

**New Perspectives: A Contemporary Addition to the Vancouver
Art Gallery**

by

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Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

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ABSTRACT

This thesis addresses the need for the Vancouver Art Gallery to expand to accommodate its large and ever-expanding art collection. Situated in the current debate of whether to expand on site or move to a new site altogether, this thesis proposes a contemporary addition to the existing neo-classical building which houses the current Art Gallery. To find opportunity in this historic setting, strategies involving scale and perspective, joining the old and the new, and strengthening the connection of art to the downtown core are explored.

The site for this thesis is in central downtown Vancouver, BC. The new addition is located adjacent to the existing Vancouver Art Gallery on City Block 51, which is bounded by Robson, Howe, Hornby and West Georgia Streets.

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CHAPTER 1: INTRODUCTION

Thesis Question

How can a contemporary addition to the Vancouver Art Gallery use scale and perspective to enhance the connection between art and the downtown core of Vancouver?

Areas of Study

To explore this thesis question and the possibility of on-site expansion, key areas of study will be addressed. Firstly, an investigation into Bramante's Tempietto di San Pietro will be used to inform how scale and perspective in a courtyard setting can enhance the experience of a building or object. Such ideas of scale and perspective will be an overarching theme in this thesis. Next, in designing an addition which attaches to, passes through and stands next to the neo-classical building which hosts the current Vancouver Art Gallery (VAG), an attitude of relating the new to the old must be defined. In addition, it must be recognized that the site is one city block that belongs to a family of three blocks master planned by Arthur Erickson in the 1980s. In effect, strengthening the connection of the VAG to its urban environment involves responding to its immediate context of the Erickson scheme as well as the surrounding city of Vancouver. Lastly, the relationship between art, architecture and the city is a key area of study. The type of art is being displayed and how architecture can both respond to and shape art will be considered.

Scale and Perspective

Scale and *perspective*, both keywords in this thesis, are closely related and take on plural meanings. Scale, for instance, can be enhanced or diminished through the use of perspective. Conversely, perspective can be manipulated by the use of scale.

Scale is both a measuring device and a reference to the size or closeness of one's experience of the city, buildings, art and details. Often an element of surprise lies in scale, as not all layers of information are discernable at one particular proximity.

Perspective refers to ways of viewing or displaying objects, both physically and mentally. On one hand, perspective is a technique used to display volumes and spatial relationships two-dimensionally. On the other hand, perspective can be a theoretical or ideological point of view. One perspective offers a gallery space that tries to disappear behind the art. Another perspective offers a more participatory space which creates tension with what is being displayed.

Background, Site and Program

For descriptions of the context, site, and program elements, refer to Appendices 1 and 2.

CHAPTER 2: DESIGN

The Tempietto di San Pietro: An Investigation into Scale and Perspective

The first precedent that is influential to the design strategy of this thesis is the Tempietto di San Pietro in Rome, Italy. This small temple, designed by Donato Bramante, embodies the major characteristics of High Renaissance architecture in Italy in the early 1500s. Although the temple is most famous for its style, symbolism and proportions, this thesis takes a closer look at the Tempietto's use of perspectival emphasis and illusionism, particularly in a courtyard setting. It was through perspectival manipulation that the Tempietto was to appear larger and more magnificent to the viewer. And because it was designed to commemorate Saint Peter the Apostle, who was supposedly crucified on this site, it was important to give the Tempietto an aura of grandeur. The original design included a tight concentric courtyard which would play a vital role in how it was to be viewed. Although this courtyard was never built, drawings in plan and section reveal important intentions for viewing and experiencing the Tempietto (see Figures 1-5).

A unique feature of the Tempietto is that it would only be visible from close quarters. Thus, perspective became extremely important. With Bramante starting his career as a painter who had studied perspectival drawings, he was well equipped to take on this challenge. For the outer colonnade of the courtyard, Bramante had envisioned much larger columns than those of the Tempietto (Bruschi 1973, 136). The outer columns were to be placed such that the

eye would be drawn towards the smaller columns, and the size difference would create the illusion that the Tempietto is further away (136). In addition, considerations of perspective can also explain why the drum of the Tempietto extends considerably higher than the peristyle before it is capped with a full hemispherical dome. If the dome sat closer to the lower level, part of it would be cut off from the sight-lines of people viewing from below in the courtyard who would be standing close by. In effect, controlling perspectives of the Tempietto make it seem larger than it actually is.

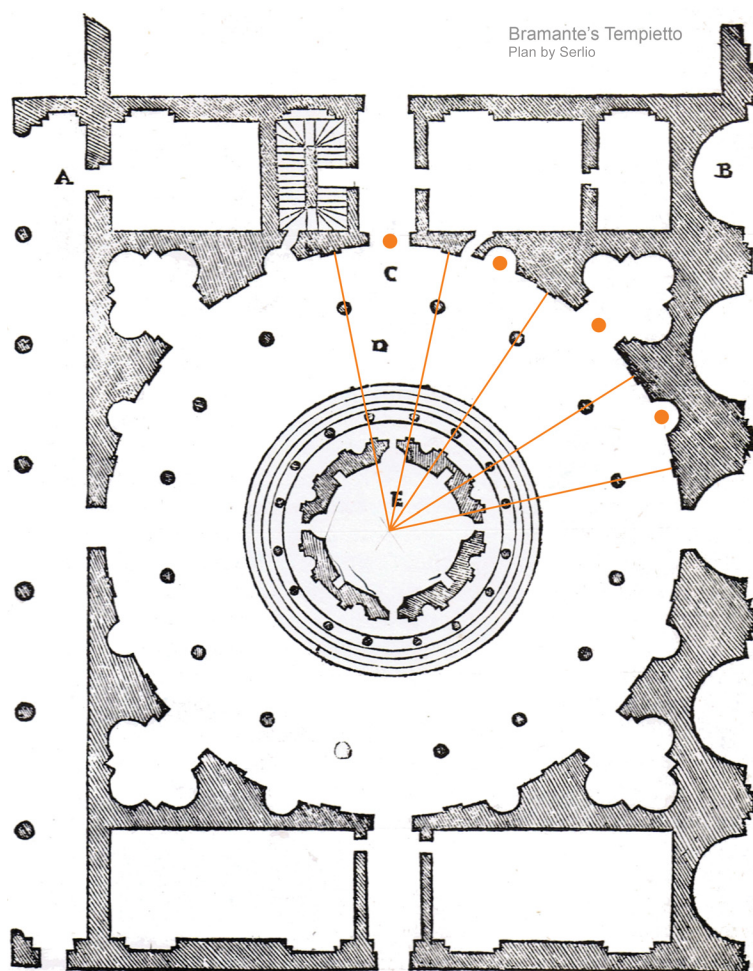


Fig.1. Plan by Serlio, showing the Tempietto in its intended courtyard (Meschini 2009).

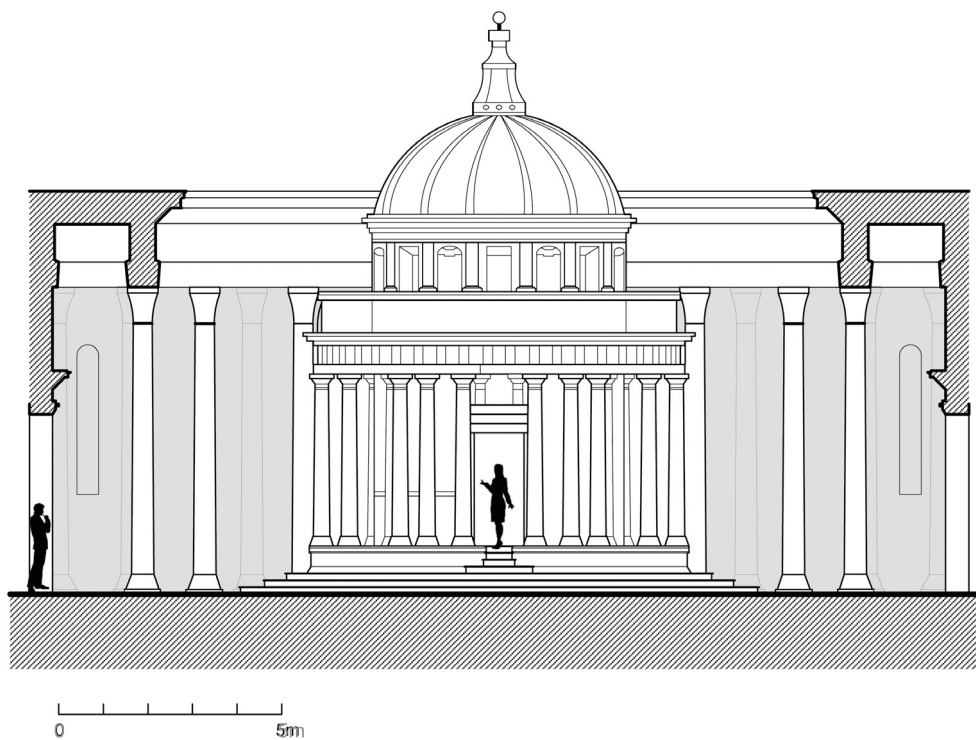


Fig.2. Interpretive drawing showing the Tempietto in absence of perspectival strategies.

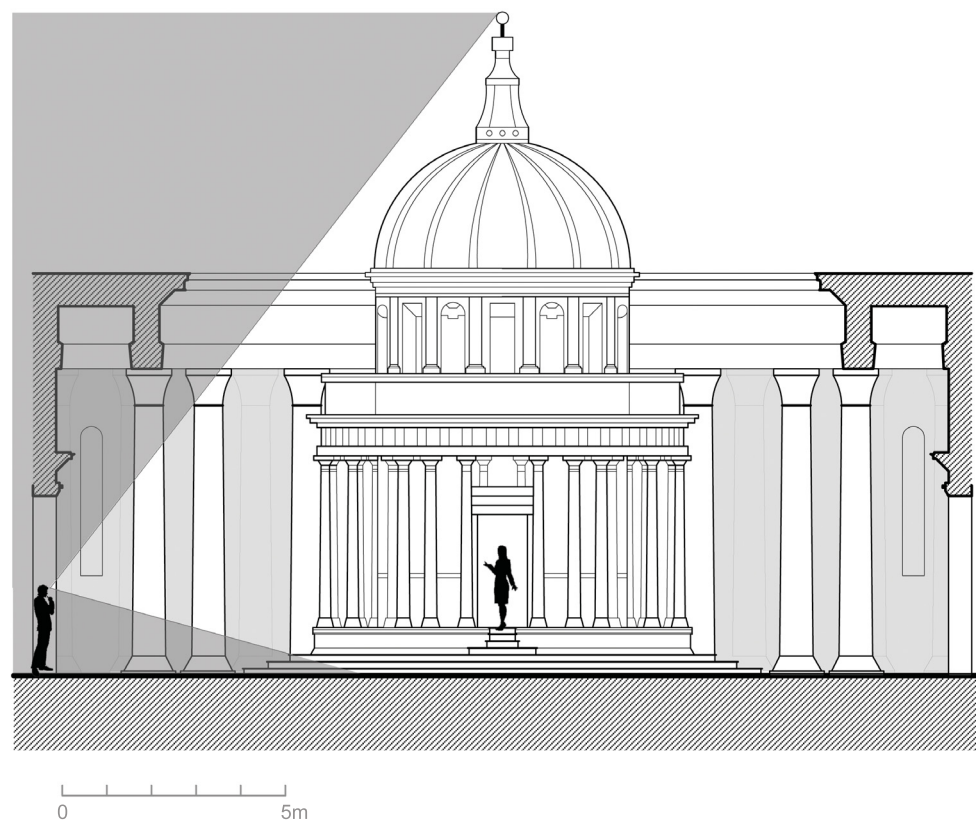


Fig.3. Bramante's Tempietto as designed within its intended courtyard.

