

Richmond Oval Art Plan

memorable for visitors, meaningful for residents

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PRESENTED TO THE
Richmond City Council

SUBMITTED BY THE
Public Art Work Group



CULTURE
PREPARED BY

The art commissioned for the Oval must be grand in scale and compelling in concept to complement the enormous size of the facility, as well as meet the expectations of the City for an international gathering place.

The art must work together with architecture and landscape design to create a celebratory sense of arrival, draw visitors and investors to the new waterfront developments, and establish the Oval as a beloved public place for the City's citizens.

The images of artwork in this plan are intended to inspire, amaze, challenge and delight. Images were chosen to illustrate the range of approaches and solutions offered by artists working today, not to illustrate specific artwork that will be commissioned as part of the Richmond Oval.



In October 2005, 4Culture began working with Richmond city staff, the Richmond Public Art Commission, the Cannon design team, the Musqueam First Nation and citizens appointed to Oval advisory committees to develop recommendations for investing resources in art that will have significant value to the Richmond Oval legacy.

4Culture would like to thank the following individuals for their help in creating the plan recommendations:

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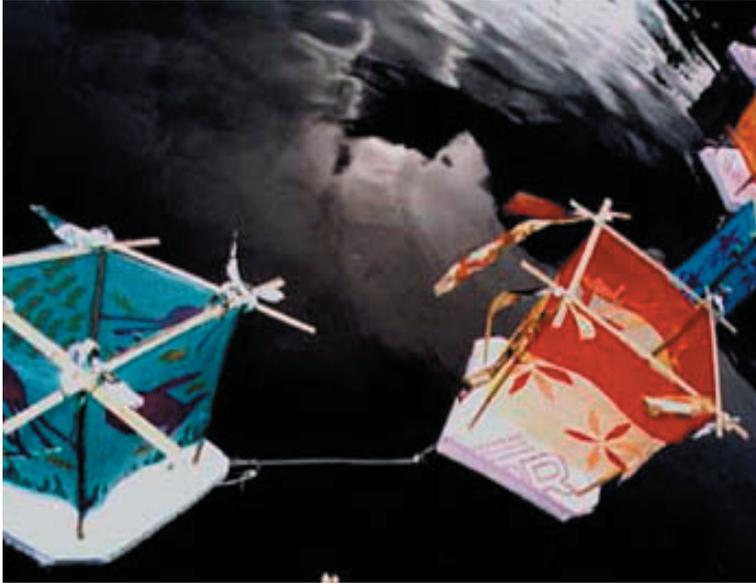


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Olympism is a state of mind. It envisions a world of peace, international brotherhood, and a manifestation of the highest ideals of human achievement. For many around the world, the Olympic Games are seen as a sporting event, but the Olympics are a worldwide cultural festival. Art and athletics are at the cornerstone of the Olympic movement.

Sport. Culture. Sustainability.

These are the “three pillars” of the Olympic Movement.

“Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.”

Olympic Charter, Fundamental Principles





Introduction

Art in everyday life brings a sense of meaning and place to local citizens, gives visitors a lasting memory, and reflects a city's long-term investment in the future and the vitality of its citizens.

Public art in the 21st Century has evolved into its own medium, one that provides emotional meaning to shared public spaces. Public art has joined the professions of architecture, urban design, landscape architecture and engineering in shaping the built environment and expressing our universal human values.

Public art is valued and supported by both the public and private sectors because it increases a sense of place and belonging and provides a layered cultural legacy. Public art validates peoples' need to care about the place where they live, and builds civic pride. Public art serves as a catalyst for other high-quality public and private investments, stimulates economic development initiatives like cultural tourism, and fosters a quality of place that helps attract businesses and a creative work force.

But one of the most often cited reasons for support of art in public places is that the arts inspire us. Inspired citizens are engaged citizens, invested in a future with shared commitment, mutual respect and understanding and a sense of limitless possibilities.

What we build and how we build it speaks volumes about who we are as a people.

We only get one chance to build large civic projects. The kind of projects that have the potential to shape cities in positive ways for generations. All participants must insist that human-focused design of the highest quality is an important measure of success, and that art plays a significant role in creating places where we feel comfortable and inspired, and where we want to return, again and again.

Incorporating public art in the Oval campus through early design and construction will maximize resources, project a character of cultural vitality onto the world stage, and is the best strategy for achieving the City's stated goals for waterfront growth and change.



Executive Summary

Art Plan Overview

Richmond is poised to harness the significant changes on its horizon in a positive way. Art can play an incomparable role in changing perceptions, reflecting different viewpoints and creating a new sense of place.

The art commissioned for the Oval must be grand in scale and compelling in concept to complement the enormous size of the facility, as well as the expectations of the City for an international gathering place. The art must work together with architecture and landscape design to create a celebratory sense of arrival, draw visitors and investors to the new waterfront developments, and establish the Oval as a beloved public place for the City's citizens.

Integrating the Art into the Oval Legacy

This plan recommends a series of integrated artworks that represent a shift in the way that Richmond's art collection has been developed within past projects. Although there are several opportunities for signature individual works of sculpture, the core of the art plan recommendations stress the importance of integrating significant artwork elements into the exterior of the building and the landscape.

Recommended art projects are organized into three zones. Two zones are of primary importance to realize the catalyzing potential of the Oval on surrounding retail and residential development: the southeast zone including a pedestrian crossing, Legacy Plaza and Water Works; and the north/northwest gathering place zone, the area for small gatherings and large festival celebrations near the river. In addition to these two landscape zones, the building façade and lobby comprise the other significant artwork zone.



Funding Recommendation

In order to attract artists capable of addressing the potential of the Oval Legacy, projects have been strategically recommended with sufficient resources and careful consideration of the City's long-term vision.



An art budget of \$5.3 million is commensurate with the City's expectations for the Oval Legacy potential. This funding can be allocated over time and the plan identifies opportunities that can be planned now and implemented later. The plan narrative also suggests ways to develop partnerships to leverage additional funding.

The art consultants recommend a *minimum* allocation of \$1.8 million to implement artwork for the Oval building and grounds. This minimum funding would finance several higher priority projects, but at the lowest budget allocation.

Implementation Strategy

Successful public art projects develop under the watchful eye of committed experts, who have a working knowledge of art and design as well as the communities they represent. Before an artist is ever hired to ultimately give her or his best work to a project, early scrutiny must be given to identifying art opportunities, allocating resources, and artist selection methodologies through the art planning process. After the art plan is approved, and artists are hired, the design review function provided by an informed body of high-level advisers is vital to the evolution of an artist's idea, from concept through refinement and implementation.



The recommended implementation strategy includes: 1) selection of artists according to adopted City policies by art selection panels; 2) creation of an oversight group of City staff, design team members and Public Art Commissioners to guide design review and development; and 3) hiring a

dedicated art project manager to provide administrative and curatorial oversight of the Oval art projects.

Leveraging the Olympic Opportunity

The 2010 Vancouver Olympic Winter Games are an once-in-a-lifetime opportunity to capture the attention of the world and accelerate the City of Richmond's visionary planning initiatives. Just as the City has realized the advantages of the Olympic international spotlight, other investors – both public and private – will also use the event as a way to increase awareness about British Columbia's regional culture, recreation and business potential. Active participation with the cities of Vancouver and Whistler on cultural programming and regional initiatives will also reiterate Richmond's role as an Olympic partner.

The last chapter of the plan called *Activate, Educate, Collaborate and Coordinate* offers suggestions to maximize the resources and partnership potential of Olympic pre-game planning to benefit the City and its residents.

In order to ensure that the Oval is a gathering place of international stature, the City must be prepared to stimulate festivals and other cultural events to activate the grounds and draw visitors. Educational curriculum based on Musqueam First Nation culture, as well as other aspects of Richmond's history, ensure that the younger generation understand their City's rich heritage. The VANOC international Visiting Artists program may be utilized to secure high-profile commissions for the Oval building and grounds. Creating a Legacy Program to feature mature artists from British Columbia in Richmond's art collection may be initiated through the Oval development and Olympic opportunities, but will have lasting value and on-going programmatic potential far into the future.



Leveraging Other City Resources

During the development of the art plan, some recommendations came forward that do not affect the proposed budget recommendations for the Oval art program, but do have the opportunity to positively influence the site. The two projects are the vehicular bridge at the Hollybridge Road crossing and the development of exhibition cases for the Oval lobby. These two projects are described in the last section at the end of the *Activate, Educate, Collaborate and Coordinate* chapter.

Conclusion

The Oval will serve as the keystone in Richmond's evolution into a vibrant destination, a significant change from its previous identity within British Columbia as a neighborhood near the airport of "...strip malls, jaw-clenching traffic, and unchecked urban growth."¹

The detailed art plan recommendations described in the following pages are designed to expand the stature of the City of Richmond's civic art collection and realize the potential of the Oval development as a positive change agent for the City's future.

¹ Anne Mullens, *British Columbia Magazine*, pg. 20, Fall 2005





A Vision for the Oval

“To be a unique destination that serves as a dynamic international gathering place and an outstanding centre of excellence for sports and wellness at the heart of an exciting urban waterfront.”

Project Vision: Richmond Oval

“Art throughout the Oval precinct will be a catalyst for transforming Richmond’s urban waterfront and projecting a character of cultural vitality onto the world stage by creating memorable experiences, a sense of place and celebration, and a deeper understanding of the culture of Richmond and the Pacific Northwest.”

Public Art Vision: Richmond Oval

The conception of the Richmond Oval demonstrates great foresight and innovative thinking by Richmond’s elected officials, citizens and staff to seize the promise of a wellness center that puts the city on the world stage, improves the lives of its citizens, and catalyzes growth along the urban waterfront.

The transformation of this property will only happen with the investment of substantial resources and the contribution of thoughtful design professionals. Artists, as collaborators who will integrate their work and thinking into the established project goals, will provide a sense of place and celebration, and memorable experiences found nowhere else.



The Context of the Oval Precinct

The City of Richmond is growing toward the water, re-establishing its connection to the Fraser River. The Oval grounds will become its urban waterfront park surrounded by dense housing, increased retail and round-the-clock activities. Utilizing some of the last, under-used riverfront property in greater Vancouver to underwrite the development of the Oval and stimulate adjacent, high-quality developments indicates cutting-edge urban planning and leadership. The design standards established at the Oval will set the the bar for adjacent growth and reinforce a sophisticated urban connection to the downtown center towards the east and naturalized waterfront to the west.

The Oval, its grounds and adjacent developments are viewed collectively by the City and design teams as an “Oval precinct.” The standards of the Oval project, including its public artwork, landscaping and fine grain details such as street furnishings and lighting, will be carried throughout subsequent developments in the precinct over many years into the future. For that reason this art plan includes this section on context, and it will be important for selected artists to be mindful of how their works will influence the experience of the Oval building and grounds, as well as the entire precinct area.

History

For thousands of years, this island on the Fraser delta was the home of only the Musqueam people who lived here with little mark on the land. Farmers started arriving in the mid-1800s to grow blueberries and cranberries in the boggy soil, along with fishermen working the coastal waters. These authentic activities are now being steadily nudged aside by a growing body of high-tech workers who commute to Richmond but may not live there.





Today, Pan-Asian immigrants are making Richmond their new home, and bringing with them the resources to recreate versions of the culture they left behind. Dense urban villages are springing up throughout the city, with more planned, which will bring further diversity and vibrancy to the mosaic of cultures that are thriving in Richmond.

Development Initiatives & Linkages



In 2006, the construction of the Canada Line (also known as the RAV line) begins along No. 3 Road. This rapid transit project is a public-private partnership that will have a significant impact on the growth and mobility of Richmond. Designed to link Richmond – Vancouver – and the Airport, the Canada Line is expected to move 10,000 people per day. Operational by 2009, the Canada Line will transport thousands of visitors during the Olympic Winter Games to and from the Richmond Oval. The construction of the Canada Line is catalyzing an ambitious urban master planning strategy along the No. 3 Road corridor to reshape the City and define a vibrant, regional City Centre. The City of Richmond envisions the impact of the Canada Line to support “Richmond’s role as a cosmopolitan city at the crossroads of the world, further connecting people and places in an efficient way.”²



Richmond’s Waterfront Strategy objectives stress the importance of reorienting dense urban development along the Fraser River and reinforcing strong pedestrian and transportation links between the riverfront and City Centre. The Oval development plays a pivotal role in this strategy with the creation of an urban waterfront park as an integral feature of the Oval and the surrounding community.

The lands west of the Oval are providing a major portion of the public financing for the Oval development. In order to ensure that the holistic plans for the Fraser River waterfront are supported, the City has offered the lands for private development but is restricting the developers’ use of the parcels by requiring that each property support the Oval Site West

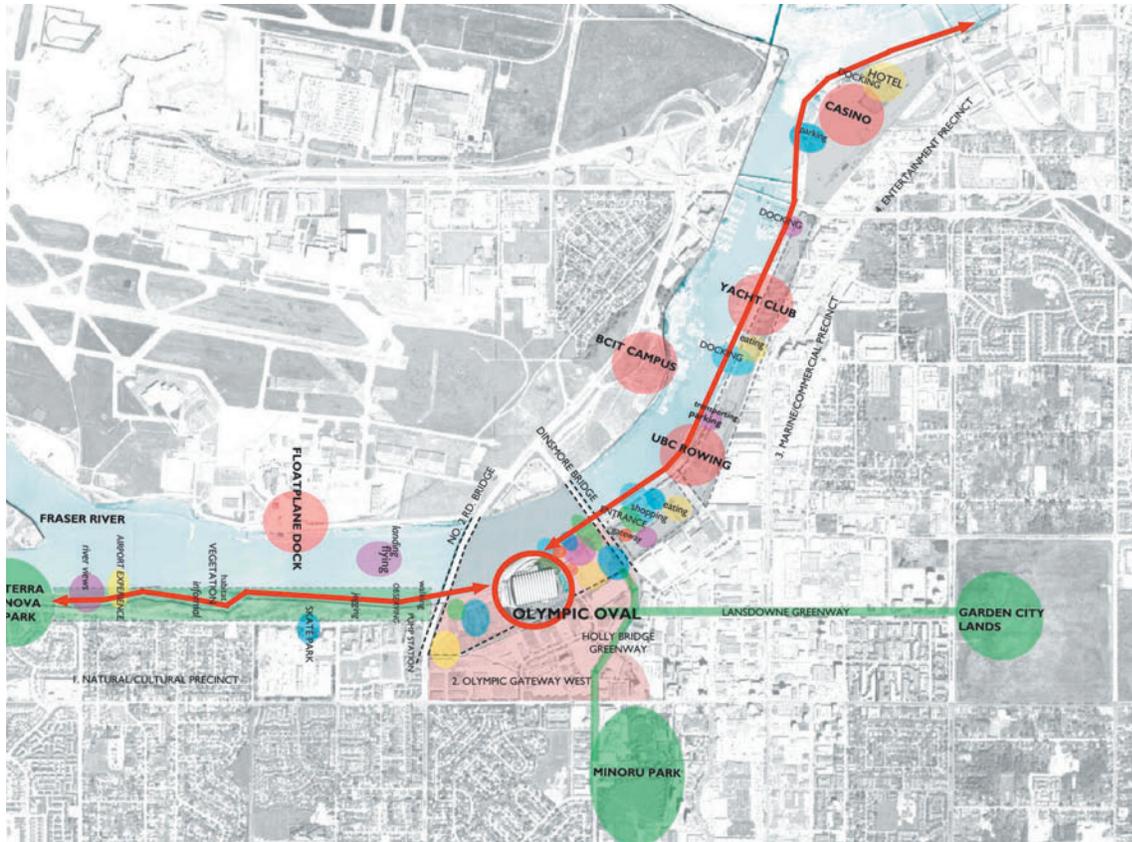
² 2004 Annual Report
City of Richmond,
British Columbia, Canada.
Richmond – Airport-Vancouver
(RAV) Rapid Transit Project.
Page 25.

concepts for public open space. The goal of the Oval Site West Open Space Concepts plan is “to stimulate curiosity and enhance public awareness, appreciation, and enjoyment of the Fraser River and its complex human and natural connections – past, present and future.”³ Each open space along the river becomes progressively more naturalized as you move west away from the formal urban character of the eastern edge at the Oval site.

