

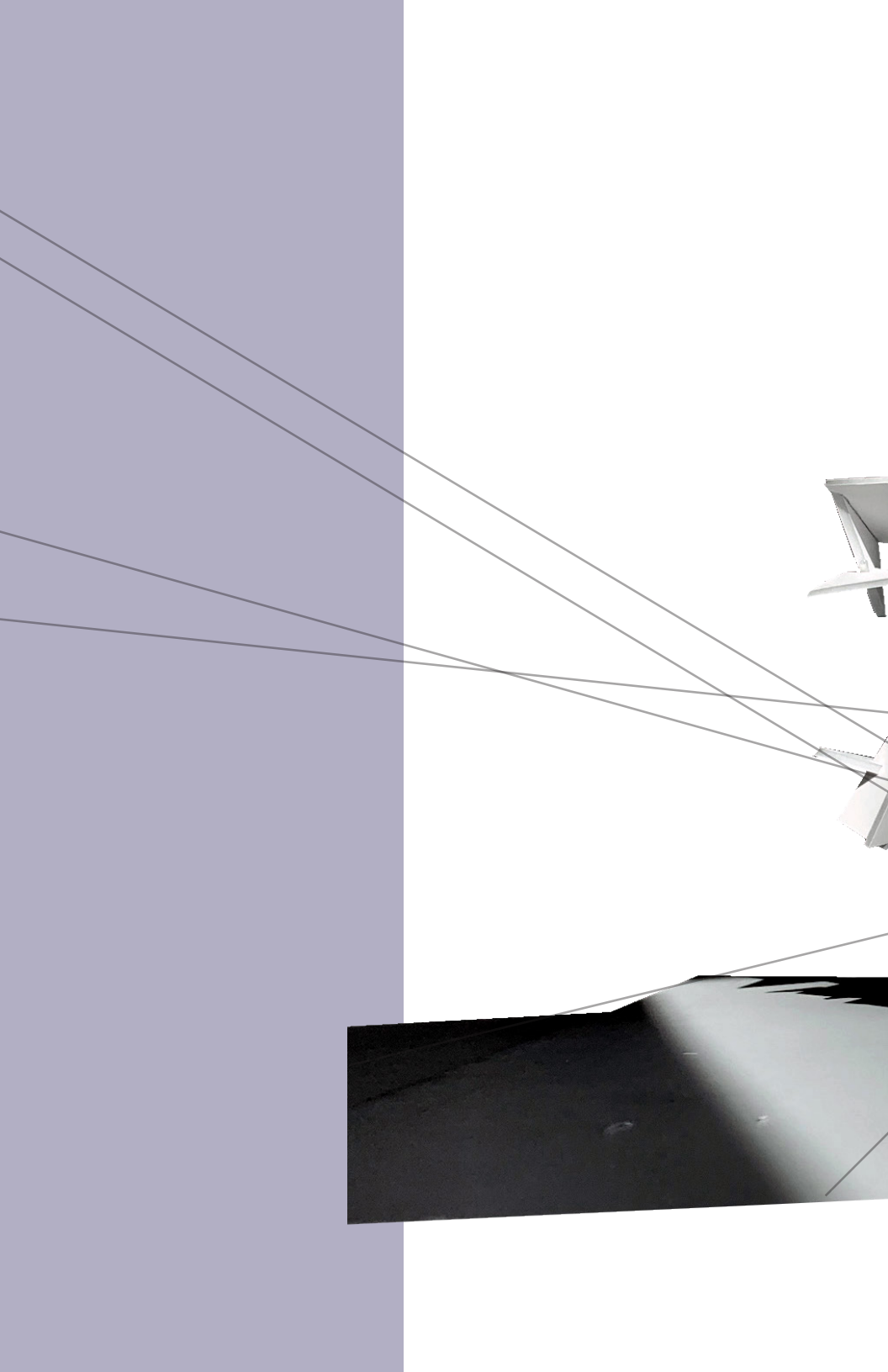
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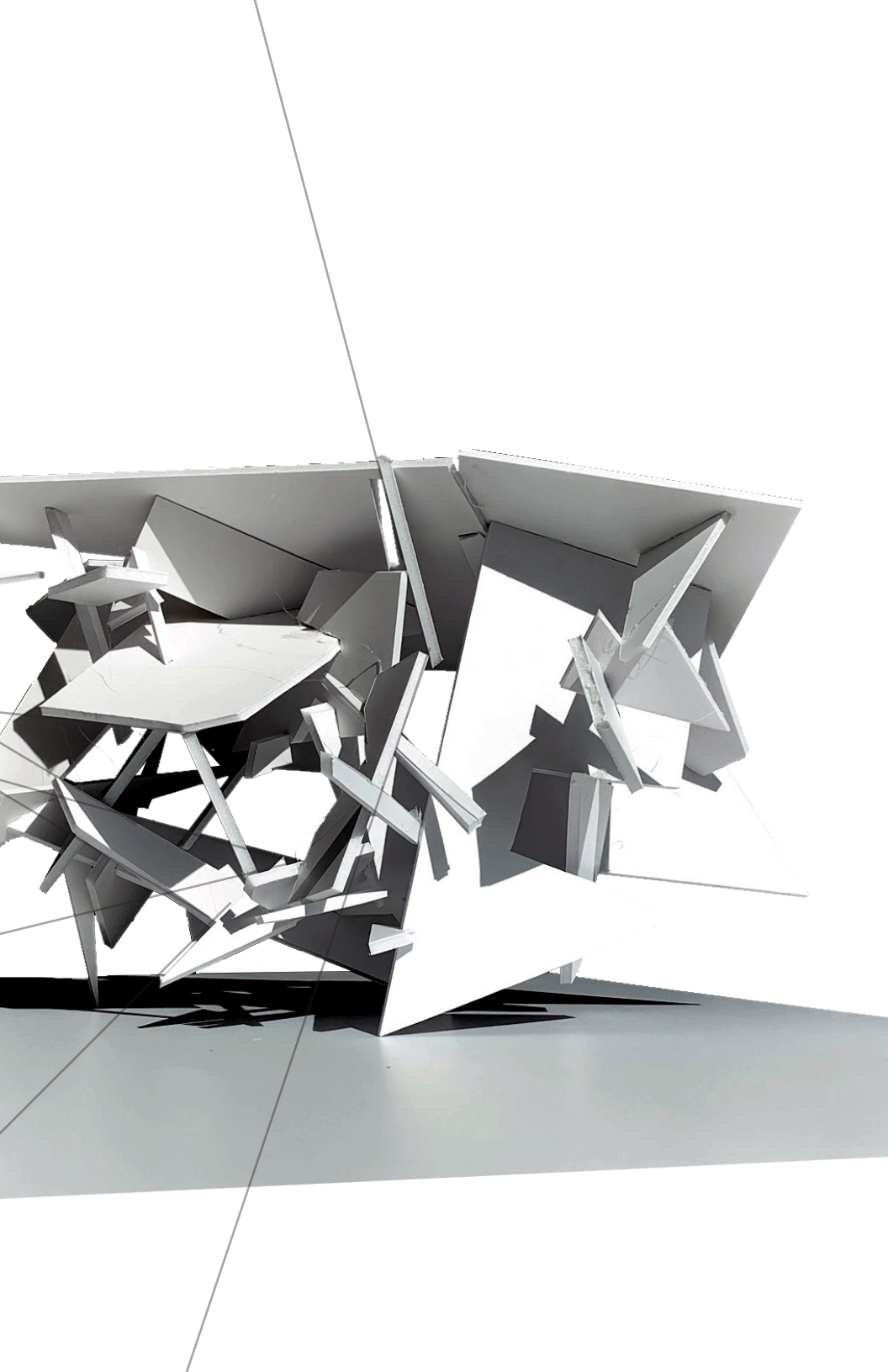
A Place to Unhide the Hidden



a tuttle creek nature museum

KADEN BEILMAN





questions

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24 how should a museum about a specific place engage with the specific place?

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Storytelling, like rhetoric, pulls us in through the cognitive mind as much as through the emotions. It answers both our curiosity and our longing for shapely forms: our profound desire to know what happens, and our persistent hope that what happens will somehow make sense. Narrative instructs us in both these hungers and their satisfaction, teaching us to perceive and to relish in the arc of moments and the arc of lives. If shapeliness is illusion, it is one we require-- it shields against arbitrariness and against the chaos's companion, despair. And story, like all the forms of concentration, connects. It brings us to a deepened coherence with the world of others and also within the many levels of the self.

Jane Hirschfield

what do


I know?

Tuttle Creek, built in 1956, is a water reservoir covering almost 20 square miles in the North Central region of Kansas, just a few miles North of Manhattan, Kansas. The reservoir was built with the intention of preventing flooding in cities downstream of the Big Blue River- a tributary river to the larger Kansas River. However, Tuttle Creek Reservoir is just a small chapter of the story which the land bears.

The Tuttle Creek Nature Museum spawned from a desire for a space which represents that larger story. This desire came from a recognition - a lack of space available to represent the long running history of the site now occupied by the Tuttle Creek Dam. What could a space that hosts complex yet intertwined information look like? The ideas outlined in this book are the compilation of a 6 months of exploring that very question.







For the context of this project, the nature museum is a space where the history of the Tuttle Creek region is placed in front of visitors for observation, judgment, and understanding. How can the Tuttle Creek Nature Museum act as a mediator between exhibited nature and nature itself?

The building must focus not on bringing a nature museum to Tuttle Creek, but rather on bringing Tuttle Creek into the nature museum. The nature museum relies so heavily on its surroundings to be a living, breathing showcase, so the building must become somewhat of a mesocosm- always reminiscent of its immediate context. The interior of the building, including all artifacts displayed, has a unique opportunity to benefit from its adjacency to context which the artifacts naturally respond to.

In order for artifacts to respond wholly to their surroundings, it's important to first have a deep understanding of the exterior, that is to say: an understanding of more than the physical surroundings. It then becomes the responsibility of the built work to reveal the hidden nuances of the site.



Caravaggio. 1603
"Doubting Thomas" (Detail)
Oil on Canvas
<https://www.caravaggio.org/the-incredulity-of-saint-thomas.jsp>
Accessed March 21, 2018

hypothesis

In the world we find ourselves in, information is seemingly more abundant than ever before. With the advent of technologies such as the internet, search engines, and artificial intelligence, the ability to achieve a focused understanding of anything is becoming difficult.¹ Information is so abundant, yet it becomes difficult to understand something wholly and intimately. In order to sift through the abundance of information available to the modern human, the art of curation has quickly become useful for more than just art.²

Curation, for our intents and purposes, is the careful condensation of a wide range of information. Typically, the ultimate goal of curation is to present a breadth of information in as few moves as possible. The Tuttle Creek Nature Center can utilize curation to aid the visitors learning process.

If the site is an amalgamation of histories, artifacts, and information in general, can curating the experience of architecture simplify the complex relationships of the forces acting on the site?

1. Blair, Ann. *Too Much to Know: Managing Scholarly Information before the Modern Age*. New Haven, CT: Yale University Press, 2011.

2. Obrist, Hans Ulrich. *Ways of Curating*. New York: Farrar, Straus and Giroux, 2016.

methods

Exhibition design in modern times comes from the desire to showcase artifacts that are typically curated.

The goal of an exhibition varies from exhibition to exhibition, based on the curators intentions.² To be specific, it's important to understand what type of exhibition the Tuttle Creek Nature Museum will use. While there are no absolute categories and rules to exhibition, some organizing principals tend to rise to the surface. Some of the major organizing principals (chronological, process revealing) are used for their power of showing how something has changed according to time. Others (periodic, thematic) focus on the content of the artifact itself, and its similarities to the artifacts it's exhibited with.

The Tuttle Creek Nature Center is focused on the transfer of knowledge from artifact to visitor by inviting the visitor to participate in the meaning-making process. The most effective way to do this is through the focus on spatial relativity of artifacts to their surroundings. By focusing on the objects spatial relationships with other artifacts, views to the exterior, and the human body, the visitor becomes engaged in the process of deciding meaning for themselves.

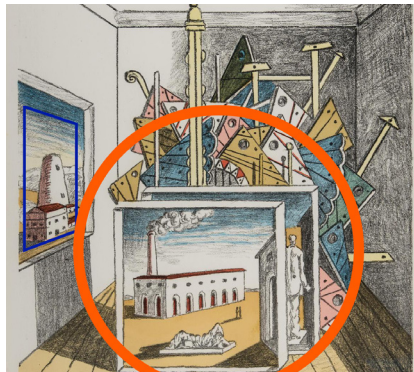
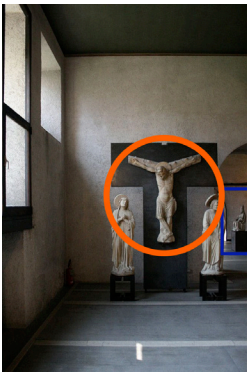
2. Obrist, Hans Ulrich. *Ways of Curating*. New York: Farrar, Straus and Giroux, 2016.

opposite left; NEWSMOV. Accessed December 1, 2018. <http://www.newsmov.biz/castelvecchio-museum.html>.
opposite right; Giorgio de Chirico - Interno Metafisico con Officina, 1969

The architect who has perhaps mastered the method which I sought to emulate is Carlo Scarpa. Scarpa's methods of exhibiting sculpture were completely original ways of understanding how one interacts with art. He set the foundation for the method which many curators use to organize works of art in rooms to this day.

