



Parks, Recreation and Cultural Services Committee

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

**Tuesday, June 26, 2018
4:00 p.m.**

Pg. # ITEM

MINUTES

PRCS-3 *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on May 29, 2018.*



NEXT COMMITTEE MEETING DATE

Thursday, July 19, 2018, (tentative date) at 4:00 p.m. in the Anderson Room

COMMUNITY SERVICES DIVISION

1. **HOLLYBRIDGE WAY PUBLIC ART LANDMARK TERMS OF REFERENCE**
(File Ref. No. 11-7000-09-20-244) (REDMS No. 5831507 v. 2)

PRCS-6

See Page PRCS-6 for full report

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

That the staff report titled, “Hollybridge Way Public Art Landmark Terms of Reference,” dated June 4, 2018, from the Director, Arts, Culture and Heritage Services, to issue the artist call for the Hollybridge Way Waterfront Park public art opportunity, be endorsed.

☐

2. **NIKKEI MEMORIAL PUBLIC ART PROJECT CONCEPT**

(File Ref. No. 11-7000-09-20-238) (REDMS No. 5862219 v. 3)

PRCS-26

See Page **PRCS-26** for full report

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

That the concept proposal and installation of the Nikkei Memorial Public Art Project by Hapa Collaborative, as presented in the staff report titled, “Nikkei Memorial Public Art Project Concept,” dated June 6, 2018, from the Director, Arts, Culture and Heritage Services, be endorsed.

☐

3. **MANAGER’S REPORT**

ADJOURNMENT

☐



Parks, Recreation and Cultural Services Committee

Date: Tuesday, May 29, 2018

Place: Anderson Room
Richmond City Hall

Present: Councillor Ken Johnston, Vice-Chair
Councillor Carol Day
Councillor Bill McNulty

Absent: Councillor Harold Steves
Councillor Linda McPhail

Call to Order: The Chair called the meeting to order at 4:00 p.m.

MINUTES

It was moved and seconded

That the minutes of the meeting of the Parks, Recreation and Cultural Services Committee held on April 24, 2018, be adopted as circulated.

CARRIED

NEXT COMMITTEE MEETING DATE

Tuesday, June 26, 2018, (tentative date) at 4:00 p.m. in the Anderson Room

PRESENTATION

1. Gregg Wheeler, Manager, Sports and Community Events presented a video on the Physical Literacy Street Team's 2017 activities (copy on-file, City Clerk's Office), noting that the team typically consists of six to eight people and will participate in various events in the city this year.

COMMUNITY SERVICES DIVISION

2. 2015-2020 SENIORS SERVICE PLAN: ACTIVE AND HEALTHY LIVING - 2017 UPDATE

(File Ref. No. 07-3400-01) (REDMS No. 5800357 v. 5)

Debbie Hertha, Seniors Coordinator, reviewed the 2017 activities noting that the City works with various community partners to increase awareness of the programs available for senior residents. Also, she spoke on opportunities to encourage senior men to participate in community programs.

It was moved and seconded

- (1) That the staff report titled, "2015-2020 Seniors Service Plan: Active and Healthy Living - 2017 Update" dated May 15, 2018, from the Manager, Community Social Development, be received for information; and*
- (2) That the 2015-2020 Seniors Service Plan: Active and Healthy Living - 2017 Update be distributed to key stakeholders and posted on the City website.*

CARRIED

3. 2015-2020 YOUTH SERVICE PLAN: WHERE YOUTH THRIVE - 2017 UPDATE

(File Ref. No. 07-3425-02) (REDMS No. 5801684 v. 6)

Kim Somerville, Manager, Community Social Development, introduced Alvin Li as the Acting Youth Coordinator.

Ms. Somerville reviewed the 2017 activities and achievements including programming for youth and staff training initiatives related to mental health. Also, she commented on youth mentorship opportunities and added that Community Services staff are working with the City Clerk's Office to encourage youth participation in local government.

It was moved and seconded

- (1) That the staff report titled "2015-2020 Youth Service Plan: Where Youth Thrive - 2017 Update" dated May 15, 2018 from the Manager, Community Social Development, be received for information; and*
- (2) That the 2015-2020 Youth Service Plan: Where Youth Thrive - 2017 Update be distributed to key stakeholders and posted on the City website.*

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, May 29, 2018

4. **MANAGER'S REPORT**

2018 Doors Open Richmond

Marie Fenwick, Manager, Museum and Heritage Services, noted that Doors Open Richmond is taking place from June 1 to 3, 2018 with the opening event occurring at Britannia Shipyards.

ADJOURNMENT

It was moved and seconded

That the meeting adjourn (4:17 p.m.).

CARRIED

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 29, 2018.

Councillor Ken Johnston
Vice-Chair

Evangel Biason
Legislative Services Coordinator



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

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

Re: **Hollybridge Way Public Art Landmark Terms of Reference**

Date: June 4, 2018

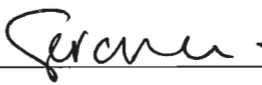

File: 11-7000-09-20-244/Vol
01

Staff Recommendation

That the staff report titled, "Hollybridge Way Public Art Landmark Terms of Reference," dated June 4, 2018, from the Director, Arts, Culture and Heritage Services, to issue the artist call for the Hollybridge Way Waterfront Park public art opportunity, be endorsed.

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

Att. 3

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

Staff Report

Origin

On May 23, 2006, Council adopted the Oval Precinct and Surrounding Area Public Art Plan as the guiding plan for art opportunities in the Richmond Olympic Oval site and as a guideline for the Oval Village Neighborhood.

On October 11, 2011, Council adopted the City Centre Public Art Plan as the guide for public art to complement and develop the character of Richmond's diverse neighbourhoods to create distinctive spaces and villages, which enhance the sense of community, place and civic pride.

Hollybridge Way leads to a significant principle arrival point for the Middle Arm Park and Trail system and provides access to the Richmond Olympic Oval. Staff recommend that a landmark artwork be located on the stairs leading to the dyke, where it will be visible from the route along Hollybridge Way and from the Middle Arm Trail (Attachment 1).

This report presents, for Council's consideration, the Hollybridge Way Public Art Landmark Terms of Reference to select and contract an artist or artist team to develop a concept proposal for the Hollybridge Way Park location. The preferred artwork concept proposal will be brought forward to Council for endorsement.

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.

Analysis

Proposed Location

The recommended location for the Hollybridge Way Public Art Landmark is on the grand stairs, a high profile location with visibility from the dyke trail, and both Dinsmore and No. 2 Road bridges. It is the terminus for the proposed Lansdowne Road ceremonial route starting from the Garden City Lands to the Hollybridge Way plaza and Richmond Olympic Oval precinct. The location is also adjacent to primary bike and pedestrian routes from the City Centre to the waterfront park (Attachment 1).

The site is in close proximity to the mouth of the Fraser River and to the Vancouver International Airport. The artwork will provide a gateway/landmark for the new Hollybridge Waterfront Park and Pier, providing an opportunity for the public to experience close contact with the Fraser River.

A signature artwork at this location is anticipated to attract people to gather, pose for photos and create a sense of place. An example of a successful artwork integrated with a public staircase is shown in Attachment 2.

Oval Precinct and Surrounding Area Public Art Plan

The Richmond Olympic Oval Precinct and Surrounding Area Public Art Plan incorporates the themes “flow, flight and fusion” to guide the shape and form of the art, landscape design and architecture in the precinct.

These themes support design and artwork that encapsulate the spirit of Olympic speed skating, the legacy of a community health and wellness centre and the growing complete community located at the water’s edge. Artists for public artworks within the precinct have taken the themes of “flow, flight and fusion” as a point of departure in developing their artworks; these include Susan Point’s *Buttress Runnels*, Janet Echelman’s *Water Sky Garden* and Buster Simpson’s *Ice Blade*.

City Centre Public Art Plan

The City Centre Public Art Plan builds on the guiding principles of the City Centre Area Plan to create continuity throughout the City Centre and its individual villages. The City Centre Public Art Plan identifies themes and opportunities for public art to play a role in achieving a connected community.

“Richmond: Yesterday, Today and Tomorrow” is the thematic framework within which artists will design their artwork. This framework offers context to create continuity and synergy, while allowing room for artistic expression and diverse projects.

Oval Village—a high-density, mixed commercial and residential district—is an important location for public art and builds on the success of the Richmond Olympic Oval’s public art program. The growth underway in this area provides an opportunity to incorporate public art which reflects the cultural history and waterfront environment.

The City Centre Public Art Plan identifies an estimated budget of \$100,000–\$350,000 for artwork related to the Middle Arm Waterfront Art Walk, in which Hollybridge Park is located.

Themes for the Hollybridge Way Public Art Landmark

Building on the Oval Precinct and City Centre Public Art Plan themes of “flow, flight and fusion” and “Richmond: Yesterday, Today and Tomorrow,” respectively, it is recommended that the theme “River and Sky” be used to provide a point of departure for interested artists to develop their conceptual approach for the Hollybridge Way Public Art Landmark.

- *River*: The artists should consider the ecology and the historic use of the site at the edge of the Fraser River, including the traditional use of the area by Indigenous inhabitants.

- *Sky*: The artists are to consider the relationship of the site to migratory birds in the Pacific flyway and the proximity to the airport.

