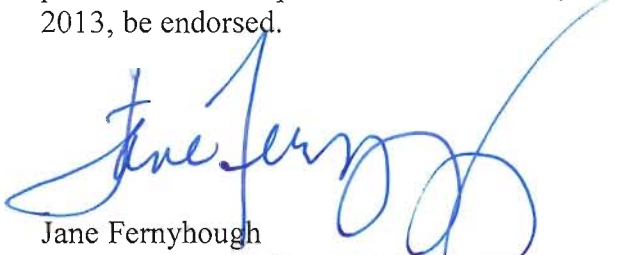




To: General Purposes Committee **Date:** November 25, 2013
From: Jane Fernyhough **File:** 11-7000-09-20-109/Vol
 Director, Arts, Culture and Heritage Services 01
Re: **Art Plinth at Brighthouse Station Public Art Project Concept Proposals**

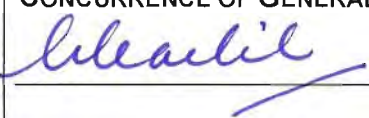


Staff Recommendation

That the two concept proposals for the *Art Plinth at Brighthouse Station Public Art Project* as presented in the report from the Director, Arts, Culture & Heritage Services dated November 25, 2013, be endorsed.



Jane Fernyhough
 Director, Arts, Culture and Heritage Services
 (604-276-4288)

Att. 2

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Budgets Public Works	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 	APPROVED BY CAO 

Staff Report

Origin

At its meeting on April 8, 2013, Council approved the following recommendations:

1. *That the Canada Line Elevated Guideway Terminus Public Art Project Terms of Reference for an artist call, as outlined in the staff report dated March 7, 2013 from the Director, Arts, Culture & Heritage Services, be endorsed.*
2. *That prior to issuance of the artist call, staff report back to Council seeking authority to modify the City Infrastructure Protocol and the Richmond Access Agreement, if needed, in order to accommodate the Canada Line Elevated Guideway Terminus Public Art Project.*

This report presents for Council's consideration two recommended concept proposals for the temporary placement of public artwork at the Canada Line terminus at Brighthouse Station.

This initiative is in line with Council Term Goal 9.1:

Build culturally rich public spaces across Richmond through a commitment to strong urban design, investment in public art and place-making.

Analysis

Background

On October 9, 2012, staff reported to Council on options for placement of an artwork at the end of the Canada Line at Brighthouse Station. Council authorized staff to enter into discussions with InTransit BC for the Canada Line Elevated Guideway Terminus Public Art Project.

In the subsequent report to Council on April 8, 2013, staff reported on discussions with InTransit BC and presented the draft terms of reference for an artist call for a series of temporary art installations at the Canada Line terminus, and outlined next steps to proceed. These included a further review of technical and legal considerations. Council authorized an artist call for up to eight (8) temporary art projects to be displayed for a minimum of six (6) months to a maximum of one (1) year, each.

Over the past several months, City staff have consulted with InTransit BC and reviewed technical considerations and standards for an art installation at the Canada Line terminus and the steps for approval. Based on these discussions, adjustments have been made to the supporting structure to be placed on the terminus column to support the artworks, to meet structural requirements for the guideway structure. These revisions have been incorporated in the artist call. Following selection of the artworks and consideration of their support requirements, the final design will be provided by a professional engineer retained by the City.

Staff also reviewed the *City Infrastructure Protocol and the Richmond Access Agreement* with InTransit BC. This document already contains the appropriate steps for approval to proceed with the project, and therefore does not require an amendment or modification. As no further legal

agreements were required, staff finalized the terms of the artist call for the *Art Plinth at Brighthouse Station* and presented it to the Public Art Advisory Committee, which endorsed the call.

The artwork will be in a highly visible public location on InTransit property. Notes have been added to the artist call to ensure compliance with InTransit BC Public Art Display Policy Guidelines. These include stipulations that the art content not convey religious messages, present demeaning or derogatory portrayals of individuals or groups, nor contain anything which is likely to cause offence based on generally prevailing community standards.

