



An architectural rendering of a modern museum building at dusk. The building features a facade of vertical wooden slats of varying heights, some of which are illuminated from within, creating a warm glow. The building is situated in a wooded area with large trees in the foreground and background. A curved path leads towards the building, and a few people are visible walking on it. The sky is a deep blue, and the overall atmosphere is serene and contemplative.

Museum of Aboriginal Peoples' Art and Artifacts

We would like to respectfully acknowledge that the Museum of Aboriginal Peoples' Art and Artifacts (MOAPAA) is located on the traditional lands of First Nations People, the owners of Treaty 6, which are also homelands to Métis people. We honour the history and culture of all people who first lived and gathered in these lands.

Positioned close to the banks of Lac la Biche, the new Museum of Aboriginal Peoples' Art and Artifacts forms a nexus of Indigenous Art by artists from across North America. Housing the most extensive collection that represents the entire Professional Native Indian Artists Inc. (PNIAI) group of any museum worldwide, the Museum will become a destination locally, nationally, and internationally for Indigenous communities, artists, collectors, academics, and anyone interested in the exceptional art and activities this new venue will contain.

Joseph Sánchez was entrusted by the seven members of the PNIAI to steward the legacy of the group, which included Jackson Beardy, Eddy Cobiness, Alex Janvier, Norval Morrisseau, Daphne Odjig, Carl Ray, and Joseph Sánchez. The design process for this project was guided by the client team including Joseph Sánchez (Artist, Founding Member of the PNIAI, and Chief Museum Curator of the MOAPAA) and other Elders at the College including Ruby Sweetman.

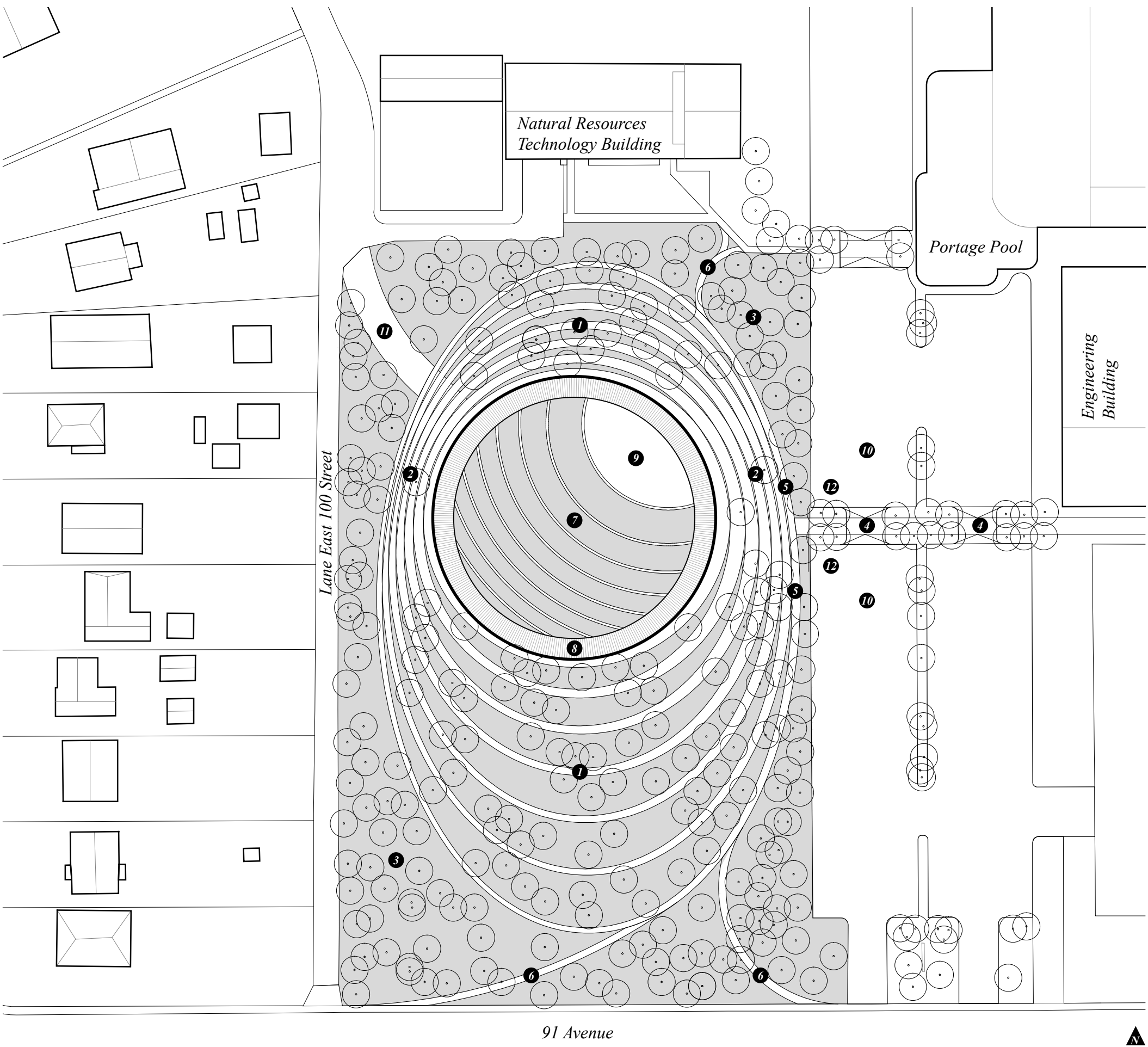
The second edition of the Mackenzie Art Gallery catalogue 7: Professional Native Indian Artists Inc. describes Duality and Conflict as one of the central themes in the work of the PNIAI group. The design of the MOAPAA introduces a number of dualities throughout the composition and functions of the museum: Circular / Square, Flexible / Static, Straight / Curved, Still / Moving, Boreal Forest / Great Plains, Vertical / Horizontal, Interior / Exterior, Land / Water, Light / Dark, Cycles / Progress, Open / Gridded, Object / Field.

