

*The Legacy Plaza will become a civic gathering place for high-rise neighborhood residents and users of the Oval sports and health businesses – that’s the vision for the future of the critical southeast area.*



## 2E Legacy Plaza Sculptural & Light Works

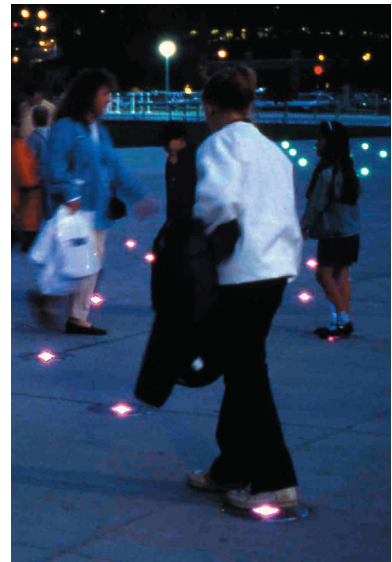
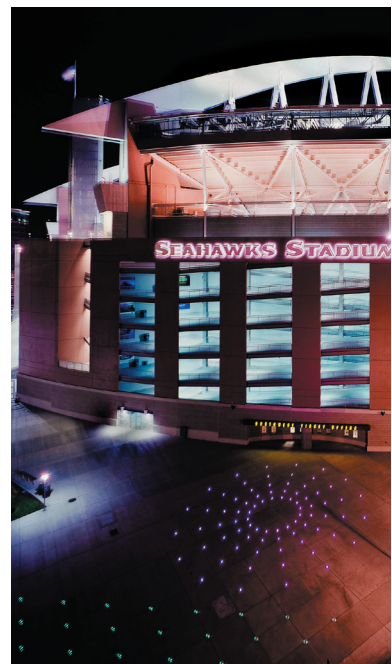
### *Populating the Plaza*

The Legacy Plaza will become a civic gathering place for high-rise neighborhood residents and users of the Oval sports and health businesses – that’s the vision for the future of the critical southeast area. The plaza needs to feel “populated” and comfortable. Any artwork developed for this location needs to be carefully considered as part of the other southeast artwork elements: the Water Works, the polycarbonate cladding on the eastern face of the building and the two bridge connections.

Fortunately, the Legacy Plaza works can be commissioned and thoughtfully sited in the plaza over the course of several years. Two options can be successful: 1) view the Legacy Plaza as a curated sculpture park and commission a number of individual works by independent artists; or 2) offer the commission to one artist for a larger, sequentially sited work. Regardless of approach, artists should be encouraged to use light in order to create a more friendly feeling, especially during the darker winter months.

The success of the Legacy Plaza as an open space for the adjacent residential high-rise developments may also be a catalyst for private support for these works.

*The Public Art Work Group ranked this opportunity as a tertiary priority.*

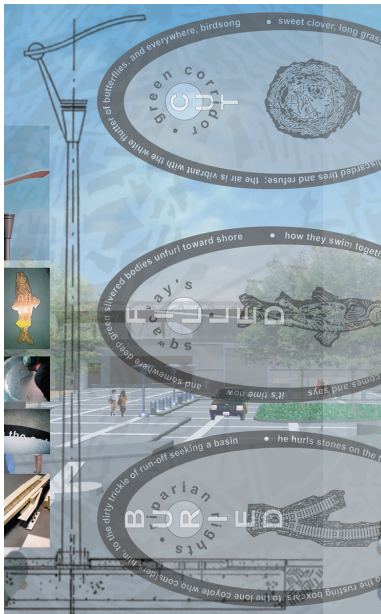
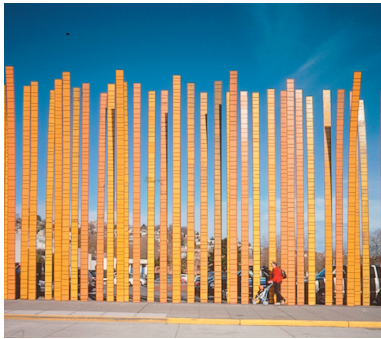


**Budget: \$50,000 to 150,000 per work, up to \$750,000 for entire plaza**

Selection Methodology: Open Competition, within Pacific Northwest

Location Reference: 2E









## 2F Site Furnishings, Lighting

*Oval Precinct Language of Fine Grain Details*

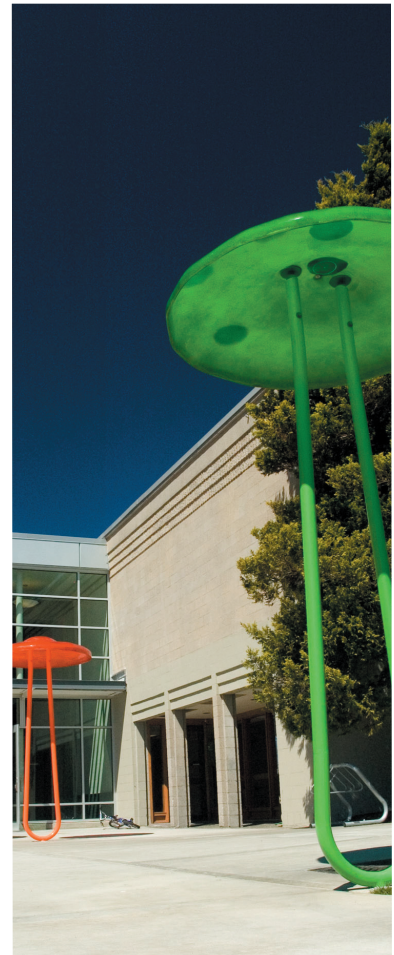
In a site as large as the Oval, unique furnishings, human scaled touches and beautiful materials can add a richness of experience and smaller more intimate gathering places within the larger open space. Standards for site lighting, seating, garbage receptacles, utility hatches, and paving will be established on the Oval site and carried throughout the precinct.

There are several ways that artists can be involved in these site elements. An artist can be added to the design team to develop overall design standards and guidelines for these elements and/or artists can be commissioned to create unique site furnishings as distinctive elements within the site.

This type of commission provides good opportunities for emerging artists that need to learn how to manage a public art commission.

*The Public Art Work Group ranked this opportunity as a tertiary priority.*

Richmond Oval Art Plan



**Budget: \$300,000 allowance**

**To be used for artist's fees to work with design team and/or small scale commissions such as tree grates, benches, etc. to serve as distinctive elements in conjunction with more standardized site furnishings**

Selection Methodology: TBD, competitions restricted to Pacific Northwest

Location Reference: N/A throughout the site



## Implementation Strategy

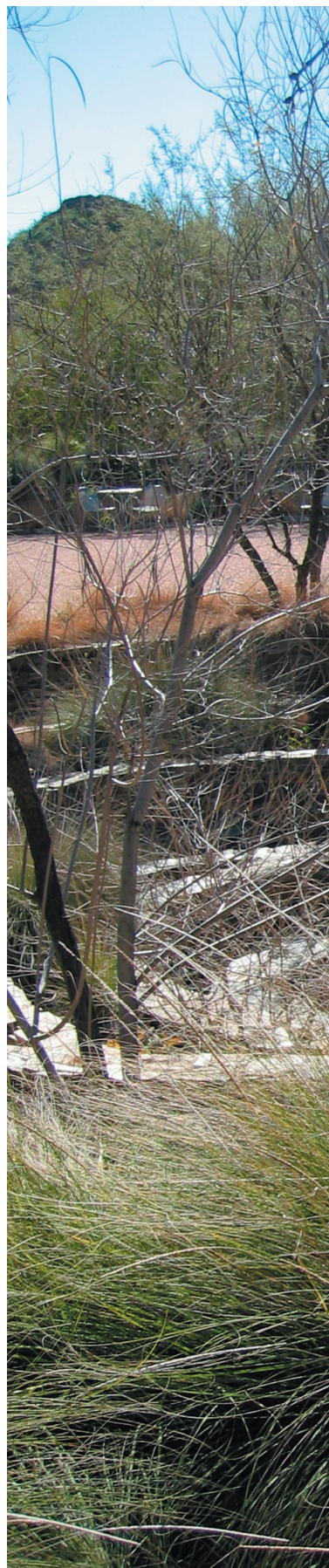
*The Commitment to Make Great Places*

Commissioning public art requires the will to make it happen from people serving in elected roles, staff roles, and citizen advocate roles. It requires an openness to work in new ways. It calls for creating a context that artists can work in that will reflect positively on the artist's greater body of work. It takes a time commitment by a designated congress of representatives and peer selection panelists to consider the many details of a project in order to make informed decisions. It takes professional managers to provide curatorial oversight and shepherd a process that can take many years from concept to completion. Confidence is needed to speak out about the inspirational qualities of the art, and the intention behind it.

