

Winnipeg Art Gallery Competition

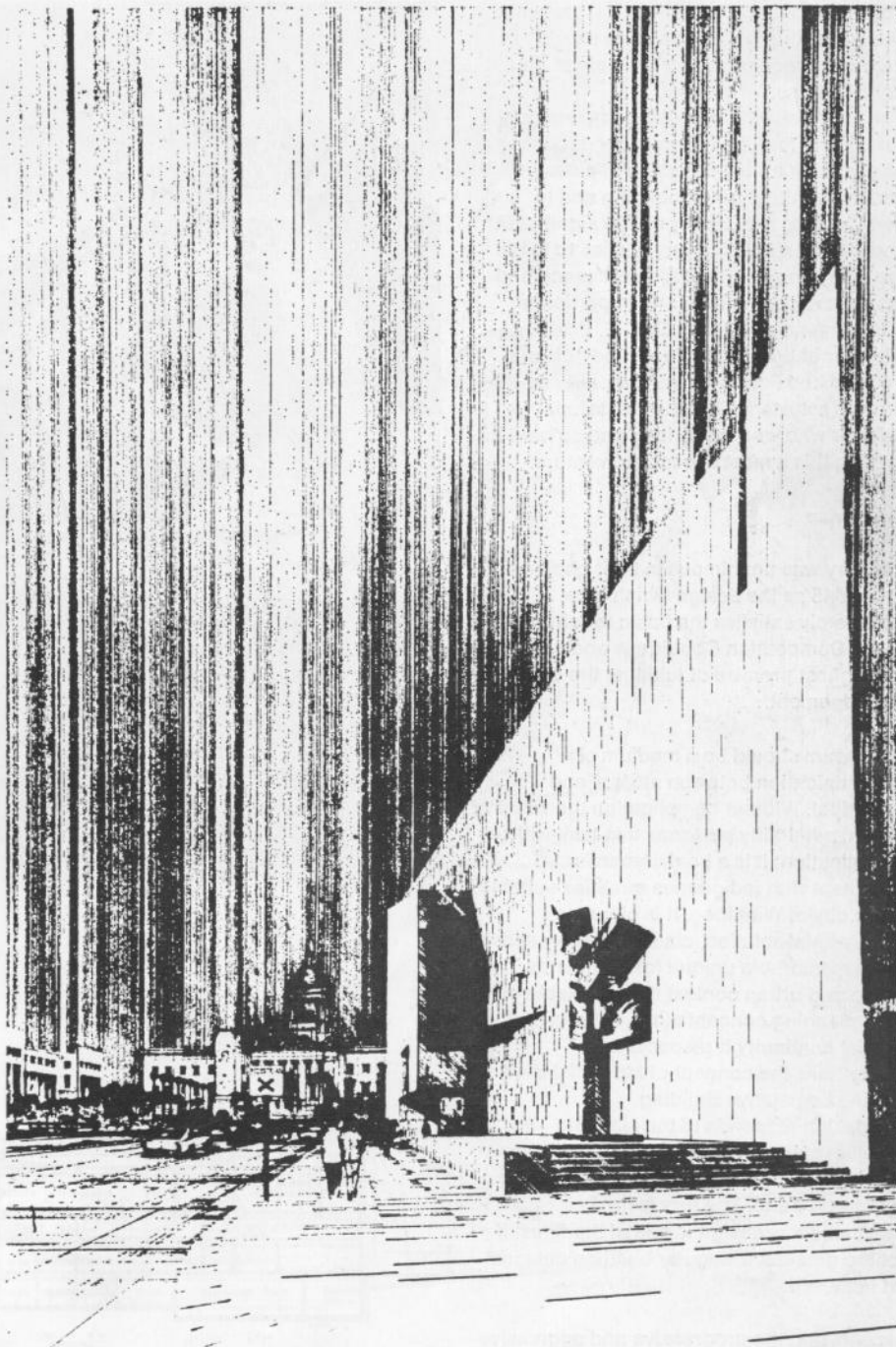
Report of the Jury

In its deliberations after fully discussing the program conditions and the mandatory requirements, the jury agreed that it was searching for a bold and dynamic symbol, a three-dimensional physical statement specifically of the aims and aspirations of the Winnipeg Art Gallery and the generally cultural environment of the City of Winnipeg. At the same time the jury recognized the building must become an integral part of the total urban fabric, enhancing and strengthening the concept of the entire area. Beyond these more "expressive" aspects, the jury devoted extensive time to detailed analysis of planning relationships, material and structural factors, lighting and acoustical details, character and quality of interior space, all of which must contribute to significant environment.

The jury feels that the winning entry brilliantly and sensitively satisfies these requirements, expressing with dignity and monumentality, the objectives of the Gallery. It exemplifies excellent town planning in its relations to the site and it demonstrates sensitive character and scale within the framework of a highly functional and dynamic plan. It is the jurors' unanimous conviction that this building will stand as a brilliant symbolization of a progressive Winnipeg.

The jury feels that it is now of the utmost importance that interested public and private bodies must exercise as much influence as possible to achieve sensitive control and development of the area immediately surrounding the site to the North, West, and South. The jury emphasized this fact that while the Winning Design is "well done" it must be augmented and supported by other quality proposals in the surrounding area if the goals and objectives of the Competition are to be achieved.

The jury congratulates the winning architect for his dynamic solution and commends the other prize winners and honorable mentioned entries for the extremely high quality of their achievements. There were many entries who demonstrated both



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First prize, Winnipeg Art Gallery
competition, Gustavo da Roza, Architect

Premier prix, concours pour la Galerie d'art
à Winnipeg, Gustavo da Roza, architecte

First Prize

Architect, Gustavo da Roza, Winnipeg

competence and distinction; it is lamentable, of course, that these many fine efforts cannot be recognized for their significant contributions.

The jury wishes to commend to Winnipeg Art Gallery for its wisdom in conducting a competition for the selection of a design and an architect for its building and to congratulate the Gallery on the significant accomplishment. The jury wishes to thank the many people who gave assistance and time to the competition and in particular the jury wishes to thank Dr F. E. Eckhardt, Director of the Gallery for his advice and counsel and Professor James Lewis for his tireless assistance to the Professional Adviser who worked so long and so hard in making this a most successful venture.

