

VANCOUVER
ART GALLERY

DEVELOPMENT PERMIT SUBMISSION REV 02

17.12.2021

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Introduction

Between June 2015 and December 2016, Herzog & de Meuron and Perkins + Will worked in close collaboration with the Vancouver art Gallery and the project consultant team to develop a proposal for the new Vancouver Art Gallery.

After a break, the project was resumed and revised during 2021. The revised project, including scheme comparison with the 2017 proposal, is explained and summarized in this document.

The format of this report is 11x17" and should be printed double-sided (facing pages).

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1.0 Executive Summary

1.1 PROJECT DESCRIPTION

The new Vancouver Art Gallery is a purpose built Art Gallery located on the Larwill Park site in the centre of Vancouver's growing cultural precinct. The new building will double the current Vancouver Art Gallery's exhibition space.

The proposal aims to densify and activate the Larwill Park site, extending the urban life which already exists in the surrounding neighbourhoods into the new cultural precinct.

Together with the new Vancouver Art Gallery, the Queen Elizabeth plaza will become the heart of the cultural precinct; a clear and accessible open space planted with trees. The green square connects the new Vancouver Art Gallery, the Queen Elizabeth Theatre and the newly developed Canada Post office building.

The new Vancouver Art Gallery is a tall building, symmetrical and upright, arranged as a vertical stack of volumes expressive of its functions within. The building reaches the view cone limit, equal in height to the current and future neighbouring developments. The Gallery addresses its surrounding on all four sides, it anchors the cultural precinct and act as a gateway to the peninsula marking the start of West Georgia Street.

The Gallery is an open accessible structure with a low threshold for people to enter. At street level the New Vancouver Art Gallery is organized around a large courtyard accessible from all surrounding streets. The tall vertical gallery stands elevated within the courtyard offering shelter underneath while still allowing ample sunlight to reach the public.

A low human scaled building delineates the courtyard offering a clear and continues street front to all surrounding streets and to the Queen Elizabeth Plaza. The low building houses active public functions accessible both from the street and from the courtyard side.

The courtyard is a non-ticketed exterior extension of the Art Gallery, animated throughout the year with rotating art-programs, art-installations, movie screenings, performances and events. At the same time the courtyard is also an extension of the surrounding neighbourhood.

The New Vancouver Art Gallery will play a key role in materialising the city's vision for the cultural precinct and West Georgia Boulevard. It is a distinct recognizable landmark which anchors the civic and cultural precinct around the Queen Elizabeth Plaza and West Georgia Boulevard offering public amenities distributed throughout all levels. Through its open and accessible design the new Gallery will add much life and activity to Larwill Park, to West Georgia and to the Queen Elizabeth Square thereby helping to transform the cultural precinct into an everyday lively functioning neighbourhood.



2021 proposal: Birdseye view from BC Place Stadium at midday.

1.2 PROJECT LOCATION

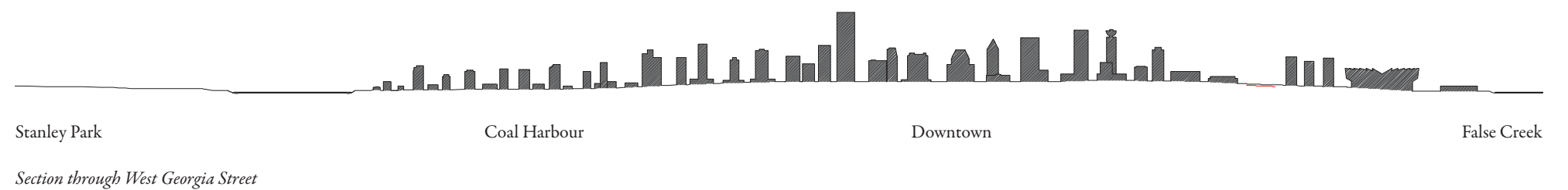
The project is located on the Larwill Park site in the cultural district of the Vancouver downtown peninsula. Its boundaries are West Georgia Street to the south, Cambie Street to the west and Beatty Street to the east.

The site is currently a surface parking lot owned by the City of Vancouver and has a legacy of use as public open space. The site will be divided into two parcels; the northern portion of the site representing one third of the total site area will be held by the City of Vancouver for future development, whilst the Vancouver Art Gallery will occupy two thirds of the total site area at the south. The two parcels will be separated by a service lane.

The immediate surroundings of the site contain mixed building typologies: high-rise residential towers, medium rise commercial buildings, sports stadiums and low rise mixed use and residential buildings. The site and cultural district within which it is located, connect to neighbourhoods to the north-east (Gastown) and south-west (Yaletown) which are dominated by low rise, smaller scale buildings.



Downtown peninsula: grid and topography



Section through West Georgia Street



Vancouver downtown peninsula, Image - Google maps

1.3 PROJECT DATA

Civic Address: 688 Cambie Street
Legal Address: Block 48 District Lot 541 Plan 8970
Land Use Zoning: DD (CD)
Project Agreement: 99-year, Memorandum of Understanding (MOU)
Site Area: 12,082.8sm

Site FSR division:	Permitted	Proposed
Site:	7.00	7.00
Gallery:	2.39	2.39
North Parcel:	4.61	4.61

Total Floor Space:	Permitted	Proposed
Site:	84,580 sm (910,407 sqft)	
Gallery:	28,892.8 sm (311,000 sqft)	28,817.70 sm (310,191 sqft)
North Parcel:	55,686.80 sm (599,407 sqft)	

FSR Calculations:

Area before Thick Wall Exclusions:	29,076.80 sm
Thick Wall Exclusion:	259.10 sm
Total Area:	28,817.70 sm

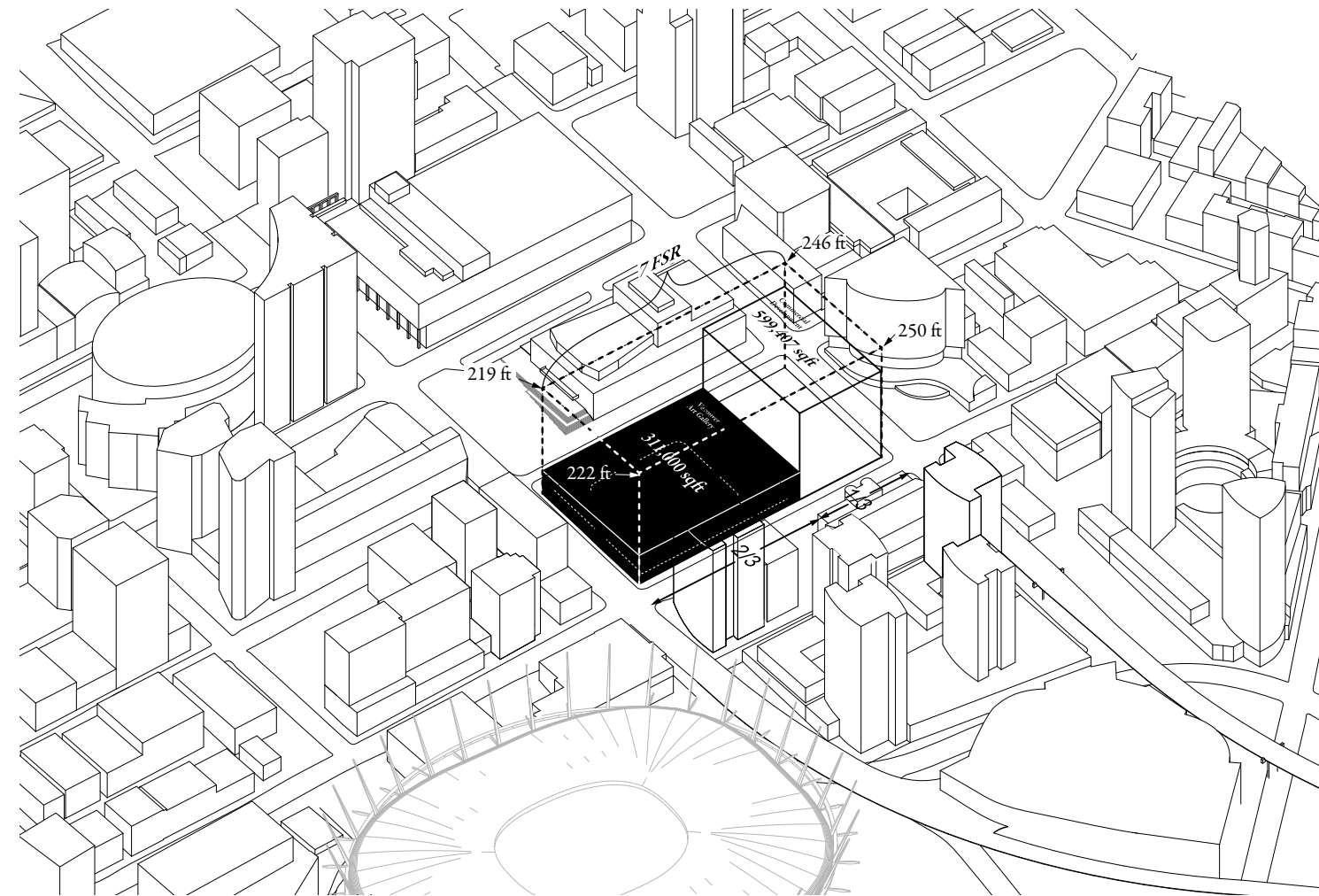
Height:
 137.2m Increased Maximum Height permitted by Bylaw
 45.7m Basic Maximum Height permitted by Bylaw
 69.4m maximum height at most restrictive point as limited by View Cone
 69.4m maximum height at most restrictive point

Setbacks:	Required	Proposed
Private Lane (North)	0m	4.57m
Beatty Street (East)	3.5m surface R.O.W.	3.5m
Georgia Street (South)	2.24m surface R.O.W. tbc	2.24m
Cambie Street (West)	0m	0m

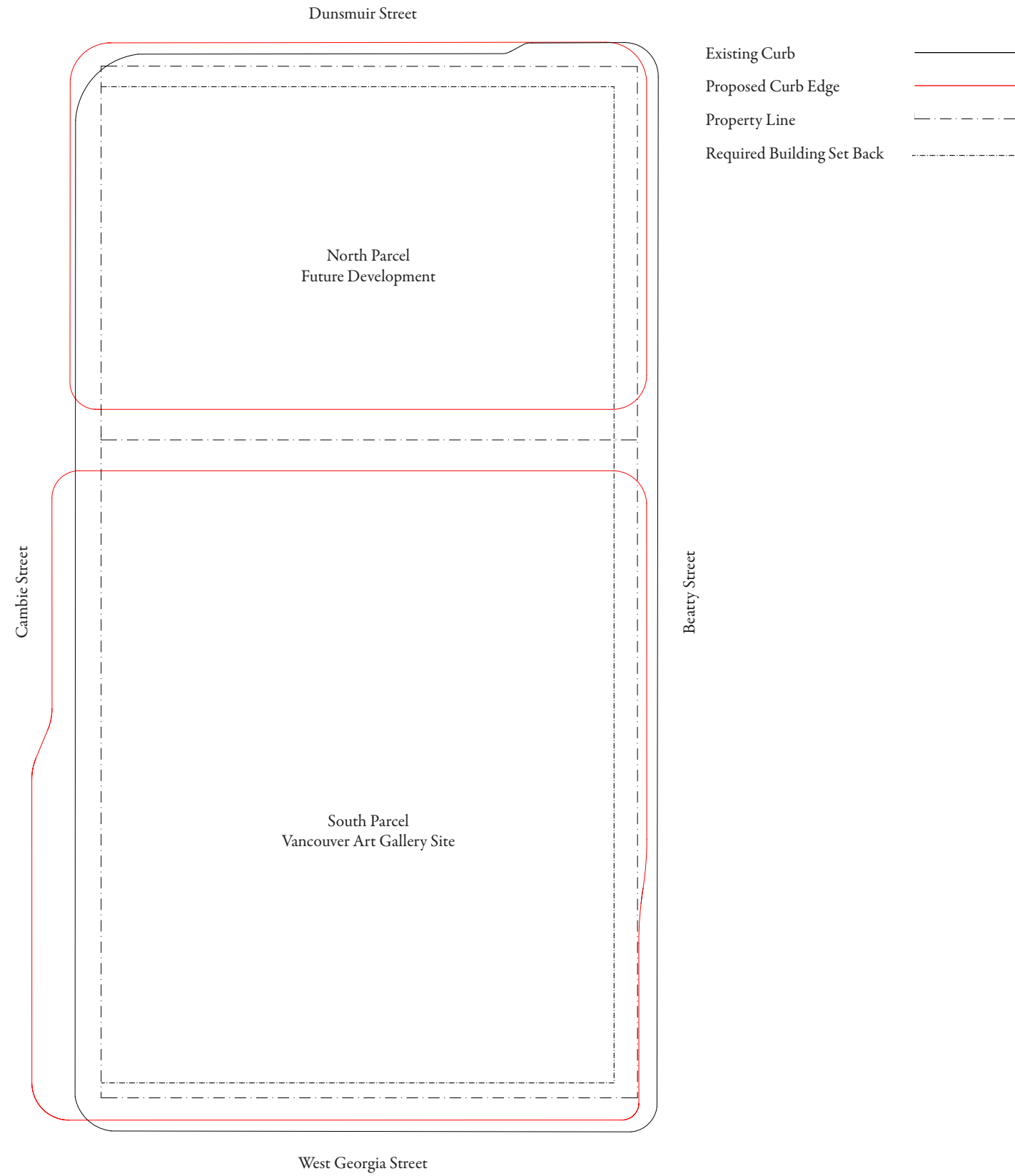
Parking:	Required (minimum)	Proposed
Standard	0 minimum	48
Car Share	12 minimum	12
Small	28 maximum	30
Disability	0 minimum	12
Electrical	11 minimum	11
Total:	24 minimum	113

Loading:	Required	Proposed
Class A	0	18
Class B	11	5
Class C	2	1

Bicycles:	Required	Proposed
Class A	6	40
Class B	12	48



FSR, site division and height limitations



Existing and proposed curb edges, property line and setbacks

1.4 VANCOUVER ART GALLERY SOUTH PARCEL

The City of Vancouver is the owner of the site at 688 Cambie Street. A long term lease will be established to provide exclusive use by the Vancouver Art Gallery of approximately 1.8 acres at the southern portion of this site. Key terms of the agreement were outlined in a Memorandum of Understanding between the City of Vancouver and the Vancouver Art Gallery. Terms of the 99-year lease will include potential to consider extension to this initial period.

The site extent to be configured in conjunction with the gallery design may include a portion of the adjacent property. The understanding includes permission to develop the site beyond the radiused property line at the south east corner of the site. The site to be developed at this corner is described by extending the straight property lines currently aligned with Georgia Street to the south and Beatty Street to the east. Setbacks required by the City will be respected relative to this regularized site extent.

The current proposal includes planning for a shared service court and below grade access route that will both be described through a right-of-way agreement. Scope described in a Vancouver City Council report includes potential integration with the Queen Elizabeth plaza and parking in order to integrate planning of adjacent public space.

The final location of curbs adjacent to the site is currently being planned by the City of Vancouver Engineering Services.

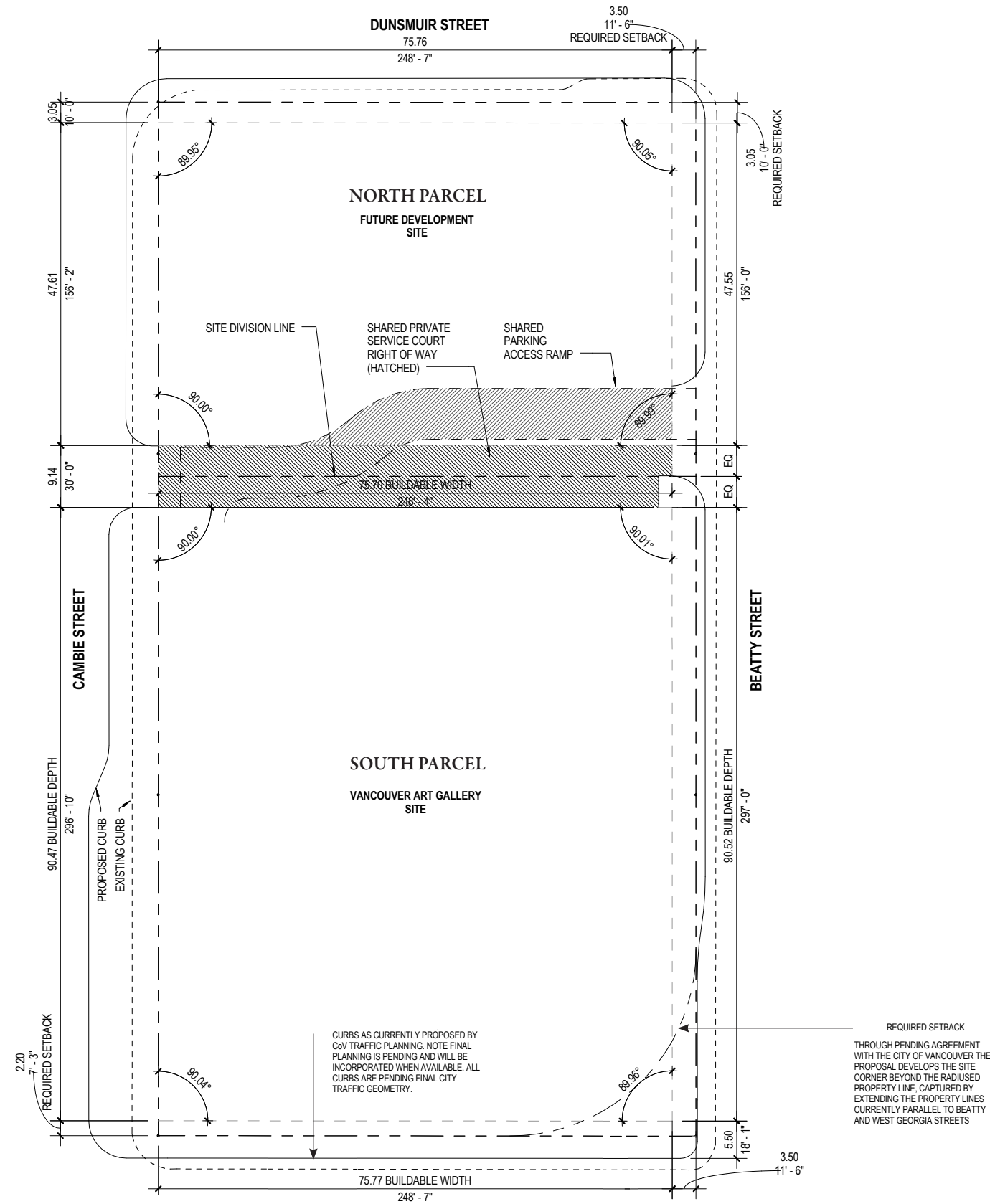
1.5 LARWILL PARK NORTH PARCEL AGREEMENT

The City of Vancouver is the current owner of the city block at 688 Cambie Street known as Larwill Park. The site is bounded by Dunsmuir Street to the north, Beatty Street to the east, West Georgia Street to the south, and Cambie Street to the west. An agreement is in place to permit the Vancouver Art Gallery to lease the southern two thirds of this site from the City of Vancouver. The remaining third of the site to the north will be held by the City of Vancouver for future development.

An agreement regarding the division of the site and associated density allocated to the north and south portions is being finalized. The entire site is permitted to be developed to a floor space ratio (FSR) of 7.0. In order to support future development of the northern site an FSR of 4.61 has been held, permitting a future buildable area of 55,686.8 sm. An FSR of 2.39 remains for the Vancouver Art Gallery proposal, permitting a buildable area of 28,892.8 sm. Based on massing studies and height limitations a site division has been located between the two development sites in order to permit allocation of density.

Accommodation of site vehicular access will require a Right of Way agreement to be established. A 9.14 metre wide (30 feet) surface right of way functioning as a shared private service court is proposed to straddle the division between the two sites. This right of way will provide access to loading facilities for both developments. A shared access ramp to parking and waste facilities will be located in the northern development off of Beatty Street. The ramp will slope to permit access to a level one parking for the north site and continue to slope to permit access to level B2 of the Vancouver Art Gallery site.

Planning has been coordinated with City of Vancouver Traffic Engineering to best locate the entry to the parking access and introduce a narrowed one-way exit aisle for loading traffic to Beatty Street. Ongoing City of Vancouver traffic planning will need to be incorporated in final site planning.



Proposed site extents, curb edges and building set backs

2.0 Context

2.1 SITE

Like most North American cities Vancouver is a grid city. The grid covers the pronounced landscape like a rolling carpet; roads continue straight up or down regardless of topography, offering spectacular views of the landscape beyond.

Downtown Vancouver is essentially a hill with all of the streets descending to sea level from its summit at the centre of the Peninsula. West Georgia Street, for example, drops nearly 100 feet (30 meters) between Robson Square and False Creek. To deal with the sloping topography, the streets are lined with plinths, stairs, terraced planters, water features and retaining walls that create horizontal areas in front of the building's entries. Such urban design features can also be found near the site of the new Vancouver Art Gallery, which drops a full story in elevation along West Georgia and Dunsmuir Street.

The Downtown Peninsula features a variety of street and building typologies. In neighborhoods such as False Creek, Coal Harbour, Downtown South, and the future development of the Georgia Street Corridor, freestanding towers with large setbacks and in-between spaces often create undefined and under-utilized open areas with no pedestrian activity, serving rather as transient thoroughways to more active parts of town.