*When an art plan is developed, often one of the first questions asked is, "Who has the final approval of the artwork?" Good question, but not the most important one. The most important question is not who finally approves the artwork but, "How do you establish a process that results in the best artwork that is right for the context of our city?"*

You get the best work by creating a process that is thoughtful, inclusive, clear and consistent. You get the best artwork by fostering a partnership approach and working together for success. You get the best work from artists by creating an arena where they feel they are being treated fairly and sensitively. You get the best artwork by remembering that what is right for a civic place is different from personal tastes and preferences.

*The best artwork is a direct result of best practices.*





## Procedures for Selecting Artists:

### *Peer Panel Review*

The City of Richmond has adopted policies for selecting artists that reflect the best practices of peer panel review. The policies allow for direct selection, invitational competitions and open calls for artists. The recommended methodologies listed in the plan as part of each art opportunity description are based on a careful consideration of what skills are needed by the artist and an understanding of the budget parameters and priorities. The selection methods are supported by the adopted City policy.

The Public Arts Commission will establish selection panels for the Oval art projects. All selection processes and panels should operate according to the City's approved policies.

The adopted policies are available on the City of Richmond website at: <http://www.richmond.ca/culture/publicart/policy.htm>

- Richmond Public Art Commission Terms of Reference [Appendix A]
- Public Art Guidelines for Civics (Capital Works) Projects [Appendix B]
- Public Art Guidelines for Private Development Projects [Appendix C]

## Procedures for Design Review:

### *Art Oversight Committee*

This plan recommends that the City create a design review body comprising representatives from the Public Art Commission, City project staff, design team members and the public art project coordinator.

Successful public art projects develop under the watchful eye of committed experts, who have a working knowledge of art and design as well as the communities they represent. Before



an artist is ever hired to ultimately give her or his best work to a project, early scrutiny must be given to identifying art opportunities, allocating resources, and artist selection methodologies through an art planning process. Once the art plan has been approved and artists are hired, the design review function provided by an informed body of high-level advisers is vital to the evolution of an artist's idea, from concept through refinement and implementation.

Although the adopted City policy promotes the use of peer panel review to select artists, the City does not have a working practice for on-going review of artists' ideas and proposals. This review is particularly important for the kind of art program recommended for the Oval development with an extensive integration of the art and many different artists working to create a multi-layered experience. A very thoughtful and informed design review process is critical for the success of large, high profile integrated projects.

If there is a designated body for design review of the entire Oval project, a strong communication link between the art program should be established with this body. This is crucial for the success of integrated artwork that will impact site and building design development.

The structure proposed for design review and approval of the artist's proposed projects relies on involvement strategies that will:

- ensure oversight and empower participation by art and design professionals, including the Public Art Commission;
- foster a consensus-building approach that increases clarity for artists and designers while reducing the potential for conflicting direction from multiple review bodies;
- consolidate needed reviews in order to maintain an established schedule and maximize art integration opportunities.





Richmond Oval Art Plan

#### Art Oversight Responsibilities Include:

1. Provide design review on a peer basis to ensure scale and integrity are realized, meeting with the artist and principals on projects at mileposts during the course of a project;
2. Make decisions on project budgets and scope based on staff recommendations during the evolution of a project after the artist is hired;
3. Monitor updates during project design development and implementation, giving authorization to proceed;
4. Ensure positive coordination, collaboration and continuity between various projects underway at the Oval site;
5. Attend artwork dedications.

#### Art Oversight Candidates:

1. In order for the Art Oversight body to function as a one-stop decision-making body, representatives from Richmond's senior management level and design team principals should be included on the Art Oversight Committee.
2. Public Art Commission representatives should have expertise in art, design, architecture, landscape architecture, urban planning or engineering.



## Procedures for Staffing the Oval Art Program:

*Dedicated Art Project Manager*

*This plan also recommends that an experienced, professional arts manager be engaged to provide the necessary administrative and curatorial oversight to the commissioned artists, staff the oversight body and ensure that all the various works commissioned as part of the Oval building and grounds contribute to a holistic experience.*

The Oval development will result in the largest single-facility art program ever produced by the City of Richmond. A dedicated arts manager is essential for its success. The art manager will report directly to the Oval Project Manager, and work collegially with the Cultural Program staff. Regular updates and reports will be prepared and given by the art project manager to TAG as well as the Public Art Commission regarding the progress of the Oval art program and individual projects. The Oval Project Manager will present updates to City Council at key milestones.

### **Art Project Manager Responsibilities:**

1. Develop calls for artists, invitational artists rosters, and manage artists' outreach during selection processes.
2. Identify selection panelists, contact and schedule all panel meetings.
3. Facilitate all artist selection panels.
4. Develop individual scopes of work for each selected artist and administer contracts for design development and implementation.
5. Monitor the art program budget and approve expenditures.
6. Prepare progress reports for Oval Project Manager, TAG and Public Art Commission.
7. Staff Art Oversight Committee.
8. Provide curatorial oversight, coordinate artists' work with the other design team members and contractors.
9. Monitor studio fabrication.
10. Monitor and coordinate all on-site artwork installations and fabrication.
11. Develop press and outreach materials; respond to inquiries from the media and public if requested to do so by the Oval Project Manager.

## Budget Recommendations

### *Meeting the City's Expectations for the Oval Legacy*

Adequate resources and committed funds for art projects ensure that thoughtful design can proceed efficiently and effectively. A common baseline is to dedicate at least 1% of design, construction and contingency to an art fund. Many experienced communities allocate 2.5% or more to achieve the results they desire. The US Federal government policies allocate up to 5% for art in large-scale transportation infrastructure and transit systems. Some municipalities “pool” art funding dollars, not relying on a percentage formula, but instead allocating a budget amount that best reflects their community’s resources and is commensurate with the overall importance of the project.

The art consultants recommend a minimum allocation of \$1.8 million to implement the artwork for the Oval building and grounds. This level of funding would address several priority projects only, at the lowest budget allocation.

*However, because of the vision for the waterfront park and its potential as a catalyst for development, an art budget of \$5.3 million is more commensurate with the City’s expectations for the Oval Legacy potential. This funding can be allocated over time and the plan identifies opportunities that can be planned now and implemented later. The art plan narrative and budget recommendations also suggest ways to develop partnerships to leverage additional funding for art and on-going cultural programs and educational curriculum.*

Two options are presented in the summary below: Option 1 shows funding for all projects proposed in the art plan; Option 2 shows only projects ranked as high priority by the Working Group.

| OVAL ART BUDGET SUMMARY                         | Minimum Range | Recommended Level |
|---|---------------|-------------------|
| ALL RECOMMENDED ART PROJECTS                    |               |                   |
| Oval Building Art                               | \$462,875     | \$1,207,500       |
| Oval Grounds Art                                | \$2,409,250   | \$4,076,750       |
| <hr/>   |               |                   |
| Option 1 TOTAL OVAL BUILDING & OVAL GROUNDS ART |               |                   |
|   | \$2,872,125   | \$5,284,250       |
| <br>  |               |                   |
| HIGH PRIORITY PROJECTS ONLY                     |               |                   |
| Oval Building Art                               | \$462,875     | \$1,207,500       |
| Oval Grounds Art                                | \$1,362,750   | \$1,719,250       |
| <hr/>   |               |                   |
| Option 2 TOTAL HIGH PRIORITY ART PROJECTS ONLY  |               |                   |
|   | \$1,825,625   | \$2,926,750       |



