

FEBRUARY 2012

SITELINES

Landscape Architecture in British Columbia



PUBLIC ART

Building a Public Art Collection | Community-Creativity-Collaboration | Green Symphony | Abbotsford Gets the Raspberry | My Prince George | A Community Investment in Saanich | Public Art and the Developer | Design Collaboration



HABITAT SYSTEMS INTRODUCES
AQUATIC RECREATION COMPANY (ARC)
 AND TAKES WATERPARK TECHNOLOGY
 TO A NEW LEVEL IN WESTERN CANADA

“WE ARE EXCITED TO WORK WITH ARC AND BRING OUR CLIENTS THEIR EXPERTISE IN PRODUCTS AND WATER DISTRIBUTION. WE FEEL THAT THIS ALLIANCE WILL BRING A NEW AND EXCITING APPROACH TO WATERPARK DESIGN IN WESTERN CANADA.”

- MARK BODIE AND JEFF MUSSON, OWNERS OF HABITAT SYSTEMS



LUNCH'S ON US!
 CONTACT HABITAT SYSTEMS
 TODAY AT
 1.866.HABITAT (422-4828)
 TO SCHEDULE AN ARC
 LUNCH AND LEARN SESSION.



BURNABY & VERNON OFFICES
 WWW.HABITAT-SYSTEMS.COM | INFO@HABITAT-SYSTEMS.COM
 604.294.4224 | TOLL FREE 1.866.HABITAT (422-4828)



systems incorporated



British Columbia
LANDSCAPE ARCHITECTS

110 - 355 Burrard St. Vancouver, BC V6C 2G8

T 604.682.5610 E office@bcsla.org
F 604.681.3394 admin@bcsla.org
TF 855.682.5610 W www.bcsla.org
(Canada and US) www.sitelines.org

PRESIDENT Teri Cantin
PRESIDENT ELECT Nastaran Moradinejad
PAST PRESIDENT Mark van der Zalm
REGISTRAR Tracy Penner
TREASURER Geoff Gooderham
DIRECTORS Frank Basciano
Theresa Cherniak
Gerald Fleming
Jacqueline Lowe
Michael Teed
Raymond Visser
Pawel Gradowski
CSLA REP.
DIRECTORS (non-voting)
UBC LIAISON Patrick Mooney
INTERN/ASSOCIATE REP. Maria Burdak
STUDENT REP. Margaret Soulstein
EXEC. DIRECTOR Tara Culham
ADMINISTRATIVE ASST. Jessica Tan

Sitelines is published six times per year; February, April, June, August, October, and December by the British Columbia Society of Landscape Architects and is mailed to all BCSLA members, registered landscape architects, associates and affiliates. The editorial deadline is the 8th and advertising is the 16th day of the intervening months. Advertising rate information is available on request. Inquiries regarding editorial, advertising, or other issues should be addressed to the Sitelines Editor, c/o the BCSLA at the above address. To view the full-colour version of Sitelines, please visit www.sitelines.org.

SITELINES GROUP

GUEST CO-EDITOR Kari Huhtala
CO-EDITOR Jessica Tan 604.682.5610
CO-EDITOR & Tara Culham 604.682.5610
ADVERTISING fax 604.681.3394
GRAPHIC DESIGN Gravity Inc. 604.738.2768
PRINTING Initial Printing Inc. 604.669.2383

The purpose of Sitelines is to provide an open forum for the exchange of ideas and information pertaining to the profession of landscape architecture. Individual opinions expressed are those of the writers and not necessarily of those of the BCSLA.

A CONVERSATION about Public Art

By Kari Huhtala, MCIP

Public art helps to add a sense of place, highlights a community's soul and its history, and enhances a location's uniqueness. The artwork can be a statue, integrated as part of the landscape or building, and created by a community group. Aesthetics are extremely important; public art can play a significant role in a community's overall appeal. We look for it in so many of the things that surround us, and especially in the communities and places we live.

I am grateful for being invited as a guest editor for this issue of SITELINES. The articles presented offer a prospective from those who are involved in public art: the local government official, the artist, the developer, the public art consultant, the non-profit organization, and the community advocate. The articles are presented to inform and increase knowledge about public art and its role. **sl**



In this Issue:



A Conversation about Public Art3
Building a Public Art Collection in Kamloops.....5
Community-Creativity-Collaboration7
Green Symphony..... 9
Abbotsford Gets the Raspberry11
Public Art in My Prince George.....12
Public Art-A Community Investment in Saanich.....14
Public Art and the Developer.....15
Public Art and Design Collaboration16

Cover: "NEST", part of Jeanette Lee's Green Symphony in Richmond. Image courtesy of Jeanette Lee.



LEO

Innovative LED Technology for
Creating a *Sense of Place*

Design by
John Rizzi/Clanton & Associates, Inc.

Julia Ryan, Vancouver
604.649.4367 cell | juliar@landscapeforms.com

landscapeforms®



- Plumbing • Heating
- Air Conditioning
- Fire Places • Irrigation
- Waterworks •
- Industrial • Water Filtration
- Pumps

- TURF IRRIGATION
- LANDSCAPE LIGHTING
- LANDSCAPE CLOTH
- DRIP IRRIGATION
- PVC PIPE & FITTINGS
- DRAINS
- LANDSCAPE RAKES
- SHOVELS
- VALVE BOXES
- IRRIGATION WIRE & CONNECTORS
- FLEXIBLE DRAIN PIPE
- DRINKING FOUNTAINS
- POND SUPPLIES

ANDREW SHERET LIMITED

B.C. Owned & Operated Since 1892
www.sheret.com

22 locations in BC to serve you!