The building's elegant veil responds to the verticality of the reconstituted Quaking Aspen forest. The vertical slats are hinged at the top in order to swing gently back and forth in the breeze, responding to nature and the elements and moving gracefully together with the surrounding environment. This simple rhythm of vertical wood elements creates a screen of shade around the museum.

[Cinemagraph Link Here](#)

LANDSCAPE

- ➊ Seven elliptical paths, each representing one of the seven members of the PNIAI, wrap around the building. This nested series of pathways provides access to the surrounding landscape and space for the display of permanent sculptures and temporary art installations.
- ➋ Just as the lives of the PNIAI converged and diverged, and the group had collective as well as individual identities, the paths converge on the east side of the building, in front of the main entrance, and on the west side of the building, at the access to the sculpture garden. This space of convergence forms a public space and a spill-out area for people emerging from the museum.
- An Indigenous artist will be commissioned to create a sculpture on each path to memorialize the members of the PNIAI, oriented to the place they called home or where their art found inspiration.
- ➌ To reclaim the existing sports field site, and to regenerate previous native landscapes, a forest of Trembling Aspen trees will be planted across the entire site. This forest will create a pleasant shaded and intimate space for walking and viewing art.
- Connections to the campus and to Lac La Biche extend beyond the nested pathways. ➍ The promenade to the east of the building creates a raised and accessible pedestrian pathway. ➎ The east portions of the elliptical paths gently slope up to connect the front entrance to the promenade.
- ➏ Other pathways connect pedestrians to the campus to the north and to the sidewalk along the north edge of 91 Avenue to the south.
- ➐ The roof garden introduces a prairie meadow of healing and ceremony plants, including prairie grasses, prairie flowers, sage, and sweet grass. ➑ A gentle sloped walkway wraps around the building behind the exterior wood screen, and arrives to a ➒ rooftop gathering space for up to 60 people on a wood deck with a wood bench at its edge.
- ➓ Buses and taxis will use the existing circulation loop through the parking area for dropping-off and picking-up visitors. ➙ A service road connected to the lane to the west will allow delivery vehicles to maneuver and turn within the space of the lane, and to back up to the loading dock on the northwest side of the building. Barrier-free parking is near the main entrance. ➚

