



City of Richmond

Report to Committee

To: General Purposes Committee
From: Jane Fernyhough
Director, Arts, Culture & Heritage Services
Re: RCMP Community Safety Building Public Art Project


Date: May 2, 2011
File: 11-7000-09-112

Staff Recommendation

That the concept proposal and installation of the RCMP Community Safety Building Public Art Project "The Crest" by artist Glen Andersen, as presented in the report from the Director, Arts, Culture & Heritage Services dated May 2, 2011, be endorsed.


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

Att. 4

FOR ORIGINATING DEPARTMENT USE ONLY			
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER	
Budgets	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
RCMP	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
Project Development	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
REVIEWED BY TAG	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	REVIEWED BY CAO	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>

Staff Report

Origin

On November 23, 2009 Council endorsed the Capital Budget for the new RCMP Community Safety Building at 11411 No. 5 Road that included an allocation of 1% of the construction budget for the development of a public art project.

This report presents the recommended RCMP Community Safety Building Public Art Project concept proposal for Council's consideration and endorsement.

The inclusion of public art with the RCMP Community Safety Building contributes to Council Term Goals to advance the City's destination status and ensure our continued development as a vibrant cultural city.

Analysis

Terms of Reference – RCMP Community Safety Building Public Art

The public art terms of reference for the RCMP Community Safety Building Public Art Call (**Attachment 1**) describes the art opportunity, site description, scope of work, budget, selection process, design, schedule and submission requirements. The Terms of Reference were reviewed and endorsed by the Public Art Advisory Committee.

Public Art Selection Process

The chart outlining the public art decision-making process for a City initiated public art project is presented as **Attachment 2**.

RCMP Community Safety Building - Public Art Project Panel

Fourteen public art submissions were received in response to the call for expression of interest. The five-member selection panel reviewed submissions and selected five artists to prepare concept proposals and be interviewed. The members of the selection panel included:

- Andrea Adamovich, Regional Manager, RCMP Asset Management Unit, BC/Yukon
- Eliza Au, Richmond resident, Artist, Instructor, Faculty of Visual Art + Material Practice, Emily Carr University of Art + Design
- Dr. Cameron Cartiere, Dean of Graduate Studies, Emily Carr University of Art + Design
- Khalil Jamal, Richmond resident, Industrial Designer, freelance
- Adele LaBrie, Senior Interior Designer, Christopher Bozyk Architects, architects for the RCMP building

Recommended Public Art Project – “The Crest”

A site orientation meeting for the five short listed artists was held on March 17, 2011. Following interviews with the five shortlisted artists on April 15, 2011, the Public Art Project Panel unanimously recommended Richmond artist Glen Andersen for the RCMP Community Safety Building public art project. The artist's background is found in **Attachment 3**.

The proposed artwork is presented in three parts, interpreting elements of the RCMP crest to be positioned at three different locations on the site:

- Plaza enhancement – A mosaic based on the maple leaf border with RCMP insignias is set flush into the concrete entrance plaza.
- Balcony fascias – a selection from the core values of the RCMP (i.e., “Integrity, Honesty, Professionalism, Compassion, Respect, Accountability”) and words to reflect the City of Richmond (i.e., “Child of the Fraser”), or other text to be determined in consultation with the City and RCMP, are displayed as cut out texts in aluminum panels mounted onto the two existing front balcony fascias. These are backlit at night.
- Landscaped mound – The image of the buffalo featured on the crest is represented by a network of metal rods formed to mimic cat tails and grasses. At first glance, the sculpture appears as representations of Richmond’s estuary shrubs and plant life, but from particular viewing points the buffalo image appears.

The artwork evokes the following message to the viewer:

“By taking the distinct components of the RCMP crest, deconstructing them, and presenting them in isolation, at different parts of the site, they are appreciated through their particular visual impacts and symbolic resonance. The crest is loaded with powerful symbolism tied to the history of the force, its geography and purpose.” (from Artist Statement, Glen Andersen)

The project is scheduled to be installed prior to the building unveiling in September 2011. Further information about the proposed artwork, materials, size, structure and location is found in **Attachment 4**. Full technical review of all materials will be undertaken by the RCMP project design team, to evaluate durability and maintenance and recommend design improvements.

