



## City of Richmond

## Report to Council

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<b>To:</b>	Richmond City Council	<b>Date:</b>	July 18 <sup>th</sup> , 2006
<b>From:</b>	Mayor Malcolm D. Brodie Chair, General Purposes Committee	<b>File:</b>	11-7000-09-20- 053/Vol 01
<b>Re:</b>	<b>RICHMOND OVAL: BUTTRESS RUNNELS – ARTIST DESIGNS</b>		

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The General Purposes Committee, at its meeting held on Monday, July 17<sup>th</sup>, 2006, considered the attached report, and recommends as follows:

### Committee Recommendation

- (1) *That the designs by Susan Point for the relief sculptures of the buttress runnels on the north side of the Richmond Oval, be approved;*
- (2) *That staff be requested to provide further information on the following matters:*
  - (a) *which designs would be appropriate for use, and locations for those uses;*
  - (b) *the terms of copyright, including the right to use the designs;*
  - (c) *the cost implications of each option; and*
  - (d) *the terms of the contract; and*
- (3) *That staff:*
  - (a) *review the issue to determine how to incorporate an outline of the history of Richmond, including using etched glass; and*
  - (b) *undertake a further analysis of the garden plan within the art budget.*

Mayor Malcolm D. Brodie, Chair  
General Purposes Committee

Attach.

### VARIANCE

Please note that staff recommended the following for Part (2):

- (2) That staff be authorized to enter into a contract with the artist for the design, construction and integration of the artwork into the project;

and that Committee added Part (3) above.

## **Staff Report**

### **Origin**

As part of the Richmond Oval Precinct and Local Area Art Plan one of the projects identified for integration into the fabrication of the building was the articulation of the storm water runnels on the concrete buttresses using relief patterns in the concrete. This report presents the concept designs for the carvings for Council approval.

### **Analysis**

The design of the Oval building calls for fifteen very large concrete buttresses on the north side of the building facing the festival plaza. These buttresses are massive structural elements, and establishing human-scaled and intimate detailing at the pedestrian level will create a more welcoming facility. The buttresses incorporate a storm water runnel capturing the run-off from the roof. Because of their form and function, the concrete buttresses can be viewed as a contemporary interpretation of housepost forms, an important element in Coast Salish culture. Building on this connection, using Musqueam motifs in the runnels would add meaning that is authentic to the site.

The timeframe to allow for the incorporation of patterns in the concrete is extremely tight. As part of the process the conceptual design must be completed and approved by Council; the full size master mold carved and tested; and the formliner completed and delivered ready for the buttress concrete pour scheduled for January 2007. To this end, an artist or artist team with experience in large scale public works and particularly experience translating relief sculpture into cast concrete was required.

A one-week Request for Expression of Interest and Qualifications (Attachment 1) was circulated to Musqueam artists. Three applications were received. Based on past work and experience in similar large scale projects, Susan Point was selected. (See Attachment 2 for resume and selected works). Susan has produced her concept designs for Council consideration before proceeding with the carving of the full size master molds.

Each runnel is 6.3 meters (20.67 feet) high with widths of 0.29 meters (0.95 feet) at the top to 0.8 meters (2.6 feet) at the bottom. Each runnel has two parts – above the support post and below the support post. Three different designs are presented, each with two parts. The intent is to alternate the three designs over the fifteen buttress runnels.

