

# RHONDA & HOWARD HAWKS PAVILION AT THE JOSLYN ART MUSEUM

## A PLACE IN CONSTANT EVOLUTION

OMAHA,  
NEBRASKA,  
USA

Craig Dykers



Michelle Delk



**Snohetta**

Michael Alley



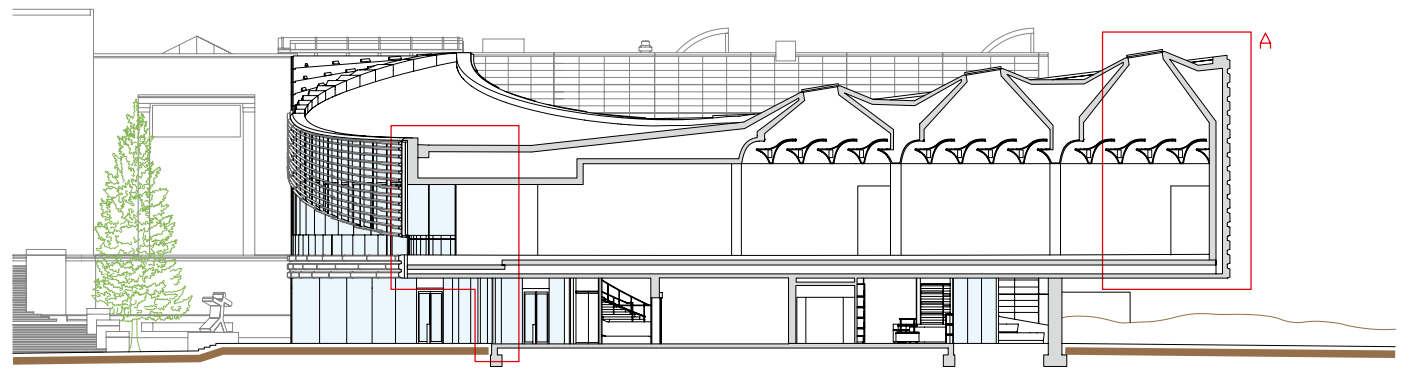
Albert Macchietto



**Alley Poyner Macchietto  
Architecture**

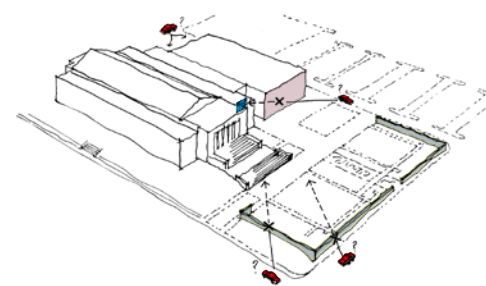




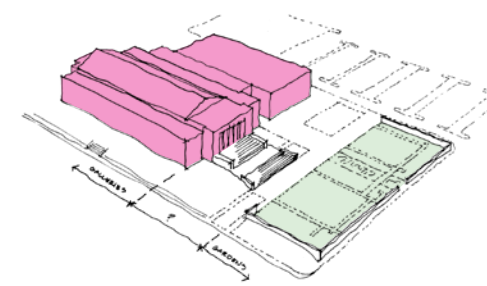


XX section – Scale 1:400

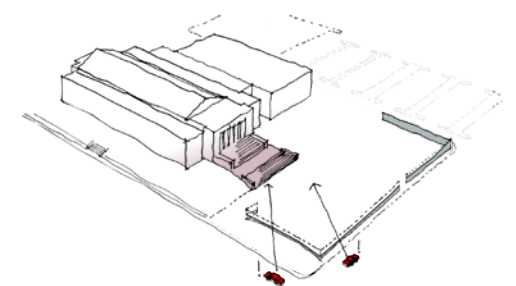
Study sketches: challenges and opportunities



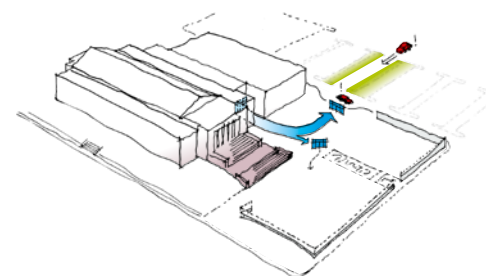
View of building fronts impeded by garden walls before the property. The main entrance in obscure position



