



DESIGN BUILD PROPOSAL FOR JEKYLL ISLAND MUSEUM MOSAIC PROJECT | RFP 331

FEBRUARY 28, 2017





COVER LETTER

February 28, 2017

Mr. Noel Jensen
Sr. Director of Facilities & Public Services
Jekyll Island-State Park Authority
Administrative Office, 100 James Road
Jekyll Island, Georgia 31527

Re: Design Build Proposal for Jekyll Island Museum MOSAiC Project, Jekyll Island, Georgia | RFP 331

Mr. Jensen:

We are pleased to provide this response to the above referenced Request for Proposal. Our team is excited about the possibility of matching our passions and experience with the Jekyll Island Authority's vision for the restoration of the Jekyll Island Museum. The project has a tremendous combination of a building with significant historic bones and a dynamic vision for restoration set in the perfect context of a renewed island legacy museum. The Museum will blend the restorative architecture with a compelling story to be told of the history and legacy of Jekyll Island.

Our proposed team features creative design professionals with significant experience in a variety of museum projects, coupled with historic restoration construction and high-quality exhibit production experts. We have assembled this team with a personality and approach to listen well, harnessing our creative skills, and deliver the JIA a project that it can be proud of.

Below is a list of our team members, with deeper firm profiles and bios on key individuals found later in the proposal: The team's primary point of contact and overall project director will be Stewart Evans of Macallan Construction.

CONSTRUCTION MANAGER
Macallan Construction

ARCHITECT
MSTSD

ARCHITECTURAL HISTORIAN
WLA

MUSEUM EXHIBIT PLANNING AND DESIGN
Proun Design

MUSEUM EXHIBIT FABRICATION
1220 Exhibits

JEKYLL ISLAND HISTORICAL CONSULTANT
June Hall McCash

Please don't hesitate to contact me with any questions or requests for additional information. Thank you for the opportunity to present the attached proposal and qualifications.

Sincerely,

Stewart Evans
Vice President of Construction
s.evans@macallanconstruction.com | C: 678.794.6292 | O: 404.603.8833
1642 Powers Ferry Road SE, Suite 250 | Marietta, Georgia 30067

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SECTION ONE | PROJECT UNDERSTANDING



The stated Project Vision for the Jekyll Island Museum is to “create a link between the visitor and the preservation and conservation of the historic, cultural and natural resources on Jekyll Island”. People, Island, Legacy is the theme throughout.

Our team’s interpretation of how best to realize that vision starts with the stable building itself by creating an immersive experience through restoration of the Historic Club Stable facility. The renovations done in the early 1980’s introduced interiors elements that concealed the original bones of the structure. We firmly believe that a statement can be made with your first impression walking into the space by the architecture alone. Our architectural goal is to create an environment where the history of the building comes alive, creating more than just a house for the artifacts, but an incredibly restored backdrop that works in concert with the wonderfully decorated museum exhibits. Conditioning the space with heating, air conditioning and humidity control will provide comfort for the patrons, but also open up the opportunity to showcase artifacts to accompany the static exhibit elements. We will describe this in more detail with the Architectural Narrative and renderings that accompany the concept plan later in this proposal (section five).

As noted above, the exhibit space of the museum has an opportunity to showcase significant artifacts and stories that have never been part of the museum’s history. Our focus will be to highlight the three themes identified: People, Island, Legacy. We will work with you to define an overall narrative structure that carries visitors from the time they enter the front door, draws them into the storyline, and leaves them with an indelible impression. The specific vision and approach our team will take is described in the Exhibit Concept Plan (section five).

The team we have assembled includes experts in each of the areas this project requires. Led by Macallan Construction’s Vice President of Construction, the team will be steered by Stewart Evans. Stewart has a 23+ year career in construction and is currently at the helm of Macallan Construction – a company with extensive historical restoration experience as highlighted in the background and experience section. Prior to his work at Macallan, he spent nearly 15 years of his career as a program manager and has a passion for leading construction project’s as an Owner’s Representative leading the entire process of programming and design through construction and delivery.

Our architectural design partner is MSTSD, a national leader in the design of place-making environments in museums, historic renovation, adaptive reuse, education and retail, as well as other market sectors. Their inspirational architecture and interiors are thoughtfully designed to create and provide dynamic and exceptional places which foster creativity, engagement, relaxation and individual pursuits connecting the people they serve and inspire. The design team is led by Grant Moseley, President of the firm and

SECTION ONE | PROJECT UNDERSTANDING



a noted history buff. Grant has been heavily involved in the firm’s extensive museum portfolio, including the Atlanta History Center. MSTSD’s team is supplemented by our historical architecture consultant WLA Studio and lead principal Keyes Williamson. WLA’s role will be to provide guidance to the design and construction team on protecting the architectural integrity of the Jekyll Island Club Stable. Keyes has served as Assistant Curator at Monticello and brings a unique understanding to this project.

The exhibit side of our team features the pairing of award-winning exhibit design firm, Proun Design with the renowned excellence of fabricator 1220 Exhibits. Proun Design is a multi-disciplinary exhibit design firm specializing in interpretive exhibits that educate and inspire. Proun’s Principal Chris Danemayer’s in-depth knowledge of materials and processes enable him to create attractive and engaging exhibits for a broad range of subjects—from natural and cultural history, to science and children’s museums, to corporate and institutional history. Our exhibit manufacturer is 1220 Exhibits, a nationally recognized leader in the production and installation of museum exhibits. The diversity of their experience gives 1220 the creativity, expertise and flexibility to make your exhibit extraordinary. Project lead Valerie King understands the importance of coordination and teamwork between exhibit designers, architects, project management and the 1220 craftsmen to ensure a successful project.

We are excited to have Dr. June Hall McCash as a part of our team. She will play the role of historical consultant embedded deeply in our design and final delivery phases of the Museum. Her knowledge of Jekyll Island and its history will provide invaluable understanding to this project.

Given the above experience, we believe we have a team that is unmatched in creativity and trusted delivery of historic restoration, dynamic museum design and engaging immersive exhibit experiences. We have included three specific project references in Section Three, including one project led by each of the partners in our team that demonstrates similar features to this project in regards to creativity and delivery. Our aggregated credentials are paired with a passion to listen well and capture the vision of Jekyll Island Authority. Our collective is led by strong construction and exhibit delivery partners who will oversee and work with the creative partners to manage budget as we navigate the programming and design phases.

It’s critical to manage the process and steward the funds raised to meet the budget and aggressively maintain schedule. Success on a project such as this will be measured by how well the architecture and the museum exhibit spaces speak to each other and communicate the intended vision of being the “island anchor that welcomes, captivates and connects people” to the history and legacy of Jekyll Island.

OUR TEAM STANDS READY TO DO JUST THAT.

SECTION TWO | CORPORATE INFORMATION



THE BRICKS MULTI-FAMILY HISTORIC RENOVATION



ROSWELL OLD MILL HISTORIC RENOVATION



SEVEN SPRINGS MUSEUM HISTORIC RENOVATION

**THE MACALLAN GROUP LLC DBA
MACALLAN CONSTRUCTION**

1642 Powers Ferry Road SE
Suite 250
Marietta, Georgia 30067

Stewart Evans, VP/Project Director
s.evans@macallanconstruction.com

(404) 603-8833 (Office)
(678) 794-6292 (Cell)



Macallan Construction is a versatile general contractor that is known for seamlessly executing complex projects. Based in Atlanta, Macallan takes pride in its ability to tailor custom solutions to meet the challenging and diverse needs of our clients. We were founded by principals that were able to bring together their complementary skills to form a diversified company with the ability and experience not typically found in a commercial general contractor our size. By integrating all aspects of the construction industry, Macallan Construction can execute the most challenging construction projects and deliver the highest quality end-product for the best possible price.

Macallan's management team comes from diverse backgrounds in real estate development, engineering, and general contracting, providing a unique perspective on the needs of our clients. Our goal is to provide value added services to our clients with integrity and professionalism. Macallan's field personnel are some of the most experienced and professional in the southeastern United States. Our employees are trained in the latest building techniques, and are dedicated to providing quality and value to our clients in a safe and environmentally responsible manner.

Our areas of expertise include: historic restoration, parks and recreation, senior/assisted living facilities, multi-family, higher education, clubhouses, medical office, tenant improvements and governmental entities.

We are licensed as an unlimited tier General Contractor in multiple states throughout the southeast, and have bonding capabilities that significantly exceed the stated requirements.

SECTION TWO | CORPORATE INFORMATION



ATLANTA HISTORY CENTER MUSEUM

MSTSD, INC.
PLANNING, ARCHITECTURE, INTERIORS

776 Peachtree Street
Suite 700 South
Atlanta, Georgia 30309

W. Grant Moseley, Jr. AIA
President/Design Lead
g.moseley@mstsd.com



(404) 835-4903 (Office)
(404) 358-2391 (Cell)

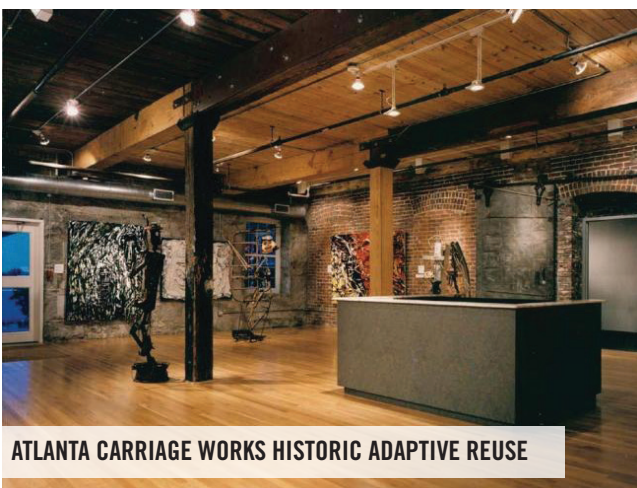
MSTSD, Inc. is an award winning national leader in the design of place-making environments. Our inspirational designs incorporate design trends for museums, historic renovation, adaptive reuse and retail, as well as other market sectors to create environments, which foster creativity, engagement, relaxation and individual pursuits. Our studio of 25 architects and interior designers fosters collaboration, engagement, creativity and discovery to design the environments for today's world and the future.

MSTSD, Inc. was founded in 1989 by Grant Moseley, Larry Sweat and Doug Thompson. During the past 28 years we have served clients in 27 states. We offer services in the areas of Planning, Architecture and Interior Design. With knowledge and expertise gained in all aspects of design and construction, MSTSD holds ourselves to the best practice standards of care for our client based service. While our service is steadfast, we deliver specialized solutions for each of our projects and clients. Through our collaborative design process with our clients, we delivery projects that enhance the everyday experience that brings value to our clients and community.

MSTSD's museum experience includes the Atlanta History Center Museum Renovation; Atlanta History Center Cyclorama; Atlanta History Center Distillery Conceptual Study; Atlanta History Center Carriage House Storage Conceptual Study; Atlanta History Center Margaret Mitchell Commercial Row; National Civil War Navel Museum Conceptual Study and the Albany Museum of Art Addition to name but a few. MSTSD also has a portfolio of adaptive reuse and historic renovation projects including Atlanta Carriage, 54 Ellis Street, W. W. Orr Building, Block Candy Company and Brumby Lofts.



BLOCK CANDY HISTORIC ADAPTIVE REUSE



ATLANTA CARRIAGE WORKS HISTORIC ADAPTIVE REUSE

SECTION TWO | CORPORATE INFORMATION



SAN JUAN NATIONAL HISTORIC SITE



GWINNETT ENVIRONMENTAL AND HERITAGE CENTER



MCLEOD PLANTATION

WLA STUDIO

675 Pulaski Street, Suite 1000
Athens, Georgia 30606

Keyes Williamson
Principal/Historical Consultant
keyes@wlandstudio.com



(706) 543-5459 (Office)

Formed more than thirty years ago, WLA Studio (formerly The Jaeger Company) is a design and planning firm committed to the preservation and enhancement of our cultural and natural environments. Historic Preservation, Landscape Architecture, Planning, and Environmental Assessment are the professional and technical foundations of the firm. The multi-disciplinary staff includes Architectural Historians, Preservation Professionals, Registered Landscape Architects, Certified Planners, Certified Soil and Water Conservation Designers, Certified Arborists, Historians, Graphic Designers, qualified CAD (computer-aided design) operators, and related support staff.

WLA Studio serves a range of institutional and government agencies within our areas of specialization, including historic site preservation and management, campus design, and cultural resource planning. WLA Studio has successfully completed numerous projects on historic sites across the United States for private foundations and as an on-call contractor for the National Park Service (NPS). WLA Studio has consulted on multiple, historic preservation IDIQ contracts for NPS, United States Army, United States Corp of Engineers, and Georgia Department of Transportation.

