

MINORU CIVIC PRECINCT: MAPPING A DIRECTION FOR PUBLIC ART



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PUBLIC ART PLAN PRESENTED TO THE
Richmond Public Art Program

PREPARED BY
4Culture

Cover Image: SEAT (Seattle Experimental Animation Team), THE LONG WALK, 2011

EXECUTIVE SUMMARY

It is the intention of the public art projects in the Minoru Civic Precinct to provide opportunities to experience artistic expression in the most public locations and to reflect and enhance the unique services and programs offered in the facilities, particularly in the Minoru Complex. The public artwork recommendations also support the broader project goals and qualities by:

- Creating/revealing community
- Signaling arrival/entry/destination
- Supporting transformational spaces
- Offering hand-made "touch" & intimate, human scale
- Expressing & contributing to sustainable, "green" strategies
- Telling the story of place

Four significant public art projects, to be commissioned by four individual artists, are proposed in this plan. It is proposed that the artworks be fully integrated with the new buildings and urban realm, with early coordination with the design consultants in order to maximize options and conserve resources. The designs of the buildings are at a very conceptual stage at present. Selecting artists early will support a collaborative design and a decision-making process to fully integrate the artists' concepts within the public spaces, architectural fabric and site furnishings. Descriptions for these major commissions, which form the basis of the Request for Qualifications (RFQ) Artist Calls, can be found beginning on page 6.

Early involvement by artists may also lead to opportunities to create synergy between the construction budget and the art budget by creating construction components as artwork, for example, artist-made floor treatments and paving, building cladding and glazing, lighting, and furnishings.

As the city's cultural precinct and a place described by many as the heart of the city, the public art program should also take advantage of the activities and services unique to the Minoru Complex and Brighthouse Fire Hall No. 1 to sponsor artist-in-residence programming and temporary performances as opportunities for community engagement. These additional opportunities for public art, which can be offered over time, either during the construction phases or after construction is completed, are described beginning on page 16.

As part of the Civic Public Art Program's 1% for public art, the total contribution for the Minoru Complex is \$530,000. The total public art contribution for the replacement of Brighthouse Firehall No. 1 is \$111,000. For the budget details of the art commissions, including administrative and contingency allocations, please refer to page 4.

The images of artwork in this plan are intended to inspire, amaze, challenge and delight. Images were chosen to evoke the spirit of this plan's recommendations and illustrate a range of approaches offered by artists working today with site-specific circumstances and diverse communities. The images do not illustrate specific artwork or artists that will be commissioned for the Minoru Complex and Brighthouse Fire Hall No. 1. The images were secured by 4Culture with permission for use in the context of this plan only.

BUDGET ALLOCATIONS

Minoru Complex Art Plan Budget

Overall Budget (1% of construction costs)	\$530,000
Description/Site/Use	Amount
Major Commission: Entries & Arrival	250,000
Major Commission: Aquatic Centre	100,000
Design Team Commission: Urban Realm *	80,000*
Administration	50,000
Contingency (Unspent balance available for additional art)	50,000

* Budget for *Design Team Commission: Public Realm* is for design services, only. Fabrication and installation costs are within the base building construction budget.

Brighthouse Firehall No. 1 Art Plan Budget

Overall Budget (1% of construction costs)	\$111,000
Description/Site/Use	Amount
Major Commission: Exterior Site Options	75,000
Residency Commissions and/or Exhibitions	10,000
Administration	11,000
Contingency (Unspent balance available for additional art)	15,000

ADDITIONAL OPPORTUNITIES *

Description/Site/Use	Amount
Gathering Nodes: Artist-designed Site Furnishings	100,000
Artist-in-Residence Program	30,000
ART ACTIVATION! Temporary Performance and Events	15,000

* Funding for these opportunities provided through other existing programs, or from unexpended contingency.



Figure 1. Minoru Civic Precinct - Preliminary Site Plan Diagram

“...significant commissions will provide opportunities to experience art in the most public locations in the Minoru Civic Precinct development...”