Terms of Reference – Civic Public Art Selection Process

The Public Art Program issued a nationwide call to artists on August 8th, 2013 and submissions closed on October 7th, 2013 (**Attachment 1**). Seventy-six (76) proposals were received from across Canada.

In accordance with the City Public Art Program procedures for artist selection, a selection panel reviewed the applications. The selection panel met on October 21, 2013, and included the following members:

- Cameron Cartiere, PhD, Dean of Graduate Studies, Emily Carr University of Art and Design
- Clara Chow, Richmond resident and Member of the Advisory Group for the City Centre Public Art Plan
- Jeanette Lee, Artist
- John Leighton, P. Eng, InTransit BC
- Norm Williams, Artist

Proposals were evaluated on the basis of artistic merit, appropriateness to the goals of the Program and the terms of reference, artist qualifications and feasibility. The panel was empowered to recommend up eight (8) projects with a budget of up to \$200,000 in total funding. After thoughtful consideration, the panel elected recommending two (2) projects with a total budget amount of \$80,000.

The panel recommended limiting the selection to two artworks, each to be displayed for up to one year, to allow staff and InTransit BC to test out the logistics of the installations and allow time for community response to each artwork. A new call to artists will be issued following evaluation of these projects and lessons learned. Options for the next call would include a series of temporary artworks or a longer term or permanent artwork. With only \$80,000 of the budgeted \$200,000 to be spent in total on the first two artworks installations, the remaining budget of \$120,000 would be available for the future artist call.

Recommended Public Art Projects

Following review of the artists and their proposals, the panel recommended support for the following *Art Plinth at Brighthouse Station* projects, and approximate budgets (**Attachment 2**):

- *SkyDam*, by Nathan Lee, Sarah Siegel, Erika Mashig and Aline Meylan (\$45,000)
- *Roost*, by Carlyn Yandle (\$35,000)

SkyDam, as proposed, will be constructed of painted Richmond driftwood to resemble a beaver dam. A group of beaver, sculpted from rigid foam, will inhabit the construction. *SkyDam* references the importance of the beaver to the cultural history of Canada, as well as drawing parallels between beaver and human efforts in managing our environments and habitats.

SkyDam will be created by a team of local area landscape architects with experience in creative projects throughout the region. Featured works include *Corduroy Road*, with Hapa Collaborative, the urban environment installed on Robson Street, Vancouver during the annual street closure in 2013.

The second work, *Roost* by Carlyn Yandle is proposed as a cluster of brightly coloured recyclable aluminum tubes seemingly emerging out of the end of the Canada Line guideway, like the cut-off end of a massive electrical conduit. It is anticipated that the ends of the tubes will provide shelter for birds. Staff will monitor the impact of birds and take action to modify the artwork if required.

Carlyn Randle is currently completing a public art commission for the City of North Vancouver, and her winning design, *Crossover*, is featured in the pedestrian scramble crosswalk at No. 1 Road and Moncton Street in Steveston.

Each artwork is to be displayed for a minimum of six (6) months up to maximum of one (1) year, subject to InTransit BC requirements for inspections of the Canada Line guideway. The works are meant to be recycled at the conclusion of their exhibition.

Following Council endorsement of the concept proposals, an interdepartmental staff team will work with InTransit BC and the artists to develop the detailed designs for each project. Further information about the proposed art projects is provided in the attachments to this report (**Attachment 2**).

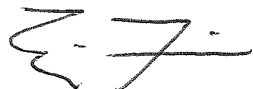
Financial Impact

Funding for this project of \$80,000 is available and was approved as part of the 5 Year Financial Plan (2012-2016).

Conclusion

Richmond's Public Art Program creates opportunities for artists to enhance the public spaces across Richmond through a commitment to strong urban design, investment in public art and place-making. The *Art Plinth at Brighthouse Station* public art projects identified in this report embrace and explore these goals, and the Richmond Public Art Advisory Committee has enthusiastically endorsed the public art concepts.

If approved, the projects will move into the design phase, with installation of the first work to be completed by spring 2014.