The artwork may be a single integrated artwork, or series of sequential pieces, to further address the themes mentioned above.

The Hollybridge Way Public Art Landmark Terms of Reference for an artist call are provided in Attachment 3.

Selection Process for Artists and Artworks

The selection of an artist for this project will follow the Richmond Public Art Program Policy guidelines as outlined in the Public Art Program Administrative Procedures Manual. A minimum of two Richmond residents will be included in the selection panel.

The Artist Call is open to professional artists and artist teams residing in Canada. In recognition of the location in traditional Coast Salish territory, Indigenous artists are encouraged to apply.

The Public Art Advisory Committee has contributed to and endorsed the Terms of Reference. If approved by Council, the project will move into the selection of the artist through an arm's length selection process under the terms of the Public Art Policy Administrative Procedures.

Financial Analysis

ASPAC's River Green Development, Lot 9, has provided a cash contribution of \$20,000 towards artwork by the City for the Hollybridge Way Plaza. These funds have been applied to site works for the foundation below the staircase to support an artwork with a maximum weight of 8,000 kg (4 tons) and 6 m height (20 ft.). Conduits for potential electrical supply to an artwork have also been installed.

Funding for the public artwork is available from the approved Oval Precinct Public Art Capital Budget (CA40874). The total budget for the Hollybridge Way Public Art Landmark public art project is \$320,000. An allowance of \$20,000 has been set aside for all associated administration and coordination costs associated with the selection process and project administration. The remaining budget of \$300,000 will be available to the artist or artist team for all design costs, engineering fees, fabrication, installation, taxes and other associated costs to deliver a completed artwork integrated with the site.

Any repairs required to the artwork will be the responsibility of the Public Art Program. City funds for maintenance would be allocated out of the Public Art Program's annual Operating Budget.

Financial Impact

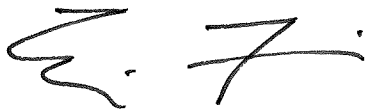
None.

Conclusion

Adopted by Council on May 23, 2006, the Oval Precinct and Surrounding Area Public Art Plan provides a framework for including art in creating a culturally rich environment in a vibrant, healthy and sustainable city.

The Hollybridge Way Public Art Landmark Public Art Opportunity supports the Plan to include an integrated artwork in the new Hollybridge Way Park. A major artwork at this landmark location that celebrates “river and sky” provides an opportunity to reveal the connection of Richmond to the Fraser River estuary and Pacific flyway.

Following the selection process, the preferred artwork concept proposal will be brought forward to Council for endorsement in late 2018, in order to proceed with the detailed design and installation phases of the artwork in 2019.



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

- Att. 1: Hollybridge Way Waterfront Park Public Art Location
2: Examples of Artwork Integrated with a Public Ceremonial Staircase
3: Hollybridge Way Waterfront Park Public Art Opportunity Call to Artists

Hollybridge Way Waterfront Park Public Art Location



Aerial Plan

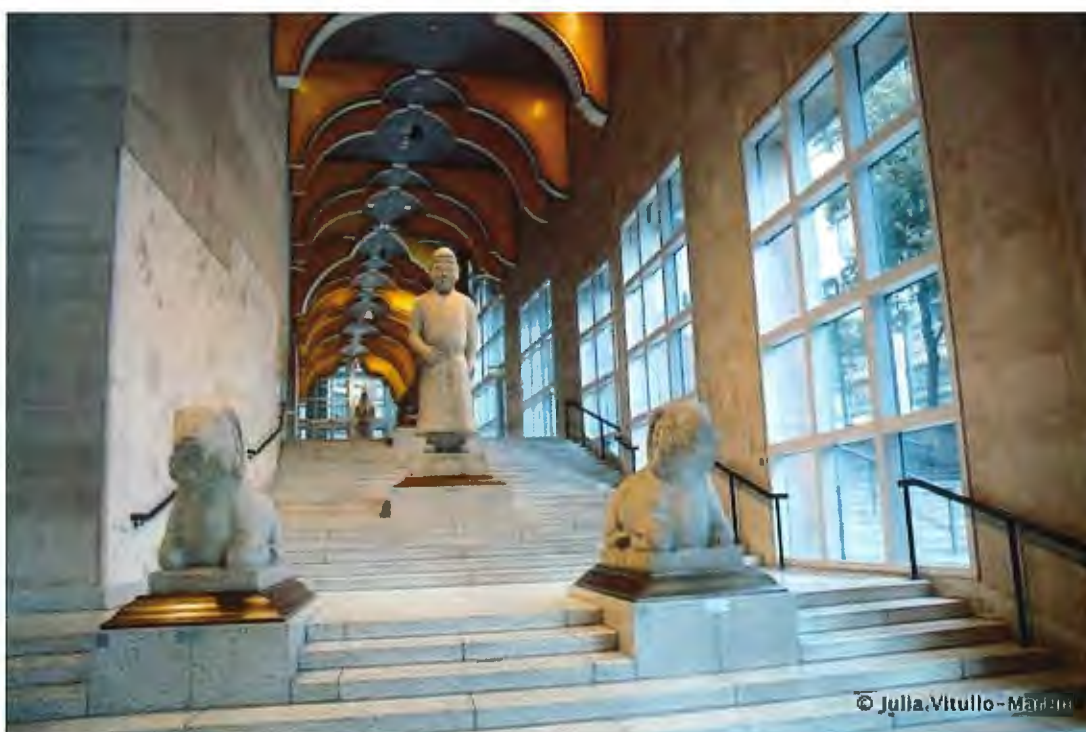


Aerial View, Source: Google Maps

Examples of Artwork Integrated with a Public Ceremonial Staircase



Bird of Spring, Abraham Etungat, bronze, 1979, Robson Square, Vancouver



Chinese Statues, Seattle Art Museum, Photo credit: Julia Vitullo-Martin

call to artists



Figure 1. Approach to Hollybridge Way Park staircase from the south east

Hollybridge Way Public Art Landmark

City of Richmond, BC

Request for Qualifications (RFQ)

June 2018

OPPORTUNITY

The Richmond Public Art Program, in partnership with the Parks Department, is seeking an artist or artist team to create a site-responsive landmark artwork for the new entrance plaza at the Hollybridge Way Waterfront Park located adjacent to the rapidly developing Oval Village, in Richmond, BC.

This is a two-stage open artist call. Following review by the selection panel of the submitted artists' statements of interest and their qualifications, up to five artists will be shortlisted and invited to attend a site orientation and prepare a concept proposal for presentation at an interview. An interview and concept proposal fee of \$2,000.00 CDN plus GST will be paid to each of the shortlisted artists or artist teams, plus travel expenses to a maximum of \$1,000.00.

Budget:	The total artwork budget is \$300,000 CAD, for all design, consultants, fabrication, installation, documentation and all associated costs.
Technical Limits:	Maximum weight of 8,000 kg (4 tons) and maximum height of 6 m (20 ft.)
Eligibility Requirements:	Open to professional artists and artist teams residing in Canada. Indigenous artists are encouraged to apply.
Deadline for Submissions:	Thursday, July 26, 2018, 4:00 p.m. PDT
Installation:	Summer 2019

call to artists

PUBLIC ART
RICHMOND

LOCATION

The location for the Hollybridge Way Public Art Landmark on the grand stairs is a high profile location with visibility from the dyke trail, and both Dinsmore and No. 2 Road bridges. It is the terminus for the proposed Lansdowne Road ceremonial route starting from the Garden City Lands to the Hollybridge Way plaza and Olympic Oval precinct. The location is also adjacent to primary bike and pedestrian routes from the City Centre to the waterfront park. See Appendices 1–3.

The site is in close proximity to the mouth of the Fraser River and to the Vancouver International Airport. The artwork is to provide a gateway/landmark for the new Hollybridge Waterfront Park and Pier, an opportunity for the public to experience close contact with the Fraser River.

A signature artwork at this location is anticipated to attract people to gather, pose for photos and create a sense of place.

BUDGET

The total budget for this project is \$300,000 CAD. The budget includes (but is not limited to) artist fees, design, permitting as needed, engineering fees, fabrication, installation, administration, photography, insurance and all taxes (GST excluded). Travel to Richmond and/or accommodation for the duration of the artist's contract for the commission is at the artist's expense.

ARTIST ELIGIBILITY

This opportunity is open to artists or artist teams residing in Canada. In consideration of the historic significance of the site to Coast Salish peoples, Indigenous artists are encouraged to apply. Qualified artists will have proven experience developing artworks, specifically for civic projects. City of Richmond staff and its Public Art Advisory Committee members, selection panel members, project personnel, and immediate family members of all of the above are not eligible. Richmond-based artists are urged to consider this opportunity.

Artists that are currently under contract with the City in a public art project are ineligible for other projects until the current contract is deemed complete.

THEMES

In setting themes for the Hollybridge Way Public Art Landmark, artists are to consider previous Civic Public Art Plans for this neighbourhood.

The *Richmond City Centre Public Art Plan* (Figures 2 and 3) identifies **Richmond: Yesterday, Today and Tomorrow** as the thematic framework within which artists will design their work, telling a cohesive story about Richmond while allowing room for artistic expression and diverse projects.