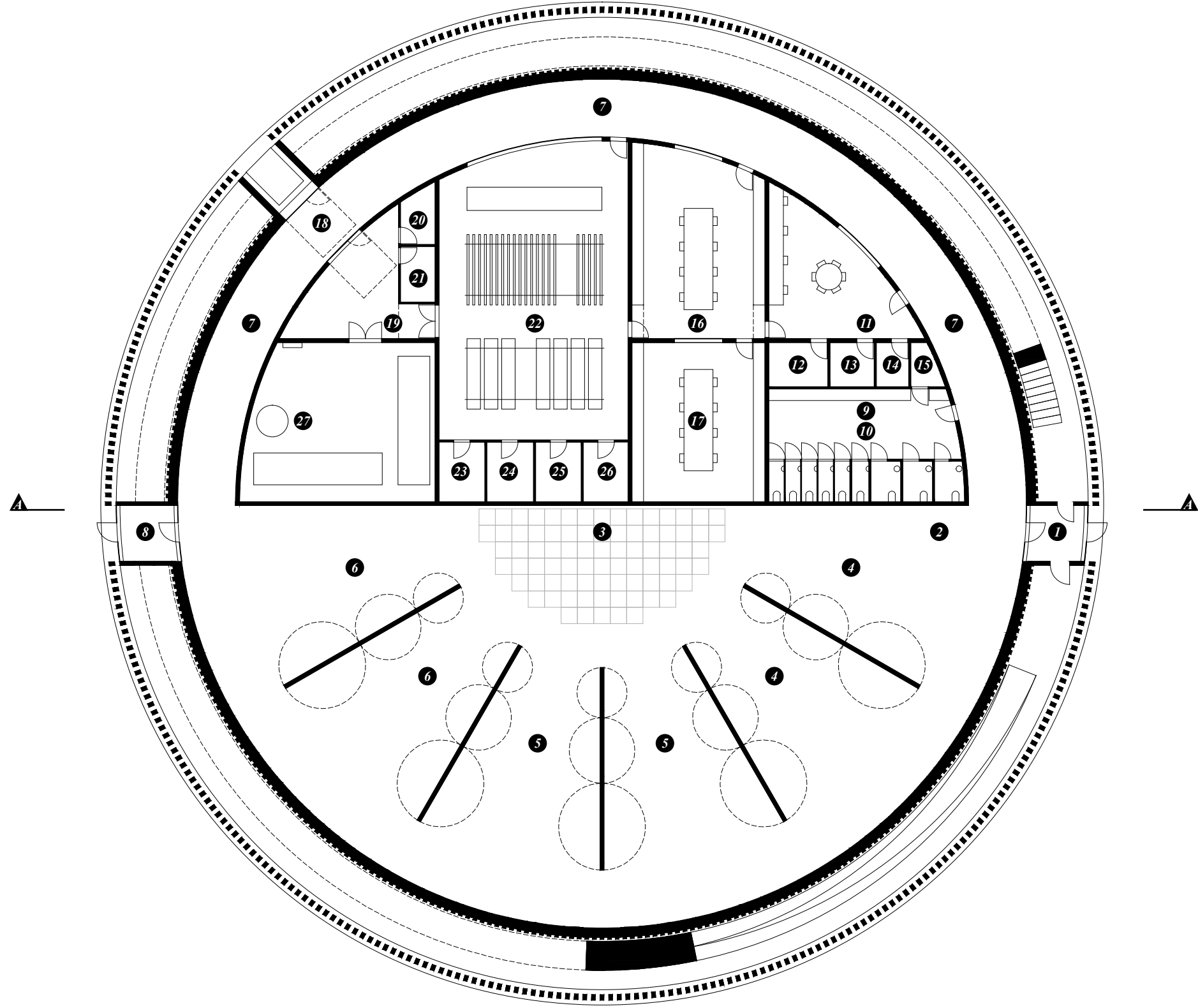


AERIAL FROM SOUTH EAST



PLAN 1:250

- 1 - Main Entrance Vestibule 9m²
 - 2 - Foyer 133m²
 - 3 - Amphitheater (area included in #2)
 - 4 - Collections Gallery 171m²
 - 5 - PNIAI Gallery 228m²
 - 6 - Contemporary Gallery 228m²
 - 7 - Circulation (North Portion of 360 Gallery) 169m²
 - 8 - Sculpture Garden Access Vestibule 9m²
 - 9 - Lockers and Education Storage 20m²
 - 10 - Washrooms 35m²
 - 11 - Office 41m²
 - 12 - Office Storage 8m²
 - 13 - A/V Room 6m²
 - 14 - Server 5m²
 - 15 - Janitor 4m²
 - 16 - Classroom / Learning Space 66m²
 - 17 - Reading Room / Archive Room 57m²
 - 18 - Loading 25m²
 - 19 - Crating / Uncrating and Isolation 42m²
 - 20 - Isolation Freezer (area included in #19)
 - 21 - Isolation Quarantine (area included in #19)
 - 22 - Collections Storage, Preparation, Preservation 180m²
 - 23 - Vault (area included in #22)
 - 24 - Preservation Freezer (area included in #22)
 - 25 - Preservation Cooler (area included in #22)
 - 26 - Collections Supplies Storage (area included in #22)
 - 27 - Mechanical and Electrical 80m²
- Gross Area 1630m²