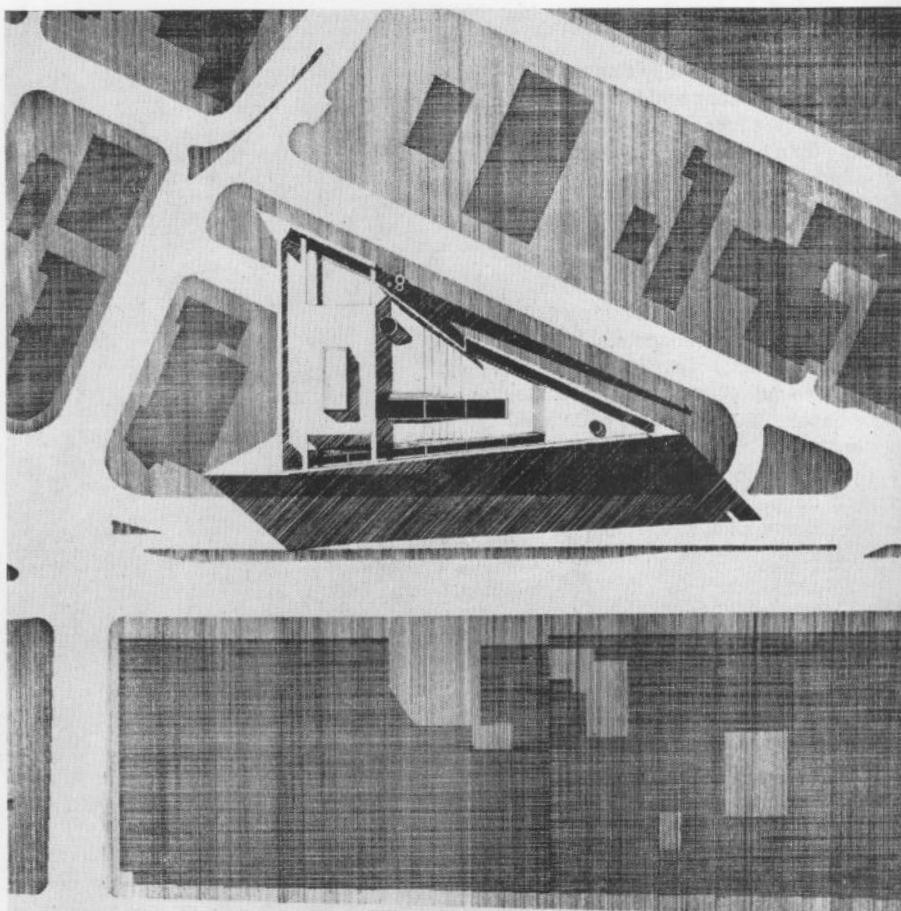
First Prize

The jury was unanimous in their choice of Entry #45 as the design which most completely satisfies the basic requirements of the Competition Conditions and holds the highest promise of fulfilling the criteria for judgement.

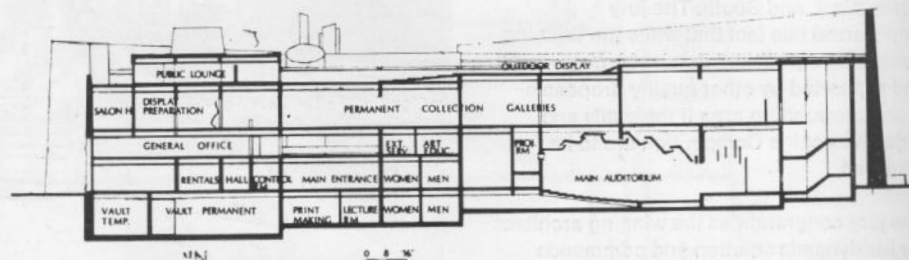
A museum should be a medium of communication between artifact and individual. Without complication the winning design admirably performs this task without complication; it is a bold, dynamic statement with indigenous qualities suitable to the city of Winnipeg. It is clearly a monumental solution, classic in every sense and a memorable unique form. In terms