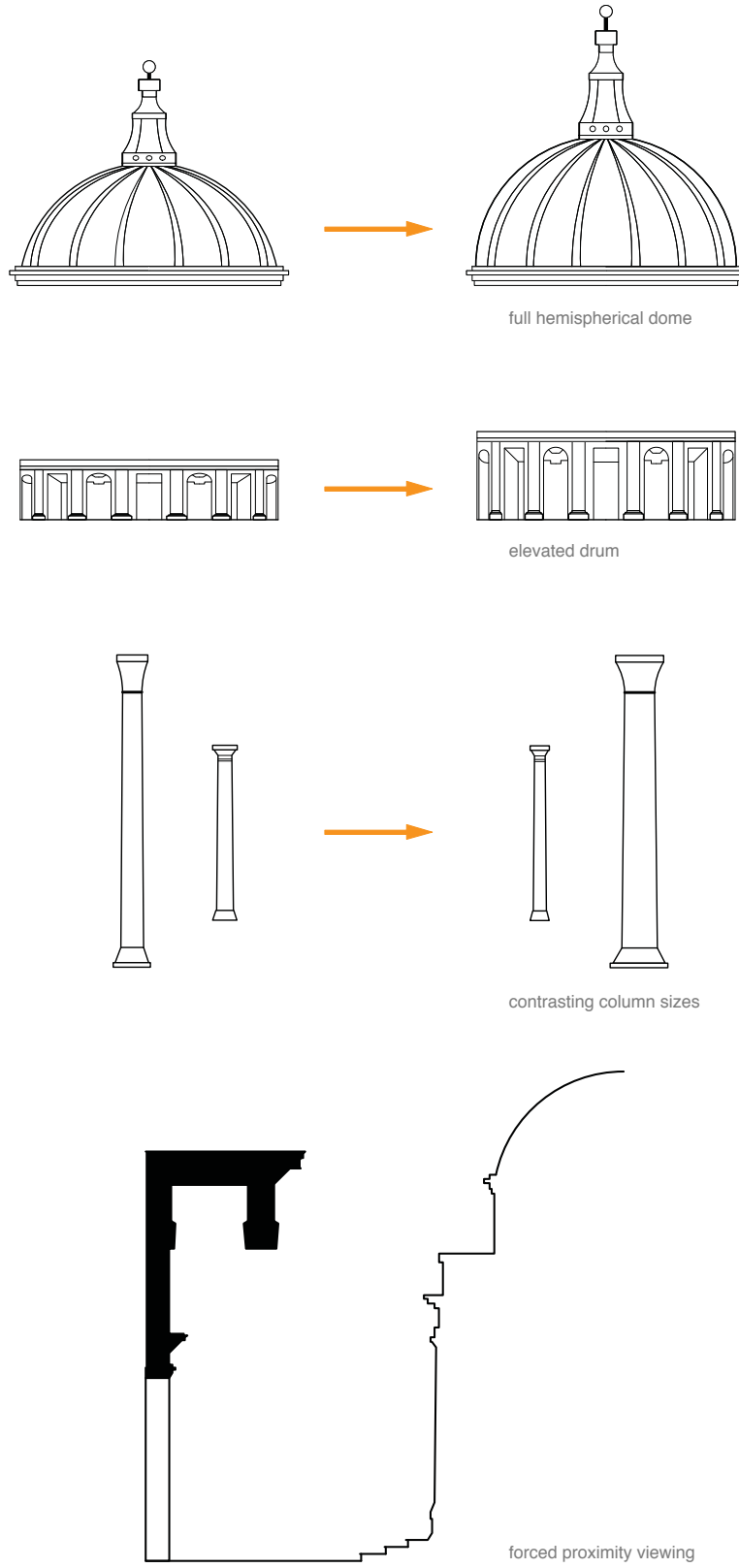


Fig.4. Interpretive drawing isolating key perspectival strategies. This drawing highlights the differences between Fig.2 and Fig.3.

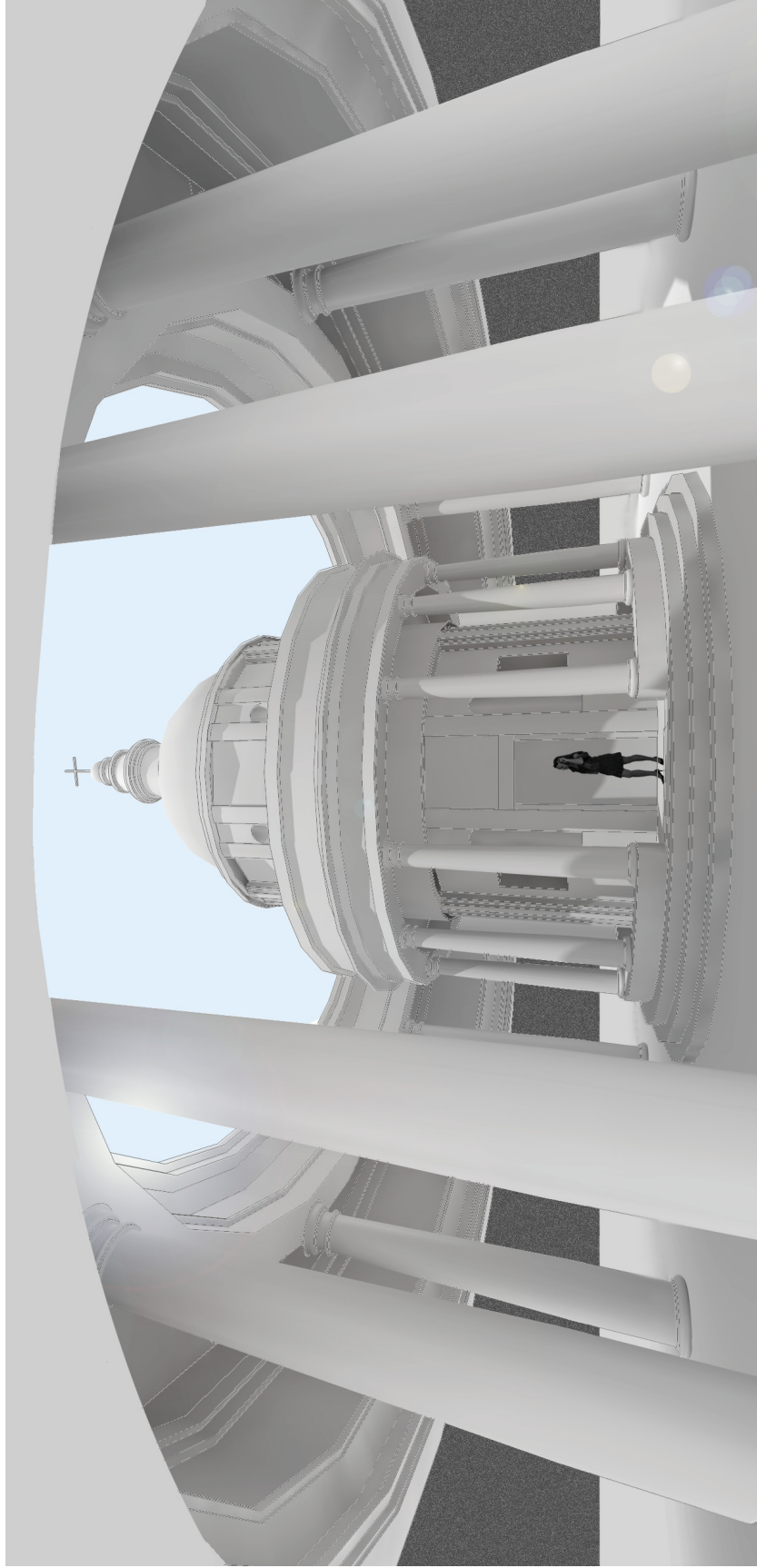


Fig.5. Bramante's Tempietto unveiled at close proximity upon entering its intended courtyard.

The Courtyard Scheme of the Art Gallery Extension

The Tempietto presents an opportunity to inform the design of an art gallery addition by suggesting strategies by which a courtyard scheme can enhance the viewing of a building, namely the existing neo-classical facade. Both the Tempietto and this thesis design use constrained courtyard environments to control the relationship between the viewer and the buildings in focus. However, with the art gallery addition, the challenge lies in the ability of the new design components to create the desired perspectival effects as the existing building comes with a fixed set of proportions and orientation. Here, a courtyard building offers this artistic opportunity as well as practical advantages in being situated on West Georgia Street. For instance, it allows sunlight into the massing of the new building and retains a sense of open civic space in the heart of the city. In addition, using the contemporary addition to frame the existing facade of the VAG presents the old building with a chance to be put on display as an item of art with historical significance while acting as a backdrop and armature to art and sculpture in the new Georgia Street courtyard (see Figure 21).

From a historical perspective, it is interesting to consider how the context of the existing heritage building has evolved over the past century since it was built. In 1906, when the building was designed as a provincial courthouse by Francis Rattenbury, it stood tall and proud amongst the relatively low, spread-out buildings of downtown Vancouver. Since then, particularly in the last 30 years, Vancouver has densified and grown vertically, leaving the heritage building as something relatively small against its backdrop. Now,

with the need for the VAG to expand and the desire to retain its current site, a new addition has the opportunity to cast the heritage building with a renewed sense of scale in downtown Vancouver.



Fig.6. The Old Courthouse building (now the Vancouver Art Gallery), 1933. Photo by Leonard Frank.

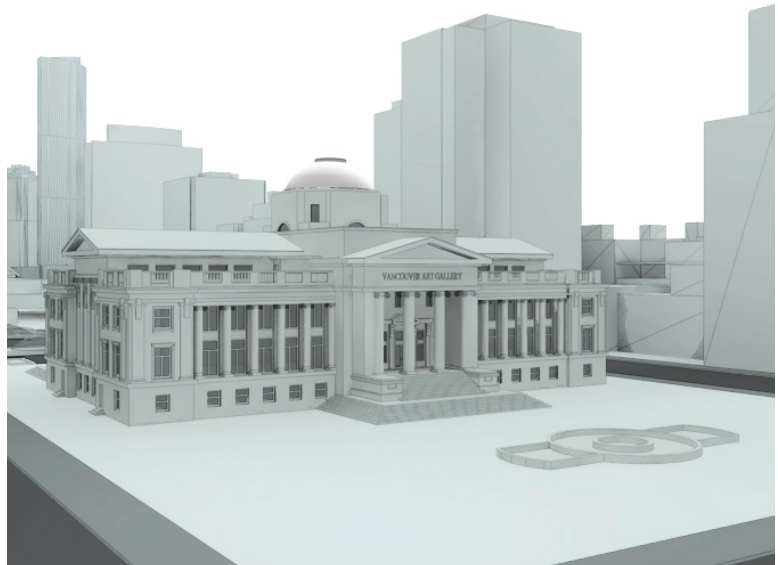


Fig.7. Digital model of the VAG in today's context.

Reconciling the Old and New

If you have a diamond of great price you do not set it in artificial diamonds, but you contrast it with a ruby.

– Sir Basil Spence (Viollet-le-Duc 1990, 269)

Another design issue affecting the urban experience of this site involves the juxtaposition and overlapping of old and new buildings. As major cities grow and densify over time, the task of reconciling the old and new has become more prevalent around the world. Major art destinations such as the Louvre in Paris, the British Museum in London, the Art Gallery of Ontario in Toronto and many more, have all found opportunity in joining old and new buildings to create centers for experiencing art and layers of local history (see Appendix 3 for related examples). The question is, which philosophy does one adopt when designing a new building in an historic setting? At one end of the spectrum are those who are staunchly conservationist while at the other end are the more modernist perspectives which urge new urban opportunities and progress.

When one considers the possible designs for a new building in a heritage or historic setting, ultimately there is more than one answer. John Ruskin, in *The Seven Lamps of Architecture*, states “the man who has eye and intellect will invent beautiful proportions . . . but he can no more tell us how to do it than Wordsworth could tell us how to write a sonnet . . .” (Ruskin 1989, 114). To those like Ruskin, some things are just intuitive and cannot be taught. For others, such as Viollet-le-Duc, establishing a design method and creating principles are important. Viollet-le-Duc’s architectural theory became useful, especially to those in the modern

movement, because he defined ideas that helped break free from theoretical tradition (Viollet-le-Duc 1990, 269). Speaking to restoration work, Viollet-le-Duc wrote that “to restore a building is not to preserve it, to repair, or to rebuild it; it is to reinstate it in a condition of completeness that could never have existed at any given time” (269). Although this thesis focuses on adding to rather than restoring a building, these ideas suggest that looking beyond the original style, ornamentation and material of an older building might lead to a more suitable answer in today’s context.