The *Richmond Olympic Oval Precinct Public Art Plan* (Figure 4) has identified **Flow, Flight, Fusion** as the theme for the architecture and artwork within the Oval Village neighbourhood, joining the physical site context with the spirit of Olympic speed skating and the legacy health and wellness centre.

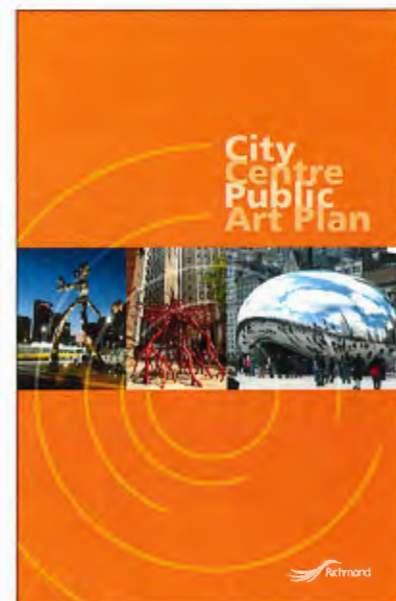


Figure 2. Cover of the City Centre Public Art Plan

Link: [City Centre Public Art Plan](#)



Figure 3. Enhanced Gateways map from the City Centre Public Art Plan. The Hollybridge Way is located between Gateways A and B as shown on the map.

call to artists

PUBLIC ART
RICHMOND

Building on these overarching themes of *Richmond: Yesterday, Today and Tomorrow* and *Flow, Flight, Fusion*, the theme of *River and Sky* has been identified for the Hollybridge Way Public Art Landmark opportunity.

River

- The artwork will provide a gateway/landmark for the new Hollybridge Way Waterfront Park and Pier, an opportunity for the public to experience close contact with the Fraser River.
- The art project should consider the natural ecology of the Fraser River and ecological network.
- The waters of the Fraser River conceal a diverse and significant aquatic habitat. Richmond's unique position at the mouth of the Fraser River means the City has a key role to play in ensuring the health of the foreshore, for the benefit of the entire watershed.
- The artwork should also consider the historic use of the riverfront site—including recognition of the Coast Salish people who fished, hunted, trapped and gathered on the site for thousands of years—and the transformation of the marshy lands in the Fraser River for agriculture and industry.

Sky

- In addition to the contemporary use of the skies for the Vancouver International Airport, the Fraser River estuary has long provided essential resting areas for migratory birds on the Pacific Flyway – a major migratory route for birds travelling between the western Arctic and southern areas of the continent of South America.
- The estuary supports the largest overwintering population of birds in all of Canada, at certain times of the year playing host to millions of birds.

The artwork may be a single integrated artwork, or series of sequential pieces, to further address the themes mentioned above.

SELECTION PROCESS

A selection panel will recommend the artist/artist team to Council through a two-stage open call process. A concept proposal fee of \$2,000 will be paid to each of the shortlisted artists or artist teams. Expense for travel and lodging will be provided to a maximum of \$1,000 per artist or artist team residing outside of Greater Vancouver.

Out-of-town finalists will be reimbursed for travel and lodging expenses to attend the interview in Richmond. If applying as a team, the allowance for travel may not fully reimburse all team members.

A selection panel comprised of three art or design professionals and two representatives from the City Centre neighbourhood will review the applicants' materials. Representatives from the City Parks and Recreation Department



Figure 4. Richmond Olympic Oval Precinct Public Art Plan, 2006

Link: [Richmond Olympic Oval Public Art Plan](#)

call to artists

PUBLIC ART
RICHMOND

and Engineering Department will serve as advisors to the panel. Based on the selection criteria listed below, the panel will select up to five finalists to develop their concept proposals and attend an interview.

Stage 1

- Artists submit a written Statement of Interest, Approach to the Site and their Qualifications in the format outlined in the Submission Requirements below.
- Selection Panel to shortlist three to five artists or teams for Stage 2.

Stage 2

- Shortlisted artists enter into an Agreement with the City to prepare a Detailed Concept Proposal based on their initial Approach.
- Artists to be provided with detailed site information and responses to questions about the site from City staff.
- Shortlisted artists to attend an interview (in-person or via Skype) with the Selection Panel to present a Detailed Concept Design.
- Selection Panel to recommend one artist or artist team to City Council for endorsement. Panel reserves the right to make no recommendations from the submitted applications and artist interviews.

ARTIST SELECTION CRITERIA

Submissions to the call (for Stage 1 and Stage 2, as appropriate) will be reviewed and decisions made based on the following:

- Artistic merit of artist statement of interest.
- Appropriateness of approach to the site and viability of preliminary ideas.
- Understanding of the relevance of the site and its histories.
- Ability of the artwork to respond to the existing character of the site by taking into account scale, colour, material, texture, content and the physical characteristics of the location.
- Potential for making engaging artwork, suitable for multiple audiences.
- Sensitivity to environmental concerns.
- Qualifications as demonstrated by creativity and quality of previous work and experience with projects in the public environment.
- Willingness and capacity to work with other design professionals and stakeholders through a complex process.
- Appropriateness of the proposal to the City of Richmond's [Public Art Program Goals](#).

SUBMISSION REQUIREMENTS

E-mail all documentation as one (1) PDF document, portrait format, not to exceed a file size of 5 MB to: publicart@richmond.ca

- INFORMATION FORM – Please complete the information form attached to this document.



Figure 5. *Bird of Spring*, Abraham Etungat, bronze, 1979, Robson Square, Vancouver



Figure 6. *Chinese Statues*, Seattle Art Museum, Photo credit: Julia Vitullo-Martin

Examples of artwork integrated with a public ceremonial staircase.

call to artists

PUBLIC ART
RICHMOND

- **STATEMENT OF INTEREST** – (300 words or less) Why the artist/team is interested in this opportunity and how their practice relates to this project and the posted selection criteria. If applying as a team, please address how team members work together in the statement of interest.
- **APPROACH TO THE SITE** – (1 page maximum) Text and/or visual preliminary artistic approach or working methodology stating how you propose to respond to the posted themes and site context.
- **ARTIST CV** – (2 pages maximum) Current professional resume. Teams should include two-page resumes for all members as one document
- **DIGITAL IMAGE WORK SAMPLES** – Applicants may submit up to 12 supporting image examples of past work that best illustrate their qualifications for this project. If applying as a team, the team submits no more than 12 images, total. One image per page. Please include artist name(s), title, year, location and medium information on each image page in portrait format.
- **REFERENCES** – Three (3) references who can speak to your abilities, skills and accomplishments. Please provide name, title and contact telephone number and/or e-mail.

PROJECT TIMELINE

Submission Deadline:	Thursday, July 26, 2018, 4:00 p.m. PDT
Finalist Notifications:	Thursday, August 16, 2018
Shortlisted Artist Interviews:	Thursday, October 4, 2018*
Installation:	Summer 2019

*All applicants are asked to reserve this date on their calendars.

SOURCES FOR ADDITIONAL INFORMATION

[Richmond Public Art Program](#)
[City Centre Public Art Plan](#)
[Richmond Olympic Oval Public Art Plan](#)
[City of Richmond Archives](#)

SUBMISSION GUIDELINES

1. All supporting documents must be complete and strictly adhere to these guidelines and submission requirements (above) or risk not being considered.
2. All submissions must be formatted to 8.5 x 11 inch pages, portrait format.
3. Submission files must be 5 MB or smaller.
4. If submitting as a team, the team should designate one representative to complete the entry form. Each team member must submit an individual resume/curriculum vitae. (See Submission Requirements)
5. All documents must be sent by e-mail to: publicart@richmond.ca

call to artists

PUBLIC ART
RICHMOND

ADDITIONAL INFORMATION

1. The selected artist will be required to show proof of WCB coverage and \$5,000,000 general liability insurance.
2. Please be advised that the City and the selection panel are not obliged to accept any of the submissions and may reject all submissions. The City reserves the right to reissue the Artist Call as required.
3. All submissions to this Artist Call become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright in the concept proposal. While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.
4. Submissions must be received by Thursday, August 16, 2018, 4:00 p.m. PDT. Extensions to this deadline will not be granted under any circumstances. Submissions received after the deadline and those that are found to be incomplete will not be reviewed.

QUESTIONS

Please contact the Richmond Public Art Program:

Tel: 604-204-8671

E-mail: publicart@richmond.ca

SUBMISSION DEADLINE

Thursday, August 16, 2018

SUBMISSION ADDRESS

publicart@richmond.ca

call to artists

PUBLIC ART
RICHMOND

APPENDIX 1 HOLLYBRIDGE WAY PUBLIC ART LANDMARK LOCATION

Situated in the Oval Village in Richmond City Centre, the site is a highly visible location on the Middle Arm of the Fraser River, between the No. 2 Road and Dinsmore Bridges that connect Lulu Island with Sea Island (Figure 7).

The artwork will be located at the north end of Hollybridge Way and integrated into the wide “ceremonial” staircase that leads to the new Hollybridge Way Park and Pier. It will provide an entry into the Oval East Waterfront Park and be highly visible to vehicle and pedestrian traffic along River Road and on the Dinsmore and No. 2 Road Bridges (Figure 8).