## Budget Detail By Project: Oval Building

|                                       |                            | Artist & Selection   | Description  | Priority | Minimum          | Rec. Level         |
|---------------------------------------|----------------------------|--|--|----------|------------------|--------------------|
| 1A                                    | Polycarbonate Skin         | Legacy Program, Direct Selection. Fee for design only.                                   | Brings luminosity and color to south elevation                               | High     | \$25,000         | \$25,000           |
| 1B                                    | Concrete Buttresses        | Tech. support for writing construction document language. Direct Selection for language. | Ensures the ability to relief-cast the buttresses before opportunity is lost | High     | \$2,500          | \$25,000           |
| 1B                                    | Buttress Runnels: OPTION 1 | Limited Selection. Salish motifs.  | Runnels: texture added to roof water runoff channel                          | High     | \$125,000        | \$500,000          |
| 1C                                    | Lobby Suspended Artwork    | Artist with strong scale and form. Int'l invitational competition                        | Candidate for private underwriting, or site for Olympic Visiting Artist.     | High     | \$250,000        | \$500,000          |
| <b>Oval Building Art Projects</b>     |                            |  |  |          | <b>\$402,500</b> | <b>\$1,050,000</b> |
| <b>Contingency (15%)</b>              |                            |  |  |          | <b>\$60,375</b>  | <b>\$157,500</b>   |
| <b>TOTAL</b>                          |                            |  |  |          | <b>\$462,875</b> | <b>\$1,207,500</b> |
| <b>HIGHEST PRIORITY PROJECTS ONLY</b> |                            |  |  |          | <b>\$462,875</b> | <b>\$1,207,500</b> |

## Establishing Priorities

Throughout this plan, art projects are ranked as high or lower priority. Several criteria were used to establish this ranking.

Highly integrated projects that are dependent on the construction schedule and implementation were given a higher priority. Projects that will have an impact on the perception of the Oval development during the media attention of the Olympics were also given higher priority. Projects that can — or should — be implemented at a later stage during the Legacy mode were given a lower priority ranking.

*All the projects that are included in this plan are considered important, and a valuable asset to the Oval development and the City, by the Working Group and art consultants regardless of the ranking.*

## Budget Detail By Project: Oval Grounds

|                                  |                     | Artist & Selection   | Description   | Priority  | Minimum            | Rec. Level         |
|----------------------------------|---------------------|--|---|-----------|--------------------|--------------------|
| 2A                               | Pedestrian Bridge   | Signature sculptor. International competition or invitational.   | Key celebratory entry experience, both large scale and intimate texture required  | High      | \$350,000          | \$600,000          |
| 2B                               | Water Works         | Environmental. International invitational.   | Supports Musqueam & Olympic values, LEEDs rating.   | High      | \$600,000          | \$600,000          |
| 2Ca                              | Water-Sky Viewpoint | Legacy Program mentor working with local Musqueam.   | Relaxing area overlooking river and sky, with airplane views  | High      | \$175,000          | \$175,000          |
| 2Cb                              | Medicinal Garden    | Artist-in-Residence. Open Competition restricted to Pacific Northwest.                                       | Work with Musqueam FN, and possibly Asian, and Caucasian cultures, to develop medicinal garden.   | High      | \$60,000           | \$120,000          |
| 2D                               | Riverside Gathering | Open international competition for shelter. International proposal selection for signature artwork approach. | Great scale and sensitivity needed as counterpoint to Oval size. Tow possible approaches: artist-designed shelters to support festival uses or signature large-scale work of art. | Secondary | \$560,000          | \$1,000,000        |
| 2E                               | Legacy Plaza        | Sculptors. Open Competition, within Pacific Northwest.   | May be added later, or act as temporary sculpture garden.   | Tertiary  | \$50,000           | \$750,000          |
| 2F                               | Site Furnishings    | Design Team. Open Competition restricted to Pacific Northwest.   | Artist fees for design team and/or several small commissions.   | Tertiary  | \$300,000          | \$300,000          |
| <b>Oval Grounds Art Projects</b> |                     |  |   |           | <b>\$2,095,000</b> | <b>\$3,545,000</b> |
| <b>Contingency</b>               |                     |  |   |           | <b>\$314,250</b>   | <b>\$531,750</b>   |
| <b>TOTAL</b>                     |                     |  |   |           | <b>\$2,409,250</b> | <b>\$4,076,750</b> |
| <b>HIGHEST PRIORITY</b>          |                     |  |   |           | <b>\$1,185,000</b> | <b>\$1,495,000</b> |

## Legacy Program

*Honoring Canada's Best Artists*

The Olympic Games are not about winning a single sporting competition. The true spirit of the Olympics is embodied in the long-term striving to accomplish your very best. The Olympic ideals also stress the importance — and even obligation — of teamwork, mentoring, training, and serving as an example of national honor and character. Those are the qualities of champions.

*Every great public art collection takes risks on emerging innovators, reflects the breadth of cultural diversity and artistic styles, and showcases works by the preeminent artists of the time.*

*Many artists of a certain stature will not apply for a public art commission, and yet their work should be a featured part of any civic art collection.*

To ensure that this level of artistic quality is included in Richmond's public art collection, the plan proposes the creation of the Legacy Program. This program may be initiated because of the unique opportunity of building the Oval development and hosting a world-wide event, but hopefully it will become an on-going part of the City's development of a growing public art collection.



The proposed Legacy program would recognize mature regional visual artists who have made a significant contribution to the creative culture of British Columbia and the Pacific Northwest. Each commission may vary in amount (as it does in this plan) but \$20,000 is a minimum up to \$150,000. Artists chosen for a Legacy award would be asked to create a work or provide an existing work for the City's art collection. A nominating process and panel review may be instituted by the Public Art Commission to identify the recipients of the Legacy honor. Other programs in the region, such as the King County Honors Program may provide a workable model for Richmond to create its own Legacy Program and Collection.

This plan proposes at least two Legacy commissions: Takao Tanabe's involvement as a design team collaborator for the Oval polycarbonate skin, and a Musqueam mentor artist for the Water Sky Viewpoint. These should not be the only opportunities for the Legacy artists to join the public art and cultural programs, but it is a great start.





## Activate, Educate, Collaborate and Coordinate

*The investment in integrated artwork at the Oval will influence the physical stage of Richmond's civic life. But, equally important is the need and opportunity to use the Olympic spotlight to reinvigorate the emotional wellbeing and cultural vitality of the City's citizens. The following recommendations propose ways for the City to build on the spirit and resources of the Vancouver 2010 Olympics through partnerships with VANOC's cultural programming and to establish a cultural infrastructure that meets the city's long-term Legacy initiatives.*

It is natural that the earliest efforts to prepare for the Vancouver 2010 Olympics have been focused on the sports venues and transportation infrastructure. But as the Games draw closer, more attention will be paid (and resources allocated) to promote cultural programs as part of the international event.

VANOC has begun to describe various cultural initiatives on its website and outreach materials. Although not all the details are worked out, these initiatives could provide additional support for the City's cultural programs. Richmond is an Olympic partner, and yet the cities of Vancouver and Whistler are more prominently promoted. Becoming actively engaged in the discussion about these cultural initiatives could help Richmond to secure a seat at the table and elevate the City's profile now and through 2010.

*Articulating a compelling plan for cultural program initiatives could make Richmond more competitive in securing funding and partnerships from both the public and private sector.*

### Utilize the Olympics to:

- Invigorate the Oval complex with art that re-enforces the image of Richmond-Vancouver as a world-class region
- Launch a series of annual festivals on the Oval grounds that reflect Richmond's many facets
- Recognize the presence and history of Richmond's aboriginal people, the Musqueam
- Inaugurate a Musqueam Curriculum in the schools so Richmond's children understand their own rich culture
- Expand Heritage Curriculum to acknowledge the stories and accomplishments of the settler's of Richmond over the last two hundred years
- Initiate a Legacy Program to feature regional master artists in the public art collection





**Collaborate with VANOC to:**

- Design a graphic identity for the Oval as a mosaic of cultures
- Create a graphic identity that reinforces the arts and Richmond's participation in the Games through bunting, temporary drapes and banners for city arterials and Oval flag poles
- Recommend that the Olympic Medals have a Salish spindle whorl-inspired design
- Recommend that the Olympic Torch has a Salish paddle-inspired design
- Utilize the Oval grounds as one of the host sites for the Visiting Artists on the Olympic teams to create works that reflect their experience of the

## Activate the Oval as a Peoples' Space

*Festivals & Community Arts*

### *Cultural Olympiad*

*The Cultural Olympiad will run from 2006 right up to just five weeks before the 2010 Olympic and Paralympic Winter Games.*

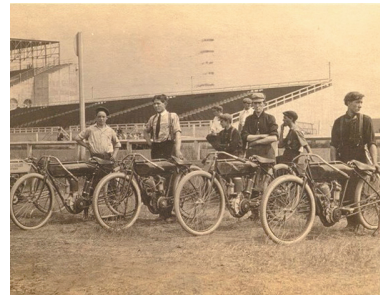
*The Olympiad will begin in the host cities of Vancouver and Whistler, with a collection of activities that highlight our local cultures and creative artists. From there, in 2007 and 2008, it will extend across the country to involve a full range of Canada's creative communities and national cultural institutions.*

*Vancouver Olympic Committee, website*

With the legacy of the Olympics as a foundation and the Olympiad as the fuel, the grounds of the Oval will be a gathering place for the people of greater Vancouver and the residents of Richmond's new waterfront urban village.

