



Parks, Recreation and Cultural Services Committee

**Anderson Room, City Hall
6911 No. 3 Road**

**Tuesday, June 23, 2015
4:00 p.m.**

Pg. # ITEM

MINUTES

PRCS-4 *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on Tuesday, May 26, 2015.*



NEXT COMMITTEE MEETING DATE

Thursday, July 23, 2015, (tentative date) at 4:00 p.m. in the Anderson Room

DELEGATIONS

PRCS-14 1. James Gates, Executive Director, **Richmond Sharing Farm Society**, to provide an update on the Society's activities.

COMMUNITY SERVICES DIVISION

2. **ORIS DEVELOPMENT THE PIER AT LONDON LANDING -
DONATION OF PUBLIC ARTWORK**
(File Ref. No. 11-7000-09-20-116) (REDMS No. 4592981 v. 3)

PRCS-16 **See Page PRCS-16 for full report**

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

- (1) *That the artwork donation by Oris Development to the City of Richmond, as presented in the staff report titled “Oris Development The Pier at London Landing - Donation of Public Artwork”, dated June 12, 2015, from the Director, Arts, Culture and Heritage Services, be approved; and*
- (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.*



3. **INTRACORP RIVER PARK PLACE DONATION OF PUBLIC ARTWORK**

(File Ref. No. 11-7000-09-20-163) (REDMS No. 4588298 v. 2)

PRCS-39

See Page **PRCS-39** for full report

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

That the artwork donation by Intracorp River Park Place to the City of Richmond, as presented in the staff report titled “Intracorp River Park Place Donation of Public Artwork,” dated June 2, 2015, from the Director, Arts, Culture and Heritage Services, be approved.



4. **STEVESTON TOWN SQUARE PARK CONCEPT PLAN**

(File Ref. No. 06-2345-00) (REDMS No. 4586522 v. 10)

PRCS-60

See Page **PRCS-60** for full report

Designated Speaker: Mike Redpath

STAFF RECOMMENDATION

- (1) *That the Steveston Town Square Park Concept Plan as described in the staff report titled “Steveston Town Square Park Concept Plan,” dated June 3, 2015, from the Senior Manager, Parks, be approved; and*

- (2) *That \$250,000 from the following completed projects, McLennan South (\$23,000), McLennan North (\$119,000), and Woodward's School (\$55,000), and Parks General Development (\$53,000) be transferred to fund the Steveston Town Square Park Concept Plan project and that this project be included in the 5 Year Financial Plan (2015–2019) amendment.*

☐

5. **MANAGER'S REPORT**

ADJOURNMENT

☐



Parks, Recreation and Cultural Services Committee

Date: Tuesday, May 26, 2015

Place: Anderson Room
Richmond City Hall

Present: Councillor Harold Steves, Chair
Councillor Ken Johnston (entered at 4:45 p.m.)
Councillor Carol Day
Councillor Bill McNulty

Absent: Councillor Linda McPhail

Call to Order: The Chair called the meeting to order at 4:03 p.m.

AGENDA ADDITION

It was moved and seconded
That Garry Point Park Pier and Accessible Float be added to the agenda as Item No. 4A.

CARRIED

MINUTES

It was moved and seconded
That the minutes of the meeting of the Parks, Recreation and Cultural Services Committee held on Tuesday, April 28, 2015, be adopted as circulated.

CARRIED

NEXT COMMITTEE MEETING DATE

Tuesday, June 23, 2015, (tentative date) at 4:00 p.m. in the Anderson Room

Parks, Recreation & Cultural Services Committee
Tuesday, May 26, 2015

DELEGATION

With the aid of a PowerPoint presentation, Kara Fredrick, Manager, Richmond Animal Protection Society (RAPS), accompanied by Donna Murray, Director, provided an update on the Society's activities.

In reply to queries from Committee, Ms. Fredrick commented that the RAPS would prefer that another location be explored to accommodate the expansion or replacement of the current facility. Also, Mike Redpath, Senior Manager, Parks, referenced a feasibility study, which would be forwarded to new Council members, commenting that it identified the need for open space for additional programming, including exercising the animals.

Discussion ensued regarding the potential for the RAPS to consider expansion of the facility at its current location and contracting with a bon-a-fide farmer for the care and shelter of farm animals.

COMMUNITY SERVICES DIVISION

1. **RICHMOND HERITAGE UPDATE 2014**

(File Ref. No. 11-7141-01) (REDMS No. 4573983)

With the aid of a video presentation, Connie Baxter, Supervisor, Museum and Heritage Sites, accompanied by Sheila Hill, Curator of Exhibitions, highlighted the 2014 Richmond Heritage Update.

It was moved and seconded

That the Richmond Heritage Update 2014 as presented in the staff report titled "Richmond Heritage Update 2014" from the Director, Arts, Culture and Heritage, dated May 7, 2015, be received for information.

CARRIED

2. **RICHMOND ARTS UPDATE 2014**

(File Ref. No. 11-7000-01) (REDMS No. 4502337)

A video presentation highlighting the 2014 Richmond Arts Update was viewed by Committee.

In reply to queries from Committee, Kim Somerville, Manager, Arts Services, noted that the installation of the second public art project at the Canada Line's Brighthouse Station will be installed in fall 2015. She further noted that staff anticipates continued growth in arts and public education programming, such as (i) the adult dance company, (ii) the children's festival, (iii) the arts festival, and (iv) the exhibits and programming at the Richmond Art Gallery.

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It was moved and seconded

That the staff report titled, "Richmond Arts Update 2014" from the Director, Arts, Culture and Heritage Services, dated May 4, 2015, be received for information.

CARRIED

3. GARDEN CITY LANDS 2015 UPDATE

(File Ref. No. 06-2345-20-GCIT1) (REDMS No. 4573521 v. 4)

In response to queries from Committee, Mr. Redpath, accompanied by Jamie Esko, Park Planner, provided the following information regarding progress on the Garden City Lands:

- a public information session is anticipated to take place in fall 2015;
- detailed planning and development of the Lands is ongoing; Phase 1 work includes the design and construction of the perimeter trail, the Kwantlen Polytechnic University (KPU) agriculture farm, and the completion of the hydrology report;
- the final hydrology study, expected to be presented to Council in fall 2015, will report on the height and delineation of the dyke;
- existing drainage on the Lands will allow access to KPU for the development of a agriculture and research farm;
- construction of the southwest perimeter trail will commence in fall 2015; and
- the "Sanctuary" and "Wetland" areas will be protected natural habitats.

Discussion ensued regarding (i) the location of the dyke, (ii) the suspension of development planning pending the results of the hydrology study, and (iii) the removal of the "mound" area.

Jim Wright, 8300 Osgoode, spoke on behalf of the Garden City Conservation Society and read from the written submission (attached to and forming part of these minutes as Schedule 1).

Councillor Johnston entered the meeting (4:45 p.m.).

In reply to a query from Committee, Mr. Redpath advised that further public consultation will take place in fall 2015 and staff will continue to liaise with many groups including the Garden City Lands Conservation Society.

Discussion ensued regarding staff conducting a workshop to obtain further public input, and examining agricultural lands drainage on any future development.

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It was moved and seconded

That the staff report titled "Garden City Lands 2015 Update," dated May 6, 2015, from the Senior Manager, Parks, be received for information.

CARRIED

4. KING GEORGE PARK RUGBY FIELD UPGRADES

(File Ref. No. 06-2345-20-KGEO1) (REDMS No. 4570342 v. 2)

In response to queries from Committee, Gregg Wheeler, Manager, Community Services Division, advised that approximately \$300,000 will remain in the Special Sports Reserve sub-fund following the completion of the rugby field upgrades. Also, he advised that every effort is being taken to ensure construction will have minimal impact on the sports fall schedule.

It was moved and seconded

That the City's 5 Year Financial Plan (2015-2019), as outlined in the staff report titled "King George Park Rugby Field Upgrades," dated May 7, 2015, from the Senior Manager, Parks, be amended to include \$115,000 for rugby field improvements at King George Park to be funded from the Sports Fund within Capital Building Infrastructure Reserve.

CARRIED

4A. GARRY POINT PARK PIER AND ACCESSIBLE FLOAT

(File Ref. No.)

Councillor McNulty spoke to the need for a permanent pier and accessible float at Garry Point Park. As a result of the discussion the following **referral** was introduced:

It was moved and seconded

That staff prepare a concept and develop cost estimates for the modification of the Garry Point Park marine pilings and associated structures for the creation of a permanent pier and accessible float to be considered as a legacy project for the Canada 150 Fund and report back to Committee.

CARRIED

5. MANAGER'S REPORT

None.

ADJOURNMENT

It was moved and seconded

That the meeting adjourn (4:51 p.m.).

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, May 26, 2015

Certified a true and correct copy of the Minutes of the meeting of the Parks, Recreation and Cultural Services Committee of the Council of the City of Richmond held on Tuesday, May 26, 2015.

Councillor Harold Steves
Chair

Heather Howey
Committee Clerk

I'm Jim Wright, 8300 Osgoode Drive, speaking for the Garden City
Conservation Society on Item 3, Garden City Lands Up

Schedule 1 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Tuesday, May 26, 2015.

Councillor Steves and all Council members,

As a visual aid, you have copies of our Garden City Lands
PARC concept. I should mention that PARC, P-A-R-C, stands for
Parkland for Agriculture, Recreation and Conservation because
our central park can be 100% for Agriculture, 100% for
Recreation and 100% for Conservation.

It is a pre-planning concept graphic from over four years
ago, **not** a plan. It shows givens and near-givens.

First, *congratulations* on the Garden City Lands funding and
the intent to start on the perimeter trail, which we see as an
ALR farmroad dike trail. Garden City Conservation has **not**
been consulted much, but the city *will still* benefit if we *are*
consulted, starting with the trails. The graphic shows them as
(1) the perimeter trail a little in from the arterial roads and (2)
eco-trails where additional *diking* is needed. For water
management reasons they **all** need to be planned at this time.

In the graphic, we only showed uses based on what the city
had looked at. Perhaps surprisingly, we didn't show an eco-trail
between the hub hub and the other eco-trails. It *is* needed, but
at that time no *specific* spot was a near-given for its diking effect.

As a quick aside, the *whole* Garden City Lands is a *hub* in the
City's environmental strategy, so we've used another label for
the *hub* of the *hub*.

The diking effect of the ALR farmroad trails is crucial, but the
elevated clean clay soil in the northwest corner *already* has
that effect. In that one area, agriculture could be feasible *soon*
without the flood and drainage problems that the later diking
will address.

In the PARC concept graphic, that northwest corner is shown as “Urban agriculture research and education” because Kwantlen Sustainable Agriculture has always indicated it fits their concept. That goes back to when council directed staff to study the Kwantlen concept on 48 acres of the Garden City Lands in February 2008. *The Kwantlen assessment is clear proof that the northwest corner **is suited to agriculture**.* The city should **not** have misled the Agricultural Land Commission about it, as the ALC letter of April 2014 *seems* to imply.

To add to the concern, the park graphics that the city presented in public engagement all show sports fields in that corner with “Community Fields” labels, and the City’s bit of soil testing on the Lands skipped that area. Misuse of that very agricultural ALR land would be another lost legacy.

By the way, experts like Arzeena Hamir have always seen a partner like Kwantlen as a key component for the community’s agricultural success on the Lands. Arzeena is a Professional Agrologist who was closely involved in the Terra Nova Sharing Farm success. She was the main writer of the Sustainable Food Systems Park concept —presented to council in early 2007— *which made that point.*

The people have always seen the Garden City Lands as ALR parkland, and the City now professes to agree. We need the City to put that intent into action.

You may wonder why the clear sleeves holding the handout are sealed at the *top*. It keeps the contents dry on eco-tours. You’re invited to the next one, joining Anita Georgy and Marie Fenwick, two good consultants. It’s on Wednesday, June 3rd from the East Entrance at 4:20 pm, Even if you’ve taken part before, we learn something new every time. I’ll send details.

Garden City Lands Conservation Society PARC Concept Map 花園城市土地聯盟 PARC 地圖
 Parkland for Agriculture, Recreation & Conservation
 農業，娛樂，保護多功能公園土地



Blue 藍色 = existing condition 現存狀態

Green 綠色 = existing & logical borders & their fitting functions 現存合理的邊界及適用功能

Brown 棕色 = existing entrances & logical future entrances 現存入口及合理的未來入口

Red 紅色 = fitting uses for parts ("multi-purpose" includes ALR-permitted buildings & parking)
 適宜用途 ("多功能" 包括農業用地保護法允許範圍內的建築和停車場)

www.gardencitylands@shaw.ca <http://gardencitylands.wordpress.com> gardencitylands@shaw.ca

Listening to the Garden City Lands = PARC

This discussion is illustrated by the PARC graphic. Park stands for Parkland for Agriculture, Recreation & Conservation.

When we look and listen, the Garden City Lands tell us what's good for them.

In the graphic, the underlying image is a satellite view in rainy season. Wetter areas look darker. Notice, for example, the light "clean clay fill" in the northwest corner and the darker—and wetter—lower-lying land south of it.

More subtly, several of the labeled areas convey the close-range view of Michael Wolfe, who knows and loves the ecology of the lands. He spent time with them in the spring to map where he found native species, streams, and more.

A few streams caught the satellite's eye, but Michael located a hidden one with banks of abundant cloudberry and sphagnum. It's east of the green "ecology dyke trails" label and parallel to it, easy to miss but well worth conserving.