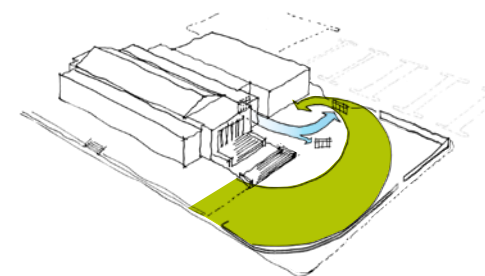
Poorly connected exhibition spaces and gardens mean outdoor areas are under-used, serving just as access routes



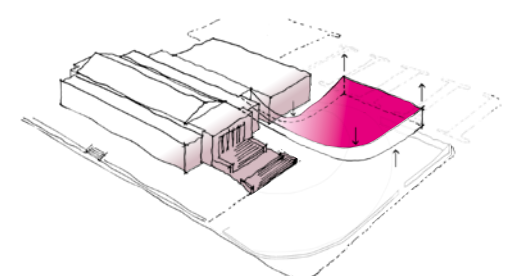
Proposal to lower the height of the garden wall to make the Memorial and great staircase more visible



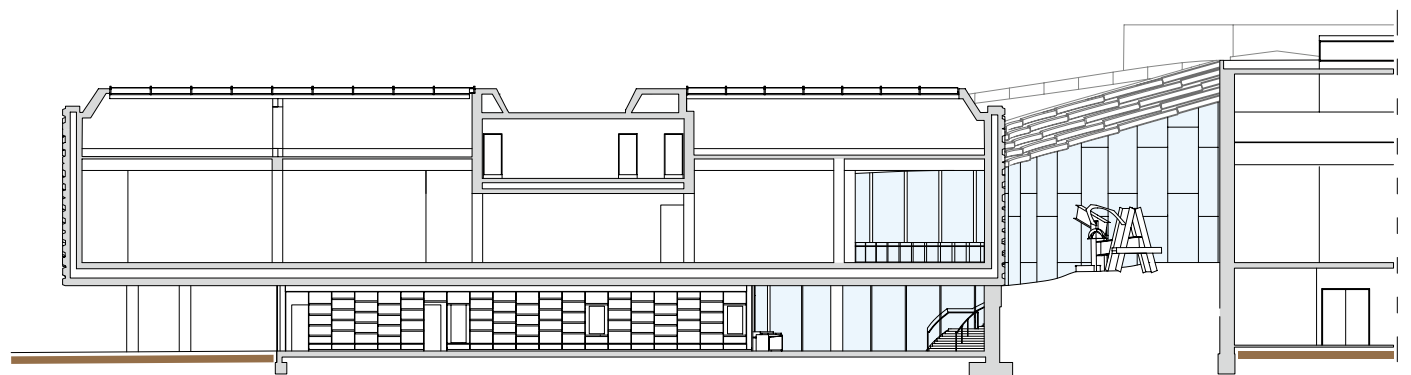
Creating a new main entrance to the north, allows more access pathways and better connection between interior and exterior



A new outdoor space with native vegetation to create socialization opportunities



Adding a new facility must ensure existing buildings are still visible. Lowering the southern volume and raising the north side highlights the interaction between the three buildings



YY section – Scale 1:400

Snøhetta, in partnership with Alley Poyner Macchietto Architecture, designed the new Hawks Pavilion to nestle between the Joslyn Memorial's 1931 art deco building by father and son team John and Alan McDonald, and the more recent Norman Foster-designed 1994 Suzanne & Walter Scott Pavilion. Not only does the new design expand the complex's exhibition space, its hybrid nature blends multiple elements to inform a single, innovative approach.

