



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee **Date:** April 7, 2014

From: Jane Fernyhough, Director, Arts, Culture and Heritage Services **File:** 11-7000-09-20-180/Vol 01

Re: **City Centre Community Centre Integrated Public Artwork**

Staff Recommendation

That the concept proposal and installation for the City Centre Community Centre integrated public artwork by artist Rebecca Bayer, as presented in the report from the Director, Arts, Culture and Heritage Services dated April 7, 2014, be endorsed.

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

Att. 2

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

Staff Report

Origin

On March 12, 2012, City Council endorsed the building program for the City Centre Community Centre, which includes a large fitness studio and change rooms, multipurpose program spaces, aerobic and dance studio, music rooms, arts space, and meeting rooms. An allocation of 1% of the construction budget in the amount of \$37,000 was identified for the integration of public artwork in the development of the new community centre for Richmond's City Centre.

This report presents the recommended integrated public artwork concept proposal for Council's consideration and endorsement.

This initiative is in line with Council Term Goal 9.1:

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

Analysis

The new City Centre Community Centre is to be located within the Quintet Development, a residential/commercial mixed use development consisting of five high-rise residential buildings, townhouses and commercial retail space between Ackroyd Road, Firbridge Way, No. 3 Road and Minoru Boulevard. The community centre is part of a common building constructed and owned by the Developer and shared with Trinity Western University at the corner of Minoru Boulevard and Firbridge Way. The community centre will share a common entrance.

The City Centre Community Centre integrated public artwork will be the first of several artworks recommended for the overall Quintet development. Future artworks will include display cases within the community centre for the display of community artworks, a large two-dimensional artwork within the common lobby, and public artwork on the Quintet frontages along Minoru Boulevard and No. 3 Road. Artwork within the City Centre Community Centre will be funded and owned by the City, while artwork on private common property will be funded, owned and maintained by the Developer.

Through the rezoning process, the developer has made a public art contribution for artworks to be integrated with the development. The City has provided public art funding for artwork associated with the tenant improvements for the community centre.

Terms of Reference – City Centre Community Centre Integrated Artwork

The Public Art Terms of Reference for the City Centre Community Centre integrated public artwork (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.

City Centre Community Centre Integrated Artwork - Public Art Artist Selection Panel

On January 29, 2014, following the administrative procedures for artist selection for civic public art projects, the selection panel reviewed the artist qualifications of the seventeen artists who responded to the Open Call to Artists. Members of the selection panel included:

- Mary Chow, Architect, CEI Architecture Planning Interiors
- Marie Lopes, Arts Programmer, Roundhouse Community Arts & Recreation Centre
- Brian McBay, Arts Professional
- Paige Robertson, City Centre Community Association Board Member
- Renee Van Halm, Artist

Recommended Public Art Project

Following the reviews of the seventeen artist submissions, the Public Art Selection Panel reached a consensus by a majority vote of four to one and recommended artist Rebecca Bayer for the Community Centre integrated public artwork. The Public Art Advisory Committee supports the Selection Panel's artist recommendation. The artist and City staff presented the artist proposal to the City Centre Community Association Board on March 11, 2014 and discussed the artwork concept, technical considerations and community responsiveness. The artist will continue to consult with the Board on the next stages in the development of the project to address the issues raised at the meeting.

The proposed interior location for the artwork will be in the upper lobby on the second level of the community centre and will consist of a colourful geometric pattern abstracted from traditional designs. The artist will involve community stakeholders to develop the final pattern design that will be integrated into the flooring finish and lone concrete column. The artist will utilize a colour palette that will complement and offset the proposed colour palette of the interior design. The artist describes the artwork as follows:

"My initial ideas for pattern draw their inspiration from familiar ancient motifs which have either been used traditionally in gathering spaces or which symbolically represent community values such as interdependence or communal strength."

Attachment 2 provides further information about the proposed artwork and artist's background.

A technical review and coordination phase with the architect-led design team will be included with the design development phase of the artwork. A full-scale mock-up of a portion of the floor will be created in order to assess the colours and pattern prior to authorization to proceed with fabrication and installation. The artist and City staff will continue to meet with the City Centre Community Association Board to obtain feedback and comments as the artwork develops. Maintenance of the artwork will be part of the normal maintenance of the floors and walls in the community centre, and the artwork will be designed to meet the centre's maintenance standards.

Financial Impact

The total public art budget for the City Centre Community Centre is \$37,000 funded out of the approved City Centre Community Centre Capital Project. For this initial project, a budget of up to \$25,000 is provided to the artist for the design, fabrication and installation of the artwork including all related artist expenses. The balance of \$12,000 will be used to install built-in glass display cases for temporary art exhibitions for artworks to be selected by the City Centre Community Centre through its regular programming. Any repairs required to the artwork will be the responsibility of the Public Art Program.

Conclusion

The new community centre facility represents an opportunity to integrate public art to enhance the identity and vibrancy of the City Centre, and supports the aspirations of the Richmond Arts Strategy to create great facilities and physical infrastructure to make Richmond an arts destination with a thriving arts community. This initiative also supports the Council Term Goals to build culturally rich public spaces across Richmond through a commitment to strong urban design, investment in public art and place making.