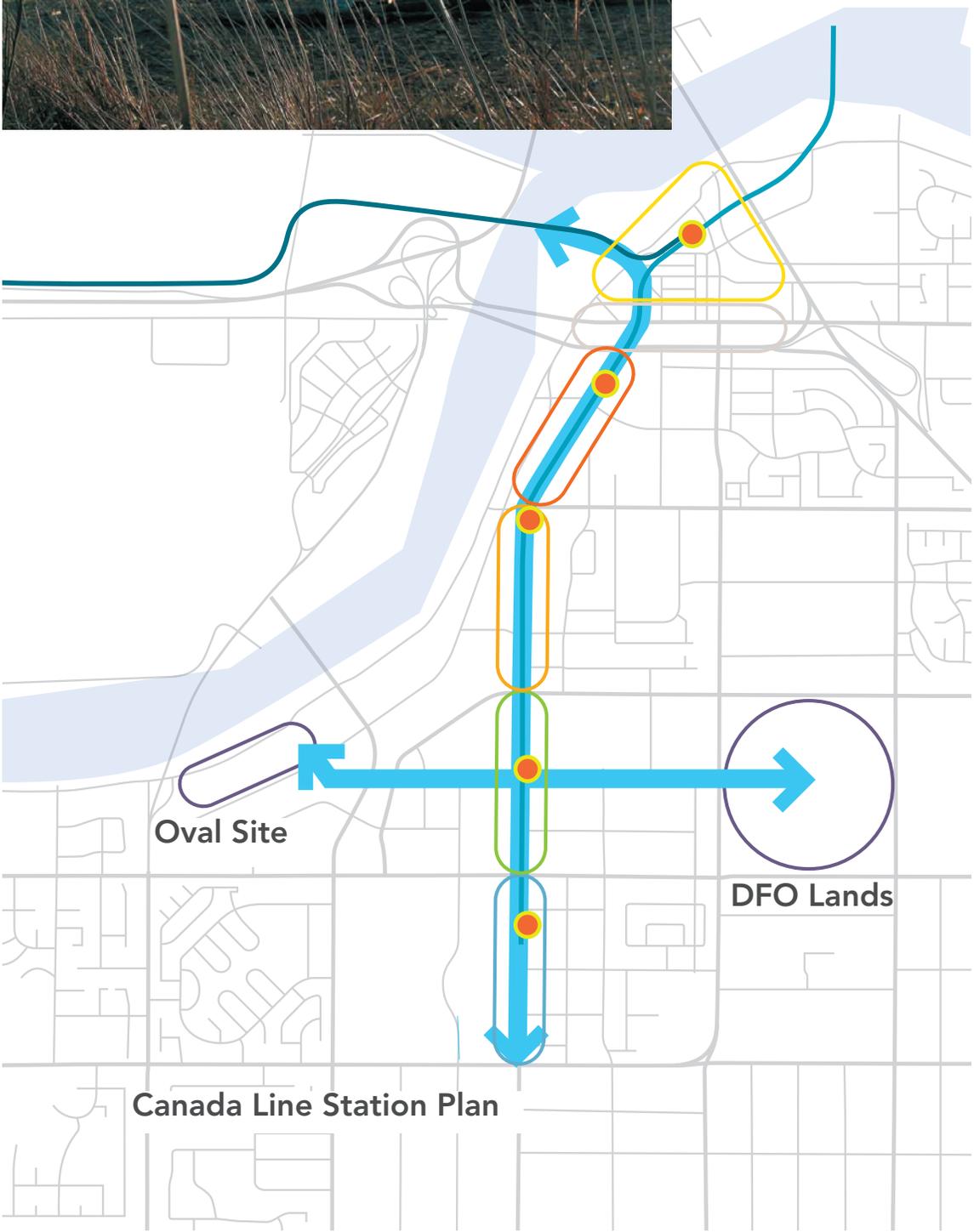


³ *Oval Site West Open Space Concepts*, prepared for the City of Richmond by Phillips Farvaag Smallemberg

Oval Precinct Context Maps & Illustrations



Richmond's Waterfront Strategy objectives stress the importance of reorienting dense urban development along the Fraser River and reinforcing strong pedestrian and transportation links between the riverfront and City Centre.

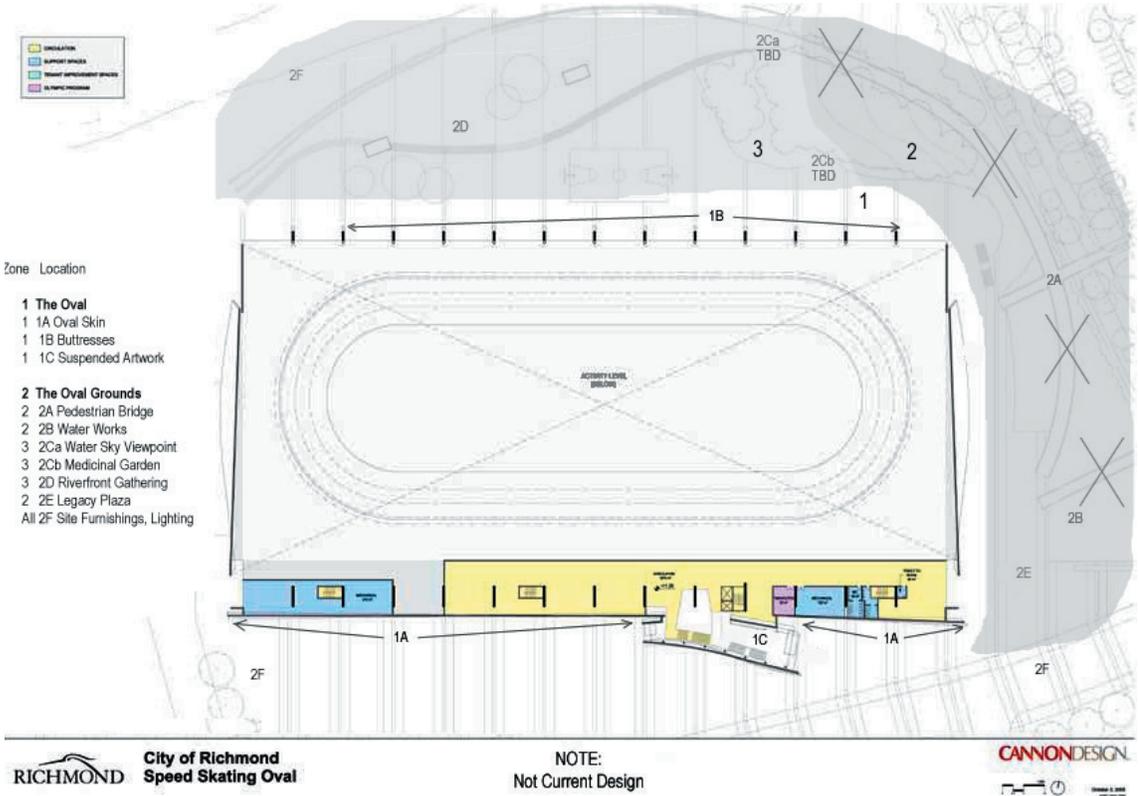


Canada Line Station Plan

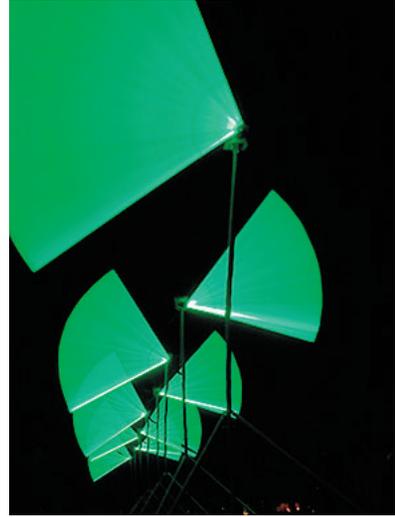
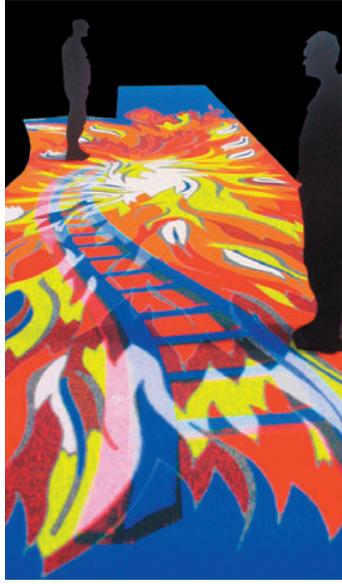
Oval Precinct Context Maps & Illustrations



Oval Art Project Opportunities Locator Map



Recommended art projects are organized into three zones. Two zones are of primary importance to realize the catalyzing potential of the Oval on surrounding retail and residential development: the southeast zone including a pedestrian crossing, Legacy Plaza and Water Works; and the north/northwest gathering place zone, the area for small gatherings and large festival celebrations near the river. In addition to these two landscape zones, the building façade and lobby comprise the other significant artwork zone.



Thematic Framework

Art, landscape design and architecture all working in synergy will result in added layers of interest and meaning at the Oval development as well as ensure a holistic experience and cohesion. A thematic framework — flow, flight, fusion — was established during the Richmond Oval design development to guide the shape and form of the architecture and surrounding landscape. This plan recommends that the artists commissioned for the project also respond to this thematic framework, to heighten the sense of place and articulate an authentic and unique Oval precinct design language.

Thought-provoking and evocative, these themes support design and artwork that encapsulates the spirit of Olympic speed skating, as well as the transition through the Legacy phase towards a community health and wellness center.

Broad enough to stimulate the creative energy and imagination of artists, these concepts are a foundation for revealing the spectacular context of the Oval site as well as Richmond's cultural heritage and history.

Flow

ebb and flow at the water's edge. ice. glacial flows of the pacific northwest. alluvial flow. urban connectors and the flow of people in and out of richmond. energy flow. cycles of the seasons. past — present — future. sports.

Flight

airplane viewing area. great blue heron. flights of fancy. human spirit. wind. motion. imagination. art.

Fusion

a mosaic of cultures. the place where the land meets the river. estuary. union of the natural and man-made environments. high-tech/low-tech. farming fields + urban core. sustainability.



Guiding Principles

The following five Guiding Principles were used to establish priorities during the plan's development. The five principles will be used during the implementation of the plan to guide artist selection and proposal development processes.

1. Leverage the art investment to support Richmond's urban planning and development initiatives along the Fraser River waterfront. Examples in the art plan that support this principle include:



- Concentrate art expenditures on several significant features in the landscape, particularly on the southeastern edge and at the northern plaza to establish the Oval grounds as a significant urban park and animate the space
- Encourage selected artists to reflect the City's broader urban planning initiatives such as the Waterfront Strategy, reinforcing the urban character and connections to the City Centre on the east and the Oval West Public Open Space Concepts, extending the vision along the dyke to the west
- Ensure that the infrastructure is in place and encourage City support for festivals and events that will activate the grounds and make the Oval a destination as well as a much-loved civic gathering place

2. Influence elements of the site design and architecture, integrating artwork through the capital investment and construction. Examples in the art plan that support this principle include:



- Prioritize art investment for opportunities on the building exterior and grounds
- Maximize the potential of the polycarbonate cladding and concrete buttresses through design team collaboration
- Establish priorities based on construction of major elements of the site that must be put in place during the initial phases while other more discreet works can be added over time

3. Use public art and cultural programming to reveal and celebrate the unique qualities of Richmond and the Pacific Northwest region. Examples in the art plan that support this principle include:



- Use the “flow, flight and fusion” themes to build layers of authentic meaning that enhance the unique context of the Oval site
- Offer a variety of commissions to regional artists and ensure cultural diversity in the artwork commissions

4. Reflect Olympic ideals and Richmond’s vision of its community through sustainability, cultural diversity, education, community fraternity, and human individualism. Examples in the art plan that support this principle include:



- Program the Oval grounds with multi-cultural festival activities and events
- Use the VANOC Olympiad planning to direct international Visiting Artists commissions to key areas of the Oval site
- Leverage partnership support for Musqueam curriculum and artwork development, and designs for the Olympic torch and Olympic medals

5. Strive for excellence and long-term value. Examples in the art plan that support this principle include:



- Approve an implementation strategy that reflects the “best practices” in the field
- Establish a thoughtful and consistent design review process that supports and challenges artists to create their best work
- Create a Legacy Program to honor outstanding artists and ensure that their work is featured in public places as part of Richmond’s civic art collection

The vision for the Oval imagines a place that captures the unique spirit of the region, becomes an international destination and acts as a catalyst for urban waterfront development.





The Oval: 21st Century Wellness Centre

Integrated & Site Specific Art Opportunities

In order to maximize resources, influence elements of the site design, and integrate artwork through out the project, the art plan prioritizes art investments on the building exterior and grounds. The vision for the Oval imagines a place that captures the unique spirit of the region, becomes an international destination and acts as a catalyst for urban waterfront development. Public artwork is an effective civic tool, as part of a holistic approach to the architecture and landscape architecture and urban planning, for achieving this vision.

