



## City of Richmond

## Report to Committee

*To Parks, Rec + Culture - Nov 29, 2005*

**To:** Parks, Recreation and Cultural Services Committee  
**From:** Terry Crowe  
Manager, Policy Planning  
**Date:** November 16, 2005  
**File:** 7000-09-20-047

**Re:** Keefer & Ash Street/Maclean Homes Public Art Project

### Staff Recommendation

That the artwork donated by Maclean Homes at Keefer & Ash Street to the City of Richmond, as presented in the report dated November 10, 2005 from the Manager, Policy Planning, be approved.

Terry Crowe  
Manager, Policy Planning

Att. 2

FOR ORIGINATING DIVISION USE ONLY					
<b>ROUTED TO:</b>		<b>CONCURRENCE</b>		<b>CONCURRENCE OF GENERAL MANAGER</b>	
Engineering .....		Y	<input checked="" type="checkbox"/>	N	<input type="checkbox"/>
Recreation & Cultural Services .....		Y	<input checked="" type="checkbox"/>	N	<input type="checkbox"/>
Budgets .....		Y	<input checked="" type="checkbox"/>	N	<input type="checkbox"/>
<b>REVIEWED BY TAG</b>		YES	<input checked="" type="checkbox"/>	NO	<input type="checkbox"/>
		<input checked="" type="checkbox"/>	<i>dw</i>	<input type="checkbox"/>	
<b>REVIEWED BY CAO</b>		YES	<input checked="" type="checkbox"/>	NO	<input type="checkbox"/>
		<input checked="" type="checkbox"/>	<i>GTS</i>	<input type="checkbox"/>	

## Staff Report

### Origin

The purpose of this report is to recommend that the proposed donation of artwork sponsored by Maclean Homes at Keefer & Ash Street to the City of Richmond be approved.

### Findings of Fact

#### Richmond Public Art Program

The Richmond Public Art Program sets a framework for creating opportunities for people to experience art in everyday life and for artists and the community to participate in the design, look and feel of Richmond.

#### Development Proposal

McLean Homes initiated a 31-unit townhouse project at 7751 to 7791 Ash Street (just north of Blundell Road. As part of the rezoning and development permit which was approved by Council in 2005, McLean Homes agreed to integrate a public art project on the development's site or vicinity.

#### "Community Connections", Keefer & Ash Street/Maclean Homes Public Art Proposal

A Call for Submission was executed Spring 2005 with a deadline of June 6, 2005 (**Attachment 1**). The role of the artist/team is to identify an artwork along the development's edge that celebrates the community by making visual the "Community Connections" theme. The "Community Connections" concept celebrates the community transitions, new beginnings and links to the neighbourhood. The artwork demarcates and makes a neighbourhood a special and recognizable place. The art could be placed into or on the sidewalk, attached to the street lighting standards or located at the entries to the development. The total budget available to the artist/team is \$23,500.00.

A 5-person panel comprised of Richmond residents, artist, Richmond business operator, School District representative and the Developer (Theresa Harding, Jill Anholt, Mark Glavina, Jim Martens and David Webster) juried the seven submissions on July 7, 2005 and short-listed three artist/teams. These 3 artist/teams presented preliminary concepts to the panel on September 21, 2005 and a decision was made to offer the project to artist Monique Genton. The Richmond Public Art Commission has reviewed this proposal and endorses it as presented (**Attachment 2**). The proposed artwork acknowledges the natural bird migration patterns and environment and the importance of creating, maintaining and protecting parks such as Paulik Gardens, Garden City and Nature Parks.

#### Proposed Location and Site Plan

The proposed location for the artwork is on three light standards, which will be located on City sidewalks at Keefer & Ash Street. The exact light standards are to be determined in consultation with City Engineers and Electricians.

Staff Comments of Proposed Artwork Donation to the City

Staff and the Richmond Public Art Commission recommend that Council support this proposal of donated artwork by Maclean Homes.

