



SOUTHEAST FALSE CREEK ART MASTER PLAN

City of Vancouver, BC

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Buster Simpson
www.bustersimpson.net



Southeast False Creek Art Master Plan Participants

4Culture and Buster Simpson would like to thank the following individuals for giving their time, expertise and insights to help develop the recommendations in this plan.

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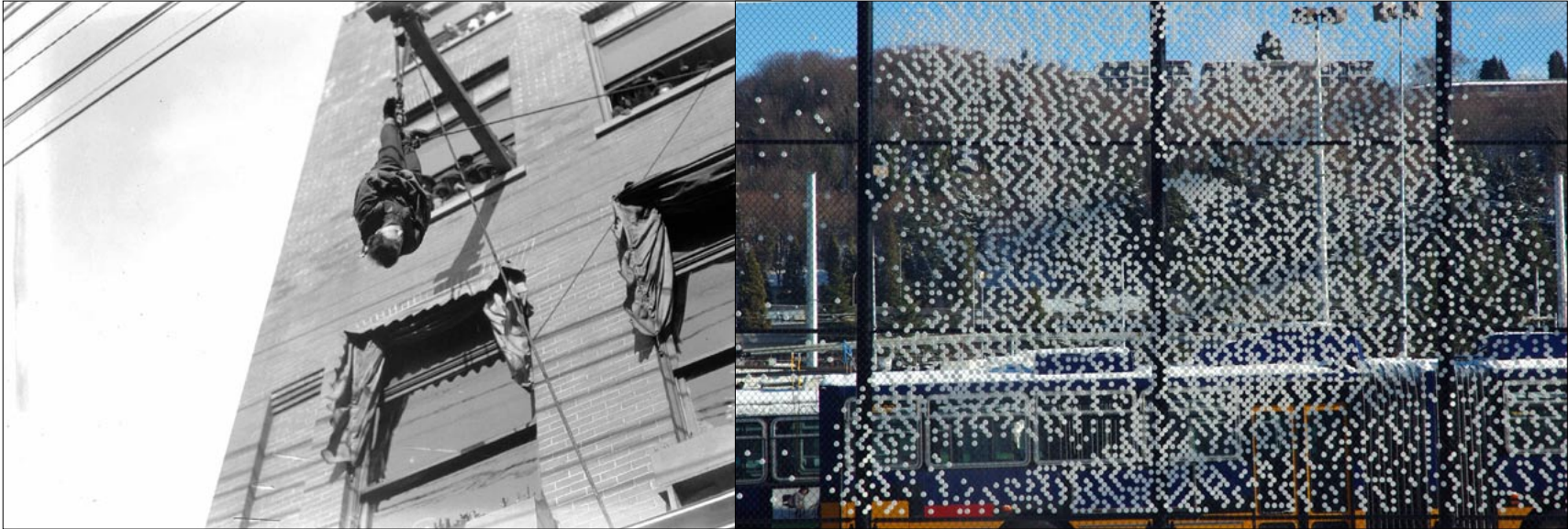
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“Here’s to the crazy ones, the misfits, the rebels, the troublemakers, the round pegs in the square holes... the ones who see things differently... You can quote them, disagree with them, glorify or vilify them, but the only thing you can’t do is ignore them because they change things... they push the human race forward, and while some may see them as the crazy ones, we see genius, because the ones who are crazy enough to think that they can change the world, are the ones who do.”

Steve Jobs, CEO, Apple Inc.

INTRODUCTION

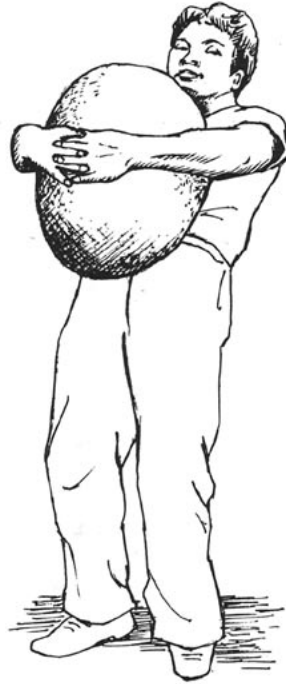
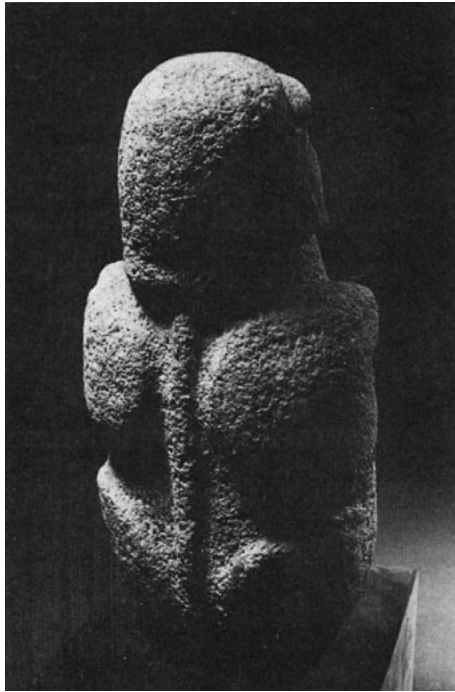
Southeast False Creek is not like any other neighborhood in Vancouver.

It has the advantage of a spectacular site of course, on one of the last remaining pieces of waterfront real estate along the False Creek basin. The view is spectacular, but it may be the view that you don't see immediately that will distinguish Southeast False Creek and secure its place in the history of the city, and maybe even the world. Southeast False Creek has a view of the future. A future of sustainability is all its contexts – social, economic and environmental. It's a view of future generations living and working in a truly sustainable urban village. It's a viewpoint shaped by urban planners, politicians, public and private developers, scientists, engineers and artists. Ultimately it is a view shaped by each and every person that will call Southeast False Creek their home. Each day they will deliver on the promise of the place.

Artists are powerful thinkers and provocateurs. Artwork interwoven into the public realm often serves as a social catalyst or as a way to reveal complex ideas and issues in engaging ways. At Southeast False Creek it is critically important to set a framework for community engagement — to stimulate understanding that will lead to a greater sense of shared responsibility and caring. That is the kind of art experience envisioned in this plan.

Southeast False Creek is also unique because of its history, a history that looks back thousands of years when aboriginal peoples navigated the waterways and camped along the shorelines. A history that includes significant aspects of European industrialization through the lumber and steel industries and the railroads that transported those commodities. A history of ship





yards, works yard and rail yard, and a future history as the site of the 2010 Winter Olympic Village, the temporary home of the world's best elite athletes. All those histories are rich material for the public artwork, adding meaning to shared spaces and marking the transformation of the neighborhood over time.

The Art Master Plan for Southeast False Creek is also unique. The recommendations in this plan build on the intelligent and compelling framework articulated in the Official Development Plan (ODP) and the Public Realm Plan, both endorsed by the City's elected officials.

The City is encouraging all developers in the Southeast False Creek neighborhood to opt into the Art Master Plan's recommendations in order to stimulate a holistic experience in the neighborhood regardless of multiple developers and building schedules. This is a departure from the way that art planning has been realized in the City's other large-scale developments. Just like the ODP and the Public Realm Plan, the Art Master Plan is seen as a tool for stimulating ideas and design that reinforces the historic context and a new urban framework from development parcel to development parcel. The Art Master Plan is conceived as another interpretive layer to the public realm. The larger story is one of the site's past, our current value system, and a sustainable future — a continuum of people and place.



The stakes are high, but so are the possible rewards. Artists working here should dig deep and produce works as if the world depended on it. Inspire. Delight. Reveal. Bring passion and humor and intelligence and intuitive understandings to your work here. As Mahatma Gandhi famously said, "Be the change you want to see in the world." That is the promise and potential of Southeast False Creek.