Scarpa's methods can be partially credited to his love for metaphysical art- specifically de Chirico and Carlo Carra.

Scarpa studied the artists works, and sought to bring the methods they used, such as multiple vanishing points, utilizing human peripheral vision, and playing with human curiosity to promote movement.



Scarpa places sculpture with an understanding of the human cone of vision. Sculpture beyond falls into periphery, but its presence is realized and pulls the eye and body through the space, just as De Chirico does in many of his La Stanza di Ebdómero paintings.

Scarpa predicted movement through Castelvechio byway of his careful sequencing of sculpture. Scarpa understood every sculpture's meaning, and used other sculptures to heighten those meanings. Whether consciously or not, Scarpa understood the concepts of **priming** and **framing**.

Priming and framing both originate in cognitive psychology. Priming is defined as "images that stimulate related thoughts in the minds of audience members." Framing is defined as "the selection of a restricted number of thematically related attributes for inclusion on the media agenda when a particular object is discussed."³

These words are typically used in reference to two-dimensional images, such as advertisements, but they can also apply to the method of curating which the Tuttle Creek Nature Museum desires to use.

Using these words throughout the design process, I discovered their architectural implications. The terms can be used to describe how one physically encounters artifacts in the museum. Priming and framing have potential to be applied to three-dimensional objects, but only if the psychological affordances are understood. These affordances can combine to create narratives larger than the objects alone.

3. Dietram A. Scheufele (2000) Agenda-Setting, Priming, and Framing Revisited: Another Look at Cognitive Effects of Political Communication, *Mass Communication and Society*, 3:2-3, 297-316, DOI:



Artifacts interact with each other, creating a dialogue within the artifacts themselves. Scarpa anticipates the natural inclination of facing the front of the sculpture, and shapes circulation by predicting the path visitors will take to face the sculpture.



In the fall of 2018, I worked on a project in which I observed an excessive amount (63 to be exact) of air condensers on Leasure Hall, a building on Kansas State University's campus just north of the studio I produced this project in. The air condensers sit beautifully in front of the building, buzzing away, yet nobody ever paid attention to them. It was as if they were completely invisible. I made it my task to document every single one of these air condensers, and in turn, treat them like artifacts, or art. The project made me aware of the fine line between something being seemingly hidden and something not. My method of navigating across that fine line was curation. Through minimal intervention, the air condensers crossed from forgotten, unloved machines in the landscape to

quasi-sculpture.

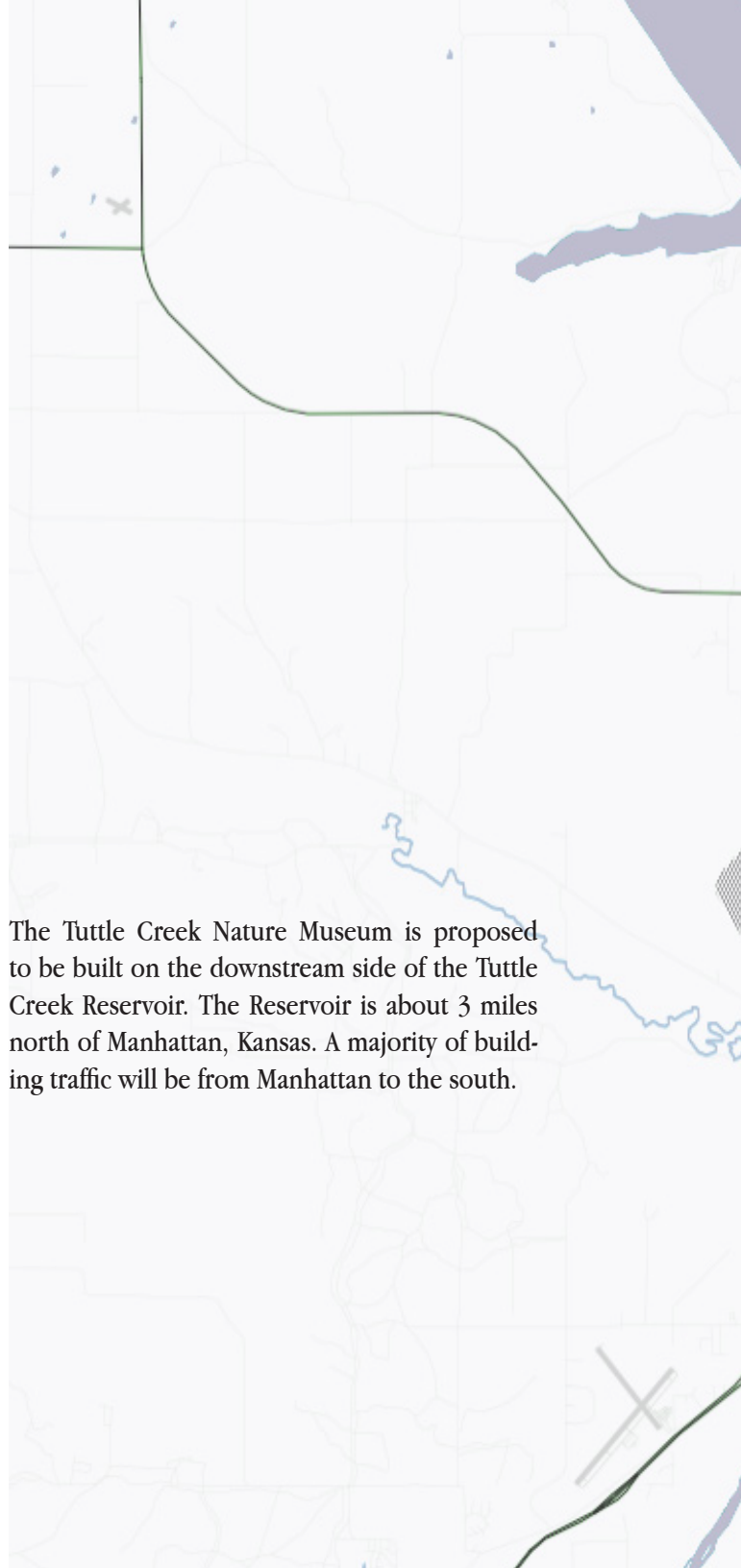


It is through curation that the hidden is revealed.

It is my belief that the same methodology can be applied to the nature museum - asking what hidden things can be revealed through some sort of curation. Curating a collection of air condensers revealed a deeper ambiguous meaning about our modern obsession with comfort - simply by putting a museum sign in front of them.

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A map showing the Tuttle Creek Reservoir and surrounding area. The reservoir is a large blue body of water in the upper right. A green line, likely a road or boundary, runs from the top left, curves around the reservoir, and then continues south. A blue line representing a creek flows from the reservoir towards the bottom right. A road intersection is marked with a grey 'X' in the bottom right corner. The map includes a grid of roads and property lines.

The Tuttle Creek Nature Museum is proposed to be built on the downstream side of the Tuttle Creek Reservoir. The Reservoir is about 3 miles north of Manhattan, Kansas. A majority of building traffic will be from Manhattan to the south.



Tuttle Creek Reservoir

next page

Manhattan, Kansas





1. *Site Boundaries*

2. *Seepage Pond*
sustains large number of
various waterfowl.

3. *Cottonwood Grove*
contains trails and fre-
quent visits from whitetail
deer.

4. *Bald Eagle Nests*
to east make the site a
great place to birdwatch
in the morning light.

5. *Pump Station* peeks over
the crest of the dam from
the site.

The site holds many stories to consider- stories which are completely hidden in the physical world. The stories which make up the site can only be understood through historical literature, artifacts, and legend, as physical evidence on the site is scarce. However, it's hard to imagine the site being the way it is today without these histories taking place.

How can we identify these histories, and how can they inform an architecture?

Site's relationship with water - From being underwater during the ice age, to carving the Blue Valley as a river, becoming a reservoir, and Manhattan being founded as a result of water transportation. Water serves as a broad category for multiple stories about the site.

Trees - The trees have a dichotomy, representing both nature as a whole, a symbol of the earth, while also representing the cultivation of the American landscape. Trees, not being native to Kansas, were imported and planted as to provide (amongst many things) shade, soil retention, and windblocks.

Kaw Indians - previously occupying this land, the Blue Valley was known to a large number of Kaw and Kansa Indians as home. With this comes the struggle of the Native Americans being kicked off the land they had known as theirs for centuries. The site represents the spirit of the Kaw Indians who once occupied it.

Dam - The dam represents technological advances of the mid 20th century. This technological advance came at a large price - 9 cities being wiped out by water held by the dam. To many, the dam represents much more than a pile of dirt which retains water - it's a highly sensitive topic which destroyed hundreds of family's livelihood, farming the fertile land in the blue valley.

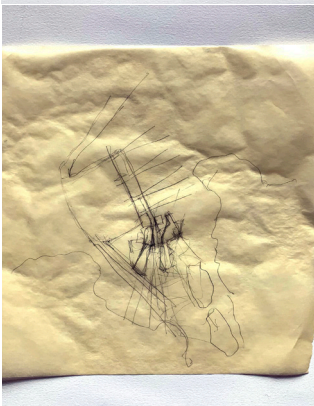
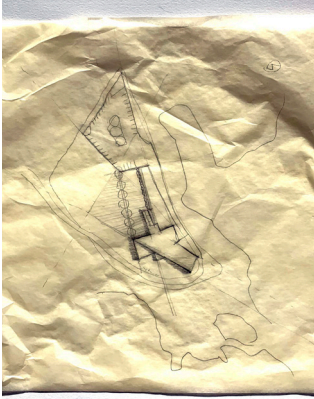


Selected photo of a series depicting the last days before the reservoir filled with water to destroy Blue Valley resident homes.

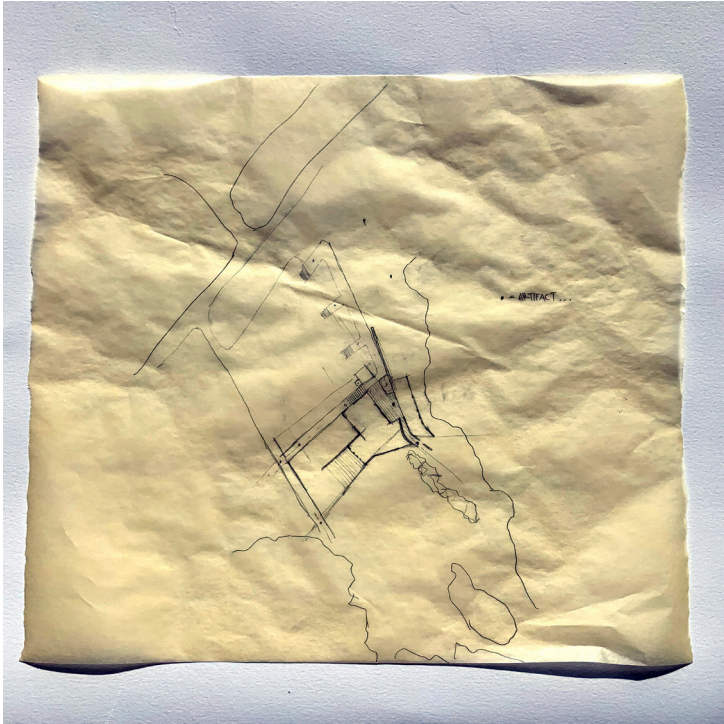
Image courtesy Kansas Historical Society on behalf of Phillip Meyer:photographer (1956)

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What does it mean to curate an experience, starting on the site? This question drove the conception of early partis. What is the sequence of entering the space? In these partis, one exits their car, to a long walkway leading to a very human scaled courtyard before entering the building. This fluidity of scale from wide open space to a small courtyard prepared the visitor to enter the intimate museum. The movement through scale affords different, but fluid atmospheres.



Once inside of the building, how does the experience continue? In this parti, the artifacts align with views and other artifacts in the landscape. Doing this extends the museum into the outdoors, and tells the story of the artifacts not only inside of the museum, but outside too. But how does the building decide what these outdoor views should be?