VANCOUVER ISLAND

- Victoria
- Westshore
- Nanaimo
- Courtenay
- Campbell River
- Parksville
- Duncan

LOWER MAINLAND

- Vancouver
- Burnaby
- Surrey
- Richmond
- Abbotsford
- Port Coquitlam
- Chilliwack

INTERIOR / OKANAGAN

- Kelowna
- Prince George
- Vernon
- Penticton
- Kamloops
- Castlegar
- Salmon Arm

Contact: Steve Vandop
1.800.887.6116

Jayson Opeña
604.278.3766

Mark Stephens
250.493.9369

Building a Public Art Collection in Kamloops

By Tricia Sellmer

What is this notion called public art, and is it important for communities to build a public art collection?

Members of both Kamloops' city administration and the Arts Commission addressed these questions in 2003 by drafting a simple policy that stated, "Public art can be defined as art in publicly accessible areas." Art, the policy read, "means works of functional, social, or decorative purpose and includes art conceived in any medium, material, performance or combination thereof and includes, but is not limited to, civic infrastructure and furnishings, sculpture, landscape, painting, drawings, and kinetic works." The philosophy behind the policy was to encourage and actively engage community groups and individual members to participate in aesthetically enhancing their city. Nine years later this policy is being revisited to meet the growing expectations of a community that continues

to mature as well as keep abreast of other cities that understand the importance of building strong, healthy, artistic communities.

Barbara Berger, the Arts and Community Development Manager for the City of Kamloops, understands that this new public art policy must become, "a living document, constantly evolving and growing to meet the needs of the community." She also acknowledges that tastes in art vary: especially when they involve public perception. Individuals will read public art through their own unique set of lens and interpretative skills.

So how does a city work within the parameters of differing interpretations? The key to this question lies in city administration and cultural workers who

not only possess diplomacy, sensitivity, and understanding but also have a clear vision and mandate to direct the public submission process in order to reach a successful conclusion that meets all the expectations of the community. This, at times, can be difficult. But when public and private money is put into public art forms placed in public spaces, on public property, there is an inherent need, in today's democratic consciousness, to make sure the process is fair and just. Yes, the process must ensure there is a form of collective community expression, but more importantly the projects must meet the highest set of community artistic standards and represent community values. Ultimately this requires trust, knowledge, professional expertise, and experience. ►

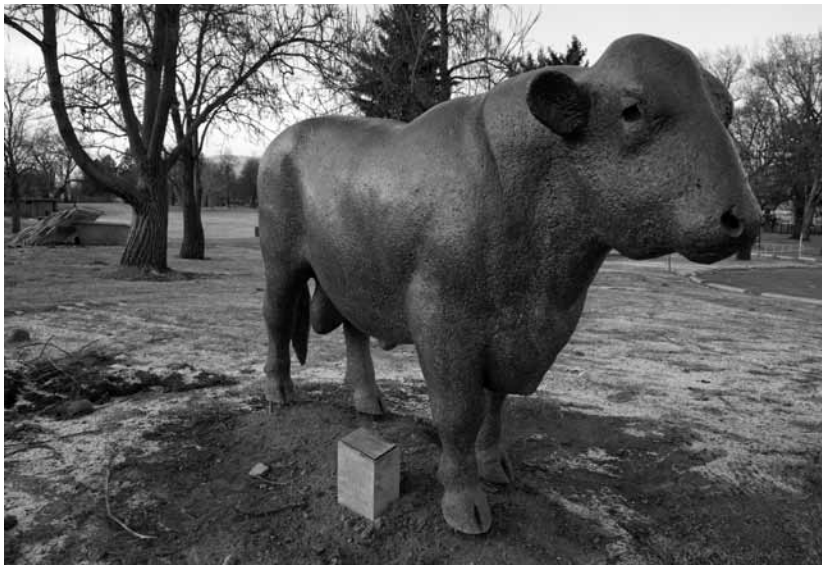
Images courtesy of Ray Perrault.

Clockwise from left to right: "Obilix" by artist Joe Fafard.

"Raven's Nest" by Bill Vazan.

"Ring" organized by Dave Hilton, retired parks manager for the City of Kamloops.

"The Labyrinth" spearheaded by the Kamloops Unitarian Universalist Fellowship.



Do individual communities set their own artistic standards and principles of protocol? Yes. What might be acceptable in one community, one city, one place, might be unacceptable in another. For example, consider the enormous uproar when Frank, “The Baggage Handler”, was unveiled in Penticton in 2005, after gaining approval by the city’s Public Art Committee. After two and half months “The Baggage Handler” was removed because of its nudity. The mayor stated in the Penticton Herald, that, “Penticton is not as open to such nude artworks as Toronto and other larger cities and noted public tax money was involved in commissioning the project.” Had “The Baggage Handler” been presented to the Kamloops Arts Commission, or any other arts commission, it might have been eliminated in the first round of talks or it may have worked its way through the many layers of debate and analysis, and then received a standing ovation when unveiled in a public square. This acceptance or rejection circles back to public perceptions, education and readiness, community standards, and the ability of city administrators and cultural workers to work with the community, the artists and the local funders.

Over the past 12 years Kamloops has engaged in various public art ventures and installed 18 public art pieces that include

four bronze works, a grouping of three cedar carved poles, and individual pieces made from iron, granite, marble, aluminum, and a composite material that reads as an environmental art installation representing the connections between the glacial impact of the valley’s bottom and the landscape as it appears today. And recently the city, along with the Kamloops Central Business Improvement Association, embarked on a back alley mural initiative in an effort to combat graffiti. Each mural had to win the approval of the Arts Commission.

Other public art projects include the building of a labyrinth in Riverside Park, the fabricating of a “Tree Ring” which acknowledges Kamloops’ mayors since the city’s inauguration, and the mounting of Carl Skelton’s two, cast aluminum, life-size beavers, “Spanky” and “Twister”. Unfortunately, four years after the beavers were placed along the Rivers Trail, they were vandalized and repaired. Then the unthinkable happened. “Twister” was stolen. The city had no option but to remove the remaining beaver and place it in storage.