Authors' Note: SEFC is the future vision of a sustainable world. To acknowledge that, the Art Master Plan is written in present tense, as if seeing what that future looks like.

VISION

The artwork promotes the sustainability promise of the place, poetically revealing innovations and engaging visitors and residents in participation, understanding and caring. Artists' ideas and works are a true catalyst of positive change and on-going stewardship of the Southeast False Creek neighborhood, and our earth.





GUIDING PRINCIPLES

Sustainability. The artwork experiences reveal the complex (and often hidden) ecological innovations of the site, encouraging participation and understanding. The artwork supports the social sustainability goals of the project through community public art, festivals and on-going art activities and stewardship programs that create positive reasons to come together. The public art commissions provide creative employment opportunities for local artists and support economic sustainability goals through good choices of materials and an understanding of long-term stewardship.

Diversity. The art program incorporates diverse ways of working and seeing: artists on design teams, integrated artworks, eco-arts, community arts, opportunities for ephemeral works, artist-made functional elements, sound-based works, time-based works and light media, and signature works of art.

Dynamic. The art program reflects the dynamism of the neighborhood through a commissioning process and artworks that continue to change and grow over time. The notion of transformation is a recurring element in the commissioned artwork and experience.



Themes For Sustainable Places. The art plan builds on the five themes for making sustainable places outlined in the ODP. Adding another layer of experience and revelation, art locations and descriptions reinforce:

• **PARK INTEGRATION:**

A network of green spaces that include significant artwork as part of the waterfront park, neighborhood green spaces and pedestrian mews.

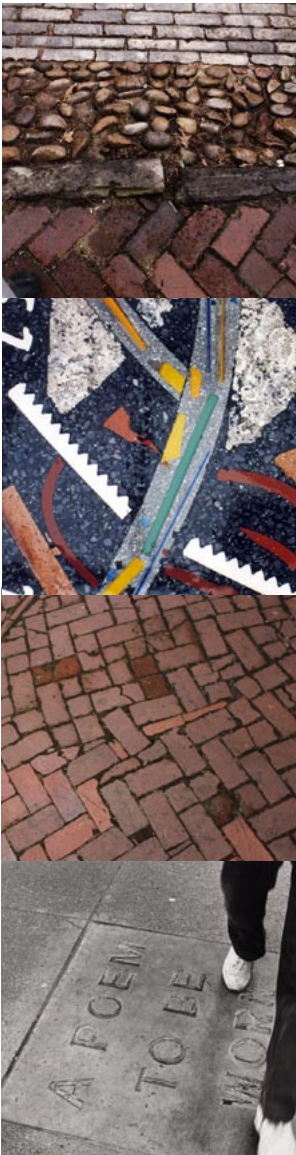
• **WATER EXPERIENCE:**

The importance of water in the urban ecosystem from the naturalized water's edge to storm water management systems to reuse and recycling of the roof watershed is poetically revealed through interactive artworks; engagement is the key to understanding the story of the water.

• **CHRONICLE HISTORY:**

Offering an alternative to didactic interpretation elements, artwork illuminates the site's past but also imagines its future; time based, dynamic works emphasize that Southeast False Creek's evolution is on-going.





• **SMALL GRAIN DETAILS:**

Artist-made streetscape furnishings reinforce the three-neighborhood character and offer alternatives sourced close to home and created by local artists; pedestrian pathways and human-scaled elements reuse shipyard, rail yard and works yard materials and reflect a sense of craftsmanship and care.

• **DISTINCTIVE URBAN FORM:**

Art, landscape, engineering, and urban design are seamlessly interwoven, reinforcing the unique character of this new urban place and supporting its social, environmental and economic sustainability strategies.



Water, Energy And Agriculture. The ODP section on public art promotes an integrated and holistic approach to art-making that is all about place-making. The ODP recommendations encourage a seamless boundary between art, landscape and urban design and challenge all the various project designers, developers and artists to "...ensure that the design of the public realm is vibrant, coherent and comprehensive as a result of the creative integration of many design disciplines working together. The main and significant principle behind the art program will be sustainability with a focus on water, energy and agriculture."





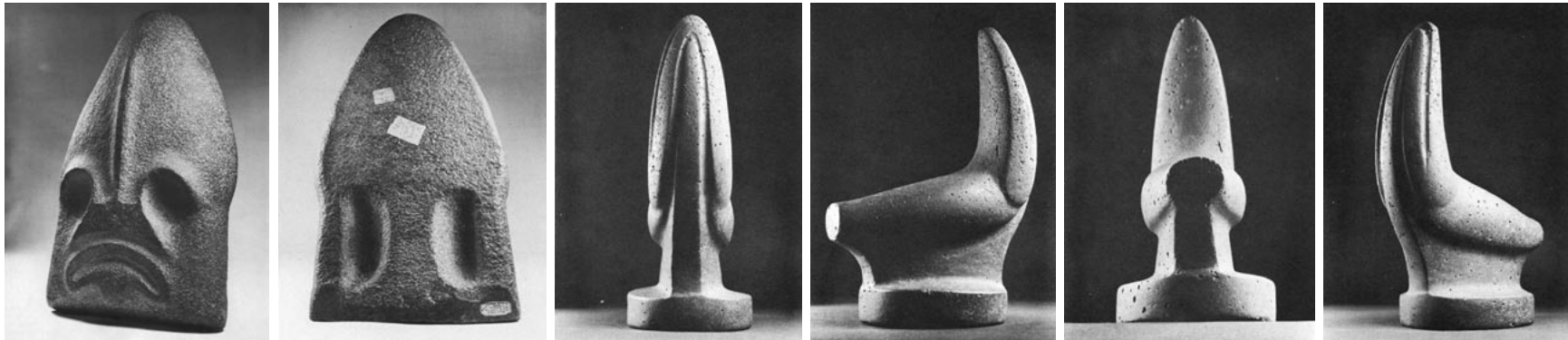
ART + IDEAS

FIRST NATION SELF DETERMINATION

Many of the interpretive recommendations for the public realm document the western European industrialization histories of the 19th and 20th centuries. It is important that the pre-colonial history of the aboriginal peoples is also reflected in the remembrances of the past, as well as the imaginings of the future.

To allow the Musqueam, Squamish and Tsleil-Waututh Peoples the ability to determine the direction and scope of their involvement, this plan recommends establishing a budget allowance for artwork commissions and a coordinator to work directly with the First Nation representatives. In addition, or coupled to this approach, a water's edge focus of First Nation art elements enhances an episodic experience along the water front public promenade.

Transformation is an important, recurring concept in First Nation stories and visual arts. Transformation is also recurring in the artwork experiences at SEFC.



Much of the site's heritage described in the Public Realm Plan has to do with the working nature of the three neighborhoods – the tools of the trades. The contemporary works of aboriginal art also reference aboriginal tools and the three working yard themes. The First Nations artworks reflect aboriginal games such as the strength testing stone, which makes a connection to the Olympic games. At this juncture, the shoreline promenade is designed, so the most effective approach might be to provide consistently sized pedestals, thoughtfully placed in the landscape and along the water's edge that will showcase durable works of art that are added in the future. The Habitat Island juxtaposes the urban built environment with a naturalized setting of tidal grasses and pre-colonial landscape. Artwork, if located in this zone, reinforces the naturalized character of the Island.