To activate the Oval and foster a sense of it as a real public place, Richmond should invite diverse festivals and events to grow on the grounds throughout the year beginning with the Olympiad celebrations. The population of Richmond is changing. Coming together in celebration and fun brings understanding and a sense of belonging.

Collaboration with the design team should ensure that staging, view corridors, seating areas, power supply and lights can flexibly accommodate events of different sizes and styles. The northern plaza and landscape are seen as primary staging grounds for community gatherings and festivals.





## Community Events Calendar: Possibilities

*The following list of year-round happenings and events is a suggestion of how the Oval can become the Peoples' gathering place and a destination for the City's residents and visitors.*

### **March, during spring break**

#### *Iron Family Competition*

Families compete as a team in a field day of diverse activities that include relays, jump roping, musical acts, skit performances and timed robot building.

### **May**

#### *Mosaic-of-Cultures Festival*

Commission an artist-in-residence to work with the diverse groups now calling Richmond home to craft their own mosaic-of-cultures festival.

### **June**

#### *LuLu Days & Nights*

Adding gaiety, as Lulu did, to the beginning of summer with chalk drawing contests on the plaza, and evening jazz concerts on the lawn.

### **July**

#### *Musqueam Stluntxw*

A renewal of the First Nation festival with story telling and canoe races.

### **September**

#### *Autumn Moon*

1000-year old festival, 2nd to the Lunar New Year in Asian importance, a time to reflect upon the bounty of the summer harvest, the fullness of the moon, and the myth of the immortal moon Goddess, Chang O, who lives in the moon.

### **December**

#### *Winter Solstice*

Extend the growing citywide Vancouver celebration to include a lantern riverwalk and community bonfire.

### **Spring thru Fall, one day a week**

#### *Farmer's Market*

Area farmers bring their goods to market, bringing to the present Richmond's farming heritage.

### **Year-round**

#### *Saturday Outdoor Cinema*

On a special site to be found at the Oval complex -- a side of the building, a large ice condenser box, the underground garage, a loading dock -- becomes the movie screen for eclectic movies where the audience brings their own chair, or sofas, or beds.

## Community Art Projects

Along with the annual festival series, a program of Community Art Projects can foster a sense of ownership and engagement with the new Oval facility. The Oval will be a vibrant member of the community for many decades to come, and should be welcomed with a project designed to involve people from a wide array of backgrounds and ages.

*Community Art Projects can be process oriented, temporary or permanent projects, designed for participants to feel successful through collaboration with a professional artist.*

A program of lively and diverse community art projects can bring the people of Richmond to the Oval, and give them a hands-on, no-spectator-only participants art experience. Greater Vancouver has a remarkable tradition of community artists and a body of projects that can serve as models for building meaning through people working together to create something bigger than themselves.



Projects could include the students and families from area schools in making banners or lanterns that express their school's unique identity, and that are then brought to the Oval grounds for annual festivals and processions. Projects could involve sharing folk traditions from the many cultures now calling Richmond home: weaving, embroidery, dance, puppetry, carving, story-telling. These art activities can take place in the shelter and gathering place areas on the northern plaza, and can be in preparation for or part of celebrations taking place in the new riverfront park. Community Art Projects could also begin immediately, so that celebrations with art could happen along the dyke now, and special objects could be created for opening day.





*Projects could involve sharing folk traditions from the many cultures now calling Richmond home: weaving, embroidery, dance, puppetry, carving and story-telling. These art activities can take place in the shelter and gathering place areas on the northern plaza, and can be in preparation for or part of celebrations taking place in the new riverfront park.*





## Educate Richmond's People:

### *Cultural Curriculum*

#### *Education Programs*

*The Olympic Movement believes in developing the whole human being: body and mind. Our education programs will begin in 2006, with a particular emphasis on motivating and inspiring youth.*

#### *The Education Portal*

*This will be an online interactive learning centre where students, teachers and the public can come to learn more about the Olympic Movement and its three pillars of Sport, Culture and Sustainability and be inspired by the highest levels of sports achievement and competition.*

*Vancouver Olympic Committee, website*

Hosting the 2010 Winter Olympics will put the City of Richmond on the world stage. By meeting the challenge of creating a venue where medals will be won and records established, the City will become a part of history. In turn, the culture of Richmond, Vancouver and Whistler will become part of the Olympics' history, as a place with unique traditions, vistas and places to experience.

Visitors from around the globe will come to Greater Vancouver and the Lower Mainland, and will continue to visit here as a place where an Olympic contest took place. Visitors will want to know about Richmond's past, the aboriginal people, and what is important to the people who live here now. Every one of Richmond's citizens is a potential ambassador, and should be well versed in the people and stories that have made the area what it is today. Students should be on the first tier of being thoroughly informed about Richmond's background.



The Olympic competition provides a valuable opportunity to create Heritage Curriculum about the area's ancestral people the Musqueam First Nation, as well as the relatively modern settlers who established Richmond through fishing and farming, and to also note the people responsible for bringing the City into the 21st Century technology age.

The Art Program for the Oval also provides a wonderful opportunity to produce needed art education material. By creating curriculum about the Legacy artists commissioned to contribute their thinking and artwork, Richmond students will learn from example about people who have excelled in their field, and also about the techniques that artists use in creating their work.

*Educational materials crafted now can live on for many years to come, and will be part of the Olympic legacy.*







## Musqueam Stories & Curriculum

The Musqueam people have lived on lands currently known as Richmond and the Fraser River tidal flats for thousands of years. Because of their deep reverence for the land and living in harmony with it, they have left little mark behind them. Today we call this sustainability, an Olympic goal, and an Oval goal, and an achievement that our modern lifestyle can find challenging to accomplish.

Musqueam knowledge is passed down through oral stories, and the ceremonial telling of those stories.

*They are still here, and have a rich culture to share.*

Our current society can benefit from the lessons the Musqueam learned over millennium. A project should be done to capture their stories before they are lost, and to make the lessons available to a wide audience. An oral history specialist should work with the Musqueam people to record their history in the multi-media formats of the 21st Century. These could be displayed on monitors and events during the Olympiad, for the benefit of both visitors and residents. This could be another opportunity to collaborate and leverage resources with VANOC.

After the Musqueam stories are recorded, a curriculum about their content should be developed for use in the Richmond schools. Knowledge of the aboriginal people of the Richmond area should be information that is familiar to every local school child.



## Settler Curriculum

Brave settlers came to a new land nearly two hundred years ago in search of a home. They brought practices of farming and fishing that could provide food for many people, which allowed towns to grow and thrive. Change came quickly to an area that had seen life steadily repeat itself from generation to generation for centuries.

*Their accomplishments were heroic and innovative, and who they were and what they did should be remembered by Richmond's current residents and passed on to Olympic visitors.*

## Legacy Collection Curriculum

*Artists help us understand the world around us by finding unique and beautiful ways to express universal values.*

The Legacy Collection will bring the work of exceptional artists from Richmond and the Pacific Northwest into the Oval's built environment. The Legacy Collection Curriculum will make a positive example of their accomplishments to Richmond's youth, and will also provide deeper understanding of the art they create, and the process they go through to accomplish it.