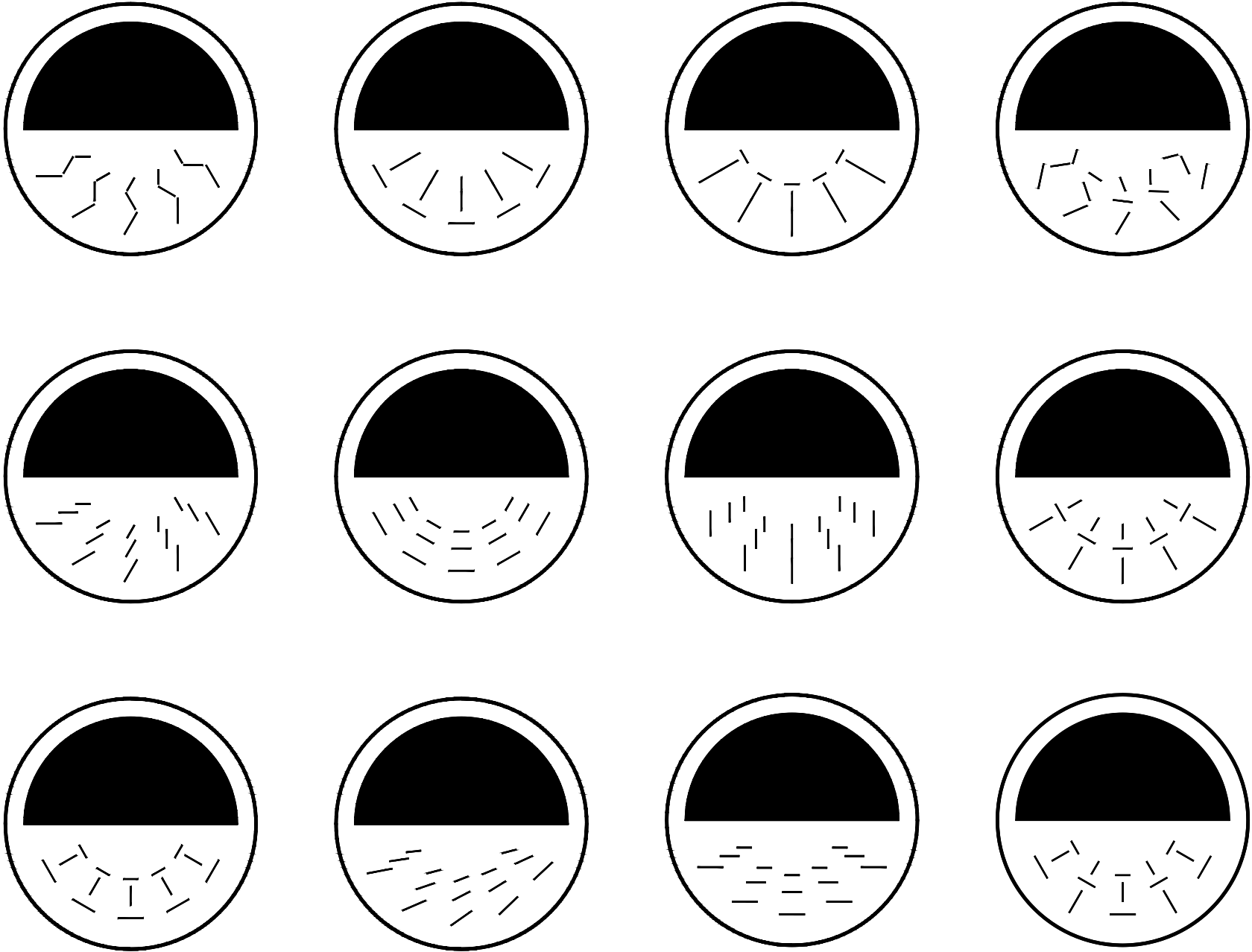


AUDITORIUM

At the center of the gallery area, a retractable system of platforms can transform to become a raked seating auditorium, benches, and sculptural plinths. When not in use, the entire auditorium retracts and provides additional floor space for events and exhibitions. Conventional welcome desks introduce a barrier between staff and visitors, and