



STATEMENT OF SIGNIFICANCE MUSEUM OF ANTHROPOLOGY

6 APRIL 2017



Erickson sketch section of entrance sequence (courtesy of the CCA)

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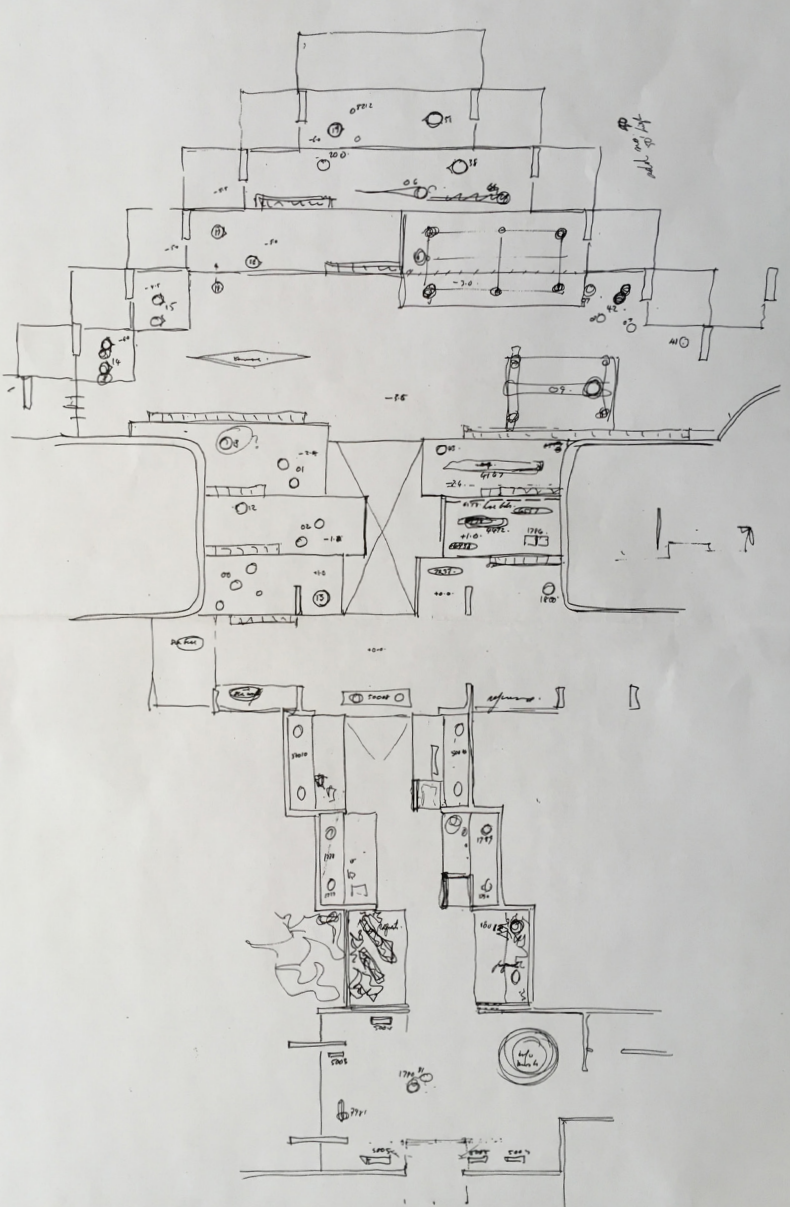
Cover image: The Great Hall (courtesy of Christopher Erickson)



The Raven and the First Men (courtesy of Christopher Erickson)



Kwakiutl mask collection, Multiversity Gallery



Erickson sketch plan (courtesy of Nick Milkovich)



View of the Great Hall from the Ramp

CHRONOLOGY

Point Grey, including the museum site, is the traditional territory of the Musqueam First Nation; the site used for guarding the Big River

- 1865 21-year Point Grey Timber lease granted to Vancouver Island Spar, Lumber and Sawmill Company Limited (later Hastings Sawmill Company); timber lease used to the clear-cut harvesting of forest, including the future Museum site
- c. 1900 Chief Capilano hosts a camp in the vicinity of the museum site
- 1908 Measures were taken to eject Japanese Canadian squatters occupying Point Grey; 200 campers continue to occupy the northern portion of the area
- 1923 Government lets contracts for completion of UBC Science building, Library, Power House, and "semi-permanent" buildings (Arts, Agriculture, Applied Science, Administration, the Auditorium, and four laboratory/workshop buildings)
- 1938 Start of construction of Point Grey Battery (part of the Harbour Defence of Vancouver), a gun battery with three 6" MK 7 guns mounted on MK 2 Shielded Barbette mounts



Clearing forest for the campus



Gun emplacement No. 1



Erickson with museum model



Great Hall under construction, 1975



Koerner European Ceramics Gallery today



2010 Renewal addition today

STATEMENT OF SIGNIFICANCE

6 APRIL 2017

- 1946 Accommodation for 350 single men at Fort Camp on and/or near what is now the museum site; repurposed as student housing
- 1947 Museum of Anthropology founded; located in Main Library; Dr. Harry Hawthorn serves as the first director of the new museum; Dr. Audrey Hawthorn is its first curator
- 1948 Point Grey Battery decommissioned
- 1971 Arthur Erickson Architects commissioned to design the Museum of Anthropology
- 1974 Dr. Michael Ames succeeds Dr. Hawthorn as Director of the museum
- 1976 Opening of the new museum on site
Musqueam Declaration (June 10) is adopted and signed: "We the Musqueam People openly and publicly affirm that we hold aboriginal title..."
- 1980 Bill Reid's full-scale wood "The Raven and the First Men" installed in the Rotunda
- 1990 Koerner European Ceramics Gallery completed
- 1993 Temporary Inlet arranged for movie shoot
- 1997 Dr. Ruth Phillips becomes Museum director
Temporary Inlet arranged for APEC summit
- 2002 Dr. Ames returns as acting director
- 2004 Dr. Anthony Shelton succeeds Dr. Ames as Director of the museum
Temporary Inlet arranged for Erickson's 80th birthday
- 2010 Expansion of Museum completed, including the MOA Centre for Cultural Research
Permanent installation of the Inlet
- 2017 Funding announced for theatre alterations, additional space and seismic and systems upgrades

BACKGROUND

The Museum of Anthropology is described as a total work of art, expressing a convergence of the site, building, collection and the performances and ceremonies that take place there. As such, the museum is in part an expression of the complex contemporary culture of the Province of British Columbia that has its origins in the combining of indigenous, world and newcomer cultures.