To develop an attitude towards addressing the existing Art Gallery building, one must take a closer look at its history and public importance. For the purpose of this design thesis, the specifics of its heritage rating will be ignored.

Firstly, the existing Vancouver Art Gallery building has already been heavily renovated. As mentioned earlier, an annex to the main building was added by architect Thomas Hooper. Although blending in style, the annex marked the first alteration of the building’s facade by a new architect. Years later, Arthur Erickson completely remodeled the interior and added additional portions to the exterior. In this light, the argument for leaving the original building exactly as it was designed has already been undermined.

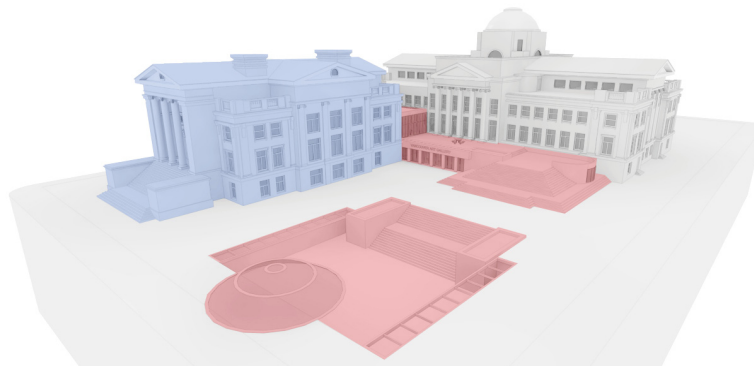


Fig.8. Layers of addition to the Vancouver Art Gallery. Highlighted in blue is the annex added in 1912; highlighted in red are additions by Arthur Erickson in 1983.

To gain perspective on the public importance of the VAG building, the VAG Master Plan Report, put together by Michael Maltzan Architects and Henriquez Partners Inc. in 2005, becomes a useful source for citing public objectives and the VAG's core artistic values. This document shows that public voices and VAG stakeholders agree that respect for the heritage building and Robson Square must remain objectives in the context of an expansion (Maltzan and Henriquez 2005, 8-9). As successful examples around the world are starting to show, and as this thesis tries to establish, respect for older buildings can come alongside contrasting additions.

It can also be argued that the VAG building, though old in terms of downtown Vancouver, has not acquired the type of age value that a genuine classical building might have. It is a 20th Century building with a neo-classical style that uses classical conventions out of time and context, as many neo-classical buildings of the day did. This is not to downplay its magnificent posture in the downtown core, but it adds to the fact that a contemporary, contrasting addition may be welcoming for this site.

Creating a Hybrid Space

Where the new addition of this thesis joins or overlaps the existing building, the design strategy is based on the creation of a “hybrid” space which offers innovative ways to experience art and the old facade. In these hybrid spaces, contemporary art and sculpture move away from the traditional gallery spaces towards a new type of space where the old facade participates (See Figures 22-25). Components typically seen from afar and out of reach, such as the exterior columns and the decorative column capitals, are now brought to visitors at a scale where they can be touched. The intention is to use architecture to bring the old and new together to create an intermediate type of space where a unique art viewing experience can be had.

Hybrid Space - Conceptual Diagram

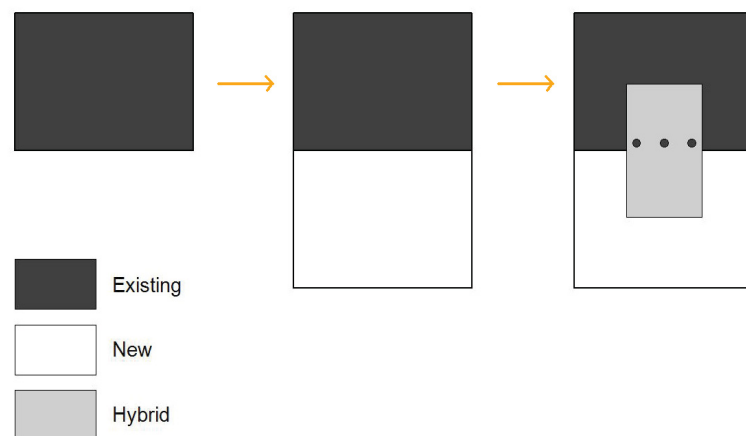


Fig.9.

Furthermore, where the new building abuts the existing art gallery facade, the scale of the new is tempered to acknowledge existing building features. For instance, the courtyard facades of the new building pick up the height of

the existing ionic columns and window heights such that the new fenestration grows out of its surroundings rather than imposes on it. Inside the hybrid space, ornamentation and key heights of the old facade start to inform the depth of the floor plates and placement of reveals in the new architecture (see Figures 16-17).

Connecting to the Downtown Core

Another key design issue is connecting art and the contemporary addition to the downtown core. Firstly, the new addition seeks to tap into the vibrant life of Robson Square and continue this activity through to the proposed lowered courtyard off Georgia Street. This will be facilitated in part by creating a tunnel which connects the skating rink to the Georgia Street courtyard in an accessible way (see Figures). As the site exists now, Robson Square is only wheelchair accessible via a series of “stramps” (stair – ramps) that stem from the new Law Courts. Once the Art Gallery block is reached past the skating rink, a person in a wheelchair must turn around and exit the way they came unless they choose to enter one of the underground rooms of the UBC Robson Square campus. With the addition of a tunnel, an accessible route underneath the east wing of the existing gallery will lead to the possibility of exploring the sculpture courtyard or taking a partially sheltered ramp up to street level and the new building (see Figures 15 and 27). The tunnel will also be well lit and double as a space for displaying reproductions of art much in the way tunnels for the Canada Line transportation system do.

Once accessibility has been increased and Georgia Street has been connected to Robson Square, the next strategy is to give the VAG a street presence on West Georgia Street. This is the largest main street in downtown Vancouver running east to west, and it connects Stanley Park to the Georgia Viaduct. It is largely commercial, and major destinations such as the downtown public library and BC Place stadium jut out into view on this street. With the new Art Gallery addition pushing to the street edge and leaning out with its angular form, the intention is for the VAG to gain a stronger public presence and also to pull people in to the restaurant, cafe, art store and sculpture courtyard, which are all accessible from ground level (see Figure 20).

Furthermore, part of connecting the art gallery to its urban surroundings involves meaningful perspectives from which the gallery is viewed from the outside and vice versa. One strategy here is to have a public circulation core off of Georgia Street which extends up to the roof level, where grand views are framed. The building form “cracks” open to allow viewing down Georgia Street towards Stanley Park, and at the roof level, where Richard Serra sculptures are housed, the new courthouse which bookends the opposite end of Robson Square becomes visible over the east arm of the art gallery. Moreover, by moving large-scale sculpture terraces to the roof level, the surrounding wall of buildings is offered a viewing of art from above (see Figure 26).

Models, Drawings and Perspectives

The following pages offer a series of models, drawings and perspectives that begin to explore and move through the key design areas of this thesis.



Fig.10. Birdseye view of Site Model. Massing of the new addition is shown in white.



Fig.11. Looking northeast over the downtown core and Arthur Erickson master plan.

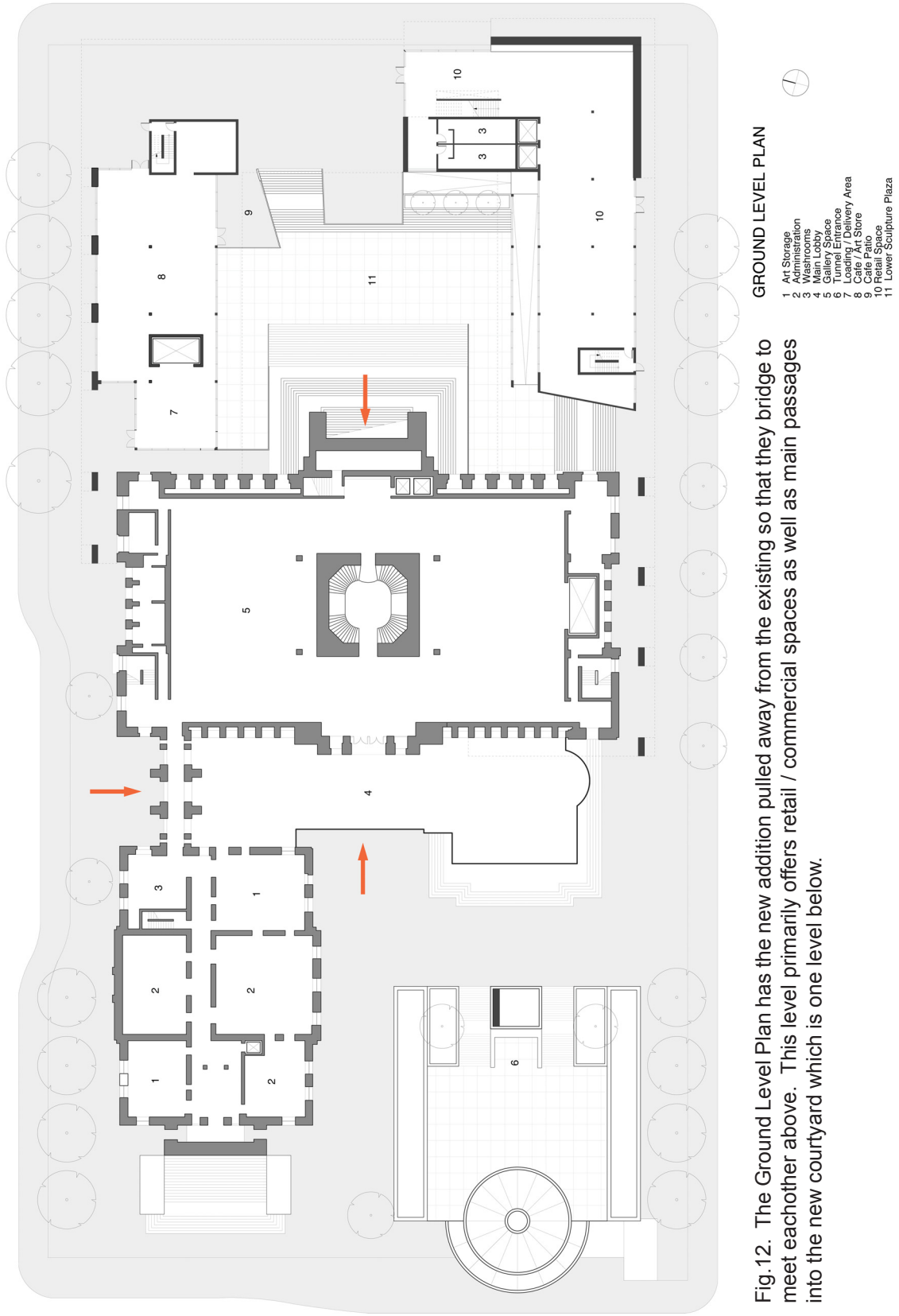


Fig.12. The Ground Level Plan has the new addition pulled away from the existing so that they bridge to meet each other above. This level primarily offers retail / commercial spaces as well as main passages into the new courtyard which is one level below.