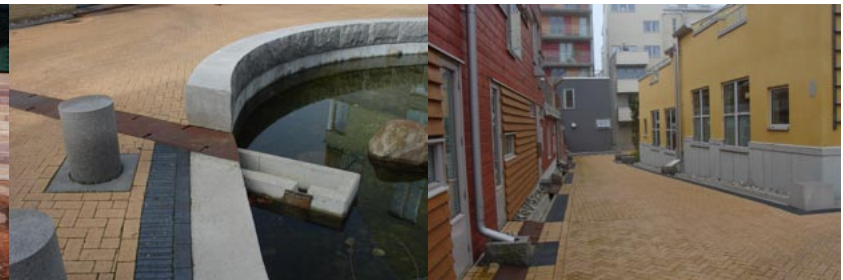




HYDRAULICS AS WATER FEATURE

Water. It is an integral part of life in the Pacific Northwest, and its conservation and protection is one of the most important considerations for learning to live lighter on the land. Water is an endless source of inspiration and fascination. The power of artists to poetically reveal complex technologies and engage people in greater understanding and caring is used effectively throughout the water management systems in the project.

Whenever possible, water sources from buildings and hardscape surface flow as a visible journey to their intended application as a landscape water feature. The method and expression of conveyance relies on gravity primarily. The related water features along this journey of scupper spill, downspout fall, water pressure fountain expressions, mitigating events, detention cisterns, runnel courses, irrigated landscapes are finally offered into the “hinge bog” for cleaning and scrubbing before entry into False Creek. With the augmentation of gray water to the system during low rainfall, the water features have a consistent presence of water. Gray water that needs some prior scrubbing before entering the system is an art opportunity to reveal systems, which visitors readily take home and apply. The system is an informative adventure rich in artisan detailing, artistic expressions of water and science.





The Hinge Park is a site of significant artist intervention, perhaps a “gateway” location. If the design process is further along, preventing an artist from fully engaging with the design team as an equal collaborator, at least a significant site is identified for an integrated work within the park. Several other water parks with integrated artwork exist within the city and the selected artist considers those other works in order to capture something truly unique at the Hinge Park site.

Other water commissions are realized as part of the pedestrian mews, particularly in small-scale interventions with downspouts, scuppers, cisterns and runnels.





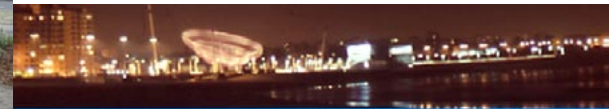
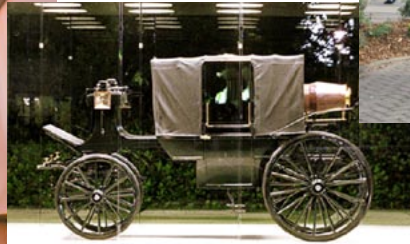
ENERGY TECHNOLOGY ARTWORK

Energy Technology Artwork compliments the commissions that support understanding of the conservation of water and the urban watershed. The historic Sawtooth Building might shelter new energy based technology, creating sustainable power for the community. Artists interested in energy-based technology collaborate to reveal and exploit the infrastructure and power generation of this facility. The smokestack is a dominant neighborhood feature and might become a visible symbol of technology using the metaphorical “smokestack” as a sculptural armature. The historic roofline — the “sawtooth” — is a passive solar lighting design now reintroduced in contemporary architecture. The desire to reduce greenhouse gas emissions is achieved through the innovative use of sewer heat recovery systems. Other types of energy systems revealed through art commissions and artist-led demonstrations might include wind power and biomass fuels (BC-manufactured wood pellets made from forest industry wood waste).



GATEWAYS

For each of the three neighborhoods, a significant work of art serves as a metaphorical gateway or conceptual threshold. Located at major nodes of transition, the gateway works are the largest commissions and the most important for illustrating the innovations of Southeast False Creek's sustainability goals. A "theme of threes" is reinforced throughout the site: water, energy, agriculture; economic, social and environmental sustainability; works yard, rail yard, shipyard. The gateway commissions use the theme of threes, relating to each other. Individual artists create each commission, fully expressing his or her ideas, but the three artists discuss approaches and content in order to work in synergy while maintaining distinctive voices and diversity of experiences. The gateway commissions offer inspiration and brilliance, serving as significant works of civic art for the neighborhood and the city.

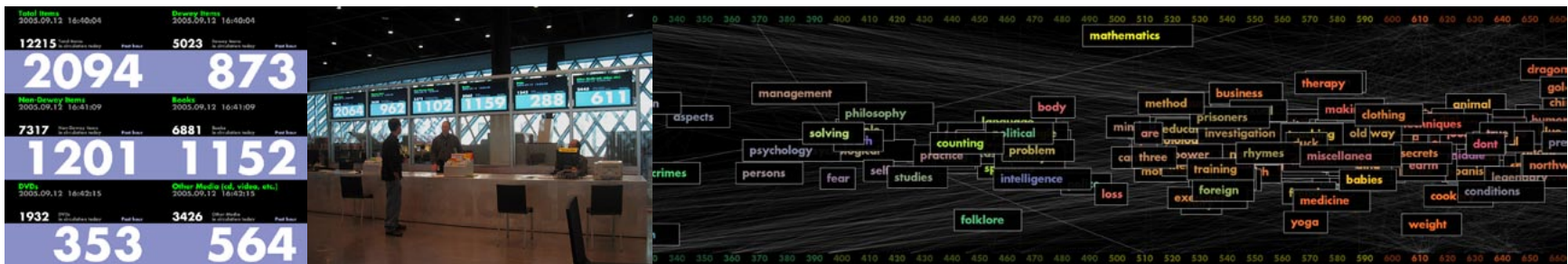




COMMUNITY CENTER / COMMUNITY ARTS

The Community Center is literally the center of community and the art program has a strong presence in the facility and its ongoing activities to foster a sense of shared commitment. Although the design for the center is underway, meaningful opportunities to integrate one or more significant commissions into the facility are secured. The idea of energy, related to consumption as well as the harnessed power of the neighborhood through its members, is a resonant theme for artists to explore.

This is a good location for a time based or new media work that documents the “pulse” of the community in a poetic and accessible way. How many people live in SEFC? How many children? What will the world look like when they reach maturity? How much energy is generated? Saved? Lost? How does an artist reveal community in a way that helps foster a sense of connection and shared commitment to the sustainability goals? The “village” is built, and the homes and public spaces populated, but the success of the SEFC experiment in sustainable urban living must involve a renewed commitment through daily practice on the part of its residents. The Community Center is a place to express that ongoing mindfulness through art.



The SEFC neighborhood is a dynamic and evolving place – an organism that shifts and responds to changes in the culture and the city. Recognizing this, a strong community arts program is part of the overall art plan for the project. Through community arts, events and projects are organized that build stronger connections to neighbors and increase the mindfulness of SEFC residents to live the sustainability promise of the place. Because of the unique nature of SEFC and its sustainability goals, an art program is structured that targets artists that explore environmental and social sustainability issues in their work. This program relates to partnerships with the Science World as well as the Stub-Out Infrastructure described in other sections of this plan.

Although the Community Center is the hub of the community arts activities, pocket parks and neighborhood green spaces throughout the SEFC development are also locations for temporary artworks, performance art opportunities and neighborhood based community arts commissions. Physical space planning promotes performance events with infrastructure support for amplifiers and other electrical needs, tents or rain covering, and seating areas. Spaces are designed to mitigate noise from performances.

Finally, the location of the Olympic Council Fire is close to the community center.

