



# City of Richmond

## Report to Committee

**To:** Parks, Recreation and Cultural Services  
Committee

**From:** Jane Fernyhough  
Director, Arts, Culture and Heritage Services

**Re:** **Hollybridge Way Plaza Public Artwork**

**Date:** June 29, 2016

**File:** 11-7000-09-20-086/Vol  
01

### Staff Recommendation

That the concept proposal and installation of the artwork proposed for the Hollybridge Way Plaza, "Flower Tree" by artist Choi Jeong Hwa, as presented in the staff report titled "Hollybridge Way Plaza Public Artwork" dated June 29, 2016, from the Director, Arts, Culture and Heritage Services, be approved.

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

Att. 6

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

## Staff Report

### Origin

As part of the application by Oval 8 Holdings Ltd. (Aspac) for the development of 6111 Pearson Way (Lot 9) the developer made a commitment for a voluntary contribution of \$550,000 to the Public Art Program. Staff, in consultation with the developer, proposed that these funds be used to develop the artwork for the Hollybridge Way Plaza on City lands along the frontage of the new development. This report presents the proposed public art location, artwork and artist for Council's consideration.

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.*

### Analysis

#### Richmond Public Art Program

The Richmond Public Art Program sets a framework for creating opportunities for people to experience art in everyday life, encourage citizens to take pride in public cultural expression and complement the character of Richmond's diverse neighbourhoods through the creation of distinctive public spaces.

The City's Public Art Program Policy is to encourage the private sector to support the integration of public artworks in the community during the rezoning and development permit processes, through integration of artworks either on their development site or on a City controlled property. Where located on City owned land, the artwork will become the property of the City.

#### Development Proposal

The Oval 8 Holdings Ltd. (Aspac) development consists of two high-rise towers (currently under construction) which include approximately 173 dwelling units on a new lot at 6611 Pearson Way (Lot 9) in the Oval Village in City Centre. Council approved the development's rezoning application (RZ 09-460962) on October 24, 2011 and on July 22, 2013, approved the issuance of the Development Permit (DP 11-587954). A zoning text amendment (ZT 15-695231) was approved after Public Hearing on October 15, 2015, to permit changes to the approved subdivision plan. In addition, the developer entered into a Servicing Agreement including the design and construction of the extension of the Middle Arm Trail and Waterfront Greenway to the east from the Olympic Oval, a plaza at the north end of Hollybridge Way and a future pier.

#### Proposed Location

As part of the Detailed Public Art Plan, the developer agreed to provide public art on City controlled lands at the north end of Hollybridge Way (Attachment 1). Various sites in this location were considered, including locating artwork on the new pier. Given the complexities of

integrating the artwork structure with the pier and impacts on programming of the space on it, however, staff recommend that the artwork be located on land in an area of comparable prominence, namely the stairs leading to the dyke.

Integrating the artwork with the stairs leading up to the dyke is recommended as it avoids conflicts with vehicular movements on Hollybridge Way and the dyke, and does not conflict with event staging on the pier and road end turn-around. This is a high profile location with visibility from the dyke trail, and both Dinsmore and No. 2 Road bridges. It is the terminus for the proposed Lansdowne Road ceremonial route starting from the Garden City Lands to the Hollybridge Way plaza and Olympic Oval precinct. The location is also adjacent to primary bike and pedestrian routes from the City Centre to the waterfront park. A signature artwork at this location is anticipated to attract people to gather, pose for photos and create a sense of place.

### Terms of Reference

The public art associated with the development of Lot 9 is one of four public art opportunities within the River Green Village development (Attachment 2). The additional public art opportunities are as follows:

- Lot 12: The plaza to be located along River Road at Hollybridge Way.
- Lot 13–14: The Brighthouse boardwalk and park, and the child care facility outdoor play area along River Road.
- Lot 17: The children's play area in the large open space between Lots 9 and Lot 17, adjacent to the waterfront park.

The public art consultant has met with the Public Art Advisory Committee to review the Lot 9 Detailed Public Art Plan and has incorporated their feedback on selection panel composition and consideration of local artists for this commission in the development of the terms of reference for this location. The Terms of Reference were reviewed and endorsed by the Public Art Advisory Committee on November 17, 2015. The Public Art Terms of Reference for Lot 9, prepared by public art consultant Jan Ballard, Ballard Fine Art Ltd., describes the art opportunity, site description, theme, budget, schedule, selection process and submission criteria (Attachment 3).

### Public Art Selection Process

Following the administrative procedures for artist selection of civic public artworks, an arm's length selection panel was engaged in a two-stage artist selection process. The five member selection panel consisting of three art professionals, a community member and the developer's representative included:

- Nick Santillan, artist;
- Marian Penner Bancroft, artist;
- Ellen van Eijnsbergen, Director, Burnaby Art Gallery;
- Richard Wagner, River Green resident; and
- Chris Philips, project landscape architect.

On November 20, 2015, the selection panel met to shortlist four artists or artist teams from a list of 26 artists nominated for the project by the consultant and the selection panel. Local and international artists were eligible for consideration. The four shortlisted artists, including local and international artists, were invited to develop a concept proposal for the project and were each paid an honorarium of \$3,000 plus travel expenses to submit their proposals and attend an interview.

On February 25, 2016, the panel met again and reviewed the four artist submissions and interviewed the artists. City staff from Parks and Arts Services attended to respond to questions about the site from the selection panel and to raise any technical issues concerning the four artist proposals. The selection panel recommended the concept proposal by Choi Jeong Hwa for the commission.

### Proposed Artwork

The proposed artwork, entitled *Flower Tree*, by Korean artist Choi Jeong Hwa provides a colourful and playful meeting place at the terminus of Hollybridge Way at the Middle Arm waterfront park. The flowers, to include a selection of BC native and naturalised species, will be made from fibre-reinforced plastic on a steel framework, supported by a 2.5-metre to 3-metre mirrored steel column, for a total height of approximately 8.5 to 9 metres (Attachment 4).

According to the artist's biography:

“Choi Jeong Hwa playfully employs a variety of humble, non-traditional materials in his prolific practice. Upcycled plastics and ornaments are used to maximum effect as Choi alters scale and proportion to engage the viewer in his fantastical built environments and structures. Inspired by the harmony and chaos of urban life, ideas of artificiality versus permanence are central to Choi Jeong Hwa's work. Declining to categorize his mode of production, Choi Jeong Hwa leaves the audience to define his artwork on a personal level. His flower series expresses the universal human condition and a oneness with nature.”

*Flower Tree* is designed and built to withstand the outdoors and varying weather conditions including sun, snow and rain. The materials specified for the artwork are resistant to rust and corrosion when interacting with salt and water. Lighting for the artwork will be placed around the base to illuminate the artwork at night.

Choi Jeong Hwa has been an artist for 30 years, with a strong interest in the natural environment and finding inspiration in ordinary materials. Winner of numerous international awards, Choi Jeong Hwa's previous public artworks have been displayed all over the world, including Paris, Auckland, Hong Kong, Brisbane, Shanghai and Seoul. His work is currently featured at an exhibition of eleven contemporary Asian artists exploring the rise of Asian megacities at the Museum of Fine Arts Boston. His work attracts large viewership and is employed in a promotional campaign at the museum, encouraging people to post selfies with the artwork for free admission to the museum. His biography and examples of his artwork are provided in Attachment 5.

### Maintenance of the Proposed Artwork

The artwork will be designed so that it can be easily maintained. Flower elements will be detachable for maintenance. Heavy resin is used to provide anti-graffiti protection and scratch resistance. However, each graffiti incident will need to be assessed based on the type of marker or paint. Restoration may involve sanding and re-coating.

The *Flower Tree* will require repainting and UV coating approximately every five years. Between repaintings it will require an additional UV coating. In the artist contract Choi Jeong Hwa has included an initial UV coating two years after installation (a value of \$9,000 including air travel and accommodations for the artist and specialists). In addition, Choi Jeong Hwa will provide an extra five flowers with the artwork, each valued at \$1,200 (a total value of \$6,000), to be stored by the City.

In addition to the \$15,000 value of UV recoating and replacement flowers provided through the artist's contract, Aspac will contribute \$20,000 to the artwork's maintenance fund over and above the total developer's public art contribution amount of \$550,000. This additional contribution will not impact future River Green Village public art budgets. In addition, \$5,000 from the developer's contingency for the Lot 9 project, as per the Detailed Public Art Plan, will be added to the maintenance fund for a total of \$25,000. This contribution will be deposited in a reserve account specifically for this public artwork to ensure the funding is not used on other projects.

Based on the conservator's estimate for maintenance by local specialists, this fund will cover approximately two repaints (including UV recoating) and two interim UV recoatings for maintenance up to 15 years (years five and 10, \$8,000; and years seven and 13, \$4,500). After this time, the cost of further maintenance and operating budget impact will be re-evaluated.

It is important to note that the climate in Richmond is considerably more moderate than other geographical locations where similar works by Choi Jeong Hwa have been installed, including Shanghai and Yokohama, and therefore *Flower Tree* will potentially require less maintenance in Richmond.

Routine maintenance, to clean the work and remove dust and debris, should be scheduled more frequently than UV recoating and repainting. Choi Studio will warranty the artwork for a period of two years after completion of the artwork.

### Staff Comments on Proposed Artwork

Planning, Parks and Arts staff have reviewed the proposed location in terms of urban design, maintenance and pedestrian safety and have no concerns with the concept proposal. Based on comments from staff on the initial concept proposal, the height of the supporting column will be raised to reduce the potential of climbing onto the structure. Staff will continue to review the detailed design as it is developed to ensure that the artist addresses any technical or safety issues that may be identified.

