

# DRAFT

## AUGUST 21 MINUTES

### Attendees

Jim Adams, [seinfeld@gci.net](mailto:seinfeld@gci.net)

Charles Bettisworth, AIA, Bettisworth North, [cbettisworth@bettisworthnorth.com](mailto:cbettisworth@bettisworthnorth.com)

Matt Ganley, BSNC, [ganley@alaska.com](mailto:ganley@alaska.com)

Faith Fjeld\*, Saami Barke Office in Alaska, [faithfjeld@alaska.net](mailto:faithfjeld@alaska.net)

Pat Hahn, City of Nome, [phahn@ci.nome.ak.us](mailto:phahn@ci.nome.ak.us)

Tracy Johnson, AIA, LEED AP, Bettisworth North, [tjohnson@bettisworthnorth.com](mailto:tjohnson@bettisworthnorth.com)

Angela Larson

Jonella Larson, [jonellalarson@hotmail.com](mailto:jonellalarson@hotmail.com)

Eva Menadelook, Kawerak

Eileen Norbert, Kawerak, [planner1@kawerak.org](mailto:planner1@kawerak.org)

Karen Olanna; Nome Artist, [sculpture@gci.net](mailto:sculpture@gci.net)

Vince Pikonganna, King Island

Donna Sallee, Kawerak, [planner@kawerak.org](mailto:planner@kawerak.org)

Heidi Senugetuk

Ron Senugetuk

Sue Steinacher, Alaska Dept. of Fish & Game

Troy Walker, UAF Student, [trex\\_euloz@gci.net](mailto:trex_euloz@gci.net)

Edwin Weyiouanna\*, Native Village of Shishmaref

*\* Indicates interest in assisting with artifact collection and display*

Kaci Fullwood gave introductions of Project Team, restated the project goals, gave update on Exhibit survey that can be found online through [surveymonkey.com](http://surveymonkey.com) and presented the project schedule.

Presentation by Bettisworth North was given on summary of Workshops I and II, including materials and important design factors for consideration and review.



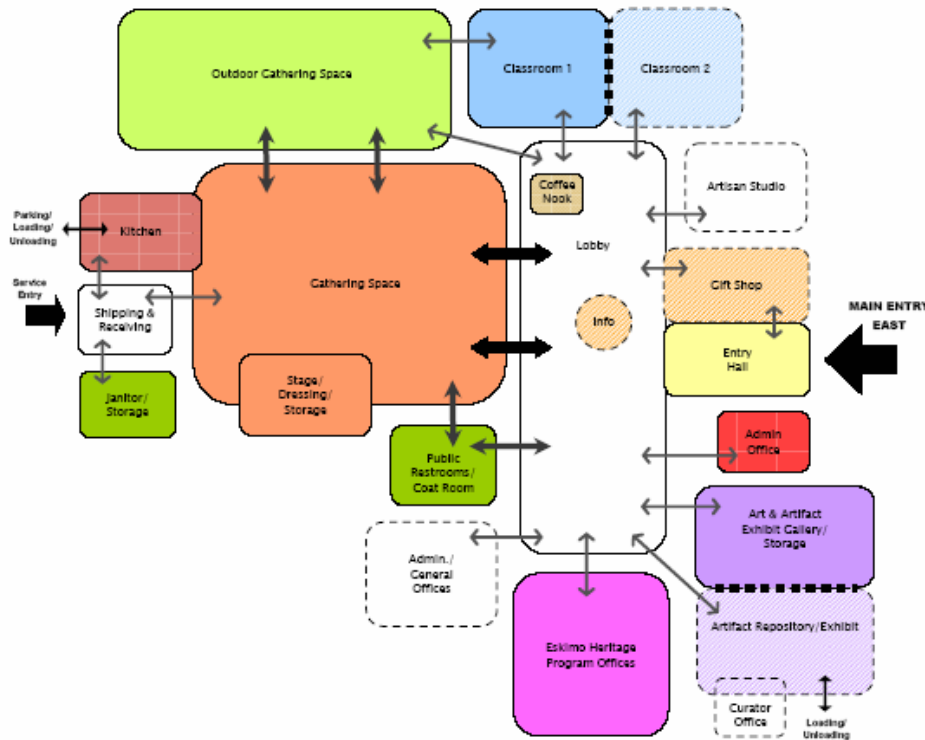
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**Below is a collation of ideas expressed by attendees. Please note ideas are paraphrased not direct quotations.**

