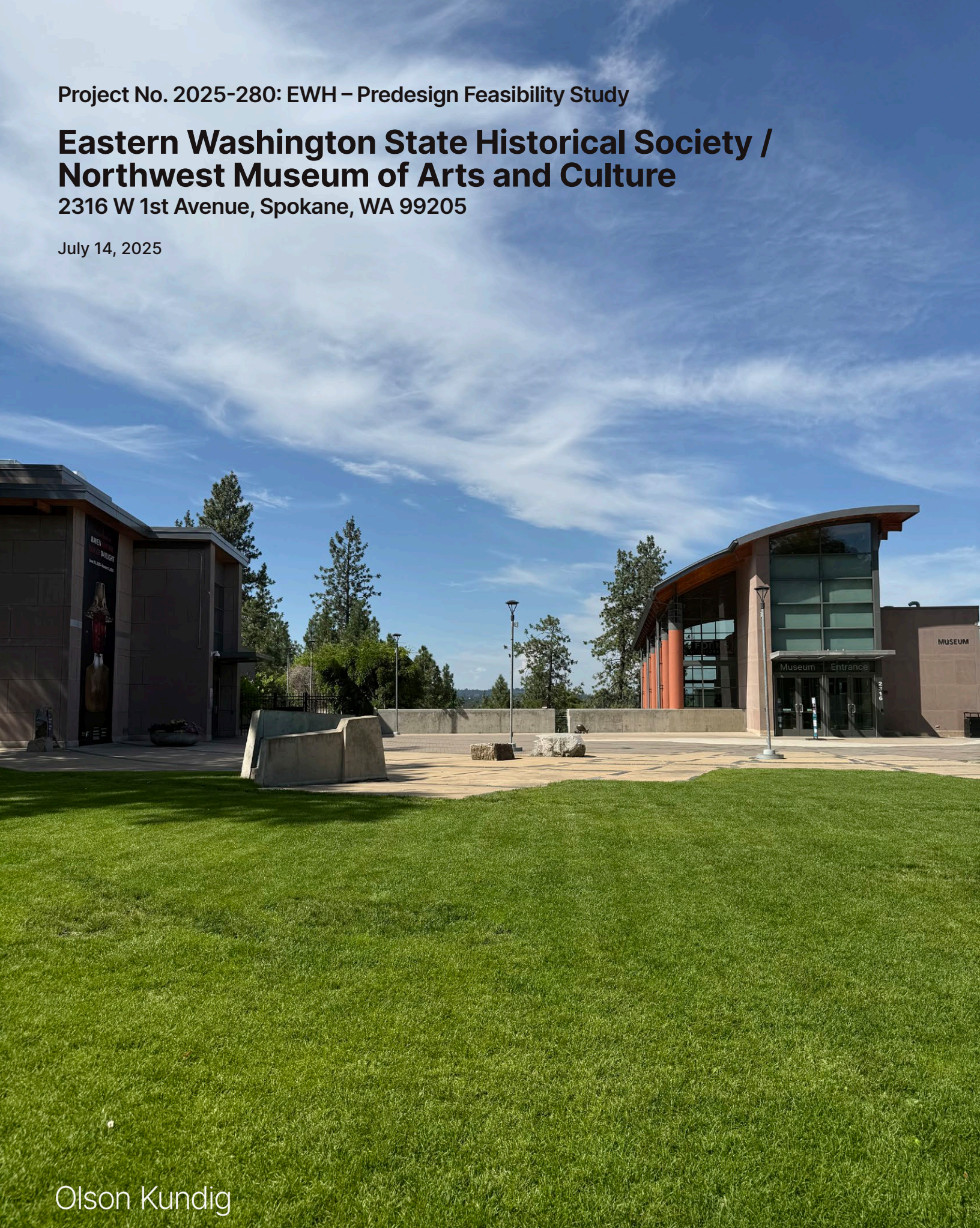
Project No. 2025-280: EWH – Predesign Feasibility Study

Eastern Washington State Historical Society / Northwest Museum of Arts and Culture

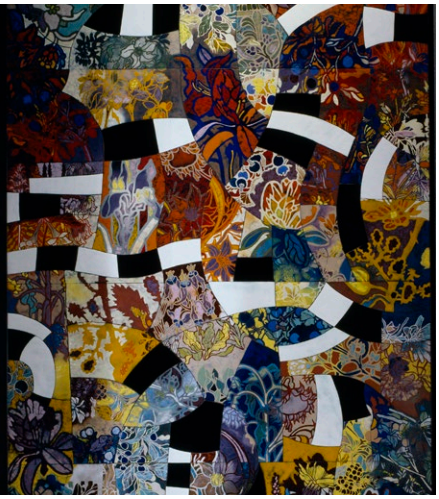
2316 W 1st Avenue, Spokane, WA 99205

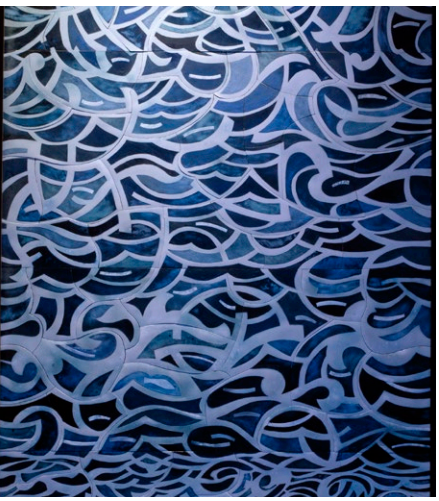
July 14, 2025



Olson Kundig

Olson Kundig





(Above) As a young man, Tom worked in Harold Balazs's studio, where his experimental approach and deep care for craft left a lasting impact.

Wesley Jessup
Executive Director
Northwest Museum of Arts And Culture
2316 W. 1st Ave.
Spokane, WA 99201

July 14, 2025

Dear Wesley,

The Northwest Museum of Arts and Culture has been a constant presence in my life since I was four or five years old. It has shaped my worldview, connected me to my community, and exposed me to the transformative power of art. As a Spokane native, I've watched the museum evolve over the years, have attended countless exhibitions, and have engaged with many of the people who have built its legacy.

My connection to MAC is deeply personal. The museum introduced me to artists who influenced the path of my life and career. People like Harold Balazs, Rudy Autio, Genevra Sloan, George Roberts, and others were part of the cultural fabric I was privileged to grow up around. Their work, especially Harold's, helped pull me toward architecture when I was considering a future in the sciences. The arts community in Spokane was the creative arm that reached out and brought me home to design—and for that, I couldn't be more grateful.

As the Inland Northwest's largest museum, the MAC serves multiple roles: community gathering place, cultural repository, and bridge between art and the Indigenous heritage of this region. The museum's Plateau collection represents a crucial responsibility—helping to preserve and share important cultural narratives from communities I grew up around and came to know over many years, though not my own. I don't take lightly my role as a respectful steward of these histories.

Steven Rainville also grew up in Spokane and, like me, was deeply influenced by this arts community and takes pride in being from here. We are both rooted and present in Spokane—we maintain our family homes in the area and return frequently. We know this place. We care deeply about this community, and we see the MAC as a cornerstone for the next chapter of arts and culture in the region. It would be an honor for us to contribute to this institution's legacy through this important study and project.

Sincerely,

159 S Jackson St
Suite 600
Seattle WA 98104

206 624 5670
olsonkundig.com

Tom Kundig FAIA, RIBA
Principal / Owner & Founder
tom@olsonkundig.com

Steven Rainville AIA, LEED AP
Principal / Owner
steven@olsonkundig.com

STATE OF WASHINGTON
DEPARTMENT OF ENTERPRISE SERVICES
1500 Jefferson St. SE, Olympia, WA 98501
PO Box 41476, Olympia, WA 98504-1476

Consultant Selection Contact Form

Designated Point of Contact for Statement of Qualifications

For Design Bid Build, Design Build, Progressive Design Build, GC/CM & Job Order Contracting (JOC) Selections

Firm Name: Olson Kundig, Inc		
UBI: 600455150	TIN: 91-1184183	License#: 600455150
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The Burke Museum Seattle, Washington, USA

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02 Executive Summary

The Burke Museum Seattle, Washington, USA

Tillamook Creamery Tillamook, Oregon, USA

Deep Experience with Regional Museums and Diverse Collections

In our work with regional museums, we have learned that these institutions serve a myriad of functions for the many communities they serve. With these projects, we have designed spaces that balance conservation with transparency to help them more fully integrate with their communities. We have also worked with museum clients across the United States to design spaces that meet national standards and best practices for museums as defined by the American Alliance of Museums (AAM).

Flexible Design for Future Change

We design spaces that can morph and change over time, meeting the needs of users both now and well into the future. For this project, our approach will deeply integrate flexibility and adaptability to effectively future proof the building for the next 30 to 50 years. This is especially crucial as the museum continues to evolve in the years to come. By designing for this inherent flexibility, we're not only creating resilient architecture but also championing sustainable design practices that position the building for potential reuse and continued relevance throughout its lifespan.

In-House Expertise

Olson Kundig offers a distinct advantage with our in-house experts in building performance, design technology, and project delivery, who are integral members of our design team. Our building performance expertise embeds sustainability from day one, ensuring ambitious goals are met. Simultaneously, our design technology experts leverage cutting-edge tools for enhanced visualization and coordination. Finally, our project delivery team ensures projects are executed efficiently. This integrated approach consistently delivers high-quality, sustainable, and fiscally responsible outcomes.

Sustainability

We believe that world-class design and high performance are intrinsically connected. Our ability to create appropriate and sustainable designs in wildly divergent cultures and climate across the globe stems from our contextual approach. We meticulously investigate a site's history, culture, climate, and other environmental factors, ensuring that every design thoughtfully integrates with its surroundings and harnesses natural resources.

Our commitment to high-performance design is consistently recognized by the industry, notably with the **Wagner Education Center at The Center for Wooden Boats** recently earning a prestigious **2025 AIA COTE Top Ten Award**. This honor underscores our proven capability to deliver projects that not only meet stringent environmental standards but also provide inspiring, integrated spaces.

Tacoma Art Museum Haub Galleries Expansion
Tacoma, Washington, USA

03 Qualifications of Key Personnel

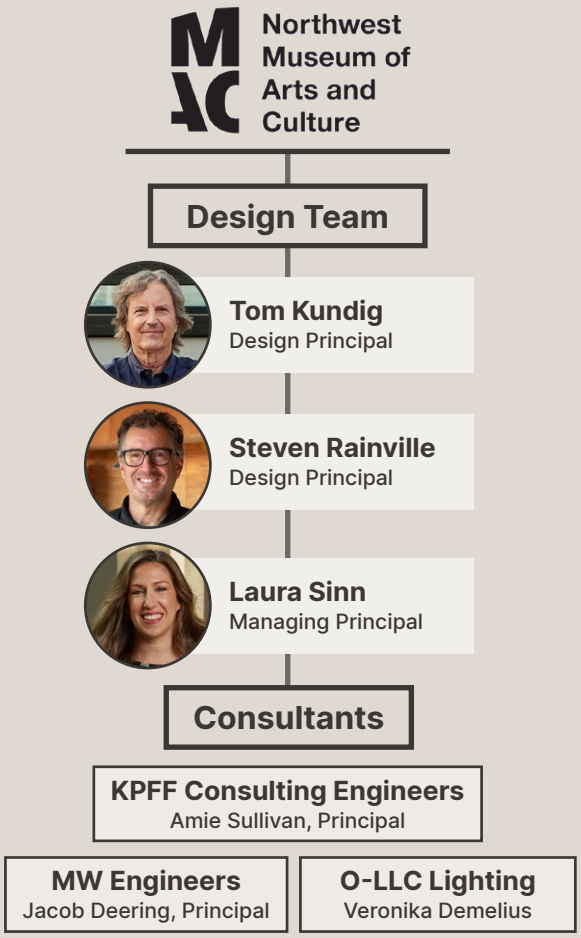
The Burke Museum Seattle, Washington, USA

Design Team

As a design firm in our fifth decade of practice, we have time-tested project management tools and staffing systems in place to ensure that all our projects are appropriately staffed at every phase. As a large firm with a staff of over 350 people, we can draw upon a strong, stable workforce as deadlines and milestones demand. After analyzing our current and future workload, we confirm that we have ample capacity to engage in this project.