### Cost of the Artwork

The developer has proposed a voluntary contribution of \$550,000 for the Phase 1 artwork, secured by a Letter of Credit (L/C) and cash payments as follows:

- \$437,500 (L/C) for the artist contract, including design, fabrication and installation
- \$55,000 (L/C) for public art consultant fees (10%)
- \$18,000 (L/C) for administration costs of the selection process
- \$12,000 (L/C) for contingencies
- \$27,500 (cash) to the Public Art Provision for City administration of the program (5%)

The developer will be responsible for all payments to the public art consultant and the artist and for managing the artwork installation. Upon completion, the ownership of the artwork will be transferred to the City from the artist and the Letters of Credit held by the City will be released. Attachment 6 provides a summary of the public art contributions for the four phases of the River Green Village development.

### **Financial Impact**

The artwork will require minimal annual washing and general maintenance by the City at an approximate cost of \$500 per cleaning each year. City funds would be allocated out of the Public Art Program's annual operating budget for this purpose. The developer's contribution of \$25,000 towards maintenance will be directed towards recoating approximately every two years and repainting every five years as required for a period of up to fifteen years.

### **Conclusion**

Provision by Oval 8 Holdings Ltd. of the proposed artwork *Flower Tree* signifies a continuing show of support by developers for the importance of public art to Richmond neighbourhoods and the City. The inclusion of public art within the waterfront park at River Green Village will enhance the public realm within a publicly accessible open space and support the vision of the Oval Village as a high-amenity, pedestrian-oriented, dynamic world-class waterfront.



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

- Att. 1: Proposed Location for Artwork
- 2: River Green Village Public Art Locations
- 3: River Green Village Lot 9 Public Art Term of Reference
- 4: Recommended Artwork, *Flower Tree* by Choi Jeong Hwa
- 5: Artist Background, Choi Jeong Hwa
- 6: Summary of River Green Village Public Art Contributions

Proposed Location for Artwork



### River Green Village Public Art Locations



#### PUBLIC ART KEY MAP

Potential site locations for public art

- 1** Lot 9 (Pier) - Phase 1
- 2** Lot 12 (Plaza) - Phase 2
- 3** Lot 14 +13 (Boardwalk Entrance and Child Care Facility) - Phase 3
- 4** Lot 17 (Children's Play Area) - Phase 4



# DETAILED PUBLIC ART PLAN RIVER GREEN VILLAGE: PHASE 1 - LOT 9

NOVEMBER 17, 2015



**BALLARD FINE ART**  
PRIVATE ART ACQUISITION & ADVISORY

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# INTRODUCTION



Lot 9 of the landmark River Green Village development project, located in the heart of Richmond, presents a special opportunity for a legacy public artwork that will contribute to the vitality of this significant waterfront community. Aspac is committed to providing an iconic public artwork that speaks to the spirit and character of River Green and its surrounding contexts.

To ensure the highest quality and ingenuity of the public artwork, Aspac has chosen to engage the services of Ballard Fine Art Ltd. to provide public art consultation. The developer looks forward to working with the City of Richmond and the selected artist to facilitate a compelling public artwork that furthers Aspac's vision of creating a neighbourhood with a strong sense of place and a legacy of excellence. The artwork will strengthen and enrich River Green as an international destination, inspiring a unique cultural landscape for the city of Richmond.

# LOT 9 PROJECT DETAILS

**PROJECT ADDRESS**      6611 Pearson Way  
6633 Pearson Way

**LEGAL DESCRIPTION**      Lot 9 Section 6 Block 4 North Range 6 West New  
Westminster District Plan BCP 49385

**TOTAL FAR AREA**      297,663 sq. ft.

**PUBLIC ART BUDGET**      \$550,000



**PRCS - 133**

# PROJECT CONSULTANTS

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# CONTEXT PLAN



*River Green Village is located along the Middle Arm of the Fraser River in Richmond City Centre*

**PRCS - 135**

# PROJECT DESCRIPTION

River Green Village is envisioned as an unprecedented luxury shoreline community, surrounded by a multitude of amenities and serene natural landscapes. Sited along the Middle Arm of the Fraser River in Richmond's downtown core, between the Dinsmore and No. 2 Road bridges, River Green is located adjacent to the Richmond Olympic Oval. With limitless sightlines to the Gulf Islands, North Shore mountains and Greater Vancouver, River Green is positioned to become Canada's most significant and refined waterfront destination. River Green Village is currently undergoing a zoning amendment to consolidate the site into 4 Lots with completion in January/February 2016, which will facilitate improvements to the urban design, open space areas and public realm.



*View of Lot 9 from the Fraser River*

Lot 9, to be developed during Phase 1, will be the urban focus of the development. In keeping with the concept of "complete communities" as outlined in the City Centre Community Plan (CCAP) of Richmond, River Green Village will feature a dynamic combination of residential, commercial, mixed-use and a childcare facility. Carefully considered open spaces including meandering pathways, a plaza, and a children's play area will further advance Aspac's vision for an interconnected and animated public realm. River Green Village strives for the inclusion of building typologies with a unique character and complexity, encompassing the best of urban living through the development of a contemporary, engaging and sustainable community.

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## PRCS - 136

A distinctive place within the fabric of the City of Richmond, the development of the pier at Lot 9 of River Green Village has been envisioned in accordance with 4 key principles as outlined in the CCAP of Richmond:

- Build a Complete Community  
Create an inclusive urban community designed to support the needs of a diverse and changing population.
- Build Green  
Foster a culture that uniquely supports and celebrates Richmond as an island city by nature.
- Build Economic Vitality  
Promote measures to attract, enhance and retain business, as well as achieve a superior competitive position in the region.
- Build a Legacy  
Establish the City Centre as a premier urban waterfront community and international meeting place.



*The Waterfront Park at the terminus of Hollybridge Way*



Bounded by Hollybridge Way and Pearson Way, fronting the Middle Arm of the Fraser River, Lot 9 at Green Village will include two slender high-rise towers of varying configurations and heights, with refined residential units. Positioned within the site plan to maximize spectacular views to the waterfront and beyond, the towers at River Green Village are envisioned as elegant and elongated to ensure a sleek look in consideration of the building height limit due to the proximity of the Vancouver International Airport's flight paths. The use of architectural glass and natural stone establish structural sophistication.

The current phase features low-rise townhome units within the podiums of the high-rise residential towers, supporting families with children and providing the opportunity for activity to take place on the street. Each townhome is fronted by a private patio separating the building face from the public sidewalk, with the opportunity for raised patios to enhance privacy.

A number of state-of-the-art amenities compliment the luxury residential experience of Lot 9 at River Green Village. A pool and whirlpool, sauna and steam room, as well as fitness centre provide areas of retreat and relaxation. A music room, games room, billiards room, club room and private theatre allow for social gathering among residents, increasing connectivity within the development.



*The Lot 9 townhomes featured within the podiums of the high-rise buildings*

On the ground level between buildings, a water garden courtyard with dramatic waterscapes and artfully designed stones enhances relaxation and tranquility. Several sundecks with contemporary seating, hedges and semi-transparent screens extend out from the private residences to provide access to magnificent panoramic views of the North Shore Mountains and the Fraser River while still maintaining privacy. A green roof atop the amenity and lobby buildings is planted with sedum that blooms in a variety of colours year-round, providing visual interest for the residences above and creating a welcoming space for residents to rest and gather.

A variety of key open spaces proposed for Lot 9 and throughout River Green Village will complement the surrounding buildings and increase connectivity through new and innovative paths and roadways. Consistent with the CCAP, Aspac will deliver both public and private open spaces, pedestrian and cycle-friendly throughways as well as urban parks and plazas. These open space initiatives will serve both residents and visitors of River Green Village, providing a wide range of interconnected zones that will transform this waterfront community into a diverse and dynamic destination.

The pier at River Green Village, located along the Middle Arm of the Fraser River, will be built in conjunction with Lot 9. Providing a front row to waterfront life, the pier, with floating dock, will feature high-visibility, functioning as the cornerstone to the Landsdowne corridor and forming a dynamic landmark at the end of Hollybridge Way. Surrounded by natural landscapes, wetlands and recreation areas, the pier will offer residents the opportunity for a variety of leisure options including the temporary mooring of boats.

Hollybridge Way, a mixed-vehicle/pedestrian zone immediately east of the Olympic Oval, is celebrated by the major node of the plaza and landmark pier at the end of the street. The plaza will provide opportunities for residents and visitors to gather and watch the activities of the river, while the pier will create a prime location for taking in the expansive views.

Running parallel to Hollybridge Way on the northeast edge of the site, the Brighthouse Trail will provide a greenway to link the dike trail to the corner of New River Road and Gilbert Road. While preserving cultural landscape resources, this boardwalk and path, lush with natural plantings, will serve as a pedestrian connector to and from the river, linking areas of social gathering and increasing connectivity.



*Hollybridge Way with the pier and plaza at terminus*



*The Brighthouse Trail at the corner of Gilbert Way and River Road*

**PRCS - 139**



Waterfront Park



Fronting Lot 9, another key open space integral to defining River Green’s public realm is the Waterfront Park, located along the Middle Arm of the Fraser River. With a variety of public amenities for both residents and visitors, including a children’s play area and vast lawn for families to interact and play, the Waterfront Park will enhance the riverfront character of the site through natural plantings and a variety of places to sit, pause, play and socialize.

In upcoming phases, Aspac will develop a retail plan supporting and underscoring River Green’s luxury village environment. River Green Village is set to include 20,000 sq. ft. of retail space, most of which can be described as boutique in character. Specialized retail, including either “niche” retail and/or restaurants and coffee shops, will also be included. Having been envisioned early in the development process, River Green’s retail plan will foster the impression of “critical mass”, adding to the place-making quality and desirability of this up and coming location. River Road, on the southern edge of the site, will feature buildings setback 3 metres from the property line with double rows of trees on each side. A tree-lined boulevard with a separate cycle lane will facilitate ease for cyclists and pedestrians while retail frontages and wide sidewalks will invite residents and passers-by to linger and pause. Benefitting from exposure to both drive-by and pedestrian traffic, River Green’s retail space will feature a multitude of amenities, including a pocket plaza with tables and seating to enhance social gathering.