Next Steps

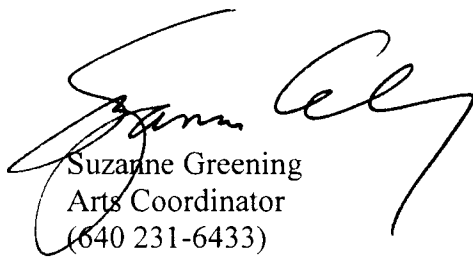
- ☐ If approved, the developer, City and artist will coordinate the public art installation.
- ☐ If approved, the developer will transfer legal ownership of the work to the City.
- ☐ It is anticipated that the public art project will be installed by late 2006 or early 2007.

**Financial Impact**

The artwork will require minimal periodic power washing, and security monitoring by the City at an approximate annual cost of \$200 per time every two or three years. City funds would be allocated out of the City's annual operating budget.

**Conclusion**

The proposed artwork by Monique Genton and donated by Maclean Homes represents a significant gift to the City of Richmond. It is a continuing show of support by developers for the importance of Public Art to neighbourhoods and cities.



Suzanne Greening  
Arts Coordinator  
(640 231-6433)

SEG:seg



Richmond Public Art Program

Keefe & Ash Street  
Public Art Project Competition  
Terms of Reference

*“Community Connections”*



# Richmond Public Art Program

## Keffer & Ash Street Public Art Project Competition Terms Of Reference

### *“Community Connections”*

#### **Invitation for Artist/Artist Team Submission**

Artists and artist teams are invited to participate in a two-stage competition to provide a site-specific work of public art as part of the Keefer and Ash Street residential development, under these terms of reference. Each artist/team is limited to one entry. All information about the project is contained herein.

#### **Background**

The proposed 31-unit townhouse project by McLean Homes, is located in the McLennan South neighbourhood at 7751 to 7791 Ash Street (just north of Blundell Road). The development will be completed in 2005/2006.

The McLennan South neighbourhood in which the development is to be located is an area in transition. A new McLennan South Park is being developed immediately to the north. Development immediately surrounding the site includes existing single-family homes and new multifamily homes.

#### **The Public Art Project**

The public art project opportunity is to be located along the Keefer Street (proposed) or Ash Street boulevard area and located toward the development's edge (see site plan Appendix A).

The role of the artist/artist team is to identify an artwork along the development's edge that celebrates the community by making visual the “Community Connections” theme. The “Community Connections” concept celebrates the community transitions, new beginnings and links to the neighbourhood. The artwork demarcates and makes a neighbourhood a special and recognizable place.

The artist/artist team should look at how materials, forms, and spaces can be designed to enrich the project and the public experience of it. The art could be placed into or on the sidewalk, attached to the street lighting standards or located at the entries to the development.

The concept of the artwork proposal is open to the artist discretion. It can be functional, landscape oriented, or whimsical and one, which presents an artistic surprise to the passing public. The design should be simple and one that complements or appropriately reflects its location within an established residential area.



# Richmond Public Art Program

This public art project is constituted under the mandate set out by the City of Richmond Public Art Commission.

## The Budget

The total budget available to the artist(s) or artist team, inclusive of all expenses (including GST), will be \$23,500. The artist role will be to manipulate, change, add, or reconfigure the materials budgeted along the street boulevard area noted on the attached plan.

The budget for the artworks must include the cost of fabrication, delivery, installation, artist design fee, and all other fees, insurance, disbursements, and contingency. The artist(s) or artist team(s) will be asked to work with the development's landscape architect, architect and/or general contractor in order to integrate their work and schedule into the schedule of the project as a whole.

## Site Considerations

The artwork should:

- Consider the site, building development and design, and the context of the community within which it is situated;
- Be durable, permanent and safe;
- Address the passing pedestrian activity; and
- Display a high quality of technical skill, imagination and creativity.

## Schedule

- |  |   |
|--|---|
| • Terms of reference available                       | May 3 <sup>rd</sup> , 2005                          |
| • <b>Artist Information meeting with design team</b> | May 17 <sup>th</sup> , 2005, 6:30 PM                |
| <b>Richmond City Hall</b>                            | Meeting Room 1.003                                  |
| • <b>Deadline of submission Stage 1</b>              | June 6 <sup>th</sup> , 2005, 5 PM                   |
| • Selection of short listed artist(s)/team           | June 7 <sup>th</sup> - June 17 <sup>th</sup> , 2005 |
| • Presentation of sketch or maquette Stage 2         | July, 2005  |
| • Selection of artist(s)/team                        | July, 2005  |
| • Contract signed with developer                     | July, 2005  |
| • Completion of work                                 | Late 2005/early 2006                                |

## Selection Panel & Process

The process of selecting the final artist(s)/team for the project will occur in two stages by the selection panel. The selection panel will be comprised of a representative from the developer, two members from the arts community, an independent architect/landscape architect, and an area resident.