All members of the WLA Studio team are versed in the Secretary of the Interior's preservation standards with experience applying those standards to a diversity of projects—research and documentation, planning studies, and construction design. WLA Studio's past work includes Title One and Title Two Design Services for NPS Visitor Centers, Historic Structure Reports, Cultural Landscape Reports, Cultural Landscape Inventories, Historic Resource Studies, Interpretation Plans, and Historic Landscape Management and Maintenance Plans.

The graphics department uses AutoCAD, Land Development Desktop, AutoCAD Map, GIS, Adobe InDesign, Photoshop, and Illustrator to generate graphics and publications.

SECTION TWO | CORPORATE INFORMATION



JACK DANIEL'S VISITOR CENTER | LYNCHBURG, TN

1220 EXHIBITS INC.

3801 Vulcan Dr.
Nashville, TN 37211

Valerie King,
Account Executive/Exhibit Fabricator
vking@1220.com

(615) 425-5143 (Office)
(615) 440-9932 (Cell)



1220 is a nationally recognized leader in the production and installation of exhibits. 1220 is trusted by a variety of high-profile clients, in a wide array of industries, including the Country Music Hall of Fame and Museum, the National Civil Rights Museum and the North Carolina Museum of History.

With over 45 years of experience fabricating immersive exhibits, we have meticulously honed our craft to offer clients a wide array of capabilities when bringing their visions to life. From cast-from-life figures and dioramas to radio controlled interactives, 1220 can do it all.

Our capabilities and processes include:

FABRICATION

The backbone of 1220 consists of over 50 experienced and skilled technicians, craftsmen and artisans. The 1220 team leaders are fully equipped to lead any project in successful fabrication and installation. Our production facility houses woodworking, plastics, metal, paint, scenic, graphics, audiovisual and electromechanical studios. With 100,000 square feet, 1220 has ample space for manufacturing, prototyping, viewing, storing and shipping displays.

ESTIMATING

With over 45 years in the exhibit fabrication industry, the 1220 estimators have acquired an in-depth knowledge of construction techniques and materials ensuring a well thought out approach reflected in each estimate. 1220's numerous in-house capabilities also provides our estimators the opportunity to consult craftsmen and specialists in each area of production to confirm the accuracy of an estimate.

ARTIFACTS

With over 20 years of experience, the in-house artifact mount designer develops custom mounts and brackets designed to protect and maximize the display of each artifact.



LOWER MISSISSIPPI RIVER MUSEUM & RIVERFRONT INTERPRETIVE SITE



NATIONAL PARK SERVICE, KINGSLEY PLANTATION JACKSONVILLE, FL

SECTION TWO | CORPORATE INFORMATION



UGA SPECIAL COLLECTIONS LIBRARY | ATHENS, GA

TECHNICAL

Our technical department staff have extensive knowledge of fabrication, hardware and materials which allows them to determine the appropriate function, materials and production methods ensuring the quality and durability of each exhibit element. AutoCAD is used to produce floor plans, elevations of complete elements and exploded views breaking down how each piece precisely joins together.

GRAPHICS

Utilizing state-of-the-art programs and applications, the graphics department assists in file manipulation, hi-res scans and the creation of production ready art. Graphic fabrication services range from digital and photo reproduction and enlargements to vinyl lettering and silk screening with a 50" wide by 10' long direct from a digital file or scan.

AUDIOVISUAL

1220's in-house audiovisual capabilities include both integration and hardware specification. Our audiovisual team works hand in hand with the interactive exhibit design and the general contractor to provide wiring diagrams showing locations, specifications and quantities of wire as well as power requirements for the space. We have worked on many projects that include: touchscreen displays, multi-touch environments, video walls and synchronized video walls, digital signage, RFID tagging, live event audiovisual systems and interactive kiosks.

ELECTROMECHANICAL

From simple pulleys and hydraulics to more complex water tables and radio controlled interactives, the electromechanical engineering department team designs and fabricates low and high tech interactives that offer innovative solutions for demanding designs.

SCENIC

For artistic or three dimensional scenic elements, our scenic department engages in all aspects of a project from start to finish and works closely with clients and designers throughout the design and fabrication process.

INSTALLATION

Prior to shipping, all project components are assembled in their entirety at the 1220 facility to ensure fit and finish to minimize onsite installation time. All exhibits are carefully loaded using packing blankets, custom crates and skids as needed. 1220 uses dedicated 53ft. trailers and other smaller vehicles to transport the exhibit components safely to the site. The Team Leader and Project Manager work together during shop fabrication and onsite installation to ensure a successful project.



NATIONAL CIVIL RIGHTS MUSEUM | MEMPHIS, TN



ALEX HALEY INTERPRETIVE CENTER | HENNING, TN

SECTION TWO | CORPORATE INFORMATION



BIOGEN CORPORATE LOBBY | CAMBRIDGE, MA

PROUN DESIGN LLC

28 Hancock Street
Somerville, MA 02144

Chris Danemayer
Principal and Lead Graphic Designer
chris@proundesign.com

(617) 718-1868 (Office)



Proun Design, LLC is a multi-disciplinary exhibit design firm specializing in interpretive exhibits that educate and inspire. Founded in 1999, we have a long and successful history of working on museum planning and design projects. We are sensitive to the practical concerns of our clients and importance of story, while remaining focused on the needs and interests of visitors. In collaboration with our client teams, we create experiences that promote discovery and inspire further inquiry—where every visitor can interact in their own way, making meaningful connections to the world around them.

We have extensive experience interpreting natural and cultural history, including African American and Native American subject matter, maritime history, and have worked on numerous exhibits that include artifact-based stories. We are facile at adjusting our approach to varying audiences — whether it be adults, family groups, children, or school groups — and often develop exhibits that encompass all of these audience groups.

Proun is known for its collaborative, team-based approach to developing projects and for an ability to create memorable experiences that encourage learning and stimulate dialogue—experiences that promote discovery and inspire further inquiry. We also take great care to create exhibits that stand up to years of visitor use, are easy to maintain, and are accessible by all.

Most – if not all – of our collective projects have involved an extensive team of players, including architects, engineers, exhibit fabricators, multimedia consultants, and content experts, as well as multiple client stakeholders. We have extensive experience working on projects with government involvement, from local counties and municipalities to state and federal agencies. Additionally, we are often part of the architectural team and understand the importance of architectural and exhibit integration. For each project we consider its particular needs, for example: power and lighting; flexible or permanent program spaces; environmental considerations for media installations, artwork and artifacts; and adherence to ADA guidelines and principles of universal design.

Although we identify the best interpretive techniques for each project in consultation with our client team, some key development techniques that we consider include:



FRONT LINE | BIRMINGHAM CIVIL RIGHTS INSTITUTE



CAPE LOOKOUT VISITOR CENTER | BEAUFORT, NC

SECTION TWO | CORPORATE INFORMATION



POST HOSPITAL | FORT DAVIS NHS, TX



MACON MUSIC | MACON, GA



MORE THAN A GAME, RITZ THEATER | JACKSONVILLE, FL

INTERPRETIVE TEXT

Text on the interpretive graphics should be clear and compelling, and geared to the target audiences. Interpretive text panels are kept relatively brief and should incorporate imagery.

IMAGERY

We like to use imagery to tell a story. We recognize the power of using strong visuals to help tell a story, including illustrations, maps and other imagery.

OBJECTS

Authentic objects and reproductions make stories tangible. They create a concrete connection to the past and allow visitors to make comparisons among different time periods, including our own.

AUDIENCE

Our creative approach is to develop exhibits that are intellectually and emotionally appealing to the target audiences. Our team has a great deal of experience designing history and cultural exhibits for adults, children, family groups, and school groups.

INTERACTIVES

Our interactive designs go beyond push-the-button for mere effect, instead providing authentic experiences modeled on real-world concepts. Our designs encourage visitors to interact with an exhibit in many ways, supplying visitors with the tools to form a genuine understanding of the exhibit's content.

PROGRAMMING

We work closely with the museum staff to ensure that exhibit programming requirements are considered as part of the planning and design process.

CONTENT-DRIVEN

Our designs grow from the exhibit's content, the museum's goals and the expectations for the visitors' experience.

AESTHETICS

The overall aesthetics of the exhibit are developed with a clear understanding of the content and the intended audiences and may draw on the vernacular of the exhibit topic(s), the colors and textures of the surrounding environment, the architectural or museum-wide aesthetic, or a combination thereof.

ENVIRONMENTAL SENSITIVITY

From daily work habits to product specification we strive to be an energy efficient and environmentally sensitive practice. For electronic media, we recommend installing proximity sensors that trigger the experience only when someone is present. Most interior graphics can now be printed direct to substrate, saving layers of material and adhesive. Whenever possible, we do shop drawing review and graphic proofing via electronic submission to save on paper and shipping. When it comes to specifying lighting, LED is our preferred option. While we value face-to-face collaboration with our clients, we have found that webX and join.me meetings can often accomplish the same goals without requiring travel. And our office is now solar powered!

SECTION THREE | RELEVANT PROJECTS



proun
EXHIBIT DESIGN CONSULTING



1220



NORTH CAROLINA MUSEUM OF HISTORY Raleigh, North Carolina

DESIGN & FABRICATION TIMELINE
April 2008 - September 2011

PROJECT SCOPE

The history of North Carolina has lessons for the entire country. Rich in natural resources, the state's plains, piedmont, and mountains attracted habitation over many centuries. This exhibit chronicles human existence in this region from the ancient peoples to the influx of the Scotts/

Irish and other Europeans to present day. Agriculture, industry, slavery, war, and politics are among the topics covered in exhibits rich with artifacts and media.

Elegantly understated graphics designed by Proun infuse content in a consistent format while carefully coordinated color palettes and images signal change in content and tone. Iconic elements such as a log cabin, farm and industrial equipment, and military artifacts with scenic recreations and period graphics provide a rich, immersive experience. Interactive exhibits introduce hands-on interpretation throughout the exhibit.

SECTION THREE | RELEVANT PROJECTS



proun
EXHIBIT DESIGN CONSULTING



1220



1220 Exhibits fabricated and installed the exhibition within a span of 18 months, including exhibit cases, acrylic vitrines, and custom mounts to display over 400 artifacts. Environments ranging from a cotton mill and tobacco warehouse to Black Beard's pirate ship are brought to life with cast life figures and an environmental sound scape. Graphics provide a backdrop to the history, as well as an opportunity for additional interpretation and include large format graphics, direct prints and printed fabric. The exhibit also includes audio/visual interactives, from a theater to several push button activated monitors.