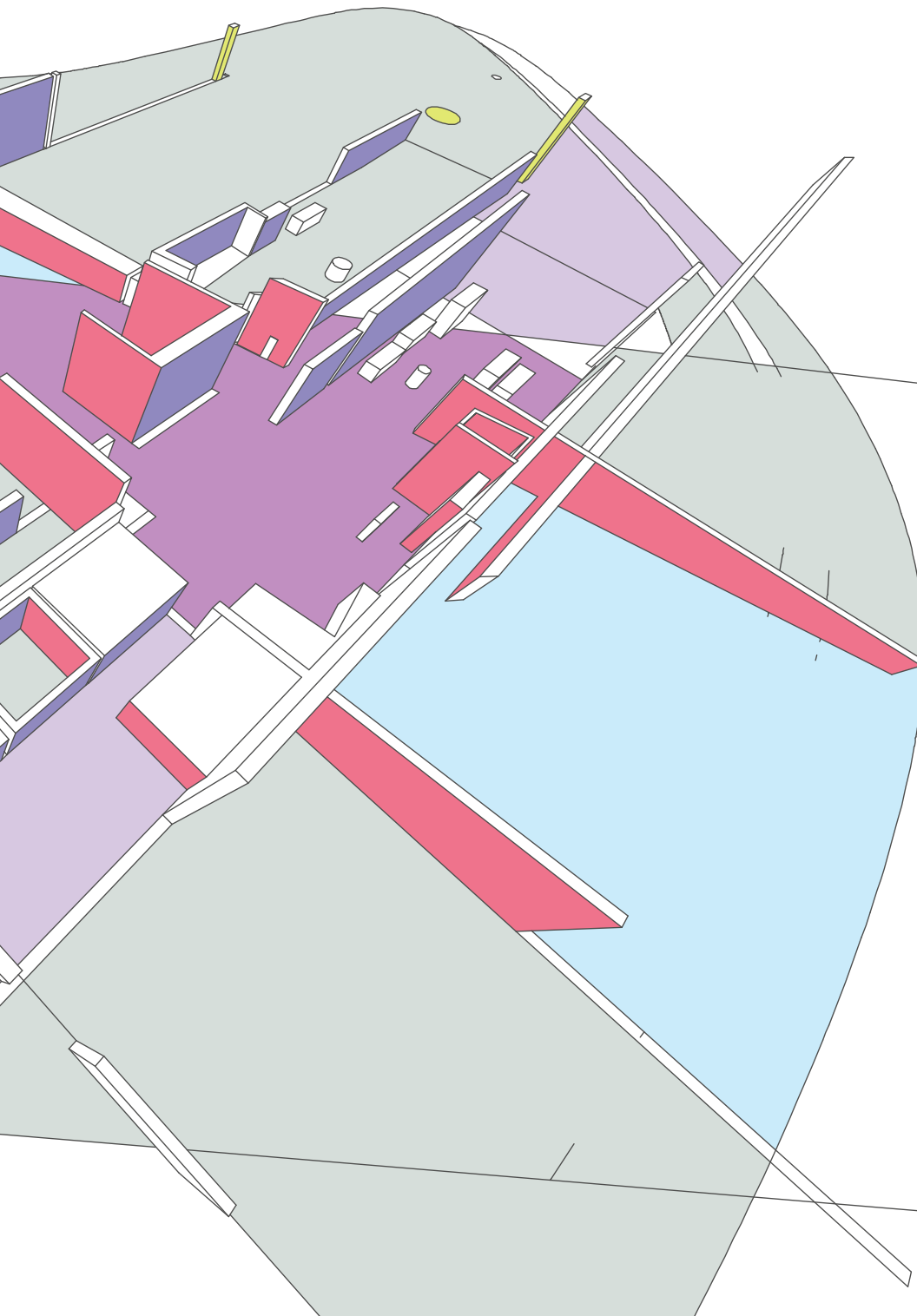


AXIS-

(from botany) a straight central part in a structure to which other parts are connected.

PARALLAX-

the effect whereby the position or direction of an object appears to differ when viewed from different positions.



Through a close reading of the site, the building can align itself to important views which supplement the narrative of the artifacts inside. As a result of these axes being consistent, while the visitor moves through the space, new information is displayed in reference to the same background.





b a n d m u s e u m

The hand museums represent what the morphogenic reference looks like inside of the museum.

The deer changes meaning based on the background which it is set in reference to, in this case the grove of trees, or the dam.

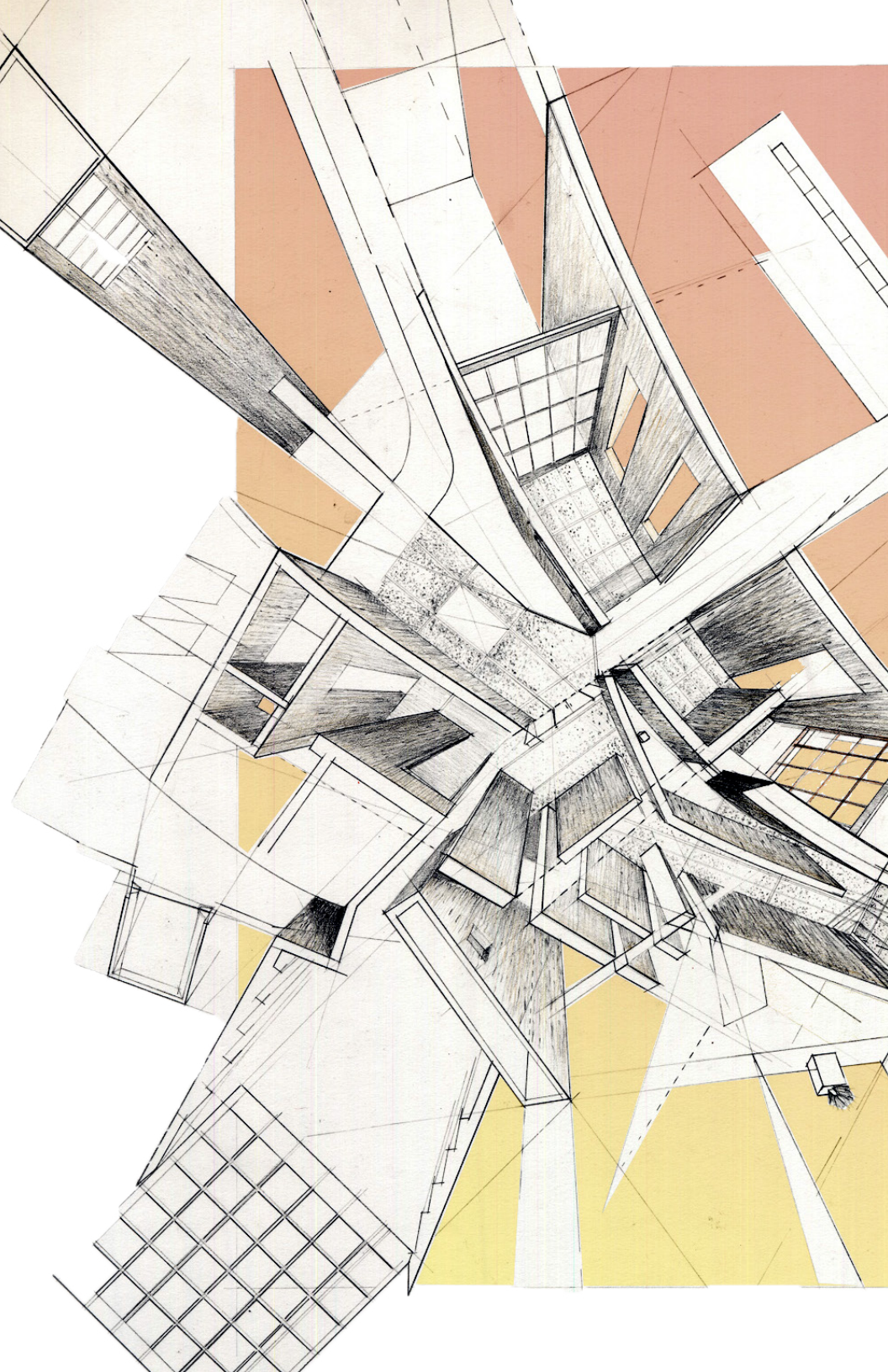
Additionally, the museum can change the meaning of the objects through referencing other artifacts, in this case the Native American or the tree.

The terms which the hand museums added to the Tuttle Creek Nature Museum are

priming and *framing*.

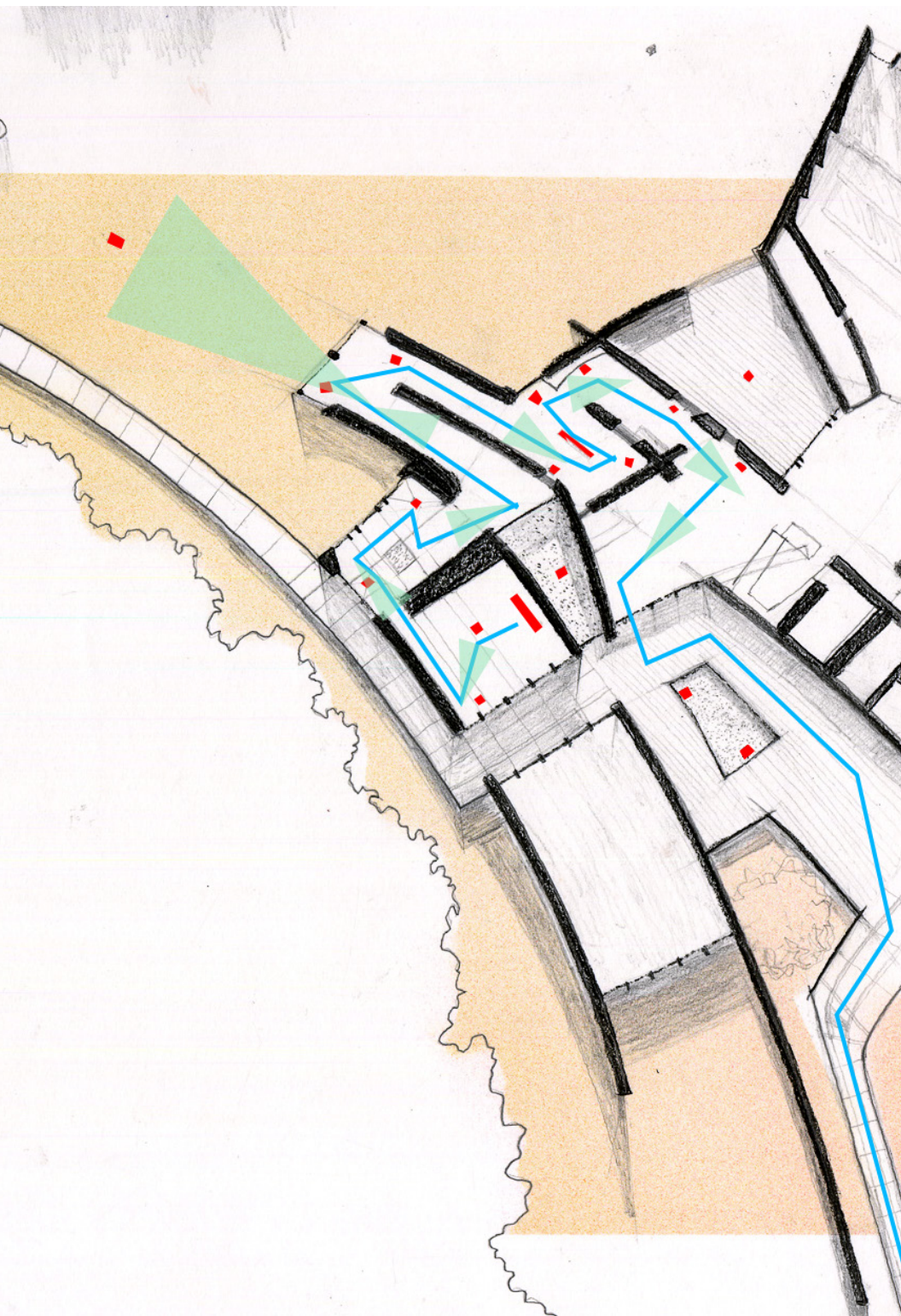
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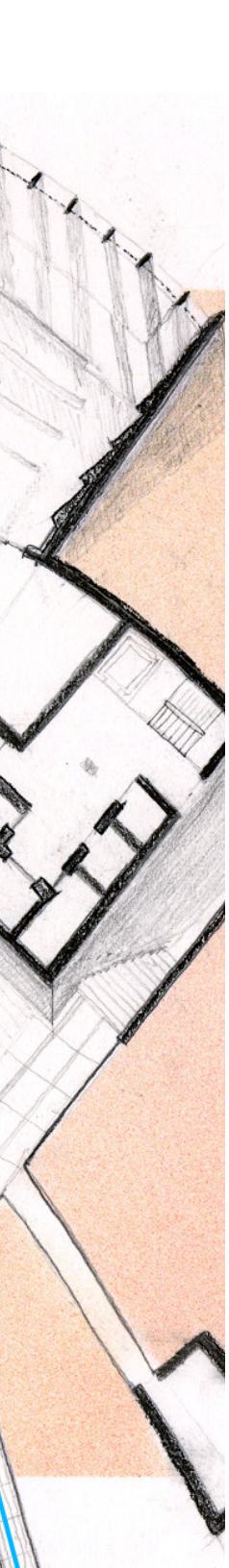
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“to frame?” 2019
graphite, procolours, charcoal,
digital media on drawing paper
18 in x 24 in





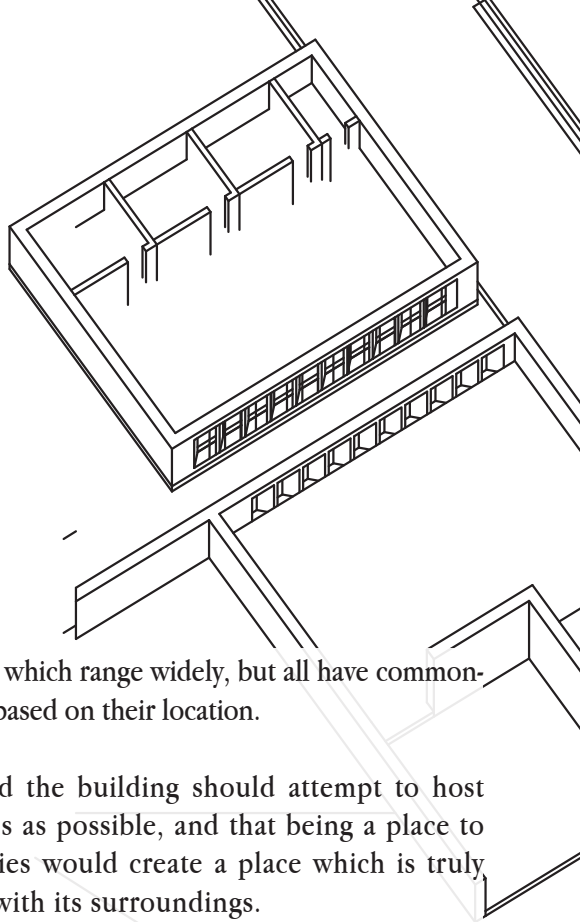
Priming and framing work in tandem to assist circulation through the building. Priming working mainly in the choreography of space.