## Collaborate with VANOC

*Showcasing the Region's Culture*

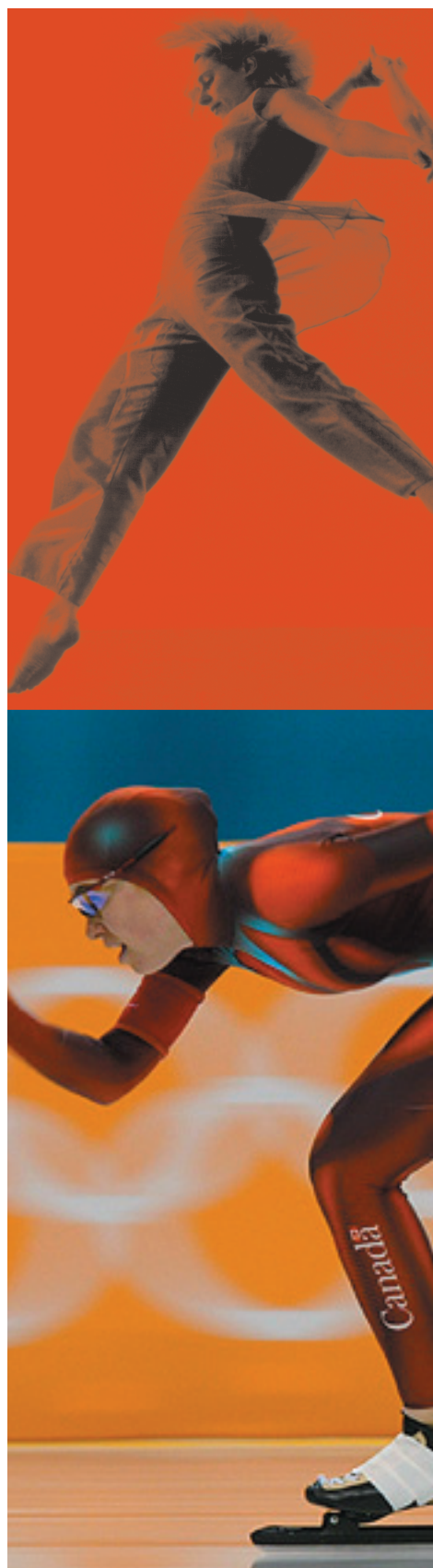
*The first Olympic Games were held in Olympia, Greece, in about 776 BC – more than 2,700 years ago. Olympia was both the sporting and cultural centre of the country, and from the very beginning involved both the best athletes and the best artists and performers.*

*When Pierre de Coubertin founded the modern Olympic Movement in 1894, he believed the new Olympic Games should continue this tradition, and made Culture the second pillar of the Olympic Movement – equal to Sport. The Olympic Charter now requires host cities to produce a wide range of cultural programs, which focus on the culture and traditions of the host nation, involve international participation and be of the highest calibre.*

*The cultural programs developed for the Vancouver 2010 Olympic and Paralympic Winter Games will reflect our city's – and our country's – great cultural diversity, rich Aboriginal heritage, and lively, progressive arts scene.*

*Vancouver Olympic Committee, website*

The 2010 Winter Games are an once-in-a-lifetime opportunity to capture the attention of the world and accelerate Richmond's visionary planning initiatives. Just as the City has realized the advantages of the Olympic international spotlight, other investors – both public and private – will also use the event as a way to increase awareness about British Columbia's regional culture, recreation and business potential. Active participation with the cities of Vancouver and Whistler on cultural programs and regional initiatives will also reiterate Richmond's role as an Olympic partner.





## The Richmond Oval Identity

*Symbolizing Richmond's Identity and Pride*

*As images of the skating competitions are broadcast throughout the world, one of the most prominent shots of the interior of the Oval will be towards the ice.*

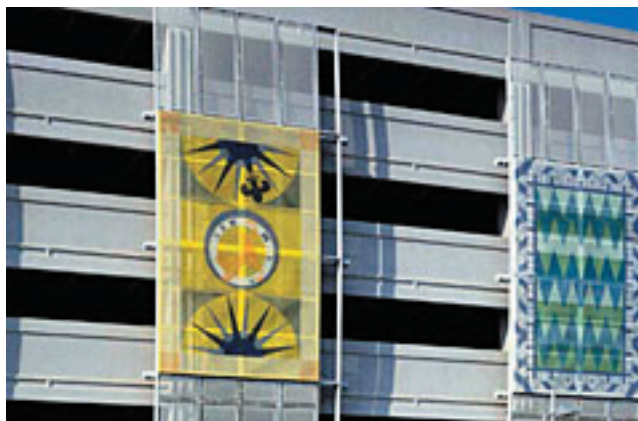
There will be a temporary floor constructed in the long track infield. This area should be considered for a design that will establish the Richmond Oval's identity during the Games. This commission should stress the mosaic of cultures in Richmond, be highly graphic in nature, and allude to the flow, flight and fusion thematic frame.

Coordination with VANOC is obviously essential for this commission, however, it is equally important that Richmond develop ways of expressing its City's unique character and contribution to the event. The selected artist must consider any requirements imposed by the IOC and VANOC. The use of the Olympic logos and trademarks is highly restricted and this opportunity is not seen as a "logo" but rather as an opportunity to express an artistic, graphic vision to the world that symbolizes Richmond's identity and pride.



**Budget: \$20,000 for artist's fee and interface with fabricators. Assumes cost of application can be paid through construction funds or by exploring partnerships. Consultation and coordination with VANOC is necessary.**

Selection Methodology: Open competition, limited to British Columbia



## Arrival & Wayfinding

### *The Banner Project*

Banners play an important role in Olympic Games. Athens, Utah and Torino all used temporary banners, some created by contemporary artists, to celebrate the event.

*Banners add color, create an exciting festival ambiance, aid in wayfinding, project a unified graphic image of the host community, and can offer an opportunity for many artists to participate in their design. Banners are also very cost effective, especially since Richmond has an impressive infrastructure of banner armature in place at key intersections throughout the city.*

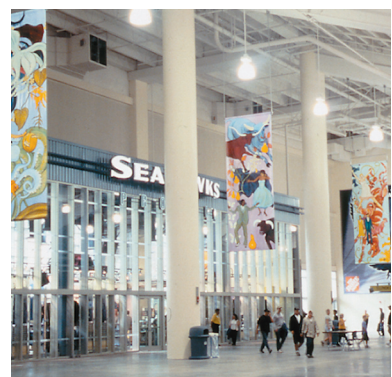
This opportunity should be coordinated with VANOC. There may be requirements to display official Vancouver 2010 banners in key locations. But the banners throughout the city as well as the large banners currently planned for the Oval exterior should be coordinated as artworks that showcase the talents of Canadian artists and reinforce a unique cultural image for Richmond. The banner projects are also a way to assert Richmond's presence and participation as one of the Olympic partners.

There are several options for commissioning banner artists:

Option 1. Commission several artists for key zones in the city and surrounding the Oval; ask each artist to address the banners in his/her zone with a repeated or sequential artwork.

Option 2. Commission a single design from many artists throughout Canada (or British Columbia) to showcase the breadth of the nation's artistic talent.

Option 3. Use the banner project to explore the mosaic of world cultures and connections in the Richmond area by commissioning an artist from each of the prominent cultural groups.







## Olympic Medals

*Salish Spindle Whorl*

The gold, the silver, the bronze. Medals are iconic of the Olympic games. In Torino, the Italian-designed disk represented their local beloved piazza, the heart of the host city's community.

*In Vancouver, the Musqueam spindle whorl is a unique design that resonates of place and tradition, and would be an exceptional candidate for the basic design of the 2010 Olympic Medals.*



## Olympic Torch

*A Welcoming Gift*

The Olympic Torch symbolizes keeping traditions alive, and is second to the medals in iconic power.

*The strong Musqueam paddle carving tradition, presented as a gift of welcoming to show peace and goodwill, is also a strong candidate for the basic form of the 2010 Olympic Torch.*



Richmond Oval Art Plan









## Olympic Visiting Artists

*Reflecting the Experience of the Games*

### *Visiting Artists*

*To capture and reflect each nation's participation in the 2010 Olympic and Paralympic Winter Games, we will invite each country to include a nationally recognized artist as part of its team. Just as in ancient times, the artists will create works that reflect their experience of the Games, and help us make the Olympic Arts Festival a truly international event.*

*We will develop an exhibition about our Canadian arts and cultural heritage for the Olympic Museum in Lausanne, and host an exhibition from the Olympic Museum here at the Vancouver Museum.*

*Vancouver Olympic Committee, website*

The Oval Grounds will be an inviting and highly photographable gathering place for Olympic visitors, as well as Richmond citizens. The visiting artists will need locations for their various artworks and performances. The area around the Oval and along the Fraser River would be an ideal place for cultural exchanges and artwork display. The lobby suspended sculpture described in earlier sections is also a potential site for a Visiting Artists commission.