The majority of Kamloops’ public art projects have been developed through a process that involved community groups or individuals raising funds through private and corporate donations for the art piece and then the city providing the land and

upkeep. In one particular instance the Kamloops Art Gallery stepped in and worked to secure “Obilix” for the community. The prominent Canadian sculptor Joe Fafard gave “Obilix”, a beautifully crafted, contemporary, life-size, bronze bull to the Kamloops Art Gallery. Deemed cultural property by the Canadian Cultural Property Export Review Board, “Obilix” has become not only an important landmark but also a reminder of the city’s heritage.

As with “Obilix”, good public art can identify a community’s heritage as well as enhance the physicality of neighborhoods. Public art also provides the important social and emotional underpinnings of neighbourhoods; the sense of harmony, security, and friendships formed at community gathering points; the collective sense of belonging, participation, and dialogue so necessary in the human experience. Even though public art may be active or passive, it extends communication between individuals and groups and leads to the development of healthy communities. Such communities become stable communities, and stable communities become landmarks. Inside larger landmarks known as cities, towns, and villages, public art creates interconnecting, concentric circles. The community’s public interconnecting landmarks serve to tell a tale: a story of who we are, where we come from, and where we are going. These landmarks work to represent our culture and serve as legacies for future generations.

Kamloops’ city administration and cultural leaders understand this underlying principle. They understand that building a strong public art program will continue to encourage their citizens to share a sense of identity, ownership and pride in not only the physical beauty but also the vibrant, cultural landscape of the community that is called Kamloops. **sl**

Tricia Sellmer is a Kamloops-based Canadian multi-media visual artist, and community and arts advocate. The photographer, Ray Perrault is a free lance photographer and president of the artist run centre, Arnica. Tricia can be contacted at chazou@telus.net.

Gray, Meet Green



Bring green utilities to your city with the Silva Cell.

The Silva Cell uses vast, uncompacted soil volumes and healthy street trees to manage the rate, volume, and quality of stormwater on-site.

For use in sidewalks, plazas, parking lots, green roofs, green walls, parking lay-bys and more.

DeepRoot

www.deeproot.com • (800) 561-3883

Creating Spaces in the Heart of Neighbourhoods

By Milenko Matanovic

In the last two decades, Pomegranate Center built over forty gathering places—spaces at the heart of neighbourhoods that are designed for all generations and many activities, from individual enjoyment to community celebrations. Many of these gathering places feature a stage and seating for community events, shelters, benches, gateways, integrated art, and lots of opportunities for local expression. In our model the community is in charge of the vision and Pomegranate Center serves that vision with community engagement expertise, design knowledge, and project management. The gathering places program is a powerful way to get local people to show up, work together, solve problems, and forge a renewed sense of community connection.

Pomegranate's model puts community members at the centre—they are a critical part of designing, building, stewarding, and

programming the gathering place. We work with communities, not for them. With this approach, it is not uncommon for our gathering places to have many hundreds of hours of community volunteer time supporting the project. Why is this important? When people help create a project they are also much more likely to use and care for it. We have seen a direct correlation between the number of volunteer hours a community puts into a project and the amount of vandalism that later occurs. Another benefit—being part of a visible, fun, lasting project like building a gathering place inspires all sorts of other actions—communities have started annual festivals, arts groups, block watches, and support groups. And the list goes on. The gathering places provide a powerful start for ongoing community engagement resulting in greater sense of ownership and pride.

2011 was a landmark year for Pomegranate Center. We had the opportunity to test our collaborative philosophy in five parallel projects and demonstrated that, when conditions are right, ordinary communities are capable of extraordinary things; that meaningful community projects can be done quickly and with moderate funds; and that people, given a chance, are eager to jump with both feet into improving their neighbourhoods.

We completed five gathering places in five different greater Seattle communities in five months. One was a pro bono project in Bellevue, WA. The other four were made possible with a generous grant from Green Mountain Coffee Roasters through Tully's Coffee.

Here was the timeline:

- In March we put out a Gathering Places Request for Proposals and received seventeen responses.
- In May we trained the leaders of the four selected projects in our gathering places model.
- In June we held planning and design sessions in each community.
- Between August 5 and September 17, we organized intensive, participatory four-day building workshops culminating in opening celebrations with proclamations, musical celebrations and, of course, Tully's coffee! ▶



September 18, 2011 - Opening ceremony for the newly created gathering place in Kirkland, WA, with two shelters, banners, seating wall, gateways, new path, and plantings constructed in four days with many volunteers and in-kind donations of time and materials from the Parks staff.



Discovery Trail at the Mercer Island Library, WA - Turning a sliver of land between the library building and two streets into a trail covered with hazelnut shells, gateways, story circles, and art that encourages literacy and appreciation of nature. Built in August, 2011.

Images courtesy of Pomegranate Center.



JOHN PEACHEY
& ASSOCIATES
INNOVATIVE SIGNAGE INC.

Signs as art
to enhance your landscape.

Buchanan Pool, UBC
2011 Design Exchange Award Winner
innovativesignage.com

These five projects engaged over 900 volunteers who gave more than 8,000 hours of time to conceptualize, design, and build.

We:

- Used 20 gallons of paint and 18 gallons of wood preservative
- Mixed 473 bags of concrete by hand
- Placed 67 tons of rock
- Spread 81 cubic yards of soil
- Painted 45,000 dots on banners
- Carved 350 sq. feet of cedar
- Installed 500 feet of paths
- Polished, bent and twisted 500 feet of stainless steel flat bars
- Constructed 44 benches (20 on bicycle wheels), and
- Planted 500 plants.

