



**MEDIA CONTACT**

Emily Kowalski | (919) 664-6795 | ekowalski@ncartmuseum.org

**Ann and Jim Goodnight Museum Park  
Expansion Project Fact Sheet**

<p><b>Summary of Project</b></p>	<p>The Museum began construction to expand the <a href="#">Museum Park</a> in August 2015. It enlisted landscape architecture and urban design firm <a href="#">Civitas, Inc.</a>, of Denver, Colorado, to develop the plan, led by the NCMA’s Dan Gottlieb, director of planning, design, and Museum Park.</p> <p>To unify the campus, the project includes new tree-lined parking, contemporary Wave and Parterre gardens, a Promenade walk connecting Park and galleries, and the Ellipse—a spectacular lawn overlooking the Park’s rolling meadow. The Museum also installed significant sculptures by Giuseppe Penone and Hank Willis Thomas in the new gardens, with others to follow. A <a href="#">public celebration</a> is planned for November 6, with outdoor activities for all ages.</p> <p>The Park already draws more than 150,000 annual visits, and we anticipate welcoming many more art, nature, and recreation enthusiasts. Long-term plans include expanded trails, environmental restoration projects, and additional works of art and programs in the Park.</p>
<p><b>Project Mission Statement</b></p>	<p>The new face of the NCMA Park will:</p> <ol style="list-style-type: none"> <li>1. Connect art, nature, and people to encourage creative experiences and human interactions.</li> <li>2. Distinguish the NCMA as a regional cultural destination with beautifully designed spaces and endless possibilities to explore and engage with art in nature.</li> <li>3. Create a special gathering space for a broadly diversified community.</li> <li>4. Unify our campus to connect the “Museum” and the “Park” into one memorable destination, with works of art and elements of design integrated into thoughtfully crafted experiences.</li> <li>5. Reimagine what a museum can be: a place for elegant gallery and outdoor art adventures; performances; play, recreation, and imagination; events, exhibitions, and installations; and a creative escape.</li> <li>6. Help revitalize our neighborhood and present a new public identity by bringing the NCMA Park to Blue Ridge Road, connecting the Park to the city via the expanded Greenway trail, and inviting passersby to enter the Museum grounds through world-class contemporary gardens.</li> </ol>
<p><b>Project Cost</b></p>	<p>\$13,000,000</p>
<p><b>Project Timeline</b></p>	<ul style="list-style-type: none"> <li>• January 2015: Project design starts</li> <li>• August 2015: Three remaining former prison buildings demolished</li> <li>• September 2015: Construction begins</li> <li>• September 2016: Construction is completed</li> <li>• September through December 2016: New works of art installed in the gardens</li> <li>• November 6, 2016: Public celebration</li> </ul>