Eric Fiss
Public Art Planner
(604-247-4612)



City of
Richmond

Public Art Program



The Art Plinth at Brighthouse Station Call to Artists – Request for Proposals Terms of Reference

The City of Richmond's Public Art Program invites artists or artist teams to submit concept proposals and samples of past work in consideration for a series of five (5) to eight (8) temporary public art projects at Brighthouse Station - Canada Line Terminus, located along bustling No. 3 Road in Richmond, British Columbia. All information about the project is contained herein.

Budget:	\$200,000 Total for five (5) to eight (8) projects, all inclusive Suggested budgets of \$25,000 to \$50,000 per project
Installation:	Winter 2014 through Fall 2015
Deadline for Submissions:	Monday October 7th, 2013
Eligibility:	Open to Canadian Residents

For more information, contact the Public Art Program:

Phone: Eric Fiss at 604-247-4612

Email: publicart@richmond.ca



Figure 1 Brighthouse Village, Richmond B.C. (note: artwork to be located where Canada Flag is shown.)
Photo by Christina Lazar-Schuler

Scaffolding is analogy. It explains what a wall is without being a wall. Perhaps it describes by desiring the wall, which is the normal method of description. But also the scaffold wants to fall away from support. Its vertigo is so lively. The style of fidelity of scaffolding is what we enjoy. It finds its stabilities in the transitions between gestures.

- *The Office for Soft Architecture (OSA), Doubt and the History of Scaffolding*

Project Overview

The Canada Line is in many ways a type of scaffold, a key supporting framework in the evolving urban landscape of Richmond. Although it remains constant, it is geographically located in an area that is undergoing considerable growth and redevelopment, continually re-establishing and strengthening symbiotic social and economic relationships in the process.

This project is an opportunity for an artist/artist team to propose a temporary, site-specific public artwork on the last supporting column of the Canada Line at Brighthouse Station. It is an opportunity for the City to develop a dedicated site for temporal public artwork. Similar programs have been implemented in other cities including: *The Fourth Plinth* in London, UK; *OFFSITE* in Vancouver; and the Canada Line public art program. The City of Richmond’s Art Columns are another example of the ever changing artworks that now grace the Lansdowne and Aberdeen stations. Figures 2 to 5 illustrate a few examples of temporal public art initiatives.

Figure 2

Powerless Structures Fig. 101
Elmgreen and Dragset, 2012
Fourth Plinth. Trafalgar Square. London, UK

Website: <http://www.london.gov.uk/fourthplinth/home>



Figure 3

Plaza
Heather and Ivan Morison, 2010
OFFSITE/Vancouver Art Gallery
Installation view Courtesy the artists and Clint Roenisch Gallery
photo Rachel Topham

Website:
http://www.vanartgallery.bc.ca/the_exhibitions/offsite.html



Figure 4

Bear Hunt (Heads)
Dean Drever, 2009
Langara-49th station, as part of Vancouver's Canada Line
Public Art Program. Photo Stephen Rees

Website:
<http://www.thecanadaline.com/Art-Community.tsp#1>



Figure 5

Here is There is Here
Diyani Achjadi, 2011
No. 3 Road Art Columns / City of Richmond Public Art Program,
Aberdeen Canada Line Station, Richmond BC

Website:
<http://www.richmond.ca/culture/publicart/no3rdartcolumns.htm>



Site

No. 3 Road is the major thoroughfare through the Richmond City Centre and home to the Canada Line rapid transit connection from Vancouver and the Vancouver International Airport. Brighthouse Station is a busy commuter hub located across from Richmond Centre shopping mall, near adjacent restaurants and businesses and a short distance from City Hall and Minoru Park. The artwork should respond to the character of the site by taking into account scale, colour, material, texture and other contextual dynamics of the location. The artwork should also be mindful of the historical, geographical, cultural and social features of the site.

The Canada Line and No. 3 Road serve a diverse city comprised of commuters, residents, visitors and nearby businesses. Richmond is arguably the most diverse city in the country with more than half of its residents born outside Canada, the majority being of Chinese descent. This area will be highly visible by both vehicular and pedestrian traffic.

The column location sits within the extent of Brighthouse Plaza, a retail centre. Potential future redevelopment of this site may include opportunities to envision a new urban plaza at this location.