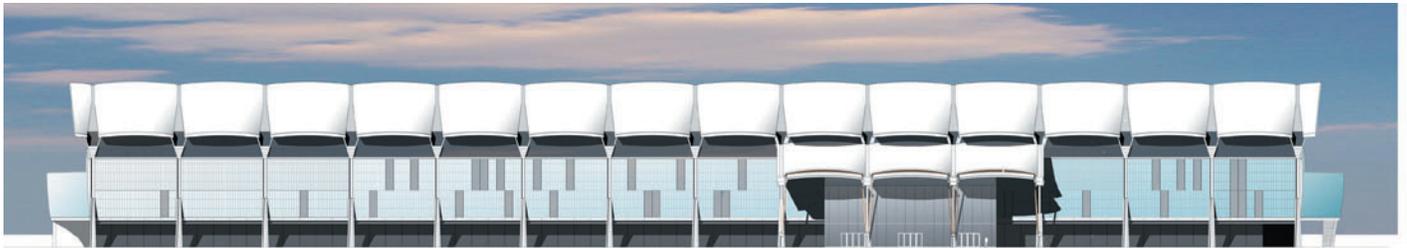
This section is divided into two areas: Part 1 outlines art opportunities for the Oval building and Part 2 describes art opportunities for the Oval grounds. Each opportunity is listed in priority established by the Public Art Work Group. The descriptions include a brief summary of the art scope, recommended budget and a proposed artist selection methodology. The images illustrate regional and international examples of public artwork and the amazing range and creative solutions

that artists bring to community partnerships and successful civic projects.

- 1A Polycarbonate Skin:
Luminosity and Color
High Priority
- 1B Concrete Buttresses:
Contemporary
Housepost Forms
High Priority
- 1C Suspended Sculpture:
A Grand Arrival
High Priority



Takao Tanabe, widely recognized throughout Canada as an artist of significant achievement, has expressed interest in joining the team as a specialized color consultant



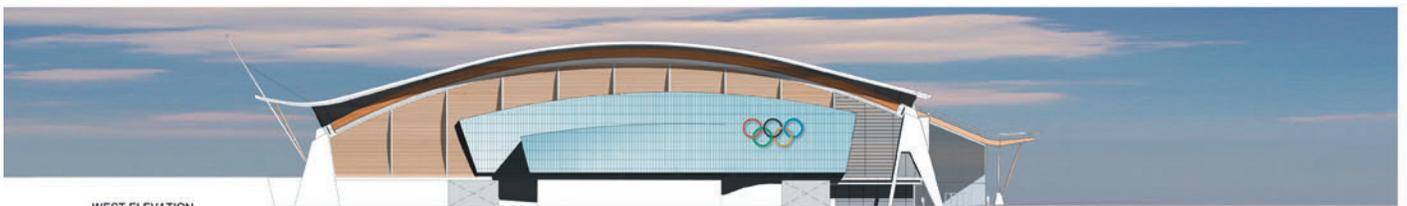
SOUTH ELEVATION



EAST ELEVATION



NORTH ELEVATION



WEST ELEVATION



1A Polycarbonate Skin

Luminosity and Color

The south elevation of Richmond's Speed Skating Oval will be clad in a translucent polycarbonate skin, available in a limited palette. There are many variables that influence the design and successful application of this glowing translucent skin. The current building design and cost estimate calls out a double layer of polycarbonate material within a metal mullion curtain wall system. Within that basic framework there are many choices, for example, colors can be layered to change or enhance values and the width of the colored panels within the window mullions can be varied to create a more unique composition.

Through close collaboration with the Cannon architectural team, an artist with a refined and mature sense of color and an intuitive understanding of the expressive quality of the light of the region will maximize the silk-like characteristic of the Oval cladding. Takao Tanabe, widely recognized throughout Canada as an artist of significant achievement throughout his 50-year career, has expressed interest in joining the team as a specialized color consultant.

The Public Art Work Group ranked this opportunity as a high priority.

Richmond Oval Art Plan

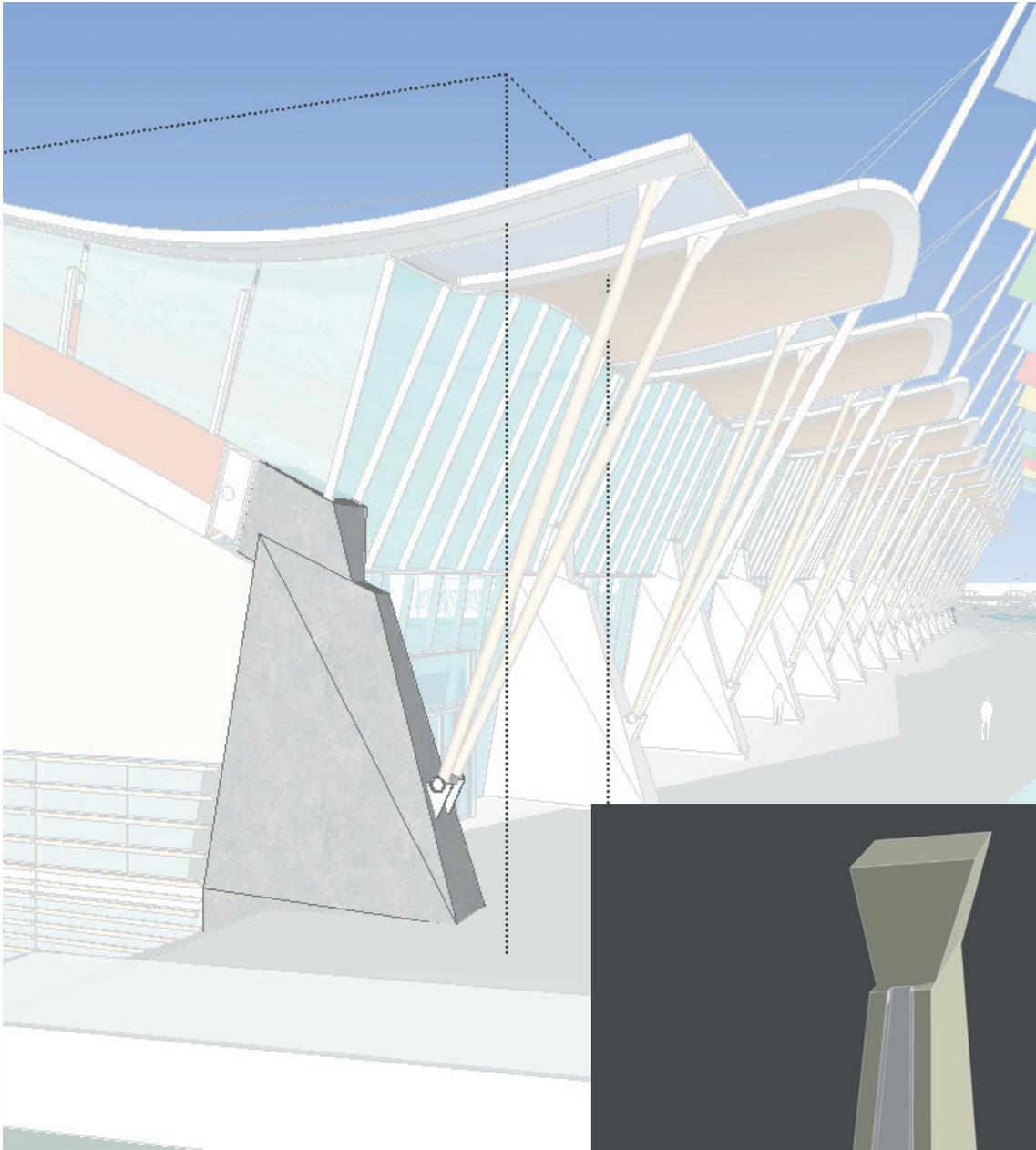


Budget: \$25,000

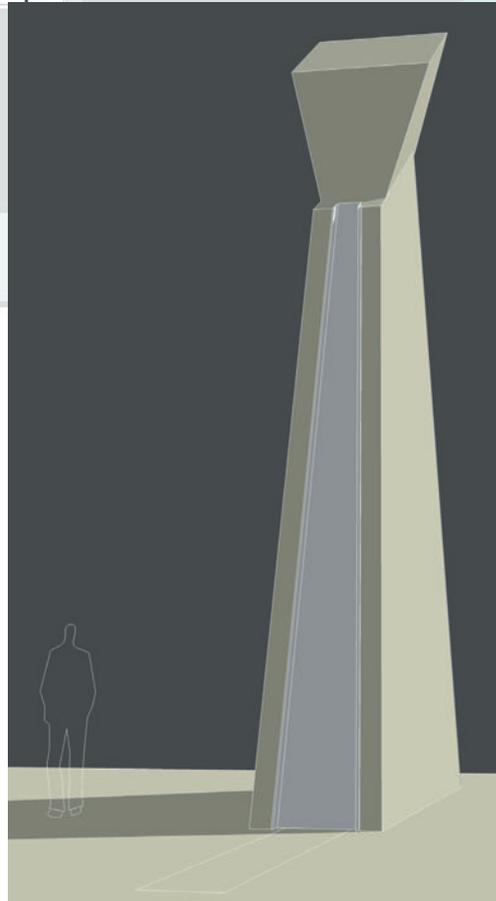
For artist's fees, limited consultation through the summer. As design develops, there may be an opportunity for further art dollar investment.

Selection Methodology: Direct Selection, Legacy Program

Location Reference: 1A refers to locator map



The concrete buttresses are massive structural elements, and establishing human-scaled and intimate detailing at the pedestrian level will create a more welcoming facility.



1B Concrete Buttresses

Contemporary Housepost Form

Two elements have prominence in the Oval's exterior: polycarbonate skin and concrete buttresses. Because of their form and function, the concrete buttresses can be viewed as a contemporary interpretation of housepost forms, an important element in Salish culture. The buttresses also incorporate a storm water runnel that could be activated with articulated relief patterns. The concrete buttresses are massive structural elements, and establishing human-scaled and intimate detailing at the pedestrian level will create a more welcoming facility. To keep pace with the design/construction schedule, adequate language about casting relief patterns in concrete must be included in the upcoming concrete tender prior to selecting an artist and developing designs.

The Musqueam motifs will add meaning that is authentic to the site and the buttresses are an excellent place to express images of flow and flight. Determining the affected surface area will be balanced with the art possibilities on the entire site and available budget.

An expert with wide-experience translating relief sculpture into cast concrete on large public works projects — U.S. artist Vicki Scuri — will be retained to ensure that adequate language is included in the Oval construction documents to allow for the future inclusion of artist designs in the buttresses and runnels.

The Public Art Work Group ranked this opportunity as a high priority.



Budget: \$2,500

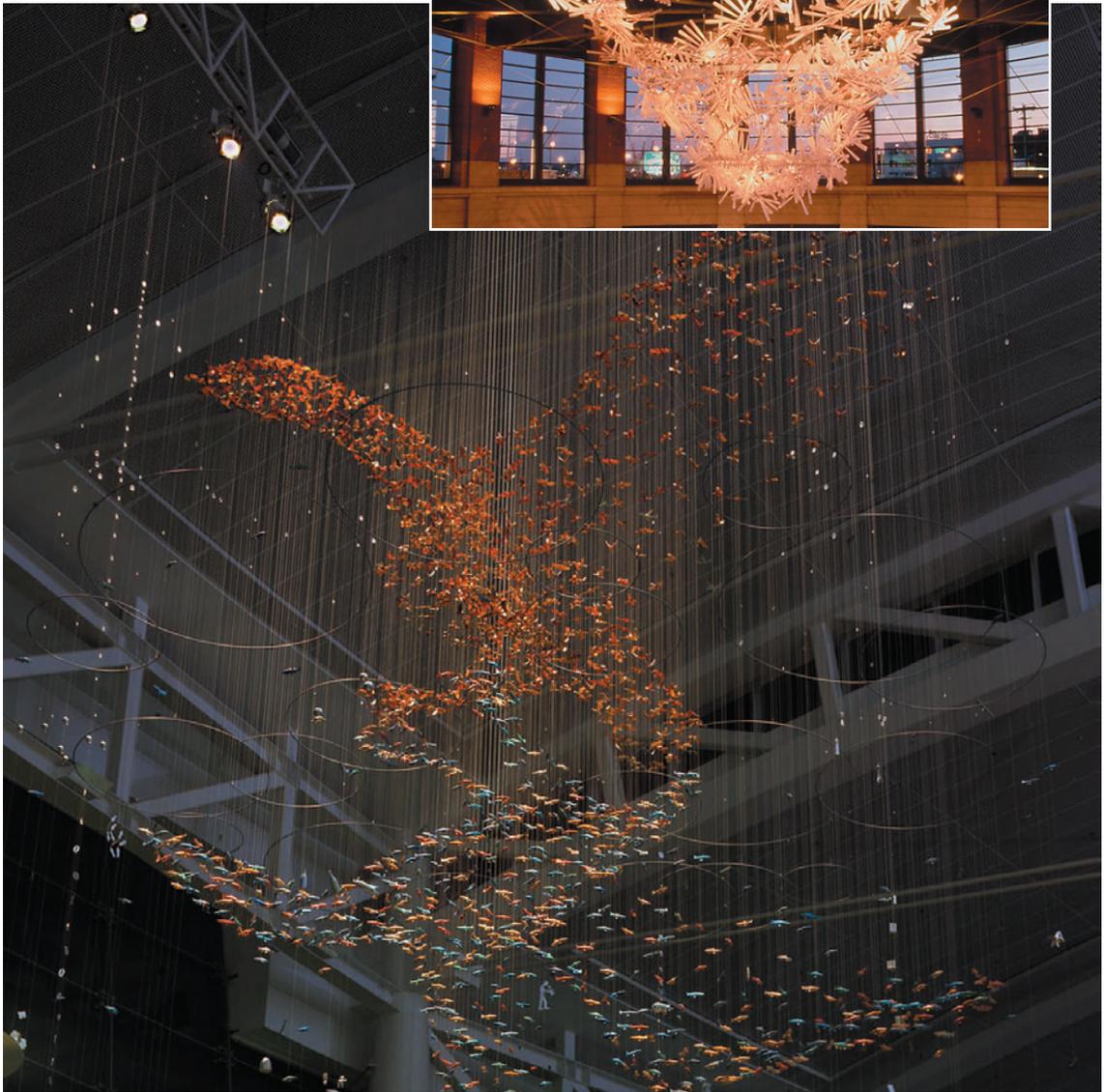
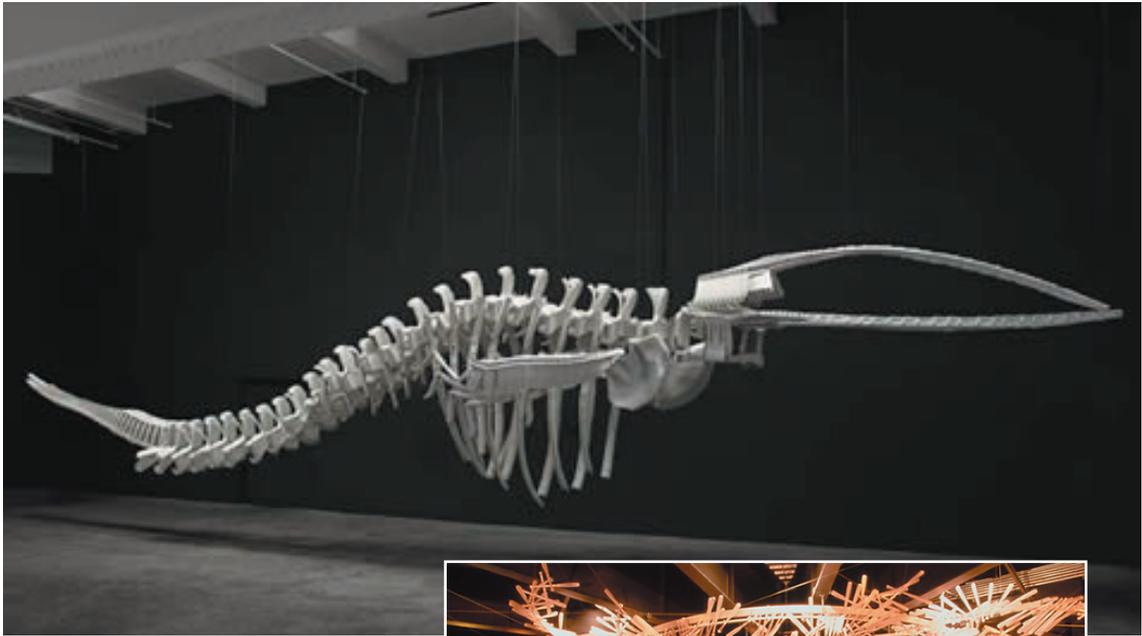
For artist's consultation for construction document language