SITE

Musqueam oral history tells of the people's connection to the land from the beginning. The Transformer changed ancestral supernatural beings into their present rocks, animals, people and features of the landscape that remain to this day. According to this history, the Musqueam people do not simply belong to the land, the river, the living creatures; they are those places and beings.

At least four or five thousand years ago the Musqueam people – guardians of the mouth of the Big River now commonly known as the Fraser River – made their latest move downstream to follow the shifting river mouth, and settled the area that is now known as Marpole in South Vancouver. The village, Cesna?em, was the largest of a network of camps and villages along creeks and ocean shores in the area between the North Shore Mountains and Tsawassen, the Strait of Georgia and Coquitlam, and includes what is now the Museum of Anthropology site. The site was of strategic importance to the Musqueam people for surveillance of the sea at the mouth of the Big River.

Following the arrival of newcomers and the taking of the land for their own purposes, the site was clear-cut per a 21-year Point Grey Timber Lease granted to Vancouver Island Spar, Lumber and Sawmill Company Limited (later Hastings Sawmill Company) in 1865. The museum site became important as cleared foreground and framing element for the campus's magnificent views from its central open space, Main Mall, over the sea to distant mountains.

Preparations to defend Vancouver's harbour in case of war led to the construction in 1938 of three heavily fortified gun emplacements (plus ancillary military installations including barracks) on the museum site. Construction included heavy concrete foundations that were not removed following the decommissioning of the battery.

In the years between the war and the beginning of the museum's construction in 1974, the site was left as a field overlooking the sea.

1976 BUILDING AND LANDSCAPE

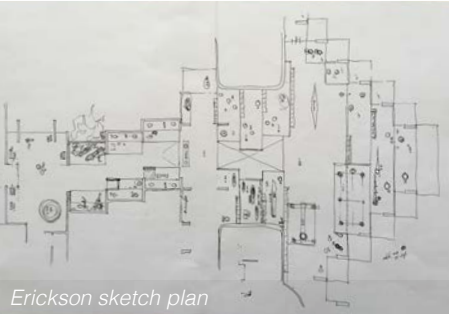
As envisioned by Arthur Erickson, the museum was to be set in a landscape evocative of the traditional Northwest Coast First Nations villages located between the forest edge and the sea. A waterbody was conceived as an inlet of the sea emerging from behind the main west mound (thus concealing its end and allowing the inlet interpretation) and detailed with plant and other materials naturally found on a West Coast seashore. The site was conceived to situate the Great Hall collection and the Haida Village complex in a West Coast environment. Key views



The Raven and the First Men, Rotunda



Aerial of north end of campus, 1943



of the building's Great Hall, Entry area, and Haida Village all are framed with indigenous plant and ground materials.

Erickson's seminal vision for the museum was to orchestrate a walk out of the forest down towards the bright sea and open sky. Following his discussions about the collection with the museum's founding Director Dr. Harry Hawthorn and the museum's first curator Dr. Audrey Hawthorn, this journey down through soft overhead light towards the bright sea was integrated with the concept of progressing from the naturalistically-modeled objects of the southern Coast Salish people, past dramatically deep-painted relief of the central coastal Kwakwaka'wakw people, to the Great Hall and its more abstract massive carvings of the northern coastal Haida, Gitksan, Nisga'a and Tsimshian peoples.

The Great Hall, the signature space of the museum, was said by Mr. Erickson to be the expression of its selected massive carvings in specific relation to one another – that is, the space and its structuring were informed by specific objects in the collection, and intimately linked to them. As the conception was developed, the monumental frame elements and materials provide an analogue to the great post-and-beam structures of the Northwest Coast First Nations.

With detailed input from Drs. Harry and Audrey Hawthorn, the museum's founding director and curator, and Dr. Michael Ames, Director during the time of the design of the building, the museum was conceived as a dramatic walk through the museum's collection. From the wood carvings along the path from the entrance to the Great Hall, past Bill Reid's wood carving "The Raven and the First Men" in the Rotunda (realized several years after the museum opening) and among thousands of smaller objects from Northwest Coast First Nations and other indigenous cultures of the world presented in simple glass cases and plexiglass-lidded drawers, the museum made accessible to the scholar and the visitor alike the entire collection.

1990 KOERNER EUROPEAN CERAMICS GALLERY

UBC philanthropist Dr. Walter Koerner's major donation of European ceramics to the museum spurred the addition of new galleries and associated spaces to the south of the Entry and Ramp. Designed by Arthur Erickson Architects, the whole addition, although tall, in no way compromises the views of museum's distinguishing frame elements forming the Entrance and the Great Hall. The interior planning leaves undisturbed the original buildings signature descent from the entrance to the Great Hall. The finish of the concrete exterior of the addition reproduces the concrete of the original building.

The Koerner European Ceramics Gallery extends the original building's material palette, but to a different end: rather than being an interplay of natural light, building elements and objects in the collection, these galleries are grotto-like. With the overall light level in the galleries very low, the source of light seems to be the masterpieces themselves. Their multiple reflections in glass impart a precious quality to the exquisite objects in their glass cases.

Because of its different treatment of natural light, its complete separation from the experience on the adjacent Ramp, and the separate nature of the collection it



houses, the 1990 Addition feels like an almost wholly separate experience within the museum.

Sea-side of the museum building is the Haida Village complex. It features a Haida and Mortuary house constructed by Haida artist Bill Reid and 'Namgis artist Doug Cranmer and modeled on structures that would have been present in a 19th century Haida village. In front of the houses are examples of memorial and mortuary poles dating from 1951 to the present carved by Jim Hart (Haida), Chief Walter Harris (Gitxsan) and Mungo Martin (Kwakwaka'wakw). To the side of the complex are two massive houseboards carved by Musqueam artist Susan Point in 1997.