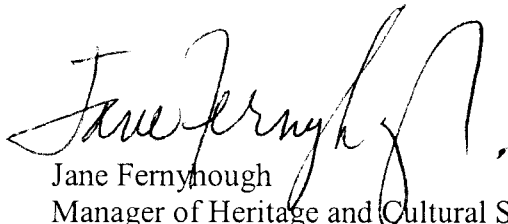
The artwork (attachment 3) includes three consistent themes – water, the heron and the salmon. All three hold significant place in Aboriginal traditions as well as in contemporary Richmond culture. The artwork forms a series of positive and negative elements when in their carved three dimensional form will articulate the water as it runs down the face of the runnel but will provide interesting and lively patterns when no water is present. (Attachment 4: Artist's description of the artwork)

### **Financial Impact**

A total budget of \$158,750 has been allocated for this project which includes all costs associated with articulation of the runnels including artist's design fee and all other fees, insurance, fabrication of the 3-D versions of designs, test liner prototype, creation of the master mold, fabrication and delivery of the liner, project management fees and contingency. This amount is part of the recently approved Oval Precinct Art budget from the 2005 appropriated surplus.

### **Conclusion**

The inclusion of articulated relief patterns on the face of the massive concrete buttresses will activate the water as it flows downward as well as making the channels more dramatic when no water is flowing. This will provide a more friendly, welcoming and human-scale environment to the plaza while bringing an element of Musqueam culture to a contemporary version of a traditional housepost. The designs presented by artist Susan Point incorporate several elements of importance to traditional Aboriginal culture as well as the contemporary cultures that live and visit Richmond.

A handwritten signature in black ink, appearing to read 'Jane Fernynough', is written over the printed name and title.

Jane Fernynough  
Manager of Heritage and Cultural Services  
(4288)

JF:jf



## **PUBLIC ART PROJECT REQUEST FOR EXPRESSION OF INTEREST AND QUALIFICATIONS**

### **Richmond Oval – Buttress Runnels City of Richmond**

**ART OPPORTUNITY:** Create relief designs significant to Musqueam culture integrated into water channels on the buttresses supporting the Richmond Oval

### **PROJECT BUDGET: \$125,000**

The total budget available to the artist(s)/team, inclusive of all expenses (including GST) is \$125,000 (CND). The budget includes all costs associated with the articulation of the runnels including, but not limited to, artist's design fee and all other fees, insurance, fabrication of the 3-D versions of designs, test liner prototype, creation of the master mold, fabrication and delivery of the liner or approved sculptural form to create the Musqueam pattern.

**ELIGIBILITY:** This project is open to artists with demonstrable skills in the expression of Musqueam heritage and contemporary art practice. Artist teams are eligible to apply. Due to the tight timeline, artists should have experience creating artwork for large scale public works projects, and in particular, with translating relief sculpture into cast concrete. Artists should also have experience working collaboratively with design and construction teams and fitting in to predetermined and tight construction schedules.

**DEADLINE:** 4:00 pm Monday, June 19, 2006. Not a postmark deadline.

### **ARTWORK OPPORTUNITY**

The City of Richmond wishes to commission an artwork for the Richmond Oval, home to the long track speed skating events for the 2010 Winter Games. After the Games the Oval will be a unique destination that serves as a dynamic international gathering place and a centre of excellence for sports and wellness at the heart of an exciting urban waterfront. The Oval is located on the banks of the middle arm of the Fraser River, traditional fishing territory of the Musqueam First Nation. The Musqueam First Nation moved throughout their traditional territory using the resources the land provided for fishing, hunting, trapping and gathering, to maintain their livelihood. Musqueam historians and storytellers have told us that this location is one where they fished and gathered, and is not far from an historic village site.

The Oval has been designed with fifteen large concrete buttresses on the north side facing the river. The north side of the Oval is also the location of a large festival plaza. The concrete buttresses are massive structural elements, and establishing human-scaled and intimate detailing at the pedestrian level will create a more welcoming facility.

Because of their form and function, the concrete buttresses can be viewed as a contemporary interpretation of housepost forms, an important element in Coast Salish culture. The buttresses also incorporate a storm water runnel that will channel water from the roof to a nearby detention pond. Each runnel is approximately 18 feet long and 2-2½ feet wide. Deep, articulated relief patterns will help activate the water as it flows downward, and will make the channels more dramatic when no water is flowing. The Musqueam designs will also bring a human-scale and authentic meaning to Oval visitors.