of site and urban context it is an excellent town planning concept since by form and spacial continuity it respects and strengthens the concept of Memorial Blvd. and the Legislative Building.

The design responds to the site. The absolute clarity of plan and building forms pays loyalty to the unique geometry of the triangulated site. The jury is firmly convinced this design is one of the finest if not the greatest triangular building designs yet achieved.

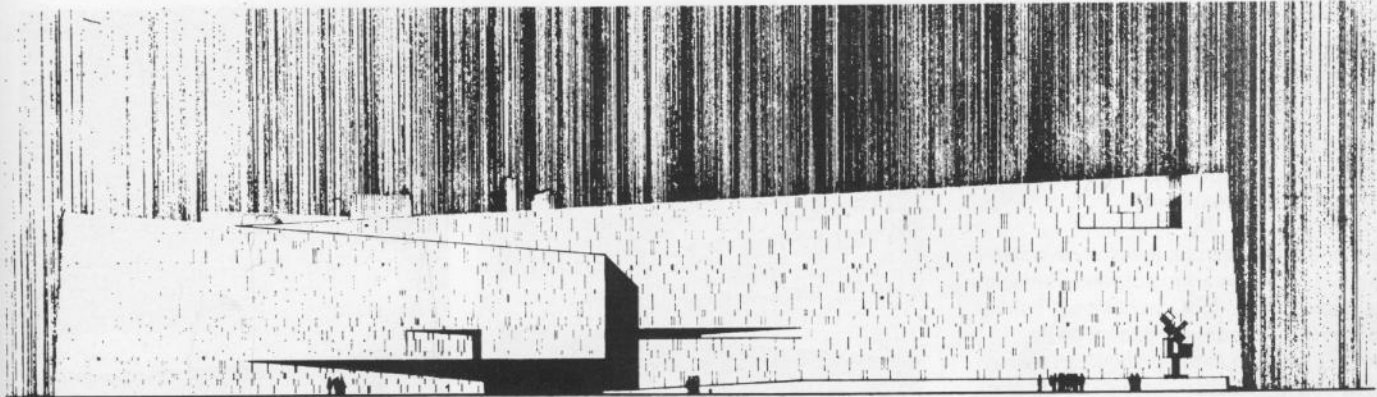
Recognizing the progressive and aggressive rule of the gallery, there is ingenuity of planning with direct and proper relationship of the various public, administrative, and



