**Design statement:**



The design inspiration for the Haub Gallery addition comes directly from the rich historical context of Tacoma and the surrounding landscape—a city and region shaped through its interwoven connections to shipping, logging and railroading. That legacy has resulted in a contemporary building that is respectful of place, yet of its time. The new addition compliments the existing building in its selection of materials, and is notable for its earthly palette of materials. In addition to doubling the museum’s gallery space, the expansion opens the museum up to the city through large, floor-to-ceiling windows enabling visitors and passers-by to glimpse activity within, and asserts the institution as a destination through the introduction of an enhanced and large-scaled welcoming entry.

The addition is composed of two primary elements: the low slung addition which provides expanded gallery space; and an iconic 30-foot-tall entry canopy and entry spaces which knits together the addition with the existing museum. The addition, which stretches along Pacific Avenue for greater street presence, houses five distinct galleries. On the outside, the addition is characterized by its pedestrian scale, through its detail and engages the visitor in a direct way—the existing building is clad in stainless steel—the most notable feature is a set of three sliding sun screens. The 16-feet-wide-by-17-feet-tall screens, operated by a hand-wheel, roll like railroad box car doors across the façade and interlace with a set of fixed screens enabling the museum to control the amount natural light in the galleries. The building envelope, as well as the screens, are made with Richlite, a locally produced material that is made from recycled paper, organic fiber and phenolic resin. The canopy, which will be illuminated at night, is equipped with A/V capabilities for performances and is made from a combination of aluminum grating and reclaimed stainless steel panels from portions of the existing building that were removed to accommodate the addition.

The program for the addition includes 6,000 square feet of new gallery space to house the Haub Collection, 9,000 square feet of new back-of-house service and mechanical space, 3,000 square feet of interior renovations in the existing facility for lobby, bookstore, café and restrooms. The newly revised lobby and entry sequence encourages movement into and through the museum. Sustainable features include reduced water usage with adaptive landscape vegetation and low flow water fixtures, high efficiency mechanical and LED lighting systems, and the incorporation of reclaimed materials from the existing site.

**Quotes**

“The Haub Family Galleries addition creates a quality pedestrian and urban experience and increases the existing museum’s transparency and its openness to the community. The enhanced entry and lobby created between the existing museum and the new wing—a sheltered gathering place—forms a welcoming gesture to the community, both figuratively and literally. This new space will help satisfy the museum’s desire to open up and invite the community inside, and of course helps to humanize the intersection with art, community and place.” —Tom Kundig

“Architecturally, the challenges became opportunities. It was an opportunity to create new venues to view art.” The design takes into account Tacoma’s diverse and historic neighborhoods. The West doesn’t stop in Wyoming. Tacoma, the ‘City of Destiny,’ was the western terminus of the Northern Pacific Railroad, and played an important part of the larger story of the West.” —Tom Kundig

“This project presents the wonderful opportunity to fold a collection of Western Art (the Haub Collection) with an existing collection of Modern Art.” —Tom Kundig

“The Pacific Avenue entry is a dynamic hinge in the larger urban fabric, taking into consideration the nexus of Pacific Avenue (Tacoma’s main street), the energy of the University of Washington Tacoma Campus, Prairie Line pedestrian corridor, Tollefson Plaza, and the historic and emerging urban amenities. The design is in dialogue with each of these influences.” – Kirsten Murray

“The new gallery forms creates a backdrop to a new sculpture court and active plaza.” – Kirsten Murray

“The new entry canopy reaches out into the city, toward Tollefson Plaza and Pacific Avenue and helps create a welcoming gateway to the museum district.” – Kirsten Murray

**Project Facts**

Project Cost

$15.5 million (Haub Family Galleries, renovations, and plaza)

Size

* Haub Gallery Addition: 16,000 square feet total
  + Gallery 1 – 2,652 square feet
  + Gallery 1 – 1,662 square feet
  + Gallery 3A – 523 square feet
  + Gallery 3B – 953 square feet
  + Sculpture Gallery – 976 square feet
* Gallery height is 13 feet 10 inches high

Scope

* More than doubles the museum’s gallery space
* 6,000 square feet of new gallery space
* 3,000 square feet of expanded lobby space and renovations to bookstore, café and restrooms
* 9,000 square feet of new back-of-house service and mechanical space

Canopy

* A 30-foot-tall entry canopy transforms the museum’s outdoor plaza into a public gathering space.
* The canopy is made using a combination of aluminum grating and stainless steel panels reused from selectively demolished portions of the existing building.
* Arching over both the existing museum and the new Haub gallery, the canopy joins two spaces together.

Exterior Screens

* Sliding, exterior screens shade the windows of the sculpture hall along Pacific Avenue.
* Screens are roughly 16’-4” wide and 16-6” high
* The screens are operated by a hand-cranked wheel.
* The screens roll on track rails along the top of the building façade, interlace with each other and allow the museum to control the natural light in the building as well as visibility from the street.
* The screens are dark colored phenolic resin panel made from recycled paper and organic fiber panel made by Richlite, a Tacoma company.
* The screens are meant to reference Tacoma’s industrial and lumber production industries.

