

Press Release

New

The Pierre Lassonde Pavilion Opens its Doors on the Grande Allée

*Contemporary art in Québec brought to
light in a world-class jewel case*

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Québec City, Wednesday 22 June 2016 ✕ The largest cultural project in Québec, the Pierre Lassonde pavilion of the Musée national des beaux-arts du Québec, is opening its doors on the Grande Allée in Québec City. Resolutely turned towards the future, the new world-class building, the fourth pavilion in the museum complex, designed by the architectural consortium OMA (Office for Metropolitan Architecture) of New York and Provencher_Roy or Montréal, will transform the venerable eighty-three-year-old institution by bringing together like never before urban life in Québec City and the picturesque landscape of National Battlefields Park. The new building, 14,900 square metres in surface area, enables the MNBAQ to double its exhibition space and will serve as a light-filled and

contemporary gateway to the museum complex, which previously included three pavilions, in addition to providing it with larger spaces for presenting its collections and letting the art and artists from here and abroad shine.

The MNBAQ, whose mission consists in promoting and preserving Québec art since the seventeenth century and in presenting exhibitions of international art in Québec City, is inaugurating its new pavilion with seven new exhibitions featuring its major collection of contemporary and present-day art from 1960 to today, including Inuit art and the decorative arts and design. To mark this opening in an exceptional manner, it made perfect sense to have it coincide with Québec's Fête nationale and to offer three days of festivities and free public activities.

A contribution to the heritage of the twenty-first century

Pierre Lassonde, chairperson of the MNBAQ's board of directors, stated: "We are delighted to be able to welcome the public in this immense space, brilliantly designed by OMA, which will contribute greatly to giving visibility to Québec art and artists. Thanks to this magnificently functional addition, one that is also significant on a symbolic level, our Musée has now reached an unrivalled level of service for the citizens of Québec and is a major attraction for visitors from around the world."

"The world heritage site that is Québec City has just added a new emblem," remarked Line Ouellet, executive director and chief curator of the institution. "Refined and ingenious, the Pierre Lassonde pavilion succeeds not only in standing out on the architectural level, but especially in becoming a part of its surroundings by making the most of its urban location with a logic that is both implacable and unexpected. Thanks to its spacious exhibition galleries, auditorium, restaurant, bookstore-gift shop and other facilities, it will enable the MNBAQ to fully realize its potential."

"The concept places three volumes on top of one another in such a way that they form a cascade that extends the topography of the park. Urban activity penetrates its highest level, becoming a new point of contact between the city and the park," explained Shohei Shigematsu, OMA associate and director of its New York office, in charge of the project.

“Art becomes a catalyst, letting the visitor experience everything, the three essential elements, at once: the park, the city and the Musée.”

Created in collaboration with Provencher_Roy of Montréal, the Pierre Lassonde pavilion faces the Grande Allée, a prestigious traffic artery in Québec City. Behind the new pavilion, the Musée’s three existing buildings – the pavilion of historical art dating from 1933, the modern art pavilion, a former prison built in 1867, and finally the central pavilion, created in 1991 – rise up in the park. The Pierre Lassonde pavilion is connected to the rest of the museum complex by an underground corridor 130 metres in length. The Riopelle Passageway by CGI is made up of three custom-made galleries to house Jean-Paul Riopelle’s triptych Tribute to Rosa Luxemburg. It includes a curved section which echoes the traffic roundabout at the intersection of Wolfe-Montcalm and George VI avenues and gives a lively twist to the passageway.



A unique architectural expérience

A glass lobby under a cantilevered roof

Among the spectacular elements of the Pierre Lassonde pavilion, the curtain wall of the main lobby boasts an impressive façade 26.5 metres wide and 12.5 metres tall, sheltered under an imposing cantilevered roof.

Glass panels installed perpendicularly at regular intervals, provide a vertical motif to the impressive frontage. This majestic space serves as an interface with the Grande Allée and urban space for the Musée's public activities. The façade is at once structural, thermal and solar, to meet the seemingly contradictory needs of natural light and thermal insulation imposed by the rigours of the Québec winter.

The lower part of the main lobby, seven metres in height, opens onto four temporary exhibition galleries as well as the inner courtyard, the bookstore-gift shop and the monumental staircase leading to the new auditorium.

The concrete wall in the main lobby, forming the new southwest gable of the presbytery, is another unique architectural element in Québec. It was cast in a single block using formwork built very meticulously horizontally and then raised to a vertical position with a crane.