Figure 7. Aerial view of proposed artwork location

call to artists

PUBLIC ART
RICHMOND

The Hollybridge Way Plaza and future pier mark the intersection of the new park with the north end of Hollybridge Way and will become the park's defining feature. The plaza is composed of an upper area on top of the dike that is designed to provide a gathering spot beside the river, host community events and gatherings, and provide access to the pier once it is constructed.

A lower area at Hollybridge Way will provide a clearly defined entry into the park. Linking the two plazas is a wide "ceremonial" staircase that will also serve as an amphitheatre for community events when Hollybridge Way is temporarily closed. Barrier-free access is provided, in part, by the adjacent dike maintenance service road.

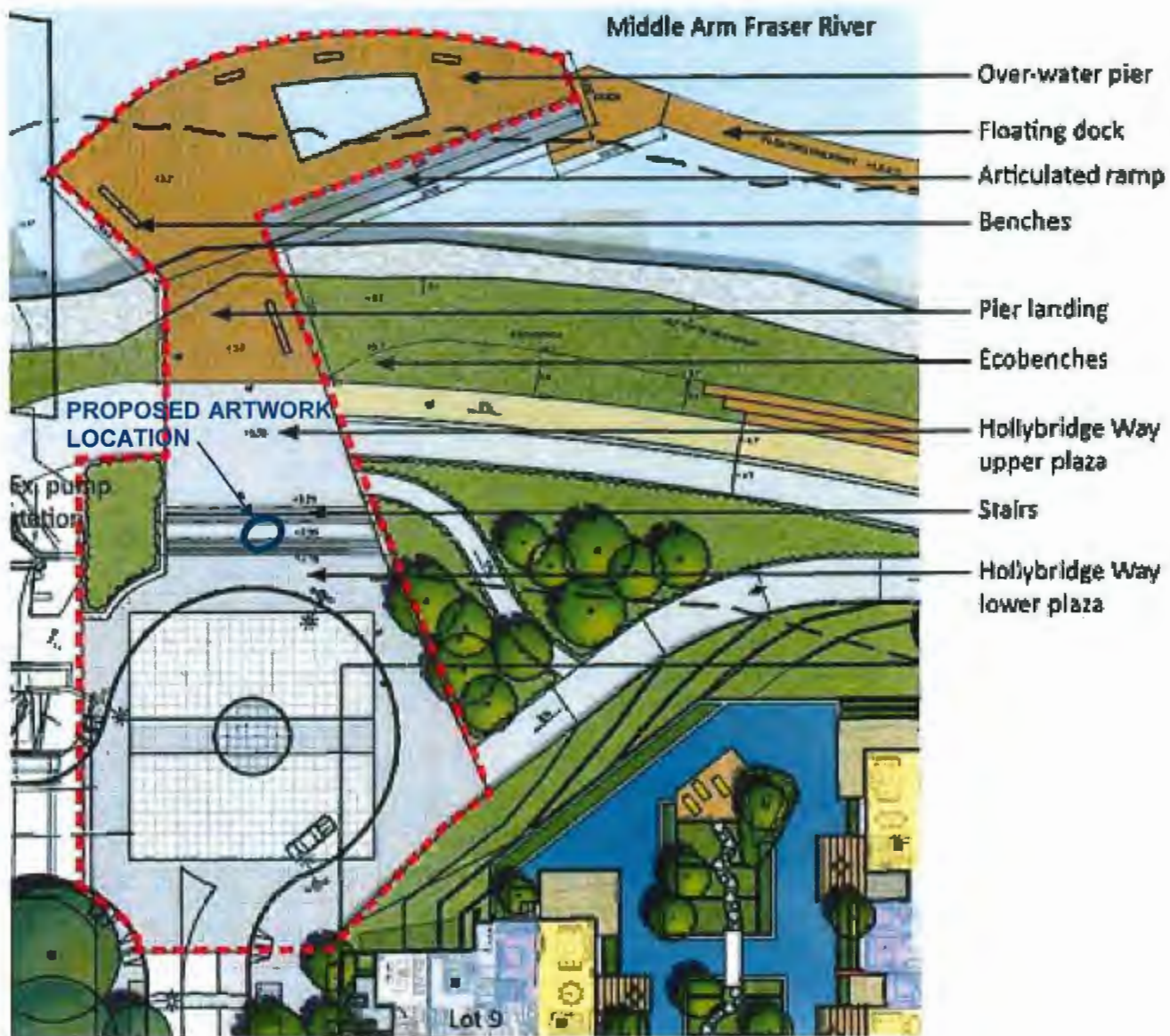


Figure 8. Hollybridge Way Plaza and Future Pier

call to artists

PUBLIC ART
RICHMOND

APPENDIX 2 VIEWS OF THE HOLLYBRIDGE WAY PUBLIC ART LANDMARK LOCATION



Figure 9. View looking north

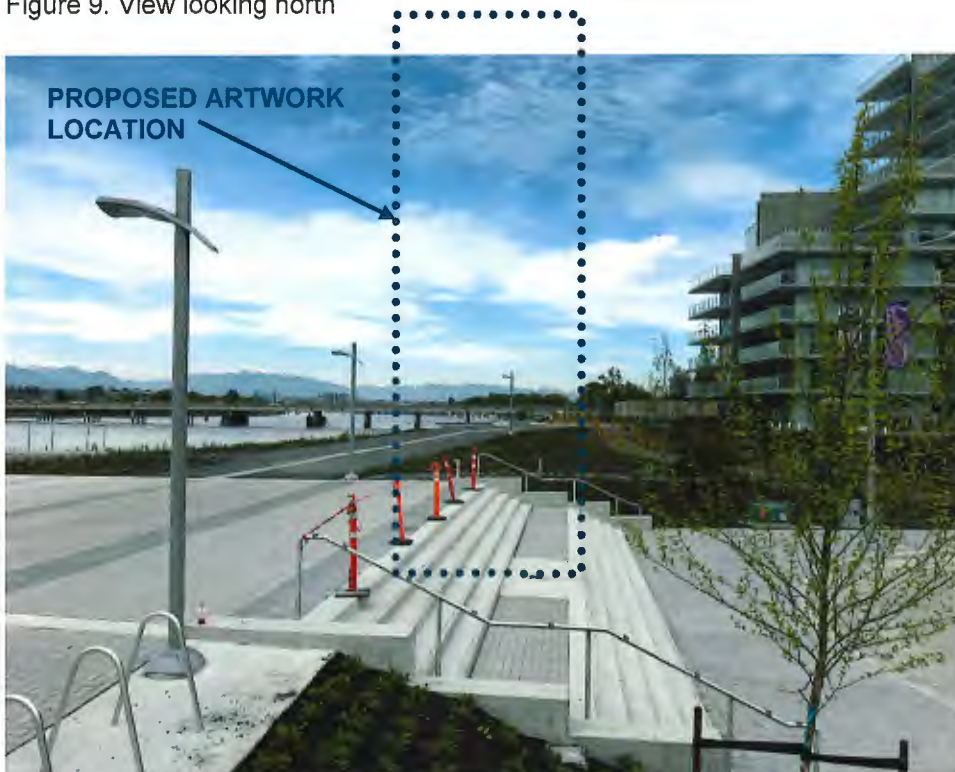


Figure 10. View looking west

call to artists

PUBLIC ART
RICHMOND

APPENDIX 3 TECHNICAL DRAWINGS

Maximum weight of 8,000 kg (4 tons) and 6 m height (20 ft.)