Two design options are currently being considered:

1. a common design above the support posts with five unique runnel designs below the supports; and
2. three unique runnel designs on the entire buttress water channel.

The final decision will be made in conjunction with the chosen artist, taking into consideration timing and costs.

## **ARTIST SELECTION PROCESS**

### **Selection Process**

An artist selection panel will be comprised of a member of the Oval Building Committee, a First Nations representative, a representative from the building architectural firm, and two members from the arts community.

The chosen artist(s)/team will work with 4Culture, City of Richmond staff and the building architectural firm to develop the designs which will be forwarded to Richmond City Council for final approval.

### **Selection Criteria**

The artist will be selected using the following criteria:

- Artistic quality and strength of past work as demonstrated in the submitted work samples.
- Past experience that is relevant to the scope of work.
- Availability – the artist must be available and willing to begin work on the project immediately.

(The City of Richmond reserves the right to make no selection from the submitted applications.)

## **PROJECT SCHEDULE**

June 19	Deadline for receipt of application materials
June 23	Project awarded
July 13	Preliminary designs
July 17 & 24	Designs presented for City Council approval
Oct 23	Master mold and prototyping completed
Dec 1	Form liner delivered to construction site

## **APPLICATION MATERIALS**

Artists applying for this project must submit the following materials with applicant's name and contact information on every page. Electronic submittal acceptable.

**Work Samples** 35 MM Slides or Digital Images (in required format). Images will be projected two (2) at a time during the application material review session. Artists are encouraged to submit images of past work that best illustrate their qualifications for the project. Larger transparencies and prints will not be considered. No bulky materials or original works of art should be submitted. Submit a total of ten images if applying as a team.

**Slide format** – up to 10 35mm slides in a clear plastic slide sheet; each slide must be labelled with the artist's name, top of image and numbered to correspond to the annotated image list.

**Digital format** – up to 10 digital still images on a CD-R. Label the CD-R with the applicant's name, contact information and number of images. Do not embed images into PowerPoint or submit moving image or audio files.

- File format – submit only “high” quality JPGs (do not use GIFs, TIFFs or other formats)
- Image Size – images must be 1920 pixels on the longest side
- File Size – files must be less than 5 MG

File Labelling – files must be titled with a number indicating the viewing order, followed by the artist's last name. The numbers must correspond to the accompanying Annotated Image List. Use “0” in front of single digit numbers. Do not use more than 30 characters, and use only letters, numbers and underscores. Example: 01\_Charles; 02\_Charles. If using Mac OS 8 or 9 include a “.jpg” extension at the end of each image title. Example: 01\_Charles.jpg

**Annotated Image List** – a printed sheet of information with artist's name and telephone number, title of artwork, medium, date of artwork, size and the corresponding image number. Artist are encouraged to include a brief description on integrated artwork, design team collaborative work or installations.

**Two Page Artist's Résumé** - if submitting as a team please send résumé of each member of the team.

**A Self Addressed Stamped Envelope** – with sufficient postage for return of slides, discs or other materials as desired. 4Culture and the City of Richmond will make every effort to protect submitted materials, however, it will not be responsible for any loss or damage.

Written application materials will be photocopied for the panellists. Please do not staple or bind application materials. Please submit written materials on plain white 8½" X 11" paper. 4Culture manages the selection processes for several projects concurrently. To help process your application, please put the name of the project on the outside of your application envelope.