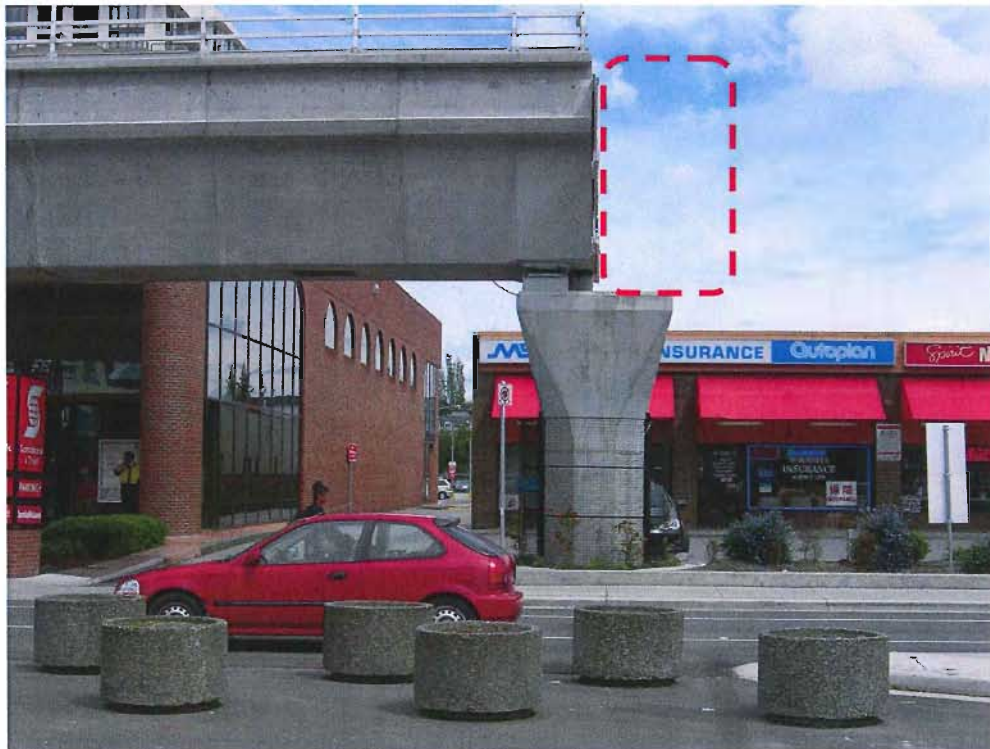


Figure 6. Side elevation of final Canada Line column

Intent

The *Art Plinth* represents an exciting opportunity for artists to experiment with temporary interventions in the public realm. Artworks will be installed for a minimum period of six (6) months to a maximum of twelve (12) months. While the work may serve as a place marker, it could also serve to question and anticipate future uses of the site and transformation of the city centre.

The Work should be designed to urban scale, and sited on the upper ledge of the last Canada Line column at Brighthouse Plaza. Public safety in a high voltage environment on the Canada Line tracks is a major consideration. Therefore, the Work will be attached to an intermediate support frame provided by others as illustrated in **Figure 7**. All proposed attachment methods will be reviewed to ensure

compatibility. While the artwork may extend upwards and outwards from the column, it should not be conducive to people attempting to climb onto the work. Figure 7 illustrates the overall space allowance for the artwork. If selected, the artist will need to work in cooperation with City and InTransitBC engineering and public safety guidelines.