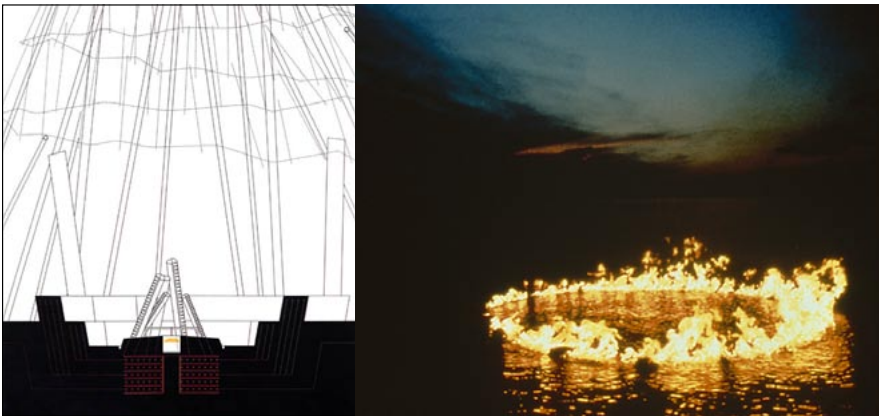




OLYMPIC COUNCIL FIRE

Making the connection between the ceremonial Olympic Torch as symbol, and the council fire as a social gathering place, ties the intent of the Olympic Games with the need for diverse communities (nations) to come together. The Council Fire is sited along the waterfront promenade and designed for a variety of programming functions. The Olympic Council Fire is an element that provides the lasting legacy of this historical event, creating an ongoing dynamic community resource.

Because of concerns about safety and appropriate uses of the Council Fire, placing the artwork as close to the Community Center and possible is important. This gives the work the “eyes and ears” it needs to be viable as a long-term social gathering space.



NEIGHBORHOOD YARD IDENTITY TEAMS

There are three neighborhoods within SEFC, each with a design identity referencing the areas past uses. To maximize the creative potential of fine grain detail and site furnishings, three teams are developed, each comprising an artist, engineer and designer. Each team is responsible for one of the three theme neighborhoods - the works yard, rail yard and shipyard. Each team identifies locations where special nodes of street furnishings, lighting, grilles, railings, gates or urban hardware are located. Each team works to identify salvaged parts for incorporation into new furnishings and site amenities. This approach ensures that the themed area has some consistent (but highly unique) fine grain details, unified by the "Identity" team regardless of multiple site developers.

The teams add the Urban Rubble Matrix to their pallet as appropriate. Other elements are considered by the teams including the existing gantry use in the Ship Yard neighborhood. The return of the hull or other elements of a Victory "Parks" Ship, recasting original foundry patterns used during WWII, is also researched by the three teams, bringing substantive meaning to the layers of these sites.

The funding for these commissions is derived from the construction budget for site furnishings as well as the art allocation. This opportunity to involve artists is also a good way for private lands developers to voluntarily participate in public art projects.





CONSTRUCTION SITE AS PLATFORM FOR SUSTAINABLE PERFORMANCE AND PROCLAMATIONS

Vancouver is a city with a strong community of outstanding photographers and this commission engages those artists. The commission shows a visible as well as legible process of sustainable practices at various places while the SEFC projects are under construction in order to set the philosophical tone of the site. Photographic and digital artworks are displayed on the construction fencing, beginning with the earliest transformations of the site along First Avenue. The changing portfolio features the artists' notions of sustainability. Images are reproduced on banners similar to those presently used for promotional purposes and placed on construction fencing. This "fresh air gallery" is one of the first high visibility, low cost venues for the project, announcing the message about the new community's intent.



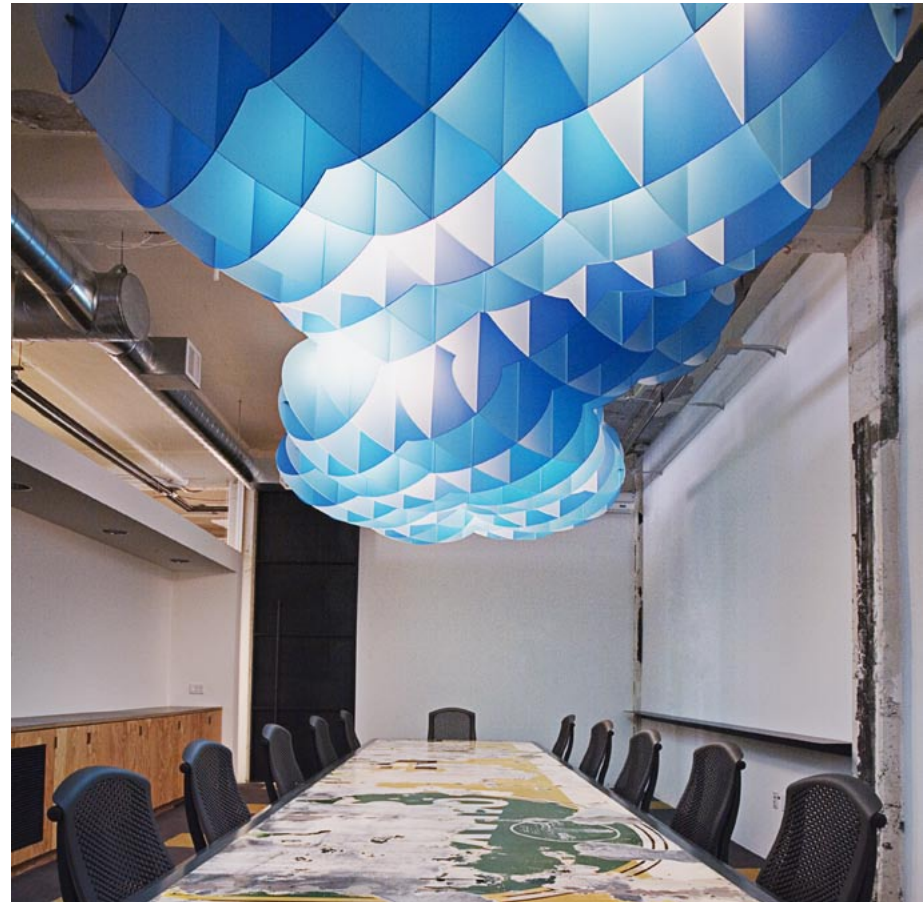
SUSTAINABLE ARTS MASTER PLAN FENCELINE AGIT PROP

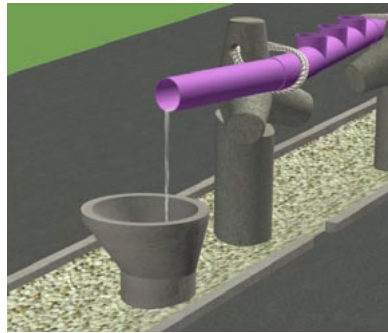
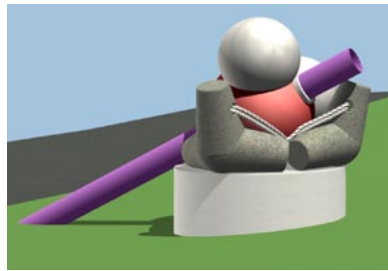
Reduced to a very few words and powerful images, the essence of each of the principles and initiatives set fourth in the Southeast False Creek Art Master Plan is illustrated on the construction fencing. This "drive by" version of the plan offers a taste of the vision, and promotes the innovative thinking behind the development out into the public. A series of large digital banner boards are attached to the existing construction fence along First Avenue. Turning reports into art, bypassing filters, provoking public curiosity and conversation!

LEAD / LEED™ LOBBY

Lobbies are the social hub for the community and inhabitants, and set the tone and standard, leading the way for residential furnishings that bring the notion of a sustainable community home. Public and private lobbies provide a showcase for outstanding examples of interior design and art based on ecological innovation, social engagement and creativity. The lobby designs — collaborations between artists and interior designers — exemplify a LEED™ based high design, high art agenda. The principles of LEED™ design, such as sourcing close to home, using renewable materials or recycled products, are easily illustrated through these collaborations and provide employment for local artists and craftsmen.