PROJECT COST

\$5,600,000

Design \$1,600,000/Fabrication \$4,000,000

ROLE OF PARTNER

Exhibit Graphics - Proun Design

Exhibit Fabrication - 1220 Exhibits

REFERENCE

North Carolina Museum of History

Bill McCrea

(919) 807-7889 | bill.mccrea@ncdcr.gov

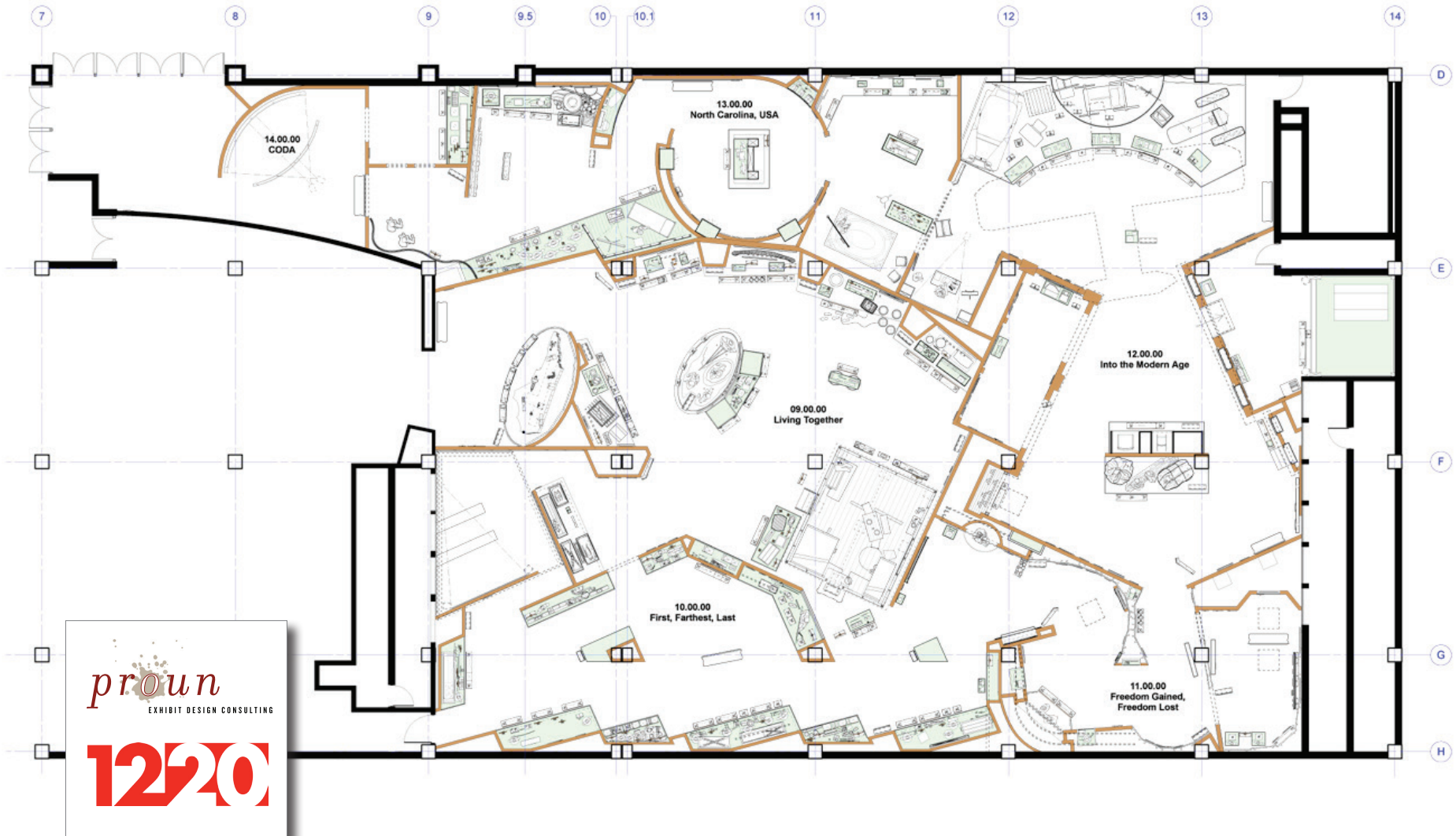
Montgomery County & National Capital Parks

Shirl Spicer, Museum Manager

(301) 650-4384 | shirl.spicer@montgomeryparks.org

SECTION THREE | RELEVANT PROJECTS

NORTH CAROLINA MUSEUM OF HISTORY CONCEPTUAL DESIGN



SECTION THREE | RELEVANT PROJECTS



ATLANTA HISTORY CENTER MUSEUM & CYCLORAMA Atlanta, Georgia

CONSTRUCTION TIMELINE

Museum - July 2014 - November 2015
Cyclorama - October 2015- August 2017

PROJECT SCOPE

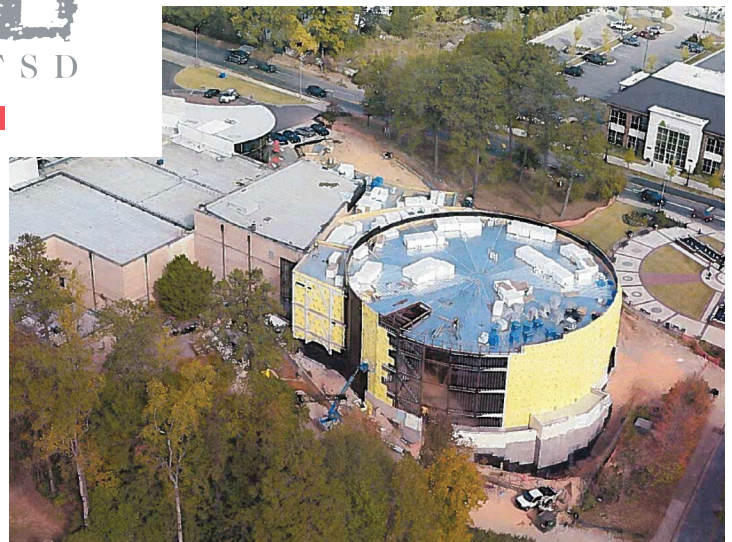
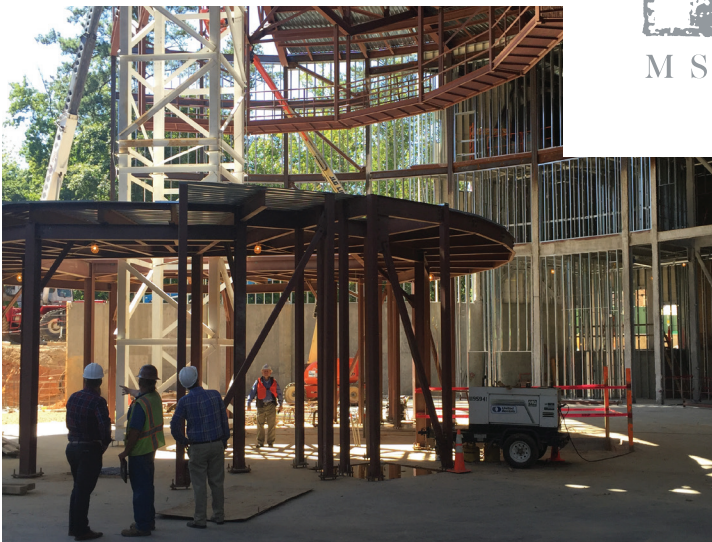
ATLANTA HISTORY CENTER MUSEUM - RENOVATION

The redesign of the Atlanta History Center Museum included the renovation of both the exterior and interior of the facility. The exterior renovation created a new entrance which reflects a stronger civic presence, and significant approach.

Site design included improvements to an existing motor court to ease pedestrian access from the existing parking deck, and a formal arrival. A significant design solution for the project incorporated a two-story glass wall that allows daylight to fill the west lobby bringing warmth vitality to the space. The interior program included an expanded lobby/special events area for 500 people, bookstore/restaurant, improvements to visitor user circulation, ceilings and wall finishes in public areas connecting exhibit galleries.

The Allen Atrium, a two-story rotunda is one of the key enhancements to provide the museum flexibility and capabilities for artifact display.

SECTION THREE | RELEVANT PROJECTS



ATLANTA HISTORY CENTER CYCLORAMA - NEW BUILD

In order to preserve one of America's treasured pieces, of art "Battle of Atlanta", MSTSD has designed a new building for this significant piece of Americana. As one of the world's largest paintings at 9 tons, the design of this new museum will allow the painting to be viewed in its entirety, for the first time since 1922. Among this museum's unique features include a 360 degree viewing platform, offering guests the opportunity to view this 15,000 square foot painting as guest experienced it in the late 1800's. Due to area zoning of a 3-story height limitation, the building is recessed below grade to accommodate this 47' high by 358' long painting.

PROJECT COST

Museum \$8,000,000
Cyclorama \$12,000,000

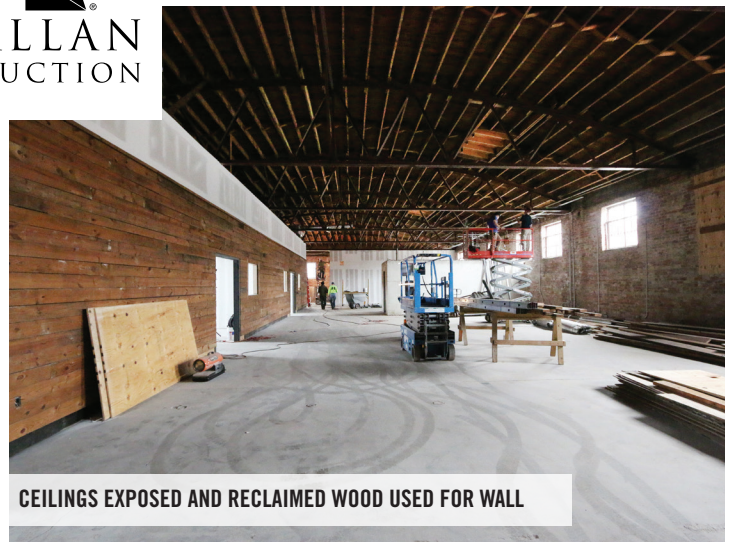
ROLE OF PARTNER

Project Manager - Grant Moseley, AIA

OWNER REFERENCE

Jackson McQuigg
Vice President of Properties
(404) 814-4064 | jmcquigg@atlantahistorycenter.com

SECTION THREE | RELEVANT PROJECTS



CEILING EXPOSED AND RECLAIMED WOOD USED FOR WALL

GEORGIA STATE UNIVERSITY SCULPTURE STUDIO
Atlanta, Georgia

CONSTRUCTION TIMELINE
June 2014 - June 2015

- PROJECT SCOPE**
- Design-Build (Task Order)
 - Relocation of the sculpture studio from its existing facility into a 10,000 SF eighty-year-old historic warehouse structure on Edgewood Avenue.
 - Specialized MEP requirements including dust control, ventilation and metal particle controls.
 - Met and exceeded owner expectations for cost, quality and schedule.

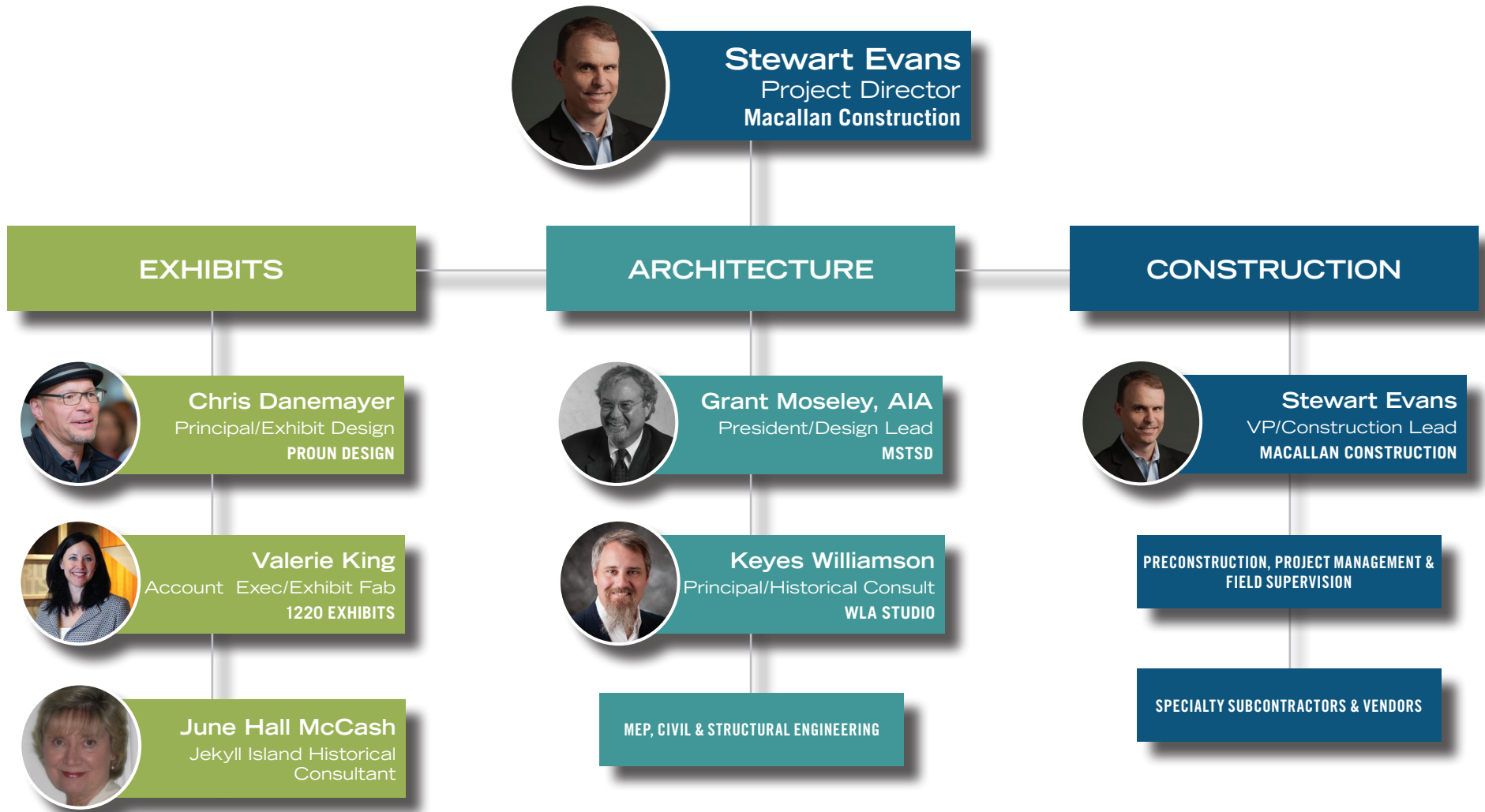
PROJECT COST
\$940,235

ROLE OF PARTNER
Macallan Construction Design/Build CM

OWNER REFERENCE
Brian Carroll, Senior Construction Project Manager
Georgia State University
(404) 413-0730 | bcarroll@gsu.edu

ARCHITECT REFERENCE
Susan Hawker
Decarlo-Hawker Architects
(404) 606-5344 | sara@decarlohawker.com

SECTION FOUR | TEAM ORGANIZATIONAL CHART



SECTION FOUR | TEAM RESUMES



STEWART EVANS

VP/Construction Lead

Years In Industry: 23

EDUCATION

GEORGIA INSTITUTE OF TECHNOLOGY

Atlanta, Georgia

*Bachelor of Science,
Architecture*

Minor, Building Construction

PROFESSIONAL AFFILIATIONS & DESIGNATIONS

OSHA 10 Hour Certification

GSWCC Erosion & Sediment Certification

Stewart Evans has over 20 years in the commercial construction industry. Before Stewart joined Macallan, he was the Construction Manager for Integral Gude and lead the team for Buckhead Atlanta, a \$1B mixed-use retail/residence/office property and Third Rail Studios, a 130,000 SF adaptive reuse of a former warehouse facility.