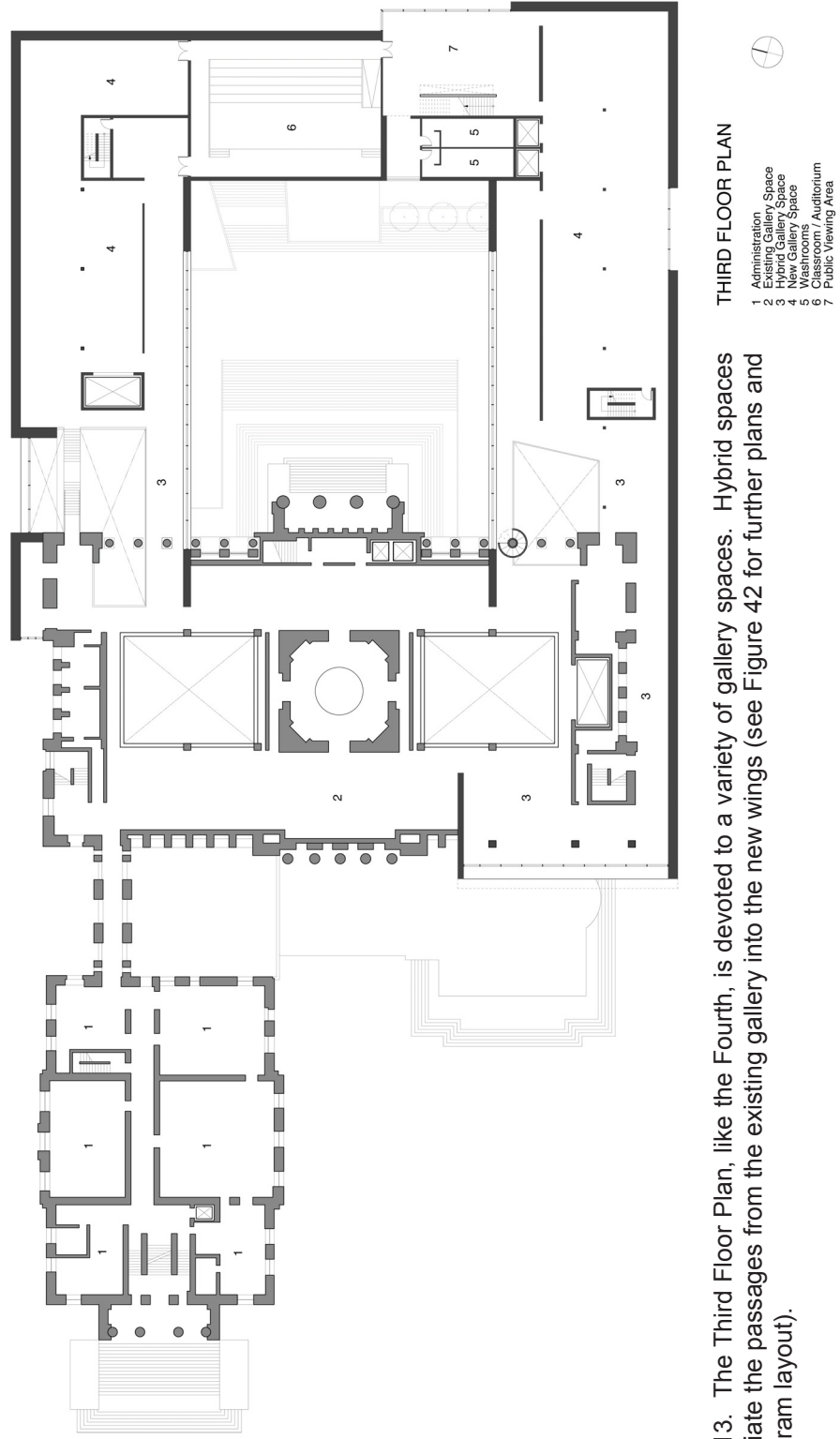


Fig. 13. The Third Floor Plan, like the Fourth, is devoted to a variety of gallery spaces. Hybrid spaces mediate the passages from the existing gallery into the new wings (see Figure 42 for further plans and program layout).

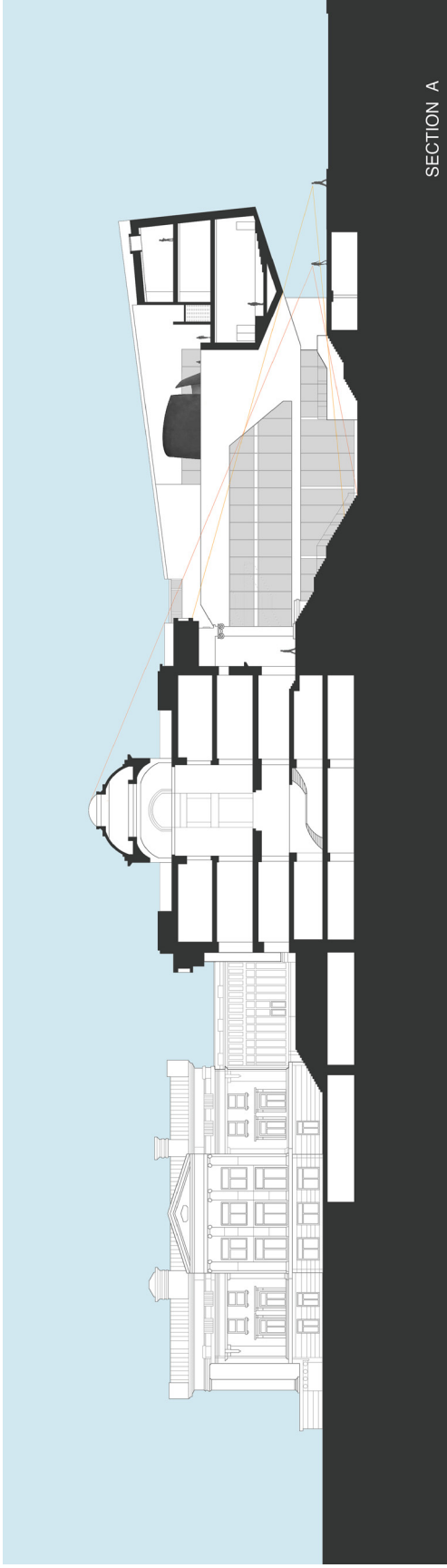


Fig. 14. Section A - Longitudinal section showing the entrance to the new courtyard off of Georgia Street. The full perspective of the existing building is revealed as one moves in from the sidewalk and underneath the new addition (see Figure 21).

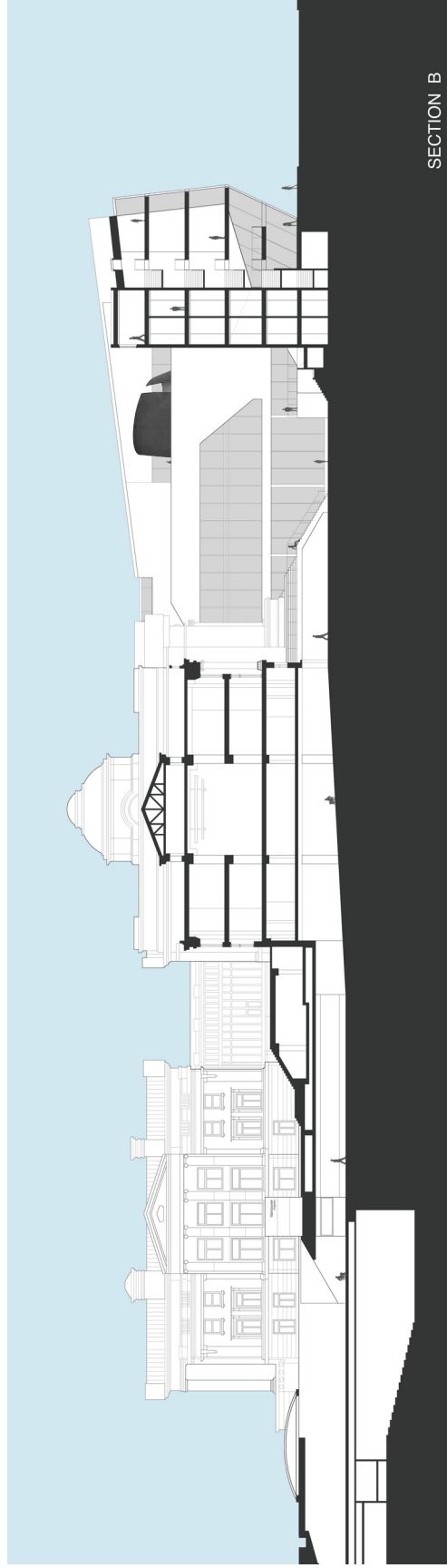
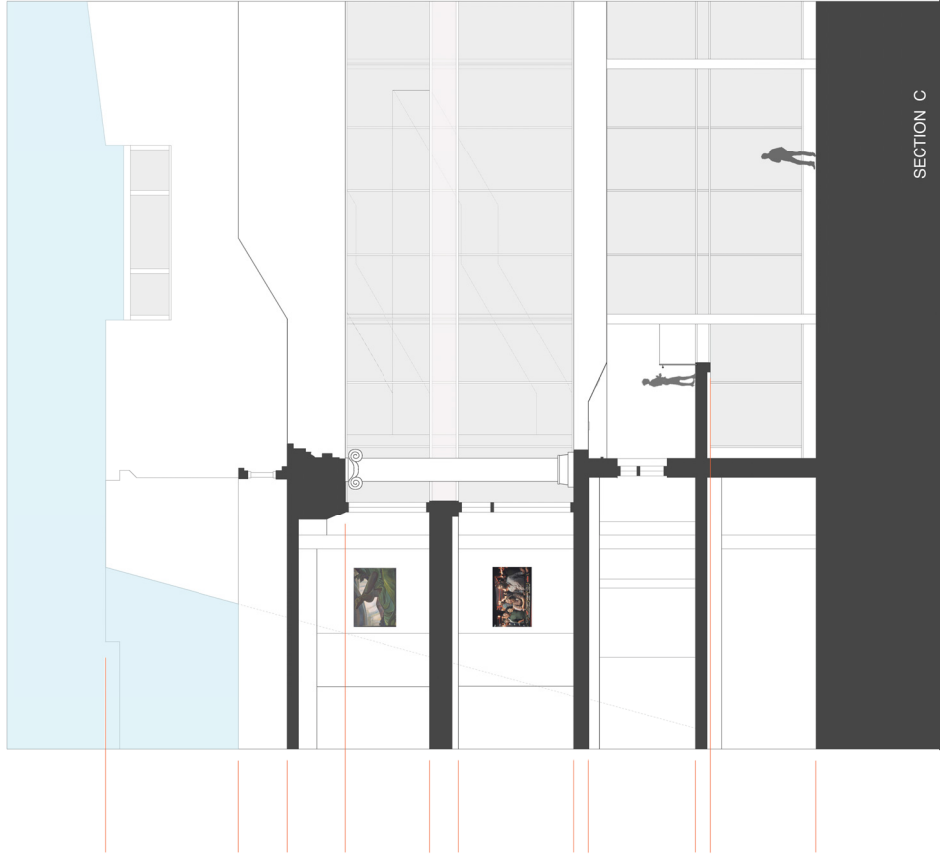


Fig. 15. Section B - Longitudinal section showing the addition of a tunnel that connects Robson Square to the new courtyard scheme. This section also cuts through new circulation that brings visitors to lookout points throughout the levels of the new addition.



Elevational References Between Old and New

Fig.16. Section C - Section through the existing building with the new addition joining behind