- Discussion was made regarding the specifics of the exhibit space(s) – both for art and artifacts. Debate was made that perhaps the exhibit space area did not include enough space for rotating art exhibits. The artifact exhibit should not be a static display, it should rotate and share artifacts with other museums and villages.
- The importance of holding and documenting the artifacts is important. There is no option but for folks to sell these found objects, so whether this facility will purchase them with an annual acquisition budget, or at least document them and help the sale process by pricing items accurately could be an option.
- Exhibit space should show how tools and people have changed, from artifacts to contemporary.
- Need to provide adequate exhibit design for repatriated artifacts- must meet standards for climate condition, security, etc..
- Currently this history is leaving the region, whether from early missionaries or current buyers, and it is important that it stay in this area.
- Kaci stated that Angela Lynn of the UA Museum of the North will be a part of the collections committee, which plans to meet the end of August.
- While the space allocated in the program is relatively small in comparison to the entire building area, the artifacts are small, and with a rotating display- to insure a dynamic and exciting exhibit- the collection can be stored in high density storage units within the storage component of the program. Sliding drawers like UA museum could be used to consolidate the artifacts.
- Although there is not a parking requirement discussion was made that for large events that parking on near by streets and parking lots will not be adequate.
- It was noted that museum giftshops typically are not profitable...but serve as a service to the community and to the artisans and villages.

**Relationship Diagram**

An evolution of the Space Diagram, the below shows important relationships between the program spaces. Arrows and proximity of spaces dictate the need of some spaces to be adjacent and relate to one another.



Those spaces shown with dashed lines are Phase II components.

The following (5) concepts were presented.

**Color coded key for the following concepts.**

 ENTRY	 OFFICES
 RESTROOMS/ JANITOR	 ART AND ARTIFACTS
 ESKIMO HERITAGE PROGRAM	 ARTISAN STUDIO
 GATHERING PLACE	 SHIPPING & RECEIVING
 GIFT SHOP/ TOURISM	 KITCHEN
 CLASSROOM	 MECHANICAL
	 VERTICAL CIRCULATION

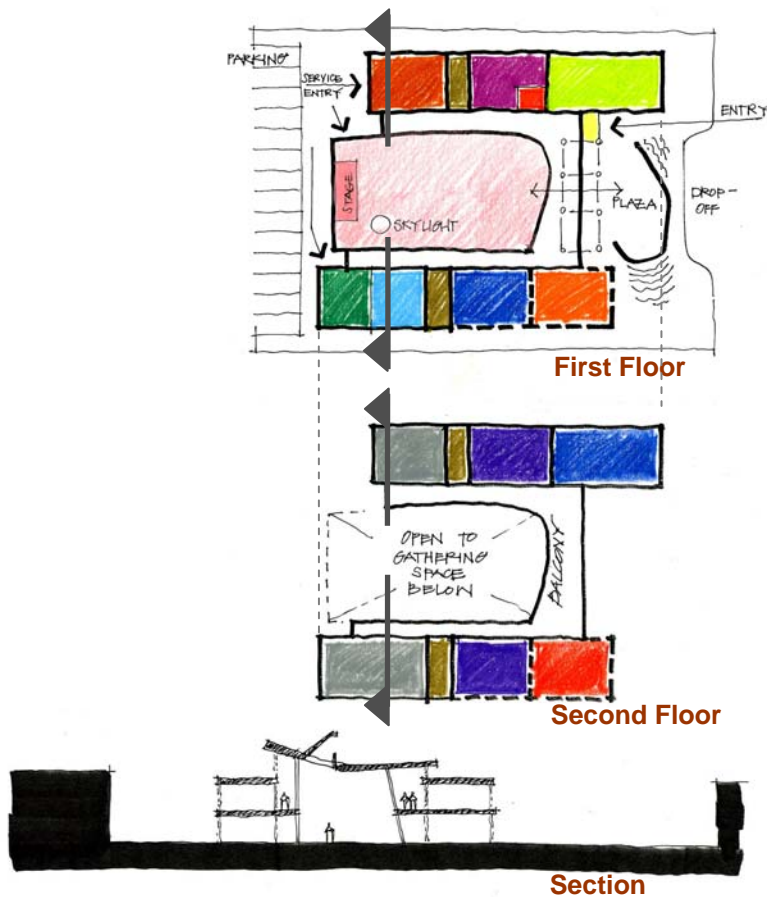
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## Concept 1