\$125,000 to \$500,000

For implementation based on relief complexity and overall surface area

Selection Methodology: Direct Selection for contract language, Limited competition for design

Location Reference: 1B



1C Lobby Suspended Sculpture

A Grand Arrival

The tall atrium lobby is a good location for a significant work that needs a prominent, indoor location. Suspending the work will ensure that it does not impede crowds moving through the lobby during large events and it will be seen through the curtain wall glazing both day and night. Two monumental staircases focus attention up and the sculpture can reinforce the sense of arrival and motion. This work needs to be of a significant scale. Artists will be encouraged to incorporate lighting into their designs to activate the sculpture at night. Estimated structural loads based on other artworks of this scale have been provided to the design team. The artwork commission is one that can be undertaken at a later date as long as reasonable additional loads for suspended art have been taken into consideration as part of design and construction.

VANOC has begun to develop a program called Visiting Artists that is designed to encourage participating countries to include an artist on the team sent to Vancouver for the Olympic Games. Although the specifics of the program are still in development, this commission could be an opportunity to partner with VANOC (or a patron underwriter) and offer a high profile venue for a Visiting Artists commission. The budget ranges reflect the Public Art Work Group's desire to attract an internationally recognized artist for this important commission.

Structured as an international invitational competition, the selection panel for this commission should be comprised of some of the region's most accomplished art curators and patrons.

The Public Art Work Group ranked this opportunity as a high priority.



Budget: \$250,000 to \$500,000

+ additional funding provided through partnerships with corporate and private donors or VANOC

Selection Methodology: International, invitational competition. Explore options to partner with Visiting Artists or specific donor.

Location Reference: 1C





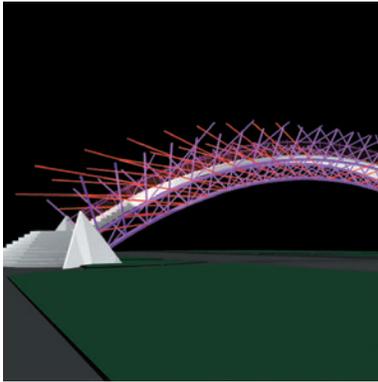
The Oval Grounds: Memorable First Impression, Lasting Civic Catalyst

Integrated & Site Specific Art Opportunities

An exciting, sophisticated urban waterfront village. That's the promise of the Oval design and the City's investment to catalyze smart growth and build an urban link to the City Centre. The Oval grounds – vast, varied and oriented towards natural views – is the urban park planned to serve the adjacent residential and retail communities, as well as international visitors to the City.

The art opportunities described in this section, fully integrated to the broader urban planning goals and landscape design concepts, will establish the physical framework that is necessary to achieve the City's aspirations for this important civic undertaking.

- 2A Pedestrian Bridge:
Connecting to the Urban Core
High Priority
- 2B Water Works:
Making a People Place
High Priority
- 2C Sustaining Nature in the City
- 2Ca Water-Sky Viewpoint:
Quiet Contemplation
High Priority
- 2Cb Medicinal Garden:
Musqueam & World Culture Healing Traditions
High Priority
- 2D Riverfront Gathering:
A Place for Community Gatherings Large & Small
Secondary Priority
- 2E Legacy Plaza:
Sculptural & Light Works
Tertiary Priority
- 2F Street Furnishings, Lighting:
Oval Precinct Fine Grain Details
Tertiary Priority





2A Pedestrian Bridge

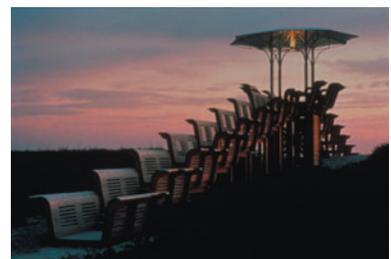
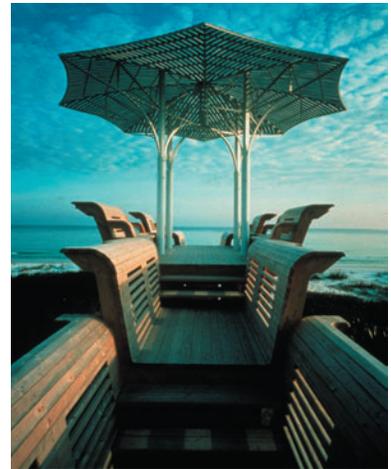
Connecting to the Urban Core

One of the most valuable aspects of Olympic partnerships and planning is the ability to stimulate smart growth and thoughtful development for many years to come.

The experience of arrival at the Oval and expressing its connection to a vital City Centre are important. Envisioned as entry to a new civic park and an international destination, the southeast corner of the Oval includes critical art and landscape opportunities that must work in concert with each other: the pedestrian bridge, the Hollybridge Canal vehicular bridge, the Water Works, and the Legacy Plaza.

The pedestrian bridge must be a strong and elegant sculptural feature in the landscape, reflecting the sophisticated urban quality of the Legacy Plaza. The bridge's form should serve as counterpoint to the naturalized landscaping of the detention system and adjacent Hollybridge Canal. The bridge should be inviting, celebratory and include human-scale tactile details. The theme of flow is particularly relevant to this commission.

The Public Art Work Group ranked this opportunity as a high priority.



Budget: \$350,000 – 600,000
+ applicable construction credits

Selection Methodology:
International competition or
invitational

Location Reference: 2A

The Water Works should express two distinct ideas. It acts as an ecological piece of functioning storm water infrastructure and as a dynamic, playful and engaging water feature.



2B Water Works

Making a People Place

Man's relationship to the cycles of the natural world has been a source of artistic inspiration since the earliest recorded images. Over the many centuries, artists moved away from depictions of the landscape to manipulating the land and water itself. Beginning with the shifts in political and social thinking in the 60s, environmental or "earthwork" art is now recognized as an important hybrid artform – part place, part landscape architecture, part environmental stewardship. There are several internationally recognized artists that specialize in this practice, finding opportunities for artistic expression in storm water detention systems, wetland reconstruction and eco system restoration. Reflecting the sustainability ideal, this plan proposes a significant environmental artwork as part of the storm water detention system on the Oval site. This project has the potential to serve as a catalyst for on-going education and stewardship projects designed to increase awareness of our region's watershed health.

This is design team collaboration with the landscape architects and calls for an artist with specialized skills in wetland detention and/or storm water management, bio remediation, sustainability and wet design. The Water Works should express two distinct ideas. It acts as an ecological piece of functioning storm water infrastructure and as a dynamic, playful and engaging water feature. The contrast between its bioremediation functions and its expression as an ever-changing water and light based artwork is at the heart of this commission. It should express motion, activity and an element of the unexpected. At night, the Water Works transforms the site with light, sound and the reflection of water.

The Public Art Work Group ranked this opportunity as a high priority.



Budget: \$600,000
+ applicable construction credits

Selection Methodology:
International invitational

Location Reference: 2B





Budget: \$175,000

Selection Methodology:
Legacy Program mentor
working with local Musqueam
Band

Location Reference: 2Ca



2Ca Water Sky Viewpoint

Quiet Meditation at the Water's Edge

A small seating area should be developed on the northwestern edge of the Oval site. It is a great location for airplane viewing, or just quiet contemplation near the river. As the waterfront developments unfold, gathering places for recreation and relaxation will be created adjacent to the dykes, enhancing downtown Richmond by linking it to a continuous urban fabric along the water. The Water Sky Viewpoint may be one of a series of such places beginning at the Oval site and extending along the river to No. 2 Road. The Oval's eastern edge is envisioned as highly urban, but as development moves west, the character of the experience transforms from formal, urban and civic to quiet, pastoral and naturalized. A canoe and kayak landing as part of the Viewpoint would activate the space and provide an additional cultural and recreational amenity; however, shoreline permitting may restrict this activity at the proposed location. The development of this place should be separated from the overall construction schedule in order to provide time for discussions within the Musqueam Band, design development and realization. A Musqueam artist should be hired to develop the design and oversee the implementation.

The Water Sky Viewpoint and the Medicinal Garden may be combined into one opportunity.

This opportunity was ranked as a high priority by the Musqueam representatives to the Public Art Work Group, and endorsed by the Work Group.

2C Nature in the City

2Cb Artists-in-Residence for Medicinal Garden

Musqueam and World Culture Healing Traditions

Many of the native species of the Pacific Northwest have healing properties and played an important role in the culture of the Musqueam, as well as other world cultures. In order to develop an artistic way to reveal this information, an artist-in-residence is proposed to work with the Musqueam Band to determine how best to reflect the use of native plantings for medicinal and health purposes. More than one artist could participate in this program in order to include artists from different cultural backgrounds. The artists may develop sculptural objects or interpretive material to be included at the Water Sky Viewpoint or as part of the eastern detention pond landscape or pedestrian paths. Selected artists should be encouraged to explore the mosaic of world cultures and their connection to the native plants of this region. This commission supports the education and cultural components of the Olympic Movement, as well as sustainability and LEEDS criteria, and may present opportunities to partner with VANOC.



Budget: \$60,000 to 120,000
May have partnership potential with VANOC.

Selection Methodology: Open competition, restricted to the Pacific Northwest

Location Reference: 2Ba



2D Riverfront Gathering

A Place for Community Gatherings Large & Small



Everyone on the project team recognizes that the transitional zone between the Fraser River dyke pathway and the hard-scape on the Oval's north plaza is a significant place within the grounds — in fact it is hoped that this north/northwest zone will become one of the great places in the Lower Mainland. Viewable from the No. 2 Road Bridge, the northern landscape in the foreground of the Oval will be a “signature” post-card view of the City of Richmond. Looking out from the grounds towards the water, this is the premiere sunset viewpoint. One test of a great place: is it a place where romance blooms? Places of grandness and intimacy must be created here.



This site should serve as a natural amphitheater, for fun and recreation, for weddings and family reunions. The site development should support festival and community uses that are critical for ensuring the success of the Oval grounds as a destination and vital urban park, and that serves the community gathering needs of the City. Using features in the ground plane to help mitigate and transition the scale of the building to a human scale is equally important.



People places feel comfortable and secure whether you are in a celebrating crowd of 200, or a quiet conversation of two. Achieving that on the Oval site requires some sort of companion structures to make the space feel somewhat more enclosed. These structures are viewed as changeable art/architecture, which can adapt for different events. The structures can be drawn from many different inspirations such as tents,

pit houses, sails, awnings, tea pavilions, farm sheds and cabins. The structures will be designed to support festival uses, and the park programming envisioned by the City. Small to mid-size site uses such as family picnics and reunions should also inform design. To make the place more welcoming for sunset viewing, places for fire pits should be considered.

There is an alternate approach to the art shelter idea: commission one grand, large-scale memorable “iconic” work of art for the area. This work of art would be a visual enticement to come to the Oval as it is seen along the dyke or from the No. 2 Road Bridge. This alternate idea does carry some risk since it would represent the largest single art commission ever undertaken by the City and it consolidates a large amount of funding into only one work. Also, the Oval site is difficult from an engineering perspective and any artwork development would be heavily influenced by those parameters.

If there is a desire to pursue the alternate idea then there are ways to mitigate the risks: 1) commission the work *after* the Oval is open when the grounds and site use are established, and 2) use a competitive paid proposal stage to determine the commissioned artist. In a competitive proposal process, three artists are hired to develop specific ideas for the place. The panel awards the commission for the best idea based on the submitted proposals. The artists are paid for the proposals to ensure that they have the time and resources to fully investigate the possibilities, work out a budget, talk to fabricators about technique and consult with an engineer about the technical difficulties of building on the Oval site. Waiting until the site is developed will allow the artist to respond to the scale and context of the Oval building and ensure that the proposed response is the right one. Waiting for a future date will also provide time for the festival uses and needs to be more fully understood.

The Public Art Work Group ranked this opportunity as a secondary priority.



**Budget: \$500,000 –
1,000,000**
+ applicable construction
credits

If a significant work is to be commissioned, add \$60,000 for proposal fees, engineer consultation and finalists’ travel.

Selection Methodology: Open, international competition for the shelters. If sculptural works are commissioned in the future, an international competitive proposal development selection is recommended.

Location Reference: 2D

The Legacy Plaza will become a civic gathering place for high-rise neighborhood residents and users of the Oval sports and health businesses – that’s the vision for the future of the critical southeast area.



