



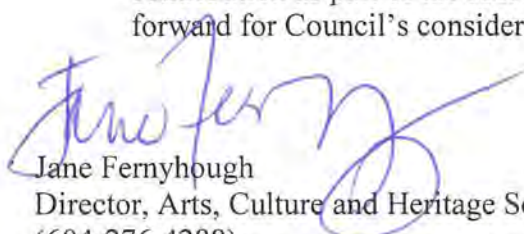
City of Richmond

Report to Committee

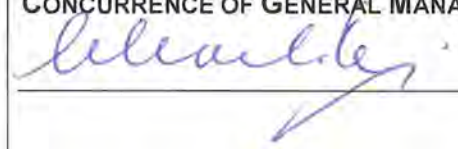


To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: June 12, 2015
File: 11-7000-09-20-116/Vol 01
Re: Oris Development The Pier at London Landing - Donation of Public Artwork

Staff Recommendation

1. That the artwork donation by Oris Development to the City of Richmond, as presented in the report from the Director, Arts, Culture and Heritage Services, titled "Oris Development The Pier at London Landing - Donation of Public Artwork", dated June 12, 2015, be approved.
2. That an amendment to the City's Five Year Financial Plan (2015-2019) to include \$59,897 for the cost of the artwork with funding coming from the Oris Development's contribution as part of the rezoning application to the Public Art Reserve Fund be brought forward for Council's consideration.


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

Att. 4

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Engineering Finance Parks Planning	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 	APPROVED BY CAO 

Staff Report

Origin

As part of Oris Development's The Pier at London Landing at 6160 London Road, the developer proposes to donate a public artwork to the City for integration with the new City waterfront park at 13160 No 2 Rd. This report presents for Council's consideration the proposed public artwork, artist and location.

This report supports Council's 2014-2018 Term Goal #2 A Vibrant, Active and Connected City:

Continue the development and implementation of an excellent and accessible system of programs, services, and public spaces that reflect Richmond's demographics, rich heritage, diverse needs, and unique opportunities, and that facilitate active, caring, and connected communities.

2.3. Outstanding places, programs and services that support active living, wellness and a sense of belonging.

2.4. Vibrant arts, culture and heritage opportunities.

Analysis

Richmond Public Art Program

The Richmond Public Art Program sets a framework for creating opportunities for people to experience art in everyday life, encouraging citizens to take pride in public cultural expression, and complement the character of Richmond's diverse neighbourhoods through the creation of distinctive public spaces. Donations of artwork to the City are an important part of Richmond's growing Public Art Collection.

Development Proposal

The Pier at London Landing is a mixed-use development containing approximately 76 residential units, commercial space, on-site parking and a new 1.55 acre public park (Attachment 1).

Council approved the development's rezoning application (RZ 09-466062) on September 24, 2012 and the development permit (DP 11-575759) on July 22, 2013. There is a Service Agreement associated with the subject development that covers the new waterfront park (SA 12-613833).

The proposed public art will be integrated with the landscaping design for the new waterfront park and refined in coordination with the design and construction Servicing Agreement.

Public Art Plan

On March 15, 2011, a Preliminary Public Art Plan prepared by the public art consultant, HAPA Collaborative, was presented to the Richmond Public Art Advisory Committee (RPAAC). RPAAC supported the Preliminary Public Art Plan presented to them subject to

recommendations that a written heritage context statement be included with the artist call; the limited budget concentrate on a main artwork integrated within the design of the park space; the selection panel shortlist a group of artists to prepare concept proposals for this opportunity; and that the Public Art Advisory Committee have input on the composition of the selection panel.

At the July 15, 2014 RPAAC meeting, the public art consultant presented the Detailed Public Art Plan for The Pier at London Landing. RPAAC supported the Detailed Public Art Plan and recommended several revisions to the proposed artist selection process to better align with the Administrative Procedures of the Public Art Program. The revised Terms of Reference (Attachment 2) with the revisions to address the recommendations was presented to RPAAC on October 21, 2014, prior to issuance.

Public Art Selection Process

The public art consultant, with input from the Public Art Program staff, prepared a list of over forty local and international artists qualified for the commission based upon their previous experience and ability to work at a scale appropriate to the important site in this neighbourhood. The artists on the long list were invited to submit their expressions of interest in the project. Ten artists submitted their qualifications.

Under the terms of the Public Art Program administration procedures, a five member selection panel met on November 23, 2014 to review the artist qualifications and statements of interest. The selection panel was comprised of the following individuals:

- Joel Baziuk — Operations Supervisor, Steveston Harbour Authority, Richmond
- Jan Corkan — Artist, Richmond
- Naomi Sawada — Arts Professional, Belkin Art Gallery, Vancouver
- Kinichi Shigeno — Artist, Richmond
- Dana Westermarck — Owner, Oris Consulting, Richmond

Additionally, the selection panel was supported by the following technical advisors:

- Brooke Lees — Heritage Coordinator, Britannia Shipyards
- Sarah Siegel — Landscape Architect, Hapa Collaborative

The selection panel recommended that four artists be shortlisted and invited to submit concept proposals, for which they received an honorarium. Prior to submission of the concept proposals, the artists received the Statement of Significance and reference material for review and met with the design team for a project orientation.