**DEADLINE:** 4:00 pm, Monday, June 19, 2006. Not a postmark deadline.

**MAIL APPLICATIONS TO:**

City of Richmond  
6911 No. 3 Road  
Richmond B.C. V6Y 2C1  
Attn: Scott Groves

**EMAIL APPLICATIONS TO:**

[sgroves@richmond.ca](mailto:sgroves@richmond.ca)

**PROJECT MANAGER:**

Barbara Luecke  
[barbara.luecke@4culture.org](mailto:barbara.luecke@4culture.org)

CURRICULUM VITAE

SUSAN A. POINT

SELECTED COMMISSIONED WORKS:

- 1981 - "Grizzly Bears with Sockeye", commissioned by Municipality of North Vancouver for incorporation in their Coat of Arms, North Vancouver, B.C.
- 1986 - Tree grate sculpture, "Red Oak", commissioned by Municipality of Metropolitan Seattle, WA
- 1990 - Original artwork, "Salmon" and "Two-Headed Eagle", integrated into Sechelt Indian Band Government Complex, commissioned by The Dominion Company, Vancouver, B.C.
- 1991 - 12' Coast Salish housepost, "Raven with Spindle Whorl", commissioned by University of B.C. Museum of Anthropology, Vancouver, B.C.
- 1992 - "Northwind Fishing Weir", sculpture commissioned by King County Arts Commission, Seattle, WA
  - Stainless steel and coloured glass mural, "Sea to Sky", commissioned by Washington State Arts Commission, Olympia, Washington.
- 1993 - Nine carved glass architectural panels; six acid etched copper panels; and three carved/painted red cedar panels; representing "Land, Sea and Sky", commissioned by the Vancouver International Airport Authority, Richmond, B.C.
  - Original artwork, "Water-The Essence of Life", integrated into the West Seattle pump station, commissioned by the Municipality of Metropolitan Seattle, Seattle, Washington.
- 1994 - 16' diameter carved red cedar spindle whorl, "Flight", commissioned by Vancouver International Airport Authority, Richmond, B.C.
- 1995 - Original artwork and carved 2.5' yellow cedar panel for bronze street medallions, commissioned by the City of Vancouver, Vancouver, B.C.
- 1996 - Original logo design and fifteen 3" diameter medallions for the Annual National Aboriginal Achievement Awards, commissioned by John Kim Bell of Canadian Native Arts Foundation, Toronto, Ontario
  - Two 17' carved Coast Salish Houseposts (male and female); and two 17' carved/sand blasted cedar panels with carved glass representing "Flight", commissioned by the Vancouver International Airport Authority, Richmond, B.C.
  - 22' carved and painted Coast Salish welcome figure, commissioned by the Royal Bank of Canada for the University of B.C. Museum of Anthropology, Vancouver, B.C.
- 1997 - Two 14' carved and painted Coast Salish Houseposts, commissioned by the Royal Bank of Canada for the University of B.C. Museum of Anthropology, Vancouver, B.C.
- 1997 - 20' x 20' forton wall mural, "Four Corners", for North Seattle Community College Vocational Education Building, commissioned by Washington State Arts Commission, Olympia, WA.
- 1998 - Two forton wall sculptures, "Salmon People" and "Arrival", commissioned by Vancouver International Airport Authority, Richmond, B.C.
- 1999 - Three original tree grates cast in iron; and 16 piece bronze medallion ground sculpture, "Written into the Earth", commissioned by First and Goal Incorporated, Seattle, Washington.
  - "Salmon" design (one of five elements on the reverse of the Governor General's Academic Medal), commissioned by the Office of the Secretary to the Governor General, Ottawa, ON
- 2000 - Public art sculpture, "Intersection of Enlightenment", commissioned by Washington State Arts Commission for the Eastern Washington University Campus in Cheney, Washington.
  - One of three artists commissioned to carve and produce bronze medallions for Skytrain locations throughout Vancouver/Burnaby area, commissioned by Rapid Transit, Vancouver, B.C.
- 2004 - "Continuing Cycle of Life" public artwork, commissioned for the Children's Hospital in Seattle, WA
  - "Scinqua", cedar public art sculpture commissioned for Evergreen State College, Olympia, WA
  - "The Beaver and the Mink", commissioned by the Government of Canada as a gift celebrating the opening of the National Museum of the American Indian at the Smithsonian Institute in Washington D.C.
- 2005 - "People Amongst the People", three Salish welcome gateways commissioned for the Brockton Totem Pole site, Stanley Park, Vancouver B.C.
- 2005 - Four piece red cedar sculpture, "Sacred Journey", each 11' high x 24" wide x 8" deep, commissioned by GWL Realty Advisors for 180 Queen Street West's lobby entrance in Toronto, Ontario
- 2006 - "Golden Salmon" wall mural, kiln cast gold glass, 45' long by 15' high, commissioned by UBC Rowing Club, Vancouver, B.C.



