



1  
00:00:09,000 --> 00:00:10,340  
>> GOOD AFTERNOON.

2  
00:00:10,340 --> 00:00:12,690  
WELCOME TO THE SMITHSONIAN NATIONAL MUSEUM.

3  
00:00:12,690 --> 00:00:17,750  
I AM, JENNIFER LEVASSEUR, THE CURATOR HERE  
AT THE MUSEUM OF STATE

4  
00:00:17,750 --> 00:00:18,750  
HISTORY.

5  
00:00:18,750 --> 00:00:22,550  
I WANT TO WELCOME ALL OF YOU TO THE AEROSPACE  
SERIES.

6  
00:00:22,550 --> 00:00:26,070  
TODAY WE'LL TALK ABOUT THE MILESTONES OF FLIGHT  
ALL THAT YOU ALL

7  
00:00:26,070 --> 00:00:28,280  
ENTERED WHEN YOU CAME TO THE BUILDING TODAY.

8  
00:00:28,280 --> 00:00:32,510  
THIS SESSION HAS BEEN MEANT TO BE VERY INFORMAL  
SO WE INVITE YOU

9  
00:00:32,510 --> 00:00:34,949  
TO ASK QUESTIONS WHEN WE GIVE YOU THE OPPORTUNITY  
THROUGHOUT THE

10  
00:00:34,949 --> 00:00:36,149  
PERFORMANCE.

11  
00:00:36,149 --> 00:00:43,200  
TO GET US STARTED, MILESTONE OF THE FLIGHT  
HALL – RECENTLY

12

00:00:43,200 --> 00:00:49,410

TRANSFORMED FOR MANY YEARS WITH SOMETHING  
NEW AND FRESH BUT WE

13

00:00:49,410 --> 00:00:54,850

WILL HAVE YOUR TODAY IS GIVING YOU SOME INSIGHT  
INTO WHAT THEIR

14

00:00:54,850 --> 00:00:57,359

EXPERIENCES WERE PUTTING THAT TOGETHER FOR  
YOU.

15

00:00:57,359 --> 00:01:01,030

WHAT IT LOOKS LIKE NOW, WORDS COME FROM AND  
SOME OF THE THINGS WE

16

00:01:01,030 --> 00:01:04,769

WERE FACED WITH IN THE CHALLENGES AND SOME  
OF THE THINGS WE SEE

17

00:01:04,769 --> 00:01:06,280

HAPPENING DOWN THE ROAD IN THE FUTURE.

18

00:01:06,280 --> 00:01:11,159

THAT'S FOR THE MUSEUM ITSELF AND THE FLIGHT  
HALL.

19

00:01:11,159 --> 00:01:14,479

I WANT TO WELCOME TO THE STAGE, TWO OF MY  
COLLEAGUES.

20

00:01:14,479 --> 00:01:25,259

I WANT TO WELCOME MARGARET A. WEITEKAMP AND  
ROBERT VAN DER

21

00:01:25,259 --> 00:01:26,259

LINDEN.

22

00:01:26,259 --> 00:01:31,850

I WANT TO GET SOME INSIGHT FROM THEM.

23

00:01:31,850 --> 00:01:35,590

>> JENNIFER, WHEN WE STARTED, THE FIRST THING WE STARTED WITH

24

00:01:35,590 --> 00:01:37,350

WAS THE VISITORS.

25

00:01:37,350 --> 00:01:41,469

WE DID WHAT, AND THE MUSEUM BUSINESS WE CALL A FORMAL EVALUATION.

26

00:01:41,469 --> 00:01:45,789

WE WENT OUT TO ASK VISITORS AND WATCH THEM AS THEY CAME THROUGH

27

00:01:45,789 --> 00:01:47,170

THE MILESTONE HALL.

28

00:01:47,170 --> 00:01:52,009

TO GET AN IDEA OF HOW THEY USE THAT SPACE.

29

00:01:52,009 --> 00:01:58,950

WHAT WE LEARNED IS THAT IT'S A REALLY MULTI FUNCTIONAL SPACE.

30

00:01:58,950 --> 00:02:01,499

IT'S THE INTRODUCTION TO THE MUSEUM.

31

00:02:01,499 --> 00:02:05,719

IT'S THE FIRST PLACE THAT ANY VISITOR IS WHERE THEY ARE AND THE

32

00:02:05,719 --> 00:02:07,859

SMITHSONIAN NATIONAL AEROSPACE MUSEUM.

33

00:02:07,859 --> 00:02:12,630

WE WANT TO GIVE THEM SOME ORIENTATION AND

## HOW TO MOVE INTO THE

34

00:02:12,630 --> 00:02:14,430  
REST OF THE SPACE.

35

00:02:14,430 --> 00:02:16,590  
IT'S ALSO THE LAST THING.

36

00:02:16,590 --> 00:02:19,070  
IT'S A CORPORATE SENSE.

37

00:02:19,070 --> 00:02:20,070  
IT'S LIKE THE LOBBY.

38

00:02:20,070 --> 00:02:24,120  
A SENSE OF WHO WE ARE AND WHAT WE HAVE TO  
OFFER.

39

00:02:24,120 --> 00:02:27,160  
IT'S THE LAST IMPRESSION THAT THE VISITORS  
GET.

40

00:02:27,160 --> 00:02:29,270  
IT ALSO NEEDS TO BE A THOROUGHFARE.

41

00:02:29,270 --> 00:02:34,760  
WE KNOW WE CAN SEE 7 MILLION VISITS PER YEAR  
AND THAT MEANS 7

42

00:02:34,760 --> 00:02:37,180  
BILLION THROUGH THAT SPACE.

43

00:02:37,180 --> 00:02:42,160  
IT WASN'T WORKING WELL TO GET THE PEOPLE THROUGH  
IT AND WE KNOW

44

00:02:42,160 --> 00:02:46,990  
IT'S ALSO A PLACE WHERE THE MUSEUM USES IT  
FOR EVENING EVENTS FOR

45

00:02:46,990 --> 00:02:49,230

AWARD CEREMONIES AND CORPORATE EVENTS.

46

00:02:49,230 --> 00:02:50,230

THINGS LIKE THAT.

47

00:02:50,230 --> 00:02:54,870

WE NEED IT TO BE CONVERTED TO A EVEN SPACE.

48

00:02:54,870 --> 00:02:55,870

>> VERY MULTIPURPOSE.

49

00:02:55,870 --> 00:02:59,690

WE NEEDED TO REALLY HAVE A CENTRAL HALL.

50

00:02:59,690 --> 00:03:03,120

IT'S FOR THE HISTORICAL CONTENT THAT WE HAD.

51

00:03:03,120 --> 00:03:06,930

WE NEED TO THINK ABOUT WHAT WE WOULD BE ABLE  
TO BRING TO THE

52

00:03:06,930 --> 00:03:10,370

VISITORS AND WHEN IT WAS BUILT IN THE 1970S,  
THERE WAS AN

53

00:03:10,370 --> 00:03:13,840

ASSUMPTION THAT PEOPLE KNEW WHAT THEY WERE  
LOOKING AT.

54

00:03:13,840 --> 00:03:21,030

THAT'S BECAUSE THE PROGRAM WAS FOUR YEARS  
PAST THE SPIRIT OF ST.

55

00:03:21,030 --> 00:03:22,030

LOUIS.

56

00:03:22,030 --> 00:03:23,700  
IT WAS ONLY 50 YEARS BEFORE.

57  
00:03:23,700 --> 00:03:26,710  
THE WALKING THROUGH THE DOOR WHO WOULD RECOGNIZE  
THAT.

58  
00:03:26,710 --> 00:03:30,730  
WHAT WE NEED TO DO WAS REALLY DEVELOPED THAT  
AND WHEN BOB AND I

59  
00:03:30,730 --> 00:03:35,090  
WERE WORKING ON THIS, HE BROUGHT TO THE TEAM  
THE IDEA OF THE FIVE

60  
00:03:35,090 --> 00:03:36,090  
MAJOR THEMES.

61  
00:03:36,090 --> 00:03:38,730  
>> BOB, TELL US ABOUT THE THEME.

62  
00:03:38,730 --> 00:03:43,820  
HOW IT SHAPES THE EXPOSITION AND THE HALL  
SHAPED PHYSICALLY AND

63  
00:03:43,820 --> 00:03:50,140  
ALSO WHAT WE ARE TRYING TO PRESENT.

64  
00:03:50,140 --> 00:03:57,430  
>> IN 1976, THEY WERE DESIGNED FOR 3 MILLION  
PEOPLE.

65  
00:03:57,430 --> 00:04:00,760  
WE ENDED UP WITH 7 MILLION AND 9 MILLION.

66  
00:04:00,760 --> 00:04:03,320  
THE PLACE HAS ALWAYS BEEN OVERWHELMED.

67  
00:04:03,320 --> 00:04:05,790

THE EXHIBIT HAS BEEN OVERWHELMED AND THE LABELS  
HAVE BEEN

68

00:04:05,790 --> 00:04:06,790

OVERWHELMED.

69

00:04:06,790 --> 00:04:08,140

YOU COULD FIND THE LABELS AND THEY ARE PRETTY  
DECENT.

70

00:04:08,140 --> 00:04:11,850

THEY ARE PRETTY HARD AND WILL BE DISCUSSING  
OUT LATER.

71

00:04:11,850 --> 00:04:13,940

WHAT WE WANT TO DO IS PUT IN CONTENT.

72

00:04:13,940 --> 00:04:18,410

IT'S A HISTORICAL CONTENT AND INTERPRETATION.

73

00:04:18,410 --> 00:04:21,660

WE HAVE MULTIPLE SEEMS THAT WE'VE COME UP  
WITH HOW HISTORIANS

74

00:04:21,660 --> 00:04:27,750

THINK AND BASED ON CERTAIN PRINCIPLES FROM  
THE SECONDARY

75

00:04:27,750 --> 00:04:31,570

EDUCATION, TEACHING THEMES RATHER THE NAMES  
AND DATES.

76

00:04:31,570 --> 00:04:38,680

THE OVER ALTERING THEME IS AVIATION AND SPACE  
FLIGHT CHANGING THE

77

00:04:38,680 --> 00:04:39,680

WORLD.

78

00:04:39,680 --> 00:04:40,680  
IT TRULY HAS.

79  
00:04:40,680 --> 00:04:46,550  
THE SECONDARY THEME IS HOW AVIATION AND SPACEFLIGHT  
HAS CHANGE

80  
00:04:46,550 --> 00:04:47,830  
YOUR WORLD.

81  
00:04:47,830 --> 00:04:51,880  
WE ASK YOU TO TAKE THESE IDEAS NOT JUST IN  
MILESTONES BUT

82  
00:04:51,880 --> 00:04:53,500  
THROUGHOUT THE BUILDING HERE.

83  
00:04:53,500 --> 00:04:57,820  
I ALSO WANT TO PUT IT OUT TO THE HOBBY CENTER  
AT DULLES AIRPORT.

84  
00:04:57,820 --> 00:05:02,930  
GUIDING US IN THE FIVE THEMES, MORE SPECIFICALLY,  
ONE AS SCIENCE

85  
00:05:02,930 --> 00:05:04,139  
AND TECHNOLOGY.

86  
00:05:04,139 --> 00:05:07,180  
WE ARE A SCIENCE MUSEUM.

87  
00:05:07,180 --> 00:05:10,210  
YOU CAN'T HAVE TECHNOLOGY JUST IN A VACUUM.

88  
00:05:10,210 --> 00:05:13,510  
IT'S DONE AND CREATED BY PEOPLE FOR REASON.

89  
00:05:13,510 --> 00:05:18,630  
YOU'LL START SEEING BIOGRAPHICAL STORIES THROUGHOUT

## THE HUMAN

90

00:05:18,630 --> 00:05:20,960

ASPECTS.

91

00:05:20,960 --> 00:05:24,389

THESE MACHINES WERE BUILT FOR A REASON AND  
SOME WERE BUILT FOR

92

00:05:24,389 --> 00:05:25,389

POLITICAL REASONS.

93

00:05:25,389 --> 00:05:28,130

SOME WERE BUILT FOR POLITICS AND POWER.

94

00:05:28,130 --> 00:05:33,120

OTHERS WERE BUILT LIKE AIRLINERS FOR REASONS  
OF ECONOMICS.

95

00:05:33,120 --> 00:05:34,360

THAT'S ANOTHER THEME.

96

00:05:34,360 --> 00:05:39,500

THE LAST ONE IS ALSO HOW AVIATION SPACEFLIGHT  
CHANGES US AND

97

00:05:39,500 --> 00:05:42,080

CHANGES THE SOCIETY IN THE WORLD.

98

00:05:42,080 --> 00:05:45,830

WE WANT PEOPLE TO SEE THAT IT'S NOT JUST IN  
THE GALLERY BUT

99

00:05:45,830 --> 00:05:47,950

THROUGHOUT THE BUILDING AND THROUGHOUT THE  
EXPERIENCE.

100

00:05:47,950 --> 00:05:52,100

THINK OF THE FIVE QUESTIONS AS YOU LOOK AT

ANYTHING.

101  
00:05:52,100 --> 00:05:55,060  
>> YOU MENTION THIS LOOKING ACROSS THE ENTIRE  
BUILDING.

102  
00:05:55,060 --> 00:05:59,480  
THIS IS ONE STAGE IN A MANY YEAR PROCESS.

103  
00:05:59,480 --> 00:06:03,121  
IT'S TRANSFORMING ITSELF FROM PEOPLE THAT  
HAVE BEEN SEEN FOR

104  
00:06:03,121 --> 00:06:08,120  
DECADES INTO SOMETHING THAT PRESENTS IT IN  
ANY WAY.

105  
00:06:08,120 --> 00:06:12,700  
PEOPLE COULD SEE THE MUSEUM CHANGE OVER THE  
NEXT DECADE

106  
00:06:12,700 --> 00:06:17,490  
CONSIDERABLY FOLLOWING ON TO THE MILESTONES  
AND THE PROJECTS AND

107  
00:06:17,490 --> 00:06:18,900  
WHAT IT STARTED.

108  
00:06:18,900 --> 00:06:24,000  
IN THE GALLERY, YOU CAN SEE IMAGES UP ON THE  
SCREEN IS THERE A

109  
00:06:24,000 --> 00:06:29,910  
PARTICULAR EXAMPLE AND ALL THE CHANGES THAT  
HAPPEN IN SPACE?

110  
00:06:29,910 --> 00:06:32,901  
IS THERE A PARTICULAR OBJECT THAT MAY BENEFIT  
US IN A SIGNIFICANT

111  
00:06:32,901 --> 00:06:38,410  
WAY TO BE MOVED FROM WHERE IT WAS AS PART  
OF THE THOROUGHFARE

112  
00:06:38,410 --> 00:06:39,430  
INTO SPACE?

113  
00:06:39,430 --> 00:06:43,720  
>> IT REALLY IS A HALL THAT HAS THESE SIGNATURE  
OBJECTS.

114  
00:06:43,720 --> 00:06:46,780  
THEY INTRODUCE PEOPLE TO THE COLLECTION HERE  
AT THE NATIONAL

115  
00:06:46,780 --> 00:06:48,850  
AEROSPACE MUSEUM.

116  
00:06:48,850 --> 00:06:51,840  
ONE THAT BENEFITS US HIS FRIENDSHIPS SEVEN.

117  
00:06:51,840 --> 00:06:56,300  
IT'S A MERCURY SPACECRAFT AND ITS SIX FEET  
IN DIAMETER.

118  
00:06:56,300 --> 00:07:01,640  
JOHN GLENN SPACECRAFT FROM HIS FIRST ORBITS  
OF THE EARTH IN 1962.