On January 28, 2015, the selection panel met to review the concept proposals and interview the shortlisted artists for this opportunity. The concept proposal presented by Glen Andersen was recommended for the commission (Attachment 3). Glen Andersen is a Richmond based artist, recently honoured for Artistic Innovation at the Richmond 2015 Arts Awards.

The Richmond Public Art Advisory Committee reviewed the artist proposal on May 19, 2015 and recommends that the artist work with the design team and City staff to clarify integration of

the artwork with the park design. The artist has refined the design proposal as presented to address these concerns (Attachment 4).

Proposed Artwork

The approximately thirty foot long by nine foot high proposed artwork consists of a series of metal pipes protruding from a concrete base, giving the appearance of both the skeleton of a salmon and the ribs of a boat under construction.

Proposed Location

The artwork is to be located on the “Promontory”, a key location within the park that will act as a landmark with high visibility at the entrance to the park from No. 2 Road as well as from the dyke trail from the northeast and southwest. The artwork is integrated with the park design concept and aligned with the pavement lines leading from the new building, representative of the boat launch rails from the boat sheds formerly on this site. It will be situated on a grassy knoll, with land formed to represent the wake pattern generated by a boat.

Final location and foundation design for the artwork will be coordinated with the future relocation and replacement of the No 2 Road South Drainage Pump Station which is currently in the Capital Plan for construction in 2017.

Staff Comments on Proposed Artwork Donation to the City

City staff met with the artist and consultant team to identify technical concerns including lighting, safety, visibility and structural support. These issues have been addressed by the artist and design team and City staff have no concerns.

Cost of the artwork donation

The developer has provided a Public Art voluntary contribution of \$59,897 at the rezoning phase (based on \$0.60/ ft² over a total building area of approximately 99,828 ft², deposited to Public Art Reserve Fund September 24, 2012. The budget for this project is as follows:

- | | |
|---|----------|
| • Transferred to the Public Art Provision (5%): | \$2,995 |
| • Public art consultant fee (9%): | \$5,562 |
| • Administration costs for the selection process: | \$2,900 |
| • Heritage Statement of Significance: | \$4,600 |
| • Artist honoraria: | \$4,000 |
| • Artwork budget: | \$39,840 |

Financial Impact

The artwork will require minimal periodic washing and maintenance, at an approximate cost of \$300 per cleaning every one or two years. City funds would be allocated out of the Public Art Program’s annual operating budget.

Conclusion

The proposed artwork by Glen Andersen and donated by Oris Development represents a significant gift to the City of Richmond. It is a continuing show of support by developers for the importance of public art to neighbourhoods and the City. The artwork will interpret the rich heritage of Steveston and activate this new City park for the enjoyment of visitors and residents.

A handwritten signature in black ink, appearing to read 'Eric Fiss', with a stylized, flowing script.

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

- Att. 1: Location Plan
2: The Pier Call for Artists & Terms of Reference
3: Public Art Concept Proposal
4: Public Art Site Plan and Section

Location Plan





The Pier Call for Artists & Terms of Reference

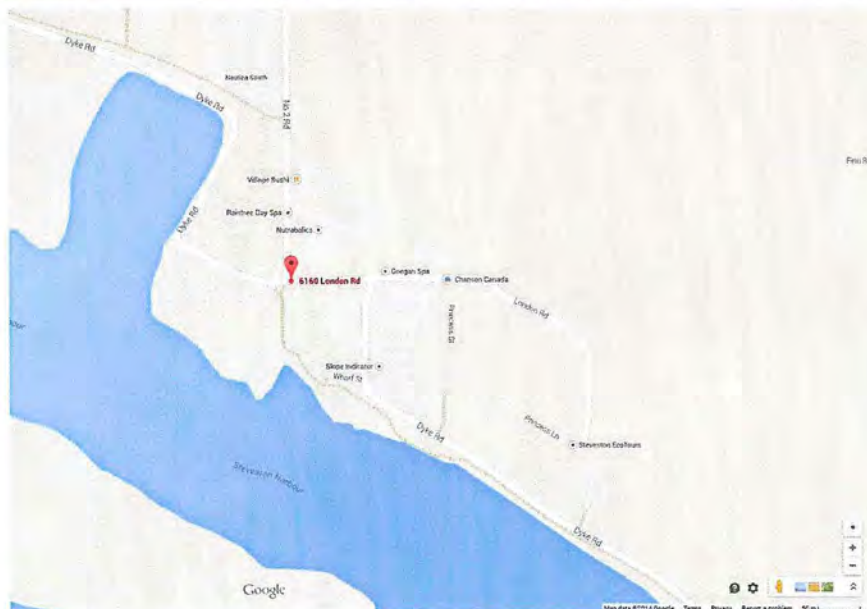
Eligibility:	Artists residing in British Columbia who have been identified on the long list created by the selection panel for the Pier Public Art Project. Long listed artists are invited to submit a qualifications package.
Deadline for Submissions:	October 30, 2014, 5PM PST
Budget for Artwork:	\$39,840 CAD
Artwork Location:	6160 London Road, Richmond BC

In 2010, the City of Richmond and Oris Consulting swapped parcels of land in order to allow the full intertidal zone of the river and dyke trail right-of-way to remain in the public domain as a city-owned park space. The formerly City-owned parcel is being developed into two multi storey, mixed use buildings. The two buildings on the site will become a mix of housing and commercial including live-work studios, a day care, restaurants, and retail. Recreational trails, industry, parkland, and urbanized uses all converge on the site. This convergence provides an opportunity to program this space and anchor it with a landmark that hedges the site's past and future.