2010 CENTRE FOR CULTURAL RESEARCH

The 2010 Addition was conceived in order to accommodate not only the growing collections, but to create a research infrastructure to undertake more collaborative research projects, and was funded by the Canadian Foundation for Innovation. With the Centre's two new galleries, the reputation of the Museum has been enormously expanded by the resulting programme of temporary exhibitions shown in the two galleries. The galleries programme has increased and expanded the visitor demographics, and has become a strong driver of the Museum identity.

While adding immensely to the size of the museum, the 2010 Centre for Cultural Research addition lies low in the landscape, preserving the monumental concrete frames of the original building as the building's memorable visual feature. The palette of materials of the 2010 addition follows the original building's concrete, wood, and glass palette. Like the original building, the addition features the deployment of ramps and broad stairs in the building and landscape. A contemporary filigree of galvanized steel pipe brise-soleil and subtly detailed flashings and horizontal wood latticework distinguishes the addition from the original part of the building.

THE MUSEUM INSTITUTION AND ITS COLLECTION*

The development of the museum can be seen in relation to its identity as a world art museum with a special concentration on the work of the indigenous people of the Pacific Northwest Coast. The museum describes its collection as ethnographic objects from around world, including the South Pacific, Asia, Africa, Europe, and the Americas. Over 15,500 objects are from Asia, almost 15,000 from North America (including over 7,100 from B.C. First Nations), approximately 4,700 from South and Central America, 4,000 from the Pacific islands, 4,260 from Europe, and over 3,000 are from Africa. Over 6,000 pieces in the collection are textiles from all around the world.

Since 1976, MOA has grown to become Canada's largest teaching museum. Staff currently jointly teach six undergraduate courses and two master's courses in museum education, museology and conservation and are currently developing a new international professional master's degree in heritage and museum studies. The museum's philosophy is to integrate teaching, research, exhibition curation and publications, within an innovative praxis marked by interdisciplinarity and critical scholarship. This focus enables it to shape new tools for successive generations of museum curators, conservators, educationists and heritage specialists as well as



View over 2010 courtyard to Great Hall roof



2010 courtyard entrance



Multiversity Gallery display



Multiversity Gallery talk

bringing to Vancouver and Canada, unique and challenging genres of exhibitions that have international impact.

The museum is committed to respecting the values and spiritual beliefs of the cultures represented in its collections, knowing that the collections contain items that are important to the originating communities, and whose placement and care within the Museum continue to affect the values and beliefs of those communities. The Museum recognizes that these objects may have a non-material side embodying cultural rights, values, knowledge, and ideas which are not owned or possessed by the museum, but are retained by the originating communities.

*These words describing the institution and collection are from the museum's website



ARTHUR ERICKSON

The Museum of Anthropology is one of four significant local commissions that came to Mr. Erickson in the 1960s to mid 1970s, during and immediately after the break-up of Erickson's and Geoff Massey's professional association, but before the major expansion of his practice internationally:

- MacMillan Bloedel Building (design 1965 with Massey, completed 1969)
- Museum of Anthropology (design 1971, completed in 1976)
- Eppich House (design 1972, completed in 1974)
- The Law Courts / VAG (design 1973, completed in 1980)

All four buildings are considered masterpieces of Mr. Erickson, sharing most of the key characteristics that have come to be signature elements of Mr. Erickson's work: a dynamic engagement of the building with its site/context, formative ground plane modulations, the use of natural light and reflective pools, and monumental expression of cast-in-place concrete, the use of ramps and broad stairs inside and outside.

Erickson was committed to thinking of designs from first principles. He is quoted as saying, "I have never done a building where I didn't at least attempt to see it in a new philosophical or social way" and "What is the essence? How can I extract something pertinent for today?" (Iglauer, Seven Stones).

The Museum of Anthropology displays many of Erickson's recurring formal devices in the expression of its essence: strong horizontals, massive concrete walls, plantings for screening, skylights for overhead lighting, flooded roofs and reflecting pools to play with the low northern light, the illusion of infinite vistas, and mounds of earth somewhere outside, which Erickson called his signature (Iglauer, Seven Stones).

Mr. Erickson considered architectural design work to be part of a single creative process taking into account site, light, cadence, space, and the people who will use the building.

SIGNIFICANT DESIGN COLLABORATORS

Aside from members of Mr. Erickson's own office, the three collaborators of Mr. Erickson's that had a strong bearing on the appearance of the building and its site are Cornelia Hahn Oberlander (landscape architecture), Bogue Babicki (structural design), Dr. Audrey Hawthorn (open storage design) and Rudi Kovach (exhibition design). Each had a long-standing professional relationship with Mr. Erickson, facilitating his creative instincts. The result of these collaborations is a seamlessly integrated wholeness to the building, landscape and collection.

BUILDING ELEMENTS

Much has been made of Erickson's design work being a consideration of site, light, cadence (rhythm or pattern of an experience) and space. The museum is a masterful meeting of all four, particularly the entry sequence leading from the front doors to the Great Hall, which was the initial design impetus for the building, and still its greatest spatial experience. The principle elements of the building are as follows:

CONCRETE

The spaces of the building are shaped by the powerful and poetic use of concrete. The frame structures of the entrance and Great Hall are one of the best examples of his deployment of the material. Their simple, uniform form recalls without overt mimicry the employment of oversize massive timber structures of the Northwest Coast First Nation structures. Like the log structures, the beam dimensions are not directly related to their varying structural requirements, but rather their monumental stature and role as sympathetic backdrop for massive carvings of immense power.

Concrete is found everywhere in the building: under foot, as enclosing walls and as sheltering structure. The concrete of the historical gun emplacements acts as a material and formal base for the monumental concrete walls and frames of the museum structure. The raw physical power of Erickson's deployment of concrete is helped by it being uncoloured and cast in place.

The concrete walls and frames are typically lightly sandblasted. In contrast, the exposed gun emplacement concrete is ground, revealing the aggregate. Floors surfaces are smoothly troweled.

The detailing of the concrete exterior of the original building and the Koerner addition is generally without flashing. This lack of flashing lends a monolithic appearance to the material - not unlike massive stones.

GLASS

The essence of the windows and skylights of the building is that they appear as non-enclosure. The curving profile of plexiglass skylights spanning concrete have the effect of disappearing as a plane between the frames, allow the concrete frames to stand against the sky – clear skylights would apparently have been preferred by Erickson, but it was not available as a product at the time – and the window walls of the Great Hall and elsewhere blur the sense of what is inside vs. outside.



