Fassnacht Creek to the museum. The foreground area bridges into the naturalized creek for educational opportunities with the amphitheater lawn behind the tree-lined path. In the background, a view into the large event space, with a folded roof at the entry and forced perspective to the internal corridor leading to the internal courtyard.

West Site + Building Aerial

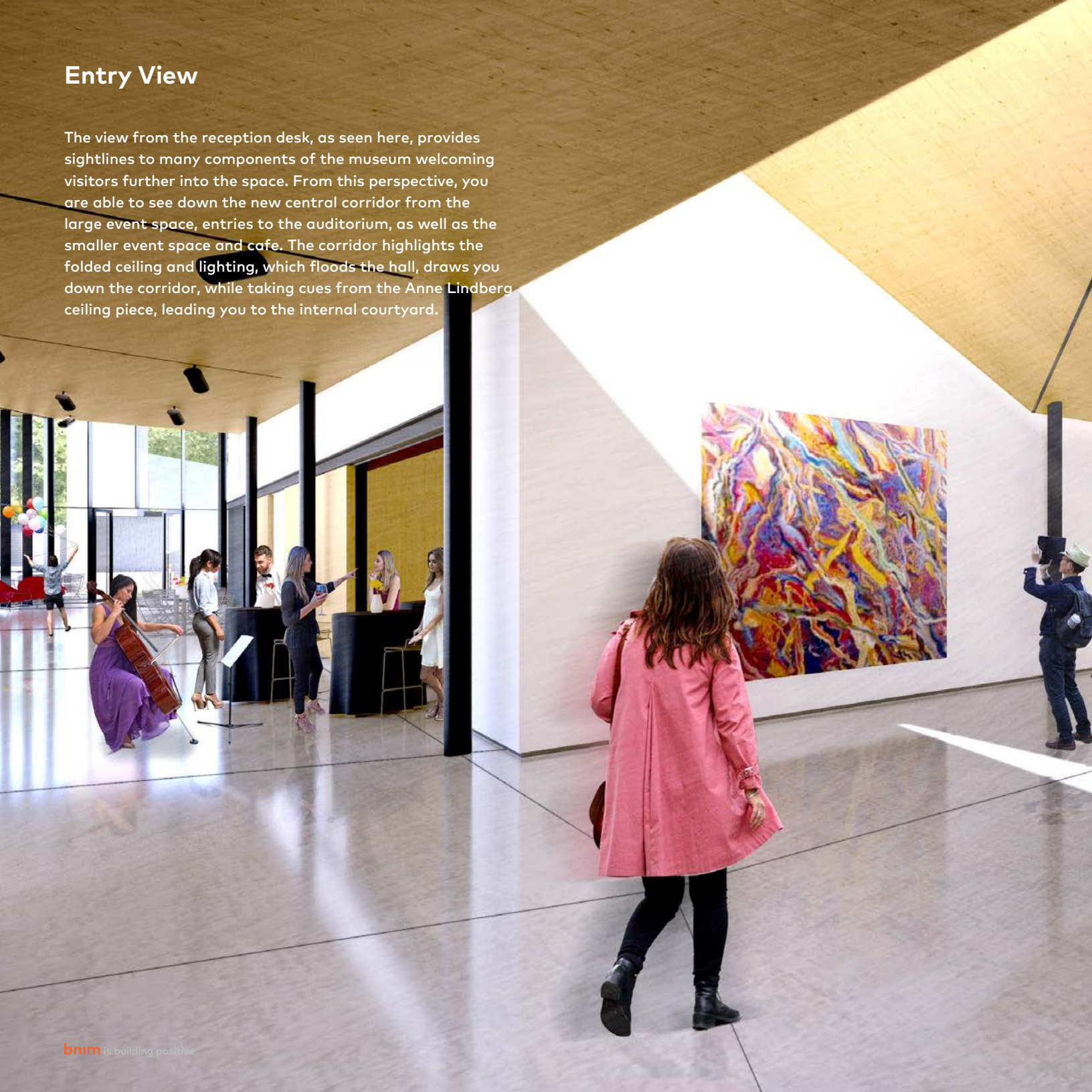
This elevated view shows the alignment of the historic WPA amphitheater with the large event space flanked to the north by museum parking and to the south by naturalized Fasnicht Creek. The view also shows the contextual relationship the museum has to both neighborhoods and to the greater Phelps Grove Park and Water Wise Garden .