Deep Bench of Knowledge & Expertise

Olson Kundig's leadership team is supported by a depth of experience in delivering unique components of projects. We have in-house expertise for building performance, visualization, technology, and constructability. Having these in-house experts informs the design process and helps us, and our clients, make real-time decisions to deliver beautiful and efficient buildings. On every project, we aim to embed this expertise in all aspects of the design to ensure that we, the project team, and the client are fully integrated from the start. We find that setting this stage early and tapping into our deep bench of knowledge is an added value.



Tom Kundig FAIA, RIBA

DESIGN PRINCIPAL / OWNER & FOUNDER

Tom's work has received over 50 awards from the American Institute of Architects, including 10 National Honor Awards, 10 National Housing Awards and a COTE Top Ten Award. Tom's Shinsegae International received the World Architecture News Tall Buildings Award in 2017, and his Meg Home, Rolling Huts and Delta Shelter projects have all received Record House Awards. His work has appeared in thousands of publications worldwide and on the covers of The New York Times magazine, ARCHITECT, Architectural Record, Architectural Digest and The Plan. Tom is named in The Wallpaper* 150 as a key individual who has influenced, inspired and improved the way we live, work and travel.

Education

Lewis and Clark High School, Spokane, WA, 1973

University of Washington, Masters of Architecture, 1981; Magna Cum Laude

National AIA Scholar, 1981; Member: Phi Beta Kappa—Scholastic Honorary; Member: Tau Sigma Delta—Architectural Honorary

University of Washington, Bachelor of Arts in Environmental Design, 1977

Relevant Projects

The Burke Museum
Seattle, Washington, USA

The Bo Bartlett Center at Columbus State University
Columbus, Georgia, USA

Wagner Education Center at the Center for Wooden Boats
Seattle, Washington, USA

Telluride Arts Transfer Warehouse
Telluride, Colorado, USA

The Bob Dylan Center
Tulsa, Oklahoma, USA

Tacoma Art Museum—Haub Gallery Addition
Tacoma, Washington, USA

Tacoma Art Museum—Benaroya Wing
Tacoma, Washington, USA

Tillamook Visitor Center
Tillamook, Oregon USA

Mission Hill Family Estate
West Kelowna, Canada

Martin's Lane Winery
Kelowna, Canada

Steven Rainville AIA, LEED AP

DESIGN PRINCIPAL / OWNER

Steven Rainville joined Olson Kundig in 1996 and became a principal in 2010. He takes pride in being a generalist architect, bringing a strong interest in building performance, craft and technology to his residential, commercial, cultural and institutional projects. Steven is focused on creating and leading teams, along with creating processes to execute complex projects. Across Steven's diverse body of design work, a common thread is his drive to achieve high building performance alongside high aesthetics. Often, he finds this balance by using advanced digital technologies to execute efficient material effects with the signature of craft.

As director of Olson Kundig's r+D initiatives, Steven helps implement progressive research ideas, focusing on building energy use and the possibilities of technology and craft. Current explorations include: externally shaded facade strategies for commercial projects, continued research on kinetic design elements, and leading internal design-build competitions exploring the intersection of theoretical ideas and craft. Steven serves as a member of the Advisory Board for the School of Design and Construction at Washington State University.

Education

Gonzaga Preparatory School, Spokane, WA, 1990

Bachelor of Architecture and Architectural Studies, Washington State University, 1994

Relevant Projects

Washington State University Visitor Center
Pullman, Washington, USA

Wagner Education Center at the Center for Wooden Boats
Seattle, Washington, USA

Bay FC Training Facility
San Francisco, California, USA

The Jordan Schnitzer Museum of Art at Washington State University
Pullman, Washington, USA

Seattle University Museum of Art
Seattle, Washington, USA

University of Oregon Practice Facility
Portland, Oregon, USA

6th Street Development at Gallaudet University
Washington, DC, USA

The LeBron James Innovation Center at Nike World Headquarters
Beaverton, Oregon, USA

Fourth Ward Office Project
Atlanta, Georgia, USA

Laura Sinn AIA

MANAGING PRINCIPAL

Laura Sinn joined Olson Kundig in 2016 and was named a principal of the firm in 2023. Since joining Olson Kundig, Laura has worked on various large-scale, mixed-use and workplace projects including The LeBron James Innovation Center at Nike World Headquarters.

Across all project types, Laura's work explores the many ways human interaction with architecture can unfold. She is particularly interested in the choreography of experience through space on a variety of scales, from individual tactile moments to dynamic, community events. Outside of her project work, Laura helps to organize Olson Kundig's Thursday Crit, a weekly all-hands gathering where the firm's staff convenes to collaborate on an ongoing project. Laura is passionate about fostering this long-standing practice, which symbolizes our internal culture of open design dialogue and experimentation. She also takes an active role in project delivery efforts across the office, mentoring junior staff through the challenges and opportunities of complex projects.

Education

Bachelor of Architecture,
Pennsylvania State University, 2006

International Study, Rome, Italy, 2004

International Research Course, Germany, 2002

Relevant Projects

Seattle University Museum of Art
Seattle, Washington, USA

The LeBron James Innovation Center at Nike World Headquarters
Beaverton, Oregon, USA

Bay FC Training Facility
San Francisco, California, USA

UBC Health & Wellness Academic Building
Kelowna, British Columbia, Canada

Fourth Ward Office Project
Atlanta, Georgia, USA

GAA Rathleague Sports Campus
Portlaoise, Ireland

16th & Cambie
Vancouver, British Columbia, Canada

One&Only Moonlight Basin Resort
Big Sky, Montana, USA

04 Relevant Experience

Wagner Education Center at the Center for Wooden Boats [2025 AIA The Committee on the Environment Award Winner] Seattle, Washington, USA

Wagner Education Center at the Center for Wooden Boats

SEATTLE, WASHINGTON

A Living Museum

The new Wagner Education Center establishes a new front door for the Center for Wooden Boats (CWB), a beloved Seattle organization that acts as a "living museum" where visitors are invited to learn about wooden boats through hands-on experience. Within the new building, CWB serves and engages with a wider audience than ever before, democratizing access to Lake Union and increasing exposure to their range of programs

Passive Ventilation to "Sail" the Building

Designed for passive cooling in the relatively mild summer months—the building has no air conditioning—the occupants interact with it as they would a boat. A movable exterior shade system is designed to minimize

Relevance to the MAC:

- Design Excellence within a Budget
- Campus Planning
- Durable, Natural Materials
- Enhance Visitor Experience
- Targeting LEED Silver

solar heat gain in the summer and maximize it in the winter. The building's large doors, windows and skylights—all operated by hand—naturally ventilate the building. This approach mirrors the central tenet of sailing: to optimize performance, one must trim and adjust in response to dynamic and changing natural forces.

Gateway to the Water

When it became clear that the organization had outgrown its floating boat shop and rental center, a small but prominent site at the entrance to Lake Union Park provided an ideal opportunity for a new, land-based facility. The design helps create sightlines towards the lake, city, and CWB's campus of facilities to orient visitors to the surrounding context and invite them to explore and engage.

The Burke Museum

SEATTLE, WASHINGTON

Design Embodies Mission

At its core, the mission of the Burke Museum is to help everyone—curators, visitors, educators and students—make a connection with our natural world in all its complexities. The design of the new Burke Museum explicitly communicates and supports this mission as a high-functioning, environmentally and culturally sensitive facility that is also adaptable to future needs.

Turning the Museum Inside-Out

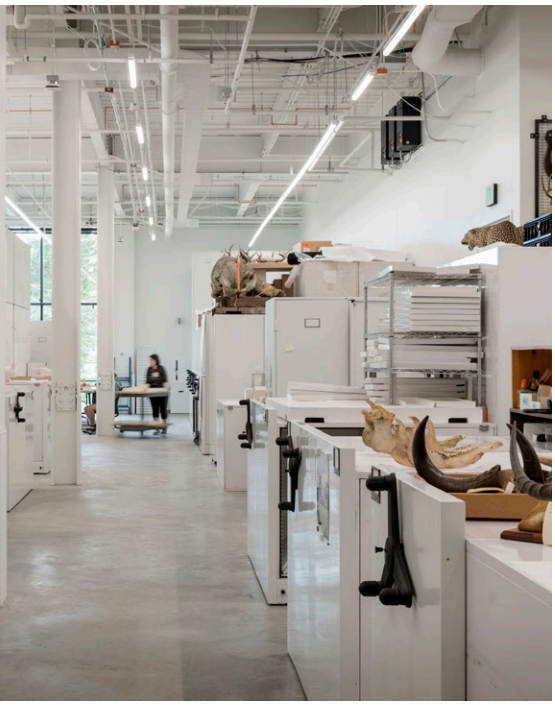
A key design goal for the building was to create maximum transparency, making every part of the Burke exposed and part of the visitor experience. The design breaks down traditional museum barriers between public and back-of-house spaces, integrating collections and research labs with traditional galleries. Dual entrances help link the museum to its context, connecting to both the University of Washington campus and the surrounding community. A 24-foot-by-20-foot pivoting window wall continues the emphasis on transparency to literally open the Burke to the nature of a new outdoor courtyard. The project is LEED Gold certified.

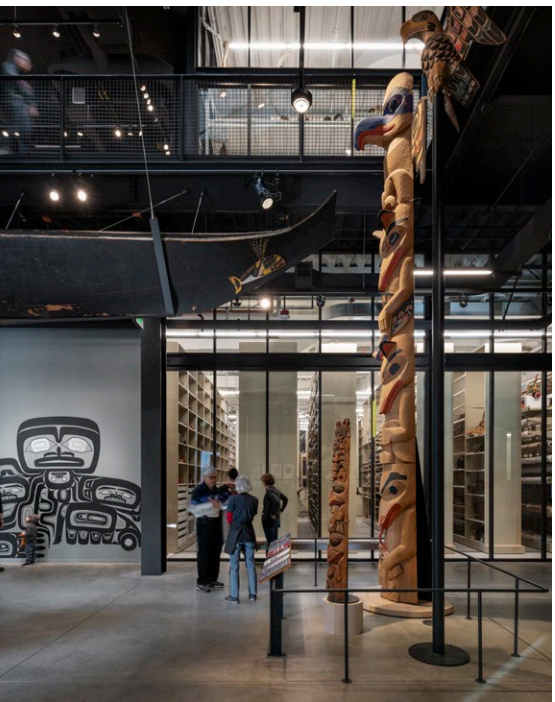
Design Maximizes Operational Budget

As a public institution, the Burke Museum maintains strict budgetary constraints. The new building is designed to be extremely efficient, allowing for targeted use of capital funds during design and construction and preserving the museum's annual operating budget. The circulation spine performs triple duty as central corridor, gallery space and exhibit pathway, reducing the building footprint by 30,000 SF.