Contents

- 1.0 Project Overview & Location
- 2.0 Public Art Siting
- 3.0 Development Background
- 4.0 Landscape & Environmental Background
- 5.0 Budget
- 6.0 Method of Artist Selection
- 7.0 Terms of Reference
- 8.0 Timeline

1.0 Location & Project Overview



The Pier Location, in Richmond BC

Site History

The site was the former home of the Kawaki fish and roe processing plant. Fish and fishing have remained central to the other former business and settlements that were located on site. According to archeologists Dr. Leonard Ham and K. T. Carlson, the earliest known settlements on the site were First Nations fishing encampments from 3,000 years ago. Following 19th C. European exploration of the area and the establishment of European 'Mudflatters' farms, the first Japanese migrants arrived in the area in 1877, establishing boat works and working alongside Chinese, European, and First Nations people in fish canneries. The Canadian Pacific cannery was established at the foot of No. 2 road in 1893, processing fish until it was destroyed by fire in 1924. During that time fishing and the processing of fish was such a successful enterprise that twice all fishing operations were halted due to over fishing of Fraser River fish.

In 1926 the Japanese-owned, fish processing, packing, and distribution River Fish Co. Ltd. Cooperative and General Store opened for business on site. Shin and Mas Nakade's grandfather also established Nakade Boat works at Garry Point. These and other Japanese-owned businesses were shut down in 1942 when 2,600 Japanese residents of Steveston were evacuated inland. The Nakade's spent three years in Grand Forks followed by several years in Toronto before returning to re-establish the Nakade Boat works in 1951, this time at the foot of No. 2 Road. For thirty plus years, the Nakade brothers applied the knowledge passed onto them from their grandfather and father, hand building more than 100, 40-foot wooden fishing boats. From imported oak, gumwood, and iron bark, they steamed and bent ribs and planks, forming and nailing the hull indoors. Then, they pulled the boats along steel ways to paint and varnish them outdoors where they dried before being pulled again along ways to be launched into the river. In the winter, the boats were pulled up the ways, jacked up on blocks, and stored on wooden decks until the next fishing season.

This public art project presents an opportunity to embody the site's historical and cultural uses. See the The Pier Statement of Significance appended to this document for more historical information.

References

- Carlson, K. T. (Ed.) A Stó:lo Coast Salish Historical Atlas, Vancouver: Douglas & McIntyre, 2001.
Ham, Leonard. Interview, November 19, 2010.
Nakade, Mas. Interview, December 1, 2010.
Yesaki, M. and Steves, H. and K. Steveston Cannery Row: An Illustrated History, Peninsula Publishing Co, 2005.



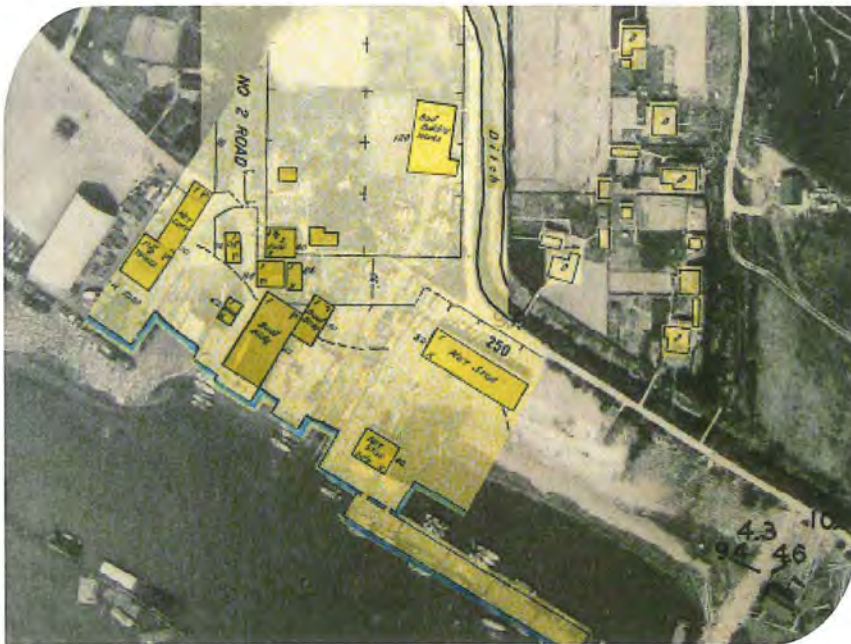
Nakade Boatworks



Nakade Brother's built boat
the "Dottie M"

2.0 Public Art Siting

The site design calls for a promontory anchoring the public plaza adjacent to the new mixed use building located at the foot of No. 2 Road. The proposed location for the installation is on The Promontory (see site plan on page 8) situated alongside the South Arm Dyke Trail at London Landing Plaza overlooking the central lawn. The artwork would be highly accessible and publicly visible in this location due to the convergence of recreational, residential, industrial, and commercial uses. This is the suggested siting for the artwork, the selection panel and design team are open to further discussion on locating the artwork on the site with short listed artists.