Staff recommend that Council endorse the proposed concept and installation of the City Centre Community Centre integrated public artwork, by artist Rebecca Bayer, as presented in this report.



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

JF:ef

- Att. 1: Terms of Reference for the City Centre Community Centre Integrated Public Artwork
- 2: Artist Concept and Curriculum Vitae (CV)

call to artists

PUBLIC ART
RICHMOND



Figure 1. City Centre Community Centre Artist Rendering. CEI Architecture. Development Architects
WT Leung Architects Inc.

The City of Richmond's Public Art Program invites artists or artist teams to submit concept proposals* and samples of past work in consideration for two permanent integrated public artworks at the City Centre Community Centre, located at 5900 Minoru Boulevard. All information about the project is contained herein.

Budget: **\$25,000 CAD.**
Eligibility: **Residents of British Columbia**
Completion: **April 2015**
Deadline for Submissions: **January 22, 2014, 5pm**

Questions? Contact the Public Art Program:
publicart@richmond.ca

City Centre Community Centre Public Art Project

Integrated Public Artwork

December 2013

***Note:** We thank all artists for contributing their time and professional work for the initial concept proposal submissions. We believe our smaller scale public art commissions are an opportunity for young or emerging public artists to have an equal opportunity in obtaining commissions when being able to submit a visual representation of their concept proposal.

call to artists

PUBLIC ART
RICHMOND

The City Centre Community Centre will be a vibrant two-storey facility located within a larger development called Quintet. This ambitious development is defined by five residential towers and street level townhouses. A new campus for Trinity Western University will be located within the building and will share a common lobby area. The facility is Richmond's first full-service urban Community Centre designed to meet the recreation needs of a diverse, dynamic and metropolitan clientele.

The Community Centre will function as a key gathering space in the heart of Richmond, and as such it will help to support and animate the cultural and social amenities in the City Centre. Services within the centre include a large fitness studio and change rooms, multipurpose program spaces, aerobic & dance studio, music rooms, arts space, and meeting rooms. The community living room and large lobby spaces will allow people to gather informally, connect and engage with others in a safe and welcoming environment.

Introduction

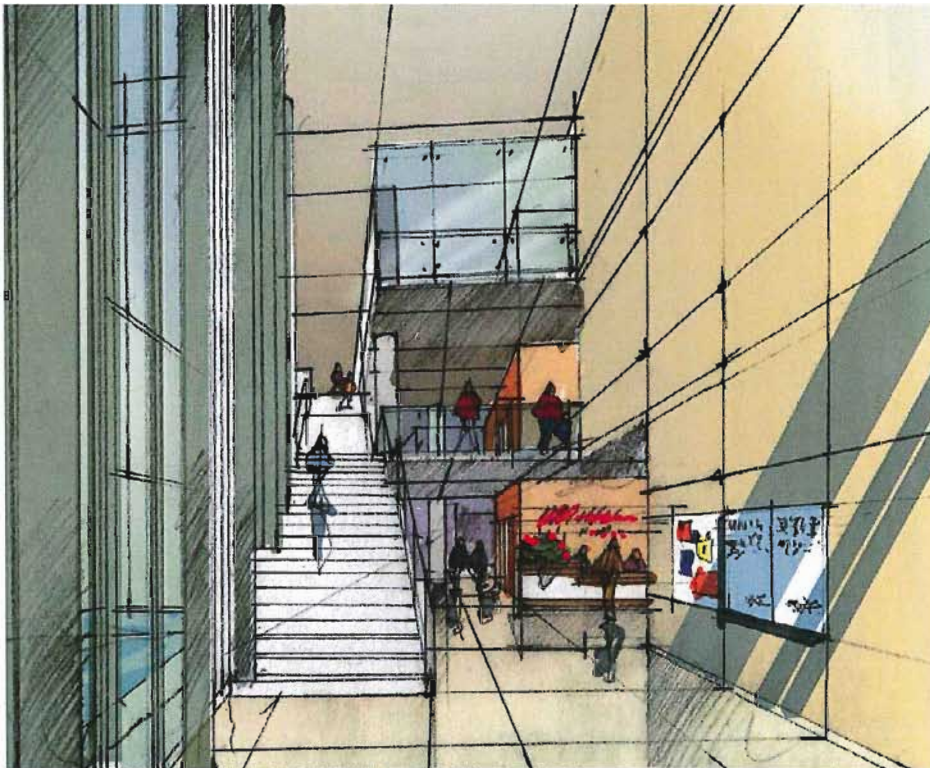


Figure 2. Artist Rendering of Interior Common Lobby. CEI Architecture. Development Architects
WT Leung Architects Inc.

call to artists

PUBLIC ART
RICHMOND

This call presents an opportunity for artists to consider the relationship between art and place-making. Perhaps one can begin simply by asking a few questions such as, what role do we want art to play within our community spaces? How do we want art to engage us as viewers or visitors in these spaces? What makes a space? What makes a place? And is there a difference?

Three locations for public artwork have been identified within the Community Centre. Artists will be required to choose two of three possible locations for an integrated artwork. The total project budget for this commission will be \$25,000 CAD. Each artist concept proposal must clearly identify two locations for the artwork.