The site for the new Vancouver Art Gallery is located in such a condition and is situated within a context of substantial future development. The proposed removal of the Dunsmuir and West Georgia Street viaducts permits development of public open green space to the east. The ceremonial axis described by West Georgia Street

is also proposed to extend east, ramping down to these new public open areas adjacent to False Creek. The axis culminates in the form of a pier extended toward a water fountain in False Creek and to Science World beyond. Plans for significant mixed use development in the area will change the character of the neighbourhood, establishing it as a second 'centre' of the city with the cultural precinct and the new Vancouver Art Gallery at its heart.

Redevelopment in this area provides opportunity for new traffic patterns. Two way traffic is proposed to replace current one way, east bound traffic along West Georgia and Dunsmuir Streets. Connections between neighbourhoods are expected to improve with the removal of the viaducts and planning for enhanced walking, cycling and driving options.

The proposed redevelopment of West Georgia Street creates a ceremonial route that would extend from the existing natural open space of Stanley Park to the new green spaces flanking north-east False Creek. The development of open public spaces along this corridor contribute to a network of existing open spaces that enrich this ceremonial route.



Project location in the heart of the future Cultural District of Vancouver

2.2 WEST GEORGIA CEREMONIAL STREET

West Georgia Street has historical and symbolic importance to the City of Vancouver. Downtown Vancouver's largest east-west vehicular corridor, it has always connected many of the city's most civic and architecturally important buildings and open spaces. Through the early 1900's West Georgia Street from Stanley Park to Bute Street was predominantly single family detached wooden houses which then segued to office and commercial buildings mixed with grand hotels and civic buildings. West Georgia Street connected Stanley Park to the Court House (the current Vancouver Art Gallery), Vancouver Hotel, Opera House, Hudson's Bay Company, Horse Show Building, Beatty Street Armoury, the Georgia Medical Dental Building (first Art Deco building in Vancouver), and Larwill Park Recreational Grounds (also known as Cambie Street Grounds). West Georgia Street was then, as it is today, the street designated by the City for major processions and celebratory civic events. It was supported then with two major civic squares - one at the Vancouver Court House (on both its north and south sides) as well as at Larwill Park.

The new Vancouver Art Gallery proposal embraces the ceremonial history of West Georgia Street and its civic spaces. It simultaneously reinforces the street edge whilst providing a publicly accessible courtyard space. The new Vancouver Art Gallery will become the gateway to the eastern extension of West Georgia Street following the potential removal of the existing viaduct.



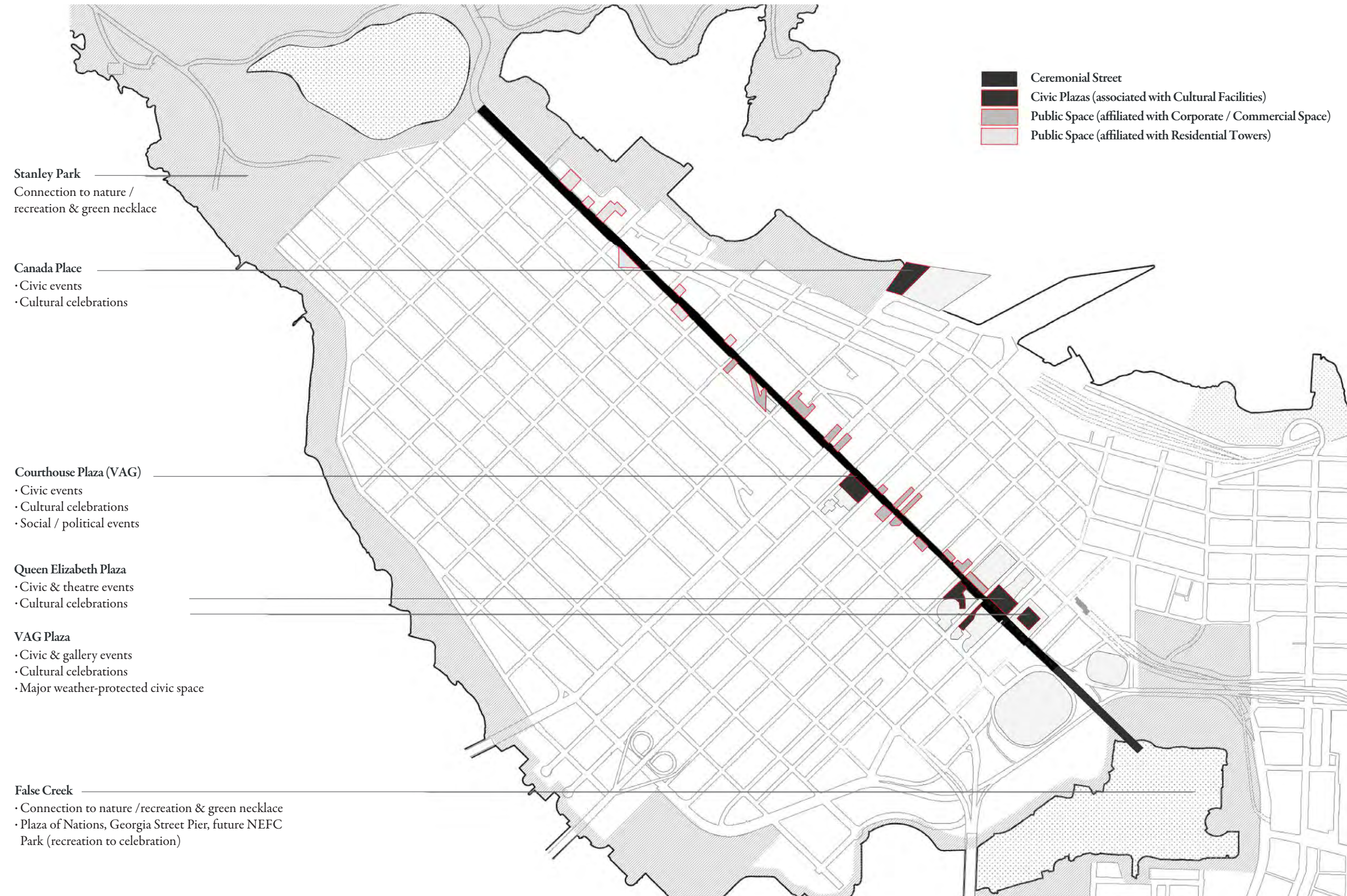
West Georgia ceremonial street, Image - archive



North Plaza at Vancouver Courthouse 1912, Image - archive



Larwill Park ca 1920, Image - archive



Georgia Street's open space typologies and the new Vancouver Art Gallery



Gastown, Water Street: Continuous street front



Yaletown, Homer Street: Continuous street front



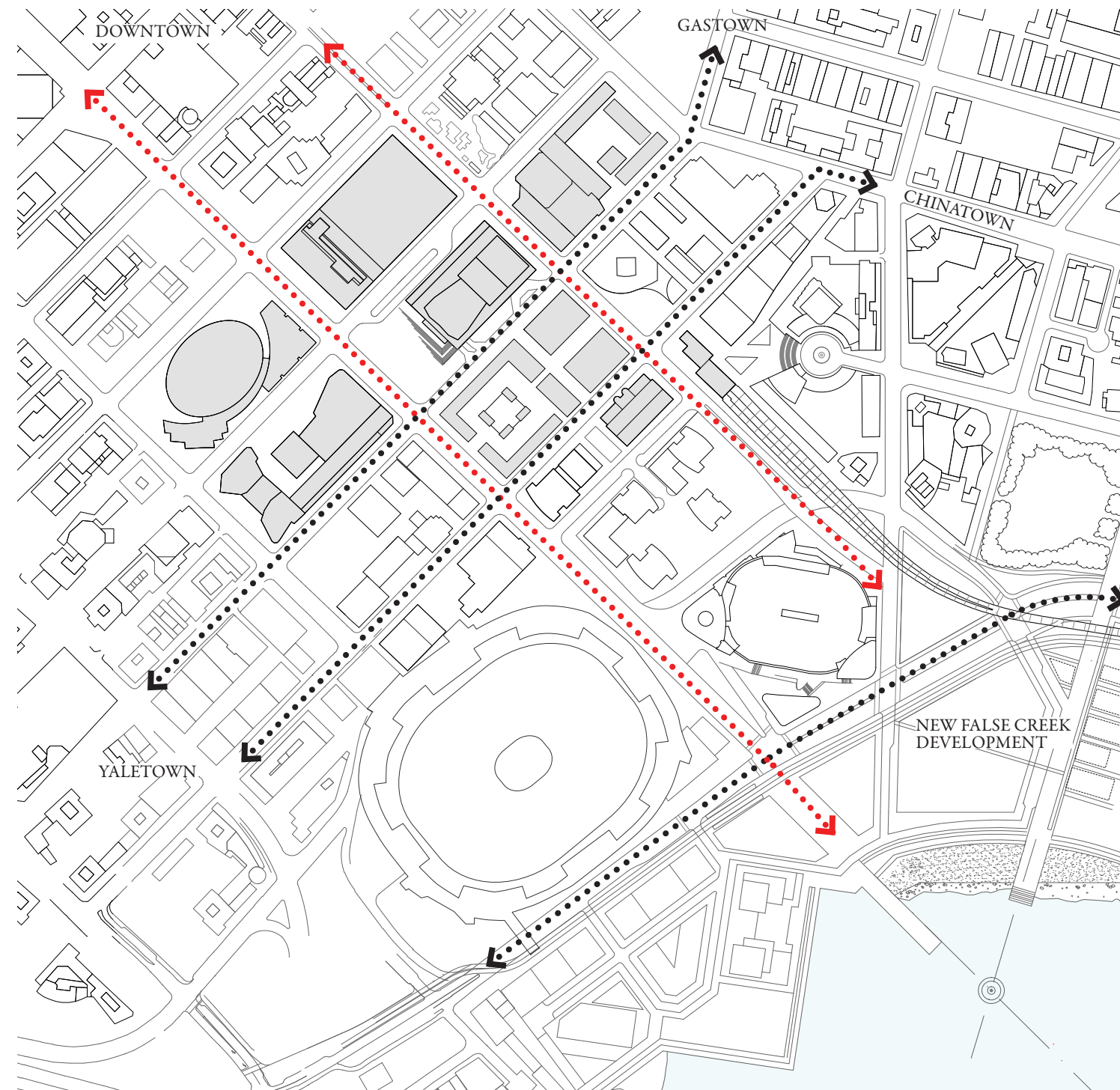
View of Downtown Vancouver from False Creek: Vertical and dense towers of glass



Chinatown, Pender Street: Low-rise streetscapes of heritage buildings and pocketed urban fabric

2.3 CONNECTING NEIGHBOURHOODS

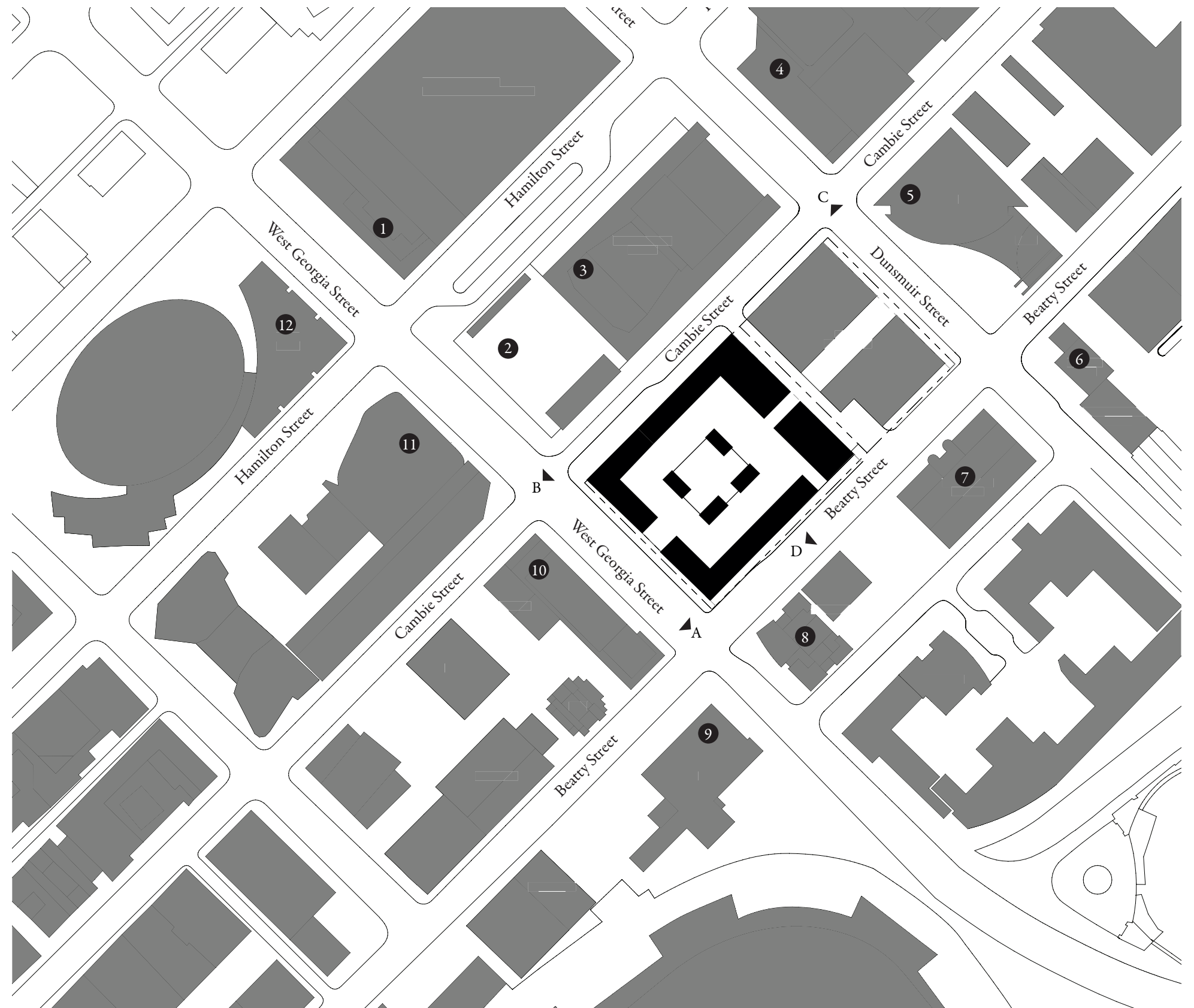
Although the site for the new Vancouver Art Gallery lies at the south-eastern edge of downtown Vancouver, it is not considered as being at the 'edge' of the city. With the proposed removal of the West Georgia Street Viaduct and the redevelopment of False Creek, the new Vancouver Art Gallery will in fact be in the city's centre and a 'gateway' to Downtown, Gastown, Chinatown, Yaletown and False Creek. It will anchor the cultural district and reinforce the continuity of West Georgia Street as a ceremonial boulevard.



Connecting neighbourhoods

2.4 CONTEXT PLAN

Larwill Park, the site of the new Vancouver Art Gallery, is one of the last unbuilt city blocks on the downtown peninsula and is situated seven blocks south-east of the current Gallery's home on West Georgia Street. It is surrounded by public institutions: the Queen Elizabeth Theatre, Vancouver Public Library, Central Post Office, Canadian Broadcasting Corporation, Vancouver Community College and the Beatty Street Drill Hall known as the Armoury. It is also located adjacent to the busy Stadium-Chinatown SkyTrain Station and the strip of crosstown restaurants on Beatty Street. Additionally, one block down are two large sports venues, BC Place and Rogers Arena.



1. Canada Post Office
2. Queen Elizabeth Plaza
3. Queen Elizabeth Theatre
4. Vancouver Community College
5. Amec Foster Wheeler
6. Stadium-Chinatown Skytrain Station
7. Beatty Street Armoury
8. Residential Tower
9. Office Low-Rise Building
10. Sandman Hotel
11. CBC Vancouver
12. Library Square

1:2000

2.5 EXISTING STREETScape IMAGES



A. View along West Georgia, across Cambie Street



B. View along Cambie Street from West Georgia towards Dunsmuir Street



C. View along Dunsmuir Street towards Beatty Street



D. View along Beatty Street towards Dunsmuir Street

3.0 Architectural Design

3.1 DESIGN RATIONALE

The new Vancouver Art Gallery stands on West Georgia Street, framing Queen Elizabeth Square. It is a sculptural, symmetrical building with a low component addressing street level, and high component which reaches the view cone limit. From an urban standpoint it is a classical type: a recognizable public building along a prominent boulevard. At street level, the low building lines the streets and frames an open-air courtyard around the Gallery.

Two identical commercial towers, simple rectangular extrusions without plinths, are placed at the exact corners of the block on Dunsmuir Street. The towers are similar in height to the Gallery, and a central alley between them connects via the surrounding streets to the public courtyard, maintaining the permeability of the former Larwill Park. The courtyard is accessible through all three surrounding street facades. It also responds to the topography along West Georgia: the roofline follows the slope of the street, resulting in a building that is consistently low from one corner of the block to the next.

The masterplan establishes clear street fronts and inserts the block in the grid overlaying the whole city. At the same time it creates quality public space within the block.

In the framework of this masterplan, we also suggest remodelling Queen Elizabeth Square, although this is out of the scope of our commission. With the move of the Vancouver Art Gallery to Larwill Park, Queen Elizabeth Square would become the heart of the so-called Cultural Precinct along West Georgia Street. In its present

configuration as an elevated hardscaped plaza, it cannot fulfill its role as the focal point of access for the two major cultural institutions, nor can it become a successful public space. We therefore suggest eradicating the plinth and the wall facing Cambie street, and to landscape the slope so that it meets the street topography, creating a more continuous and accessible ground plane.

The tall building is an upright symmetrical figure, sculpted to express its inner life and to respond to the local climate. The arrangement of the vertical stack allows the sun to reach the courtyard level by minimizing the mass at the bottom and maximizing it at the top. Generous setbacks and overhangs alternate, creating covered as well as open terrace spaces on different levels.

The low building addresses human scale and street life, whilst the high building offers public visibility within the vertically dominated Downtown Peninsula.



2021 proposal: Birdseye view from BC Place Stadium at midday.

3.2 PROJECT DEVELOPMENT

2017 - 2021 : SCHEME COMPARISON

A tower building expressed as a series of stacked volumes sits in the centre of a rectangular courtyard, framed by a low-rise perimeter wooden structure. The new Vancouver Art Gallery project follows many of the same conceptual principles today as it did in 2017. However, both the programmatic layout and visual appearance of the building have undergone a series of changes.

The evolution of the scheme from 2017 until today can be summarised in three parts:

- programme re-shuffle,
- re-definition of the courtyard,
- massing and cladding

Programme

In the 2017 scheme, galleries were distributed throughout the building, including below ground and within the courtyard perimeter buildings, as well as on each of the upper floors of the tower. The gallery restaurant was located on level 6, benefitting from full height glazing and expansive terraces with views out to the city on all sides. The auditorium was located level 2, also enjoying a glazed backdrop.

The 2021 project has a renewed focus on social and community oriented spaces, notably in the perimeter courtyard buildings. A children's daycare centre has been added, and a community projects space introduced, along with an artist-in-residence accommodation facility, with separate studios and exhibition space. Some of the additions to programme have resulted in a net increase in floor space, and this is partly absorbed in a two-storey volume along Dunsmuir Lane. The roof of the courtyard buildings, conceived in the 2017 scheme as a single plane, now rises gently along Dunsmuir lane to accommodate the childcare centre, terminating with a rooftop play deck perched on top of the Beatty Street wing.

The restaurant and bar now enjoy a more convenient and accessible address at the corner of West Georgia and Beatty, along with an enlarged shop and mezzanine cafe along Cambie Street. These programmatic elements, dotted around the perimeter of the site and visible from the street, lend a more public and readily accessible feel to both the courtyard and the street.