119  
00:07:01,640 --> 00:07:05,290  
IT'S ALWAYS BEEN OUT IN THE MIDDLE OF THE  
FLOOR AND DEPENDING ON

120  
00:07:05,290 --> 00:07:10,970  
WHAT PATH YOU TOOK, YOU MIGHT MISS IT.

121  
00:07:10,970 --> 00:07:17,020  
BEING ABLE TO PUT IT IN A MUCH BETTER CONDITION  
RIGHT NOW.

122  
00:07:17,020 --> 00:07:22,340  
IT HAD BEEN IN A FLEX CASE AND NOW WE HAVE  
BUILT IT LIKE A CASE

123  
00:07:22,340 --> 00:07:24,750  
THAT IS A ROOM FOR IT.

124  
00:07:24,750 --> 00:07:29,230  
IT PROTECTS IT MUCH BETTER AND PUTS IT ON  
DISPLAY.

125  
00:07:29,230 --> 00:07:34,650  
THE ONE THING WE WANTED TO DO IN TERMS OF  
THINKING ABOUT THE

126  
00:07:34,650 --> 00:07:40,270  
STORY THAT IT TELLS – WE WANTED TO BRING  
THAT TO THE VISITORS.

127  
00:07:40,270 --> 00:07:47,020  
IN 1976, HIS FLIGHT HAD ONLY BEEN 14 YEARS  
BEFORE IN 1962.

128  
00:07:47,020 --> 00:07:52,900  
WE WANTED TO TELL PEOPLE THE WAY JOHN GLENN  
TELLS IT.

129  
00:07:52,900 --> 00:07:56,320  
THAT'S WHEN HE TALKS ABOUT HIS FLIGHT AND  
HE STARTS IMMEDIATELY

130  
00:07:56,320 --> 00:07:59,080  
WITH UNDERSTANDING IT WAS THE COLD WAR.

131  
00:07:59,080 --> 00:08:03,570  
PUTTING IT IN THE BROADER POLITICAL CONTEXT.

132  
00:08:03,570 --> 00:08:07,320

WE ALSO WANTED TO HIGHLIGHT THE PERSON OF JOHN GLENN.

133

00:08:07,320 --> 00:08:13,590

IT'S A LONG SERVING UNITED STATES SENATOR THAT FLEW TO SPACE ON

134

00:08:13,590 --> 00:08:17,301

THE MERCURY SPACECRAFT FRIENDSHIPS SEVEN AND ALSO THE SPACE

135

00:08:17,301 --> 00:08:18,610

SHUTTLE DISCOVERY.

136

00:08:18,610 --> 00:08:21,790

THE MUSEUM ALSO HAS IT.

137

00:08:21,790 --> 00:08:24,750

BEING ABLE TO TELL THE PERSONAL STORY.

138

00:08:24,750 --> 00:08:28,510

WHO WAS THE MARINE AVIATOR WHO BECAME AN ASTRONAUT AND BECAME A

139

00:08:28,510 --> 00:08:31,620

SENATOR WHO IS REALLY TO COME THIS NATIONAL HERO?

140

00:08:31,620 --> 00:08:36,389

HOW IS IT THAT WE NEED THIS SPACECRAFT FROM THE CONTEXT.

141

00:08:36,389 --> 00:08:38,750

>> YOU MENTION THE DIFFERENCE IN TIME BETWEEN THE EVENTS THAT

142

00:08:38,750 --> 00:08:42,729

THESE ARTIFACTS WERE USED IN AND THE USE OF THEM.

143

00:08:42,729 --> 00:08:45,629

HOW IT'S CHANGED DRAMATICALLY.

144

00:08:45,629 --> 00:08:49,810

HOW HAVE WE APPROACHED CONNECTING TO NEW WAYS  
ACROSS THE TIME

145

00:08:49,810 --> 00:08:50,810

SPAN?

146

00:08:50,810 --> 00:08:53,199

YOU HAVE ENTIRE NEW GENERATIONS OF PEOPLE  
COMING IN WITH NEW

147

00:08:53,199 --> 00:08:57,779

TECHNOLOGY AND NEW IDEAS AND MAYBE NO CONCEPTION  
OF WHERE THEY

148

00:08:57,779 --> 00:08:59,939

HAVE COME FROM.

149

00:08:59,939 --> 00:09:05,220

HOW ARE WE LOOKING AT SHAPING NEW CONNECTIONS?

150

00:09:05,220 --> 00:09:08,999

>> ONE OF THE THINGS THAT WE DID, AND IT WAS  
A NEW CHALLENGE FOR

151

00:09:08,999 --> 00:09:13,449

BOBBY AND I, IS TO REALLY THINK ABOUT THE  
EXHIBIT, NOT ONLY IN

152

00:09:13,449 --> 00:09:16,550

THE PHYSICAL EXHIBIT BUT IN TERMS OF THE DIGITAL  
EXHIBIT.

153

00:09:16,550 --> 00:09:20,889

WE KNOW MOST OF THE VISITORS COME THROUGH  
THE DOORS NOW CARRYING

154  
00:09:20,889 --> 00:09:24,329  
THEIR OWN SMART PHONE AND THEIR OWN CONNECTION  
TO THE INTERNET.

155  
00:09:24,329 --> 00:09:29,339  
THAT IS A WONDERFUL ASSET AND IT'S PART OF  
THE VISITOR

156  
00:09:29,339 --> 00:09:30,339  
EXPERIENCE.

157  
00:09:30,339 --> 00:09:32,999  
IT'S ONE OF THE FIRST THINGS YOU DO – YOU  
USE TO PART A CAMERA

158  
00:09:32,999 --> 00:09:35,910  
AND NOW YOU PLUG YOUR PHONE AND TAKE A PICTURE.

159  
00:09:35,910 --> 00:09:39,029  
MEMBER THAT YOU ARE HERE AND CREATE THE MEMORIES.

160  
00:09:39,029 --> 00:09:42,339  
WE WANTED TO BRING ALL OF THOSE THINGS INTO  
THE DIGITAL

161  
00:09:42,339 --> 00:09:46,079  
EXPERIENCE AS WELL AS THE PHYSICAL EXPERIENCE  
OF THE HALL.

162  
00:09:46,079 --> 00:09:49,339  
>> WE DO IT AT THE SAME TIME.

163  
00:09:49,339 --> 00:09:56,420  
NORMALLY YOU WRITE THE SCRIPT IN YOU SEE IT'S  
DIGITAL BUT WE DID

164  
00:09:56,420 --> 00:09:57,420  
NOT HAVE THE TIME.

165

00:09:57,420 --> 00:09:58,660

WE DID IT IN LESS THAN THREE YEARS.

166

00:09:58,660 --> 00:10:01,180

IT'S A REMARKABLY SHORT PERIOD OF TIME.

167

00:10:01,180 --> 00:10:04,589

TO BE ABLE TO PRESENT THE DIGITAL ASPECT AND  
ONE-DIMENSIONAL ONES

168

00:10:04,589 --> 00:10:07,769

IS TO DO IT ALL AT ONCE AND THAT WAS A HUGE  
CHALLENGE.

169

00:10:07,769 --> 00:10:11,350

>> IS A JUGGLING PROJECT FOR THE CURATORS  
TO THINK ABOUT – WHAT

170

00:10:11,350 --> 00:10:15,579

STORIES ARE CREATED BEST USING VIDEO OR AN  
APP?

171

00:10:15,579 --> 00:10:19,930

WHAT STORIES ARE BEST PUT IN FRONT OF PEOPLE  
IN A PRINT FORM SO

172

00:10:19,930 --> 00:10:22,839

THEY ON THE LABEL FOR EVERYONE TO SEE?

173

00:10:22,839 --> 00:10:26,100

WHAT ARE GOOD ONES THAT PEOPLE WILL WANT TO  
GO HOME AND

174

00:10:26,100 --> 00:10:28,579

EXPERIENCE THINGS OUTSIDE THE WALLS?

175

00:10:28,579 --> 00:10:31,779

>> WE FOUND – WE HOPE IT'S QUITE SUCCESSFUL.

176

00:10:31,779 --> 00:10:34,580

YOU CAN ONLY PUT SO MANY THINGS – ABOUT  
FIVE LABELS ON THE

177

00:10:34,580 --> 00:10:36,480

EXHIBIT CHANNEL.

178

00:10:36,480 --> 00:10:40,709

THROUGH THE WEB AND OTHERS YOU CAN GET IT  
ON YOUR CELL PHONE.

179

00:10:40,709 --> 00:10:43,639

YOU REALLY WANT TO DIG DEEP AND WE OF THE  
INFORMATION.

180

00:10:43,639 --> 00:10:44,639

>> GREAT.

181

00:10:44,639 --> 00:10:48,240

THAT GIVES THE VISITORS A SENSE OF WHERE THINGS  
STARTED.

182

00:10:48,240 --> 00:10:51,019

IF ANYONE HAS QUESTIONS, PLEASE FEEL FREE  
TO STEP UP TO THE

183

00:10:51,019 --> 00:10:52,160

MICROPHONE AND WE CAN TAKE THEM HERE.

184

00:10:52,160 --> 00:10:55,089

WE WILL START OUT WITH AN ONLINE QUESTION  
FIRST.

185

00:10:55,089 --> 00:11:01,110

>> MANY OF THE EXHIBITS CHANGE IN MILESTONES  
AS TIME GOES BY.

186

00:11:01,110 --> 00:11:04,230

ARE THERE ANY PARTICULAR ARTIFACTS THERE – OBVIOUSLY  
HAVE LARGE

187

00:11:04,230 --> 00:11:05,230  
ONES.

188

00:11:05,230 --> 00:11:11,230  
ARE THERE ANY THAT WILL SHIFT AND CHANGE AND  
PRESENT NEW THINGS?

189

00:11:11,230 --> 00:11:13,899  
>> NO EXHIBIT IS ETCHED IN STONE.

190

00:11:13,899 --> 00:11:15,769  
IT WILL EVOLVE OVER TIME.

191

00:11:15,769 --> 00:11:25,139  
WE HAD DELIBERATELY INCORPORATED A --  
WE DON'T CALL IT A

192

00:11:25,139 --> 00:11:26,190  
TEMPORARY CASE?

193

00:11:26,190 --> 00:11:27,230  
>> ROTATING SPACE.

194

00:11:27,230 --> 00:11:29,320  
>> THAT WOULD BE NICE.

195

00:11:29,320 --> 00:11:31,990  
[LAUGHTER] THAT WAY WE CAN INTRODUCE NEW MATERIAL  
EVERY SIX

196

00:11:31,990 --> 00:11:33,199  
MONTHS OR EVERY YEAR.

197

00:11:33,199 --> 00:11:36,079  
KEEPING IT FRESH.

198  
00:11:36,079 --> 00:11:41,819  
THE MILESTONES ARE PRETTY MUCH STANDARD BUT  
THIS WILL GIVE US AN

199  
00:11:41,819 --> 00:11:44,009  
OPPORTUNITY TO GO IN AND OUT.

200  
00:11:44,009 --> 00:11:46,869  
THERE IS NO GALLERY EVER.

201  
00:11:46,869 --> 00:11:51,160  
>> FOR THE INAUGURAL EXHIBIT, WE HAVE A COLLECTION  
OF SALLY RIDE

202  
00:11:51,160 --> 00:11:57,540  
ARTIFACTS THAT ARE PART OF A COLLECTION OF  
DOCTOR RIDES PAPERS AS

203  
00:11:57,540 --> 00:12:00,749  
WELL AS PHYSICAL ARTIFACTS THAT CAME IN AFTER  
HER DEATH IN 2012

204  
00:12:00,749 --> 00:12:03,600  
THAT WE WERE ABLE TO PUT ON EXHIBIT.

205  
00:12:03,600 --> 00:12:08,239  
WE HAVE TALKED ABOUT POSSIBLY SOME BALLOONING  
ARTIFACTS AND GOING

206  
00:12:08,239 --> 00:12:10,069  
BACK TO THE 1780S.

207  
00:12:10,069 --> 00:12:13,199  
THEY MAY COME INTO THE COLLECTION.

208  
00:12:13,199 --> 00:12:17,050  
THE MUSEUM HAS ACQUIRED PAPERS AND MATERIALS  
FROM ARTHUR C

209

00:12:17,050 --> 00:12:18,050

CLARKE.

210

00:12:18,050 --> 00:12:20,259

THAT'S THE KIND OF THING THAT COULD GO ON  
IN THE FUTURE.

211

00:12:20,259 --> 00:12:24,029

IT'S A GOOD WAY FOR US TO BE ABLE TO HAVE  
A SPACE WHERE WE CAN

212

00:12:24,029 --> 00:12:30,670

FEATURE A NEW COLLECTION.

213

00:12:30,670 --> 00:12:31,699

>> QUESTION FOR YOU, MARGARET.

214

00:12:31,699 --> 00:12:35,639

TELLING THE VISITORS ABOUT YOUR PERSONAL EXPERIENCE.

215

00:12:35,639 --> 00:12:42,350

WHAT HAS BEEN ONE OF THE MOST MEDIA INTENSE  
EXPERIENCES FOR YOU?

216

00:12:42,350 --> 00:12:48,249

MARGARET, AS A CURATOR OF THE STARSHIP ENTERPRISE  
– TELLS ABOUT

217

00:12:48,249 --> 00:12:51,329

THE PROCESS GOING INTO PUTTING IT IN PLACE?

218

00:12:51,329 --> 00:12:56,120

>> A MIGHT NOT SEEM LIKE THAT IS A MILESTONE  
OF FLIGHT.

219

00:12:56,120 --> 00:13:00,889

>> THAT IS ONE OF THE PIECES THAT WE ADD TO  
THE MILESTONE OF

220  
00:13:00,889 --> 00:13:05,360  
FLIGHT HALL IN ADDITION TO TO PROTOTYPE JET  
ENGINES.

221  
00:13:05,360 --> 00:13:10,319  
IT WAS THE 11 FOOT STUDIO MODEL OF THE STAR  
TREK ENTERPRISE.

222  
00:13:10,319 --> 00:13:13,459  
THE ARGUMENT FOR PUTTING IT ON THE LOBBY AND  
THE MILESTONES OF

223  
00:13:13,459 --> 00:13:18,089  
FLIGHT HALL WAS IMAGINATION AND INSPIRATION  
HAVE BEEN REALLY

224  
00:13:18,089 --> 00:13:20,870  
IMPORTANT THEMES FOR THIS MUSEUM.

225  
00:13:20,870 --> 00:13:24,300  
SINCE THE 1970S, THEY HAVE BEEN A PART OF  
THE COLLECTION HERE AT

226  
00:13:24,300 --> 00:13:27,239  
THE NATIONAL AEROSPACE MUSEUM FOR DECADES.

227  
00:13:27,239 --> 00:13:30,600  
IF WE WANTED TO COME UP WITH ONE OBJECT THAT  
REALLY WAS A

228  
00:13:30,600 --> 00:13:35,019  
SIGNATURE PIECE FOR IMAGINATION AND INSPIRATION,  
I COULD NOT

229  
00:13:35,019 --> 00:13:45,100  
THINK A BETTER ONE FOR THE STAR TREK ENTERPRISE.

230  
00:13:45,100 --> 00:13:49,870  
>> HOW MANY PEOPLE DID IT TAKE TO BUILD THE

## NEW MILESTONE

231

00:13:49,870 --> 00:13:51,319  
GALLERY?

232

00:13:51,319 --> 00:13:54,230  
>> HOW MANY PEOPLE ARE IN THE MUSEUM?

233

00:13:54,230 --> 00:13:56,829  
>> IT'S A TREMENDOUS TEAM EFFORT!