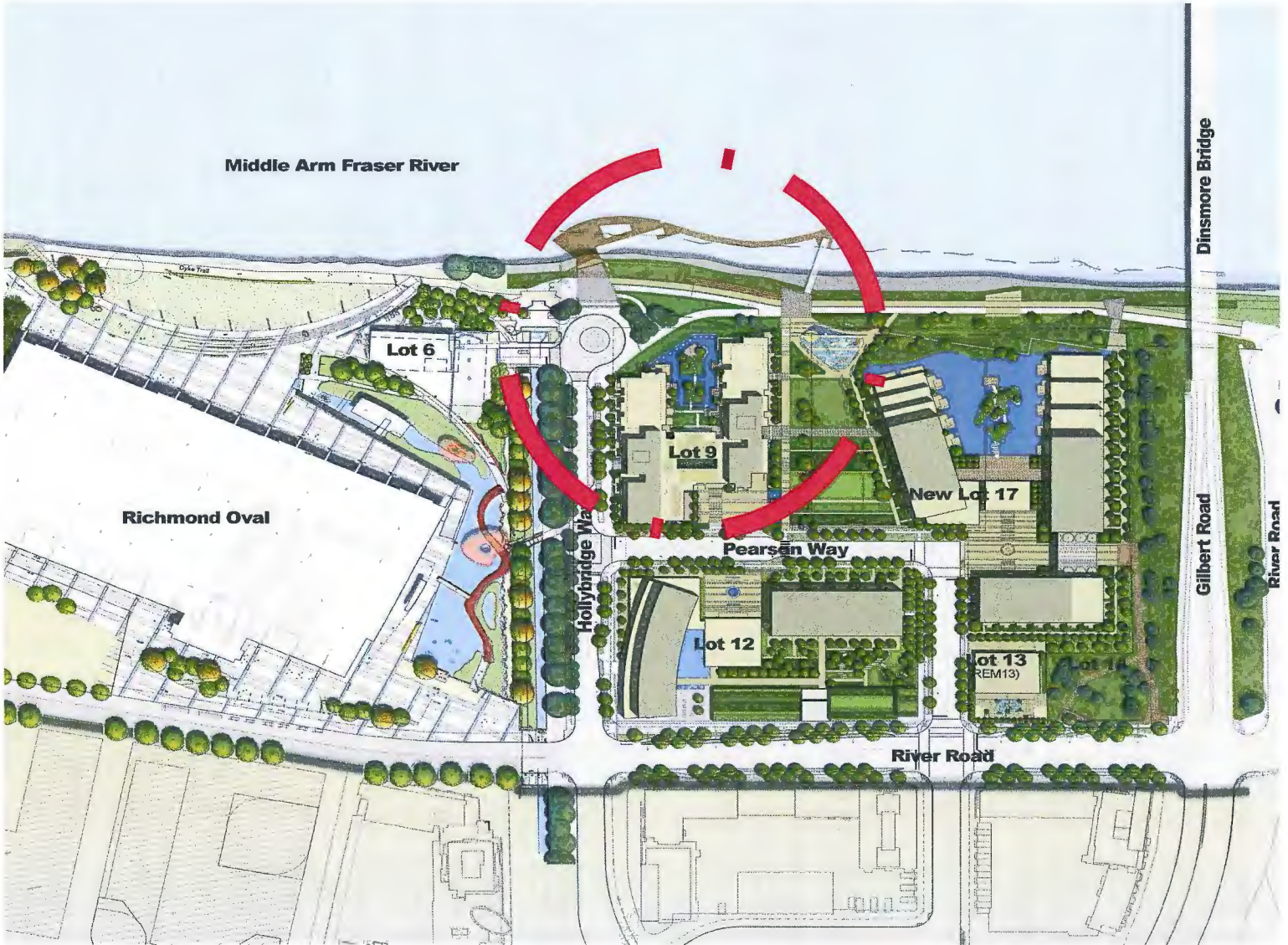


River Green Village will feature an animated retail environment



The Pocket Plaza, to be completed in the upcoming phase of Lot 12

# LANDSCAPE PLAN



PRCS - 141

# PUBLIC REALM

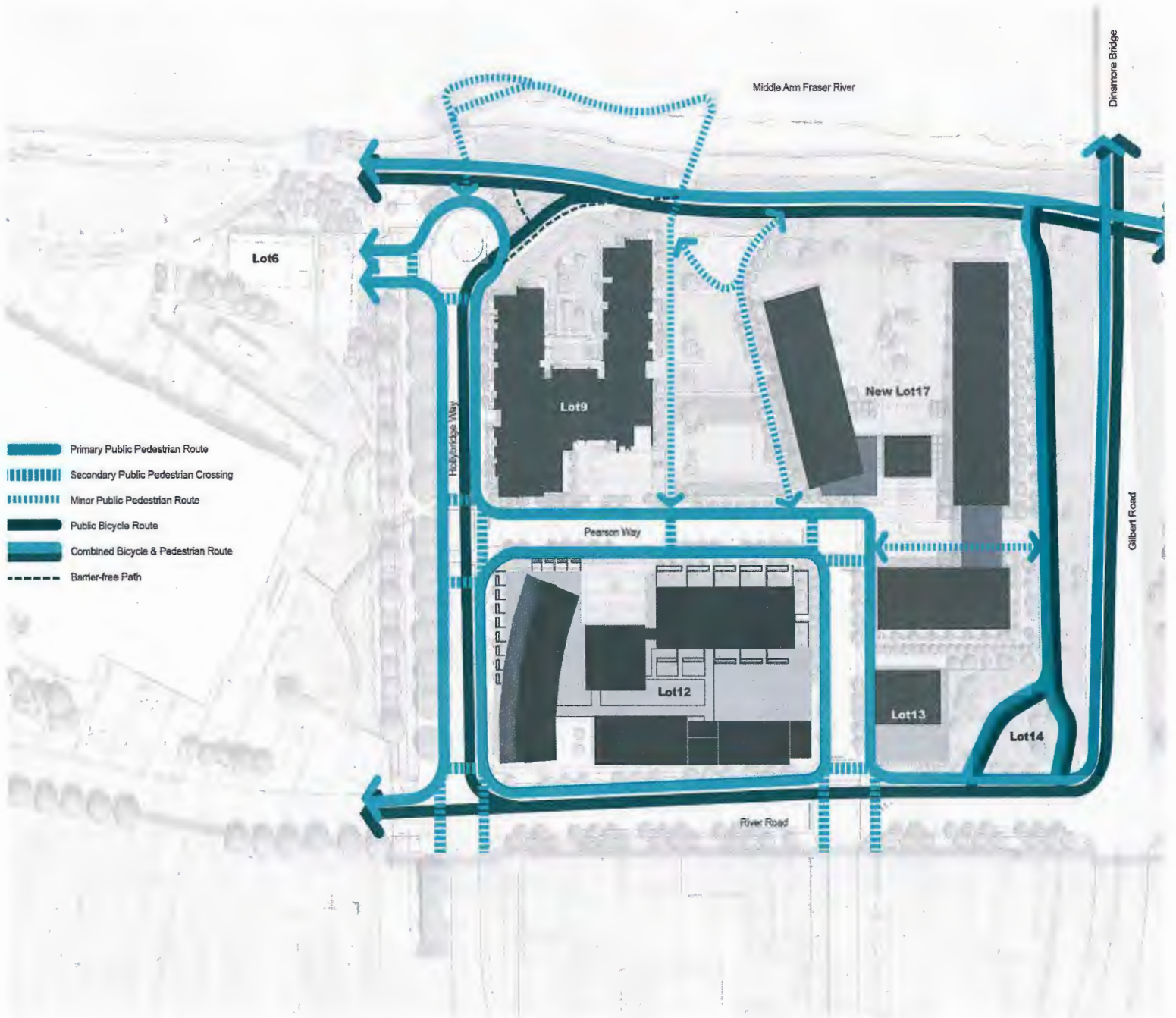
Lot 9 will be an integral part of the development of River Green Village's public realm. Ideally situated along the banks of the Fraser River's Middle Arm, River Green Village is part of a dynamic emerging neighbourhood in the City of Richmond. Surrounded by a wide network of amenities, from natural, waterside trails with extensive landscaping to cafes, restaurants, shops and gathering spaces set to enliven the reimagined roadways, River Green Village's public realm will foster a variety of social activity, increasing community connectivity and enhancing



Envisioned as a vibrant centre of sustainable urban excellence, River Green Village boasts an idyllic, central, accessible location, with the Richmond Olympic Oval just steps away, and in close proximity to the rapid transit system of the Canada Line. Working in accordance with the City of Richmond's pursuit of "Transit-Oriented Developments (TOD)" as outlined in the City Centre Area Plan (CCAP), River Green Village is imagined as a world-class destination "where all residents are within a 5-10 minute walk of quick, efficient public transit and can live, work, shop, learn and play in a pedestrian-friendly environment- one where the automobile is an option, not a necessity."

This mixed-use development with decided "Points of Difference" will create an open, animated backdrop for everyday life. Alongside River Green Village's residential townhomes, mid-rises and high-rises, "niche" and "national" retail opportunities, coffee shops, restaurants and a daycare will create attraction to the development, enhancing public attention and adding activity to the area's street-level programming. With attractive, pedestrian-oriented streetscapes and accessible street frontages, these features will contribute to River Green's "village" feel and provide residents and visitors places to gather, stay and linger within the framework of the day-to-day.

