A NEW INUIT ART AND
LEARNING CENTRE AT
THE WINNIPEG ART GALLERY*

INTRODUCTION
The subject of this studio will be the new Inuit Art and Learning Centre (IALC) at the Winnipeg Art Gallery (Canada). Our term will be divided into four phases. Phase One will be Information Gathering and Analysis, and will be conducted in small teams. Phase Two will be Concept Design. During this phase the students will identify a conceptual direction for the project. All subsequent work will build on this concept. Phase Three will be Design Development. During Phase Four the students will identify a key element of their design to explore at a more detailed level. In addition the Mid-term review will occur during this phase. Phase Four will be Final Design Resolution and Documentation. Final presentation material will be due (5:00pm) one day prior to our Final Review.

The development of each student’s work will be shaped by 4 key considerations;

Context
Context can be broadly defined and can have many layers in any given site or project. It can mean a culture, a city, a building, or even a technology.

Movement
The procession through a city, building or landscape, or space is extremely important as a means of engaging the user at both a physical and visual level; it is through movement that the user comes to understand a building or space.

Light
Light – and shadow – plays a major role in defining the formal and spatial qualities of a project. Beyond its strict performative attributes, light provides a means to activate and enrich a space in ways that change over the course of a day and from season to season. In this way, light provides the animated counterpoint to the solidity of the built form.

Material
The use and articulation of materials depends on a broad understanding of the context in which a project is situated. A choice of materials depends on its relation to form, climate, solidity/lightness, qualities of light and shadow, as well as budget and maintenance.

All four of these elements are informed and conditioned by specific programmatic/functional requirements - and budget parameters - so that a creative, intelligent, and sustainable response can be achieved; exactly responding to the needs of the user.

* This studio is based on the official “General Description and Program for Proposed New Addition” (dated July 30, 2012) as prepared by the Winnipeg Art Gallery.
THE PROJECT
The Winnipeg Art Gallery (WAG), which is Canada’s oldest civic art gallery, plans to erect an addition to its building on Memorial Boulevard in downtown Winnipeg which will be designed by Michael Maltzan Architecture (Los Angeles, CA). The purpose of the addition is twofold. First is to provide an appropriate home, display and research environment for its internationally renowned collection of contemporary Inuit art, comprising sculptures, drawings, prints and textiles. The collection is the largest one of its kind anywhere in the world. The second purpose is to provide new and improved facilities for the Gallery’s Studio Art and Learning programs.

It is planned that the new Inuit Art and Learning Centre (IALC) will be located south of the existing Gallery building, more-or-less in the location of the two existing and contiguous buildings (circa 1940) that currently house the Gallery’s Studio Art and Learning programs. These two existing buildings will be demolished. The existing service access to the existing building and the existing parking on the west side of it will be retained.
THE EXISTING WINNIPEG ART GALLERY BUILDING
The existing WAG building was completed in 1971. It was designed by the prominent Winnipeg architect Gustavo da Roza, who won the international competition convened by the Gallery to select a design. The building is a dramatic triangular form, entirely clad in the well-known Winnipeg masonry material: Tyndall Stone. It is a highly-admired design, thus the proposed new addition should complement the existing building to the greatest extent possible.
SPACE NEEDS SUMMARY FOR STUDIO ART AND LEARNING PROGRAMS

The program components to accommodate the Gallery’s Studio Art and Learning programs will be located on the first and second floors of the proposed new addition. Both of these floors will be linked to the existing Gallery building. The program components are as follows:

**Lobby and Reception/ Gallery**
The lobby will provide access to the circulation system leading to the studio classrooms, storage rooms offices, conference room and staff lounge. It will also give access to an elevator that will serve the basement, first and second floors of the Studio Art and Learning building, as well as providing access (controlled by Gallery staff) to the Inuit Art Centre on the top floor.

Area: 1,500 sf

**Studio Classrooms**
There will be five studio classrooms at 1000 sf each, each a “wet space”, including sinks and water supply. There will also be one large studio classroom space (divisible into 2), a “wet space”, including sinks and water supply.

Area: 6,500 sf

**Clay Studio**
There will be one clay studio
Area: 1,700 sf

**Youth Studio**
There will be one large studio classroom for youth activities (also divisible in two)
Area: 2,400 sf

**Open Office Area to Accommodate Artist-in-Residence, Technicians and Educators**
There will be an office area to accommodate an artist-in-residence, associated with both the Studio Art and Learning programs, as well as with the Inuit Art Centre. As well, there will be workstations for technicians and educators.
Area: 1,030 sf

**Office for Head of Education**
The office for the Head of Education will be enclosed.
Area: 100 sf

**Staff Lounge/Teaching Library**
Area: 225 sf

**Storage Space**
Area: 1,500 sf

**Lunchroom/MPR/Orientation**
Area: 1,000 sf

**Archives Transition Space**
Area: 300 sf

**Summary**
Total Net Area: 16,255 sf
Grossing factor: 1.35
Total Gross Area: 21,945 sf
SPACE NEEDS SUMMARY FOR THE INUIT ART CENTRE

The Inuit Art Centre is conceived as a cutting-edge vehicle for the dramatic public display of the art works that make up the WAG collection. It is further conceived as a centre for more specialized, focused study and interpretation, and research by artists, scholars and researchers in regard to those works. Most importantly, it will be the purpose of the Centre to introduce the world-renowned Inuit art collection to members of the public at large, who are not already familiar with it. Accordingly, the exhibition spaces of the IALC are conceived in two complementary ways. First of all, they should seem to Gallery visitors to be a natural extension of the existing Gallery spaces on the third floor of the existing Gallery building. But at the same time, those exhibition spaces must also act at the symbolic heart of the sequence of spaces in the Centre devoted to the specialized study and interpretation of works in the collection by artists, scholars, and researchers.

