



Museum of Science Fiction

Jury Report

Preview Museum

Architectural Design Competition

Contact

Any questions regarding this document
should be directed to:

Jerry Vanek
Lead Architect
Museum of Science Fiction
PO Box 88
Alexandria, VA 22313-0088
USA: Earth: Sol: Milky Way

+1- 646-249-8793
jerry.vanek@museumofsciencefiction.org

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Introduction

The Museum of Science Fiction is a US-based nonprofit organization established in 2013. The organization is led by an executive director, Board of Directors, and a Board of Advisors, and staffed by a corps of over 100 volunteers, working to establish a permanent physical location in the Washington, DC metro area. The Museum will comprehensively examine the intersections of science, art, and imagination in the context of science fiction and the impact of those intersections in our media and our culture for visitors of all ages from around the world.

The Museum of Science Fiction will be the world's first comprehensive science fiction museum, covering the history of the genre across the arts and providing a narrative on its relationship to the real world.

Museum Mission

Education is central to the Museum's mission. Science fiction presents an ideal device for sparking interest and spurring proficiency in STEM academic areas (science, technology, engineering, and math). However, Museum activities will go beyond STEM to what is known as STEAM, which includes a broader focus that includes the arts.

The mission of the Museum of Science Fiction is to create a center of gravity where art and science are powered by imagination. Science fiction is the story of humanity: who we were, who we are, and who we dream to be, presenting this story through displays, interactivity, and programs in ways that excite, educate, entertain, and create a new generation of dreamers.

Background

In May 2014, the Museum of Science Fiction announced an Architectural Design Competition to design a Preview Museum. Registration was free, and open to any and all participants. The intent of the competition was to reach out to the greater design community and obtain a wide range of design ideas. The competition unexpectedly grew into an enormous, international effort, including both students and professionals, and totaling 463 registrations from over 40 different countries.

Competition Procedures

The competition was advised by Jerry Vanek, AIA, a Washington DC-based architect, and adhered to the guidelines described in the American Institute of Architect's Handbook of Architectural Design Competitions (2010).

The competition program requirements, as well as all relevant information, were posted on the Museum of Science Fiction's website, and readily accessible to all registrants. The answers to subsequent competition questions were posted on the same website page, and immediately made available to all registrants.

In order to ensure an impartial and unbiased jury, registration was anonymous. Registrants were issued by email registration numbers, automatically generated at random by computer software.

Submission Procedures

The submission deadline occurred on August 31, 2014. The following day, on September 1st, all of the submissions that had arrived up to that day, including several late entries, were uploaded to a private online image gallery (Flickr.com), at full resolution. Although the submission requirements stated that only JPG files will be accepted, many submissions were in PDF format. Since PDF files are incompatible with Flickr, all PDF submissions were converted to JPG using either Adobe Acrobat XI Pro or Adobe Photoshop C6, depending on the image quality of the conversion process. Best effort was made to maintain the highest image quality.

To maintain anonymity, all submitted files were renamed and labeled only with their registration numbers. All images in the online gallery were labeled with their anonymous registration numbers as well. Some submissions included personal information that identified the competitors, directly on the submitted images. These submission were not disqualified; all submissions were uploaded to the gallery regardless of content. A public version of the gallery, containing lower resolution copies of the submissions, can be viewed here:

<https://www.flickr.com/photos/126536961@N08/sets/72157646980879929/>

Note: The above “Public Gallery” is not the gallery that was seen by the judges. All images in the original gallery seen by the judges were in random order.

Jury Composition

The Jury was selected from within Museum Staff, members of architectural academia, and local architects with museum design expertise. Design professionals were selected based on recommendations from the Washington DC chapter of the American Institute of Architects, including Executive Director, Mary Fitch, AICP, Hon AIA. The Jury was comprised entirely of non-paid, impartial volunteers and included the following members:

David Bell, AIA

David is the President of Bell Architects, PC in Washington, DC. He has over 30 years of experience as an Architect, including non-profit and civic projects, like the renovation of the Martin Luther King Jr. Memorial Library in Washington, DC. He has served as Docent at the Hirshhorn Museum for the past 17 years, and is currently an officer at Cultural Tourism DC.