Two majestic staircases

The monumental staircase rises up three storeys to the heart of the building with a dizzying spiral of three flights made out of four sections of steel. A curved glass balustrade provides all those who take this majestic staircase with a memorable experience.

The Canam Group suspended staircase, connecting the second and third floors, protrudes from the building and offers a view of the park that will take visitors' breath away and give them the impression of walking between heaven and earth.

A remarkable inner courtyard

The inner courtyard, 500 square metres in size, joins the heritage aspect of the Saint-Dominique presbytery and church – in an English Neo-gothic style – with the new building's contemporary lines of glass and steel. This partially-covered public space is home to a work by Ludovic Boney, *Une Cosmologie sans genèse (A Cosmology without Genesis)*, created following a public art competition organized by the Ministère de la Culture et des Communications in collaboration with the MNBAQ. The rounded forms of the light grey granite echo one of the elements of Boney's monumental artwork, an immense sphere made up of 800 aluminum cones.

A terrace overlooking the river

On the third level, on the south side, a terrace with a capacity of 60 people is the site of a bronze sculpture by Patrick Coutu, *Le jardin du sculpteur (The Sculptor's Garden)*, created thanks to a contribution by the Monique and Robert Parizeau Foundation. The perspective afforded by the terrace lets visitors not only admire the landscape and enjoy the stunning view of the three other pavilions in the museum complex and the St. Lawrence River, but also appreciate the beauty of the green roofs, where 90,000 plants grow. Five kinds of hardy succulent plants create a motif which reproduces the site's topographical lines.

Glass, glass and more glass

Glass truly envelopes the whole building. Three kinds of glass panels – transparent, translucent and opaque – were meticulously chosen by the architects to play with this impression of inside out, but also to meet the needs of an creating an energy-efficient building that adheres to the principles of sustainable development using thermally-treated anti-UV glass. The architects chose to texture some of the translucent and opaque glass panels. Motifs in the form of points were silkscreened onto them, creating a refined optical effect, following the elements of the building's

imposing steel structure. The insulated walls of the exhibition galleries alternate with the translucent windows, making the building light up at night like a lantern in the park.



Natural light in the Musée

A visit to the pavilion is punctuated by light-filled spaces adjacent to the exhibition galleries. Like the circulation spaces, the exhibition galleries have openings which enable visitors to maintain visual contact with the park, the city and the other buildings in the museum complex during their visit. These perspectives allow natural light to enter, something very rare in an art museum, making visitors' experience more dynamic and enabling them to remain in constant dialogue with the outdoor environment.

Complementary spaces to explore

In the main lobby of the Pierre Lassonde pavilion is also found *Tempéra Québecor signé Marie-Chantal Lepage*. From this exceptional glass jewel case the new culinary menu, designed by the Musée's resident chef, focuses on sharing for its festive and welcoming spirit. The 256-seat Sandra and Alain Bouchard auditorium can host a wide range of cultural events (lectures, films, dance, theatre, etc.). A bookstore-gift shop, designed by the architect Shohei Shigematsu on two floors with curved

wall and warm blonde pine, offers a selection of art books as well as unique objects created by Québec artists, in addition to offering a reading space – the Dupont Foundation – with a view of the inner courtyard.

An exemplary multi-party project

The Pierre Lassonde pavilion was made possible by funding from the government of Québec (45.1 million dollars under the Quebec Infrastructure Plan), the government of Canada (33.7 million dollars under the Major Infrastructure Component of the Building Canada Fund) and the private sector (24.6 million dollars), thanks to the commitment and energy of the Fondation du MNBAQ. The private sector's contribution to this unique project made it the largest cultural patronage project in the history of Québec City. In this sense mention must be made of the founding donation of 10 million dollars by Pierre Lassonde, an inspiring philanthropic gesture, and the exemplary contribution of 5 million dollars by Québec City, and thanks given in the same breath to the hundreds of generous donors across Québec, both businesses and individuals. Under the direction of Line Ouellet, this exceptional building involved the contribution of an expansion team led by Pierre Hébert, the architectural firms OMA and Provencher_Roy, and the construction company EBC.

The Pierre Lassonde pavilion's opening events and North American publicity are the result of the joint efforts of the Ministère du Tourisme, the Secrétariat de la Capitale-Nationale, the Québec Tourism Office and Québec City's Bureau du développement touristique et des grands événements.