Craig Dykers, Founding Partner of Snøhetta, said, "Honoring The Joslyn's historic character while creating a fresh expression for the Museum's future has guided our design. Our comprehensive reconsideration of the Museum grounds, the existing interiors, and the newest building all work together to create a more inviting entry for the growing spectrum of people that visit the Museum. Our goal has been to provide a harmonious place for guests, art, and gathering that will become a vessel for inspiration and creativity to flourish."

The new building acts as a connector between interior/exterior and past/future, redefining the access system and simultaneously enhancing and enabling perception of the museum's three buildings without establishing a hierarchy among them. The second-level mass is suspended to leave space for a ground-level sculpture garden. Extending parallel to the ground, this raised volume purposefully conjures up images of the Great Plains, a landscape of vast prairies surmounted by seemingly endless skies and sculptural, horizontal cloud formations. The architectural approach also references the deep overhangs and horizontal expression of Prairie School architecture.

A sense of belonging to place was crucial to conceiving the building's iconic shape and embed it into the surroundings at territorial and architectural scale. After meticulously observing the orthogonal geometric grid that characterizes the existing Joslyn Memorial and Suzanne & Walter Scott Pavilion buildings, the decision to deploy a curved form highlights the previous buildings' forms by introducing a contrasting element. The approach was in part inspired by the work of American artist Frank Stella, who often juxtaposes sinuous elements with orthogonal lines. Geometry-based research influenced facade design too: the architects opted to

combine a sense of the horizontality engendered by the 1931 Joslyn monumental access staircase with the verticality of the recently built glass atrium. On the west side, sinuous ribbing supports and cadences the glass; on the east, horizontal lines dominate the compact surface. Transparency and opacity blend across the intervening gradients, fostering a dynamic transition between the horizontal and vertical. A terrace runs along where they meet, facing the Joslyn Memorial and offering a new view of the monumental staircase. High-performance, light-colored concrete panels, enriched with Georgia Pink aggregates to reflect the rich Etowah Fleuri marble on the other buildings, were chosen for the blind facades.

Integrated into the system, the Hawks Pavilion twists and floats on a transparent ground floor with a new, north-facing entry atrium angled toward the parking area. The Pavilion houses the Phillip G. Schrager Atrium, Museum shop, and a multifunctional community space. Offering a sense of continuity between the different parts, via a long, gently sloping, disabled-accessible walkway the ground floor spaces gradually rise to a level of new galleries on the previous galleries' story.

The different-sized rectangular galleries combine indirect natural lighting with artificial light, used by night and on particularly cloudy days. South-facing, ceiling-mounted skylights ensure that the sky's changing colors are visible throughout the day. Albeit an unusual solution for a museum, modeled ceilings with two levels of curvilinear shapes regulate and control light intensity, effectively mixing the light before it flows into the interior.