<p><b>Project Team</b></p>	<p><u>NCMA</u></p> <ul style="list-style-type: none"> <li>• Dan Gottlieb, director of planning, design, and Museum Park</li> <li>• Rachel Woods, curator of horticulture and sustainability</li> <li>• Sam Adams, project manager, office of planning and design</li> <li>• Lindsey Dougherty, administrative coordinator</li> </ul> <p><u>NEMA</u></p> <ul style="list-style-type: none"> <li>• Rob Everett, construction advisor</li> </ul> <p><u>Civitas</u></p> <ul style="list-style-type: none"> <li>• Mark Johnson, principal in charge</li> <li>• Scott Jordan, project director</li> <li>• Diane Lipovsky, project designer</li> </ul> <p><u>Kimley-Horn</u></p> <ul style="list-style-type: none"> <li>• Brian Michot, lead civil engineer</li> <li>• Bradley Cooney, civil engineer</li> </ul> <p><u>Stewart</u></p> <ul style="list-style-type: none"> <li>• Michael Batts, landscape architect</li> <li>• Corey mason, landscape architect</li> <li>• Scott Simmons, landscape architect</li> </ul> <p><u>Tillett Lighting Design</u></p> <ul style="list-style-type: none"> <li>• Linnaea Tillett</li> <li>• Jeanne Choi</li> </ul> <p><u>Barnhill</u></p> <ul style="list-style-type: none"> <li>• Dan Pruitt, project manager</li> <li>• Josh Carlyle, construction superintendent</li> </ul>
<p><b>New Park Features</b></p>	<p><u>The Ellipse</u> The manicured lawn is surrounded by a 600-foot elliptical wooden bench and a sparkling walkway with tables and chairs under red umbrellas overlooking the Park’s upper meadow. It is used for Museum and community programming, temporary public art installations, or just relaxing and playing.</p> <p><u>The Promenade</u> This wide path connects the Museum’s galleries and Park—winding from the Plaza to the Ellipse to the smokestack, past the Wave Gardens, works of art, and long views.</p> <p><u>Wave Gardens</u> Twenty mounded contemporary gardens are interlaced with paths and benches and are located along the Promenade and Blue Ridge parking. The mounds are planted with more than 150,000 varied plants, creating waves of color and texture.</p> <p><u>Parterre Lawn and Gardens</u> These interior gardens connect the Ellipse and Wave Gardens to Blue Ridge Road. Two lawns, flanked by 10 raised and tilted gardens, are used for sculpture installations and events.</p> <p><u>New Blue Ridge Parking</u> More than 500 new parking spaces with tree-planted islands provide the experience of arriving at the NCMA through gardens. They are convenient to both the Park and gallery buildings. The Blue Ridge North lot is closest to buildings; the South lot is closest to the smokestack, the Capital Area Greenway, and District Drive.</p>

	<p><u>New Street-Front Features</u> The street front is newly designed with a corten steel blade, planted berm, tree-lined bike and pedestrian path, and new campus entrance at District Drive</p> <p><u>Capital Area Greenway</u> Bicyclists using the Reedy Creek Trail from the pedestrian bridge over the I-440 Beltline can bike the new trail past the restored Vollis Simpson sculpture <i>Wind Machine</i> (to be reinstalled in late October) and the smokestack onto the Blue Ridge Road bike path.</p>
<p><b>New Park Art</b></p>	<p><u>Yoan Capote, <i>Open Mind (Barricades)</i>, 2014</u> The sculpture is made from metal crowd-control barricades and is designed to resemble a brain if viewed from above. By elevating the barricades, the artist subverts their original use and intention: visitors are not kept out, but rather invited in to freely wander through the work.</p> <p><u>Giuseppe Penone, <i>Ideas of Stone-Elm</i>, 2008</u> The 26-foot-tall bronze tree, cast from an elm tree in Italy, cradles a huge river boulder in its branches. The boulder, weighing just under 3,000 pounds, appears to be barely suspended in the tree but is actually locked into place. The seemingly precarious placement of the boulder can be seen as a metaphor for the impact of human intervention in nature and the constantly shifting balance of natural forces. (<i>Watch a video of its installation <a href="#">here.</a></i>)</p> <p><u>Hank Willis Thomas, <i>Ernest and Ruth</i>, 2015</u> Shaped like cartoon speech bubbles, these sculptures offer visitors a place to sit and interact with the works of art and with each other. The artist states, "When viewers occupy the piece, they are encouraged to contemplate what it means to inhabit their own speech and beliefs."</p> <p><u>Kael Greco and Gregg Perkins, <i>Moede</i>, 2016</u> This free app for iOS and Android devices is an interactive work of art that creates a soundtrack to a visitor's experience in the Park. Users walk between GPS-based "zones" to hear original compositions that will change how they view the landscape and art around them.</p> <p><u>Amanda Parer, <i>Intrude</i>, 2014</u> <i>Temporary installation, October 28–November 6:</i> In artist Amanda Parer's native Australia, rabbits are an out-of-control pest and have caused a great imbalance to the country's endemic species. On the other hand, the rabbit also represents the fairytale animals from our childhood—a furry innocence, frolicking through idyllic fields. <i>Intrude</i>, a global phenomenon, deliberately evokes this cutesy image with visual humor to lure visitors into the art, only to reveal the more serious environmental messages in the work.</p> <p><u>Mark di Suvero; <i>Ulalu</i>, 2001; <i>No Fuss</i>, 2003–08</u> <i>Coming in December:</i> Internationally renowned for the monumental steel sculptures he has created for over five decades, Mark di Suvero employs the industrial tools of cutting and welding torches and cranes to create massive architectural works out of steel I-beams. The improbable angles and sharp lines of his constructions, like giant 3-D drawings, activate the landscapes they are placed in with enormous, forceful, sweeping gestures.</p>
<p><b>Sustainability Features</b></p>	<ul style="list-style-type: none"> <li>• A 1,000-foot-long water quality garden catches water from parking areas and filters out pollutants through bioretention (plants); water then flows through a "dissipater," composed of rubble from the former prison boiler house, before entering the Park's streams.</li> <li>• Two large hills were built in the Park's upper meadow from 30,000 cubic yards of soil removed from the construction site, reshaping the landscape</li> </ul>