The panel will review all submissions and shortlist up to a maximum of three artist(s)/teams for the project to provide a detailed sketch or maquette, a budget time schedule and other pertinent information.

The short listed artist(s)/teams will be paid a detailed sketch or maquette fee of \$300 per artist/artist team.



# Richmond Public Art Program

Following the short listed interview/presentation, the panel will recommend one artist/team for the project. The recommended artist/team must be prepared to see the artwork completed and installed within the time as agreed with the project developer, or their representative.

## **Selection Process & Criteria**

### **Stage 1 Artist(s)/Team Review**

- Compliance with the competition requirements
- Artist/team previous experience, including artistic achievements
- Appropriateness of the concept and design to the site.
- Imagination and artistic merit.

### **Stage 2 Short Listed Artist Review**

- Appropriateness of the concept and design to the site.
- Imagination and artistic merit
- Feasibility in implementation
- Interview and presentation of the detailed proposal/maquette
- The artist's ability to work co-operatively with project landscape architect, contractor and developer.

The panel will select the artist/team proposal, which in their judgement, best meets the above criteria.

## **Submission Requirements for Stage 1**

- A typed statement of artwork project intent, rationale, and description (2 page maximum).
- Curriculum vitae or resume of past work, including any public art commissions.
- A sleeve of up to 10 labelled slides, accompanied by a slide list, or slides on a digital disc.
- A copy quality 8 ½" by 11" conceptual sketch of the proposal.
- A rough budget and list of materials
- A 9 X 12 self addressed stamped envelope for return of submission materials.

Submissions not meeting the above requirements may not be considered.

## **Contract**

A contract between the recommended artist or team and the develop/owner of the property will be drawn up, with the assistance of the City. The contract will include a schedule of payment and fabrication and installation. The budget for the commission must include all costs including artist's fees, other fees, GST, insurance fabrication, delivery, installation, clean-up, and any consultant's fees. The artist or team will also be expected to produce regular progress reports to the developer/owner and the City.

The final work and requisite documentation will become the property of the developer. At project completion, the artist will provide the developer/owner and the City with a detailed art documentation report, as listed in the Richmond Public Art Program Report (copy available from the City of Richmond).



# Richmond Public Art Program

## **Mail or Drop Submission to:**

Kari Huhtala  
City of Richmond  
6911 No. 3 Road  
Richmond, B.C. V6Y 2C1

Or, email submissions to:

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

The submission deadline for **Stage 1** is **5:00 PM, June 6<sup>th</sup>, 2005.**

## **Confidentiality**

All information provided to, or created by the artist/team and selection panel shall be considered confidential until such time as it has been released or made public by the City of Richmond.