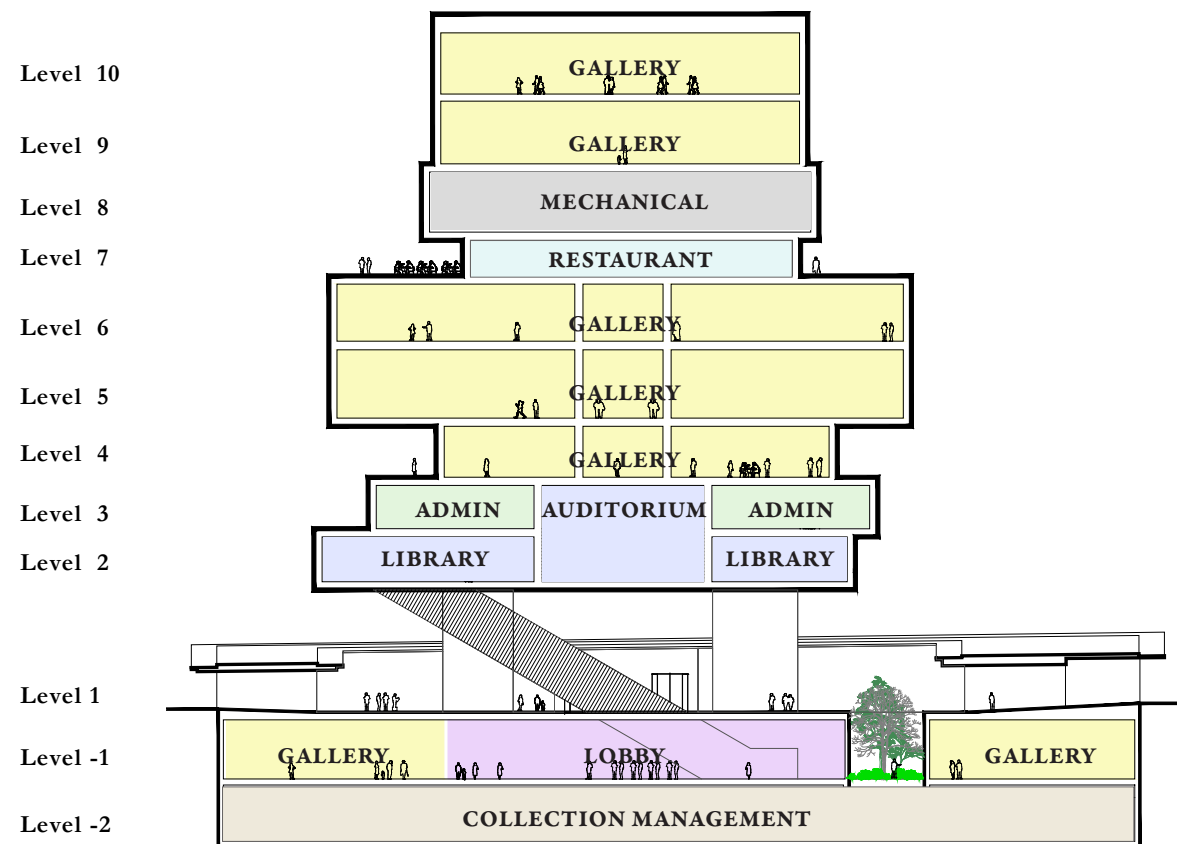
Elsewhere, the auditorium has been relocated to level -1, with a visual link extending up to the ground floor lobby from which visitors can also take an escalator straight up to the level 3 galleries. The escalator system now extends to level 10, allowing visitors to move more easily between the upper floors. Classroom spaces for the VAG's public education programmes are found on levels 3 and 4, in adjacency with the galleries and at level 4 enjoying access to generous external terraces and natural light. Level 7, previously occupied by the restaurant, is now to be made available as flexible space that can be hired for private functions.

PROJECT 2017

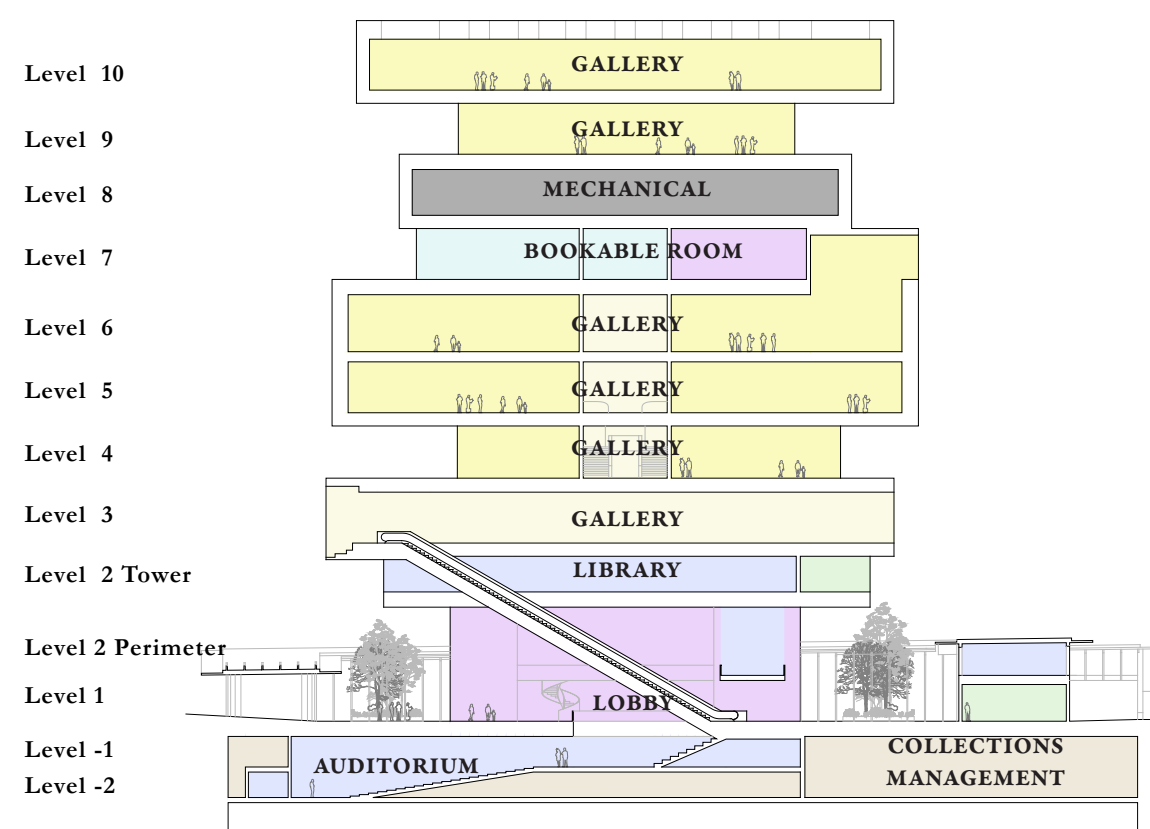
- Main lobby on level -1
- Two underground levels + parkade
- Theater on level 1
- Restaurant on level 6
- Vertical Circulation with ceremonial stairs and elevators
- Library on level 1
- Galleries on courtyard and level -01

PROJECT 2021

- Main lobby on courtyard level
- One basement level + parkade
- Auditorium on level -1
- Restaurant on courtyard level
- Vertical Circulation with ceremonial stairs, elevators and additional escalator system
- Library on level 2
- No more galleries on courtyard level and below ground



General Section A-A



General Section A-A

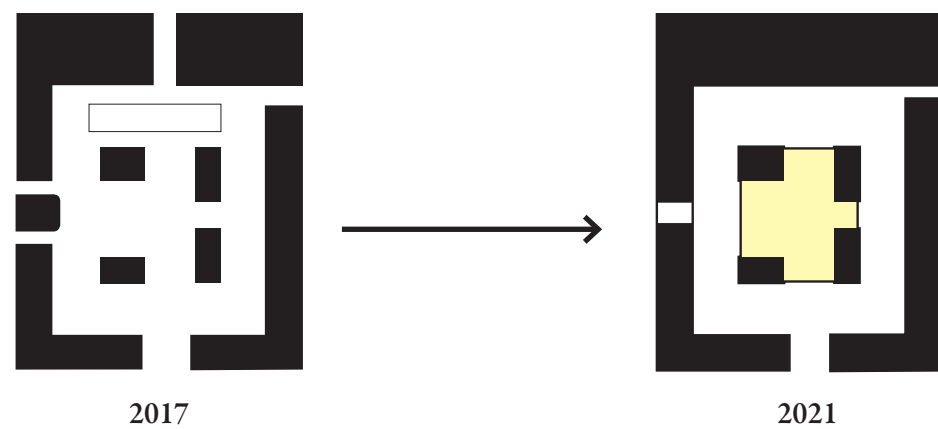
Courtyard

The form and character of the ground plane has changed significantly in the new design.

In the 2017 scheme visitors entered through a glazed pavilion with a grand staircase off Cambie Street, or walked straight in to the courtyard off West Georgia Street. Inside the courtyard, the space beneath the tower was open, with entrance lobby, arrival functions and ticketing housed below ground. Gallery spaces were also situated around the perimeter below ground, and sunken gardens along the north and east side of the courtyard brought natural light into these spaces.

One of the key moves in the 2021 scheme has been to enclose the space between the tower's service cores - the "legs" of the tower - at ground floor, creating a cavernous internal entrance lobby, with impressive 11m ceiling height, and enabling guests to enter the tower at ground level directly from the courtyard, and the courtyard in turn directly from street level at the centre of West Georgia Street.

Mezzanine decks suspended from the lobby ceiling host flexible programmes such as exhibition openings and gala events, media press releases, talks and interviews. An escalator tube cuts diagonally through the space, transporting visitors up through the lobby to the gallery levels above. The 2021 scheme provides upwards of 82,000 square feet of gallery space - more than double the existing space at the current VAG site.



2021 proposal: view of the courtyard, south side adjacent to West Georgia Street.

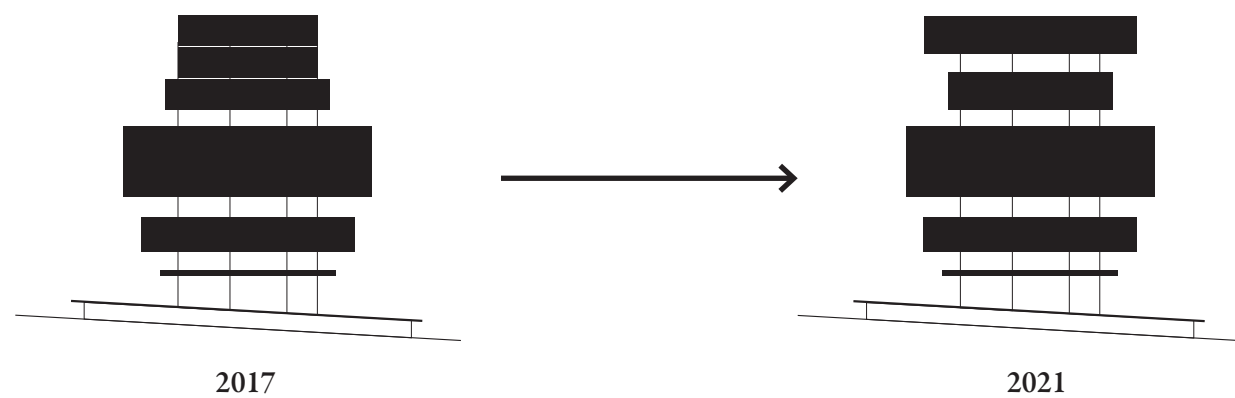


2021 proposal: view of the courtyard, north side adjacent to Dunsmuir Street, looking east.

Envelope & Massing

Developments in the design of the Vancouver Art Gallery were first instigated in 2021 with the prospect of a partner institution occupying the top two floors of gallery space, creating a need to increase exhibition area at these levels. The resulting design features a dramatic, cantilevering volume which seems to hover over the floor below with glazing and external terraces - a play of volumes that repeats itself in the building's geometry from top to bottom.

As an additional aspect of the project's relaunch in 2021, Herzog & de Meuron were asked to consider the culture and history of the First Nations peoples of British Columbia in the design and materiality of the façade. Wood and copper both hold significant cultural value in the material history of British Columbia. The new Vancouver Art Gallery will use wood as both cladding and structure for the low building, while the tower façade will be articulated in a copper toned metal. Horizontal bands of perforated copper are intertwined with a series of shaped vertical elements, akin to the weft and warp found in the weaving of natural fibers. The weaving concept has been developed in collaboration with local indigenous artists Debra Sparrow, Chepximiya Siyam' Janice George, Skweltsimeltxw Willard 'Buddy' Joseph, and Angela George. The copper façade has a veil-like quality; a texture and lightness which – like traditionally woven textiles – changes its appearance depending on the vantage point of the observer and the time of day, creating a dynamic visual experience.



2021 proposal: Detail view of the woven metal facade.

PROJECT 2017

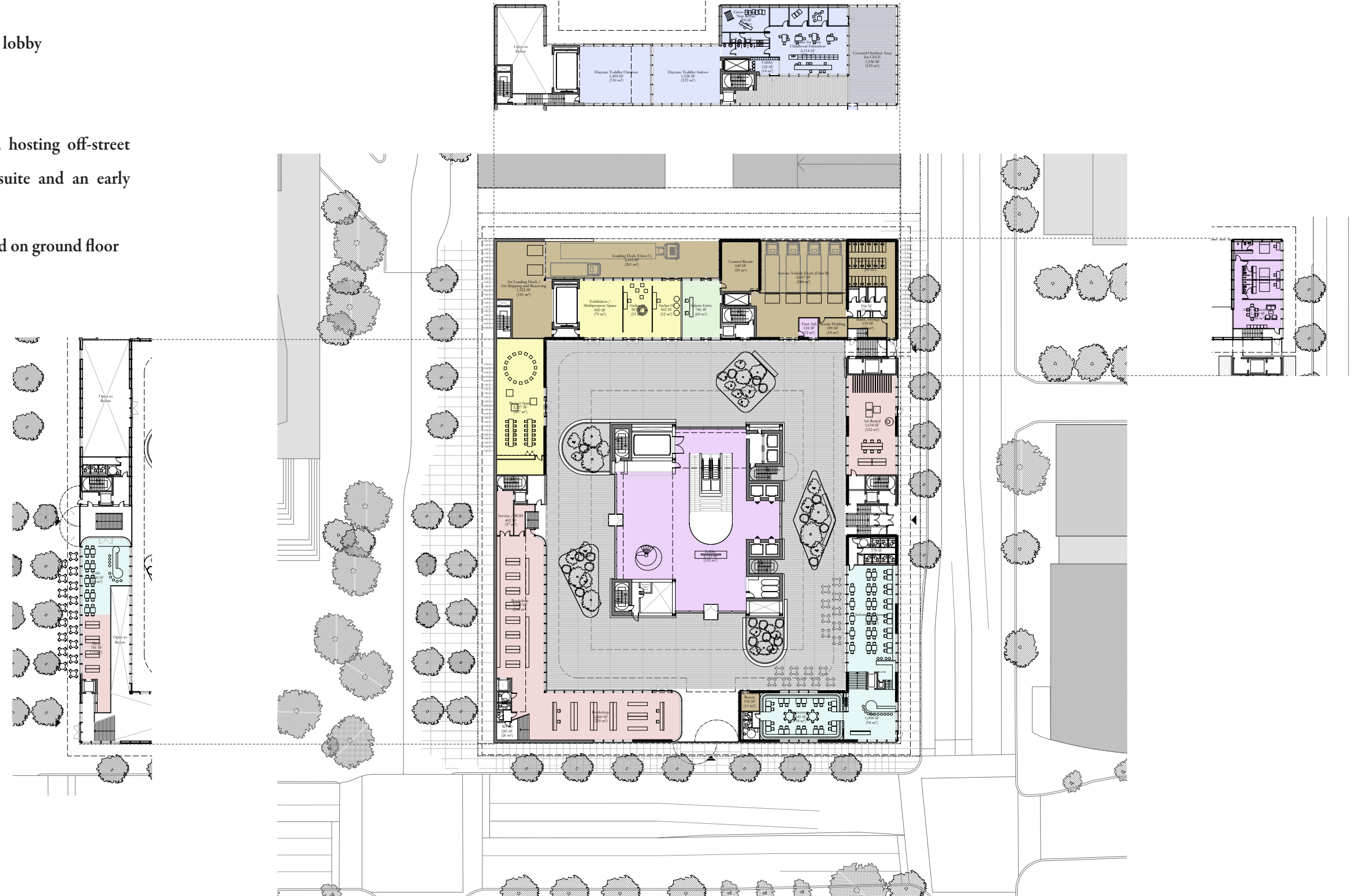
- Tower ground floor open and outdoors
- Galleries along Cambie Street
- Library along Beatty Street
- Courtyard building as a one story structure



Ground Floor Plan

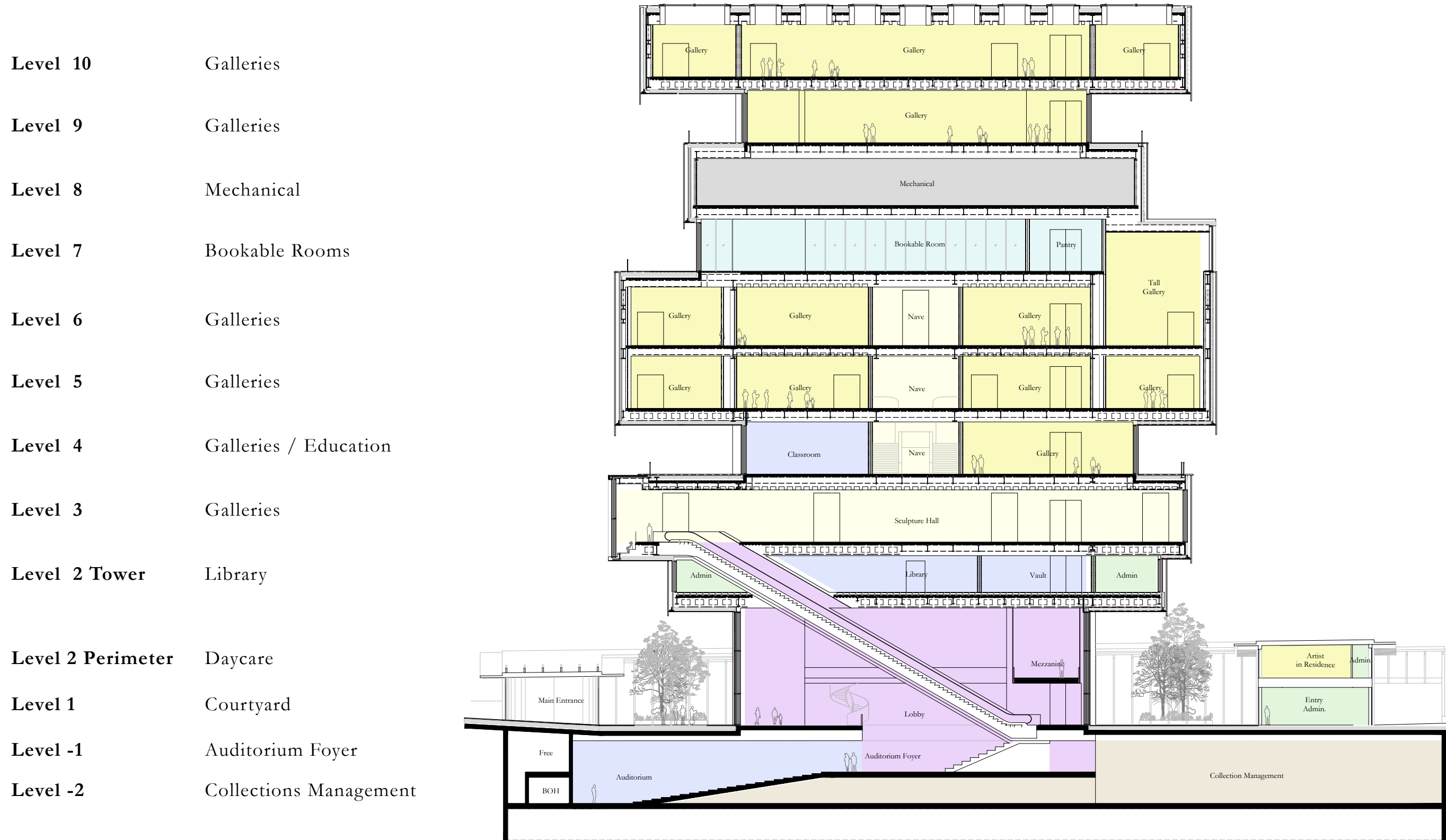
PROJECT 2021

- Tower ground floor enclosed/ glazed and hosting the lobby
- Shop/ cafe and project space along Cambie Street
- Restaurant and art rental along Beatty Street.
- Dunsmuir Lane wing organized over two storeys, hosting off-street loading facilities, an artist-in-residence apartment suite and an early childhood education centre
- Artist in residence exhibition space and studios added on ground floor
- Project space added on ground floor