These are remarkable achievements, especially in our current charged civic situation where acrimonious blaming and complaining are the norm. The projects

demonstrated that given the opportunity and under experienced leadership, people are capable of remarkable accomplishments. The intensive, streamlined process unlocks a surprising amount of positive energy because the process moves quickly and people can actually see their ideas taking shape on achievable budgets that are complimented by volunteer work and in-kind donations of materials and equipment. In addition, because the projects offer an easy opportunity to deposit care and artistry, they become a stark contrast to the anger and violence that dominates the news and our public awareness. The model works because there are so many ways for different people to be involved. But mainly it works because every neighborhood has people who have a keen awareness of how things ought to be and they jump at the chance to realize such potential. Today, when many municipalities have few resources for such projects, our model provides a powerful alternative.

Pomegranate Center's goal now is to transfer this model in many communities and train new leaders capable of creating their own projects in the future. We have a working model. We are eager to find new partners in this exciting adventure. [SL](#)

In 1986, Milenko Matanovic founded Pomegranate Center in Issaquah, Washington (www.pomegranate.org) to explore how to use creativity to improve society. He believes that working with communities is the most efficient, foundational way to improve society. He teaches that when it comes to community, together we always know more. He worked with hundreds of communities across the country and abroad, built over 40 gathering places, spoke at universities and community gatherings and conferences, and trained community leaders in the Pomegranate Center model of community building. He has been honoured with many awards.

GREEN SYMPHONY

Seven Sculptures at Richmond Nature Park

By Kari Huhtala, MCIP

Jeanette Lee, a well known Vancouver artist, created the Green Symphony artworks at the Richmond Nature Park, through community discussion and participation. The result is a collection of seven metal sculptures that are interspersed within the parks' natural landscape, representing the park's organic life.



"LARVA". Image courtesy of Jeanette Lee.



"NEST". Image courtesy of Jeanette Lee.

What started as a need for a new sign at Richmond Nature Park spawned a two-year community public art project called the Green Symphony, an artwork of seven parts.

Lee said, "Originally, the park needed a new electronic sign to replace the old wooden one. Since I love working with communities and children, I approached teachers from the Debeck and Mitchell Elementary Schools and asked if they would be willing to be part of a collaborative art project. The students spent time in the Nature Park on an informational gathering trip. They expressed their experiences through drawings and brainstormed about the highlights of the Nature Park."

The award-winning artist and sculptor keenly listened to the students and viewed their sketches. The resulting exchange and visual illustrations drew the artwork themes toward the Park's plants, animals, microscopic and organic life, and how each life form interconnects with each other.

From these interpretations, seven artwork forms came together: "WEB", "NEST", "LIFE-CYCLE", "LARVA", "TRACKS", "GREEN", and "FOOTPRINTS".

The community was inspired by the complex growth forms in this park existing and relating in a green environment. The Nature Park Community focussed on the ▶

BCSLA Members are Special at Mumby Insurance Brokers

Call now and find out how you can benefit from BCSLA's group buying power!

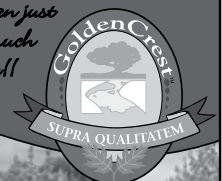
- Term Life Insurance
- Income Protection
- Office Overhead Protection
- Health & Dental Plans
- Property Insurance (Homeowners, Tenants, Condo Owners and more)



MUMBY
Insurance Brokers Inc.

1-800-446-5745 | inquire@mumby.com | www.mumby.com

We're more than just trees...we're much much more!!



18598 Advent Road
Pitt Meadows, BC
Canada, V3Y 2G8
Toll Free 1-800-471-4448
Phone: 604-465-7122
Fax: 604-465-8100
inquiry@specimentrees.com



specimen trees
WHOLESALE NURSERIES LTD.

www.specimentrees.com

importance of interconnectiveness between life forms and the life cycles of all parts of nature.

As a collaborative project, it was successful. Lee added that, "The Richmond City and Park staff was instrumental in making all of this possible with sharing ideas, help, suggestions, and solutions to enhance the



"LIFECYCLE". Image courtesy of Jeanette Lee.

project and actually, we ended up re-siting the seven works to a much better location.

We tried to involve as much as the community as we could and the response has been very positive with people enjoying the balance of art in nature."

Together, this cluster of artwork creates a symphony of park life existing in harmony with one another. Since the park is a place for all kinds of different plant life and animals, the kids' ideas for the sculptures were to represent all of them, for example, "NEST" is symbolic of the sense of "home" for all kinds of life forms and wildlife in the park.

The Green Symphony's seven sculptures range in size from 1.2 metres (4 feet) to 3.6 metres (12 feet high). Lee noted that, "the sculptures, which look like crowns, sitting on coloured poles are reminiscent of notes on a musical score varying in height, pitch, colour, and melody".

The artwork was unveiled on July 12, 2011 by Mayor Malcolm Brodie and City Councillors. The teachers and students, and a large and enthusiastic gathering on a sunny summer evening were also present. **SL**



"GREEN". Image courtesy of Brett Cheng.

The Green Symphony sculptures are located in the Richmond Nature Park, 11851 Westminster Highway. The park is open free to the public daily. For more information about the park and the sculptures call 604.718.6188.

Kari Huhtala is an arts and cultural consultant working with several communities in Western Canada. More information on his work is available at www.karihuhtala.com. Jeanette G. Lee, the artist, can be contacted at artisticallyyours@hotmail.com.

**NORTHWEST
LANDSCAPE &
STONE SUPPLY**

**Building and
Landscape Stone**

5883 Byrne Road
Burnaby, B.C. V5J 3J1
Ph: (604) 435-4842
Fax: (604) 436-9443
sales@landscapesupply.com
www.huckleberrystone.com

*Natural Stone
Adds Timeless
Elegance ...*









**HUCKLEBERRY
STONE SUPPLY LTD.**

Locate a Dealer Near You

Creative Bricks & Blocks
North Vancouver (604) 984-3008

Island Stone Supply
Vancouver Island (250) 390-9115

Meadow's Landscape Supply
Pitt Meadows (604) 465-1311



- Huckleberry Wallstone
- Huckleberry Steps & Risers
- Huckleberry Facing Stone
- Huckleberry Ledgestone
- Huckleberry Flagstone
- Huckleberry Boulders

ABBOTSFORD Gets the Raspberry

By Tamaka Fisher

On February 7, 2011 Abbotsford City Council approved a new public art policy for the City.

