



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee

From: Marie Fenwick
Director, Arts, Culture and Heritage Services

Re: **Blue Cabin Floating Artist Residency**

Date: August 11, 2021

File: 11-7000-09-01/2021-Vol 01

Staff Recommendation

That the Blue Cabin Floating Artist Residency proposal as detailed in the staff report titled, "Blue Cabin Floating Artist Residency," dated August 11, 2021, from the Director, Arts, Culture and Heritage Services, be endorsed.

CM Fenwick

Marie Fenwick
Director, Arts, Culture and Heritage Services
(604-276-4288)

Att. 5

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department Parks Services	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<i>Sevencia</i>
SENIOR STAFF REPORT REVIEW	INITIALS: <i>MF</i>	APPROVED BY CAO <i>[Signature]</i>

Staff Report

Origin

The Blue Cabin Floating Artist Residency (Blue Cabin) is designed to moor at different waterfront locations in the region. Currently located in Vancouver's False Creek, the structure consists of a floating platform with a restored heritage cabin that acts as a studio for artist-led community-based activities alongside a recently built, contemporary "off the grid" support space. This report brings for Council's endorsement, a proposal to bring the Blue Cabin to Imperial Landing for a two-year term starting in Fall 2021.

This report supports Council's Strategic Plan 2018-2022 Strategy #3 One Community Together:

Vibrant and diverse arts and cultural activities and opportunities for community engagement and connection.

This report supports Council's Strategic Plan 2018-2022 Strategy #4 An Active and Thriving Richmond:

An active and thriving community characterized by diverse social and wellness programs, services and spaces that foster health and well-being for all.

Analysis

Background

The Blue Cabin was originally constructed in the 1920s by an unknown Norwegian boat builder as a floating watch house for the Coal Harbour logging industry. In 1932, it was moved to the beach between the low and high tide lines at Cates Park in North Vancouver, where it was home to maritime labourers and their families. In the 1960s it became a place of creative respite for renowned Vancouver artists Al Neil and Carole Itter. Slated for demolition in 2014, the Blue Cabin was saved by a consortium of arts organizations (Grunt Gallery, Other Sights for Artists' Projects and Creative Cultural Collaborations) and has since been transformed into a floating artist residency that offers artists and the public a unique, shifting view of the region and the ideas and histories that inform it (Attachment 1).

The Blue Cabin residency program invites artists to work in the space for a six to eight week period for both solo artistic production as well as engagement with the community. When the Blue Cabin spaces are not used by resident artists, they can be booked for local programming and small events.

The inaugural program for the Blue Cabin Floating Artist Residency titled *Skeins: Weaving on the Foreshore* was launched in 2019. It was a celebration of Coast Salish weaving practices from the three local nations: Debra Sparrow from Musqueam, Janice George and Buddy Joseph of Squamish, and Angela George from Squamish/Tsleil-Waututh. The program also included a residency with Australian Indigenous artist and activist Vicki Couzens produced in partnership with the Australia Council for the Arts. The program was carried out with some interruptions due to the COVID-19 pandemic, specifically having to postpone the residency of Debra Sparrow.

Blue Cabin Floating Artist Residency in Richmond

As the current location in False Creek is slated for redevelopment, the Blue Cabin Floating Artist Residency is seeking its next temporary location to start by the end of the year. The City of Richmond was approached by the organization in March 2021 and staff considered a few waterfront locations before determining that the small side float at Imperial Landing would be the recommended option as it is secure, easily accessible, highly visible and has access to water and power.

Staff are currently developing an agreement whereby the Blue Cabin will provide community programming in exchange for City support in relocating the platform, moorage and utilities. We anticipate the Blue Cabin will be at Imperial Landing for two years. The Blue Cabin will be used during the day and evening only with no live-aboard.

The 2022 programming is being developed and the first artists to use the space are to be Richmond-based artist Keely O'Brien and Musqueam artist Debra Sparrow who also has strong ties to Richmond. Both artists will work with the local community to offer free workshops and events as well as collaborate with local groups to inform their own practices. Details of the programming, which is still in development, are included in Attachment 2.