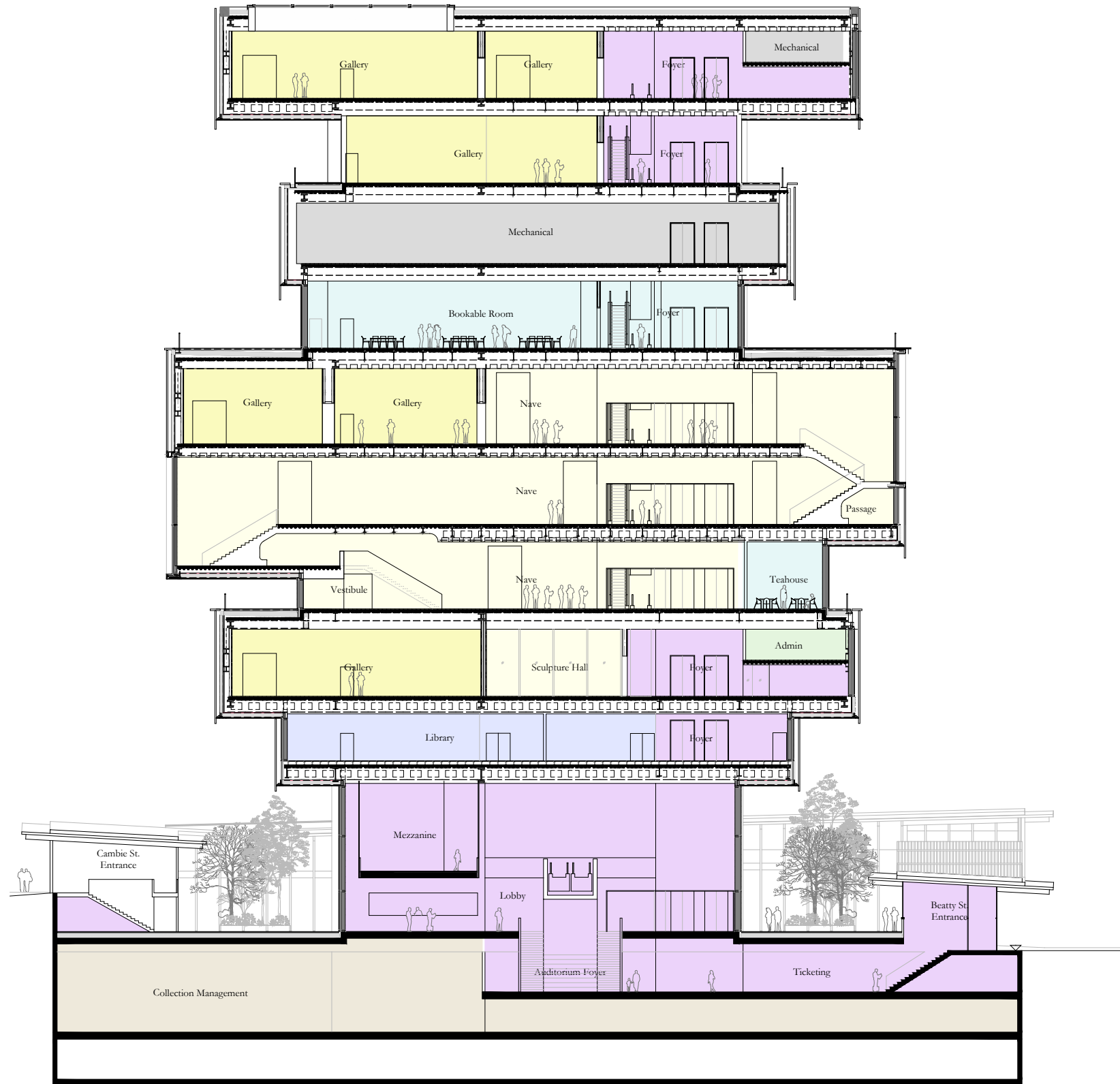
Ground Floor Plan

3.3 PROJECT DRAWINGS

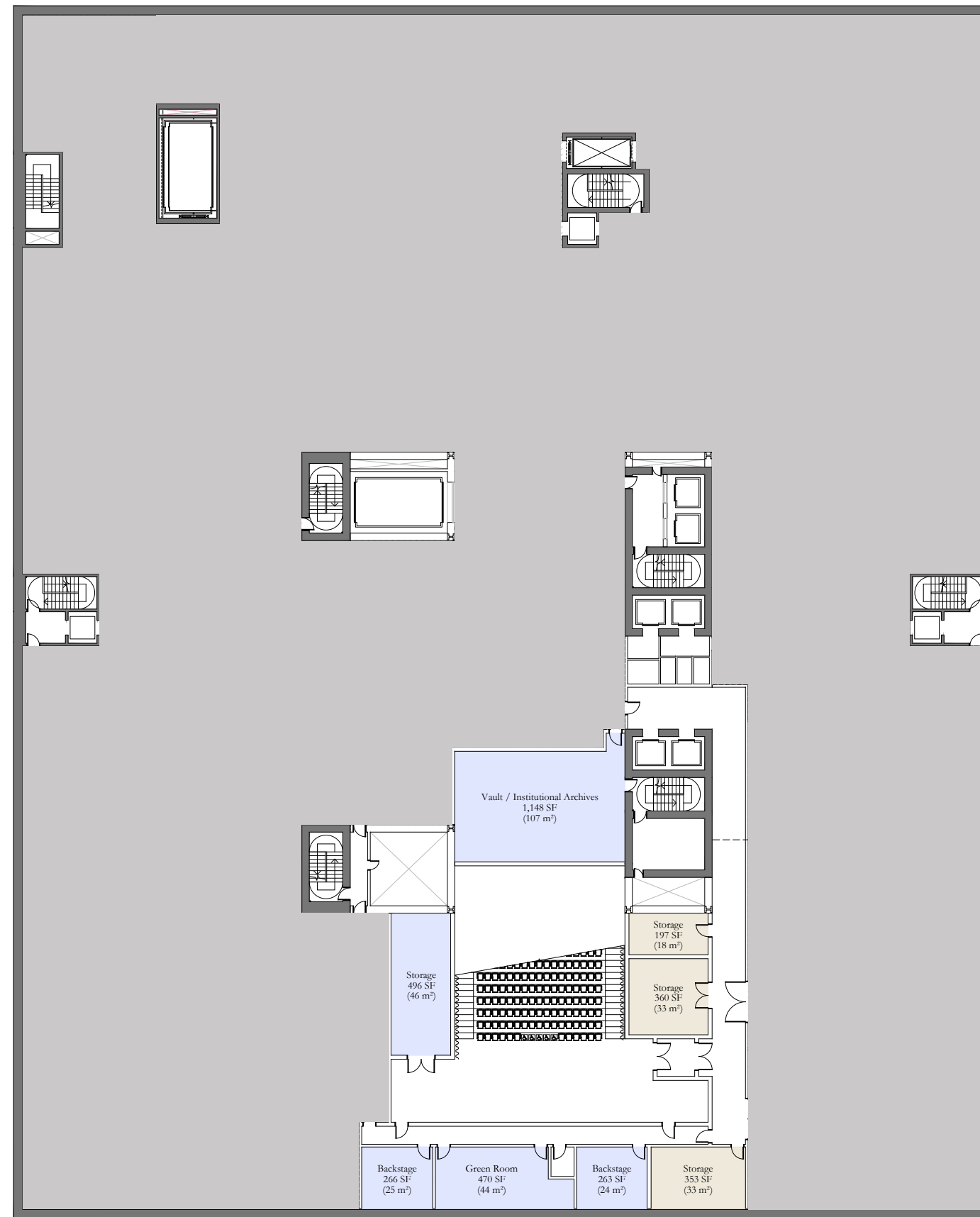


General Section North - South

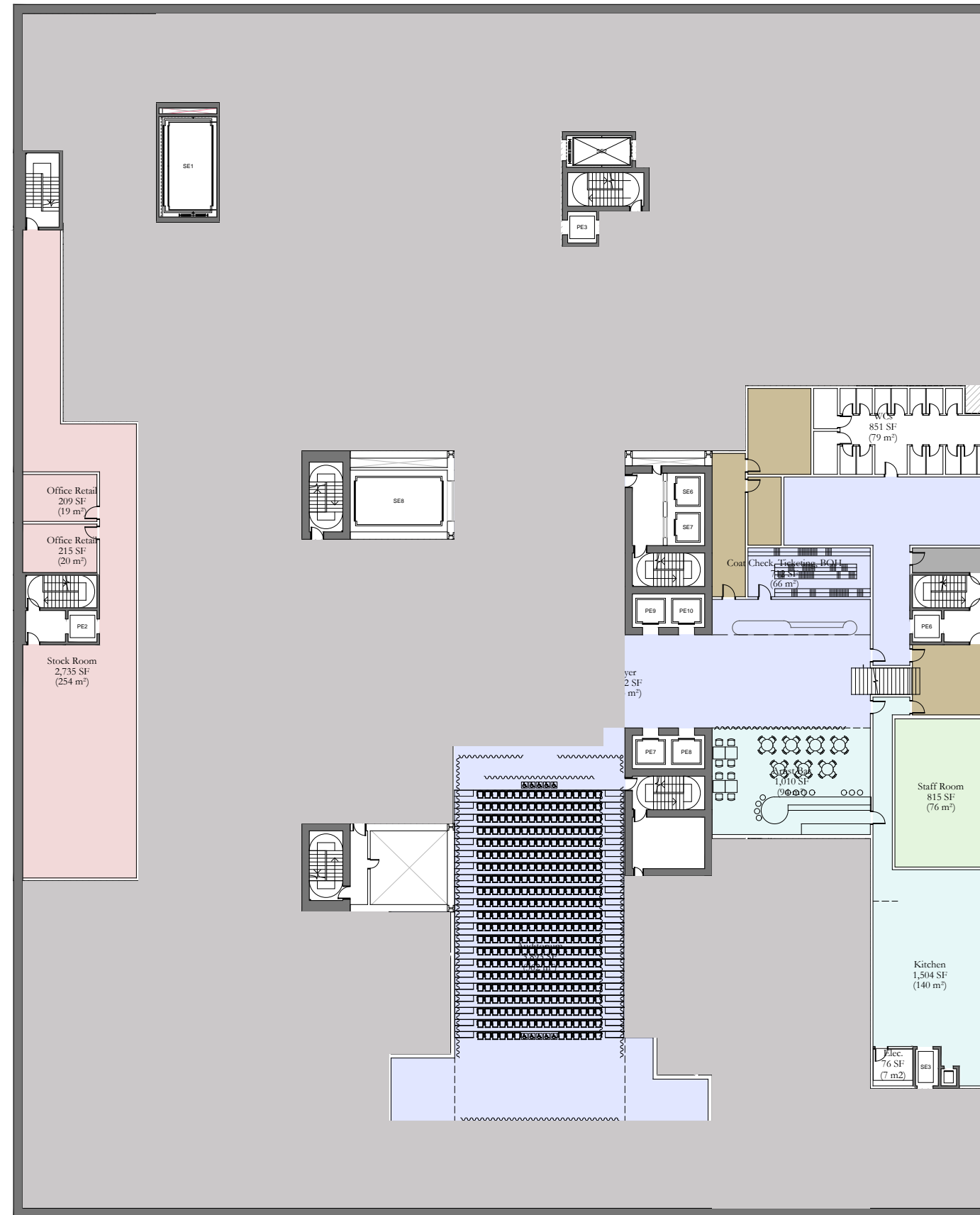
- Level 10 Galleries
- Level 9 Galleries
- Level 8 Mechanical
- Level 7 Bookable Rooms
- Level 6 Galleries
- Level 5 Galleries
- Level 4 Galleries / Education
- Level 3 Galleries
- Level 2 Tower Library
- Level 2 Perimeter Daycare
- Level 1 Courtyard
- Level -1 Auditorium Foyer
- Level -2 Collections Management