Priming asks for any certain object “Which objects and experiences did I encounter before this one?”

Framing happens in a more sectional way, architecturally speaking. Framing asks “what else can I see while I look at the main subject?”

Connecting these two methods results in every artifact being carefully placed to reveal a very intentional story; to speak a consistent narrative to all who visit the museum. This method of prescribed circulation aligns with a prescribed narrative, a singular, linear story with an understood beginning and end. When the design arrived here, the question that the site asked of the building is-

***"Is there only one story
the site has to tell?"***



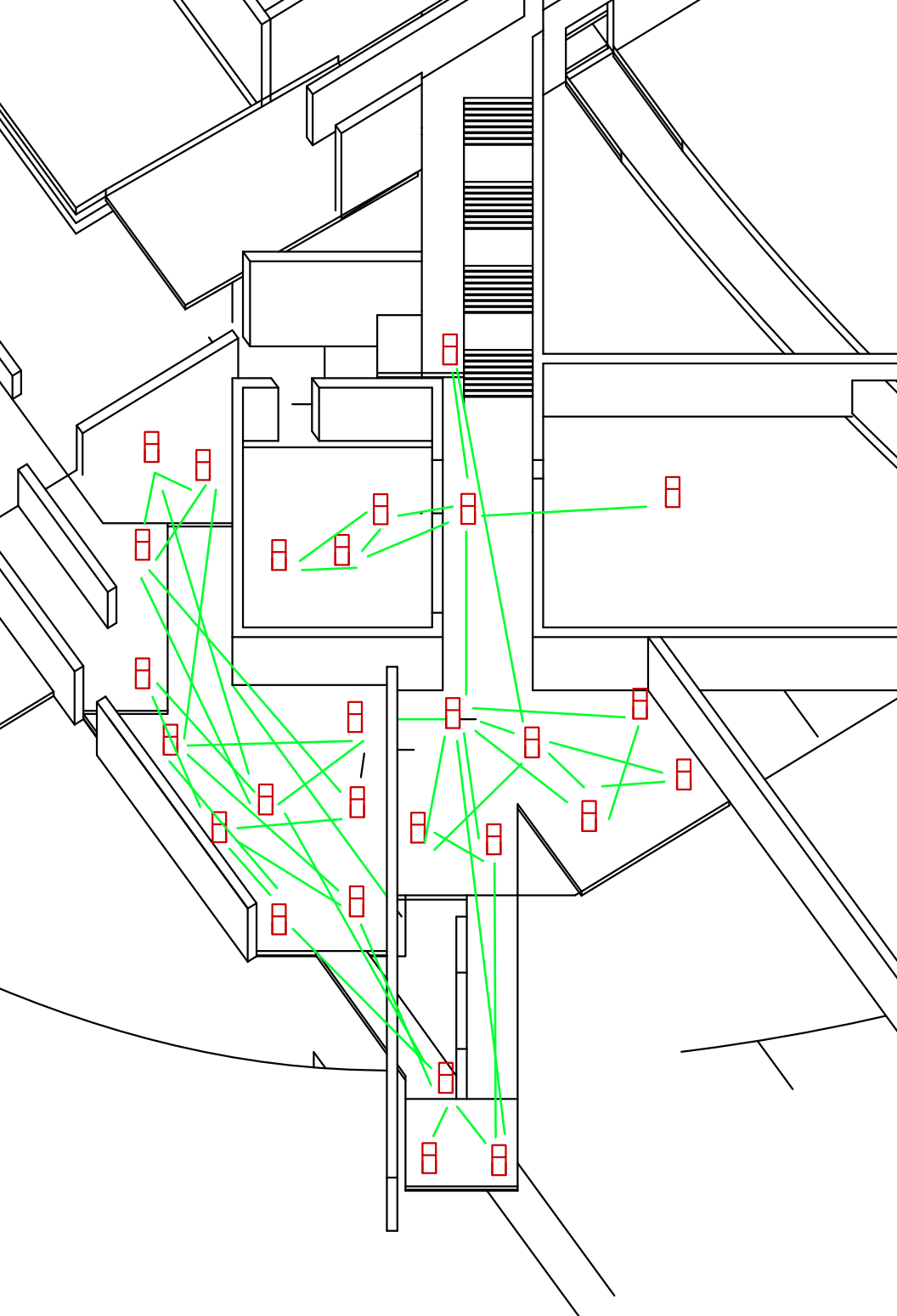
The site is host to stories which range widely, but all have common-
ality based on their location.

At this point, I decided the building should attempt to host
as many of these stories as possible, and that being a place to
house all of these stories would create a place which is truly
one with its surroundings.

How do all of these stories become organized through the building?
Can architecture provide a space which lends itself to the telling of
multiple stories at the same time? What does that space look like?

These questions led to a building which allowed for multiple arti-
facts to be seen at any given point in the building. Artifacts became
less sequential, or singular.

The objects became a field of artifacts which laid themselves out
based on human peripheral vision.

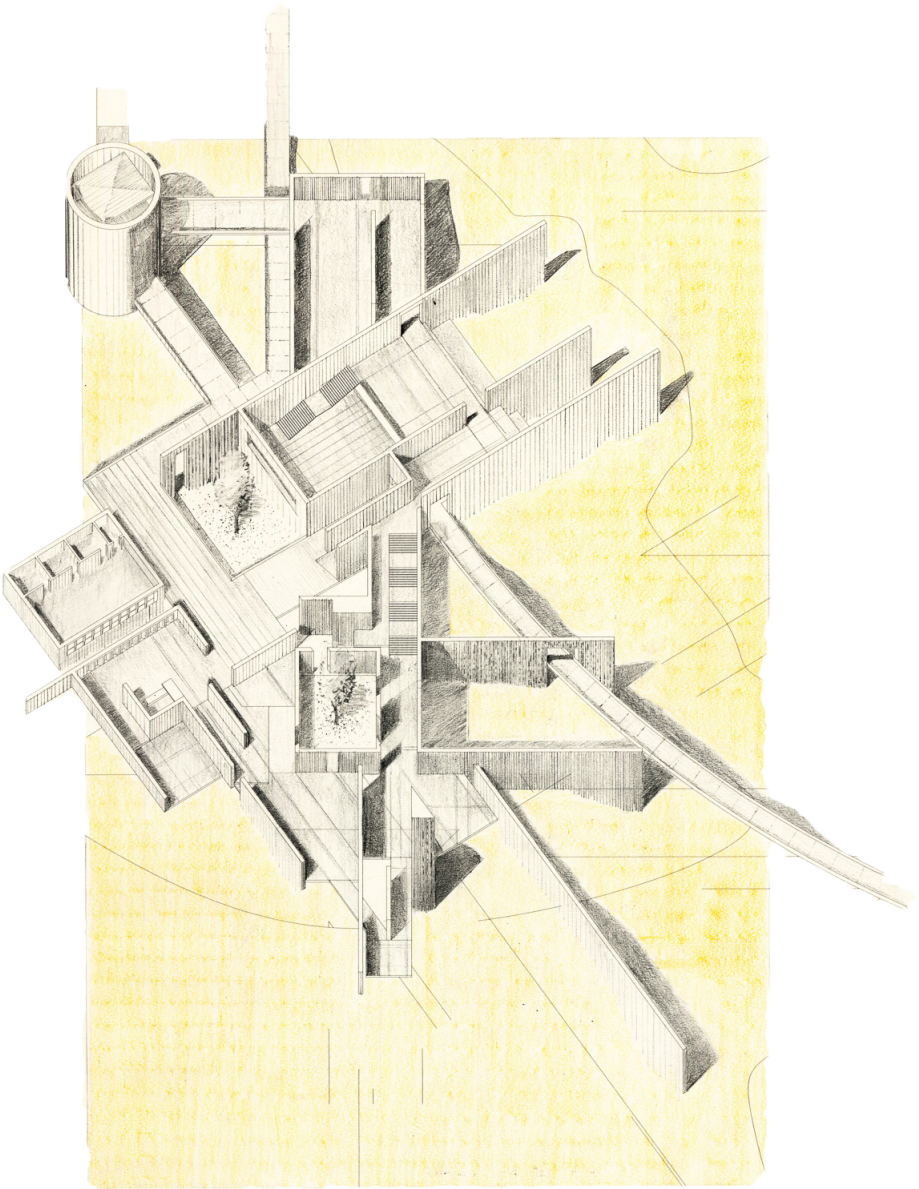


This version of the floorplan emerged from the site using two different axes - one being the cardinal directions, and the other being perpendicular to the dam, a more local alignment.

These axes came from the realization that the journey to the site was rather disorienting. The axes were an attempt to re-align the human body with both the larger world, and the more local reference points as soon as they stepped into the building.

The building floorplan also worked to become a formal diagram of the intersection of narratives happening within the museum space.

The idea of intersecting multiple narratives began to interest me, and inform my work from this point out. My question adjusted yet again.