2E Legacy Plaza Sculptural & Light Works

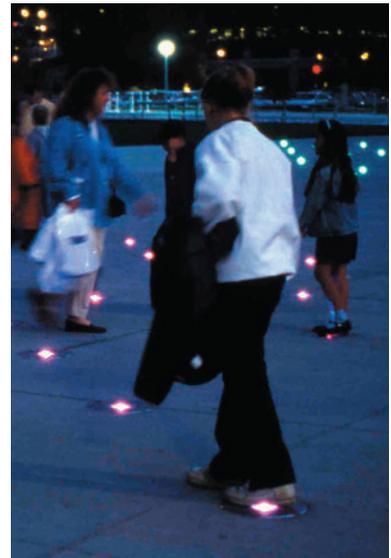
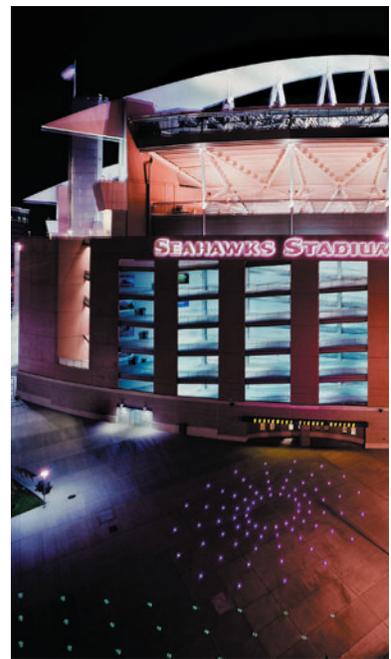
Populating the Plaza

The Legacy Plaza will become a civic gathering place for high-rise neighborhood residents and users of the Oval sports and health businesses – that’s the vision for the future of the critical southeast area. The plaza needs to feel “populated” and comfortable. Any artwork developed for this location needs to be carefully considered as part of the other southeast artwork elements: the Water Works, the polycarbonate cladding on the eastern face of the building and the two bridge connections.

Fortunately, the Legacy Plaza works can be commissioned and thoughtfully sited in the plaza over the course of several years. Two options can be successful: 1) view the Legacy Plaza as a curated sculpture park and commission a number of individual works by independent artists; or 2) offer the commission to one artist for a larger, sequentially sited work. Regardless of approach, artists should be encouraged to use light in order to create a more friendly feeling, especially during the darker winter months.

The success of the Legacy Plaza as an open space for the adjacent residential high-rise developments may also be a catalyst for private support for these works.

The Public Art Work Group ranked this opportunity as a tertiary priority.



Budget: \$50,000 to 150,000 per work, up to \$750,000 for entire plaza

Selection Methodology: Open Competition, within Pacific Northwest

Location Reference: 2E





2F Site Furnishings, Lighting

Oval Precinct Language of Fine Grain Details

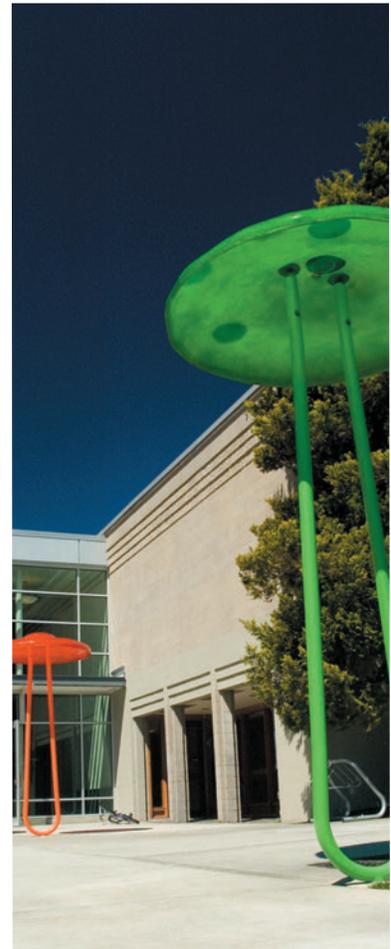
In a site as large as the Oval, unique furnishings, human scaled touches and beautiful materials can add a richness of experience and smaller more intimate gathering places within the larger open space. Standards for site lighting, seating, garbage receptacles, utility hatches, and paving will be established on the Oval site and carried throughout the precinct.

There are several ways that artists can be involved in these site elements. An artist can be added to the design team to develop overall design standards and guidelines for these elements and/or artists can be commissioned to create unique site furnishings as distinctive elements within the site.

This type of commission provides good opportunities for emerging artists that need to learn how to manage a public art commission.

The Public Art Work Group ranked this opportunity as a tertiary priority.

Richmond Oval Art Plan



Budget: \$300,000 allowance

To be used for artist's fees to work with design team and/or small scale commissions such as tree grates, benches, etc. to serve as distinctive elements in conjunction with more standardized site furnishings

Selection Methodology: TBD, competitions restricted to Pacific Northwest

Location Reference: N/A throughout the site

Implementation Strategy

The Commitment to Make Great Places

Commissioning public art requires the will to make it happen from people serving in elected roles, staff roles, and citizen advocate roles. It requires an openness to work in new ways. It calls for creating a context that artists can work in that will reflect positively on the artist's greater body of work. It takes a time commitment by a designated congress of representatives and peer selection panelists to consider the many details of a project in order to make informed decisions. It takes professional managers to provide curatorial oversight and shepherd a process that can take many years from concept to completion. Confidence is needed to speak out about the inspirational qualities of the art, and the intention behind it.

When an art plan is developed, often one of the first questions asked is, "Who has the final approval of the artwork?" Good question, but not the most important one. The most important question is not who finally approves the artwork but, "How do you establish a process that results in the best artwork that is right for the context of our city?"

You get the best work by creating a process that is thoughtful, inclusive, clear and consistent. You get the best artwork by fostering a partnership approach and working together for success. You get the best work from artists by creating an arena where they feel they are being treated fairly and sensitively. You get the best artwork by remembering that what is right for a civic place is different from personal tastes and preferences.

The best artwork is a direct result of best practices.





Procedures for Selecting Artists:

Peer Panel Review

The City of Richmond has adopted policies for selecting artists that reflect the best practices of peer panel review. The policies allow for direct selection, invitational competitions and open calls for artists. The recommended methodologies listed in the plan as part of each art opportunity description are based on a careful consideration of what skills are needed by the artist and an understanding of the budget parameters and priorities. The selection methods are supported by the adopted City policy.

The Public Arts Commission will establish selection panels for the Oval art projects. All selection processes and panels should operate according to the City's approved policies.

The adopted policies are available on the City of Richmond website at: <http://www.richmond.ca/culture/publicart/policy.htm>

- Richmond Public Art Commission Terms of Reference [Appendix A]
- Public Art Guidelines for Civics (Capital Works) Projects [Appendix B]
- Public Art Guidelines for Private Development Projects [Appendix C]

Procedures for Design Review:

Art Oversight Committee

This plan recommends that the City create a design review body comprising representatives from the Public Art Commission, City project staff, design team members and the public art project coordinator.

Successful public art projects develop under the watchful eye of committed experts, who have a working knowledge of art and design as well as the communities they represent. Before **43**

an artist is ever hired to ultimately give her or his best work to a project, early scrutiny must be given to identifying art opportunities, allocating resources, and artist selection methodologies through an art planning process. Once the art plan has been approved and artists are hired, the design review function provided by an informed body of high-level advisers is vital to the evolution of an artist's idea, from concept through refinement and implementation.

Although the adopted City policy promotes the use of peer panel review to select artists, the City does not have a working practice for on-going review of artists' ideas and proposals. This review is particularly important for the kind of art program recommended for the Oval development with an extensive integration of the art and many different artists working to create a multi-layered experience. A very thoughtful and informed design review process is critical for the success of large, high profile integrated projects.

If there is a designated body for design review of the entire Oval project, a strong communication link between the art program should be established with this body. This is crucial for the success of integrated artwork that will impact site and building design development.

The structure proposed for design review and approval of the artist's proposed projects relies on involvement strategies that will:

- ensure oversight and empower participation by art and design professionals, including the Public Art Commission;
- foster a consensus-building approach that increases clarity for artists and designers while reducing the potential for conflicting direction from multiple review bodies;
- consolidate needed reviews in order to maintain an established schedule and maximize art integration opportunities.





Richmond Oval Art Plan

Art Oversight Responsibilities Include:

1. Provide design review on a peer basis to ensure scale and integrity are realized, meeting with the artist and principals on projects at mileposts during the course of a project;
2. Make decisions on project budgets and scope based on staff recommendations during the evolution of a project after the artist is hired;
3. Monitor updates during project design development and implementation, giving authorization to proceed;
4. Ensure positive coordination, collaboration and continuity between various projects underway at the Oval site;
5. Attend artwork dedications.

Art Oversight Candidates:

1. In order for the Art Oversight body to function as a one-stop decision-making body, representatives from Richmond's senior management level and design team principals should be included on the Art Oversight Committee.
2. Public Art Commission representatives should have expertise in art, design, architecture, landscape architecture, urban planning or engineering.

Procedures for Staffing the Oval Art Program:

Dedicated Art Project Manager

This plan also recommends that an experienced, professional arts manager be engaged to provide the necessary administrative and curatorial oversight to the commissioned artists, staff the oversight body and ensure that all the various works commissioned as part of the Oval building and grounds contribute to a holistic experience.

The Oval development will result in the largest single-facility art program ever produced by the City of Richmond. A dedicated arts manager is essential for its success. The art manager will report directly to the Oval Project Manager, and work collegially with the Cultural Program staff. Regular updates and reports will be prepared and given by the art project manager to TAG as well as the Public Art Commission regarding the progress of the Oval art program and individual projects. The Oval Project Manager will present updates to City Council at key milestones.

Art Project Manager Responsibilities:

1. Develop calls for artists, invitational artists rosters, and manage artists' outreach during selection processes.
2. Identify selection panelists, contact and schedule all panel meetings.
3. Facilitate all artist selection panels.
4. Develop individual scopes of work for each selected artist and administer contracts for design development and implementation.
5. Monitor the art program budget and approve expenditures.
6. Prepare progress reports for Oval Project Manager, TAG and Public Art Commission.
7. Staff Art Oversight Committee.
8. Provide curatorial oversight, coordinate artists' work with the other design team members and contractors.
9. Monitor studio fabrication.
10. Monitor and coordinate all on-site artwork installations and fabrication.
11. Develop press and outreach materials; respond to inquiries from the media and public if requested to do so by the Oval Project Manager.

Budget Recommendations

Meeting the City's Expectations for the Oval Legacy

Adequate resources and committed funds for art projects ensure that thoughtful design can proceed efficiently and effectively. A common baseline is to dedicate at least 1% of design, construction and contingency to an art fund. Many experienced communities allocate 2.5% or more to achieve the results they desire. The US Federal government policies allocate up to 5% for art in large-scale transportation infrastructure and transit systems. Some municipalities “pool” art funding dollars, not relying on a percentage formula, but instead allocating a budget amount that best reflects their community’s resources and is commensurate with the overall importance of the project.

The art consultants recommend a minimum allocation of \$1.8 million to implement the artwork for the Oval building and grounds. This level of funding would address several priority projects only, at the lowest budget allocation.

However, because of the vision for the waterfront park and its potential as a catalyst for development, an art budget of \$5.3 million is more commensurate with the City’s expectations for the Oval Legacy potential. This funding can be allocated over time and the plan identifies opportunities that can be planned now and implemented later. The art plan narrative and budget recommendations also suggest ways to develop partnerships to leverage additional funding for art and on-going cultural programs and educational curriculum.

Two options are presented in the summary below: Option 1 shows funding for all projects proposed in the art plan; Option 2 shows only projects ranked as high priority by the Working Group.

OVAL ART BUDGET SUMMARY	Minimum Range	Recommended Level
ALL RECOMMENDED ART PROJECTS		
Oval Building Art	\$462,875	\$1,207,500
Oval Grounds Art	\$2,409,250	\$4,076,750
<hr/>		
Option 1 TOTAL OVAL BUILDING & OVAL GROUNDS ART	\$2,872,125	\$5,284,250
HIGH PRIORITY PROJECTS ONLY		
Oval Building Art	\$462,875	\$1,207,500
Oval Grounds Art	\$1,362,750	\$1,719,250
<hr/>		
Option 2 TOTAL HIGH PRIORITY ART PROJECTS ONLY	\$1,825,625	\$2,926,750

Budget Detail By Project: Oval Building

		Artist & Selection	Description	Priority	Minimum	Rec. Level
1A	Polycarbonate Skin	Legacy Program, Direct Selection. Fee for design only.	Brings luminosity and color to south elevation	High	\$25,000	\$25,000
1B	Concrete Buttresses	Tech. support for writing construction document language. Direct Selection for language.	Ensures the ability to relief-cast the buttresses before opportunity is lost	High	\$2,500	\$25,000
1B	Buttress Runnels: OPTION 1	Limited Selection. Salish motifs.	Runnels: texture added to roof water runoff channel	High	\$125,000	\$500,000
1C	Lobby Suspended Artwork	Artist with strong scale and form. Int'l invitational competition	Candidate for private underwriting, or site for Olympic Visiting Artist.	High	\$250,000	\$500,000
Oval Building Art Projects					\$402,500	\$1,050,000
Contingency (15%)					\$60,375	\$157,500
TOTAL					\$462,875	\$1,207,500
HIGHEST PRIORITY PROJECTS ONLY					\$462,875	\$1,207,500

Establishing Priorities

Throughout this plan, art projects are ranked as high or lower priority. Several criteria were used to establish this ranking.

Highly integrated projects that are dependent on the construction schedule and implementation were given a higher priority. Projects that will have an impact on the perception of the Oval development during the media attention of the Olympics were also given higher priority. Projects that can — or should — be implemented at a later stage during the Legacy mode were given a lower priority ranking.

All the projects that are included in this plan are considered important, and a valuable asset to the Oval development and the City, by the Working Group and art consultants regardless of the ranking.

Budget Detail By Project: Oval Grounds

		Artist & Selection	Description	Priority	Minimum	Rec. Level
2A	Pedestrian Bridge	Signature sculptor. International competition or invitational.	Key celebratory entry experience, both large scale and intimate texture required	High	\$350,000	\$600,000
2B	Water Works	Environmental. International invitational.	Supports Musqueam & Olympic values, LEEDs rating.	High	\$600,000	\$600,000
2Ca	Water-Sky Viewpoint	Legacy Program mentor working with local Musqueam.	Relaxing area overlooking river and sky, with airplane views	High	\$175,000	\$175,000
2Cb	Medicinal Garden	Artist-in-Residence. Open Competition restricted to Pacific Northwest.	Work with Musqueam FN, and possibly Asian, and Caucasian cultures, to develop medicinal garden.	High	\$60,000	\$120,000
2D	Riverside Gathering	Open international competition for shelter. International proposal selection for signature artwork approach.	Great scale and sensitivity needed as counterpoint to Oval size. Tow possible approaches: artist-designed shelters to support festival uses or signature large-scale work of art.	Secondary	\$560,000	\$1,000,000
2E	Legacy Plaza	Sculptors. Open Competition, within Pacific Northwest.	May be added later, or act as temporary sculpture garden.	Tertiary	\$50,000	\$750,000
2F	Site Furnishings	Design Team. Open Competition restricted to Pacific Northwest.	Artist fees for design team and/or several small commissions.	Tertiary	\$300,000	\$300,000
Oval Grounds Art Projects					\$2,095,000	\$3,545,000
Contingency					\$314,250	\$531,750
TOTAL					\$2,409,250	\$4,076,750
HIGHEST PRIORITY					\$1,185,000	\$1,495,000

Legacy Program

Honoring Canada's Best Artists

The Olympic Games are not about winning a single sporting competition. The true spirit of the Olympics is embodied in the long-term striving to accomplish your very best. The Olympic ideals also stress the importance — and even obligation — of teamwork, mentoring, training, and serving as an example of national honor and character. Those are the qualities of champions.