The three interior locations were chosen for their relationship to common circulation spaces and areas of rest and gathering. The selected artist will have the opportunity to work closely with City Staff and design team consultants to fully integrate the artwork into the fabric of two interior spaces. The selected artist will be expected to work with Community Centre stakeholders to develop their concept proposal. The following floor plans in Figures 4 and 5 identify the three possible locations for the artwork.

Context



Figure 3. (Left - Right) *Juan Muñoz, The Wasteland, Smithsonian's Hirshhorn Museum of Contemporary Art and Sculpture. Matej Kren, Idiom. Fireplace surround, copper and forged iron.*

call to artists

PUBLIC ART
RICHMOND

Lower Level Floor Plan



Figure 4. Lower Level Floor Plan. CEI Architecture.

call to artists

PUBLIC ART
RICHMOND

Upper Level Floor Plan

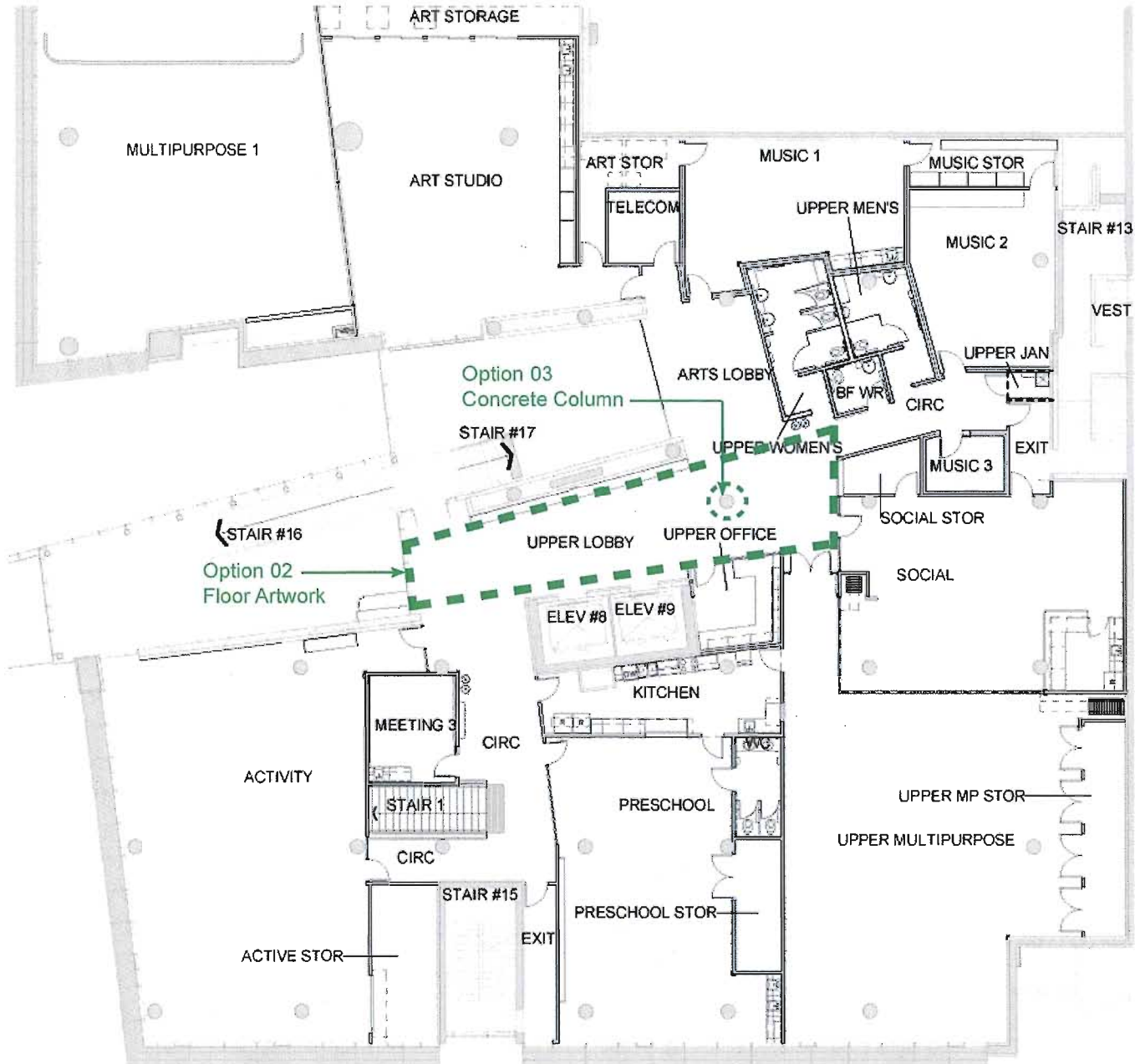


Figure 5. Upper Level Floor Plan. CEI Architecture.