His demonstrated expertise in ensuring on-time and within budget delivery of services by overseeing both internal operations and front-line logistics with clients makes him an effective team leader.

Select Representative Projects:

- Emory University Depot Historic Restoration
- City of Acworth Historic Logan Farm House Restoration
- Discovery Village Assisted Living Expansion & Renovation
- Canterbury Court Senior Living Community
- Buckhead Atlanta Mixed-Use Development - Program Management
- Jewish Family & Career Services Renovation & Addition
- Atlanta Classical Academy Expansion
- Roam Buckhead Tenant Improvements for Collaborative Workspace
- Discovery Village Assisted Living Expansion & Renovation
- Callanwolde Fine Arts Center
- Embry Hills Dental Office
- Georgia Tech Phi Delta Theta Renovation
- Emory University (Multiple Projects)
- Third Rail Studios at Doraville Assembly - Program Management
- 811 Peachtree Street - Program Management
- Franklin First United Methodist Church - Program Management
- Crosspointe Church, Huntsville - Program Management
- Impact Church, East Point
- Church of the Highlands, Birmingham
- Fulton County School "SPLOST 1" Program - Program Management
- MARTA Perry Boulevard Bus Facility
- High Point Christian Academy - Program Management



SECTION FOUR | TEAM RESUMES



W. GRANT MOSELEY, JR. AIA

President/Design Lead

Years In Industry: 40

EDUCATION

GEORGIA INSTITUTE OF TECHNOLOGY

Atlanta, Georgia

*Bachelor of Science,
Architecture, 1975*

*Study Abroad Program, University of
Rome, Italy*

PROFESSIONAL AFFILIATIONS & DESIGNATIONS

Registered Professional Architect:
Georgia, Indiana, & Arkansas

NCARB Certified

American Institute of Architects
Professional Member

Atlanta Civil War Round Table
2017-2018 Incoming President

As CEO, President and founding principal of MSTSD, Grant Moseley, AIA has positioned MSTSD to be a national leader in the design of place-making environments in museums, historic renovation, adaptive reuse, retail, as well as other market sectors. Under his leadership, Grant has guided MSTSD's inspirational architecture and interiors to create and provide dynamic and exceptional places which foster creativity, engagement, relaxation and individual pursuits connecting the people they serve and inspire. MSTSD, in collaboration with our clients, has designed award-winning projects that make a lasting contribution to our communities.

As a student of history, Grant focused on U.S. history of the 1800's and 1900's. This deep appreciation of history has provided a passion for museum design, bringing to each project a unique vision. Since 2004, Grant has been a member of the Atlanta Civil War Round Table and is the 2017-2018 Incoming President.

Grant also is an avid trail rider and has two horses. Blended with his love of history, Grant has studied the significant impact of these beautiful animals, as well as their housing and care during the 1800's and 1900's. He brings to this project the understanding of this moment in time.

Select Representative Projects:

- Atlanta History Center Museum Renovation - Atlanta, Georgia
- The redesign of the Atlanta History Center Museum included the renovation of both exterior and interior of the facility. The exterior renovation created a new entrance which reflects a stronger presence, and user friendly approach. The design solution for the project incorporated a two-story glass wall that allows daylight to fill the west lobby. The interior program included an expanded lobby/special events area for 500 people, bookstore/restaurant, improvements to visitor user circulation, ceilings and wall finishes in public areas connecting exhibit galleries. The Allen Atrium, a two-story rotunda is one of the key enhancements to provide the museum flexibility and capabilities for artifact display.
- Atlanta History Center Cyclorama - Atlanta, GA
- Atlanta History Center - Distillery - Conceptual Study - Atlanta, GA
- Atlanta History Center - Carriage House Storage - Conceptual Study - Atlanta, GA
- Atlanta History Center – Margaret Mitchell Commercial Row, Atlanta, GA
- National Civil War Navel Museum - Conceptual Study - Columbus, GA
- Albany Museum of Art Addition- Albany, GA

Select Representative Historic Restoration Projects:

- Atlanta Carriage Works - Historic Adaptive Reuse - Atlanta,GA
- 54 Ellis Street - Historic Adaptive Reuse - Atlanta, GA
- W.W. Orr Building - Historic Renovation - Atlanta,GA
- Block Candy Company - Historic Adaptive Reuse - Atlanta,GA
- Brumby Lofts - Historic Adaptive Reuse - Marietta, GA



SECTION FOUR | TEAM RESUMES



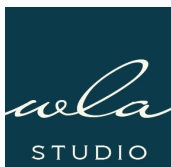
KEYES WILLIAMSON
President/Historical Consultant
Years In Industry: 28

EDUCATION

- UNIVERSITY OF GEORGIA**
Athens, Georgia
Master of Landscape Architecture
- FLORIDA STATE UNIVERSITY**
Tallahassee, Florida
Master of American Studies
- UNIVERSITY OF THE SOUTH**
Sewanee, Tennessee
Bachelor of Arts

PROFESSIONAL AFFILIATIONS & DESIGNATIONS

- American Society of Landscape Architects
Council Landscape Architect Registration Board
- Landscape Architect State of Georgia
Landscape Architect State of Tennessee
Landscape Architect State of North Carolina
Landscape Architect State of Florida



Keyes Williamson has twenty-eight years of experience working at Historic Sites. He began his professional career working at historic museums in both the curatorial and interpretive departments. After several years serving as the assistant curator at Thomas Jefferson’s Monticello, Keyes became a facilities manager for Old Salem, in Winston-Salem, N.C. With an interest in cultural resource planning and preservation, Keyes joined The Jaeger Company as a project manager and historian.

His technical specialty is combining historic research with site specific design. In addition to site design, Keyes has developed interpretive plans, master plans, and management plans for historic sites. Today, Keyes is the principal of WLA Studio and manages the IDIQ contract for cultural resource planning for the Southeast Region of the National Park Service.

Select Representative Projects:

- San Juan Historic Site, El Canuelo, Historic Structures Report
- Martin Luther King, Jr. National Historic Site, Historic Structures Report
- Great Smoky Mountain National Park, Elkmont, Historic Structures Report
- Great Smoky Mountain National Park, Elkmont, Cultural Landscape Inventory
- Biscayne National Park, National Register Nomination
- Natchez National Historic Park, Stietenroth House, Historic Structures Report
- Blue Ridge Parkway Guardwalls Reconstruction Plans and Construction Documentation
- Blount Mansion, Knoxville, TN, Historic Structures Report
- Moccasin Bend Cultural Landscape Report
- Castillo de San Marcos Visitor Center Schematic Design
- Abraham Lincoln’s Knob Creek Farm Cultural Landscape Report
- Cravens House Cultural Landscape Report
- Moccasin Bend Visitor Center Schematic Design
- Boca Chita Key Historic Structures Report
- Marietta National Cemetery, Master Plan
- Aiken, SC, Historic Resources Survey
- Flowery Branch, GA, Historic Resources Survey
- Marietta, GA, Historic District Design Guidelines
- Woodside Cotton Mill Historic District, Design Guidelines
- Reynolda House, Winston-Salem, Restoration and Rehabilitation
- McLeod Plantation, Charleston, SC, Master Plan and Development
- Jekyll Island Hopper Trail, Trail Plan

SECTION FOUR | TEAM RESUMES



CHRIS DANEMAYER
Principal/Exhibit Design
Years In Industry: 30

EDUCATION

**UNIVERSITY OF CINCINNATI
COLLEGE OF DESIGN**

Cincinnati, Ohio

Architecture, Art & Planning

**HARVARD UNIVERSITY GRADUATE
SCHOOL DESIGN**

University in Cambridge, Massachusetts

Visual Communication, Lou Danzinger

PROFESSIONAL AFFILIATIONS & DESIGNATIONS

American Association of Museums

Association of African American
Museums

New England Museum Association

Chris Danemayer has over 30 years experience designing exhibits and graphic systems for museums and visitor centers, as well as for corporate and commercial clients.

Prior to starting his own consultancy in 1999, Chris was a senior graphic designer for two Boston-based exhibit design firms. Chris' mature aesthetic sensibility and in-depth knowledge of materials and processes enable him to create engaging, attractive, and appropriate exhibits for a wide range of audiences. Past projects have ranged in subject matter from jazz and civil rights to natural and cultural history.

Select Representative Projects:

- Slavery at Montpelier, James Madison's Montpelier, Orange, VA
- From Boat to Table, New Bedford Fishing Heritage Center, New Bedford, MA
- Macon Music: Little Richard and Otis Redding, Macon, GA
- Genocide: Armenia, Holocaust, Rwanda, Brookdale College, NJ
- Post Hospital Exhibits, Fort Davis NHS, Fort Davis, TX
- Cape Lookout National Seashore Visitor Center, NPS, Beaufort, NC
- Paul Revere's Ride, Paul Revere House NHS, Boston, MA
- Jimmy Carter's Campaign Headquarters, NHS, Plains, GA
- More Than A Game, Ritz Theater and Museum, Jacksonville, FL
- Salem Derby Wharf History of World Trade, Salem Maritime NHS, Salem, MA
- Woodland Village, Garvies Point Museum Discovery Center, Long Island, NY
- Front Line, Beyond the Civil Rights Movement, Birmingham Civil Rights Institute
- Kerouac-On the Road, Lowell NHP, Lowell, MA
- Yin Yu Tang Exhibits, Peabody Essex Museum, Salem, MA
- North Carolina Museum of History, Raleigh, NC
- Sam's Point Nature Preserve, New Paltz, NY
- Louisiana State Museum, Baton Rouge, LA
- Lewis & Clark and other Exhibits, Harvard Peabody Museum, Cambridge, MA
- National Great Rivers Museum, Alton, IL

SECTION FOUR | TEAM RESUMES



VALERIE KING

Account Executive/Exhibit Fabrication

Years In Industry: 23

EDUCATION

VANDERBILT UNIVERSITY

Nashville, Tennessee

Bachelor of Fine Arts

CARNEGIE MELLON UNIVERSITY

Pittsburgh, Pennsylvania

Master of Arts Management

PROFESSIONAL AFFILIATIONS & DESIGNATIONS

American Alliance of Museums

Association of Children's Museums

Association of African American
Museums

National Association for Museum
Exhibition, Board Member

Valerie King joined 1220 Exhibits in 1994 as a Project Manager in Museum Services and became Museum Services Manager from 2002 – 2008. Since 2009 she has been Account Executive and has an excellent working knowledge of exhibit methods and materials and enjoys finding solutions for the unique challenges of each project. Valerie understands the importance of coordination and teamwork between exhibit designers, architects, project management and the 1220 craftsmen to ensure a successful project.

Valerie holds a Bachelor of Fine Arts from Vanderbilt University and a Master of Arts Management from Carnegie Mellon University. Her experience also includes working for a non-profit arts foundation and a commercial art gallery.