1954 aerial photograph overlaid with 1960 map (City of Richmond Archives). Nakade boatworks (labeled "Boat Building Works"), boat storage and ways are visible.

3.0 Development Background

Master-Planned Mixed Use Community – London Landing Richmond, British Columbia

This new neighbourhood began its roots along the banks of the Fraser River waterfront in 2001, an area that had been predominantly used for industrial purposes, complementing the fishing industry that has defined the community of Steveston over the last century. Cooperation between all participants from the owners, city officials, consultants, trades, buyers have helped to create and ensure the success of this New Urbanist community.

The early European settlers of the area were farmers and fishers. The London family owned a large part of the area known then as London's Landing. They had great plans for a town to grow here. Subdivision plans were filed, roads laid out and promotion of the area as a potential City attempted to draw people to the new village. Unfortunately for the London family, this was not to happen. London's Landing lost its school, the post office and eventually, the ferry dock to the more successful settlement down the river at Steveston. The grand plans languished until urban renewal created the chance for this dream to be realized.

In the recent past, uses of the area include machine maintenance, canning, boat repair and industrial storage. These businesses had become rundown and were in need of major repairs, with these large capital costs looming, a new look was in order. Oris Developments resurrected the London family's dream of a successful community on the waterfront. The vision was to create what London's Landing would have looked like if the original plans had succeeded and then, as has happened in many other old town sites, the buildings were repurposed for modern uses. In gaining the land for the scheme to be fully executed the developer ensured that any displaced businesses had a new home to go to if they wished to stay in the area. This Brownfield redevelopment has served to provide an enhanced image to a failing industrial region. Extensive site remediation was necessary to ensure safe redevelopment of the area.

A unique development regime was used to develop the site from the waterfront back due to ill defined zoning of the district. Large risks were taken within the initial stages of the master plan and it wasn't until local council accepted the vision of the developer that the adjacent sites were bought and amalgamated within the larger scope.

Single-Family homes are featured along the waterfront with detached housing forms in behind that have been designed to take advantage of view corridors. A ring road has helped to provide improved access and circulation within the area, while underground parking has been incorporated under the Multi-Family and mixed use areas to ensure that green space and connection points are visually attractive and functional for the community at large. As later phases have been incorporated into the area this has created the critical capacity necessary to allow small scale commercial outlets to serve the growing population. Despite the natural and suburban setting density allowances have helped to ensure

that housing in this area came to market at prices affordable to many lower income buyers.

To date 243 units & 18,000 Sq. ft. of commercial space has been built or is due to complete shortly. A further 15,000 Sq. ft. of commercial area with 5 potential live/work studios and another 71 multi-family units are currently for sale at "The Pier".

A review of archival photos and remaining examples of historic homes of the middle class from the period beginning 1890 -1910 allowed a "pattern book" of architectural details to derive the successful design application, a modern day rendition of early century settlement of cannery managers and local merchants. Building design has served to impress upon the vernacular history of the area with craftsman style homes that provide a contemporary façade of board and baton siding or metal panels reflecting the old cannery buildings of the area.

The neighborhood is surrounded by a dramatic environment with London Farm to the North East providing community gardens and a view upon a wide open landscape of urban farming. The Fraser River runs to the south creating a spectacular backdrop for the locals, while development patterns have been designed to ensure the proximate relationships between these areas are maintained and views are maximized.

Connection points to the city system of walking and bike trails along the dyke and railway right of way to the north have been intertwined into interior components of the development's phased structure providing easy access to the surrounding amenities.

4.0 Landscape & Environmental Background

Notably, the park site at London Landing is located outside of the dyke flood protection landform. This is an unusual scenario for Richmond parks. Garry Point Park is another example of a park with this relationship to the dyke and water. From a landscape experiential perspective, this means that visitors to the park can walk along the edge of the intertidal marsh and get close to the water's edge. In terms of maintenance practices for the park, and potential change over time, this means that the lower portion of the park south of the dyke, will be fully flooded periodically during large storm events, and the intertidal edge south of the lower pathway will change noticeably, daily, because of the tides.

The up close experience of the intertidal zone is a special opportunity. This area is a designated Environmentally Sensitive Area with a high productivity, thriving, intertidal marsh ecology. As part of a larger system - the Fraser River estuary is the single most important area of aquatic bird and raptor migration and wintering habitat in British Columbia. Intertidal marshes, specifically, provide critical rearing areas for juvenile salmon.