234

00:13:56,829 --> 00:14:02,009  
FOUR DIFFERENT CURATORS, ALEC SPENCER AND  
PAUL AND BOB AND MYSELF

235

00:14:02,009 --> 00:14:12,819  
WERE WORKING WITH EXHIBIT DESIGNERS AND WE  
HAD A REALLY GREAT

236

00:14:12,819 --> 00:14:16,869  
STAFF WHO WERE WORKING ON THE ACTUAL HANGING  
AND MOVING OF ALL OF

237

00:14:16,869 --> 00:14:19,959  
THESE OBJECTS KEEPING TRACK OF ALL OF THEM,  
LITERALLY MOVING

238

00:14:19,959 --> 00:14:21,899  
PIECES.

239

00:14:21,899 --> 00:14:25,519  
WORKING WITH ARCHITECTS AND CASE DESIGNERS.

240

00:14:25,519 --> 00:14:30,889  
THE EXHIBIT TECHNOLOGY STAFF DID THE LIGHTING  
AND THE ELECTRONICS

241

00:14:30,889 --> 00:14:31,889  
FOR THIS.

242  
00:14:31,889 --> 00:14:35,420  
WE WERE WORKING WITH DIGITAL NEW MEDIA ABOUT  
THINKING ABOUT THE

243  
00:14:35,420 --> 00:14:43,209  
DEVELOPMENT OF THE WALL AS WELL AS THE ACT  
AND THE WEBSITE.

244  
00:14:43,209 --> 00:14:51,309  
I WILL LEAVE PEOPLE OFF BUT – ONE THING  
YOU LEARN WHEN YOU DO THE

245  
00:14:51,309 --> 00:14:54,399  
EXHIBIT IS THAT IT STARTS OFF WITH A VERY  
SMALL CORE AND THREE

246  
00:14:54,399 --> 00:14:59,180  
YEARS AGO WITH MARGARET AND MYSELF – BY  
THE TIME YOU GET DONE,

247  
00:14:59,180 --> 00:15:03,420  
JUST ABOUT EVERYONE IN THE BUILDING HAS TOUCHED  
IT IN SOME WAY.

248  
00:15:03,420 --> 00:15:07,480  
EVEN IF SOMEONE MIGHT BE EXTREMELY OBSCURE  
BUT MAYBE YOU WENT TO

249  
00:15:07,480 --> 00:15:10,379  
THE PERSON ASKED THE QUESTION.

250  
00:15:10,379 --> 00:15:12,889  
SOMEONE – JUST ABOUT EVERYONE HAS SOMETHING  
TO DO.

251  
00:15:12,889 --> 00:15:15,589  
>> THE CENTER FOR EARTH AND PLANETARY STUDIES  
CONTRIBUTED A LOT

252  
00:15:15,589 --> 00:15:19,679  
WE LOOKED AT IMAGES OF THE MOON OR MARS.

253  
00:15:19,679 --> 00:15:24,459  
HAVING THE RIGHT PICTURES AND TELL US WHAT  
WE WERE LOOKING AT.

254  
00:15:24,459 --> 00:15:25,649  
IT'S A TREMENDOUS THING.

255  
00:15:25,649 --> 00:15:31,239  
>> WILL SEE IN A FEW MINUTES BUT THE APOLLO  
17 PHOTOGRAPHS OF

256  
00:15:31,239 --> 00:15:32,959  
THE ROCK.

257  
00:15:32,959 --> 00:15:37,790  
WE WILL GO WITH AN AUDIENCE QUESTION.

258  
00:15:37,790 --> 00:15:43,489  
THANK YOU FOR THAT NEXT AS SPACEFLIGHT BECOMES  
PRIORITIZED AND

259  
00:15:43,489 --> 00:15:48,280  
THERE IS MORE AND MORE PEOPLE, DOES IT POSE  
ANY KIND OF CHALLENGE

260  
00:15:48,280 --> 00:15:53,860  
FOR GETTING ARTIFACTS FOR SPACESHIPONE HANGING  
IN THE ENTRY HALL?

261  
00:15:53,860 --> 00:15:59,309  
DOES IT POSE ANY CHALLENGES COMPARED TO GOVERNMENT  
AGENCIES AND

262  
00:15:59,309 --> 00:16:02,670  
PREVIOUS MONOPOLY AT THE SPACEFLIGHT?

263  
00:16:02,670 --> 00:16:05,739  
HAS ANYONE ASKED ELON MUSK FOR ANYTHING?

264  
00:16:05,739 --> 00:16:09,329  
[LAUGHTER] TAKING THE SECOND PART FIRST I  
BELIEVE YES.

265  
00:16:09,329 --> 00:16:11,449  
I BELIEVE WE ARE WORKING ON IT.

266  
00:16:11,449 --> 00:16:13,339  
IT IS TRUE.

267  
00:16:13,339 --> 00:16:16,069  
>> IN SOME WAYS WE ARE FOLLOWING THE LEAD  
FROM AERONAUTICS.

268  
00:16:16,069 --> 00:16:21,299  
IT IS AVIATION MOVED FROM MOSTLY GOVERNMENT  
SPONSORS TO BEING

269  
00:16:21,299 --> 00:16:22,350  
MOSTLY PRIVATE.

270  
00:16:22,350 --> 00:16:26,790  
IT'S IN TERMS OF COMMERCIAL AVIATION AND SOME  
DECADES AGO.

271  
00:16:26,790 --> 00:16:32,149  
WE ARE LOOKING AT THE ATTEMPT IN THE SPACEFLIGHT  
ARENA FOR THE

272  
00:16:32,149 --> 00:16:35,720  
SAME TRANSITION TO HAPPEN.

273  
00:16:35,720 --> 00:16:39,220  
BEHIND YOU THERE IS A MODEL OF SPACESHIP TOO.

274

00:16:39,220 --> 00:16:42,759

IT CAME TO US FROM PURGING THE LACK AGAIN  
ABOVE THAT IS A MODEL

275

00:16:42,759 --> 00:16:48,549

OF THE BIGELOW MODULE THAT ONE OF WHICH IS  
THAT THE INTERNATIONAL

276

00:16:48,549 --> 00:16:50,389

SPACE STATION.

277

00:16:50,389 --> 00:16:53,959

WE HAVE ACTIVE RELATIONSHIPS BETWEEN THE MUSEUM  
AND SOME OF THESE

278

00:16:53,959 --> 00:16:55,429

PRIVATE COMPANIES.

279

00:16:55,429 --> 00:16:59,920

AS WITH ALL OF THE SUBJECTS, AS AVIATION AND  
SPACEFLIGHT

280

00:16:59,920 --> 00:17:03,569

CONTINUES TO DEVELOP, WE ARE THINKING ABOUT  
WHAT ARTIFACTS WE

281

00:17:03,569 --> 00:17:05,630

BRING IN TO REALLY PRESERVE THE HISTORY.

282

00:17:05,630 --> 00:17:06,730

>> THANK YOU FOR THAT.

283

00:17:06,730 --> 00:17:08,650

WE'LL MOVE ON WITH A SHORT INTRODUCTION.

284

00:17:08,650 --> 00:17:18,329

WE WILL GIVE YOU A PREVIEW OF HOW IT ALL CAME  
ABOUT.

285

00:17:18,329 --> 00:17:23,930

[MUSIC]

SINCE 1976, THE SMITHSONIAN SPACE MUSEUM HAS

286

00:17:23,930 --> 00:17:30,230

DISPLAYED THE MOST  
RENOWNED SPACECRAFT IN THE WORLD.

287

00:17:30,230 --> 00:17:33,389

60,000 ARTIFACTS BRING THE RICH HISTORY OF  
LIFE TO LIFE.

288

00:17:33,389 --> 00:17:39,230

ONE SMALL STEP FOR MAN, ONE GIANT LEAP FOR  
MANKIND.

289

00:17:39,230 --> 00:17:45,530

NOW, THANKS TO A \$30 MILLION DONATION FROM  
BOEING, THE MAIN

290

00:17:45,530 --> 00:17:49,350

ATTRACTION, MILESTONES OF THE HALL WILL GIVE  
A 21ST-CENTURY

291

00:17:49,350 --> 00:17:51,410

TRANSFORMATION.

292

00:17:51,410 --> 00:17:59,040

ICONIC SYMBOLS SPAN TO THE SPACE-AGE AND BE  
GONE.

293

00:17:59,040 --> 00:18:03,100

THEY WILL SHOW HOW THEY CONNECT TO ONE ANOTHER  
AND REVEAL UNTOLD

294

00:18:03,100 --> 00:18:07,049

STORIES OF THE PEOPLE WHO HELPED TAKE HISTORY.

295

00:18:07,049 --> 00:18:13,799

THE JOHN SEVEN, CHARLES LINDBERGH SPIRIT OF

ST.

296

00:18:13,799 --> 00:18:19,010

LOUIS,  
REVOLUTIONARY TURBOJET, THE FIRST COMMUNICATION

297

00:18:19,010 --> 00:18:22,000

IN SPACE.

298

00:18:22,000 --> 00:18:26,450

COMPLETED IN TIME FOR THE MUSEUM'S 40TH ANNIVERSARY  
IN 2016 –

299

00:18:26,450 --> 00:18:29,170

VISITORS WILL EXPERIENCE A DYNAMIC INTERACTIVE  
DISPLAY.

300

00:18:29,170 --> 00:18:33,940

IT'S MELTED WITH A MOBILE EXPERIENCE AND MORE  
THAN 7 MILLION

301

00:18:33,940 --> 00:18:36,529

PEOPLE VISITING THE MUSEUM EVERY YEAR.

302

00:18:36,529 --> 00:18:40,500

SOON THEY WILL BE MARVELING AT THE EXHIBIT  
LIKE NO OTHER.

303

00:18:40,500 --> 00:18:42,770

THIS IS WHERE HISTORY IS PRESERVED.

304

00:18:42,770 --> 00:18:48,139

IT'S THE PIONEERS OF THE PAST TO ADVANCE THE  
WORLD AND OUR FUTURE

305

00:18:48,139 --> 00:18:51,289

WHO TRANSFORM IT FOR GENERATIONS TO COME.

306

00:18:51,289 --> 00:19:02,120

I THINK YOU CAN SEE THINGS HAVE DRAMATICALLY  
CHANGED.

307

00:19:02,120 --> 00:19:08,690

THE VIDEO WAS PRODUCED TWO YEARS AGO.

308

00:19:08,690 --> 00:19:11,269

THE SPACE LOOK SIGNIFICANTLY DIFFERENT.

309

00:19:11,269 --> 00:19:15,309

NOW WE CAN WELCOME ONSTAGE ASHLEY WHO WAS  
THE EXHIBIT DESIGNER.

310

00:19:15,309 --> 00:19:21,049

WE WILL TALK ABOUT THE PICTURE AND WHERE YOU  
FIT IN AS FAR AS

311

00:19:21,049 --> 00:19:25,100

MOVING THINGS AROUND AND REDESIGNING THE SPACE  
TO BE MODERN AND

312

00:19:25,100 --> 00:19:27,429

NEW AND FRESH AND REALLY TAKE IT DOWN THE  
ROAD.

313

00:19:27,429 --> 00:19:29,220

IT'S FOR DECADES TO COME.

314

00:19:29,220 --> 00:19:32,080

WHAT WERE SOME OF THE OVERALL CHALLENGES?

315

00:19:32,080 --> 00:19:36,269

TELL US ABOUT THE OVERALL CHALLENGES THAT  
YOU FACED?

316

00:19:36,269 --> 00:19:39,710

>> IF YOU COULD IMAGINE, THE ORIGINAL MILESTONE  
OF FLIGHT HALL

317

00:19:39,710 --> 00:19:44,330  
BEFORE THE RENOVATION – YOU COME THROUGH  
SECURITY AND PICK UP ALL

318  
00:19:44,330 --> 00:19:48,190  
THE BAGS AND HAVE YOUR KIDS AND BY THE TIME  
YOU THINK ABOUT IT

319  
00:19:48,190 --> 00:19:51,059  
YOU ARE IN THE MIDDLE OF THE MILESTONE AND  
YOU'VE ALREADY PASSED

320  
00:19:51,059 --> 00:19:54,899  
THE MOON ROCK AND THE MERCURY SPACECRAFT – SOME  
OF THE MOST

321  
00:19:54,899 --> 00:19:57,419  
IMPORTANT THINGS IN SPACE.

322  
00:19:57,419 --> 00:20:00,170  
YOU CAN'T FIGURE OUT WHERE TO GET A MAP BECAUSE  
YOU CAN'T SEE THE

323  
00:20:00,170 --> 00:20:03,140  
WELCOME DESK BECAUSE THE APOLLO COMMAND MODULES  
IN YOUR WAY.

324  
00:20:03,140 --> 00:20:06,910  
YOU CAN'T FIND ANY OF THE LABELS AND YOU ARE  
FLYING AROUND THE

325  
00:20:06,910 --> 00:20:10,010  
SPACE LIKE A PINBALL.

326  
00:20:10,010 --> 00:20:12,919  
WE THOUGHT A LOT ABOUT THE PROBLEMS WITH THE  
ORIGINAL SPACE AND

327  
00:20:12,919 --> 00:20:14,400  
HOW WE CAN IMPROVE THEM.

328  
00:20:14,400 --> 00:20:17,809  
I THINK EVERYONE IN OUR DEPARTMENT OVER THE  
PAST DECADE HAS

329  
00:20:17,809 --> 00:20:21,440  
THOUGHT OF WAYS THAT WE COULD IMPROVE MILESTONES  
BUT WE NEVER HAD

330  
00:20:21,440 --> 00:20:24,010  
THE MONEY TO DO IT.

331  
00:20:24,010 --> 00:20:29,490  
EVERYTHING WAS PIECEMEAL OVER THE COURSE OF  
THE 40 YEARS THAT HAS

332  
00:20:29,490 --> 00:20:30,490  
BEEN OPEN.

333  
00:20:30,490 --> 00:20:33,500  
LUCKILY, WITH BOEING, WITH THE OPPORTUNITY  
TO THINK ABOUT THE

334  
00:20:33,500 --> 00:20:37,130  
BEST WAY TO DO MILESTONES.

335  
00:20:37,130 --> 00:20:40,970  
THE NEW SPACE THAT WE DESIGN PUT EVERYTHING  
ALONG THE SIDES OF

336  
00:20:40,970 --> 00:20:41,970  
THE GALLERY.

337  
00:20:41,970 --> 00:20:43,659  
IT DID SEVERAL THINGS.

338  
00:20:43,659 --> 00:20:47,409  
IT ALLOWED BETTER SIGHTLINES WHICH YOU CAN  
SEE THE BEAUTIFUL

339

00:20:47,409 --> 00:20:49,340

WELCOME CENTER DESK THAT WE HAVE.

340

00:20:49,340 --> 00:20:52,289

YOU CAN SEE THE NEW INTERACTIVE WALL.

341

00:20:52,289 --> 00:20:58,990

YOU CAN FIND LABELS MORE EASILY, RIGHT NEXT TO THE OBJECTS.

342

00:20:58,990 --> 00:21:05,039

IT HAS A MORE CLEAN LOOK TO IT AND OPENS UP THE SPACE FOR SPECIAL

343

00:21:05,039 --> 00:21:06,679

EVENTS LIKE WE OPEN BEFORE.

344

00:21:06,679 --> 00:21:09,190

IT HELPS THE VISITOR MOVE THROUGH THE SPACE.