# PEDESTRIAN AND BICYCLE ROUTES



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The CCAP identifies the potential for the riverfront to be a signature feature of Richmond’s public realm. River Green’s vision for a landmark design of the pier at Lot 9 located at the terminus of Hollybridge Way aligns with this vision. The pier will serve as an identifiable and memorable element of River Green Village and the surrounding developments, trails, paths, parks and waterways, increasing connectivity and engagement among community members and visitors alike. The pier and adjacent developments will have a distinct identity accommodating a diverse range of people, providing a node of pedestrian oriented pathways to foster social contact and community building. The development’s carefully considered pedestrian and cycling circulation paths, as well as a variety of seating options, will establish limitless occasions for social engagement and recreation, creating opportunities to pause and enjoy the spectacular vistas and views of the Fraser River.



*Pedestrians enjoy the Waterfront Park*



*Precedent image*

Aspac’s River Green Village will realize the City of Richmond’s priorities as identified in the CCAP of Building Community, Building Green, Building Economic Vitality and Building Legacy, providing a village gateway to the city and establishing a new and desirable public environment, especially for pedestrians. The public artwork at Lot 9 will play an integral role in many of these priorities for residents and visitors of the neighbourhood alike, particularly the creation of a memorable and animated social space with a landmark artwork that sparks curiosity, dialogue and contributes to the enjoyment of this important public realm. In enriching the cultural and aesthetic character of public spaces, the artwork will shape and enliven the pier, building civic pride and community identity.

# COMMUNITY CONTEXT

The City of Richmond is uniquely situated on Lulu Island at the mouth of the Fraser River. Made up of a total of 17 islands, including Sea Island and numerous other smaller islets, Richmond is an area rich with a diverse cultural and social history. For thousands of years prior to European arrival, the Coast Salish peoples used the area for harvesting berries and fishing salmon, establishing seasonal dwellings and permanent residences. In the 1860's, drawn to the rich delta soil, pioneer farmers settled the area and began clearing, dyking and draining the land for agricultural purposes. Fishing and salmon canning emerged as a major industry in the 1870's, encouraging the migration of fishers of First Nation, Japanese, Chinese and European heritage, as well as supporting related industries such as boat-building. Richmond was incorporated as a municipality on November 10, 1879 and designated as a City on December 3, 1990.



*View of the Fraser River from Deas Island, Richmond*



*First Nations women fishing in shallow water with nets in the Fraser River*

## Fraser River

The Fraser River runs 1,325 km from its headwaters in eastern British Columbia to its mouth at the Strait of Georgia in the City of Vancouver. Named for Simon Fraser of the North West Company, the first European to follow the entirety of its course to its mouth in 1808, the Fraser River has long been a major provincial transportation corridor between the West Coast and the rest of Canada.

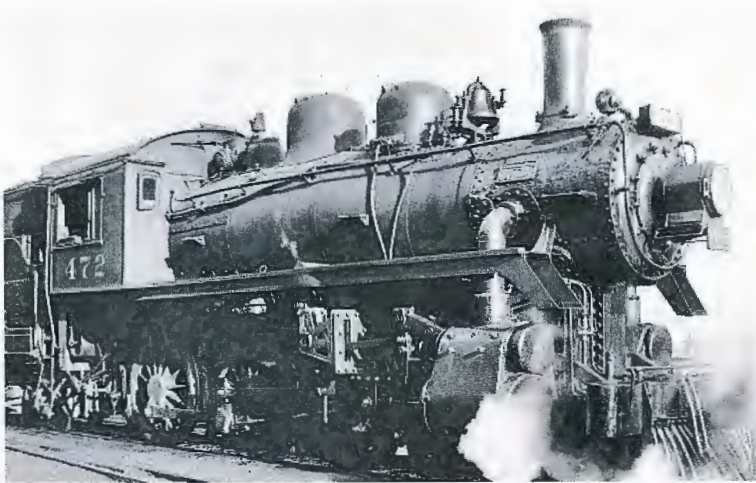
Historically significant in early exploration expeditions and development of the province, such as the Gold Rush, the Fraser River was also the site of many First Nations settlements, including the Musqueam, Stó:lo, St'at'imc Secwepemc and Nlaka'pamux. Significantly, the river has supported salmon populations for millennia, providing food and nourishment for surrounding communities. Today, the river also provides many recreational opportunities including rafting, boating and sports fishing. In recognition of the Fraser River's importance to Canada, it has been designated nationally as a Canadian Heritage River.



## Musqueam

For thousands of years the Musqueam people have inhabited the Fraser River Delta and surrounding areas. Musqueam (QΣmufΣium) means People of the River Grass and relates back to the grass (m-uh-th-kwi) that grows in the Fraser River estuary in the tidal flats and marsh lands. An ecologically vital gathering ground rich with shellfish and young salmonids, the Fraser River was a critical living and food-gathering place, and offered the Musqueam a life of abundance prior to European settlement.

The Middle Arm of the Fraser, now fronted by River Green Village, was a key salmon-gathering site for the Musqueam. Salmon fishing was an integral part of everyday life and influenced the development of Musqueam culture, stories, and mythology. Identifying themselves as a fishing people, the Musqueam are still closely aligned with the Fraser River today.



Canadian Pacific Railway Engine 472



Fishing Weir

## Canadian Pacific Railway

The Canadian Pacific Railway, founded in 1881, was created to physically unite Canada and Canadians from coast to coast. In 1902, the Interurban line, owned by the Canadian Pacific Railway was built on Lulu Island in Richmond, contributing greatly to the development of Richmond's city centre. Today, cultural remnants of this important transportation legacy remain visible within the city, at Moncton Street and No. 1 Road in Steveston. These trace elements include the presence of utilitarian tracks and electric poles, which function as artifacts of an important historic time.

## Samuel Brighthouse

One of the most recognizable names in the municipality, Samuel Brighthouse (1836-1911) once raised thoroughbred horses and grazed cattle on what is now the downtown core of Richmond. In 1864, Brighthouse purchased 697 acres on Lulu Island, stretching from the Middle Arm of the Fraser River to present day Granville Avenue, establishing himself as one of the key landowners in the area. Instrumental in helping Richmond form a municipality in 1879, 7 years ahead of Vancouver, Brighthouse also served on City Council in 1883. In 1880, Brighthouse sold five acres of his property at the price of \$400.00 to the municipality for the construction of a town hall, to be located on the corner of No. 3 Road and Granville Avenue. The present City Hall, Minoru Park, and Richmond Centre Shopping Mall were eventually built on land that he once owned. Today, the downtown area of Richmond is often still referred to as Brighthouse.

The Brighthouse homestead site was located on River Road and included expansive tree plantings in distinct grid patterns, creating both woodlots and perimeter planting. Brighthouse used seedlings transported to Canada from Europe and the United Kingdom to fill his property, including willow, elm, cedar, oak, ash and pine.



*Dragon boating*



*Samuel Brighthouse*

## Dragon Boat

The John M.S. Lecky Boathouse, located on the Middle Arm of Fraser River north of the Dinsmore Bridge, opened in 2006. This 11,000 sq. foot, two-tiered floating structure houses four boat bays and services the UBC Thunderbirds rowing program, St. George's school, as well as both high performance and community rowing, dragon boat and paddling programs. Named for John Lecky, a former UBC rower who won a silver medal in the men's eight at the 1960 Rome Olympics, the Boathouse presents numerous opportunities for both novice and elite recreation, set against the backdrop of the Fraser River's spectacular natural surroundings.



*Richmond Olympic Oval*



*Richmond Night Market*

In recent years, Richmond has undergone many vast and exciting changes. Today, Richmond is characterized by its strong sense of community, with an ethnically diverse and growing population of 207,500 people. Contributing to the rich cultural fabric of this growing city, much of Richmond's recent population growth has been comprised of Asian immigrants, with people of Chinese and South Asian ancestry representing more than 60% of the city's residents. Richmond's vibrant social profile is reflected in its commitment to improving quality of life for all of its citizens, through acknowledgement and celebration of both past and present.



*Celebrations for Chinese Lunar New Year*

# PUBLIC ART CONTEXT

The public art at River Green Village has the potential to converse and engage with the wider public art context in the Richmond area and surrounding communities, activating and energizing the public realm. The area's vibrant cultural heritage and unique history provide an exciting context for public art. With a number of recent developments and their related public art planned in the vicinity, together with community art initiatives and programming, the public art at River Green Village will contribute to shaping this destination neighbourhood. Aspac will reiterate the City of Richmond's commitment to art in public spaces, which includes providing greater access to artistic expression, and enhancing public awareness and appreciation of the visual arts.



Rebecca Bayer, "Motif of One and Many", 2015

Jacqueline Metz & Nancy Chew, "Made in China", 2013

The existing public artworks located in the surrounding areas of River Green vary in medium, subject matter and acquisition dates. Engaging with the thematic framework of connectivity, exploring ideas of ecology, infrastructure and history, they respond to the rich multi-cultural make-up of the Richmond area. A secondary prominent theme deals with environmental concerns and the rich biodiversity of the city's green spaces as well as the Fraser River.



Two public artworks previously installed by Aspac, as part of the first phase of the River Green Development located in close proximity to the Olympic Oval, are *Fish Trap Way* (2014) and *stillness & motion* (2013). Created by renowned Coast Salish artists Susan A. Point and her son Thomas Cannell, *Fish Trap Way* represents spawning salmon and their importance to Musqueam culture. Located along the Middle Arm of the Fraser River, this site was chosen for these works as it was once an area of supreme abundance for fishing. Created in four parts, the installations include 2 Salish 'Markers' made out of basalt as well as a sculptural work made out of aluminum and a Medallion inlay. Representing the journey salmon must make to ensure their survival, the markers depict both juvenile and adult fish at various stages of their lives. The elegant aluminum structure is an interpretation of a fish trap that Coast Salish people would have used to harvest while the Medallion depicts salmon waiting for the full moon before spawning begins.