MAJOR ARTWORK COMMISSION DESCRIPTIONS

Four significant commissions will provide opportunities to experience art in the most public locations of the proposed Minoru Complex and Brighthouse Fire Hall No. 1, and to reflect and enhance the unique services and programs offered in these facilities, Figure 1. The four major commissions are dependent on early coordination with the design team consultants in order to maximize options and resources. Additional public art commissions and events can be offered after major construction of the Minoru Complex and Brighthouse Fire Hall No. 1 are completed and as part of the public outreach and engagement activities during the construction phases. These additional art opportunities are described in a subsequent section on page 16.



Figure 2. © Laura Sindell, *TIME MOTION*, Federal Way Community and Recreation Centre, Federal Way, WA, photo courtesy of the artist

1. Minoru Complex Entries & Arrival

- *welcoming, inclusive, diverse*
- *anticipatory, active [excitement, fun, playful]*
- *pride*
- *connection to landscape & outside world [front yard/ front porch]*
- *safety & security*
- *open to new things [openness]*
- *stage for activity [destination & threshold] energized*
- *community, gathering, comradery, mingling [belonging/us]*
- *dramatic, inspiring, iconic*

[The words above were contributed by City Staff and Design Team Consultants to describe the desired aspirations and intentions of the Public Art Plan. The Public Art Workshop was held on June 26, 2014, Richmond City Hall.]

Description: There are several opportunities related to the entry and arrival zones where public art can contribute to the sense of place and welcome. It is important to develop a strong aesthetic that signals entry and provides clarity of the building's internal functions at the entrances. Public art, working in concert with architectural and landscape design, can welcome building users towards the services and activity areas they are seeking. An example is *Time Motion* by

artist Laura Sindell, located at an entrance to a community and recreation centre, Figure 2. Sequential siting of artwork can create a sense of journey and linked narratives that define each entry as its own unique place and express a visual connection for the visitors and staff who will use the variety of services in the new building. Positioning artworks within the entry plazas, the selected artist will need to be mindful of the full range of activities and events that need to be accommodated at various times.

Artist's Scope: One artist will be awarded the commission with the expectation that artwork elements will be integrated throughout the entry and arrival zones, both exterior and interior. The selected artist will determine the concepts for the artwork and how and where to best locate and integrate the art elements, including determining how best to allocate the commission budget. The selected artist will work in concert with the design consultants, representatives from the Minoru Complex facility stakeholders group and the Richmond Public Art Advisory Committee. The artwork budget includes design, fabrication and installation of the artwork as well as the artist's travel expenses and applicable taxes.

Budget: \$250,000, plus applicable construction credits

Selection Methodology: Open Competition for artists residing in the British Columbia, Alberta, Oregon, Washington or Alaska (BC, AB, OR, WA, or AK). Following interviews of three short-listed artists, the selection panel will recommend one artist or artist team based on quality and strength of past work, a review of relevant previous experience, demonstrated ability to work with a design team and community client, capacity to undertake a work of this civic importance, and references. The selection process will comply with the Richmond Public Art Program Administrative Procedures Manual.



Figure 3. © Gloria Bornstein, *RECHARGE CHAMBER*, Emergency Communication Centre, Renton, WA, photo by Spike Mafford

2. Minoru Complex Aquatic Centre

- *fun, excitement, playful [alive] [colorful]*
- *learning - learn to swim, history, life skill*
- *frenetic & peaceful, spa like- joyful + meditative, soothing, therapy*
- *[aspiration] vs [competition]*
- *safety*
- *[home] [home-like atmosphere][comfort]*
- *excellence fluidity foundational*
- *gathering*
- *kinetic reflective sensory whimsical*

{The words above were contributed by City Staff and Design Team Consultants to describe the desired aspirations and intentions of the Public Art Plan. The Public Art Workshop was held on June 26, 2014, Richmond City Hall.}

Description: Many of Richmond's residents learned to swim at the existing Minoru Aquatic Centre and many more generations to come will develop this life skill at the new Minoru Complex Aquatic Centre. The Minoru Complex is a city-wide amenity serving all of Richmond and the Learn-to-Swim program attracts residents, both locally and city-wide.