Relevance to the MAC:

- Design Excellence within a Budget
- Improvements for Museum Operations
- Flexibility for Future Expansion
- Indoor/Outdoor Connections
- State-of-the-art Display Space
- Campus Planning
- LEED Gold





Future Flexibility & Expansion

Inside the building, research areas and labs are extremely flexible, and collections storage can be vertically expanded, anticipating future changes to museum programs and collections, and assuring the facility's continued functionality well into the future.

High-Efficiency Systems

An in-depth life cycle cost analysis was performed to support mechanical system selection, ensuring that the selected systems would be high-performing and cost-effective. Selections include a water-cooled chiller, air handling units with heat recovery and a condensing boiler, with equipment protected within a penthouse.

Cultural Equity

Extensive collaboration and engagement with Indigenous communities—including a Native American Advisory Board (NAAB) of statewide Tribal leaders—throughout design and exhibit planning, as well as fundraising and construction ensured that increased public access to collections remained respectful. The Burke Yard's sweeping meadow includes 15,000 camas plants, a central feature in indigenous traditions of food, landscape cultivation, and the celebration of the seasons. Tribal members collaborated with the Burke and design team throughout planting and during harvest, and the Burke continues to develop programming to showcase how native plants are tended, foraged, and harvested for cooking and ceremony.

The Jordan Schnitzer Museum of Art at Washington State University

PULLMAN, WASHINGTON

A Beacon for the Arts

The Jordan Schnitzer Museum of Art at Washington State University (WSU) brings art to the forefront of university life—and the entire Inland Northwest region. As the only dedicated fine art museum in a 230-mile radius, the building offers bold visual appeal that would engage and inspire. The resulting reflective façade, crafted to match WSU's signature crimson red, establishes the museum as a beacon for the arts in the heart of the Pullman, Washington campus.

Meeting a Tight Budget and Schedule

Faced with a last-minute $1M budget reduction during construction, the design-build team demonstrated agility in fine tuning the design without compromising quality of the result. Through transparent communication between the owner, contractor, and design team, they collaboratively identified opportunities for value optimization. This close partnership facilitated rapid decision-making and allowed for swift adjustments to the design, ultimately ensuring the successful delivery of the project.

Adaptive Reuse of an Existing Building

Located on the site of WSU's former public safety building, the new museum incorporates some of the old structure for an expanded footprint totaling 16,000 SF. The design consists of two distinct parts: the first serves

Relevance to the MAC:

- Design Excellence within a Budget
- Expansion to Existing Facilities
- Improvements for Museum Operations
- Campus Planning

as an informal entry to the museum, functioning as a flexible, casual space for hosting temporary exhibits and events. A glass panel garage door opens the space to the larger campus, encouraging students to gather.

Innovative Façade Design

The second space is the “Crimson Cube,” a climate-controlled space that houses the formal galleries and is enveloped by the crimson façade. The mirrored glass façade reflects and weaves the building into the campus as much as it announces the presence of art, creating an ever-changing visual interplay. Intended to inspire and engage—much like the art housed within—the “Crimson Cube” reflects sky, campus and students themselves.

Seattle University Museum of Art

SEATTLE, WASHINGTON

Relevance to the MAC:

- Design Excellence within a Budget
- Campus Planning

Envisioned as a teaching museum, SUMA will be a valuable addition to both Seattle University's campus and the greater Seattle community, creating a welcoming campus entry and fostering a greater sense of connection and accessibility between campus and community. The museum will permanently house and display the remarkable Hedreen art collection that the university received in 2024. Comprised of more than 200 works spanning the 15th and 16th centuries to modern and contemporary works, it is regarded as among the most prized and finely curated private collections in the U.S. Groundbreaking is anticipated in August 2026, with the museum opening ahead of Fall 2028 classes.

Tacoma Art Museum—
Haub and Benaroya Galleries

TACOMA, WASHINGTON

Expanding a Regional Institution

The newest addition to Tacoma Art Museum, the Benaroya Wing is a 6,595 SF expansion to house the Benaroya Collection, a legacy gift donated to the museum by Rebecca and Jack Benaroya. The design of the Benaroya Wing balances opacity and transparency to provide optimal viewing conditions for more than 350 works of glass art, paintings and sculpture by Northwest and international artists. The addition also strengthens the visual connection between TAM and the city by activating the north end of the museum and offering a new platform for visitors to observe the urban context from the galleries.

Relevance to the MAC:

- Enhanced Visitor Experience
- Campus Planning
- Expansion to Existing Facilities

Flexibility for Rotating Exhibits

The addition includes 4,800 SF of new gallery space, which will contain works from the Benaroya Collection as well as rotating special exhibits. Because the Benaroya Collection was originally a privately held collection and contains many glass artworks, the key design strategies were founded around a sensitivity to scale, lighting and protection of the art. The resulting design translates this private collection to a civic-scaled public exhibition forum.

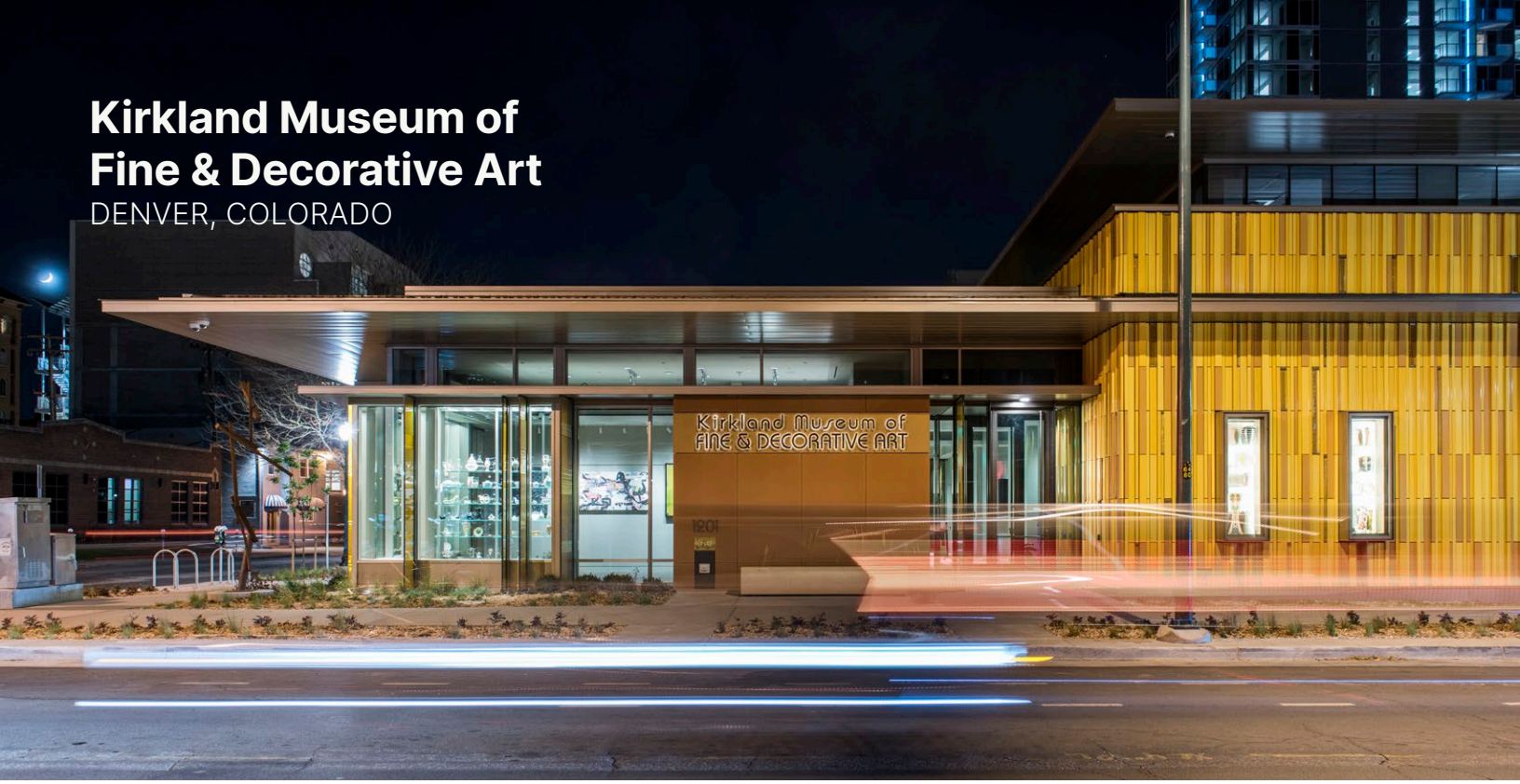
The galleries include flexible exhibit armatures and moveable temporary walls that allow curators to present the collection in multiple ways.

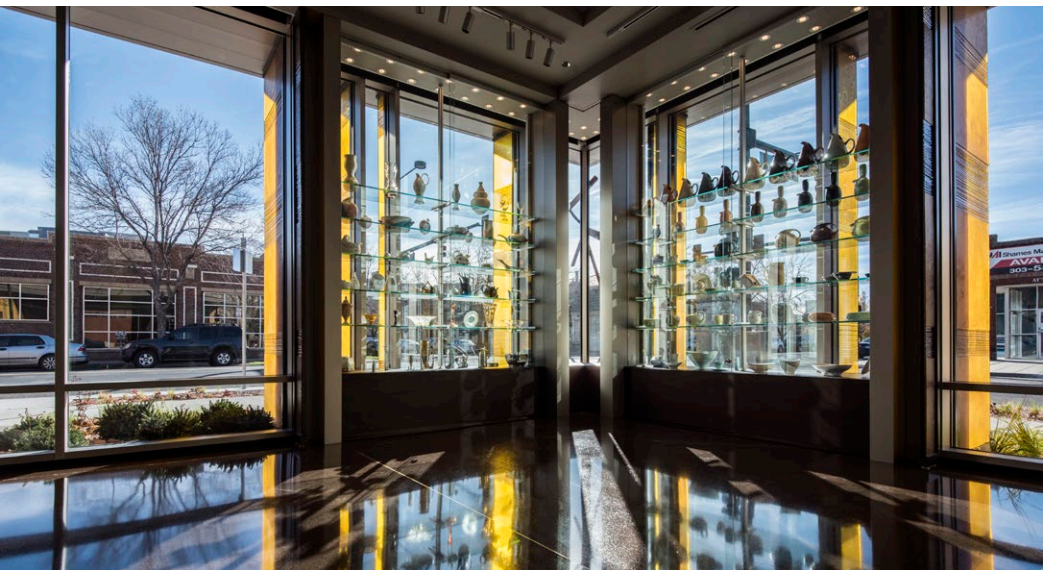
Increased Visibility

In addition to an expanded collection, the Benaroya Wing allows TAM to offer more visibility to the community. At the far end of the new wing is the Vista Gallery, comprised of a 46-foot-wide window wall projecting six feet out from the building's face. This window wall overlooks the Prairie Line Trail's pedestrian and bike paths, and the urban context of the city beyond. A new illuminated beacon for the museum, the Benaroya Gallery draws the eye and creates a new point of connection between TAM, its collections and the community of Tacoma it serves.