Every great public art collection takes risks on emerging innovators, reflects the breadth of cultural diversity and artistic styles, and showcases works by the preeminent artists of the time.

Many artists of a certain stature will not apply for a public art commission, and yet their work should be a featured part of any civic art collection.

To ensure that this level of artistic quality is included in Richmond's public art collection, the plan proposes the creation of the Legacy Program. This program may be initiated because of the unique opportunity of building the Oval development and hosting a world-wide event, but hopefully it will become an on-going part of the City's development of a growing public art collection.

The proposed Legacy program would recognize mature regional visual artists who have made a significant contribution to the creative culture of British Columbia and the Pacific Northwest. Each commission may vary in amount (as it does in this plan) but \$20,000 is a minimum up to \$150,000. Artists chosen for a Legacy award would be asked to create a work or provide an existing work for the City's art collection. A nominating process and panel review may be instituted by the Public Art Commission to identify the recipients of the Legacy honor. Other programs in the region, such as the King County Honors Program may provide a workable model for Richmond to create its own Legacy Program and Collection.

This plan proposes at least two Legacy commissions: Takao Tanabe's involvement as a design team collaborator for the Oval polycarbonate skin, and a Musqueam mentor artist for the Water Sky Viewpoint. These should not be the only opportunities for the Legacy artists to join the public art and cultural programs, but it is a great start.





Activate, Educate, Collaborate and Coordinate

The investment in integrated artwork at the Oval will influence the physical stage of Richmond's civic life. But, equally important is the need and opportunity to use the Olympic spotlight to reinvigorate the emotional wellbeing and cultural vitality of the City's citizens. The following recommendations propose ways for the City to build on the spirit and resources of the Vancouver 2010 Olympics through partnerships with VANOC's cultural programming and to establish a cultural infrastructure that meets the city's long-term Legacy initiatives.

It is natural that the earliest efforts to prepare for the Vancouver 2010 Olympics have been focused on the sports venues and transportation infrastructure. But as the Games draw closer, more attention will be paid (and resources allocated) to promote cultural programs as part of the international event.

VANOC has begun to describe various cultural initiatives on its website and outreach materials. Although not all the details are worked out, these initiatives could provide additional support for the City's cultural programs. Richmond is an Olympic partner, and yet the cities of Vancouver and Whistler are more prominently promoted. Becoming actively engaged in the discussion about these cultural initiatives could help Richmond to secure a seat at the table and elevate the City's profile now and through 2010.

Articulating a compelling plan for cultural program initiatives could make Richmond more competitive in securing funding and partnerships from both the public and private sector.

Utilize the Olympics to:

- Invigorate the Oval complex with art that re-enforces the image of Richmond-Vancouver as a world-class region
- Launch a series of annual festivals on the Oval grounds that reflect Richmond's many facets
- Recognize the presence and history of Richmond's aboriginal people, the Musqueam
- Inaugurate a Musqueam Curriculum in the schools so Richmond's children understand their own rich culture
- Expand Heritage Curriculum to acknowledge the stories and accomplishments of the settler's of Richmond over the last two hundred years
- Initiate a Legacy Program to feature regional master artists in the public art collection



Collaborate with VANOC to:

- Design a graphic identity for the Oval as a mosaic of cultures
- Create a graphic identity that reinforces the arts and Richmond's participation in the Games through bunting, temporary drapes and banners for city arterials and Oval flag poles
- Recommend that the Olympic Medals have a Salish spindle whorl-inspired design
- Recommend that the Olympic Torch has a Salish paddle-inspired design
- Utilize the Oval grounds as one of the host sites for the Visiting Artists on the Olympic teams to create works that reflect their experience of the

Activate the Oval as a Peoples' Space

Festivals & Community Arts

Cultural Olympiad

The Cultural Olympiad will run from 2006 right up to just five weeks before the 2010 Olympic and Paralympic Winter Games.

The Olympiad will begin in the host cities of Vancouver and Whistler, with a collection of activities that highlight our local cultures and creative artists. From there, in 2007 and 2008, it will extend across the country to involve a full range of Canada's creative communities and national cultural institutions.

Vancouver Olympic Committee, website

With the legacy of the Olympics as a foundation and the Olympiad as the fuel, the grounds of the Oval will be a gathering place for the people of greater Vancouver and the residents of Richmond's new waterfront urban village.

To activate the Oval and foster a sense of it as a real public place, Richmond should invite diverse festivals and events to grow on the grounds throughout the year beginning with the Olympiad celebrations. The population of Richmond is changing. Coming together in celebration and fun brings understanding and a sense of belonging.

Collaboration with the design team should ensure that staging, view corridors, seating areas, power supply and lights can flexibly accommodate events of different sizes and styles. The northern plaza and landscape are seen as primary staging grounds for community gatherings and festivals.



Community Events Calendar: Possibilities

The following list of year-round happenings and events is a suggestion of how the Oval can become the Peoples' gathering place and a destination for the City's residents and visitors.

March, during spring break

Iron Family Competition

Families compete as a team in a field day of diverse activities that include relays, jump roping, musical acts, skit performances and timed robot building.

May

Mosaic-of-Cultures Festival

Commission an artist-in-residence to work with the diverse groups now calling Richmond home to craft their own mosaic-of-cultures festival.

June

LuLu Days & Nights

Adding gaiety, as Lulu did, to the beginning of summer with chalk drawing contests on the plaza, and evening jazz concerts on the lawn.

July

Musqueam Stluntxw

A renewal of the First Nation festival with story telling and canoe races.

September

Autumn Moon

1000-year old festival, 2nd to the Lunar New Year in Asian importance, a time to reflect upon the bounty of the summer harvest, the fullness of the moon, and the myth of the immortal moon Goddess, Chang O, who lives in the moon.

December

Winter Solstice

Extend the growing citywide Vancouver celebration to include a lantern riverwalk and community bonfire.

Spring thru Fall, one day a week

Farmer's Market

Area farmers bring their goods to market, bringing to the present Richmond's farming heritage.

Year-round

Saturday Outdoor Cinema

On a special site to be found at the Oval complex -- a side of the building, a large ice condenser box, the underground garage, a loading dock -- becomes the movie screen for eclectic movies where the audience brings their own chair, or sofas, or beds.

Community Art Projects

Along with the annual festival series, a program of Community Art Projects can foster a sense of ownership and engagement with the new Oval facility. The Oval will be a vibrant member of the community for many decades to come, and should be welcomed with a project designed to involve people from a wide array of backgrounds and ages.

Community Art Projects can be process oriented, temporary or permanent projects, designed for participants to feel successful through collaboration with a professional artist.

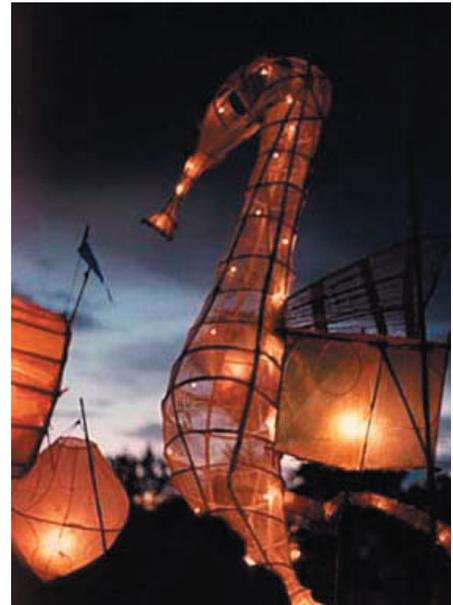
A program of lively and diverse community art projects can bring the people of Richmond to the Oval, and give them a hands-on, no-spectator-only participants art experience. Greater Vancouver has a remarkable tradition of community artists and a body of projects that can serve as models for building meaning through people working together to create something bigger than themselves.

Projects could include the students and families from area schools in making banners or lanterns that express their school's unique identity, and that are then brought to the Oval grounds for annual festivals and processions. Projects could involve sharing folk traditions from the many cultures now calling Richmond home: weaving, embroidery, dance, puppetry, carving, story-telling. These art activities can take place in the shelter and gathering place areas on the northern plaza, and can be in preparation for or part of celebrations taking place in the new riverfront park. Community Art Projects could also begin immediately, so that celebrations with art could happen along the dyke now, and special objects could be created for opening day.





Projects could involve sharing folk traditions from the many cultures now calling Richmond home: weaving, embroidery, dance, puppetry, carving and story-telling. These art activities can take place in the shelter and gathering place areas on the northern plaza, and can be in preparation for or part of celebrations taking place in the new riverfront park.





Educate Richmond's People:

Cultural Curriculum

Education Programs

The Olympic Movement believes in developing the whole human being: body and mind. Our education programs will begin in 2006, with a particular emphasis on motivating and inspiring youth.

The Education Portal

This will be an online interactive learning centre where students, teachers and the public can come to learn more about the Olympic Movement and its three pillars of Sport, Culture and Sustainability and be inspired by the highest levels of sports achievement and competition.

Vancouver Olympic Committee, website

Hosting the 2010 Winter Olympics will put the City of Richmond on the world stage. By meeting the challenge of creating a venue where medals will be won and records established, the City will become a part of history. In turn, the culture of Richmond, Vancouver and Whistler will become part of the Olympics' history, as a place with unique traditions, vistas and places to experience.

Visitors from around the globe will come to Greater Vancouver and the Lower Mainland, and will continue to visit here as a place where an Olympic contest took place. Visitors will want to know about Richmond's past, the aboriginal people, and what is important to the people who live here now. Every one of Richmond's citizens is a potential ambassador, and should be well versed in the people and stories that have made the area what it is today. Students should be on the first tier of being thoroughly informed about Richmond's background.



The Olympic competition provides a valuable opportunity to create Heritage Curriculum about the area's ancestral people the Musqueam First Nation, as well as the relatively modern settlers who established Richmond through fishing and farming, and to also note the people responsible for bringing the City into the 21st Century technology age.

The Art Program for the Oval also provides a wonderful opportunity to produce needed art education material. By creating curriculum about the Legacy artists commissioned to contribute their thinking and artwork, Richmond students will learn from example about people who have excelled in their field, and also about the techniques that artists use in creating their work.

Educational materials crafted now can live on for many years to come, and will be part of the Olympic legacy.





Musqueam Stories & Curriculum

The Musqueam people have lived on lands currently known as Richmond and the Fraser River tidal flats for thousands of years. Because of their deep reverence for the land and living in harmony with it, they have left little mark behind them. Today we call this sustainability, an Olympic goal, and an Oval goal, and an achievement that our modern lifestyle can find challenging to accomplish.

Musqueam knowledge is passed down through oral stories, and the ceremonial telling of those stories.

They are still here, and have a rich culture to share.

Our current society can benefit from the lessons the Musqueam learned over millennium. A project should be done to capture their stories before they are lost, and to make the lessons available to a wide audience. An oral history specialist should work with the Musqueam people to record their history in the multi-media formats of the 21st Century. These could be displayed on monitors and events during the Olympiad, for the benefit of both visitors and residents. This could be another opportunity to collaborate and leverage resources with VANOC.

After the Musqueam stories are recorded, a curriculum about their content should be developed for use in the Richmond schools. Knowledge of the aboriginal people of the Richmond area should be information that is familiar to every local school child.



Settler Curriculum

Brave settlers came to a new land nearly two hundred years ago in search of a home. They brought practices of farming and fishing that could provide food for many people, which allowed towns to grow and thrive. Change came quickly to an area that had seen life steadily repeat itself from generation to generation for centuries.

Their accomplishments were heroic and innovative, and who they were and what they did should be remembered by Richmond's current residents and passed on to Olympic visitors.

Legacy Collection Curriculum

Artists help us understand the world around us by finding unique and beautiful ways to express universal values.

The Legacy Collection will bring the work of exceptional artists from Richmond and the Pacific Northwest into the Oval's built environment. The Legacy Collection Curriculum will make a positive example of their accomplishments to Richmond's youth, and will also provide deeper understanding of the art they create, and the process they go through to accomplish it.



Collaborate with VANOC

Showcasing the Region's Culture

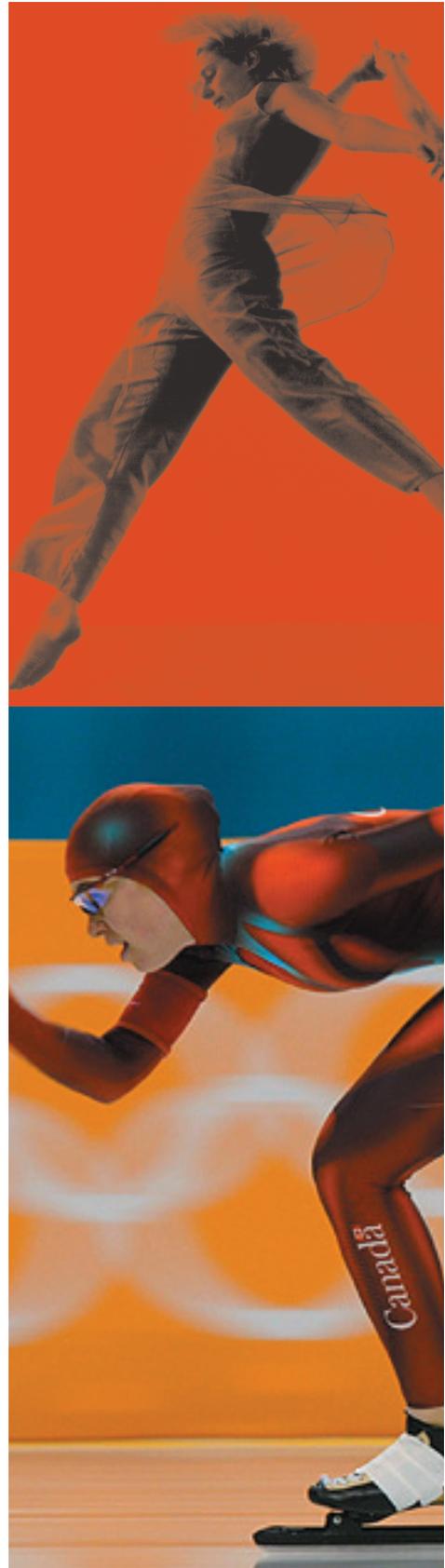
The first Olympic Games were held in Olympia, Greece, in about 776 BC – more than 2,700 years ago. Olympia was both the sporting and cultural centre of the country, and from the very beginning involved both the best athletes and the best artists and performers.