The Pierre Lassonde pavilion is the result of the first-ever international architectural competition in Québec City and will become the nerve centre of the brand new Arts District. It will bring to the world's attention not only this district and the city but also the province and the entire country.

INFORMATION: 418 643-2150 or 1 866 220-2150 / mnbaq.org

*The Musée national des beaux-arts du Québec is a state corporation funded by the
Gouvernement du Québec.*

Québec 

Photos: Bruce Damonte



Shohei Shigematsu, in brief

Shohei Shigematsu is associate and director of the New York office of OMA. Since joining the firm in 1998, he has been the driving force behind many of the firm's projects in the Americas and Asia. He brings vision and direction to OMA's projects, from the conception phase to the completion of the work.

Sho's designs for cultural venues include the Pierre Lassonde Pavilion in Quebec City, the Faena Arts District in Miami Beach, and the Audrey Irmas Pavilion in Los Angeles as well as direct collaborations with artists, including Cai Guo Qiang, Marina Abramović, and Kanye West. Sho also led the design of the world-traveling Prada exhibition, *Waist Down*, and is currently leading the exhibition design for the Costume Institute's Spring 2016 exhibition at the Metropolitan Museum of Art, *Manus x Machina: Fashion in the Age of Technology*.

Sho's high-rise experience includes innovative office towers such as the China Central Television Headquarters in Beijing (2012), the Shenzhen Stock Exchange Headquarters (2013), and the Toranomom Hills Station Tower for Mori Building (2022). His commercial portfolio includes a number of luxury residential towers in San Francisco, New York and Miami all currently in construction, as well as a mixed-use development in Santa Monica.

His engagement with urban conditions around the world include a new civic center in Bogota, Colombia; a post-Hurricane Sandy, urban water strategy for New Jersey; and a food hub in Louisville, Kentucky.

Sho speaks regularly on the research and ideas that shape his work. His recent lectures include conferences hosted by TED, Wired Japan and universities throughout the world. He is a design critic at the Harvard Graduate School of Design, where he is conducting a research studio entitled *Alimentary Design*, investigating the intersection of food, architecture and urbanism.

About OMA

Founded in 1975, the firm OMA (Office for Metropolitan Architecture) is headed by five partners, including the famous Dutch architect Rem Koolhaas. The business, whose headquarters is in Rotterdam, also has offices in New York and Beijing. Active around the world, OMA employs 275 people – architects, industrial designers and graphic designers – of more than 35 nationalities.

OMA is a leading international partnership practicing architecture, urbanism, and cultural analysis. OMA's buildings and masterplans around the world insist on intelligent forms while inventing new possibilities for content and everyday use. Since 2001, OMA New York has been responsible for OMA's operations in the Americas including Milstein Hall at Cornell University (2011), Seattle Central Library, the Prada Epicenter in Los Angeles (both completed 2004), the IIT Campus Center in Chicago (2003), and the Prada Epicenter in New York (2001). Past engagements with urban conditions around the world include a new civic center in Bogota, Colombia; a post-Hurricane Sandy, urban water strategy for New Jersey; and a food hub in Louisville, Kentucky. OMA New York will celebrate two cultural completions this year including the Faena Forum in Miami and the Pierre Lassonde Pavilion at the Musée National des Beaux-Arts in Quebec City, OMA's first building in Canada.

About Provencher_Roy

Known across Canada for the outstanding quality of its built work, Provencher_Roy specializes in architecture, urban planning, interior design, and industrial design. Over the past 30 years, whether designing contemporary projects or remodeling iconic buildings, the firm has had a major impact on Montréal and other Canadian cities. Provencher_Roy has also developed, during the last decades, an ability to provide established institutions with a new lease on life. It was a key player in the expansion of the Musée national des beaux-arts de Montréal (MBAM) and in the metamorphosis of the prestigious Ritz-Carleton Hotel. The firm's portfolio illustrates its outstanding achievements in the institutional sector, as well as in the field of science, education and transportation.

Provencher_Roy is currently involved as a partner in the design of the future Champlain Bridge, destined to be Montréal's vibrant new river gateway. Recognized in 2015 as Office of the year by the Royal Architectural Institute of Canada (RAIC), the multidisciplinary firm has received countless architecture and urban design awards in Canada and abroad.