Also dealing with notions of habitat native to the region is Jacqueline Metz and Nancy Chew's *stillness & motion*. This striking artwork is integrated into a pedestrian bridge that crosses River Green's East/West Promenade, providing a dynamic experience as the viewer moves through it. Portraying another iconic animal, *stillness & motion* features life size images of the Great Blue Heron nesting, as well as an abstraction of the fluttering of a heron's wings in continuous loop. Powerful yet gentle, *stillness & motion* is informed by the mythologies and culture of Richmond's natural landscape.



Susan A. Point and Thomas Cannell, "Fish Trap Way", 2014



Jacqueline Metz and Nancy Chew, "stillness & motion", 2013

Farther east along the River, a number of exciting artworks enliven the space surrounding the Olympic Oval. Janet Echelman's Water Sky Garden, sited adjacent to the Olympic Oval, is a landmark artwork that transforms the experience of the plaza. Installed in 2009, Water Sky Garden creates an immersive and contemplative environment that uses site specific materials such as rock, wood, water, air bubble fountains, steel, netting and light, engaging the space surrounding the viewer. Water Sky Garden is inspired by Richmond's cultural communities, with the bright, red, giant net-form, a material that Echelman often engages, in this case reminiscent of the fishing and canning industry that once dominated the area. The net undulates in the wind and becomes illuminated at night. Purifying aerators draw shapes with bubbles on the surface of a pond beneath the artwork, the water from which is collected from runoff gathered by the Olympic Oval's 5-acre roof. The red-stained cedar boardwalk that leads viewers through the artwork is suggestive of a curving path similar to the choreography of the Dragon Dance, a performance frequently seen at Chinese Festivals, while the "sky lanterns" recall celebration.



Janet Echelman, "Water Sky Garden", 2009, Day



Janet Echelman, "Water Sky Garden", 2009, Night

Fronting the Olympic Oval, along the banks of the River, is Elspeth Pratt and Javier Campos' Sight Works (2010). Made cast-in-place concrete, the pouring of Sight Works reflects the sedimentary nature of the alluvial flood plain. Integrated into the landscape, the artwork serves as a walkway, a seating area and a platform for viewing the environs of the Oval and the river, inviting passers-by to pause, rest, play and reflect.



Elspeth Pratt and Javier Campos, "Sight Works", 2010



Buster Simpson, "Ice Blade", 2008



Pat Talmey, "Spawning", 2000

Ice Blade, installed in 2008 by Buster Simpson on the Richmond Hollybridge Canal Bridge, creates an illuminated marker and serves as a processional civic entry to the Olympic Oval. Consisting of LED light columns in the shape of skate blades, Ice Blade asserts a tipping stance, echoing the position taken by a speed skater at the starting line. Diffracting ambient, natural and artificial light sources, Ice Blade mirrors the surrounding landscape. During the day, the sun creates a kinesthetic interpretation of the light spectrum. At night, the LED light source activates the reflective and diffractive glass elements in the columns and provides an illuminated interpretation of an "aurora borealis" along the blades' edges.

At the end of Hollybridge Way, also dealing with notions of the surrounding ecology is Pat Talmey's Spawning (2000). A waterfall feature that highlights Richmond's strong relationship to river life, Spawning depicts male salmon, with the hooked nose or 'kype' that develop when the fish enter fresh water to spawn, facing up river.



Sonny Assu, "Authentic Aboriginal", 2010



Dinah Anderson et al, "Achieving a Dream", 2009



Patrick Amos et al, "Hupakwanum: The Chief's Treasure Box", 2009

Sited at the Olympic Oval, a number of artworks sponsored by the VANOC Venues Aboriginal Art Program significantly connect to the rich history of First Nations people in Canada. Authentic Aboriginal (2010) by Sonny Assu, Hupakwanum: The Chief's Treasure Box (2009) by Patrick Amos, Tim Paul, Tom Paul and Rodney Sayers, and Achieving a Dream (2009) by Dinah Anderson, Sammy J. Kudluk, Mabel Nigiyok, Louise Nigiyok and Andrew Qappik use traditional and non-traditional means to tell stories of Aboriginal experience, both past and present.



Deanne Achong and Faith Moosang, "Lulu Sweet: A Goldrush Tale in 8 Acts", 2014



Deanne Achong and Faith Moosang, "Lulu Suite: 17 Films for 17 Islands", 2013

Another theme explored through several public artworks surrounding River Green Village is that of Lulu Island, named for 19th century entertainer Lulu Sweet, a visiting singer from San Francisco, California. Lulu Sweet was a favourite performer of Colonel Richard Moody, a member of the Royal Engineers who developed much of the Lower Mainland on behalf of the British Empire. After her arrival in British Columbia in 1861, they travelled on a voyage together from New Westminster to Victoria, where Moody named Lulu Island after Miss Sweet. Lulu Sweet: A Gold Rush Tale in 8 Acts (2014) by Deanne Achong and Faith Moosang is a location aware walking tour app situated along the Fraser River that chronicles Sweet's many Journeys between 1850 and 1863. Lulu Suite: River Road Land (2014) and Lulu Suite: 17 Films for 17 Islands (2013) also by Achong and Moosang are films located within the Olympic Oval that look at the history of Lulu Island both past and present.

Public art plays an integral role in enriching social environments, with the celebration of local culture and diversity, the involvement of its citizens and the enhancement of neighbourhood identity. With a distinguished collection already in place in the River Green Village area and a number of upcoming public artworks set to further enliven the community including installations by Evan Lee at Intracorp's River Park Place and Rebecca Belmore at Onni's Riva, the public artwork at the Pier will foster significant dialogue, connection and engagement within the community and public art context.



# GUIDING PRINCIPLES FOR PUBLIC ART

- Provide a legacy artwork that is dynamic and engaging, facilitating excitement befitting the pier's unique public art opportunity
- Reflect the vision and spirit of the River Green Village project
- Integrate well to the site, architectural design and public realm
- Thoughtfully consider the historic, social, cultural and community contexts
- Offer maximum public accessibility, visibility and engagement
- Strive for the highest quality of artistic expression and standards
- Provide a front row to waterfront life
- Distinguish River Green Village as an international destination



# PUBLIC ART OPPORTUNITY

River Green Village will have a unique aesthetic presence in the heart of Richmond, celebrating this new community's extraordinary setting and contributing to the vitality of the public realm. The public art opportunities for this development are designed to be unique and innovative, engaging audiences in unexpected ways and responding to the rapid changes of 21st century contemporary life.

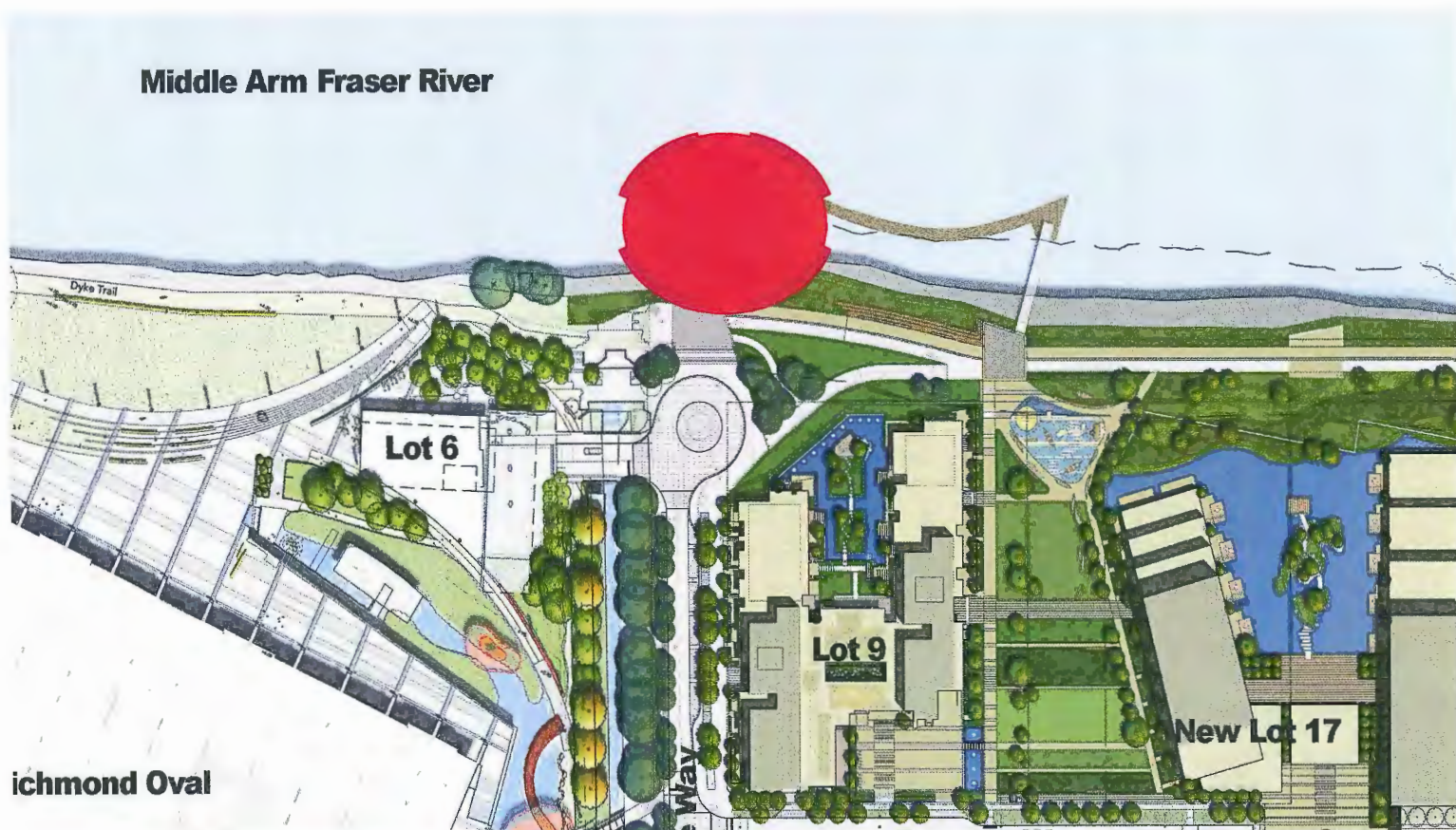


Fig. 1 | Public art opportunity highlighted in red, the pier fronting the Middle Arm of the Fraser River

Lot 9 is the first phase of River Green Village in the northwest corner of the development. Currently under construction, Lot 9 will front the new waterfront park and pier, becoming a key destination for residents and visitors as they traverse the waterfront and arrive via Hollybridge way. The future pier, located on City property, will be completed within this phase of the development.