Staff will work with the Blue Cabin organizers to inform the programming for the rest of the tenure. It will be designed with an emphasis on arts and heritage programming with a local and community connection. This includes opportunities to partner with local events such as the Richmond Maritime Festival, Salmon Festival and other programs to animate the area. All programs will follow COVID-19 Provincial Health Orders and the City of Richmond's Restoring Richmond Plan.

The Richmond Arts Coalition and the Richmond Art Gallery have expressed interest in collaborating. Additionally, opportunities exist to work with the Steveston Historical Society, the Britannia Shipyards National Historic Site Society, the Richmond Nature Park Society and others on heritage and/or nature themed programming. Tourism Richmond is also interested in bringing visitors to the project. Staff met with the Britannia Shipyards National Historic Site Society on July 17, 2021, to review the proposal of the Blue Cabin temporary moorage at Imperial Landing. The Society was supportive of the project in principle. The Richmond Public Art Advisory Committee (RPAAC) was informed of the Blue Cabin upcoming programming at Imperial Landing email on August 31, 2021 and was in support of the project.

Letters of support from community organizations are included in Attachment 3.

Technical Considerations

The Imperial Landing Floating Dock is a modular 600 ft. long by 20 ft. wide steel and timber waterfront amenity that is accessible by boat from the Steveston Channel, and landside from the Imperial Landing Pier by way of two gangways. Both the Imperial Landing Pier and Dock are publically accessible year-round.

The existing program for the Imperial Landing Dock was approved by Council on March 12, 2012. The program includes: 1) day moorage, 2) non-motorized recreational boat launching, 3) fishing and recreation and 4) major events, and is intended to meet multiple objectives and community needs, including hosting of maritime events, and public sightseeing access to the waterfront.

The small side float (33 ft. x 20 ft.), which is accessible from the Imperial Landing Pier via a gated gangway, is the recommended location for the Blue Cabin residency. This location provides a stable and quiet environment, sheltered from strong currents. Limited water and electrical power is also readily available (Attachment 4).

The Blue Cabin's support space building has a kitchen for the resident artist to use and two washrooms with composting toilets: one for the resident artist and one for public (for use only during scheduled programmed events). No sewer hook-up is needed. Parks will provide water and electrical hook-up.

Staff has provided depth soundings to the Blue Cabin Floating Artist Residency. Based on a 2020 survey, there is a 10-11 ft. draft along the front of the main floats and 4.75-5.25 ft. depth along the front of the side float. Given the Blue Cabin's requirement of a 5 ft. draft, there may be a few days a year during the low tide season that the barge would be sitting directly on the river bed at zero or negative tides. (See Attachment 5 for Blue Cabin Floating Artist Residency technical information.) Staff will work with community groups currently using Imperial Landing to ensure that the Blue Cabin Floating Artist Residency does not interfere with their moorage and programming.

Financial Impact

There will be one-time cost of approximately \$5,000 to the City, to be funded from an existing Public Art capital project, for the relocation of the Blue Cabin Floating Artist Residency to Imperial Landing.

Any operating costs or maintenance will be the responsibility of the organizations operating the Blue Cabin; there is no additional cost. Expenses for any public programming by the City would be accommodated within existing budgets.

Conclusion

The Blue Cabin Floating Artist Residency offers a vantage point from which to consider the city differently. International in scope but deeply rooted in the histories and narratives of the Lower Mainland, the Blue Cabin offers artists and the public opportunities to learn, explore and engage with the foreshore.