Environmental consultants have assessed the area and provided guidelines to the development of the park in order to protect the intertidal marsh and improve the habitat value of the riparian and upland areas. The upland areas of the site are currently covered with parking lot, lawn and some thickets of invasive plants such as Himalayan blackberries and Japanese Knotweed. The park design sees the parking lot removed, invasive plants controlled, and some lawn kept for recreational value. Plantings of native and locally adapted species of herbaceous grasses and wildflowers will be added to the upland park. The intertidal marsh can be viewed from above along the dyke trail and promontory, as well as the existing pier. It can also be experienced from the lower gravel pathway which winds around the edge of the marsh. This pathway is narrower and more winding than the upper dyke pathway, and is intended to provide an alternate, quieter, experience to the more active recreation pathway along the dyke trail. Benches at the lower deck platform allow park visitors to sit and stay in this area. A play feature is also included in the lawn directly above the lower pathway, encouraging children to play in and around the water's edge. The pathway forms in a sense a boundary to the south edge of the park, and dense marsh vegetation ground will create a physical deterrent to people entering the sensitive habitat area.



The Pier Site Plan

5.0 Budget

TOTAL BUDGET FOR PUBLIC ART

\$39,840.00

6.0 Method of Artist Selection – Invitational Call

The artist selection process will follow the format of an invitational competition.

6.1 Request for Qualifications

The invitational call is open to artists have been identified on the long list by the selection panel. Long listed artists are invited to submit a qualifications package consisting of the following:

- Statement of interest (300 words)
- Curriculum Vitae
- Contact information
- Artist descriptions of three works that were selected for their relevance to this project. Each work must include the title, date of completion, medium, materials, and dimensions for each work sample. This package must include images of the work, budget information, and a brief description of the process, media, and materials.
- Three (3) References

The package must be a maximum of six (6) letter size pages (8.5"x11") submitted digitally in pdf format. No concept submission is required for the qualifications package.

Complete submissions with a total file size of under 10MB can be emailed directly, however submissions that exceed a total file size of 10MB must be sent via an online file transfer service such as WeTransfer or Dropbox.

Submit files by **October 30, 2014 at 5:00pm PST** to:

Hapa Collaborative

Glenis Canete

gcanete@hapacobo.com

6.2 Artist Selection Panel Composition

A five member selection panel has been identified to choose an artist to carry out the commission. The selection panel is made up of the following individuals:

Joel Baziuk — Operations Supervisor, Steveston Harbour Authority, based in Richmond

Jan Corkan — Artist, based in Richmond

Naomi Sawada — Arts Professional, Belkin Art Gallery, based in Vancouver

Kinichi Shigeno — Artist, based in Richmond

Dana Westermark — Owner, Oris Consulting, based in Richmond

Technical Advisors

Brooke Lees — Heritage Coordinator, Britannia Shipyards

Sarah Siegel — Landscape Architect, Hapa Collaborative

6.3 Artist Selection Panel Goals

The goals of the artist selection panel:

- Select an artist who demonstrates an ability to create site-specific artwork for the Pier site.
- Seek quality and integrity in the artwork.
- Identify an artist to carry out the commission through an invitational call process.

6.4 Invitational Call Process

Meeting 1 - Selection Panel Start Up

The selection panel has crafted a draft terms of reference for the project and a long list of a minimum of 25 artists. The long list was generated by the panel through email prior to this meeting. The terms of reference document includes background information, description of the selection process, and a set of non-prescriptive considerations that may assist the artist in developing their concepts. The terms of reference including a artists' call was developed at this meeting with input from the selection panel. Following this meeting the artists on the long list is sent the Request for Qualifications (RFQ) and invited to submit their credentials.

Meeting 2 - Selection Panel Submits Shortlist

The credentials of the respondents from the long list will be reviewed and a short list of three to five artists will be decided on through discussion and voting. Short listed artists will be chosen based on their ability create site-specific artwork, a demonstrated capacity to work collaboratively with other disciplines, and past experience in public art. Invitations to submit proposals will be extended to three to five local artists for presentation and interview process. Short listed artists that submit a concept or project approach will be given an honorarium of \$1000.00 to develop their project approaches. An artists' orientation meeting including a site visit and informational session with the design team will be organized for short listed artists to assist in developing their project approaches. Sample interview questions will also be prepared and distributed to the short listed artists.

Meeting 3 - Review Artists' Concept Presentations/Interviews and Final Selection

Artists will be invited to present their preliminary concepts to the panel and the panel will be given the opportunity to interview the artists with predetermined questions pertaining to the project. Artists' presentations and interviews will be reviewed. Through discussion, deliberation, and voting one artist will be selected to undertake the commission.

7.0 Artist Guidelines

Short listed artists must take into account the following considerations when developing their approaches:

1. The artwork must be site-specific, whereby the artwork must be created to exist on the site. The artist must demonstrate a consideration of all aspects of the site's physical, environmental, historical and cultural context in the creation of the artwork.
2. A special consideration should be given to the shifts in human historical and cultural use of the site.
3. A special consideration should be given to the site's environmental conditions including both seasonal and diurnal variations.