The aquatic programs involve residents across the life spectrum, from infants and toddlers learning to swim to older adults relaxing in the spa areas that include hot pools, sauna and whirlpool baths. The pool natatorium will be an important architectural space. This environment is all about water, from rainwater collected from the large roofscape, to interactive play features and sparkling reflections from still, deep pools. The public art in this location can help to define a distinct aesthetic between the meditative, soothing environment of the spa and the fun, exciting environment designed for the little learners. *Recharge Chamber* by Gloria Bornstein illustrates how rainwater runoff can be redirected and integrated into a public artwork to reflect sustainable building features and to provide a resting place for patrons, Figure 3.

Artist's Scope: One artist will be awarded the commission. The selected artist will work with City staff and the design team consultants to determine the best location(s) for artwork elements within the Aquatic service area. The selected artist will develop the concept for the artwork in concert with City staff, Richmond Aquatics staff representatives, design team consultants and the Richmond Public Art Advisory Committee. The artwork budget includes design, fabrication and installation of the artwork as well as the artist's travel expenses and applicable taxes.

Budget: \$100,000, plus applicable construction credits

Selection Methodology: Open competition for artists residing in Canada. Following interviews of three short-listed artists, the selection panel will recommend one artist or artist team based on quality and strength of past work, a review of relevant previous experience, demonstrated ability to work with a design team and community client, capacity to undertake a work of this civic importance, and references.



Figure 4. © John Fleming with Berger Partnership, *SKY PAINTING*, part of the Redmond Connector Urban Park and Trail Development. Redmond, WA, photo courtesy of the artist

3. Minoru Complex Design Team Artist for Urban Realm

- *wellness*
- *campus of services*
- *legacy to the city*
- *awe, wonderment, discovery, memorable*
- *connectivity [pathway] [movement]*
- *wow, bold*
- *history [this is the spot][city Centre]*

{The words above were contributed by City Staff and Design Team Consultants to describe the desired aspirations and intentions of the Public Art Plan. The Public Art Workshop was held on June 26, 2014, Richmond City Hall.}

Description: City representatives have expressed a strong desire to create a memorable identity for the Minoru Civic Precinct that helps to define the character of this place as a destination and a unique part of Richmond's civic life. All of the elements of the proposed Minoru Civic Precinct, from its iconic buildings, sports playing fields and landscaped grounds to entry points and

arrival zones, can contribute to the precinct identity and underscore that this campus of services is here to provide a place of wellness for residents and inspire feelings of awe and discovery.

Environmental graphic design can also help to create an identity or “brand” for a project or place, activate a place with another layer of artful imagery or typography and aid in way finding within a campus, through a building or along a system of walking paths. The Minoru Civic Precinct is at the heart of the city and supports a wide range of services including, recreational opportunities, cultural attractions and civic facilities. Developing a memorable graphic identity is both inspirational and functional for visitors and community users.

Design Team Collaboration is a holistic design approach that ensures an artist's perspectives and skills are reflected in the overall conceptual and design development of a project. There are some unique opportunities presented by the Minoru Complex within the Minoru Civic Precinct that can be addressed by the artist including: visual activation of parking lots and street edges; envisioning a conceptual framework for the connective tissue that links services, buildings, sports playing fields, gathering places and other parts of the civic realm; and environmental graphics. An example that illustrates an artistic approach to parking lot design is *Sky Painting* by artist John Fleming in collaboration with Berger Partnership, Figure 4. It is a painted mural on the surface of a parking lot and designed to be seen by Google maps. Budget allowances for parking lot bollards, line markings and landscaping were leveraged and used for materials to install the patterned mural.