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secure functions. The galleries are easily accessible to the public and provide rich, exciting and distinctive exhibition space.

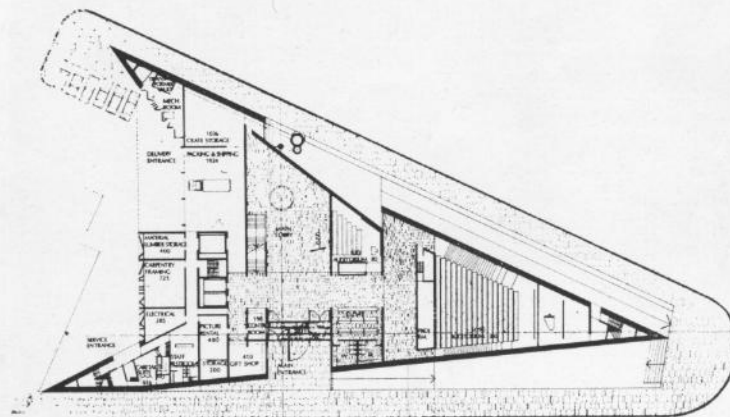
A higher degree of flexibility is possible while the use of natural light and artificial light is thoughtfully solved.

Through its bold yet elegant form, its sensitive scale and detail the building has unique and strong symbolism and will clearly offer the image of a progressive and dynamic Gallery.

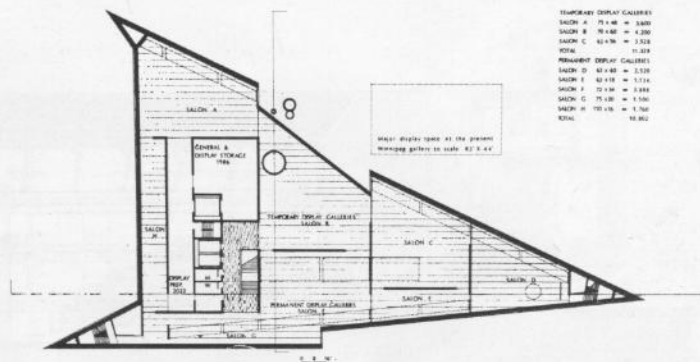
Second Prize

The entry awarded second prize was held in high regard by the jury because of its bold, simple and uncomplicated statement. The design, basically an introverted scheme, achieves a strong sense of unity and symbolization by means of one large internal space enclosed by a great sloping glass roof. The jury admired the quality of this multi-storied central display court around which all other functions related and felt this feature the strong point of the design. While the galleries are visible from the court and spacially are an extension of the court and five spaces, they were criticized as lacking sufficient variety. Receiving facilities were considered somewhat inadequate as was the vertical circulation to the galleries. Exception was also taken to the placement of the educational facilities on the top floor with the attendant problems of circulation and

0 8 16'



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TEMPORARY DISPLAY GALLERIES		
SALON A	75 x 48	= 3,600
SALON B	75 x 48	= 3,600
SALON C	60 x 36	= 2,160
TOTAL		9,360
PERMANENT DISPLAY GALLERIES		
SALON D	60 x 48	= 2,880
SALON E	60 x 48	= 2,880
SALON F	75 x 36	= 2,700
SALON G	75 x 36	= 2,700
SALON H	75 x 36	= 2,700
TOTAL		15,120