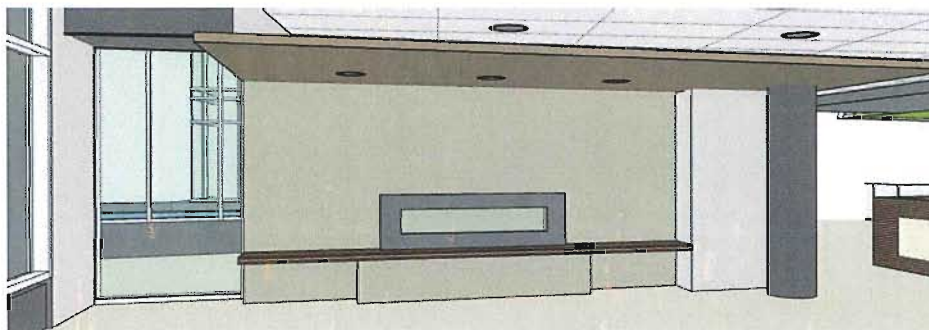
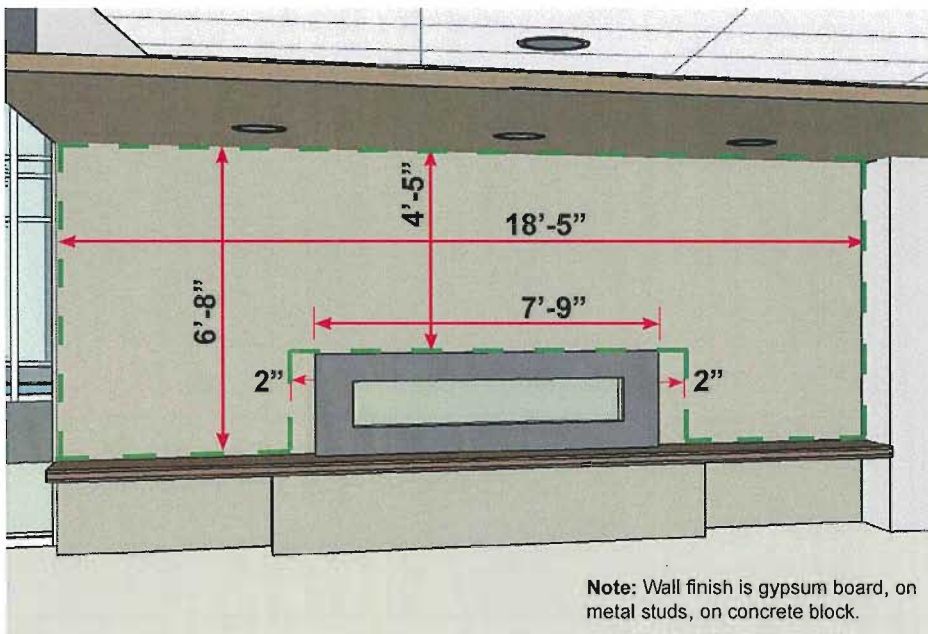
call to artists

PUBLIC ART
RICHMOND

"the home is where the hearth is"

The Community Living Room will act as an inclusive social space and gathering area for the Centre. The main feature of this room will be a fireplace and accompanying shelf/bench.

Artists are invited to consider an artwork as an integrated fireplace surround. The sketches below indicate overall dimensions and maximum allowable areas for the artwork on the wall. A 2" clearance will need to be maintained on each side of the fireplace front plate. Artists will be required to identify the type of materials, method of application and any installation requirements as part of their concept proposal.



Interior Location
Location 01

Lower Level
Fireplace Surround

Figure 6. Detailed Wall Elevation showing proposed fireplace. Dimensions of the fireplace front plate are approximate. CEI Architecture.

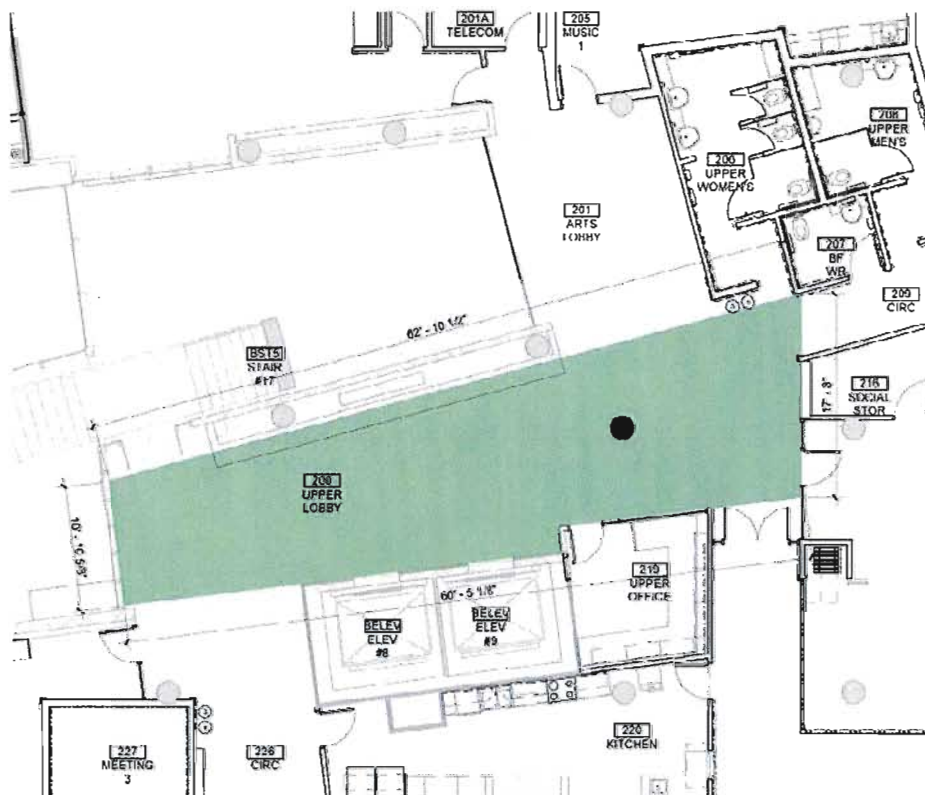
call to artists

PUBLIC ART
RICHMOND

The upper level of the Community Centre will host a variety of activities and classes within multipurpose rooms, art studios and music rooms. The main circulation space will incorporate a counter seating area where one can rest or plug in a laptop. It will be an area of high traffic, as people will arrive and exit using the main stair and elevators.