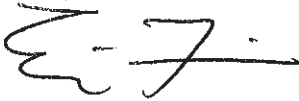
Financial Impact

A public art budget of \$100,000 was allocated in the construction budget for the RCMP Community Safety Building replacement. The allocation is based on the construction costs of the capital project and excludes soft costs (i.e., administration, professional and legal fees, furnishings and permit fees).

A budget of \$90,000 is provided to the artist for the design, fabrication and installation of the artwork including all related artist expenses. The remaining \$10,000 in the approved budget is for administration of the project, including selection panel expenses, design honoraria paid to the five short listed artist teams, and a contingency fund. The operating budget impact (OBI) for cleaning and maintenance of the art work is included in the approved OBI for the 2010 Public Art Program capital project.

Conclusion

The new community safety building represents an opportunity to use public art to honour the identity and vibrancy of the RCMP Richmond Detachment. Staff recommend that Council endorse the concept proposal and installation of the RCMP Community Safety Building public art project "The Crest" by artist Glen Andersen, as presented in this report.

A handwritten signature in black ink, appearing to read 'E. Fiss'.

Eric Fiss
Public Art Planner
(604-247-4612)
EF:ef



**CITY OF RICHMOND PUBLIC ART PROGRAM
CALL TO ARTISTS**

**RCMP Community Safety Building
11411 No. 5 Road
RICHMOND, BC**

**REQUEST FOR QUALIFICATIONS
Terms of Reference**

Deadline for submissions: February 25, 2011, 4:00pm



The main entrance to the RCMP Community Safety Building

The City of Richmond Public Art Program invites all eligible artists or artist teams to participate in a two-stage competition. The end result of the of this "Request for Qualifications" is the commissioning of an outdoor public art project. This project will be located at the newly acquired and renovated RCMP facility.

ELIGIBILITY

This competition is open to all professional artists/artist teams currently residing in Canada. Current City of Richmond employees and Public Art Advisory Committee members may not apply.

PROJECT OVERVIEW & DESCRIPTION

As part of the renovations and opening of the new RCMP Community Safety Building located at 11411 No. 5 Road in Richmond, BC (**Attachment 1**), resources have been set aside for the design and development of an outdoor public art project.

This building will be renovated to LEED Gold certification standards under New Construction and Major Renovation.

“The Richmond Detachment of the Royal Canadian Mounted Police is committed to making our homes and community safer. It is the third largest RCMP detachment in Canada with a complement of 214 regular members.

Fully committed to the concepts of Community Policing, the detachment has made many changes over the past few years in order to maximize client satisfaction. The detachment created a bicycle squad and opened two community police stations (CoPS). They are located in the areas of Steveston and South Arm. Community policing is also evident in our decision to make many of our decisions based upon client wishes and therefore we encourage input from the public and the City of Richmond.”

From the RCMP Richmond website.
<http://www.richmond.ca/safety/police/about.htm>

THEME

The public art should relate to the operation of the RCMP, the composition and characteristics of Richmond’s community and consider youth involvement.

Please be advised: no design or concept proposal is required for the initial application stage of this RFQ. Do not submit any concepts or designs as part of this application. Please see **Submission Guidelines** and **Submission Details** on how to apply.

SITE DESCRIPTION

The property, located on the southwest corner of No. 5 Road and Horseshoe Way, resides in a mixed-use light industrial and commercial area in the South Arm community of Richmond.

THE BUDGET

The total budget established for this project is \$90,000.00. The budget includes (but is not limited to); artist fees, design, development, permitting as needed, engineering fees, fabrication, installation, photography and insurance. The budget does not include travel to Richmond or accommodation of artist/artist teams.

SELECTION PANEL & PROCESS

A five-member selection panel will be formed of art and design professionals, community representatives and a representative for the RCMP. The commissioned artwork will be chosen through a two-stage selection process.

Stage 1: A shortlist of applicants will be created based on the submissions received.

Stage 2: The shortlisted artist will enter into a process that may include (but is not limited to); mandatory site orientation, interviews, and creation of a concept proposal. A site visit, interview and concept proposal fee of \$1,000 will be paid to each shortlisted artist/artist team, including all travel costs and expenses.

At the conclusion of the selection process, the selection panel may recommend one artist/artist team for the project.