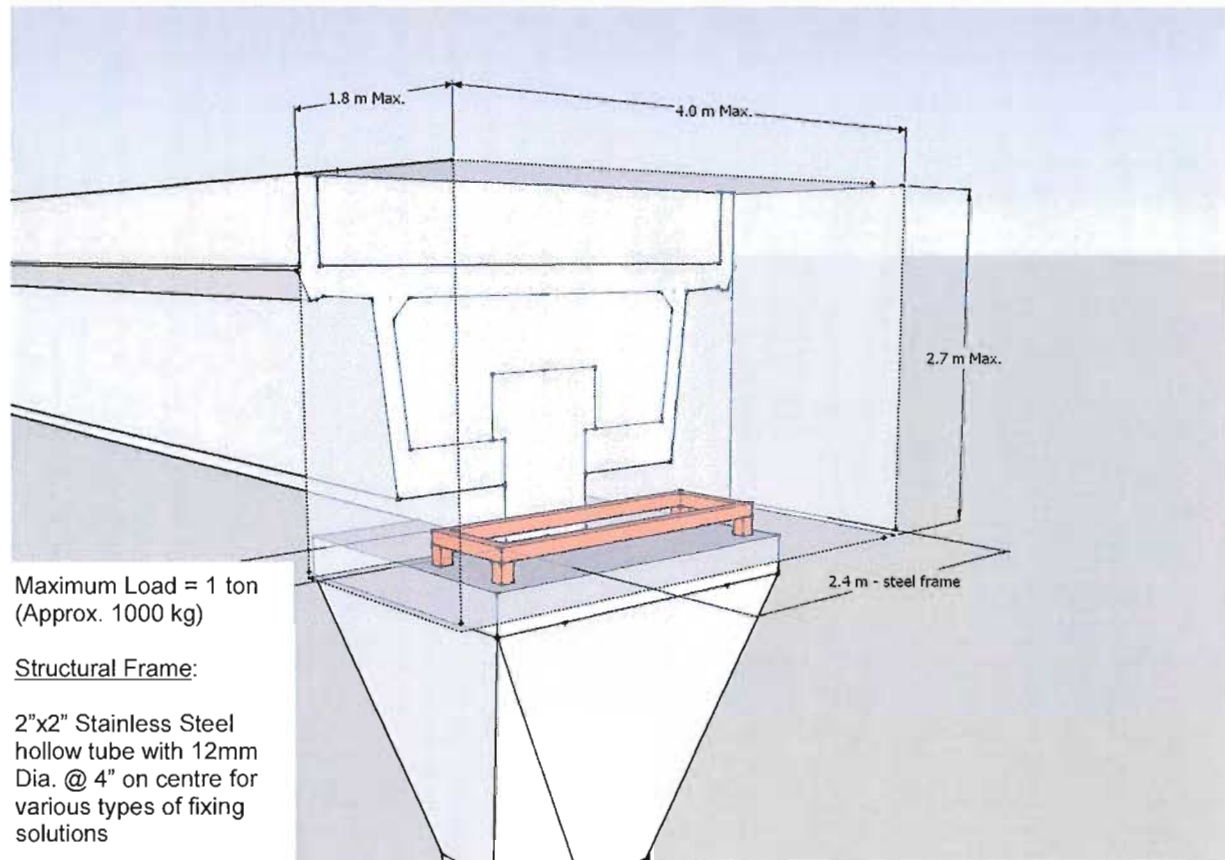


Figure 7. Top of plinth parameters, showing overall space allowances and dimensions for artwork.

Budget

The total budget established for this project is approximately \$25,000 - \$50,000 for each Work, based on a rotating series of five (5) to eight (8) artworks. A total budget of \$200,000 over five (5) years will be allocated. This budget includes (but is not limited to): artist fees, design, permitting as needed, engineering fees, fabrication, installation, photography, insurance and all taxes. Travel to Richmond and/or accommodation is at the artist's expense.

At the end of the exhibition, all artworks will be considered for possible:

- Purchase and re-siting within the City
- Returned to artist
- Dismantled, removed and returned to artist or recycled for materials

Schedule (subject to change)

Submissions Close	Monday October 7 th , 2013
Stage One – Artist selection panel convened	October 2013
Stage Two - Detailed Design/Technical Review	October - December
Stage Three – Fabrication/Installation	2014

Selection Panel & Process

- The recommended artist(s)/artist team will be chosen through a one-stage selection process under the mandate of the Richmond Public Art Program.
- A public exhibition of all submissions will be displayed for public response
- Artists will respond to this invitation with up to ten examples of past work and a written statement of intent and approach to the Brighthouse Station project.
- A five (5) person selection panel consisting of artists, art professionals and community members will convene to recommend up to eight (8) artists/artist teams projects

Note: The City of Richmond reserves the right to cancel the public art call or the public art project.