Carpet and concrete



Sky light, the Great Hall



Carvings at bottom of Ramp

Multiversity Gallery displays



GROUND PLANE

The ground plane is treated as a monolithic carpet, whether it is actually cast-in-place concrete or wall-to-wall carpeting in concrete-grey tones. This ground plane slopes, steps, rises as plinths for objects, and flows around the gun emplacement concrete in a straightforward monolithic manner.

NATURAL LIGHT

The essentially concrete and glass building and its grey colour palette, leaves the materiality of the collections to shine in both the building's natural light and focused exhibition lighting – above all, the massive weathered wood carvings. It can be said the museum's natural light is a building element, whether it is indirectly and softly washing a concrete wall behind standing wood carvings, filtering in through boughs of trees through window walls, slashing through between concrete frames overhead, or flooding in from the western sky and reflecting waters.

OPEN AND MINIMALIST EXHIBIT DESIGN

Central to Erickson's conception of the museum is the ability for casual visitors and cultural researchers alike to view and study the entire museum collection. The drawers and cases of the Multiversity Galleries, designed by David Cunningham and Skooker Broome in collaboration with Goppion S.p.A and First Nations representatives, allow the viewer to be immersed in approximately 50% of the collection in all its variety without drawing attention to cabinetry. The massive carvings are sited and mounted with a simplicity that allows their sheer weathered presence to project their full physical and metaphysical powers.

CADENCE

Central to the planning of the museum is the sequence of spaces that leads the visitor through the entrance and down to the Great Hall. This flowing sequence of spaces has spatial rhythm or cadence that is key to the experience, and is a signature element of Erickson's work generally.



STATEMENT OF SIGNIFICANCE

DESCRIPTION

The Museum of Anthropology is set into the slope leading from Marine Drive down to the Point Grey cliffs at the north end of The University of British Columbia's West Mall. The building is distinguished by its integrated relationship with its landscape, its monumental concrete structural frames that steer the visitor into the building and frame the massive wood carvings of Northwest Coast First Nations in its Great Hall, and its other galleries that draw the visitors into a succession of encounters with the landscape, building and museum collection.

The building is comprised of the original 1976 structure plus two major additions: the 1990 Koerner European Ceramics Gallery and associate spaces located south of the original building's ramped passage, and the 2010 Centre for Cultural Studies that expands the original structure's northeast wing.

HERITAGE VALUES

The Museum of Anthropology is valued for its integration of teaching, research, exhibition curation and publications, and for bringing to Vancouver and Canada unique and challenging genres of exhibitions that have international impact. It is valued as a place of world art and culture. It is also valued as a masterwork of eminent Canadian architect Arthur Erickson that memorably fuses the coastal site with the indigenous and newcomer cultures of the Northwest Coast to make a total work of art that embodies of the university's and province's origins and evolving culture.

SITE

The site of the museum is important as a place of prospect. For at least 4,000 years, it was used by the Musqueam people to watch over the seas near the mouth of the Big River.

In the early 20th Century, the site took on importance as foreground in magnificent views north and west to the sea and mountains from the fledgling University of British Columbia campus's grand Main Mall. The iconic views embodied the university's culture of open prospect.

The site's ancient importance as a place with command over the waters was reinforced in 1943, when it was chosen as the place for three 6" MK 7 guns to defend Vancouver's harbour in wartime.

The site's light and its gentle slope down toward the cliff overlooking the sea were an inspiration for Arthur Erickson, who viewed the situation as analogous to the traditional Northwest Coast First Nation village sitings between the forest and sea.

1976 BUILDING AND LANDSCAPE

Architect: Arthur Erickson Architects

Structural Engineer: Bogue Babicki

Landscape Architect: Cornelia Oberlander

The 1976 Museum of Anthropology is valued for the way its sympathetic responses to the natural values of the site, specifically the gentle slope between road and cliff, the abundance of sky near the cliff edge overlooking the sea, distant views over water, and the native and naturalized vegetation. The landscape elements - including the mounds, planted evergreen trees, indigenous and naturalized plants, and the Inlet at the base of the building - are valued for providing a naturalistic coastal environment for the museum's collection of Northwest Coast First Nations objects, including the structures comprising the Haida Village installation waterside of the main museum building. The Inlet is additionally important for being singled out by Erickson, Oberlander and others as the landscape element that makes most

"My work has always had one major source, the land. The land is the complement and setting for the building and vice versa. The play between object and context is to me the main source of meaning in a composition. The Anthropology Museum in Vancouver, sited on a 30 meter cliff over the sea, gave me the opportunity to place the collection of Totemic poles and native Long-houses beside a large pool which would seem to be an inlet, or like tidal pools left from the sea below. This would demonstrate how the art was derived from the creatures of the forest and the sea between which the village was traditionally sited."

Arthur Erickson

clear the original concept of placing the building and its collection between forest and sea. Their decades of advocacy for the permanent installation of the Inlet in 2010 is evidence of its importance to the original museum concept.

The 1976 building is valued for the awe-inspiring introductory path through the museum: visitors descend through the main entrance, continue down the ramp with its regular sidesteps between massive carvings illuminated by indirect natural light, and find themselves in the Great Hall that expands in every direction to the landscape outside. Natural light – some reflected off the landscape's Inlet – floods the hall and its massive carvings from the interstitial space between the immense concrete frames above and through the tall west-facing glass walls.

The building is also valued for the placement of the Rotunda and adjacent Courtyard near the centre of the floor plan. Formed over the abandoned No.2 gun emplacement, these spaces display the continued influence of the climate and its light on the contemporary masters, Arthur Erickson and Haida artist Bill Reid, who was commissioned to carve his image of creation, "The Raven and the First Men" for the skylit circular podium of the Rotunda.

For making its entire collection readily visible to the public in drawers and cases, the 1976 museum is valued for its conception as an unmediated presentation of, and the site of scholarship, learning and sharing of many of the world's indigenous cultures.

This original portion of the Museum of Anthropology building is valued as one of four of Mr. Erickson's works employing with expressive mastery cast-in-place concrete (the others buildings being the MacMillan Bloedel Building, Eppich House, and the Law Courts). The museum is a superb example of late Modernism as it flourished in the Pacific Northwest, exhibiting such hallmarks of the movement as the self-consciously original conception of the building form and user experience; its use of contemporary building elements that are analogous to traditional building elements; its low half-buried form that mostly hides itself behind landscaping; and its restrained palette of materials, minimally detailed.