SCHEDULE (subject to change)

RFQ closes:	February 25, 2011
Selection Process (Stage 1) closes:	February 2011
Site Orientation (<i>mandatory</i>)	early March 2011
Selection Process (Stage 2) closes:	March 2011
Design Development:	April 2011
Fabrication and Installation:	May – July 2011
Unveiling:	August/September 2011

SELECTION CRITERIA

The submissions to the RFQ will be reviewed and decisions made based on:

- Artistic excellence, imagination and artistic merit of past work
- The artist's professional experience is adequate to meet the demands of the project
- The artist is available to participate in the design, approval and implementation of the project as required
- Assessed ability to meet projects deadlines, and to perform work in a timely and professional manner
- Artist's ability to work co-operatively with the project team, including City staff, RCMP, etc.
- Results of reference checks

ARTWORK DESIGN PARAMETERS

While no design concepts or proposals are required for the initial stage of the RFQ, submitting artists should be aware of the following information. The artwork:

- must not compromise any safety or security measure in effect at RCMP locations
- must not pose risk of injury to the public
- must be vandal resistant
- must not interfere with the operations or serviceability of the building or property

ARTWORK OPPURTUNITIES

There are 3 possible locations for the artwork on the property. While other locations may be considered, for the purposes of this RFQ, the 3 locations are identified as follows (see **Attachment 2** for photos):

Location #1 – The Corner

This is the northeast corner of the property. There is a large grassy area both inside and outside the chain link fence. The fence may be considered for artistic interventions.

Location #2 – The Mound

The large, raised and grassy area is located at the southeast corner of the building and is visible from the vehicular access on No. 5 Road. There is a small rest area near by, complete with picnic tables and seating. The proposed plug-in parking stalls for electric cars are also nearby.

Location #3 – The Entrance

There is a large paved pedestrian area located in front of the main entrance to the building. There is a wheelchair access "curb cut" located on the north side (to the right as you face the entrance).

DEADLINE FOR SUBMISSIONS

Submissions must be received by February 25, 2011, 4:30pm. This is not a postmark date. 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. Faxed submissions will not be accepted.

It is the applicant's responsibility to ensure the submission package reaches the City of Richmond by the deadline.

All applicants will receive a notice by e-mail that their submission has been received. If you do not receive notification within one week, please contact the City of Richmond.

SUBMISSION GUIDELINES

This RFQ accepts mailed and electronic submissions. Submissions must be complete and strictly adhere to these guidelines and **Submission Requirements**.

- All submissions (electronic and print) must be formatted to standard letter sized paper (8.5 x 11 inches)
- The Artist's (or Team's) name should appear in the right header of every page
- Do not submit any original materials (electronic or otherwise). No submission material shall be returned
- Do not bind, staple or use plastic cover sheets
- Artist ***should not*** submit a specific design proposal at this stage

In addition, any electronic submissions:

- must not submit materials that require plug-ins, extensions or other executables that need to be downloaded or installed
- must not contain compressed (zipped) files
- must not imbed links to other websites or on-line documentation or media
- must be contained in ***one single document*** (MS Word or PDF). Do not submit multiple electronic documents
- must not exceed 10MB in size (if emailed). Submission over 10MB must be sent via PC-compatible CD

SUBMITTING AS A TEAM

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

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

City Policies

Please be advised that neither the City nor the selection panel are obliged to review or accept any of the submissions, and may reject all submissions. The City reserves the right to reissue the RFQ as needed.

All information provided under the submission shall be considered confidential and shall only be disseminated to City staff and partners for the purposes of the selection process. All submissions to this RFQ become the property of the City and will be held in confidence and up to a period of time as required by law.

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.

The artist/artist teams will enter into a contract with the City of Richmond. Until a written contract is signed by the City and the artist/artist team, no legal rights or responsibility shall exist between the City and the artist/artist team

SUBMISSION REQUIREMENTS

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

- **Information Form (1 page)**
A completed application form found on last page of this document.
- **Letter of Interest (2 pages maximum)**
A typed letter expressing your interest in the proposed project. The letter should address the **Selection Criteria** (above) and include a statement about your artistic discipline and practice, your interest in working collaboratively, what you feel you could bring to a project through your artwork, how your artwork would be impacted, and your experience working in a collaborative fashion.
- **Resume/Curriculum Vitae (2 pages maximum)**
Outline your experience as an artist, including any public art commissions. If you are submitting as a team, each member must submit a separate resume (each a maximum of 2 pages)
- **References (maximum one page)**
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.
- **Other Support Documentation (2 pages maximum)**
This documentation may include (please properly cite all sources):
 - Recent reviews and news clippings
 - Excerpts from programs, catalogues and other publications that include examples of your work
- **Annotated List of Photos of Past Work (1 page maximum)**
Provide the following information for all photos; title of work, medium, approx. dimensions, location and date and the image file name. Artists are also encouraged to include a brief description.