345

00:21:09,190 --> 00:21:12,080

>> MARGARET, AS A CURATOR IN THINKING ABOUT WHAT KINDS OF

346

00:21:12,080 --> 00:21:17,860

OBJECTS YOU WANT A SPACE LIKE THIS, HOW FLEXIBLE WAS IT FOR YOU

347

00:21:17,860 --> 00:21:24,410

TO BE ABLE TO INSERT NEW IDEAS AND SUGGEST NEW OBJECTS AND WORK

348

00:21:24,410 --> 00:21:28,700

WITH ASHLEY ON COMING UP WITH A PLAN ON HOW TO ORGANIZE THIS?

349

00:21:28,700 --> 00:21:32,350

>> SOME OF THE PIECES THAT WERE ALREADY IN

THE BOEING LAB WERE

350  
00:21:32,350 --> 00:21:34,509  
ALREADY ONES THAT WE WANT TO HAVE ANYWAY.

351  
00:21:34,509 --> 00:21:39,090  
THE FRIENDSHIP SEVEN, GERMANY FOR, SPIRIT  
OF ST.

352  
00:21:39,090 --> 00:21:40,340  
LOUIS,  
OBVIOUSLY.

353  
00:21:40,340 --> 00:21:44,679  
THE COLUMBIA – APOLLO 11 COMMAND MODULE  
WOULD IN A CENTERPIECE

354  
00:21:44,679 --> 00:21:50,960  
FOR THE GALLERY AND THE MUSEUM HAD BROUGHT  
HER PLANS.

355  
00:21:50,960 --> 00:21:54,980  
WE WOULD LOVE TO PUT THAT INTO A NEW DEDICATED  
GALLERY THAT

356  
00:21:54,980 --> 00:21:57,330  
EXPLAINS THE APOLLO PROGRAM.

357  
00:21:57,330 --> 00:22:00,221  
IN SOME WAYS IT MODELED THE TREMENDOUS SUCCESS  
OF THE WRIGHT

358  
00:22:00,221 --> 00:22:01,929  
BROTHERS AND EXHIBITION.

359  
00:22:01,929 --> 00:22:06,669  
IT WAS IN 2003'S FOR THE 100TH ANNIVERSARY  
OF THE FIRST POWERED

360

00:22:06,669 --> 00:22:11,210  
FLIGHT – THE WRIGHT BROTHERS ORIGINAL FLYER  
WHICH HAD ALWAYS HUNG

361  
00:22:11,210 --> 00:22:12,639  
IN THE MIDDLE OF THE GALLERY.

362  
00:22:12,639 --> 00:22:17,549  
IT WAS MOVED UP STAGE AND IT HAS BEEN A TREMENDOUS  
SUCCESS OVER

363  
00:22:17,549 --> 00:22:20,440  
THE LAST 10 – 15 YEARS.

364  
00:22:20,440 --> 00:22:24,230  
WERE PLANS TO DO SOMETHING SIMILAR WITH APOLLO  
11 THAT GOT US TO

365  
00:22:24,230 --> 00:22:29,669  
THINKING ABOUT POSSIBLY MOVING THE LUNAR MODULE.

366  
00:22:29,669 --> 00:22:32,419  
THERE WERE SOME LIMITS ON WHAT WE COULD DO.

367  
00:22:32,419 --> 00:22:37,740  
THERE WAS A MOMENT WHERE WE MOVE THE X 15,  
THE LARGE BLACK

368  
00:22:37,740 --> 00:22:40,830  
AIRCRAFT THAT FLIGHT UP TO THE SIXTH.

369  
00:22:40,830 --> 00:22:44,490  
HE POINTED OUT IT WAS ONE OF THE HEAVIEST  
THINGS IN THE MUSEUM

370  
00:22:44,490 --> 00:22:46,590  
AND IT WILL NOT MOVE.

371  
00:22:46,590 --> 00:22:50,130

>> WE DO HAVE LIMITATIONS.

372

00:22:50,130 --> 00:22:52,830

>> AND ON HOW MUCH WE CAN ASK.

373

00:22:52,830 --> 00:22:54,740

IT BECOMES A BUDGET QUESTION.

374

00:22:54,740 --> 00:22:58,590

IF YOU WILL MOVE A HEAVY THING – THERE ARE LIMITS ON WHAT THINGS

375

00:22:58,590 --> 00:23:01,260

YOU CAN DO AND WE DECIDED IT WAS IN A GOOD SPOT.

376

00:23:01,260 --> 00:23:04,229

>> TELLS ABOUT SOME OF THE OTHER LIMITATIONS.

377

00:23:04,229 --> 00:23:10,309

>> I THINK THAT THE BIGGEST CHALLENGE THAT WE HAD WAS HOW TO

378

00:23:10,309 --> 00:23:15,290

BUILD THE EXHIBIT WE CAN'T CLOSE THE SPACE.

379

00:23:15,290 --> 00:23:19,350

IT TOOK A TON OF PLANNING AND LOTS OF EARLY HOURS – LOTS OF LATE

380

00:23:19,350 --> 00:23:21,620

HOURS.

381

00:23:21,620 --> 00:23:25,169

IT WAS A REAL CHALLENGE.

382

00:23:25,169 --> 00:23:28,720

USUALLY WE CAN JUST SAY, CLOSE OFF THE GALLERY AND CLOSE THE

383

00:23:28,720 --> 00:23:29,720

DOOR.

384

00:23:29,720 --> 00:23:33,059

NO ONE GOES IN AND WE DID NOT HAVE THAT OPTION  
HERE.

385

00:23:33,059 --> 00:23:38,080

WE HAD TO KEEP THE SPACE OPEN THAT THIS IS  
THE MAIN ENTRANCE AND

386

00:23:38,080 --> 00:23:41,300

EXIT AND HAD TO STAY THAT WAY.

387

00:23:41,300 --> 00:23:43,080

WE WERE REALLY CREATIVE ABOUT IT.

388

00:23:43,080 --> 00:23:46,789

I THINK WHAT WAS GREAT WAS THAT WE HAD THE  
OPPORTUNITY TO SHOW

389

00:23:46,789 --> 00:23:50,890

THE PUBLIC WHAT WE DO ONLY BUILD AN EXHIBITION  
AND IT HAPPENED

390

00:23:50,890 --> 00:23:55,379

THAT THESE OBJECTS WERE SO AMAZING THAT WE  
GOT TO SEE

391

00:23:55,379 --> 00:23:59,809

CONSERVATION WORKING ON PRESERVING THE ARTIFACTS  
AND BRING THEM

392

00:23:59,809 --> 00:24:03,159

UP TO THIS AMAZING LEVEL.

393

00:24:03,159 --> 00:24:06,700

JUST HAVING THEM ON THE FLOOR AND BRINGING

DOWN THE SPIRIT OF ST.

394

00:24:06,700 --> 00:24:10,830

LOUIS AND SEEING THE WORK BEING DONE WAS REALLY INTERESTING.

395

00:24:10,830 --> 00:24:13,429

ALSO THE WORK ON LETTER MODULE.

396

00:24:13,429 --> 00:24:16,740

MAKING IT APPEAR MORE LIKE THE APOLLO 11 MISSION.

397

00:24:16,740 --> 00:24:19,309

IT WAS REALLY GREAT.

398

00:24:19,309 --> 00:24:21,010

I THINK IT WAS FOR OUR VISITORS.

399

00:24:21,010 --> 00:24:24,980

I WILL POINT OUT THAT THE DESIGNER ONLY HAS TO THINK ABOUT THE

400

00:24:24,980 --> 00:24:26,049

FINAL DESIGN.

401

00:24:26,049 --> 00:24:29,110

WHAT DO I START WITH AND WHAT DO WE END WITH.

402

00:24:29,110 --> 00:24:33,070

ASHLEY HAD TO REDESIGN THIS GALLERY WEEK BY WEEK BY WEEK OF HOW

403

00:24:33,070 --> 00:24:36,480

WE WILL MOVE THESE BARRIERS AROUND SO THAT WE CAN CREATE ENOUGH

404

00:24:36,480 --> 00:24:40,350

SPACE FOR THE WORK TO BE DONE AND LET THE VISITOR, THE WAY

405  
00:24:40,350 --> 00:24:44,771  
THROUGH SO SHE HAD DOZENS OF PLANS AND WHAT  
IT WOULD ALL LOOK

406  
00:24:44,771 --> 00:24:48,529  
LIKE AND HOW SHE WOULD MOVE THE BARRIERS AROUND  
SO THAT WE COULD

407  
00:24:48,529 --> 00:24:52,669  
DO ALL THE WORK AND GET TO THE END STATE.

408  
00:24:52,669 --> 00:24:55,830  
>> THESE ARE REALLY LARGE ARTIFACTS.

409  
00:24:55,830 --> 00:24:58,960  
IT'S NOT LIKE WE JUST PICK THEM UP AND MOVE  
THEM TO HAND.

410  
00:24:58,960 --> 00:25:01,429  
THEY TAKE A LOT OF EFFORT.

411  
00:25:01,429 --> 00:25:03,419  
>> TONS OF PLANNING!

412  
00:25:03,419 --> 00:25:04,919  
COLLECTIONS ARE GREAT.

413  
00:25:04,919 --> 00:25:09,850  
EVERYONE INVOLVED – IT WAS A PUZZLE.

414  
00:25:09,850 --> 00:25:12,500  
JUST TRYING TO FIGURE OUT HOW ALL THESE THINGS  
FIT ON THE FLOOR

415  
00:25:12,500 --> 00:25:14,639  
AND HOW WE MOVE THEM AROUND.

416

00:25:14,639 --> 00:25:18,399

WE HAD BARRIERS IMAGES PLANNED AHEAD TO MAKE SURE IT WOULD WORK.

417

00:25:18,399 --> 00:25:22,169

>> TELL US ABOUT HOW YOU APPROACH ARTIFACTS OUT ON THE FLOOR.

418

00:25:22,169 --> 00:25:25,299

HOW IS IT DIFFERENT?

419

00:25:25,299 --> 00:25:28,759

>> SO, ONE CHALLENGE THAT WE HAD WAS HOW TO GET THESE MAJOR

420

00:25:28,759 --> 00:25:33,759

ARTIFACTS INTO THE BIG CASES AND AS MARGARET SAID, IT'S A GIANT

421

00:25:33,759 --> 00:25:38,899

ROOM THAT HAS THE SPACECRAFT AND I THINK PEOPLE DON'T REALIZE

422

00:25:38,899 --> 00:25:42,299

THAT A LOT OF THESE ARE LARGER ARTIFACTS ON WHEELS AND THAT'S HOW

423

00:25:42,299 --> 00:25:44,330

WE MOVE THEM INTO THE SPACE.

424

00:25:44,330 --> 00:25:49,190

WHAT YOU CAN SEE IS THE MERCURY SPACECRAFT WHEELED INTO ITS GIANT

425

00:25:49,190 --> 00:25:54,320

CASE AND THE BEAUTY OF THE DESIGN IS THAT IT ALL GETS COVERED.

426

00:25:54,320 --> 00:25:58,050

ALL THE GIANT METAL STANDS.

427  
00:25:58,050 --> 00:26:01,390  
I THINK EVERYONE WAS REALLY NERVOUS ABOUT  
IT UNTIL THEY FIND THE

428  
00:26:01,390 --> 00:26:05,159  
FINAL PROJECT AND I REALIZE IT'S NOT THE MOST  
BEAUTIFUL STAND.

429  
00:26:05,159 --> 00:26:10,809  
THE WHOLE BASE WHERE ALL THE WHEELS WERE ENDED  
UP HITTING.

430  
00:26:10,809 --> 00:26:15,860  
UNDER A REAL PUZZLE, AGAIN OF DIFFERENT INTERLOCKING  
PIECES,

431  
00:26:15,860 --> 00:26:17,000  
CREATING A SEAMLESS FLOOR.

432  
00:26:17,000 --> 00:26:20,039  
THAT'S WHAT IT LOOKS LIKE.

433  
00:26:20,039 --> 00:26:23,740  
EVEN LETTER MODULE IS ON WHEELS SO IT DOES  
NOT LOOK LIKE THAT AT

434  
00:26:23,740 --> 00:26:27,190  
ALL BUT THAT'S HOW WE WERE ABLE TO MOVE AROUND  
THE GALLERY AND

435  
00:26:27,190 --> 00:26:29,470  
GET IT TO THE FINAL LOCATION.

436  
00:26:29,470 --> 00:26:33,620  
>> YOU MENTIONED THAT ONE OF THE THINGS THAT  
WAS THERE WAS THE

437  
00:26:33,620 --> 00:26:34,620

MOON ROCK.

438  
00:26:34,620 --> 00:26:38,360  
TELL US HOW YOU THOUGHT ABOUT PUTTING THAT  
IN A NEW POSITION IN

439  
00:26:38,360 --> 00:26:41,270  
GIVING PEOPLE A SENSE OF WHAT IT IS?

440  
00:26:41,270 --> 00:26:47,500  
>> A MOON ROCK KIOSK THAT WE HAD BEFORE WAS  
VERY GENERIC.

441  
00:26:47,500 --> 00:26:49,200  
THERE WAS NOTHING ABOUT THE MOON ROCK.

442  
00:26:49,200 --> 00:26:52,059  
IT WAS VERY COOL.

443  
00:26:52,059 --> 00:26:54,509  
THERE WAS NOTHING TO GIVE EXTRA INFORMATION  
ABOUT WHY IT WAS SO

444  
00:26:54,509 --> 00:26:58,760  
IMPORTANT AND WHY IT WAS SUCH A NEAT INTO  
EXPERIENCE.

445  
00:26:58,760 --> 00:27:06,570  
WHEN WE WERE THINKING ABOUT IT AS A TEAM,  
WE FOUND THIS IMAGE.

446  
00:27:06,570 --> 00:27:13,970  
IF THE ENTIRE AND THE ENTIRE GALLERY.

447  
00:27:13,970 --> 00:27:15,659  
YOU WILL SEE WHERE THE ARROW IS.

448  
00:27:15,659 --> 00:27:17,899  
IT'S POINTING TOWARDS THAT ROCK.

449

00:27:17,899 --> 00:27:18,919

IT'S OUR ROCK.

450

00:27:18,919 --> 00:27:21,610

IT IS WHAT YOU TOUCH WHEN YOU ARE IN MILESTONES.

451

00:27:21,610 --> 00:27:23,610

IT'S THE MOST AMAZING THING.

452

00:27:23,610 --> 00:27:25,120

HOW WE DIDN'T DO IT BEFORE, I DON'T KNOW.

453

00:27:25,120 --> 00:27:28,450

IT'S FROM THE APOLLO 17 MISSION.

454

00:27:28,450 --> 00:27:32,590

WE POINTED OUT AND IF YOU HAVEN'T SEEN THE  
NEW DISPLAY, PLEASE GO

455

00:27:32,590 --> 00:27:33,590

CHECK IT OUT.

456

00:27:33,590 --> 00:27:37,519

WE HAVE INCLUDED THE ENTIRE GRAPHIC PANEL  
ABOUT THE LITTLE

457

00:27:37,519 --> 00:27:41,210

EXPLORATION IN THE CLOCK AND WHY IT'S IMPORTANT.

458

00:27:41,210 --> 00:27:42,360

CHECK IT OUT AS WELL.

459

00:27:42,360 --> 00:27:45,750

>> BEFORE WE MOVE ON, I WANT YOU TO MENTION  
SOME OF THE ISSUES

460

00:27:45,750 --> 00:27:47,169

WITH SOUND.

461

00:27:47,169 --> 00:27:51,429

IS A LARGE BOX WITH WALLS AND CEILINGS.

462

00:27:51,429 --> 00:27:55,580

HOW DID YOU DEAL WITH TRYING TO MAKE IT A  
LITTLE BIT LESS

463

00:27:55,580 --> 00:27:58,269

DISPERSED.

464

00:27:58,269 --> 00:28:02,440

>> THE BIG MURALS THAT YOU SEE ARE REALLY  
ACOUSTICAL WALLS.