## **SUSAN A. POINT**

### **SELECTED SOLO, GROUP & MUSEUM ART SHOWS:**

- 1985 - "The Northwest Coast Native Print", Art Gallery of Greater Victoria, Victoria, B.C., Selected Artists
- 1986 - "New Visions - Serigraphs by Susan A. Point", U.B.C. Museum of Anthropology, Vancouver, B.C.
- 1988 - "In the Shadow of the Sun", Canadian Museum of Civilization, Ottawa, Ontario, Selected Artists
- 1989 - "Susan A. Point, Joe David, Lawrence Paul", Indianische Kunstler der Westkuste Kanadas, Volkerkundemuseum der Universitat Zurich, Zurich, Switzerland, Selected Artists
- 1990 - "From Periphery to Centre", Thunder Bay Art Gallery, Thunder Bay, Ontario, Two-Artist Show.  
- "Salish Point", Canadian Museum of Civilization, Ottawa, Ontario, Solo Artist.
- 1992 - "Here Today", Open Space Gallery, Victoria, B.C., Two Artist Exhibition.  
- Museu Da Gravura Cidade De Curitiba, Curitiba, Parana, Brasil, Selected Artists
- 1993 - "Mythological Creatures of the Northwest", Stonington Gallery, Seattle, WA, Selected Artists
- 1994 - "Exhibition of Northwest Coast Indian Art", Nordamerican Indian Museum, Zurich, Switzerland
- 1995 - "The 6th Native American Fine Arts Invitational", The Heard Museum, Phoenix, AZ, Selected Artists  
- "Expressions of Spirit: Contemporary American Indian Art", Wheelwright Museum of the American Indian, Santa Fe, New Mexico, Selected Artists.
- 1996 - "Topographies: Aspects of Recent B.C. Art", Vancouver Art Gallery, Vancouver, BC, Selected Artists  
- "Written in the Earth", U.B.C. Museum of Anthropology, Vancouver, B.C., Selected Artists
- 1997 - "River Deep - Mountain High", St. Fergus Gallery, Wick, Scotland, Selected Artists
- 1999 - "Susan A. Point Exhibition", Arctic Raven Gallery, Friday Harbour, Washington, Solo Artist.
- 2000 - "New Art of the West 7", Eiteljorg Museum, Indianapolis, IN, Selected Artists.  
- "Susan Point - Coast Salish Artist", Spirit Wrestler Gallery, Vancouver, B.C., Solo Artist.
- 2001 - "Long Time", Vancouver Art Gallery, Vancouver, B.C., Selected Artists, One Year Exhibition
- 2002 - "Fusing Traditions", Museum of Craft and Folk Art, San Francisco, California, Selected Artists
- 2003 - "Kiwa: Pacific Connections", Spirit Wrestler Gallery, Vancouver B.C., Selected Artists
- 2004 - "Changing Hands: Glass in American Indian Art", The Glass Gallery, Bethesda, MD, Selected Artists
- 2005 - "Awakenings; A Gathering of Contemporary Coast Salish Artists", The Stonington Gallery, Seattle WA
- 2006 - "Manawa - A Pacific Heartbeat", Spirit Wrestler Gallery, Vancouver BC, Selected Artists

### **AWARDS AND APPOINTMENTS:**

- 1985 - 1994 - Elected Council Member for the Musqueam First Nation, Vancouver, B.C.
- 1992 - 1998 - Appointed Board of Director for the Emily Carr Institute of Art and Design, Vancouver, B.C.
- April 7, 2000 - Awarded an Honorary Doctorate in Fine Arts by the University of Victoria, Victoria, B.C.
- May 25, 2000 - Awarded YWCA Woman of Distinction Award in the Arts and Culture Category.
- March, 2004 - Appointed to the Royal Canadian Academy of Arts
- April 4, 2004 - Awarded a National Aboriginal Achievement Award in the Arts and Culture Category
- 2006 - Awarded the Order of Canada

SUSAN POINT.