## **Project Information & Contacts**

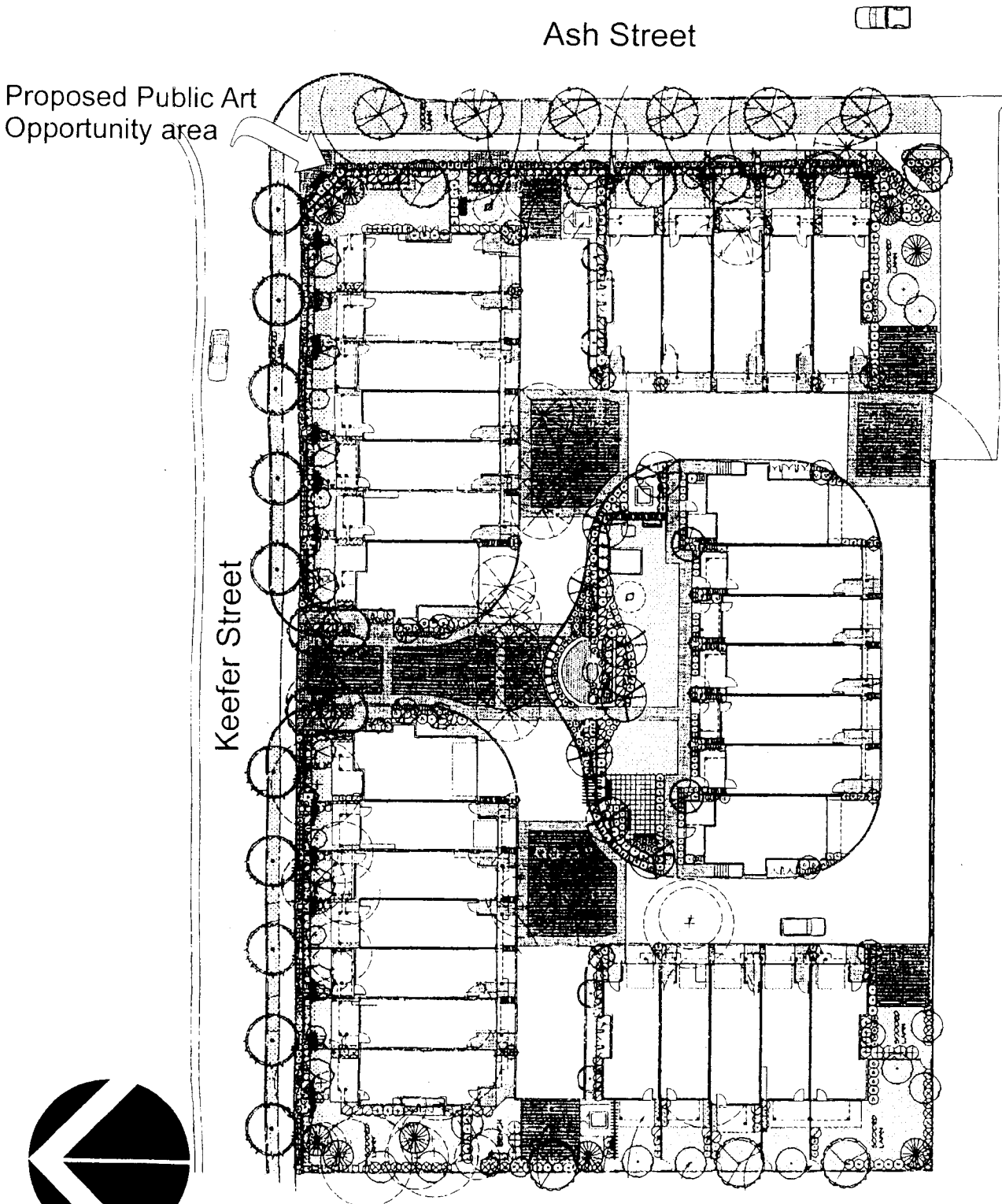
- David Webster, McLean Homes (604) 922-1622 or email [dave@macleanhomes.ca](mailto:dave@macleanhomes.ca)
- Kari Huhtala, City of Richmond (604) 276-4188 or email [khuhtala@richmond.ca](mailto:khuhtala@richmond.ca)



# Appendix A



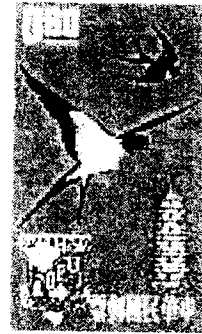
## Richmond Public Art Program Keefer & Ash Street Public Art Project



## Keefer & Ash Street, *Community Connections*, Public Art Project

**Intent** A public art piece can serve as a compelling visual, functional and inspiration element, creating a distinguishing neighbourhood identity and opportunities for community dialogue. As a means of establishing an identity for this new neighbourhood I wish to make a connection to the nearby McLennan Park and to offer inspiration for community participation in the region's natural history. While the area's rapid development is challenging the natural habitat of songbirds, there are steps communities can take to improve the songbird habitat and, I believe that a simple but compelling artwork can be a means of inspiring participation.