Sustainability

* Reduced water use with adaptive landscape vegetation and low flow water fixtures
* Reduction of energy use with high efficiency mechanical and lighting systems
* Reduction of waste by salvaging existing materials and recycling construction waste
* Healthy indoor air quality by using non-toxic building materials
* Reduction of greenhouse emissions from shipment of materials by using local materials

Facts

* The Antoine Predock addition was completed in 2003
* Richlite is a phenolic resin impregnated layers of paper. Richlite is a phenolic resin / cellulose compound material. It is a dense material made from partially recycled paper and phenolic resin.
* The new wing provides a home for the Haub Family Collection of Western American Art

**Design Team**

**Olson Kundig Architects design team:**

Tom Kundig, Design Principal; Kirsten R. Murray, Principal; Kevin Kudo-King, Principal; Jim Friesz, Project Manager; Thomas Brown, Staff

**Project team:**

Architect: Olson Kundig Architects

Landscape architect: Murase Associates

Civil engineering: Coughlin Porter Lundeen

Electrical/Mechanical/Plumbing engineering: WSP

Lighting: Arup

Acoustical engineering: BRC Acoustics

Structural engineering: PCS Structural Solutions

Geotechnical engineering: Geo Engineers

Surveying: Apex engineering

Accessibility: Karen Braitmayer

Contractor: Sellen Construction Company

Project management: Bonewitz LLC

**Design Team Bios**

**Tom Kundig, FAIA**

**Principal/Owner, Olson Kundig Architects**

**Role: Design Principal**

Tom Kundig is a principal and owner of Seattle-based Olson Kundig Architects. Over the past three decades, Kundig has received some of the world’s highest design honors, from a National Design Award from the Smithsonian Cooper-Hewitt National Design Museum to an Academy Award in Architecture from the American Academy of Arts and Letters. In 2014, Kundig was included in Architectural Digest’s AD100 and in 2012, he was inducted into Interior Design magazine’s Hall of Fame.

In addition to having received scores of design awards—including ten National Design Awards from the American institute of Architects—his work has appeared in hundreds of publications worldwide including The New York Times, Architectural Record, Financial Times, Architectural Digest and The Wall Street Journal, as well as countless books, and was named to The Wallpaper\* 150 as a key individual who influences and inspires the way we live, work and travel. Kundig’s current and past work can be found on five continents, including a World Heritage site in Dachstein, Austria.

**Kirsten R. Murray, AIA**

**Principal/Owner, Olson Kundig Architects**

**Role: Principal**

Kirsten R. Murray is a principal and owner at Seattle-based Olson Kundig Architects. For over two decades she has focused on a broad range of project types including mixed-use, private residential, adaptive reuse, workplace and urban design. Her work has been published in a variety of national and international media including *The New York Times*, *Architectural Digest, Interior Design,* and *Architectural Record*.

Murray’s work has garnered national recognition for such projects as Outpost, Tye River Cabin, 1111 E. Pike and Art Stable, which received local, regional and national AIA Honor Awards. Her current projects include the Kirkland Museum of Fine & Decorative Art, a new gallery addition to the Tacoma Art Museum, Paradise Road student housing at Smith College, a master plan and expansion of Heritage University as well as several urban mixed-use buildings in Seattle, Vancouver and Los Angeles.

In addition to her design work, Murray developed the firm’s international internship program. She also co-directed and curated the firm’s experimental work space, [storefront].

**Kevin Kudo-King, AIA**

**Principal, Olson Kundig Architects**

**Role: Project Manager**

Kevin Kudo-King joined Seattle-based Olson Kundig Architects in 1996, becoming an associate in 2004 and a principal in 2010. He works across a broad range of project types, from private residences to cultural and mixed-use projects, art installations and institutional design. A natural collaborator with artists and craftspeople, Kudo-King is active in all aspects of project design and management.

Projects on which Kudo-King has worked have garnered national recognition, including The House of Light, which received a Chicago Athenaeum American Architecture Award, and Art Stable, which received three National AIA Honor Awards.

His current and recent projects include the Bellevue Botanical Gardens visitor center and several private residences across the United States and in India.

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**About Olson Kundig Architects:**

Olson Kundig Architects is a Seattle-based architecture studio that is led by four owners: Jim Olson, Tom Kundig, Kirsten R. Murray, and Alan Maskin. The firm is the recipient of the 2009 Architecture Firm Award, awarded by the American Institute of Architects. The 100-person office specializes in a range of projects both nationally and internationally, including museums and exhibit design; new and renovated residential projects, particularly for art collectors; mixed-use buildings; academic and civic projects; cultural centers; places of worship; urban design; and interior design. For additional information, visit [www.olsonkundigarchitects.com](http://www.olsonkundigarchitects.com).

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206-624-5670

**Selected Project Imagery (High Resolution Images Available Upon Request):**



 