Aspects like that are the lands' way of showing us the "restorable sphagnum bog," which can be saved with dyking that holds in the acidic bog water and lets precipitation raise the water table. Michael was recording Nature's wishes when he drew a slanting and winding western border, which could be the future route of a dike trail.

In the northeast, Michael found none of the living sphagnum moss that enables a sphagnum bog. Still, it remains a field of ancient peat. With the right planting method and water levels, that's an ideal base for regenerating sphagnum. The city would witness the rebirth of a bog in its midst.

Although the bog ecosystem of the Garden City Lands is in critical shape, the published resources of the Canadian Peat Moss Association prove there are Canadian experts who could help. Also, the 2008 *Lulu Island Bog* book describes efforts to save bog remnants east of the Garden City Lands, and we can learn from the scant success. Leading-edge care is essential. Deep commitment will enable full recovery.

Agriculture expert Kent Mullinix says the higher land in the northwest is suited to orchard trees and farm animals, which would rather not stand in water. South of that, the soil is more organic. With drainage, it can become productive for growing.

The areas for agricultural education and community farms and gardens could be crisscrossed by a trail system designed to feed visitors' interest while prompting respect for what others grow.

The Garden City Lands have cousins, the Terra Nova Rural Park and Natural Area far to the west, role models to imitate in adapted ways. Farming groups outgrowing the Terra Nova Sharing Farm in the rural park would make good early adopters of community farms on the lands, and Food Bank clients might be able to help grow their food there.

In time, the 120,000 people who will be jammed into the city centre may require 25 acres for community gardeners on the lands. They'd grow culturally good food, chat with their garden neighbors and passers-by, and savor the settings of mountains and woods.

Around the west entrance, the most disturbed part of the lands is labeled "multi-purpose area." Clean clay fill, which would be brought in for trail-bearing dykes, could also extend the existing firm ground. That would suit buildings like a multi-purpose community barn and farmgate market, along with a little parking.

In the southwest corner, nesting birds and native bees reminded Michael that the water conditions and vegetation there are just right for them. Bee expert Brian Campbell tells us that native bees are best for pollinating native plants. Some species don't fly far from their nests, but they can be helped to find homes where their work is needed. For natural harmony, the "habitat" corner calls for distinct handling.

Those who listen to the Garden City Lands love to share the joy. They envision peaceful gathering places, tai chi beside reservoir lakes, theme playgrounds, lookouts, and lots of interpretive signs on all-weather trails for walking, cycling, and access.

By B.C. law this ALR land is agricultural, by nature it cries out for conservation, and as green wellness space in the city centre it's vital for recreation. So the Garden City Lands can be a great "PARC," which is more than a nod to bilingualism *en français*. As PARC, they're Parkland for Agriculture, Recreation & Conservation for community wellness.

The prospects are exciting. When we listen to the lands, enthusiasm is natural.

聆聽花園城市土地= PARC

以下文字可由 PARC 的圖示作進一步說明。PARC 代表農業，娛樂及保護多功能公園用地。

讓我們來一起觀察和聆聽，花園城市土地將告訴我們什麼對他們有益。

圖中的圖像是一幅雨季衛星視圖。更潮濕地區看起來較暗。例如，位於西北角的“潔淨粘土填方區”顏色淺，位於其南邊的更潮濕的低窪土地顏色較暗。

更細微之處是，圖中幾個標示的地區傳達了 Michael Wolfe 所觀察到的近距離景象。他了解並熱愛這塊土地的生態環境。今年春天，他在這裡用了許多時間，在地圖上標示出他找到的本地生物種，小溪，等等。

衛星圖還撲獲到幾條小溪，但 Michael 发现一处隱蔽的流水，那里生长着成排的大量的野生黃莓和水蘚沼澤。它位于绿色“生态堤道”标签以东并与其平行，容易错过，但值得保护。

以上幾處是花園城市土地展示其“可修復水蘚沼澤區”的方式，可通過堤壩阻擋酸性沼澤，讓沉澱提高地下水位的方式加以保護。當 Michael 描畫出一條傾斜，彎曲的西部邊界時，他是在記錄大自然的願望，這可能是一條堤道的未來路線。

在東北地區，Michael 沒有發現任何可以生成水蘚沼澤的現存泥炭蘚。盡管如此，它仍為一個擁有古老泥煤的地域。運用正確的種植方法和水位，這是一個再生水蘚的理想基地。我們的城市將見證一塊沼澤在其地域深處的再生。

雖然花園城市土地的沼澤生態系統正處在緊急的情況下，加拿大泥炭蘚協會公布的資源顯示將有加拿大的專家可以提供幫助。此外，《2008 年露露島沼澤》一書描述了挽救位於花園城市土地東部的沼澤殘余的努力，我們可以借鑒其有限的成功。有前瞻性的看護必不可少，深度的努力將帶來全面的復蘇。

農業專家 Kent Mullinix 說，西北地區的高地適合果樹和家畜的生長，因為他們不喜歡泡在水裡。其南部的土壤更為有機，排水之后，它將具有生產力，適宜種植。

農業教育和社區農場花園的領域可通過試驗體系交叉進行，該體系將培養游客的興趣，同時促進人們對他人種植物的尊重。

花園城市土地的兄弟發展地區，特拉諾瓦鄉村公園(Terra Nova Rural Park) 和位於較遠西邊的自然區都是可以效仿的榜樣。特拉諾瓦鄉村公園的共享農場中裝不下的農耕小組將成為這塊土地上社區農場的早期接管者，而食品銀行的客戶或許可以幫助在城市土地上種植他們的糧食作物。

隨著時間的推移，被迫進入擁擠的市中心區的 12 萬人可能需要這塊土地中的 25 英畝用於社區園林栽培。他們會種植培育良好的食物，同花園的鄰居和路人聊天，並欣賞高山和樹林的景觀。

在西入口附近，受擾最多的一部分土地被標志為“多用途地區。”清潔粘土填方可用於路徑堤壩的建設，也可以擴展現有的堅實地基。這將適於構建多功能社區谷倉和農貿市場等，外加一個小型停車場。

在西南角，巢鳥和本土蜜蜂提醒 Michael 那裡的水分條件和植被對他們十分適宜。養蜂專家 Brian Campbell 告訴我，本土蜜蜂是給本地植物授粉的最佳選擇。某些品種不會飛到遠離他們巢穴的地方，但可以幫助他們在需要其工作的地方安家落戶。“棲息地”角落需要獨特的關照以實現自然的和諧。

那些聆聽花園城市土地的人們樂於分享其喜悅。他們憧憬寧靜的聚會場所，水庫湖邊的太極，主題游樂場，瞭望台，四季皆宜的適於步行，自行車騎行的道路，以及大量的有教育意義的說明標志。

根據卑詩的法律，這片農地儲備土地（ALR）為農業區，其本質決定其急需保護。同時作為市中心的綠色健康空間，它對人們的休閒生活至關重要。因此，花園城市土地可以成為一個了不起的“PARC”，這不僅僅是用法語詞匯表達對雙語的支持，如果這個詞 PARC 所代表的：農業，娛樂，及保護多功能公園土地。

前景令人振奮。當聆聽這片土地時，我們的熱情油然而生。



We Grow Food

- 2014 - Donated upwards of 14,000 pounds of organic produce to the Food Bank and Community Meals.
- 2014 - Our produce ended up on the plates of up to 1900 low-income adults, children and seniors weekly.
- 2014 - Bees - Grew apiary from 10 to 25 hives – doubled the honey production. Produced 200 pounds of honey from sustainably managed bees.
- Through our history we have donated upwards of 200,000 pounds of organic produce.
- Enterprise Endeavors: Community Supported Agriculture program (weekly harvest boxes), Farmers Markets and Farm Stand at Terra Nova Adventure Playground

We Grow Farmers

- Continued relationship with Kwantlen – Richmond Farm School. 12 students this year.
- Focus on: Local production, processing and distribution, Human-scale systems that provide sustainability to local farms. Natural production methods that value ecological resources and local health.
- Interns – Students we hire annually and who learn farming.

We Grow Community

- 2014 - Garlic Festival – 3200 happy festivalgoers. Sold 800lbs of garlic, 25 gallons of garlic ice cream, 30 dozen pizzas from cob oven, and contributions from many sponsors, community groups, the City and amazing volunteers.

Volunteers:

- 2014 - Hosted 796 volunteers in 2014
- Greenhouse Social Club – 80 greenhouse volunteers
- Saturday Friends of the Fields – 51 field friends
- 530 volunteers in Groups (30 groups – corporate and community groups)
- 15 new seniors due to New Horizons grant



The Sharing Farm Society

New in 2015

- Barn – As a community partner we are grateful for the support and expertise provided to build the new barn at The Sharing Farm, to support farming in Terra Nova. Community Barn supported by the City of Richmond, the Provincial Government and donors. To us, it will be Mary's barn, in recognition of Mary Gazetas, our founder.
- Garlic Festival with Chefs to the Fields. Working with Ian Lai, Richmond Schoolyard Society and the City to combine these events on site the same day. August 23.
The Sharing Farm sells its renowned boutique garlic. Twenty restaurants provide samples of their menu and cook a competitive meal ½ through the day using vegetables they harvest out of our fields.
- Food Skills program – Partnership with Richmond Schoolyard Society and Terra Nova Nature Preschool. Low-income families receive a weeks worth of vegetables for 3 ½ months, food skills and nutrition training and nature-based child minding.
- The Faery Play: Collaboration with Mortal Coil who presented Salmon Roe at Britannia Shipyards. A children's play that moves through the farm. Promotes the farm and what we do. Promotes the Garlic Festival. Introduces a new audience to the farm, the value of local agriculture. Supported by Parks and Culture and Heritage.
- 2015 – Feeding bees with ½ acre of bee forage. Land recently opened up on our donated land base.

Who makes it happen?

- One Full time staff (Executive Director)
- Four seasonal part time (Farmer, Volunteer Coordinator, Bee keeper/Administrator, Events and Communications Coordinator)
- Three summer student interns
- Six volunteer board members
- Hundreds of Volunteers
- Support from Community Services staff

Contact

James Gates – Executive Director
james@sharingfarm.ca
778-984-1403
www.sharingfarm.ca



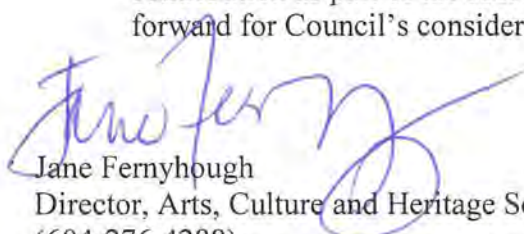
City of Richmond

Report to Committee

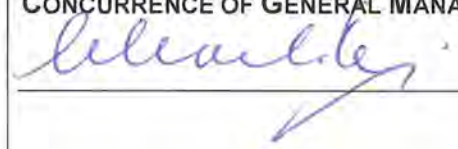


To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: June 12, 2015
File: 11-7000-09-20-116/Vol 01
Re: Oris Development The Pier at London Landing - Donation of Public Artwork

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

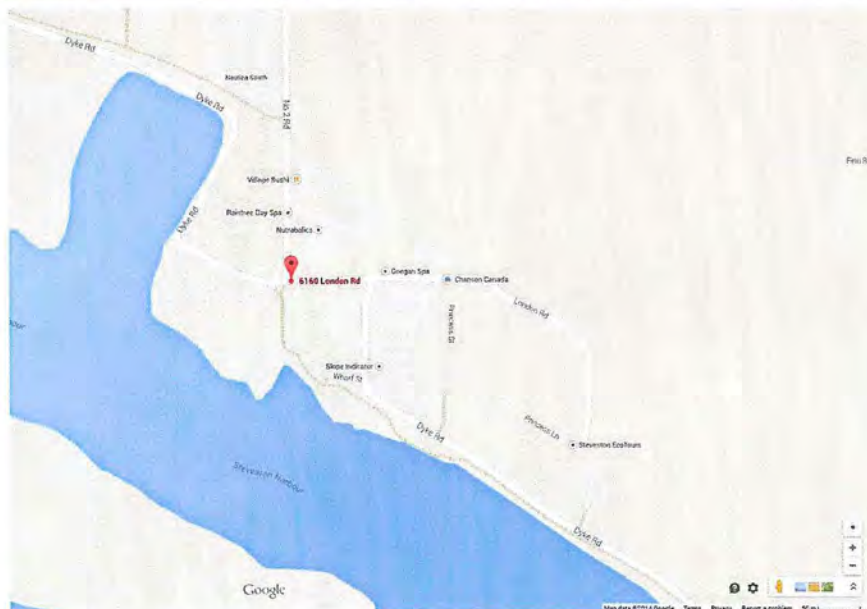
Eligibility:	Artists residing in British Columbia who have been identified on the long list created by the selection panel for the Pier Public Art Project. Long listed artists are invited to submit a qualifications package.
Deadline for Submissions:	October 30, 2014, 5PM PST
Budget for Artwork:	\$39,840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



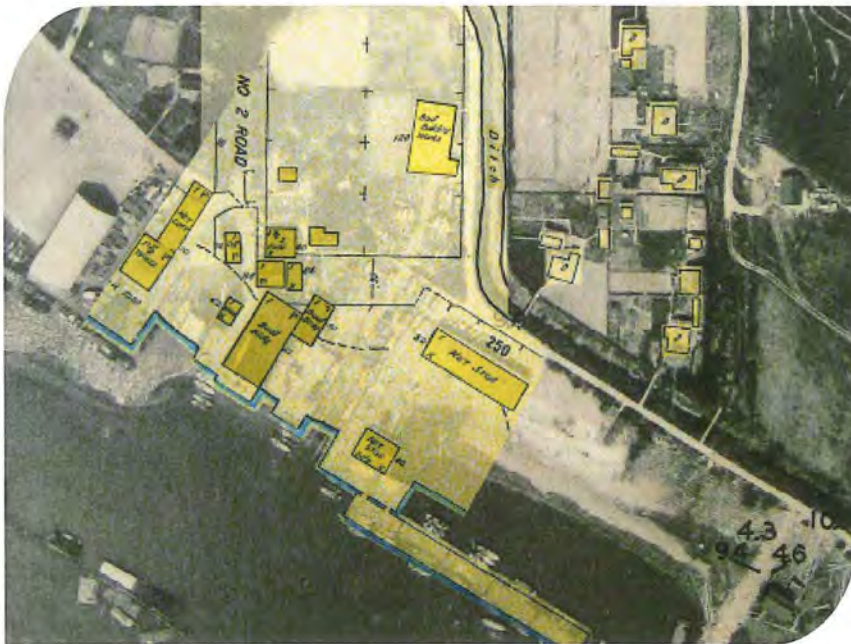
Nakade Boatworks



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.