A variation of Workshop II- Option F (voted most favorite at Workshop II)

Key points of design include:

- Design is very build-able and efficient
- Gathering Space is central to building, with balconies on 3 sides to allow for large events
- Exterior Gathering space is along East at main entrance
- Building represents spirit mask layout – central focus



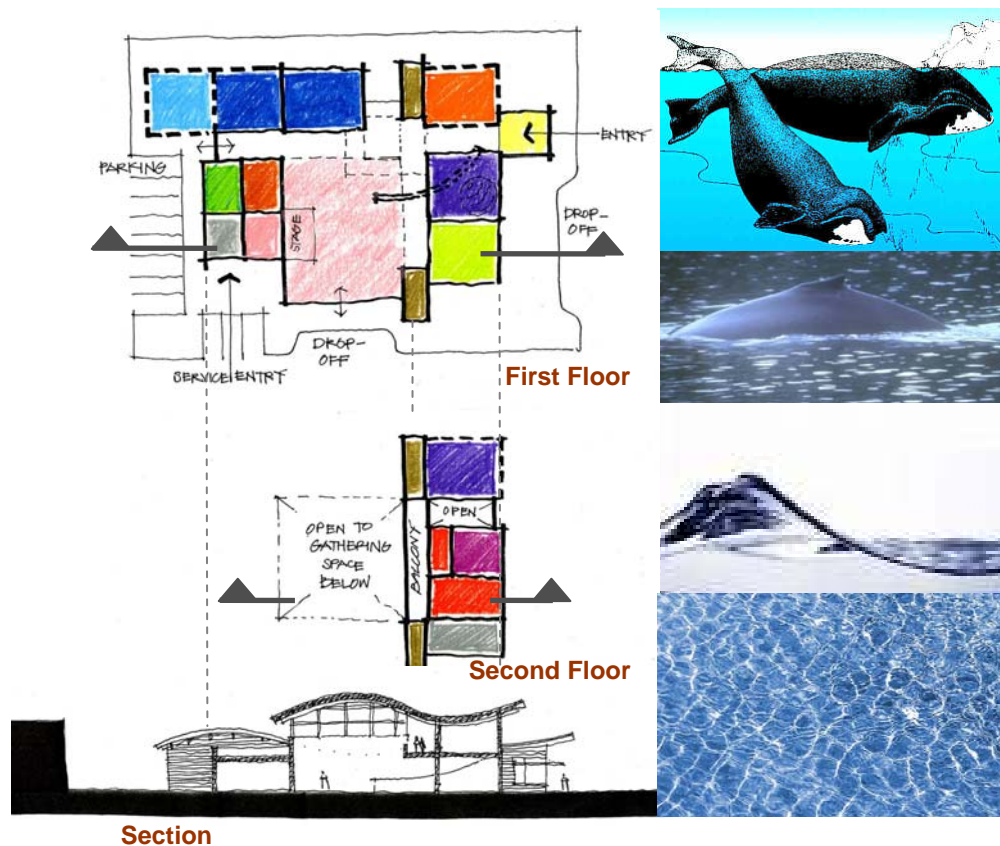
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## Concept 2

A variation of Workshop II- Option B

Key points of design include:

- Entrance on East
- Drop off lane
- Unique roof line- reflecting shape of water and important sea mammals that culture depends on
- Roof lines would be designed to avoid snow drifting
- Hallway Entrance – with lower ceiling would reflect on Inee hall of traditional dwelling
- Second floor balcony that overlooks gathering hall
- Curved interior wall could be part of rotating exhibit display= feature wall.