465

00:28:02,440 --> 00:28:07,820

THEY ARE SOUND ABSORBENT AND THE DESIGNERS  
HAD A GREAT IDEA ABOUT

466

00:28:07,820 --> 00:28:08,820

THIS.

467

00:28:08,820 --> 00:28:14,440

WHAT YOU SEE HERE ARE ON THE LEFT SIDE – IT'S  
AN IMAGE OF MARS.

468

00:28:14,440 --> 00:28:18,440

IT'S BEHIND THE VIKING LANDER AND IT WAS CREATED  
FROM VIKING

469

00:28:18,440 --> 00:28:22,870

ORBITER DATA BY ONE OF OUR FORMER GEOGRAPHERS  
IN THE CENTER FOR

470

00:28:22,870 --> 00:28:24,070

EARTH AND PLANETARY STUDIES.

471

00:28:24,070 --> 00:28:27,049

HE IS VICE PRESIDENT AT THE ADLER PLANETARIUM.

472

00:28:27,049 --> 00:28:30,370

IT'S AN AMAZING AMOUNT OF DETAIL.

473

00:28:30,370 --> 00:28:31,370

IT'S GREAT.

474

00:28:31,370 --> 00:28:35,270

THE CENTER IMAGES THE MOON BUT IT LOOKS DIFFERENT  
IN THE IMAGES

475

00:28:35,270 --> 00:28:37,389

OF THE MOON YOU MIGHT BE USED TO THAT'S BECAUSE  
IT IS MADE OF

476

00:28:37,389 --> 00:28:41,280

RADAR DATA FROM RADIO TELESCOPES AND THAT'S  
IN PUERTO RICO AND

477

00:28:41,280 --> 00:28:42,280

WEST VIRGINIA.

478

00:28:42,280 --> 00:28:48,549

BRUCE CANDLE IS THE EARTH AND PLANETARY STUDIES  
JUST FOR US.

479

00:28:48,549 --> 00:28:54,889

WHAT'S ALSO INTERESTING IS THE NORTH POLE  
IS AT THE BOTTOM MIDDLE

480

00:28:54,889 --> 00:28:55,889

OF THE IMAGE.

481

00:28:55,889 --> 00:28:57,620

NOT AT THE TOP.

482

00:28:57,620 --> 00:28:59,820

THOSE TWO ARE NEW.

483  
00:28:59,820 --> 00:29:03,480  
THE IMAGE ON THE RIGHT IS EARTH AND THAT'S  
THE FAMOUS BLUE MARBLE

484  
00:29:03,480 --> 00:29:04,480  
PHOTOGRAPH.

485  
00:29:04,480 --> 00:29:07,360  
FIRST FULL VIEW OF EARTH FROM SPACE.

486  
00:29:07,360 --> 00:29:12,860  
I DID NOT REALIZE HOW IMPORTANT THE IMAGE  
WAS CULTURALLY AND HOW

487  
00:29:12,860 --> 00:29:17,170  
IT CHANGED THE WAY HUMANS VIEWED OUR PLACE  
IN THE UNIVERSE.

488  
00:29:17,170 --> 00:29:18,749  
IT WAS REALLY NEAT FOR ME.

489  
00:29:18,749 --> 00:29:21,580  
>> I WILL POINT OUT THAT DOCTOR LEVASSEUR  
WROTE A WONDERFUL

490  
00:29:21,580 --> 00:29:23,460  
THING ABOUT THAT.

491  
00:29:23,460 --> 00:29:31,440  
THEY DIGITIZED THAT SO WOULD ALLOW US TO PUT  
THE BEAUTIFUL IMAGE

492  
00:29:31,440 --> 00:29:32,890  
IN THE GALLERY.

493  
00:29:32,890 --> 00:29:37,520  
>> WE WILL HAVE ONE-ON-ONE QUESTIONS.

494  
00:29:37,520 --> 00:29:44,009  
WAS ARTIFACTS THAT COULD NOT BE MOVED WHEN  
REDESIGNING?

495  
00:29:44,009 --> 00:29:45,009  
>> YES.

496  
00:29:45,009 --> 00:29:50,059  
THE TWO MISSILES THAT ARE IN THE SIDE OF THE  
GALLERY ON THE

497  
00:29:50,059 --> 00:29:56,300  
SOVIET SS 20 AND AMERICAN TWO REPRESENT TWO  
ARTIFACTS THAT WERE

498  
00:29:56,300 --> 00:29:59,320  
THERE FOR A TREE FROM 1987.

499  
00:29:59,320 --> 00:30:02,409  
THE INS INTERMEDIATE NUCLEAR FORCES TREATY.

500  
00:30:02,409 --> 00:30:07,860  
THE US AND THE SOVIET UNION, IN THE 1980S  
DECIDED TO ELIMINATE

501  
00:30:07,860 --> 00:30:10,009  
THE ENTIRE CLASS OF NUCLEAR WEAPONS.

502  
00:30:10,009 --> 00:30:14,309  
THESE ARE INTERMEDIATE RANGE NOT INTERCONTINENTAL.

503  
00:30:14,309 --> 00:30:19,899  
INTERMEDIATE RANGE AND AS A PART OF THE TREATY,  
THEY KEPT 13

504  
00:30:19,899 --> 00:30:23,460  
EXAMPLES TO PUT ON PUBLIC DISPLAY IN A MUSEUM.

505

00:30:23,460 --> 00:30:26,289

WE ARE ONE OF THOSE.

506

00:30:26,289 --> 00:30:30,429

THE EXACT LOCATION OF THOSE IN LATITUDE AND  
LONGITUDE AND DOWN TO

507

00:30:30,429 --> 00:30:35,720

THE SECOND WHICH MEANS TO THE HUNDRED FEET  
NORTH OR SOUTH OR 80

508

00:30:35,720 --> 00:30:38,879

FEET EAST AND WEST – IT'S REGISTERED WITH  
THE PENTAGON AND THE

509

00:30:38,879 --> 00:30:42,450

STATE DEPARTMENT AND THE RUSSIAN GOVERNMENT.

510

00:30:42,450 --> 00:30:45,009

THAT WAS SOMETHING THAT THEY DECIDED WE WOULD  
NOT GO ANYWHERE

511

00:30:45,009 --> 00:30:46,009

NEAR THAT.

512

00:30:46,009 --> 00:30:47,870

>> LET'S MOVE ON FROM THAT.

513

00:30:47,870 --> 00:30:53,279

>> IT'S TO THE POINT WHERE WE PUT FLOORING  
UP AROUND THOSE

514

00:30:53,279 --> 00:30:57,900

RATHER THAN PICKING THEM UP AND MOVING THEM  
AND REDOING THE

515

00:30:57,900 --> 00:30:58,900

FLOORING.

516

00:30:58,900 --> 00:31:01,090

>> SERIOUS THINGS TO CONSIDER WHEN MOVING  
ARTIFACTS.

517

00:31:01,090 --> 00:31:03,019

THINK BOTH OF YOU.

518

00:31:03,019 --> 00:31:05,740

WE WILL MOVE ON TO ANOTHER SEGMENT BUT HERE'S  
A SHORT

519

00:31:05,740 --> 00:31:16,629

INTRODUCTION THAT WE WOULD TALK ABOUT NEXT.

520

00:31:16,629 --> 00:31:19,929

>> HERE AT THE NATIONAL AEROSPACE MUSEUM,  
WE ARE GOING TO ST.

521

00:31:19,929 --> 00:31:24,309

LOUIS TO THE FLOOR OF THE FLIGHT GALLERY.

522

00:31:24,309 --> 00:31:27,250

WE WILL GIVE THE VISITORS A WONDERFUL OPPORTUNITY  
TO SEE THE

523

00:31:27,250 --> 00:31:32,340

AIRCRAFT OF CLOSE IN A WAY THAT NORMALLY THEY  
WILL NOT HAVE A

524

00:31:32,340 --> 00:31:33,340

CHANCE TO.

525

00:31:33,340 --> 00:31:34,350

THEY WERE OPPORTUNITY.

526

00:31:34,350 --> 00:31:35,350

>> THE SPIRIT OF ST.

527

00:31:35,350 --> 00:31:36,960

LOUIS IS ONE OF THE MOST SIGNIFICANT  
ARTIFACTS.

528  
00:31:36,960 --> 00:31:42,710  
THAT CHARLES LIMBURG CAME THE FIRST PERSON  
TO FLY SOLO ACROSS THE

529  
00:31:42,710 --> 00:31:44,659  
ATLANTIC OCEAN.

530  
00:31:44,659 --> 00:31:49,500  
THAT FLIGHT REALLY SET THE WORLD ON FIRE.

531  
00:31:49,500 --> 00:31:51,070  
LINDBERGH FLEW THE SPIRIT OF ST.

532  
00:31:51,070 --> 00:31:59,620  
LOUIS FROM NEW YORK TO PARIS, A  
DISTANCE OF 3610 MILES IN 33 AND A HALF HOURS.

533  
00:31:59,620 --> 00:32:00,620  
IT WAS VERY HAZARDOUS.

534  
00:32:00,620 --> 00:32:02,290  
HE DID IT BY HIMSELF.

535  
00:32:02,290 --> 00:32:07,269  
THERE WAS NO COMMUNICATION AT THAT TIME.

536  
00:32:07,269 --> 00:32:09,980  
IF YOU EVER WENT DOWN, HE WOULD HAVE GONE  
DOWN IN THE MIDDLE OF

537  
00:32:09,980 --> 00:32:11,320  
THE NORTH ATLANTIC.

538  
00:32:11,320 --> 00:32:16,059  
THE FACT THAT ONE MANDATED BY HIMSELF, NONSTOP,  
REALLY STRUCK A

539

00:32:16,059 --> 00:32:21,080

CHORD WITH THE NATION AND THE WORLD.

540

00:32:21,080 --> 00:32:25,059

WE GOT THE PLANE IN 1928 AND SINCE THEN IT'S BEEN SUSPENDED IN

541

00:32:25,059 --> 00:32:28,900

THE ARTS AND INDUSTRIES BUILDING OR HERE IN THE NATIONAL

542

00:32:28,900 --> 00:32:29,900

AEROSPACE.

543

00:32:29,900 --> 00:32:33,640

THE WORK IS PART OF A BOEING MILESTONES A FLIGHT HOME.

544

00:32:33,640 --> 00:32:36,149

IS DUE TO BE COMPLETED IN 2016.

545

00:32:36,149 --> 00:32:42,450

WHILE IT WILL BE ON THE FLOOR, IT WILL BE LOOKED AT BY THE

546

00:32:42,450 --> 00:32:45,779

RESTORATION TECHNICIANS JUST TO MAKE SURE THE AIRPLANE IS FINE.

547

00:32:45,779 --> 00:32:50,529

>> THIS IS A RARE OPPORTUNITY TO GET A CLOSE-UP LOOK.

548

00:32:50,529 --> 00:32:54,219

IT HASN'T BEEN DOWN TO THE FLOOR FOR 22 YEARS.

549

00:32:54,219 --> 00:32:57,500

MY PRIMARY CONCERNS ARE THE CONDITION OF THE

FABRIC.

550

00:32:57,500 --> 00:33:01,210

WE NOTICED TEARS IN THE FABRIC.

551

00:33:01,210 --> 00:33:04,741

ANOTHER PRIMARY CONCERN IS ABOUT THE STATE  
OF PRESERVATION ON THE

552

00:33:04,741 --> 00:33:05,741

ENGINE.

553

00:33:05,741 --> 00:33:08,799

IT'S A RARE OPPORTUNITY TO REALLY BE ABLE  
TO DEAL WITH CORROSION

554

00:33:08,799 --> 00:33:10,309

ISSUES THAT MAY HAVE DEVELOPED.

555

00:33:10,309 --> 00:33:13,250

GIVEN A GOOD PRESERVATION TREATMENT THAT WILL  
LAST FOR ANOTHER

556

00:33:13,250 --> 00:33:14,279

FEW DECADES.

557

00:33:14,279 --> 00:33:18,840

>> I HOPE THE VISITORS WILL BE ABLE TO SEE  
THE AIRCRAFT IN A NEW

558

00:33:18,840 --> 00:33:20,240

LIGHT WITH A NEW EXHIBIT TREE.

559

00:33:20,240 --> 00:33:23,370

GETTING UP A LOT CLOSER TO IT THAN BEFORE  
AND SEE IT FROM NEW

560

00:33:23,370 --> 00:33:24,370

ANGLES.

561  
00:33:24,370 --> 00:33:28,419  
IT MAKES IT MORE PERSONAL AND PERHAPS, MORE  
MEMORABLE.

562  
00:33:28,419 --> 00:33:29,419  
THE SPIRIT OF ST.

563  
00:33:29,419 --> 00:33:30,419  
LOUIS IS A NATIONAL ICON.

564  
00:33:30,419 --> 00:33:34,510  
ONE OF THE MOST WIDELY RECOGNIZED AIRCRAFT  
IN THE WORLD.

565  
00:33:34,510 --> 00:33:37,980  
IT'S IMPORTANT WE PRESERVE IT FOR FUTURE GENERATIONS  
TO CARRY ON

566  
00:33:37,980 --> 00:33:39,200  
THE STORY.

567  
00:33:39,200 --> 00:33:41,970  
>> THIS IS WHAT MAKES IT FUN.

568  
00:33:41,970 --> 00:33:50,580  
YOU SEE ALL THAT DETAIL ABOUT IT.

569  
00:33:50,580 --> 00:33:54,269  
[LAUGHTER] IT'S GREAT.

570  
00:33:54,269 --> 00:34:00,679  
>> I WANT TO WELCOME BOB BACK TO THE STAGE  
AND MALCOLM COLLUM

571  
00:34:00,679 --> 00:34:10,150  
THE CHIEF CONSERVATOR.

572

00:34:10,150 --> 00:34:13,510  
WE ALL CARE ABOUT WHAT WE DO HERE.

573  
00:34:13,510 --> 00:34:14,920  
LET'S TALK ABOUT THE SPIRIT OF ST.

574  
00:34:14,920 --> 00:34:17,880  
LOUIS AS A CASE STUDY.

575  
00:34:17,880 --> 00:34:20,320  
PEOPLE ARE TRAVELING THROUGH THERE TODAY.

576  
00:34:20,320 --> 00:34:24,770  
BOB, TALK ABOUT NOT ONLY THE HISTORY OF THE  
AIRCRAFT ITSELF BUT

577  
00:34:24,770 --> 00:34:27,980  
THROUGH YOUR PHILOSOPHY AND WHAT YOU ARE THINKING  
ABOUT AND

578  
00:34:27,980 --> 00:34:33,050  
LOOKING AT THE AIRCRAFT ON THE FLOOR AND PUTTING  
IT IN TO THE

579  
00:34:33,050 --> 00:34:34,050  
GALLERY.

580  
00:34:34,050 --> 00:34:35,420  
>> THANK YOU.

581  
00:34:35,420 --> 00:34:37,870  
WE HAVE THE BEST JOB IN THE WORLD.

582  
00:34:37,870 --> 00:34:40,840  
WE HAVE A LOT OF FUN WE ARE DOING IT.

583  
00:34:40,840 --> 00:34:44,880  
THE SPIRIT IS OBVIOUSLY ONE OF THE MOST IMPORTANT  
ICONIC

584

00:34:44,880 --> 00:34:45,880

ARTIFACTS.

585

00:34:45,880 --> 00:34:49,020

WE WANT TO DO OUR BEST TO TAKE THE BEST CARE  
POSSIBLE.

586

00:34:49,020 --> 00:34:53,670

KEEPING IT AROUND IN THE ORIGINAL FORM AS  
LONG AS POSSIBLE.