Please also include 10 (maximum) digital photos.

- each digital image file size must not exceed 1.8 MB (JPG format preferred)
- Title each image with your name and a number (IE: johnsmith01.jpg, johnsmith02.jpg, etc). Please ensure that the file name is indicated in your Annotated List.

Submissions that do not meet the Guidelines and Requirements shall not be considered.

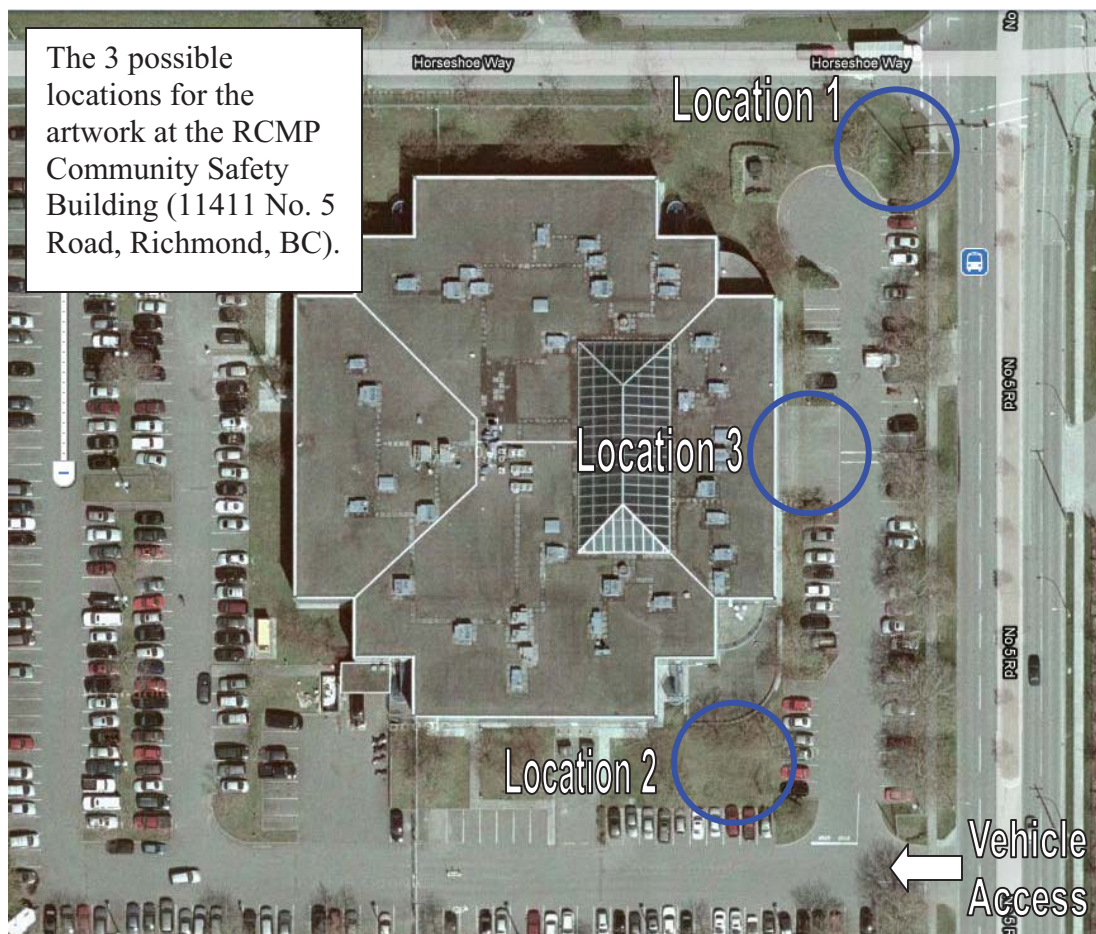
Email, mail or deliver submissions to:

João Canhoto
Public Art Assistant
City of Richmond
6911 No.3 Road
Richmond, BC V6Y 2C1
604-204-8671
publicart@richmond.ca

For questions and additional information, contact

Eric Fiss, MAIBC, MCIP, LEED AP
Public Art Planner
City of Richmond
604-247-4612
efiss@richmond.ca

For any Community Public Art Program updates please check the web site at www.richmond.ca/publicart



Location 1 The Corner



Location 2 The Mound



Location 3 The Entrance



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

Name: _____

Team Name (if applicable): _____

Address: _____

City/Postal Code _____

Primary Phone: _____ Secondary Phone: _____

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

Date: _____ Signature: _____

Submission Checklist

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

- ☐ Information Form (this page)
- ☐ Letter of interest (max. 2 pages)
- ☐ Resume/Curriculum vitae (max. 2 pages per team member, if applicable)
- ☐ References (max. 1 page)
- ☐ Other Support Documentation (max. 2 pages)
- ☐ Annotated Photos of Past Work (max. 1 page)

AND DON'T FORGET

- ☐ Ten digital images in JPG format

Incomplete or faxed submissions will not be accepted.
Emailed submissions over 10MB will not be accepted.

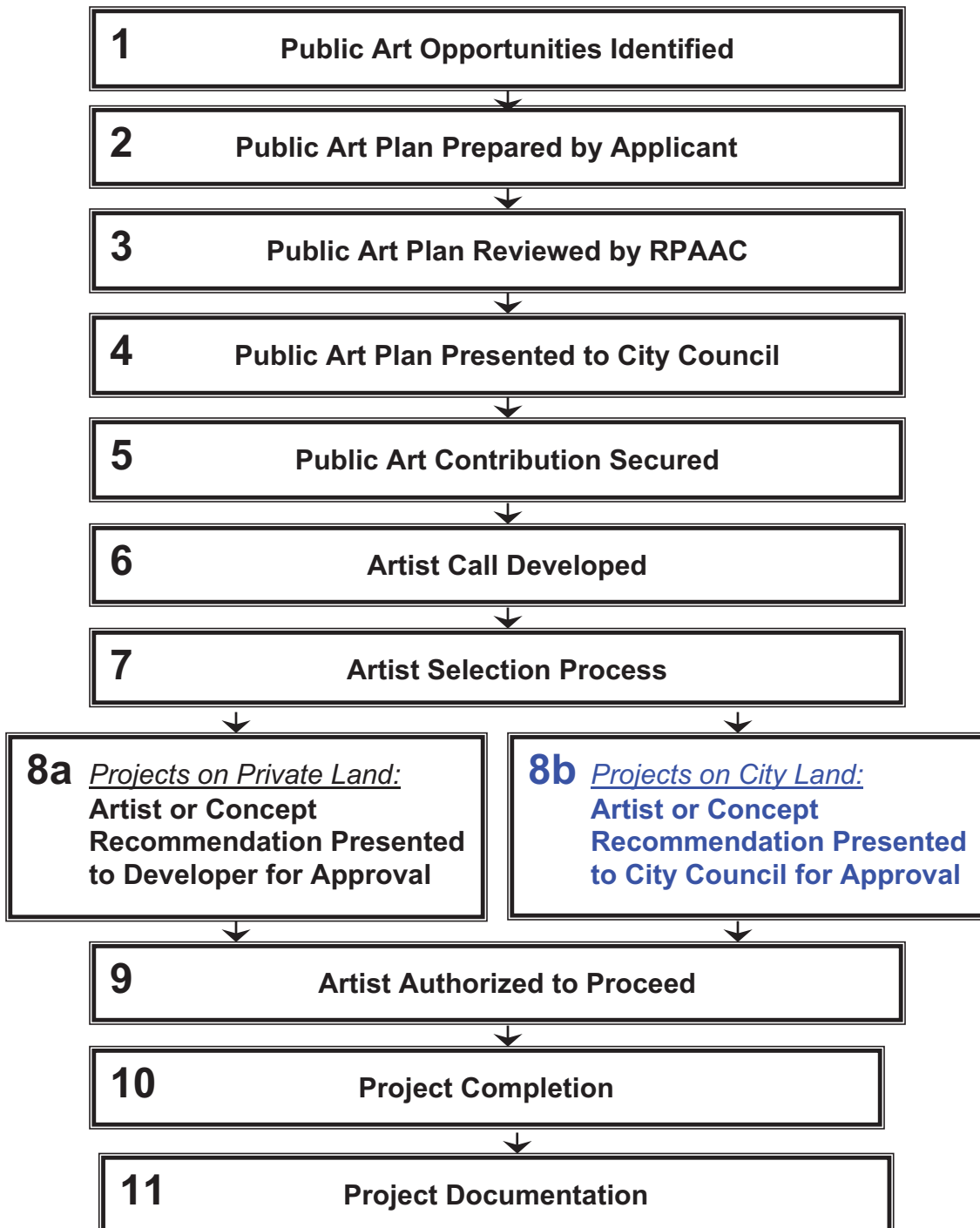
List Team Member Names Here (Team Lead complete above portion):