1990 KOERNER EUROPEAN CERAMICS GALLERY

Architect: Arthur Erickson Architects

The Koerner addition is important for housing an assembly of ceramic objects that is aesthetically and culturally distinct from the main collection, which is mainly drawn from the indigenous cultures of the Northwest Coast and the world.

The design of the addition is valued for both presenting the ceramics in highly dramatic fashion and for not intruding on the museum's signature spatial sequence: the passing under concrete frames at the entry and the descent from the entrance down the ramps to the Great Hall.

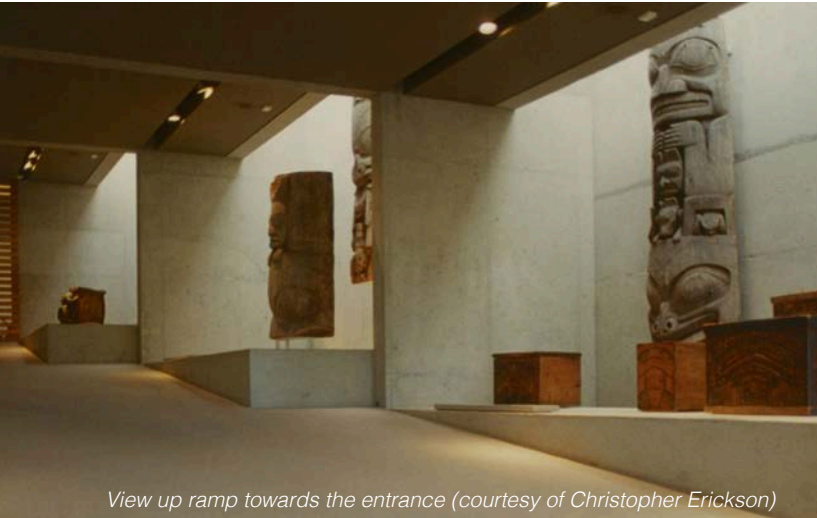
"Only with the water could you understand the reason behind the siting. It recalled the native coastal villages and their critical relationship to the forest and the sea and the powerful creatures which they would incorporate into their mythic art."

Arthur Erickson

"The ramp from the entrance down to the Great Hall would illustrate, in separate niches, the different styles of [Northwest Coast First Nations] art from the southern Salish nation to the Vancouver Island Kwakiutl, to the far north of the Queen Charlotte Island's Haida and the Alaskan nations. The difference in style is similar to the difference in expression of architecture from south to north between Italy and Scandinavia, of the various International styles of Romanesque, Gothic, Renaissance or Baroque. Climate, I gathered, was the key moderator of culture."

". . . My challenge was to change the museum prototype of didactic display and secret storage by opening the storage to the museum public! . . . Nothing would be displayed there, only hung one above the other on metal grilles or in drawers, each with a number attached to guide you to information elsewhere. This 'visible storage' was much better than the museum displays because you could see for yourself the difference in quality between the master and the copyist, training the eye to distinguish between art and craft."

Arthur Erickson



View up ramp towards the entrance (courtesy of Christopher Erickson)



View towards the Great Hall (courtesy of Christopher Erickson)

2010 CENTRE FOR CULTURAL RESEARCH

Architect: Stantec

The addition is valued as an outward expression of the expansion of the role of the institution as a centre for cultural research and sharing. New rooms devoted to conservation and instruction are visually connected to the visual storage areas, are the embodiment of the museums philosophy to integrate teaching, research, exhibition curation and publications.

The Museum now shows about 50% of its collection. The current multiversity galleries feature new innovative space based on high density exhibitions – defined by state of art exhibition technology and interpretive text panels.

The Centre for Cultural Research addition is valued as a low extension of the also-low and understated northeast wing of the 1976 original building, while greatly expanding the space for visitors, collections, conservation, teaching and research. It is also valued for not intruding the original building's signature concrete frames at the entry of the building.

The palette and deployment of materials for the 2010 Centre, while not maintaining the original buildings simplicity, is valued by some for its contemporary detailing, which both references the original building's material palette and distinguishes itself as a later design.



View of the Great Hall from the Inlet (courtesy of Christopher Erickson)



View of entrance

CHARACTER-DEFINING ELEMENTS

INTANGIBLE ELEMENTS

- Views of other cultures based on their own perspectives
- Performances and ceremonies related to the collection and their cultures of origin