587

00:34:53,670 --> 00:34:57,330

IN 1928 AND IT'S BASICALLY BEEN IN TOUCH.

588

00:34:57,330 --> 00:35:00,830

BROUGHT IT DOWN IN 92 BECAUSE WE WERE CONCERNED  
THAT THERE MIGHT

589

00:35:00,830 --> 00:35:01,870

BE CORROSION ISSUES.

590

00:35:01,870 --> 00:35:08,180

WITH THE ENGINE MOUNT AND THE STEEL TUBE FUSE.

591

00:35:08,180 --> 00:35:11,650

WE HAD IT DOWN THERE AND WE X-RAYED IT AND  
FOUND OUT IT WAS IN

592

00:35:11,650 --> 00:35:13,730

REMARKABLY GOOD, SAFE SHAPE.

593

00:35:13,730 --> 00:35:17,410

WE HAVE BEEN HERE FOR A LONG TIME.

594

00:35:17,410 --> 00:35:20,380

22 YEARS – TO ME IT WAS LIKE YESTERDAY.

595

00:35:20,380 --> 00:35:23,210  
IN 22 YEARS, LORD KNOWS WHAT HAPPENED TO IT.

596  
00:35:23,210 --> 00:35:28,000  
IT'S BEEN IN THE SAME PLACE IN THE SUNLIGHT  
AND WATER HAS DRIPPED

597  
00:35:28,000 --> 00:35:29,740  
ON TIME TO TIME.

598  
00:35:29,740 --> 00:35:34,060  
THE FACT THAT IT WAS BUILT IN 1927 IN ONLY  
TWO MONTHS, WE REALLY

599  
00:35:34,060 --> 00:35:37,320  
DON'T KNOW THE CONDITION INTO WE TAKE IT DOWN  
AND TAKE A LOOK AT

600  
00:35:37,320 --> 00:35:38,320  
IT.

601  
00:35:38,320 --> 00:35:42,630  
IT'S ONE AIRPLANE WE HAVE TO GET RIGHT AND  
KEEP IT AS CLOSE TO

602  
00:35:42,630 --> 00:35:44,590  
PERFECT AS HUMANLY POSSIBLE.

603  
00:35:44,590 --> 00:35:49,270  
>> MALCOLM, SOME OF THE TERMS WE HEAR IN TERMS  
OF WORKING ON

604  
00:35:49,270 --> 00:35:52,230  
THESE ARTIFACTS ARE PRESERVATION, RESTORATION,  
CONSERVATION.

605  
00:35:52,230 --> 00:35:56,870  
TELL US ABOUT THE PHILOSOPHY GOING FORWARD  
AND A MILESTONE OBJECT

606  
00:35:56,870 --> 00:35:58,440  
LIKE THE SPIRIT OF ST.

607  
00:35:58,440 --> 00:35:59,440  
LOUIS.

608  
00:35:59,440 --> 00:36:01,550  
WHAT APPROACH WE TAKE?

609  
00:36:01,550 --> 00:36:05,060  
>> FROM A CONSERVATOR STAN FOR, IT DOESN'T  
GET ANY BETTER LIKE

610  
00:36:05,060 --> 00:36:06,060  
THIS.

611  
00:36:06,060 --> 00:36:08,210  
IT EMBODIES THE PERFECT ARTIFACTS.

612  
00:36:08,210 --> 00:36:13,830  
INCREDIBLE HISTORY AND REALLY UNTOUCHED.

613  
00:36:13,830 --> 00:36:18,250  
EVER SINCE WE HAD IT IN 1928 IT'S BEEN HERE.

614  
00:36:18,250 --> 00:36:23,550  
THE FACT IT HAS THE ORIGINAL FABRIC, FOR MOST  
FLYING AIRCRAFT,

615  
00:36:23,550 --> 00:36:28,330  
ZERO THUMB, YOU CHANGE IT EVERY 10 – 15  
YEARS.

616  
00:36:28,330 --> 00:36:33,450  
TO HAVE THIS FABRIC STILL INTACT IS NOTHING  
SHORT OF A MIRACLE.

617  
00:36:33,450 --> 00:36:37,620

THE BIG JOHN FROM MY PERSPECTIVE IS TO CARRY  
OUT THE LEGACY

618

00:36:37,620 --> 00:36:40,400

PERFECT PRESERVATION.

619

00:36:40,400 --> 00:36:43,990

WE BROUGHT IN TECHNIQUES THAT ARE USED BY  
CONSERVATORS TO USE THE

620

00:36:43,990 --> 00:36:44,990

FABRIC.

621

00:36:44,990 --> 00:36:47,260

WE TREAT IT LIKE A PAINTED CANVAS.

622

00:36:47,260 --> 00:36:48,610

>> OKAY.

623

00:36:48,610 --> 00:36:50,600

IT DOES LOOK FRAGILE.

624

00:36:50,600 --> 00:36:55,690

FROM THE OUTSIDE IT DOESN'T LOOK LIKE THE  
X 15 WHICH IS HEAVY,

625

00:36:55,690 --> 00:36:58,400

BULKY AND LOOKS INDESTRUCTIBLE.

626

00:36:58,400 --> 00:37:01,910

WE GET THE AIRCRAFT ORIGINALLY, THERE WERE  
ALREADY ISSUES THAT

627

00:37:01,910 --> 00:37:09,730

COULD CAUSE PROBLEMS DOWN THE ROAD.

628

00:37:09,730 --> 00:37:16,700

WHEN THEY LANDED IN PARIS, OF COURSE SHE WAS  
STORMED BY HUNDRED

629

00:37:16,700 --> 00:37:18,440  
AND 50,000 WINE A SOUVENIR.

630

00:37:18,440 --> 00:37:20,610  
MOST OF THEM GOT ONE.

631

00:37:20,610 --> 00:37:22,550  
IT WAS IMMEDIATELY RECOGNIZED.

632

00:37:22,550 --> 00:37:25,700  
IT WAS A SERIOUS MOMENT IN HISTORY.

633

00:37:25,700 --> 00:37:28,740  
PEOPLE WANTED TO CAPTURE THE SOUVENIRS FROM  
THE AIRPLANE.

634

00:37:28,740 --> 00:37:31,320  
YOU COULD SEE IT IN THESE IMAGES THAT PEOPLE  
HAVE CARVED OUT

635

00:37:31,320 --> 00:37:37,220  
SECTIONS OF THE FABRIC AND THE RYAN EMBLEM  
ON THE RIGHT-HAND

636

00:37:37,220 --> 00:37:38,220  
SIDE.

637

00:37:38,220 --> 00:37:39,830  
IT'S STILL MISSING TODAY.

638

00:37:39,830 --> 00:37:44,130  
AT ONE POINT, THEY INITIALLY THOUGHT THEY  
COULD PATCH THE LODGE

639

00:37:44,130 --> 00:37:47,110  
AND GET A LOOK WAY WITH THAT BUT THEY DECIDED  
TO COMPLETELY

640  
00:37:47,110 --> 00:37:50,870  
RECOVER EVERYTHING FROM A CUP IT BACK TO THE  
TAIL.

641  
00:37:50,870 --> 00:37:56,040  
IT'S ALL FRENCH LINEN AND WHERE THE REST IS  
THE ORIGINAL COTTON

642  
00:37:56,040 --> 00:37:59,400  
FROM THE RYAN FACTORY.

643  
00:37:59,400 --> 00:38:06,810  
IN ADDITION, HE FLEW ON TO BRUSSELS AND LANDED  
IN AN AIRPORT

644  
00:38:06,810 --> 00:38:09,980  
OUTSIDE OF LONDON.

645  
00:38:09,980 --> 00:38:14,490  
FROM THERE HE HAD THE SAME SITUATION WHERE  
THOUSANDS OF

646  
00:38:14,490 --> 00:38:18,680  
ENTHUSIASTIC VISITORS RUSH THE AIRPLANE AND  
ONE OF THE VISITORS

647  
00:38:18,680 --> 00:38:20,260  
DAMAGE THE HORIZONTAL STABILIZER.

648  
00:38:20,260 --> 00:38:22,300  
DOES THE DAMAGE YOU SEE THERE.

649  
00:38:22,300 --> 00:38:25,440  
YOU CAN SEE THE DISTINCT DIFFERENCE IN THE  
TYPE OF GATES ACROSS

650  
00:38:25,440 --> 00:38:27,750  
THE LEADING EDGE WITH STITCHING THERE.

651  
00:38:27,750 --> 00:38:30,270  
YOU CAN SEE THE TAPE ACROSS THE BRIDGE THERE.

652  
00:38:30,270 --> 00:38:32,550  
THEY ARE ALL REPAIRS MADE WHILE I WAS IN LONDON.

653  
00:38:32,550 --> 00:38:36,690  
>> ONE OF THE MOST DISTINCTIVE FEATURE THAT  
EVERYONE RECOGNIZES

654  
00:38:36,690 --> 00:38:47,050  
ARE THE PANELS THAT HAVE THE FLAGS.

655  
00:38:47,050 --> 00:38:48,430  
TELL US WHAT YOU LEARNED ABOUT THEM.

656  
00:38:48,430 --> 00:38:49,430  
THEIR PARENTS NOW AND THEIR PARENTS THEN.

657  
00:38:49,430 --> 00:38:54,920  
>> THERE WAS A NUMBER OF CONCERNS THEY ARE  
FROM THE PREVIOUS

658  
00:38:54,920 --> 00:38:55,920  
OBSERVATION.

659  
00:38:55,920 --> 00:38:57,240  
THAT'S BEFORE WE GOT TO THE GROUND.

660  
00:38:57,240 --> 00:39:00,900  
ONE WAS THE PAINT FLAKING ON SOME OF THESE.

661  
00:39:00,900 --> 00:39:05,130  
EACH OF THESE EMBLEMS WRECK REPRESENT DIFFERENT  
STOPS.

662  
00:39:05,130 --> 00:39:09,290  
DOWN THROUGH CENTRAL AND SOUTH AMERICA TO

THE CARIBBEAN.

663  
00:39:09,290 --> 00:39:11,220  
IT'S VERY IMPORTANT TO LOOK AT THOSE THINGS.

664  
00:39:11,220 --> 00:39:16,630  
WE KNOW THAT DIFFERENT VENUES WERE BROUGHT  
IN TO PAINT THEIR

665  
00:39:16,630 --> 00:39:18,700  
NATIONAL FLAG AND WRITE SOMETHING ON THERE.

666  
00:39:18,700 --> 00:39:23,790  
THESE DIFFERENT PANES HAVE PAINT ON BARE ALUMINUM  
AND IT'S NOT A

667  
00:39:23,790 --> 00:39:26,740  
GOOD SURFACE THAT HAS A GOOD ADHESION.

668  
00:39:26,740 --> 00:39:30,550  
IT'S A PRIMARY OBJECTIVE TO SAVE THE FLAGS.

669  
00:39:30,550 --> 00:39:35,740  
I ALSO HAVE THIS ISSUE WITH THE YELLOWING  
ON THE PANEL SO IT'S A

670  
00:39:35,740 --> 00:39:38,740  
DECORATIVE FEATURE THAT YOU SEE ON ALL THE  
PANELS CALLED ENGINE

671  
00:39:38,740 --> 00:39:40,760  
TURNING WITH A POSSIBLE DECORATIVE FEATURE.

672  
00:39:40,760 --> 00:39:43,160  
HE SOUGHT ON A LOT OF THINGS DURING THAT TIME.

673  
00:39:43,160 --> 00:39:47,290  
AS A WAY OF HIDING THE MACHINE AND HAMMER  
MARK INFORMING THE

674

00:39:47,290 --> 00:39:48,290

PANEL.

675

00:39:48,290 --> 00:39:52,040

FOR THE LONGEST TIME, THE MUSEUM THOUGHT IT WAS A CODING FOR

676

00:39:52,040 --> 00:39:56,950

MEDIAN OIL PUT ON WITH A PREVIOUS REPAIR ATTEMPT.

677

00:39:56,950 --> 00:40:00,920

WE REALIZE AFTER ANALYSIS THAT IT WAS AN ORIGINAL COATING.

678

00:40:00,920 --> 00:40:05,010

YOU LOOK AT THE EVOLUTION OF ALUMINUM AS AN ALLOY IN THE AIRCRAFT

679

00:40:05,010 --> 00:40:10,820

INDUSTRY, IT'S CALLED DURAL ALUMINUM WHICH IS A 2000 SERIES

680

00:40:10,820 --> 00:40:14,010

ALUMINUM WITH A CLADDING OF PURE ALUMINUM.

681

00:40:14,010 --> 00:40:16,880

IT MAKES IT CORROSION RESISTANT.

682

00:40:16,880 --> 00:40:21,350

THE MENTION CAME OUT IN 1927.

683

00:40:21,350 --> 00:40:25,100

CHANCES ARE HE DID NOT HAVE ALLOY ON THE PANEL SO THE RULE OF

684

00:40:25,100 --> 00:40:29,760

TIME THAT ANY ERROR ALUMINUM ON ANY ITEM WOULD HAVE A CLEAR

685

00:40:29,760 --> 00:40:31,100  
COATING ON IT.

686

00:40:31,100 --> 00:40:35,830  
>> HOW DID YOU GET IT TO GO AWAY?

687

00:40:35,830 --> 00:40:40,880  
>> WELL – IF YOU GO TO THE UPPER IMAGE HERE,  
YOU CAN SEE HOW THE

688

00:40:40,880 --> 00:40:45,020  
PANEL LOOKS IN NORMAL DAYLIGHT.

689

00:40:45,020 --> 00:40:48,120  
YOU LOOK ON THE UNDER THE ULTRAVIOLET LIGHT  
AND THERE IS AN

690

00:40:48,120 --> 00:40:58,230  
ORGANIC COATING TRANSMITTING A LIGHT WAVE  
OF EXPOSURE.

691

00:40:58,230 --> 00:40:59,730  
METALS DO NOT FLOURISH.

692

00:40:59,730 --> 00:41:02,690  
WHAT YOU ARE SEEING IS ALL THE PURPLE WAS  
FAIR METALS THAT

693

00:41:02,690 --> 00:41:06,790  
REFLECT BACK.

694

00:41:06,790 --> 00:41:10,080  
IT REALLY ILLUSTRATED THAT THERE WERE A NUMBER  
OF LAYERS.

695

00:41:10,080 --> 00:41:12,530  
IT WAS A BASE COATING.

696  
00:41:12,530 --> 00:41:15,970  
SOME OF THE FLAGS WERE GETTING A BASE COATING.

697  
00:41:15,970 --> 00:41:19,350  
>> BE CLEANED WITH WHAT MATERIAL?

698  
00:41:19,350 --> 00:41:20,780  
>> EVERYONE WENT, HOW DO WE CLEAN THINGS?

699  
00:41:20,780 --> 00:41:24,170  
PEOPLE WALK AROUND THE HOUSE DUSTING WITH  
WINDEX.

700  
00:41:24,170 --> 00:41:29,700  
WE DON'T USE THOSE LAST PRODUCTS.

701  
00:41:29,700 --> 00:41:33,640  
>> IN THE CONSERVATION WORLD WE CALL IT MILD  
SOLUTION.

702  
00:41:33,640 --> 00:41:39,750  
WHAT IT REALLY IS IS THIS – IT'S A MILD  
SOLUTION.

703  
00:41:39,750 --> 00:41:43,391  
IT'S A GREAT WAY TO REMOVE BASIC RHYME OFF  
OF SERVICES WITH A

704  
00:41:43,391 --> 00:41:47,760  
LONG-STANDING TECHNIQUE.