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

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

Richmond Public Art Process

Civic • Private • Community



GLEN ANDERSEN

GLEN ANDERSEN

10071 Dyke Road, Richmond BC, V7A 2L7
 studio /office (604) 710-7421 home (604) 271-9436
 email: mosaicplanet@mac.com / website www.mosaicplanet.net

EDUCATION

Undergraduate studies in Film-making, Visual Art, and the Humanities at UBC and SFU.

PUBLIC ART BIOGRAPHY

Project coordinator and designer, sculptor, and maker of mosaics in tile and pebble for public spaces since 1995. Works with other designers, community groups, schools, private clients, youth, contractors and civic officials to create public and community art projects. Workshop facilitator/teacher. Implemented schedules and budgets on all projects below. Owner of business: Mosaic Planet, creating mosaics and sculpture for private and public clients.

PUBLIC & COMMUNITY ARTWORKS (Selected)

- 2011 (current) **SEMAHMOO TRAIL MOSAICS**, pebble mosaics and decorative exposed aggregate along sidewalk at Semiahmoo Shopping Centre, White Rock. Commissioned by City of Surrey for BOSA Developments. \$18,000
- 2010 **SNOHOMISH COUNTY PARK Playing Fields** (Washington State, USA) pavement artworks: 200 foot walkway and 30' diameter podium for athletic park, tile mosaic with custom-seeded exposed aggregate. Commissioned by Snohomish County. \$50,000
- 2010 **"Hopskotch"**, pebble mosaics for housing development: Spyglass, by Polygon Homes, landscape architect: Jonathon Losee. \$8,500 budget
- 2010 **"WATERING HOLE"** tile, pebble mosaic with seeded aggregate paving, acid-stained concrete, for public park/school playground. Designed and built with school community. Commissioned by Dorothy Lynas School and District of North Vancouver Parks. \$11,000
- 2010 **"SEASCAPE"** Henry Hudson School Mosaic, tile mosaic with exposed aggregate paving. Community project developed and built with students. Commissioned by Henry Hudson School, \$3,500 budget
- 2009-10 **FROMME ROAD Art Paving**, 3 pebble mosaic and custom-seeded aggregate designs with pebble mosaic inserts for Traffic Calming Features. Commissioned by District of North Vancouver. \$17,000 budget
- 2009 **Cates Park Salmon Stream**, Community involved pebble mosaic+decorative paving, created with Sleil Wahtuth (Burrard Band), Cates Park North Vancouver. \$9,000 budget
- 2009 **World Police and Fire Games plaza**, Central Park Burnaby, tile mosaic medallion and plaza text. Commissioned by City of Burnaby, \$12,000 budget
- 2009 **"IMAGINATION is the CORNERSTONE"** Charles Dickens School Wall Mural, commissioned by Elementary School to work with children on tile mosaic for exterior wall.
- 2008 **Yurt Village**, interactive kaleidoscopic mosaic sculptures for campground, commissioned by Snohomish County, USA. \$5,000 budget.
- 2008 **Skeena Terrace**, community-involved memorial tile mosaic table for BC Housing Residence, Eric Lees Landscape Architects, commissioned by BC Housing
- 2008 **Compass Rose**, 30' diameter mosaic plaza for park, commissioned by City of Everett, Washington, USA. \$23,000