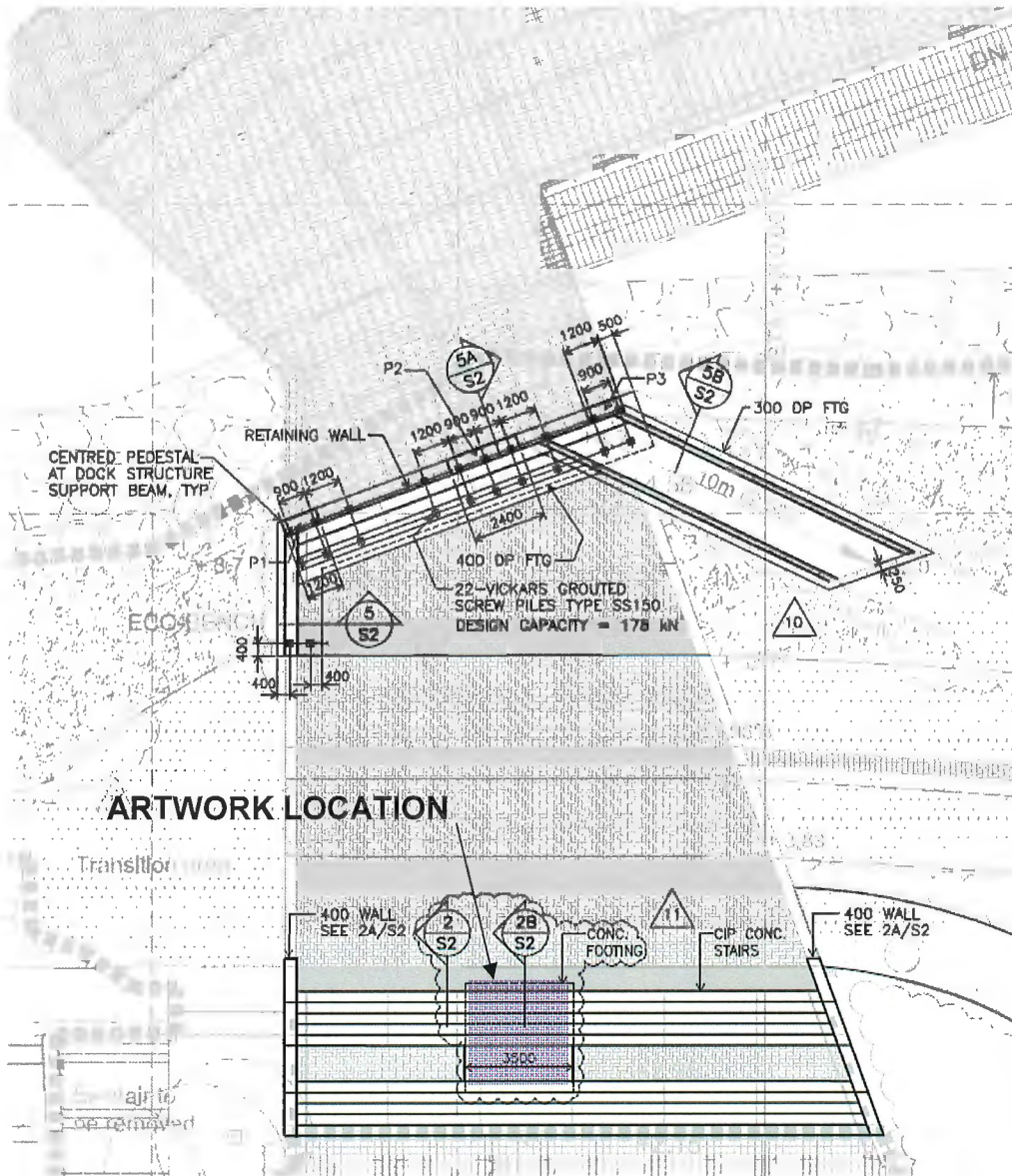


Figure 11. Waterfront Park partial Plan – concrete pedestal on upper stairs

call to artists

PUBLIC ART
RICHMOND

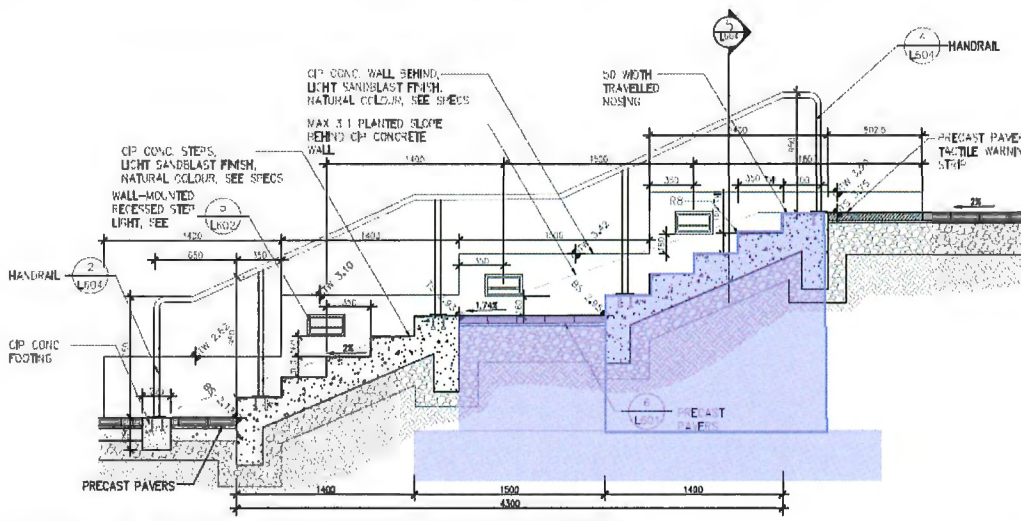


Figure 12. Section of concrete support on stairs

call to artists

PUBLIC ART
RICHMOND

Hollybridge Way Public Art Landmark

Attach one (1) copy of this form as the first page of the submission.

Name: _____

Team Name: (if applicable) _____

Address: _____

City: _____ Postal Code: _____

Primary Phone: _____ Secondary Phone: _____

e-mail: _____ Website: _____
(One website or blog only)

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

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

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

Would you like to receive direct e-mails from the Richmond Public Art Program? ☐ Yes ☐ No

Signature: _____ Date: _____

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

Additional Information

Please be advised that the City and the selection panel are not obliged to accept any of the submissions and may reject all submissions. The City reserves the right to reissue the RFQ as required. All submissions to this RFQ become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright of the submitted documents. While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: June 6, 2018
File: 11-7000-09-20-238/Vol 01
Re: **Nikkei Memorial Public Art Project Concept**

Staff Recommendation

That the concept proposal and installation of the Nikkei Memorial Public Art Project by Hapa Collaborative, as presented in the staff report titled, "Nikkei Memorial Public Art Project Concept," dated June 6, 2018, from the Director, Arts, Culture and Heritage Services, be endorsed.

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

Att. 2

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

Staff Report

Origin

On July 24, 2017, Council endorsed the terms of reference and funding sources for issuance of an artist call for the Nikkei Memorial Public Art Project, as described in the staff report titled, "Nikkei Memorial Public Art Project Terms of Reference," for establishing a memorial to commemorate the internment of Richmond residents of Japanese descent in the city.

The memorial was initiated by the Steveston Japanese Canadian Cultural Centre (SJCCC) Nikkei Memorial Committee, which identified themes for a suitable memorial to the Nikkei pioneers.

These include:

- commemoration of the resilience, perseverance and community building of the first, second and third generations of Nikkei;
- a memorial to these Nikkei pioneers in surmounting the injustice and racism they suffered during WWII; and
- the return after internment to Steveston to become contributing members of society.

The SJCCC Nikkei Memorial Committee is open to a variety of artistic expressions that can address the themes, as identified above, in an artwork that is durable, memorable and educational.

Following the Council approval of the Terms of Reference on July 24, 2017, City staff worked with the SJCCC Nikkei Memorial Committee to initiate an artist selection process. The recommended artist was then retained to lead a community engagement process with community stakeholders and to develop a concept proposal based on the interviews and discussions with members of the Nikkei community.

This report brings forward the public art concept for the Nikkei Memorial Public Art Project by Hapa Collaborative to Council for approval to proceed with detailed design, fabrication and installation. The SJCCC Nikkei Memorial Committee has reviewed the concept proposal and recommends endorsement.

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.

Analysis

Public Art Selection Process

On September 22, 2017, an Artist Call for the Nikkei Memorial Public Art Project was issued to select and contract an artist, or artist team, with a deadline of October 24, 2017. Professional artists and artist teams residing in Canada were eligible. The Call was widely promoted, and in particular to the Nikkei community, through nationwide advertisements in the *The Bulletin: A Journal of Japanese Canadian Community, History & Culture*, through national online artist resource Akimbo, and on the City's Public Art Program web site.

During the first stage of the selection process, there were 29 submissions by artists from across Canada, representing a high standard of creative practices. On November 20, 2017, following the Public Art Program's administrative procedures for artist selection for public art projects, a selection panel comprised of Richmond residents and arts professionals with in-depth knowledge of the Nikkei internment history reviewed the submissions.

Members of the selection panel included:

- Brenda Yttri, President, Steveston Community Society;
- Bud Sakamoto, architect, artist, historian;
- Joyce Kamikura, artist;
- Kelvin Higo, Steveston Japanese Canadian Cultural Centre; and
- Sherri Kajiwarra, Director, Curator, Nikkei National Museum.

City staff from Parks, the Public Art Program and Museum and Heritage Services attended the selection panel meeting to provide project background and to address technical questions.

In reviewing the submissions, the selection panel considered how the artists' letters of interest responded to the themes identified in the artist call and the potential to create a compelling work of art as evidenced in the samples of past projects provided by the applicants.

These criteria included the artist's:

- qualifications as demonstrated by creativity, quality and skill of previous work;
- potential for making an engaging artwork of remembrance, suitable for a diversity of audiences;
- understanding of the relevance of the site and its histories; and
- capacity to work with other design professionals and the community.

Following discussion and deliberation, the panel shortlisted five artists and artist teams to prepare a presentation about their practice and attend an interview with the selection panel.

The five artists and artist teams were:

- Dean and Christina Lauzé, Mission, BC;
- Hapa Collaborative, Vancouver, BC;
- Norm Williams, Abbotsford, BC;
- Nathan Scott, Saanichton, BC; and.
- PFS Studio and Cindy Mochizuki, Vancouver, BC.

On November 27, 2017, the selection panel met to interview the five shortlisted artist teams. Following considered deliberation and discussion, the panel recommended the artist team Hapa Collaborative for the commission. The panel praised the team for its knowledge of the Nikkei story and personal connection with the experience of internment and return.

Recommended Artist

The artist team Hapa Collaborative, led by principal Joseph Fry with Hanako Amaya and Pengfei Du, has extensive public art and landscape design experience. In 2012, Hapa Collaborative teamed with artist Al McWilliams and architects Joost Bakker and Bruce Haden on the Royal Canadian Navy Monument in Ottawa. Hapa Collaborative, a landscape architecture firm with experience working in Richmond, has created a wide variety of meaningful and innovative projects. Their stated goal is “to evoke the poetry of the place and in doing so reveal something delightful but perhaps previously unseen.”