Artist's Scope: The selected artist will act as a design peer working collaboratively with design consultants, Hughes Condon Marler Architects (HCMA), PWL Partnership Inc. (PWL) and a dedicated signage consultant on the

physical and conceptual development of the landscape and urban realm including exterior and interior circulation routes, street edges, entry points, parking areas and environmental graphics, linking the Minoru Complex development to the rest of the Minoru Civic Precinct. The public art budget allocation will compensate the artist for meetings, independent research, conceptual development, renderings, other visual communication materials and travel expenses. It is expected that the artist's contributions will be reflected in the design development and construction documentation. This artist is not hired to design or develop any specific artworks. The selected artist will be asked to consider options for other artists to be involved in creating specific artworks related to the urban realm such as site furnishings at gathering nodes and artist in residency programming. The artist working in collaboration with the Design Team will consider a comprehensive approach to connecting the Minoru Complex with the existing Minoru Civic Precinct. More detailed descriptions of those additional artistic opportunities can be found beginning on page 18.

Budget: \$80,000 for design service fees

Selection Methodology: Open Competition **; artists from BC, AB, OR, WA, or AK. The selection panel will recommend one artist or artist team based on quality and strength of past work, a review of relevant previous experience, demonstrated ability to work with a design team and community client, capacity to undertake a work of this unique opportunity, references and an interview.

** This is a specialized scope of service. Artists for consideration will have previous experience working within design-team collaboration, preferably on a project(s) that include major pedestrian/bicycle circulation paths and/or trails, parking lots and parking facilities and an urban campus context. Additional skills with graphic design and environmental graphics will also be considered.



Figure 5. Dan Webb, SHORT CUT 7, 2011. Pike Place Market, Seattle, WA. Photo courtesy of the Artist.
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4. Brighthouse Fire Hall No. 1 Exterior Site Options

- *tradition & dedication*
- *honour [pride]*
- *recognition of place [historic]*
- *comradery [civic net]*
- *protection [safety] [security]*
- *professional*

{The words above were contributed by City Staff and Design Team Consultants to describe the desired aspirations and intentions of the Public Art Plan. The Public Art Workshop was held on June 26, 2014, Richmond City Hall.}

Description: Brighthouse Fire Hall No.1 occupies an important place in Richmond's civic life. It serves as the Richmond Fire-Rescue's Administrative Headquarters and offices for the Fire Chief, Deputy Chiefs, Managers, Clerical Administration, and Battalion Chiefs. The new fire hall presents an opportunity to visually activate the important corner of Granville Avenue and Gilbert Road, addressing the desire to create a civic realm connection between City Hall and the Minoru Civic Precinct along Granville Avenue.

The development of this site – its architecture, landscape design and public art potential – is rich with context, history and opportunity. As a vital service provider to the residents of Richmond, Fire-Rescue representatives want the public art to reflect their mission: “To protect and enhance the City’s livability through service excellence in prevention, education, and emergency response.” The public art should evoke the honour, tradition and dedication of the department which began in 1912 with a group of volunteer firefighters from the community and has evolved into the professional Richmond Fire-Rescue of today. The Fire-Rescue representatives have also expressed a desire for representational or figurative work.

This plan recommends that public art is integrated into the most public face of the Brighthouse Fire Hall No. 1 development in order to contribute to the overall experience of public art as part of the Minoru Civic Precinct. Several excellent public art sites have been proposed by Richmond Fire-Rescue and design team representatives including: the 40-foot tall hose tower structure, the south side of the fire hall property facing Granville Avenue and an LED information sign.

Figure 5 illustrates Dan Webb's *Short Cut 7*, combining highly skilled representational sculpture, lighting fixtures and a well considered response to locating seven cast figures to create a unique and engaging everyday experience for viewers and pedestrians. The artwork is located in a busy public staircase that leads pedestrian traffic to and from the Pike Place Market in Seattle, WA.

Artist's Scope: One artist will be awarded the commission. The selected artist or artist team will work with City staff, design team consultants and Richmond Fire-Rescue representatives to determine the best location and concept for the artwork. The artwork budget includes design, fabrication and installation of the artwork as well as the artist's travel expenses and applicable taxes.