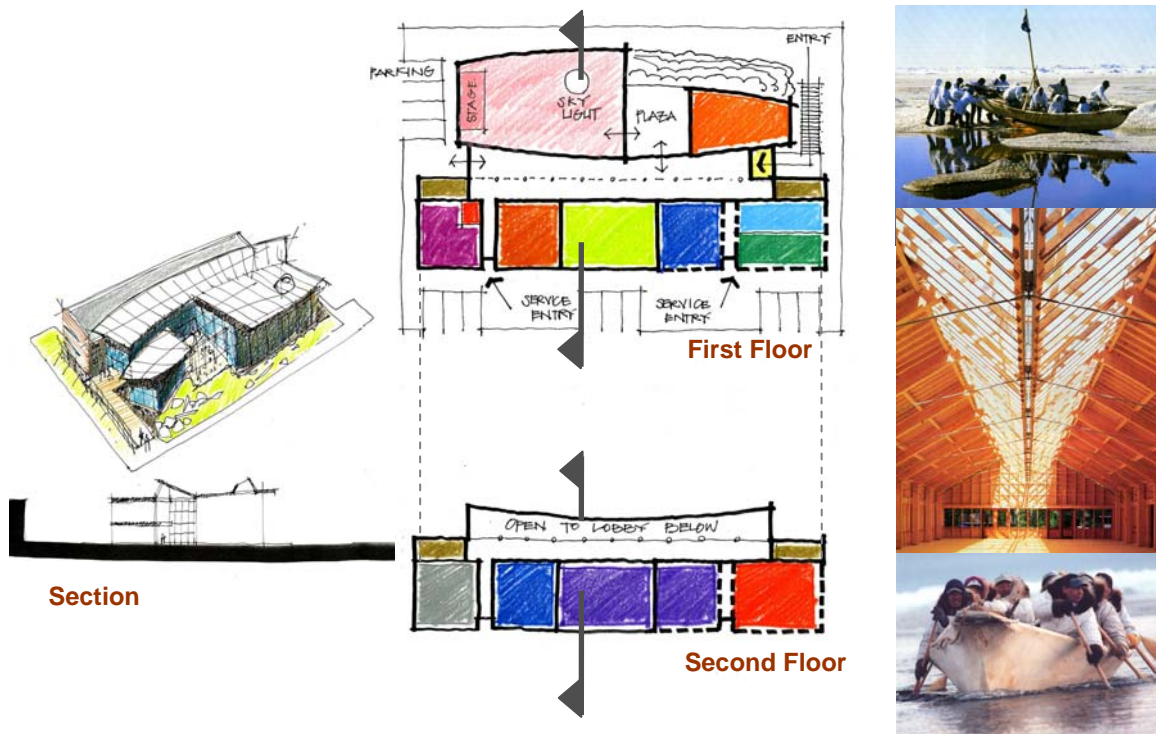


**Concept 3**

Variation of Workshop II- Option D

Key points of design include:

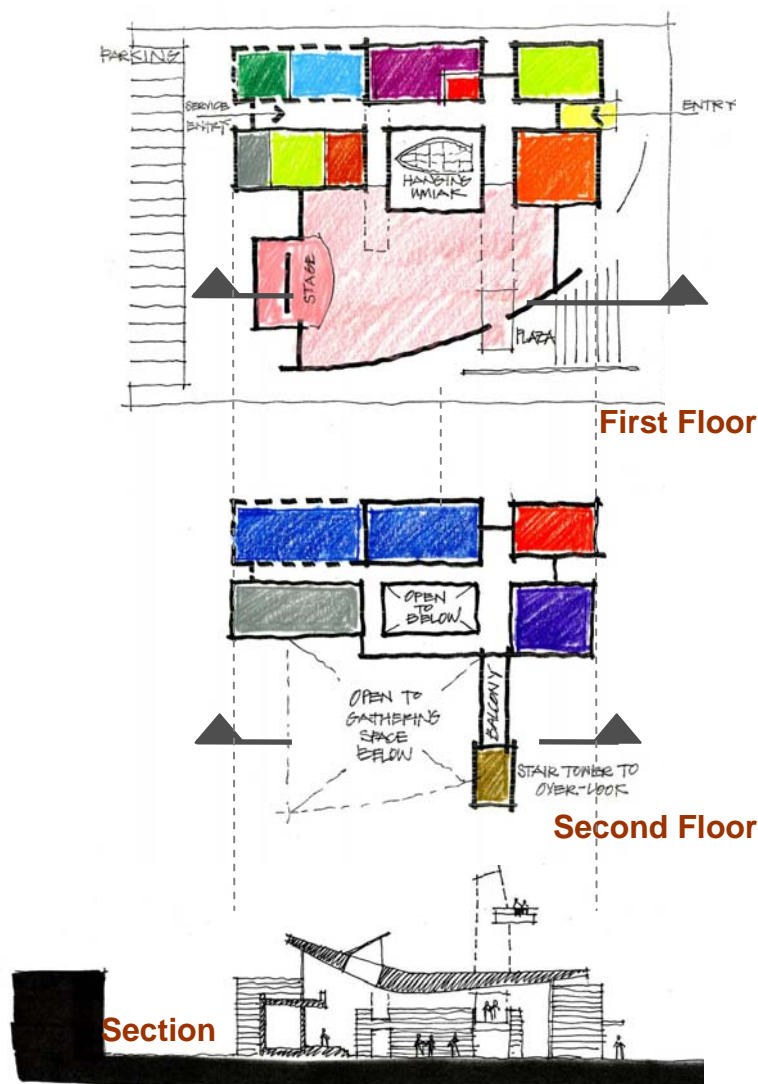
- Asymmetrical design
- Organic shape of Gathering Space
- 2 story circulation hall = spine of building with 9 columns representing 9 paddles (for 9 men) in traditional umiak
- Circulation hall will work for informal gatherings, art sales, and display...and design allows for clear lines of supervision



**Concept 4**

Key points of design include:

- Tower – with overlook balcony- symbolic of large ice shard, spiritually connecting to the sky, location for banners and signage of seasons and important events
- Asymmetrical design
- Rounded gathering hall- organic shape
- 2 story center area for special exhibit space = heart of building