Community Engagement

The preliminary phase of the project implementation required that the recommended artist engage with the SJCCC Nikkei Memorial Committee and the Steveston Japanese Canadian community to develop a concept proposal that addresses their aspirations for this significant project.

The artists were contracted for an initial scope of work, including research and site assessment, public engagement and concept design.

Following an assessment of the sites available near the Steveston Tram Building, the team conducted a public engagement phase. Hapa Collaborative met with stakeholder groups and individuals, to hear about their experiences before, during and after the internment period and to understand their aspirations for the memorial project. In addition to the interviews, the team held innovative workshops where participants were asked to answer a series of six questions about their experiences that informed the development of the concept proposal. The responses to the six questions were combined into six-sided lanterns and were displayed in the lobby of the Steveston Japanese Canadian Cultural Centre.

A summary of the community engagement is presented in Attachment 1.

Recommended Public Art Concept Proposal

On March 9, 2018, the design team for Hapa Collaborative presented the findings from the community engagement and the preliminary concept proposal to the SJCCC Nikkei Memorial Committee and City staff. Hapa Collaborative presented a series of key design themes and a landscape plan to use the open space to the west of the Tram Building and east of No. 1 Road. The proposed location in the open space between the Tram Building and No. 1 Road was supported. The concept proposal included a plum tree, paving patterns based on the hand-made origami mats created by seniors at the SJCCC and carved stones, each with a symbolic meaning. Following discussion, the Committee requested that Hapa refine their design and focus on four main themes to develop the concept for a second presentation.

The four themes considered for further development were:

- displacement/return of the Japanese Canadian community;
- a realistic/representational sculpture with a strong symbolic and emotionally resonant theme (including resilience);
- inclusion of the return of the Nikkei and their contribution to community building; and
- education.

On May 10, 2018, Hapa Collaborative presented the Detailed Concept Proposal to the SJCCC Nikkei Memorial Committee and City staff. Using the feedback from the Committee members, Hapa Collaborative developed a concept design which addresses the displacement and return of Japanese Canadians, pays tribute to Issei and Nisei generations and provides a metaphor for resilience. These themes are expressed in topographies, pathways, plantings and landscape elements including plantings, paving patterns, stone monuments and lanterns.

Attachment 2 provides detailed information about the proposal.

The artist describes the artwork as follows:

“The Nikkei Memorial artwork is a project that addresses global issues of xenophobia through personal stories and shows human resilience supported by a tightly-knit community.”

A technical review and coordination phase with the City design team will be included with the Design Development phase of the artwork. The final location and relationship to existing trees will be determined at the technical review and co-ordination phase. The artist team, City staff and the SJCCC Nikkei Memorial Committee will continue to meet to review construction coordination and implementation budgets.

On March 13, 2018, staff provided an update on the selection process and the preliminary concept proposal to the Public Art Advisory Committee (RPAAC). It was noted that the Hapa Collaborative design process engaged a variety of different groups in Richmond on their connections to the Japanese internment.

On June 12, 2018, the Public Art Advisory Committee reviewed the community engagement summary and the detailed concept proposal. They endorsed the *Nikkei Memorial* project by Hapa Collaborative as presented. It was noted that the large scale of this memorial will have a positive impact on the open space and also noted the importance of place-making. Recommendations raised by the Committee concerning the educational program and opportunities for seating will be addressed by the artist during design development.

Financial Analysis

The project is fully-funded and the endorsement of the report will not have any financial implications.

The total budget for the Nikkei Memorial is \$350,000. For this project, \$30,000 is funded by the Public Art Program from existing funds in the approved 2017 Public Art Capital Project, and \$300,000 from the Council Provision. An estimated \$20,000 will be raised through donations by the Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee. The Five-Year Financial Plan (2017-2021) has been amended to include the \$320,000 additional expenditure funded by the Council Provision for \$300,000 and contributions from the Nikkei Memorial Committee for \$20,000. The ongoing maintenance for this memorial would be the responsibility of the Public Art Program, from existing funds set aside for maintenance.

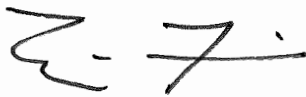
Financial Impact

None

Conclusion

The Nikkei Memorial public artwork provides an opportunity to create a meaningful public memorial to acknowledge the Japanese Canadian departure from Steveston and the period of internment. A major memorial located adjacent to the Steveston Tram Building in Steveston Park, the departure and return point for many interned Nikkei, will be a lasting legacy to the spirit and resilience of the Nikkei pioneers.

Staff recommend that Council endorse the proposed artwork concept and installation of the Nikkei Memorial public artwork, by the artist team Hapa Collaborative.



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

- Att. 1: Nikkei Memorial Community Engagement
2: Nikkei Memorial Concept

Nikkei Memorial Community Engagement

Group engagement

Hapa Collaborative conducted two group public engagement events on January 17 and 19, 2018 with a total of 17 stakeholders. Engagement events involved project introduction, discussion and a questionnaire to the stakeholders.

Representatives of the following stakeholder groups attended public engagement events:

- Steveston Community Society
- Steveston Buddhist Temple
- Steveston Judo Club
- Steveston Japanese Language School
- Tatsumi Dance Troupe
- Steveston Historical Society

Questionnaire Cards



Individual engagement

Individual interviews followed the group engagement to understand more personal stories. Hapa Collaborative conducted individual interviews with five people selected by the Nikkei Memorial Committee and Hapa Collaborative either by meeting in person or by phone.

The following community members were each individually interviewed:

- Mr. Toshio Murao – Elder in Steveston Nikkei community who spent time in a POW camp during WW2.
- Mr. Glen Kishi – Long-time resident of Steveston, whose father owned Kishi boatworks for many years.
- Mr. Dave Hamaguchi – Member of family that owned a grocery store in Steveston pre-war.
- Mr. Hap Hirata – President of Steveston Judo Club and long-time resident of Steveston, whose father was a fisherman and mother was a cannery worker.
- Ms. Irene Shiho – Wife of a Steveston grocery store owner.



Seniors lunch event

Hapa Collaborative was invited to join a Seniors lunch event on January 27, 2018, to introduce the project to an estimated 80 Steveston elders. Hapa Collaborative also distributed a questionnaire for further responses.



Completed Questionnaires

Over 80 years old

What do you worry about?
MY CHILDREN TO REMEMBER
THEIR HERITAGE

What do you wish for?
No THING

What do you wish for?
Peace in the world

What do you wish for?
I wish my family is all well

What do you wish for?
a good life for my children
great children & peace

何をお望みですか

何をお望みですか

家族の健康を祈ることも望みです。

私には今所々の御城へもせんが子結草に
お祈りにも付て 伺をお望みですか
く水も心をいやす。いやす。

Under 80 years old

What do you wish for?
The younger generation to grow and
appreciate the hard-ship endured
by those growing up during the war.

What do you remember?
How HARD OUR PARENTS WORK TO
ACHIEVE THEIR GOALS.

I worry that the courage to come back and the persons more chosen by those that come back or misleading or forgotten by the new comers to America. What do you worry about?

The story and honors of those who returned and helped to rebuild this southern community must be kept alive.

What do you wish for?
We are healthy & fortunate
to have a good apple orchard
and a good family.

What have you forgotten?

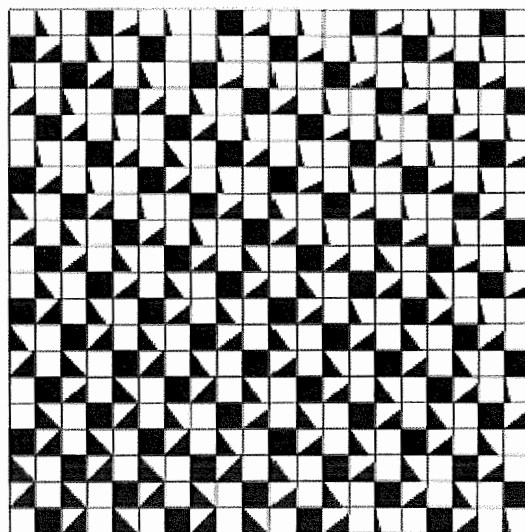
Being Japanese I don't forget the hardships my father & grandfather generation dealt with. Plus all the hard work my parents have done for me & my siblings.