Luca Covi

Luca is a Business Development Manager at Grunley Construction with 15 years of project management experience in both new construction and renovation. He is a volunteer at the Museum of Science Fiction and advises the Museum on matters related to construction.

Mark Edward, CPA

Mark is the Chair of the Advisory Board for the Museum of Science Fiction. He is also a partner at Hertzbach & Company, P.A. in the Greater Washington, DC Office and leads the Complete Financial Outsourcing Group. Mark is an expert in providing outsourced accounting and consulting services to nonprofits and businesses. He has acted as a CFO for clients, including an \$80 million revenue European distribution company and a \$60 million budget national nonprofit. He has authored and co-authored articles for Association Trends and the Journal of Accountancy on Outsourcing issues. He was the founder and chair of his former firm’s national employee volunteer initiative. In 2008, Mark testified before a Maryland House Committee on CPA Mobility legislation issues. Washington SmartCEO Magazine recognized Mr. Edward as a 2008 SmartCPA.

His many professional affiliations include the American Alliance of Museums (Board Director), National Aquarium in Baltimore (Board Director), American Institute of Certified Public Accountants (Member), the Maryland Association of Certified Public Accountants (Member and Past Board Director), Association of Chartered Accountants in the U.S. (Member), Whitman-Walker Health (Board Director, Chair), and many others. Mark is a Certified Public Accountant, Chartered Global Management Accountant, and Fellow Chartered Accountant. He holds a B.A. in Economics/Economics and Social History from University of East Anglia, United Kingdom.

David Greenbaum, FAIA

David is Vice President at SmithGroupJJR in Washington, DC. His work has won numerous design awards and has been published frequently. His portfolio includes the new Normandy American Visitor's Center (Normandy, France); The International Spy Museum; the renovation of the National Gallery of Art Sculpture Garden Pavilion; the National Museum of Natural History Discovery Center; Montgomery College Cultural Arts Center; Science City at Union Station (Kansas City, MO); and master planning for Mystic Seaport (Mystic, CT). A member of the advisory group of the National AIA Committee on Design, David has served as co-conference chair for the committee's Washington Conference. He is a member of the planning committee for MAAM "Building Museums" Conference. He also has held teaching positions at The Catholic University of America, University of Maryland and the University of the District of Columbia.

Hany Hassan, FAIA

Hany is an Architect, a Fellow of the American Institute of Architects. He is a Partner with Beyer Blinder Belle Architects & Planners and Director of the Washington DC Office. He is the Lead Designer for major national and international projects including the US Diplomacy Museum, the renovation and expansion of the Smithsonian National Museum of American History and Red Star line Museum of Migration in Antwerp, Belgium. He served on various AIA Design Juries and participated in the AIA International Honorary Fellowship program.

Richard L. Hayes, PhD, CAE, AIA

Richard is the Director of Knowledge Resources for the American Institute of Architects in Washington DC where he develops, directs, and identifies emerging topics in the profession of architecture. He has over 35 years' experience in all facets of building technology, architecture and the construction industry. For the last 14 years Richard has run the AIA's Research for Practice Program that includes the Upjohn Research Initiative. Current projects include The Architect's Handbook of Professional Practice 15th edition, Architectural Graphic Standards 12th AIA's Knowledge Resource Program for aia.org. Since 2003 he has taught for Central Michigan University's Global Campus.

Louis Paul Miller

Paul is the Creative Director of the Museum of Science Fiction. He has over 20 years of design experience, and is currently the Creative Director at Character Branding and Design Agency in San Francisco, CA.