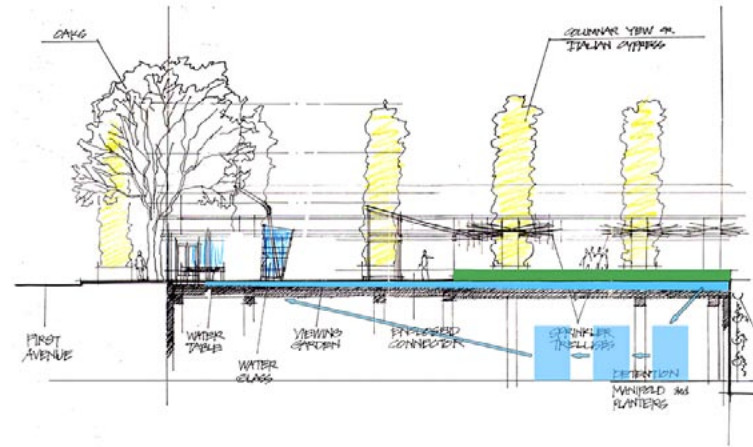
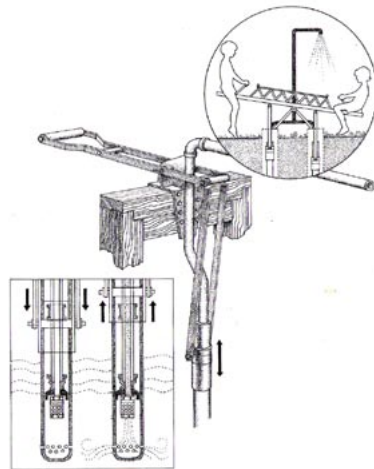
The lobbies are not technically part of the public realm; therefore, these commissions are not construed as meeting the public art benefit requirement. LEAD / LEED™ Lobby projects are funded through construction budgets typically earmarked for lobby enhancement.





STUB-OUT INFRASTRUCTURE

New construction provides plumbing “stub-outs” and armatures for future sustainable retrofits and technologies that reveal innovations, express the water’s journey, and illustrate smart choices for sustainability. Whenever possible downspouts (especially in the Olympic Village parcels) are expressed as an architectural feature on the exterior of buildings, thus allowing easy access for future retrofits that are visible mechanics to celebrate sustainability strategies relating to storm water and gray water management and water conveyance systems. Stub-out water features offer glimpses behind walls and below ground, revealing hidden water saving designs such as cisterns housed in parkade areas below the buildings. The stub-out approach allows these commissions to grow over time, reinvigorating the community while showcasing new technologies and innovations. The stub-out provisions allow for an integrated artwork feature even if the development schedule prevents that from happening as part of the initial construction phase. This opportunity to involve artists is also a good way for private lands developers to voluntarily participate in public art projects.



SHORELINE LANDFILL / INTRUSION FROM GLOBAL WARMING

The Public Realm Plan encourages design teams to express the various configurations of the shoreline over the evolution of the site, acknowledging the history of the place as well as the practice of filling in tidal flats for the expanding city. Another marker that looks towards a possible (and preventable) future is also expressed in the public realm design. The historical encroachment of land into False Creek and the projected future inundation of water onto land as a result of global warming provide the opportunity to layer two important sustainable issues, both caused by a culture of consumption. Agitprops, such as global gauge, global dipstick and delineating a graphic line illustrating the receding and advancing shoreline combine historical evolution with future predictions.

Sea level cities including those which share “Sister City” status with Vancouver, combine efforts to bring awareness regarding the global warming impact that all share. This opportunity results in permanent works of art, as well as ephemeral, performance based works and community arts residencies.



URBAN RUBBLE MATRIX

As the old makes way for the new, the urban mining of demolition rubble as an aggregate for new concrete, the assortment of brick, stone and concrete becomes the urban matrix to build anew. This concrete is used to cast reconstituted building components such as pavers, lentils and thresholds, curbs, bollards and other street amenities and architectural components designed by artists, architects and designers. By sandblasting, honing or polishing the surface of this concrete matrix, a terrazzo surface expresses the recycled aggregates. Onsite production of these materials creates a sustainable cottage industry, which is designed and produced locally. This building material provides a consistent, elegant undertone to the look and feel of the site, exemplifying a sustainable presence and literally building on (or with) the past.

Along the water's edge, the riprap shoreline also expresses the history of the site. Selected rubble, typically used for shoreline stabilization, is featured in order to underscore the site's construction on fill. This recycled rubble shoreline celebrates this past practice rather than hiding it, an approach that reinforces the Urban Rubble Matrix.



CIVIC NURSERIES

Civic nurseries provide opportunities for residents to select and plant trees, rather than showing up to an “instant” pre-designed neighborhood. Planting trees is a powerful symbol often used to mark anniversaries or milestones in the life of an individual or community. Land not immediately slated for development is temporarily utilized as a nursery for future street trees for the City. The selection of certain specimens has the additional advantage of providing bio remediation or other positive environmental considerations such as increasing habitat for bird life. Planting trees, tending the urban tree nursery, and learning about various cultivars is part of the neighborhood’s education and understanding through art experiences.



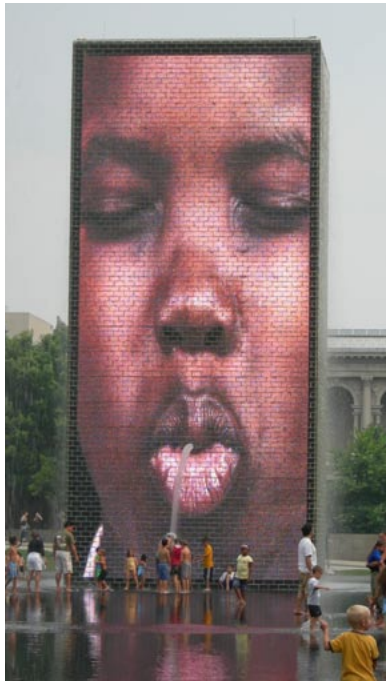
SONIC ARTS

Sound instills a subconscious sense of place in our minds. The urban soundscape however is also congested with ambient vibrations and audible frequencies generated by various mechanical systems. This contributes to stress. It is important to embrace the positive sounds of a site and to filter or isolate the negative sources. Enhancing the positive sounds such as, wave action upon the shoreline; the sound ricocheting off buildings facades as pedestrians tread on different surfaces; water spilling, falling and channeling through articulated runnels; the Aeolian potential of wind whistling through architecture; and urban bird song, has a profound affect on the human spirit. These sounds are waiting to be conducted, composed by sound artists — an urban concerto.

Sonic artists “tune” spaces to exploit its intrinsic resonating frequency, modulate the energy of a building’s mechanical system with sound cancellation techniques, channel rising and falling columns of wave-generated air to blow wind instruments or variations on the bell buoys, and amplify natural sounds to enhance their presence over the ambient city white noise.

Sonic artworks compliment the Public Realm Plan’s recommendations to recapture the history of the site’s former uses, but offer a more poetic, less didactic opportunity to experience the sounds of place.





ILLUMINATIVE ARTS

The quality of the urban night sky and the efficient use of light add to the legibility and theatrical sense of place, while also increasing positive feelings of safety and security. When applied efficiently, effectively and dramatically, the levels of candlepower assigned to different tasks establish lighting thresholds that avoid confusion and competitiveness, which often causes cities to over light outdoor volumes and streetscape. Theatrical lighting consultants are employed to design lighting alternatives for the Southeast False Creek streetscape. Light and shadow — bouncing off surfaces, offering color and enhancing textures, changing computer-controlled LEDs — enhance the long winter evening's journey through the neighborhood.

The Science World evening strobe dome serves to frame the eastern edge of the Southeast False Creek night lightscape, and as a counterpart, the Cambie Bridge glows at the western edge. Heritage Buildings and Sawtooth smokestack also shine at night.