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**

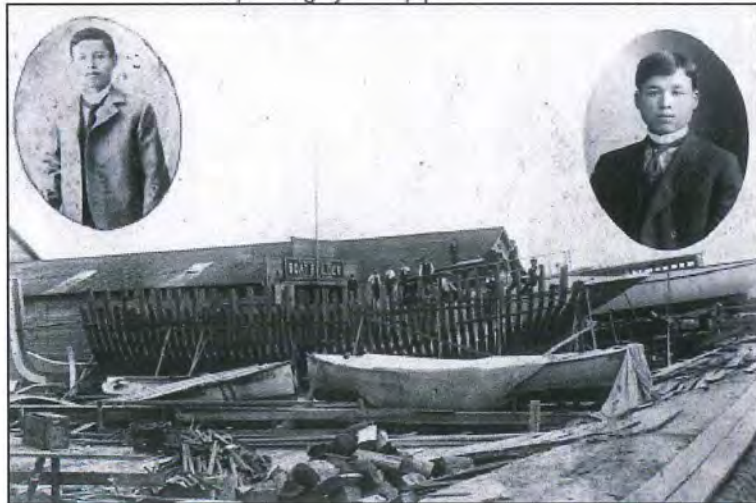
The central feature of this concept is a sculpture representing a full-scale (30") wooden-style fishing boat under construction, that is, unfinished and placed as if temporarily outside a boatbuilding shed. The adjacent residential/amenities building (with its design echoing old Steveston's industrial 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

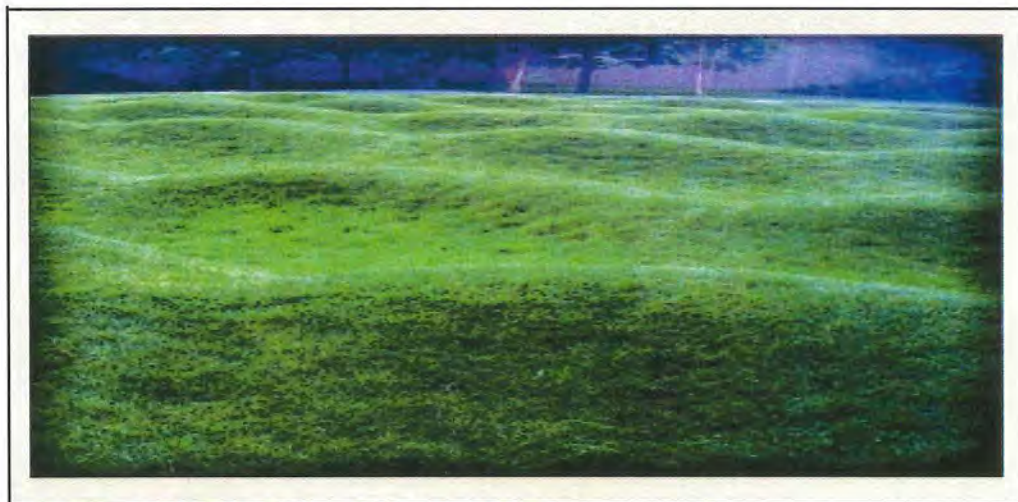
The length is 30'; width 9' -standard for a locally-made wooden gillnetter of the 1930's. The 7-8 foot height can be augmented by being placed on raised ground, such as a grassy berm, making for a more dramatic presentation

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 Halqemeylem (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

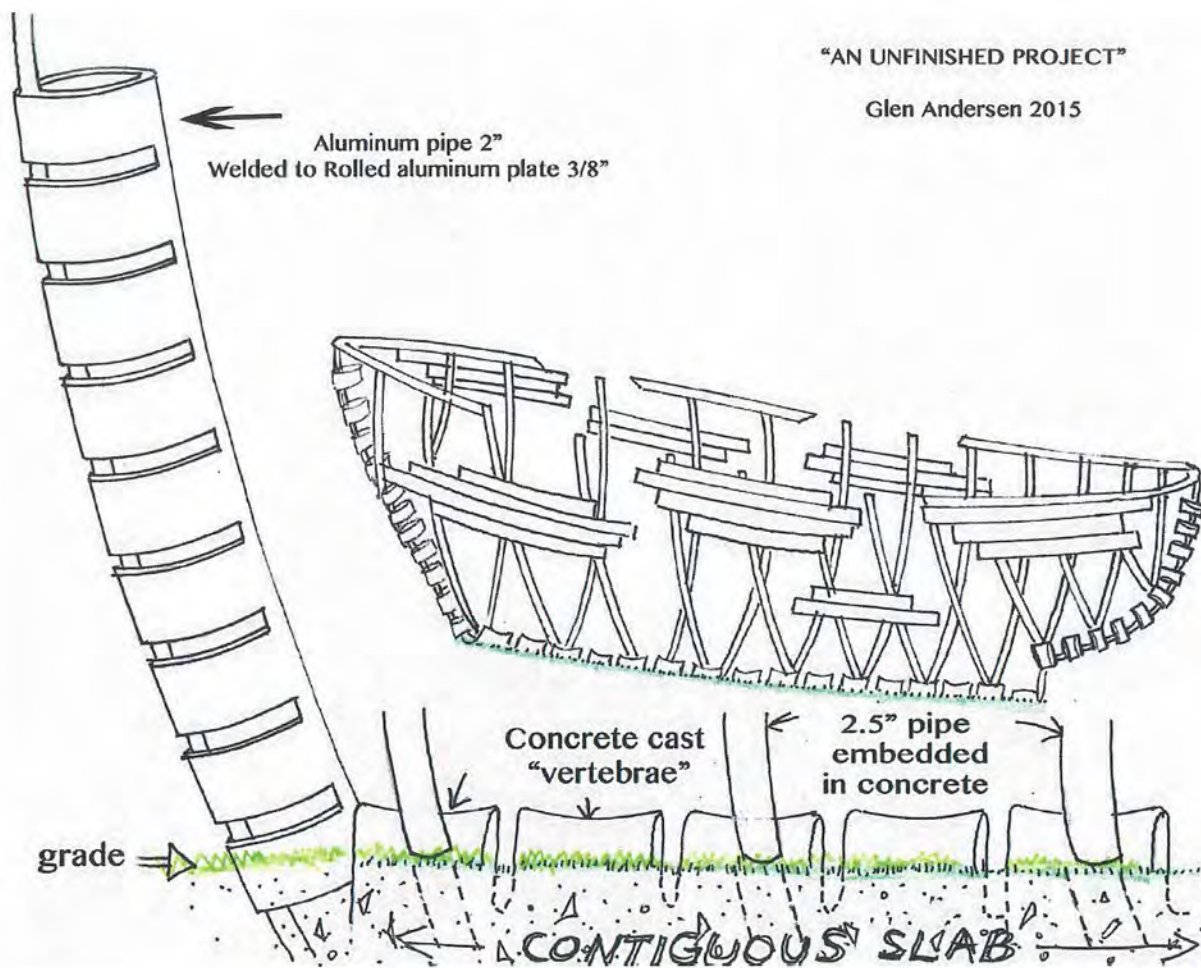
In all, this array of elements could be understood as a kind of folly, which is historically often an architectural pastiche, made fresh but to evoke a relic or ruin of a bygone era. Follies were usually structures in the property of a wealthy landowner that functioned as objects of contemplation and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

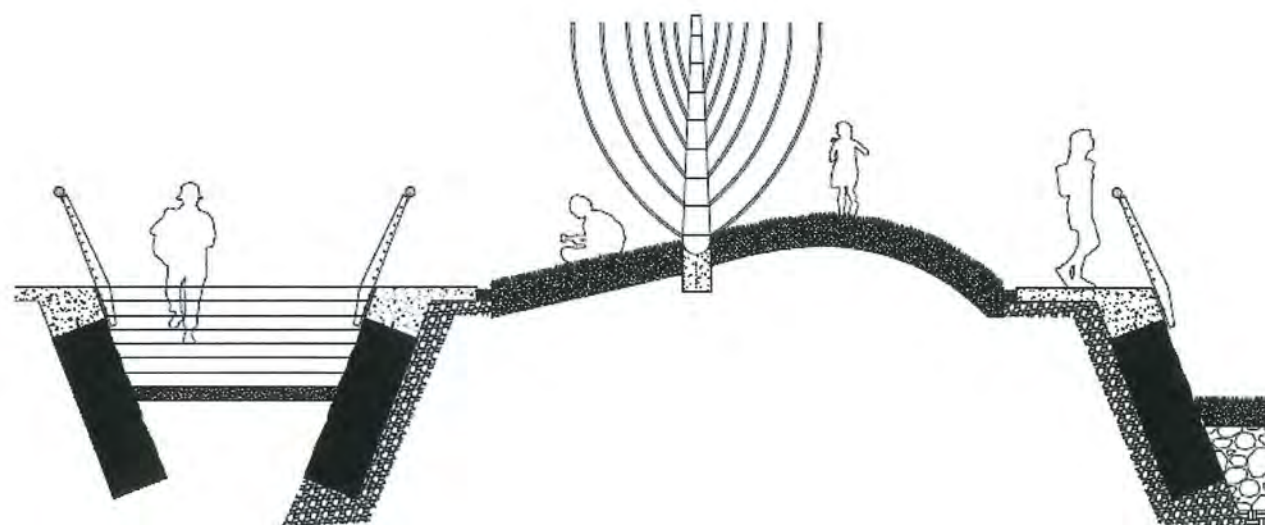
SUMMARY

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
2/5" = 1'-0"



City of Richmond

Report to Committee

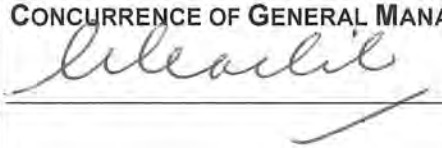


To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: June 2, 2015
File: 11-7000-09-20-163/Vol 01
Re: Intracorp River Park Place Donation of Public Artwork

Staff Recommendation

That the artwork donation by Intracorp River Park Place to the City of Richmond, as presented in the report from the Director, Arts, Culture and Heritage Services, titled "Intracorp River Park Place Donation of Public Artwork", dated June 2, 2015, be approved.

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

Att. 4

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

Staff Report

Origin

As part of the Intracorp River Park Place development at 6888 River Road, the developer proposes to donate a public artwork to the City. 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:

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

Intracorp's "River Park Place" development is a three phase, high-rise, high-density, mixed use project containing approximately 582 dwelling units at 6888 River Road (formerly 5440 Hollybridge Way) on a site in the City Centre's Oval Village. The first phase of "River Park Place" is located at the east side of Pearson Way, adjacent to Gilbert Road, and includes a 15-storey tower containing 219 dwelling units, ground floor retail space, and three levels of parking.

Council approved the development's rezoning application (RZ 09-506904) on September 5, 2012 and development permit (DP 12-617639) on March 11, 2013. As part of the rezoning and development permit, the developer agreed to integrate a public art project on the development's site or vicinity.

Detailed Public Art Plan

The development's Project-Wide Public Art Plan and Phase 1 Detailed Public Art Plan were reviewed and supported by the Public Art Committee on November 20, 2012. Consultation with the City's Public Art Committee confirmed that the subject site occupies a strategic public art location, bookended by the prominent new River Road/Gilbert Road "gateway" at its northeast corner (Attachment 1).

The developer's second public art project, which will be located along the Lansdowne "art walk" at the southwest corner of the development's third phase, will be implemented with Phases 2-3. The total value of public art proposed for Phases 1 to 3 will be \$340,891 or as determined based on the City-approved rates and policy in effect at the time of Building Permit approval, whichever is greater. An Area Specific Detailed Public Art Plan for Phases 2 and 3 is required to be submitted prior to issuance of a Building Permit for Lot 2 (Phase 2).

Terms of Reference

The Detailed Public Art Plan for Phase 1 and Terms of Reference (Attachment 2) describe the art opportunity, site description, theme, budget, schedule, artist selection process, and submission criteria. The Detailed Public Art Plan incorporates revisions as recommended by the Public Art Advisory Committee during their review on November 20, 2012, to strive for an artwork that will be impactful and meaningful.

Proposed Location

The Gilbert Road frontage is part of an important greenway linking the Middle Arm and proposed Lansdowne linear park and, among other things, is intended to provide for innovative storm water management measures and public art celebrating the City Centre's prominent Dinsmore Bridge "gateway". In light of this, artist(s) involved in the development's public art were encouraged to incorporate a "narrative" quality in their work to engage the public in the space, the architecture and the area.