Selection Criteria

Submissions to this request for proposals (RFP) will be reviewed and decisions made based on:

- Artist qualifications and proven capability to produce work of the highest quality;
- Artist's capacity to work in demanding environments with communities and other design professionals, where applicable;
- Appropriateness of the proposal to the project terms of reference and Public Art Program goals;
- Artistic merit of the proposal;
- Degree to which the proposal is site and community responsive, and technically feasible;
- Compliance with the InTransit BC Public Art Display Policy, which stipulates that the art content not convey religious messages, present demeaning or derogatory portrayals of individuals or groups, nor contain anything which is likely to cause offence based on generally prevailing community standards.
- Probability of successful completion; and
- Environmental sustainability of the proposed artwork.

Additional consideration may be given to proposals from artists who have not received commissions from the City of Richmond in the past three years.

Submission Requirements

All documents must be PDF files and sent by e-mail to: publicart@richmond.ca.

All submissions should contain the following items and in the following order:

- Information Form (1 page)**
 - A completed Information Form found on last page of this document.
- Statement of Intent (2 page maximum)**
 - A typed letter of interest, including artist's intent, rationale and a preliminary visualization for this particular public art project. The statement should address the Selection Criteria (above), artistic discipline and practice.
- Resume/Curriculum Vitae (2 pages maximum per artist)**
 - Outline your experience as an artist, including any public art commissions. If you are submitting as a team, each member must provide a personal resume (each a maximum of 2 pages).

- Three References (1 page maximum)**
 - Individuals who can speak to your art practice and interest and/or experience in public art projects. Please include: name, occupation, title, organization, address, primary phone number, email and a brief statement describing the nature of your working relationship to the reference listed. Artist teams provide 3 references total. (1 page, maximum)

- Annotated List of Images of Past Work (1 page maximum)**
 - Provide the following information for all images: title of work, medium, approx. dimensions, location and date and the image file name. Artists are also encouraged to include a brief description.

- Images of Past Work (10 images maximum)**
 - One image per page (full size).
 - Do not place any text on or around the image.
 - Digital images of past work in any medium that best illustrates qualifications for this project.
 - Each file name must be labelled with artist name and numbered to correspond to the annotated images list.

File format – submit only "high" quality JPGs (do not use GIFs, TIFFs or other formats)

File size – files must be less than 1 MB per image

Do not embed images into PowerPoint or submit moving images or audio files.

Labelling:

The Annotated Image List, the Letter of Interest and the CV must be labelled with the artist's name and contact information, and included on all pages of documents. **All documents must be PDF files.**

Submission Guidelines

This request for proposals (RFP) ONLY accepts PDF applications via e-mail. Submissions must be complete and strictly adhere to these guidelines and submission requirements (above) or risk not being considered.

- All submissions must be formatted to 8.5 x 11 inch pages. Portfolio images would be best formatted to *Landscape*.
- The Artist's (or Team's) name should appear in the right header of every page.
- All electronic submissions must be formatted to 8.5x11 inch pages and submitted in PDF format.
- Must be contained in one single document. Do not submit multiple electronic documents.
- Submission files must be 10MB or smaller

Submitting as a Team

The team should designate one representative to complete the entry form. Team submissions must adhere to the specific submission guidelines with the following exceptions:

- Each team member must submit an individual Resume/CV (See Submission Requirements)
- All Team Members must list their full names on the space provided on the Information Form

Deadline for Submissions

Submissions must be received by **Monday October 7th, 2013**. Extensions to this deadline will not be granted under any circumstances. Submissions received after the deadline and those that are found to be incomplete will not be reviewed.

Email submissions to:

publicart@richmond.ca

For questions and information, contact:

Eric Fiss, MAIBC, MCIP, LEED AP

Public Art Planner

City of Richmond

604-247-4612

efiss@richmond.ca

For more information on the Public Art Program please visit www.richmond.ca/publicart.

Additional Information

Please be advised that the City and the selection panel are not obliged to accept any of the submissions, and may reject all submissions. The City reserves the right to reissue the RFP as required.

All submissions to this RFP become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright in the concept proposal.

While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.

BRIGHOUSE CANADA LINE Submission Deadline: Mon. October 7th, 2013

Attach one (1) copy of this form as the first page of the submission.