Major display space at the present
temporary gallery is 40' x 40'

Second Prize
Gordon S. Adamson and Associates,
Toronto

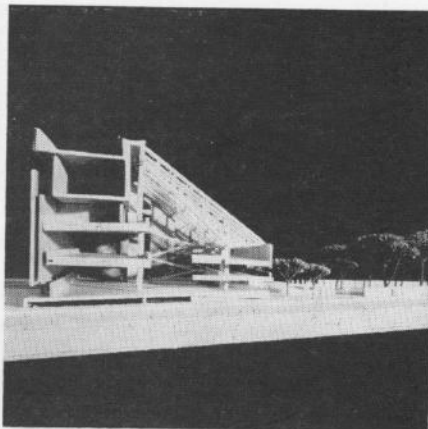
- 1
Site Plan
Plan d'emplacement
- 2
Section
Coupe
- 3
Model
Maquette
- 4
First Floor Plan
Plan du premier étage

- 5
Model
Maquette

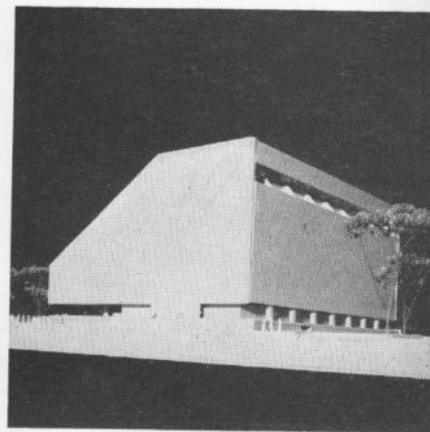
control. Additionally the design suffers from a certain lack of overall refinement and development.

From the urban siting aspect the plan is somewhat less of consequence of the site and does not materially strengthen the concept of Memorial Blvd.

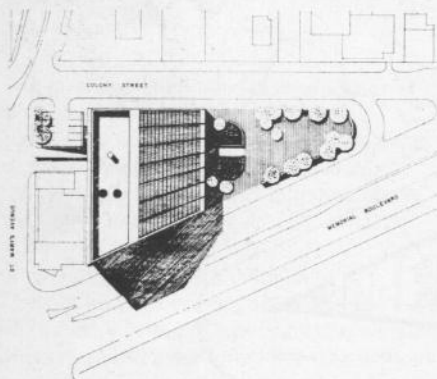
None-the-less the bold, massive, evocative form has dramatic architectural expression; the sloping north light symbolic of "gallery", the magnificent central space with its dramatic lighting and the buildings strong sense of unity would generate unique and powerful image for the Gallery.