Public Art Selection Process

Under the terms of the Public Art Program administration procedures, a five member selection panel met on October 23, 2013 to review a list of 23 local and international artists recommended for the commission based upon their previous experience and ability to work at a scale appropriate to the important site in this neighbourhood. The selection panel recommended that six artists be shortlisted and invited to submit a concept proposal. Four artists subsequently submitted proposals.

On January 31, 2014, the selection panel met to review the concept proposals and interview the shortlisted artists for this opportunity. The concept proposal presented by Evan Lee was recommended for the commission (Attachment 3). Evan Lee is a Vancouver based artist, whose work was featured in a solo exhibition, "Elders and Roots", at the Richmond Art Gallery from April through June 2014.

The Richmond Public Art Advisory Committee reviewed this proposal on April 21, 2015 and recommends that Council support this proposal of donated artwork as presented.

Proposed Artwork

The artwork consists of three transparent black and white photographs of ginseng roots scaled to the proportions of the human figure and set between standing glass plates and situated within the rain garden along Gilbert Road.

The proposed location of the three panels is on City owned sidewalk and boulevard space along Gilbert Road, immediately in front of the River Park Place development (Attachment 4).

Staff Comments on Proposed Artwork Donation to the City

City staff met with the artist and consultant team to identify technical concerns including lighting, positioning of the panels, traffic safety, skateboarding potential, visibility at night, and drainage. These issues have been addressed by the artist and design team. Planning, Parks, Transportation and Engineering staff have reviewed the proposal and location in terms of urban design, boulevard maintenance, pedestrian safety and vehicular visibility, and have no concerns. The artwork will be designed so that it can be removed and returned to its location by City street crews if future utility or street work is required.

Cost of the artwork donation

The total value of the developer's voluntary Public Art contribution for all phases shall be at least \$340,891 or as per the rates in effect at the time of an approved Building Permit, whichever is greater. Based on estimated floor areas as proposed through the rezoning, the public art contribution for Phase 1 is approximately one-third of the total contribution (a minimum of \$133,514) and two-thirds (\$207,377) for Phases 2 and 3, or the value of the applicable Developer Contribution Rate multiplied by the total Buildable Area of Phase 2 and Phase 3, as determined by the Building Permit approval process for Phase 2.

The developer has provided a Letter of Credit on November 29, 2013 in the amount of \$227,261 as security towards the administration, selection, fabrication and installation of public art as a condition of the development approval process. As this contribution exceeds the minimum contribution for Phase 1, the developer will be credited with the over contribution (\$93,747) towards the required contribution for Phases 2 and 3.

Of the Phase 1 contribution of \$227,261, an amount of \$11,361 (5%) will be paid to the Public Art Provision for City Administration prior to the release of the Letter of Credit, and \$20,000 (9%) has been allocated for public art consulting and administration costs by the public art consultant retained by the developer. The artist contract is for \$195,900. A tax receipt for the donation would not be issued as the donation of the artwork is in exchange for development approvals.

Financial Impact

The artwork will require minimal periodic washing and maintenance by the City 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 Evan Lee and donated by Intracorp 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.

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

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

- Att. 1: Site Location Plans
2: Detailed Public Art Plan Phase 1
3: Artist Concept
4: Site Plan

Site Location Plans



Figure 1: Site location

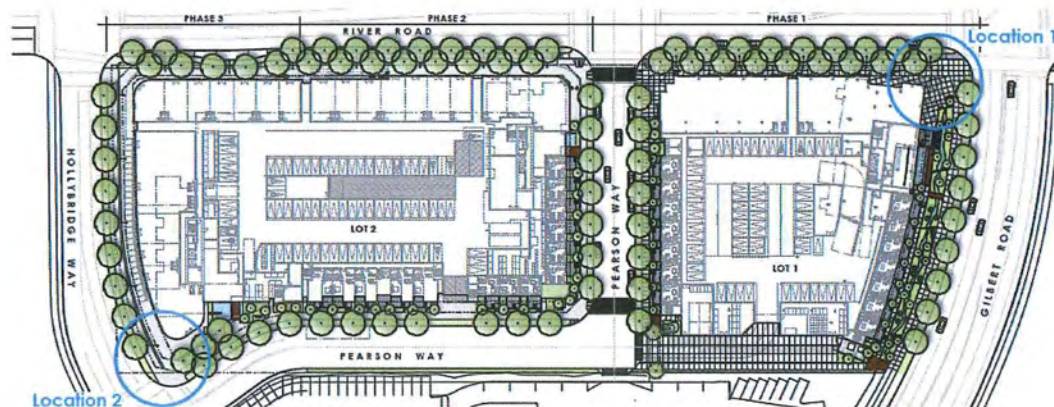


Figure 2: Proposed public art locations, Phase 1 (Location 1) and Phase 2 (Location 2)

DETAILED PUBLIC ART PLAN FOR RIVER PARK PLACE PHASE 1



November 25/2013

SUBMITTED TO: RICHMOND PUBLIC ART ADVISORY COMMITTEE
PREPARED FOR: INTRACORP PROJECTS LIMITED
PREPARED BY: DURANTE KREUK LTD.

12019



Moyeung International Enterprise Ltd.



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1.0 Project Statistics

1.1	Preliminary Plan Submission Date:	May 15, 2012
1.2	Project Name:	River Park Place
1.3	Project Address:	5440 Hollybridge Way
1.4	Site Owner:	Intracorp Projects Ltd. David Jacobson, Development Manager
1.5	Public Art Consultant:	Durante Kreuk Ltd. Jennifer Stamp 604-684-4611
1.6	Project Architects:	IBI/HB Architects
1.7	Project Landscape Architects:	Durante Kreuk Ltd.
1.8	Project Description:	Mixed use, over 500,000 sq.ft. Gross Buildable Area
1.9	Public Art Allocation Phase 1, Lot 1	\$227,261
1.10	Public Art Option:	Invitational Call
1.11	Construction Completion:	Lot 1: April 2016
1.12	Public Art Schedule:	Preliminary Plan: May 2012 Detailed Plan: November 2012 Selection Process: October, 2013 Installation: Lot 1: May 2016

2.0 Introduction

Under the City of Richmond's Public Art Program a developer is encouraged to improve Richmond's public life through artist contributions to the public realm areas of civic and private development.

This document contains an analysis of the River Park Place site (5440 Hollybridge Way, RZ 09-506904), a description of the new development, recommended public art locations, conceptual approach to the work, an outline of the artist selection process, budget for the project, and timeline for completing the public art commission.

3.0 Project Overview

3.1 Site Context

Located in the Oval Village Neighborhood, the site is part of a neighborhood in transition. To the north and west of the site there are many similar mixed use projects under development, as well as the Richmond Speed Skating Oval, an Olympic legacy facility. South of the project the Richmond Winter Club is expected to be redeveloped at some point in the future, with the retention of the Winter Club. Across Gilbert Road to the east there will be new mid-rise residential development, as well as an existing three-storey warehouse/office building which may also develop over time. To the southeast are a number of residential towers all constructed within the last five years. Figure 2: Existing Site Context

3.2 The Site

River Park Place is a proposed mixed-use development comprised of three towers over two midrise podiums. Two lots containing CRUs, market residential and non-market residential are to be constructed in three phases. The total allocation for the art work is derived from all phases; this art plan is to only direct the selection of an artist for Lot 1 (phase 1), and a portion of the total allocation (see Section 5.0 Budget).

Lot 1 sits at the east side of the site and is bound by River Road to the north, Gilbert Road to the east, the Richmond Winter Club to the south and a new road, Pearson Way, to the West. The tower form on Lot 1 is located at the northeast corner and

is supported by Planning as a landmark or gateway building as one enters the City over the Dinsmore bridge.

Along the future River Road frontage a variety of retail spaces are proposed to wrap around the Gilbert Road corner up to the residential entry lobby. The remainder of the Gilbert frontage will consist of townhouse units that are raised to the floodplain level. Loading, parking entry and utilities are located on the south side of the site with a planned walkway connecting Pearson Way to Gilbert Road along the south property line. Pearson Way is to be lined by townhouses on both Lot 1 and Lot 2 and is characterized as a local neighbourhood street with on-street parking.

Refer to Figure 4: Landscape Site Plan

3.3 Public Realm + Landscape

The site sits adjacent to two major streets: Gilbert Road and the western termination of Lansdowne Road (just off the southwest corner of the site).

Gilbert Road is envisioned as the major gateway to the Oval Village Neighborhood, with a City planned grand public realm aimed to pull the river character into the emerging neighborhood. Naturalistic rain gardens and large indigenous trees that grow along the river are juxtaposed against a material palette that pays homage to the vernacular historic working riverfront and its raw utilitarian character.

At the corner of Gilbert and River Roads, a small open space is proposed as a forecourt to Heritage Park on the north side of River Road. This forecourt is envisioned as the "headwaters" of the rain garden and an extension of the residential entry lobby.

Lansdowne is currently undergoing a public realm study, with the intent to have the City develop it as a linear park with a major connection to Richmond City Centre. To the north of Lansdowne, a section is being developed as an extension of the Lansdowne linear park character that terminates at the Oval and Fraser River. Concept drawings for this are expected by the City's consultant in early 2013.



Figure 1: Location Plan

Figure 2: Existing Site Context



4.0 CONCEPTUAL APPROACH

Public Art should be visual, tactile, playful and memorable. It should generate interest, activity and should prompt interaction with passing pedestrians, vehicles and residents.

Intracorp believes that public art is one of the most powerful tools of engagement for presenting the story of a community. They have engaged the services of an art consultant to aid in the research process and recommend potential artists for consideration. The selected artist should be someone whose work reflects the ideals of the project, the community and people who will interact with the artwork on a regular basis. Subscribing to the notion that art is meant to question, challenge, remind, provoke or enthuse; Intracorp is most interested in presenting artwork by artists who are looking for dialogue.

For the River Park Place commission, artists who approach traditions and stories within contemporary practice are being considered as a way to pay homage to shared cultural themes and community development within Richmond. As mentioned in section 3.4, artists should be aware of the broader context of the neighbourhood, and how it fits within the city's public art plan.

Opportunities to enhance existing funding with concurrent public projects or funding from other projects will be reviewed.

3.4 Location for the Public Art Work

There is interest in integrating the public art into the open space at the prominent corner location of Gilbert and River Rds, an idea that is also supported by the Planning department. There is a architectural canopy, as well as an open forecourt at this key public corner, representing possible locations for the integrated public art concept. Lot 1 is also considered by the City as a "gateway" to the city centre, and there is opportunity to create a dialogue with the city's vibrant and diverse urban core.

Refer to Figure 5 – Perspective Sketch Lot 1 location

Total Art Budget	\$227,261
Administration Costs (14%)*	\$31,363
City Public Art Program Administration (5% of total)	\$11,363
Project Management (9%)	\$20,000
Signage/Opening/Disbursements	\$1,750
Research/Documentation Fee	\$750
Shortlisted Artists Stipend (5 x 1,500.00)	\$7,500.00
Review Panel Honoraria (4 x 500)	\$2,000.00
Public Art Consultant	\$8,000

Total for Artwork (Exclusive of GST) \$ 195,898

***Administrative costs may change during the course of the selection process

The budget breakdown indicates the total public art budget allocated for Lot 1. Given the highly visible gateway location, a larger amount of the total allocation has been apportioned. With the Committee's support, we would like to suggest split of roughly two-thirds for location 1, and one third for subsequent phases.

6.0 PUBLIC ART CONSULTANT

The Public Art Consultant is responsible for all aspects of managing the public art project from the initial stage of the project through to the transfer of responsibility of the artwork to the owner and submission of final documentation to the City of Richmond. Responsibilities of the consultant include

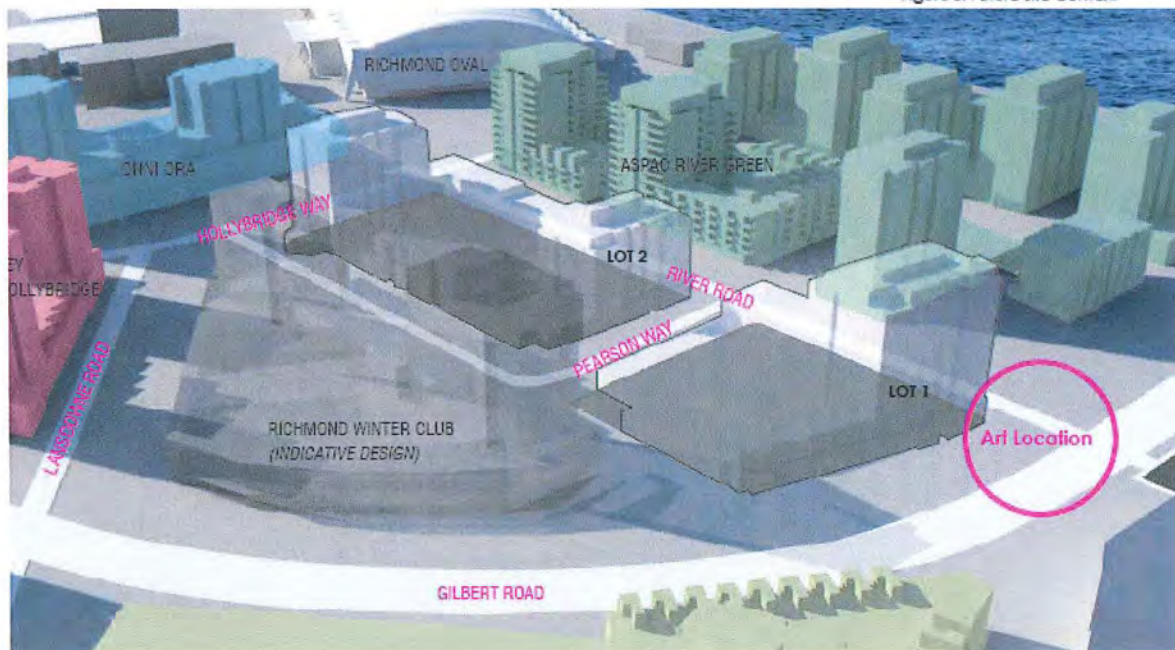
5.0 BUDGET

This budget must be inclusive of all costs for the work including but not limited to artist fees, engineering consultant fees and/or other expertise they require), studio overhead, artwork fabrication, site preparation, travel, transportation, installation, insurance, public art consultant fee, and City of Richmond fee.