“The inclusion of a public art program has been shown to increase civic pride, promote multiculturalism and inclusiveness, create public dialogue and beautify the public realm,” said City Manager, Frank Pizzuto. Public art was also identified by the Mayor’s Task Force on Crime Reduction as an important tool in Abbotsford’s Crime Reduction and Community Safety Strategy.



Civic funding for the program allows for one percent of new capital facilities budgets to be allocated to public art for those projects, with a \$300,000 cap per project. Public art is also a consideration in Abbotsford’s Economic Development & Planning Services Department’s Urban Design Principles for new developments. “Public art should be employed to enhance local areas, and/or act as ‘gateways’ into specific neighbourhoods.”

The private sector components of the program are voluntary and the City hopes to work closely with developers to create public art opportunities for their projects. A public art reserve fund has been established for private donations and the first contribution, from a local developer, has been received.

The first two public artworks installed in the City after the policy was approved are located on traffic roundabouts visible to Highway 1. The first work installed at the McCallum south roundabout was designed by Raphael Silver, a member of the local Sumas First Nation, and an emerging artist

with a diverse practice. The piece, untitled, represents the life cycle of the salmon.

“It is a symbol of the Sto:lo people’s reverence of this beautiful animal which has come to mean so much to them, and homage to mother nature to show thanks and appreciation for such a generous gift,” says the artist.

The second artwork located at the Clearbrook south roundabout at Hwy 1, also untitled, was designed by local emerging artist and history enthusiast, Manjit Sandhu. It celebrates the agricultural heritage of the City and Abbotsford’s long held title of Raspberry Capital of Canada.

Abbotsford resident Stephen Evans writes in a letter to the editor of the Abbotsford News, “We are the berry capital of Canada and we should be proud of it. Now that makes all the wait, dust, and traffic while that section of our community undergoes a tremendous amount of change, worth it!”

“Public art is an important tool in defining and creating a unique sense of place for a City,” said former Mayor of Abbotsford, George Peary. “As Abbotsford continues to



Images courtesy of Tamaka Fisher.

Clockwise from left to right.

Raspberry, “Untitled” by Manjit Sandhu.

Section of salmon sculpture, “Untitled” by Raphael Silver.

Section of University of Fraser Valley sculpture, “Untitled” by Bain, Tiana J. Bain, Deborah M. Coughlin, Katelynn B. Denny, Melinda M. Enns, Kate L. Feltren, Courtney G. Harrod, Carol Kondle, Candice A. Kruger, Lauralee J. Lamarche, Jessica R. Macbeth, Chelsi M. Markstein, Janie M. Nadeau, Jason A. Peters, Jeffrey Rasmussen, Shannon A. Thieson, and Alicia Williams.

grow, it is extremely important that we create opportunities for people that come to our City to understand and explore our heritage and our culture.”

Since 2010 the City has also partnered with the University of the Fraser Valley on the Community Arts Practice class led by instructor Christopher Friesen. Students ▶

learn first-hand the process a public artist goes through from the beginning stages through to completion and installation. It has been a great opportunity to foster the development of emerging artists and support the University, but by far, the greatest benefit is received by the City. Beautiful, thoughtful, and inspired works of art activate our public places and in addition, new relationships with the local arts community have been fostered.

In June 2011, the City hosted a public art forum to inform and dialogue with the general public about the role of public art in cities and the role of artists in society. Invited to speak were Cath Brunner, Director of

Public Art 4Culture and manager of public art projects in King County, WA and Buster Simpson, a well-known, award-winning public artist who has taught in universities across the United States. Brunner was also invited to give a staff presentation about public art and infrastructure projects. Educating and collaborating with staff will continue to be an important piece of the program.

For all cities starting up a new public art program, there is a period of adjustment and some growing pains. Abbotsford is no exception. But the social and economic benefits are solid. It is estimated by the City that for every dollar spent on culture, \$1.68 is

returned to Abbotsford in direct and spin of revenue. Abbotsford is courting the cultural tourists, as they represent the sector that will stay longer and spend more in the City.

There are currently two more City-funded public art projects underway. The first is by the artist team of Kilvert and Kilvert, and will be integrated into the structure of the new Fire Hall #8, due to be completed in early 2012. The second is an outdoor sculpture by artist Bruce Voyce for the new Abbotsford Collegiate School library due to be completed in September 2012. [sl](#)

Tamak Fisher is the Arts and Heritage Coordinator for the City of Abbotsford. Tamaka can be contacted at tfisher@abbotsford.ca.

PUBLIC ART in My Prince George

PROFESSIONAL, PARTICIPATORY, AND PRESENTS

By Doug Hofstede, Recreation Coordinator – Arts and Culture

The Prince George experience in public art can be classified into three categories: professional, participatory, and presents (gifts).

Prince George's professional public art is mainly permanent installations consisting of pieces like statues, sculptures, and tile mosaics. These are often the pieces that the average person perceives as public art. These pieces are commissioned through an RFP process and are often the type of pieces that are incorporated into new projects. In Prince George it is the responsibility of the City's Public Art Advisory Committee (PAAC) to guide this process, while championing artist

involvement and participation in the community's public spaces and built environment. Since the City's Public Art Program is relatively new, many of the existing artworks have been placed onto landscapes where public art was not considered in advance. Placement and incorporation into these existing sites can offer a challenge.

Participatory public art are pieces that are either heavily influenced by the public but more often created by the public. Many minds and hands have participated in the creation of this art. It should be noted that the participatory art does not preclude professional artists from being involved. They are often key to the success. In Prince George the PAAC has found that the participatory public art has often been developed as tem-



Images courtesy of City of Prince George.