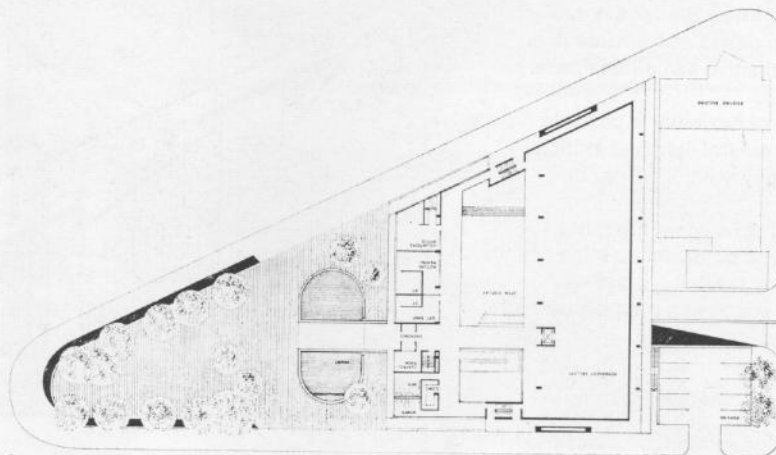
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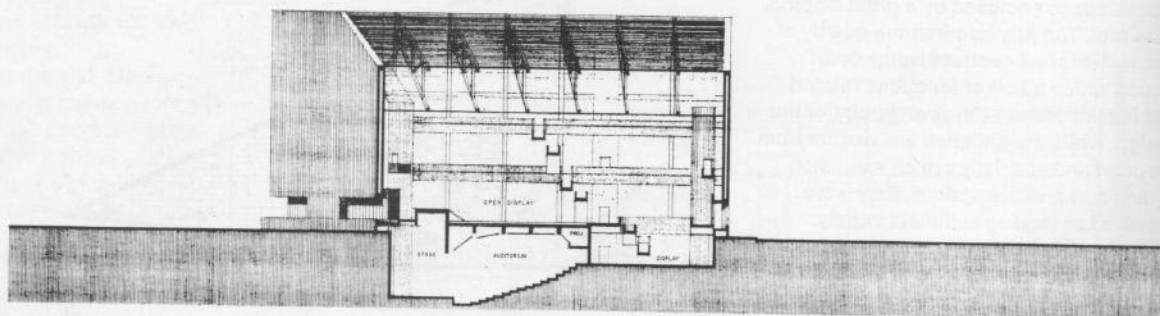
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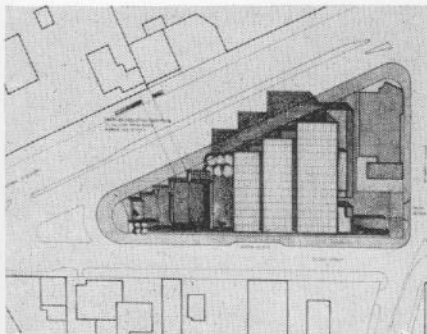
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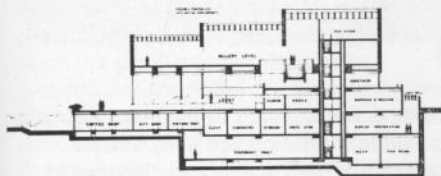
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- 1
Site plan
Plan d'emplacement
- 2
Section
Coupe
- 3
Perspective
Perspective
- 4
Ground Floor Plan
Plan du rez-de-chaussée

Third Prize
Libling Michener and Associates
and Joseph Brunon, Winnipeg



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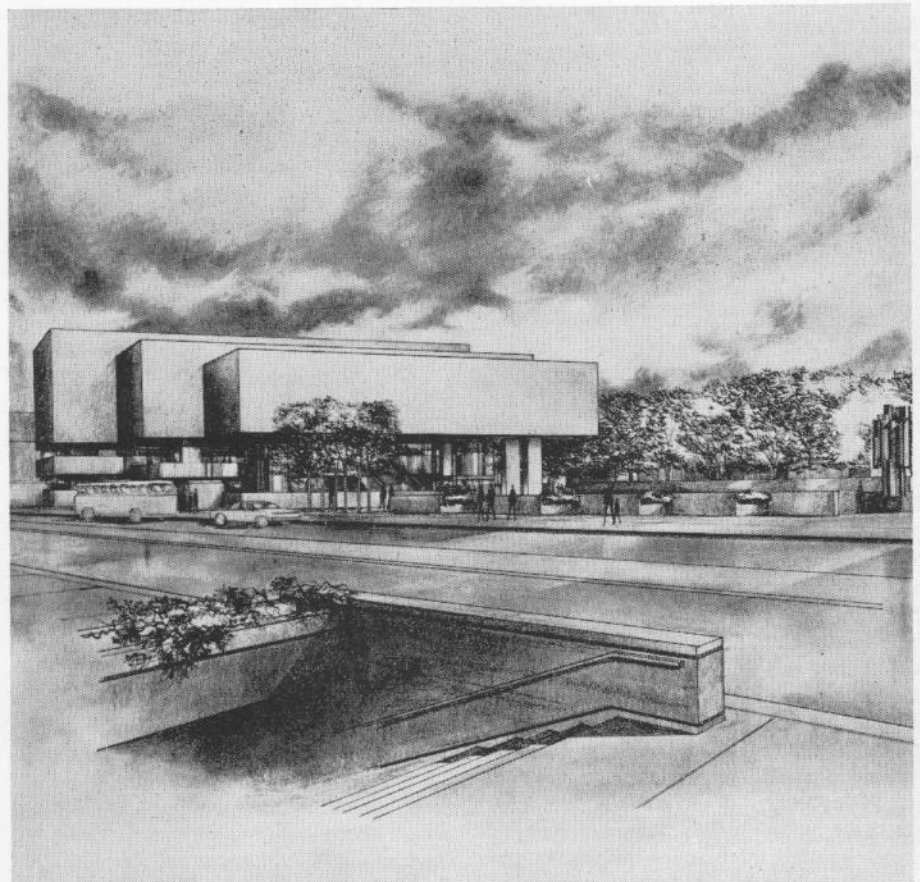
Third Prize