705  
00:41:47,760 --> 00:41:51,700  
WE DID USE SOME MILD DETERGENTS HERE OR THERE  
BUT MOST OF THE

706  
00:41:51,700 --> 00:41:58,900  
DISCOLORATION IS FROM ATMOSPHERIC ACCUMULATION.

707

00:41:58,900 --> 00:42:02,310

>> WHEN YOU HAVE THE AIRCRAFT DOWN, WAS THERE ANY NEW

708

00:42:02,310 --> 00:42:04,650

DISCOVERIES YOU MADE WHILE IT WAS AVAILABLE TO YOU?

709

00:42:04,650 --> 00:42:08,630

IT PROBABLY WON'T BE AVAILABLE FOR A WHILE.

710

00:42:08,630 --> 00:42:14,830

AS WITH ANYTHING WE BRING INTO THE LAB, BEFORE WE LAY HANDS ON

711

00:42:14,830 --> 00:42:17,040

SOMETHING WE DO IN-DEPTH ANALYSIS.

712

00:42:17,040 --> 00:42:22,420

WE TRIED TO STUDY THE HISTORICAL ANALYSIS WITH CURATORS THAT KNOW

713

00:42:22,420 --> 00:42:25,300

THE HISTORY.

714

00:42:25,300 --> 00:42:26,780

IT'S REALLY THE BEST PART OF MY JOB.

715

00:42:26,780 --> 00:42:30,110

EVERY PROJECT IS A NEW THING TO LEARN ABOUT.

716

00:42:30,110 --> 00:42:35,130

I CAME ACROSS A REFERENCE WHERE THE MANAGER OF THE AIRPORT IN

717

00:42:35,130 --> 00:42:39,590

PARIS HAD MADE A REFERENCE THAT THE OIL TANK HAD A 20 MM SPLIT.

718

00:42:39,590 --> 00:42:41,190  
HE WAS VERY STARTLED BY THAT.

719  
00:42:41,190 --> 00:42:43,940  
I THOUGHT, THAT IS STRANGE.

720  
00:42:43,940 --> 00:42:47,760  
I HAVE TO CHECK OUT THE OIL TANK.

721  
00:42:47,760 --> 00:42:50,710  
IT'S RIGHT THERE IN PLAIN VIEW.

722  
00:42:50,710 --> 00:42:55,580  
SURE ENOUGH, WHEN YOU LOOK AT THE PHOTOGRAPHS  
FROM THE MOBIL OIL

723  
00:42:55,580 --> 00:42:59,780  
COMPANY, THEY SPONSOR THE FLIGHT AND THEY  
SAY THEY SEE THE FIRST

724  
00:42:59,780 --> 00:43:04,780  
OIL CHANGE OUT OF THE TANK AND YOU CAN SEE  
IT WASH OF BLACK OIL

725  
00:43:04,780 --> 00:43:07,700  
STAIN COMING DOWN THE SIDE OF THE TANK.

726  
00:43:07,700 --> 00:43:11,430  
THE NEXT SHOT SHOWS THEM FILLING IT UP WITH  
FRESH OIL.

727  
00:43:11,430 --> 00:43:17,840  
THEY HAVE PREPARED THE SPLIT AND YOU CAN SEE  
IT THERE IN THE

728  
00:43:17,840 --> 00:43:19,040  
PHOTOS FROM 1927.

729  
00:43:19,040 --> 00:43:27,620

YOU LOOK AT THE AIRPLANE AND THERE IT IS – IT'S  
THE STATE SPLIT.

730  
00:43:27,620 --> 00:43:31,220  
HE DID LAND WITH ENOUGH AND THE ENGINE SO  
REALLY WASN'T AN ISSUE

731  
00:43:31,220 --> 00:43:33,750  
BUT IT'S STILL PRETTY CLOSE.

732  
00:43:33,750 --> 00:43:35,880  
>> YOU HAVE ONE FOUND OBJECT?

733  
00:43:35,880 --> 00:43:38,980  
>> IS ANOTHER GREAT ASPECT OF MY JOB.

734  
00:43:38,980 --> 00:43:41,650  
HAVE YOU LOOK AT EVERYTHING THAT HASN'T BEEN  
OBSERVED FOR

735  
00:43:41,650 --> 00:43:47,470  
DECADES, EVEN CENTURIES – YOU WILL FIND  
SOMETHING THAT HASN'T

736  
00:43:47,470 --> 00:43:49,630  
BEEN BROUGHT TO LIFE BEFORE.

737  
00:43:49,630 --> 00:43:50,630  
FOR THE SPIRIT OF ST.

738  
00:43:50,630 --> 00:43:53,500  
LOUIS IT'S A RARE TIME TO HAVE THIS OBJECT  
ON THE GROUND.

739  
00:43:53,500 --> 00:43:58,220  
THERE ARE FOLKS BUILDING A REPLICA OF THE  
SPIRIT OF ST.

740  
00:43:58,220 --> 00:44:02,060

LOUIS AND  
HE CAME OUT TO GET ACCURATE DIMENSIONS.

741  
00:44:02,060 --> 00:44:07,360  
THEY WERE LOOKING DOWN IN AREAS THAT YOU CAN'T  
SEE.

742  
00:44:07,360 --> 00:44:13,910  
THEY SPOTTED LIARS BLOW THE MAIN FUEL TANK  
AND BEHIND THE INSURED

743  
00:44:13,910 --> 00:44:14,910  
PANEL.

744  
00:44:14,910 --> 00:44:19,610  
IN AN AREA THAT'S AN ACCESSIBLE – JUST ABOUT  
COMPLETELY.

745  
00:44:19,610 --> 00:44:24,640  
A FEW WEEKS LATER, THEY SAY THERE WAS A FOG  
OF DUSTIN

746  
00:44:24,640 --> 00:44:28,880  
ACCUMULATION WITH PLIERS LAYING DOWN THERE  
ON THE BELLY FABRIC OF

747  
00:44:28,880 --> 00:44:29,880  
THE FUSELAGE.

748  
00:44:29,880 --> 00:44:33,440  
A FEW WEEKS LATER I WAS ABLE TO CONTORT MY  
ARM IN THERE AND GET

749  
00:44:33,440 --> 00:44:37,250  
THEM OUT OF THERE SAFELY AND ONCE I DUSTED  
THEM OFF I REMEMBER

750  
00:44:37,250 --> 00:44:43,850  
RUNNING UP TO BOB'S OFFICE AND -.  
[LAUGHTER] SAYING WHEN?

751  
00:44:43,850 --> 00:44:48,200  
WHERE ARE THEY FROM – THEY WERE OLD PLIERS.

752  
00:44:48,200 --> 00:44:53,240  
THE FACT THEY HAD THIS GRAYISH GREEN PAINT  
WHICH MATCH THE PAINT

753  
00:44:53,240 --> 00:44:57,180  
ON THE OIL TANK AND THE FUEL TANK AND THE  
AIRFRAME – ITS ORIGINAL

754  
00:44:57,180 --> 00:45:00,900  
RYAN FACTORIES MEANT TO GO WITH THE AIRPLANE.

755  
00:45:00,900 --> 00:45:03,000  
>> WHAT AN INTERESTING THING TO FIND.

756  
00:45:03,000 --> 00:45:06,420  
WE WILL TRANSITION HERE TO EIGHT INTRODUCTION.

757  
00:45:06,420 --> 00:45:10,130  
THANK YOU TO BOB TO TALKING TO US ABOUT THE  
SPIRIT OF ST.

758  
00:45:10,130 --> 00:45:11,130  
LOUIS.

759  
00:45:11,130 --> 00:45:38,740  
LET'S MOVE OUT TO THE VIDEO.

760  
00:45:38,740 --> 00:46:06,150  
>>.  
[MUSIC]

761  
00:46:06,150 --> 00:46:35,730  
WELL, RIGHT THERE YOU CAN SEE ONE OF THE NEWEST  
PROJECTS AS PART

762

00:46:35,730 --> 00:46:37,210

OF THE MILESTONE OF FLIGHT.

763

00:46:37,210 --> 00:46:40,140

IT'S CALLED THE INTERACTIVE WALL AND I WANT  
TO WELCOME TO THE

764

00:46:40,140 --> 00:46:44,090

STAGE PART OF THE DIGITAL EXPERIENCE.

765

00:46:44,090 --> 00:46:47,650

WELCOME BACK TO MARGARET.

766

00:46:47,650 --> 00:46:50,930

YOU HAVE GOTTEN HERSELF VERY INVOLVED IN THIS  
PROJECT.

767

00:46:50,930 --> 00:46:56,240

TELL US ABOUT WHAT IT MEANT?

768

00:46:56,240 --> 00:47:00,170

WHAT IS IT MEAN TO BRING THE DIGITAL INTO  
YOUR THINKING ABOUT HOW

769

00:47:00,170 --> 00:47:02,270

IT IS WE PRESENT HISTORY HERE?

770

00:47:02,270 --> 00:47:05,980

>> WE WERE REALLY EXCITED ABOUT THE POTENTIAL  
THAT WE GET WITH

771

00:47:05,980 --> 00:47:07,310

THIS INTERACTIVE WALL.

772

00:47:07,310 --> 00:47:11,250

THE APP AND BEING ABLE TO CREATE SPECIAL VIDEOS  
TO EXPLAIN SOME

773

00:47:11,250 --> 00:47:13,450  
OF THE CONTENT.

774  
00:47:13,450 --> 00:47:17,940  
ABLE TO BRING THE REAL STORY-BASED APPROACH  
TO THE WEBSITE.

775  
00:47:17,940 --> 00:47:21,680  
VICKI REALLY WAS THE BRAINS BEHIND THINKING  
THROUGH WHAT THE

776  
00:47:21,680 --> 00:47:25,730  
STRATEGY WOULD BE.

777  
00:47:25,730 --> 00:47:29,010  
MOVING US OUT INTO THE REST OF THE MUSEUM  
EXPERIENCE IN THE

778  
00:47:29,010 --> 00:47:30,010  
BUILDING.

779  
00:47:30,010 --> 00:47:35,210  
>> VICKI, TELL US ABOUT WHERE THE APP AND  
INTERACTIVE WALL

780  
00:47:35,210 --> 00:47:37,200  
PROJECT ORIGINATED?

781  
00:47:37,200 --> 00:47:40,020  
>> IT WAS AN OPPORTUNITY ALONG WITH THE EXHIBITION  
PROJECT TO

782  
00:47:40,020 --> 00:47:46,590  
RETHINK THE WAY WE ARE DOING THIS AND THE  
WAY WE TRANSITION THIS

783  
00:47:46,590 --> 00:47:49,440  
TO ONLINE.

784

00:47:49,440 --> 00:47:51,990

WHETHER THEY WANT TO COME TO THE WEBSITE AND  
THE MOBILE DEVICE OR

785

00:47:51,990 --> 00:47:55,030

WHETHER THEY'RE HERE OR OFF-SITE, THINKING  
ABOUT THE DEVICES THAT

786

00:47:55,030 --> 00:47:57,960

WE USE EVERY DAY AND HOW WE COMMUNICATE WITH  
OUR FAMILY AND

787

00:47:57,960 --> 00:48:02,340

FRIENDS AND SHARING THOSE STORIES IN A WAY  
THAT GETS PEOPLE

788

00:48:02,340 --> 00:48:06,420

EXCITED AND ONCE TO STAY CONNECTED WITH US.

789

00:48:06,420 --> 00:48:14,810

IT'S A BROAD INTERACTIVE EXPERIENCE ACROSS  
THE DIGITAL PLATFORM.

790

00:48:14,810 --> 00:48:17,440

>> IT REALLY WAS ABOUT RETHINKING HOW WE TELL  
THE STORIES TO

791

00:48:17,440 --> 00:48:18,440

MAKE THEM STORIES.

792

00:48:18,440 --> 00:48:21,940

WE GOT STUCK IN THE GALLERY WITH BOB, MAYBE  
WE WOULD TALK YOUR

793

00:48:21,940 --> 00:48:22,940

EAR OFF.

794

00:48:22,940 --> 00:48:27,070

IT WOULD CREATE A LITTLE BIT OF THAT IN A  
MANAGEABLE SENSE.

795

00:48:27,070 --> 00:48:30,340

IS THROUGH THE DIGITAL TECHNOLOGIES.

796

00:48:30,340 --> 00:48:33,360

>> WHAT WAS ONE OF YOUR PURCHASE THAT YOU  
TOOK TELLING THE

797

00:48:33,360 --> 00:48:34,360

STORIES?

798

00:48:34,360 --> 00:48:38,000

ARE THE THINGS WE TALKED ABOUT IN THE COURSE  
OF MY EXPERIENCE

799

00:48:38,000 --> 00:48:41,150

HERE IS BRINGING IN THE STORIES IN A MORE  
VISUAL WAY.

800

00:48:41,150 --> 00:48:44,310

THERE IS A VERY VISUAL EXPERIENCE.

801

00:48:44,310 --> 00:48:48,210

TELL PEOPLE HOW MANY VIDEOS WERE MADE FOR  
THE PROJECT?

802

00:48:48,210 --> 00:48:49,660

>> 75 VIDEOS TO START.

803

00:48:49,660 --> 00:48:53,890

IT IS GROUNDWORK FOR MAKING MORE STORIES.

804

00:48:53,890 --> 00:48:56,870

WE WANT TO REITERATE THAT AND FIGURE OUT WHAT  
ARE THE STORIES

805

00:48:56,870 --> 00:48:58,630

ENGAGE PEOPLE AND GET THEM INTERESTED.

806  
00:48:58,630 --> 00:49:02,770  
WHAT ARE THE STORIES THAT PEOPLE WANT TO HEAR  
AND WHAT IS A WAY

807  
00:49:02,770 --> 00:49:04,440  
THEY WANT TO HEAR THEM?

808  
00:49:04,440 --> 00:49:07,530  
WE HAVE MADE THE STORIES AND TALKED ABOUT  
WAYS OF MAKING CONTENT

809  
00:49:07,530 --> 00:49:09,940  
THAT IS MORE MANAGEABLE AND TREATABLE.

810  
00:49:09,940 --> 00:49:16,000  
WE WANT TO PRESENT THESE IN A WAY THAT'S ENGAGING  
FOR PEOPLE AND

811  
00:49:16,000 --> 00:49:17,000  
CORRESPOND TO THEIR INTERESTS.

812  
00:49:17,000 --> 00:49:21,340  
WE WANT TO MAKE IT MORE PERSONAL AND GIVE  
PEOPLE CONTROL OVER

813  
00:49:21,340 --> 00:49:22,540  
WHAT KIND OF CONTENT THEY WANT.

814  
00:49:22,540 --> 00:49:24,040  
WHAT THEY WANT AND WHEN THEY WANT IT.

815  
00:49:24,040 --> 00:49:29,150  
WE WANT TO MAKE IT MORE RELEVANT TO THEIR  
LIVES TODAY.

816  
00:49:29,150 --> 00:49:32,430  
CHANGE THE CONTENT MORE FREQUENTLY SO FOR  
SOMETHING NEW HAPPENS

817  
00:49:32,430 --> 00:49:35,940  
LIKE THE APOLLO ANNIVERSARY AND WE WERE ABLE  
TO PUT THINGS UP ON

818  
00:49:35,940 --> 00:49:42,470  
THE WALL AND INTRODUCE NEW STORIES.

819  
00:49:42,470 --> 00:49:45,890  
WHEN JUNOT MADE IT TO JUPITER THE SAME DAY  
WE WERE ABLE TO PUT

820  
00:49:45,890 --> 00:49:47,550  
SOMETHING UP ON THE WALL.

821  
00:49:47,550 --> 00:49:51,800  
IT'S WHAT IS IT MEAN AND HOW DOES IT CHANGE  
MY WORLD ALONG WITH

822  
00:49:51,800 --> 00:49:53,930  
THE MAJOR THEME.