GLEN ANDERSEN

- 2006-8 **Holland Park Fountain Wall Relief & Pebble Mosaics**, design/build plaza features for re-developed park. Commissioned by City of Surrey. \$75,000 budget.
- 2008 **Corbeau Housing Development**, Port Moody, BC. tile mosaics for playground and public walkways., Commissioned by *Mosaic Homes*. \$10,000 budget
- 2007 **Noma**, 2 pebble mosaic entry walkways for housing development, Jonathon Losee Landscape Architects. Commissioned by *Adera Development*, \$23,000.
- 2006-9 **Firehall Arts Centre Entryway**, design, coordination of community pebble mosaic for building frontage, Vancouver. \$57,000 budget. (Installed Spring '09)
- 2004 **InterTidal Arts Project**, low tide festival at Spanish Banks, Vancouver, Parks Board Artist-in-Residence at West Point Grey Community Centre. Artistic Director of Community Arts event.
- 2003 **Carrington Dry Pond**, feature pebble mosaic for *Polygon Homes* private housing development, Jonathon Losee Landscape Architects, White Rock, B.C. \$10,000.
- 2003 **Harry Jerome recCentre Pebble Mosaics**, design, coordination of community-built pebble mosaic plaza centrepieces for community centre, commissioned by City of North Vancouver..
- 2002 **Fruit Stand**, public sculpture, 7 reinforced concrete and terrazzo fruit sculptures with accompanying Byzantine glass mosaics, heritage theme, concept in collab. with T.S. Thomas, commissioned by the City of Kelowna. Budget \$85,000
- 2001 **Community Reflections**, design/coordination of 3 plaza mosaic murals w/ community participation, contracted by Heights Merchants Assoc. Burnaby, B.C. Budget: \$60,000
- 2000 **Moberly Hall Entranceway**, community mosaic and banner project for renovated community centre, collab. with Marina Szijarto, commissioned by Vancouver Parks Board.
- 2000 **West Coast Native motifs**, pebble medallions for plaza, collab. w/ Joe Bolton, Duane Howard, Jonathon Losee Landscape Architects for B.C. Native Housing Society, Vancouver, B.C.
- 1997+2000 **Community Stepping Stones, phases I & II**, Vancouver Parks Board Artist's Residency West Point Grey Community Centre, 130 pebble mosaic medallions in collab. with area residents, installed in public lands of W.P.G.
- 1997 **Pebble Mosaic Herb Garden (Sun)**, paved plaza at Mosaic Creek Park, Vancouver. Coordinator/designer, collab. with Marina Szijarto, community members.

FREELANCE DESIGN/BUILD

- 1993-present Self-employed as contractor making artworks for public and private clients
- 1992-1994 employed by for Arcon and Earth Design Group as a designer and builder of artificial stone waterscapes for private residences and developments
- 1989-1995 designer and builder of contemporary dance stage-sets and retail interiors

PUBLICATIONS

- "The Complete PEBBLE MOSAICS Handbook" (featured in chapter on survey of international mosaic artists) by Maggy Howarth, 2003, 2008, Firefly and Frances Lincoln Publishing (UK)
- "COMMUNITY STEPPING STONES" The Pebble Mosaics of West Point Grey self published, 1998. 2009



Mandahlia, 2007

Fourteen foot diameter pebble mosaic. Holland Park, Surrey.



Compass Rose, 2008

Twenty-seven foot diameter exposed aggregate plaza, Port of Everett, Washington



A Cosmic Balancing Act, 2010

200 ft x 12 ft walkway, concrete, tile, glass, exposed aggregate, Lake Stevens, Washington



Noma, 2008

Sixty Square feet pebble mosaic, Adera Housing Development, North Vancouver

RICHMOND RCMP COMMUNITY SAFETY BUILDING

Artist Statement of Proposal and Intentions

Glen Andersen



CONCEPT

I feel the history and imagery pertaining to the RCMP are too rich and pertinent to not use in an artistic approach to this building. Therefore my proposal engages with the available imagery and colour schemes of the RCMP.

This proposal is built around the RCMP crest, taking the distinct components, deconstructing them, and presenting them individually, at different parts of the site, to be appreciated through their particular visual impacts and symbolic resonance. The crest is loaded with powerful symbolism tied to the history of the force, its geography, and purpose.