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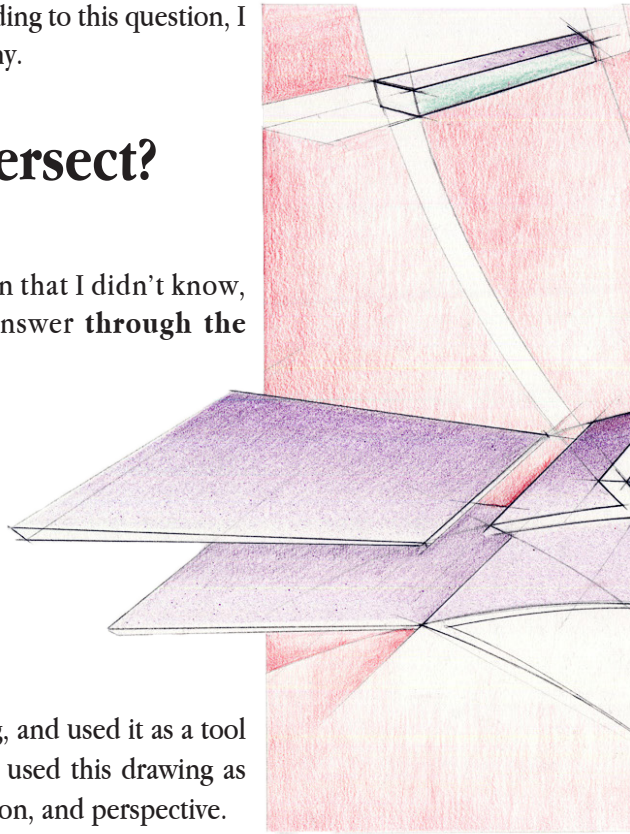
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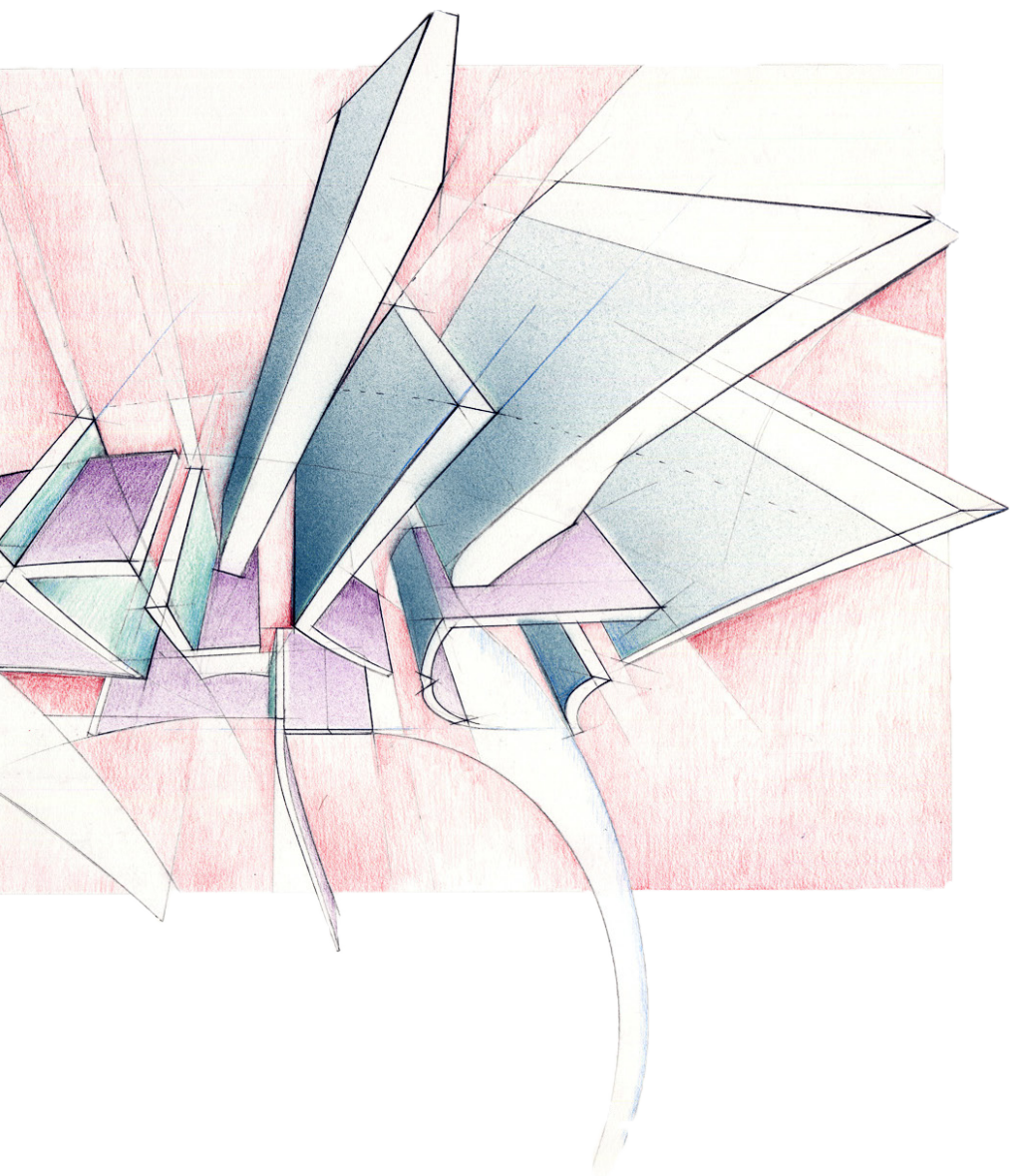
In order to begin responding to this question, I first had to investigate why.

Why intersect?

I came to the conclusion that I didn't know, but I would find the answer **through the design itself**.

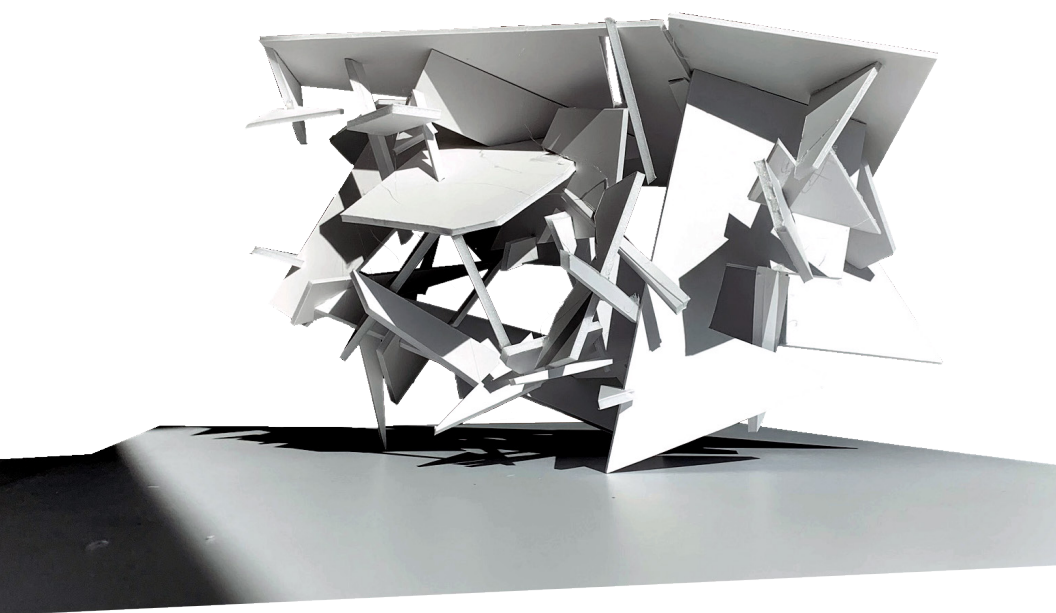
I began with this drawing, and used it as a tool to create a model which used this drawing as inspiration for plan, section, and perspective.







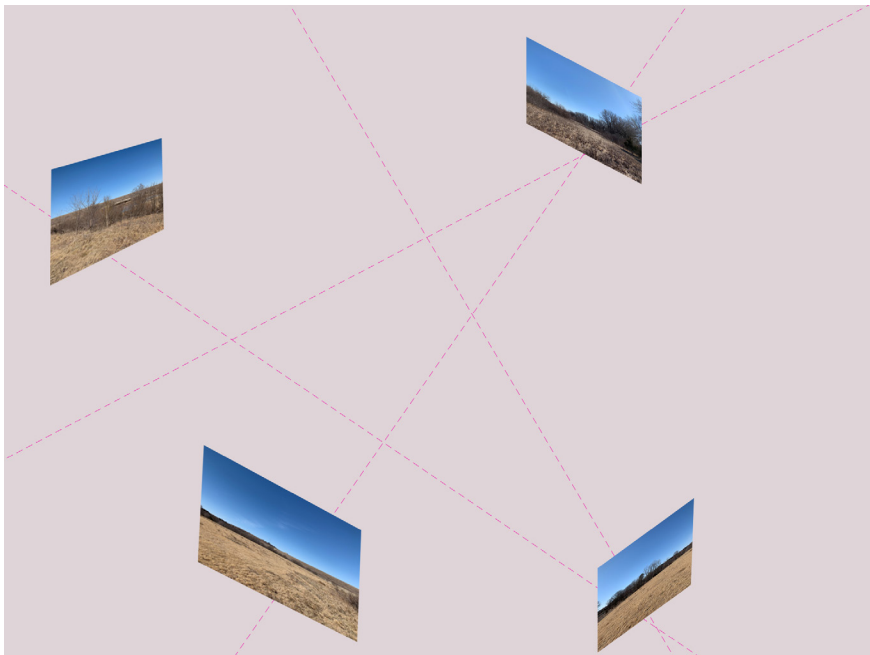




The models informed a new way to understand the idea of “intersection.”

Foamcore planes slip past each other, creating interstitial territories which appear to belong to a certain set of planes, but when physically turned become territories in the control of other forces.

This language could be used to inform how the artifacts interact with each other - through these forces which create shared territories. Intersecting spaces which belong to more than one specific entity create opportunity for narratives to overlap, and reference each other - as the hand museums do.

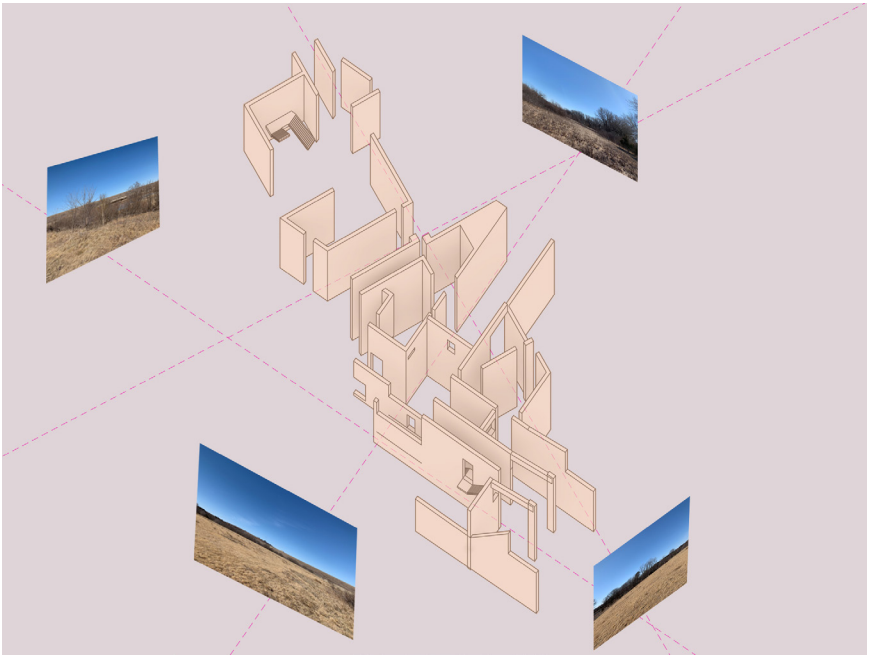


The next question I asked was

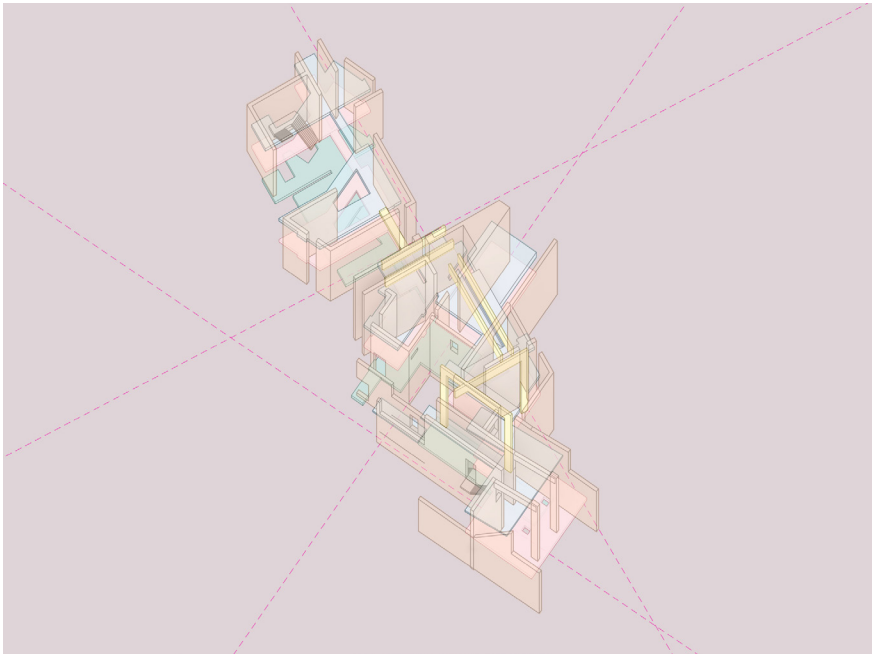
how do I decide what should intersect?