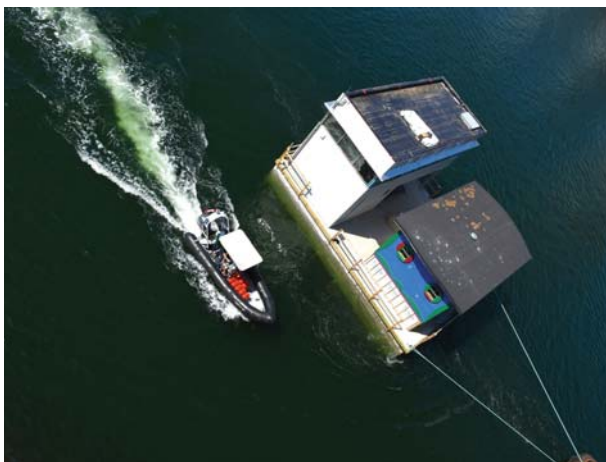
Biliana Velkova
Public Art Planner
(604-247-4612)

- Att. 1: Blue Cabin Floating Artist Residency 2019-2021
- 2: Blue Cabin Floating Artist Residency 2021-2022 Programming
- 3: Letters of Support from Tourism Richmond and Richmond Arts Coalition
- 4: Imperial Landing Float Dock – Proposed Location for Blue Cabin
- 5: Blue Cabin Information Sheet (Technical)





The Blue Cabin floats! What an exciting first year it was for the Blue Cabin Floating Artist Residency. After several years and a huge community effort to save and restore the cabin — which included the generosity and ingenuity of Polygon Homes, Maplewood Farms, the District of North Vancouver and artist/builders Jeremy and Sus Borsos — in the spring of 2019, the Blue Cabin was moved to Vancouver Pile Driver's dry dock where its custom floating platform and the Deckhouse living space were built, overseen by architect Marko Simcic and artist Germaine Koh. The Deckhouse is a sustainable, off-the-grid living quarters with a 360 degree uninterrupted view of the water, designed as a compact but comfortable retreat for residents of the Blue Cabin. An immensely dedicated and heartfelt effort by all. In August 2019 the Blue Cabin and the Deckhouse were towed into False Creek to their new home beside the Plaza of Nations.





The story of the Blue Cabin captured the awe and imagination of the public and [the press](#), and on August 25th 2019 Creative Cultural Collaborations Society, grunt gallery and Other Sights hosted an all day event to officially launch the project. With public tours of the Cabin and Deckhouse and welcoming speeches from artist and former cabin resident Carole Itter; Committee Members Glenn Alteen, Barbara Cole, and Esther Rausenberg; City of Vancouver Public Art Program Manager Eric Frederickson; artist and weaver Angela George; Master Weaver Debra Sparrow; Chief and Master Weaver Janice George; and MLA Melanie Mark, among others. During this event, the inaugural year of programming for the Blue Cabin Floating Artist Residency was unveiled. The many people who had followed the project since it began in 2015 flocked to False Creek to finally see this community effort come to fruition, exploring the remediated cabin, the custom built deckhouse and getting the chance to hear from the many dedicated and inventive people who brought this extraordinary project to life. During the launch on the 25th, there were over 500 visitors to the cabin.

The inaugural residency program, *Skeins: Weaving on the Foreshore*, is a celebration of Coast Salish weaving practices that have developed in these territories since time immemorial. Anchored by the participation of weavers from the three local nations — Debra Sparrow from Musqueam, Janice George and Buddy Joseph of Squamish, and Angela George from Squamish/ Tsleil-Waututh — the first resident of the Blue Cabin was Australian Indigenous multimedia artist, activist and a world renowned possum cloak maker Vicki Couzens (Gunditjmara), produced in partnership with Australia Council for the Arts.



Starting in September 2019 with Couzens' residency, our artists-in-residence each spent 6 weeks aboard the Blue Cabin and hosted an artist talk and several workshops where the public had the chance to learn weaving techniques in an intimate setting. Highlights from each of the residencies to date can be found below.

In the late winter, we released our first International Residency Call. The call was quite successful, taking in applications from Vancouver, across Canada, as well as proposals from several other countries. Artists were invited to submit proposals until the 24th of February, 2020. In early March, the Blue Cabin Committee jury selected two local artists and two international artists for upcoming residencies. While programming has shifted as the Blue Cabin Committee responds to Covid-19 safety considerations, all the selected artists are keen to begin their residencies and excited to develop programming with us.