PLEASE NOTE: You can type your responses into this PDF document.

Name: _____

Team Name (if applicable): _____

Address: _____

City/Postal Code _____

Primary Phone: _____ Secondary Phone: _____

Email _____ Website: _____
(one website or blog only)

Submission Checklist

Please provide these items *in the following order* (as outlined in Submission Requirements):

- Information Form (*this page*)
- Letter of Intent (*maximum 2 pages*)
- Resume/Curriculum vitae (*maximum 2 pages per team member, if applicable*)
- Three References (name, title, contact information: maximum 1 page)
- Annotated List of Past Work (*maximum 1 page*)
- Ten Images of Past Work (maximum 10 pages: do not include multiple images on one page; inserting image files as pages in PDF submission documents is recommended; landscape orientation is recommended.)

Incomplete submissions will not be accepted. E-mailed submissions over 10MB will not be accepted. Information beyond what is listed in the checklist will not be reviewed.

List Team Member Names Here (Team Lead complete above portion):

Please let us know how you found out about this opportunity:

Would you like to receive direct emails from the Richmond Public Art Program? _____

Signature: _____ Date: _____

**Deliver by email to:
publicart@richmond.ca**

LETTER OF INTENT

SkyDam

Passers-by do a double take as they pass by the south terminus of the SkyTrain line at Richmond Brighthouse Station. There, out of nowhere, a colony of beavers has appeared atop of the last concrete column, and are busy damming up the sudden, grey end of the train's guideway.

The dam they're building reflects and draws meaning from its surroundings, from a nationwide to a local level. The cultural importance of the beaver in the history of Canada is well-known. But it also underscores the importance of altering the landscape to make agriculture, industry and settlement possible. As the beaver alters the hydrology of its environment to create a more favorable habitat, the people of Richmond have, over time, altered and dyked the Fraser and the Pacific Ocean, used them to their advantage, and allowed their community to grow and prosper.

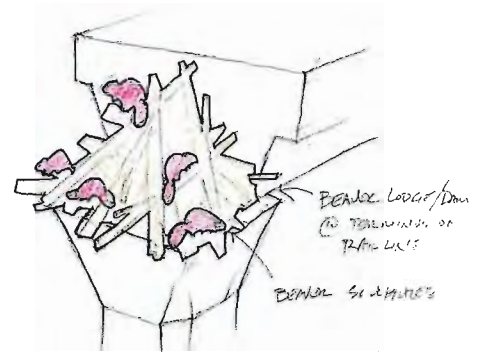
Just as beavers hew their dams from wood, the five beavers in this piece are themselves hewn—from durable, weatherproof rigid foam. Their dam is built from driftwood collected from the beaches of Richmond. To provide a level of abstraction fitting the elevated, urban site, and for resistance to the elements, both the beavers and dam will be painted. Strategic, high-efficiency feature lighting will be placed within the dam to add to the effect of the composition on grey days and during nighttime hours. The piece will be assembled using weatherproof metal fasteners, attaching to the intermediate support frame supplied by others on the guideway column. The design allows for flexibility of placement of both dam and beaver elements during construction to account for site adjustments, at the discretion/guidance of the artist. This, combined with the simple material palette, mean that the assembly is easily constructed. The simple construction and the artist team's track record ensure a high probability of successful completion. The minimized maintenance concerns, use of salvaged wood and the theme of human development sympathetic to natural fauna and phenomena are some of the sustainable aspects of the piece. The principles that underpin SkyDam are in line with the goals of Richmond's public art program. Its use of universal natural imagery will resonate with Richmond residents and visitors alike. The beaver colony is an apt analogy for industrious Richmond, and a potent national symbol that is widely known. The bright colour, abstraction and juxtaposition of the piece into its very "non-natural" surroundings provide a sense of whimsy and freshness that fit well with Richmond's growing urbanity and maturity as a city. The message and execution of this piece comply with the InTransit BC Public Art Display Policy.

Nathan Lee's art emphasizes simple, elegant and sustainable design, and is often inspired by reclaimed materials with historical, cultural or environmental significance. His work is on the one hand refined and richly laden with local meaning, and on the other hand well-designed, buildable, durable and responsive to the imperatives that exterior public art demands. Nathan—through his work with Contexture—and Hapa Collaborative together have ample experience delivering built projects with strong vision, complex stakeholder involvement and public consultation.