Budget: \$75,000

Selection Methodology: Invitational Competition** invited artists from BC, AB, OR, WA, or AK. The selection panel will review a list of 20 to 25 pre-qualified artists and recommend one artist or artist team based on quality and strength of past work, a review of relevant previous experience, demonstrated ability to work with a design team and community client, capacity to undertake a work of this civic importance, references and an interview.

** This is a specialized scope of work. Based on the preferences of Richmond Fire-Rescue representatives, invited artists will demonstrate a portfolio that features representational imagery. Additional skills that include previous experience on a fire station project, ability to work with materials appropriate to an exterior site, and ability to integrate art concepts into architectural building and landscape elements will be considered. The list of invited artists will be compiled by City of Richmond Public Art staff, art planning consultants and selected Canadian curators.

5. Additional Opportunities

While the four major public art projects described in this plan are dependent on early involvement and collaboration with the design team for success, there are other opportunities for public art to activate the Minoru Civic Precinct after the construction of the Minoru Complex and Brighthouse Fire Hall No. 1 are completed or during construction as part of community engagement and outreach activities. As the city's cultural and sport precinct, the public art program should also take advantage of the activities and services unique to the Minoru Civic Precinct and Brighthouse Fire Hall No. 1 to sponsor artist-in-residence opportunities and temporary performances and artwork. The public art opportunities described in this section will be funded from other program sources, or could be entirely or partially financed out of unexpended contingency line items noted in the budget on page 4. The Brighthouse Fire Hall No. 1 residency commission is budgeted as part of the overall fire hall public art budget.



Figure 6. © Elizabeth Conner, *WATERWAY 15*, South Lake Union, Seattle, WA

Gathering Nodes: Artist-designed Site Furnishings

Description: Throughout the public realm in the Minoru Civic Precinct there will be places where a small node for resting, watching team sports, or waiting for a friend or sports participant will be appreciated. These unique nodes present the opportunity for artist-designed furnishings that could be temporary or permanently sited artworks. These art interventions are envisioned as a special and limited alternative to more standardized site furnishing that will unify the Minoru Civic Precinct urban realm. These gathering nodes can serve as “elements of distinction” within the larger context of “elements of continuity” represented by the coordinated site furnishings. Special places to meet with a distinctive and artful character could also be helpful to teams or friends congregating within the precinct areas. *Waterway 15* by Elizabeth Conner is part of a small pocket park adjacent to Lake Union, Seattle, Figure 6. The artist designed all of the site amenities including paving treatments and landscaping. Every aspect of the site recalls the history and maritime heritage of the Lake Union area. The artist worked with the Center for Wooden Boats (CWB), which is a not for profit community organization that is part of the neighborhood. Volunteers and master boat-builders from CWB created the bench using boat-building techniques taught in the community-based workshops.

Artist-made furnishings can also be designed to be interactive or reorganized by facility users, bringing a sense of play and fun into the urban realm. Artists can be encouraged to engage multigenerational facility users in the creation of site furnishings for the Minoru Civic Precinct.

Artists' Scope: This commission is envisioned for multiple artists or art teams. Each node should be distinctive and different from the others. Budgets for each artist or team will include design, fabrication, and installation of the site furniture. This commission also presents an opportunity to reach out to applied designers and design programs in the region.

Budget: \$100,000, to be divided among several artists or artist-led teams

Funding Sources: The City Centre Public Art Plan, adopted by Council in 2011, identifies opportunities and an implementation strategy for creating public art within the urban core. Through public art there is a major opportunity to bring art, sport and culture together in the Minoru Civic Precinct. Funding for these projects would be from both the Civic Public Art Program and private sponsors. Uncommitted contributions from private developers within the City Centre would be directed towards these projects.