When Pierre de Coubertin founded the modern Olympic Movement in 1894, he believed the new Olympic Games should continue this tradition, and made Culture the second pillar of the Olympic Movement – equal to Sport. The Olympic Charter now requires host cities to produce a wide range of cultural programs, which focus on the culture and traditions of the host nation, involve international participation and be of the highest calibre.

The cultural programs developed for the Vancouver 2010 Olympic and Paralympic Winter Games will reflect our city's – and our country's – great cultural diversity, rich Aboriginal heritage, and lively, progressive arts scene.

Vancouver Olympic Committee, website

The 2010 Winter Games are an once-in-a-lifetime opportunity to capture the attention of the world and accelerate Richmond's visionary planning initiatives. Just as the City has realized the advantages of the Olympic international spotlight, other investors – both public and private – will also use the event as a way to increase awareness about British Columbia's regional culture, recreation and business potential. Active participation with the cities of Vancouver and Whistler on cultural programs and regional initiatives will also reiterate Richmond's role as an Olympic partner.



The Richmond Oval Identity

Symbolizing Richmond's Identity and Pride

As images of the skating competitions are broadcast throughout the world, one of the most prominent shots of the interior of the Oval will be towards the ice.

There will be a temporary floor constructed in the long track infield. This area should be considered for a design that will establish the Richmond Oval's identity during the Games. This commission should stress the mosaic of cultures in Richmond, be highly graphic in nature, and allude to the flow, flight and fusion thematic frame.

Coordination with VANOC is obviously essential for this commission, however, it is equally important that Richmond develop ways of expressing its City's unique character and contribution to the event. The selected artist must consider any requirements imposed by the IOC and VANOC. The use of the Olympic logos and trademarks is highly restricted and this opportunity is not seen as a "logo" but rather as an opportunity to express an artistic, graphic vision to the world that symbolizes Richmond's identity and pride.



Budget: \$20,000 for artist's fee and interface with fabricators. Assumes cost of application can be paid through construction funds or by exploring partnerships. Consultation and coordination with VANOC is necessary.

Selection Methodology: Open competition, limited to British Columbia



Arrival & Wayfinding

The Banner Project

Banners play an important role in Olympic Games. Athens, Utah and Torino all used temporary banners, some created by contemporary artists, to celebrate the event.

Banners add color, create an exciting festival ambiance, aid in wayfinding, project a unified graphic image of the host community, and can offer an opportunity for many artists to participate in their design. Banners are also very cost effective, especially since Richmond has an impressive infrastructure of banner armature in place at key intersections throughout the city.

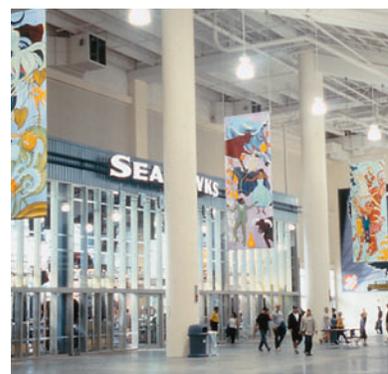
This opportunity should be coordinated with VANOC. There may be requirements to display official Vancouver 2010 banners in key locations. But the banners throughout the city as well as the large banners currently planned for the Oval exterior should be coordinated as artworks that showcase the talents of Canadian artists and reinforce a unique cultural image for Richmond. The banner projects are also a way to assert Richmond's presence and participation as one of the Olympic partners.

There are several options for commissioning banner artists:

Option 1. Commission several artists for key zones in the city and surrounding the Oval; ask each artist to address the banners in his/her zone with a repeated or sequential artwork.

Option 2. Commission a single design from many artists throughout Canada (or British Columbia) to showcase the breadth of the nation's artistic talent.

Option 3. Use the banner project to explore the mosaic of world cultures and connections in the Richmond area by commissioning an artist from each of the prominent cultural groups.





Olympic Medals

Salish Spindle Whorl

The gold, the silver, the bronze. Medals are iconic of the Olympic games. In Torino, the Italian-designed disk represented their local beloved piazza, the heart of the host city's community.

In Vancouver, the Musqueam spindle whorl is a unique design that resonates of place and tradition, and would be an exceptional candidate for the basic design of the 2010 Olympic Medals.



Olympic Torch

A Welcoming Gift

The Olympic Torch symbolizes keeping traditions alive, and is second to the medals in iconic power.

The strong Musqueam paddle carving tradition, presented as a gift of welcoming to show peace and goodwill, is also a strong candidate for the basic form of the 2010 Olympic Torch.



Richmond Oval Art Plan



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Olympic Visiting Artists

Reflecting the Experience of the Games

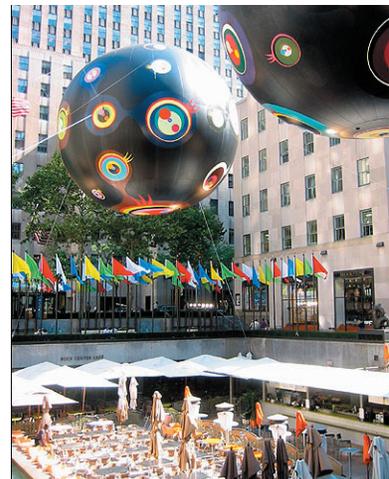
Visiting Artists

To capture and reflect each nation's participation in the 2010 Olympic and Paralympic Winter Games, we will invite each country to include a nationally recognized artist as part of its team. Just as in ancient times, the artists will create works that reflect their experience of the Games, and help us make the Olympic Arts Festival a truly international event.

We will develop an exhibition about our Canadian arts and cultural heritage for the Olympic Museum in Lausanne, and host an exhibition from the Olympic Museum here at the Vancouver Museum.

Vancouver Olympic Committee, website

The Oval Grounds will be an inviting and highly photographable gathering place for Olympic visitors, as well as Richmond citizens. The visiting artists will need locations for their various artworks and performances. The area around the Oval and along the Fraser River would be an ideal place for cultural exchanges and artwork display. The lobby suspended sculpture described in earlier sections is also a potential site for a Visiting Artists commission.



Coordinate With Other City Initiatives

Extending the Potential

During the development of the Art Plan, some recommendations came forward that do not affect the proposed budget recommendations for the Oval art program, but do have the opportunity to positively influence the site.

The two projects are the development of exhibition cases for the Oval lobby and the vehicular bridge that crosses Hollybridge Road at the southeastern edge of the site.





Lobby Exhibition Cases

Cultural Facility Infrastructure

OPTION: An alternative to casework and static displays is plasma screens (LCD screens) with video/media programming. This alternative might appeal to one of Richmond's high tech businesses as a potential underwriter. A media exhibit approach must be coordinated with building light levels and may prove challenging in the lobby area. Infrastructure, electrical and computer needs must be identified and planned as part of construction even if this opportunity is realized at a later date.

Budget: \$625-900 per linear meter (based on static cases), allocated by the construction budget for cases. Plasma screens option budgets TBD. **Selection Methodology:** N/A. Explore options to partner with Visiting Artists or specific donor. Richmond Cultural Programming staff to determine exhibition content.

Building high quality, lighted exhibition cases into the lobby area provide the infrastructure to extend museum and gallery exhibits into the Oval, connecting visitors with other cultural venues. Cases should be well lit and secure. Integration with the architecture must be coordinated to ensure that traffic flow is not impeded and the cases look like an integrated feature of the lobby, not a temporary exhibition space. The City of Richmond Cultural Program staff must support on-going programming, and that needs to be carefully considered before constructing the cases.

Objects created by host Musqueam First Nation artists, along with other First Nation artists from the entire Pacific Northwest region would make a fascinating initial exhibit for the many visitors to the Oval for the Games. Exhibitions of this type give visitors an insight into the heritage and traditions of the aboriginal people of the region as well as the differences between Coast Salish and Northwest Coast artforms.

Objects and memorabilia generated by the 2010 Vancouver Olympic Games may also need adequate exhibition space. Placing these objects into the lobby is an important way to remember the Olympics and to connect the Oval's Legacy phase to its origins as an international sport venue.

This opportunity provides the potential for partnering with the VANOC Visiting Artists program and exhibition exchanges between the Olympic and Vancouver Museums.

Vehicular Bridge at Hollybridge Canal

River Road Gateway

A new vehicular bridge is currently under construction as part of the River Road Rerouting Project. Artwork integrated into the bridge will contribute to a livelier neighborhood environment for Oval users and new residents to the area. Although this project is not part of the Oval grounds, its construction will impact the critical southeast, celebratory entrance to the site and it is the primary vehicular entry. It is included in this art plan for two reasons: to underscore the importance of coordination on the southeast zone, and because there is potential funding available for art enhancements on the bridge.

Funding restrictions and schedule constraints will dictate some of the possibilities for artwork. The lighting, railing design, sidewalk treatments and conduit shrouding attachments have been identified as possible elements. Depending on the funding restrictions, “gateway” elements may be possible at the eastern/southeast edge near the Water Works.

The bridge’s unique dimensions -- 18.5 metres long by 29 metres wide, including a generous 6.2 metre wide pedestrian sidewalk on both sides – make the Hollybridge crossing a literal threshold to the Oval grounds. Collaborating with the landscape architect team will help create a notable transition, and will begin setting the design tone for the Oval Precinct.

**Budget: \$250,00 to 450,000
for art, plus enhancements for
the landscape elements.**

This funding should be considered an addition to, not in lieu of, any allocation for the Oval building and grounds artwork.

Selection Methodology:
Invitational competition

Richmond Oval Art Plan Photo Credits

Cover

© Susan Point, *Paddle* (detail)

© 1998-99 Kathleen Kerr

Milky Way

Plan view of artist-designed mixed media public plaza in a high rise mixed used development in Vancouver. Brilliant mural by day and show of starlight by night.

Inside Cover

© 2003 Dan Corson, *Control / Illumination*

A temporary artwork transformed an intersection in the Pioneer Square neighborhood in Seattle, engaging pedestrians in a game of light.

Inside Title Page

Housepost Carving

© Courtesy of Musqueam First Nation Band

Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 6)

The Great Blue Heron, symbol of the City of Richmond.

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© 2001 Public Dreams

Floating Lanterns (Trout Lake, Vancouver B.C.)

This magical community arts event is a highlight of Vancouver's July nights.

Olympic Ideals

Olympic Speed Skater

Photo: © Adam Pretty, Getty Images Sport, Getty Images

Second and Seneca Building Photo: © Angela Coder

Salish cast bronze, recreated from the original historic building decoration.

© 2005 Fernanda D'Agostino & Valerie Otani

Habitat Trees (Smith & Bybee Lakes Restoration, Portland OR)

These structures are specially tailored for species of birds and bats who use the wetlands.

Pg. 1 © 2002 Beliz Brother

Lumen (Seahawks Stadium, Seattle WA)

Imbedded lights in the stadium's concrete plaza inspire interaction and memorable experiences.

© 1995 Gloria Bornstein Photo: Seattle P-I

Neototems (Seattle Center, Seattle WA)

An interactive fountain is a central attraction at the Seattle Center.

© 2002 Cappy Thompson

I Was Dreaming of Spirit Animals (Sea-Tac Airport, Seattle WA)

This beautiful glass installation transforms the concourse with soothing color and imagery.

Pg. 2 © 2002 Buster Simpson Photo: artist

Incidence (Museum of Glass, Tacoma WA)

Glass panels diffract the surrounding visual phenomena.

Pg. 3 © 1995 Jack Mackie

Ross's Landing, (Chattanooga TN)

Artist on the design team influenced concepts for this unique riverfront park.

Pg. 4 © 2004 Janet Echelman Photo: Joao Ferrand

She Changes (Praca Cidade Salvador, Porto, Portugal)

This permanent kinetic sculpture was designed to move with the wind.

© 1994-1997 Robert Irwin Photo: Kelle Cruz

Central Garden (Getty Center, Los Angeles CA)

A centerpiece that includes the element of a classic hedge maze.

Pg. 5 © 2001 Public Dreams

Stilt Walkers (Trout Lake, Vancouver B.C.)

Spectators learn to be participants in this summertime artist performance event.

© 1994-1997 Robert Irwin Photo: Kelle Cruz

Central Garden (Getty Center, Los Angeles CA)

Pg. 6 Artist's conception of the waterfront park

Courtesy of the City of Richmond (Oval Exterior Plaza View)

Pg. 7 Oval architectural rendering

Courtesy of the City of Richmond (Richmond Oval North Rendering)

Pg. 8 Artist's conception of Waterfront Park

Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg.26)

Pg. 9 Courtesy of the City of Richmond from the 2004 Richmond Annual

Report (pg.29)

City objectives support economic development and business expansion.

Pg. 10 Historic photo of a Housepost

© Courtesy of Musqueam First Nation Band

City of Richmond Archives 1977 2 1

from the 2004 Richmond Annual Report (pg. 50)

1889 Construction of the North Arm Bridge between Vancouver and Richmond. Also known as the Marpole Bridge, it was retired in 1957 when the Oak Street Bridge was completed.

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.3)

Richmond's City Hall was opened in 2000, replacing the one built on the same site in 1957. This building has won many awards for design innovation and energy conservation.

Pg. 11 City of Richmond Archives 1984 4 26 from the 2004 Richmond Annual

Report (pg.3)

1984 Art Savage operating his 1915 Sawyer-Massey Steam Tractor on his farm outside of Richmond.

City of Richmond Archives 1987 21 4 from the 2004 Richmond Annual

Report (pg.2)

Cannery workers at the Scottish Canadian Cannery located along Steveston's riverfront.

Pg. 12 Riverfront Context Map Courtesy of Phillips Farevaag Smallemberg

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.7)

An example of Richmond's stunning views.

Courtesy of the City of Richmond from the 2004 Richmond Annual Report

(pg.28)

A new waterfront park will be created next to the Oval.

Pg. 13 © Courtesy of Musqueam First Nation Band

Grasses along the shore.