Kirkland Museum of Fine & Decorative Art

DENVER, COLORADO





Relevance to the MAC:

- New Collections Storage & Galleries
- Enhanced Visitor Experience

Kirkland Museum of Fine & Decorative Art is a two-story museum in the heart of Denver's arts and cultural district, the Golden Triangle. The building highlights the artistry and craft of the internationally renowned decorative art collection housed within. The museum is named for renowned Colorado artist Vance Kirkland, whose historic studio building is incorporated into the design. Kirkland Museum's collection comprises over 30,000 works, including the nation's largest repository of Colorado art. The new museum has 65% more gallery space than the previous building. A series of vitrines on the exterior of the building showcase select museum objects, extending the galleries to neighboring sidewalks and streets. The building itself becomes a sparkling jewel box that expresses the vibrant examples of artistry and design housed within.

Bo Bartlett Center

COLUMBUS, GEORGIA

Relevance to the MAC:

- Design Excellence within a Budget
- New Collections Storage & Galleries
- Adaptive Reuse
- Enhanced Visitor Experience

The Bo Bartlett Center is an adaptive reuse project that transforms a former textile warehouse into a gallery and learning center. Located on the RiverPark Campus of Columbus State University in Georgia, the Center includes a grand lobby; a main gallery,"Bo's Brain," a visitor's gallery, storage and archive space for Bartlett's work; and office and reception areas.

Throughout the 13,000 square feet of exhibition space, kinetic gallery walls allow for adaptable plan and circulation arrangements, allowing the center to accommodate a range of programmatic possibilities. Seventeen-foot-tall moveable walls in the main gallery space can be configured to support art exhibitions, musical events, lectures, galas and other events. In the temporary gallery spaces, eleven-foot-tall kinetic walls will house visiting exhibitions.

Museum of the Rockies

BOZEMAN, MONTANA

120,219 SF of existing and additional museum buildings

Plains Art Museum

FARGO, NORTH DAKOTA

68,650 SF Regional Art Museum

Loveland Museum

LOVELAND, COLORADO

15,000 SF addition, 5,000 SF renovation

Frye Art Museum

SEATTLE, WASHINGTON

Relevance to the MAC:

- Design Excellence within a Budget
- Expansion to Existing Facilities
- Improvements for Museum Operations
- Enhanced Visitor Experience

The design of this comprehensive remodel and significant expansion brought the Frye Art Museum into the present. The architecture prepares the visitor for the museum experience by reinforcing a cadence that is conducive to viewing art. A new entry arcade knits together additions and existing architecture with public spaces, which include a new café, curatorial wing and sculpture garden, and brings the life of the building to the street edge. Natural light slips into the building in strategic places to intuitively guide the visitor. The result is a jewel-box that celebrates the museum experience as well as the art.

Telluride Arts Transfer Warehouse

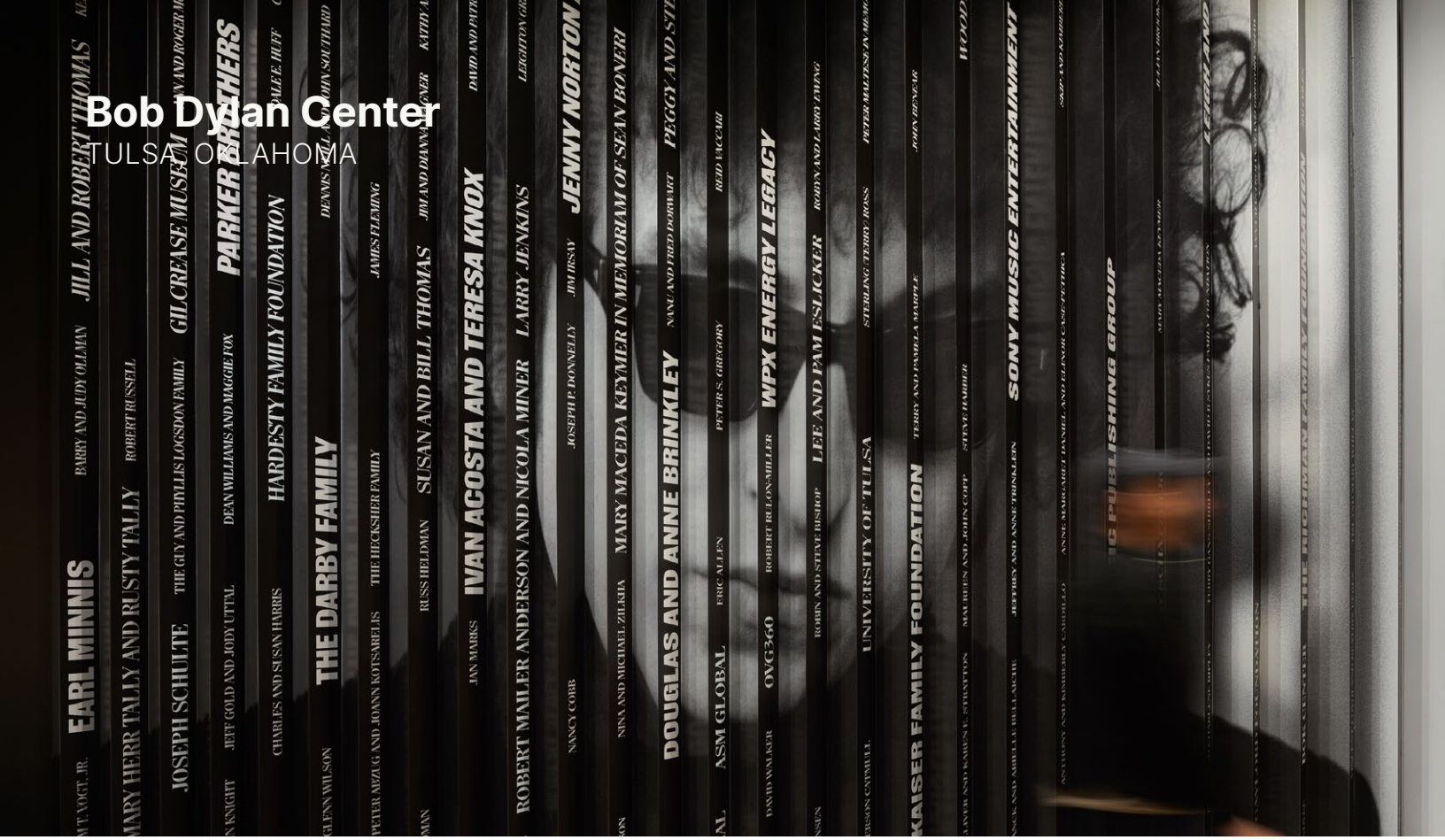
TELLURIDE, COLORADO

15,173 SF Public Arts Venue Revitalization

Meyer Art Center

STANWOOD-CAMANO, WASHINGTON

12,500 SF Community Arts Center



Bob Dylan Center

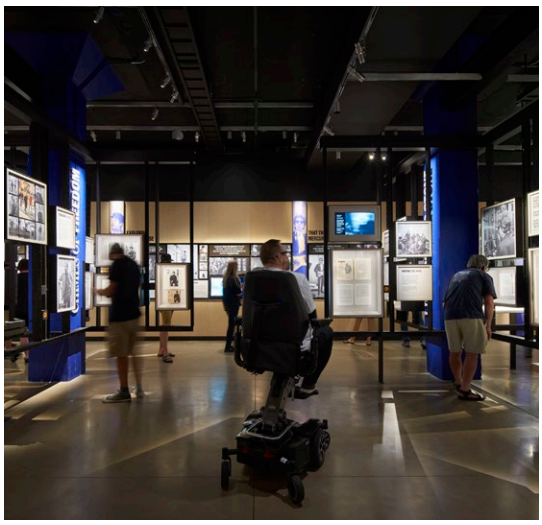
TULSA, OKLAHOMA

Relevance to the MAC:

- Adaptive Reuse
- Design Excellence within a Budget
- Enhanced Visitor Experience
- State-of-the-Art Display Space

Located in a 100-year-old former paper factory, the Bob Dylan Center is a prime example of adaptive reuse, highlighting the benefits of the location, budget implications, environmental impact and resource efficiency. The existing architectural features of the building provided an inspiring framework for the insertion of a new museum. To transform the exterior façade, we collaborated with muralist Erik Burke to create a hand-painted mural based on a rare photo of Dylan. This portrait adds to the existing layers of graphic history on the building exterior, allowing 100 years of “ghost signage” to show through.

At the Bob Dylan Center, a community of diverse voices was gathered to tell the story of Bob Dylan. We worked with many collaborators including artists, musicians, filmmakers, and historians, among others who contributed their unique perspectives to each exhibit.



05 Past Performance

Tacoma Art Museum Haub Galleries Expansion Tacoma, Washington, USA

The Burke Museum Seattle, Washington, USA

Understanding Stakeholder Needs

Because a strong program provides a strong foundation for the entire design process, we prioritize a robust programming phase to understand the project vision and align diverse groups of stakeholders. This in turn allows us to be efficient in later stages, conserving budget and keeping to the project schedule. To do this, we connect with all project stakeholders—including museum staff, researchers/scientists, board members, civic leaders, etc.—to address user needs both individually and collectively. In part, we build on successful outreach completed to date, capitalizing on the information already gathered in order to develop a program that will deepen these established relationships. We adapt our communication style depending on the needs of each group to foster an inclusive environment where all stakeholders feel comfortable expressing themselves. Once completed, we will work with the broader group to align priorities and gain consensus.

Program Verification

Once consensus has been achieved, we work to visualize the program through diagramming and space planning, which allow us to illustrate sizes and spaces, as well as important adjacencies between program areas. At this time we will also review the building's exterior envelope. We will develop potential alternate scenarios to incorporate key priorities while aligning with the project budget. The programming phase should also consider physical and curatorial security needs, which may vary among stakeholders and spaces. We will also consider implications for flexibility and adaptability, characteristics that effectively future proof the building for the next 30 to 50 years. When we are working with challenging budgets, we often look at a phased approach that addresses the most critical, upfront needs, while developing a roadmap for future growth. These considerations go hand in hand with sustainable design practices and position the building for potential adaptive reuse over time.

Proactive Communication

We strive to be proactive in all of our communication. Understanding the needs of various project partners—including facilities, security, environmental health & safety, etc.—allows us to incorporate these needs into our planning process before issues arise. For the recently completed Century Project at the Space Needle, we developed a matrix outlining all stakeholders—a complex group that included the client, outside neighborhood groups, local historic groups, the Landmarks Preservation board, and local jurisdictions—and clarifying communication channels. This was an essential tool in streamlining communication and building consensus. We were able to fast-track and phase construction, reducing the duration from two years to nine months. This saved time and reduced costs, allowing the Space Needle to remain open to visitors throughout construction.