The swallow is a small songbird known for its acrobatic flight and its tremendous feats of migration. Swallows consume their own weight in insects daily and their presence is an indication of a healthy natural environment. Given opportunities for housing, swallows can nest comfortably in suburban areas. Furthermore, their prevalence in many parts of the world and their feats of migration are an apt metaphor for the cultural diversity of Richmond. Many stamps from around the world depict this small bird, such as this Taiwanese one (right).



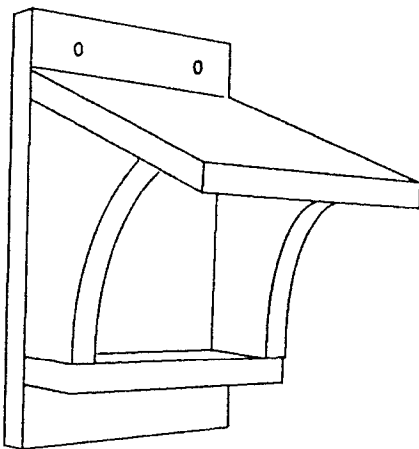
In the Global Nature Fund's Barn-Swallow Project, children and teenagers from two towns—Lake Baikal in Russia and at Lake Constance in Germany—learned about observing and protecting barn swallows as well as how to install nesting boxes to improve breeding. Locally, the Songbirds in the City Project, the Institute of Urban Ecology, and the Richmond Nature Park offer experience and education opportunities. Perhaps local participation would forge a lasting partnership between this new community and McLennan park.

**Rationale** After considering the landscape and the material language of this new development (and this project's budget), I am proposing a sculpture depicting swallows to be added high up the two lamp posts that are nearest the corner of Ash and Keefer. These elements would animate the corner and help to distinguish this neighbourhood. Each lamp post would also have an educational element at eye level, similar to Vancouver's city-wide Legacy Collection, where

personal stories are inserted into the urban landscape (left). Here, we could, for example, explain how to make a swallow house, or how to get involved in the new McLennan Park, the Richmond Nature Park, etc. I have received enthusiastic support for this educational element from Kris Bauder, naturalist with the Richmond Nature Park. As an artist with web design skills, I would be happy to collaborate and design an informational web site to provide more information and to make important links to community groups and projects.

Since there are two lamp posts to work with, I am considering that one would describe the *barn* swallow and the other post would describe the *tree* swallow. Each has quite different housing requirements. There are also opportunities to add an illuminated element using "green" LED technology and I have spoken with Carmanah technologies about their solar-powered illuminated lamp posts.

**Description** Neighbouring new developments in this area of Richmond have old-fashioned lamp posts which appear to be dark-painted metal. My sculptural elements would be rendered in a similar outdoor-resistant material, likely wrought iron, in a stylized, art-deco like design. Outline drawings of swallows in flight (two or three per post) would form a circular animated sequence suggesting a playful flight. At this time I am considering a double-ring support structure to affix the sculpture to the lamp post.



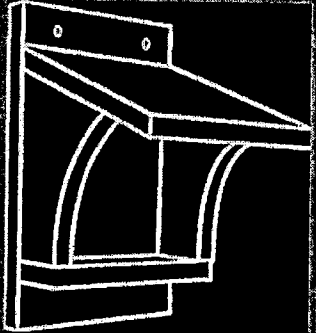
In terms of the educational, eye-level element, I would design the content in consultation with a naturalist, and include: how to make a bird house, how to best situate and care for your bird house, etc. Right is an illustration of a perch, from which *barn* swallows will build their mud nests. As there are two lamp posts to work with, the other post could have information about the *tree* swallow and its habits and habitat. Other information could include migration routes, diet, song, etc. Information about how to get involved with local birding groups and the nearby McLennan park could also entice community participation. These informational panels would be printed on outdoor-durable material and affixed to the lamp post similar

to the Vancouver project described above, and perhaps the shape could be other than rectangle to reflect, for example, the shape of the bird house.

As a professional artist, teacher and former Richmond resident I am very excited about applying my conceptual and technical skills in this project. I hope to hear from you soon.

# Monique Genton

## Barn Swallow



The Barn Swallow Ledge has a 2" by 6" ledge, approximately a 6" ceiling, an open front and partially open sides. Mount platform on the side of a garage or shed over looking open spaces from seven to twelve feet high. Carefully select a location that provides a balance of protection from predators and elements, access and visibility. Do not mount in a tree. Make sure objects that cats and squirrels can climb do not provide access to the nest. The idea is to simulate a cliff edge. They like to survey a wide berth from their roost...