What have you forgotten?
HOW OUR PARLANTS WORKED SO HARD
TO RE-ESTABLISH THEMSELVES IN
SOMEONE

日形社会の方々が棄れたすばらしいものを
これからの世代の^{何れか}人々を受け継ぐ
伝えていってほしいと思います。

Nikkei Memorial Concept

Hapa Collaborative



NIKKEI MEMORIAL PUBLIC ART PROJECT
May 10th , 2018



KEY DESIGN ELEMENTS

Through the public engagement processes, Hapa Collaborative received the following suggestions for themes for the Nikkei Memorial:

- metaphor for resilience
- tribute to Issei and Nisei generations
- an honorific to women
- displacement/return of the Japanese Canadians
- an emotional and contemplative space
- realistic/representational sculpture with a strong symbolic and emotionally resonant theme
- a complementary space
- robust and easy maintenance
- inclusion of the return of the Nikkei and their contribution to community building.
- educational

In consideration of the feedback, Hapa Collaborative developed and presented the following four design elements as the key components for the Nikkei Memorial:

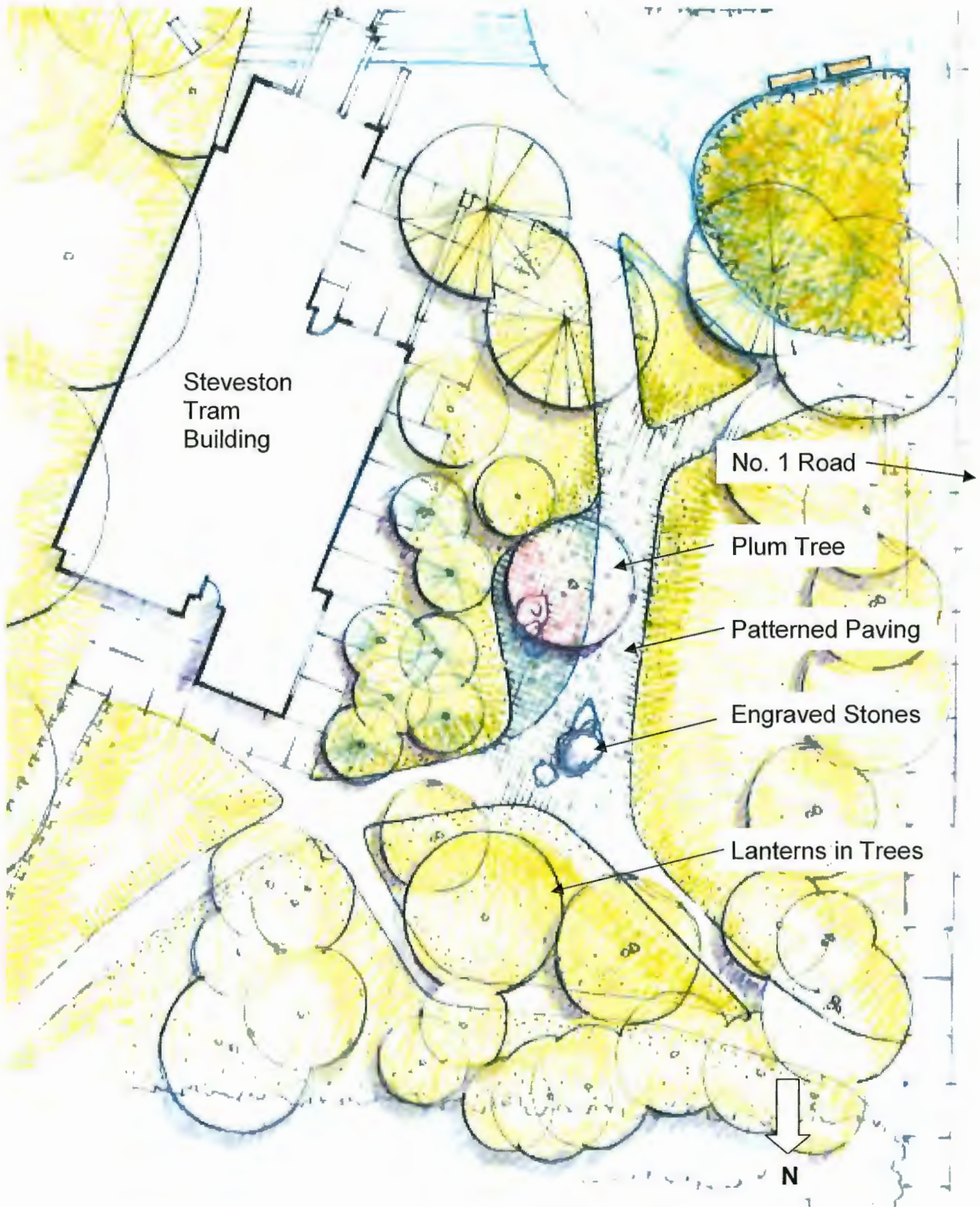
PLANTING

PAVING

STONES

LANTERN

OVERALL PLAN



Preliminary site plan.

KEY DESIGN ELEMENTS: PLANTING

Over 80% of the Steveston Japanese Canadian residents are originally from Wakayama, where more than 60% of the plums in Japan are produced.

Umeboshi, pickled plums, are commonly made in the Japanese Canadian community in Steveston and were even made at the internment sites. Hapa Collaborative chose the plum tree to represent Japanese Canadians' cultural identity and their origins.

A plum tree is proposed to represent this strong cultural connection.



Plum flower and Umeboshi (Plum pickles).

KEY DESIGN ELEMENTS: PAVING



ISHIDATAMI AMI 石畳編み

'Telling the Story of the Nikkei encompasses global themes of injustice, racism, displacement, and ultimately human capacities for resilience and forgiveness.'

- Morita Simpson, Telling the Stories of Nikkel - New Denver



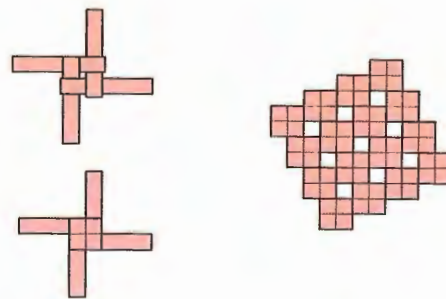
Origami weaving at Seniors Centre.

During the internment, Japanese Canadian mothers made placemats, baskets and coasters by using fruit and salmon packaging labels. Hapa Collaborative felt that the act of crafting the placemat, something which only people who practice the traditional aspects of Japanese culture would use, shows quiet defiance to the situation they were forced into and also shows how this tightly-knit community overcame the difficult time. This origami weaving is still continued by the Steveston Origami Club at the Japanese Canadian Cultural Centre.

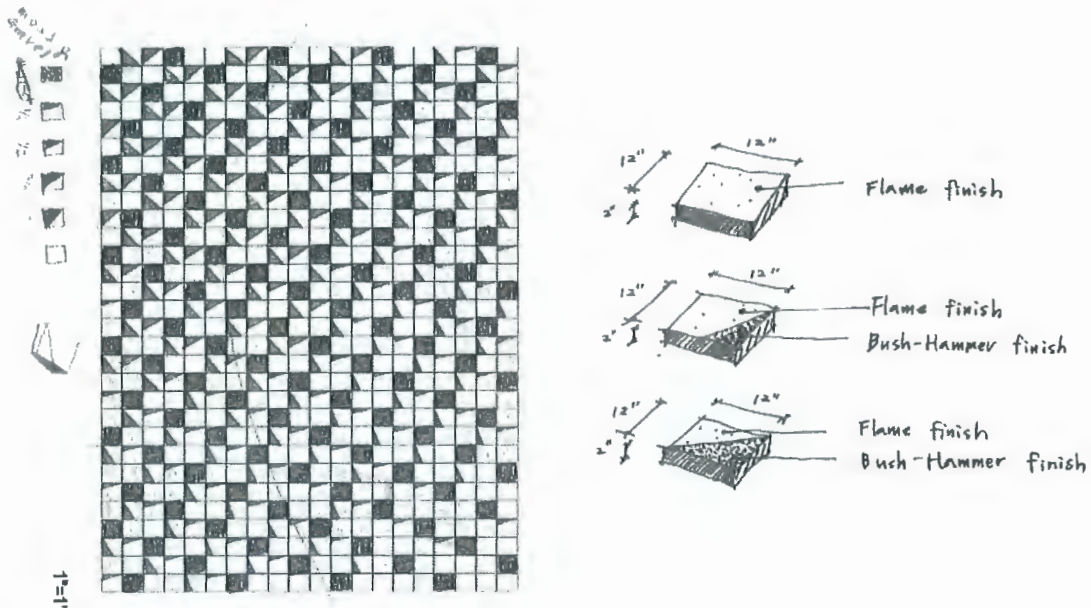
Hapa Collaborative developed paving patterns based on this to honour women, and the resiliency of the community.



Placemat weaving pattern.



Hapa Collaborative studied how the placemat was made and its repeating patterns. It consists of four squares and a single square gap between them.



Weaving pattern translated into stone paving pattern.