Entry View

The view from the reception desk, as seen here, provides sightlines to many components of the museum welcoming visitors further into the space. From this perspective, you are able to see down the new central corridor from the large event space, entries to the auditorium, as well as the smaller event space and cafe. The corridor highlights the folded ceiling and lighting, which floods the hall, draws you down the corridor, while taking cues from the Anne Lindberg ceiling piece, leading you to the internal courtyard.





AUDITORIUM

Phase Three Strategy + Scope

Back of House + Galleries: The work here lends to minor additions and renovation of the existing space, along with mechanical and other system upgrades. The existing auditorium will be updated along with mechanical, electrical, and plumbing upgrades. The adjacent bathrooms will be renovated and expanded to meet current code. The back of house spaces will be clearly connected with additional storage for exhibition display and an expanded vault. The loading dock will be moved and enclosed for secure art shipping and receiving. The existing vault in the Weisel gallery will be removed and turned into additional Weisel gallery space.

LEGEND



- 1 Entry
- 2 Weisel Gallery
- 3 Vault
- 4 Back of House
- 5 Exhibit Design
- 6 Framing
- 7 Workshop
- 8 Mechanical
- 9 Auditorium
- 10 Stage
- 11 Electrical
- 12 Storage
- 13 Loading Dock



Café + Amphitheater

This view from the outdoor café greets visitors from the north parking area. The large lawn extends from the front patio and large event space aligned with the Amphitheater, which is well positioned for sunset events. The sculpture path along the south edge and Fassnacht Creek extend to Phelps Grove past the Victims Memorial Garden.







FAMILY LEARNING CENTER

ENJOY
LEARNING
CREATIVELY



Fassnight + Education

The view over Fassnight Creek along the southern corridor provides views into the Family Learning Center. The educational components of the museum extend beyond the classroom into the landscape with the bridges and walks. The museum's transparency opens to the neighborhood to the south.