About Line Ouellet



Line Ouellet holds a bachelor's degree (1980) and a master's (1984) in history from Université Laval in Québec City, Canada, and in 1983 obtained a Certificate of Proficiency in English (CPE) from Cambridge University in England. Between 1984 and 1988, Line Ouellet worked at the magazine *Continuité*, a publication devoted to Québec heritage, where she was Communications Director and Deputy Editor before becoming the magazine's Director and Editor in Chief. In 1988 she became Project Manager of the Thematic Exhibitions Department of the Musée de la civilisation de Québec. From 1993 to 1999 she served as Director of the department and then of the Education Department before leaving the Musée de la civilisation in 1999 for the Musée national des beaux-arts du Québec to serve as Director of the Exhibitions Department. Between 2000 and 2006 she also served as Director of the Education Department. In 2006 she moved from the Education Department to head the Musée's Scholarly Publications Department, while remaining in charge of the Exhibitions Department. A new challenge presented itself to her in 2011, that of taking over as Director of the Musée national des beaux-arts du Québec.

Propelled by the MNBAQ's expansion project, she has placed not only her leadership but also all her expertise in museum management in the service of Québec art and of developing the Museum's new complex and its vision of the future.

Over the course of her career, Line Ouellet has given approximately twenty public talks and written some thirty essays and articles. She has also supervised more than seventy exhibitions and approximately forty publications.

In 2005, Line Ouellet received the Canadian Museums Association's Award for Excellence in the Publications category for *Camille Claudel et Rodin: la rencontre de deux destins*, published by Éditions Hazan in 2005, and the Publication award from the Société des musées québécois for *Design d'exposition: Dix mises en espace d'expositions au Musée national des beaux-arts du Québec*, published by the Musée national des beaux-arts du Québec in 2003. She won the Award for Excellence from the Société des musées québécois in 2009 in the Institution category for the exhibition *Le Louvre à Québec*. In 2010, she was named Chevalier of the Ordre des Arts et des Lettres, an honorary decoration bestowed on individuals by the French government for their contribution to the dissemination of French arts and letters in France and around the world.

She is a member of the Canadian Art Museum Directors Organization (CAMDO/ODMAC) and the Association of Art Museum Directors (AAMD).

About the MNBAQ

With a collection of Quebec art dating back 400 years, the MNBAQ will become a focal point for cultural discovery and dialogue when the Pierre Lassonde Pavilion opens on June 24, 2016. The world-class addition has a unique architectural design and will almost double the Museum's existing floor space. The MNBAQ will use it to exhibit art and design from 1960 to the present, including contemporary, decorative and Inuit art. **Learn more at mnbaq.org.**

About the Fondation du MNBAQ

The Foundation's primary mission is to spearhead the Museum's major fundraising campaign for the construction of the Pierre Lassonde Pavilion. Over the long term, the Foundation works to enrich the Museum by soliciting funds that will go towards expanding the Museum's collections, diversifying exhibitions and making educational and cultural activities more accessible. **Learn more at fmnbaq.org.**

Le pavillon Pierre Lassonde in figures

Project: Expansion of the Musée national des beaux-arts du Québec (MNBAQ)

Progress: Competition: 2010. Work completed: June 2016

Site: 179 Grande Allée Ouest, National Battlefields Park, Québec City, Canada

Program: A 14,900 square metre expansion (including superimposed exhibition galleries of descending size)

Temporary exhibitions: 1,294 sq. m.

Permanent collection of contemporary art: 912 sq. m.

Design and Inuit art collections: 535 sq. m.

Main lobby: 831 sq. m. (upper level: 325 sq. m.; lower level: 506 sq. m.)

Monumental staircase: 79 steps/4 sections, including 3 sections 15 metres in length, 37 pieces of curved glass

Passageway: 130.6 metres long (21 steps)

Auditorium (number of seats): 256

Gift shop: 263 sq. m. (on 2 levels)

Café: 140 sq. m.