Select Representative Projects:

- National Civil Rights Museum, Memphis, TN
- Crayola Experience, Easton, PA
- Fort Defiance Interpretive Center, Clarksville, TN
- Jack Daniel's Visitor Center, Lynchburg, TN
- State Historical Museum of Iowa, Des Moines, IA
- Alex Haley Interpretive Center, Henning, TN
- Battle of Richmond, Visitor Center, Richmond, KY
- Clarksville Customs House Museum, "Becoming Clarksville", Clarksville, TN
- Lake Murray Nature Center, Ardmore, OK
- Birthplace of Country Music Museum, Bristol, TN
- Dollar General Store, "Hall of Values", Goodlettsville, TN
- Mercedes-Benz Visitor Center, Vance AL
- University of Georgia, "Special Collections Library", Athens, GA
- Gateway to the Blues Museum, Tunica, MS
- STAX Museum of American Soul Music, Memphis, TN
- Hamlet Depot Museum, Hamlet, NC
- University of Notre Dame, "Jordan Hall of Science", Notre Dame, IN
- Oklahoma History Center, Oklahoma City, OK
- National Museum of Natural History, "Elephant Discovery Stations", Washington, DC
- St. Jude, "ALSAC Pavilion", Memphis, TN
- Adventure Aquarium, "Kids Zone", Camden, NJ



SECTION FOUR | TEAM RESUMES



JUNE HALL MCCASH
Jekyll Island Historical Consultant

EDUCATION

EMORY UNIVERSITY

Atlanta, Georgia

Ph.D., Comparative Literature

M.A., French

AGNES SCOTT COLLEGE

Decatur, Georgia

B.A., French

RECENT HONORS & AWARDS

Georgia Author of the Year, Best Novel, Plum Orchard, Georgia Writers Association, 2013

Georgia Author of the Year, First Novel, Almost to Eden, 2011, Georgia Writers Association 2011

Outstanding Career Achievement Award, MTSU Foundation 2003

Distinguished Research Award, MTSU Foundation, spring 1996

Outstanding Alumna, Career Achievement Award, Agnes Scott College, spring 1996.

Honorary Life Member of Jekyll Island Museum Associates

June Hall McCash lives part-time at Jekyll Island in Glynn County and has written a number of books and articles about the island and its history. A native of South Carolina who was educated at Agnes Scott College and Emory University, she is the author of thirteen books, four of them focused on Jekyll (plus two novels set there), a barrier island state park near Brunswick on the Southeast Georgia coast. She “discovered” Jekyll for the first time in 1983 when she and her late husband visited it, fell in love with its beauty, natural setting and relatively unspoiled forests and beaches.

She received a B.A. in French at Agnes Scott College in Decatur in 1960, an M.A. in French at Emory in 1963 and a Ph.D. in comparative literature at Emory in 1967. A full-time writer now, she has been an instructor at Emory (1964-66), chair of the Department of Foreign Languages at Middle Tennessee State University in Murfreesboro (where she also lives part-time) and professor of French and Humanities and was also founder of the University Honors Program. She is Professor Emerita at Middle Tennessee State since 2004.

She has been a fellow of the National Endowment for the Humanities and the American Council of Education as well as the recipient of her university’s Distinguished Research Award (1996) and Career Achievement Award (2003) along with Agnes Scott College’s Outstanding Alumna Award (1996). She has served as chair of Humanities Tennessee and trustee of the Jekyll Island Foundation. She is now at work on novels and poetry as she divides her time between Tennessee and Georgia.

Recent Publications:

- Marguerite’s Landing, Twin Oaks Press, 2016
- The Boys of Shiloh, Twin Oaks Press, 2015
- The Threadbox, Twin Oaks Press, 2013
- The Jekyll Island Club Hotel, co-authored with Brenden Martin, Donning Press, 2012.
- Plum Orchard, Twin Oaks Press, 2012
- A Titanic Love Story: Ida and Isidor Straus, Mercer University Press, 2012.
- Almost to Eden, Twin Oaks Press, 2010
- The Life of Saint Audrey: A Text by Marie de France: Co-edited and translated with Judith Clark Barban. McFarland Publishers, 2006.
- Jekyll Island’s Early Years: From Prehistory through Reconstruction. University of Georgia Press, 2005.
- The Jekyll Island Cottage Colony, University of Georgia Press, 1998.
- The Cultural Patronage of Medieval Women. University of Georgia Press, 1996.
- The Jekyll Island Club: Southern Haven for America’s Millionaires, Co-authored with William Barton McCash. University of Georgia Press, 1989.

SECTION FIVE | ARCHITECTURAL NARRATIVE

The legacies created from generation to generation are diverse and are to be celebrated; providing enlightenment and understanding of our past. Each period of time reveals aspects of human endeavor and lifestyle that are often expressed through everyday items and architecture. Every generation develops and reveres different styles and means of design and construction that are to be celebrated, enjoyed and learned from. As a component of having history come alive in exploring the magnificent Jekyll Island and its historic grounds and structures, our team’s vision is to return the Jekyll Island Stable back to its former glory. This project is to honor the significance of everyday items of the past through the showcasing of artifacts and stories, as well as the beautiful architecture of the Jekyll Island Stable.



Our vision for this project would include the following:

- To restore the exterior of this historic building as it would have been in the late 1800’s. In-depth research will be conducted to match original materials, cladding, windows, roofing, paint colors, landscaping, etc.
- To treat the Jekyll Island Stables as a historic building and “relic” to be admired, displayed and esteemed. Our intent is to have the building featured as the most prominent artifact of the museum, revealing and showcasing the beautiful structure inside. The goal is for the visitor to envision JP Morgan and the others of the Club Era walking the pathways and saddling their horses for the daily hunt. We wish for visitors to experience the historic wood structure of the interior space and the structures grand volume.
- Our intent is to restore the historic stable area back to the Club Era and utilizing this area to showcase artifacts such as “tack” of the time period, allowing visitors to experience the stables as it once was.
- The Colonnade Wing will include a ticketing lobby, retail store, four fixtured restrooms, a new classroom and event space. The interior classroom will connect to an exterior classroom area, further connecting the visitor’s experience of the stable to the Island.
- The building will be reimagined to serve as a destination and an experience. The interior of the building will be designed as a historic adaptive reuse for the benefit of a museum, gift store and ticket sales/departure point for the Jekyll Island Trolley. As aforementioned, our vision is to have the building serve as the focal point of the museum’s experience and have drawing appeal, serving as a living environment for the Jekyll Island Museum’s artifacts. The building will serve as the Island’s anchor that will welcome,



SECTION FIVE | ARCHITECTURAL NARRATIVE

captivate and connect people to information and ideas, encourage participation and dialogue, and facilitate discovery.

- The interior flooring will remain as weathered strained concrete. The walls will have insulation and a gypsum board skin with exposed wooden columns continuing from the vaulted roof line. The vaulted roof underside will additionally have insulation, with a 1" x 8" tongue and groove finished ceiling to develop the enclosure.
- Interior lighting will include the following: circulation lighting, wall and ceiling lighting, consisting of wall washers and up-lighting, as well as display lighting.
- The exhibit displays and architecture will complement one another. The visitor will be placed at the center of the experience which will create a lasting impression and impact.
- The interior environment will be cooled and heated for the comfort of visitors and staff, as well as preserving the building and museum's artifacts.



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH

PROJECT VISION

We have already been inspired by the work you've done to date: it is clear that this project is a once-in-a-lifetime opportunity for the Jekyll Island Authority and the island community. The reinvention of the Jekyll Island Museum as the Jekyll Island MOSAiC has the opportunity to bring new audiences, new enthusiasm, and new connections.

We firmly believe that our best work will be done by working together with you. However, based on the material provided so far, we put forward the following elements of an overall project vision:

Working With You

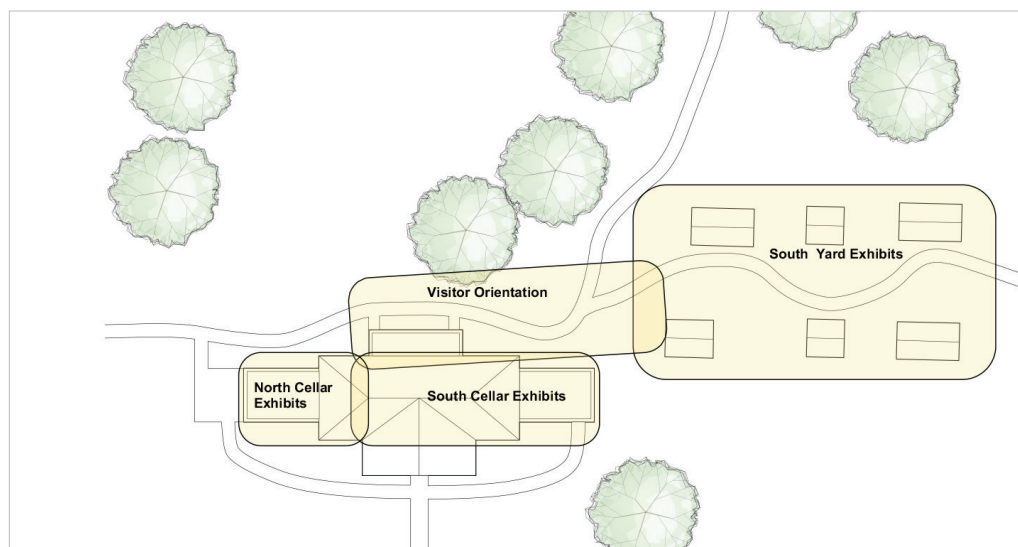
We see ourselves as partners on your road to success and want to build on the work that has already been done. We look forward to working with you to define how this partnership unfolds, but below are some recommended next step approaches for consideration:

Holistic Narrative

While we understand that the RFP establishes specific themes for the museum (People, Island, Legacy), we'd like to work with you to define an overall narrative structure that carries visitors from the time they enter the front door (or perhaps even sooner, with outdoor elements), draws them into the storyline, and leaves them with an indelible impression. A first step would be to create interpretive bubble diagrams that define the overall experience and place your themes and sub-themes in relation to each other. This up-front effort will guide our creative work and the key decisions that need to be made as we move into more detailed phases of design, marry the content to the building's unique architecture, and ensure that all parts of the project come together into a successful whole. Our creative work and the key decisions that need to be made as we move into more detailed phases of design and ensure that all parts of the project come together into a successful whole.

"Mostly I love the soft collision here of harbor and shore, the subtly haunting briny quality that all small towns have when they are situated on the sea." – William Styron

Bubble diagram from James Madison's Montpelier Slavery exhibits. Though the primary exhibits will be in the north and south cellars, this bubble diagram shows the adjacencies of the visitor orientation and south yard exhibits which will feature interpretation of the domestic slave compound.



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



Some of our team members getting a tour at the Montpelier start-up meeting.



A workshop at Montpelier facilitated dialogue between content experts, stakeholders, and the design team to provide direction for the development of a media-based exhibit tackling the difficult topic of slavery's legacy today.



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH

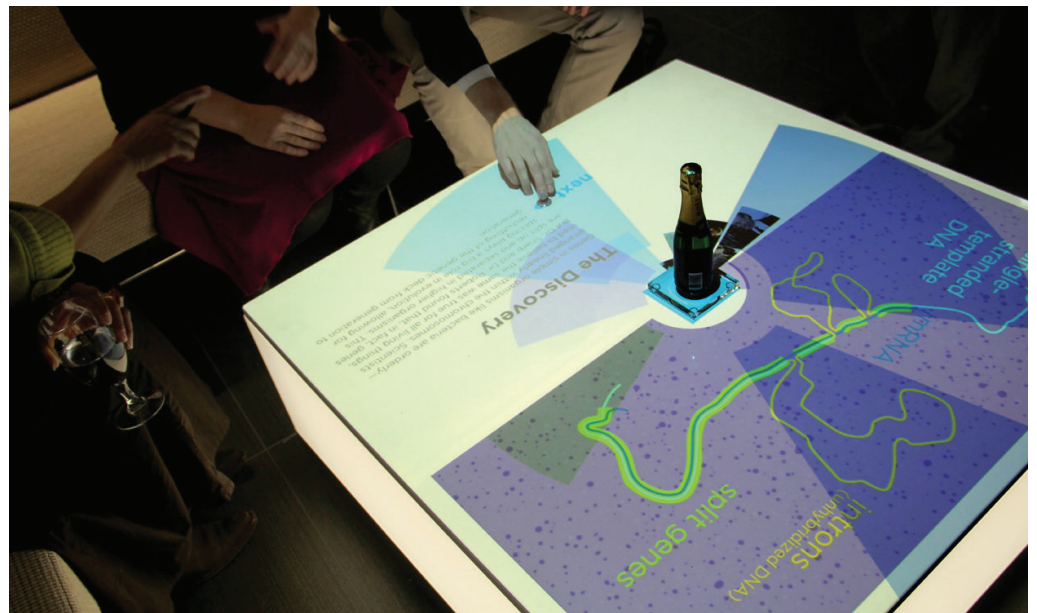
Case Studies

A key to success in partnering with a design firm is good communication. We propose reviewing with you a presentation of comparable museum projects so that we can develop a common language. From your side, we can learn what inspires you and what doesn't appeal. From our side, we can point out what we know about materials, interpretive approaches, and lessons learned from our past experience.