Master Plan Complete

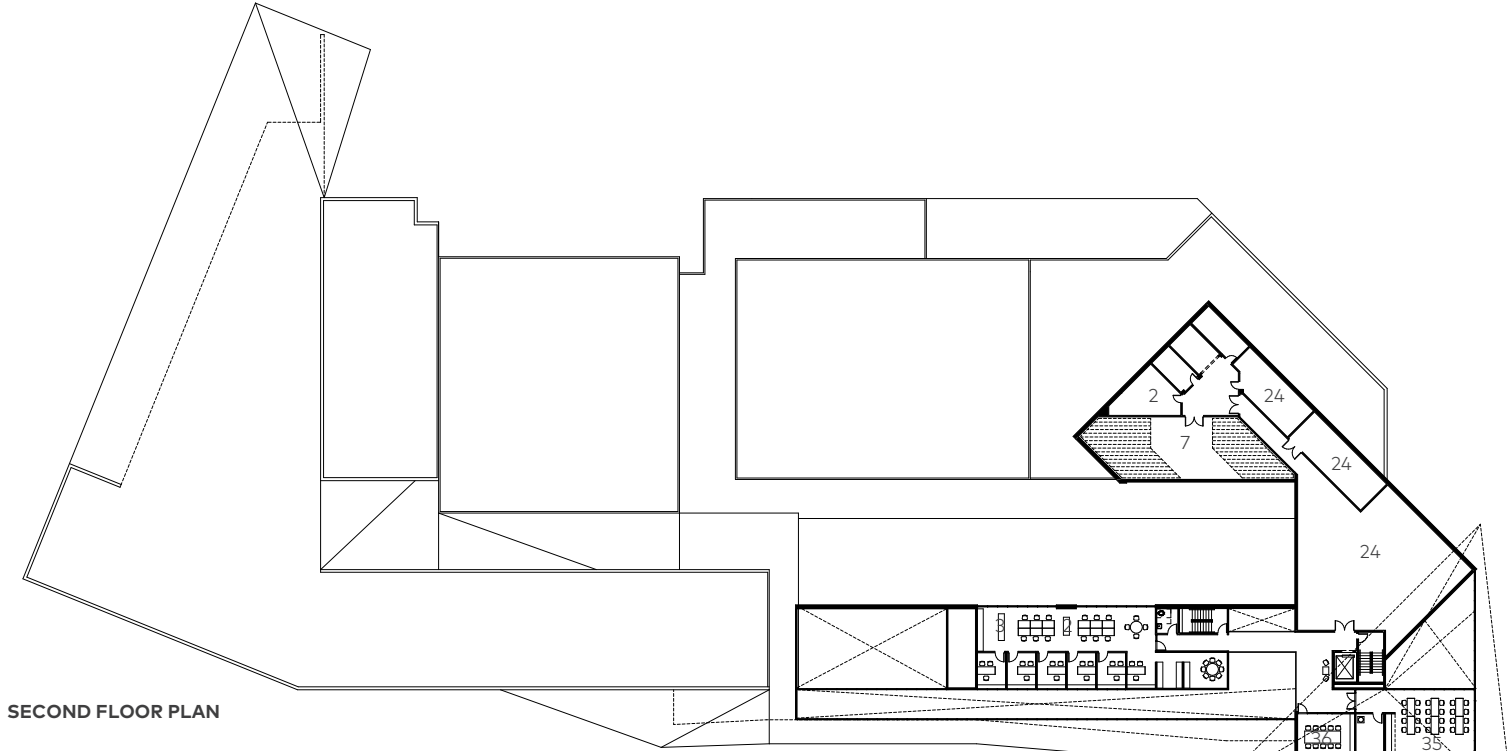
Once all phases of the master plan are complete, almost every area of the museum will have been modified or updated. The museum will be +/-70,000 gsf and will have modern educational classrooms and studio space for community art education, a new large events space that connects to the amphitheater landscape and improved galleries and back of house spaces. All of these improvements position the museum for the next ninety years in Springfield as the premiere arts and education cultural institution.

These improvements will enable the museum to realize its vision of a porous organization that is connected physically and programmatically to the community through a site that serves as a point of civic pride and a generator of social capital through art