Roughly one third of the allocation is being retained for subsequent project phases.

development of this plan, facilitation of the artist selection process, coordination of artist with the project architects, landscape architects (and other team consultants as and if required), and facilitation of artwork installation. The consulting team will work with the developer and City to secure all necessary approvals for the proposed artwork. In addition, they will develop an artwork commission contract for use by the developer, and will manage the contract during the fabrication phase of the artworks.

Figure 3: Future Site Context



7.0 THE REVIEW PANEL

Five individuals have been appointed to the Review Panel by the Public Art Consultant and are chosen for either their involvement with the project or their experience in the art community. The Review Panel will consist of:

- David Allison - Served terms on the VAG Acquisitions Committee, as VP of the Contemporary Art Gallery, as a Board member of the Canadian Photographic Portfolio Society, and as an avid collector of contemporary art for 25 years.
- Cathy Grant or appointee - Senior Vice President, Marketing & Sales, Intracorp
- Jeff Mok - Project Architect, IBI/HB Architects
- Bill Pechet - Public Artist, Pechet Studio
- David Stoyko - Landscape Architect, Sharp & Diamond

8.0 ARTIST SELECTION PROCESS

This art process is a invitational call, which will be executed in the following manner:

The Public Art Consultant and Review Panel will provide names of up to 20 artists that they think will bring something extraordinary to the project. Artists from British Columbia having experience within the public process and having a connection to the City of Richmond will be preferred.

The Review Panel will then, through a process of evaluation and discussion, create a short list of up to five artists. The shortlisted artists will be asked to attend a site visit and develop a concept.

Each artist will then present their concepts to the panel and the Panel will ask each candidate a series of questions. These questions will be sent to the artists prior to interviews.

Some of the criteria/questions the considered artist must respond to include but are not limited to:

- The artwork must be durable and able to withstand the vandalism that can occur in the public realm.
- The artist must consider public safety.
- The artwork must be easy to maintain.
- The artwork must consider the impact on the residents, businesses and neighbourhood.
- The artwork must contribute to the public art of the neighbourhood. The artist is to familiarize themselves with the public art existing and planned in the larger neighbourhood context so that a concept is not duplicated and rather compliments other work.
- The textural qualities of the materials used and how they look at different times of the day and night and in different weather conditions should be considered.
- Artwork should be easily accessible physically or visually to the public and the residents.

Following the artist interviews, the selection panel will select one artist to carry out the commission.

See page 8 of this document for estimated timeline.

9.0 COMMISSION AWARDED

The artists and the owner enter into a contract to carry out the work.

10.0 ARTIST(S) WORK SCHEDULE

10.1 Detailed Concept Proposal Development + Presentation

The commissioned artist(s) will be asked to prepare a detailed concept proposal and present to the Review Panel for approval to proceed.

This proposal is to include (but not limited to):

- 1-2 page summary detailing the concept and execution
- A scaled maquette that sufficiently conveys the scope of

Figure 5: Perspective Rendering of Location 1 (Corner of Gilbert Road and River Road)



- the artist(s) proposal and clearly identifies all aspects of constructability.
- Material samples
- Draft of a preliminary budget showing artist fees, materials, and fabrication. All consultants required to complete the fabrication and installation of the piece must be listed (It is possible to use project consultants however all fees associated with the work are to be covered by the artwork budget)
- Draft of preliminary maintenance considerations

10.2 Detailed Design

Once the Review Panel agrees that the artist(s) concept is sufficiently developed, the artist(s) will be instructed to enter the design development stage that includes:

- Fabrication drawings as required by the media chosen.
- Installation method
- Final pricing
- Fabrication and installation timeline

Each project budget must cover all costs related to the public art including, but not limited to artist fees, studio overhead, consultant fees, artwork fabrication, site preparation, transportation, installation, HST and contingency. The artist(s) will be responsible for obtaining a General Public Liability insurance policy in the amount of two million dollars. Premium for this coverage will be assumed as the cost of doing business and part of studio overhead. Should coverage not be available the developer may be able to make arrangements to provide coverage.

11.0 PUBLIC RELATIONS PROGRAM

An opening and art piece unveiling celebration will take place upon project completion for the art work.

12.0 ART DOCUMENTATION

The following documentation as prepared by the Public Art Consultant will be filed with the City of Richmond Public Art Program Manager:

- Biographical detail of the artist(s)
- Artist statement and specifications of the art works
- Good quality digital images showing the art work in context and close up
- Other materials available to reveal the art work and/or artist(s) intentions, if applicable
- A copy of the artist's maintenance requirements for the art work

13.0 FINAL DOCUMENTATION

The process requires documentation of monies spent be given to the Public Art Program Manager at the completion of the project. Careful documentation of all fees and hard costs must be kept by the successful artist for inclusion in the report. Compiling the report will be carried out by the Public Art Consultant for presentation to the City.

14.0 TIMELINE (ESTIMATED)

Review Panel identifies artists	October 2013
Artists attend a site visit	December 2013
Shortlisted artist interviews and artist selection	January 2014
Award Commission	February 2014
Detailed Concept Proposal Presentation	May 2014
Detailed Design	May 2014 - September 2014
Fabrication (approximate)	September 2014 - March 2015
Installation	May 2015

Figure 7: Perspective Rendering of Building (Corner of Gilbert Road and River Road)



APPENDIX 1

Terms of Reference

Artwork size dimension guidelines:

- The dimensions of the plaza are approximately 16' by 65'. Artwork should remain inside of the property line, and should not exceed the height of 12'.
- Artwork should be free standing

Contextual Considerations:

- The Richmond City Centre Public Art Plan identifies this location as falling with the Oval Village precinct, and as a part of the Waterfront Art Walk. Along here, and around the Oval, there is a collection of outdoor sculptures, relating to the river environment, and to the Olympic legacy.
- The other significant relationship at this site is to the Dinsmore Bridge, which connects commuters to the Airport and to Vancouver. The Richmond City Centre Public Art plan refers to this area as a "gateway to the city".
- The small plaza at the corner of River and Gilbert Rds, which is the where the art work is to be located, is envisioned as the forecourt to Heritage Park at the north side of River Road, and the "headwaters" to the rain garden that will run along the new sidewalk on the east side of Gilbert Road.
- The artist should consider both the scale of the human body and the visibility of the art from longer sightlines, and from vehicles passing by the site.
- Artists are encouraged to do a site walk to familiarize themselves with the changing neighbourhood
- Artists may arrange a Q+A session with project consultants if so desired.
- This document covers the public art for the first phase of this development. In the next phase, there will be more funding for public art, and artists may consider concepts for this future phase as a part of their initial concept.
- Through marketing studies conducted by the developer, the anticipated purchasers for this project will be a mix of young couples purchasing their first home, and older people downsizing from larger properties. They will be a cross-section of ethnicities, but the predominantly Asian with a Chinese background.

Public Realm Considerations:

- Artists should be conscious of the art's impact on vehicular circulation and sightlines, neighbourliness, and liveability of this emerging residential and commercial neighbourhood.
- The artwork, at a personal scale, should complement the pedestrian environment, being possibly tactile, visually intriguing, and memorable.
- Art work should be safe and prevent physical injury. Artists should consider issues such as climbability and sharp edges.
- Maintenance considerations should be a part of the proposal, and artwork proposed should be simple to maintain, and resistant to vandalism.
- Materials proposed for the art should be durable and able to withstand outdoor environmental effects.
- Seasonal and diurnal cycles should be considered: Could the artwork be changed by the changing light and seasons to maximize its impact? Would the proposed piece be enhanced or improved by lighting, and what will the experience of the piece be day and night?
- Artists should consider signage and artwork identification in their proposal.

Reference Material

Artists should review the following planning documents that describe in greater detail, both the role of public art within this neighbourhood, as well as the neighbourhood's intended character and use as it develops.

Richmond City Centre Public Art Plan, 2011.

Available Online: <http://www.richmond.ca/culture/publicart/plans/plans.htm>

Richmond OCP Area Plan for the City Centre Area, 2009.

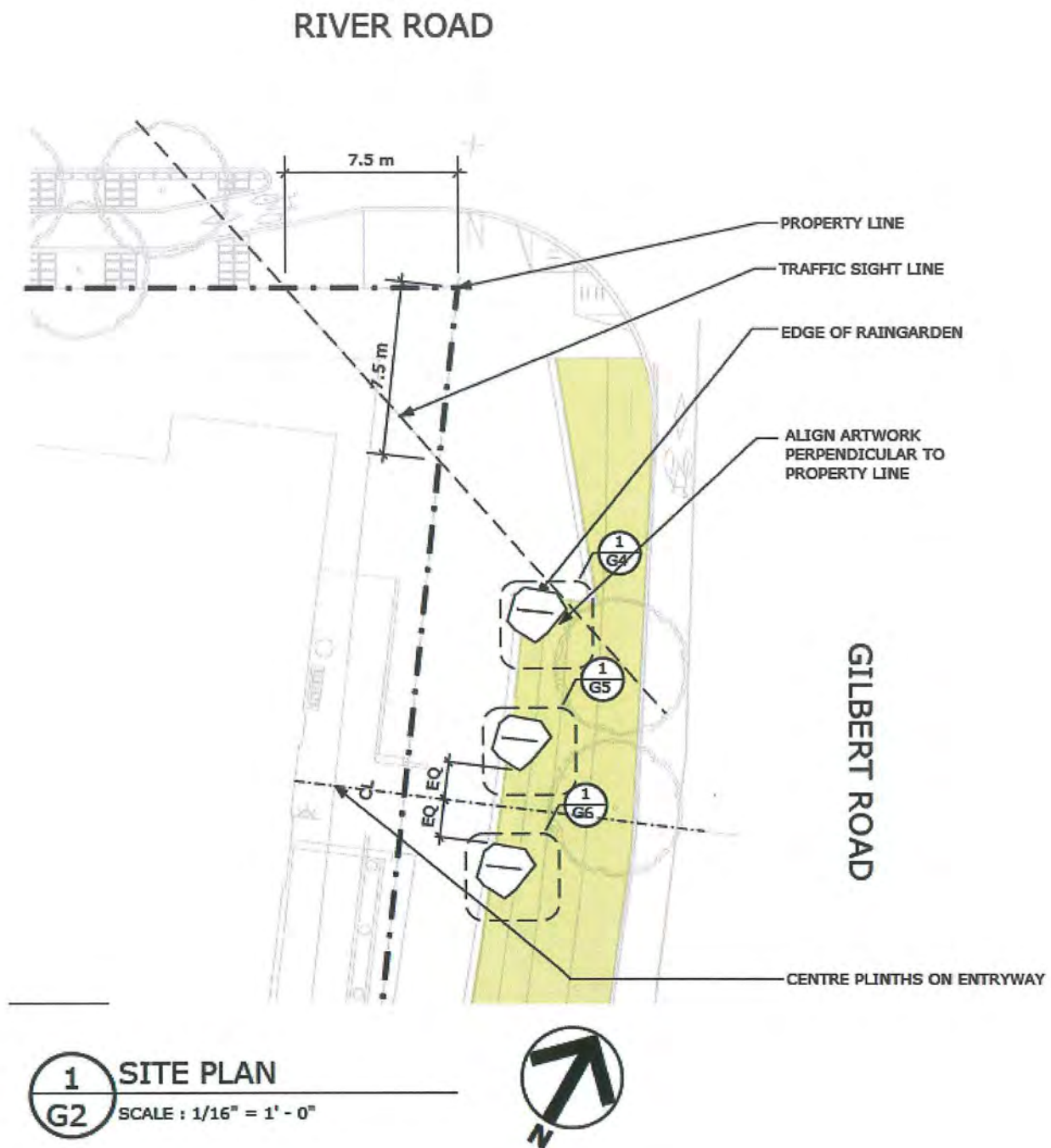
Available Online: http://www.richmond.ca/_shared/assets/city_centre556.pdf