Participatory Public Art – painted trash receptacle.

porary artwork, like community designed banners or painted trash receptacles. For instance, groups like Girl Guides, preschools, and high school art classes have been given opportunities to create their own work on these receptacles that are scattered throughout the City's parks and green spaces. The only guidance provided was that the artwork needed to portray a positive community image with no corporate logos and minimal



“Balance” by Peter von Tiesenhausen.

text. The variety of resulting community artwork has been astounding in the array of imagery from children’s hand prints to interpretations of the Canada’s esteemed visual artists the “Group of Seven”.

Although these receptacles might be considered “plop” art (non-site specific, out of place, and unplanned), this type of artistic participation can offer an added and unexpected splash of visual stimulation in a otherwise uninspiring landscape. Communities are full of public spaces with minimal visual stimulus and no future plan for redevelopment or landscaping. At a minimal cost, projects like these can help create a sense of place that adds to the community’s visual impact and individuality. This type of art can

also tie these dispersed and scattered spaces together. Planning and implementing these quick shots of art are an important piece of the community public art puzzle. The result educates the participant and the general public about art in everyday life; helps create “buy-in” to an overall public art program; and provide a small stepping stone for artists to move toward the creation of larger art installations. Creating the option for this type of art in undeveloped areas or newly developed areas is vital. Other communities without a formal public art program should consider this approach as a way to add to intimate undeveloped spaces and their impact to the community’s everyday life.

The public art “presents” tend to be gifts

from dignitaries and delegations to Council and the City. They are often small scale (paintings, sculptures, etc.) and are usually displayed in public indoor spaces. Although these can be impressive and important pieces, “you get what you get”, and they frequently do not reflect the culture of your community. However, the professional and participatory public art collection should grow to reflect the community’s past, comment on the present, or look towards a shared future.

With a surging support for more public art, the City, PAAC, and the community would also like developers and design professionals (i.e. architects and landscape architects) to take a more proactive approach for the inclusion of art as a part of future projects. It will add value, identity, and interest to these projects and to the community as a whole.

As PAAC considers public art in the community, the following questions are part of that ongoing discussion and deliberation:

- Will the space be inspired by the art, or will the art inspire the space? Or will they inspire each other? (This is often a function of when the artist is incorporated into the planning process.)
- Would the site be enhanced by a temporary work, or a permanent installation?
- Should the artwork be created through public participation, a professional commission, or a combination of both?
- If art is not currently being considered in a project, how can the project plan for art to be incorporated in the future?

We have had a number of successes in Prince George but challenges will always continue. As with many public services, funding will likely be one of those issues. With increased financial pressures the next challenge may be to ensure that project managers and designers recognize that public art should be integral to the process and can be more than architectural features, statues, banners, or murals.

We recognize that artists bring a unique perspective to projects that add inspiration, uniqueness, and pizzazz. Their creative spirit and approach allows them to surprise and add twist to a place or a project that most times has not been considered. **sl**

PUBLIC ART — A Community Investment in Saanich

By Jane Evans, MCIP, Planner, District of Saanich

Public investment in the arts contributes to increased citizen awareness and connectivity to their community; creates a destination place for visitors and residents alike; and encourages corporate investment in the arts. When the eyes of the sporting world turned to watch the 1994 Commonwealth Games held in Saanich and the Capital Regional District of BC, our community took the opportunity to showcase the west coast identity of Saanich and the talents of BC artists.

An example can be seen in the relief mural “Ancestors” and the “The Salmon Totem” by the First Nations artist Roy Henry Vickers, both located at Saanich Commonwealth Place Recreation Centre. Between 1994 and 2001 Saanich’s Municipal public art inventory grew from one work of art to seven. In response to the growth of interest in public art and arts in general, Saanich Council adopted a Comprehensive Arts Policy in 2002. The Policy includes a Public Art Program that identifies goals for supporting and funding civic involvement in the development of public art.

Saanich’s public art program allocates an amount equal to one percent of the annual capital budget spent on above ground work (except for construction of roads and sidewalks). Any purchase or commission of art through public funding must be chosen through the Public Art Jury Process. The selection panel process is set up to ensure fair, transparent, and equitable decisions and offers a mechanism for citizen involvement in the choice of public art for their community. The resulting spin-offs of our Public Art Program are that residents and businesses recognize the benefit of

art placed in our community and that it encourages further investment in art, both public and private.

Recently, residents of Saanich were asked how public art impacts their community. Residents talked about connecting the people in the community with the stories of the past and the present. A resounding theme in their comments is that “community art,” such as temporary installations or work created as part of an event, is also considered to be an important aspect of public art. A resident of the Gorge area in Saanich where a new work of art “Camossung” was recently installed stated that public art can help, “to make life around us full and our street more like a village, connecting people...”

Today Saanich has an inventory of 12 works of art installed in public buildings and parks; in 2011 Saanich opened The Arts Centre at Cedar Hill, a facility dedicated to arts programming and gallery display for professional and community artists. In the last few years some developers have shown interest in including public art within their proposals. In 2011, Morguard Investments Ltd. commissioned a work of art by Doug LaFortune that is incorporated into a fountain at one entrance to a new mixed-use development in Saanich. Saanich celebrates the value of public art and the increase in community pride and engagement that it generates. Residents and businesses recognize that public art helps to make the community a more liveable and a remarkable place. **sl**

For more information on Saanich’s Public Art Program visit www.saanich.ca/discover/artshéritagearc/.



“Heron & Frogs” by Doug LaFortune – Uptown Mall. Image courtesy of Jane Evans.

“Ancestors” by Roy Henry Vickers. Image courtesy of David Izard.

“Camossung” by Fred Dobbs. Image courtesy of David Izard.

PUBLIC ART and the Developer

By Leesa Strimbicki and Kari Huhtala, MCIP



Images courtesy of Leesa Strimbicki.

