

Staff Recommendation

That, as per the Manager, Policy Planning and the Manager, Cultural Services report dated June 29, 2005, \$80,000 be transferred from the existing Public Art Provision Account (#2441) to prepare an Oval Public Art Plan and Implementation Strategy.

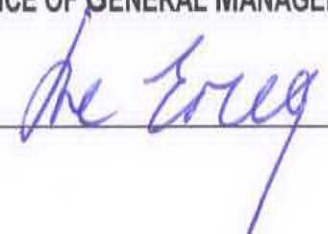



Terry Crowe
Manager, Policy Planning



Jane Fernyhough
Manager, Cultural Services

Att: 1

FOR ORIGINATING DIVISION USE ONLY					
ROUTED TO:		CONCURRENCE		CONCURRENCE OF GENERAL MANAGER	
Engineering	Y	<input checked="" type="checkbox"/>	N		
Facility Management.....	Y	<input checked="" type="checkbox"/>	N		
Budgets	Y	<input checked="" type="checkbox"/>	N		
REVIEWED BY TAG	YES	<input checked="" type="checkbox"/>	NO	REVIEWED BY CAO	YES
			<input type="checkbox"/>		<input checked="" type="checkbox"/>
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With the awarding of the Oval to Richmond, the City has truly become a member of the Olympic community. The Oval will become a sport and community legacy, and it will echo in design and in its operations the three pillars of the Olympic movement. In 2010 and after the games, the City will showcase Richmond's Oval as a world-class multi-use facility that will host a variety of local, national and international events.

In the submission to VANOC for securing the Oval, the City embraces the showcasing of the three pillars of the Olympic movement: sport, environment and culture (e.g. public art).

The Richmond Oval Bid identifies:

- ❑ Celebrating culture.
- ❑ Providing a vibrant array of amenities to complement...the Oval cultural components.
- ❑ The Oval creating a lasting showcase to the three pillars of the Olympic movement: **sport, environment and culture.**
- ❑ Richmond offering an exciting blend of Olympic excellence, vibrant arts and culture.
- ❑ As an Olympic legacy, the multi-use facility will bring together sport: culture, environment and business in one location.
- ❑ The City has established a project vision which includes a strong commitment to the quality of design,
- ❑ Public experience, cultural integration.

Oval Public Art Opportunities

To help bring the City's vision for the oval to fruition, a number of public art themes may be appropriate – coming from the natural world, topography, history, the cultural mosaic, and athleticism. Other significant public art opportunities exist through combining art, engineering and architecture in a visible display of the building's design: window glazing elements, entry ways and plazas, interpretive and way finding signage, roof structure and form, rain water handling, structural elements, shading, lighting and screening systems. To take advantage of this significant latter opportunity, the public art plan must become integrated at this time into the Oval and plaza conceptual architectural design program currently underway. This design process provides a strategic opportunity to integrate public art into the facility's architecture and

To integrate public art into the Oval's design, the services of a public art consultant to prepare an Oval Public Art Plan is essential. The public art consultant would work with the Oval architectural design team and the Richmond Public Art Commission in preparing the Oval Public Art Plan and Implementation Strategy, within the Oval project's design and development timeline.

The Oval Public Art Plan

The Public Art Plan goal will be to incorporate a range of rich, creative and innovative public art works for the Oval, facilitate a public process, and optimize the efforts and contributions made by the people involved in the process. The process will manage a national public artist call and independent panel selection process to ensure the widest opportunity to attract interested and qualified artists.

The Oval Public Art Plan will:

- ❑ Detail the public art themes, concepts, elements, requirements and opportunities to integrate public art in the Oval design.
- ❑ Identify public art project locations within the Oval and the surrounding public areas, as well as future public art opportunities.

The Implementation Strategy will identify:

- ❑ When and how public art projects occur at the Oval building and site.
- ❑ Fundraising of Oval public art (e.g. fundraising, partnerships or existing budgets).
- ❑ Implementation timelines for public art.

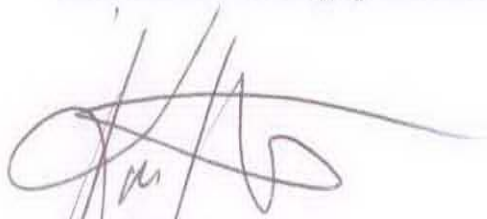
Both the Oval Public Art Plan and Oval Public Art Plan Implementation Strategy will be presented to Council for review and approval, before implementation. As well, final selection of any art projects will be approved by Council.

The Oval Public Art Plan and Implementation Strategy will address possible sources of funding for the public art (e.g. existing budgets, fundraising, partnerships). Prior to implementing the Oval public art project(s), the recommended funding sources will be presented for Council's consideration.

The \$80,000 be used to retain a public art consultant and to cover the associated administration costs to develop the Oval Public Art Plan and Implementation Strategy. Sufficient existing City public art funds remain for other City public art projects as identified in the Council approved 2005 Public Art Commission Work Program.