Canada Line Station Plan Courtesy of the IBI Group, Urban Planners

Pg. 14 Planning Maps Courtesy of the City of Richmond

Pg. 15 Oval architectural rendering Courtesy of Cannon Design

(Oval Site Zones Final)

Pg. 16 (listed as columns, left to right)

© 2005 Ed Carpenter Photo: Andrea Brizzi

Dream Leaves (Holoalulu HI)

These forms are derived from the taro plant, which is at the heart of Hawaiian culture.

© 1987 Wayne Chabre Photo: Jeanne McMenemy

Raven (University of Oregon, Eugene OR)

One of 12 gargoyles who's characters were selected in part by the students, staff, and faculty of the University.

© 2003 Gloria Bornstein Photo: Spike Mafford

Recharge Chambers (Renton WA)

A granite chamber harvests rainwater from the roof.

© 2005 Katherine Kerr

Into the Inferno (Frisco TX)

A terrazzo floor that gives the viewer an illusionary experience of walking into a blazing fire.

© 2005 Waldemar Horwat

High Voltage

Close-up of lightning generated by artist-made Tesla coil at the San Francisco Burning Man Decompression.

Richmond Oval Art Plan Photo Credits (cont.)

Pg. 16 (cont.)

© 2005 Helmick & Schechter Photo: Clements/Howcoft Boston, MA
Landing (Sea-Tac Airport, Seattle WA)
A suspended sculpture, the overall form is created in pointillism with hundreds of cast pewter shapes.

© 2002 Susan Point
Salish Vision
Traditional Salish imagery.

2006 Torino Olympics opening ceremonies. Photo: © Associated Press
Part of the performance art pageantry bringing excitement to the opening of the 2006 Olympic games.

© 2004 Hedley Davis Photo: Bob Hsiao
Alien Semaphore
This kinetic sculpture of computerized fluorescent tubes captivated festival-goers at Burning Man and the San Francisco Decompression.

© 2004 Jared Mehaber
Walking Wheel
An interactive artwork at Burning Man 2004.

© 1995 Katherine Kerr
Chrysalis (Vancouver, BC)
An abstract sculpture illustrating principles of tension.

© 2002 Kelly McLain Photo: Spike Mafford
Dialogue
Luminous cast glass sculptural surfaces.

Pg. 17 © 2004 Ed Carpenter Photo: Anthony Cunha
Springstar (Golden Springs, CO)
The forms of this piece suggest botanical, technical, and fountain imagery.

Pg. 18 © 2003 Vito Acconci/Acconci Studio
Mur Island (Graz, Austria)
Originally designed as a temporary artwork, the structure links both banks of a river and provides a floating cafe for visitors.
Photo http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/8FCE73302F9BE61C1256B81005CED38

Gung Hay Fat Chow Parade, 2005 (Vancouver BC) Photo: © Susan Gorton

© 1983 George Trakas
Berth Haven (National Oceanic and Atmospheric Administration, Seattle WA)
The man-made platform echos the flow of the natural edge and provides direct access to the water.

Pg. 19 © 2001 Jill Anholt
Carving Turn (Whistler Mountain B.C.)
The repetitive steel and wood elements visually recreate the shifts in balance of a downhill skier.

Takashi Murakami Photo: Rachelle Bowden
Reversed Double Helix
Two giant inflatables for Rockefeller Center.

© 1994 Susan Point
Flight Spindle Whorl (Vancouver B.C.)
Traditional imagery in wood

Pg. 20 Photo: <http://www.waterfrontchattanooga.com/Overview/Overview.htm>
Ross's Landing, (Chattanooga TN)

© 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

© 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

Pg. 21 Oval architectural rendering Courtesy of the City of Richmond
(Oval Nighttime Exterior)

Pg. 22 © 1975 Tak Tanabe, *The Land #47*

Oval architectural rendering courtesy of the City of Richmond
(Oval Elevations 2-27-06)

Pg. 23 © 2000 Peter Kuhling, Archinect
EXPO Hannover: Bertelsmann Pavillion (Hannover Germany)
The Bertelsmann Pavillion has a strong night-time presence due to the careful way it's translucent skin is lit from the inside.

© 2000 Archinect
EXPO Hannover: Korea Pavillion (Hannover Germany)

Pg. 24 Oval architectural rendering Courtesy of Cannon Design
(RSO North Buttress)

Oval architectural rendering Courtesy of Cannon Design
(North Buttress)

Pg. 25 © 2004 Susan Point
Male House Plank (back)
Houseposts were traditionally carved with stories, histories, and designs.

Pg. 26 © 2002 Brian Jungen, Ceteology Photo: Trevor Mills
Collection of the Vancouver Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund, 2003, Vancouver Art Gallery. Used with permission of the Vancouver Art Gallery.

© 2005 Helmick & Schechter Photo: Clements/Howcoft Boston, MA
Landing (Sea-Tac Airport, Seattle WA)

© 1999 Beaumont, Keeler, Machnic Photo: Spike Mafford
The Tempest (Seattle WA)
This baseball bat nebula welcomes visitors to Safeco Field.

Pg. 27 © 2005 Sarah Sze
An Equal and Opposite Reaction
Courtesy Seattle Mayor's Office of Cultural Affairs
Bricolage sculpture at Marion Oliver McCall Hall (Seattle WA)

Pg. 28 © Anna Valentina Murch & Douglas Hollis
Waterscape (San Jose CA)
Rocks, water, and steam create a soothing oasis in San Jose.

© Anna Valentina Murch & Douglas Hollis
Waterscape (San Jose CA)

© Anna Valentina Murch & Douglas Hollis
Waterscape (San Jose CA)

Pg. 29 © 1994-1997 Robert Irwin Photo: Shyam Chander
Central Garden (Getty Center, Los Angeles CA)

Pg. 30 (listed in columns from left to right)
© 2003 Carolyn Law
Rippling Waters Bridge (Scottsdale, AZ)
A detail of a bridge who's movement echoes that of the water below.

© Ed Carpenter (Rendering by Oang Tran)
Market Street pedestrian bridge (San Antonio TX)

Phoenix Botanical Gardens (Phoenix AZ)
Photo: Cath Brunner
A handrail of found pebbles offers tactile details

© 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

© 2002 Toyo Ito & Associates
Toyo Ito Brugge Pavilion (Brugge, Belgium)
Originally created as a single year project for 2002, when Brugge was Cultural Capital of Europe. It became a permanent part of the city due to it's popularity.
Photo: http://www.danda.be/data/reviews/46/toyoito_pavilion_3.jpg

© 2003 Vito Acconci/Acconci Studio
Mur Island (Graz, Austria)
Photo: http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/8FCE673302F9BE61C1256B81005CED38

© 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

Pg. 31 © Mary Miss
South Cove Battery Park City (NYC)
This constructed environment emulates the original experience of the Hudson River.

© Steve Badanes Photos: Bill Sanders
Natchez Street Pavilion (Seaside FL)
An elegant combination of art and architecture (three views)

Pg. 32 © Niki De St Phalle & Jean Tinguely Photos: Greg Bell
Fountainworks (outside Pompidou Center, Paris France)
Whimsical sculptures create a festive environment

© 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

Pg. 33 © 2001 Jill Anholt
WaterMark (North Vancouver B.C.) (two views)
Crisp structural lines contrast with the natural beauty of flowing water.

Pg. 34 (listed in columns from left)
© 1983 Scott Burton
Viewpoint (National Oceanic and Atmospheric Administration, Seattle WA)
Natural rock forms crafted into thrones offer a magnificent view.

© 2004 Laura Haddad & Tom Drugan Photos: artist
Undercurrents (Seattle, WA)
The treatment of this plaza includes sound, sculpture, poetry and landscaping. The words etched into the plaza are a sound from a Native American myth about water.

Pg. 35 (listed in columns from left)

© 2005 Fernanda D'Agostino & Valerie Otani
Habitat Trees (Smith & Bybee Lakes Restoration, Portland OR)

Oregon Grape, Dandelion, Blackberry, Horsetail Photos: Cath Brunner

Pg. 36 © 2005 EMBT Miralles Tagliabue Arquitectes Associats
Photo: Roland Halbe
Santa Caterina Market (Barcelona, Spain)
325,000 hexagonal tiles form the unusual roof of the market.
[Http://www.moma.org/exhibitions/2006/on_site.html](http://www.moma.org/exhibitions/2006/on_site.html)

© 1997 Katherine Kerr
Mount Pleasant Parks Performance Project (Vancouver, BC)
A 1000 sq. ft. performance structure designed to house temporary cultural events.

© 2002 Dennis Oppenheim Photo: Dona Grananta, Focus on the Masters
Bus Home (Ventura, CA)
A sculpture of frozen animation depicting a bus becoming a house.
[Http://home.earthlink.net/~dennisoppenheim/bushome.html](http://home.earthlink.net/~dennisoppenheim/bushome.html)

© 2005 Andy Cao Photo: Stephen Jerrom
Fete du Mimosa, Fontaine Medicis (Luxembourg Gardens, Paris)
A temporary installation in the historic Medici Fountain, celebrating the Mimosa blossom.

Pg. 37 © Gerard Minakawa Photo by Tristan Savatier - www.loupiote.com
- used by permission
Bamboo Trapezium (Black Rock City, Nevada)
Example from Burning Man of the stimulating presence temporary festival shelters can provide.

Pg. 38 © 2005 Ed Carpenter Photo: Andrea Brizzi
Dream Leaves (Honolulu, HI) (two views day and night)
Use of dichroic glass and lighting gives these series of sculptures a very different appearance day and night.

Pg. 39 © 2002 Beliz Brother
Lumen (Seahawks Stadium, Seattle WA) (two views)
Light works can activate plazas and create a festive atmosphere.

© Blue McRight Photo: Tom Bonner Studio
Garland (Staples Center, Seattle WA)
Seven sculptural lanterns form the first layer between the street and the stage within.

Pg. 40 (listed in columns from left)
© 2002 Susan Zoccola Photo: Benjamin Bensheider
Grassblades (Seattle WA)
One hundred and ten steel blades of grass move gently in the wind.

© 1998 Peter Reiquam Photo: artist
Water Gate (Seattle, WA)
Designed for a swimming pool, the imagery evokes ripples in the water.

© 1999 Jill Anholt
Uncoverings (Vancouver B.C.)
Everyday uses of public art.

© 2000 Katherine Kerr
sq'ac ay's (VCC Station, Vancouver BC)
Three panels contain different site-specific histories.

© 1995 Katherine Kerr
Handstand (Vancouver B.C.)
A delicately balanced seat that questions conventional ideas of structure.

© 1988-1990 Anna Valentina Murch Photo: artist
Railway Suite (Santa Clara, CA)
Seating designed with strong lines of form and shadow.

Pg. 41 © 2005 Ashley Thorner Photo: Mike Young, YaM Studio
JUMs (Seattle, WA) (two views)
These forms are inspired by jellyfish, umbrellas, and mushrooms.

Pg. 42 & 43
A natural setting for an amphitheater in Arizona.
Photo: Cath Brunner

Pg. 44 & 45 © 1995 Jack Mackie
Ross's Landing, (Chattanooga TN)

Pg. 51 © 1975 Tak Tanabe, Queen Charlotte Summer 2/83

Pg. 52 © 2001 Public Dreams
Stilt Walkers (Trout Lake, Vancouver B.C.)

Pg. 53 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 9)
Parks contribute peaceful settings in the center of Richmond.

Pg. 54 Bike race

Annual Hiroshima Remembrance Lantern Festival (Green Lake, Seattle, WA)
Photo: © Erica Kay
The hopes and memories of participants are written in Japanese calligraphy on paper lanterns, and floated across the lake at dusk.

A performer prepares for the Peking Opera. Photo: Cath Brunner

Colorful vegetables beckon you to a farmer's market. Photo: Cath Brunner

Pg. 56 © 2001 Time Matheson, Public Dreams
Postcard (Trout Lake, Vancouver B.C.)

Pg. 57 © 2001 Public Dreams
Participant in public lantern making workshop (Trout Lake, Vancouver BC)

© 2001 Public Dreams
Sea Dragon lantern installation at Illuminares Festival (Trout Lake, Vancouver BC)

Richmond Oval Art Plan Photo Credits (cont.)

Pg. 58 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg.56)
1915 *The Rose family farm.*

Pg. 59 Historic photo of canoes
© Courtesy of the Musqueam First Nation Band

© 2004 Susan Point
Salish Paddles, detail
This paddle incorporates designs from ancient goat-horn bracelets.

Pg. 60 Historic photo of a Housepost
© Courtesy of the Musqueam First Nation Band

© 2002 Susan Point
Salish Vision

Pg. 61 Courtesy of the City of Richmond from the 2004 Richmond Annual Report (pg. 56)
1915 *The Rose family farm*

Pg. 62 Crispin Spaeth Dance Company

Olympic speed skater Photo: © Adam Pretty, Getty Images Sport, Getty Images

Pg. 63 Oval architectural rendering Courtesy of the City of Richmond
(Oval Interior)

Pg. 64 (listed in columns from left)

© 2003 Hirschfield & Ishii
Providence Quilts (Providence, RI)
Six metal mesh "quilts" hang from the architectural screens of the parking garage.

© 2003 Hirschfield & Ishii
Providence Quilts (Providence, RI)

Pg. 65 © 2002 Cheryl dos Remedios Photo: Tim Wood
Stadium Suite (Seattle, WA)
Eight double sided banners help establish architectural rhythm in an oversized space.

© 2002 Cheryl dos Remedios Photo: Tim Wood
Stadium Suite (Seattle, WA)

Pg. 66 2006 Torino, Italy Olympic medals, detail
© Photo: http://www.yaysports.com/olympics/images/toirno_medals051130cp.jpg

© 1994 Susan Point
Flight (Spindle Whorl) Vancouver, BC
A modern version of a historic tool used for spinning.

Pg. 67 2006 The Olympic Torch from the Torino Olympics
© Photo: http://www.olympic.org/common/images/games/torino/v_torch_400.jpg

© 2003 Maynard Johnny, Jr. Photo: Mike Zens
Thunderbird Paddle
Blanchard, Rebecca & Davenport, Nancy, eds. 2005. *Contemporary Coast Salish Art*
Seattle, WA: Stonington Gallery & University of Washington Press

Pg. 68 © 2005 Christo & Jean Claude Photo: Cath Brunner
The Gates (Central Park, NYC)

Pg. 69 Takashi Murakami Photo: Rachele Bowden
Reversed Double Helix
Two giant inflatables for Rockefeller Center.

© 2004 Janet Echelman Photo: Joao Ferrand
She Changes, Waterfront of Porto, Portugal (Praca Cidade Salvador, Porto)

Pg. 70 Salish Carving © Courtesy of the Musqueam First Nation Band

76 Pg. 71 A historic photo of blankets. © Courtesy of the Musqueam First Nation Band