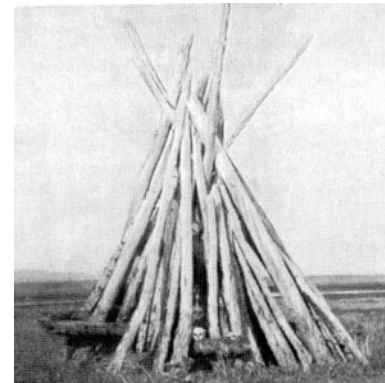
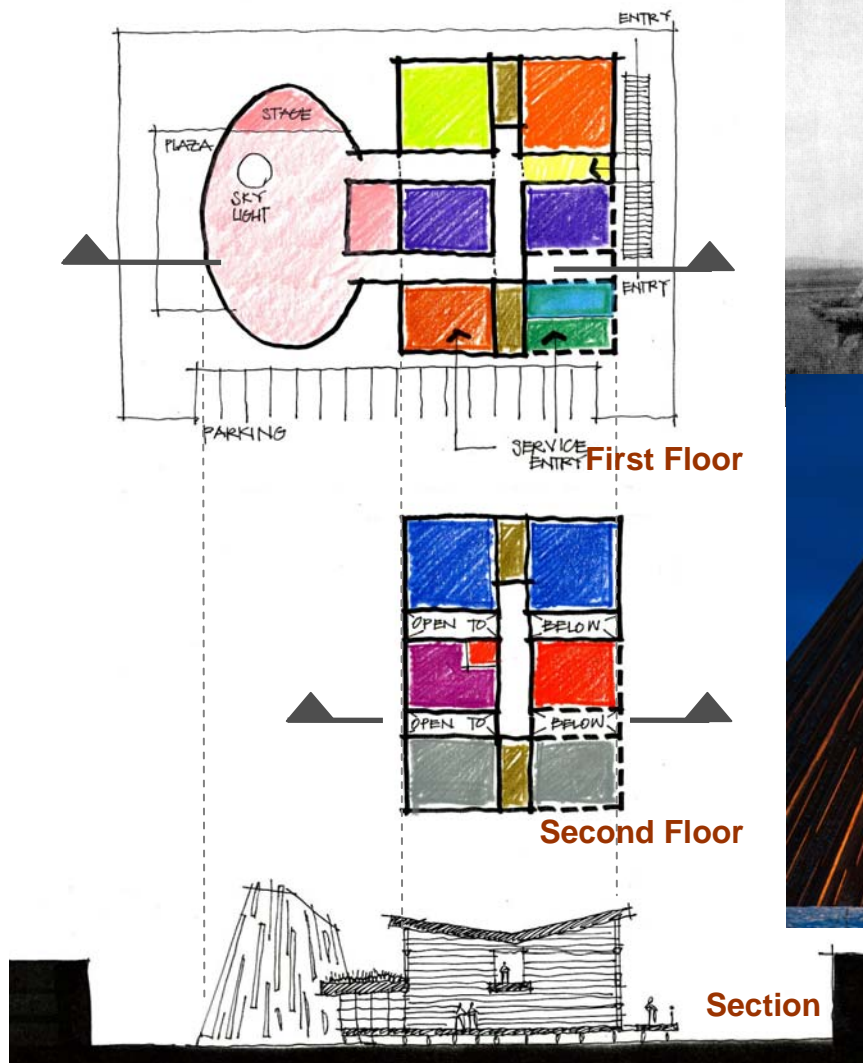


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## Concept 5

Key points of design include:

- Gathering Space is located in special location – with special organic shape, and siding representing stacked driftwood
- Sod roof over small portion of building to reflect sod dwelling construction
- 2 large halls entering gathering space
- 2 storey volume of stacked program spaces, conventional, efficient construction
- Clerestory (skylight) window in Gathering Space



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Vote was taken:

First Choice

1 = 0

2 = 5

3 = 5

4 = 0

5 = 5

Second Choice

1 = 0

2 = 3

3 = 6

4 = 4

5 = 2

Total votes were tallied with the clear favorite schemes being 3,2 and 5.

**Below is a collation of ideas expressed by attendees. Please note ideas are paraphrased not direct quotations.**

### General comments:

- Outdoor plaza should be located and designed to protect from wind, avoid snow drifting, be safe and visible for security.
- 
- Stage must accommodate different traditional dances, and modern electronics and presentation options.
- 
- Ivory carving needs to be a part of the artisans studio design and ventilation
- 
- Drop off lane and safe main entry is important
- 
- Roof design must accommodate drifting snow
- 
- Artisans should have direct access to exterior

A second vote was conducted with only 1 vote given to each attendee:  
Below are the results of that vote.

2 = 4

3 = 10

5 = 1

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It was discussed and direction was given to proceed with option 3, the preferred option with the following changes:

- Exhibit spaces both Phase I and Phase II should be adjacent to one another, on first floor.
- Classrooms – both Phase I and Phase II should be moved upstairs and be adjacent to one another – with dividing wall so that space can be utilized as one large space.
- Gift Shop/Tourism Counter needs to be close to main entry
- Kitchen should be moved to be directly adjacent to Gathering Space- not across Lobby hall as shown currently.
- Stage should accommodate Eskimo dancing (specifically bench dances) as well as musical performances.
- Eskimo Heritage Program with Admin office to be moved upstairs and located near main entry stairs.
- Toilet Rooms and Janitor rooms should be divided between first and second floor.
- Provide Tower from Concept 4
- Provide sod roof in limited area if applicable
- Provide siding that represents the vertical driftwood as shown in Concept 5

Next Steps:

Leadership Team Meeting on September 11, 2007 were final 10% concept is presented.

Marketing material is prepared for Kawerak Regional Conference on Sept 24-26<sup>th</sup>.