Artists are invited to propose a 2D artwork to be integrated into the linoleum floor finish. The artist will be required to coordinate with the linoleum manufacturer and the design team to custom reproduce the 2D artwork using the linoleum floor finish. Artists are encouraged to research case studies involving custom-made floor inlays using water jet cutting technology or other image transfer methods, specifically for linoleum. Artists should carefully consider colour, scale and placement for this artwork opportunity.

Floor Area: 880 sq. ft. (highlighted green in Figure 7.)



Interior Location Location 02

Upper Level Lobby Floor Art Work

Figure 7. Detailed Floor Plan, showing area for art work inlay into lino floor finish. CEI Architecture.

call to artists

PUBLIC ART
RICHMOND

A lone concrete column sits in the middle of the upper level lobby area. Its location provides an opportunity for an artist to consider specific sight lines and views as one walks down the corridors leading into the lobby area. Artists are encouraged to consider the column as an integral part of the artwork.

Artists will be required to identify the type of materials, method of application and/or attachment and any other installation requirements as part of their concept proposal.

Circumference of column = 6.28'

Height = 10' feet

Interior Location
Location 03

Upper Level
Concrete Column



Figure 8. Interior digital model perspective of concrete column. CEI Architecture.

call to artists

PUBLIC ART
RICHMOND

Budget

The total project budget for this artwork commission will be \$25,000 CAD. If submitting more than one proposal, Artists must complete and submit individual submission packages for each concept proposal. The budget will include (but is not limited to): artist fees, design, permitting as needed, engineering fees, fabrication, installation, photography, insurance and all taxes. Travel to Richmond and/or accommodation is at the artist's expense.

Schedule (subject to change)

Submissions Deadline	January 22, 2014, 5pm
Artist Selection Process	February, 2014
Production / Fabrication	February -- May 2014
Installation / Completion	April, 2015

Selection Panel & Process

- The recommended artist(s)/artist team will be chosen through a one-stage selection process under the mandate of the Richmond Public Art Program.
- A three-to-five person selection panel consisting of artists, art professionals and community members will convene to recommend one-to-two artists for the commissions.

Selection Criteria

Submissions to this Artist Call will be reviewed and decisions made based on:

- artist qualifications* and proven capability to produce work of the highest quality;
- artist's capacity to work in demanding environments with communities and other design professionals, where applicable;
- appropriateness of the proposal to the project terms of reference and Public Art Program goals;
- artistic merit of the proposal;
- degree to which the proposal is site and community responsive, and technically feasible;
- probability of successful completion; and
- environmental sustainability of the proposed artwork

Terms of Reference

* Selected artist will be required to show proof of WCB coverage and \$2,000,000 general liability insurance

call to artists

PUBLIC ART
RICHMOND

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

Submission Requirements:

All submissions should be sent as a single PDF file and contain the following supporting documents, in the following order:

1. **Information Form** - found on last page of this document
2. **Concept Proposal** - (2 page maximum). A typed letter of interest, including artist's intent, rationale and a preliminary concept visualization. The statement should address the Selection Criteria (above), artistic discipline and practice.
3. **Resume/Curriculum Vitae** - (2 page maximum per artist) If you are submitting as a team, each member must provide a personal resume.
4. **Budget** - Please complete form on page 12.
5. **Three References** - References should be able to speak to your expertise and experience (1 page maximum)
6. **Images of Past Work** - (5 images maximum). Digital images of past work in any medium that best illustrates qualifications for this project. Include and identify the following information directly on all image pages: **title of work, medium, approx. dimensions, location, date and artist name.** Artists are also encouraged to include a brief description. One image per page. Artist's name to be identified on all pages of documents.

Submission Guidelines

1. This request for submissions ONLY accepts PDF applications via e-mail. Submissions must be contained in one single PDF file. Do not submit multiple electronic documents. All supporting documents must be complete and strictly adhere to these guidelines and submission requirements (above) or risk not being considered.
2. All submissions must be formatted to 8.5 x 11 inch pages. Portfolio images and concept sketches are best formatted to landscape format.
3. The Artist's (or Team's) name should appear in the right header of every page.
4. Submission files must be 5MB or smaller
5. If submitting as a Team, the team should designate one representative to complete the entry form. Each team member must submit an individual Resume/CV (See Submission Requirements)

Terms of Reference

Submission Requirements:

Submissions to be sent as a single PDF file via e-mail to:

publicart@richmond.ca

call to artists

PUBLIC ART
RICHMOND

Additional Information

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

All submissions to this Artist Call become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright in the concept proposal. While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.