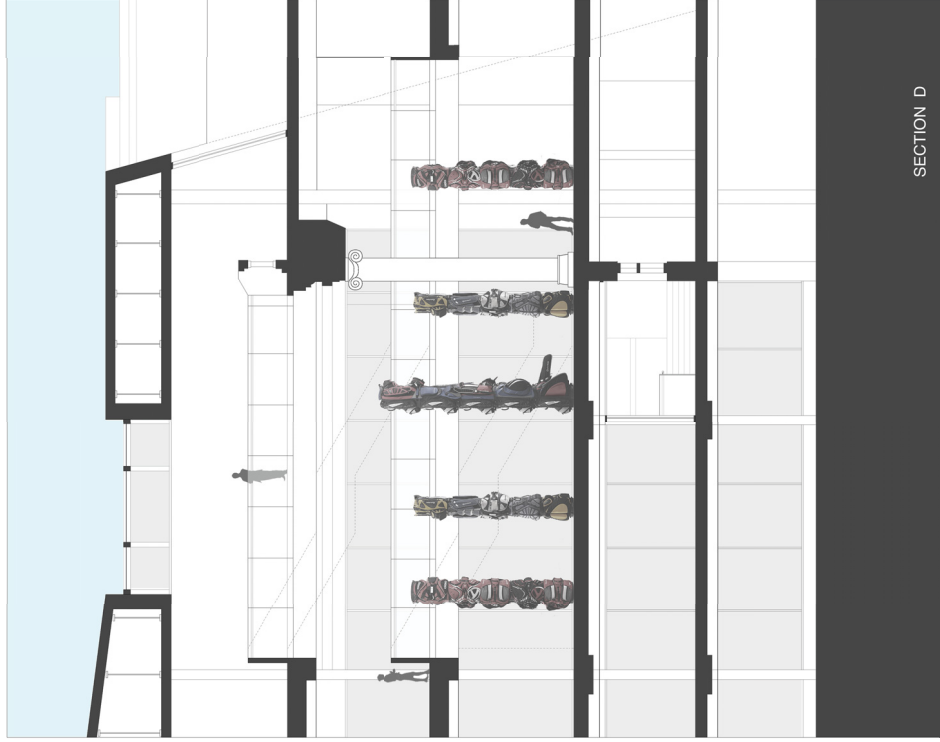


Fig.17. Section D - Section through the Hybrid Space where the old meets the new

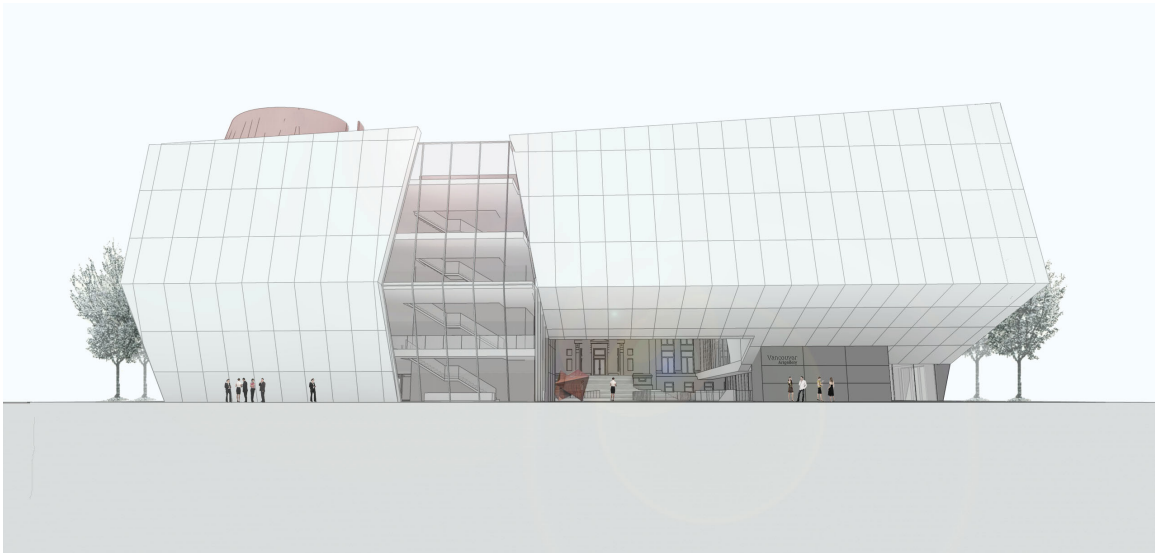


Fig.18. Front view of the new addition addressing Georgia Street.



Fig.19. Approaching the new gallery addition from West Georgia Street heading east.

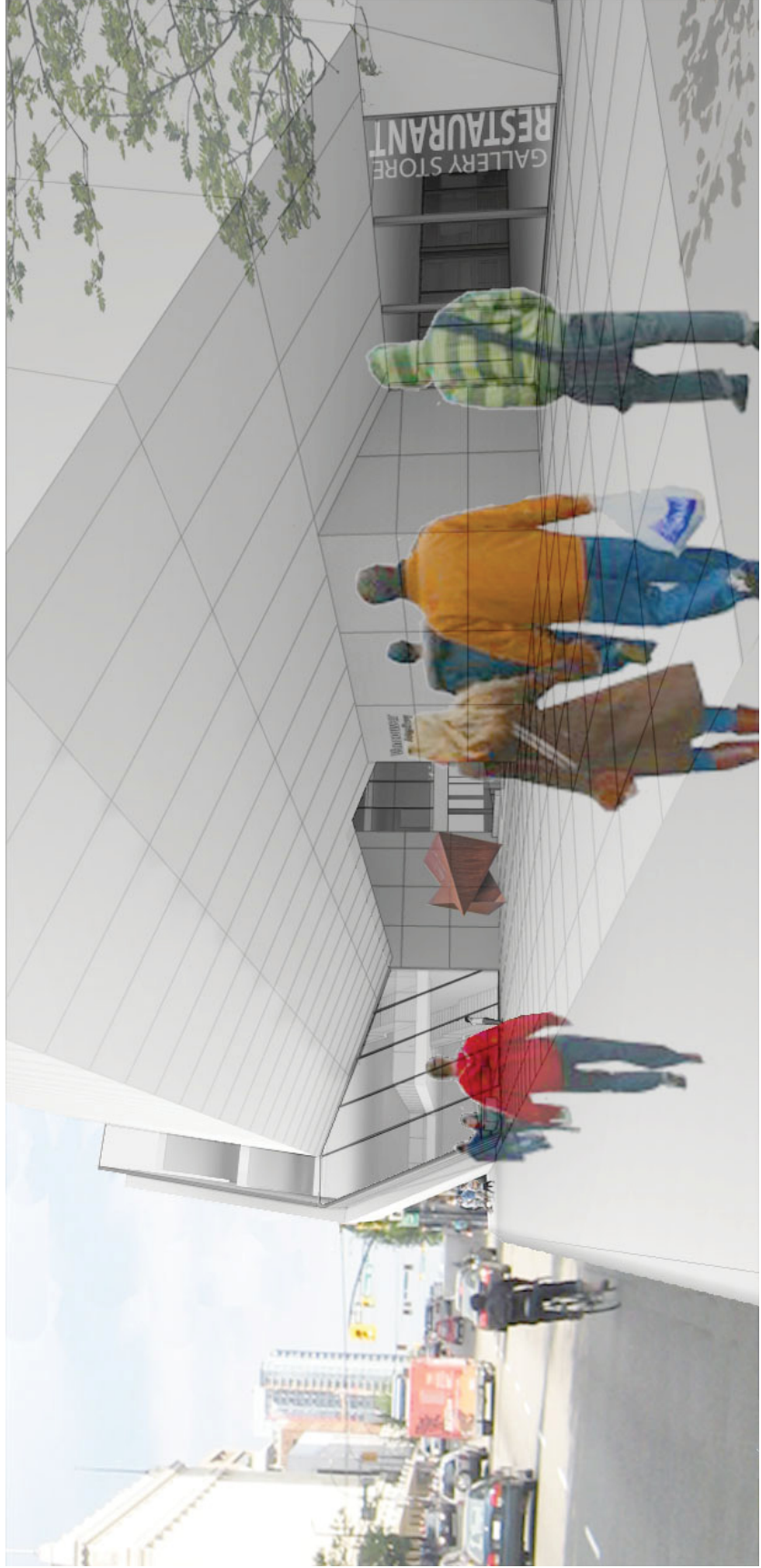


Fig.20. Approaching the forecourt and entrance to the courtyard.



Fig.21. Entering the courtyard. The existing building is revealed as it meets the new addition.

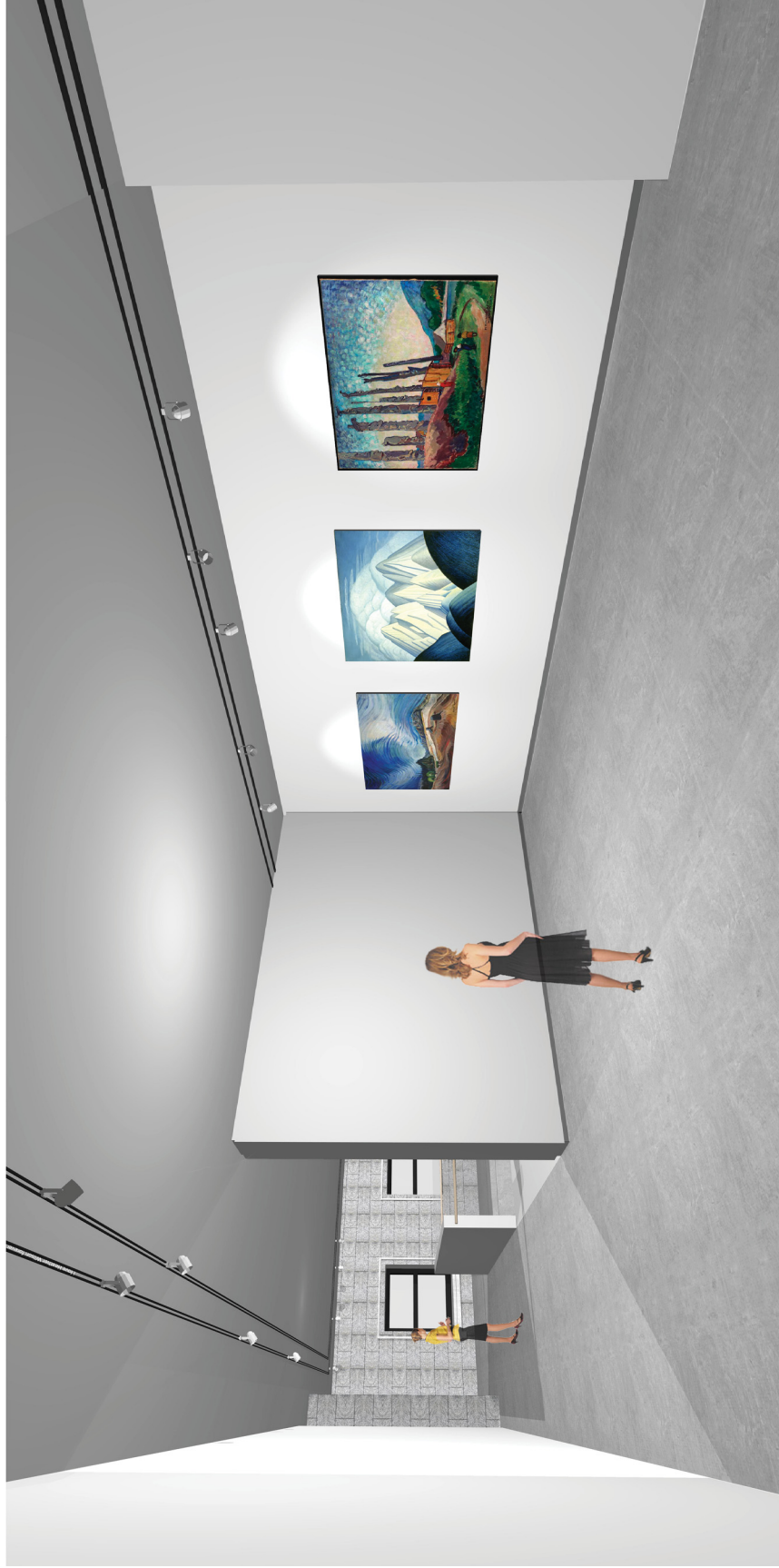


Fig.22. Moving through the existing gallery towards the Hybrid Space. In the existing gallery 20th Century art by Emily Carr and other Group of Seven artists is displayed. Natural Light starts to filter in as one approaches the Hybrid Space.



Fig.23. Moving through the Hybrid Space into the new addition where rooftop sculpture and 21st Century art can be viewed.



Fig.24. Lower Level of one of the hybrid gallery spaces. Brian Jungen's Golf Bag Totem Poles are displayed.



Fig.25. Looking into the Hybrid Space from a Balcony. Another perspective is offered.