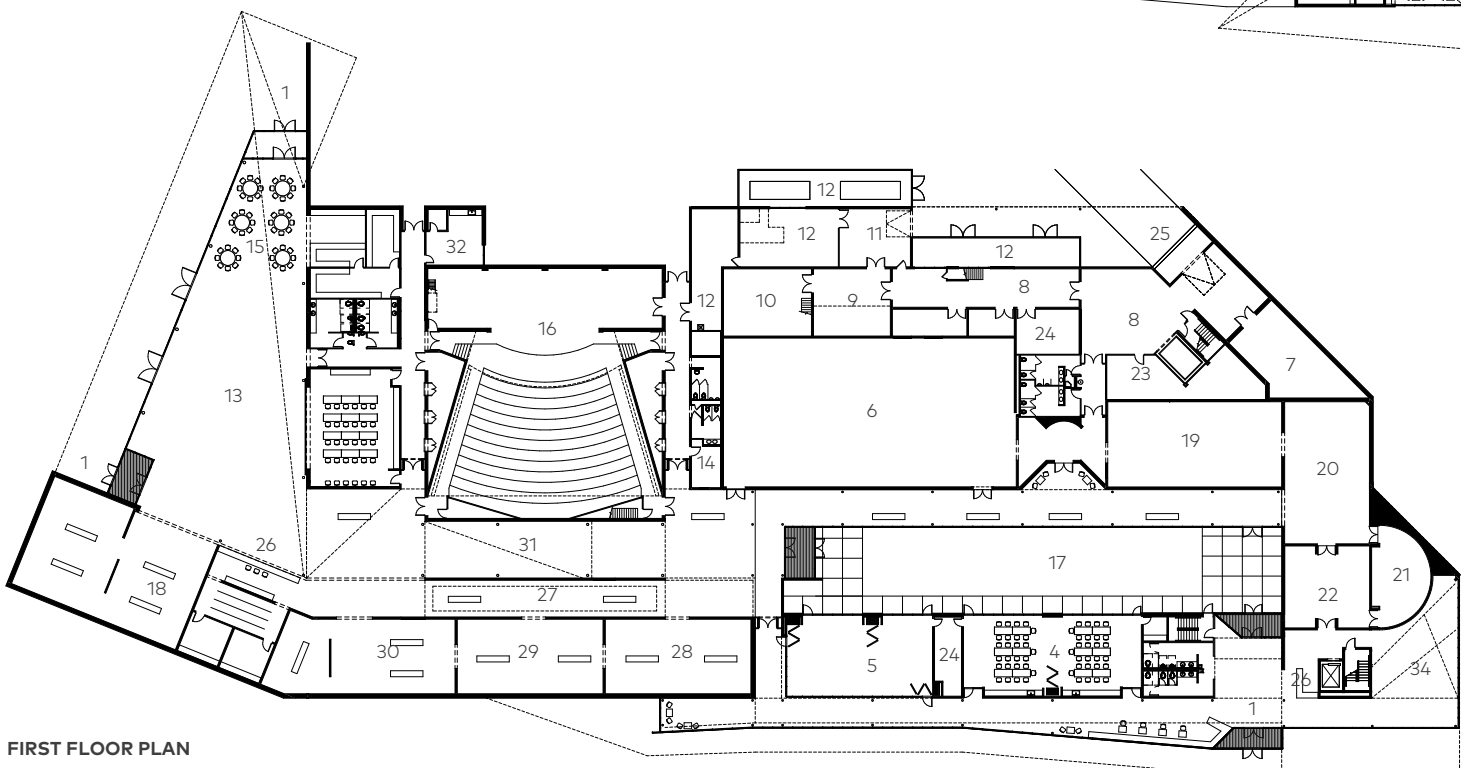
LEGEND



- | | |
|-------------------------|----------------------|
| 1 Entry | 19 Theilen Gallery |
| 2 Office | 20 Badgley Gallery |
| 3 Library | 21 Musgrave Gallery |
| 4 Classroom | 22 S.M.M.A. Gallery |
| 5 Family Center | 23 Mechanical |
| 6 Weisel Gallery | 24 Storage |
| 7 Vault | 25 Loading Dock |
| 8 Back of House | 26 Reception |
| 9 Exhibit Design | 27 King Gallery |
| 10 Framing | 28 Armstrong Gallery |
| 11 Workshop | 29 Stratlen Gallery |
| 12 Mechanical | 30 Edlredge Gallery |
| 13 Large Event | 31 Event Corridor |
| 14 Kitchen | 32 S.M.M.A. Office |
| 15 Cafe' | 33 Small Event |
| 16 Auditorium | 34 Education Gallery |
| 17 Courtyard | 35 Community Studio |
| 18 Experimental Gallery | 36 Conference Room |