GLASS HOUSEPOST

30" x 7'

SPRINT CANADA

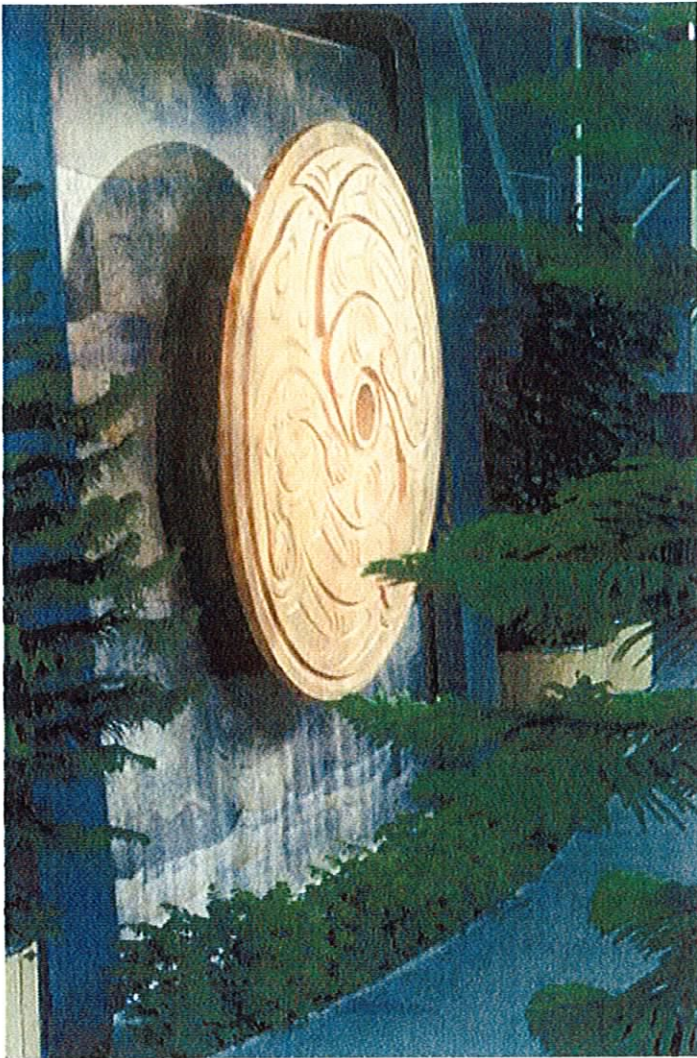


COAST SALISH HOUSEPOSTS

14' x 4'