Conclusion

To capitalize on and maximize the opportunities to incorporate public art into the design of the Oval, it is paramount that the City retains the services of a public art consultant as soon as possible to prepare a coordinated Oval Public Art Plan. By beginning now, the City will be able to incorporate public art into the Oval building design as well as the Oval site. The consultant will work with the City, Oval architectural design team and the Public Art Commission during the Oval schematic design phase currently underway.

A handwritten signature in black ink, appearing to read 'Kari Huhtala', with a long horizontal flourish extending to the right.

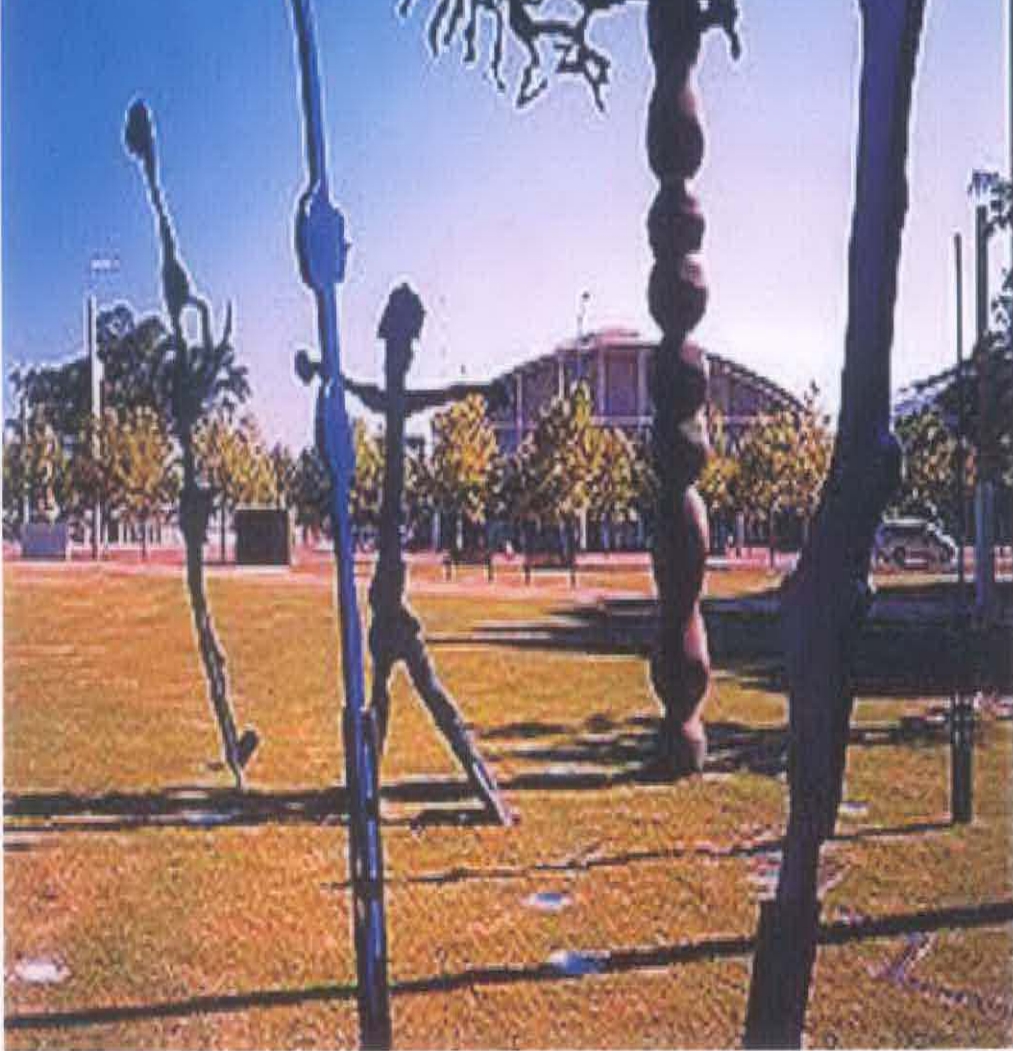
Kari Huhtala
Senior Planner (4188)

KEH:



Artist Robert Owen has created a landscape that links Sydney Olympic Park to the Olympic Games in Ancient Greece, and celebrates the Greek origins of many Australians.

Within a grove of olive and cypress trees, the apparent remains of an ancient temple emerge, with five column drums - the number of Olympic rings. The large disc is embedded in the ground as though it has been hurled from Ancient Greece by a discus-thrower (discobolus). It has become a contemporary disc - a CD or CD-ROM.



Artist - Imants Tillers

Achitect - Alexander Tzannes Associates

'Eight Women' was inspired by the eight women who were involved in lighting the Sydney 2000 Olympic and Paralympic Cauldron.

Seven of Australia's greatest female Olympic athletes - Betty Cuthbert, Raelene Boyle, Dawn Fraser, Shirley Strickland, Shane Gould, Debbie Flintoff-King, and Cathy Freeman - carried the Torch in the Opening Ceremony to light the Olympic Cauldron.

The ceremonial medley was a tribute to a century of women's participation in the Olympic Games and a reminder of the huge contribution women have made to Australian Olympic history.

The eighth women represented is Australian Paralympian Louise Sauvage, who ignited the Paralympic Cauldron.