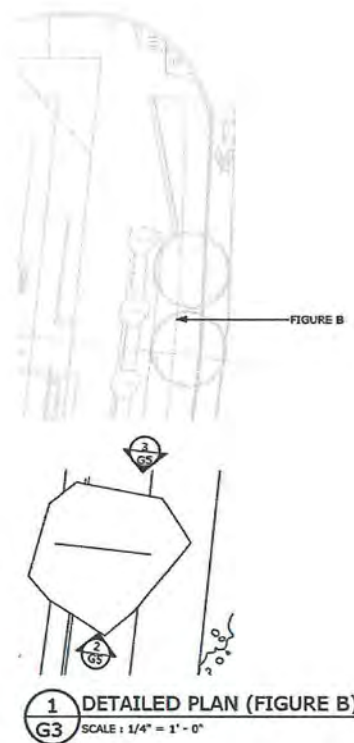
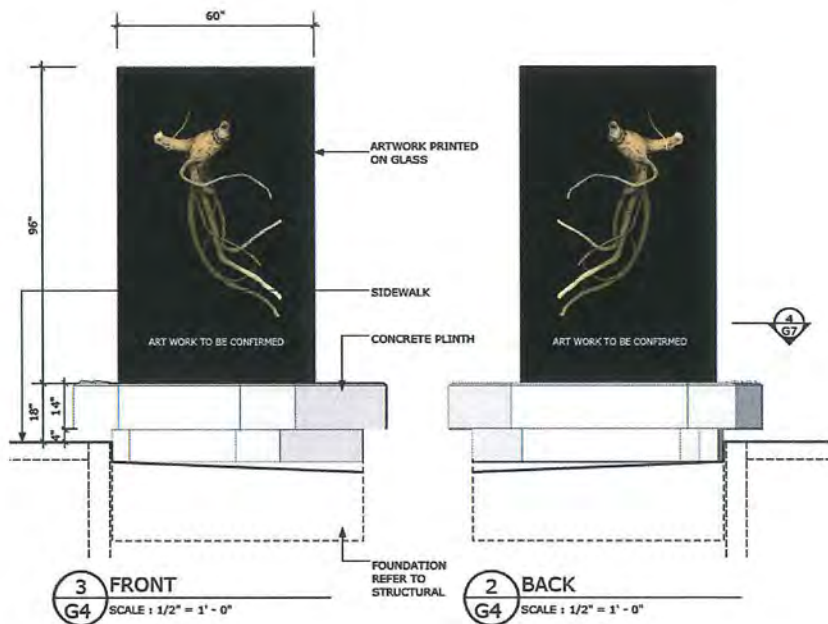
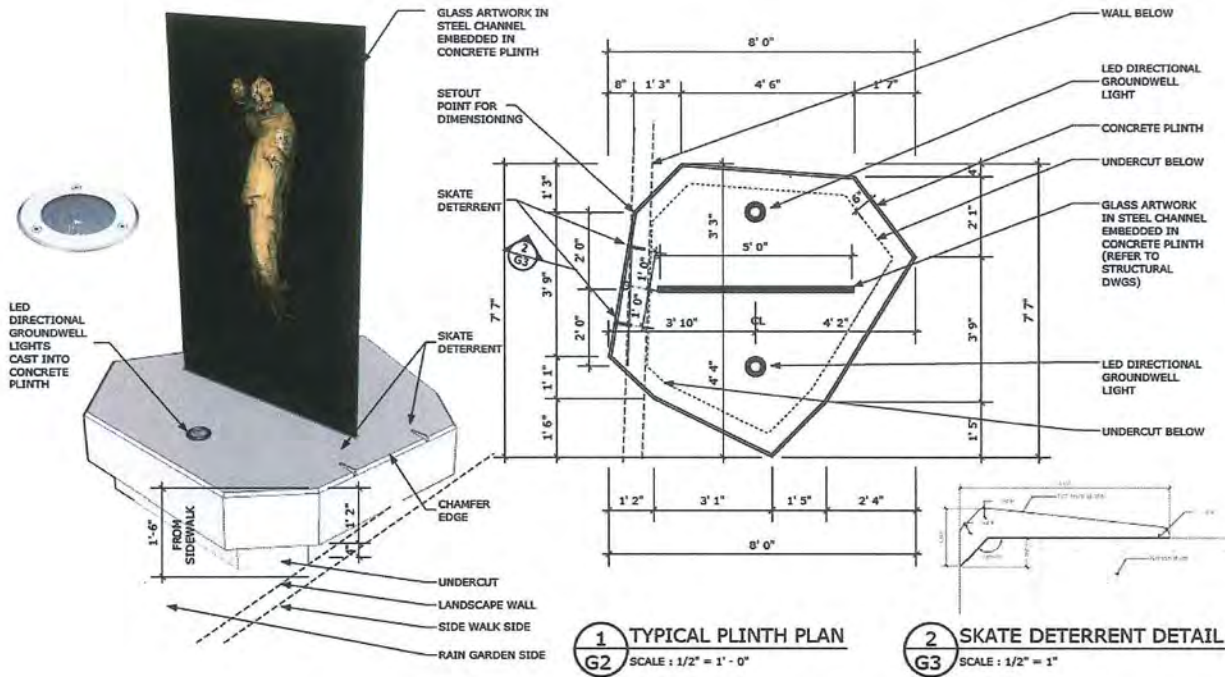
Artist Concept Proposal - EvanLee

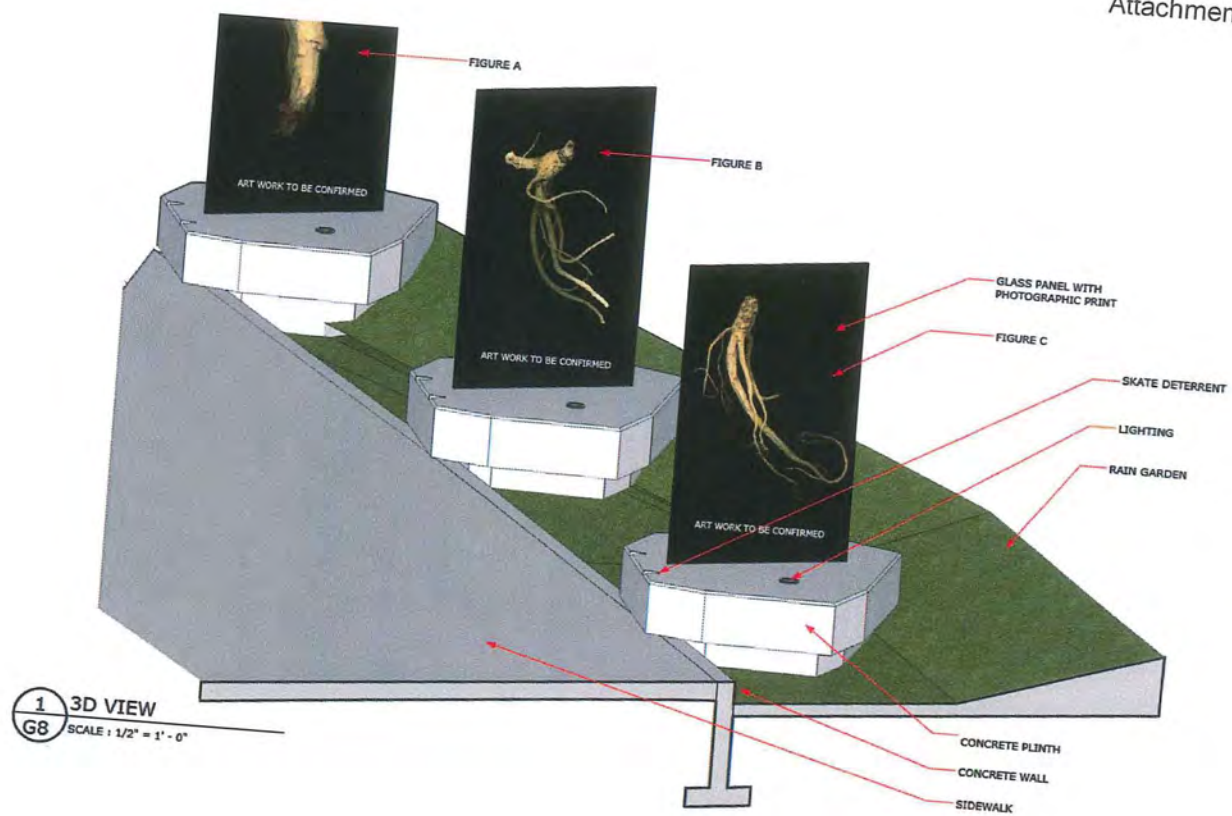
River Park Place Development Public Art Project



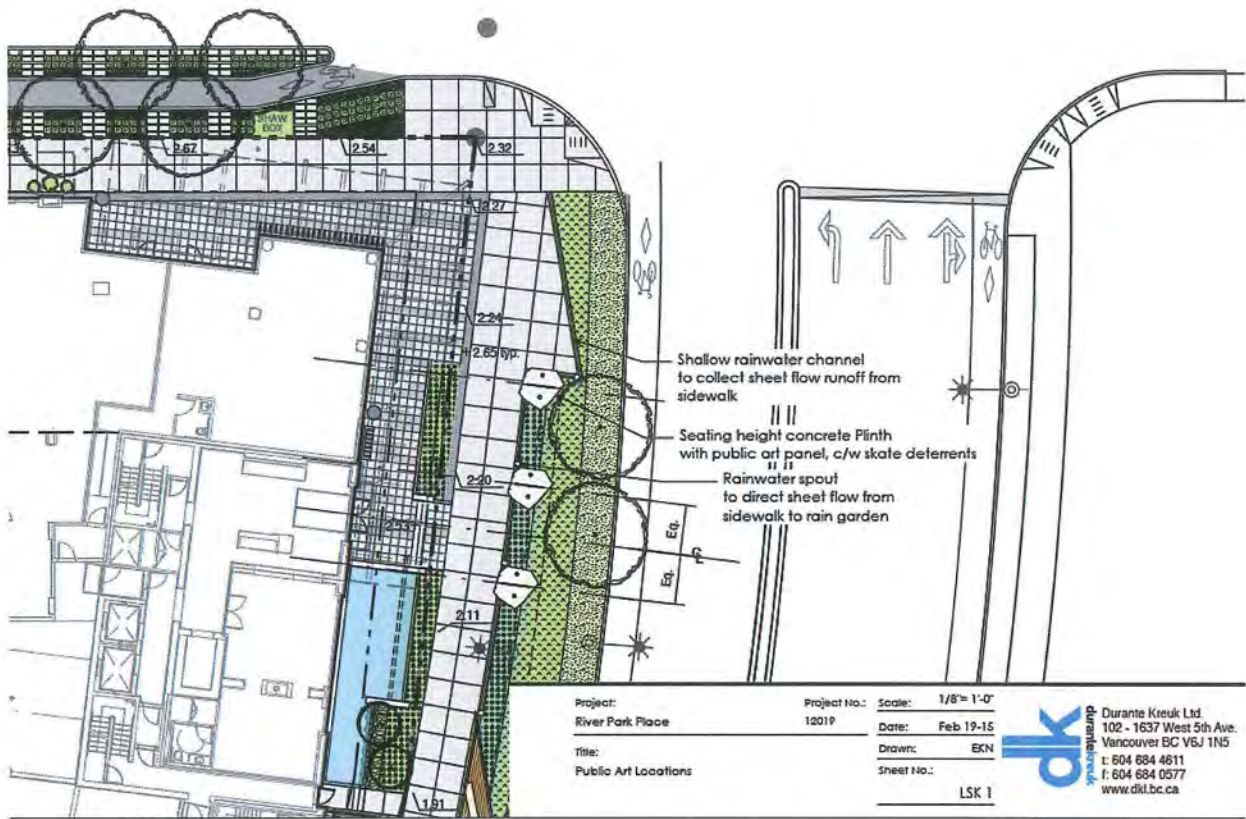
ISSUED FOR CITY REVIEW
NOT FOR CONSTRUCTION







Site Plan





City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

From: Mike Redpath
Senior Manager, Parks

Re: Steveston Town Square Park Concept Plan

Date: June 3, 2015

File: 06-2345-00/Vol 01

Staff Recommendation

1. That the Steveston Town Square Park Concept Plan as described in the staff report "Steveston Town Square Park Concept Plan," dated June 3, 2015, from the Senior Manager, Parks, be approved; and
2. That \$250,000 from the following completed projects, McLennan South (\$23,000), McLennan North (\$119,000), and Woodward's School (\$55,000), and Parks General Development (\$53,000) be transferred to fund the Steveston Town Square Park Concept Plan project and that this project be included in the 5 Year Financial Plan (2015-2019) amendment.

Mike Redpath
Senior Manager, Parks
(604-247-4942)

Att. 2

REPORT CONCURRENCE		
ROUTED TO: Finance Arts, Culture & Heritage	CONCURRENCE <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	CONCURRENCE OF GENERAL MANAGER
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 	APPROVED BY CAO

PRCS - 60

Staff Report

Origin

In 2014 and 2015 work was completed relocating and transforming the Japanese Benevolent Society Building into a publicly accessible museum at the Steveston Town Square Park. A significant investment has been made locating the building, renovating the facility, programming and co-locating it with the Steveston Museum building. The concept design for the surrounding public open space known as the Steveston Town Square is the final piece required to connect the buildings together, and allow for both indoor and outdoor programming at the site.

The current Steveston Town Square park is dated and in poor condition. The City Building Committee for the Japanese Benevolent Society approached staff over a year ago to discuss the Steveston Town Square Park along the Steveston Greenway however it was too late to submit as a 2015 Capital Project. Since that time, the Committee has worked with staff to develop a concept that will enhance the site as a tourism destination, develop and enhance a cultural landscape commemorating past and present Japanese residents and add new accessible programmable space adjacent to the restored heritage buildings.

The purpose of this report is to seek approval for the funding and implementation of the Steveston Town Square Park Concept Plan and to secure funding for its implementation in 2015.

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.

2.1. *Strong neighbourhoods.*

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.*

This report supports Council's 2014-2018 Term Goal #6 Quality Infrastructure Networks:

Continue diligence towards the development of infrastructure networks that are safe, sustainable, and address the challenges associated with aging systems, population growth, and environmental impact.