LOCATIONS

These art locations are coordinated with recommendations found in the Official Development Plan (ODP) and the Public Realm Plan. Art Consultants and artists hired for various commissions are encouraged to consult those documents to cross reference selected locations with descriptions of the neighborhood character, heritage stories and transportation/pedestrian linkages.

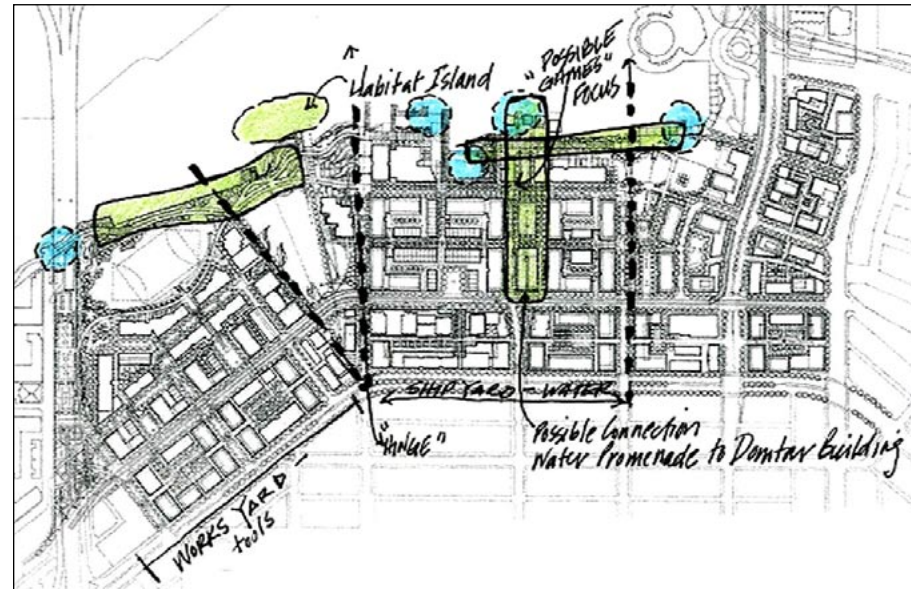
FIRST NATION SELF DETERMINATION

First Nation representatives will select locations after a careful consideration of places of significance; however, this plan recommends considering the water's edge primary pedestrian linkages and the Foreshore Promenade as an area of focus for First Nation commissions.

Also consider the axis from the Foreshore Promenade through the community plaza to the Domtar Building. This connection may be particularly relevant if there is First Nation involvement in the Domtar Building operation and programming.

The water's edge focus primarily runs from the Cambie Bridge at the western edge of the site to Ontario. This area is encompassed in parcels 1A and 2A. There may be some interest in extending the focus into the water's edge in the 3A development. Consider also the locations of "waterfront gateways" identified in the Public Realm Plan; four occur within this area of focus.

Habitat Island in parcel 1A is also a good location; however, any artwork should respect the naturalized feature of the habitat. Tidal flats, only exposed at low tide, could be used as part of an artwork intervention.



Reference: Public Realm Plan Gateways (Water Gateways)
Public Realm Plan Public Open Spaces & Programming
Public Realm Plan Shipyard Neighborhood Character
Figure 7. Parks, ODP, page 32
Figure 8. Shoreline Concept, ODP, page 33

HYDRAULICS AS WATER FEATURE

A primary artwork integrated into the experiences of the Hinge Park in development 1A might be an important “nexus location” for revealing the complex water management systems in the project. A linkage might also be created at the gateway node in parcel 1B. These are both seen as significant commissions.

The water channel adjacent to Ontario through the eastern Rail Yard Park in parcel 3A is also seen as a significant opportunity to explore the journey of water through the site and out to False Creek. The waterfront park to the western edge — Works Yard Park — adjacent to water interpretation at the Hinge Park is also a significant site (parcel 1A).

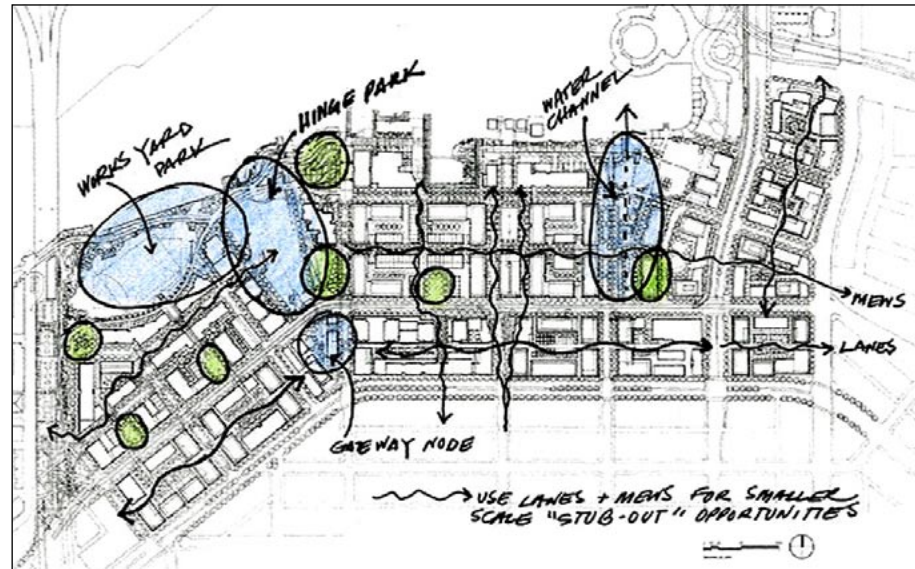
Other areas that present meaningful opportunities to explore relationships between natural and man-made water systems include: Community Center and demonstration gardens (parcel 2A); the mixed-use pedestrian mews and laneways throughout SEFC, particularly in parcels 1B, 3A and 3B; and neighborhood pocket parks located along First Avenue in parcels 1A, 2A and 3A. These smaller scale water interventions relate to the site descriptions and ideas in the Stub-out Infrastructure sections.

Water and energy use are important aspects of the SEFC sustainability goals. Several areas exist where artists might explore the relationship of water and energy consumption and generation, and the relationship to natural systems and sustainability: Community Center (parcel 2A), Sawtooth Building, if selected as the site for the energy plant, for an energy artwork (parcel 1A), and the connection to Works Yard Park (water artwork, parcel 1A).

Rising and falling tides could be revealed at the Habitat Island and under the Domtar Salt Building (both in parcel 2A).

STUB-OUT INFRASTRUCTURE

This series of small scale opportunities also relates to the Water as Infrastructure description. This type of art opportunity would work well anywhere that downspouts can be exposed on building facades particularly along mixed-use pedestrian mews and laneways throughout SEFC. The buildings comprising the Olympic Village should be primary locations for these art interventions. Cisterns housed in parkade areas below the buildings could also have an above-ground feature that reveals the sustainability and re-use systems.