General Section East - West



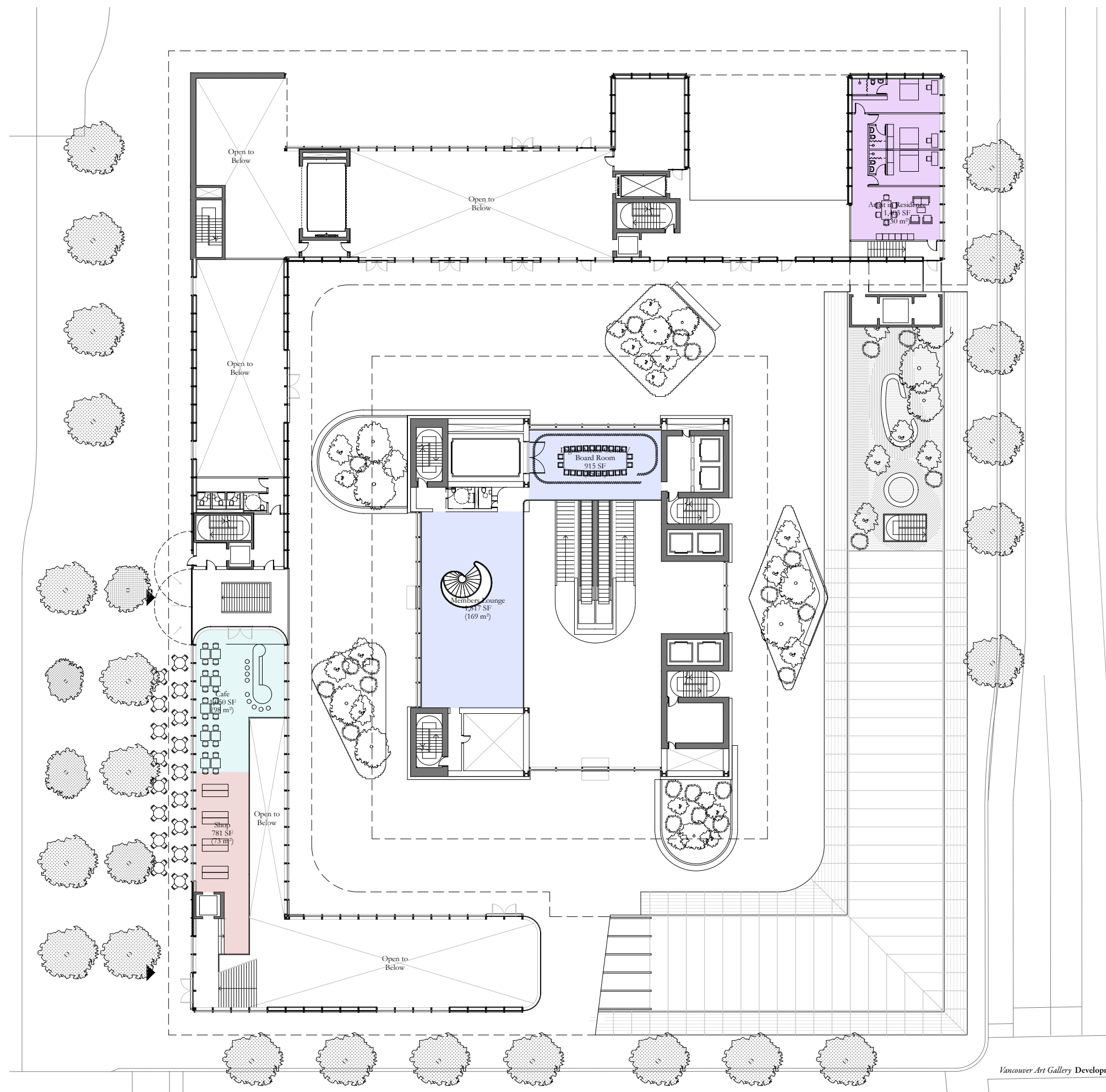
Plan Level -01 Mezzanine



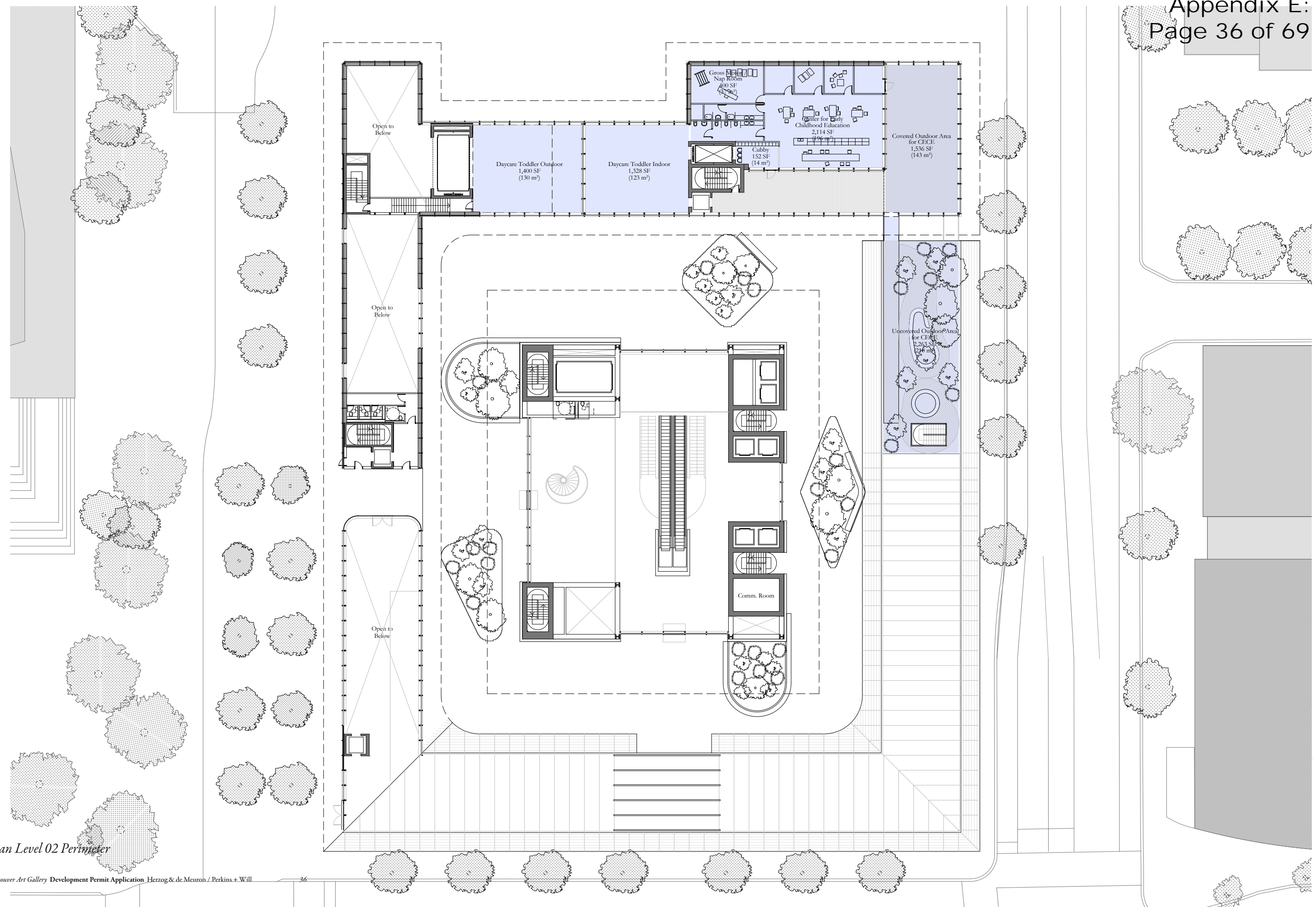
Plan Level B1



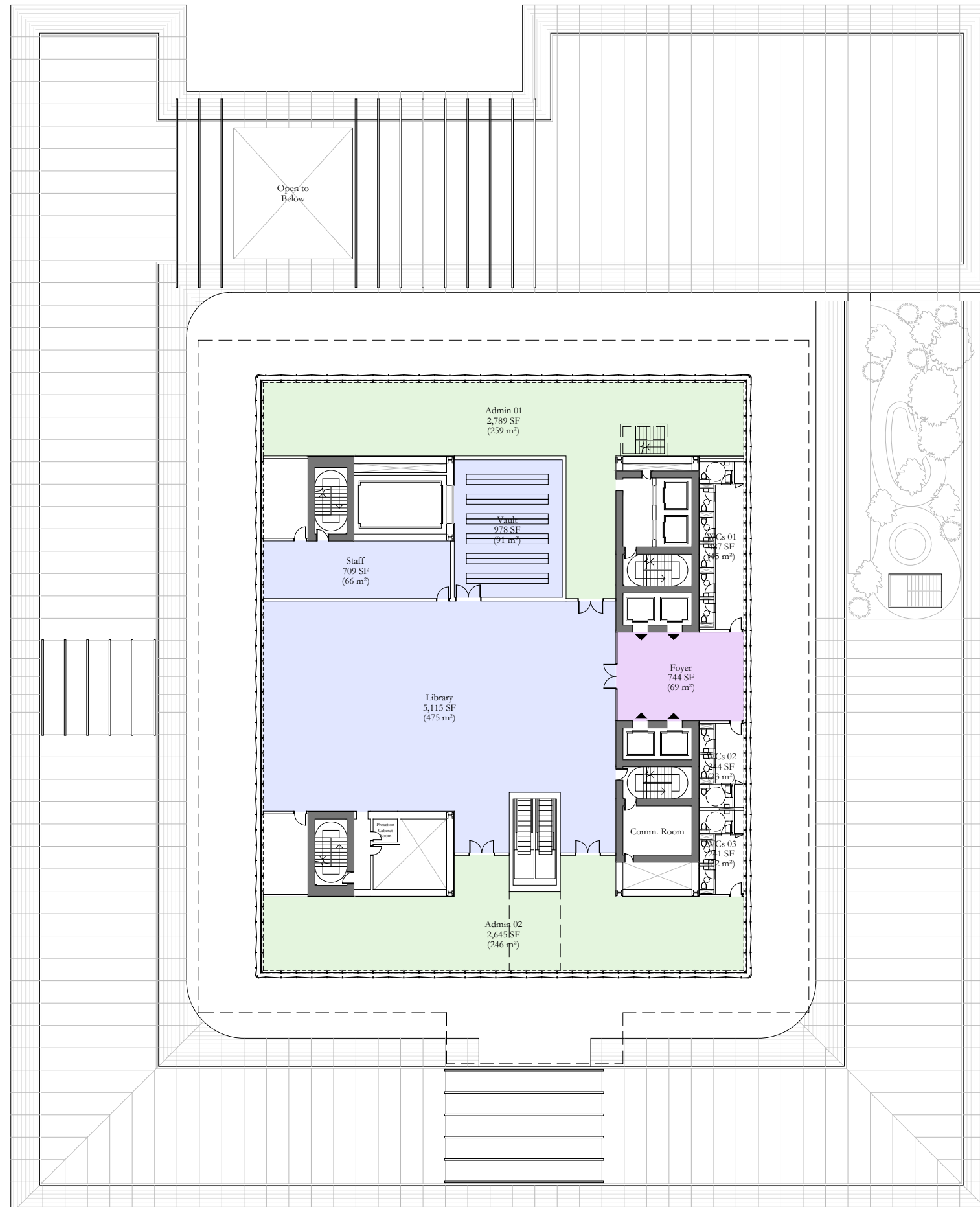
Plan Level 01 Ground Floor



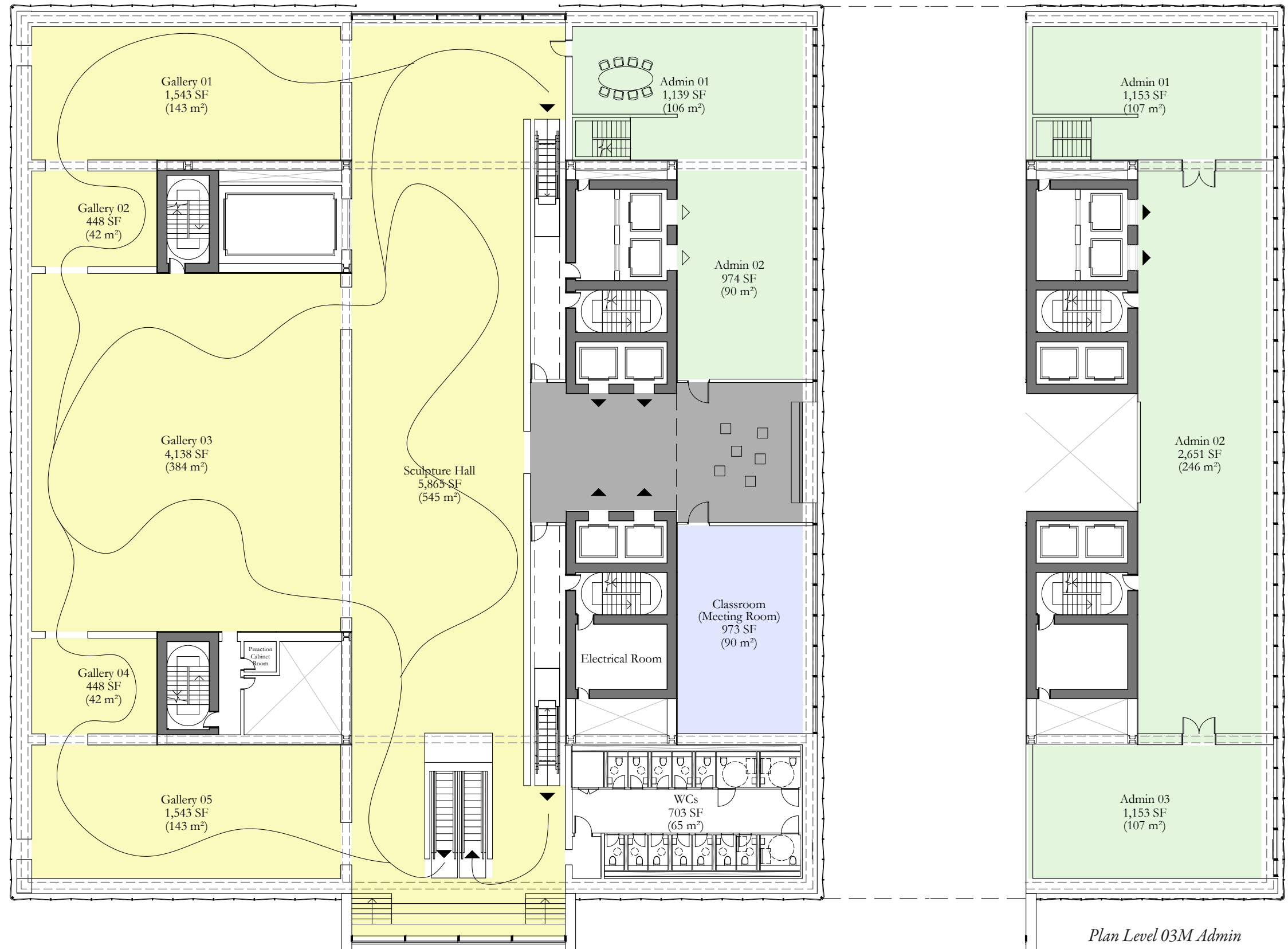
Plan Level 01 Mezzanine



Plan Level 02 Perimeter

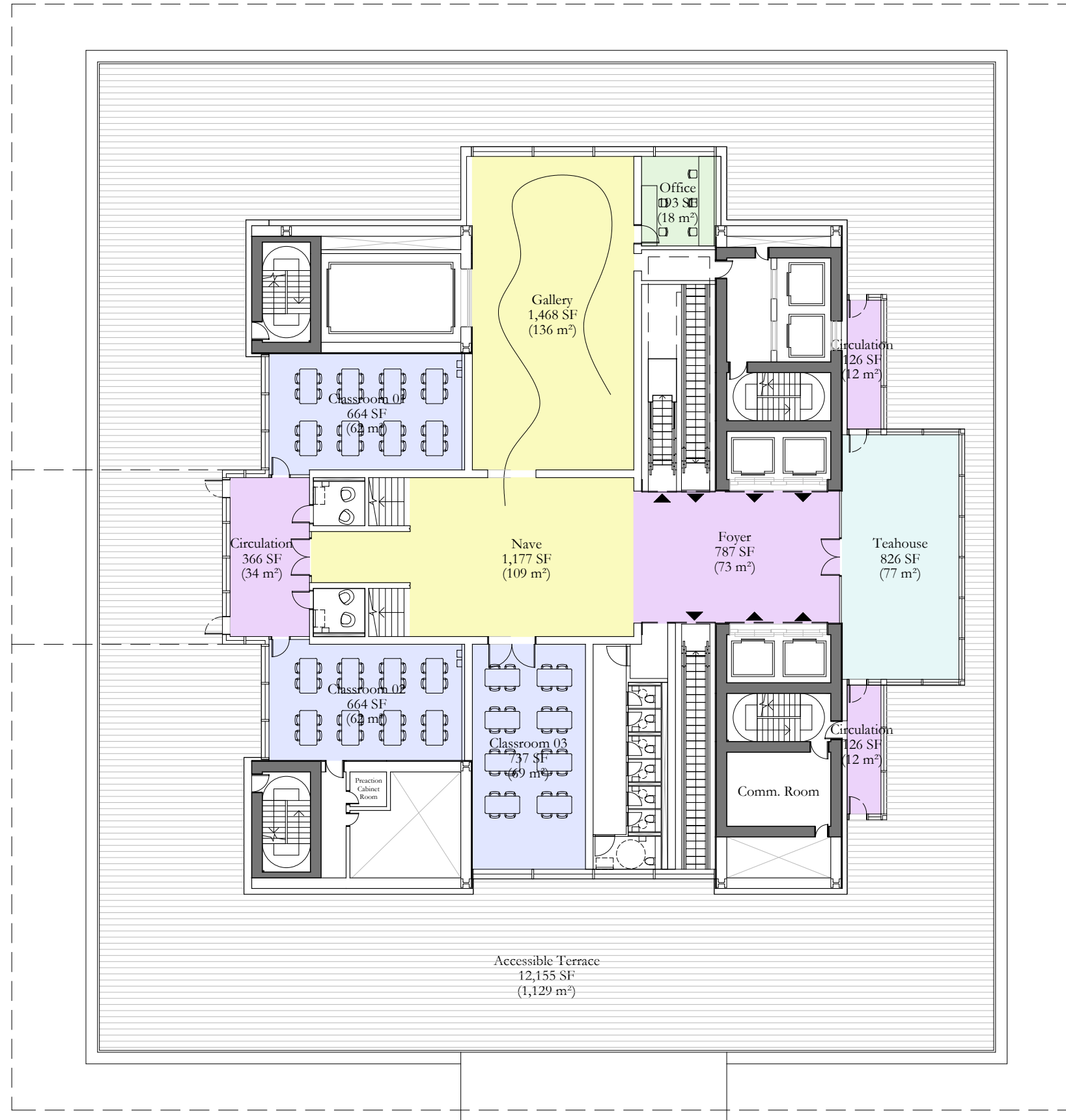


Plan Level 02 Library

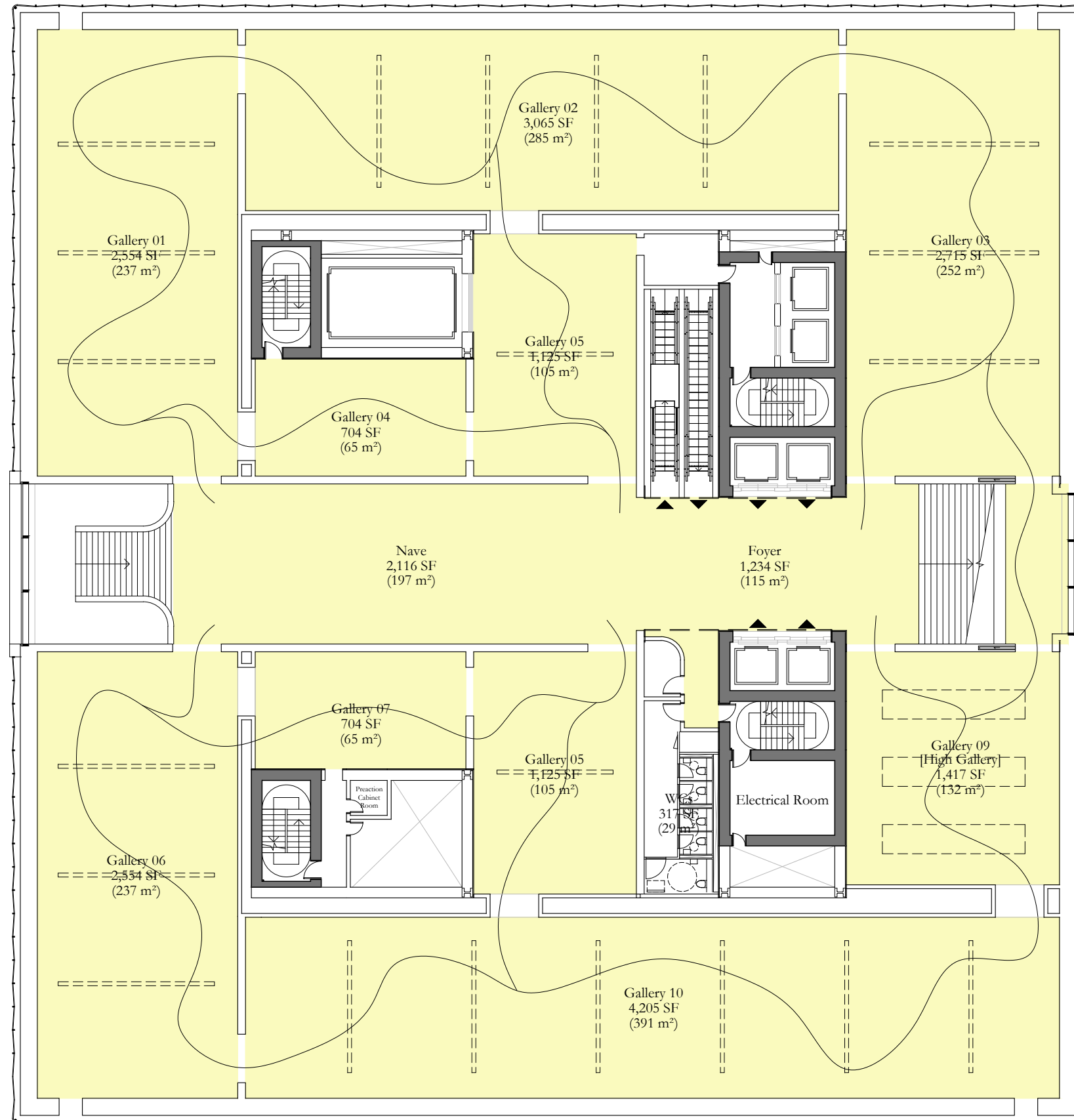


Plan Level 03 Galleries

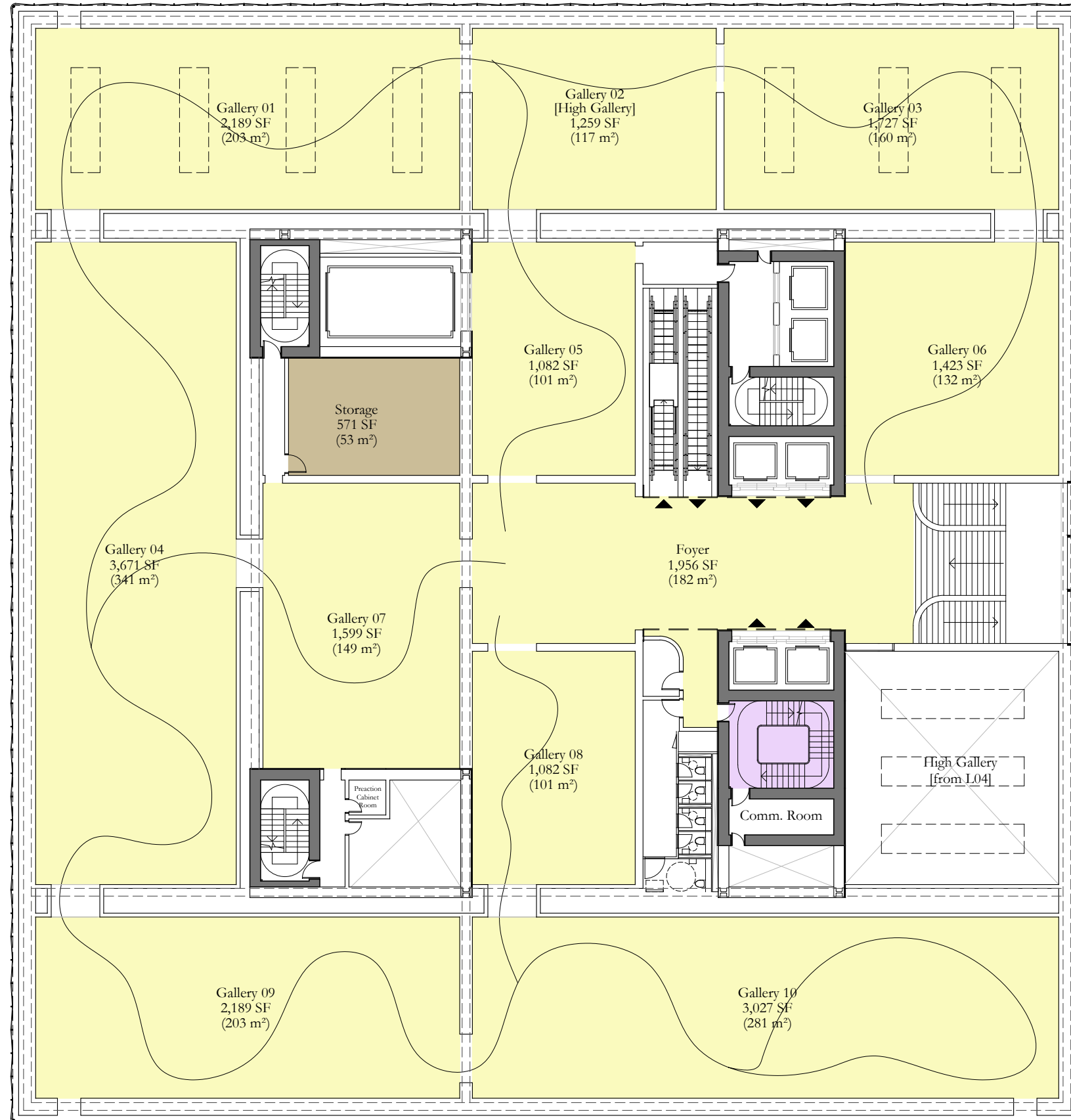
Plan Level 03M Admin



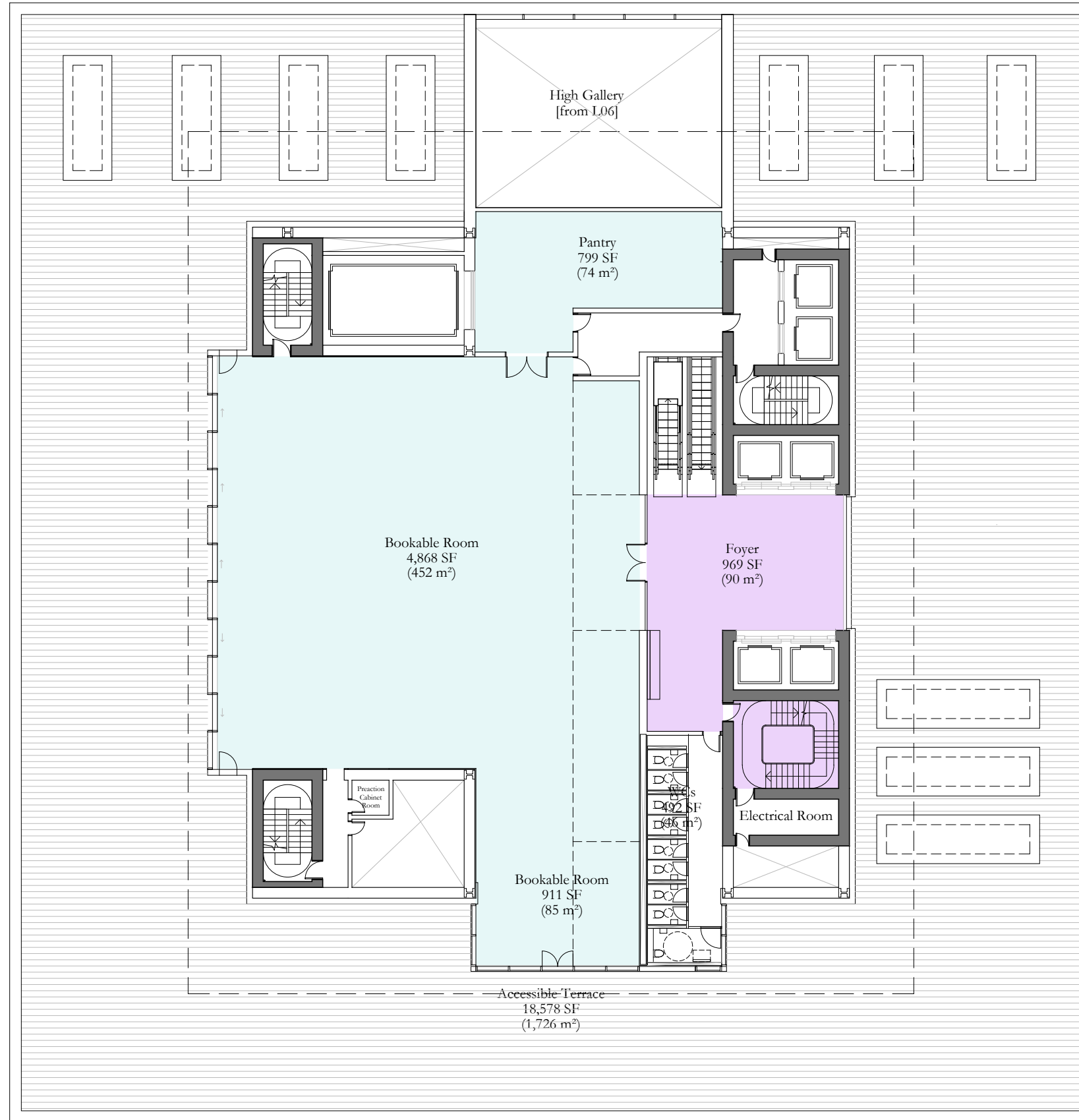
Plan Level 04 Galleries / Education



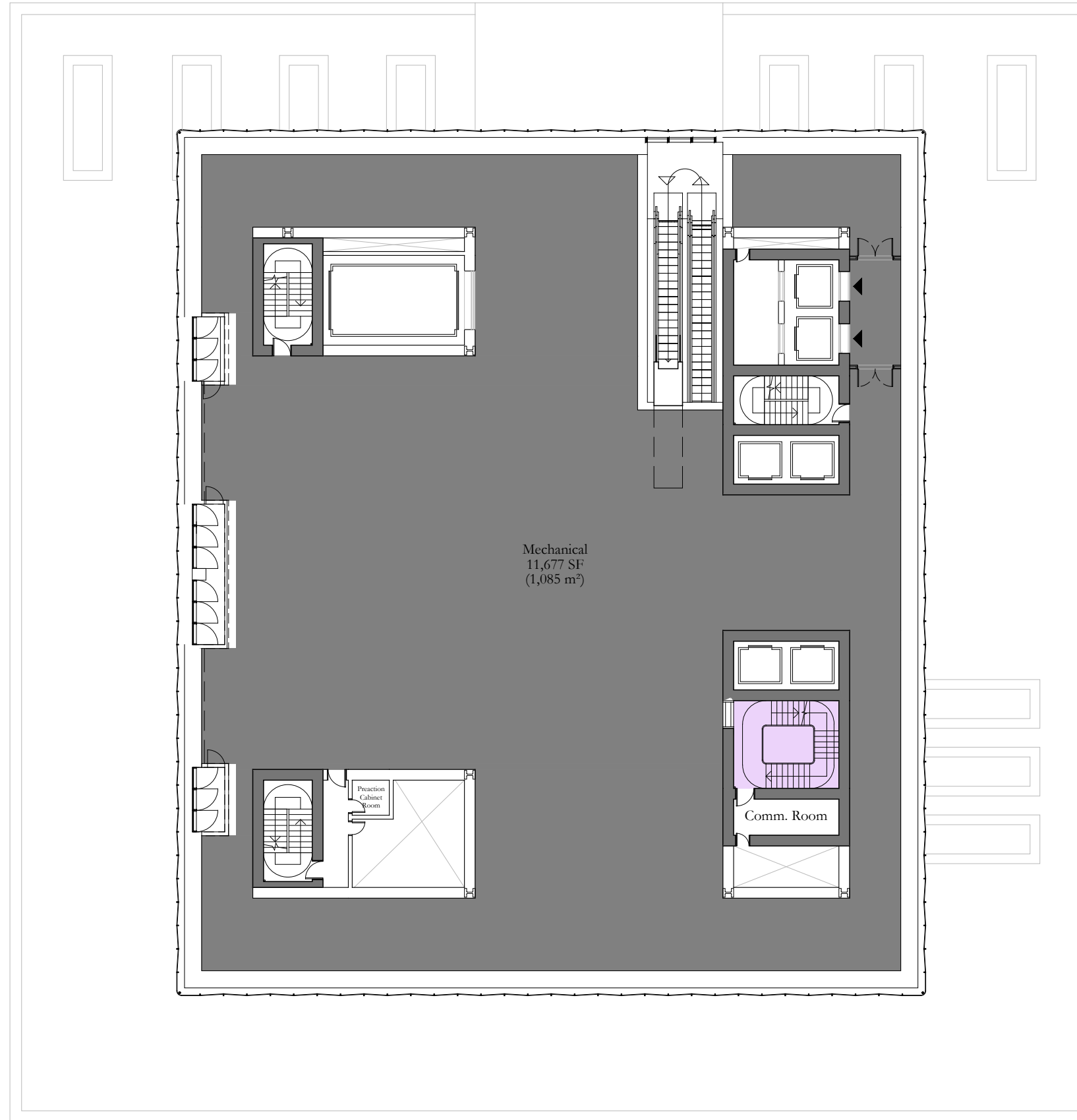
Plan Level 05 Galleries



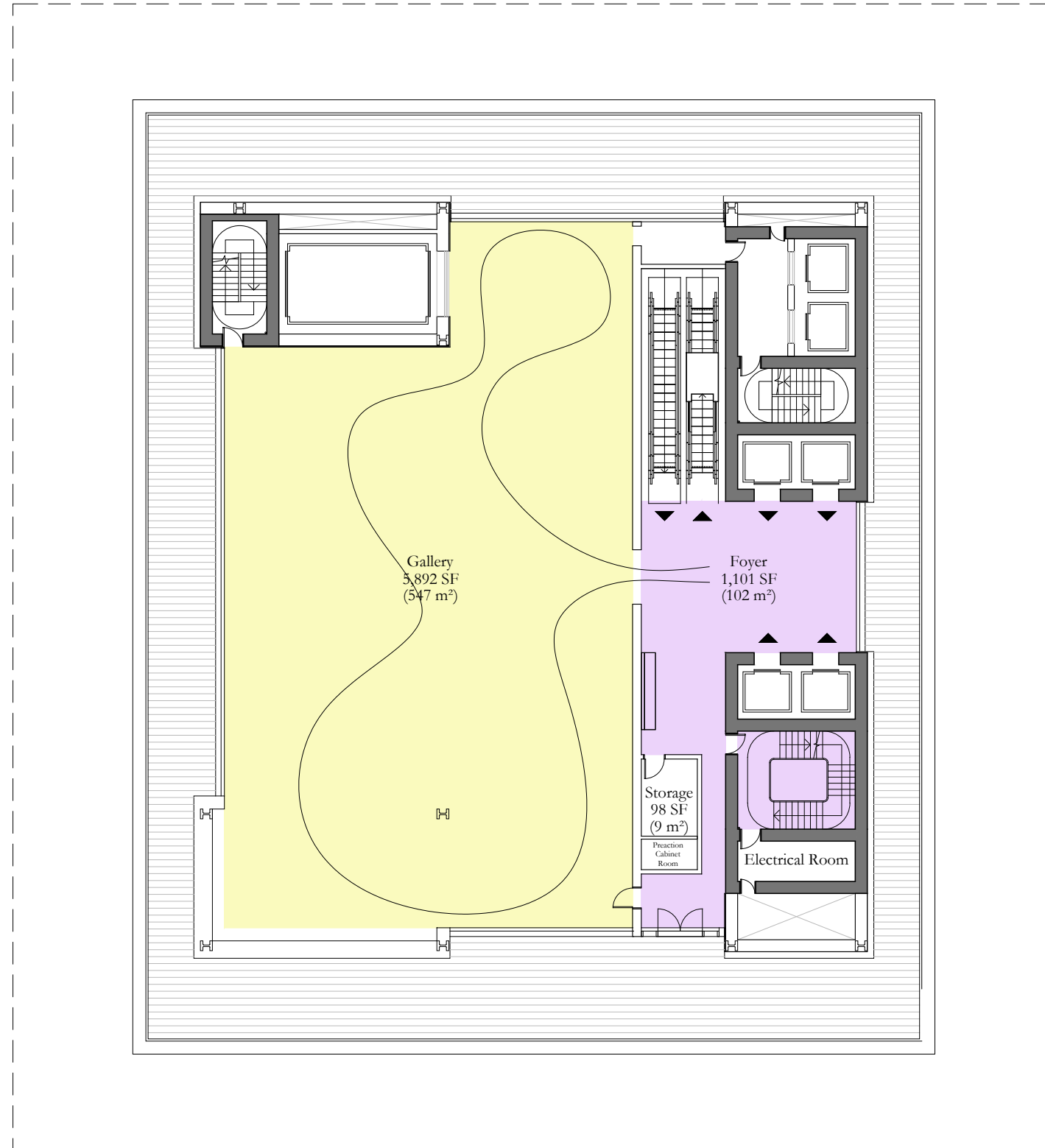
Plan Level 06 Galleries



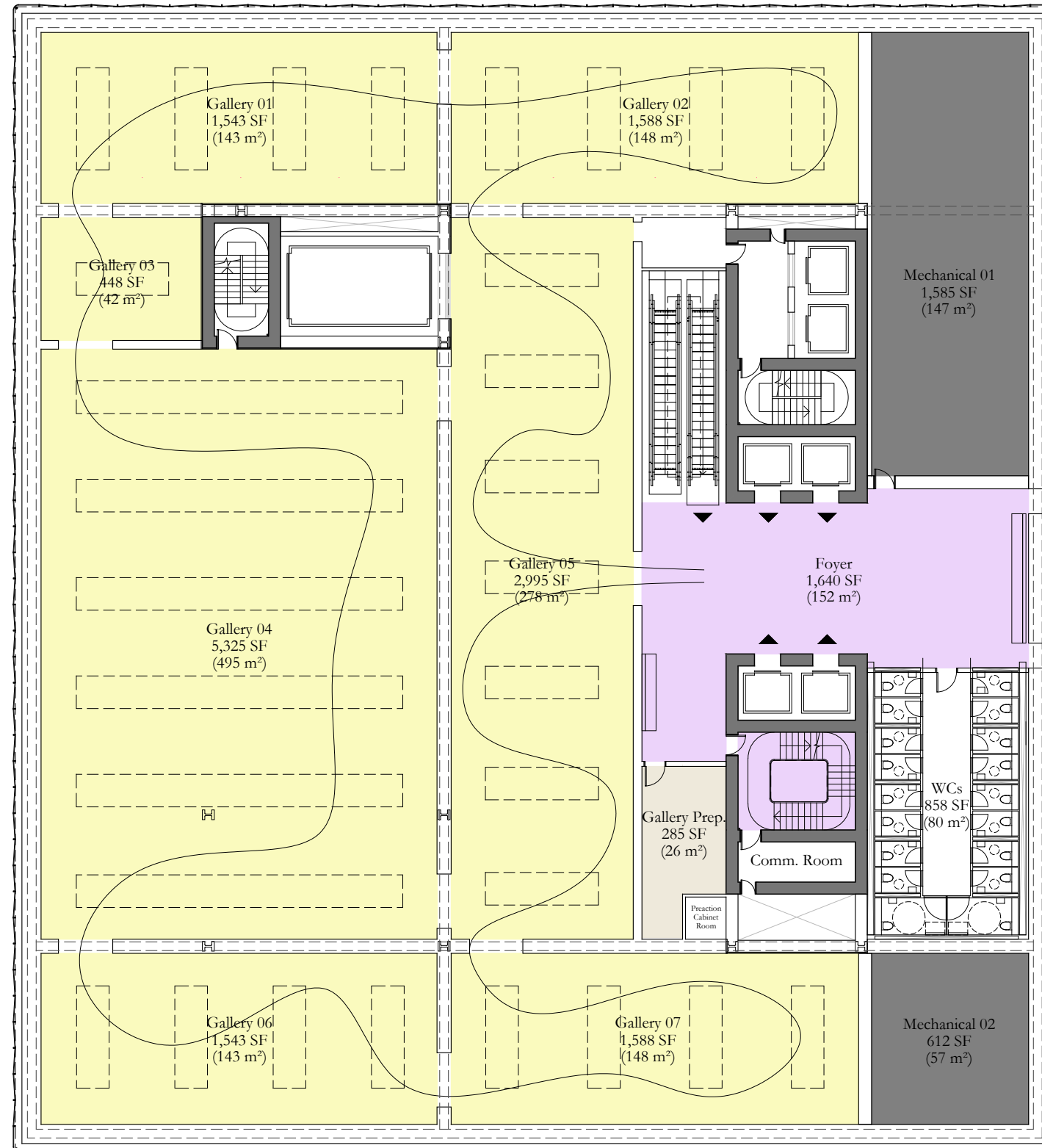
Plan Level 07 Bookable Rooms



Plan Level 8 Mechanical Plant



Plan Level 09 Top Galleries

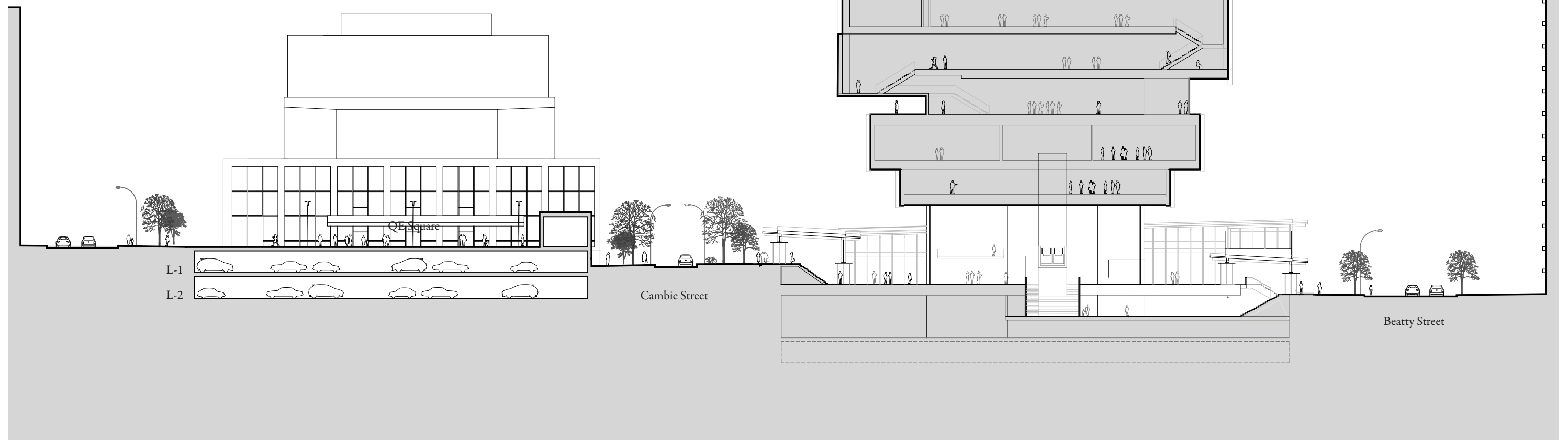


Plan Level 10 Top Galleries

3.4 QUEEN ELIZABETH SQUARE

The existing Queen Elizabeth square is an important part of the sequence of public spaces along West Georgia Street and will remain a regular host of cultural, commercial and private events throughout the year. At the corner of Cambie and West Georgia Streets, the square is approximately three meters above the sidewalk. This, combined with the Media Club at the square's eastern edge, disconnects it from the adjacent streets, buildings and public spaces, particularly to the south.

The purpose of the following study is to illustrate how the QE Square can be integrated with the new Vancouver Art Gallery and Post Office development. This will be achieved by removing the Media Club and connecting the square to all neighbouring streets. It is also necessary to relocate the West Georgia Street entrance to the existing underground parking facility.

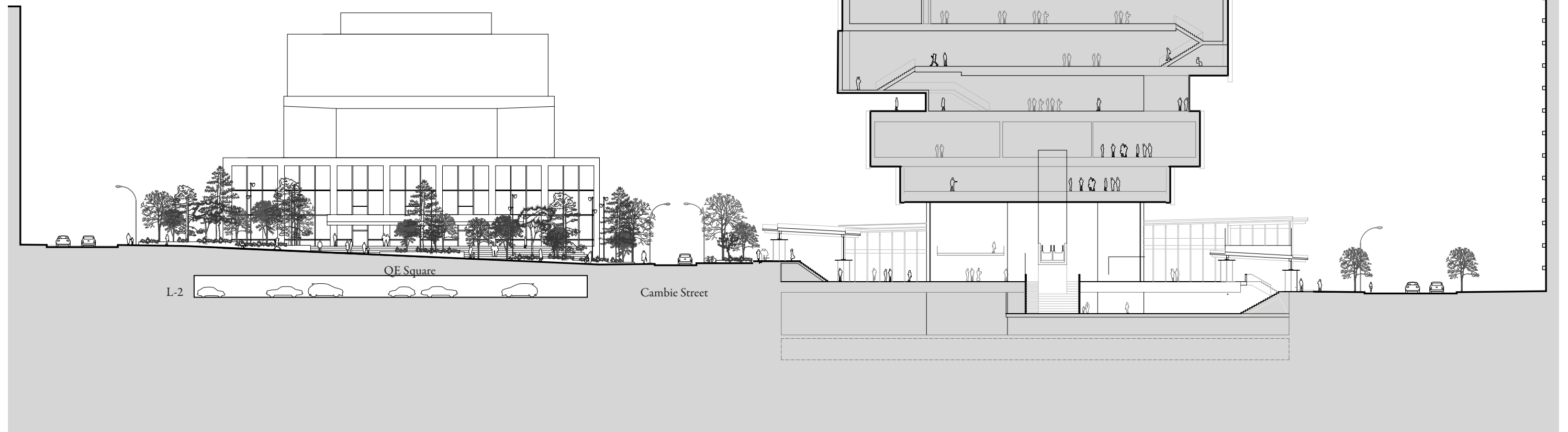


Existing Queen Elizabeth Plaza with the Media Club

1:500

PROPOSED MODIFICATIONS TO QUEEN ELIZABETH SQUARE

The proposed design for the Queen Elizabeth plaza enhances its connectivity to the new Vancouver Art Gallery by removing the first story of underground parking and the Media Club to create a direct, at grade connection to Cambie, West Georgia and Hamilton Streets. The plaza itself slopes steadily at 3%-3.5% along its length, gentle enough to accommodate a range of activities from markets and festivals, to staged events. The increasing level difference between the proposed plaza and the entrance at Cambie Street is absorbed by a generous set of wide sun-drenched steps (similar to what exists on the south façade of the current Art Gallery) set back against the building, from which to watch the activity on the plaza. The Vancouver Art Gallery and Queen Elizabeth square's identity as a new anchor within the cultural precinct would be further enhanced by the use of the same paving material which would extend across the proposed pedestrianised portion of Cambie Street. This new gateway into the peninsula offers great potential for substantial planting /greenery and trees which is a key component of the Queen Elizabeth Square proposal.



