



Project Overview

The blueprint of Downtown Tampa will be transformed as construction of the new Tampa Museum of Art is completed in Tampa's Curtis Hixon Waterfront Park. The spectacular 66,000-square-foot Cornelia Corbett Center building will open February 6, 2010.

Stanley Saitowitz of Natoma Architects, Inc., was selected in November 2006 from among 100-plus firms throughout Florida and the United States to design a 120,000-square-foot museum master plan, with phase one consisting of 66,000 square feet. The City of Tampa selected Skanska USA Building, Inc., in association with Horus Construction Services, Inc., as the construction manager for the project. The museum broke ground on the new facility in April 2008.

The museum is situated in a newly redesigned City of Tampa park, inspired by New York landscape architect Thomas Balsley, overlooking the picturesque Hillsborough River and the iconic minarets of the University of Tampa. The park opened in January 2010.

The total project cost of phase one of the museum project is \$32.8 million, including \$26.6 million to construct the building - a shared expense with the City of Tampa. The city allocated \$18.5 million of Community Investment Tax Funds to build the facility. Remaining monies are being generated through a museum capital fundraising initiative; private donations are funding upgraded features, such as the state-of-the-art programmable LED lighting on the building exterior.

The new Tampa Museum of Art welcomes with grand proportions. A soaring three-story atrium lobby and prominently appointed staircase leads guests to the second-floor galleries, creating an aesthetic unmatched by any other Tampa Bay art institution - and generating interest for events, meetings and corporate functions. The first floor offers a museum store, café, lecture rooms, catering facilities, and back-of-house storage spaces. Architecture and landscape converge by way of the lobby, which opens to 18,000 square feet of outdoor space under a cantilevered overhang that will connect visitors to the park and provide space for visitors to congregate, dine, and incorporate the museum into their daily lives. A 14-foot rise along the Hillsborough River provides function and form, bypassing the museum's floodplain location with precise gallery elevations, creating the illusion that the building is floating above the water. "This museum is a frame for the display of art, an empty canvas, an apparatus to experience appearances. In its setting in the downtown park, the building is a jewel box, an urban treasure chest," says museum architect Stanley Saitowitz.

The museum's second floor offers eight expansive galleries that flow freely to one another and surround the atrium and provides 14,000-square-feet of exhibition space. The dramatic increase in size over the museum's former home will have a significant impact on museum operations. With nearly 150 percent more gallery space, the museum can now attract larger and prominent exhibitions, as well as display a greater portion of the permanent collection, previously limited by space constraints.

The galleries feature innovative translucent ceilings, high-polish concrete and stone-impregnated floors, and surround the atrium lobby that extends to the second floor, creating expansive open-air views for museum visitors. The second floor also features back-of-house space, carefully designed to accommodate the future growth (phase two) of the museum. The third floor of the museum is designated for an open-office layout, providing access to views and daylight, and visual connection among co-workers, as well as additional meeting rooms and back-of-house mechanical operations.

The museum's facade features perforated aluminum panels that create a moiré-like pattern in the sunlight. Embedded within two layers of these perforated panels are LED lights that will be programmed by installation artists. Three thousand perforated panels wrap the museum's exterior and interior, creating a unique design and appearance that optimizes natural lighting, enhances energy management, and supports the contemporary design of the facility.

The new facility incorporates water conservation methods, uses energy-efficient systems and renewable resources. It incorporates materials that have less of an impact on the environment and reduce waste. Minimal windows and shading screens create stable interior thermal conditions to reduce energy consumption and the interiors are designed to be bright and reflective to optimize wattage of artificial lighting and reduce energy loads. Todd D. Smith, the museum's executive director recently commented, "It is important that the structure itself make a statement not only about the art it houses, but also about its commitment to the environment.

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