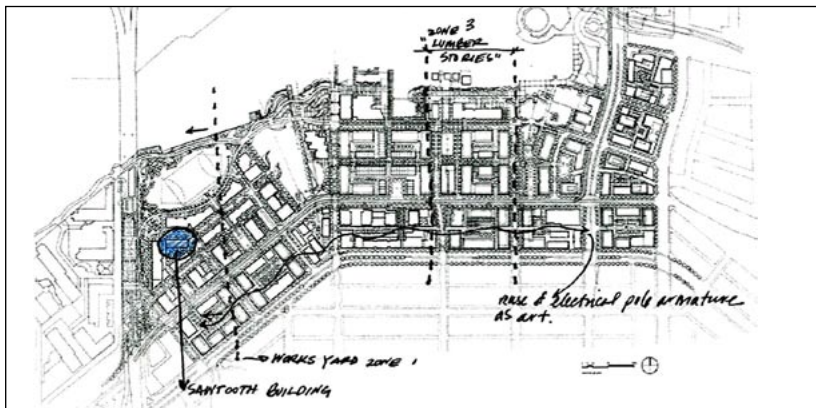
Reference: Public Realm Plan Gateways,
Public Realm Plan Works Yard Neighborhood Character
Public Realm Plan Park Concept (Hinge Park Design)
Public Realm Plan Public Open Spaces & Programming
Figure 7. Parks, ODP, page 32

ENERGY TECHNOLOGY ARTWORK

The SEFC energy plant should be considered a primary location. (The Sawtooth Building is currently under consideration as the energy plant, parcel 1A.) The smokestack element has a particular identity within the neighborhood. Artists should consider the smokestack as an artwork feature. Since energy for the development is also generated through the underground sewer mains, a sequentially sited work that reveals that innovation along the utility route is encouraged. That commission might also use historical references identified in the Works Yard Stories documented in the Public Realm Plan (making sewer covers). The Community Center is also a primary location to explore the notion of energy.

Salvaged electrical power poles and armature might be used for energy-based artwork. These salvaged frames would reference the site's old alleyways forming a grittier edge as a counterpart to the water-based parks and shoreline. The story of biomass fuel pellets as an innovative energy source could also be told as a companion to the heritage lumber industry story in parcels 2A and 2B.

Reference: Public Realm Plan Historical Landscape and Stories
Public Realm Plan Works Yard Neighborhood
Public Realm Plan Open Spaces & Programming



GATEWAYS

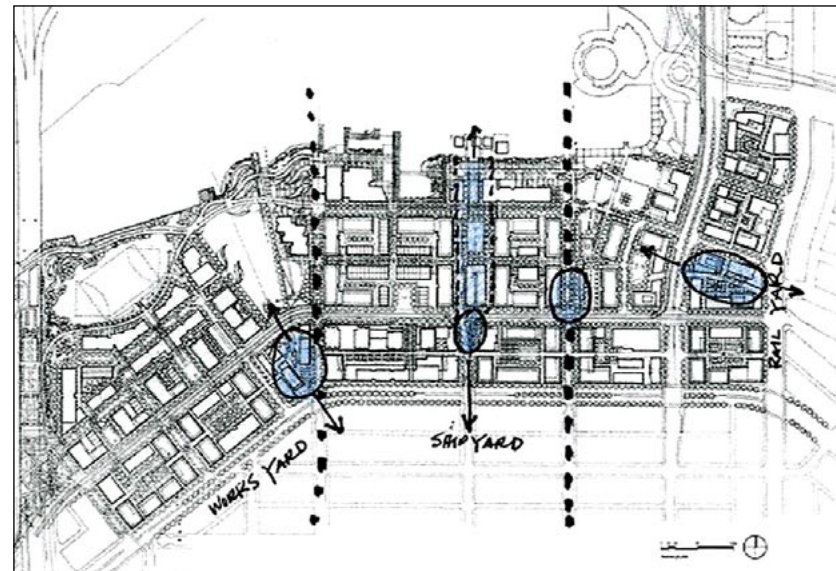
Three significant commissions at key threshold sites:

Works Yard: Murphy's Yard / Hinge Park (Columbia between First and Second), development 1B

Shipyards: Pinnacle Plaza at Manitoba and Second, development 2B extending to Domtar Salt Building Plaza at Manitoba and First, development 2A. This gateway location could be viewed as strong connecting threshold from the water to Second along the Manitoba/Domtar Plaza axis.

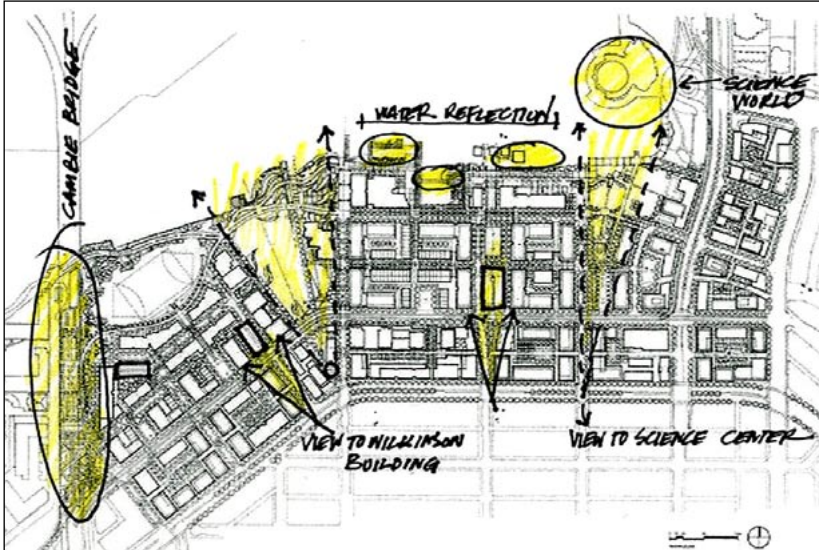
Rail Yard: Main Street at Railway Mews, development 3C (eastern edge) and/or Ontario at First (western edge delineator between Shipyards and Rail Yard neighborhoods)

Reference: Public Realm Plan Gateways (Major Gateways)



ILLUMINATIVE ARTS

These commissions could occur throughout the site, and the plan recommends a team approach using theatrical lighting designers and artists to balance lighting needs with dramatic nighttime experiences. Some areas may be particularly important including: the Cambie Bridge at the western edge; the axis along Ontario and the view corridor towards Science World from Second to the water (parcels 3A and 2B); the water front, particularly reflective lighting at pedestrian bridges and along the promenade (parcels 2A); at heritage buildings (parcels 1B, 1A, 2A and 2B); the smokestack structure on the Sawtooth Building (parcel 1A); along the community plaza and axis from the water to the Domtar Salt Building (parcel 2A); and under the Domtar Salt Building.



COMMUNITY CENTER / COMMUNITY ARTS

Several integrated works should be incorporated into the community center building. Selected artists will determine locations in collaboration with the design team and city staff. This location is one of the most important sites to encourage greater understanding of energy alternatives and water stewardship and conservation. The nature of the community center provides a frame for artwork that emphasizes individual action and responsibilities within the larger context of a community. Several good locations within the community center building were discussed in developing this plan including interactive engagement with rooftop childcare areas.

Community arts programming should extend out into the surrounding three neighborhoods. There are many potential sites, including: demonstration gardens (parcel 1A); neighborhood parks along First Avenue in parcels 1A, 2A and 3A; major park lands in parcels 1A and 3A; Waterfront Promenade in parcels 1A, 2A and 3A; and the area surrounding heritage buildings.

OLYMPIC COUNCIL FIRE

The fire “hearth” envisioned in the Art + Idea section of the plan should be placed in closed proximity to the Community Center facility (development 2A). VANOC representatives also spoke of the need for some sort of containers or vessels in several locations to display the Olympic flame. Placing sculptural works for the flame in the water might also be explored.

NEIGHBORHOOD YARD IDENTITY TEAMS

The Identity teams should look for opportunities throughout the development, particularly in areas of high pedestrian use. The teams should also be looking for places where an anomaly like a series of artist-designed pedestrian light fixtures, or distinctive paving, or a hand-made bench, would be appreciated.

Several areas were cited in the development of the plan as key nodes: the Domtar Salt Building plaza and the pedestrian mews/laneway

spaces. The Public Realm Plan diagram *Nodes, Paths and Landmarks* would be a good source to begin the identification of opportunities.