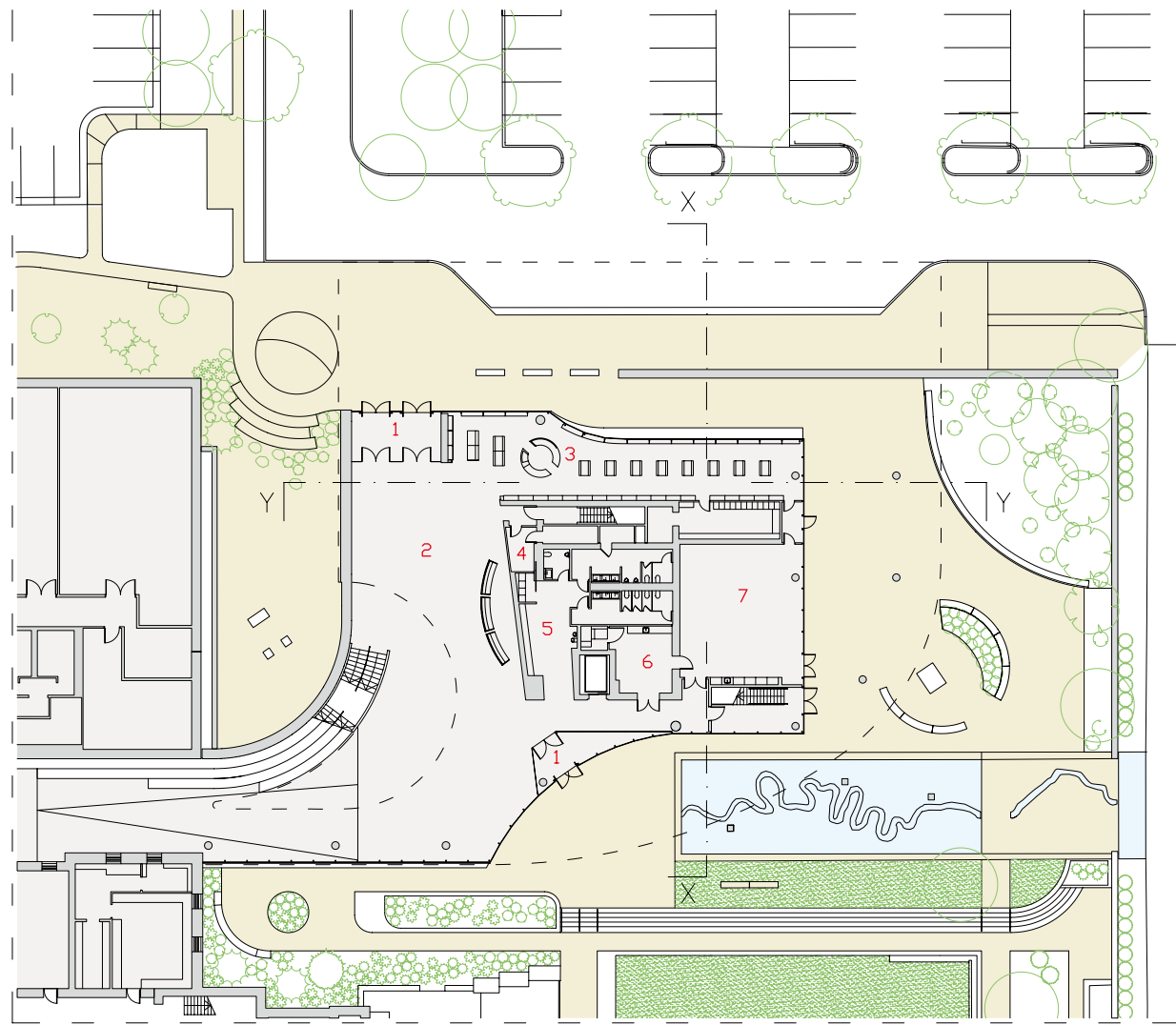
After exiting the exhibition area, visitors flow into a double-height space that leads back to the entry walkway's arrival point in the atrium. Shared by all three architectural designs, the atrium is a hub where visitors can get their bearings and enjoy views of the entire complex.

The project's most significant challenge was to relocate access and through routes to enhance the existing structures and the heritage of the historic building where the museum first began.