Integrated Project Delivery

A comprehensive project delivery process ensures that conflicts are identified and mitigated as soon as possible. Mike Monda, Olson Kundig's Director of Construction Integration, works with project teams to review documentation from the contractor's perspective, capturing constructability challenges early. Integration across our broader project team provides additional layers of review and coordination. At an opportune moment, architectural and consultant models are shared with the contractor and subcontractors to build their 3D models, allowing us to leverage our expertise early in design phases as well as the strengths of our construction partners later.

Quality Assurance/Quality Control

To ensure consistency and quality throughout the design process, our Project Delivery and Quality Control teams work cross-functionally to support the planning, development and implementation of the design and documentation of your project to meet our firm standards. This allows us to proactively anticipate and address potential issues before they become a challenge. We use collaborative tools such as Miro, Bluebeam, and Smartsheet that enable internal and external partners to share, review, and align on project documents and plans in real-time, thus streamlining communication, ensuring version control, and enhancing transparency throughout the project lifecycle.

Cost Management

We believe that exceptional design exists within a responsible cost framework. As the project progresses, we will evaluate the overall budget and the established target values, looking at current projections, the allowances for unknowns, and any emerging requirements. By reviewing budget at each milestone, we can revise assumptions, increase scope to accommodate positive budget change, or engage in early value engineering to bring the project back into budget.

Project Approach

This Predesign Study will address urgent infrastructure needs while positioning the MAC for future growth. Our team will collaborate with museum leadership, staff, and community partners to define priorities and assess needs.

The study will evaluate existing buildings and infrastructure, including structural and MEP systems, energy performance, security, accessibility, and collection storage conditions. We will explore options for expanding gallery space and consider relocating storage off-site to maximize campus potential. Additionally, we will develop planning strategies to enhance the visitor experience and broaden programming opportunities, aiming to create a world-class museum experience rooted in the Northwest.

Our approach prioritizes equity, sustainability, and accessibility. We will provide cost comparisons between construction and renovation, propose energy efficiency measures, and recommend ADA compliance upgrades. When working with institutions, our goal is to balance existing resources with new opportunities—leveraging current buildings, spaces, sites, and infrastructure whenever possible to achieve thoughtful and efficient expansion. We are committed to partnering with MAC to create an inclusive vision that honors the region's cultural legacy.

Site photo from Steven Rainville's most recent visit to The Northwest Museum of Arts and Culture

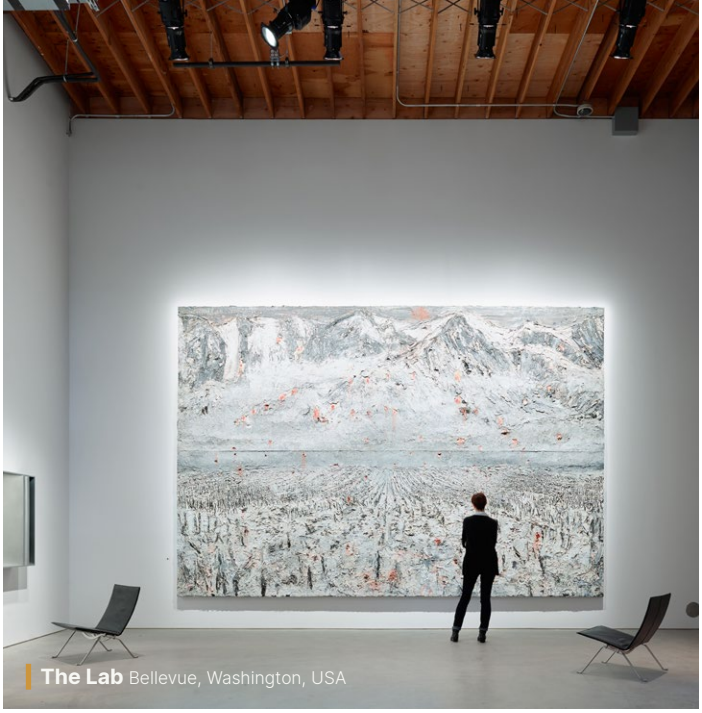
06 Life Cycle Cost Analysis Experience

Seattle Office of Arts & Culture Seattle, Washington, USA

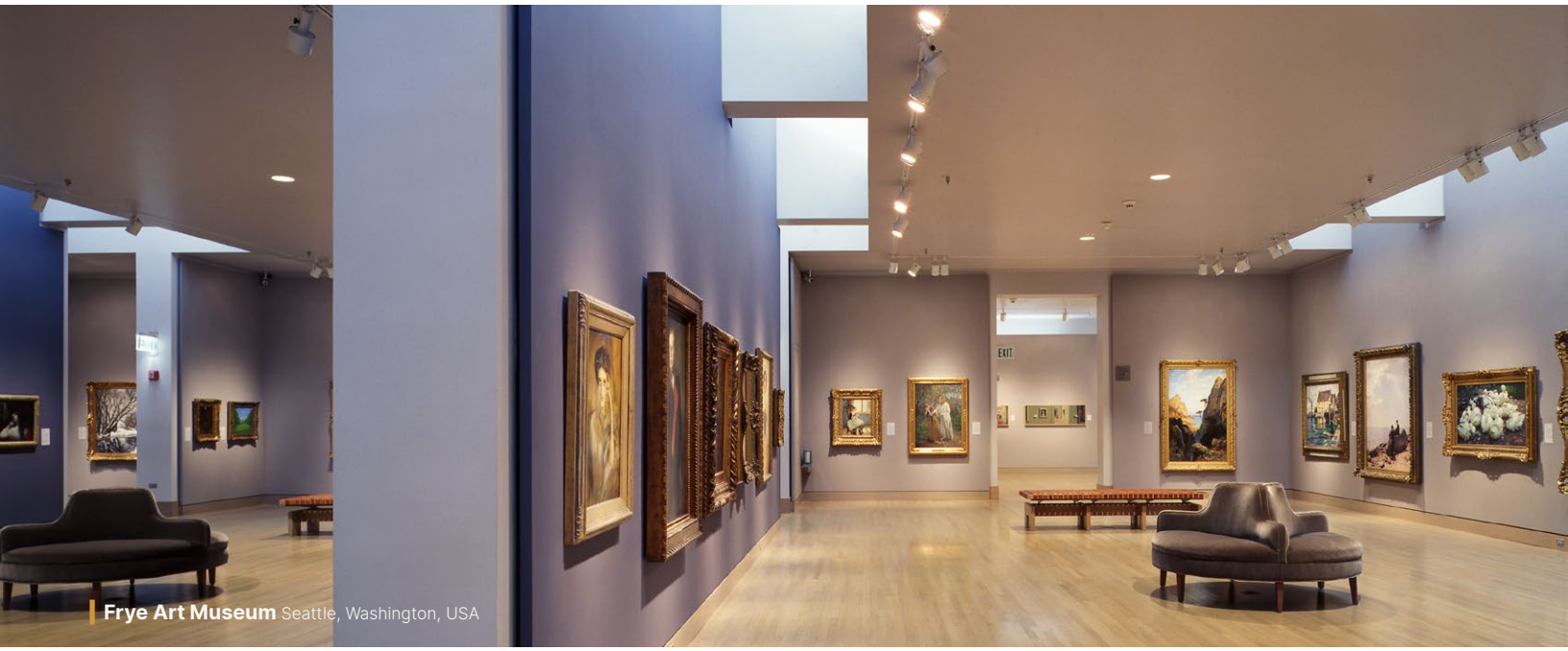
Life Cycle Cost Analysis

We perform life-cycle cost analysis throughout design to evaluate primary and secondary costs during the lifespan of the building and its systems. The building design is informed by and responds to maintenance expectations for the building. Selection of durable and long-lasting materials reduces future costs and maintenance needs. Program elements are designed and detailed for ease of future renewal or replacement, reducing cost associated with future work. This approach extends to fixtures, as well; for the Frye Museum, for example, we worked with the lighting designer to select just two primary lighting fixtures that would be versatile enough to serve many spaces throughout the facility.

As designers, we feel a responsibility that extends to having honest conversations about program elements that may result in higher-than-average maintenance costs. Evaluation of any element or assembly in the building would be jointly evaluated with the stakeholders relative to the return on investment—whether that be visitor experience, research opportunities, revenue generation, or daily use and maintenance.



The Lab Bellevue, Washington, USA

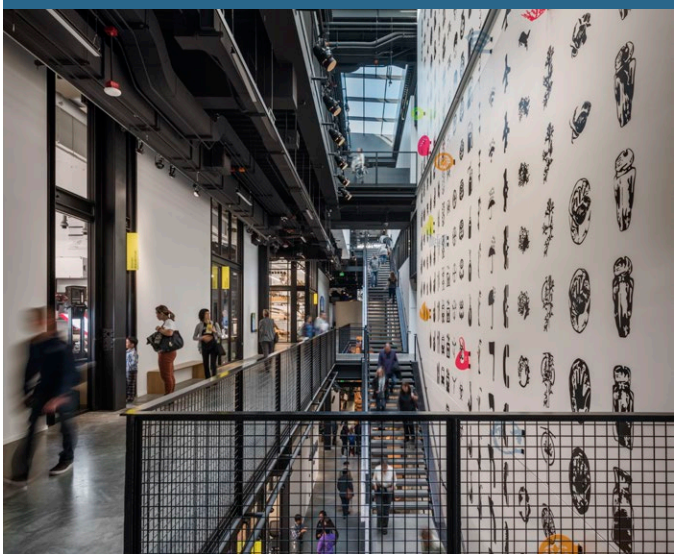


Frye Art Museum Seattle, Washington, USA

Mission Hill Family Estate Winery Kelowna, BC, Canada

Case Study:

Budget Conscious Design at The Burke



Design Maximizes Operational Budget

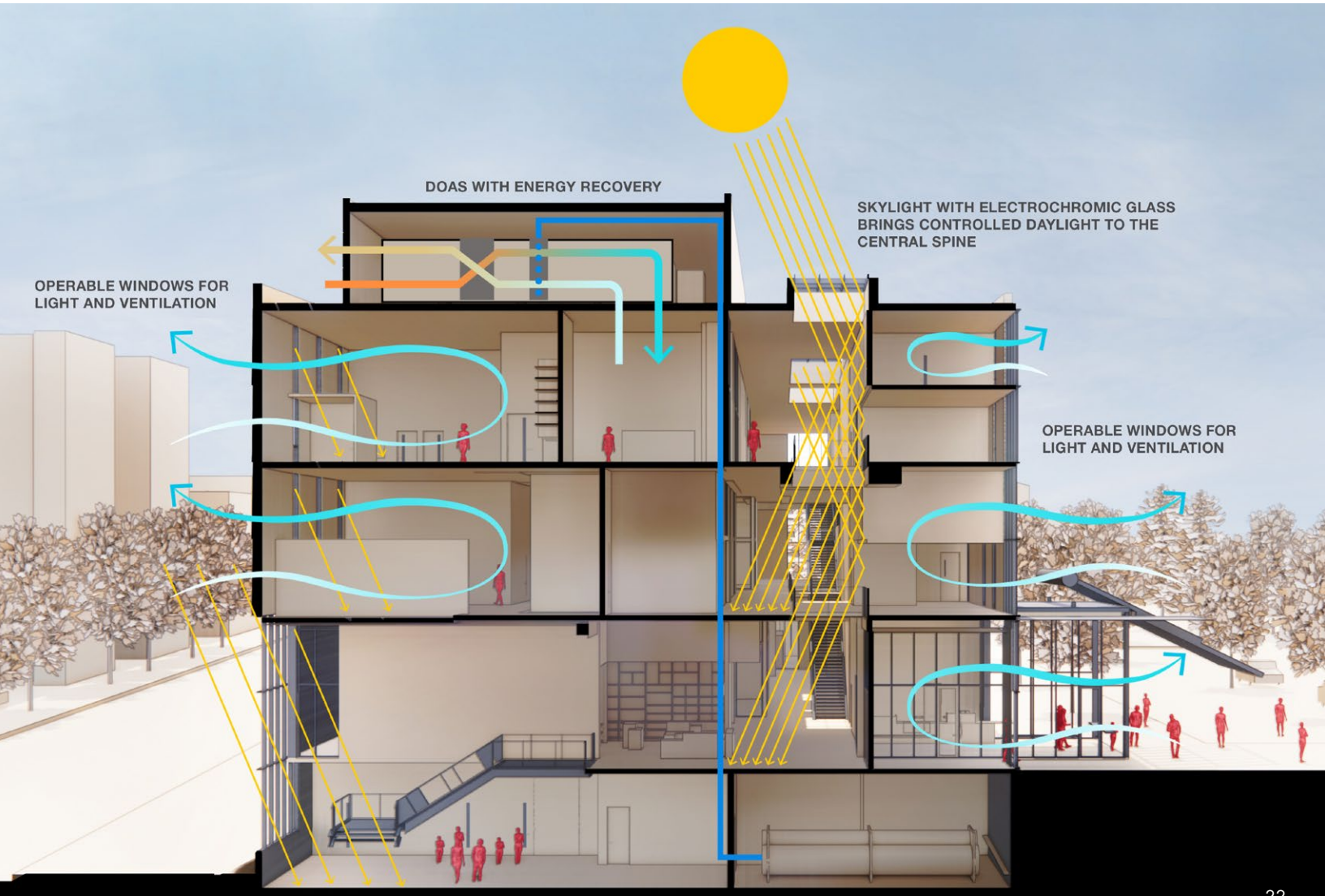
As a public institution, the Burke Museum maintains strict budgetary constraints. The new building is designed to be extremely efficient, allowing for targeted use of capital funds during design and construction and preserving the museum's annual operating budget. The circulation spine performs triple duty as central corridor, gallery space and exhibit pathway, reducing the building footprint by 30,000 SF.

Future Flexibility & Expansion

Inside the building, research areas and labs are extremely flexible and collections storage can be vertically expanded, anticipating future changes to museum programs and collections, and assuring the facility's continued functionality well into the future.

High-Efficiency Systems

An in-depth life cycle cost analysis was performed to support mechanical system selection, ensuring that the selected systems would be high-performing and cost-effective. Selections include a water-cooled chiller, air handling units with heat recovery and a condensing boiler, with equipment protected within a penthouse.



07 Sustainable Design Experience

Wagner Education Center at the Center for Wooden Boats [2025 AIA The Committee on the Environment Award Winner] Seattle, Washington, USA

Building Performance

At Olson Kundig, we believe that world-class design and high performance are intrinsically connected. Our humanistic approach to high-performance design acknowledges that architecture is the bridge connecting humans to our world. We believe performance is driven by people, place and program. Olson Kundig's contextually appropriate designs encourage a biophilic connection between people and their surroundings, leading to healthy and productive environments where individuals are engaged in the natural world around them.

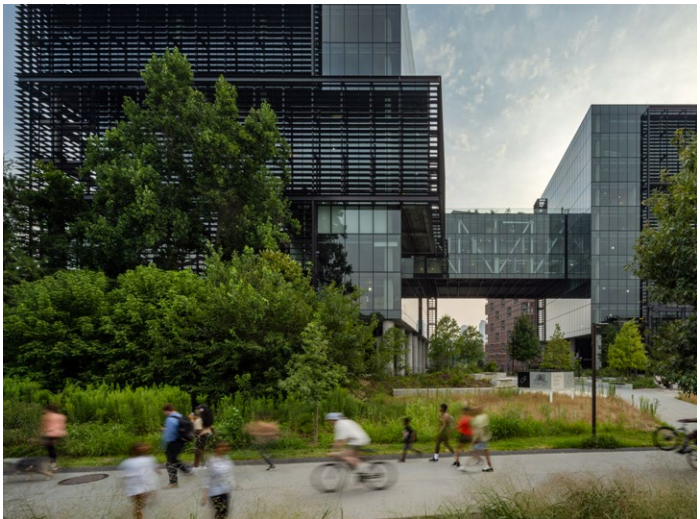
Our in-house Director of Building Performance, Vikram Sami, works closely with design teams from start to finish, ensuring that questions about performance are informing the design process from its inception. We rely on the natural conditions of a site to drive this inquiry, resulting in maximally efficient, healthy buildings that remind people they are deeply intertwined with their environments, even when they are inside.

Stewardship

We are designers with an intuitive sense of building performance. We use advanced software tools to test this intuition, pushing ourselves to innovative design outcomes. When industry tools such as Tally, DIVA and IESVE come up short, we build our own—Chhaya is one such climate analysis software tool developed by Vikram Sami. Our avid interest in research and development means we are constantly seeking new solutions to expand the lifecycle of a building and reduce its overall impact. We have joined the AIA 2030 Commitment and actively incorporate national sustainability standards including WELL-Building and Passivhaus into our designs.

Record of LEED or Equivalent Certified Projects

IN PROGRESS (TARGETING)	
City Cabin	Net Zero
The Jack	LEED Gold
Nu Forest Redevelopment Master Plan	LEED Gold
Seattle Unity Church	LEED Gold
▼ **Fourth Ward Office Project**	LEED Gold
ANOHA – The Children's World of the Jewish Museum Berlin	LEED Silver



CERTIFIED	
Wolfeboro Residence	LEED Platinum
▼ **The LeBron James Innovation Center at Nike World Headquarters**	LEED Platinum
9th & Thomas Mixed Use	LEED Gold
Bellevue Botanical Garden Visitor Center	LEED Gold
Bill & Melinda Gates Foundation Discovery Center	LEED Gold*
Casey Family Foundation Headquarters	LEED Gold
Paradise Road Housing at Smith College	LEED Gold
Seattle University Fitness Center	LEED Gold
Seattle University Law Annex	LEED Gold
Stadium Nissan	LEED Gold
The Burke Museum	LEED Gold
The Century Project at the Space Needle	LEED Gold
Capital One Workplace	LEED Silver
Lightcatcher at the Whatcom Museum	LEED Silver
Washington State University Visitor Center	LEED Silver
Wagner Education Center, Center for Wooden Boats	LEED Silver AIA COTE
West Edge Tower	LEED Silver
Sawmill	AIA COTE

*Interior architecture and exhibit design contained within a LEED Gold building

Case Study:

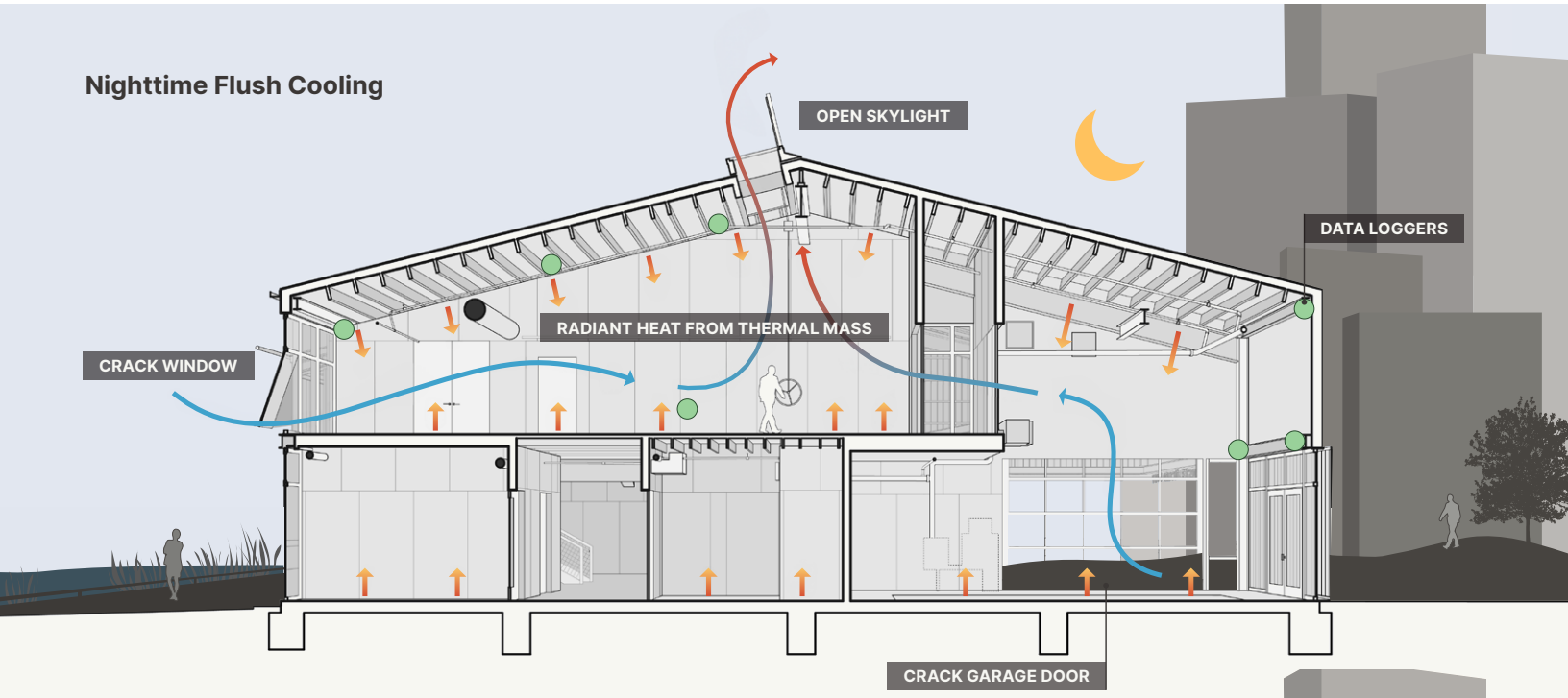
Building Performance at The Center for Wooden Boats