is not anticipated for the space. Instead, the auditorium extends the foyer into the center of the museum, with staff and volunteers available to meet visitors in a more informal and friendly way.

FLEXIBLE EXHIBITION SPACE

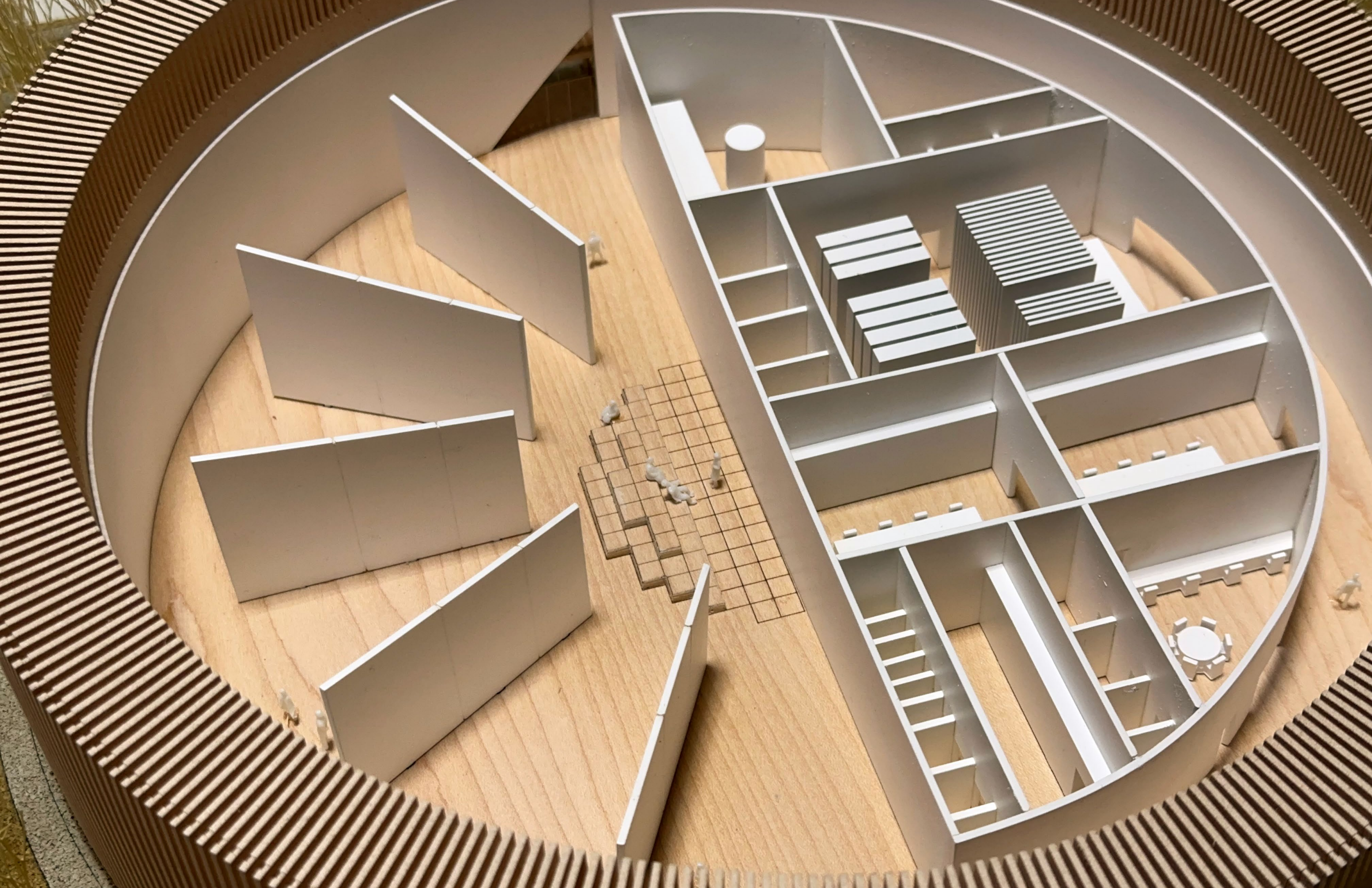
The flexible landscape of walls introduces new exhibition possibilities for interconnections, overlaps, flows, and relations.