*Diana Carta*

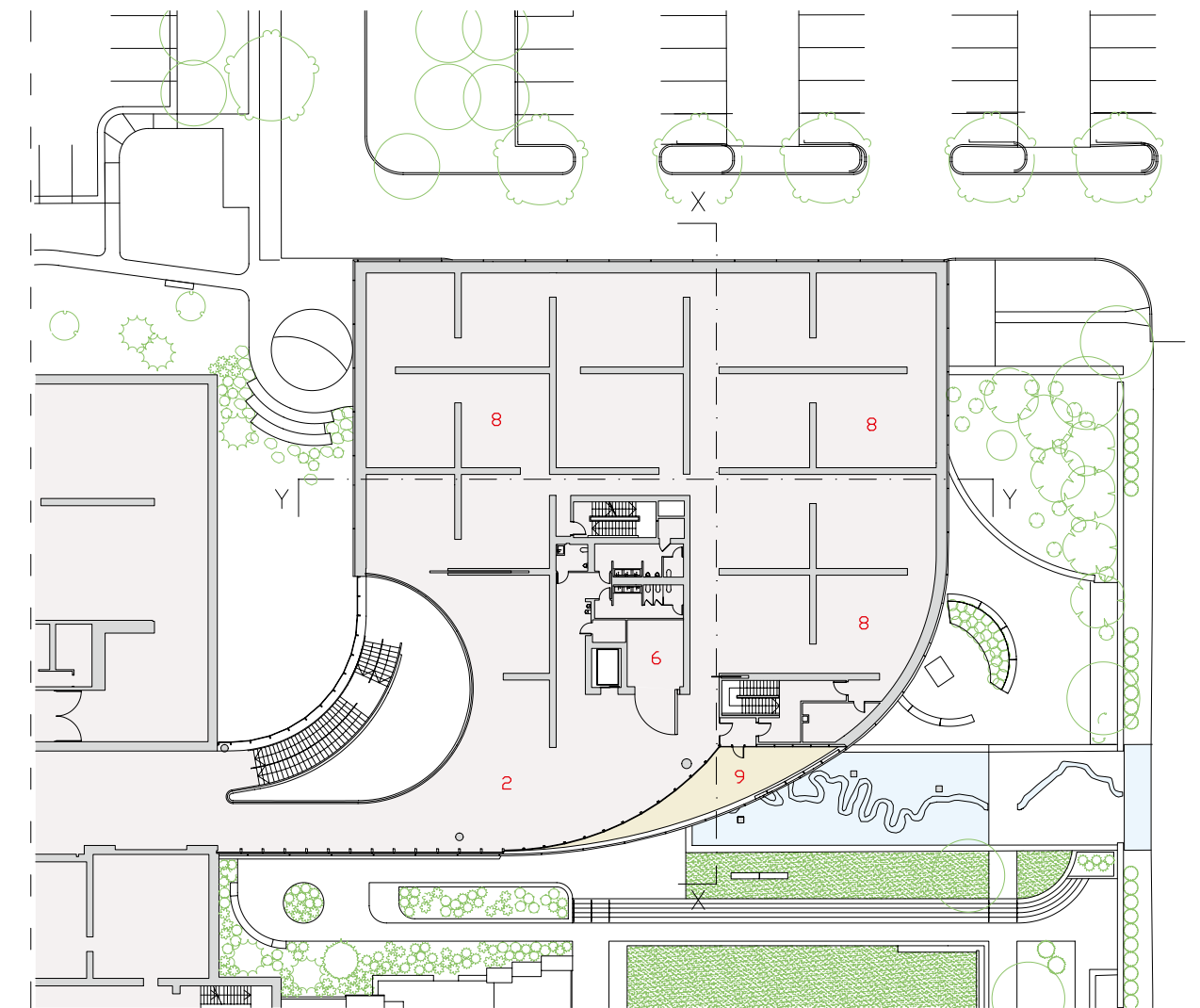
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First level plan  
Scale 1:600

- 1- Entrance
- 2- Lobby
- 3- Museum store
- 4- Office
- 5- Coatroom
- 6- Storage
- 7- Community room
- 8- Exhibition room
- 9- Terrace