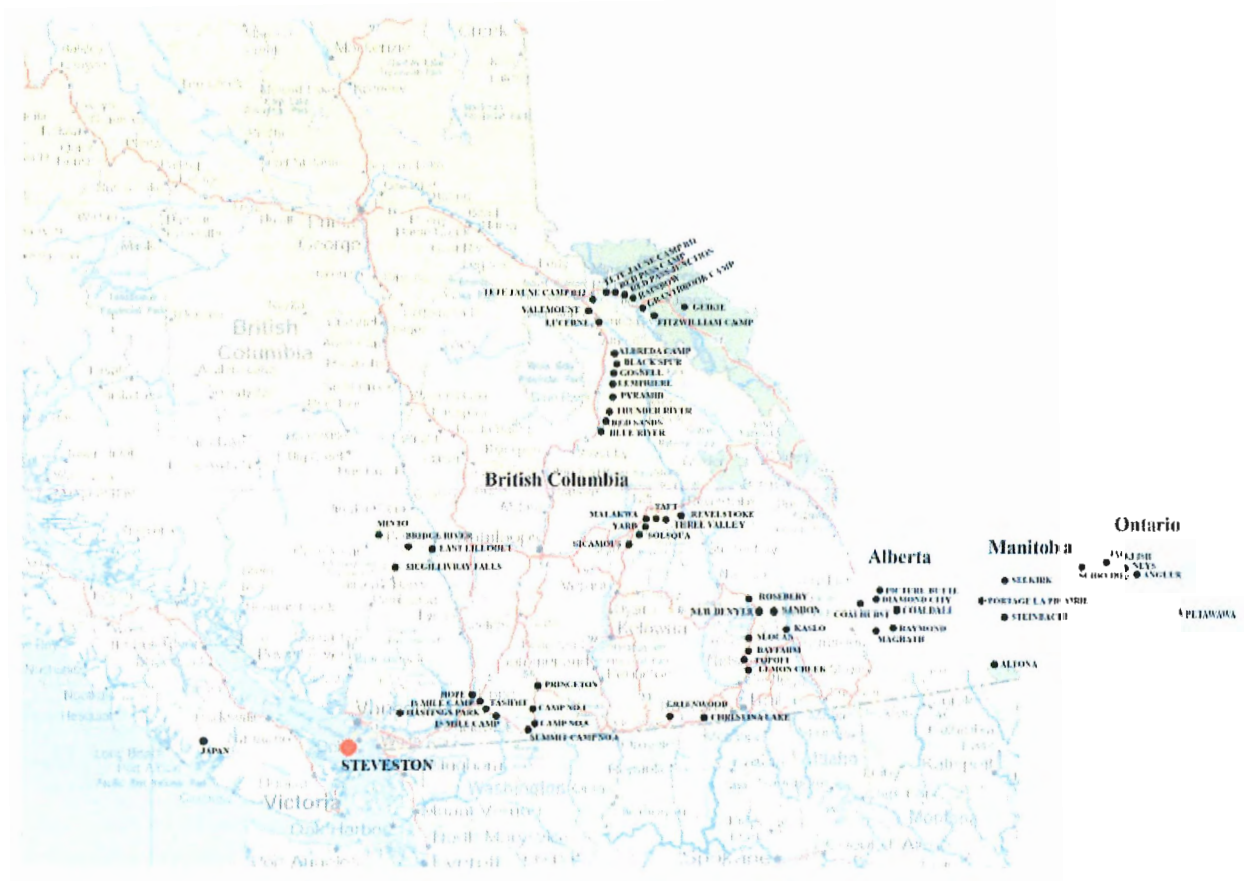
Based on the origami weaving study, paving patterns were developed. The four squares became stones with triangle shapes created by different finishes. The single gap can be a different colour stone or a simply a gap with gravel.



Example of ground cover and pavers.

The stone paving patterns could be softer with ground covers where the plum tree is located, suggesting that people slow down and contemplate.

KEY DESIGN ELEMENTS: STONE SCULPTURES



Map of Japanese Canadian relocation sites during the internment period from 1942 to 1949

Hapa Collaborative received feedback from the Nikkei Memorial Committee that large scale, rough stones are favorable to represent the tragic events of the internment and is a reference to the mountains where people were displaced. On the stones, Hapa Collaborative suggests engraving the names of the displacement sites.

Hapa Collaborative researched the sites where Japanese Canadians were relocated from 1942 to 1949. The map above includes internment sites, road camps, sugar beet farms and prisoner of war camps. On the stone sculpture, this map is simplified and bronze buttons are added to signify each location and to provide the viewer with a tactile sensation of each location.



Simplified location map applied to the stone.



Dome shaped bronze buttons and engraved location names.



Under the plum tree, the residual stone pieces that came from shaping the large stone monuments are laid flat. The circular smooth concave shape collects rainwater and becomes a reflecting mirror for contemplation and self reflection.

Hapa Collaborative suggests that quotes or poems could be placed on the stones. The following are examples of quotes, poems and responses from the public engagement events.

Quotes

*And I remember how carefully my parents were
Not to bruise us with bitterness*

Jay Kogawa, My internment experience

Let our experience be a warning

Ken Adachi, The enemy that never was

*It Could Happen Again - You ask , if it could happen again? I'd
like to say no but I don't believe it. I don't think human nature
changes that much. There is still hysteria, still racial prejudice,
still economic pressure, and I would say that today we have
more selfishness than we've ever had in our past history, indi-
vidual as well as collective selfishness. I'm okay, to hell with
you- that sort of thing. You find it , whether you go into the trade
union movement or big business or any pocket in a city or in the
country, it is there. And I think it is worse than it ever has been.
So I am afraid that it all could happen again.*

Frank Morisuga, Years of Sorrow, years of shame

*The goal of Japanese Canadians lies in the future. He works
hard for future peace or security, he sacrifices his present for
that so he accepts having a hard life now. But Westerner places
all importance on his present life. Maybe he thinks about the
future, but he puts more emphasis on the present*

Rintaro Hayashi

*History of Japanese Ancestry in Steveston:
From despair into discrimination, to deportation and dispos-
session and then returning to build a better community*

Don Mukai

*LIVED HERE
DISPLACED
DISPOSSESSED
BUT RETURNED
AND HELPED BUILD THIS COMMUNITY*

*Canadians of Japanese Descent
1942-1949*

Sample quotes

Poems During War - Post War

*Against such a thing as tears
Resolved,
When leaving of home.
Yet at that departure whistle,
My eyes fill.*

Takeo Ujo Nakano

*I thought I would only be temporary
In this Mountain country
Accumulate another year
As snow deepens*

Unknown, Stone Voices

*Iceicles
Bar the north-side window-
My house a cage*

Chie Kamegaya, Seasons in New Denver

*Prejudice and
Discrimination endured.
That was long ago,
Looking back upon the past
Enjoy the present*

Seizen Shiga, Maple-Poetry by Japanese Canadians

*"Our dark cloud of a half century dissipated
The fairest day
in Japanese-Canadian history
Dawns
Our joy is unsurpassable*

Ujo Nakano

*Springtime sleep
Peaceful now, my ashes
Will be cared for*

Chie Kamegaya, Seasons in New Denver

Sample poems

Parents - Children

私には今何の望みもありませんが
子供達、家族が何時迄も
仲良く元気に暮らしてくれる事を
心より願っています

私達の両親が
どれだけ一生懸命で
スチーブ・ストンを再建してくれたか
もう忘れてしまいました

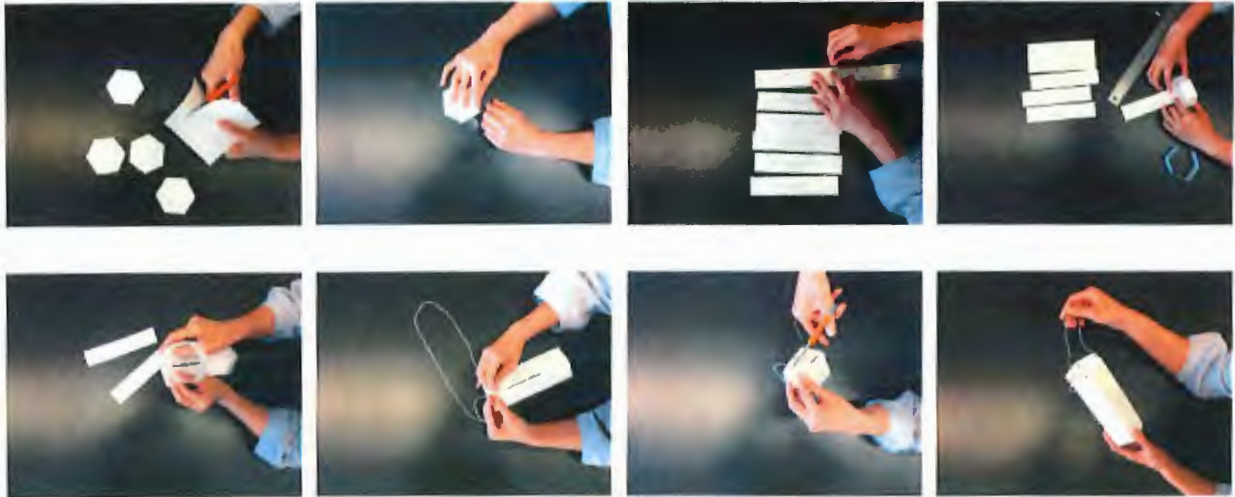
*I have forgotten
how our parents worked so hard
to reestablish themselves in Sleveton*

*I don't have wishes for myself
but only wish that my children and family
get along and remain in good health*

Responses to the question cards from the engagement events.

One sample was taken from the group of people over 80 years old (Issei and Nisei generations who experienced the displacement) and the other from the group of people under 80 years old (children and grandchildren of the Issei and Nisei generations).

KEY DESIGN ELEMENTS: LANTERNS



Lanterns were made from the replies to the question cards.

Visual or audible signs to attract the public to the memorial site was requested by the Nikkei Memorial Committee. The lanterns created from the questionnaire cards have LED lights inside and could hang from the surrounding trees on the site's opening day or for a special commemoration day. The craft making could be a part of a school program or public involvement event for educational purposes.



Demonstration of the lantern installation at the presentation to the SJCC Nikkei Memorial Committee.



Lanterns with LED tea lights to be placed in the trees and overhead during an annual event to commemorate the internment and return.



Lanterns hanging from trees during daytime.