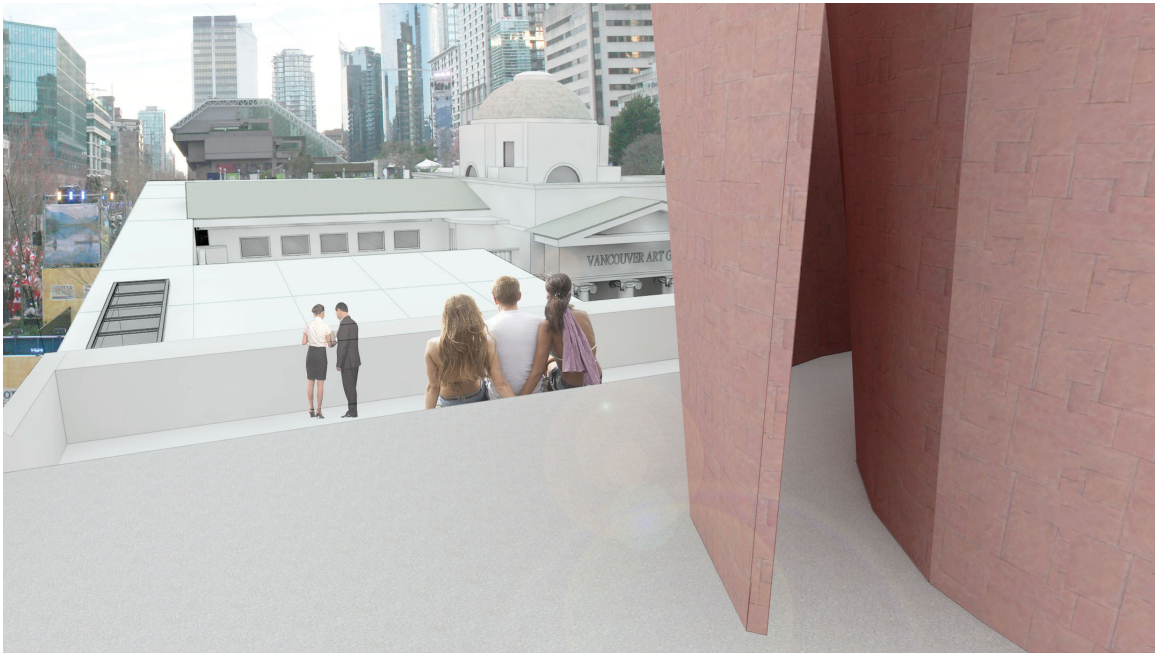


Fig.26. Rooftop Terrace of the New Addition. Arthur Erickson's new courthouse is revealed over the east arm of the gallery. In the foreground is a Richard Serra sculpture.



Fig.27. Approaching the Art Gallery from Robson Square. A new tunnel and information marker break the staircase where an accessible route into the Georgia Street courtyard continues.

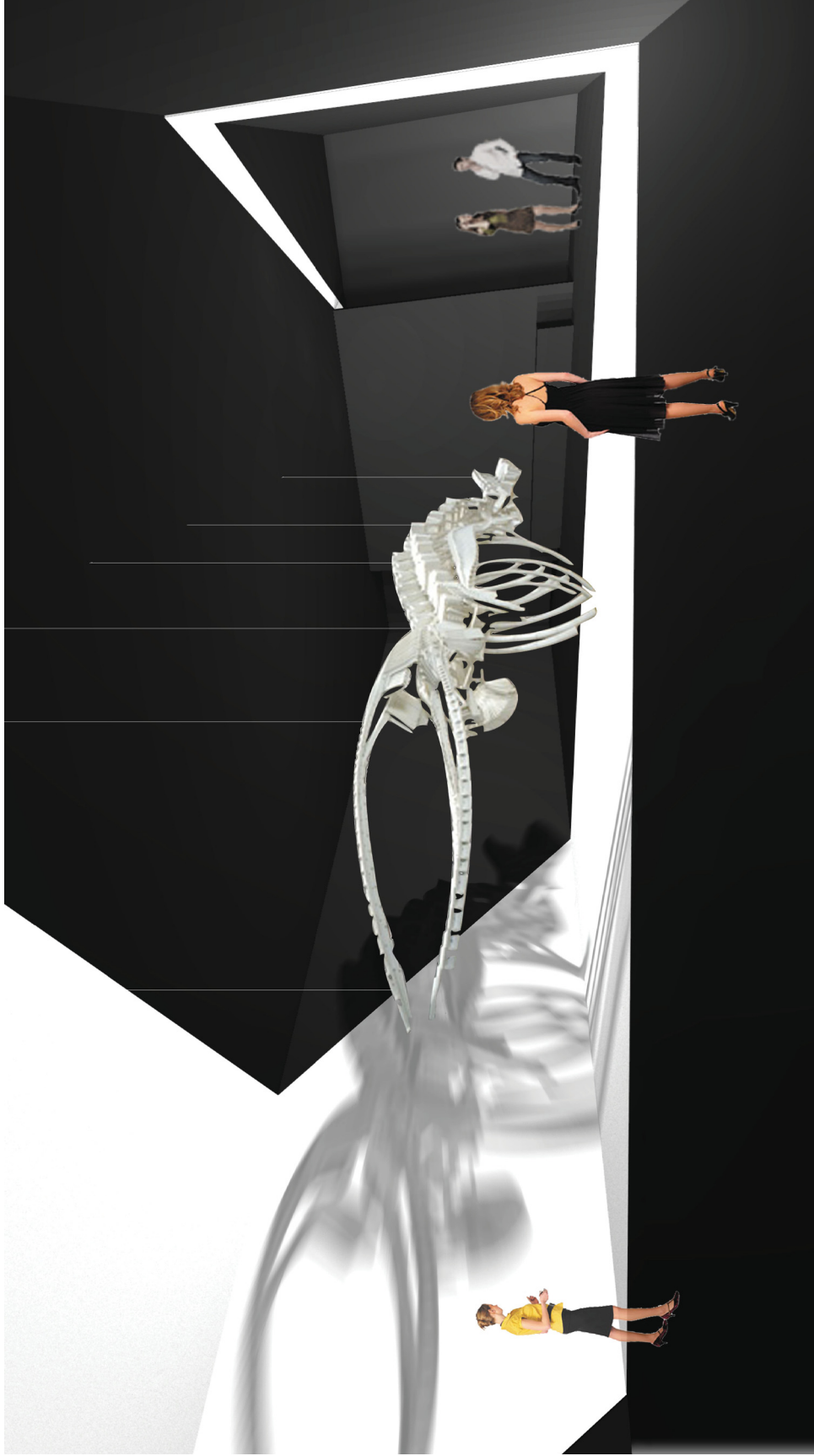


Fig.28. A New Gallery Space. Brian Jungen's Shapeshifter is on Display and Light and Shadow Create a New Perspective.

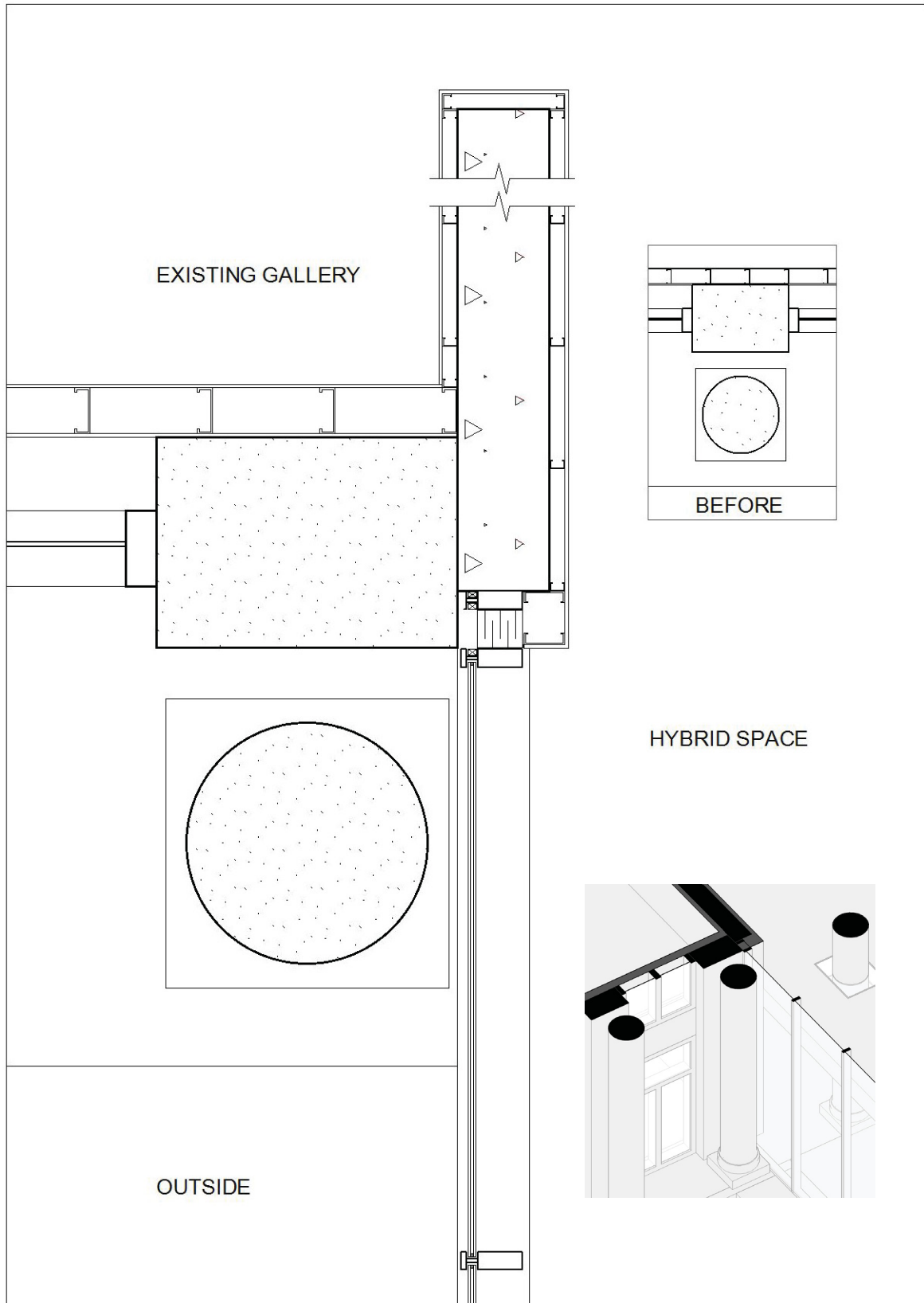


Fig.29. Hybrid Space Plan Detail - 1:20. Here the new curtain wall and interior wall run past the existing column and stonework to mediate the old and new.

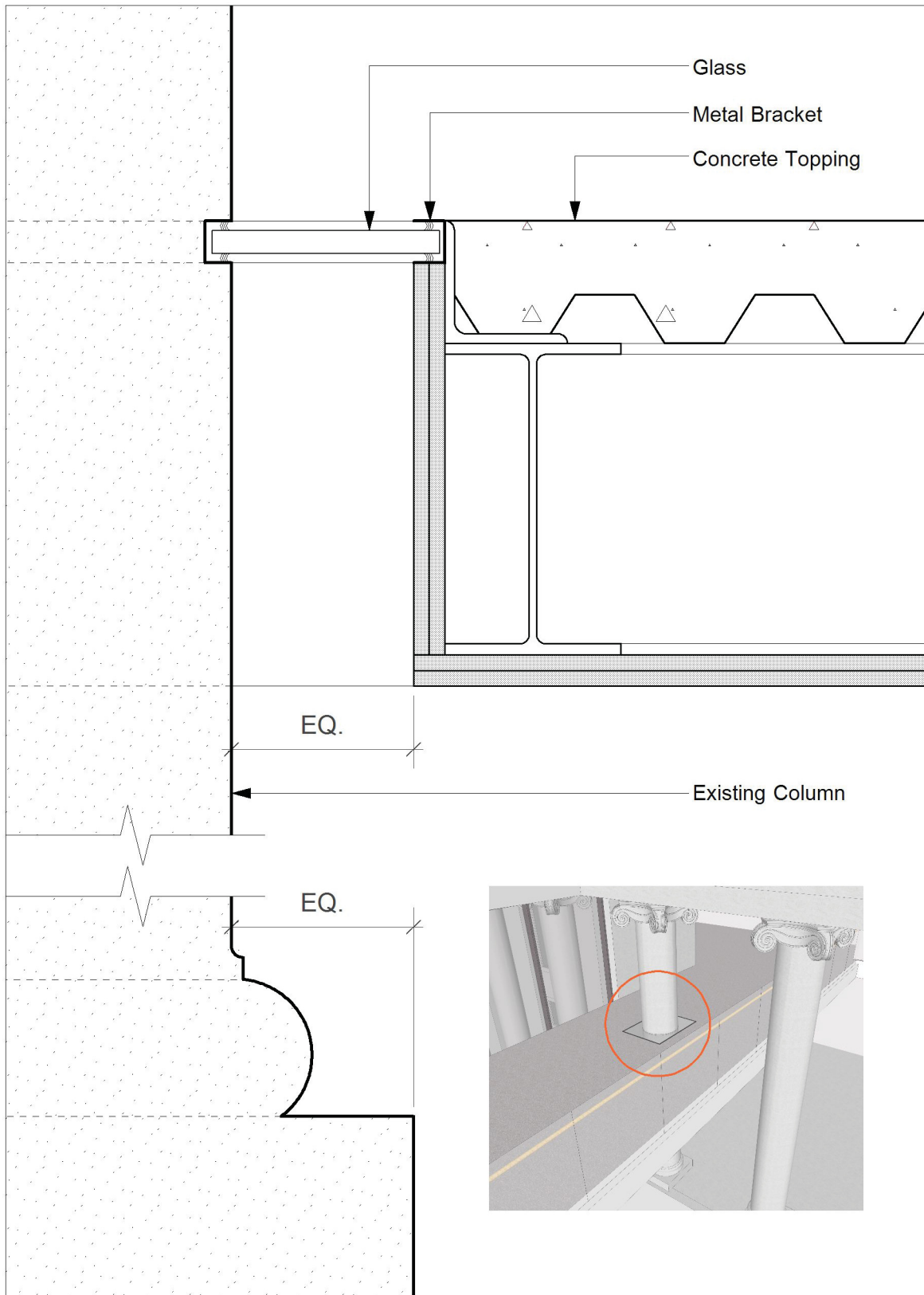


Fig.30. Hybrid Space Column Section Detail - 1:5. The glass, which picks up the size of the column base, is inset into a continuous reveal cut into the existing column.