823  
00:49:53,930 --> 00:49:58,360  
>> IT REALLY BECAME THE ASSET FOR THE STAFF  
BECAUSE WE WANT TO

824  
00:49:58,360 --> 00:50:02,060  
TELL THE STORIES OF PEOPLE AND POLITICS AND  
POWER.

825  
00:50:02,060 --> 00:50:08,320  
WE WANT TO CREATE THOSE TO THE WEBSITE AND  
THE APP AS VIDEOS.

826  
00:50:08,320 --> 00:50:14,160  
>> IF PEOPLE ARE HERE IN THE MUSEUM THEY CAN  
INTERACT.

827  
00:50:14,160 --> 00:50:17,300  
IS THERE SOME PART OF THIS THAT MAKES IT POSSIBLE

TO CARRY THAT

828

00:50:17,300 --> 00:50:19,020

EXPERIENCE ON?

829

00:50:19,020 --> 00:50:23,830

HOW DO THESE THINGS INTERRELATE TO WHAT WE  
ARE TRYING TO DO WITH

830

00:50:23,830 --> 00:50:25,260

THE VISITORS OVERALL?

831

00:50:25,260 --> 00:50:30,420

>> THE WHOLE CORE OF THIS EXPERIENCE OF THE  
STORY IS EXPERIENCED

832

00:50:30,420 --> 00:50:31,420

ANYWHERE.

833

00:50:31,420 --> 00:50:32,930

IF YOU ARE ON THE WEBSITE AND GET THE SAME  
STORY.

834

00:50:32,930 --> 00:50:36,950

YOU CAN CONNECT TO IT THROUGH THE WALL.

835

00:50:36,950 --> 00:50:38,880

THIS IS THE PHYSICAL ELEMENT.

836

00:50:38,880 --> 00:50:43,950

REALLY, IF YOU'RE INTERACTING, YOU WOULD LEAD  
TO THE APP THAT YOU

837

00:50:43,950 --> 00:50:47,980

COULD REALLY DIVE DEEP INTO THE CONTENT AND  
COMMENTARY FROM THE

838

00:50:47,980 --> 00:50:48,980

EXPERTS.

839

00:50:48,980 --> 00:50:52,840

YOU CAN SEE THINGS IN FLIGHT AND HISTORIC VIDEOS.

840

00:50:52,840 --> 00:50:55,890

IT'S REALLY LEADING EVERYONE TO THE STORIES.

841

00:50:55,890 --> 00:50:59,070

IT'S GETTING ON THE STORIES WHEREVER THEY WANT THEM.

842

00:50:59,070 --> 00:51:06,780

WE HAVE A VIDEO THAT WE JUST SHOWED AND AS WE EXPLORE THINGS, IT

843

00:51:06,780 --> 00:51:10,690

TELLS YOU WHERE TO FIND THINGS AND ALSO SHOWS YOU CONNECTIONS

844

00:51:10,690 --> 00:51:11,920

BETWEEN OBJECTS.

845

00:51:11,920 --> 00:51:14,970

IT'S SOMETHING THAT WE REITERATE ON THE APP AS WELL AS THE

846

00:51:14,970 --> 00:51:15,970

WEBSITE.

847

00:51:15,970 --> 00:51:19,870

A LOT OF PEOPLE COME TO SEE THE RIGHT FLYER OR THE COMMAND

848

00:51:19,870 --> 00:51:20,870

MODULE.

849

00:51:20,870 --> 00:51:24,850

YOU MAY NOT REALIZE THAT FABRIC FROM THE FLIGHT

FLYER THROUGH ON

850  
00:51:24,850 --> 00:51:29,320  
THE APOLLO 11 MISSION AND WE HAVE THE FABRIC  
UP ON THE WALL ON A

851  
00:51:29,320 --> 00:51:32,630  
PLAQUE AND YOU MIGHT MISS IT OTHERWISE IF  
IT HADN'T BEEN BROUGHT

852  
00:51:32,630 --> 00:51:35,670  
OUT IN THE CONNECTIONS THAT WE REVEAL TO PEOPLE.

853  
00:51:35,670 --> 00:51:46,080  
>> DIGITAL PIECES ARE EXPERIENCED IF YOU GO  
TO THE WALL AND YOU

854  
00:51:46,080 --> 00:51:47,380  
FIND THINGS THAT YOU LIKE.

855  
00:51:47,380 --> 00:51:51,150  
YOU COULD DOWNLOAD THAT DIRECTLY TO THE APP  
AND YOU WILL BE ABLE

856  
00:51:51,150 --> 00:51:53,570  
TO FIND THOSE THINGS WHEN YOU GO OUT TO THE  
WEBSITE.

857  
00:51:53,570 --> 00:51:59,670  
YOU REALLY CREATE A EXPERIENCE THAT'S VERY  
POWERFUL AND SEAMLESS.

858  
00:51:59,670 --> 00:52:03,180  
IN THE WAY PEOPLE, ESPECIALLY YOUNG PEOPLE  
ARE USED TO USING

859  
00:52:03,180 --> 00:52:06,940  
DEVICES AND CARRYING THEM FROM ONE THING TO  
ANOTHER.

860  
00:52:06,940 --> 00:52:10,630  
IT'S SOMETHING WE WANTED TO DO WITH OUR CONTENT.

861  
00:52:10,630 --> 00:52:15,330  
>> IT'S GOING TO BE A PRACTICE THAT WILL CONTINUE  
TO CHANGE AND

862  
00:52:15,330 --> 00:52:20,070  
GROW OVER TIME.

863  
00:52:20,070 --> 00:52:24,010  
HOW MUCH HAS THE PROJECT CHANGE FROM THE BEGINNING?

864  
00:52:24,010 --> 00:52:29,260  
>> WE HAD A VERY CLEAR VISION OF THE ART.

865  
00:52:29,260 --> 00:52:32,400  
HIS OTHER PROJECTS IN PARALLEL.

866  
00:52:32,400 --> 00:52:36,280  
THE LAW REALLY CHANGED AND MORPHED OVER THE  
PERIOD OF THIS

867  
00:52:36,280 --> 00:52:37,280  
PROJECT.

868  
00:52:37,280 --> 00:52:38,280  
EVERYTHING CONVERGE VERY NICELY.

869  
00:52:38,280 --> 00:52:42,840  
IT'S REALLY SET THE FOUNDATION FOR ALL OF  
THE TRANSFORMATION IN

870  
00:52:42,840 --> 00:52:43,840  
THE MUSEUM.

871  
00:52:43,840 --> 00:52:47,720  
WE ARE DOING ALL OF THE GALLERIES IN THE MUSEUM

AND THEY WILL

872

00:52:47,720 --> 00:52:48,850  
SUSTAIN THROUGH IT.

873

00:52:48,850 --> 00:52:51,950  
WE ARE REALLY EXCITED TO SEE IT GROW AND EXPAND.

874

00:52:51,950 --> 00:52:56,520  
IT WILL CONTINUALLY ADD CONTENT WHO WANT TO  
REMAIN ENGAGED.

875

00:52:56,520 --> 00:53:00,690  
YOU CAN GET ANY INFORMATION ANYTIME IT COMES  
UP.

876

00:53:00,690 --> 00:53:04,940  
WHO WANT TO REMAIN CONSTANTLY TALKING TO VISITORS  
AND HEARING

877

00:53:04,940 --> 00:53:06,670  
WHAT THEY WANT.

878

00:53:06,670 --> 00:53:13,550  
>> IN THE BROADER ARGUMENT THAT WE ARE MAKING,  
THEY HAVE

879

00:53:13,550 --> 00:53:14,550  
TRANSFORMED THE WORLD.

880

00:53:14,550 --> 00:53:17,680  
IT TOUCHES YOUR LIFE AND ALL KINDS OF WAYS  
THAT YOU DON'T THINK

881

00:53:17,680 --> 00:53:20,080  
OF.

882

00:53:20,080 --> 00:53:25,810  
WHETHER IT'S IN THE MIDDLE OF THE WINTER OR

AWAY FROM A COAST OR

883

00:53:25,810 --> 00:53:29,730

JUST THE IDEA THAT YOU WILL NAVIGATE YOUR  
CAR USING THE SATELLITE

884

00:53:29,730 --> 00:53:33,700

WHILE YOU ARE GETTING SATELLITE WEATHER ON  
YOUR PHONE.

885

00:53:33,700 --> 00:53:38,720

ALL OF THOSE THINGS ARE AVIATION AND SPACE  
STORIES AND THE

886

00:53:38,720 --> 00:53:42,260

TRANSFORMATION OF THE MUSEUM AS A WHOLE WILL  
ALLOW US TO DEVELOP

887

00:53:42,260 --> 00:53:46,490

FROM THIS INTRODUCTORY ARGUMENT THAT WE COULD  
DO IN MILESTONES

888

00:53:46,490 --> 00:53:51,460

INTO 21 GALLERIES THAT WE COULD THINK ABOUT  
GLOBALIZATION.

889

00:53:51,460 --> 00:53:56,130

WE CAN LOOK AT AVIATION AND WARFARE AND LOOK  
AT ALL THE DIFFERENT

890

00:53:56,130 --> 00:54:01,870

WAYS THAT SPACEFLIGHT IS FOR GOOD OR FOR ILL  
CHANGING THE WAY WE

891

00:54:01,870 --> 00:54:05,910

LIVE AND TOUCHING MANY PART OF OUR LIVES ON  
A DAY TO DAY BASIS.

892

00:54:05,910 --> 00:54:07,880

>> HOW DO PEOPLE GET THE APP?

893  
00:54:07,880 --> 00:54:11,470  
GO TO THE ITUNES STORE AND DOWNLOAD THE ITUNES  
APP.

894  
00:54:11,470 --> 00:54:16,640  
YOU CAN GO TO THE WEBSITE AND ENJOY THE STORIES  
THERE.

895  
00:54:16,640 --> 00:54:18,260  
WE WILL HAVE AN ANDROID APP SOON.

896  
00:54:18,260 --> 00:54:19,260  
INTERACT WITH THE WALL.

897  
00:54:19,260 --> 00:54:21,620  
HOW MANY DID NOT SEE THE WALL?

898  
00:54:21,620 --> 00:54:24,250  
YOU CAN'T MISS IT.

899  
00:54:24,250 --> 00:54:26,860  
IT'S KIND OF BIG.  
>> 200 FT!

900  
00:54:26,860 --> 00:54:28,530  
INTERACTIVE SURFACE.

901  
00:54:28,530 --> 00:54:29,910  
ENJOY!

902  
00:54:29,910 --> 00:54:32,740  
>> I THINK WE WILL TAKE AN ONLINE QUESTION  
FIRST AND IF ANY OF

903  
00:54:32,740 --> 00:54:35,930  
YOU HERE IN THE REALM WANT TO ASK A QUESTION  
ABOUT THE PROJECT,

904

00:54:35,930 --> 00:54:37,020

STEP UP TO THE MICROPHONE.

905

00:54:37,020 --> 00:54:45,210

WE WILL GO TO THE ONLINE QUESTIONS FIRST.

906

00:54:45,210 --> 00:54:52,370

ARE ALL OF THE MUSEUMS ARTIFACTS IN THE WALL  
DATABASE?

907

00:54:52,370 --> 00:54:58,040

WE DISPLAY ON THE WALL THE THINGS THAT ARE  
IN THE MUSEUM AND ON

908

00:54:58,040 --> 00:54:59,040

DISPLAY.

909

00:54:59,040 --> 00:55:00,740

OBVIOUSLY THERE IS MANY MORE ARTIFACTS THAT  
WE HAD IN THE

910

00:55:00,740 --> 00:55:04,100

COLLECTION THAT ARE NOT ON DISPLAY.

911

00:55:04,100 --> 00:55:06,630

WE DID NOT WANT TO MISLEAD ANYONE WITH GIVING  
THEM OBJECTS THAT

912

00:55:06,630 --> 00:55:09,960

THEY CAN'T SEE SO WE LIMITED THE WALL TWO  
THINGS ON DISPLAY.

913

00:55:09,960 --> 00:55:12,840

IF YOU GO ON THE WEBSITE, YOU CAN SEARCH THROUGH  
ALL THE RECORDS

914

00:55:12,840 --> 00:55:14,350

THAT WERE MADE AVAILABLE ONLINE.

915  
00:55:14,350 --> 00:55:20,360  
RIGHT NOW IT'S HALF OF THE FULL COLLECTION  
THAT WILL BE ONLINE.

916  
00:55:20,360 --> 00:55:22,600  
WE HAVE ONE MORE ONLINE QUESTION.

917  
00:55:22,600 --> 00:55:28,040  
>> WAS THERE ARTIFACT THAT YOU WANT TO INCLUDE  
BUT COULDN'T?

918  
00:55:28,040 --> 00:55:31,960  
>> IT'S THE MUSEUM OF MILESTONES.

919  
00:55:31,960 --> 00:55:36,730  
I AM FEELING IT FROM MY COLLEAGUE, BOB.

920  
00:55:36,730 --> 00:55:39,250  
I THINK IT'S AN INTRODUCTION.

921  
00:55:39,250 --> 00:55:42,950  
IT'S THE RIGHT FLYER.

922  
00:55:42,950 --> 00:55:46,310  
THE MUSEUM WAS BUILT WITH THE IDEA THAT THE  
IDEA OF EVERYTHING

923  
00:55:46,310 --> 00:55:50,890  
LITERALLY AND FIGURATIVELY RADIATED OUT FROM  
1903.

924  
00:55:50,890 --> 00:55:53,740  
IT'S OBVIOUSLY ONE.

925  
00:55:53,740 --> 00:55:56,310  
NOT HAVING COLUMBIA, THE COMMAND MODULE THERE.

926  
00:55:56,310 --> 00:55:58,380

IT WOULD BE LOVELY TO HAVE A SHUTTLE.

927  
00:55:58,380 --> 00:56:02,720  
THERE IS NO WAY WE WILL GET DISCOVERY INTO  
THAT ROOM.

928  
00:56:02,720 --> 00:56:09,740  
IT IS REALLY A SAMPLE OF WHAT WE COULD PUT  
IN THAT SPACE THAT

929  
00:56:09,740 --> 00:56:14,130  
BEGINS TO INTRODUCE PEOPLE TO SOME OF THESE  
BIG THEMES AND

930  
00:56:14,130 --> 00:56:18,830  
QUESTIONS AND HOPEFULLY ENTICES PEOPLE TO  
GO FURTHER OUT AND ASK

931  
00:56:18,830 --> 00:56:19,830  
THE QUESTIONS.

932  
00:56:19,830 --> 00:56:21,000  
>> THANK YOU SO MUCH.

933  
00:56:21,000 --> 00:56:24,150  
I WANT TO THANK ALL OF MY COLLEAGUES FOR JOINING  
ME TODAY.

934  
00:56:24,150 --> 00:56:29,090  
THANK YOU TO OUR SPONSOR AND THANK YOU TO  
THE AUDIENCE ONLINE.

935  
00:56:29,090 --> 00:56:32,430  
AS WE CLOSE I WILL GIVE YOU SOME SCENES TO  
LOOK AT FROM THE

936  
00:56:32,430 --> 00:56:36,120  
OPENING AND REOPENING OF THE BOEING MILESTONES  
OF FLIGHT HALL ON

937

00:56:36,120 --> 00:56:39,660

JULY 1 FOR THE MUSEUMS 40TH ANNIVERSARY.

938

00:56:39,660 --> 00:56:54,760

54,000 PEOPLE JOINED US FOR THAT NIGHT AND  
I WANT TO THANK ALL OF