In March, activities at the Blue Cabin were postponed due to the COVID-19 pandemic. Over the summer months, the Blue Cabin team worked together to produce programs that live online. Throughout May, June and July, Blue Cabin Engagement Coordinator Trish Klein launched a virtual film screening series in collaboration with the NFB and several local filmmakers. In this nine week series, local and national histories from Indigenous, Chinese-Canadian, environmental, archival and activist perspectives were explored. Each week, a post-screening discussion was held and live Q&A sessions were hosted with filmmakers Nettie Wild, Charles Winkinson, Teresa Alfeld, Elle-Máijá Tailfeathers and Kathleen Hepburn.

In January 2021, after several months of disruption to our programs due to the pandemic, we were able to safely welcome local multidisciplinary artist Pippa Lattey for a residency at the Blue Cabin. Read on for further highlights from the past year at the Blue Cabin and more!



Vicki Couzens arrived from Australia in early September 2019, and was immediately struck by the beauty, uniqueness and significance of the Blue Cabin and its connection to the lands and waters of our three local host Nations. Over the course of six weeks, Couzens led workshops at the Blue Cabin and the Native Education College, presented at the World Indigenous Business Forum, and connected with local artists, activists, and community members.

The Blue Cabin residency was an amazing experience and I can't wait to go back and visit again. It was an awesome and humbling experience to be in Vancouver, floating on False Creek, in Musqueam, Squamish, and Tsleil-Waututh

nations' unceded territory. It was important to me to meet the Aboriginal Traditional Stewards of the country and to be welcomed into their lands. It was also important in sharing our stories where we have so much in common in our experiences of colonisation. I was invigorated to learn and share.

I loved meeting the other artists and Carole Itter at our 'welcome' dinner. I loved the chance to catch up with a couple of the artists after this and to meet other Aboriginal people in the community. I really enjoyed the public program activities and we received a big response and attendance from the wider community.

For my creative practice the residency allowed me time to reflect and think, to rest a bit too from the busyness of my creative life at home and so reflection helped to clarify my new direction. I was also fortunate to be invited to do an exhibition in Haida Gwaii in October 2020 so all things permitted I might be back over that way sooner rather than later. — Vicki Couzens



Open House events were hosted during and after Vicki Couzen's Residency, allowing further opportunities for members of the public to come and learn about the cabin, it's history and its new program for first year residencies: Skeins. These were all well attended with a steady flow of people coming in to visit and also share their stories and connections to the Cabin.



Following Vicki's residency, local artist and weaver **Angela George** was in residence from November, 2019 through to mid-January 2020. Her residency incorporated weaving sessions, talks, open studios, tutorials, community gatherings, as well as school and university presentations. George was given a 2 month paid research period for the development of her residency prior to her time at the cabin. As a result, she proposed the creation of a significant artwork: *Weaving Governance*, a large-scale 10' x 6' weaving to represent key elements of the Tsleil-Waututh Nation's laws, protocols and

history. This proposal was also presented as part of her final EMBA in Indigenous Leadership through Simon Fraser University. Connecting Tsleil-Waututh governance models to the long established practice of Coast Salish weaving, she envisioned *Weaving Governance* as a tool to teach and demonstrate, as George states, *the Nation's ancient*

knowledge and connection to the lands, waters and ancestors that continue to guide and empower sustainability in modern times.

An incredibly active member in the community, George also hosted numerous other groups at the cabin sharing her project, artistic practice and knowledge. Examples of these many visits include: high school and university students, teachers, indigenous youth groups, elders from the Squamish and Tsleil-Waututh nations, an Indigenous mom and tots group, local arts and crafts communities, Vancouver Art Gallery docents, the Contemporary Art Society of Vancouver and board members from grunt gallery.