	<p>and reducing the carbon footprint and expense of hauling it off site.</p> <ul style="list-style-type: none"> <li>All new lighting fixtures use energy-efficient LED.</li> </ul>
<p><b>History of Site: From Prison Site to Museum Campus</b></p>	<p>The grounds for this Museum and Park were used for various prison and military functions for almost 100 years. The last of the 164 acres that now belong to the North Carolina Museum of Art were reassigned in 2001, after decades of neglect, and today make up the expanded Museum Park.</p> <p>Confederate soldiers trained here at Camp Mangum, which later became Camp Polk, a World War I tank training facility. In 1920 the state’s prison acquired 2,600 acres, establishing Camp Polk Prison Farm, which initially incarcerated primarily African American men. By the 1930s white inmates were held in segregated quarters. WWI bunkhouses were expanded to include dormitories, barns, a saw mill, and a brick plant. In fact, bricks were made by prisoners for the prison on this site. While the land was a prison farm, livestock, cotton, potatoes, and fruit trees were cultivated.</p> <p>Murders committed by two inmates in 1959 and 1960 led to public calls to close the facility. In 1963 it was converted to Polk Youth Center for young male offenders. The new center placed an emphasis on rehabilitation, but management remained a challenge. In 1993 the legislature committed to building a new Polk Youth Center in Butner. The smokestack stands now as the lone reminder of this site’s history and as a symbol of its transformation to a cultural destination.</p>
<p><b>Project Fun Facts</b></p>	<ol style="list-style-type: none"> <li>Number of trees planted: 407 (including 118 planted by Trees Across Raleigh)</li> <li>Number of individual plants planted in new landscape: 187,311 (including trees and herbaceous varieties)</li> <li>Length of continuous wooden bench surrounding the Ellipse: 600 feet</li> <li>Length of Promenade walkway: 1,855 feet</li> <li>Length of gravel Wave Garden paths (in total): 17,775 feet</li> <li>Length of bikeway added: 4,734 feet (including the Promenade, Greenway connector, and new bike path along Blue Ridge Road)</li> <li>Types of soils used: 5 (intended to optimize plant growth and water drainage)</li> <li>Total number of parking spaces in Blue Ridge Parking: 502</li> <li>Total project acreage: 25</li> <li>Size of Ellipse lawn: 25,605 square feet</li> <li>Names of new grasses: Weeping Love Grass (meadow planting near Promenade leading to galleries), Blonde Ambition (on berm along Blue Ridge Road), Fountain Grass (Wave Gardens)</li> <li>Quantity of new seating: 36 benches (including <i>Ernest and Ruth</i>, the two sculptural benches by Hank Willis Thomas) and 45 chairs and lounge seats, plus 600 feet of continuous wooden bench surrounding the Ellipse</li> </ol>