The jury particularly admired the entry for its excellent internal planning, demonstrating thoughtful and thorough understanding of museum functioning. Public circulation to and thru the galleries, the functional planning and servicing of these spaces, and the spacial quality achieved is outstanding.

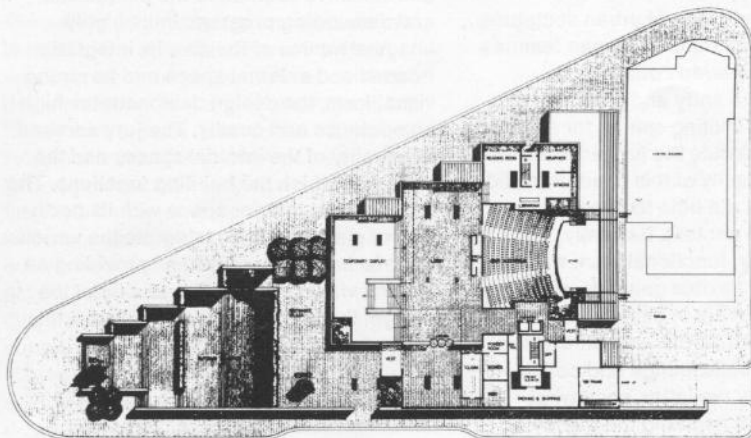
Thru the skillful treatment of the exterior entry court, the openness of the lower circulation and viewing spaces and the hovering enclosed volume of the upper gallery floor, the design is a strong response to the site conditions and the surrounding urban context.

The geometry of the building, a series of three proportional rectangles lends itself to future expansion by the remarkably simple procedure of an additional fourth repetitive rectangle.

The jury felt the architect did not fully exploit the design potential inherent in the scheme and lamented the general lack of design development.



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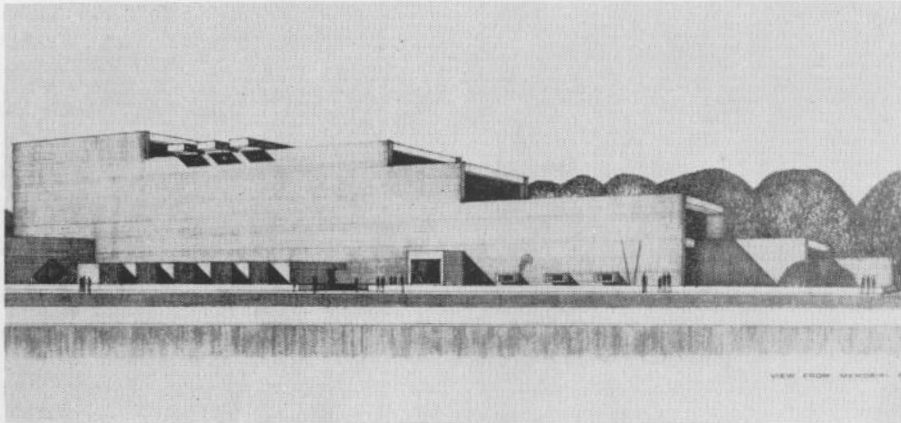