Second level plan  
Scale 1:600





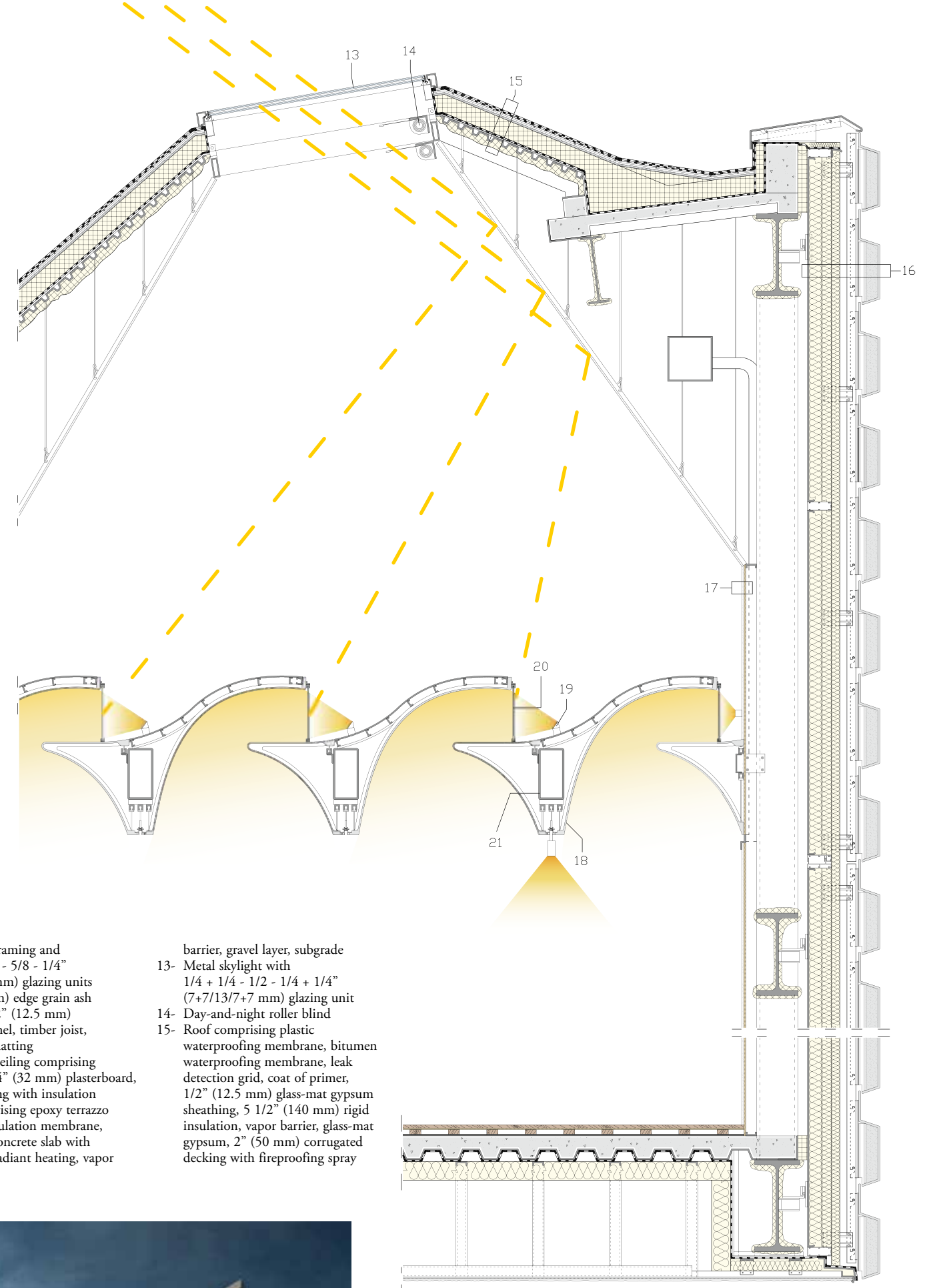