Site Circulation

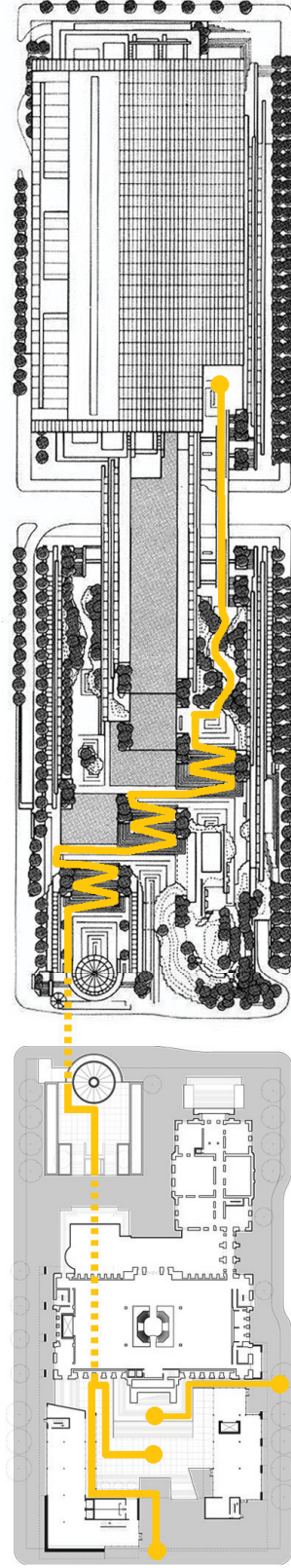


Fig.31. The new design extends wheelchair and walking accessibility from Robson Square through to the new courtyard plaza and Georgia Street.

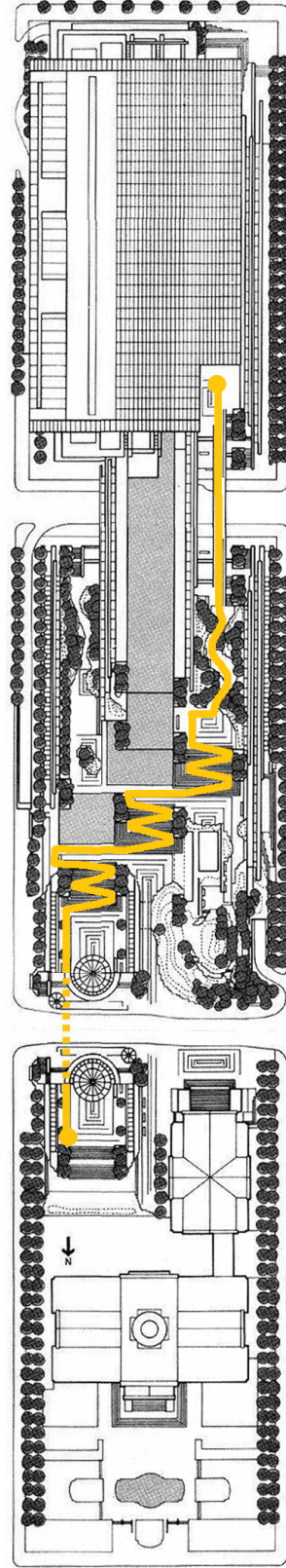


Fig.32. The existing site design ends wheelchair accessibility at the underground ice rink leaving the Georgia Street Plaza isolated from the Robson Square Complex.

CHAPTER 3: CONCLUSION

Through design exploration, this thesis shows one possible scheme for expanding the Vancouver Art Gallery on site in its heritage setting. By retaining its current location, the VAG has a unique artistic and architectural opportunity to strengthen its relationship to the heart of downtown Vancouver.

Beginning with a case study of the Tempietto and taking a closer look at strategies using scale and perspective, this thesis uses a courtyard strategy with a lowered sculpture garden to find new ways of displaying art and experiencing the juxtaposition between the old and new. Inside, where the existing VAG building and the new addition come together, hybrid spaces emerge where experiences of art and architecture are enhanced by an architectural strategy that is engaged with the existing building. In addition, these hybrid spaces provide a segway for the movement from existing gallery spaces, where highlight features are 20th century artists such as Emily Carr, into the contemporary gallery spaces of the new addition where 21st century art and emerging art forms are to be exhibited. Next, displacing some of the Georgia Street Plaza allows rooftop art spaces to be on display for the surrounding wall of buildings which connects art beyond the immediate site. In sum, adding a contemporary addition to the existing Art Gallery provides an opportunity to enhance the presence of art in the heart of Vancouver.

APPENDIX 1: SITE & CONTEXT



Fig.33. Aerial view of the site and existing VAG.

Background

This thesis uses the current debate in Vancouver concerning the future of the Vancouver Art Gallery (VAG) as a starting point from which design ideas and programming elements emerge. While it is largely agreed that the VAG needs to grow in size to accommodate its large and ever-expanding art collection, the way in which to do this has spurred contentious public debate, media attention, and political propaganda. While many community and cultural interests are at stake, the question boils down to whether the VAG facility should be renovated and redeveloped on site or whether it should pick up and move to a new site altogether – in particular a cleared city block once known as Larwill park. Elite members on the board of the VAG, who have formed a Relocation Committee, have launched an extensive campaign intended to persuade the public that all options for expansion on site have been exhausted and that moving locations is the only suitable solution. Other interest groups, including one led recently by architect Bing Thom, completely reject this notion and argue that the VAG should retain its place and find opportunity amongst the heritage building on its current site.

Stemming from this debate, my thesis explores the possibility of designing a new gallery addition on site to co-exist with the current Art Gallery building. The foundation of my argument is built upon the idea that expansion on site IS possible and that through design explorations a new VAG complex which is more publicly engaging and connected to the urban core of downtown Vancouver can be attained.

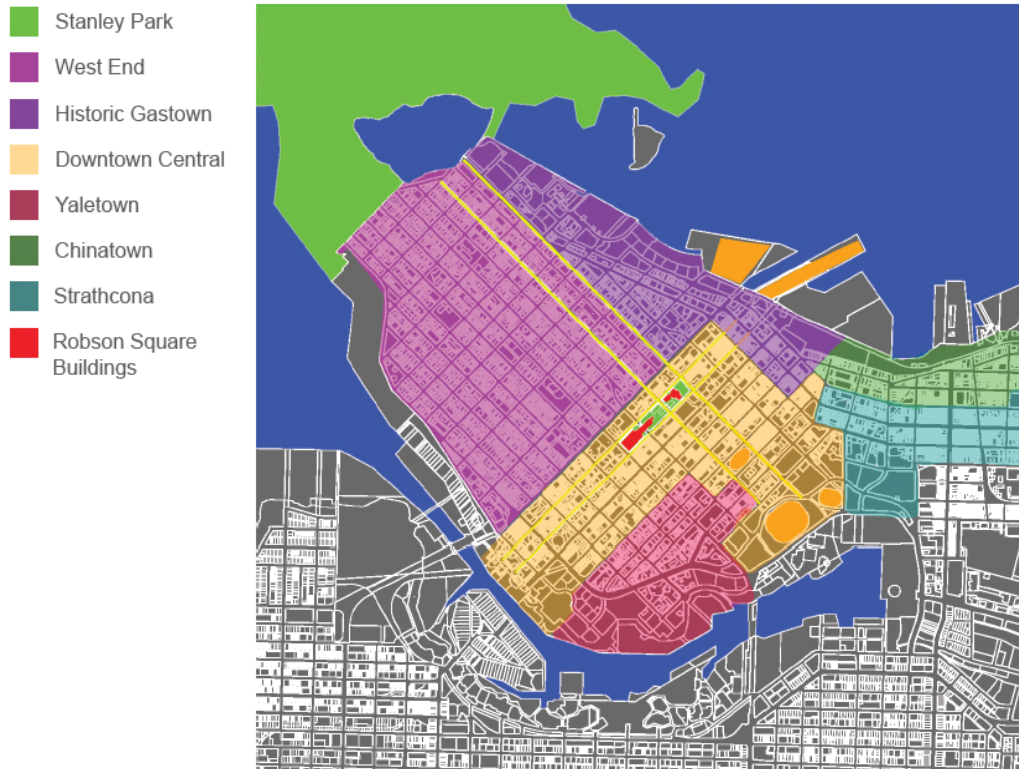


Fig.34. Map of downtown Vancouver, showing various neighbourhoods and main roads.



Fig.35. Map of downtown Vancouver, showing existing Vancouver Art Gallery in red.

Vancouver, BC, Canada

The site for this thesis, which is the entire city block where the existing VAG resides, lies in the heart of downtown Vancouver, BC. Here, major transportation arteries and historically defined neighbourhoods meet. Architecturally, the downtown core of Vancouver has started to become recognized for its abundance of glass towers. Due to this phenomenon, Douglas Coupland, Vancouver writer and artist, has recently published a book titled *City of Glass* in which he describes these buildings and the culture of the city. In this book, Coupland states that key elements of Vancouver's skyline are all the "see-throughs" – glass towers that have come to dominate the skyline since 1990 (Coupland 2009, 124). He also speaks of the impression Vancouver gives of a city of glass buildings and no curtains where everybody gets to watch each other. "A voyeur's paradise" Coupland calls it. At the street level, buildings and storefronts in the downtown area feature glass awnings extending out over the sidewalk. This is a response to Vancouver's rainy climate. The Art Gallery site takes refuge amongst these taller buildings in a low, city-owned strip master planned by Arthur Erickson. Whereas the building the VAG occupies once stood tall in its surroundings, it is now looked down onto by a surrounding wall of larger buildings.

Robson Square Complex

It is crucial to recognize the relationship between the block the VAG occupies and the two blocks directly south. These three blocks together are part of a planning scheme devised

by Arthur Erickson in which the Provincial Law Courts and the Vancouver Art Gallery frame Robson Square. This sequence has grown to be labelled the “civic and cultural heart of the city” (Maltzan and Henriquez 2005, iv) as it has become a hub for public activity. Within the Robson Square Complex are reflecting pools, a man-made hill, an underground skating rink, restaurants and public amenities. Green spaces and concrete are the two main ingredients. Overall, this massive complex of buildings and park space offers a low-profile contrast, in height and design, to the Art Gallery and surrounding downtown area (Erickson 2000).

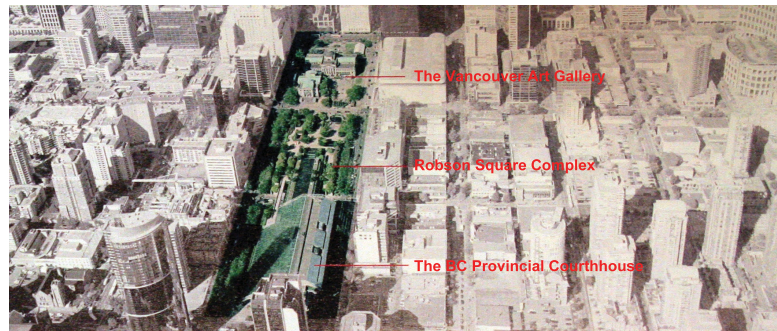


Fig.36. Robson Square Complex, Master Planned by Arthur Erickson (Maltzan and Henriquez, 2005).