Have you ever been bullied or discriminated against? You can leave your own story at the "What's Your Story?" station in the Front Line exhibit, Birmingham Civil Rights Institute.



Placing an object on the "Magic Table" in the lobby exhibits at Biogen's corporate headquarters in Cambridge, MA initiates animated interpretation.



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



Young and old explore a phrenology interactive at the Dickens in Massachusetts exhibit in Lowell, MA.

Students gather in an interstitial space at the Armenian Genocide exhibits at Brookdale College, NJ.

Visitor Personas

As the museum is looking to renew and expand the stories it will tell, there is the opportunity for reinvention, drawing increased visitation and new audience segments. By developing a set of visitor personas and testing our ideas against how they would appeal to these imagined visitors, we can ensure that the exhibits will have something for everyone, from the day-tripper to the summer vacationer to the life-long resident.



Graphic panels and simple interactives interpret slavery at the Hampton Plantation in Towson, MD.

SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



At the “Wheel of Misfortune” in the Fort Davis Post Hospital exhibits, visitors get to try their hand at prescribing treatments for patients using 19th century medicines such as arsenic, mercury, and strychnine.

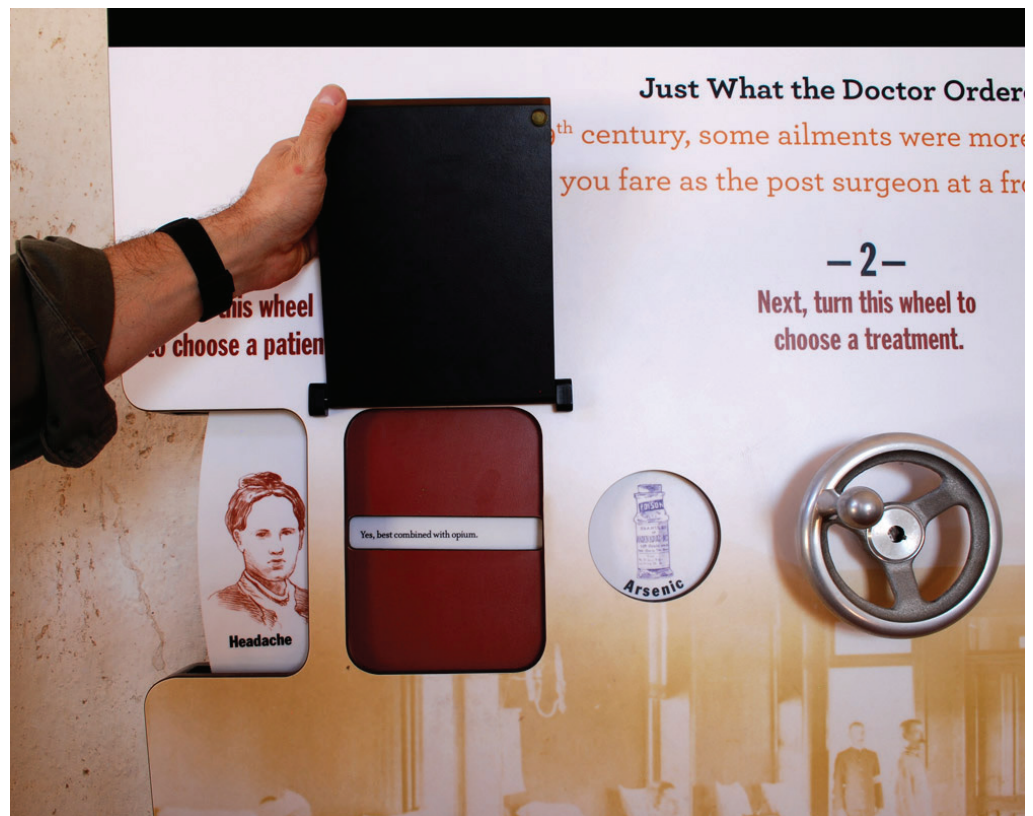
Project Elements

Reviewing the mission and goals you have already set out, we propose to include a number of approaches to achieve your bold vision. While the specific exhibit elements will emerge from the work to come, we propose these six general approaches to meet your goals:

Richness and Simplicity

Given the MOSAIC’s wide-ranging themes and engaging stories, one of the challenges facing this project will be maximizing exhibit quality within the available budget and space. Our vision for the exhibits will ensure that all permanent exhibits embody a sense of high quality, while providing sufficient room to rotate through an ever-changing array of supplemental stories in the changing exhibit space. The changing exhibits can also serve a key function in keeping the exhibits fresh and exciting to encourage repeat visitation.

While the intent is for the exhibits to embody the rich history of the island, we also intend that they will embody the key feeling of simplicity that is the hallmark of Jekyll Island. Thus, our proposal is for a robust and high-quality, but visually simple and elegant, exhibit approach.

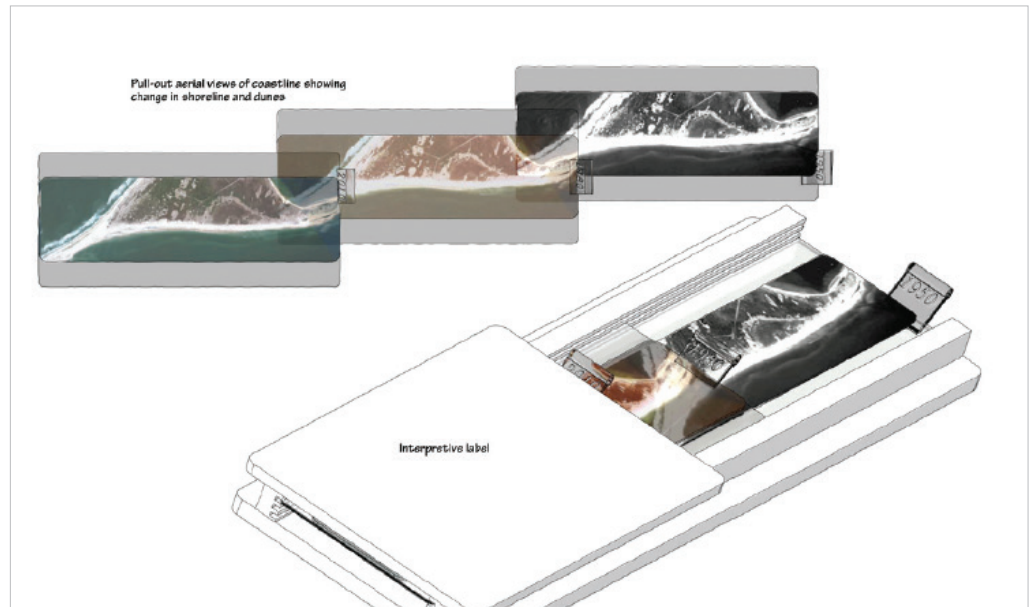


SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



Hands-On History

We propose using a wide variety of experiential techniques to put visitors “in the story” of Jekyll Island. Including hands-on elements and immersive media experiences will engage visitors in both human and natural history as well as preservation topics. Our past work has included simple devices, more complex open-ended interactivity, and compelling media experiences, always tailored to the idea we’re trying to communicate.



Overlaying maps of the Cape over time demonstrates the dynamic nature of the shifting shoreline.



At the Cape Lookout Visitor Center, a tactile interactive helps visitors identify footprints of the various animals they may encounter.

Glass panels and projected silhouettes combine to create a sense of empathy for the enslaved at Montpelier.



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH

Telling Authentic Stories

One of the most powerful things museums can do is build connections to the past through authentic locations, imagery, documents, and objects. One of our first jobs will be to both evaluate the artifacts and archival resources that you have in hand, as well as consider strategies to acquire or locate supplemental resources. Thus, we will be able to build the exhibits around those resources, highlighting collection strengths (e.g., archeological objects, photo collections), and set in motion any processes required to bring in fresh, new resources (e.g., support for individual stories, oral histories, large-scale prop objects).



At Fort Davis NHS visitors are introduced to 5 former patients of the Post Hospital and are encouraged to go to the hospital exhibits to see how they fared.



You Be The Doctor! At the Post Hospital exhibit, visitors can match 19th c. surgical and medical treatments with the objects displayed in the case and find out how a former patients fared.

SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



A collection of post cards sent from Jekyll Island could provide nuanced insight into the life and times of those who vacationed here. A simple computer interactive could reveal the correspondence.



Visitors to the museum could upload their own images and make their own post cards!

In Their Own Words

In an effort to connect visitors to your story, we would recommend including the “voices” of the island wherever possible. We see these “Island Voices” as imbuing the entire exhibit, whether as interactive audio stations, printed quotes, or first-person perspectives on moments in history. These would be supported by objects and images. Using first-person accounts will allow us to show, rather than tell. The diverse perspectives of Native American inhabitants, the Du Bignon family in the 1800s, original club members in the 1900s, or African American and immigrant workers living on Red Row in the mid-1900s will enrich the displays and draw in visitors to their stories. The words of a child who spent her summers on the island decades ago might engage and inspire younger visitors today. These many voices will serve to bring to life all aspects of Jekyll Island’s history; they will also embody the ways in which those unique stories reflect the larger American story.

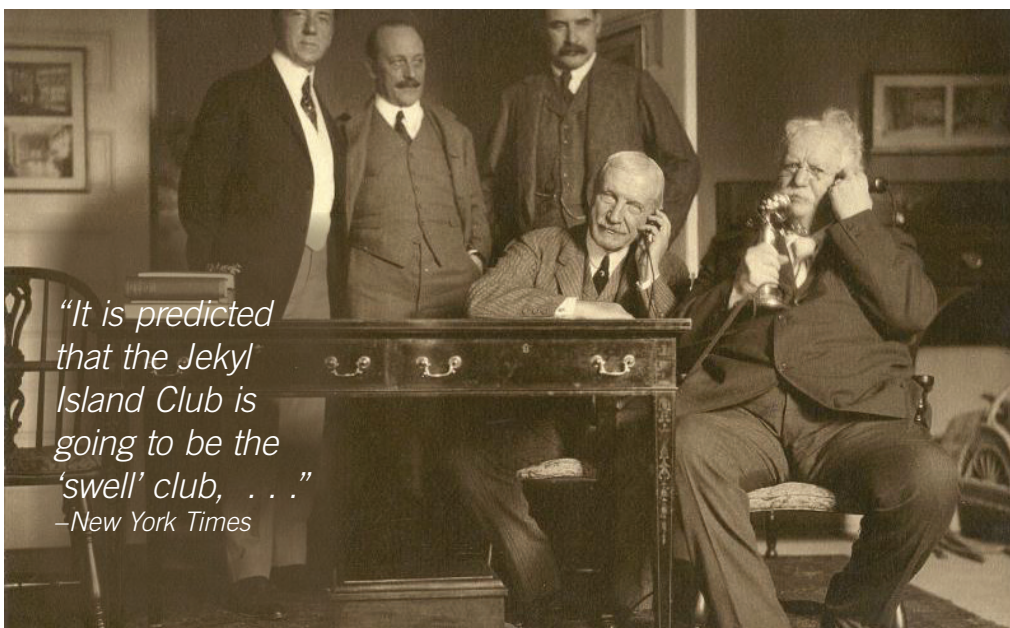


Visitors are encouraged to “Never say a commonplace thing” at the feedback station at the Kerouac, On the Road exhibit in Lowell, MA.

SECTION FIVE | EXHIBIT NARRATIVE/APPROACH

Making Connections

We believe that the most successful exhibits don't just present history in a static way, but take advantage of visitors' natural curiosity and make the past relevant to their lives today. We'd love to explore with you the best ways to do this. Perhaps familiar names become a window into the comings and going of the past (How did the island become named for Sir Joseph Jekyll?). Perhaps we present a series of "History Mysteries" for visitors to solve (During what wars was Jekyll Island invaded? What famous phone call was made here in 1915? What was the Wanderer? etc.). Or perhaps there is an interactive way for visitors to "reveal" the history of a selection of the island's familiar historic buildings and cottages and find the history behind the facades (Who built the Horton House?).