Susan Piedmont-Palladino, RA

Susan is an architect, a professor of architecture at Virginia Tech's Washington-Alexandria Architecture Center (WAAC), and a curator at the National Building Museum. She directs the new graduate program in Urban Design at the WAAC. A graduate of Virginia Tech's College of Architecture and Urban Studies and the College of William and Mary, she is the author of several books including the companion books for exhibitions she curated: Green Community (with Tim Mennell) and Tools of the Imagination: Drawing Tools and Technologies from the Eighteenth Century to the Present. With Mark Alden Branch she wrote Devil's Workshop: 25 Years of Jersey Devil Architecture. Her most recent project with the National Building Museum was the Intelligent

Cities initiative, a multi-phase exploration of the intersection of information and communication technologies on the feel, form, and function of cities. The book *Intelligent Cities*, was published in December 2011.

Susan has lectured at universities in the US, Europe and Latin America. She has been on several architecture selection committees, most recently for the renovation of the Martin Luther King Memorial Library in the District of Columbia, and on numerous design awards juries. A former president of Architect/Designers/Planners for Social Responsibility, she currently serves on the board of the National Academy of Environmental Design (NAED), and consulted for the U.S. Department of Energy's Solar Decathlon.

Mason Peck, PhD

Mason is a member of the Advisory Board for the Museum of Science Fiction, and an Associate Professor in Mechanical and Aerospace Engineering at Cornell University and the Director of Cornell's Space Systems Design Studio. His research interests include space-systems architecture and satellite dynamics and control. Beginning in 2012 he served a two-year term as NASA's Chief Technologist in Washington, DC. In that role, he acted as the agency's chief strategist for technology investment and prioritization and chief advocate for innovation in aeronautics and space technology.

Mason received an undergraduate degree in Aerospace Engineering at the University of Texas at Austin, a Master's degree in English at the University of Chicago, and a Ph.D. in Aerospace Engineering at UCLA. From 1994 to 2001 he was a systems engineer and attitude-control specialist at Boeing Integrated Defense Systems (the former Hughes Space and Communications) in El Segundo, California. From 2001 to 2004 he was a Principal Fellow at Honeywell in Phoenix, Arizona, where he directed research related to agile satellites. Since 2004 he has been on the Faculty at Cornell University, where he is jointly appointed to the Systems Engineering program and the School of Mechanical and Aerospace Engineering. His lab currently leads three spaceflight technology demonstrations, the most recent of which is Kicksat, a crowd-funded technology demonstrator for satellites-on-a-chip.

Regan Samul, MA

Regan is the Curator of the Museum of Science Fiction. She is a museum collections and preservation specialist and subject matter expert who has worked with art, history, ethnographic, natural history, and popular culture artifact collections. She holds a master's degree in Museology and works with Museum of Glass and Seattle's Museum of History and Industry.

Timo Lorenzen-Schmidt, RA, LEED

Born in Germany, Timo earned his Diploma in Architecture from the Hamburg University of Applied Sciences in 2000 and his Masters of Architecture degree from the Virginia Polytechnic Institute and State University in 2004. He gained various professional experiences from working for Gerkan Marg & Partner in Hamburg, Jourda Architectes in Paris and Suzane Reatig Architecture in Washington DC. Since 2006 he works for Skidmore Owings & Merrill in Washington DC and New York. Timo is a licensed architect in the State of New York.

Suman Sorg, FAIA

Suman is an Architect and founder of Sorg Architects - one of the largest woman-owned architecture firms in the United States. Her work has been recognized with numerous awards, and she has lectured extensively for the AIA and the National Building Museum, among others. Suman is a distinguished Fellow of the American Institute of Architects and is frequently called upon to serve on design juries.

Jerry Vanek, AIA (Design Competition Adviser)

Jerry is an Associate at Perkins Eastman, and an Architect with 12 years of experience. He is a graduate of Syracuse University School of Architecture, and has worked in New York City and Washington, DC. Jerry leads the architectural design effort at the Museum of Science Fiction, and currently advises the Museum's design competition.

Greg Viggiano, PhD (Sponsor)

Greg is the Executive Director of Museum of Science Fiction. He is an entrepreneur and product management executive. He has a 20-year product management and international operations background. His previous positions have given him a broad background on which to build and launch successful and well-run ventures. Greg holds a PhD in Communication from Florida State University and has served as an adjunct professor at American University, Kogod School of Business. He will direct the day-to-day management of the Museum and liaise with the Board of Directors and Board of Advisors.