Block 51 and the Vancouver Art Gallery

The current VAG moved to its present site, at 750 Hornby Street, in 1983. It occupies all of City Block 51, bounded by Georgia, Howe, Robson and Hornby Streets – and is adjacent to Vancouver’s vibrant Robson Square. The site is owned by the Province of British Columbia and managed by the British Columbia Building Corporation, and the Gallery sub-leases its building from the City of Vancouver. Originally, the neo-classical building on site was designed

by Francis Rattenbury to be the BC Provincial Courthouse. The building was completed in 1906, and includes many classical features such as ionic columns, a dome, formal porticos and ornate stonework wrapping the exterior. Six years later, an annex designed by architect Thomas Hooper was added to the courthouse. This annex blended in style and scale to Rattenbury's design.

In 1983, Arthur Erickson and Associates converted the courthouse building into an art gallery at a cost of \$20.5 million (CAD). The renovation saw the interior gutted and replaced with large, white-walled gallery spaces and the main entrance reorganized to look back at Robson Street and the new courthouse across the way. New steps, additional lobby space, a restaurant and a small gift shop were also added near the entrance and ticketing area. Erickson's additions to the exterior, which stemmed from the vernacular of the rest of the Robson Square Complex, were comprised mostly of concrete and glass and blended in colour and heaviness with the existing building.

The VAG organization was founded in 1931; it was located at 1145 West Georgia Street, just down the street from its present location. Now, occupying the former Provincial Courthouse, the VAG owns around 10,000 pieces of art work and is the largest gallery in Western Canada. The art collection ranges from popular historical exhibitions such as Picasso, Rodin, Emily Carr and the Group of Seven to contemporary works in photography, video, architecture, design and digital expression (Vancouver Art Gallery 2005, 2).



Fig.37. Photograph of Existing Gallery and Georgia Street Plaza.



Fig.38. Photograph Looking South Over Robson Square.



Fig.39. Glass Awnings and Storefronts along Robson Street.

APPENDIX 2: PROGRAM

The Need to Grow

The current VAG building lacks the space to accommodate large crowds and can only display 3% of the current art collection at one time (Vancouver Art Gallery 2011). In addition, there is no space for education programs, a theatre or lecture hall, or future programmatic needs. In pushing for change, the VAG Relocation Committee states that “our vault is full to overflowing” and that “the Gallery has had to resort to costly offsite storage for part of the permanent collection” (Vancouver Art Gallery 2011). As a result, the proposed art gallery extension is partly about adding to an art gallery that has outgrown itself.

The program for the Art Gallery addition draws upon research concerning the state of the current gallery – particularly the Vancouver Art Gallery Master Plan Report issued by Michael Maltzan and Henriquez Partners in 2005, and “A New Threshold”, a document published by the VAG outlining its future goals. While the numbers in the reports vary and suggest alternative programming options, it is generally agreed that a new art gallery or expansion must at least double the overall size of the existing Art Gallery complex. For the purpose of this thesis, program elements have been grouped into four major groups:

Exhibitions:	exhibition space of various types, including theatre space
Administration:	operations, office space, security rooms
Visitor Services:	lobby space, circulation, cafe, stores, coat check, etc.
Art Storage:	collections storage, art handling, exhibition preparation

New Perspectives

The key to the art gallery extension is not adding more space of the same type but adding spaces that accommodate new program needs and present multiple perspectives. This means including spaces for viewing traditional media, such as painting and sculpture, as well as newer trends of expression, such as performance art and contemporary digital media. A gallery extension which embraces the existing building can offer both contrasting and complementary spaces to what has already been established and display art which could not be housed within the existing environments. Bringing the new and old together allows the visitor to explore exhibitions of historical, modern and contemporary art in architectural spaces that are self-conscious of their own time, place and relationship with the art. The new circulation which weaves the buildings together sees the visitor experience the “white-wall” ideology of the Erickson renovation, “hybrid” spaces where the new and old come together, and completely new gallery spaces such as outdoor courtyards and black box rooms for contemporary digital media.

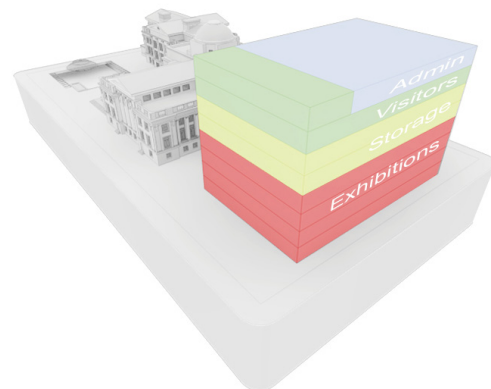


Fig.40. Digital model representing the volume of new program required for a new gallery addition.

Vancouver Art Gallery

Building and Program Layout

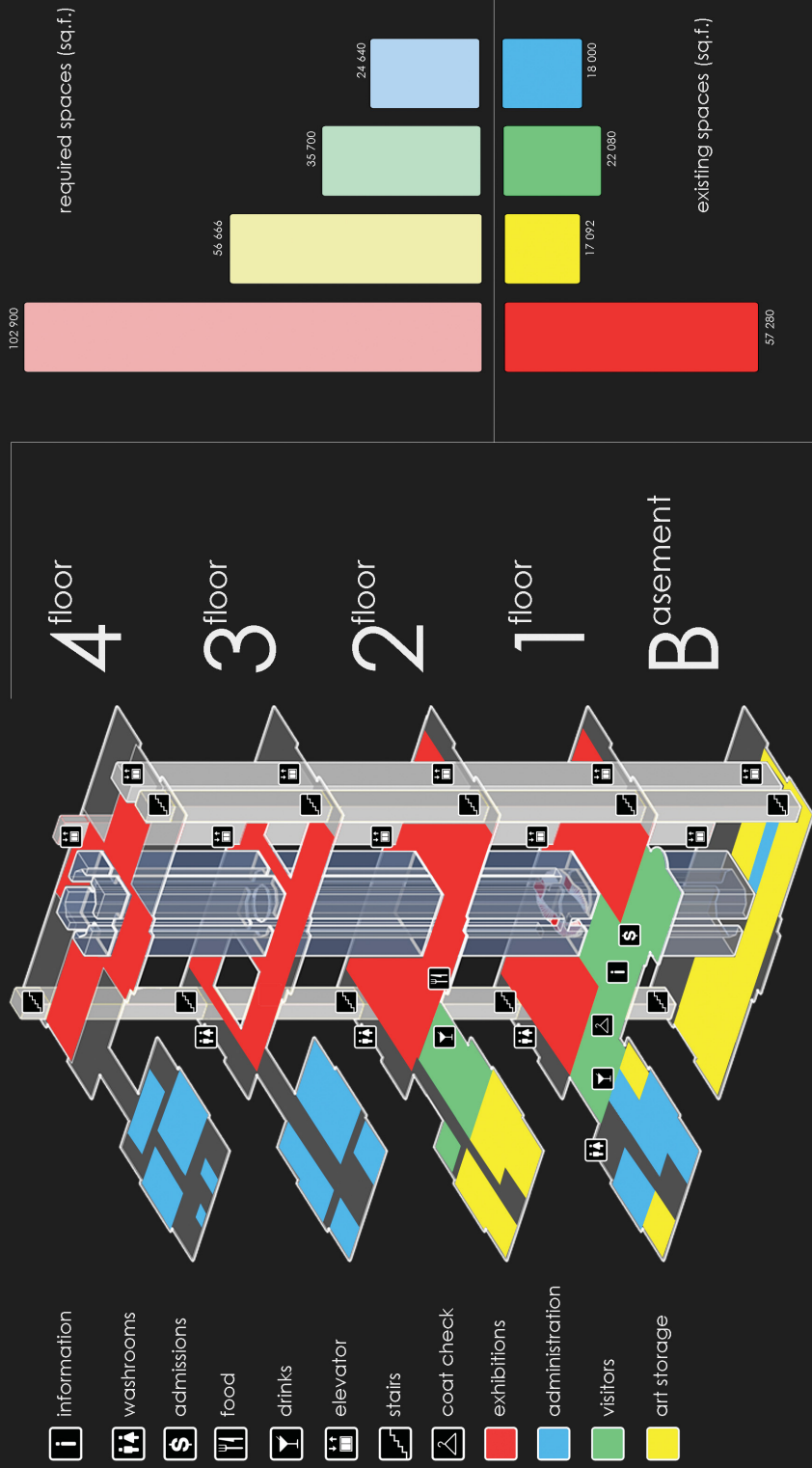


Fig.4.1. Diagram of existing floor plates and program study.



Fig.42. Program Overview of the New Addition.

APPENDIX 3: FURTHER INVESTIGATIONS

Sverre Fehn: Exhibition Pavilion

Norway Museum of Architecture - Oslo, Norway



Fig.43. Glass Exhibition Pavilion. Photo by Thomas Mayer.

For this project, Fehn contrasts the existing building with a lighter glass pavilion. His connections to the existing are gentle, and by sinking his pavilion into the ground it creates a counterpoint to the existing taller structure. The entrance presents a hybrid space in that one enters in an area that bridges the new and old.

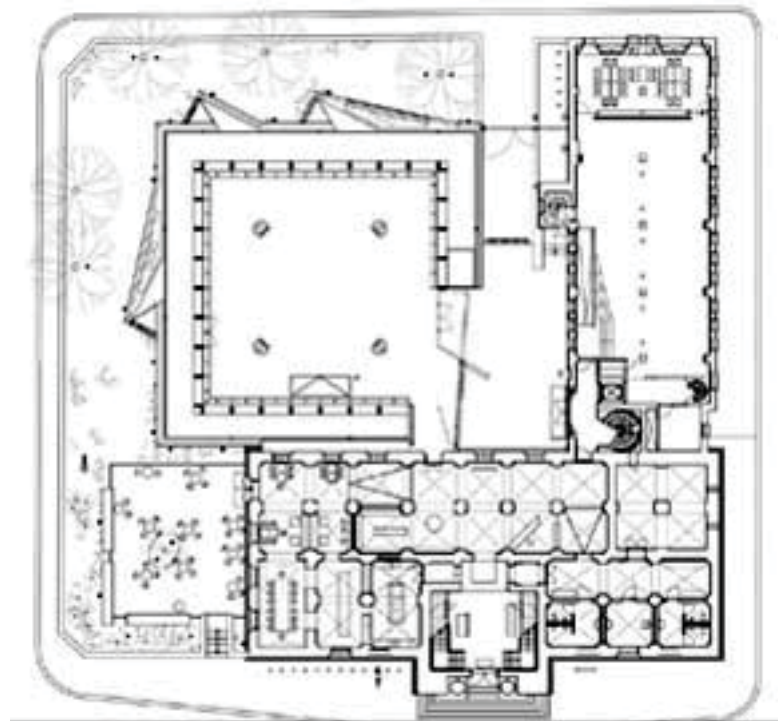
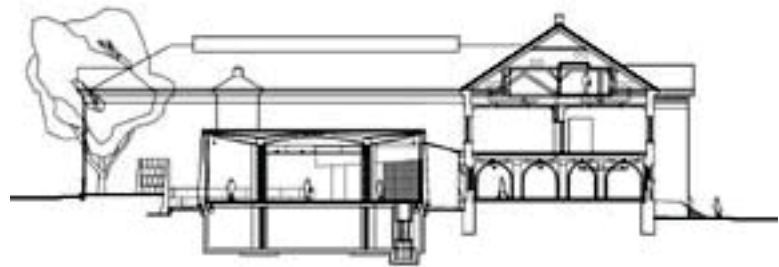


Fig.44. Plan and section of the Norway Museum of Architecture (Fehn 2008).

Frank Gehry: Transforming the Art Gallery of Ontario

Here, Frank Gehry weaves the new and old together with a wooden circulation thread. A new sense of scale is given to the existing archways as the staircase passes under the top of the arch and still leaves room for people to walk underneath. This scheme is also careful to separate the old and new from touching, at least in appearance.



Fig.45. Spiral Staircase at the AGO. Photograph by Edward Burtynsky



Fig.46. Staircase Passing through Existing Archway. Photograph by Edward Burtynsky

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