6.1. *Safe and sustainable infrastructure.*

6.2. *Infrastructure is reflective of and keeping pace with community need.*

Analysis

Steveston Town Square Park

The Steveston Town Square Park is located at the corner of First Avenue and Moncton Street directly west of the Steveston Post Office, along the Steveston Greenway and adjacent to the recently renovated and relocated Japanese Fishermen's Benevolent Society Building (Location Map - Attachment 1). The Steveston Town Square Park has seen several minor improvements over the years including the installation of an exposed aggregate pathway, a wooden stage (now removed due to disrepair), several large trees, a small rose garden and a grassy area. The site has seen limited programming over the years and is in need of updating and repair.

With the relocation of Japanese Fishermen's Benevolent Society Building to the site, a concept plan for redeveloping the site has been prepared that will update the park area, improve circulation, tie in the park area to both the Steveston Museum and Japanese Building for programming and events, and create an opportunity to celebrate the Japanese historic connection to Steveston.

Steveston Town Square Park Concept Plan

The proposed Steveston Town Square Park Concept Plan (Attachment 2) respects both design and programming consultations held with the Steveston Historical Society Building Committee. The Steveston Town Square Park Concept Plan is built around the following general elements and ideas:

- Create a park area that is adaptable for a variety of year-round activities, with a variety of spaces and environmental exposure opportunities;
- Create spaces that allow for accessible, casual public use as well as adapt to programmed use and activities organized by the Steveston Historical Society;
- Accommodate sitting and display areas near Moncton Street for year-round use as well as during festivals;
- Accommodate tables of approximately 35 seats, or standing social gatherings of approximately 50 persons in a larger activity area; and
- With the relocated Japanese Fishermen's Benevolent Society (JFBS) building present, honor the Japanese heritage of Steveston by adapting a Japanese garden approach to materials, forms and built elements, including a Torii gate and a Suikinkutsu sounding-bell element.
- Enhance the Steveston Greenway.

The plan proposes to create two general activity areas, casually delineated to allow for a natural separation of activities and uses. The street-side area retains the white picket fence and seasonal planting edge space. Inside the gate, a paved area irregularly patterned concrete, interspersed with stone paving slabs and stone sitting blocks, will create a multipurpose sitting area. This area will be close to the street activity, and the paving pattern and materials establish the Japanese garden-inspired design approach.

The stone blocks and conventional wood-backed benches allow for a variety of sitting opportunities. The existing flagpole is retained and the two commemorative plaques are relocated within the park.

Central Path

The central path, also of patterned concrete and stone slabs, leads to the larger activity area. The sides of the street-side area are renovated lawn areas, allowing for play and lounging contemplating outdoors. The central path leads to a Japanese-style Torii gate. This gate directly recognizes the Japanese heritage of Steveston and, at the same time, creates a natural and appropriate transition into the larger, but more secluded main activity area.

Interior Activity Area

The interior activity area is set to meet the grade established by the relocated JFBS building steps and sloping walk. The area is sized to accommodate approximately six tables of six seats, or 50 persons standing in a social group. In this way, it suits casual use and is adaptable for organized school activities, adult gatherings or private parties that may rent the space. Examples of activities could be weddings, private rentals, and events coordinated with the JFBS or Steveston Post Office indoor spaces. The concrete and stone paving is used again, along with the stone slab benches and conventional wood benches. The west side of the park is kept open to allow for movies or images to be projected onto the east-facing wall of the adjacent building.

Suikinkutsu

A key feature of the park is anticipated to be the Suikinkutsu feature, set along the north edge of the park. This is a Japanese garden element that speaks to the sacred nature of a secluded garden corner. Water drips from a stone basin and then into a hidden bell-shaped urn, underground. The sound of the drops of water are amplified and create a surprise as well as a feeling of serenity. The Suikinkutsu is planned to be 'activated' manually, with a bamboo ladle. Very importantly, the basin has been sourced from Wakayama City, Richmond's sister City in Japan, the home of the first Japanese settlers to Steveston and Richmond.

This traditional Japanese garden feature (suikinkutsu and Torii gate) are typically located in a place of tranquility and quiet and the Steveston Town Square site has been specifically selected as a place suitable for its location. Staff are working with Japanese gardeners from UBC and will coordinate with the local Japanese community.

The Suikinkutsu element is proposed to be set in a raised area, surrounded by flagstone, low, stacked basalt stone retaining and overlapping Japanese-inspired fence panels. The gravel paving is appropriate for multiseason use, and suits the low-light conditions. It also reinforces the Japanese garden feel of the interior, main activity area.

Next Steps

If approved, implementation of the Steveston Town Square Park Concept Plan is proposed to commence in 2015 with a targeted completion for October 2015. A concept sign would be installed at the site and construction would commence in the summer of 2015.

Funding Strategy

Since the concept plan for the Steveston Town Square Park project was not considered as part of the 2015 Capital Program, staff are recommending that \$250,000 from the following completed projects, McLennan South (\$23,000), McLennan North (\$119,000), and Woodward's School (\$55,000), and Parks General Development (\$53,000) be transferred to fund the Steveston Town Square Park Concept Plan project and that this project be included in the 5 Year Financial Plan (2015–2019) amendment.

Financial Impact

Implementation of the Steveston Town Square Park Concept Plan is estimated at \$250,000. There is no additional operating budget impact expected as existing operational funding is in place.

Conclusion

The restoration of the Japanese Fishermen's Benevolent Society Building and co-location of the building with the existing Steveston Museum at the Steveston Town Square Park has presented a unique opportunity to create a cultural landscape. This report details a concept plan that will connect the surrounding buildings to the Steveston Town Square Park, revitalize the area and present many opportunities for extended programming at the site for community use.

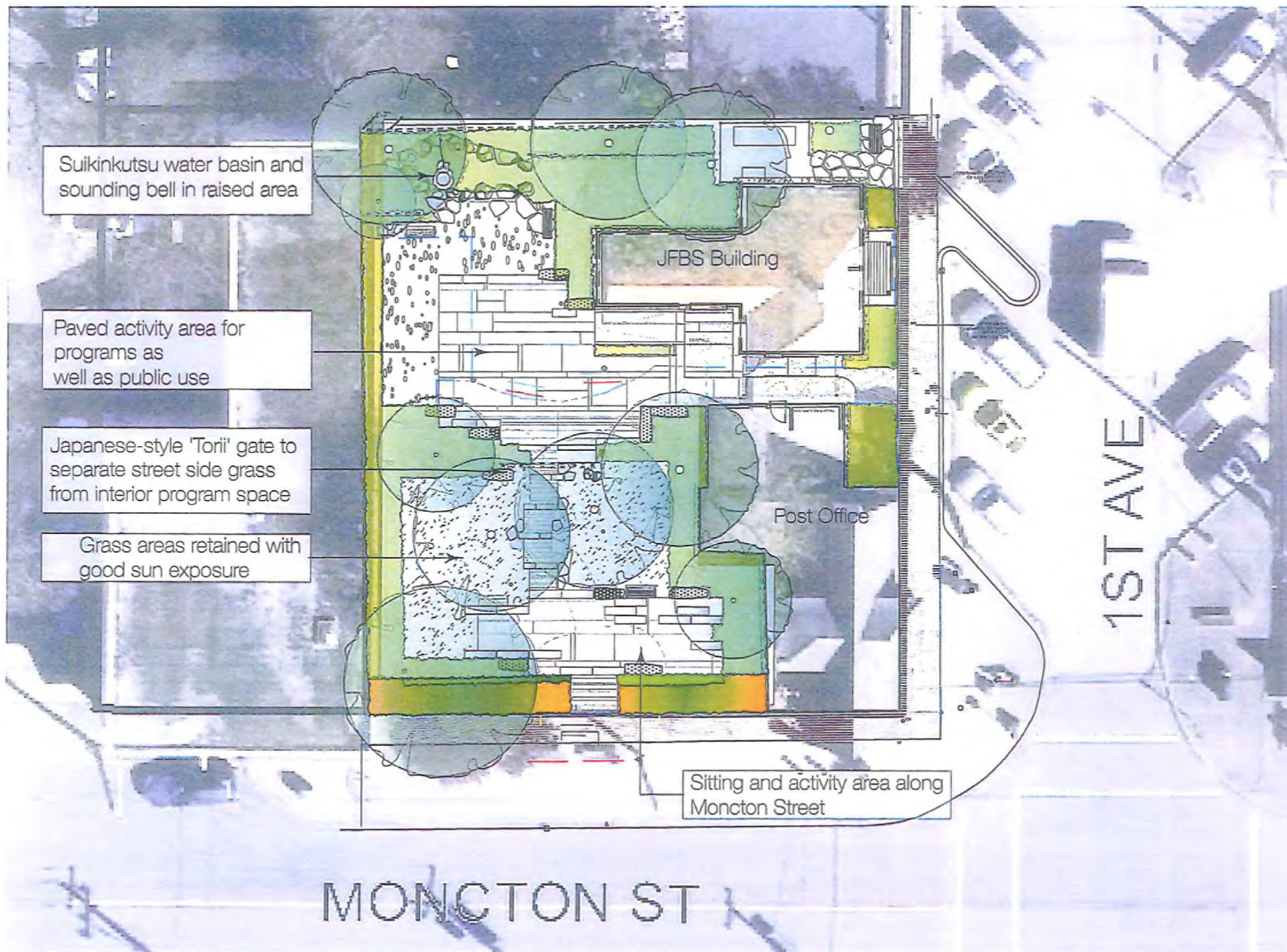


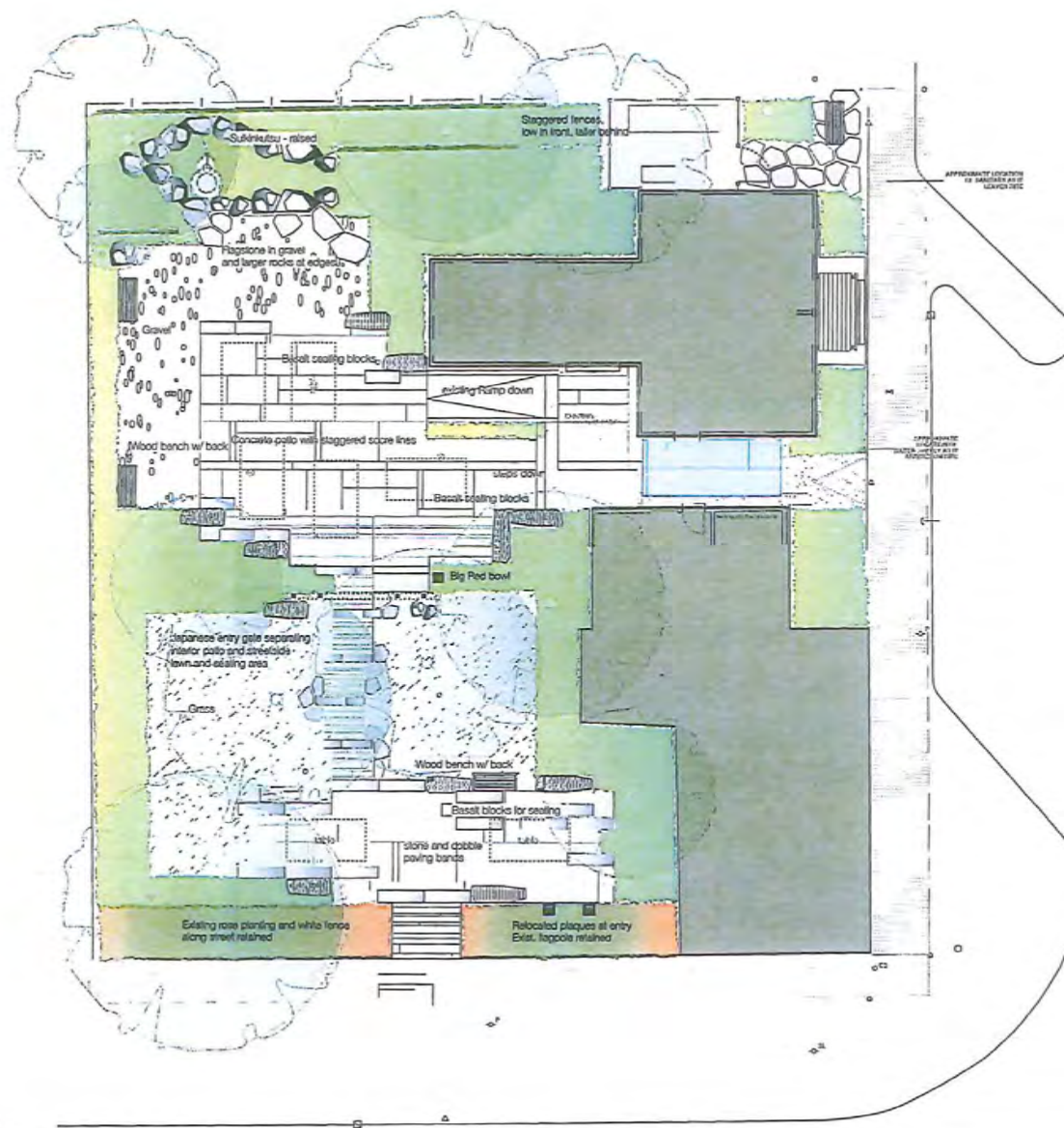
Mike Redpath
Senior Manager, Parks
(604-247-4942)

- Att. 1: Location Map - Steveston Town Square Park
2: Steveston Town Square Park Concept Plan

STEVESTON TOWN SQUARE PARK







The Steveston Square Park Design is built around several organizing objectives:

1. Create areas for casual and organized uses and activities
2. Preserve street character and relationship to the Post Office
3. Apply some principles of Japanese garden design in material choice and application, in enhancing the relocated Japanese Fishermans Benevolent Society Building
4. Create sitting and activity areas that serve casual use and programmed activities as well as events
5. Incorporate a Sukinkutsu feature or similar element in the park.