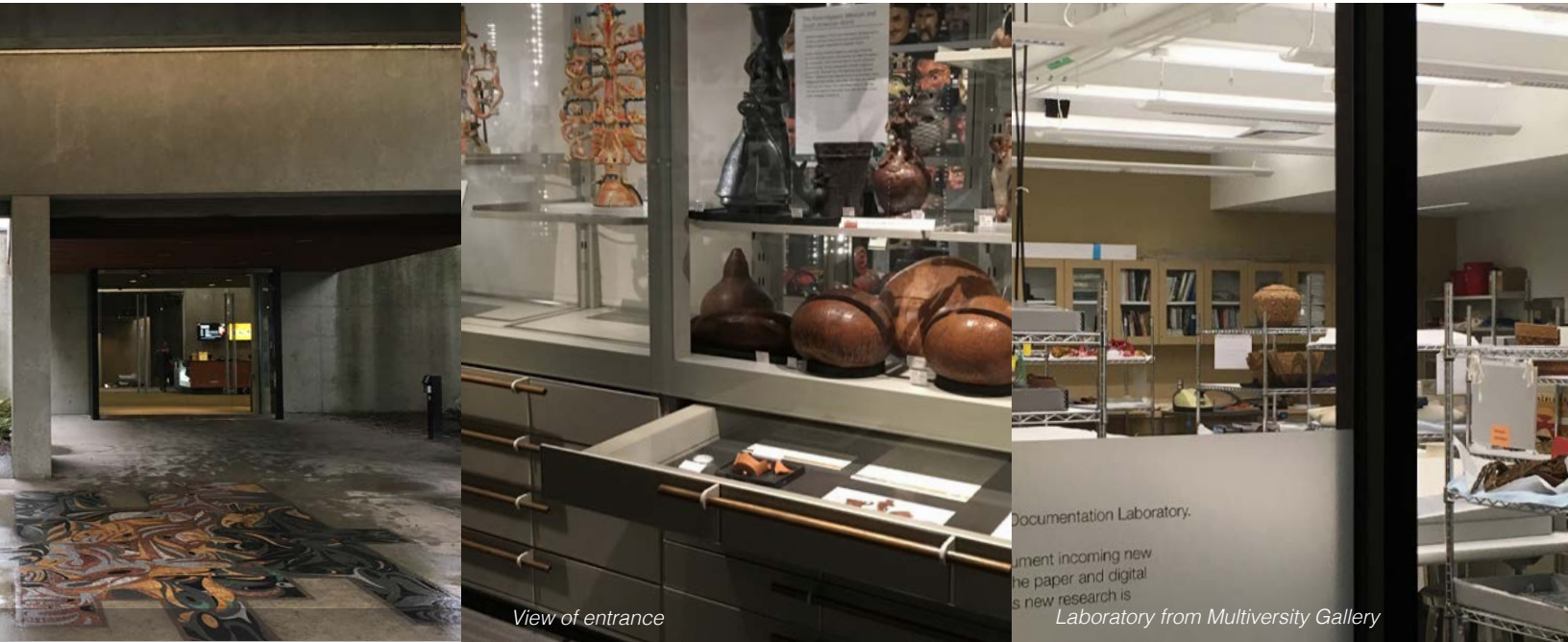
SITE

- Gentle slope down from Marine Drive to the cliff edge
- Remnants of gun emplacements, left to weather
- Rich regional landscape context

LANDSCAPE

- Mound, Inlet and its basin between the building and the cliff in their present configuration, complete with concealed end when viewed from the Great Hall and Haida Village
- Naturalized plantings
- Rock/pebbled/shelled beach on the fringe of the Inlet
- Haida Village installation
- Views from the building towards the Strait of Georgia/Salish Sea together with the Haida Village
- Evergreen trees framing the Great Hall and the Entry (screening other parts of the building)

Character-defining elements are those aspects of the site and building that are critical for perceiving the heritage values of the historic place; their alteration, removal or neglect would to some degree affect the heritage value of the place.



THE 1976 BUILDING

ENTRANCE/RAMP/GREAT HALL SEQUENCE

- Cast-in-place concrete post-and-beam frames forming both the entrance to the building and the Great Hall
- Regularly spaced cast-in-place concrete walls perpendicular to path of travel down to the Great Hall from the building's front entrance doors
- Modulation of ceiling heights throughout the sequence of spaces
- Level, ramped and stepped floor plane
- Raised concrete podia for wood carvings in ramped area
- Concrete walls washed with light from skylights in the Ramp area
- Stepped concrete beams perpendicular to Great Hall concrete frames
- Glass mullion supports for the west window wall of the Great Hall
- Direct and indirect natural light
- Windows and curved skylights between frames
- Other skylights (hidden) highlighting carvings or walls behind carving
- The massive wood carvings in the Ramp and Great Hall areas in their original curated positions
- Monolithic character and finish of cast-in-place concrete frames and walls
- Concrete walls related to the gun emplacements with curved corners
- Remnants and exposed portions of decommissioned gun emplacements
- Exhibition cases and drawers with their artifacts
- Window walls (rather than punched window openings)

AMES THEATRE

- Geometry related to gun emplacement underneath
- Concrete walls with rounded corners

BILL REID ROTUNDA

- Geometry related to gun emplacement underneath
- Bill Reid's *The Raven and the First Men* in its location
- Circular skylight centred over the podium and carving

COURTYARD

- Location near the centre of the building
- Open sky, natural light, views of tree tops from corridor
- Succession of levels
- Window wall with door wall between Bill Reid Rotunda and courtyard
- Solid walls on the remaining three sides
- Materials from original construction: concrete walls, exposed aggregate planter, patio, steps and landings
- Remnants of magazine under current courtyard surface

MULTIVERSITY GALLERIES

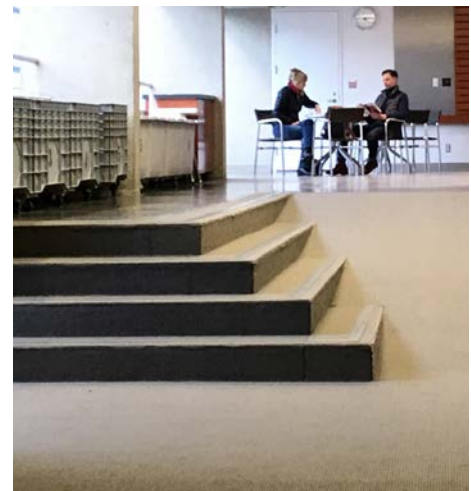
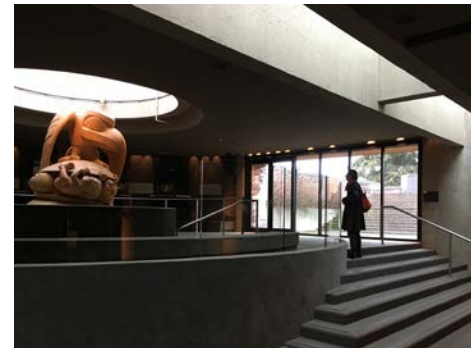
- Low ceilings
- Floor to ceiling glass cases with objects from the collection
- Drawers giving visual access to small objects from the collection
- Room lighting that is dominated by lighting of the objects in the collection

1990 KOERNER EUROPEAN CERAMICS GALLERY

- In-line extension of original building's concrete walls south of entrance
- Formal extension of the Ramp's north/south structural lines
- Ramped connection of levels
- Visual isolation of galleries from the ramped sequence of spaces
- Exterior cubic composition of plain concrete walls, finished and detailed in same manner as the original building's concrete

2010 CENTRE FOR CULTURAL RESEARCH

- Flat roof with low height
- Ramps and steps connecting different levels
- Materials palette of natural uncoloured concrete and unpainted wood
- Ramped connection of levels
- Visually accessible research and educational rooms





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Vastokas, Joan M. "Architecture as cultural expression: Arthur Erickson and the new Museum of Anthropology, University of British Columbia." *artscanada*, October/November 1976.