Looking to previous versions of the design, I decided it was important to make connections between views on the site. I wanted the views to be representative of the multiple influences that give the site its unique character -

Water
Dam
Tree Grove
Eagle Nests

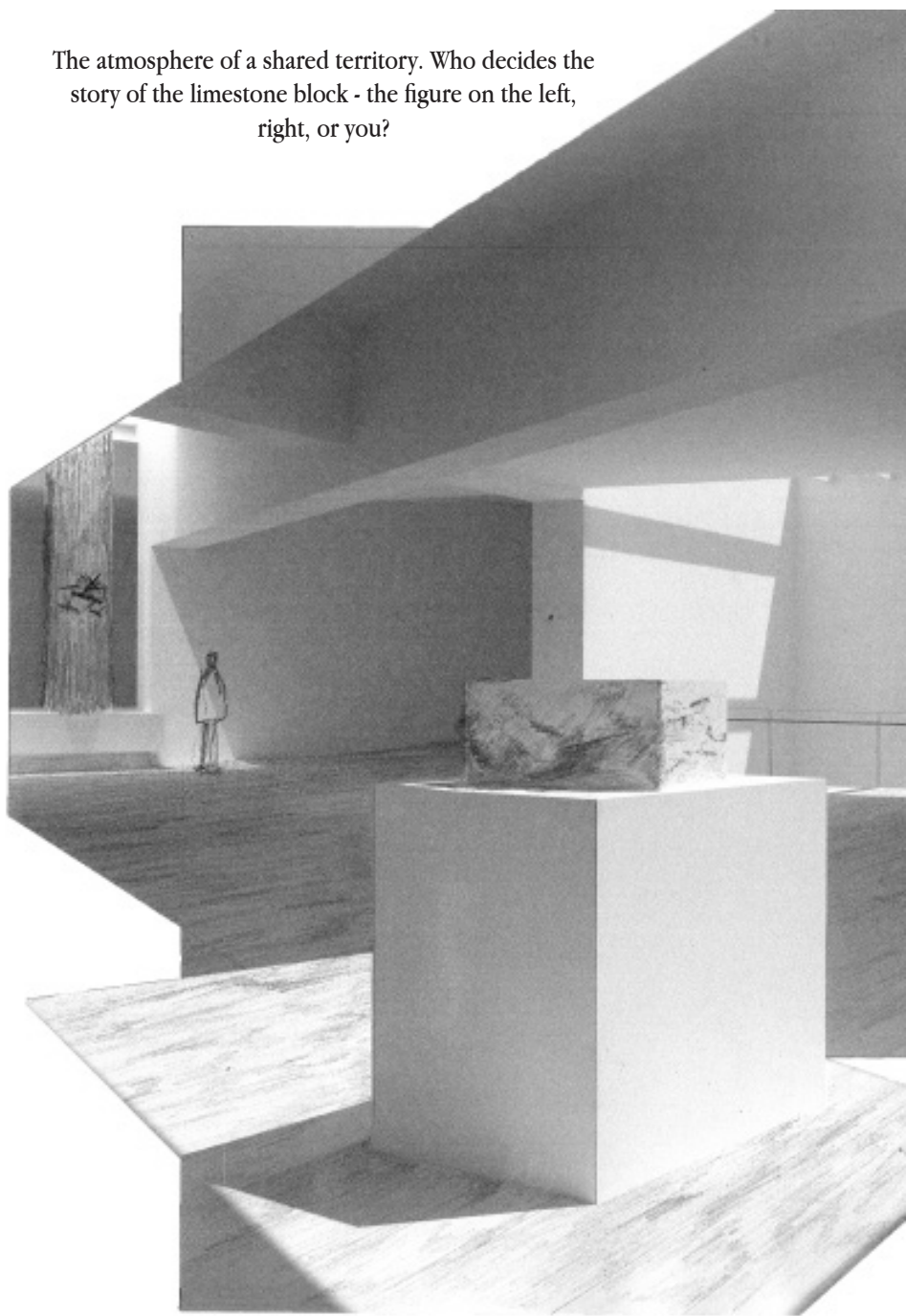


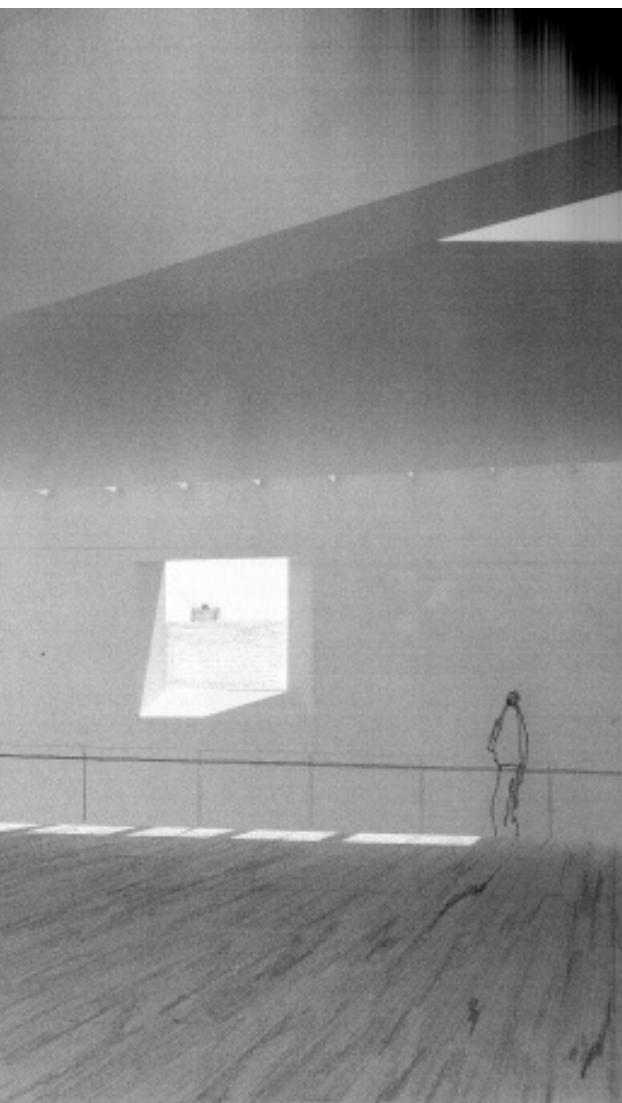
setting territories



articulating territorial relationships

The atmosphere of a shared territory. Who decides the story of the limestone block - the figure on the left, right, or you?

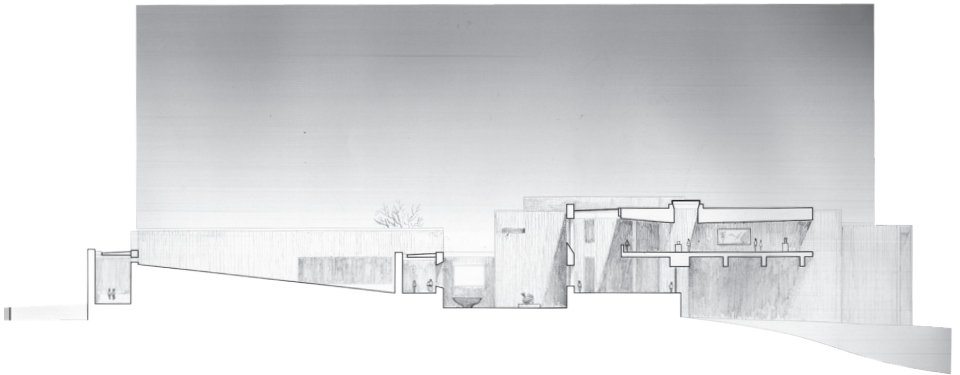




“shared territories” 2019
graphite, digital media on drawing
paper

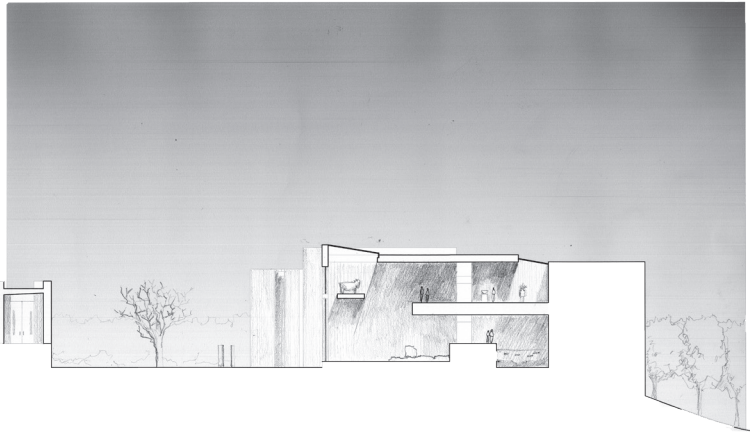
16 in x 22 in

The intersection models had assisted the plan, the choreographic territory making, but had not completely informed the section of the building. The building used section in small ways to create overlap in narrative, but had not fully embraced what the previous models were telling the building.



dam gallery

What I had learned from this version of the building is that priming happens mostly in plan, as a choreographic experience, and framing happens in section, as a programmatic experience. The next iteration of the building needed to be informed by the models, with special attention to the section as a way to intersect narratives in the third dimension.



“a bison over grazed land”

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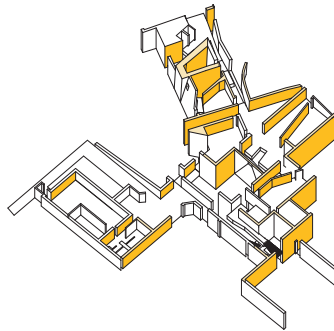
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the site is a container for hidden stories which make it. How can these stories be revealed through architecture? To help answer the question, he working model focused on how the interior conditions would respond to hidden forces on the site.



the model informed
the design through the
process of making.

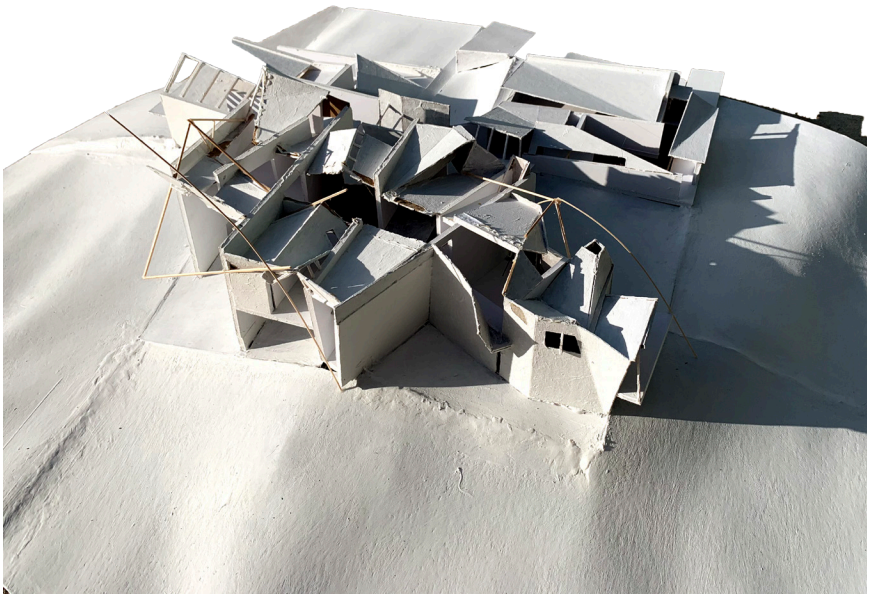


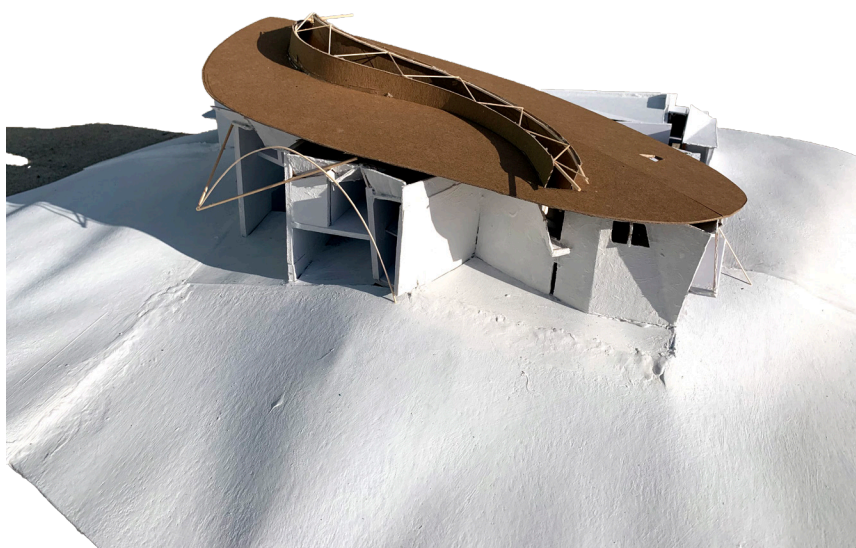


tilt-up structure

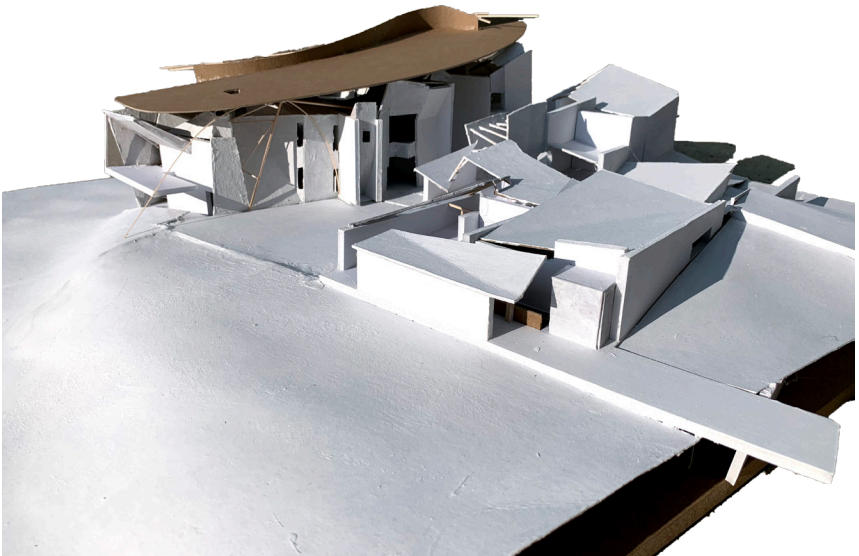
the walls which align with axes of water, tree, dam, and birds allow for interstitial space to become fluent and undefined. Through the model, I discovered the way to suggest order in these spaces was through the sculpting of the ceiling plane.

this careful articulation of the ceiling allows for the artifacts to have a relationship with other artifacts, and the site from the inside. The curatory question from the inside had gotten closer to some sort of architecture, however the outside had lost its curatory relationship with the surroundings.