The public art location identified for Lot 9 is the pier fronting the Middle Arm of the Fraser River at the north end of Hollybridge Way. Contributing to the distinctive energy and function of this site, the public art opportunity will support the flow and integration between the sequence of public spaces, activating and energizing the public realm. This site location at the pier offers a unique opportunity for public interaction on a multitude of levels, supporting quiet, intimate interludes as well as fast-paced, bustling moments. Significantly, this site location creates the occasion for high public visibility and engagement with pedestrians, cyclists and boaters traversing the high quality parks, open spaces and surrounding amenities of River Green Village.

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Fig 2 | *Public art opportunity circled in red*

The high-profile, prominent location of the pier befits a landmark artwork that will significantly contribute to the place-making of River Green Village and the surrounding public realm. Located at dike level, the pier will function as an anchor to the Landsdowne corridor and as such demands a signature artwork with a bold and dynamic presence. Within this public art opportunity, a wide range of possibilities exist for potential approaches and materials, including integrated, 2D, 3D and other innovative media, as well as a way-finding light work. There is great potential to establish River Green and the Oval Village area as an international destination, with the development of an outstanding public artwork by a leading contemporary artist with an international reputation.

In keeping with the social use of the Waterfront Park, the public art opportunity at the pier will present the occasion to create a commanding, legacy artwork that will contribute to the public realm in a lasting and meaningful way.



The artist/artist team selected will be given as much creative license as possible to activate this space, integrating art into the site and public context in a way that is innovative and vibrant. The artist/artist team will be selected early in the development process and will have an opportunity to become an integral member of the design team. Aspac is committed to hosting a work of artistic excellence that compliments the River Green Village project, and enhances the historic, cultural and aesthetic significance of the City of Richmond's public art landscape.

# PUBLIC ART BUDGET

The total Public Art Contribution for the artwork at the pier at Lot 9 is **\$550,000.00**.

The Total for Public Art Project is **\$467,500.00** and adheres to the City of Richmond's Public Art Policy, calculated as 85% of the Public Art Contribution. This amount includes the public artwork, selection process and honoraria costs, and the developer's contingency.

The amount designated for the artwork is **\$437,500.00** and includes the artist fee, artwork fabrication, storage, delivery, installation, all consultant fees, engineering certificates, construction coordination and site preparation, lighting and insurance. The artist selected will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

The Administration Allowance is **\$82,500.00** (15% of the Public Art Contribution) and includes the Public Art Program administration fee and the public art consultation fee.

## Total for Public Art Project (85%)

Public Artwork .....	\$437,500.00	
Selection Process and Honoraria .....	\$18,000.00	
Developer's Contingency .....	\$12,000.00	\$467,500.00

## Administration Allowance (15%)

Public Art Program Administration (5%).....	\$27,500.00	
Public Art Consultation Fee (10%) .....	\$55,000.00	\$82,500.00
Public Art Contribution.....		\$550,000.00

# TIMELINE

## PROJECT TIMELINE

LOT 9 Development Permit (DP 11-587954) . . . . .	Issued July 2013
LOT 9 Construction Completion . . . . .	Fall 2017
LOT 9 Pier Completion . . . . .	Fall 2017

## PUBLIC ART TIMELINE

Detailed Public Art Plan Development . . . . .	October/November 2015
City Detailed Public Art Plan Presentation. . . . .	November 17, 2015
Review Long-list of Artists . . . . .	late-November 2015
Determine Short-list of Artists . . . . .	late-November 2015
Short-listed Artists' Invitation . . . . .	late-November 2015
Proposal Presentation by Short-listed Artists . . . . .	mid-January 2016
Artist Contract. . . . .	February 2016
Art Installation . . . . .	Fall 2017

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# SELECTION PROCESS

All stages of the selection process will be facilitated by Jan Ballard of Ballard Fine Art Ltd.

The selection process will be a two stage invitational to professional artists/artist teams with a selection committee. Members of the selection committee, excluding members from the Aspac design team, will be paid a \$1,200 honorarium for their work.

The proposed selection committee will consist of five (5) members:

- Two (2) members from the Lower Mainland Art Community:  
Marian Penner Bancroft, Senior Artist  
Ellen Van Eijnsbergen, Director/Curator, Burnaby Art Gallery
- Two (2) members from the Aspac design team:  
Chris Phillips, Principal, PFS Studio  
Jeff Skinner, Senior Development Manager, Aspac
- One (1) community member from the City of Richmond:  
Nick Santillan, Richmond Community Member

## Stage One

- The selection committee will be oriented to Lot 9 and the greater River Green Village development project, the surrounding contexts and the Lot 9 public art opportunity. Jan and the selection committee will research and nominate a long list of 15-20 artists/artist teams for consideration.
- The selection committee will collectively review the artist long-list and nominate a short-list of 3-4 artists/artist teams to present a Detailed Public Art Proposal.

## Stage Two

- The 3-4 short-listed artists/artist teams will be oriented to Lot 9 and the greater River Green Village development project, the surrounding contexts and the Lot 9 public art opportunity. They will be invited to develop and present a detailed artwork proposal to the selection committee.
- The 3-4 short-listed artists/artist teams will be provided with a \$2,500 honorarium for their work. The honorarium will be paid upon receipt and presentation of the detailed public art proposal.
- Following the selection committee's review of the short-listed artist/artist team proposals, a final artist/artist team and artwork will be recommended for selection. Prior to the final artist/artist team selection, Aspac will have an opportunity to review the recommended artist proposal.
- The final artist/artist team selected will enter a contract agreement with Aspac to complete the proposed artwork on time and budget prior to development occupancy permits.

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### **Artist/Artist Team Selection Criteria for Stage Two**

- i) High quality and innovative concept with a clear vision of the final artwork
- ii) Demonstrated understanding of the public space and the impact on the proposed site
- iii) Understanding of the project architecture, the site and its contexts
- iv) Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance and site consideration
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

\*Please note: If no submission warrants consideration, the developer reserves the right not to award the commission.

Please direct any questions to:

Jan Ballard | Ballard Fine Art Ltd.

O. 604 922 6843 | C. 604 612 6645 | E. [jan@ballardfineart.com](mailto:jan@ballardfineart.com)

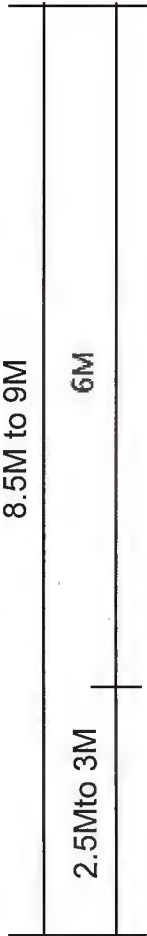


## River Green Village Lot 9 | Public Art Proposal Choi Jeong Hwa



Bridging the gap between art and everyday life, Korean artist Choi Jeong Hwa playfully employs a variety of humble, non-traditional materials in his prolific practice. Upcycled plastics and ornaments are used to maximum effect as Choi alters scale and proportion to engage the viewer in his fantastical built environments and structures. Inspired by the harmony and chaos of urban life, ideas of artificiality versus permanence are central to Choi Jeong Hwa's work. Declining to categorize his mode of production, Choi Jeong Hwa leaves the audience to define his artwork on a personal level. His flower series expresses the universal human condition and a oneness with nature.