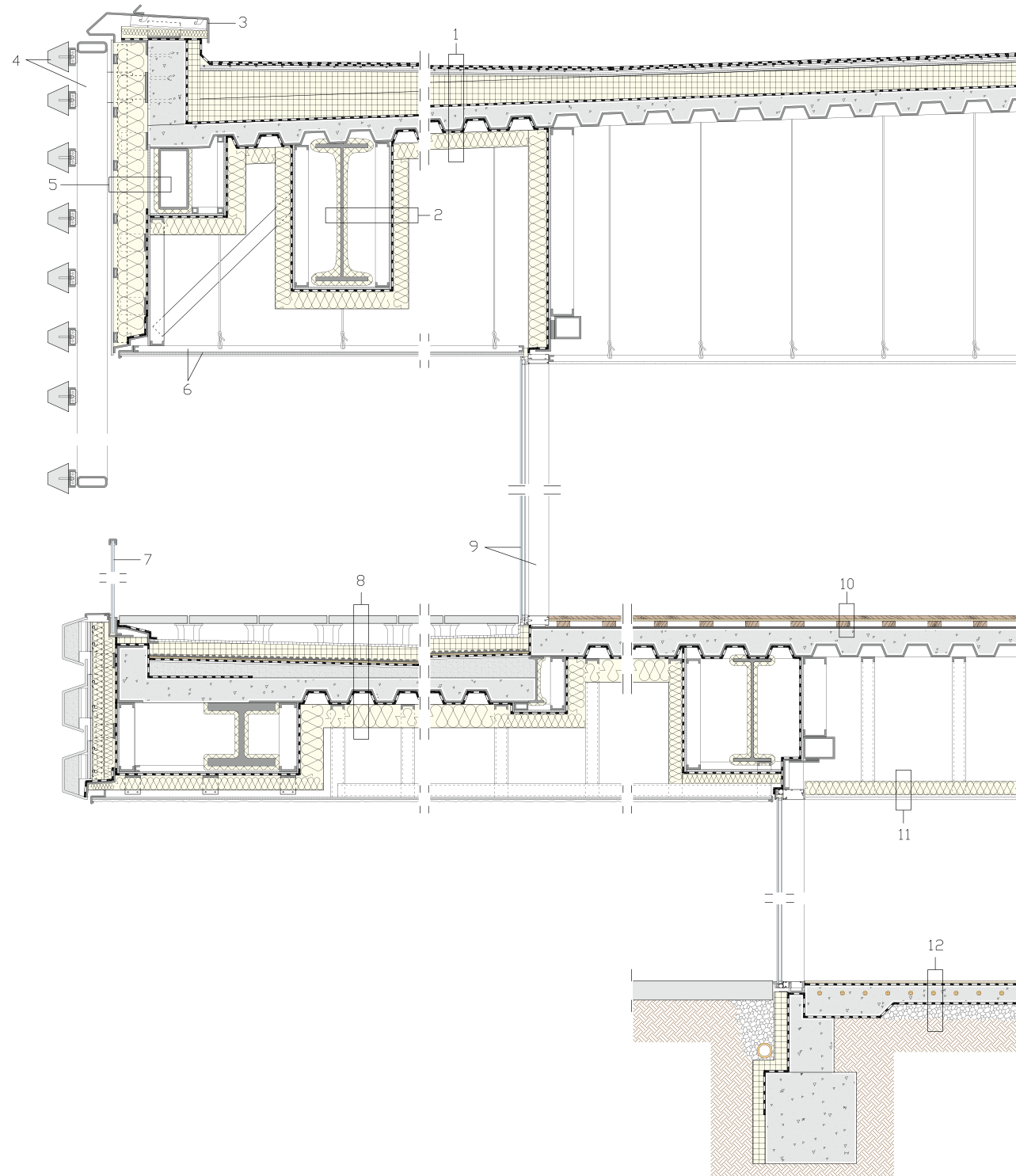
**Detail A: Construction system**  
**Vertical section – Scale 1:40**