Once the residency was completed, *Weaving Governance* was displayed at the SFU Beedie School of Business building for George's colleagues and teachers in the program to review. The work was then moved to the Tsleil-Waututh Administration Building on Tsleil-Waututh Territory in North Vancouver where *Weaving Governance* has been permanently installed as both a legacy weaving work and active document that shares the nation's governance model with all who visit the offices. George generously invited members from the Blue Cabin Committee and team to attend the artwork's reveal, a very special ceremony with 200 attendees that was dedicated to all of the work that George had undertaken with this project.



***Chepximiya Siyam'* Chief Janice George and *Skwetsimeltxw* Willard 'Buddy' Joseph** were welcomed in February 2020 as the new artists in residence at the cabin. Both are accomplished weavers and teachers from the Squamish Nation. George is a hereditary chief, trained museum curator and educator. George also co-organized the 1st Canada Northwest Coast Weavers Gathering, with other Squamish Nation Weavers. George and Joseph are from prominent Squamish families and have numerous ceremonial and cultural responsibilities in their community. Joseph is the former director of the Squamish Housing and Capital Projects and currently consults on capital projects for First Nations communities. Together they co-founded L'hen Awtxw Weaving

House to share the teachings and practice of traditional Coast Salish wool weaving.

During their residency, George and Joseph were working on replicating a rare 18th century Coast Salish ceremonial robe. George and Joseph also were able to offer a couple of workshops before their time was sadly cut short due to Covid-19 isolation restrictions. Their unique Coast Salish robe will now be completed back home on the North Shore of the Burrard Inlet. A presentation of the complete robe is expected later in 2020.

Debra Sparrow will be the final artist in residence from the inaugural *Skeins: Weaving On the Foreshore* year of programming. Sparrow was meant to take up residence in April after Janice George and Buddy Joseph completed their residency. She and the Blue Cabin Committee agreed that due to Covid-19 restrictions it was best to postpone the residency until a mutually agreed upon date — Debra will join us at the Cabin in the warmer months of 2021.

Debra Sparrow was born and raised on the Musqueam Indian Reserve and is self-taught in Salish design and jewellery-making. Her contemporary work combines textile and Salish design into geometric, hand spun blankets and hangings and can be seen in various museums and institutions, including the Vancouver Airport, Museum of Civilizations in Ottawa and the University of British Columbia. Debra designed the logo for the Canadian Men's Hockey Team for the 2010 Olympic and Paralympic Winter Games in Vancouver, B.C. She also continues to work on pieces close to her heart at her home in Musqueam. It is Debra's hope to educate others about the beauty and integrity of her people's history through her art. Debra is a highly accomplished weaver, and for over 20 years has played a pivotal role in the ongoing revival of Musqueam weaving.



Meanwhile, we were thrilled to welcome Pippa Lattey for a residency at the Cabin from January 19—March 5th, 2021. Lattey works with movement and repetition, material and technology. She collects and repurposes objects with interesting social histories and local contexts. Lattey's project at the Cabin built upon her ongoing work that honours the legacy of artist, musician and writer Al Neil, who occupied the cabin and used it as a studio for over 50 years. Lattey constructed a kinetic sculpture to rotate Neil's upright piano, mounted on a digitally controlled steel frame and programmed to follow historic tide data from the Burrard Inlet. Inside the cabin once again, the piano rotated with local data collected from False Creek. Lattey hosted a virtual artist talk and by-appointment studio visits during her residency, and broadcast a 24/7 livestream of the soundscape in and around the Cabin, in collaboration with musician Thomas Evdokimoff.



Thanks to our generous donors!

2019-2020 was a highly successful year in fundraising for the cabin as well. The team collectively raised **\$394,000** of the \$498,000 goal to secure the first three years of operations for the cabin. The Blue Cabin team remains continually grateful for additional support and donations which are helping us to finish off final cabin and deckhouse infrastructure elements.