8.0 Timeline*

Artist Selection Schedule

Selection Panel Start Up - Meeting 1	September 30, 2014
Selection Panel Submits Shortlist - Meeting 2	November 3, 2014
Review Artists' Concept Presentations/Interviews and Final Selection - Meeting 3	November/December 2014 TBD

Artist work schedule

Detailed design phase	December to March 2014
Artwork construction & site coordination	March to December 2015

During the artwork development, the artist must be available to meet with the developer and project consultants periodically. The public art consultant will work with the artist and developer to determine project milestones and schedule coordination meetings when necessary with project team members.

*Dates are subject to change

GLEN ANDERSEN

THE PIER -Public Art Proposal**"AN UNFINISHED PROJECT"****SCULPTURE – Half-Built Boat / Salmon Skeleton**

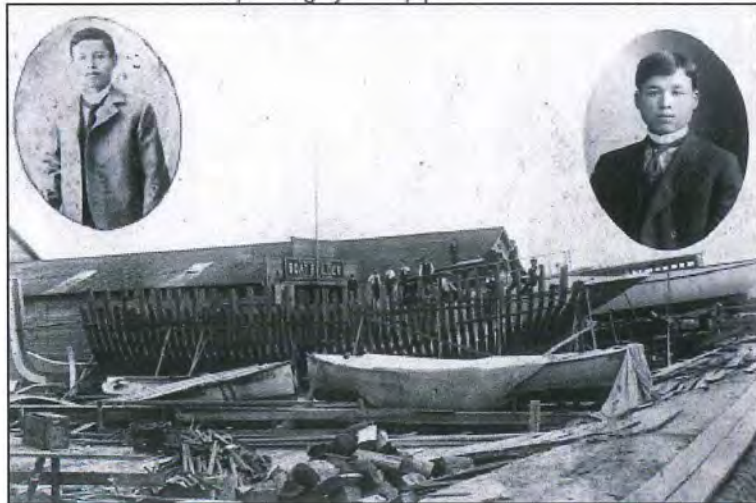
The central feature of this concept is a sculpture representing a full-scale (30") wooden-style fishing boat under construction, that is, unfinished and placed as if temporarily outside a boatbuilding shed. The adjacent residential/amenities building (with its design echoing old Steveston's industrial buildings) is then a stand-in for the shed, placed as it is, facing the river and located more or less where a boatworks once stood. The ribbed structure of the boat also doubles as a metaphoric portrayal of a salmon skeleton. The construction will not literally follow that of a standard wooden boat but would instead be made of metal pipes protruding from a base of concrete.

The structure will ideally be raised above the surrounding landscape on a grassy berm or platform, giving it a monumental feel. *(see below for landscaping options)*

A walkway of sorts forms the interior base (keel) of this boat, with individual salmon vertebrae being linked together in a row, end to end, cast in concrete and pocked with the cavities found in such bones:



The vertebrae ascending from ground level, needed to continue up the prow of the boat form, are the same size but lighter in weight. They can be made by welding support piping onto strips of plate aluminum which has been rolled into a wide segmented tube. The few upper ribs are in turn connected through these segments. The segmentations are cross-section partial cuts in this wide tube, making them look like salmon cans. The sculpture therefore embodies 3 key components of the early London Landing economy into one sculpture: fish, canning, and boatbuilding.



NOTES on SCALE

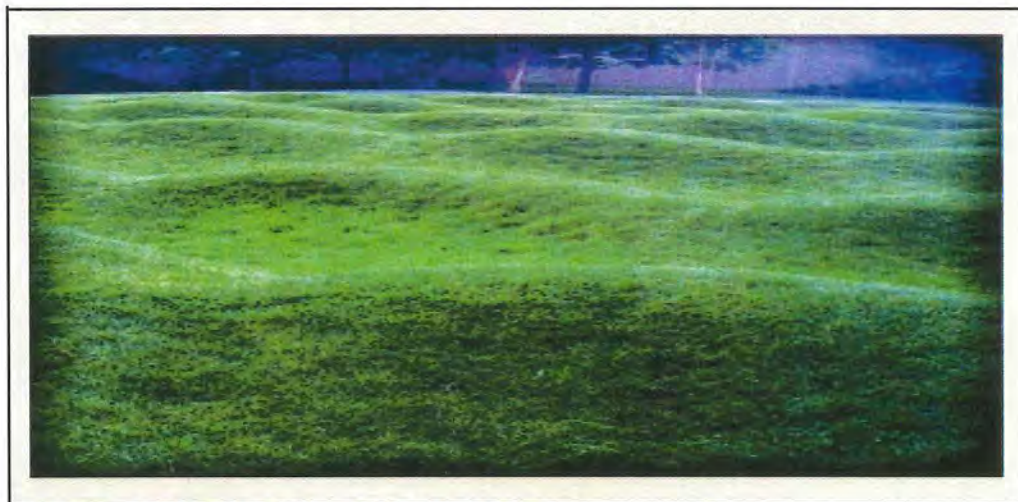
The length is 30'; width 9' -standard for a locally-made wooden gillnetter of the 1930's. The 7-8 foot height can be augmented by being placed on raised ground, such as a grassy berm, making for a more dramatic presentation

LIGHTING

At night the effect would be lantern-like, with the upright ribs glowing from lights directed up from the ground to illuminate the setting.