Proposed Queen Elizabeth Plaza with slope to open plaza

1:500

3.5 THE COURTYARD BUILDING

The courtyard building densifies and activates the public realm around the new Vancouver Art Gallery by providing an active, accessible and continuous street front. The building program is visible on all four surrounding streets, and in some cases is directly accessible. In scale and materiality, it echoes the low wooden structures of early Vancouver including those that framed Larwill Park in the early 20th Century. The use of wood also recalls the timber architectural vernacular of Coast Salish longhouses. It responds to the topography of the site by tilting the roof plane to follow the slope of the street, resulting in a building which is consistently low around its perimeter.

A restaurant, a shop, a community exhibition space and a center for early childhood education are situated around the courtyard, in keeping with its public spirit. These programs are accessed from the courtyard, but all have a visual connection from the street as well.

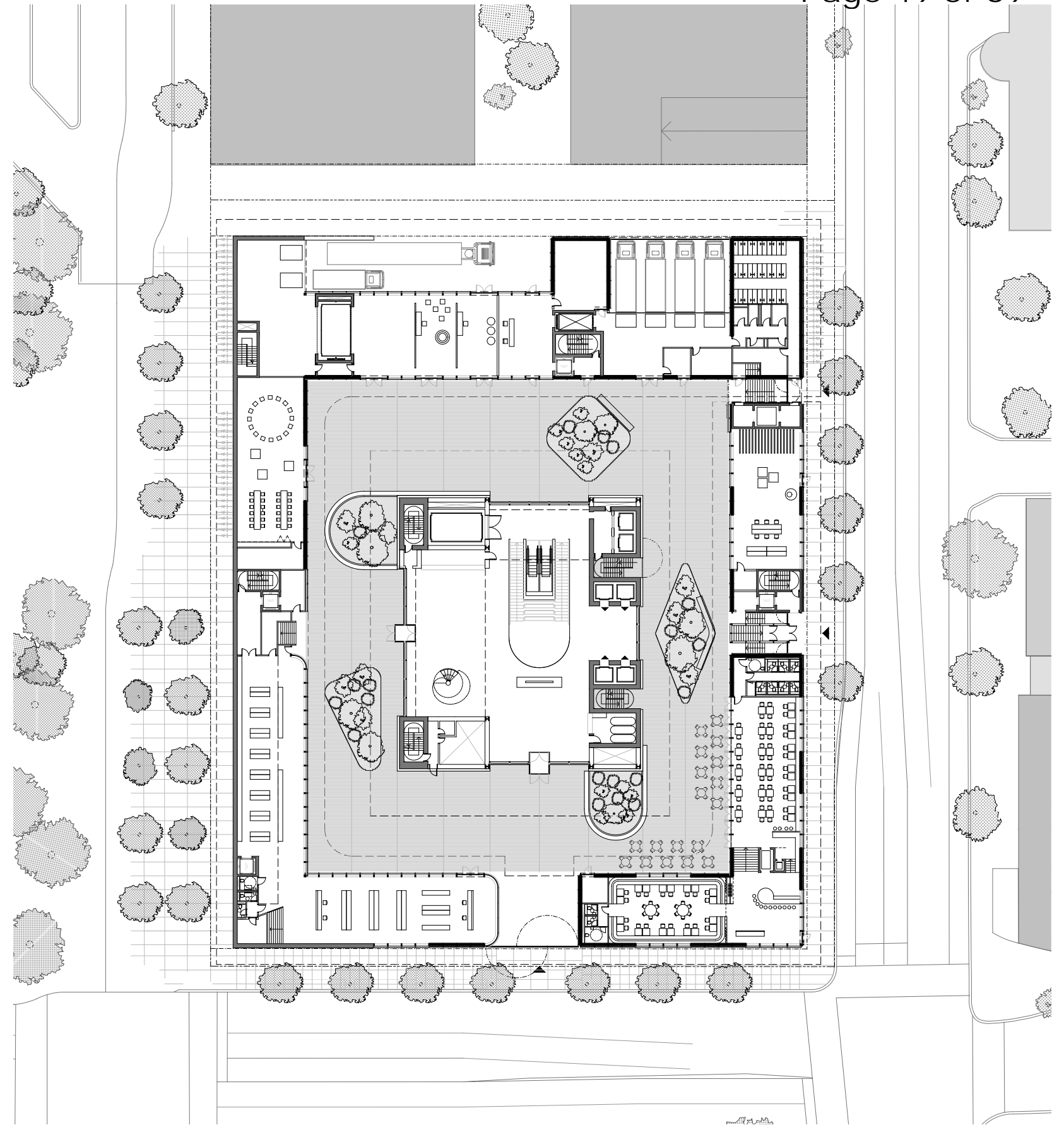


Courtyard entrance at West Georgia Street

LEVEL 1 COURTYARD PLAN

The courtyard is open to everybody, an urban space where museum-goers and others crisscross and encounter one another daily. The program activates its public spirit. The cafe and the store can be accessed not only from the courtyard but from the street as well to guarantee autonomy during the hours the Gallery is closed.

The courtyard can also be a place for a variety of artistic practices and experiences, from art installations to performances to concerts and evening cinema programs. The cantilevered roofs of the one-storey structure and the main building rising above the courtyard offer ample covered outdoor space, both needed and welcomed during the relatively mild but wet Vancouver winters. At the same time the courtyard gets enough sun in spring and summer, an equally important factor to ensure an enjoyable outdoor space.



3.6 BUILDING ENVELOPE

Facade development

During the Design Development phase in 2021, Herzog & de Meuron was asked to consider the culture and history of the First Nations in British Columbia, and how that history might influence the design of the façade. As a starting point, the abundance of copper in the British Columbia region, and in particular Indigenous uses of copper to make objects of cultural significance, has had a strong impact on the design team. Shield-shaped coppers, often elaborately embossed, bent and coloured, carry a powerful message amongst many First Nations peoples of British Columbia. In the potlatch tradition they were exchanged and offered as gifts, rich in symbolism. The ways in which copper as a material was manipulated to create these objects became a strong source of inspiration for the façade.