SUGGESTED FURTHER READING

Hawthorn, Audry. *A Labour of Love*.

Reviews of Erickson's building by First Nation intellectuals



Gun emplacement with Great Hall structure beyond



Dancers of Damelahamid. (Photographer: Ana Pedrero)



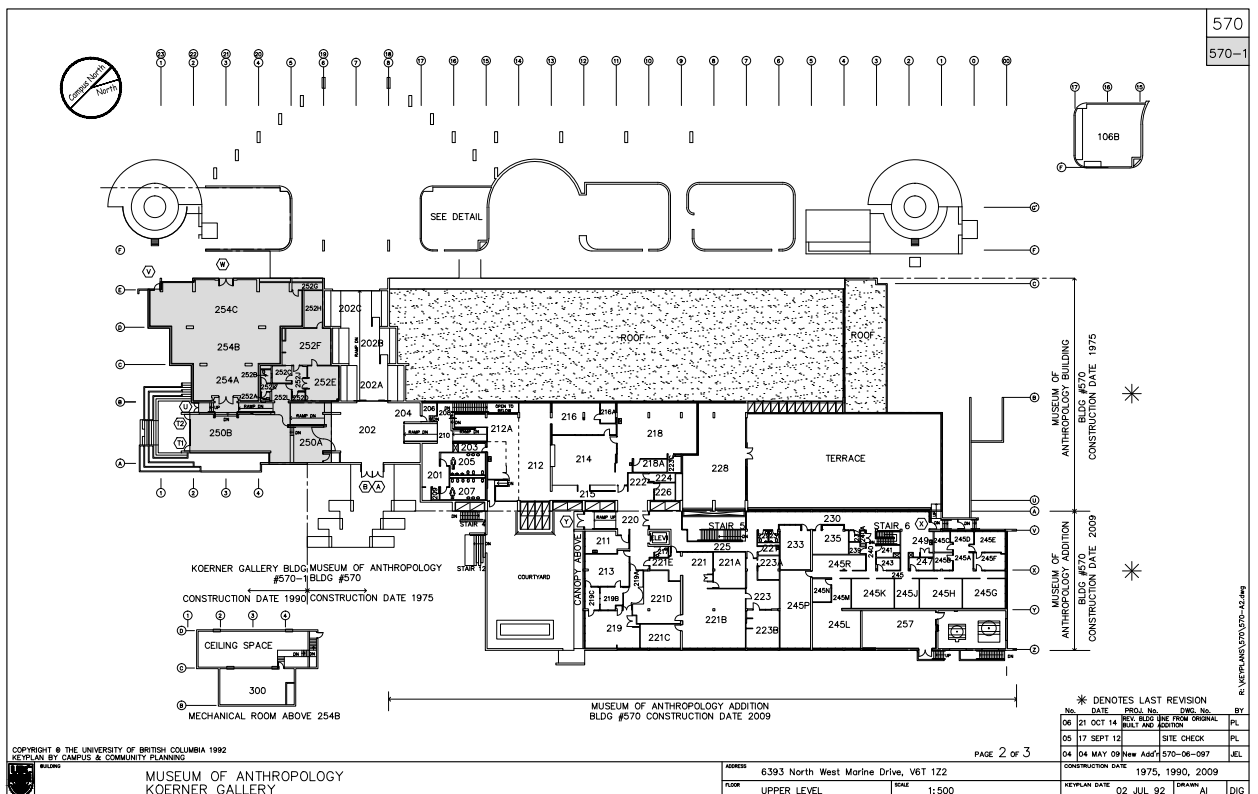
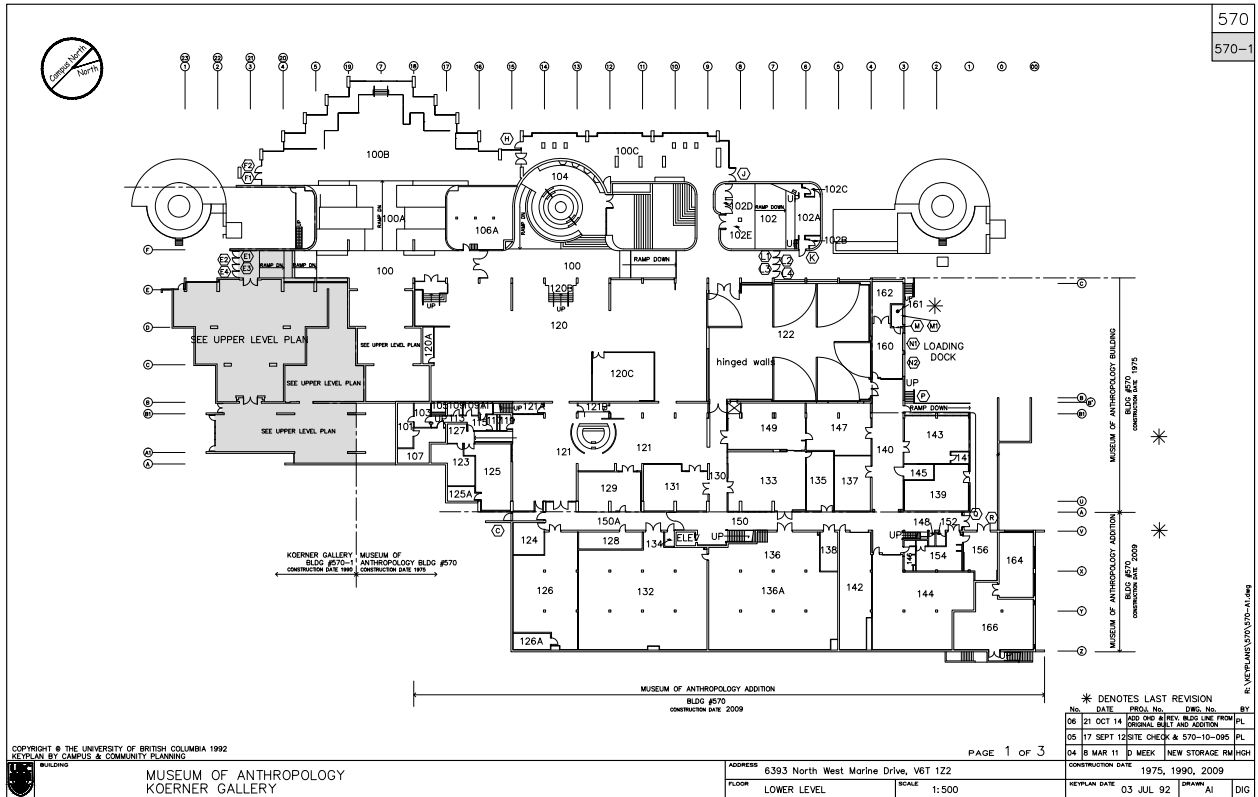
Haida Village on the museum site