Thanks to a generous donation from Mark Harskamp of Divert Millwork, the deckhouse kitchen cabinet and storage units were installed. Harskamp

generously donated a significant amount of his time and labour to create this kitchen installation, working closely with deckhouse architect Marko Simcic. Divert Millwork also generously donated the majority of the supplies and materials needed for this installation. A very special gift for the Cabin and all of its future artists in residents who will benefit from this. Thank you Mark and Divert Millwork!



We are currently planning for the Blue Cabin's move to its next home, a major effort which will include hiring engineers, towing and other specialized services. Please don't hesitate to contact Anthony Meza-Wilson, Blue Cabin Managing Director, if you can assist with your skills, your time and expertise, or with funds.

Donations also support future 2021-22 programming endeavors.

Interested in donating? Visit <https://www.canadahelps.org/en/dn/24397>

Please contact Anthony Meza-Wilson for further details: anthony@thebluecabin.ca



Thanks for your support!



Photo Credits:

The Blue Cabin in False Creek, August 2019, Photo: Henri Robideau (P1)
Towing the Blue Cabin into False Creek, images by Tianna Barton (left) and Colin Griffiths (right) (P1)
Blue Cabin Launch, Blue Cabin Committee (left) launch event speakers (right) Photo: Krista Lomax (P2)
Blue Cabin Interior, 2020 Photo: Henri Robideau (P2)
Vicki Couzen's first visit to the Blue Cabin, September 2019, Photos (left and right) Tianna Barton (P3)
Blue Cabin Visitor (left) and Vicki Couzens presenting her work October 2019 Photos: Sunshine Frere (P4)
Angela George leading a workshop during her residency, courtesy of the artist (P4)
Angela George with her weaving assistant presenting her work Weaving Governance at SFU (left) (P5)
Angela George looking over her work Weaving Governance at the Blue Cabin Deckhouse (right) (P5)
Both page 5 photos courtesy of the artist
Janice George & Buddy Joseph, courtesy of artists (P5)
Debra Sparrow, Photo: City of Richmond (P6)
Pippa Lattey's piano installation, 2021, PhotoGlenn Alteen (P6)
Blue Cabin Interior, 2020, Photo: Henri Robideau (P6)
Blue Cabin Interior, 2020 (left), Photo: Henri Robideau (P7)
Blue Cabin from the waters of False Creek, 2020 (right), Photo: by @andellpsis on instagram (P7)
The Blue Cabin in False Creek, August 2019, Photo: Henri Robideau (P7)

The Blue Cabin is an initiative by Creative Cultural Collaborations Society,
grunt gallery and Other Sights for Artists' Projects Association.

**Blue Cabin Floating Artist Residency
2021-2022 Programming Year
Upcoming Artists**

Debra Sparrow – Autumn/Winter 2021

The fourth and final residency in our *Skeins: Weaving on the Foreshore* program will be with Musqueam master weaver Debra Sparrow. Debra Sparrow was born and raised on the Musqueam Indian Reserve and is self-taught in Salish design and jewellery-making.

Her contemporary work combines textile and Salish design into geometric, hand spun blankets and hangings and can be seen in various museums and institutions, including the Vancouver Airport, Museum of Civilizations in Ottawa and the University of British Columbia. Debra designed the logo for the Canadian Men's Hockey Team for the 2010 Olympic and Paralympic Winter Games in Vancouver, B.C. She also continues to work on pieces close to her heart at her home in Musqueam. It is Debra's hope to educate others about the beauty and integrity of her people's history through her art. Debra is a highly accomplished weaver, and for over 20 years has played a pivotal role in the ongoing revival of Musqueam weaving.

Keely O'Brien - Spring 2022

Keely O'Brien is a Richmond-based community engaged arts educator who creates and facilitates participatory and collaborative artwork with community members and organizations. Deeply siteresponsive and engaged with questions of place, home, and belonging, Keely's work aims to celebrate the potential for creativity and community in the place and people around her. Keely is Co-Artistic Director of experimental theatre company [Popcorn Galaxies](#).