Deadline for Submissions

Submissions must be received by **Wednesday, January 22, 2014**. 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.

Questions? Contact:

Public Art Program
City of Richmond
604-204 8671
publicart@richmond.ca

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

Terms of Reference

call to artists

Expenditures	Details/Notes	Cost
Artist fees (15% of project budget)		
Design Development (coordination with fabricators, manufacturers, City Representatives and community members)		
Materials and Fabrication		
Transportation, installation and lighting requirements		
Insurance*, Taxes		
Contingency (10% of project budget)		
Total Expenditures (Not to exceed \$25,000 CAD)		

Budget

* Selected artist will be required to show proof of WCB coverage and \$2,000,000 general liability insurance

call to artists

PUBLIC ART
RICHMOND

CITY CENTRE COMMUNITY CENTRE -- INTEGRATED ARTWORK

Submission Deadline: **Wednesday, January 22, 2014. 5pm.**

Attach one (1) 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)

Submission Checklist:

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

- Information Form (this page)
- Concept Proposal (maximum 2 pages)
- Resume/Curriculum vitae (maximum 2 pages per team member, if applicable)
- Budget (Complete form on page 12)
- Three References (name, title, contact information: maximum 1 page)
- Five Images of Past Work (maximum 5 pages: do not include multiple images on one page; landscape orientation, include title of artwork, year, dimensions and materials on each image page).

Incomplete submissions will not be accepted. E-mailed submissions over 5MB will not be accepted. Information beyond what is listed in the checklist will not be reviewed.

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

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

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

Signature: _____ Date: _____

**Submit applications by e-mail to:
publicart@richmond.ca**



CONCEPT PROPOSAL FOR LOCATIONS 2 AND 3 (FLOOR AND COLUMN)

I am pleased to submit this proposal for an integrated piece of public art at the new City Centre Community Centre, in Richmond BC.

I propose to develop a pattern (or patterns) which represents a sense of community and togetherness by conceptually embodying *the interdependence of parts within a whole*. The pattern(s) would fully or partially cover the surface of the Upper Level Lobby Floor and the Upper Level Concrete Column.

The pattern(s) draw their inspiration from ancient motifs. Many cultures have used these types of patterns to encourage social interaction and/ or inspire higher thoughts. Since antiquity, patterns have embellished structural columns in covered spaces where people gather. Patterned floor tiles, and tiles laid in geometric patterns, have traditionally been used in public space to indicate use, provide wayfinding, and to beautify.

I propose to create simple tessellation pattern(s). Tessellations form a class of patterns in nature, for example in the arrays of hexagonal cells found in honeycombs. Distinct units (tiles) are formed from several geometric shapes that all fit together with no gaps or overlaps to form an interesting and united pattern. A volumetric, perceptual awareness becomes more available as more individual components are added to this type of pattern.

I propose using pattern motifs such as:

- Rhombille tiling - a common floor tile pattern in the Mediterranean region since antiquity,
- Bishamon - a traditional Japanese pattern of circles or hexagons woven together,
- Asanoha - a pattern often used on Japanese kimono to represent communal strength and growth.

The pattern(s) that I propose to install at CCCC will help to establish an awareness of place. The simple and fascinating patterns will create a visual language of space that welcomes and intuitively guides community visitors through the building. There are many opportunities to use the pattern for wayfinding through variations of colours and directions. The naturalistic patterns, familiar as plant and animal cells, offers a sense of cohesion in a large area where many different types of activity are going on.

The application of the pattern(s) would be as follows:

FLOOR:

I would suggest using Forbo Marmoleum eco-friendly flooring material in several colours, water-jet cut into simple geometric tiles, laid in place and heat-welded together.

Colour palette, scale, and extent of the pattern within the given area would be determined at a later date.

Forbo Marmoleum is:

- available in hundreds of colours,
- an environmentally responsible product produced from linseed oil,
- also available in sound dampening versions for improved acoustics,
- extremely durable, and
- currently the 'go-to' material for simple and patterned flooring in all of Richmond's public schools.

Forbo Marmoleum has an excellent and long-proven track record for this type of application. Its use is possibly already being considered by the project Architect for the rest of the CCCC floors. If my proposal is successful then it would be important to discuss material choices with the project Architect as early as possible.

COLUMN:

The same Forbo Marmoleum can be used to continue up the length of the column in the same application manner as the floor. Forbo Marmoleum is very flexible and easily applied to curved surfaces. As an option, I suggest possibly using the Forbo Bulletin Board Material for one or more of the colours on the column. The Forbo Bulletin Board Material is self-healing, extremely durable, flexible, and could potentially provide a 'community notice board' at this prominent location in the building where many people would be passing by every day.