Carvings flanking the Ramp



View of Great Hall ceiling



CONSERVATION PRINCIPLES

Alterations and additions are contemplated for the museum, in response to the increase in the collection, museum programming requirements, and upgrades to the structure and building systems. For the conservation of heritage values associated with the site and building, Parks Canada's Standards and Guidelines for Historic Places in Canada has been used as a guide, applied to the values as identified in the Statement of Significance. Because the details of the alterations and additions are not yet defined, direction for interventions is given in the form of principles to follow for the conservation of heritage value.

The conservation principles address both the heritage values and character-defining elements.

1. ENABLE THE CONTINUED INTEGRATION OF TEACHING, RESEARCH, EXHIBITION CURATION AND PUBLICATION, CONCERTS, AND FESTIVALS

- 1a. Accommodate the bringing to Vancouver and Canada unique and challenging genres of exhibition that have international impact.
- 1b. Enable the museum to thrive as a place of world art and culture.
- 1c. Accommodate the ongoing development of the teaching, First Nation and non-First Nation research, and hands-on programs, such as workshops with First Nations artists
- 1d. Concerts, dance festivals and cultural festivals

2. MAINTAIN THE SITE

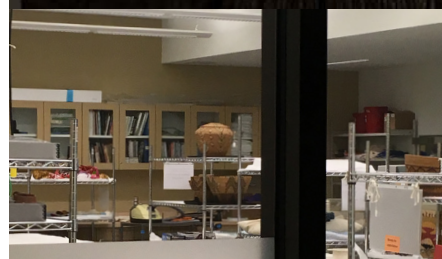
- 2a. Maintain the slope down from Marine Drive to the cliff edge
- 2b. Maintain the cliff edge itself
- 2c. Manage the growth on cliff to preserve views to the sea from the Great Hall
- 2d. Leave be the gun emplacement remnants and associated structures and earthworks

3. CULTIVATE THE 1976 LANDSCAPE CONCEPT

- 3a. Cultivate the original concept for the landscape sea-side of the building; the concept was realized through elements including mounds, the Inlet (with its hidden shore when viewed from the Haida Village beach) and its margins, the Haida Village, and views to the sea
- 3b. Cultivate the original concept for the landscape street-side of the building, which served to isolate the building from vehicular traffic; the concept was realized through elements including mounds and evergreen planting
- 3c. Maintain the plant screening in front of the building that serves to frame views of the Entry and Great Hall portions of the building; preserve existing trees; plant only from the local ecology.

4. PRESERVE THE ICONIC VIEWS OF THE 1976 BUILDING

- 4a. Preserve the views of the building's concrete frames associated with the Entry, and the stepped concrete frames and window walls of the Great Hall



- 4b. Maintain the evergreen tree screening of the building portions that flank the concrete frame elements of the Entry and Great Hall.

5. PRESERVE THE 1976 BUILDING'S ENTRY SEQUENCE

- 5a. Preserve the character-defining elements of the constituent spaces from the Entry concrete frames through to the Great Hall's concrete and glass enclosure
- 5b. Cultivate additions to the building that do not obstruct or intrude on the original and existing experiencing of the spatial sequence between Entry and Great Hall, as exemplified by the 1990 Koerner Galleries.
- 5c. Retain in original locations the massive Northwest Coast First Nations carvings originally conceived with the sequence of spaces
- 5d. Maintain the original materials palette of the spaces; maintain the original simple detailing that uses concrete, glass, curved skylights bridging between concrete stepped concrete beams, and wall-to-wall carpet; new material to match original material
- 5e. Recognize and accommodate the use of the Great Hall for performances and ceremonies
- 5f. Preserve the landscape elements associated with the entry sequence
- 5g. Refer to Conservation Principle 3 – Cultivate the 1976 Landscape Concept – when considering changes to the landscape necessitated by new building pavilions

6. PRESERVE THE ROTUNDA/RAVEN/COURTYARD ENSEMBLE

- 6a. Preserve the character-defining elements of the constituent spaces
- 6b. Restore the environment around the carving to its original visual simplicity

7. CONSERVE GENERALLY THE CHARACTER OF THE 1976 BUILDING

- 7a. Preserve the character-defining building elements of the constituent spaces, including but not limited to the concrete walls, window walls, wall-to-wall carpeting, ramped connections, original variations in ceiling heights, all as noted in the Statement of Significance
- 7b. Conserve the visual storage concept (the entire collection being visually accessible)

8. MAINTAIN A VISUALLY DRAMATIC ENVIRONMENT FOR THE KOERNER EUROPEAN CERAMICS COLLECTION

- 8a. Conserve a dramatically lit presentation environment for the ceramics collection



9. SUPPORT THE PREEMINENCE OF THE 1976 BUILDING

- 9a. New additions or elements to the original building are to recognize and support the preeminence of the existing building, particularly the iconic concrete-framed Entry and Great Hall portions of the building.
- 9b. Seek to employ the palette of materials found in the 1976 building, and finish them in ways that are compatible with the original building.
- 9c. Alterations to the existing exterior deploying up-to-date envelope assemblies should be detailed so as to not detract from the original building's visual elemental simplicity. For example, every effort should be made to not introduce in the field of view metal flashings at tops of concrete walls and frame elements (compromising the monolithic quality of the concrete elements).
- 9d. Exterior manifestations of any additions should be at a remove from the iconic concrete frame elements of the original building.
- 9e. The interior and exterior colour, finishes and spaces of alterations and additions are to not intrude on the preserved experience of the 1976 Entry/ Great Hall sequence, and the Rotunda/Raven/Courtyard ensemble.
- 9f. Seek to preserve all values and character-defining elements listed in the 2017 Statement of Significance that are associated with the 1976 building.