2021 proposal: Birdseye view from BC Place Stadium at midday.

Tower

In parallel with the explorations into materiality, the design team has engaged in a direct dialogue with local indigenous artists Debra Sparrow, Chepximiya Siyam' Janice George, Skweltsimeltxw Willard 'Buddy' Joseph, and Angela George, who provided artistic and cultural insight into the many traditions and expressions of their respective cultures. One such tradition which has influenced the design of the façade is the Coast Salish weaving tradition, leading to the development of a lustrous, woven copper façade.

A series of shaped vertical elements (warp) are intertwined with horizontal bands (weft). The horizontal bands are angled and perforated at different frequencies, and applied in varying widths, generating depth and richness across the façade. Depending on the viewing angle the façade can appear more solid or more transparent, darker or lighter in shade. The natural reflectivity of the material and its relationship to light also changes depending on the viewer's position and perspective. The resulting weave does not seek to represent a specific pattern or metaphor, but rather encourages the visitor to interpret the design independently, allowing for many readings.

The copper façade protects the wooden surfaces beneath; it lends the Gallery a visually unique and distinctive character in direct contrast to its dense urban environment, dominated mainly by glass-clad towers distinctly of the 20th Century. From the street looking up at the structure both wood and copper are equally present.



2021 proposal: Detail view of the woven metal facade.

Courtyard building

In the vertical, the new Vancouver Art Gallery engages with the tall city surroundings. At street level the modest, almost domestic scale enhances the character of openness and visibility for everyone.

Wooden structures are by nature made out of individual elements dictated by the size of a given tree and are therefore necessarily the sum of many different parts. In the low perimeter building that delineates the streetscape from the courtyard, these parts are expressed and legible for what they are - wooden beams and posts with wooden and metal cladding as infills to allow for a protective layer along the streets. The way in which these elements are assembled creates depth and articulation, imparting a domestic quality not usually associated with large institutional buildings. This carefully detailed structure is what the visitor will first encounter when arriving at the new Vancouver Art Gallery - a welcoming, warm and approachable building. Generous overhanging eaves protect the facades and provide cover to museum visitors and passers-by alike.



2021 proposal: view of the courtyard, south side adjacent to West Georgia Street.



2021 proposal: view of the courtyard, north side adjacent to Dunsmuir Street, looking east.

3.7 STREETScape ELEVATIONS



Context elevation: Cambie Street



Context elevation: West Georgia Street



Context elevation: Beatty Street

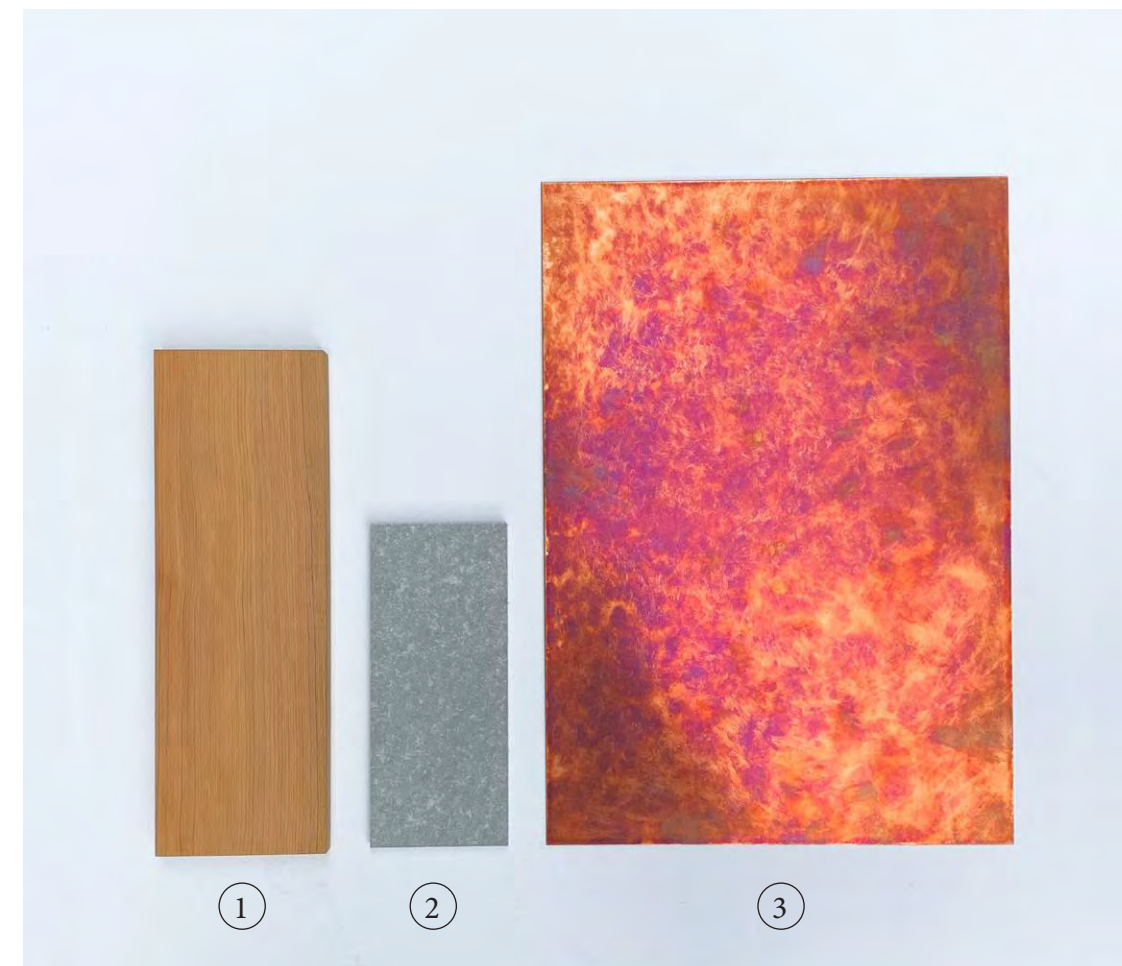
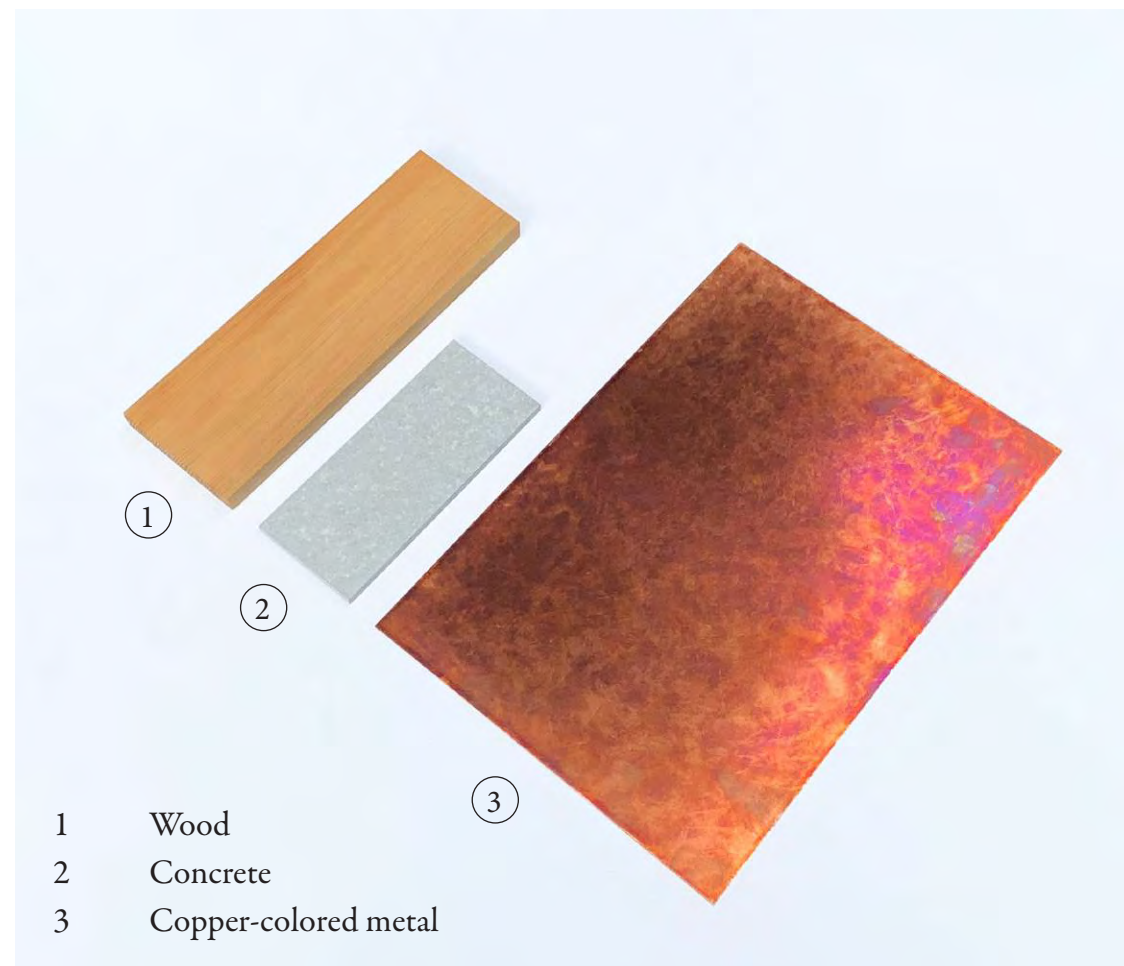


Context elevation: Dunsmuir Street

3.7 MATERIAL BOARD

The material palette envisaged for the project consists of four main materials: wood, concrete, copper-colored metal and glass. The use of wood is planned for the structure of the courtyard buildings and the cladding of the opaque vertical surfaces of the tower, as well as the cladding of the soffits of the cantilevered volumes. Concrete will be visible as a surface material of the courtyard.

The cladding of the stacked volumes consists of woven bands of copper-colored metal. This material is also proposed as a cladding material for the street-facing facades of the courtyard buildings.



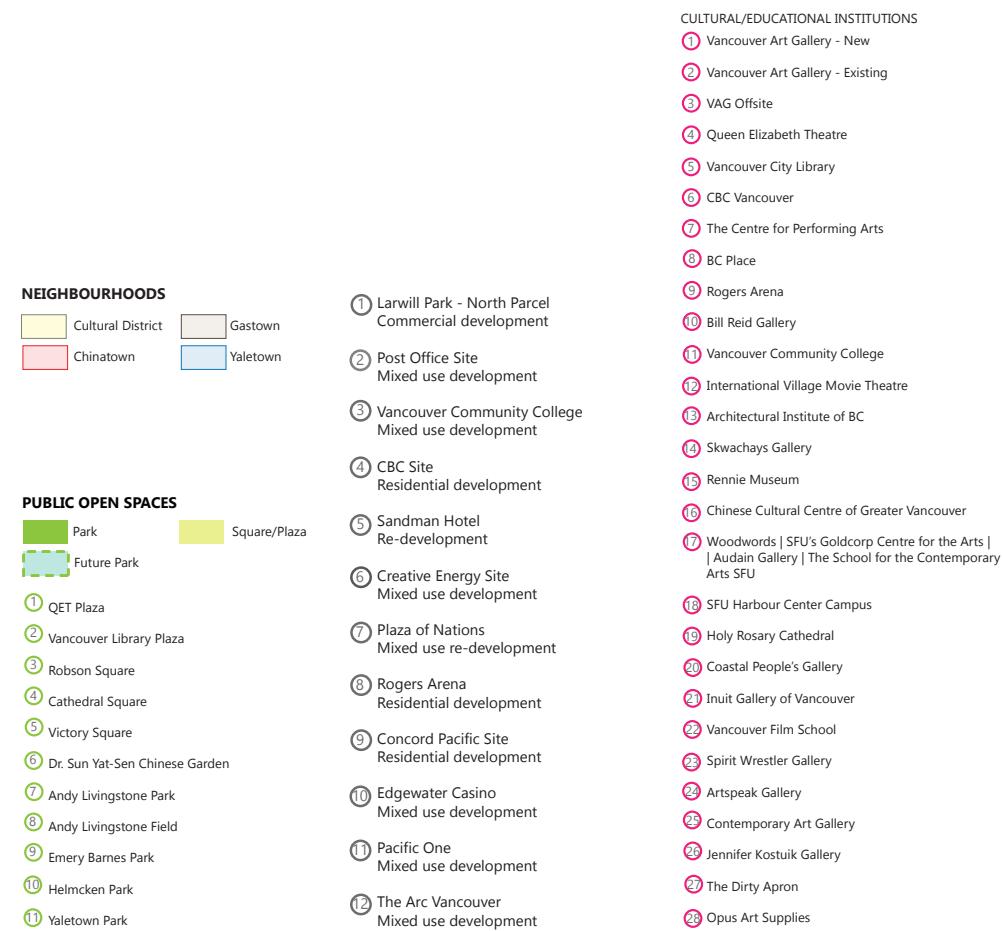
Material palette

4.0 Landscape Design

4.1 LANDSCAPE DESIGN RATIONALE

Along Georgia Street, the Vancouver Art Gallery anchors the eastern edge of the Queen Elizabeth Theatre Plaza, reinforcing its civic role within the cultural precinct that includes the Post Office, Library, and CBC Building. The north end of the site connects to the historic Chinatown and the Downtown Eastside precincts.

The landscape strategy for the Vancouver Art Gallery responds to both of these urban conditions while anchoring the building to the ecology and materiality of British Columbia through a lush palette of plantings and materials.



Cultural district adjacencies & connectivity

The inner Gallery courtyard is a voluminous, weather protected open space that is spatially organized to accommodate both everyday gallery operations including spill out restaurant seating, as well as a wide variety of events, public gatherings and temporary art installations. As a semi-public space, it is also designed to accommodate daily pedestrian flow through the site from adjacent neighbourhoods. The courtyard is paved with a continuous surface of precast concrete planks. Georgia, Cambie and Beatty Streets are paved with both exposed aggregate and broom finished concrete.

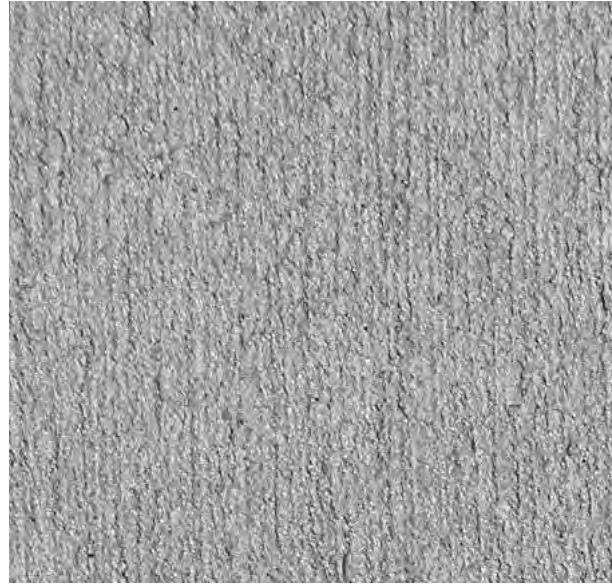
In the courtyard, five sculpted planters with seating around their perimeter contain native trees, shrubs and groundcover of the Pacific coastal forests. The planter at the entrance off of Beatty Street holds a grove of columnar maples underplanted with lush massings of fern and associated groundcovers, to reference the historic Maple Forest that once grew on the Larwill site. The other planters contain specimen Cedar and Hemlock of various sizes with massings of salal, fern and other forest groundcovers.



Rendered landscape plan

4.2 MATERIALS

Concrete textures



Broom finish concrete
Streetscape as per CoV standards



Exposed aggregate concrete
Streetscape as per CoV standards



Precast concrete Planks
Courtyard

Metal tree grate



4.3 PLANTING SPECIES

Courtyard Planters

- Trees: Thuja plicata (Western Red Cedar)
Tsuga heterophylla (Western Hemlock)
Chamaecyparis nootkatensis 'Pendula' (Weeping Nootka Cypress)
- Understory: Polystichum munitum (Western Sword Fern)
Adiantum aleuticum (Western Maidenhair Fern)
Gaultheria shallon (Salal)
Dicendra formosa (Western Trillium)
Trillium ovatum (Western trillium)
Kindbergia oregana (Oregon Beaked-moss)
Asarum caudatum (Wild Ginger)

East Planters

- Trees: Acer rubrum 'Armstrong Gold' (Armstrong Gold Maple)
- Understory: Polystichum munitum (Western Sword Fern)
Adiantum aleuticum (Western Maidenhair Fern)
Rubus spectabilis (Salmonberry)
Dicendra formosa (Western Trillium)
Trillium ovatum (Western trillium)
Kindbergia oregana (Oregon Beaked-moss)
Asarum caudatum (Wild Ginger)

Street Trees and Planting Beds

- Trees: Acer saccharum 'Green Mountain' (Green Mountain Sugar Maple)
Acer griseum (Paperbark Maple)
- Understory: Gaultheria shallon (Salal)
Blechnum spicant (Deer Fern)