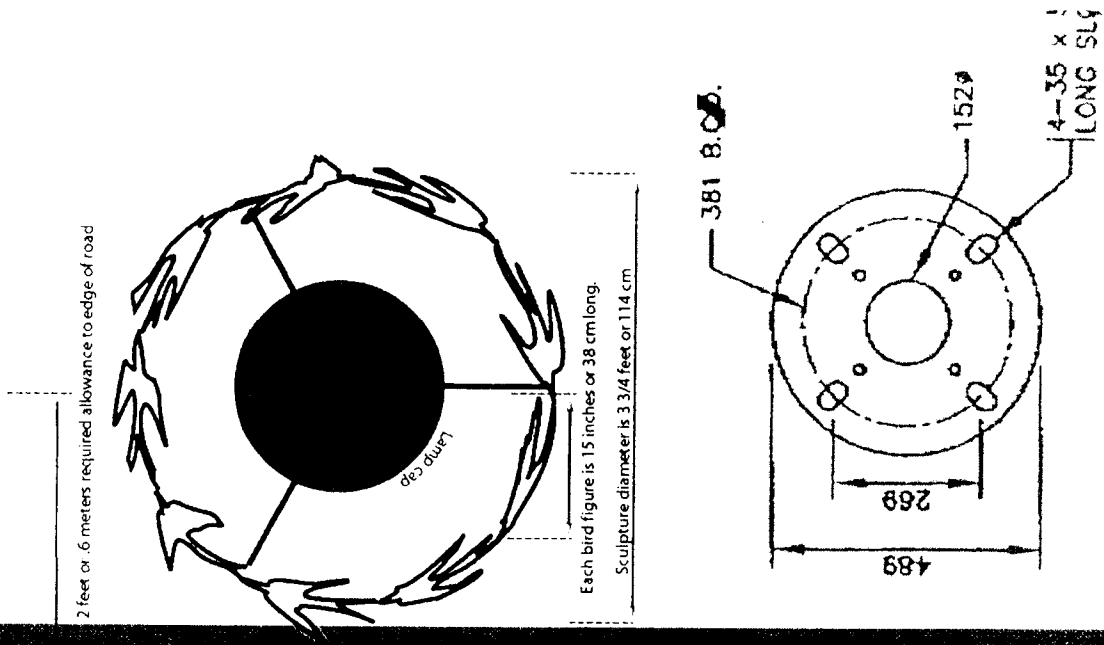


A. Sculpture made of wrought iron, 3 to 3.5 feet across, shown suspended by two rings, but other supports may be employed.



B. Informational Element

Monique Genton  
Swallow Project  
Keefer and Ash St., Richmond, BC  
Plan View of Luminair Pole, Type 1  
With Sculpture. Sept, 2005.



POLE BASE PLATE DETAIL 'A'

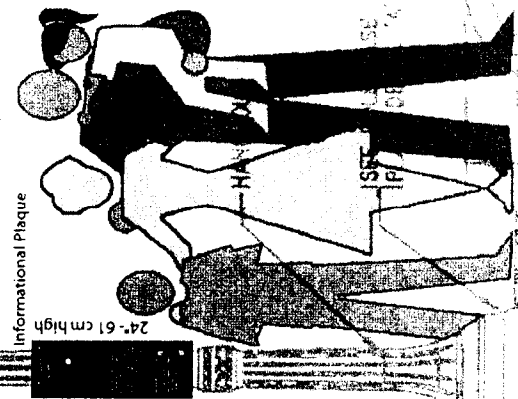
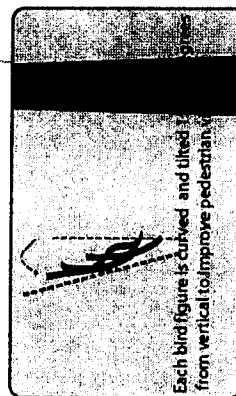
Road