The concrete vertebrae on the ground would glow from internal lights in an interior cavity, and could even be cast without too much trouble, using concrete-embedded fibre optic cable fragments transmitting the light passively from below (*also known as LitraCon -light transmitting concrete*)

- B) For Soft Landscaping Scenario: Alternately, I can envision custom forming the lawn into a subtle undulation of concentric ripples encircling the mound. This way the radiating waves echo the repeating pattern of the ribs of the salmon/boat like a kind of wake, and suggesting water or radiating energy. The example below shows a variation of this type of lawnforming:



(designed by Maya Lin for University of Michigan)

RATIONALE

The various elements of this artwork conjure phantoms, shadows which throw some light on what is now lost to us -triggers to re-imagine the ways things were and how people and events were connected in a pioneer town at the edge of wilderness.

Judging from archival photos, boats under construction or repair were not an uncommon sight on the Steveston skyline. This is partly an homage to the work of manual labourers and the tradition of boatbuilding. Wooden boats (apart from dugouts) going back thousands of years, in most cultures, use the same basic building template, so the image of boat ribs is a universal one.

And they are beautiful sculptural shapes, like organisms. In fact traditional boat-making could be seen as a kind of bio-mimicry. In this bold stark visual of a boat skeleton, the metaphor could be extended to all skeletons, as the skeleton of any vertebrate is a primal visual shape. There is something primeval, evocative and mysterious about a set of ribs divorced from their covering. The salmon is the perfect foil for the boat in this site, and vice versa.

Boatbuilding is just one subject of this artwork. In fact all of the interconnected enterprises related to the fishing of salmon and other fish in the vicinity of the Lower Fraser coalesce on this historic site and in this artwork. It's easy to be impressed by the dedication, sheer gusto and even economic desperation that drove people to come here to live and work, at the western edge of the Western World. But the true engine driving the Steveston machine for over a hundred years (and counting) is the miraculously reliable migration of the various salmon species up the river to their ancestral hatching grounds. Metaphorically, I guess one could say the entire industry and much of the town is resting on the backs of the salmon. Ghost salmon, mostly invisible until they are pulled out of the water.

The river itself is a wonder all its own. My idea attempts to honour all of these various "streams". "Sto:lo", in the Halqemeylen (Lower Coastal Salish language) simply means "river" but the word must surely contain more than the basic descriptive. Perhaps "lifeblood of the land" might give a fuller understanding of the realm of associations to be conjured. Likewise, "Steveston", or even "London Landing" should also have a whole spectrum of meanings in the minds of the various publics who visit and live there. The quotes and anecdotes chosen for the boat panels and underfoot text would reflect this complex narrative.

A FOLLY

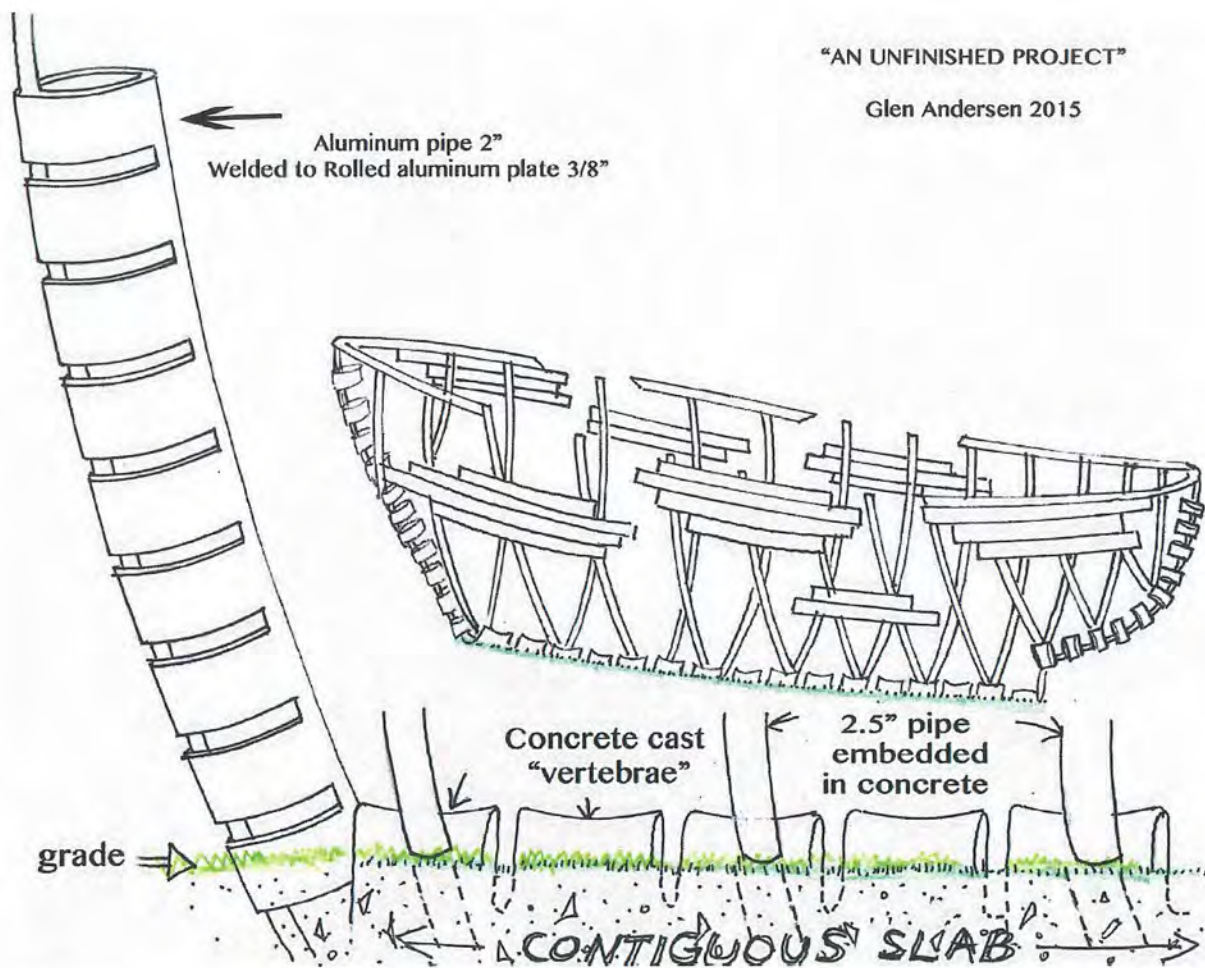
In all, this array of elements could be understood as a kind of folly, which is historically often an architectural pastiche, made fresh but to evoke a relic or ruin of a bygone era. Follies were usually structures in the property of a wealthy landowner that functioned as objects of contemplation and reverie.