**8M FLOWER TREE**





View of *Flower Tree* from Hollybridge Way, looking north



View of *Flower Tree* from Hollybridge Way Plaza, looking north



View of *Flower Tree* from Hollybridge Way Plaza, looking northeast



View of *Flower Tree* from waterfront dyke, looking south

## BC Native Flowers

Choi Jeong Hwa will include a selection of BC Native Flowers into the artwork as it relates to the site location

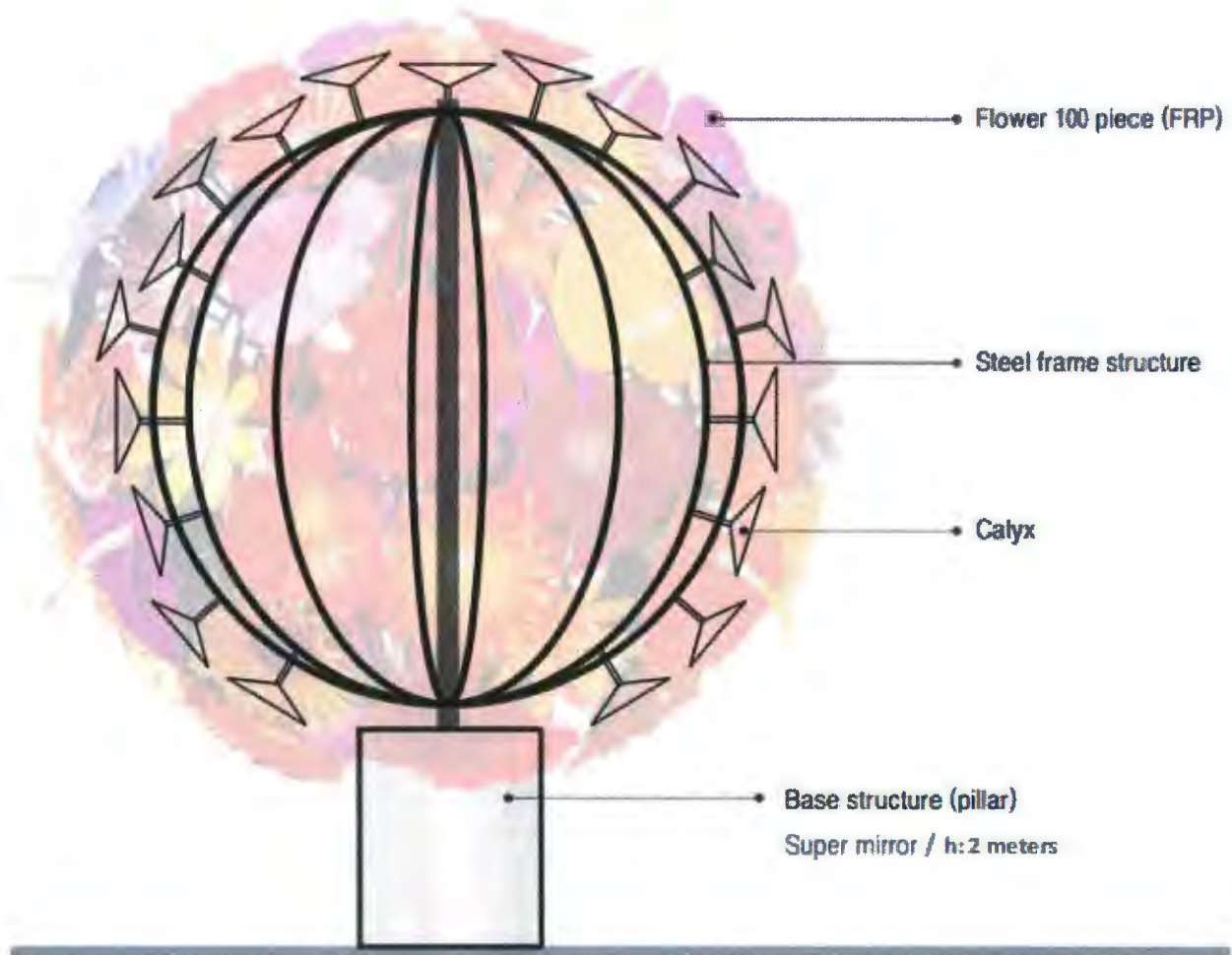


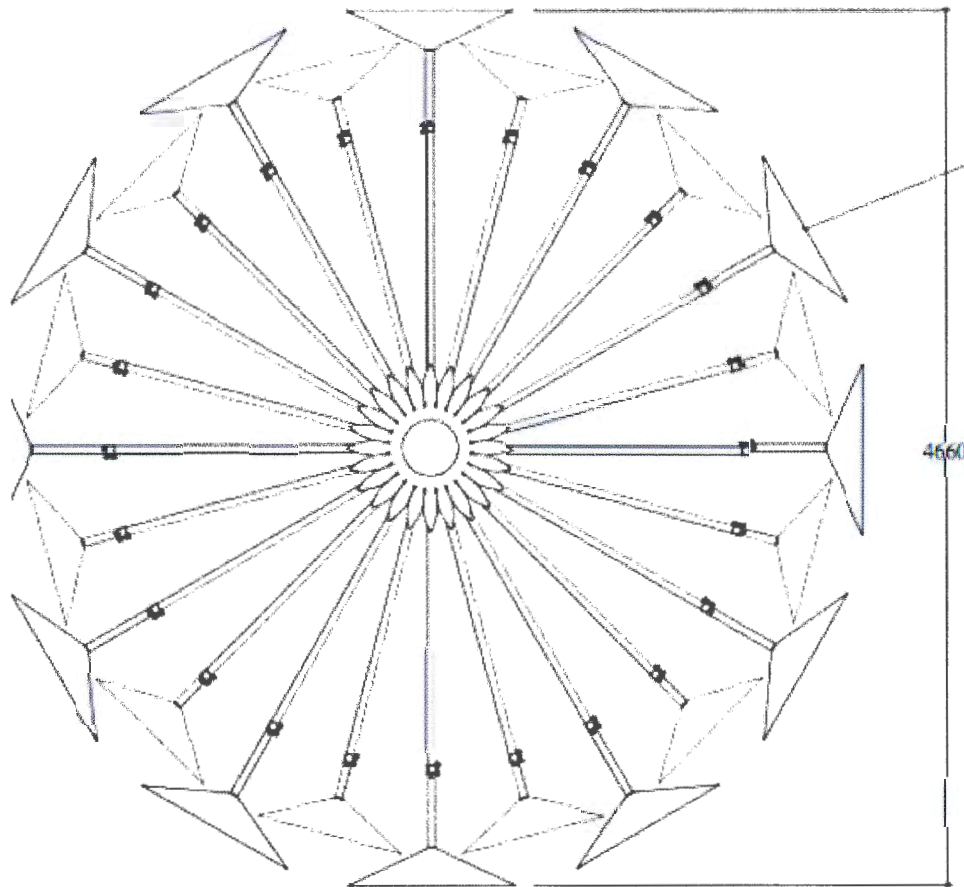
## Human and Nature are One

Choi Jeong Hwa draws inspiration from Yin-Yang and five elements as shown below in the diurnal cycle on the left:




## Flower Tree Interior View





FLOWER - D 900, 800, 700  
H 200-250  
Variable installation

 FLOWER CONSTRUCTION PLAN - TOP VIEW  
SCALE 1/40

# Flower Tree Specifications and Maintenance

## Artwork Specifications

- Flowers are made of Fibre-Reinforced Plastic (FRP\*)
- Internal Frame is made of steel
- Base is made of mirror finished steel
- Total Height is 8 Metres
- Base Height is 2 Metres
- Width is 6 Metres
- Weight is 1.8 Tonnes (1632.93 kg)

Outer layer covered with paint & UV coating

Artwork will feature up-lighting

\*FRP is one of the most durable materials in the world. Listed below are strength and performance qualities of FRP:

lightweight  
high strength  
corrosion resistant  
impact resistant  
dimensional stability  
electrically non-conductive  
non-magnetic  
non-sparking  
low thermal conductivity  
Insect mold and mildew resistant  
fire retardant  
UV protection

## Artwork Maintenance

- Regular Maintenance will involve light power washing with soap and water.
- Flowers will require repainting once every 5 years and UV recoating every 2 years.
- Choi Studio will provide 2 year warranty to include UV protection for 2 years from date of artwork completion.
- 5 extra flowers will be supplied at no added cost
- Vancouver Artwork Conservator: Nadine Power



## ARTIST BIOGRAPHY AND PAST WORKS

### CHOI JEONG HWA

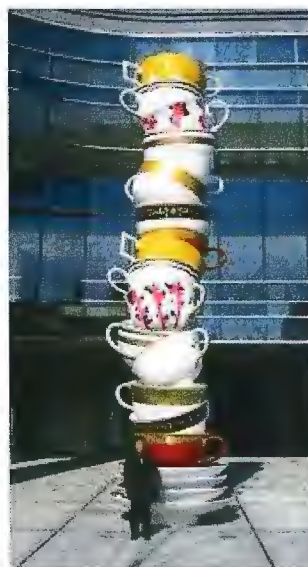
**CHOI JEONG HWA (Seoul)** is an artist, a designer and an architect. One of the most dynamic and well-known of Korean contemporary artists, he creates work from a variety of everyday materials, finding inspiration in mundane objects from everyday - soda bottles, shopping bags, plastic dishes and ornaments. Choi Jeong Hwa is inspired by the harmony and chaos of the urban environment, installing works in discreet spaces and historically cultural sites. *1000 Doors*, a 10-story structure composed of once discarded doors is an example of Choi Jeong Hwa's artistic values. His work has been presented internationally at numerous exhibitions and biennales in Singapore, Japan, South Korea, France, England, Italy, Australia and the US. His permanent and temporary works have been celebrated around the world for over 20 years.



*Love Me!* Vanessa Quang Gallery, Paris, 2013  
Center, Japan, 2009



*Lighting Baskets*, Towada Art



*Dream Tower*, Daegu, South Korea, 2009  
Church, Prague, 2012



*Flower Tree*, Tinan, Taiwan, 2015



St. Salvator

**CHOI JEONG HWA'S (Seoul)** flower works range from plastic inflatables to steel frame sculptures painted in a multitude of colors. These large scale sculptural works are for public audiences in outdoor spaces around the world from fountains, to small lakes, gardens, museums, plazas, facades and parks. Choi Jeong Hwa is known for work that presents a contrast between the natural and the manmade. He takes a superficial rendition of a flower and invites a public to be captured by the blown up, vibrant and playful qualities in his work. Flower works can be found sparking interest in public audiences around the world.