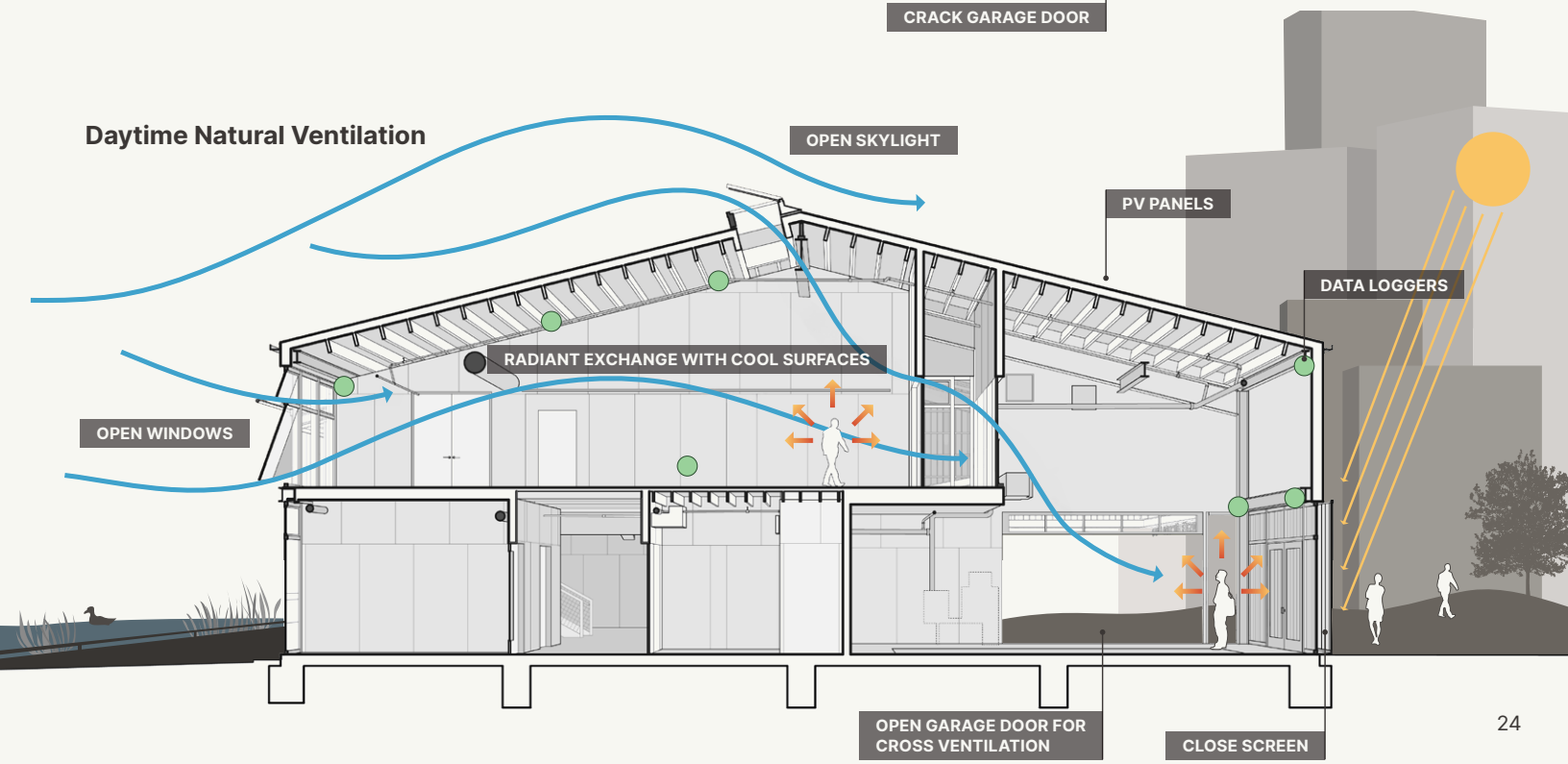
User-Directed Conditioning

User-operated windows, skylights, doors and external shading devices work together to passively circulate interior air, ventilating and conditioning spaces, while rooftop PV panels reduce heating loads.

Solar Energy

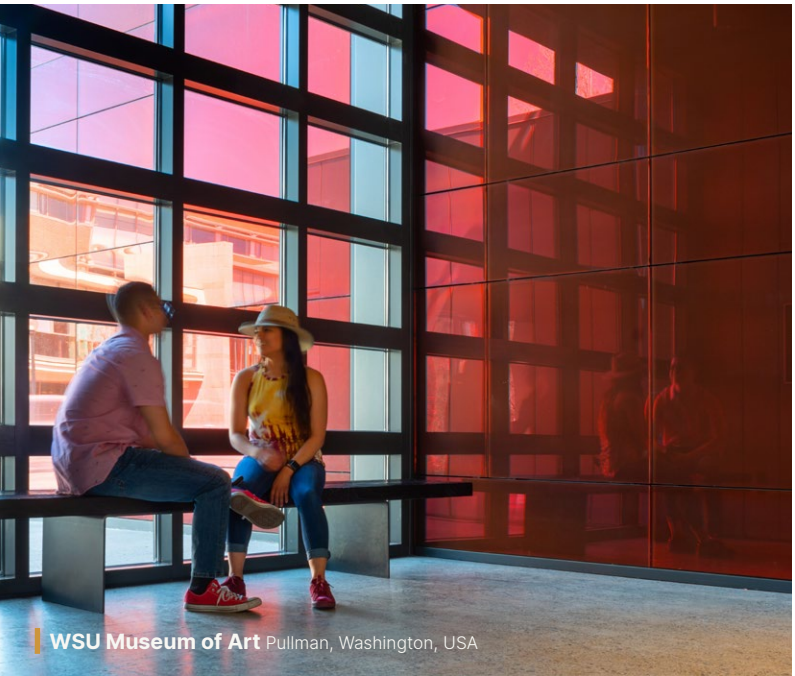
During its first year the building produced more electricity than it used. The building's net energy usage including natural gas was 13.13 kBTU/SF—an 83% reduction from the AIA 2030 Challenge benchmark. A planned exhibit detailing the building's electricity use will further educate visitors on its performance and passive strategies.





08 Previous Museum Experience of Similar Sized Project

WSU Museum of Art Pullman, Washington, USA



WSU Museum of Art Pullman, Washington, USA

Museum & Community Project Experience

Through designing projects in totality—archives, museums, exhibits, galleries, visitor experiences—Olson Kundig has helped cultural institutions across the country to further their missions and expand outreach. When designing for archives and collecting institutions, we pay careful attention to how programmatic uses shape design; we investigate the habits and desires of a project's many audiences, incorporating stakeholders throughout the planning process; and we create flexible, hardworking spaces that are sensitive to daylight, address technical conservation needs, and serve as an armature for people to interact with collections.

The Olson Kundig team has deep experience transforming buildings like yours into engaging, dynamic spaces for viewing collections. We believe that the juxtaposition of old and new creates architecture with intrinsic cultural value in its layering of histories, and are some of the best places to learn and engage with the arts and community.

Recent Cultural Projects

- The Burke Museum
- Bob Dylan Center
- Tacoma Art Museum●○
- Bo Bartlett Center at Columbus State University●
- Sawmill Center for the Arts●
- Sun Valley Center for the Arts
- Telluride Arts Transfer Warehouse●
- Kirkland Museum of Fine & Decorative Art●
- Bay Area Discovery Museum●
- The Center for Wooden Boats
- Museum of the Rockies●○
- Plains Art Museum●○
- Foss Waterway Seaport Museum●
- Frye Art Museum●○
- Holocaust Center for Humanity●
- Loveland Museum●○
- Seattle Art Museum●
- Seattle Asian Art Museum Renovation●
- Seattle Office of Arts & Culture●
- Wing Luke Museum of the Asian Pacific American Experience●
- Noah's Ark at the Skirball Cultural Center●○
- ANOHA at The Jewish Museum Berlin●
- Bezos Center at The Museum of History & Industry●○
- Washington State University Museum of Art●○
- Lightcatcher at the Whatcom Museum
- Bill & Melinda Gates Foundation Discovery Center
- The Century Project at the Space Needle●○
- Meyer Art Center○

○ Includes planning & study scope
● Includes renovation and/or addition

09 Diverse Business Inclusion Strategies

Throughout the planning, design, and construction process, Olson Kundig will act as a steward of your goals for diverse business inclusion—ensuring the principles of inclusion, diversity, equity, and accessibility are thoughtfully embedded at every phase. We are committed to helping you create a welcoming, inclusive space that reflects and celebrates the full diversity of your community. We recognize the importance of meaningful inclusion and are committed to continuing conversations around how best to involve Small, Minority-, Women-, and Disabled Veteran-Owned Business Enterprises as the project moves forward.

We strongly support working with an Indigenous consultant, as we've done in the past with great success and deep collaboration. These partnerships have brought invaluable cultural insight and community perspective to our work, and we've found that early and sustained involvement leads to more meaningful, resonant outcomes. For this project, we believe it's especially important to engage a partner who reflects and understands the unique context of the museum and the Spokane region. That said, we believe the most thoughtful and respectful approach is to collaborate with the museum to identify the right Indigenous partner. We see this as a shared decision—one that should reflect the museum's values, priorities, and relationships within the community.

The Burke Museum Seattle, Washington, USA

10 Federal SF330 Part II

Bo Bartlett Center Columbus, Georgia, USA

ARCHITECT-ENGINEER QUALIFICATIONS

1. SOLICITATION NUMBER *(If any)*:

PART II - GENERAL QUALIFICATIONS

(If a firm has branch offices, complete for each specific branch office seeking work.)

2a. FIRM (*or Branch Office*) NAME: Olson Kundig, Inc.	3. YEAR ESTABLISHED: 1982
	4. UNIQUE ENTITY IDENTIFIER: H4N1MMW73EW1
2b. STREET: 159 S Jackson ST, STE 600	5. OWNERSHIP
	a. TYPE: Corporation
2c. CITY: Seattle / 2d. STATE: WA / 2e. ZIP CODE: 98104	b. SMALL BUSINESS STATUS: N/A
6a. POINT OF CONTACT NAME AND TITLE: Tom Kundig, Principal / Owner & Founder	7. NAME OF FIRM *(If Block 2a is a Branch Office)*
6b. TELEPHONE NUMBER: (206)465-2174	6c. EMAIL ADDRESS: tom@olsonkundig.com

8a. FORMER FIRM NAME(S) *(If any)*	8b. YEAR ESTABLISHED	8c. UNIQUE ENTITY IDENTIFIER
	1982	H4N1MMW73EW1

9. EMPLOYEES BY DISCIPLINE

a. Function Code	b. Discipline	c. Number of Employees (1) FIRM	c. Number of Employees (2) BRANCH
02	Administrative	79	
06	Architect	252	
37	Interior Designer	17	
39	Landscape Architect	3	
47	Planner: Urban/Regional	2	
	Visualization Specialist	3	
	Building Performance Specialist	3	
	Other Employees		
	Total	359	

10. PROFILE OF FIRM'S EXPERIENCE AND ANNUAL AVERAGE REVENUE FOR LAST 5 YEARS

a. Profile Code	b. Experience	c. Revenue Index Number *(see below)*
C06	Churches; Chapels	2
C11	Community Facilities	1
D07	Dining Halls; Clubs; Restaurants	5
E02	Educational Facilities; Classrooms	3
F02	Field Houses; Gyms; Stadiums	8
H10	Hotels	10
H11	Housing	10
I05	Interior Design; Space Planning	6
L03	Landscape Architecture	2
L04	Museums; Galleries	6
O01	Office Buildings; Industrial Parks	6

11. ANNUAL AVERAGE PROFESSIONAL SERVICES REVENUES OF FIRM FOR LAST 3 YEARS

(Insert revenue index number shown at right)

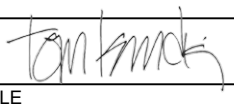
a. Federal Work	
b. Non-Federal Work	10
c. Total Work	10

PROFESSIONAL SERVICES REVENUE INDEX NUMBER

1. Less than $100,000
2. $100,000 to less than $250,000
3. $250,000 to less than $500,000
4. $500,000 to less than $1 million
5. $1 million to less than $2 million
6. $2 million to less than $5 million
7. $5 million to less than $10 million
8. $10 million to less than $25 million
9. $25 million to less than $50 million
10. $50 million or greater

12. AUTHORIZED REPRESENTATIVE

The foregoing is a statement of facts.

a. SIGNATURE: 

b. DATE: 7/8/2025

c. NAME AND TITLE: Tom Kundig, Principal / Owner & Founder

ARCHITECT-ENGINEER QUALIFICATIONS

1. SOLICITATION NUMBER *(If any)*:

PART II - GENERAL QUALIFICATIONS

(If a firm has branch offices, complete for each specific branch office seeking work.)