Figure 7. © Eduardo Calderon, *POINT WELLS TUNNEL OPENING*, Brightwater Treatment System. Photographer-in-Residence, King and Snohomish Counties, WA

Artist-in-Residence Programming

Description: The Minoru Civic Precinct is a place of valued services and activities aimed at various specialized community groups and residents. This aspect of place makes it particularly relevant for artist-in-residence programming, an exciting and creative form of community engagement with City staff, visitors, audiences and community residents. In these types of opportunities, an artist is “embedded” within a group of participants or a City department. The resulting artwork can take many forms and is characterized by an in-depth relationship and understanding that comes from the artist and the community working together over a period of time. Artwork that grows out of a residency process can offer a unique and compelling portrait of place and its people, and share stories and connections not revealed from casual

understanding or contact. Artwork created by a residency with a visual artist can form the beginning of a Portable Works Collection for the city – public artworks that are rotated and displayed in various city facilities and locations. Administration resources will need to be developed to support the Portable Works Collection. Resident artists can also serve as effective ambassadors and educators to build a greater appreciation for contemporary artwork and for the work of artists in general.

Artist residency terms can be weeks, a month or a year. Resident artists are sometimes offered a place to work within the facility, which maximizes interaction and relationship-building. Artists-in-residence can come from many different kinds of artistic practice including literary arts, such as poets and writers and performing arts, such as dancers and musicians. Photographer, Eduardo Calderon produced a series of photographs documenting the construction phases of the Brightwater Treatment Plant in south Snohomish County, Washington, Figure 7. The photographs were hung and displayed throughout the new building facilities. Two programs within the proposed Minoru Complex are wonderful opportunities for an artist-in-residence: the Older Adults Centre and Brighthouse Fire Hall No.1.

The Older Adult Centre has designated space for arts activities and a woodworking program, which can be used as a basis and additional resources for an artist-in-residence program. Linkages and connections with other aspects of this art plan could also be reinforced for example; an artist-in-residence working within the woodworking program for the Older Adults could produce site furnishings for use in one of the gathering nodes referenced on page 17 or as part of the Design Team Artist's scope of work described on page 11.

The Richmond Fire-Rescue performs a dedicated and perhaps hidden service for residents in Richmond. An artist-in-residence opportunity for a photographer may result in the production of images that begin to demystify the work and service of the fire fighters. The images could be displayed in a variety of ways – both inside Fire Hall No. 1 and throughout the Minoru Civic Precinct or in other fire halls in Richmond. Brighthouse Fire Hall No. 1 will also house archives and historic artefacts connected to the 100+ years of the Richmond Fire-Rescue. These resources could also be part of a residency program to create specialized exhibits or stories that feature the history of this vital city service.

Artists' Scope: This commission is envisioned for multiple artists or artist teams. City of Richmond Public Art Program staff will work closely with the Richmond Fire-Rescue and Older Adult Centre representatives in collaboration with an artist-in-residence to determine the length of the residency term and possible outcomes that may influence the type of artistic disciplines that will be the most successful.

Budget: \$30,000, plus \$10,000 from Brighthouse Fire Hall No. 1 Art Budget



Figure 8. © Lucia Neare, *LULLABY FOR DOTTIE*, 4Culture Site Specific, photo courtesy of the artist

ART ACTIVATION! Temporary Performance and Events

Description: Imagine synchronized water ballet in the Aquatic Centre or a community scavenger hunt that sends teams of participants throughout the entire Minoru Civic Precinct looking for prompts and clues. Art events, temporary installations and performances can activate places and augment on-going programs and services with unexpected and remarkable experiences. This type of art programming can be used as effective forms of community and social engagement during construction phases of the Minoru Complex, as well as post completion. This type of art activity can draw spectators and participants from a wide area, introducing the Minoru Complex services and amenities to new and existing audiences, visitors, users and community residents. *Lullaby for Dotty*, by performance artist Lucia Neare was a site-specific event and spectacle engaging the power of the collective imagination and the ability to draw people together through the artist's immersive and imaginative experiences within a public park environment, Figure 8.

Artists' Scope: This commission is envisioned for multiple artists or artist teams. City of Richmond Public Art Program staff will determine a programmatic structure for temporary events and performances and solicit artists' proposals in collaboration with City staff and community stakeholders.

Budget: \$15,000