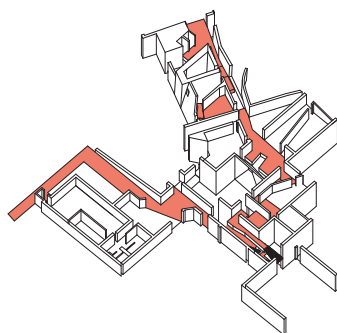




the addition of the roof plane unifies the exterior experience. the plane brings the scale of the building to relate to the gentle slope created on the site, converging with the horizon.



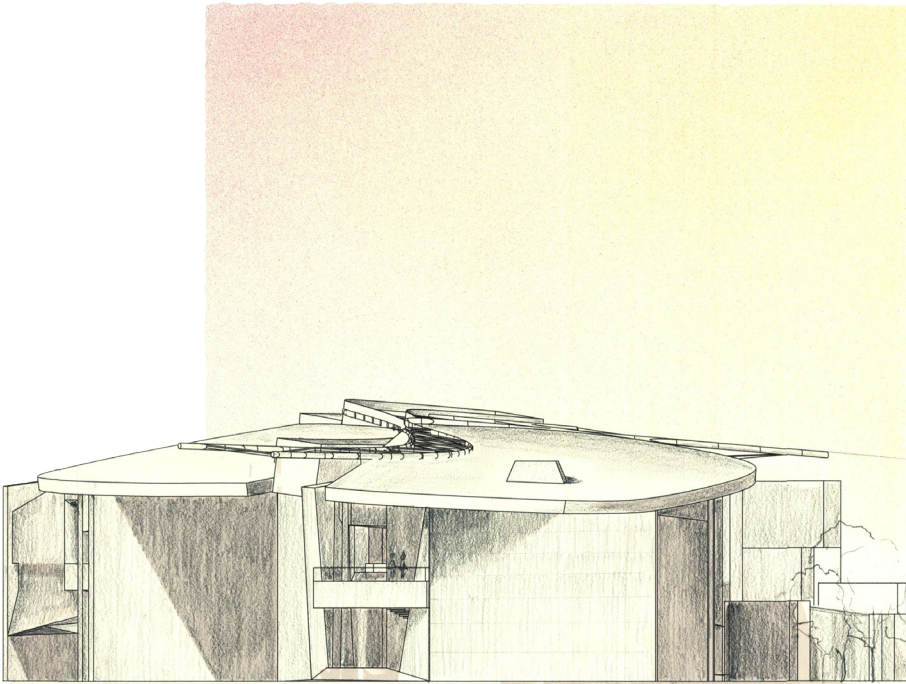
the contrast between linear forms - which result from the forces of the artifacts inside the museum - and the sweeping, curvilinear form of the roof curate an experience upon approach to the building, the delicacy of the structural system holding the roof plane is revealed as one moves towards it in space.



circulation

as a result of the territories being so fluid, I realized it was important to give some hint as to the general circulation through the building. I defined a circulatory path by cutting the roof open, and letting light through to serve as wayfinding. The light creates another territory in itself, the territory of movement.

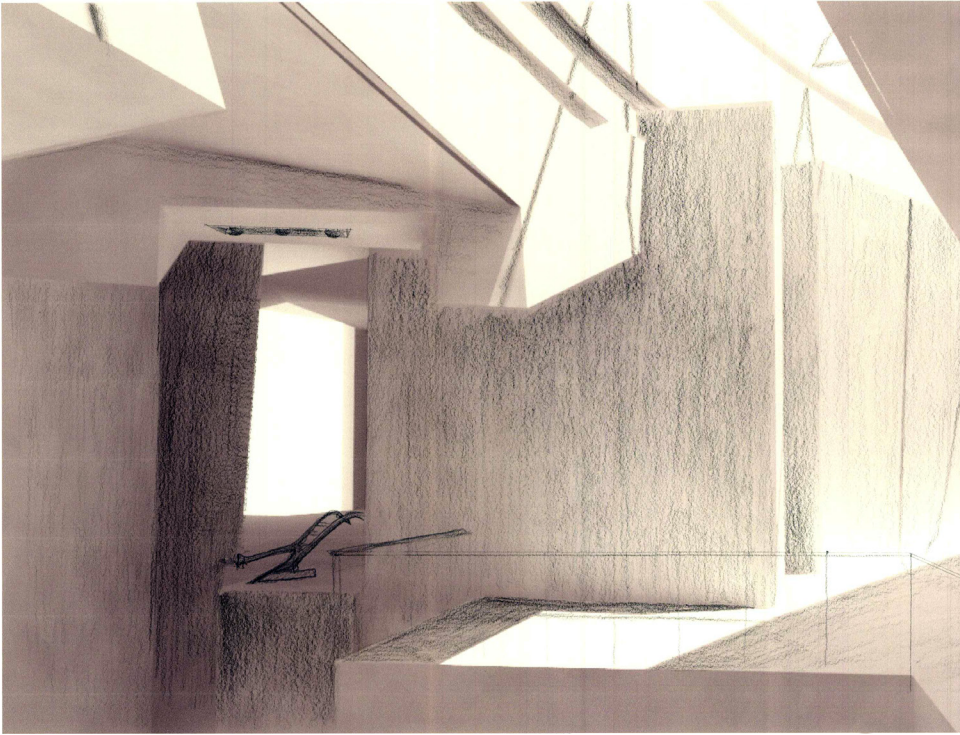






east elevation

scale denotes hierarchy



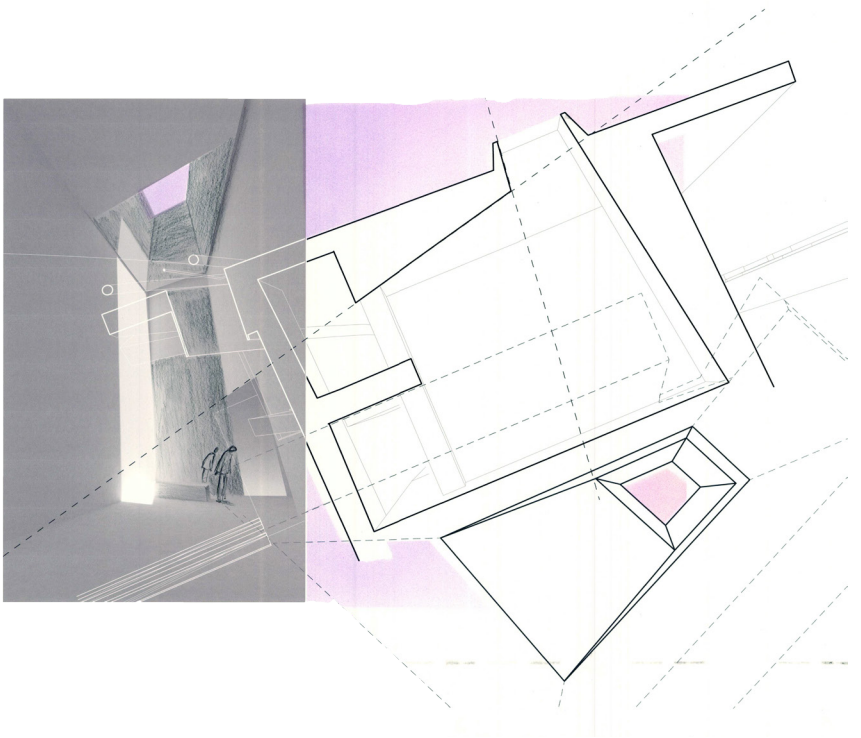
circulation/framing



A reduction in narrative was necessary. The curators job is not to tell all stories, but to tell stories well.

Reducing the narrative to a simpler analogy that can speak to the state of the site would prove more effective.

How can “nature vs. machine”
reveal information about the site
more effectively?



the sky room:

The sky room is a transition point between nature and machine. The sky no longer belongs to nature, as it has been taken over by flying machines, ozone depletion due to human invention, and outer space exploration. But through the small aperture in the ceiling, the sky becomes an object, a flat plane which reveals the beauty of a decontextualized sky, free of human-made pollution, both literal and hypothetical.

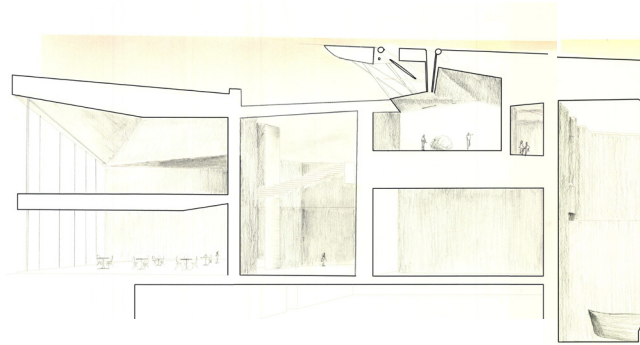
One who approaches from the first floor gets to stand in awe of the sky above, and experience standing beneath the small piece of sky that becomes the sole proprietor of their territory.

However, move to the second floor, and the man made technology of structural systems suspends the visitor in air, not allowing the aperture to be seen.

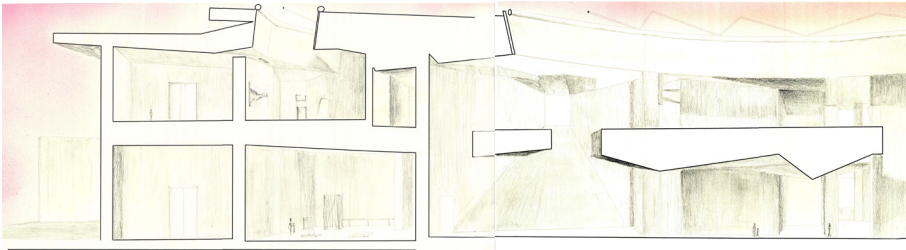
The second floor is removed from the earth, therefore becomes the domain of the machine.

The first floor belongs to the earth, and is a celebration of the domain of nature.

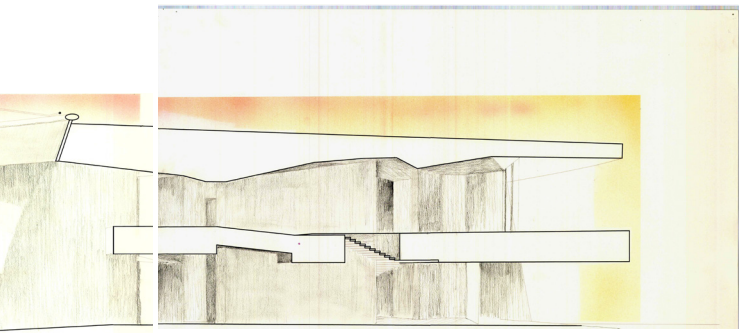
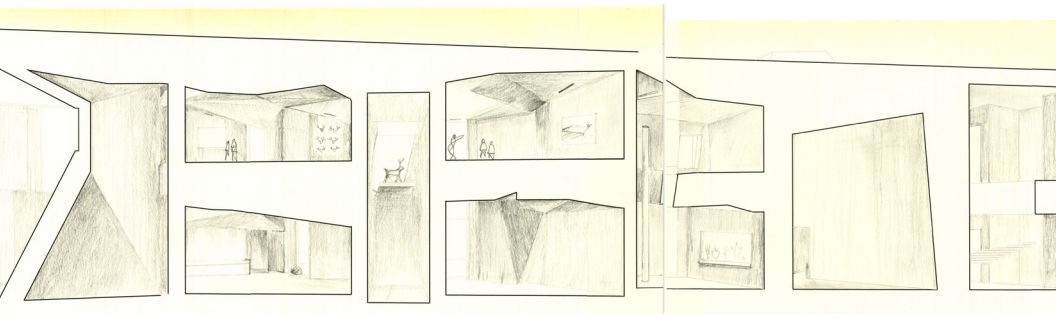
This simplification helps develop a consistent narrative.