As a society, we are awash in logos and symbols and branding, so to take a popular symbol and examine it by breaking it into component parts permits new layers of understanding of both the symbol and that which it represents.

In addition, I have incorporated much of the colour and other visual symbolism commonly associated with the RCMP. I see the design as a work in progress and

should my concept be selected, I would look forward to consulting with all parties in order to maximize the impact of the public art at this site.

1. ENTRY PLAZA ENHANCEMENTS

One of my specialties is plaza enhancement, and mosaic is a great way to do that. I believe the current building entrance can benefit from some visually welcoming elements, so I have designed a framing ribbon of tile mosaic to create a formal sense of welcome. This design is a re-working of the maple leaf border of the RCMP crest, and includes an array of the colours and insignias used by the force. It frames the plaza outside the main walking surface, taking into account the wheelchair accessible ramp. This mosaic could also be raised towards the outer edges, forming a curving 3-D ramp shape.



Plaza Enhancement – A mosaic based on the maple leaf border with RCMP insignias added **[Note: Use of insignias to be reviewed with RCMP for approval]**

2. TEXT PANELS ON BALCONY FASCIA

The stated “core values” of the RCMP are Integrity, Honesty, Professionalism, Compassion, Respect, and Accountability. Their motto on the crest is “Maintiens le Droit”, which translates as “maintaining the right”, or loosely, “keeping the law”. In the

crest that motto is on a blue ribbon. The balcony colour scheme is also presently blue. Some combination of these words and phrases would be water or laser-cut out, in lightweight aluminum and anodized to prevent oxidation and mounted onto the existing steel facing. Visible from the street, and backlit at night they broadcast the RCMP's mission 24 hours a day. The second balcony will contain words appropriate to Richmond, "Child of the Fraser".



3. BUFFALO

A buffalo, the central image in the crest, will stand on the berm to the south. It is both whimsical in its placement and serious in its symbolism.

SYMBOLISM:

The buffalo is a powerful animal and a powerful symbol. Visually, with that front-heavy body with all that chest, it really has the sense of an animal standing its ground, but ready to stampede at a moment's notice from its grazing. Perhaps that is why it is an appropriate symbol for police work, parallel to the firmness and action-readiness in the stance the upholders of the law must take. It has survived on the RCMP crest for over a hundred years. Officers wore buffalo coats in the (c)old days. The historical association of the RCMP with the prairie grasslands is strong. Many of their first assignments took place on the prairies, where early members depended on the buffalo for food, fuel and clothing.

This buffalo is a stand-alone enigmatic sculptural feature, absurdly grazing on the hill. Hence, the association may not be immediate, because not everyone instantly connects the buffalo to the RCMP, but once it registers, a whole host of associations and symbolisms emerge, encouraging a pondering of its use on the crest.



Design:

“Disappearing Buffalo”:

This buffalo is made of a network of metal rods and bars to mimic estuary shrubs and grasses, and visible only from one or two points of view. Its form takes shape only from a privileged point of view, (or two, if ones enters the rear yard of the station) before “disappearing” back into a grove of grasses.

Rationale: Before this area was farmland, the river was un-diked, meaning that more riparian growth would have been evident. Cat-tails, sedge grasses and willow would have been plentiful. Apart from the endangered and rarely-seen aspect of the once-plentiful buffalo, this version alludes to the fact that, like hunting, police and detective work is a game of precision and awareness, where one must maintain a steady focus at crucial times. The casual passerby, and more frequently the station staff would both learn to hone their sighting skills as time passes.

The remaining farmland here is always under pressure, like the buffalo was. The disappearing aspect references ephemerality and temporariness. It seems to me that police work has much to do with puzzles, and elusive truths. Art is a bit like that; of public art, that “now you see it now you don’t” aspect is especially true.

SUMMARY:

This design device of reworking the crest into the architecture and landscaping turns the building into a virtual crest. The mosaic and metal signage provide artistic elements that speak of core values through the use of long-lasting materials, underlining the longevity, reputation and reliability of the RCMP. The buffalo underlines a more global sense of history and terrain that is also central to the force’s identity.

The RCMP as an organization is necessarily conservative, so this proposal takes that into account, with entryway elements that are decorative, yet not flamboyant in design. It is intended to reinforce the identity and purpose of the force and reflect it back to the members and staff as well as the passing or visiting public.