## Coordinate With Other City Initiatives

### *Extending the Potential*

*During the development of the Art Plan, some recommendations came forward that do not affect the proposed budget recommendations for the Oval art program, but do have the opportunity to positively influence the site.*

*The two projects are the development of exhibition cases for the Oval lobby and the vehicular bridge that crosses Hollybridge Road at the southeastern edge of the site.*





## Lobby Exhibition Cases

### *Cultural Facility Infrastructure*

**OPTION:** An alternative to casework and static displays is plasma screens (LCD screens) with video/media programming. This alternative might appeal to one of Richmond's high tech businesses as a potential underwriter. A media exhibit approach must be coordinated with building light levels and may prove challenging in the lobby area. Infrastructure, electrical and computer needs must be identified and planned as part of construction even if this opportunity is realized at a later date.

**Budget:** \$625-900 per linear meter (based on static cases), allocated by the construction budget for cases. Plasma screens option budgets TBD. **Selection Methodology:** N/A. Explore options to partner with Visiting Artists or specific donor. Richmond Cultural Programming staff to determine exhibition content.

Building high quality, lighted exhibition cases into the lobby area provide the infrastructure to extend museum and gallery exhibits into the Oval, connecting visitors with other cultural venues. Cases should be well lit and secure. Integration with the architecture must be coordinated to ensure that traffic flow is not impeded and the cases look like an integrated feature of the lobby, not a temporary exhibition space. The City of Richmond Cultural Program staff must support on-going programming, and that needs to be carefully considered before constructing the cases.

Objects created by host Musqueam First Nation artists, along with other First Nation artists from the entire Pacific Northwest region would make a fascinating initial exhibit for the many visitors to the Oval for the Games. Exhibitions of this type give visitors an insight into the heritage and traditions of the aboriginal people of the region as well as the differences between Coast Salish and Northwest Coast artforms.

Objects and memorabilia generated by the 2010 Vancouver Olympic Games may also need adequate exhibition space. Placing these objects into the lobby is an important way to remember the Olympics and to connect the Oval's Legacy phase to its origins as an international sport venue.

This opportunity provides the potential for partnering with the VANOC Visiting Artists program and exhibition exchanges between the Olympic and Vancouver Museums.



## Vehicular Bridge at Hollybridge Canal

### *River Road Gateway*

A new vehicular bridge is currently under construction as part of the River Road Rerouting Project. Artwork integrated into the bridge will contribute to a livelier neighborhood environment for Oval users and new residents to the area. Although this project is not part of the Oval grounds, its construction will impact the critical southeast, celebratory entrance to the site and it is the primary vehicular entry. It is included in this art plan for two reasons: to underscore the importance of coordination on the southeast zone, and because there is potential funding available for art enhancements on the bridge.

Funding restrictions and schedule constraints will dictate some of the possibilities for artwork. The lighting, railing design, sidewalk treatments and conduit shrouding attachments have been identified as possible elements. Depending on the funding restrictions, “gateway” elements may be possible at the eastern/southeast edge near the Water Works.

The bridge’s unique dimensions -- 18.5 metres long by 29 metres wide, including a generous 6.2 metre wide pedestrian sidewalk on both sides – make the Hollybridge crossing a literal threshold to the Oval grounds. Collaborating with the landscape architect team will help create a notable transition, and will begin setting the design tone for the Oval Precinct.

**Budget: \$250,00 to 450,000  
for art, plus enhancements for  
the landscape elements.**

This funding should be considered an addition to, not in lieu of, any allocation for the Oval building and grounds artwork.

Selection Methodology:  
Invitational competition

## Richmond Oval Art Plan Photo Credits

### Cover

© Susan Point, *Paddle* (detail)

© 1998-99 Kathleen Kerr

### *Milky Way*

*Plan view of artist-designed mixed media public plaza in a high rise mixed used development in Vancouver. Brilliant mural by day and show of starlight by night.*

### Inside Cover

© 2003 Dan Corson, *Control / Illumination*

*A temporary artwork transformed an intersection in the Pioneer Square neighborhood in Seattle, engaging pedestrians in a game of light.*

### Inside Title Page

#### Housepost Carving

© Courtesy of Musqueam First Nation Band

Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 6)

*The Great Blue Heron, symbol of the City of Richmond.*

### Table of Contents

© 2001 Public Dreams

#### *Floating Lanterns* (Trout Lake, Vancouver B.C.)

*This magical community arts event is a highlight of Vancouver's July nights.*

### Olympic Ideals

#### Olympic Speed Skater

Photo: © Adam Pretty, Getty Images Sport, Getty Images

#### Second and Seneca Building Photo: © Angela Coder

*Salish cast bronze, recreated from the original historic building decoration.*

© 2005 Fernanda D'Agostino & Valerie Otani

#### *Habitat Trees* (Smith & Bybee Lakes Restoration, Portland OR)

*These structures are specially tailored for species of birds and bats who use the wetlands.*

Pg. 1 © 2002 Beliz Brother

#### *Lumen* (Seahawks Stadium, Seattle WA)

*Imbedded lights in the stadium's concrete plaza inspire interaction and memorable experiences.*

© 1995 Gloria Bornstein Photo: Seattle P-I

#### *Neototems* (Seattle Center, Seattle WA)

*An interactive fountain is a central attraction at the Seattle Center.*

© 2002 Cappy Thompson

#### *I Was Dreaming of Spirit Animals* (Sea-Tac Airport, Seattle WA)

*This beautiful glass installation transforms the concourse with soothing color and imagery.*

Pg. 2 © 2002 Buster Simpson Photo: artist

#### *Incidence* (Museum of Glass, Tacoma WA)

*Glass panels diffract the surrounding visual phenomena.*

Pg. 3 © 1995 Jack Mackie

#### *Ross's Landing*, (Chattanooga TN)

*Artist on the design team influenced concepts for this unique riverfront park.*

Pg. 4 © 2004 Janet Echelman Photo: Joao Ferrand

#### *She Changes* (Praca Cidade Salvador, Porto, Portugal)

*This permanent kinetic sculpture was designed to move with the wind.*

© 1994-1997 Robert Irwin Photo: Kelle Cruz

#### *Central Garden* (Getty Center, Los Angeles CA)

*A centerpiece that includes the element of a classic hedge maze.*

Pg. 5 © 2001 Public Dreams

#### *Stilt Walkers* (Trout Lake, Vancouver B.C.)

*Spectators learn to be participants in this summertime artist performance event.*

© 1994-1997 Robert Irwin Photo: Kelle Cruz

#### *Central Garden* (Getty Center, Los Angeles CA)

Pg. 6 Artist's conception of the waterfront park

Courtesy of the City of Richmond (Oval Exterior Plaza View)

Pg. 7 Oval architectural rendering

Courtesy of the City of Richmond (Richmond Oval North Rendering)

Pg. 8 Artist's conception of Waterfront Park

Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg.26)

Pg. 9 Courtesy of the City of Richmond from the 2004 Richmond Annual

Report (pg.29)

*City objectives support economic development and business expansion.*

Pg. 10 Historic photo of a Housepost

© Courtesy of Musqueam First Nation Band

City of Richmond Archives 1977 2 1

from the 2004 Richmond Annual Report (pg. 50)

*1889 Construction of the North Arm Bridge between Vancouver and Richmond. Also known as the Marpole Bridge, it was retired in 1957 when the Oak Street Bridge was completed.*

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.3)

*Richmond's City Hall was opened in 2000, replacing the one built on the same site in 1957. This building has won many awards for design innovation and energy conservation.*

Pg. 11 City of Richmond Archives 1984 4 26 from the 2004 Richmond Annual

Report (pg.3)

*1984 Art Savage operating his 1915 Sawyer-Massey Steam Tractor on his farm outside of Richmond.*

City of Richmond Archives 1987 21 4 from the 2004 Richmond Annual

Report (pg.2)

*Cannery workers at the Scottish Canadian Cannery located along Steveston's riverfront.*

Pg. 12 Riverfront Context Map Courtesy of Phillips Farevaag Smallerberg

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.7)

*An example of Richmond's stunning views.*

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.28)