She holds a BFA in Theatre Performance from Simon Fraser University. Keely has works in the City of Richmond Public Art collection and was the 2018 Artist-in-residence at the Branscombe House.



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604 821 5474
info@tourismrichmond.com

August 19, 2021

RE: Blue Cabin Floating Artist Residency in Imperial Landing in Richmond

To whom it may concern,

The Blue Cabin Floating Residency is a unique cultural experience that will offer not only engagement opportunities for local artists, but also provide a unique experience for locals and visitors. We believe that the Blue Cabin will enhance the waterfront experience in Steveston and create a new way to for all to experience the river and art.

We fully support the relocation of the Blue Cabin to Steveston's Imperial landing.

Kindest regards,

A handwritten signature in black ink that reads "Nancy Small".

Nancy Small
CEO, Tourism Richmond



RICHMOND ARTS COALITION

YOUR
ARTS VOICE

August 24, 2021

Dear Mayor and Councillors,

I am writing to you today to communicate the support of the Richmond Arts Coalition for the Blue Cabin Floating Artist Residency project that is being presented to you. It was my pleasure to be invited to tour the Blue Cabin, at its present location in False Creek Monday August 9th, with members of City staff and Richmond Tourism and find out more about the project and the history behind the Blue Cabin.

Richmond Arts Coalition will collaborate with the Blue Cabin Floating Artist Residency and the City of Richmond to support unique cultural and engagement opportunities for Richmond artists. Richmond Arts Coalition feels that this project will gain wide community exposure and the Blue Cabin Floating Artist Residency will foster collaborations between local artists, communities and other stakeholders to share knowledge, build connections and develop new ways of engagement. The Blue Cabin Floating Artist Residency Project will also support and enhance the goals of Richmond's Arts Strategy to increase awareness and participation in the arts spaces through (and for) the arts.

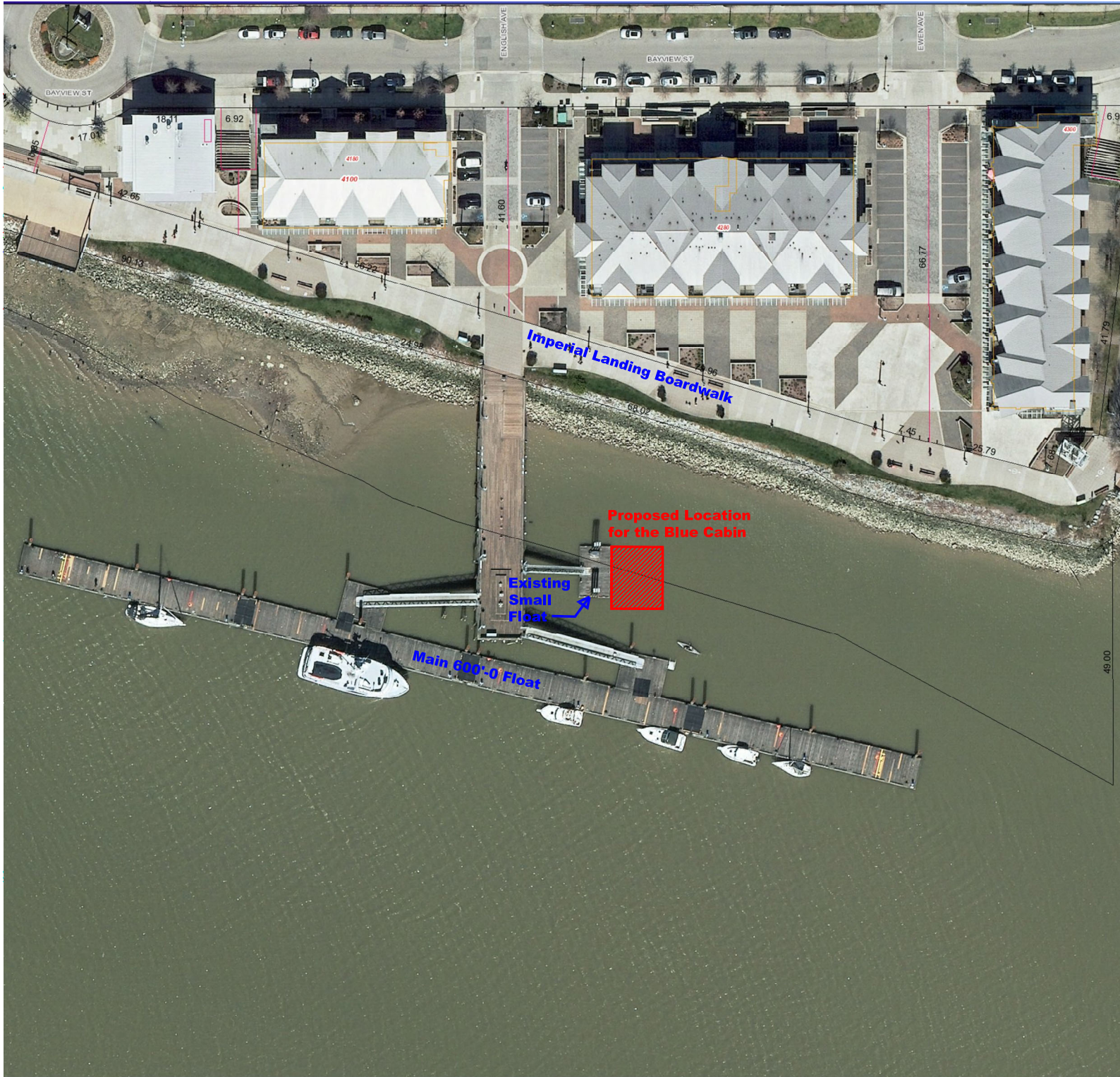
In closing the Richmond Arts Coalition supports the moving of the Blue Cabin Floating Artist Residency from its present location in False Creek to Imperial Landing in Richmond, even though it is possibly only a short term, to add yet another venue for artists of different genres to work, display their works and hold workshops or speaker series to educate the Richmond community. Richmond can truly benefit from hosting the Blue Cabin Artist Residency Project.