“hole in the sky” by Douglas Senft.

“Make West” by Bill Pechet.

ASPAC Developments, 1st Tower in Coal Harbour - Make West is an attempt to represent the history of Coal Harbour. In the wake of redeveloping of our cities the artist is entrusted with establishing a verdict on “place”.

1. *Arts and Economic Prosperity III, Americans for the Arts, 2011.*

2. *Public Art & Private Development: Report on Program Policies, King County Public Art Program, 2002, and A Guide for Local Art Agencies and Municipalities, Americans for the Arts, 1989.*

3. *A Guide for Local Art Agencies and Municipalities, Americans for the Arts, 1989.*

The key lesson noted by Robert L. Lynch, President and CEO, Americans for the Arts is that, “the findings from Arts & Economic Prosperity III report sends a clear and welcome message: leaders who care about community and economic development can feel good about choosing to invest in the arts.”¹ The report acknowledges that communities that invest in the arts reap the additional benefits of jobs, economic growth, and a quality of life that positions those communities to compete in our 21st Century creative economy.

Therefore, it is not surprising that a growing number of cities and communities in Canada and the United States are encouraging developers to include public art in private development projects. A survey of 130 local arts programs found that one third of communities has a public art in private development program in place or is developing one, and among those without programs, there is great interest in developing one.²

Developer Involvement in Public Art

In keeping with their commitment to the arts, large and small communities are encouraging awareness among developers that attractive urban design that includes public art improves the aesthetic and economic values of the city.

Many BC developers like Polygon Homes, Concord Pacific, and ASPAC Developments Limited realize that by commissioning of works of art as part of their projects offer benefits more than their bottom line. This is because public art is seen as evidence of enlightened, innovative community leadership and commitment.

The rationale underlying most public art in private development is that public art:

- Increases the value of a project and its income producing potential
- Some developers feel that works of art increases the value of the property.
- Enhances the corporate image
- The work of art may symbolize the mission of the corporation or show a connection between the corporation and its community.
- Integrates with cultural tourism strategies

Public art gives a city a character and identity that makes it more appealing to both residents and visitors.

- Gives an amenity back to the community
- Supporting the arts through private development is a way to give back to the community in return for the ability to build.
- Provides a chance to be creative.

The experience can be enjoyable and provides a chance for the developer to be a part of a creative process.

“Developer Joseph Kaempfer commissioned a sculpture of two dances titled “Anna and David” by Mirano Schapiro to be sited in the plaza in front of his company’s building in Arlington, Virginia. The tenants liked the artwork and the identity it has given the building and the area. While leasing the building was not his motivation for commissioning the artwork, he says it was great bonus.”³

Funding Public Art

Most of the contributions by developers have been secured through a rezoning process, by density bonusing or the calculation of percentage of proposed developed space (i.e. 1 to 2 percent).

Many programs offer a choice in that the developer:

- May select a public art project,
- Contribute percentage to a cultural program or public art fund, or
- Contribute a proportion that is divided between a specific art project and a particular neighbourhood.

Public Art Consultant

Developers are often inexperienced when working with artists, so communities that encourage private development public artworks also require the developer to identify a public art consultant to facilitate the public ▶

art process. Hiring a consultant experienced in public art is the best assurance of implementing a successful public art program. Municipal staff and the Public Art Committee will inevitably play a larger role directing the public art program of applicants who lack experience in public art planning. The consultants are responsible for the development, concept, coordination, and management of all aspects of art projects and programming. Art created for the built environment requires understanding the needs of the client, the artist, and the public, along with the skills to maximize opportunities and overcome challenges.

A Public Art Example

A good example of public art that was funded by a private developer and facilitated by a public art consultant is one that is located at The Belaire residential development in White Rock, BC and built by Marcon Belaire Homes in 2010.

“hole in the sky” by Douglas Senft.

Artist Douglas Senft’s artwork “hole in the sky” is a 3000 pound stainless steel metal sculpture that represents the marine environment of White Rock. Its placement is at a highly visual site located at the front of The Belaire. When viewing the artwork, the viewer can imagine the rolling waves of the ocean and the crashing surf. The installation’s design not only represents the movement of the ocean, but creates a work that utilizes natural light. The holes in the sculpture along with its reflective surfaces create an intermingling of light and shadow throughout the day.

Initially the developer was skeptical that the process would work, but as it moved forward with the invitation to artists, the short listing and the final selection, the developer’s attitude changed to one of surprise, enthusiasm, to full support. The community responded by mobilizing the media about the project and the artwork that has resulted in rave reviews and the public’s interest for more public art. **sl**

For more information on Leesa Strimbicki’s work, please visit www.urbanartmanagement.com.

For more information on Kari Huhtala’s work, please visit www.karihuhtala.com.

PUBLIC ART and Design Collaboration

By Jill Anholt



From Michelangelo’s *Piazza del Campidoglio* in Rome through to Chicago’s Millennium Park, there are many occasions where artists have worked collaboratively with designers to create places of civic participation within the public realm. The melding of the artist’s understanding and reflections on the prevailing cultural zeitgeist along with the designer’s sense of the specific *genus loci* can result in interventions that unveil a richly complex sense of engagement between a public space and a city’s citizens. However, when artist and designer retreat to their own conversations the result is often a conceptual and spatial discordance that serves to confuse and disorient the user, reducing the perception and meaning of the space and its ability to engage the public. As an artist with more than 12 years creating artworks within the public realm, I have come to realize that both the nature and timing of the collaboration of artists with open space designers factors substantially into the final outcome of both the art and the public space in which it is situated.