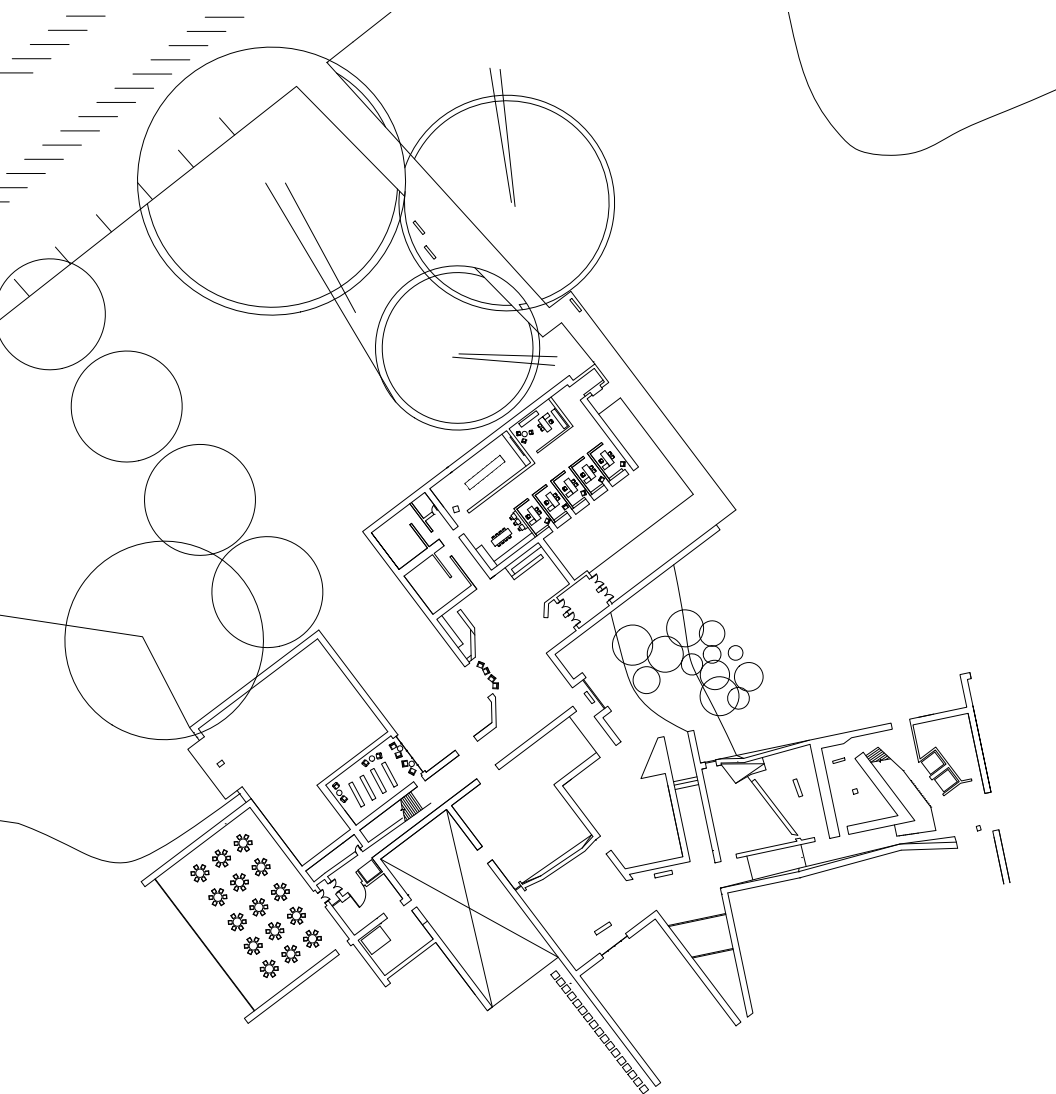


shaping the galleries.

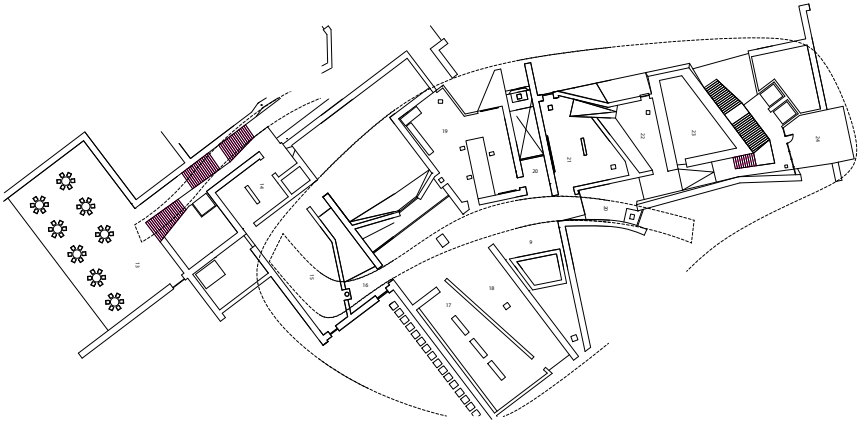


guiding curve



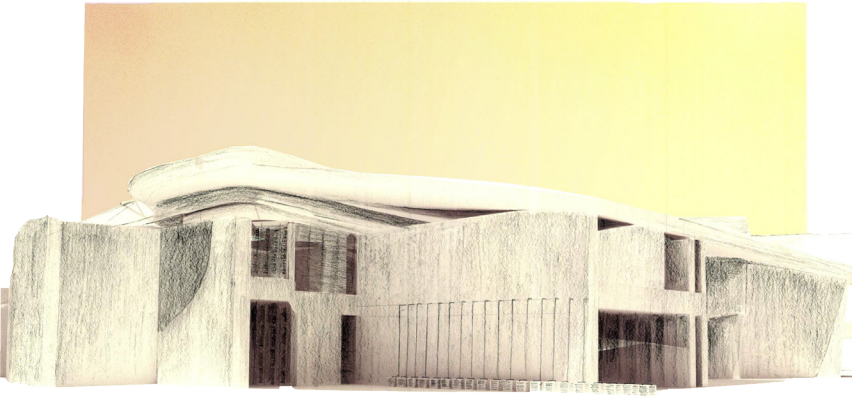


1fp



2fp





from the first floor, the air conditioners are out of sight. From the second floor, they're celebrated. These moments of tension between floors reinforce the divide between nature and man.

The Tuttle Creek Museum of Nature was a successful project in challenging the way I think about the design process. The building's final state is a result of various experiments, all by hand. I may not have specifically answered any of the questions which I asked myself about the design throughout the process, but the search for these answers led to a design which was responding to its own rules.

The discoveries I made will lead to these larger questions being answered. I'm not sure exactly what the measuring stick for curating an experience through architecture looks like, but I do feel as if the experiences of the final building have a sense of curated-ness to them. This sense comes through the very intentional play between artifacts - which comes through the architecture predicting a position of the body as it experiences space. This process of predicting position came through an understanding of how visitors would interact with artifacts - learned from Scarpa at Castelvecchio. From here, priming and framing do the work to create connections physically and metaphorically.

who are th

e experts?

annotated bibliography

Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation, 2008.

John Berger, English art critic, explains the world we're living in, where images have become as important as real objects - and can be manipulated in new unforeseen ways. This book's relevance is in understanding replication of artifacts, and how we encounter them.

Berger, John. *About Looking*. London: Bloomsbury, 2009.

Cook, Peter, and Christine Hawley. *Peter Cook: 21 Years - 21 Ideas*. London, 1985.

Berger, in alignment with "Ways of Seeing" explains multiple ways in which modern technology (at the time) had influenced the way in which we perceive objects. This text is specifically useful for the first chapter, which speaks about human's desensitization to the gaze of the wild animal.

Cook, Peter. *Architecture Workbook: Design through Motive*. Chichester: John Wiley & Sons, 2016.

Cook, of design collective Archigram, writes about indulging in architecture. He speaks of not being afraid of the "what it's" and "how could's." Architecture should have character.

DARLING, MICHAEL. *VIRGIL ABLOH: Figures of Speech*. Place of Publication Not Identified: PRESTEL ART, 2019.

Abloh speaks on importance of metaphor in design. Everything has a story and is connected by some through line, and it's designers job to recognize that through line.

Eisenman, Peter. *Diagram Diaries*. New York: Thames and Hudson, 2001.

Eisenman - card carrying member of the New York five, explains the usefulness of the diagram. The diagram can generate form and complexity rather easily. He explains how the diagram became the building problem for him, rather than the building itself. The diagram can become a more interesting building proposition.

Hirshfield, Jane. *Nine Gates: Entering the Mind of Poetry: Essays*. New York: HarperPerennial, 1998.

“the greatest book about architecture I’ve ever read” - Bob Condia Informed me on metaphors between storytelling and architecture.

Macleod, Suzanne. *Museum Architecture: A New Biography*. New York: Routledge Taylor & Francis Group, 2013.

Writings about methods of circulation in museums - advantages/disadvantages of different methods, and what they mean.

Mallgrave, Harry Francis. *From Object to Experience: The New Culture of Architectural Design*. London, UK: Bloomsbury Visual Arts, Bloomsbury Publishing Plc, 2018.

Mallgrave speaks on culture, and paying attention to how people actually use spaces. Moving away from form follows function, and moving towards experiential qualities in architecture. Informed the distance between objects in the museum.

Myers, Tracy, Lebbeus Woods, and Karsten Harries. *Lebbeus Woods: Experimental Architecture*. Pittsburgh, PA: Carnegie Museum of Art, the Heinz Architectural Center, 2004.

Woods pushing the boundaries on what’s considered architecture.

Oles, Paul Stevenson. *Architectural Illustration the Value Delineation Process*. New York: Van Nostrand Reinhold, 1979.
Hand rendering techniques.

Pallasmaa, Juhani. *The Thinking Hand Existential and Embodied Wisdom in Architecture*. Chichester: Wiley, 2015.
The skill our hands possess, and the relationship between the eye and the hand. Inspired me to make more things using my hands, and to follow my intuition.

Reinhardt, Uwe J., and Philipp Teufel. *New Exhibition Design. Neue Ausstellungsgestaltung*. Ludwigsburg: AV Edition, 2010.
Informative on modern exhibition design. In the modern world, what are the new rules of exhibition design? Interview with gottfried Korff speaks on szenografie, what it is, and what it is not. Korff suggests that architecture can be scenographic, I disagree.

Robinson, Sarah, and Juhani Pallasmaa. *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design*. Cambridge, MA: MIT Press, 2017.

Entries from various authors, all centered around the brain in architecture. This book assisted in thinking about the way we interact with objects, using all senses. Sarah Robinson's entry (as well as personal visit) informed many spaces in the museum, most specifically "bison over grazed land." Distance is powerful.

Rossi, Aldo. *The Architecture of the City*. Cambridge, Mass: MIT Press, 2007.

Rossi talks about the artifact, and how they contribute to the collective memory of place. How do the artifacts at Tuttle Creek do this same thing?

Voorhies, James. *Beyond Objecthood the Exhibition as a Critical Form since 1968*. Cambridge, MA: MIT Press, 2017.

Woods, Lebbeus, and Andreas Papadakis. *Anarchitecture: Architecture Is a Political Act*. London: Academy Editions/St Martins Press, 1992.

Woods wages war on typical architecture, on the world. Inspiration.

program

Permanent Exhibition Space.....	16,000 sqft
divided into multiple spaces.	
Attention must be paid to direction of natural light	
Relevance to outdoor connection	
How does the human body move through space?	
Special Exhibition.....	1,500 sqft
Space for rotating exhibitions that stay only temporarily.	
Concealable to rest of space	
Access to loading bay	
Exhibition Storage.....	2500 sqft
Space for storage of artifacts not on display	
Flexible walls	
Tool storage	
Outdoor Space.....	1,000 sqft
Space to exhibit outdoors	
May include seating space	
Sculpture garden	

Entry Vestibule.....800 sqft
Lobby seating
Space for gathering of small class/family

Information Desk.....150 sqft
Desk space for 2 people
2 POS systems
Barricade between door and exhibition spaces

Gift Shop.....500 sqft
POS system
Floor space for clothing racks
Bookshelves
Lockable glass case counter

Café.....500 sqft

- POS system
- Counter space for small espresso machine, drip coffee, coffee prep
- Bean storage
- Refrigerator

Café Seating.....500 sqft

- A space for small group gatherings, casual conversation. Feel like a local coffeehouse.
- Bar seating
- moveable low top tables
- Trash receptacles

Event Space.....1,200 sqft

- Open space, for hosting events such as conferences, demonstrations, speakers.
- electronic ready; plenty of power outlets, internet access, projector.

Event Space Storage.....250 sqft

- Holding space for extra tables, chairs, tablecloths, etc.

Library..... 525sqft

- 100 Linear feet of bookshelves
- Seating options

Private Offices.....(5x) 150 sqft	
Office space for staff such as curator, director. Space will be used to conduct private meetings.	
Space requires desk, storage space, and two guest chairs.	
Parking.....	8,000 sqft
Restrooms.....	1,000 sqft
Custodial.....	100 sqft
Space with storage for cleaning supplies	
Mop Sink	
Mechanical.....	1,500 sqft
Garage Space.....	400 sqft
Space for loading/unloading of special exhibitions	
Private Conference Room.....	500 sqft
Seating for 10	
Projector/Screen	
Total	37,975 sqft
Grossing Factor.....	1.3x
Net Total	49,365sqft

\$315/sqft
*50,000 sqft



50,000