Thank you very much for accepting our letter of support.

Respectfully yours,

A handwritten signature in blue ink, appearing to read 'Paul Dufour', with a horizontal line extending to the right.

Paul Dufour
Vice Chair
Richmond Arts Coalition



The Blue Cabin Floating Artist Residency



Architectural visualization only

In 2014, grunt gallery began working in partnership with Other Sights for Artists' Projects (Other Sights) and Creative Cultural Collaborations (C3) to develop the concept for a permanent engagement site for the Blue Cabin.

Given the need for artist residency space in Vancouver and the cabin's history on the foreshore, the team oversaw the cabin's refurbishment and are repurposing it as an off-the-grid floating artist residency on the Lower Mainland waterfront. Mounted to a floating platform, the historic cabin will function as a dedicated studio alongside a small residential component to house visiting artists

INFORMATION SHEET

We are Seeking:

- Moorage space to host residencies – negotiable term, 2 years ideally

Designation: Pleasure craft

Size: Approximately 32' x 40' - 7' hull height

Hull: Foam filled concrete hull, flat bottom

Cabin: All above deck components, wood

Finished Weight: Approximately 172 tons

Draft: Approximately 5'

Freeboard: 2'

Moorage: 4"x 8" wood rub rails all round

Vessel Capacity: 20 people maximum

Engineering: All components designed by engineers, structural and marine.

Insurance: Coverage for vessel and cargo, and Protection & Indemnity Liability

Moving: Light towage – contracted skiff or small tug

Systems: electrical hook-up 50A – ideally 240V w 3 pin adapter photovoltaic solar power and generator back-up. Water tanks (filled by standard 5/8" garden hose 400'), grey water system, composting toilet.

Heating: Cabin and tiny house, electric heat.

Safety: As per CSA 201, small vessel regulations; life-saving equipment as per regulations (first aid, flotation device, fire extinguishers, etc.)