- 1- Roof comprising plastic waterproofing membrane, bitumen waterproofing membrane, leak detection grid, coat of primer, 1/2" (12.5 mm) glass-mat gypsum sheathing, tapered insulation layer, 5 7/8" (150 mm) rigid insulation, vapor barrier, 6 3/4" (170 mm) composite slab of concrete fill over

- corrugated decking, vapor barrier, 4" (100 mm) rigid insulation  
2- 4" (100 mm) rigid insulation, vapor barrier, glass-mat gypsum sheathing, metal C-profile framing, structural framing of 35 3/8 x 13 5/8" (900x345 mm) steel I-beams with fireproofing spray  
3- Aluminum coping  
4- Façade comprising HCP high-performance concrete panels on 7 7/8 x 3" (200x75 mm)

- steel box profile framing  
5- HCP high-performance concrete panels, steel box profile transom on steel mullion, 9" (230 mm) insulation layer, glass-mat gypsum sheathing, 15 3/4 x 7 7/8" (400x200 mm) steel box beam with fireproofing spray  
6- Suspended ceiling comprising painted glass-mat gypsum panels on suspended metal framing  
7- Balustrade comprising

- 3/8 + 3/8" (10+10 mm) safety glass in steel profiles  
8- Concrete paving slabs, adjustable pedestals, filter fabric, 4" (100 mm) rigid insulation, drainage panel, protective panel, waterproofing membrane, coat of primer, tapered screed, 6 3/4" (170 mm) composite slab of concrete fill over corrugated decking, vapor barrier, 5 7/8" (150 mm) rigid insulation  
9- Glazed curtain wall with



- aluminum framing and 9/32 + 9/32 - 5/8 - 1/4" (7+7/16/6 mm) glazing units  
10- 7/8" (22 mm) edge grain ash flooring, 1/2" (12.5 mm) plywood panel, timber joist, insulation matting  
11- Suspended ceiling comprising double 1 1/4" (32 mm) plasterboard, metal framing with insulation  
12- Floor comprising epoxy terrazzo topping, insulation membrane, reinforced concrete slab with embedded radiant heating, vapor

- barrier, gravel layer, subgrade  
13- Metal skylight with 1/4 + 1/4 - 1/2 - 1/4 + 1/4" (7+7/13/7+7 mm) glazing unit  
14- Day-and-night roller blind  
15- Roof comprising plastic waterproofing membrane, bitumen waterproofing membrane, leak detection grid, coat of primer, 1/2" (12.5 mm) glass-mat gypsum sheathing, 5 1/2" (140 mm) rigid insulation, vapor barrier, glass-mat gypsum, 2" (50 mm) corrugated decking with fireproofing spray

- 16- Façade comprising HCP high-performance concrete panels with integrated fasteners attached to steel mullions, 3 + 3 + 4" (75+75+100 mm) rigid insulation, steel panel closure  
17- Infill comprising 5/8" (15 mm) plasterboard, 1/2" (12.5 mm) plywood panels, metal C-profile framing

- 18- GFRG ceiling deflector on steel structure  
19- Adjustable linear light fixture  
20- 1/8" (3 mm) Plexiglas panel on aluminum profiles  
21- 15 3/4 x 7 7/8" (400x200 mm) steel box profile







## CREDITS

**Location:** Omaha, Nebraska, USA  
**Completion Date:** 2024 – **Client and owner:** Joslyn Art Museum – **Gross floor area:** 3,900 m<sup>2</sup> (new construction), 1,930 m<sup>2</sup> (renovation) – **Architects:** Snøhetta, Alley Poyner Macchietto Architecture – **Main Contractor:** Kiewit Building Group

### Snøhetta

**Founding Partner:** Craig Dykers  
**Partner in charge:** Michelle Delk  
**Directors:** Aaron Dorf, Kate Larsen  
**Design Team:** Alex Stewart, Dan Marty, Laura Sandoval, Zeynep Göksel, Stephanie Loomis

### Alley Poyner Macchietto Architecture

**Principals in charge:** Albert Macchietto, Michael Alley – **Partners in charge:** Ryan Fisher, David Burton, Nancy Novak, Stuart Poyner, Janey Mass, Adam Cramm, Joe Eisma, Jean Vacha – **Design Team:** Victoria Estep, Andrew Wolf, Grant Suhr

### Consultants

**Project Manager:** Anser Advisory  
**Structures:** MKA, Thompson Dreessen & Dorner – **MEP/FP, A/V, Telecom, Security, LEED:** Morrissey Engineering  
**Civil:** Olsson Associates – **Facade:** Front – **Lighting, Acoustics:** Arup  
**Sustainability, Energy Analysis, LEED:** A10 – **Commissioning Agent:** BranchPattern – **Climate Engineering:** RWDI Consulting – **Fountain:** Delta Fountains – **Local Landscape Liaison:** Victoria Schoell-Schafer – **Project Planning:** Deborah Frieden – **Cost Estimator:** Venue Consulting

**Photography:** Nic Lehoux

**Portrait images (Craig Dykers, Michelle Delk):** courtesy of Snøhetta

**Portrait images (Albert Macchietto, Michael Alley):** courtesy of Alley Poyner Macchietto Architecture

**All images** courtesy of Joslyn Art Museum and Snøhetta