Terrace: 196 sq. m. (141 sq. m. accessible)

Green roofs: 3,327 sq. m. of planted surface (90,000 plants/5 species of succulent plants)

Height: 21.8 metres (26.5 metres including the golden cube containing the elevator) 5 floors (3 above ground)

Main lobby under cantilevering: 26.5 metres (façade on the Grande Allée)/12.5 metres high (from floor to ceiling)

Materials:

8,500 cubic metres of cement

1,090,000 kg of steel

1,186 panels of exterior glass

Three kinds of glass covering 95% of the exterior: 51.12 % opaque/25% transparent/20.35 % translucent

Credits

Principal architect: OMA (New York)

Associate in charge of the project: Shohei Shigematsu

Team: Jason Long, Ceren Bingol, Patrick Hobgood, Luke Willis, Rami Abou-Khalil, Richard Sharam, Tsuyoshi Nakamoto, Sandy Yum, Sara Ines Ruas, Ted Lin, Markus von Dellingshausen, Andy Westner, Jackie Woon Bae, Carly Dean with Sue Lettieri, Michael Jefferson, Mathieu Lemieux Blanchard, Martin Raub, Demar Jones, Cass Nakashima and Rachel Robinson

Associate architect: Provencher_Roy (Montréal)

Partner in charge: Matthieu Geoffrion

Team: Michel Roy, Claude Provencher, Pascal Lessard, Jonathan Audet, Réal Baril, Anik Bastien-Thouin, Mélanie Caron, Véronique De Bellefeuille, Konstantin Demin, Danielle Dewar, Daniel Legault, Layla MacLeod, Sonia Mailloux, Guillaume Martel-Trudel, Céline Coralie Mertenat, Katell Meuric, Fanette Montmartin, Franck Murat.

Structure: SNC-Lavalin

MEP: Bouthillette Parizeau/Teknika HBA

Code: Technorm

Acoustics: Legault & Davidson

Vertical haulage: Exim

Cost control: CHP Inc.

Lighting: Buro Happold

Design of the façade: FRONT

Engineering of the façade: Patenaude Trempe, Inc., Albert Eskenazi, CPA Structural Glass

Auditorium: Trizart Alliance

General contractor: EBC

Timeline of the Project

2001

The Musée carries out its first studies for an expansion project.

2005

Pierre Lassonde is named chair of the board of directors of the Musée.

2007

The Musée purchases the site of the Dominican monastery on the Grande Allée. The 3.9 million dollar transaction is assumed entirely by Pierre Lassonde.

2009

The Musée holds an international architectural competition for the building and receives 108 inscriptions from 19 countries.

2010

From the five short-listed projects, the jury unanimously chooses the project presented by OMA, of Rotterdam, The Netherlands, in partnership with the Quebec firm Provencher_Roy.

2010

The Fondation du Musée launches its major private fundraising campaign, with a goal of 32.6 million dollars.

2011

Demolition of the former Dominican monastery begins. Pierre Lassonde raises his personal contribution to the fundraising campaign to 10 million dollars. Québec City announces a contribution of 5 million dollars.

2012

OMA and Provencher_Roy deposit the final plans and budget for the building.

2013

The project budget is fixed at 103.4 million dollars, including contributions of 45.1 million dollars from the government of Québec and 33.7 million dollars from the government of Canada.

2013/09/05

Construction of the Pierre Lassonde pavilion officially begins.

2015

The building stands out already for its imposing metal structure and its clearly defined forms.

2016/06/24

The pavilion opens.

Visual Guide to the Pierre Lassonde Pavilion

CONTEMPORARY ART

PIERRE LASSONDE PAVILION




-
- 3**
- Inuit Art
 - North Space
Joan and Louis Paquet
 - Decorative Arts and Design
SNC-Lavalin
 - South Space
Marcelle and Jean Coutu Foundation
 - Terrace
Monique and Robert Parizeau Foundation
-

- 2**
- Contemporary Art
 - West Space
Cominar
-

- 1**
- Entrance-Main Lobby

 - Temporary Exhibitions
 - Inner Courtyard
Power Corporation du Canada
-

- 0**
- Auditorium
Sandra and Alain Bouchard
 - Foyer

 - Riopelle Passageway
by CGI
-

General Information

OPENING HOURS OF THE MUSÉE

June 24, to September 5, 2016
Every day 10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.

**September 6, 2016
to June 1, 2017**
Tuesday to Sunday,
10:00 a.m. to 5:00 p.m.
Wednesdays till 9:00 p.m.

Closed Mondays (except October
10, 2016, March 6, April 16 and
May 22, 2017)
Closed December 25

ADMISSION

Adults : **18 \$**
Seniors (65 and Over) : **16 \$**
Ages 18 to 30 ans : **10 \$**
Ages 13 to 17 ans : **5 \$**
Children 12 and under: **Free**
Families : **40 \$** (2 adults and 3
children 13 to 17)
Members : **Free**
Wednesdays from,
5:00 to 9:00 p.m.: **Half-price**
Reduced rates for groups

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