*A new waterfront park will be created next to the Oval.*

Pg. 13 © Courtesy of Musqueam First Nation Band

*Grasses along the shore.*

Canada Line Station Plan Courtesy of the IBI Group, Urban Planners

Pg. 14 Planning Maps Courtesy of the City of Richmond

Pg. 15 Oval architectural rendering Courtesy of Cannon Design

(Oval Site Zones Final)

Pg. 16 (listed as columns, left to right)

© 2005 Ed Carpenter Photo: Andrea Brizzi

#### *Dream Leaves* (Hawaii HI)

*These forms are derived from the taro plant, which is at the heart of Hawaiian culture.*

© 1987 Wayne Chabre Photo: Jeanne McMenemy

#### *Raven* (University of Oregon, Eugene OR)

*One of 12 gargoyles who's characters were selected in part by the students, staff, and faculty of the University.*

© 2003 Gloria Bornstein Photo: Spike Mafford

#### *Recharge Chambers* (Renton WA)

*A granite chamber harvests rainwater from the roof.*

© 2005 Katherine Kerr

#### *Into the Inferno* (Frisco TX)

*A terrazzo floor that gives the viewer an illusionary experience of walking into a blazing fire.*

© 2005 Waldemar Horwat

#### *High Voltage*

*Close-up of lightning generated by artist-made Tesla coil at the San Francisco Burning Man Decompression.*

## Richmond Oval Art Plan Photo Credits (cont.)

Pg. 16 (cont.)

© 2005 Helmick & Schechter Photo: Clements/Howcoft Boston, MA  
Landing (Sea-Tac Airport, Seattle WA)  
*A suspended sculpture, the overall form is created in pointillism with hundreds of cast pewter shapes.*

© 2002 Susan Point  
Salish Vision  
*Traditional Salish imagery.*

2006 Torino Olympics opening ceremonies. Photo: © Associated Press  
*Part of the performance art pageantry bringing excitement to the opening of the 2006 Olympic games.*

© 2004 Hedley Davis Photo: Bob Hsiao  
Alien Semaphore  
*This kinetic sculpture of computerized fluorescent tubes captivated festival-goers at Burning Man and the San Francisco Decompression.*

© 2004 Jared Mechaber  
Walking Wheel  
*An interactive artwork at Burning Man 2004.*

© 1995 Katherine Kerr  
Chrysalis (Vancouver, BC)  
*An abstract sculpture illustrating principles of tension.*

© 2002 Kelly McLain Photo: Spike Mafford  
Dialogue  
*Luminous cast glass sculptural surfaces.*

Pg. 17 © 2004 Ed Carpenter Photo: Anthony Cunha  
Springstar (Golden Springs, CO)  
*The forms of this piece suggest botanical, technical, and fountain imagery.*

Pg. 18 © 2003 Vito Acconci/Acconci Studio  
Mur Island (Graz, Austria)  
*Originally designed as a temporary artwork, the structure links both banks of a river and provides a floating cafe for visitors.*  
Photo [http://www.graz03.at/servlet/sls/Tornado/web/2003/content\\_e/8FCE73302F9BE61C1256B81005CED38](http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/8FCE73302F9BE61C1256B81005CED38)

Gung Hay Fat Chow Parade, 2005 (Vancouver BC) Photo: © Susan Gorton

© 1983 George Trakas  
Berth Haven (National Oceanic and Atmospheric Administration, Seattle WA)  
*The man-made platform echos the flow of the natural edge and provides direct access to the water.*

Pg. 19 © 2001 Jill Anholt  
Carving Turn (Whistler Mountain B.C.)  
*The repetitive steel and wood elements visually recreate the shifts in balance of a downhill skier.*

Takashi Murakami Photo: Rachelle Bowden  
Reversed Double Helix  
*Two giant inflatables for Rockefeller Center.*

© 1994 Susan Point  
Flight Spindle Whorl (Vancouver B.C.)  
*Traditional imagery in wood*

Pg. 20 Photo: <http://www.waterfrontchattanooga.com/Overview/Overview.htm>  
Ross's Landing, (Chattanooga TN)

© 1995 Jack Mackie  
Ross's Landing, (Chattanooga TN)

© 1995 Jack Mackie  
Ross's Landing, (Chattanooga TN)

Pg. 21 Oval architectural rendering Courtesy of the City of Richmond  
(Oval Nighttime Exterior)

Pg. 22 © 1975 Tak Tanabe, *The Land #47*

Oval architectural rendering courtesy of the City of Richmond  
(Oval Elevations 2-27-06)

Pg. 23 © 2000 Peter Kuhling, Archinect  
EXPO Hannover: Bertelsmann Pavillion (Hannover Germany)  
*The Bertelsmann Pavillion has a strong night-time presence due to the careful way it's translucent skin is lit from the inside.*

© 2000 Archinect  
EXPO Hannover: Korea Pavillion (Hannover Germany)

Pg. 24 Oval architectural rendering Courtesy of Cannon Design  
(RSO North Buttress)

Oval architectural rendering Courtesy of Cannon Design  
(North Buttress)

Pg. 25 © 2004 Susan Point  
Male House Plank (back)  
*Houseposts were traditionally carved with stories, histories, and designs.*

Pg. 26 © 2002 Brian Jungen, Ceteology Photo: Trevor Mills  
*Collection of the Vancouver Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund, 2003, Vancouver Art Gallery. Used with permission of the Vancouver Art Gallery.*

© 2005 Helmick & Schechter Photo: Clements/Howcoft Boston, MA  
Landing (Sea-Tac Airport, Seattle WA)

© 1999 Beaumont, Keeler, Machnic Photo: Spike Mafford  
The Tempest (Seattle WA)  
*This baseball bat nebula welcomes visitors to Safeco Field.*

Pg. 27 © 2005 Sarah Sze  
An Equal and Opposite Reaction  
Courtesy Seattle Mayor's Office of Cultural Affairs  
*Bricolage sculpture at Marion Oliver McCall Hall (Seattle WA)*

Pg. 28 © Anna Valentina Murch & Douglas Hollis  
Waterscape (San Jose CA)  
*Rocks, water, and steam create a soothing oasis in San Jose.*

© Anna Valentina Murch & Douglas Hollis  
Waterscape (San Jose CA)

© Anna Valentina Murch & Douglas Hollis  
Waterscape (San Jose CA)

Pg. 29 © 1994-1997 Robert Irwin Photo: Shyam Chander  
Central Garden (Getty Center, Los Angeles CA)

Pg. 30 (listed in columns from left to right)  
© 2003 Carolyn Law  
Rippling Waters Bridge (Scottsdale, AZ)  
*A detail of a bridge who's movement echoes that of the water below.*

© Ed Carpenter (Rendering by Oang Tran)  
Market Street pedestrian bridge (San Antonio TX)

Phoenix Botanical Gardens (Phoenix AZ)  
Photo: Cath Brunner  
*A handrail of found pebbles offers tactile details*

© 1995 Jack Mackie  
Ross's Landing, (Chattanooga TN)

© 2002 Toyo Ito & Associates  
Toyo Ito Brugge Pavilion (Brugge, Belgium)  
*Originally created as a single year project for 2002, when Brugge was Cultural Capital of Europe. It became a permanent part of the city due to it's popularity.*  
Photo: [http://www.danda.be/data/reviews/46/toyoito\\_pavilion\\_3.jpg](http://www.danda.be/data/reviews/46/toyoito_pavilion_3.jpg)



© 2003 Vito Acconci/Acconci Studio  
 Mur Island (Graz, Austria)  
 Photo: [http://www.graz03.at/servlet/sls/Tornado/web/2003/content\\_e/8FCE673302F9BE61C1256B81005CED38](http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/8FCE673302F9BE61C1256B81005CED38)

© 1995 Jack Mackie  
 Ross's Landing, (Chattanooga TN)

Pg. 31 © Mary Miss  
 South Cove Battery Park City (NYC)  
*This constructed environment emulates the original experience of the Hudson River.*

© Steve Badanes Photos: Bill Sanders  
 Natchez Street Pavilion (Seaside FL)  
*An elegant combination of art and architecture (three views)*

Pg. 32 © Niki De St Phalle & Jean Tinguely Photos: Greg Bell  
 Fountainworks (outside Pompidou Center, Paris France)  
*Whimsical sculptures create a festive environment*

© 1995 Jack Mackie  
 Ross's Landing, (Chattanooga TN)