CENTRAL WALL

A large central wall runs from east to west through the center of the building, and provides a large surface for hanging various types of exhibitions. The retractable auditorium can disappear to maintain a free flowing exhibition space.





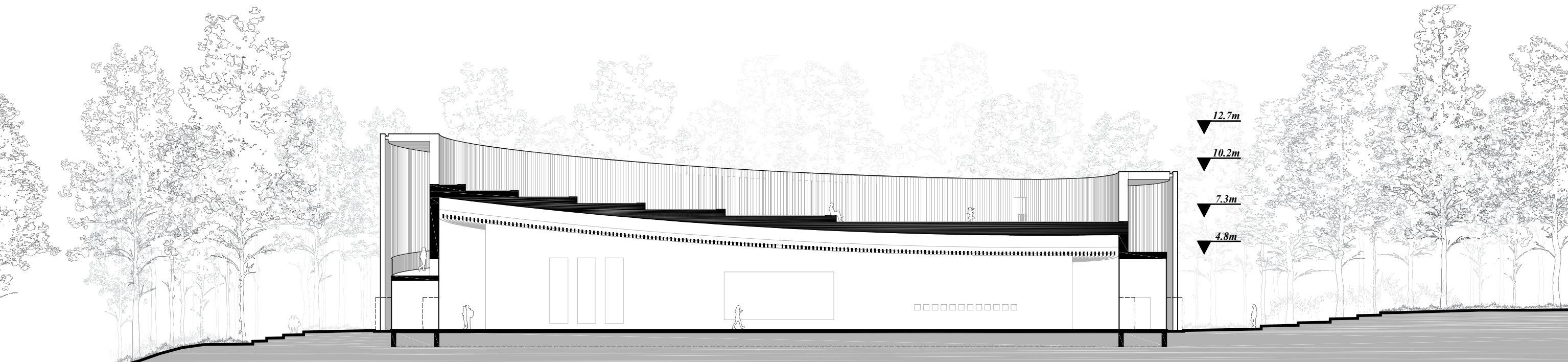
ROTATING WALLS

The system of rotating walls creates the possibility for a wide range of layouts, and introduces permeability between and connectivity across exhibition areas. The retractable auditorium can transform into benches and plinths as needed.



SECTION A 1:250

The roof and ceiling both have a subtle curved shape in order to amplify the effect of the variation in ceiling heights throughout. Curving retaining walls enhance the slope of the prairie garden roof. The heavy timber structure is radial, and rests on the posts for the Rotating Walls, as well as the various fixed interior and exterior walls throughout the museum.