SECOND FLOOR PLAN



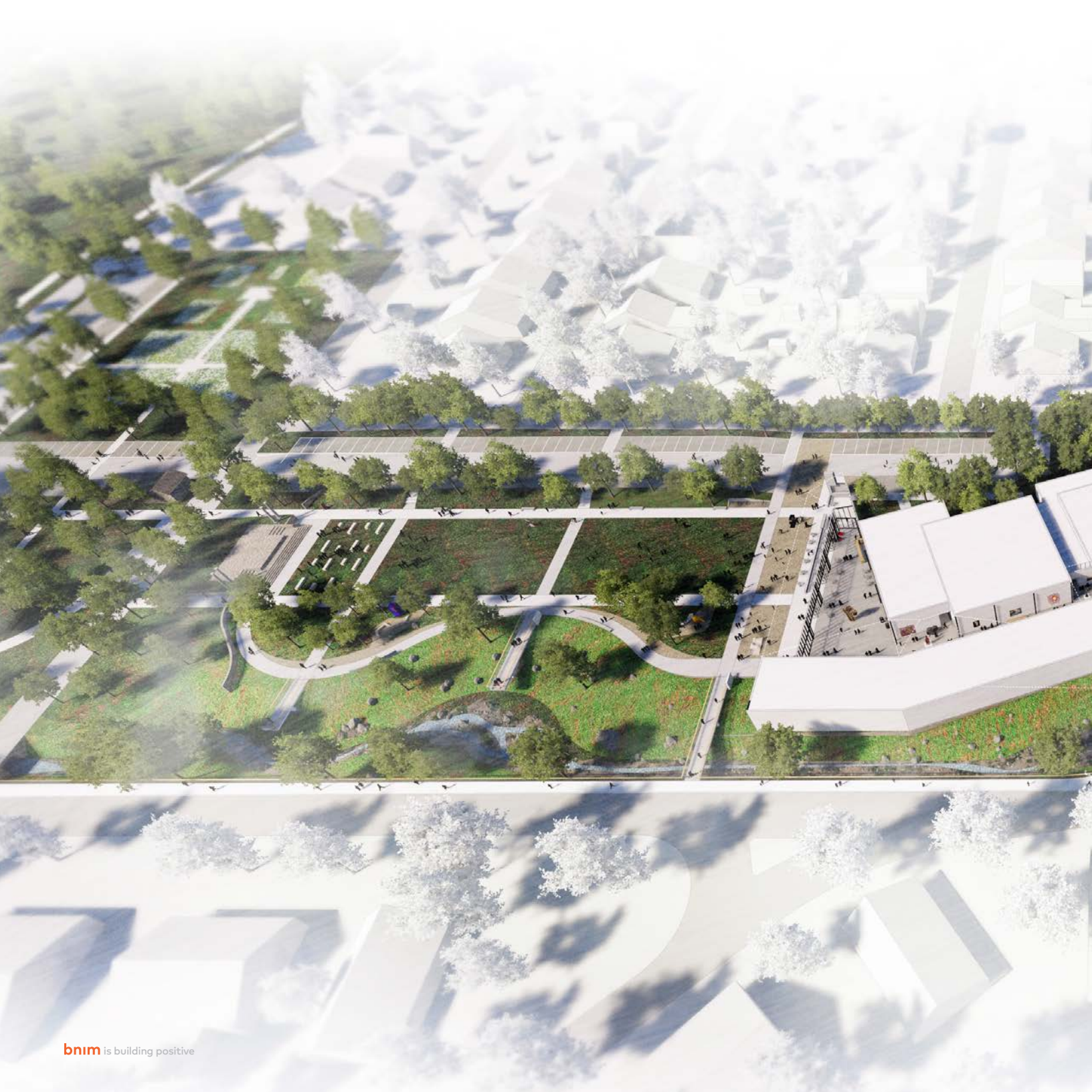
FIRST FLOOR PLAN



Site Plan

The final master plan site plan radically transforms the museum site in a way that impacts Phelps Grove Park and the surrounding neighborhoods. The primary parking area for the museum is a part of a larger storm water story of the site. It is concentrated to the north, allowing the park and landscape to connect directly to the museum. Improvements to Fassnight Creek further the storm water story and express the natural beauty of the Ozarks. Fassnight Creek becomes both an educational tool with site interpretation and a sculpture walk, which connects to the Perry Tennis Courts to the south with Phelps Grove park to the west. The WPA amphitheater becomes a connected outdoor and indoor events amenity that flows through the museum into the internal courtyard. These and many other transformations to the site express the museum's position as a twenty-first century institution focused on excellence, accessibility, collaboration, relevance, growth, and the generation of social capital in the community.





West Site + Building Aerial

This elevated view shows the alignment of the historic WPA amphitheater with the large events space flanked to the north by museum parking and to the south, naturalized Fasnicht Creek. The view also shows the relationship the museum has to the surrounding neighborhoods and to the greater Phelps Grove Park and Water Wise Garden.