Pg. 33 © 2001 Jill Anholt  
 WaterMark (North Vancouver B.C.) (two views)  
*Crisp structural lines contrast with the natural beauty of flowing water.*

Pg. 34 (listed in columns from left)  
 © 1983 Scott Burton  
 Viewpoint (National Oceanic and Atmospheric Administration, Seattle WA)  
*Natural rock forms crafted into thrones offer a magnificent view.*

© 2004 Laura Haddad & Tom Drugan Photos: artist  
 Undercurrents (Seattle, WA)  
*The treatment of this plaza includes sound, sculpture, poetry and landscaping. The words etched into the plaza are a sound from a Native American myth about water.*

Pg. 35 (listed in columns from left)

© 2005 Fernanda D'Agostino & Valerie Otani  
 Habitat Trees (Smith & Bybee Lakes Restoration, Portland OR)

Oregon Grape, Dandelion, Blackberry, Horsetail Photos: Cath Brunner

Pg. 36 © 2005 EMBT Miralles Tagliabue Arquitectes Associats  
 Photo: Roland Halbe  
 Santa Caterina Market (Barcelona, Spain)  
*325,000 hexagonal tiles form the unusual roof of the market.*  
[Http://www.moma.org/exhibitions/2006/on\\_site.html](http://www.moma.org/exhibitions/2006/on_site.html)

© 1997 Katherine Kerr  
 Mount Pleasant Parks Performance Project (Vancouver, BC)  
*A 1000 sq. ft. performance structure designed to house temporary cultural events.*

© 2002 Dennis Oppenheim Photo: Dona Granata, Focus on the Masters  
 Bus Home (Ventura, CA)  
*A sculpture of frozen animation depicting a bus becoming a house.*  
[Http://home.earthlink.net/~dennisoppenheim/bushome.html](http://home.earthlink.net/~dennisoppenheim/bushome.html)

© 2005 Andy Cao Photo: Stephen Jerrom  
 Fete du Mimosa, Fontaine Medicis (Luxembourg Gardens, Paris)  
*A temporary installation in the historic Medici Fountain, celebrating the Mimosa blossom.*

Pg. 37 © Gerard Minakawa Photo by Tristan Savatier - [www.loupiote.com](http://www.loupiote.com)  
 - used by permission  
 Bamboo Trapezium (Black Rock City, Nevada)  
*Example from Burning Man of the stimulating presence temporary festival shelters can provide.*

Pg. 38 © 2005 Ed Carpenter Photo: Andrea Brizzi  
 Dream Leaves (Honolulu, HI) (two views day and night)  
*Use of dichroic glass and lighting gives these series of sculptures a very different appearance day and night.*

Pg. 39 © 2002 Beliz Brother  
 Lumen (Seahawks Stadium, Seattle WA) (two views)  
*Light works can activate plazas and create a festive atmosphere.*

© Blue McRight Photo: Tom Bonner Studio  
 Garland (Staples Center, Seattle WA)  
*Seven sculptural lanterns form the first layer between the street and the stage within.*

Pg. 40 (listed in columns from left)  
 © 2002 Susan Zoccola Photo: Benjamin Bensheider  
 Grassblades (Seattle WA)  
*One hundred and ten steel blades of grass move gently in the wind.*

© 1998 Peter Reiham Photo: artist  
 Water Gate (Seattle, WA)  
*Designed for a swimming pool, the imagery evokes ripples in the water.*

© 1999 Jill Anholt  
 Uncoverings (Vancouver B.C.)  
*Everyday uses of public art.*

© 2000 Katherine Kerr  
 sq'ac ay's (VCC Station, Vancouver BC)  
*Three panels contain different site-specific histories.*

© 1995 Katherine Kerr  
 Handstand (Vancouver B.C.)  
*A delicately balanced seat that questions conventional ideas of structure.*

© 1988-1990 Anna Valentina Murch Photo: artist  
 Railway Suite (Santa Clara, CA)  
*Seating designed with strong lines of form and shadow.*

Pg. 41 © 2005 Ashley Thorner Photo: Mike Young, YaM Studio  
 JUMs (Seattle, WA) (two views)  
*These forms are inspired by jellyfish, umbrellas, and mushrooms.*

Pg. 42 & 43  
*A natural setting for an amphitheater in Arizona.*  
 Photo: Cath Brunner

Pg. 44 & 45 © 1995 Jack Mackie  
 Ross's Landing, (Chattanooga TN)

Pg. 51 © 1975 Tak Tanabe, Queen Charlotte Summer 2/83

Pg. 52 © 2001 Public Dreams  
 Stilt Walkers (Trout Lake, Vancouver B.C.)

Pg. 53 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 9)  
*Parks contribute peaceful settings in the center of Richmond.*

Pg. 54 Bike race

Annual Hiroshima Remembrance Lantern Festival (Green Lake, Seattle, WA)  
 Photo: © Erica Kay  
*The hopes and memories of participants are written in Japanese calligraphy on paper lanterns, and floated across the lake at dusk.*

*A performer prepares for the Peking Opera.* Photo: Cath Brunner

*Colorful vegetables beckon you to a farmer's market.* Photo: Cath Brunner

Pg. 56 © 2001 Time Matheson, Public Dreams  
 Postcard (Trout Lake, Vancouver B.C.)

Pg. 57 © 2001 Public Dreams  
 Participant in public lantern making workshop (Trout Lake, Vancouver BC)

© 2001 Public Dreams  
 Sea Dragon lantern installation at Illuminares Festival (Trout Lake, Vancouver BC)

## Richmond Oval Art Plan Photo Credits (cont.)

Pg. 58 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg.56)  
1915 *The Rose family farm.*

Pg. 59 Historic photo of canoes  
© Courtesy of the Musqueam First Nation Band

© 2004 Susan Point  
*Salish Paddles, detail*  
*This paddle incorporates designs from ancient goat-horn bracelets.*

Pg. 60 Historic photo of a Housepost  
© Courtesy of the Musqueam First Nation Band

© 2002 Susan Point  
*Salish Vision*

Pg. 61 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 56)  
1915 *The Rose family farm*

Pg. 62 Crispin Spaeth Dance Company

Olympic speed skater Photo: © Adam Pretty, Getty Images Sport, Getty Images

Pg. 63 Oval architectural rendering Courtesy of the City of Richmond  
(Oval Interior)

Pg. 64 (listed in columns from left)

© 2003 Hirschfield & Ishii  
*Providence Quilts* (Providence, RI)  
*Six metal mesh "quilts" hang from the architectural screens of the parking garage.*

© 2003 Hirschfield & Ishii  
*Providence Quilts* (Providence, RI)

Pg. 65 © 2002 Cheryl dos Remedios Photo: Tim Wood  
Stadium Suite (Seattle, WA)  
*Eight double sided banners help establish architectural rhythm in an oversized space.*

© 2002 Cheryl dos Remedios Photo: Tim Wood  
Stadium Suite (Seattle, WA)

Pg. 66 2006 Torino, Italy Olympic medals, detail  
© Photo: [http://www.yaysports.com/olympics/images/toirno\\_medals051130cp.jpg](http://www.yaysports.com/olympics/images/toirno_medals051130cp.jpg)

© 1994 Susan Point  
*Flight* (Spindle Whorl) Vancouver, BC  
*A modern version of a historic tool used for spinning.*

Pg. 67 2006 The Olympic Torch from the Torino Olympics  
© Photo: [http://www.olympic.org/common/images/games/torino/v\\_torch\\_400.jpg](http://www.olympic.org/common/images/games/torino/v_torch_400.jpg)

© 2003 Maynard Johnny, Jr. Photo: Mike Zens  
*Thunderbird Paddle*  
Blanchard, Rebecca & Davenport, Nancy, eds. 2005. Contemporary Coast Salish Art  
Seattle, WA: Stonington Gallery & University of Washington Press

Pg. 68 © 2005 Christo & Jean Claude Photo: Cath Brunner  
*The Gates* (Central Park, NYC)

Pg. 69 Takashi Murakami Photo: Rachelle Bowden  
*Reversed Double Helix*  
*Two giant inflatables for Rockefeller Center.*

© 2004 Janet Echelman Photo: Joao Ferrand  
*She Changes*, Waterfront of Porto, Portugal (Praça Cidade Salvador, Porto)

Pg. 70 Salish Carving © Courtesy of the Musqueam First Nation Band