2a. FIRM (*or Branch Office*) NAME: KPFF, Inc.	3. YEAR ESTABLISHED: 1963
	4. UNIQUE ENTITY IDENTIFIER: 91-0755897
2b. STREET: 1601 5th Ave, Ste 1600	5. OWNERSHIP
	a. TYPE: Corporation
2c. CITY: Seattle; 2d. STATE: WA; 2e. ZIP CODE: 98101	b. SMALL BUSINESS STATUS: n/a
6a. POINT OF CONTACT NAME AND TITLE: Amie Sullivan, Principal, Structural Engineer	7. NAME OF FIRM *(If Block 2a is a Branch Office)*
6b. TELEPHONE NUMBER: 206-914-2643; 6c. EMAIL ADDRESS: amie.sullivan@kpff.com	

8a. FORMER FIRM NAME(S) *(If any)*	8b. YEAR ESTABLISHED	8c. UNIQUE ENTITY IDENTIFIER
(1) Albert Kelly and Associates (2) Kelly and Pittelko (3) Kelly, Pittelko, Fritz and Forrssen (4) KPFF Consulting Engineers, Inc.	(1) 1960 (2) 1962 (3) 1964 (4) 1976	n/a

9. EMPLOYEES BY DISCIPLINE

a. Function Code	b. Discipline	c. Number of Employees (1) FIRM	c. Number of Employees (2) BRANCH
02	Administrative	171	
07	Biologist	1	
08	CADD Technician	144	
12	Civil Engineer	332	
14	Computer Programmer	2	
15	Construction Inspector	5	
16	Construction Manager	17	
32	Hydraulic Engineer	3	
38	Land Surveyor	64	
42	Mechanical Engineer	13	
43	Mining Engineer	1	
48	Project Manager	19	
57	Structural Engineer	642	
60	Transportation Engineer	44	
	Other Employees		
	Total	1458	

10. PROFILE OF FIRM'S EXPERIENCE AND ANNUAL AVERAGE REVENUE FOR LAST 5 YEARS

a. Profile Code	b. Experience	c. Revenue Index Number *(see below)*
H09	Hospital & Medical Facilities	9
H11	Housing (Residential; Apts)	9
E02	Educational Facilities; Classrooms	8
C10	Commercial; Shopping Centers	8
I01	Industrial Buildings; Manufacturing	8
T03	Traffic & Transportation	8
H01	Harbors; Jetties; Piers, Ship Term	8
O01	Office Buildings; Industrial Parks	8
B02	Bridges	7
A06	Airports; Terminals and Hangars	7
H07	Highways; Streets; Parking Lots	7
S09	Special Structures	7
R04	Recreation Facilities	7
L01	Laboratories; Medical Research	6
H10	Hotels; Motels	6
D04	Design-Build - Preparation of RFP	6
F04	Fisheries; Fish Ladders	6
W01	Warehouses & Depots	6
G01	Garages; Vehicle Maintenance	6
C11	Community Facilities	6
T04	Topographic Surveying & Mapping	6
C15	Construction Management	6

11. ANNUAL AVERAGE PROFESSIONAL SERVICES REVENUES OF FIRM FOR LAST 3 YEARS

(Insert revenue index number shown at right)

a. Federal Work	10
b. Non-Federal Work	10
c. Total Work	10

PROFESSIONAL SERVICES REVENUE INDEX NUMBER

1. Less than $100,000
2. $100,000 to less than $250,000
3. $250,000 to less than $500,000
4. $500,000 to less than $1 million
5. $1 million to less than $2 million
6. $2 million to less than $5 million
7. $5 million to less than $10 million
8. $10 million to less than $25 million
9. $25 million to less than $50 million
10. $50 million or greater

12. AUTHORIZED REPRESENTATIVE

The foregoing is a statement of facts.

a. SIGNATURE: Amie Sullivan

b. DATE: 7/3/2025

c. NAME AND TITLE: Amie Sullivan, Principal, Structural Engineer

ARCHITECT-ENGINEER QUALIFICATIONS

1. SOLICITATION NUMBER *(If any)*

PART II - GENERAL QUALIFICATIONS

(If a firm has branch offices, complete for each specific branch office seeking work.)

2a. FIRM (OR BRANCH OFFICE) NAME	3. YEAR ESTABLISHED	4. UNIQUE ENTITY IDENTIFIER
MW Consulting Engineers, PS	1984	130135908

2b. STREET	5. OWNERSHIP
601 W 1st AVE Suite 1300	a. TYPE: Corporation, P.S.

2c. CITY	2d. STATE	2e. ZIP	b. SMALL BUSINESS STATUS
Spokane	WA	99201	

6a. POINT OF CONTACT NAME AND TITLE	7. NAME OF FIRM *(If block 2a is a branch office)*
Anthony Schoen, PE, HFDP, Principal, Mechanical Systems	MW Consulting Engineers, PS

6b. TELEPHONE NUMBER	6c. E-MAIL ADDRESS
(509) 838-9020	anthonys@mwengineers.com

8a. FORMER FIRM NAME(S)	8b. YR. ESTABLISHED	8c. UNIQUE ENTITY IDENTIFIER

9. EMPLOYEES BY DISCIPLINE

a. Function Code	b. Discipline	c. No. of Employees (1) FIRM	c. No. of Employees (2) BRANCH
02	Administrative	9	
15	Construction Inspector	2	
21	Electrical Engineer	13	
42	Mechanical Engineer	21	
54	Security Specialist	1	
80	Lighting Designer	3	
81	Electrical Designer	3	
82	Mechanical Designer	3	
83	Plumbing Designer	4	
84	Telecommunications Designer	2	
85	BIM Operator	7	
	Total	68	

10. PROFILE OF FIRM'S EXPERIENCE AND ANNUAL AVERAGE REVENUE FOR LAST 5 YEARS

a. Profile Code	b. Experience	c. Revenue Index number *(see below)*
C12	Communications Systems; TV; Microwave	1
E02	Educational Facilities; Classrooms	5
E03	Electrical Studies and Design	3
E06	Embassies and Chanceries	5
F02	Field Houses; Gyms; Stadiums	2
F03	Fire Protection	1
G01	Garages; Vehicle Maintenance Facilities; Parking Decks	1
H04	Heating; Ventilating; Air Conditioning	4
H09	Hospitals & Medical Facilities	4
H11	Housing (Residential, Multi-Family; Apartments; Condominiums)	1
J01	Judicial and Courtroom Facilities	2
L01	Laboratories: Medical Research Facilities	3
L04	Libraries; Museums; Galleries	1
L05	Lighting (Interiors; Display; Theatre; Etc.)	1
O01	Office Buildings; Industrial Parks	1
P07	Plumbing & Piping Design	2
P08	Prisons & Correctional Facilities	2
R06	Rehabilitation (Buildings; Structures; Facilities)	3
S02	Security Systems; Intruder & Smoke Detection	1
S08	Special Environments; Clean Rooms, Etc.	1
U03	Utilities (Gas & Steam)	1
V01	Value Analysis; Life-Cycle Costing	1

11. ANNUAL AVERAGE PROFESSIONAL SERVICES REVENUES OF FIRM FOR LAST 3 YEARS

(Insert revenue index number shown at right)

a. Federal Work	7
b. Non-Federal Work	7
c. Total	7

PROFESSIONAL SERVICES REVENUE INDEX NUMBER

1. Less than $100,000.
2. $100,000 to less than $250,000
3. $250,000 to less than $500,000
4. $500,000 to less than $1 million
5. $1 million to less than $2 million
6. $2 million to less than $5 million
7. $5 million to less than $10 million
8. $10 million to less than $25 million
9. $25 million to less than $50 million
10. $50 million or greater

12. AUTHORIZED REPRESENTATIVE

The foregoing is a statement of facts.

a. SIGNATURE	b. DATE
	6-29-2025

c. NAME AND TITLE

Anthony Schoen, PE, HFDP, Principal, Mechanical Systems

ARCHITECT-ENGINEER QUALIFICATIONS

1. SOLICITATION NUMBER *(If any)*:

PART II - GENERAL QUALIFICATIONS

(If a firm has branch offices, complete for each specific branch office seeking work.)

2a. FIRM (*or Branch Office*) NAME: O-LLC	3. YEAR ESTABLISHED: 2003
	4. UNIQUE ENTITY IDENTIFIER:
2b. STREET: 1509 SW Sunset Blvd	5. OWNERSHIP
	a. TYPE: LLC
2c. CITY: Portland / 2d. STATE: OR / 2e. ZIP CODE: 97239	b. SMALL BUSINESS STATUS: WBE ESB Oregon #9413
6a. POINT OF CONTACT NAME AND TITLE: Veronika Demelius	7. NAME OF FIRM *(If Block 2a is a Branch Office)*:
6b. TELEPHONE NUMBER: 503 453 7135	6c. EMAIL ADDRESS: veronika@o-llc[OBJ].com

8a. FORMER FIRM NAME(S) *(If any)*	8b. YEAR ESTABLISHED	8c. UNIQUE ENTITY IDENTIFIER

9. EMPLOYEES BY DISCIPLINE

a. Function Code	b. Discipline	c. Number of Employees (1) FIRM	c. Number of Employees (2) BRANCH
	Lighting Design	4	
	Other Employees		
	Total		

10. PROFILE OF FIRM'S EXPERIENCE AND ANNUAL AVERAGE REVENUE FOR LAST 5 YEARS

a. Profile Code	b. Experience	c. Revenue Index Number *(see below)*
L05	Interior Lighting	4
L06	Exterior Lighting	1

11. ANNUAL AVERAGE PROFESSIONAL SERVICES REVENUES OF FIRM FOR LAST 3 YEARS

(Insert revenue index number shown at right)

a. Federal Work	1
b. Non-Federal Work	5
c. Total Work	5

PROFESSIONAL SERVICES REVENUE INDEX NUMBER

1. Less than $100,000
2. $100,000 to less than $250,000
3. $250,000 to less than $500,000
4. $500,000 to less than $1 million
5. $1 million to less than $2 million
6. $2 million to less than $5 million
7. $5 million to less than $10 million
8. $10 million to less than $25 million
9. $25 million to less than $50 million
10. $50 million or greater

12. AUTHORIZED REPRESENTATIVE

The foregoing is a statement of facts.

a. SIGNATURE:

b. DATE: 07/07/2025

c. NAME AND TITLE: Veronika Demelius Principal Partner

Olson Kundig