Perched on the promontory, like a sort of folly, this could artwork be read as a ruin effect, like a salvaged derelict boat, but also clean enough and intact enough to suggest a half-completed project, or even suggest the actual historical likelihood of a Japanese-built boat left unfinished at the time of the internments.

Children love to play inside boats, so it serves an interactive play purpose too, without being a playground feature per se. It is certainly a backdrop for a photo-op.

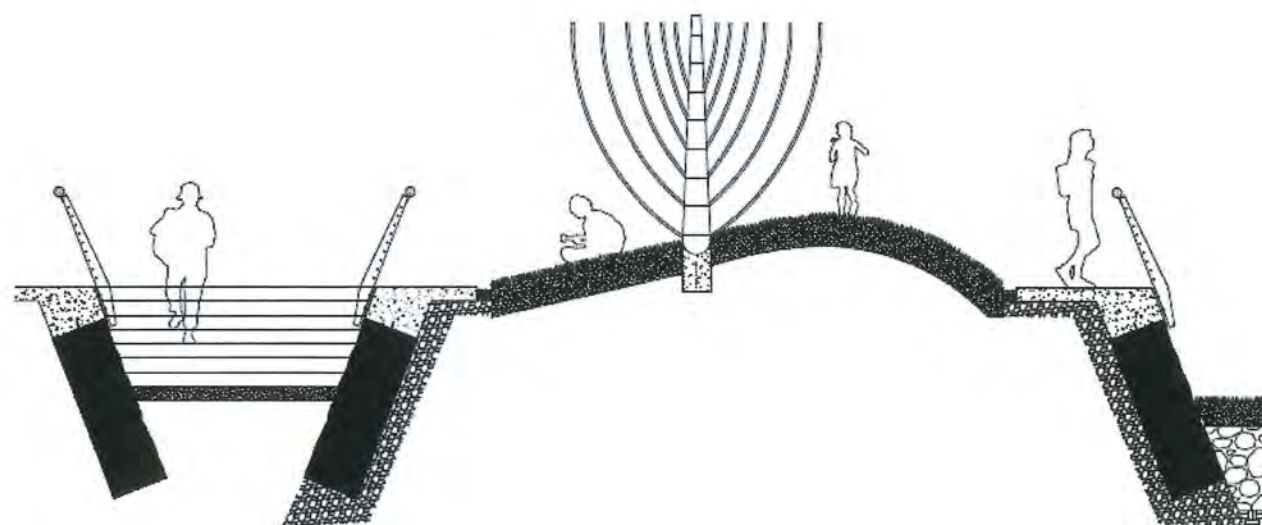
SUMMARY

This artwork reveals itself in increasing layers as one approaches, drawing people closer into a kind of stage set for a virtual play, full of the invisible characters of "Salmonland" through the decades. Rather than being purely didactic my hope is to suggest a number of readings through multiple physical and conceptual access points, so that its aggregate meaning is in the eye and mind of the beholder. It is meant to be informative and interactive, while inspiring reverie and poetic considerations of the meaning and spirit of the place.



Model of Concept Proposal





Landscape Sketch
Haga Collaborative
May 26th, 2016
2/8" = 1'-0"