Michael Winstanley, AIA

Michael is an Architect with over 30 years of experience, and Principal at Michael Winstanley Architects and Planners in Alexandria, VA. Michael developed the Museums and Memorials Master Plan: A National Capital Planning Commission master planning study to provide suitable locations within Washington, DC for all future memorials and museums.

Obligation of the Jury

The competition program, and questions and answers posted on the Museum's website defined the design problem that the competition was expected to answer. The jury was made aware to abide by the program in judging all submitted work.

All jurors were expected to have no contact with any of the competitors; devote themselves fully to the task of evaluating all entries equally; respect and maintain the anonymity of the submissions, particularly in cases where the submitting parties identified themselves on their submissions; abide by the requirements of the competition program in evaluating the competitors' entries; refrain from interjecting considerations in addition to or contrary to those specifically described in the program; and arrive at a unanimous decision regarding the selection of the winner.

Jury Evaluation Procedure

The Jury was given immediate access to all of the submissions, and one week to review them. Each Jury member was asked to select and rank 10 designs. The designs were ranked based on the following criteria:

1. Design Rank: Please rank the designs in order from 1st place to 10th place.
2. Compliance with program requirements. On a score of 0-10, please evaluate how well the proposed design incorporates the required spaces listed in the program, including exhibit space, restrooms, and a gift kiosk.
3. Compliance with program requirements: ability to accommodate special functions. Please enter an evaluation score (0-10) for the design's ability to accommodate film screenings, lectures, meetings, and conferences; Does the proposed design have sufficient space to accommodate large gatherings, like fundraising events? If not, then in what other ways does the design solve this problem?
4. Compliance with program requirements: Please enter an evaluation score (0-10) for the design's ability to accommodate at any one time 300 people.
5. Compliance with program requirements: redeployability. Please enter an evaluation score (0-10) for the design's approach for fast, easy assembly / disassembly of the structure; Does the design solution address the fact that the preview museum will be relocated to another site?
6. Design uniqueness and curb appeal: Please enter an evaluation score (0-10) for the design's uniqueness and aesthetic appeal; Is the design original and exciting, and will it generate media interest in a future, full-size museum?
7. Social aspects of the design: Please enter an evaluation score (0-10) for the design based on any social aspects included in the design; Does the design solution address our desire for the preview museum to become a social hub for the science fiction community?
8. Educational aspects of the design: Please enter an evaluation score (0-10) for the design based on any educational aspects included in the design; Does the proposed design emphasize the educational potential of a science fiction museum?
9. The design's potential for visual impact from a distance: Please enter an evaluation score (0-10) for the design's potential for visual impact from a distance; How visible will the proposed preview museum be from the street? Will it make a positive impact in the city?
10. Comments.

The Jury met in person on Sunday, September 7, 2014, and deliberated for five hours, from 11 AM to 4 PM. The Jury's responsibility was to select the following:

- 1st Place Prize (to be awarded \$1,000)
- 2nd Place Prize
- 3rd Place Prize
- Honorable Mentions

At the start of jury deliberation, no clear winners emerged. The large number of ranked submissions was therefore narrowed down to a small group of about 15 designs, based on the number each submission appeared at the top of jurors' ranked lists. Subsequent rounds of hand voting and further discussion narrowed the selection down to the overall top three designs, from which a final winner was selected. The major concerns during the last round of deliberation focused on the feasibility to realize the project, including constructability, the ability to obtain permits and approvals, and budgetary restrictions.

Results

Several rounds of voting determined the following:

- 1st Place Grand Prize: 43.47
- 2nd Place: 33.29
- 3rd Place: 89.66

The above results were determined for the following reasons:

1st Place Overall Winner: 43.47

Initial top 3 rank: Susan Piedmont-Palladino, Ragan Samul

Notes from Jury deliberation: correct scale and appears to fall within budget; outdoor screen makes it very visible; forms are appropriate for a city context; exhibits can be more easily installed than in other schemes; can ramp up & wheel chair lift to elevated base, but 2nd story may have to be removed, as elevator is not easily portable and maintenance contract is expensive.