SECTION FIVE | EXHIBIT NARRATIVE/APPROACH



Call To Action

In addition to telling Jekyll Island’s unique story, the exhibits can serve to both educate and inspire visitors, sending them off not just with information, but with a sense of purpose. By positioning visitors not just as passive receivers of information, but as active participants, we can begin to instill this feeling of a “call to action.” Exhibits in both the People and Island areas will build this sense of ownership. The Legacy area can then provide information about the challenges Jekyll Island faces today (wildlife preservation, erosion, development, etc.) as well as information about other sites to visit and places to explore. When they leave, visitors should carry with them not only a sense of purpose, but concrete ideas about how to preserve both Jekyll’s beauty and natural resources as well as its special historical resources.



*“In every walk
with nature one
receives far more
than he seeks.”*

—John Muir



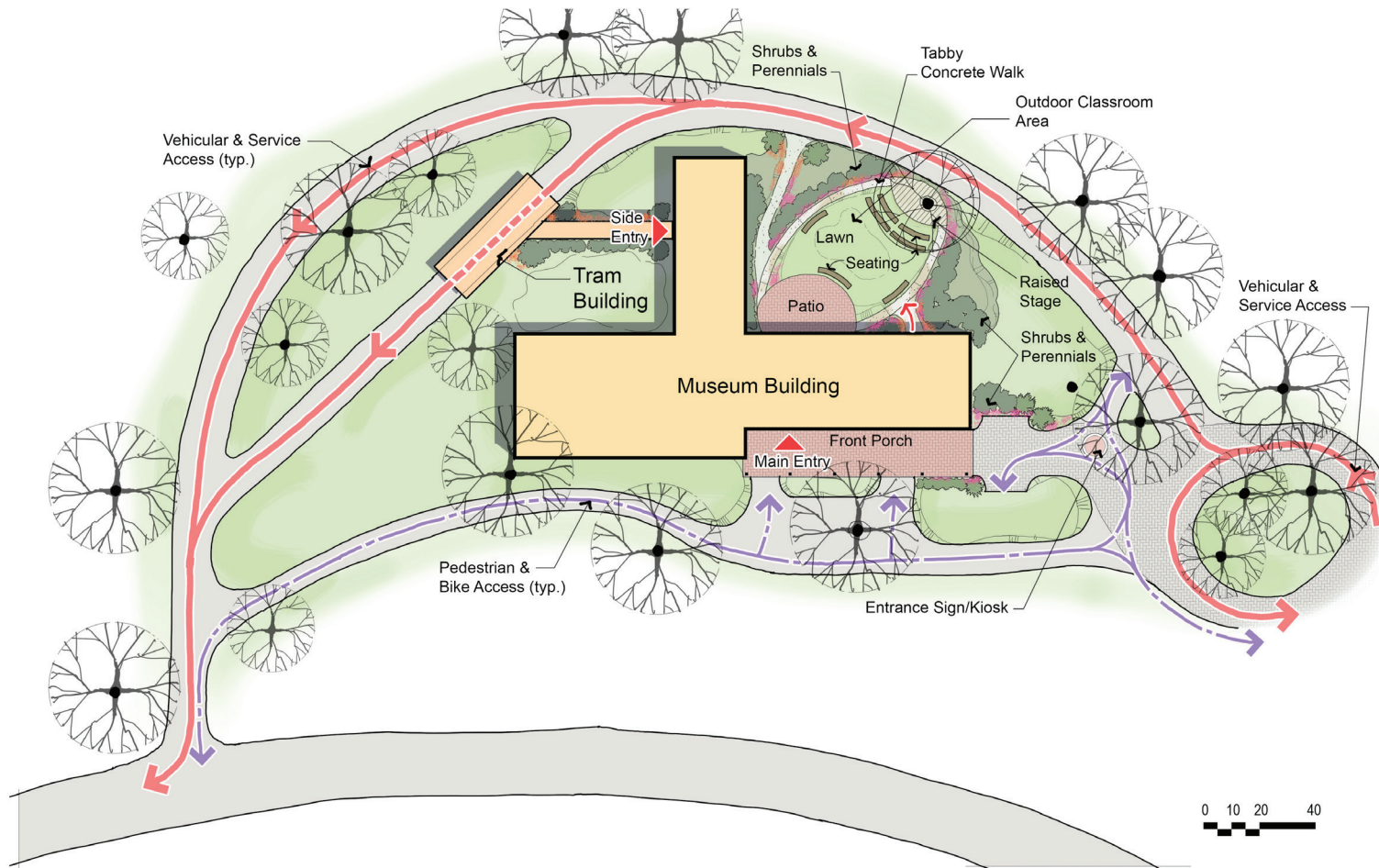
SECTION FIVE | CONCEPT PLANS



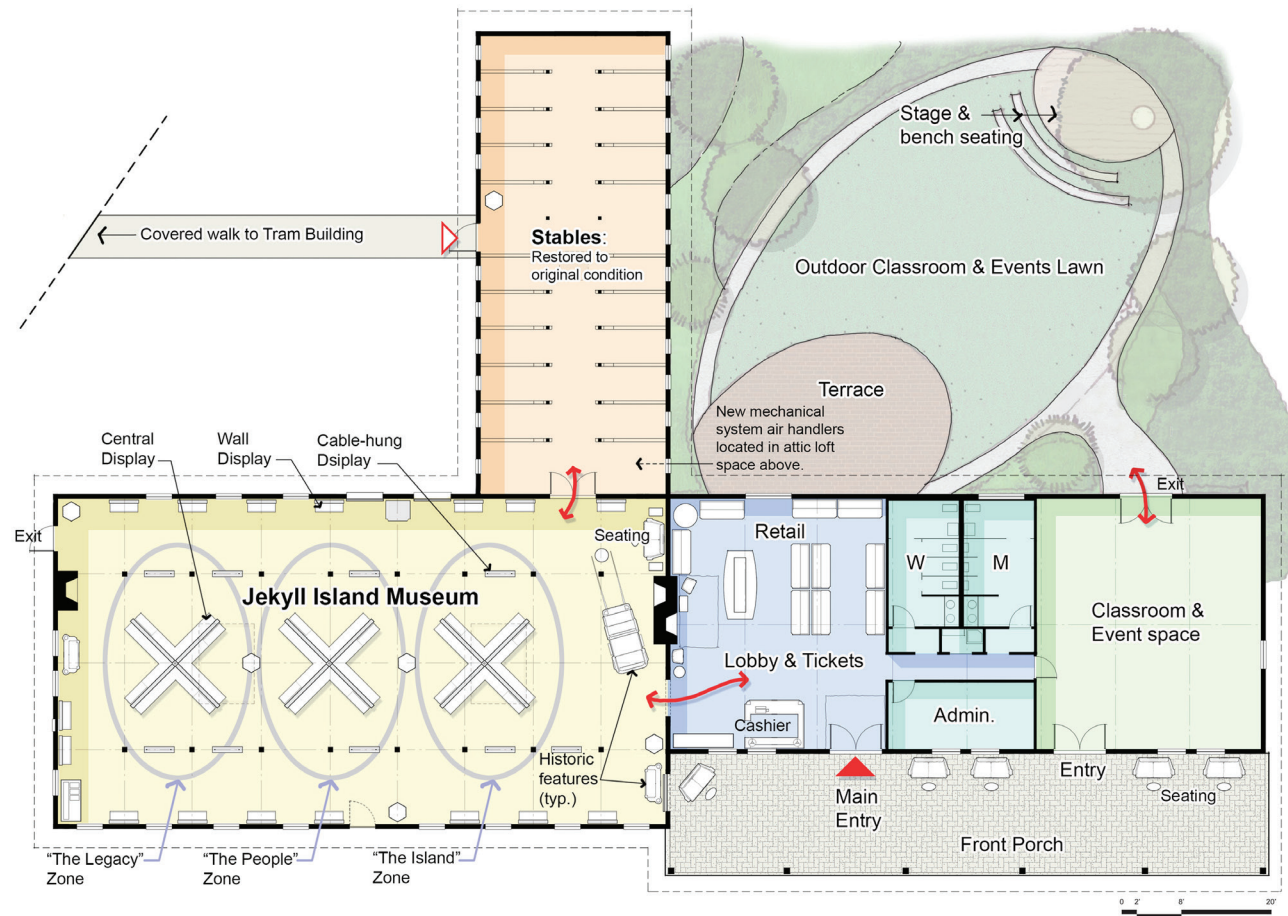
Jekyll Island Museum MOSAiC Project Existing Museum Building
Jekyll Island, GA 28 February 2017



SECTION FIVE | CONCEPT PLANS



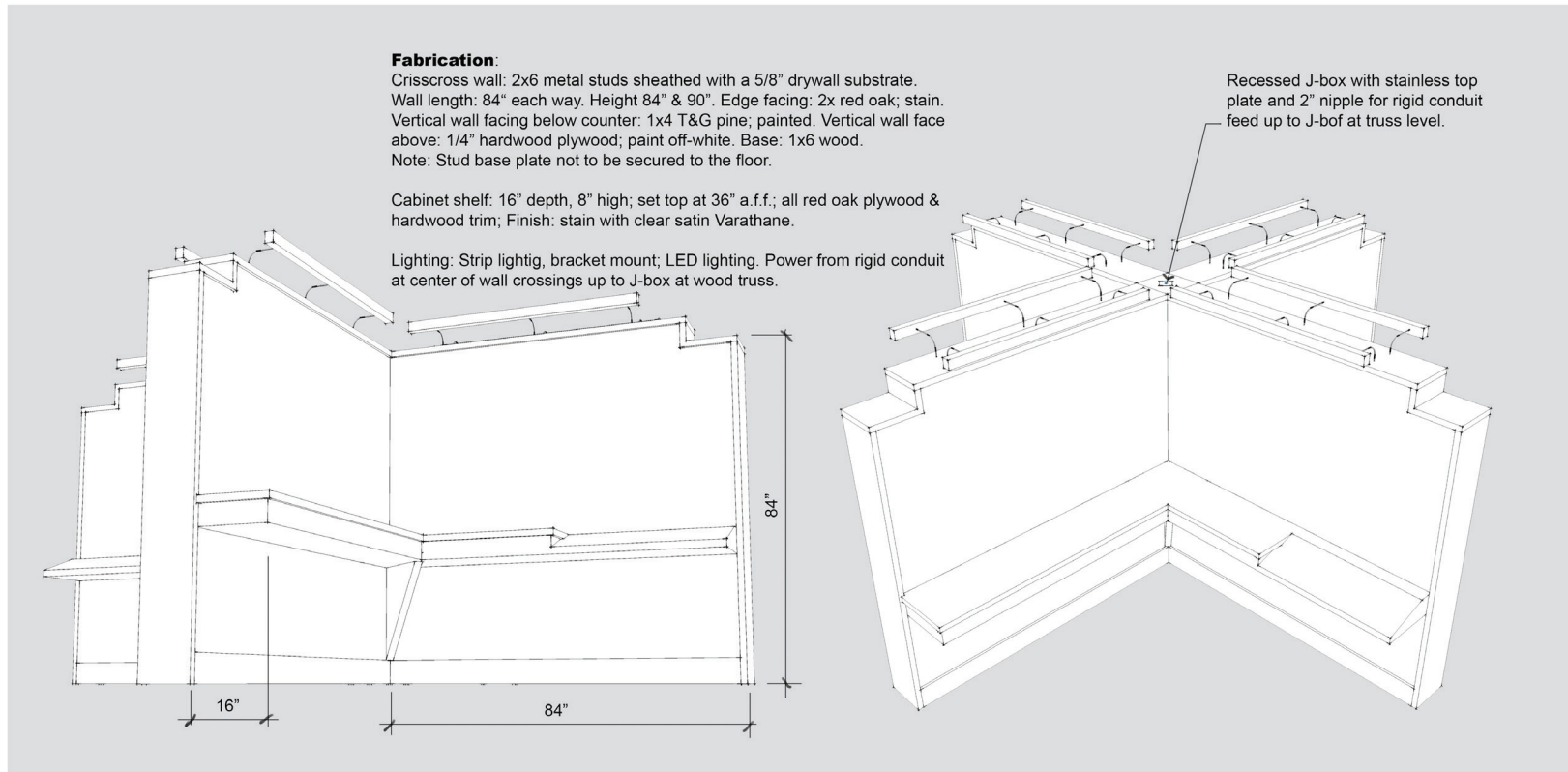
SECTION FIVE | CONCEPT PLANS



Jekyll Island Museum MOSAIC Project Museum Floor Plan
 Jekyll Island, GA 28 February 2017