In many situations I have encountered in Canada, public art is treated as a kind of afterthought – a late-occurring civic or devel-

oper requirement that some designers resent having to accommodate into their already conceived public realm plans. For artists, these public art opportunities are also greatly challenged as the work they are asked to create is often identified as an “X” on a site plan, in some cases located in an area out of the way (where it will not impact negatively the design of the public space), or else where there is a problem or issue on the site that is unresolved due to cost cutting or expedited design process. In some instances, public art is even used as a monument to promote the aspirations of corporate sponsors or as wallpaper to cover over social conflicts and tensions on a site. One of my recent public art commissions specified the creation of an artwork that ensured that transients would no longer sleep on a light rail transit platform!

Opportunities for true collaboration and a deepening of the conceptual foundation for a public space or building are really difficult with this compromised and delayed association between artists and designers. Even though opportunities are increasing for artists to be given freedom in the selection of the location for their artworks within a project, it ►



Images courtesy of Tom Arban. Photos of the artwork “Light Showers” by Jill Anholt.

is still relatively uncommon in Canada for artists to be brought to the table during the earliest conceptual stages of the project design.

Artists and designers tend to work in slightly different ways. Architects/landscape architects are trained to respond to what is already there, whereas artists tend to bring their own ideas to the site. An artist on a design team can often bring an unfettered imagination and new possibilities to a project resulting in a deviation from the conventional way of thinking about the design of a space. A creative crossover between art and landscape design, if instigated early and in a non-deterministic manner, can often result in an unexpected and provocative appropriation of public space beyond what might be possible in isolation within each discipline.

I was fortunate to experience a fruitful collaborative opportunity such as this with a project recently completed in Toronto. In 2007, I was asked to join a design team headed by the landscape architecture firm Phillips Farevaag Smallemberg who were submitting a proposal for the design of a new waterfront park in Toronto. The client requirements for the project asked only for public art to be somehow integrated within the park; however, no budget, location, or scope for the work was specified. Through an in-depth collaborative conceptual process between myself, the landscape architect, and the architect over many months, a rich multi-layered

landscape narrative that revealed a process of stormwater collection and purification occurring on the site, emerged for the park along with an exciting opportunity for a large scale integrated iconic artwork.

My work entitled: “Light Showers”, located within this new park: Sherbourne Common (same as Waterfront Park) opened this fall along Toronto’s newly envisioned waterfront along Lake Ontario. The park has been recognized for its strong conceptual and functional environmental narrative, beautiful articulation and experiential qualities and its integration of art, architecture, and landscape design. “Light Showers” is composed of three nine-metre tall sculptures that draw stormwater that is collected and purified on the site from below the ground plane to the sky where it falls over a textured veil into a channel that returns it to Lake Ontario. As people meander over bridges between the art elements, integrated motion sensors trigger oscillating light patterns in the water curtains, emphasizing the connection between local actions and distant effects. Sculptures are seamlessly integrated with other park elements through the interlacing of materials and user experiences. Careful attention has been paid to the scale of the pieces so that they operate at both the monumental scale of the surrounding infrastructure like the Gardiner Expressway and the intimate scale of children at play with equal currency.



Sherbourne Common has been recognized as one of the Best New International Parks by The Atlantic Cities, a blog by the acclaimed magazine The Atlantic and also received a Gold Design Exchange Award at this year’s Annual Gala Ceremony. [sl](#)

Jill Anholt Studio is a small firm based in Vancouver, BC that is focused on the creation of art in public places. Its founder and principal, Jill Anholt established the practice in 1998. Jill Anholt Studio has won numerous competitions for commissions to create artworks in a variety of public spaces throughout North America. Environmental sustainability plays a generative role in the conceptual development, form, and material expression of many of her works.

REDI-ROCK Retaining Wall System

EXCELLENT FOR RETAINAGE OR EROSION CONTROL



PRESERVE EXISTING LANDSCAPING
FAST, EASY INSTALLATION
LITTLE OR NO MAINTENANCE
EXCELLENT FOR EROSION CONTROL
BUILD UP TO 75% HIGHER WITHOUT GEO-GRID

FOR A FREE ON-SITE CONSULTATION, CONTACT

Don Hirsch
Redi-Rock Specialist
Don@BodesPrecast.com



DUTY-FREE TO CANADA

PHONE 360-354-3612
Fax 360-354-0360
1861 East Pole Road
Everton, WA 98247

Family-Owned & Operated Over 40 years in the concrete industry



GREEN ROOTS

Play Equipment Inc.

Promoting healthy play the environmental way.



Green Roots Play Equipment Inc. is the Canadian distributor of Play Mart Playgrounds. Play Mart's playgrounds are made of 80 - 95% recycled contents and are known for their durability, strength and sustainability. Play Mart has been manufacturing high-quality playgrounds and site amenities since 1981 and they are the leader in recycled plastic commercial play equipment.

Helping you reach your sustainable goals for your future developments.

Karl & Samantha Erskine
1.855.382.7529

info@greenrootsplayequipment.ca

www.greenrootsplayequipment.ca

sleek
curvaceous
durable

COMFORT AND INSPIRING STYLE

The new MLB870 bench is crafted with an Ipe Hardwood or High Density Paper Composite (HDPC) seat, the attention to detail is without equal.

Contact Maglin Site Furniture to learn more about our broad range of solutions, designed with superior quality and outstanding value.

www.maglin.com | 800.716.5506



MAGLINTM
enhance your environment



Irrigation and Drainage Solutions

Commercial and Residential Products

From supplying irrigation and drainage products to the turnkey development of multi-utility systems, we work closely with our clients to develop and deliver efficient, cost-effective solutions.

CORIX® Water Products

Building a World of
Sustainable Communities

1.800.667.2445
www.corix.com

It's Your Choice

A variety of Mutual Materials options
for your LID permeable systems.



Your Low-Impact Development permeable system doesn't have to rely on one type of paver. Mutual Materials offers four different permeable pavers, each compatible with any LID system, so your project achieves its own unique look while maintaining functionality.

For more information check us out at www.mutualmaterials.ca or call us at (604) 888-0555.



MUTUAL MATERIALS®
Trusted Since 1900