WILDLIFE: BEAVER



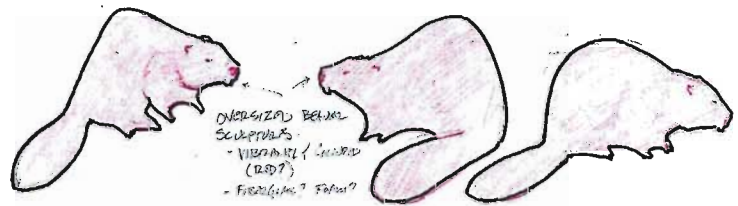
BEAVER LODGE



BEAVER LODGE/DAM
 (TO FORMATION OF
 POND)

BEAVER SIGNATURE

- BEAVERS ARE A KEYSPECIES: HOPEFUL THEIR ENHANCEMENTS IN SUCH A WAY THAT BENEFITS OTHER ECOSYSTEMS.
- DAMS BENEFICIAL FOR FLOOD CONTROL + CREATE HABITAT FOR FISH, BIRDS, FROGS.
- BEAVER = CANADA.



ORGANIZED BEAVER
 SCULPTURES
 - VERTICAL / HORIZONTAL
 (RED?)
 - FRESH/OLD? FORM?





carlyn yandle

Letter of Intent

Brighthouse Plinth

Roost is the working name of a site-specific work that is imagined as a round cluster of 20-35 powder-coated recyclable aluminum cylinders that visually extends the structural end of a massive electrical conduit while providing the opportunity for bird habitat lost through transit line construction.

The sculpture is designed to offer a number of unique views at various distances and positions, shifting from a bright horizontally striped field to a circle-within-circle pattern from the viewpoint in transit. The bold colours, selected based on the coded colours used in fiber-optic wiring, create a visual spark amidst the surrounding monochrome concrete, while the textural element provided by the varied length of pipes atop the monolithic plinth adds to that visual excitement that cannot be ignored even when seen from a passing vehicle.



However, pedestrians have the opportunity to enjoy a further element of this brightly patterned field: use value to the urban bird. The diagonally-sliced cylinders may be viewed as sheltered avian alcoves or nesting

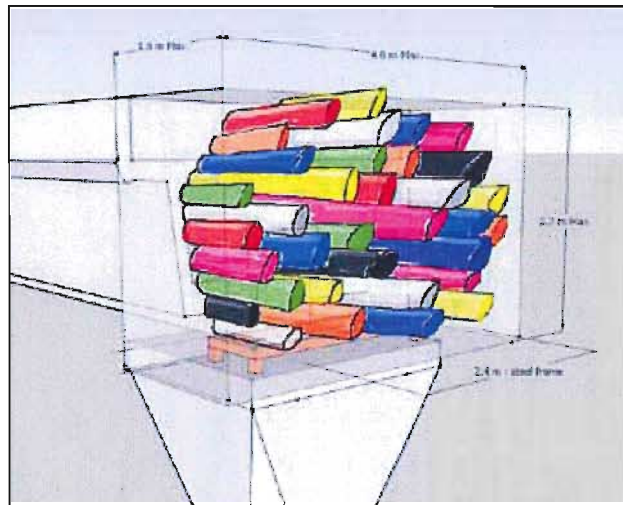


sites in this unlikely environment. Even the suggestion that this manufactured piece could lead to the natural fabricating process of nest-building adds a further dimension to the overall structure. The possibility that Roost does in fact become a cluster of roosts adds a time-based sculptural element to this work.



This proposed installation is an extension of my art practice that challenges preconceived notions about the value of use in an art context. Craftsmanship is highlighted to further entwine form and function, like a nest itself.

The choice of sheet aluminum is based on considerations of its light weight and its recyclability. Several Richmond-based companies are capable of fabricating these simple forms that would be then powder-coated and affixed together and to a base designed to align with the existing plinth base.



Early sketches show a variety of possible numbers of powder-coated cylinders, from 20-35.