ROYAL BANK OF CANADA  
FOR UBC





FLIGHT  
17' DIAMETER

VAN INTERNATIONAL  
AIRPORT AUTHORITY

COAST SALISH  
WELCOME FIGURES



FLIGHT  
17' DIAMETER

VAN INT'NATIONAL AIRPORT  
AUTHORITY



SEA TO SKY

32" HIGH x 53' LONG

NATURAL RESOURCE BLDG IN OLYMPIA

July 4, 2006

- 4 -

## ATTACHMENT 3

### ARTWORK





RUNNEL TOP 1





RUNNEL BOTTOM 1

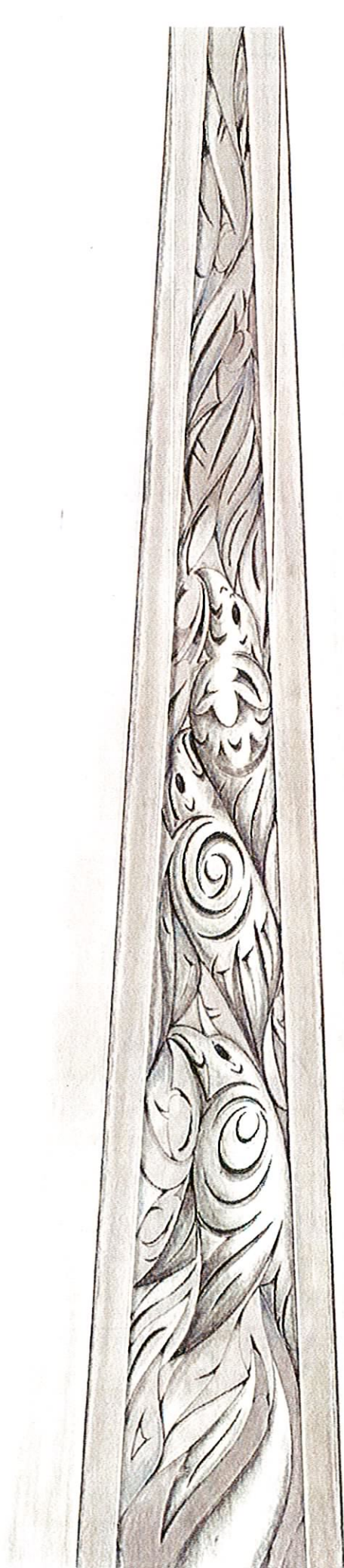


RUNNEL TOP 2





RUNNEL BOTTOM 2



RUNNEL TOP 3





RUNNEL BOTTOM 3

**RICHMOND OVAL - DESCRIPTION OF ARTWORK**

The Fraser River was central to the Sto:lo, whose name in Salish means “People of the River”. The river had economic, social and spiritual meaning to the Coast Salish peoples; and it allowed the aboriginal peoples of the coast to trade with the peoples of the interior of British Columbia. The Fraser was also the main travelling route for family gatherings, strengthening the connections between the Salish settlements on its banks.

The Fraser River is respected as ‘the giver of life’ - water itself is one of the four elements (water, wind, earth and fire) that are of vital importance to all Aboriginal cultures. This artwork is a dedication to the Fraser River, on whose shores my people have lived and prospered for countless generations. It is also a tribute to all rivers that shape the destiny of those who live by their cycle and spiritual encounters. The river alters its shape and course over time, yet it remains at the heart of the changing communities around it.

The artwork incorporates a series of positive and negative elements, which (when rendered in three dimensional form) allow water to flow down the face of the runnel – the artwork, like the river itself, will change with the seasons. Each design includes the heron/crane as a central image – a symbol used by the City of Richmond. The subtle inclusion of the heron/crane as a negative image allows rainwater to flow over and through the body of the bird. The heron/crane is also a prominent bird figure featuring in many legends told by my elders and often seen on traditional Salish implements.

The third element in my design depicts contemporary salmon, which symbolically represents the delta. The salmon populating the river were a form of wealth, sustenance for our peoples, and used in trade with other tribes. As ‘the giver of life’ the salmon is also often carved in pairs as a symbol of luck, and today the salmon provides nourishment for the many cultures that have chosen British Columbia as their home. The

salmon will be carved in relief, emerging from the water as it flows through the channels between them.

The imagery reflects the land, sea and sky - and the connections between all forms of life and the earth, which we inhabit. Recent scientific research reveals the central role of the salmon in the ecology of the Pacific Northwest. Nitrogen 15 (a traceable essential element originating in the deep ocean) is found in salmon, bears, songbirds, and even the trees of the forest. The bears drag their catch of salmon under the trees, which absorb the traces of nitrogen 15 through their roots – these chemical links illustrate the connections between all living things as this element is transferred through the web of life.