*Flower Tree, Lyon, 2013*



*Taoyuan, 2013*



*Flower Horse, Towada Art Centre, Japan*



*Red, Auckland Art Gallery, 2011*



*Flower Tree, Lyon, France 2004*



# CV

## CHOI JEONG HWA

Born in 1961, Seoul, Korea  
1987 B.F.A., College of Fine Arts, Hong-Ik University, Seoul, Korea

### Awards

1986 Second Prize, JoongAng Fine Arts Prize  
1987 Grand Prize, JoongAng Fine Arts Prize  
2005 Ilmin Arts Award, Ilmin Cultural Foundation, Korea  
2006 Korea Artist Prize, the National Museum of Modern and Contemporary Art, Korea

### Selected solo shows and projects

2016

Yuejin Lantern Festival, Taiwan, 2016

2015

Transformers, MAXXI Museo nazionale delle Arti del XXI secolo, Rome, 2015  
RENAISSANCE 2015, LilleXIO, Lille, France, 2015  
Alchemy, Peninsula hotel, Chicago, United States of America, 2015  
L'air des geants a La Villette, Paris, France, 2015  
Les Folies de Maubeuge 2015, Cities of Jeumont and of Maubeuge, France, 2015  
'ON'-Choi Jeong Hwa Solo Exhibition, Parkview Green, Beijing, China, 2015 With, Onyang Museum, Onyang, 2015

2014

Tathata, Park Ryu Soak Gallery, Seoul  
Natural color, multiple flower show, Culture Station Seoul 284, Seoul Fukuoka Triennale, Fukuoka, Japan  
Leeum 10th Anniversary Exhibition '(Beyond and Between)', Leeum, Seoul

2013

Playground 2013, Kota Kinabalu, Malaysia  
321 Art Community Project, Tainan, Taiwan  
Life, Life, Leeahn Gallery, Daegu, Korea  
Thank You!, Taoyuan Landscape Art Festival, Taoyuan, Taiwan Breathing Flower, Very Fun Park 2013, Taipei, Taiwan  
KABBALA, Daegu Art Museum, Daegu, Korea  
Present of the Sun, Setouchi Triennale 2013, Shodojima, Japan  
Iro Iro Iro, Kunisaki Art Project, Kunisaki, Japan

2012

Love. Sweet. Life., K11, Hong Kong  
Peace of Everyone, the MOTHER of DESIGN, Marunouchi HOUSE, Tokyo, Japan Venue design for World Biennial Forum, Gwangju, Korea  
TINA B project, San Salvatore, Prague, Czech Republic  
Phantoms of Asia, Civic Center Plaza, Asian Art Museum of San Francisco, USA Wish, Krasnoyarsk Museum Centre, Krasnoyarsk, Russia  
Festival of the World, Hayward Gallery, London, UK Arsenale 2012, Kyiv Biennale, Kyiv, Ukraine

Perth International Art Festival, Perth, Australia  
Jean Preuve X Choi Jeong Hwa, Vitra, Seoul, Korea

2011

Live Live, Kotakinabalu, Malaysia  
Lingua franca, St. Moritz Art Masters, St. Moritz, Switzerland  
Whatchamacallit, Gwangju, Korea  
Cosmos, Oulim Art Gallery, Goyang Oulim Nuri Arts Center, Goyang, Korea  
The REDCAT Gala, REDCAT, Los Angeles, USA

2010

17th Biennale of Sydney, Sydney, Austria  
By Day By Night, Rockbund Art Museum, Shanghai, China  
In the Mood for Love, Aando fine Art, Berlin, Germany SH Contemporary 10, Shanghai, China  
Roppongi Art Night, Mori Art Museum, Tokyo, Japan

2009

'Your Bright Future', The Museum of Fine Art, Houston, USA  
'Your Bright Future', LACMA, Los Angeles, USA 'Shine a Light', Korea Culture Center, London, UK 'O.K!' Towada Art Center, Towada, Japan

2008

Opening Exhibition, Bangkok Art and Culture Center, Bangkok, Thailand  
Piactic Paradise', Point Ephemera, Paris, France  
Arcadia, Chteau d 'Oiron, Oiron, France  
The REDCAT Gala, REDCAT, Los Angeles, USA

2007

Peppermint Candy, Santiago, Chile  
Welcome, Wolverhampton Art Gallery, Wolverhampton, UK  
Trace Root, Area, Madrid, Spain  
Elastic Taboo: Within the Korean World of Contemporary Art, Kunsthalle Wien, Austria  
Truth, REDCAT (Roy and Edna Oisney/Cai Arts Theater), Los Angeles, USA

2006

Gwangju Biennale-The First Chapter: Trace Root, Gwangju, Korea Special Project, Vivacity, Singapore  
Biennale, Singapore  
Art & Industry, SCAPE Biennial, Christ Church, New Zealand  
Open-Air Exhibition, Middleheim Museum, Antwerp, Belgium

2005

Dressing Ourselves, Milan Triennale, Milan, Italy Design Edge, Korean Pavilion, Suntec City, Singapore  
Seoul: Until Now!, Kunsthall Charlottenborg, Copenhagen, Denmark Secret Beyond the Door, Venice Biennale-  
Korean Pavilion, Venice, Italy CP Biennale, CP Center, Jakarta, Indonesia

2004

Liverpool Biennial, Lime Station, Liverpool, UK  
Happy Happy Project, Kirkby Gallery, Liverpool, UK  
Public Communications with GASUM, Melbourne Art Fair, Melbourne, Australia

2003

Happiness, Mori Art Museum, Tokyo, Japan  
Lyon Biennale, Lyon, France  
Flower Power, Palais des Beaux-Arts, Lille, France  
Yang Gwang Chan Ran. Biz Art Center, Shanghai, China  
Time after Time, Verba Buena Center for the Art, San Francisco, USA

2002

Happy Together, Kagoshima Open Air Museum, Kagoshima, Japan  
The 8th Baltic Triennial of International Art, Contemporary Art Center, Vilnius, Lithuania  
Orient. Extreme, Le Lieu Unique, Nantes, France  
Korean & Japanese Contemporary Prints Exhibition, Gallery OM, Osaka, Japan  
Gwangju Biennale, World Cup Art Soccer Korea and Japan, Gwanju, Korea

2001

Yokohama Triennale, Yokohama Station, Yokohama, Japan  
Lunapark/Contemporary Art from Korea. Württembergischer Kunstverein, Germany

2000

Bar Epicurus, Mitsubishi-Jisho Atrium, Hukuoka, Japan  
Let's Entertain, Walker Art Center, Minneapolis, USA / Pompidou Center, Paris, France  
AIR AIR, Grimaldi Forum, Monaco

1999

Lord of the Rings, Hasselt Museum, Hasselt, Belgium  
Tachigawa Festival, Tachigawa Station, Tokyo, Japan  
Hot Air, Grandship Convention and Art Center, Shizuoka, Japan  
Slowness Speed, National Gallery of Victoria, Melbourne, Australia  
Between the Unknown Straits, Korean Culture & Arts Foundation, Seoul, Korea

1998

Sao Paulo Biennial, Cecilio Matarazzo Pavilion, Sao Paulo, Brazil  
Seamless. De Appel Center, Amsterdam, Netherlands  
Taipei Biennial - Site of Desire, Taipei Fine Arts Museum, Taipei, Taiwan

## River Green Village Public Art Contributions

### River Green Lots 9-17 Public Art Master Plan: Implementation Contribution Schedule

Art Phase	Prior-to Conditions	Required Developer Contributions			Implementation Notes
		Total	LOC*	Cash*	
#1	Prior to Lot 9 DP issuance (DP 11-587954)	\$176,874	\$176,874	Nil	<b>Complete</b> /LOC submitted to City
	Prior to Lot 12 DP issuance (DP 11-587896)	\$256,000	\$256,000	Nil	<b>Complete</b> /LOC submitted to City
	Prior to ZT Amendment adoption (ZT 15-695231)	\$117,126	\$89,626	\$27,500	<b>Prior to adoption of ZT 15-695231</b> , the City shall release LOCs received with respect to Lot 9 & Lot 12 & the developer shall submit \$550,000 in a combination of LOC (\$522,500) & cash (\$27,500).
	<b>Artwork #1 Sub-Total</b>	<b>\$550,000</b>	<b>\$522,500</b>	<b>\$27,500</b>	
#2	Prior to Lot 12 BP issuance	\$100,000	\$95,000	\$5,000	<b>If the developer submits a second DP application for Lot 12</b> , the required contribution shall become a prior-to condition of that second Lot 12 DP.
#3	Prior to Lot 13 ESA DP/HAP issuance	\$41,000	\$38,950	\$2,050	<b>The developer's heritage interpretation contribution (\$42,000)</b> shall be combined with the Artwork #3 LOC contribution (\$38,950) for a "heritage themed" public art project with a combined value of \$80,950.
	<b>Artwork #1 - #3 Sub-Total</b>	<b>\$691,000</b>	<b>\$656,450</b>	<b>\$34,550</b>	N/A
#4	Prior to Lot 17 DP issuance	\$41,000 max	\$38,950 max	\$2,050 max	<b>The required total Lot 17 contribution</b> shall not exceed the lesser of: a) \$41,000; or b) \$6.46/m <sup>2</sup> of approved buildable floor area (excluding parking) for Lots 9 & 12 & proposed buildable floor area (excluding parking) for Lot 17 <u>LESS</u> the "Artwork #1 - #3 Sub-Total" of required developer contributions
	<b>Artwork #1 - #4 Total</b>	<b>\$732,000 max</b>	<b>\$695,400 max</b>	<b>\$36,600 max</b>	<b>The required total Lot 9 – 17 contribution</b> may vary from the "max" based on the required total Lot 17 developer contribution (as indicated above).

\* As per City policy, the developer contribution shall include:

- 95% (Letter of Credit/LOC) for the creation of the proposed artworks and related consultant fees; and
- 5% (cash) for public art operations & administration.