North-South-West Courtyard Planters



Chamaecyparis nootkatensis pendula



Tsuga heterophylla



Western red cedar

East courtyard planters

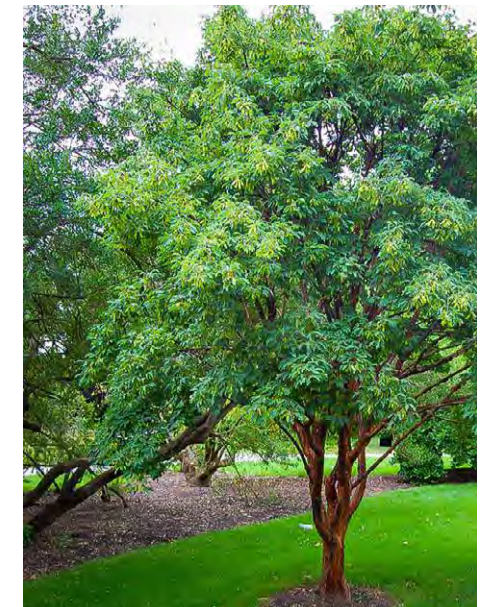


Armstrong gold maple

Street trees



Green mountain sugar maple - W Georgia

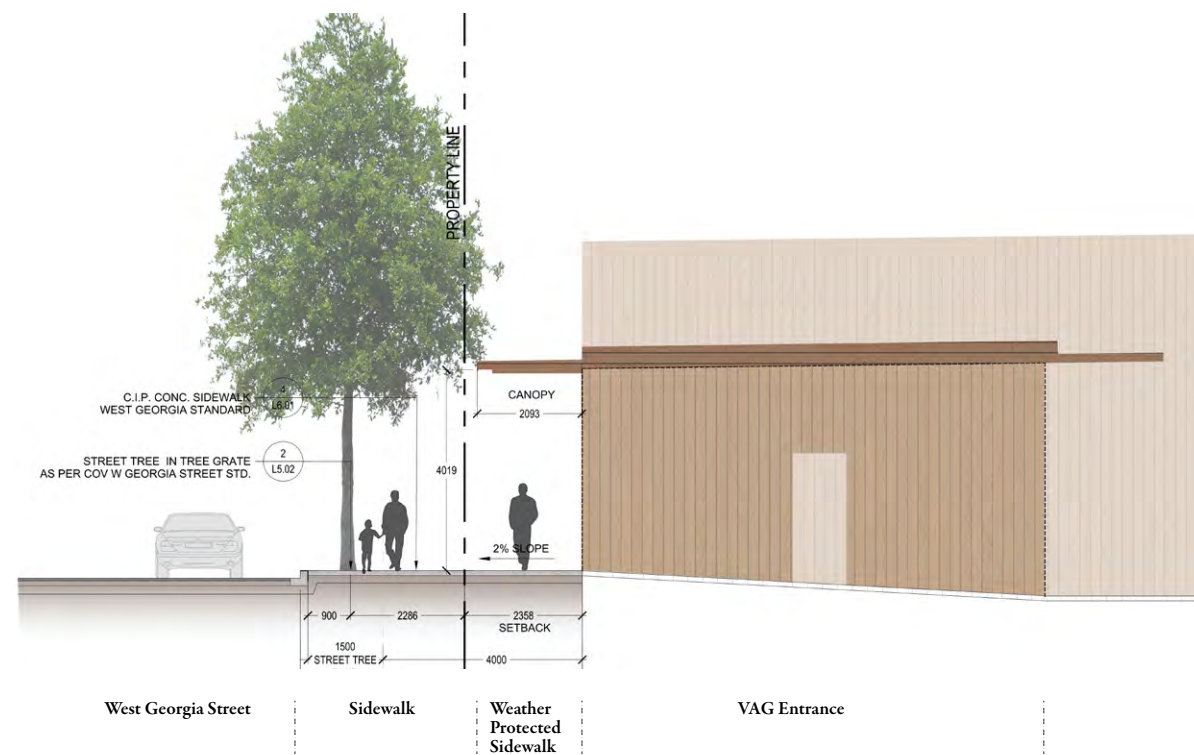


Paperbark maple - Cambie and Beatty

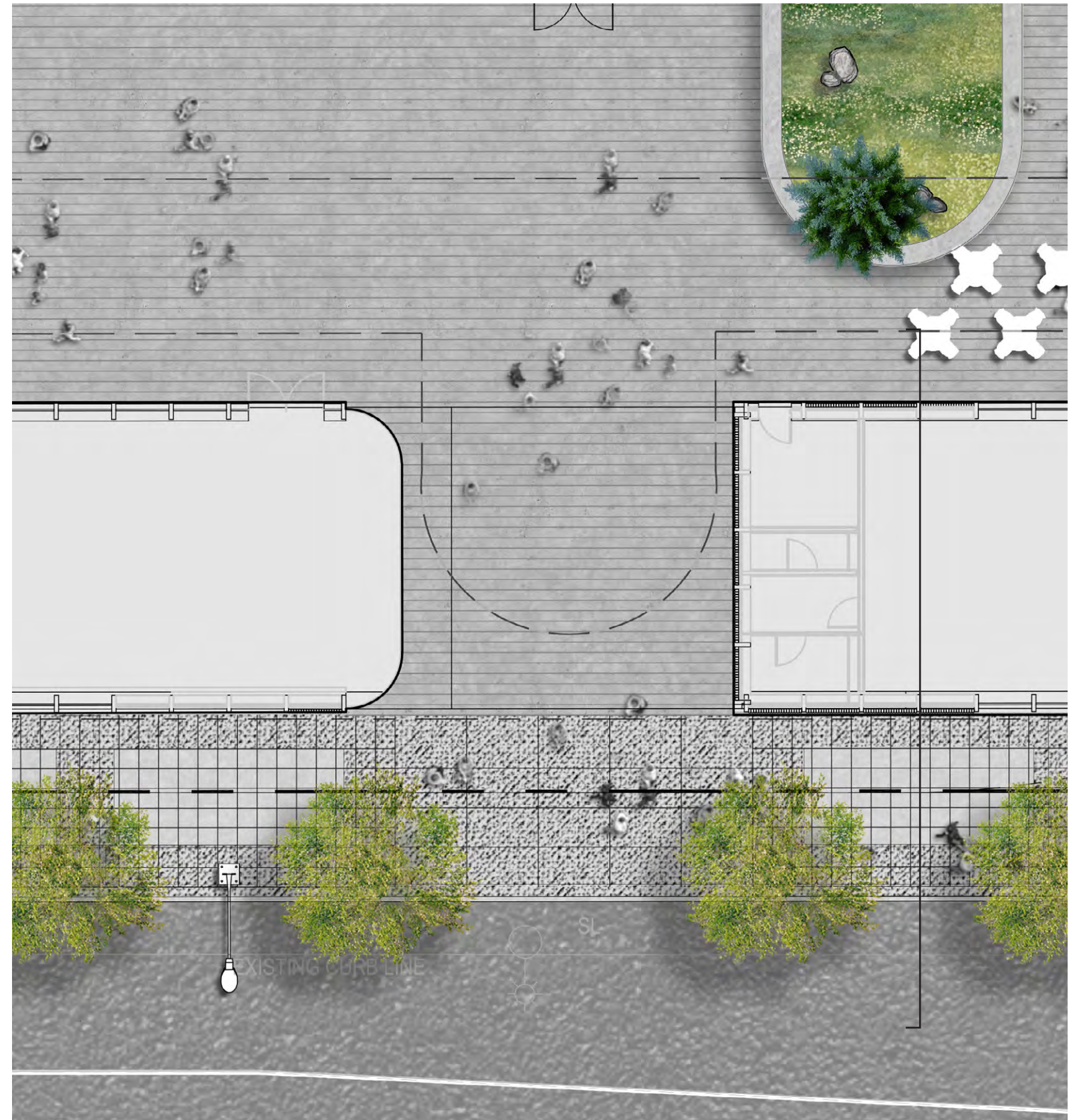
4.4 STREETSCAPES

Georgia Street

To retain continuity with the Georgia Street streetscape and express the continuity of Georgia as a ceremonial street, the materials and banding of the Georgia Street Guidelines are maintained. Rather than October Glory Maple, as specified in the guidelines, we propose the Green Mountain Maple. This is in keeping with the expression of maple as a reference to the historic Maple Forest that once grew on the site, but also announces a slight deviation in fall colour to express the Art Gallery as a special zone along Georgia Street.

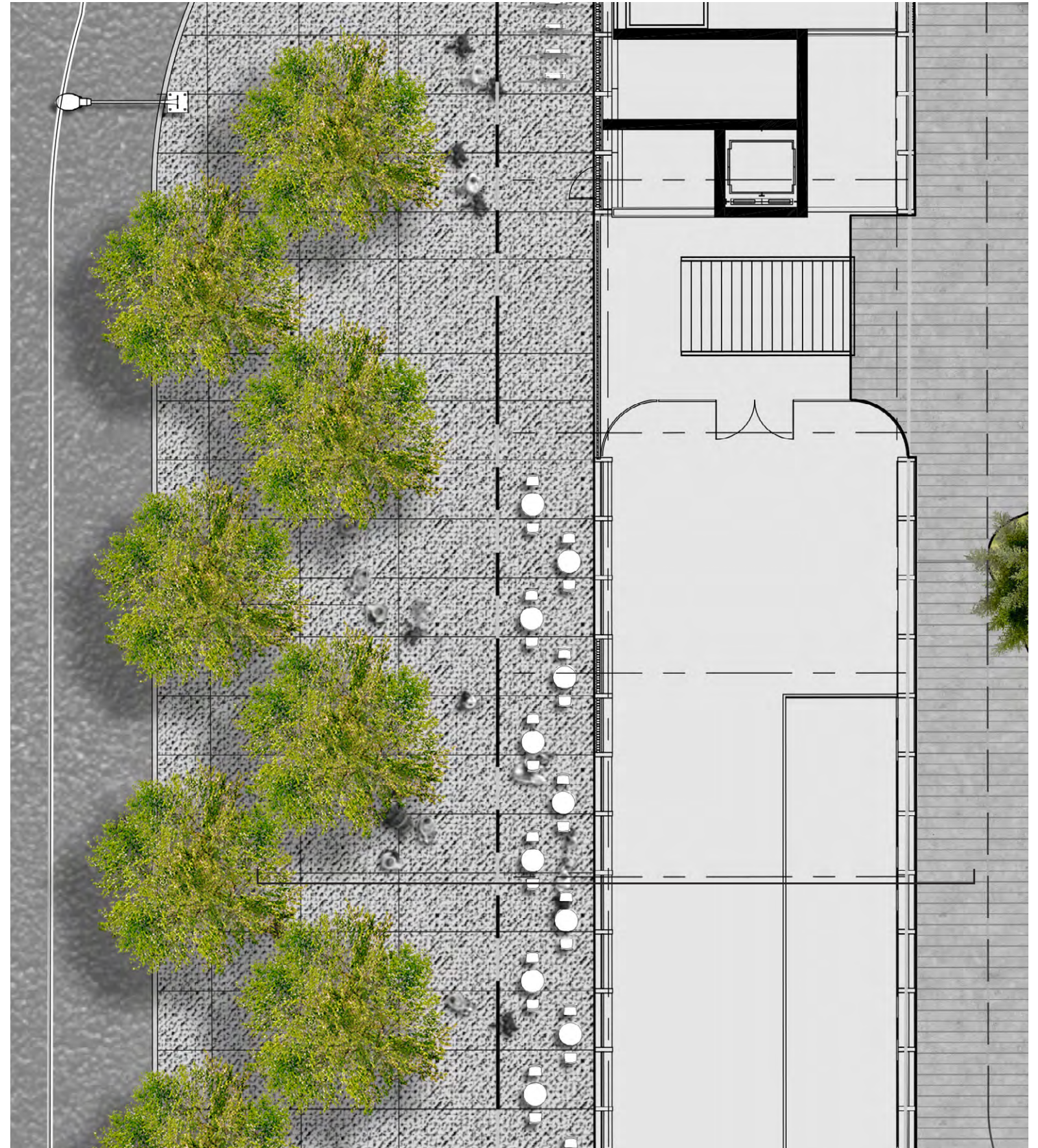
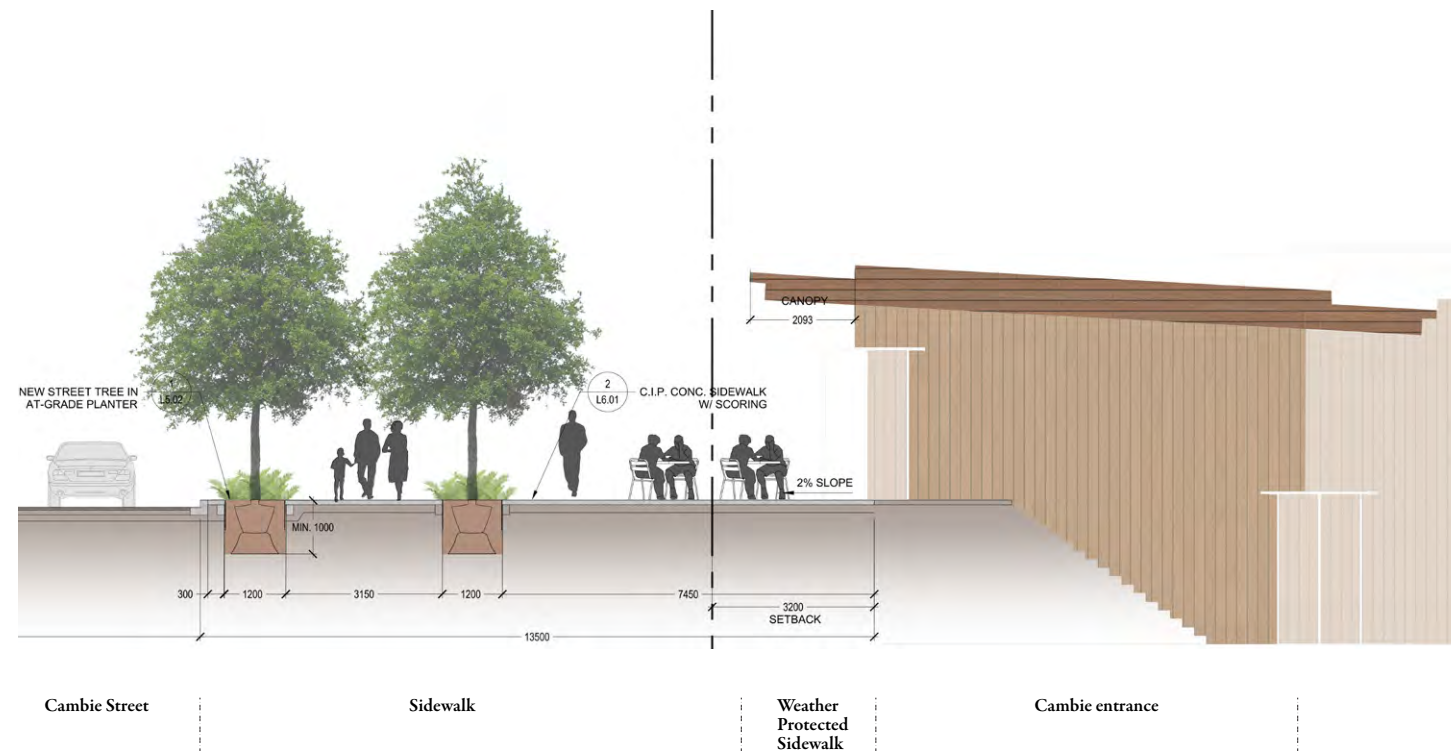


West Georgia streetscape section



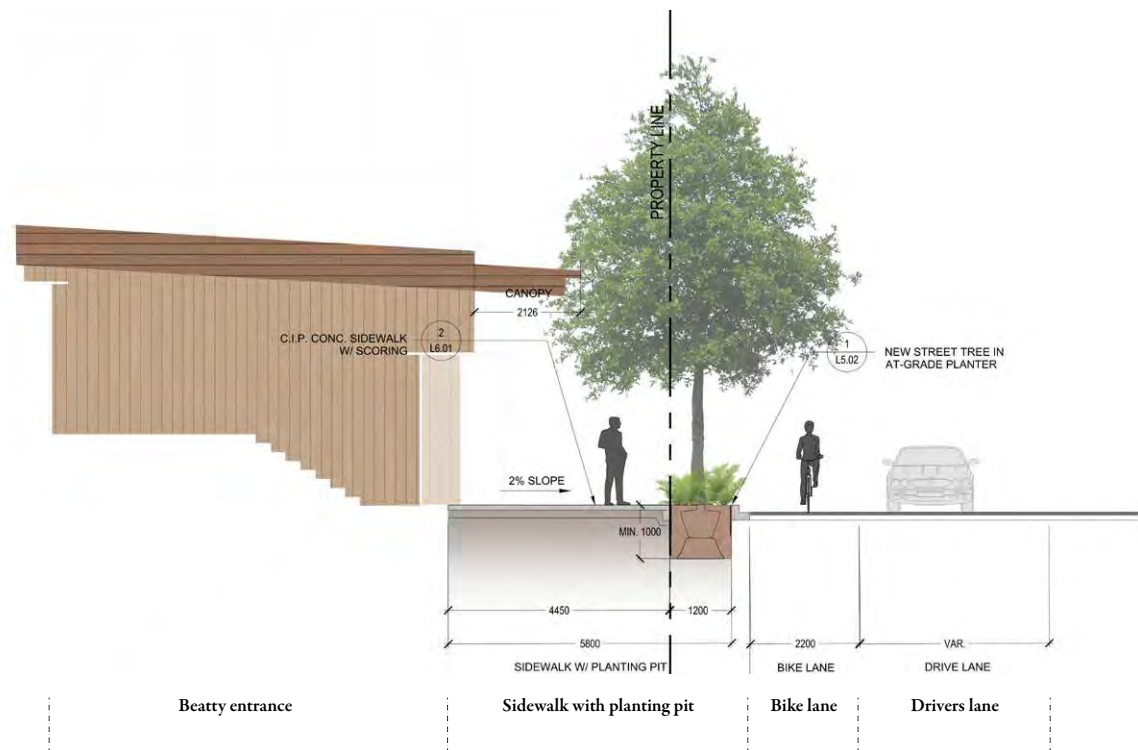
Cambie Street

Cambie Street is widened at the Georgia intersection, providing an opportunity for a double row of street trees at the outdoor gathering space at the café/bookstore interface of the gallery. These street trees are underplanted with a lush bed of native plantings to create a softer streetscape and outdoor café experience. A shaded outdoor 'room' is articulated for outdoor dining with movable tables and chairs. Exposed aggregate concrete is used across the entire sidewalk to give added texture to the widened sidewalk and outdoor café seating. Structural soil trenches or silva cells will be used to ensure all trees are able to access enough quality soil to thrive. A bike share station is located at the north end of Cambie Street for access to the bike lane on Beatty via the alley. Bicycle racks are also included along Cambie within the property line.



Beatty Street

Beatty streetscape, like Cambie Street will be expressed as a continuous exposed aggregate concrete sidewalk but with City standard scoring patterns. The street trees along Beatty will be the same as along Cambie, Paper Maple, and will also have understory native plantings to soften the narrow streetscape experience.

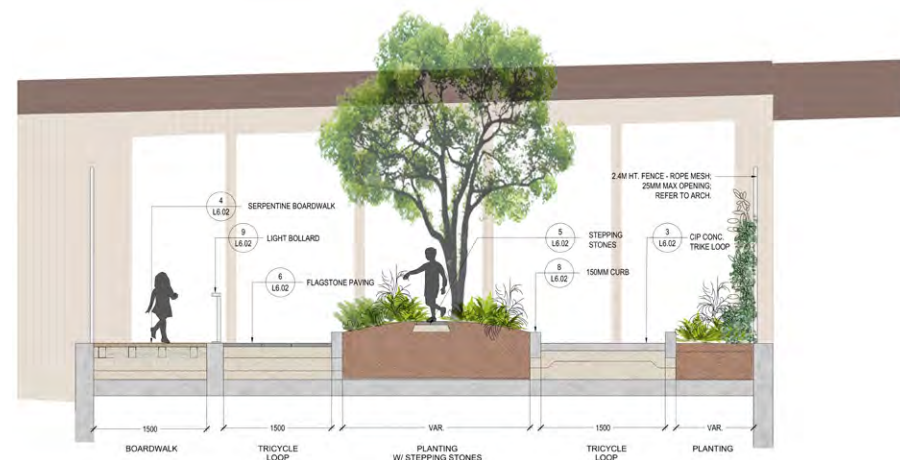


Beatty St streetscape section



4.5 DAYCARE

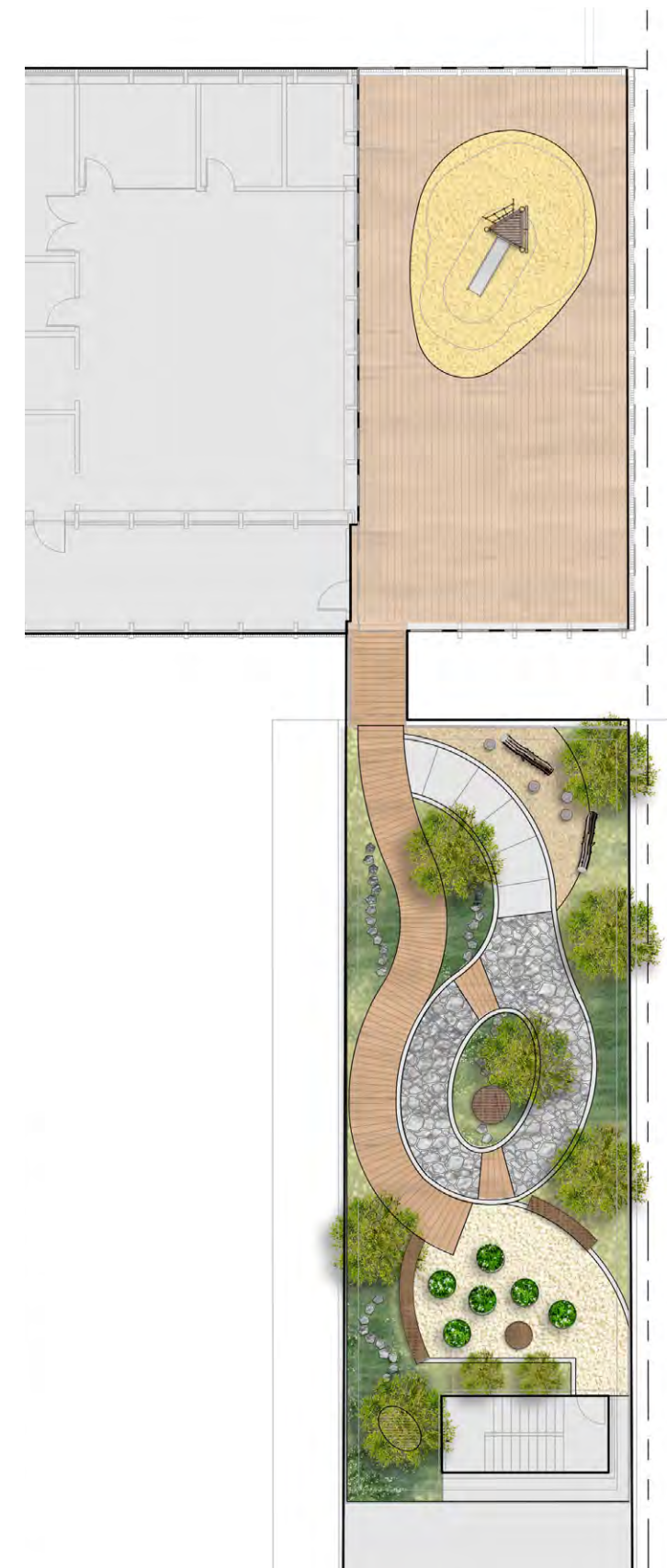
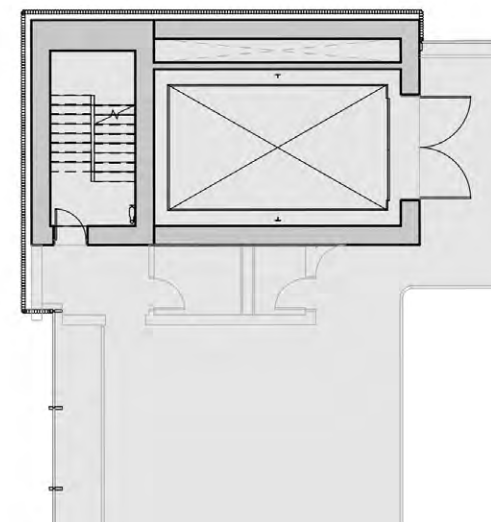
The Daycare is located on the northeast side of the building, and provides an imaginative series of outdoor spaces for a variety of play. The Daycare itself is surrounded by a weather protected wooden deck that allows open and flexible play, with a custom designed climbing structure / play hut and slide. A curved tricycle route arches through a garden of native plants, with a flagstone loop surrounding a 'secret garden' of berry bushes and a wood platform within. A serpentine boardwalk links a sand play zone with logs, boulders and a low play table; past the secret garden to a gardening area with raised planters, circular benches and an area for storytime and other small group activities. The play zones are surrounded by planters with native plants, edible plantings and vines that grow on the wire fencing adjacent to Beatty Street. The toddler zone provides play opportunities for babies aged 0-3: rubber mounds and bowls with a slide, surrounded by lush plantings and a custom sized toddler cave.



Daycare outdoor play area section



Daycare external play area plan (toddler zone)



Daycare outdoor play area plan

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