REVISIONS TO BE  
CUSTOMER TO MAKE SIZE  
& FINISH FOR DISTRIBUTION



2 feet or .6 meters allowance to edge of road

LUMINAIR  
SERIES POLE



Road

Curb

## MONIQUE GENTON

4488 West 14th Ave.  
Vancouver, B. C.  
Canada V6R 2Y3  
604.222.1106 mgenton@telus.net

Date of Birth: Aug 17, 1956  
Place of Birth: Hull, Quebec  
Canadian  
www.moniquegenton.com

## Selected EXHIBITIONS &amp; EVENTS

- |      |                          |   |
|------|--------------------------|---|
| 2005 | Group                    | <b>Le Mois de La Photo</b> , Montreal, Curated by Martha Langford.  |
|      | Solo                     | <i>Tidy</i> , <b>Art + Soul Gallery</b> , Vancouver, B.C.   |
| 2004 | Group                    | <b>AWOL Gallery</b> , Toronto, Ontario  |
| 2003 | Group                    | <b>Phthalo Gallery</b> , Vancouver, BC.   |
|      | Solo                     | <i>The Grass Project-Garden City</i> , <b>Richmond Art Gallery</b> , Curated by Corrine Corry, Richmond, BC   |
|      |                          | <i>The Science of Swimming</i> , <b>Nanaimo Art Gallery</b> , Nanaimo, BC.  |
|      | Juried                   | <i>Residue</i> , <b>Artropolis 2003</b> , Vancouver CBC Building. Curated by Pauline Conley.  |
| 2002 | Juried                   | <i>The Game</i> , <b>North Vancouver Arts Council</b> , North Vancouver, BC   |
|      | Group                    | <i>The Faculty Show</i> , <b>Emily Carr Institute of Art and Design</b> , Vancouver.  |
| 2000 | Group                    | <i>Coughing Paint-New Feminist Painting</i> , With Lucy Hogg and Susan Hickey: <b>Saddleback College</b> , Curated by Pat Levin, Mission Viejo, California.                           |
|      |                          | <i>Shoot! A Covert Optimism in New Vancouver Art</i> , With Damian Moppett, Kyla Mallett, Karin Bubas, and Nancy Duff. <b>Kenderline Gallery</b> , Saskatoon, SK.                     |
| 1999 | Group                    | <i>The 1999 Faculty Show</i> , <b>Emily Carr Institute of Art and Design</b> .  |
| 1998 | Group + presentation     | <i>Touchware</i> . <b>Siggraph 98</b> , International conference for computer graphics. Orlando, Florida.   |
| 1997 | Group                    | <i>Good Sports-Artists' Views of the Sporting Life and Body Culture</i> , Curated by Karen Henry, <b>Burnaby Art Gallery</b> , Burnaby, B.C.  |
| 1996 | Solo                     | <i>The Science of Swimming</i> , <b>Artspeak Gallery</b> , Vancouver, BC.   |
|      | Group + panel discussion | <i>Command, Shift, Control-Sexuality, Fear, and Desire in the Digitized World</i> , with Susan Collins, Andrea Poli, and Nigel Jamieson. <b>N.A.M.E. Gallery</b> , Chicago, Illinois. |
| 1994 | Group                    | <i>Nippon USA/The School of the Art Institute of Chicago, Presidential Award Exhibition</i> , <b>Nippon Steel USA</b> , Chicago Illinois.   |
|      |                          | <i>Changing Realities-New Visions</i> , <b>Harry S Truman College</b> , Chicago, Illinois.  |
| 1993 | Group                    | <i>Opening Pandora's Box</i> , <b>Gallery 2</b> , Chicago, Illinois.  |
| 1992 | Group                    | <i>The Big Show</i> , <b>Gallery 56</b> , Vancouver, B.C.   |
|      |                          | <i>In Response to Feminist Criticism of Art and Culture</i> , <b>Anna Leonowens Gallery</b> , Halifax, Nova Scotia.   |
|      | Projection installation  | <i>Vacuuming Woman</i> , <b>Emily Carr College of Art and Design</b> , Vancouver.   |

## MONIQUE GENTON

- 1991 Solo *My life as a Bush, American Independent Colleges of Art*, New York  
 1989 Solo *Recent Work, Art Gallery of the South Okanagan*, Penticton, B.C.