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*Perspective**Architects, Osaka Yamashita Keenberg,
Winnipeg*

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*Perspective**No 10 Architectural Group, Waisman
Ross Blankstein Coop Gillmor Hanna
and Carl Nelson, Jr. and Jonas
Lehrman, Winnipeg***Honorable Mentions**

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Honorable Mentions

Conceived as an integrated series of multi-levelled galleries around a large central space, the design by *Townley Matheson & Partners and D. R. Erb* was admired for its overall unity and skillful treatment of space. While overly complex and intricate the design does have great consistency. In addition to the flexible and varied galleries, the functional plan has well located educational elements and a fine auditorium. One of the better graphic presentations in the competition, the brilliant overall design fails to recognize its greater obligations to total civic design.

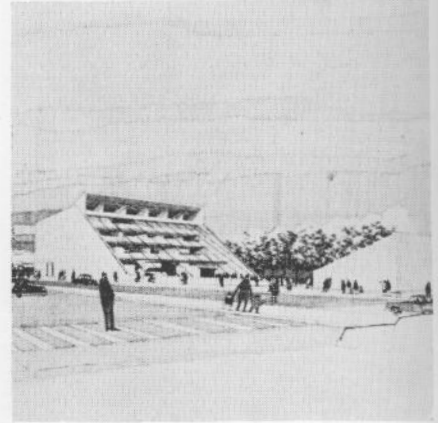
A highly animated piece of urban sculpture, the entry by *James Colin Strasman* features a great sunken covered court which becomes the main entry and the focus of the gallery as an inviting setting for exterior display and use. While the jury admired the character and quality of this court, they did feel the proposal did little to strengthen the overall urban context. Basically, an extremely orderly, functional plan, with well located and flexible galleries, the entry to the building suffers in being somewhat devious. Additionally, the jury felt that the location of the public lounge and coffee room, particularly the latter, somewhat inappropriate and negating the quality of the entry.

Design by *Donald H. Gorman*. A stimulating design, which proposed a diversity of

building forms, rather than a single envelope as an answer to the unique building program and the irregular site configuration. Generally thoughtfully conceived, the plan features an inviting and well developed entry and sculpture court, flexible and well controlled galleries. Access to and control of the upper level studios is somewhat difficult. The animated, somewhat ponderous building forms, while promising, suffer from insufficient development.

Design by *#10 Architectural Group*. Certainly one of the outstanding entries in the competition, this design is a brilliant and sensitive solution to the unique site and demanding program. In its highly imaginative use of the site, its integration of internal and external space and its strong visual form, the design demonstrates high competence and quality. The jury admired the quality of the internal spaces and the ease with which the building functions. The great central interior space with its north wall of glass serves to integrate the various internal functions, as well as providing an inviting visual symbol. The totality of the design, the admirable graphics make this entry worth careful study.

Design by *Henry Fliess*. The unique sculptural forms of the building and the internal spacial qualities of this entry, an outgrowth of the central theme of tiered north and northeast orientated skylights over a series of stepped galleries and



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studios, was admired by the jury. Internally, provides interesting and fairly flexible galleries, clearly visible and discernable from the lobby and exterior, however, their shapes and sizes mitigated against this solution. Although somewhat divided on the contribution of this design to the amenities of Memorial Blvd, the jury did feel that the tiered mass of the galleries and studios along with the hollowed out entry – sculpture court and the auditorium stage mass at the pivoted point of the site does provide a bold solution to the triangular site. Generally, the design is characterized by careful consideration to functional planning and thoughtful attention to detail.

Design by *S. W. Osaka, J. S. Yamashita, R. Keenberg*. This entry was admired for its straightforward and economic organization of the various museum functions and its quiet unassuming yet dignified expression. Within the relatively rigid geometry of the overall design, the system of clear plan structure and demountable panel system, the entry achieves a high degree of planning flexibility and interesting space. The separation of the more unique auditorium form from the main structure, the entry bridge over the sunken sculpture court and the spatial continuity of lobby-gallery all contribute to the overall design consistency.