A Desired, Distinctive Design Feature

It is in this respect that the WAG seeks to see incorporated into the design of the new addition, a design feature that will combine public access to the Inuit Art Centre with an innovative system of open storage for part of the collection, that will make the collection comprehensively visible to public visitors at the same time that access to the works in the collection is controlled by Gallery staff. A precedent for such a space exists in the Museum fur Naturkunde in Berlin, Germany, where large vitrines contain and display a very large collection of the museum's collection of animals. The WAG imagines a vertical system of vitrines which rise through the new addition, from the ground floor level through to the third floor level where the Centre's public gallery is located. This system of vitrines will be accessible to Gallery staff on its “back” side. On the third floor level only, this “back” side will open on to the Research Centre described below.

The other components of the program for the Inuit Art Centre are as follows:

Space for Temporary Exhibitions

This space will be the first that visitors to the WAG will experience upon passing across the bridge, through the Atrium from the existing Gallery building to the Inuit Art Centre. It will provide a powerful visual and aesthetic introduction to the Inuit art collection and culture, mainly through the exhibiting of selected items from the Gallery's extensive collection on a rotating basis, and supporting didactic materials.

Area: 3,000 sf

Space for Permanent Exhibition and Integrated Education

This space will be a matrix of exhibition, study and research space. It will include open storage of sculpture, as well as study tables for research by visitors (under controlled access) and by WAG staff. It will be climate controlled to Gallery standards, but will not otherwise have the same high level of finish as the space for temporary exhibitions described above.

Area: 3,000 sf

Research Centre

This space will accommodate the needs of Gallery curators and interns, university students, and outside scholars, researchers and artists involved in focused study and interpretation of Inuit art and culture. The space will be furnished with the furniture, equipment and resources needed for researchers to engage with the works in the collection, and to carry out the most up-to-date research initiatives. Access to the space will be controlled by staff, so as to ensure the secure movement and examination of art works.

Area: 1,000 sf

Storage for Sculpture

The sum total of space in the vertical system of vitrines needs to total 3,300 sf of floor space, located on the ground, second and third floors of the new building.

Area: 3,300 sf

Prints and Drawings Room

This space will also be located on the third floor of the new building.

Area: 1,000 sf

Total Net Area of IALC: 11,300 sf
Gross-up factor: 1.35
Total Gross Area of IALC: 15,255 sf*

*mostly on the third floor, but with some distributed over the first and second floors as part of the system of vertical vitrines.
SUMMARY OF GROSS BUILDING AREAS

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
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<tbody>
<tr>
<td>Studio Art and Learning Program</td>
<td>21,945</td>
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<tr>
<td>Inuit Art Centre</td>
<td>15,225</td>
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<tr>
<td>Allowance for Bridge Links</td>
<td>1,700</td>
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<tr>
<td><strong>Total Gross Area of New Building</strong></td>
<td><strong>38,900</strong></td>
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INSTRUCTOR PROFILE

BRIAN CAVANAUGH AIA MAIBC NCARB

Brian was born in Portland, Oregon in 1969. He earned his Bachelor of Architecture degree from the University of Oregon where he received a one-year fellowship to study architecture and urban design at the Mackintosh School of Architecture in Glasgow, Scotland; and he earned his Master of Architecture degree from Harvard University’s Graduate School of Design.

Prior to establishing his practice, Architecture Building Culture LLC (ABC), Brian served in senior positions at a number of highly recognized design firms. Most notably, he served as a Senior Associate at Michael Maltzan Architecture in Los Angeles, California. There he oversaw some of the firm’s most significant cultural projects, including MoMA QNS in Long Island City, New York; the Sonoma County Museum in Santa Rosa, California; and the programming and master planning for the major expansion of the Vancouver Art Gallery in Vancouver, Canada.

ABC’s current work includes various projects in Canada and the United States including a new meeting and reception facility for the Lubavitch Foundation of British Columbia (currently under construction), a facility needs assessment for the San Francisco Film Museum; the design of an event center for a winery in southern Oregon; a spa for the Vomo Island Resort in Fiji; and multiple single-family residences.

In addition, Brian and ABC serve as a Design Advocate for THE 1%, a program of the San Francisco based nonprofit, Public Architecture that connects nonprofits with architecture and design firms willing to give of their time pro bono. Design Advocate firms are selected in recognition of their exemplary public service, leadership in the pro bono movement, and track record of design excellence.

The work of the office and its principals has won numerous design awards – including local and state design awards from the American Institute of Architects - and been published throughout the world. Most recently, ABC was awarded a 2011 AIA Portland Unbuilt Citation Award for the Lubavitch Center of British Columbia, a 2012 AIA Portland Built Citation Award for the Stubbs Residence, and Brian received a 2012 Young Architects Award from the American Institute of Architects.

He has been an instructor at Victoria University of Wellington, the University of Southern California, the Boston Architectural Center, Woodbury University, and the Otis College of Art & Design, and a guest critic at a number of academic institutions. He is a licensed architect in California, Oregon, Washington, and British Columbia. He is a member of the American Institute of Architects and the Architectural Institute of British Columbia; and is certified by the National Council of Architectural Registration Boards.