Rebecca Bayer Art/Design Practice

My practice draws from my combined education in both Fine Art and Architecture as well as a long-term interest in both the physical sciences and story-telling. My recent projects have been concerned with the ways we inhabit space and engage in place-making in today's urban situation. I believe in the notion of a continual and active exchange between both material and immaterial entities. Over the past few years I have been developing an artistic methodology

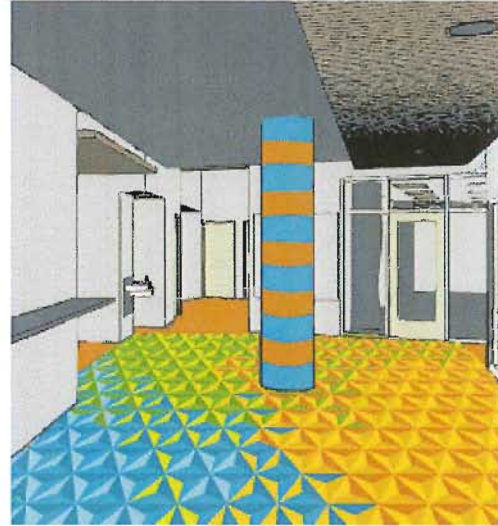
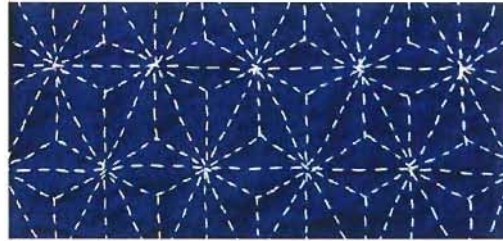
CONCEPT PROPOSAL FOR LOCATIONS 2 AND 3 (FLOOR AND COLUMN)

which has resulted in urban installations in public places, commissioned projects, research, teaching, and creating proposals for new works. My recent artworks approach the concept of being-in-place as an active interchange between people and the material world.

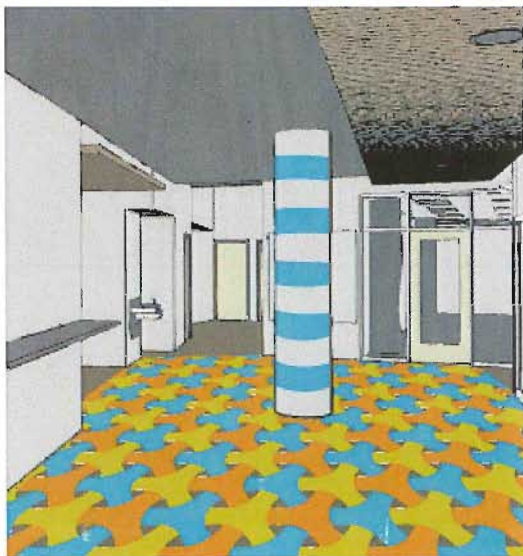
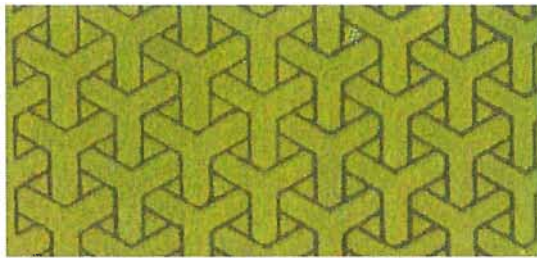
In addition to my own art/design practice, I have six years' experience working on public art, graphic design, and architectural projects for others; I have worked as Artist Assistant for the international Artist Ken Lum, and as Architectural and Graphic Designer for the award-winning Vancouver office Bricault Design. I am accustomed to working in demanding situations both with clients and other design professionals where deadlines and budgets must be strictly adhered to.

Below are some concept 'sketch renderings' that illustrate initial ideas. I would be honoured to be given the opportunity to develop these ideas through discussion with community representatives, stakeholders, and manufacturers. I welcome your questions or recommendations.

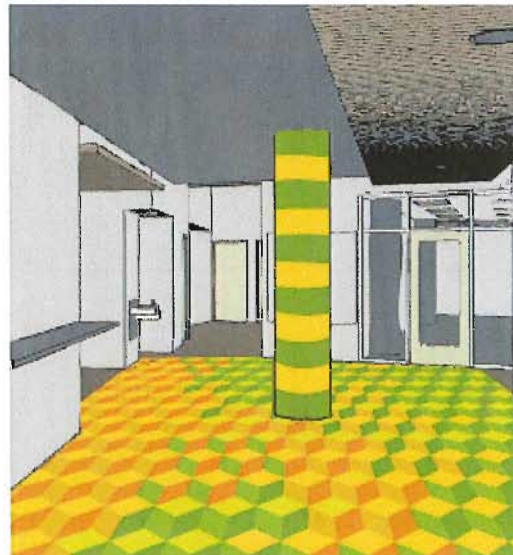
Rebecca Bayer



Traditional Japanese Sashiko using Asanoha pattern



Antique porcelain from Asia painted with Bishamon pattern



Typical use of traditional Rhombille floor tile

REBECCA BAYER CV

www.rebeccabayer.com / www.spacemakeplace.com

EDUCATION

- 2004 - 2008 Master of Architecture
UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER BC
- 2000 - 2001 Master of Fine Art
CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON UK
- 1995 - 1999 Bachelor of Fine Art
QUEEN'S UNIVERSITY, KINGSTON ON