<i>Art Credits</i> Art works included in the images throughout were generously provided by Joseph Sánchez and by the Estate of Norval Morrisseau for the promotion of the MOAPAA. All images provided by the Estate of Norval Morrisseau were taken by photographer Alina Ilyasova (Sova Photography, www.sovaphoto.com). This is a list of the works included in the various images, listed by the order they appear from left to right. *date unknown.	<i>Auditorium</i> Norval Morrisseau, <i>Androgyny</i>, 1983. Norval Morrisseau, <i>402 A / 402 B (Diptych)</i>*. Norval Morrisseau, <i>Boy Flowers Blue (Diptych)</i>*. Norval Morrisseau, <i>Shaman Fish Hat Yellow (Diptych)</i>*. Norval Morrisseau, <i>Family Blue</i>*. Norval Morrisseau, <i>Canoe Fish Orange Portal Blue</i>*. <i>360 Gallery</i> Joseph Sánchez, <i>7th Generation Baby</i>*.	<i>Central Wall</i> Joseph Sánchez, <i>Self Portrait</i>, 1990. Norval Morrisseau, <i>Androgyny</i>, 1983. Norval Morrisseau, <i>402 A / 402 B (Diptych)</i>*. Norval Morrisseau, <i>Boy Flowers Blue (Diptych)</i>*. Norval Morrisseau, <i>Shaman and Apprentice</i>*. Norval Morrisseau, <i>Indian Family Life</i>*. Joseph Sánchez, <i>Ann and the Golden Griffen</i>, 1972. Joseph Sánchez, <i>Vis</i>, 1974.	<i>Rotating Walls</i> Norval Morrisseau, <i>Family Cherry Tree Blue (Diptych)</i>*. Norval Morrisseau, <i>402 A / 402 B (Diptych)</i>*. Norval Morrisseau, <i>Teal Portal Through Bear (Diptych)</i>*. Norval Morrisseau, <i>320 A / 320 B (Diptych)</i>*. Norval Morrisseau, <i>In Honor of Native Motherhood</i>*. Norval Morrisseau, <i>Boy Tree Green</i>*. Norval Morrisseau, <i>Boy Flowers Blue (Diptych)</i>*. Norval Morrisseau, <i>Shaman Fish Hat Yellow (Diptych)</i>*. Joseph Sánchez, <i>Fertility Totem</i>, 1974.
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EXTERIOR RAMP

A sloping ramp wraps between the screen and the exterior facade. The sense of movement is enhanced by peripheral views and a staccato rhythm of light and shadow.



360 GALLERY

The 360 Gallery's curve gently pulls visitors forward through the exhibition. It provides intimate spaces as well as space that connects into public zones.



REGENERATIVE DESIGN

The MOAPAA is holistically designed as a healing space with forms of reconciliation that operate on many levels. The design process was Indigenous-led by Elders at the College including Joseph Sánchez and Ruby Sweetman. The collection includes artworks that honour Indigenous history as well as established and emerging artists, and the museum includes space for smudging. Healing plants on the green roof and the re-established aspen and birch forest foster ecosystem repair. Indigenous contractors and craftspeople will be involved in the construction of the building. The superstructure, cladding, floor, and ceiling are made predominately of mass timber, sustainably and locally sourced. The walls and roof are thermally-efficient and air-tight. The efficient active systems incorporate electrification, heat recovery, ground-source heat exchangers, and radiant heat to provide a stable environment with minimal emissions. The power grid for the area is increasingly supplied through renewable sources, especially solar and wind. Rainwater is collected on the roof and the site for irrigation uses. The vault around the collection storage area is designed to survive a forest fire in a catastrophic situation in which the building is lost. The exterior wood screen shades the building in summer and reduces air infiltration and convective heat loss due to wind in winter. The flexibility of design elements such as the reconfigurable gallery, large mobile storage, and collections-management areas allows for the collection to grow and the exhibition of Indigenous artworks to evolve within the facility well into the future.