## AWARDS

- 2000 **British Columbia Arts Council, Individual Award**  
 2000 **Canada Council for the Arts, Travel Grant**  
 1998 **Canada Council for the Arts, Travel Grant**  
 1996 **International Student Scholarship, School of the Art Institute of Chicago**  
 1994 **Presidential Award. School of the Art Institute of Chicago**  
 1993 **British Columbia Cultural Fund Senior Award**  
 1993 **Helen Pitt Award**  
 1992 **British Columbia Cultural Fund Senior Award**  
 1992 **Takao Tanabe Scholarship**  
 1992 **W. G. Black Scholarship**  
 1991 **British Columbia Cultural Fund Scholarship**  
 1991 **Canadian Colleges of Art and Design Consortium's New York Summer Studio Program**  
 1991 **Friends of Emily Carr Scholarship**  
 1990 **British Columbia Cultural Fund Scholarship**

## PUBLICATIONS and REVIEWS

- Mar 31, 05 Robin Laurence, "Grids of Optimism and Control Undermined-Monique Genton-Tidy" *The Georgia Straight*, p 52.  
 Feb-Mar, 05 Mia Johnson, "Monique Genton-Tidy," *Preview-The Gallery Guide*, p 51.  
 2004 Keith Koroluk MBCSLA, "Garden City - The Grass Project.", **Sitelines, Publication of the British Columbia Society of Landscape Architects**, July 2004, pp10-11.  
 2003 Chris Bryan, "The Politics of Grass," *The Richmond Review*, Sept 18, 03, pp. 15-16.  
 Dr. Rory Wallace. "Lots of Grass: Suburban Living and the Modernist Experience." *The Grass Project-Garden City*, exhibition Catalogue.  
 Rault, Jasmine, "Reconceptualising Healthy Subjectivity: the difference between sinking and swimming: the work of Brenda Longfellow and Monique Genton" *n.paradoxa*, international feminist art journal. London, Vol. 11, pp. 72-79,  
 2000 Pat Levin, **Coughing Paint: New Painting and Feminism**, exhibition catalogue.  
 2000 Tim Nowlin, **Shoot-A Covert Optimism in New Vancouver Art**, exhibition catalogue, Kenderdine Gallery, University of Saskatchewan.  
 1999 Invitational exhibition: Return of the Corpse **Presentation House Gallery**, 333 Chesterfield Ave., North Vancouver, B.C. Fund-raising auction.  
 1996 Co-publication: "Art, Technofeminism and Monsters: Rumbblings From the Belly of the Monster," **MIX: magazine of artist-run culture**, Summer, 1996. pp. 48-53.  
 Co-publication with Joan Trukenbrod: "Creating an Ecology of Cyberspace" **Leonardo Electronic Almanac**, April 1996.

## MONIQUE GENTON

- 1994      Artist's-made book: *A Bush Book*, distributed by **Artexte**, Montreal, Quebec.  
1993      "Gender Bent," Ann Rosenberg, *The Vancouver Sun*, May 15, 1993.

### EDUCATION

- 1993-6      Master of Fine Art, **School of the Art Institute of Chicago**, Art and Technology Department, Chicago, Illinois.  
1994-5      Visiting Graduate Student, **University of British Columbia**, Department of Fine Arts, Graduate Art History, Vancouver, B.C.  
1989-3      Bachelor of Fine Art, **Emily Carr Institute of Art and Design**, Vancouver, B.C.  
Spring 92      Student Exchange Programme, **Nova Scotia College of Art and Design**, Halifax, Nova Scotia.  
Ma-Jun 91      Canadian Colleges of Art and Design Consortium's New York Summer Studio Programme, **American Independent Colleges of Art**, New York, New York.  
1976-8      Medical Radiography, **British Columbia Institute of Technology**, Burnaby, B.C.  
1974-6      Richmond Senior Secondary School, Richmond, B.C.

### TEACHING

- 2002-3      Senior Studio, Emily Carr Institute of Art and Design  
2001      Foundation Computers, ECIAD  
2001      Digital Output, ECIAD  
1999 -2000      Digital Applications in Visual Art, ECIAD  
1999      Fundamentals of Computer Applications in 2D Art, Continuing Ed, ECIAD