Susan Piedmont-Palladino: "elegant beacon, great section so there's a lot of visual connectivity. no clear information on how it would be built or redeployed. simple plan, complex section."

Regan Samul: “open & multi level design. good use of the footprint”

Jerry Vanek: “The lighted box... Concept is a thoughtful, simple yet elegant gesture; However, may be seen as derivative of “lanterns” at Canal Park, Washington DC; It appears to have been designed primarily in section; the LED screen engages pedestrians. The transparent façade provides a connection between the city and the museum visitors – the “center of gravity” concept. But, the connection to science fiction (“Schrodinger's box”) is somewhat tenuous.

2nd Place: 33.29

Initial top 3 rank: Suman Sorg, Jerry Vanek, Michael Winstanley

Notes from Jury deliberation (note that this is a brief summary of about an hour long discussion):
Excellent reuse of existing infrastructure. But, impractical to build within budget; the Dupont Underground has many issues, including water leaks; it would cost more than \$2 million to do repairs.

Is the design site-specific, or is it a “pop-up” anywhere museum that could be reconfigured on any site? If not site specific, does it bend the rules of the competition, since the only specific site shown is the Dupont Underground? If truly a pop-up, then showing other site schemes would have helped sell the idea.

Suman Sorg: “Using an existing site uniquely, utilizing existing public space.”

Jerry Vanek: “Outside the box thinking: Design provides a kit-of-parts. The Museum takes over the city, using existing infrastructure. Great original concept. The design can be reconfigured to other sites by the Museum as needed without losing the concept - like the small, transparent pavilion(s) could house artifacts and events. Outdoor movie screenings and signage/“street presence” makes the museum visible, using public space. Nice renderings. Excellent work!”

Michael Winstanley: “urban, underground, disorienting, reuse of abandoned urban space.”

3rd Place: 89.66

Initial top 3 rank: Suman Sorg

Notes from Jury deliberation: sphere impractical as a building typology because if museum needed to enlarge the plan, the entire building would have to grow out proportionally. Interior steam/mist impractical for museum artifacts. Over budget, as shown in renderings.

Suman Sorg: “inexpensive, inflatable, ethereal quality, inside/outside has the same experiential concept, day and night exterior is visually attractive, compact”

Susan Piedmont-Palladino: “an audacious proposal, provocative on the site. nothing says sci fi like a steaming sphere, but...”

Additional Awards

Voting will take place at later dates to determine the following:

- Special Jury Prize (after the 1st, 2nd, and 3rd place winners, awarded to the next top jury vote recipients)
- Executive Director’s Award (selected for recognition by the Executive Director of the Museum of Science Fiction)
- Public Vote Winner (determined by highest number of “likes” on Facebook)
- International Prize (multiple winners; awarded to recognize the best submissions from outside the United States)
- The Arthur C. Clarke Award (given to the submission that displays the most creative and unorthodox approach to solving the design problem)
- The Green Design Award (given to the design submission that best exemplifies concepts of sustainability and green architecture)
- The STEAM Award (recognizes the design submission that best reflects the Museum of Science Fiction’s educational vision, and exemplifies the connection between the Arts, Sciences, and Technology)
- The Ray Bradbury Award (given to the design submission that displays the most unique and original concept related to science fiction)

Award recipients will be announced and displayed at a public event at the offices of SmithGroupJJR. The event will be sponsored by eBay, Google, and Dreamhost, among others. The 1st Place Grand Prize winner will have the opportunity to present his or her design. The event will be open to the media, and all design competition participants are welcomed to attend.

Further Information

Please email any questions to:

Jerry Vanek, AIA
Lead Architect
Museum of Science Fiction
Washington, DC USA
Earth: Sol: Milky Way
jerry.vanek@museumofsciencefiction.org