The proposed concept retains the white picket fence and rose planting along the street and the entry alignment. A new entry area accommodates space for tables or displays for public events and seating on backed benches as well as basalt block elements.

The path to the main activity area uses a series of stepped modules that combine concrete with multiple score lines, granite paving slabs and bluestone flagstone.

The main patio area will accommodate 30 persons for social gatherings or 5 tables for seating or other activities. The southern half, with the best sun exposure, remains as lawn.

The activity area will be concrete with frequent, irregularly spaced score lines, and inset slabs of granite. Basalt bench blocks as well as conventional benches are available here.

The back area of the park will be gravel, and will connect the patio to the sukinkutsu area. This area would be built up with basalt columns or low, rustic walls. Flagstone would be used to edge this area. Wood fences of varying heights will be set so as to increase the sense of depth, using a layering of fence, stone and planting elements.

Spatial Standards for Public Areas - Jan Gehl; Cities for People

Intimate Distance 0.0 - 0.45 sq. m.

Personal Distance 0.45 - 1.2 sq. m.

Social Distance 1.2 - 3.7 sq.m.

Public Distance 3.7 + sq. m.



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Project
STEVESTON TOWN SQUARE PARK
Metropolitan and Post Avenue

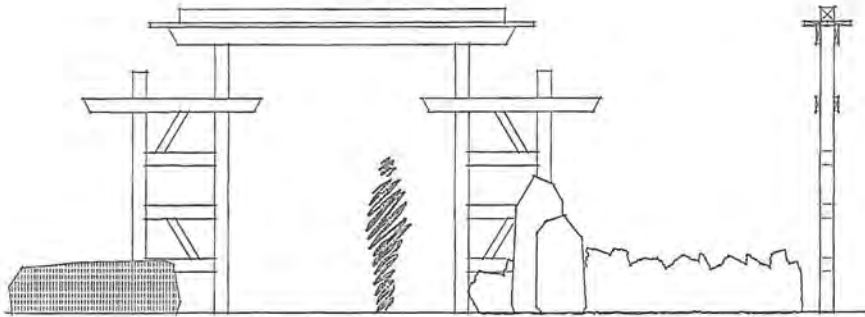
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11 Apr 2015

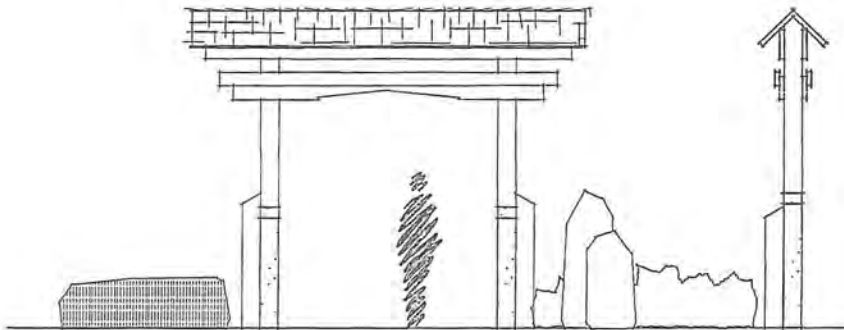
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Rev
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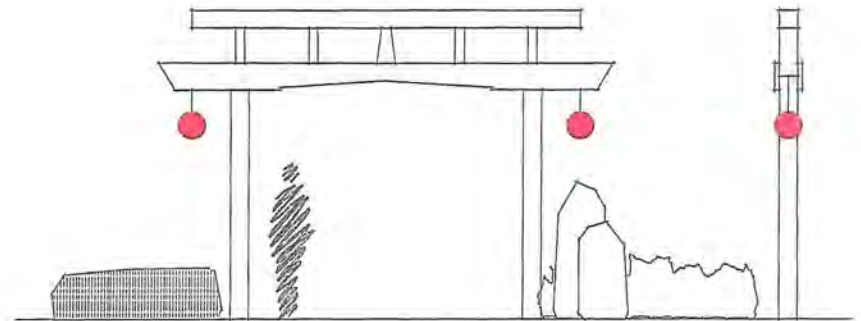
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Gate 1, Scale 1 : 20



Gate 2, Scale 1 : 20



Gate 3, Scale 1 : 20



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STEVESTON TOWN SQUARE PARK
Atkinson and Park Avenue

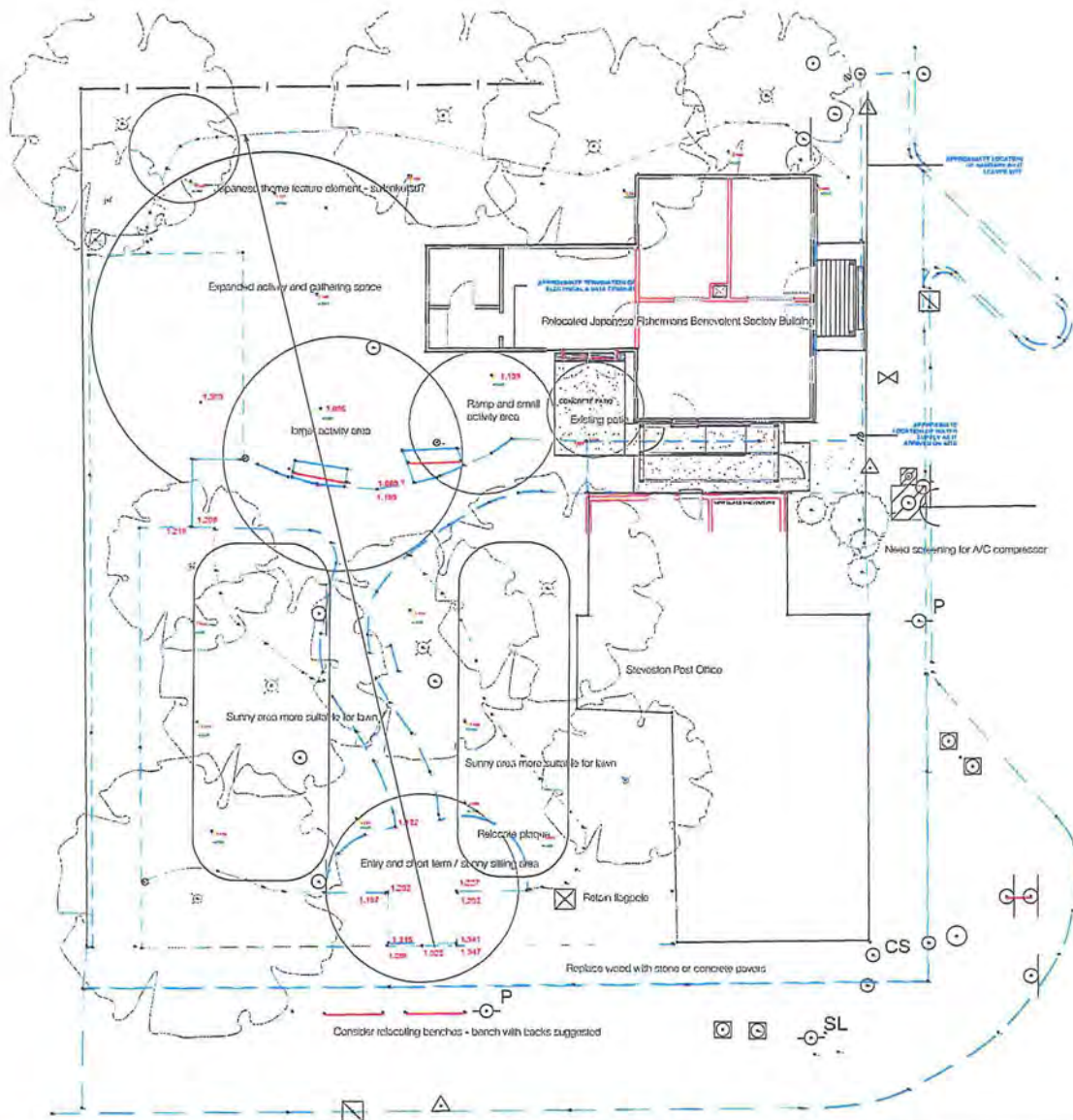
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Date: 11 Apr 2015

Project Number: 2015-245

Rev:
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STEVESTON TOWN SQUARE PARK
Metropolitan and First Avenue

Drawing
ZONING

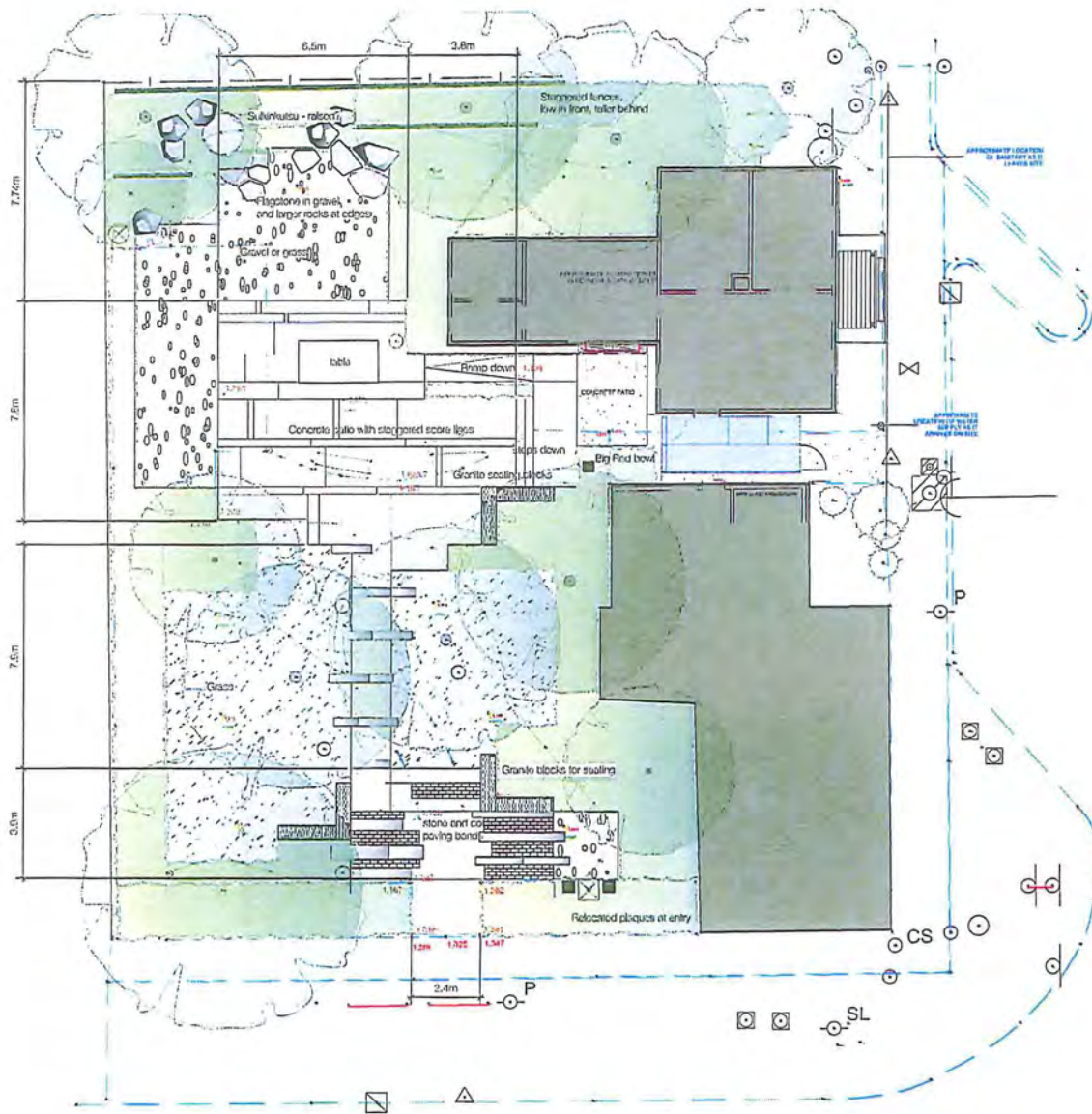
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Dwg

L1.01

Project Number: 2015-025



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Project
STEVESTON TOWN SQUARE PARK
Mention and East Avenue

Drawing
DESIGN CONFIRMATION CONCEPT

Issue:

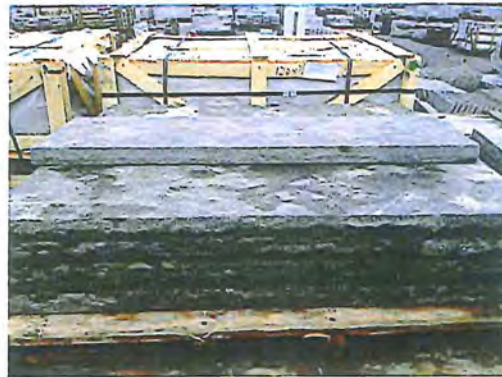
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L0.01

PRCS - 70



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Project
STEVESTON TOWN SQUARE PARK
Maindon and First Avenue

Drawing
MATERIAL PHOTOS

Issue:

Scale: None
Date: Feb 2015

Page

PHOTOS

Project Number: 2015-235