SECTION FIVE | CONCEPT PLANS



View 1

View 2

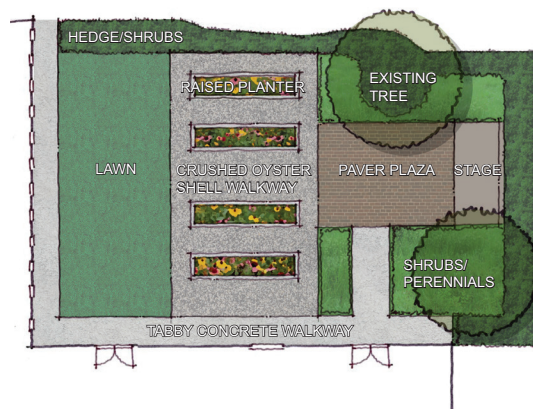
SECTION FIVE | CONCEPT PLANS



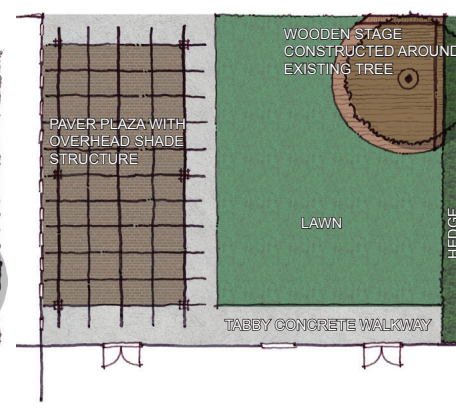
Interior Rendering - Museum Area

SECTION FIVE | CONCEPT PLANS

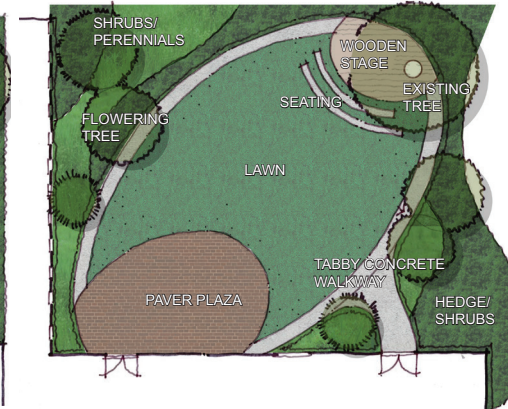
CONCEPT ONE



CONCEPT TWO



CONCEPT THREE



SECTION FIVE | CONCEPTUAL PLAN

2.4.D.I. STATEMENT SELECTIVE DEMOLITION, INCLUDING TECHNIQUES THAT WILL PROTECT THE EXISTING STRUCTURE FOOTPRINT.

Historic restoration and renovation projects require a specialized project approach that differs significantly from a “typical” residential or commercial construction project. The most important objective for these types of projects is to maintain the historic character of the structure while at the same time executing the required work to make the structure safe for ongoing use. Macallan understands historic structures, how they were built, and the how to employ the means and methods required to complete full renovations while maintaining historic integrity.

Macallan Construction understands the distinctive challenges that most historic restoration projects involve:

PATIENCE AND FLEXIBILITY

As issues arise, solutions require more careful consideration of how decisions impact the original design intent and budget. These decisions in many cases take time to consider. The team we would propose on this project has a proven track record of exercising patience and solutions oriented value in the details.

HAZARDOUS REMEDIATION

Often times there are a number of hazardous materials that are either exposed or concealed, and historic projects require the ability to identify and act on how to properly remediate.

UNDERSTANDING OF PERIOD-SPECIFIC BUILDING MATERIALS AND METHODOLOGIES

Understanding historic buildings is important in informing planning decisions, but also in executing the building alteration methods. Macallan understands alteration of historic buildings can involve unravelling highly complex phased material. Differing phases of construction are revealed during removal of earlier wall coverings. This secures an understanding of a building and its significance to inform the preparation of a scheme of conservation, repair or alteration. Where alteration and demolition occur, it’s important to ensure building recording and archaeological monitoring as necessary.

PROTECTION AND HANDLING OF CRITICAL HISTORIC ELEMENTS

In many cases there are key historic elements that need to be protected beyond normal construction safety protocol, and our team understands how to install proper protection and maintain such protection throughout a project. At times, significant demolition is required around key elements, and we have seasoned surgical demolition experts that can handle any situation. In some cases, its best to remove and reinstall certain historical components during a project to limit exposure to damage - the cost benefit of “double handling” can be studied to provide the best solution.

MATERIAL SOURCING TO MATCH/RESTORE

There are many cases where the goal is to match aged historic materials that are no longer in production. We have a wealth of suppliers and resources to utilize in scouring options available to meet the owner’s goal. In many cases this involves utilizing reclaimed material resources to provide the best match. This part of the process is one that requires the right attitude, our team enjoys the challenges of rolling up the sleeves to find solutions.

COMPLIANCE WITH BUILDING CODES/INSPECTION COORDINATION

Macallan understands the process of working with local inspectors on any project, and makes every effort to build a relationship from the beginning with any inspectors on a project. Its been our experience that if inspectors are respected for their time and position, this pays dividends when it comes to the quality of their review and the teamwork in getting work approved. Our goal is to communicate well in order to establish solid expectations up front with inspectors in a pre-construction meeting. Historical architecture may not always comply with newer local building codes, and our team is adept to work with local authorities in broker solutions that meet both the historical restoration objectives and current local codes.

SECTION FIVE | CONCEPTUAL PLAN

In addition to the above, Macallan follows the Secretary of the Interiors Standards for the treatment of historic properties with guidelines for preserving, rehabilitating, restoring and reconstructing historic buildings. These guidelines provide a best practices template that we have utilized successfully on all past historic projects completed for other municipalities.

2.4.D.II. PHYSICAL PLANT NEEDS AND POSSIBLE LIMITATIONS INCLUDING STRUCTURAL, PLUMBING, MECHANICAL AND ELECTRICAL ELEMENTS.

We propose an internal split HVAC system. Internal components would be located within room in the stable portion of the structure, with a single punched vent opening to the outside. This enclosure would be designed with shiplap, stained to match the existing stalls. We are assuming that the current power supply is sufficient for the intended adaptive reuse of this structure.

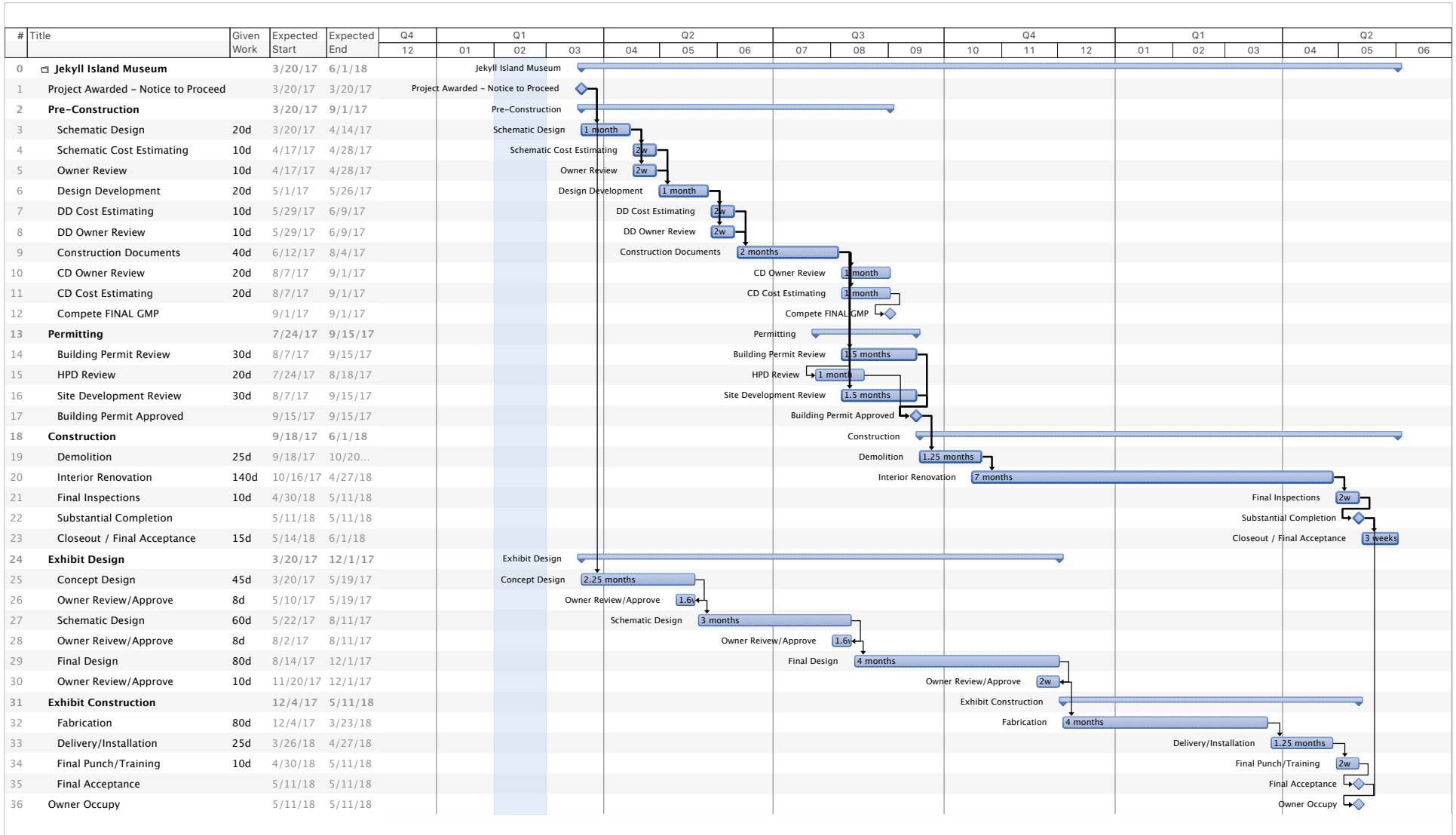
2.4.D.III. TECHNICAL DETAILS ON ANY INNOVATIVE TECHNOLOGIES OR DESIGN ELEMENTS THAT SHOULD BE INCLUDED IN EXHIBITS AND EXAMPLES OF SUCCESSFUL APPLICATION OF THESE INNOVATIONS.

Our vision is to have the building serve as the focal point of the museum's experience and have drawing appeal, serving as a living environment for the Jekyll Island Museum's artifacts and engaging stories. The museum will serve as the Island's anchor and will welcome, captivate and connect visitors to information and ideas, encourage participation and dialogue, and facilitate discovery. Practically the historic building will also house the gift store, ticket sales, and departure point for the island trolley tours. Our approach for accomplishing this is described in detail in section five Architectural and Exhibit Narrative.

2.4.D.IV. YOUR DESIGN AND CONSTRUCTION TEAMS VISION OF THE FINISHED PROJECT AND ITS FUNCTIONALITY FOR JEKYLL ISLAND FROM THE CUSTOMER EXPERIENCE ASPECT AND THE JEKYLL ISLAND STAFF ASPECT.

Please see Architectural and Exhibit narratives on the previous pages of this section.

SECTION SIX | DEVELOPMENT & CONSTRUCTION SCHEDULE



SECTION SEVEN | BUDGETING

OVERALL DEVELOPMENT BUDGET

BUDGET ITEM	DESCRIPTION	EXTENDED
DESIGN / PRE-CONSTRUCTION		
Architectural Fees	Including MEP, Structural	\$180,000
Historical Design Consulting	Working with local jurisdiction and historical review	\$12,000
Civil Engineering, Landscape Design	Utilities, grading, landscaping, etc.	\$22,000
Surveys, Utility Study, etc.	New Structural Steel Beams/Columns	\$10,000
Pre-Construction Fees	New Operable Partition System	\$25,000
Permitting Fees	Interior Build Out Allowance	\$10,000
Misc. Testing Services	Concrete, Structural, NPDES - Allowance	\$12,000
June Hall McCash Historical Consult	Jekyll Island History Consulting	\$9,000
Exhibit Design	Included in below as a design-build package	\$0
Impact Fees, Tap Fees	Assumed no new utility impact	\$0
Misc. Consulting	New Fire Sprinkler Service to building from street	\$20,000
SUBTOTAL - Design / Pre-Construction		\$300,000
CONSTRUCTION / INSTALLATION		
Demolition and Protection	Removal of existing museum, gift shop elements	\$125,000
Construction / Restoration	8,000 SF X \$170/SF	\$1,360,000
Sitework, Utilities, Landscaping	Allowance	\$90,000
Outdoor Classroom Space		\$75,000
Exhibit Design & Fabrication/Installation		\$1,000,000
Contingency		\$150,000
SUBTOTAL - Construction / Installation		\$2,800,000
GRAND TOTAL - DEVELOPMENT BUDGET		\$3,100,000