UPCOMING, ONGOING, AND RECENTLY COMPLETED PROJECTS

- 2015 Tactile Mapping - Hadden Park Map Exchange (working title), Access Gallery Artist Run Centre & *ten fifteen maple* Hadden Park Fieldhouse, Vancouver BC. With Laura Kozak.
- 2014 State of the Practice - group exhibition for Fieldhouse Artists, Roundhouse Exhibition Hall, Vancouver BC
- 2014 Found Infrastructure (working title), 221A Gallery Artist Run Centre, Vancouver BC. With Matthew Soules.
- 2013 KIOSK, Burnaby Art Gallery off-site, Burnaby BC. Design of kiosk to be used by five different artists for various public projects throughout summer 2013. Designed to be functional for a variety of public engagement situations.
- 2013 Give & Take, at KIOSK Burnaby Art Gallery off-site (Bob Prittie Library Metrotown), Burnaby BC. Installation enabling the free exchange of one item for another in a pedestrian-friendly public urban setting adjacent to a library, shopping centres, major transit hubs, and new mixed residential developments.
- 2013 Dedication Project, Stanley Park 125 Celebration Public Art, Vancouver BC. With *ten fifteen maple* engraved with references to the specific bench location's past, present, and future.
- 2013-2015 Artist-in-residence at *ten fifteen maple*, through the City of Vancouver Parks Board. Currently conducting a series of sense-mapping and spatial collage exercises as public workshops.

SELECTED PAST ART AND DESIGN PROJECTS

- 2013 Give & Take booklet, for sale at Art Metropole, Toronto ON
- 2012 Dragon's Esophagus, Fat Dragon Restaurant (for BRICAULT DESIGN)
- 2012 Sewing a Space, Vancouver BC (with David Gregory)
- 2011 Moving Space Diorama, Vancouver BC (in consultation with Jill Anholt)
- 2011 Colouring Under The Vancouver Viaducts, colouring book, Vancouver BC
- 2011 Ken Lum Conceptual Map, Vancouver Art Gallery (for KEN LUM)
- 2010 Floor Project, Site-specific installation, Vancouver BC
- 2010 Shelf Project, Site-specific installation, Vancouver BC
- 2010 Jellico Station, North Vancouver BC (for BRICAULT DESIGN)
- 2009 Tulip Balcony and Goldfish Shower Mosaic, Venice, CA (for BRICAULT DESIGN)
- 2009 Tangram Ceiling and light fixtures, Campagnolo Restaurant (BRICAULT DESIGN)
- 2008 Seed Balls from the Viaduct, Site-specific installation, Vancouver BC
- 2008 Site Conversations booklet, Vancouver BC

REBECCA BAYER CV

- 2007 House of Realization, Istanbul Biennale (for KEN LUM)
- 2006 Storefront, National Gallery of Canada Library and Archives, Ottawa ON
- 2005 Flag Project, Gallery 254 Bethnal Green, London UK - group exhibit
- 2004 Between Homes, Site specific installation, Bristol UK - group exhibit
- 2002 Egg and Dart, Marble Hill House, London UK - group exhibit
- 2001 Ludo in Soho, Site specific installation, London UK
- 2001 Taste/Touch Packages, multiples for sale at Art Metropole, Toronto ON

TEACHING AND ART/ARCHITECTURE COMMUNITY SERVICE

- 2014 joined Board of Directors for 221A Artist Run Centre
- 2013 thesis committee member - UBC School of Architecture and Landscape Architecture Mesa Sherriff, M.Arch candidate
- 2013 juror for Station Square, Artist Designed Seating - Public Art, Burnaby BC
- 2013 thesis committee member - UBC School of Architecture and Landscape Architecture Kyle Anderson, M.Arch candidate / Aleksandra Skibicki, M.Arch candidate
- 2013 SENSE MAPPING at *ten fifteen maple* Fieldhouse Residency Site specific drawing workshops organized in connection with the Vancouver Parks Board, examining local history, materials, weather, and patterns of movement.
- 2013 VANCOUVER DRAW DOWN workshop host and organizer at *ten fifteen maple* Fieldhouse Residency, as part of this popular city-wide public annual event.
- 2013 THE ART OF LOOKING SIDEWAYS - "Playing the City" at Emily Carr University Professional Development day for High School Teachers
- 2012 thesis committee member - UBC School of Architecture and Landscape Architecture Leila Araghian, M.Arch candidate / Colin Clark, M.Arch candidate / Doreen Leo, M.Arch candidate
- 2011 THE HAPTIC CITY - UBC Master of Architecture design studio SALA Studio course exploring the day-to-day lived experience of the city through sensory-based information of local sites: a series of public space design assignments.

GRANTS AND AWARDS

- 2013 Mayor's Arts Awards - Emerging Artist for Public Art
- 2013 Shortlisted Artist (with IMu Chan): Lynn Valley Village Public Art
- 2013 Canada Council for the Arts: Inter-Arts Grant for *ten fifteen maple* Fieldhouse Residency with Roundhouse Community Centre
- 2013 BC Arts Council: Innovations Grant for Kiosk Project group exhibition with Burnaby Art Gallery
- 2008 UBC Nomination for Prix de Rome in Architecture for Emerging Practitioners
- 2008 Vaughn Berg Memorial Scholarship
- 2006 Ray Cole Scholarship
- 2005 Architectural Institute of British Columbia Scholarship

EMPLOYMENT

- 2013 Director, spacemakeplace design
- 2011 Adjunct Professor, UBC School of Architecture and Landscape Architecture
- 2008 - 2013 Architectural Designer & Graphic Designer, Bricault Design
- 2007 - 2013 Artist Assistant, Ken Lum