This type of commission is a feasible way for all developers, regardless of any mandate to contribute public art funds, to participate in making the neighborhood more distinctive and engaging. Budgets set aside for functional items such as lighting, paving and seating, could be used by a local artist to create something more memorable and unique. Gates and fencing treatments separating public and private realms along major pedestrian routes are also an opportunity that should be considered.

Reference: Public Realm Plan Nodes, Paths and Landmarks
Public Realm Plan Historical Landscape and Stories
Figure 12. Pedestrian Routes, ODP, page 37

CONSTRUCTION SITE AS PLATFORM FOR SUSTAINABLE PERFORMANCE AND PROCLAMATIONS

Throughout the development as construction fencing and barriers are placed. Sustainability focused artwork could also be part of security and temporary fencing needed for the Winter Games.

SUSTAINABLE ARTS MASTER PLAN FENCELINE AGIT PROP

Construction fencing along First Avenue.

LEAD / LEED™ LOBBY

Throughout the development in lobby spaces. Just like the description of the Neighborhood Yard Identity Teams, all SEFC developers can use budgets earmarked for lobby design and construction as a way of voluntarily working with local artists.

SHORELINE LANDFILL / INTRUSION FROM GLOBAL WARMING

Look for intersections between the historic shoreline interpretation (documented in the Public Realm Plan) and the future predictions of global warming inundation. Tracing shorelines up faces of bridges, and buildings is a graphic reminder of a preventable future.

“Virtual locations” exist through artwork that uses the web or digital communication with “Sister Cities” that share the same possible flooding in the event of rising waters from climate changes.

Reference: Public Realm Plan Historical Landscape and Stories

URBAN RUBBLE MATRIX

Throughout the development wherever cast concrete or pre-cast elements or hardscape occurs. Also consider locations along the water’s edge, as part of the riprap shoreline. This opportunity may be particularly relevant for the Works Yard Stories (area marked as Zone 1, casting concrete) and the Rail, Trail and Automobiles (area marked as Zone 4, crushing gravel, cutting stone) in the Public Realm Plan Historical Landscape and Stories section.

Reference: Public Realm Plan Historical Landscape and Stories

CIVIC NURSERIES

Land not immediately slated for development should be targeted as a temporary site for civic nurseries. A more permanent opportunity for this type of installation could be planned at the demonstration gardens in parcel 1A; the shade garden green space adjacent to the Cambie Bridge (parcel 1A); or the Rail Yard Park (parcel 3A). This type of commission should be considered for areas designated within the security perimeter needed for Olympic events.

HABITAT / CARGO TOWN

Sites not facing immediate build out. Space under or adjacent to the Cambie Bridge.

SONIC ARTS

These opportunities could occur throughout the development. The Public Realm Plan Historical Landscape and Stories illustration shows several areas where “SEFC Sounds and Smells” occur, and the selected artist may see possible connections in those areas. This plan envisions the Sonic Arts as a poetic intervention, not part of the more didactic interpretive strategy.

IMPLEMENTATION STRATEGIES

PUBLIC / PRIVATE PARTNERSHIPS

Private Lands Voluntary Participation

Private land developers that wish to participate voluntarily in SEFC public art commissions should consider hiring artists and using this plan as a guideline for directing their work. Opportunities that are particularly relevant for private lands developments include: Lead / Leed™ Lobby, Stub-out Infrastructure, and Neighborhood Yard Identity site furnishings. These various commissions can rely solely on funds from the design and construction budgets.

SEFC Art Coordinator

The public art program in Vancouver engages private-sector developers to place works of art in public zones of their properties. This has resulted in a civic art collection that the city can be proud of, and that benefits all citizens, as well as the individual development properties and the residents of those properties. The SEFC plan recommends a holistic planning framework that will link experiences from development parcel to development parcel regardless of the developer or the timeline for build-out. This may require a higher level of oversight on the part of a single point person – an art coordinator – to ensure that the plan recommendations can be implemented successfully. This plan recommends that the Art Coordinator be housed within the Project Office to ensure good communication and team-building between the art and the other public space and urban design agendas.

Pre-Approved Artists Rosters: Tools for Developers

There are recommendations in this plan that artists be engaged for particular types of projects such as Artist-Made Building Parts, or as suppliers of recycled content building materials. In other communities, pre-approved rosters of qualified and interested artists have been established in order to help developers and design professionals find qualified artists. Sometimes, artists coming from different craft backgrounds are not knowledgeable about how to apply for public art projects. Developing a roster involves a good outreach strategy

to identify and involve a large number of local artists, expanding the number of artists working in the public realm. Rosters have many benefits, including helping more artists to be competitive in preparing public art application materials and encouraging the local design and development community to involve Registry artists in more projects. 4Culture maintains a very large on-line roster that might be a useful example for developing one or more specialized rosters for Vancouver.

<http://4culture.org/publicart/registry/default.asp>

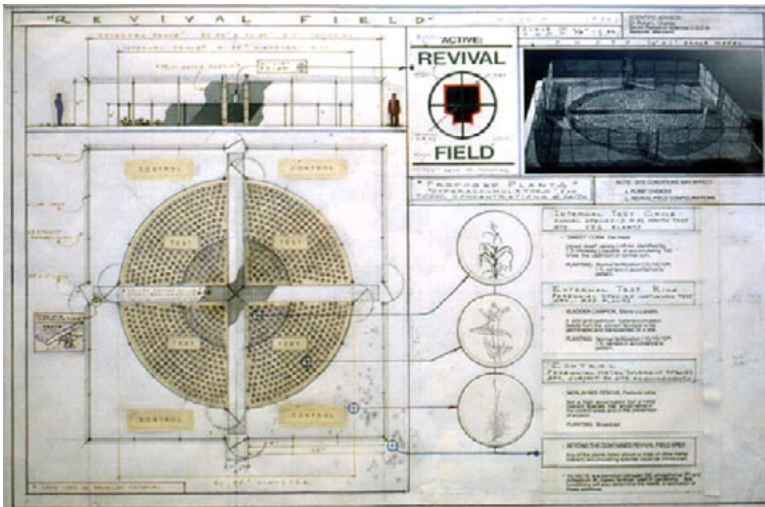
PUBLIC / PUBLIC PARTNERSHIPS

The resources needed to achieve the recommendations outlined in the SEFC Art Master Plan exceed the public art set-aside requirement. Artists working on integrated art in Park properties and within community arts programs are critical in order to ensure that the social sustainability goals have a nurturing framework of cultural activities. This plan recommends that a designated Community Arts Programmer position be added as part of the Community Center and that the focus of the community center programming be expanded to complement the Roundhouse cultural programs. Funds dedicated for integrated public art projects in the three major Park properties at SEFC should also be planned into the Park Board's Capital Improvement budgets.

RESOURCE PARTNERSHIPS

SCIENCE WORLD INTERFACE

The proximity of the Science World to the Southeast False Creek neighborhood presents the possibility for a fruitful partnership. Through a series of lectures, residencies and community events, the science of sustainability — the revelations, the systems and the results — are shared as part of active community/art programming. Through this partnership, international artists who have made a practice of working with the scientific community are invited to Southeast False Creek to create works that push into new territories, crossing the boundaries between art, engineering and science.





WINTER OLYMPIAD CULTURAL PROGRAMS

“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

Sport. Culture. Sustainability. These are the “three pillars” of the Olympic Movement.

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. As a result of concerns raised in the early 1990s in Norway, environmental sustainability was added as the third pillar of the Olympic movement.



The official website of the Olympic Games describes the primary objectives of the sustainability policy:

- to promote Olympic Games which respect the environment and meet the standards of sustainable development.
- to promote awareness among and educate the members of the Olympic family and sports practitioners in general of the importance of a healthy environment and sustainable development.

Because of the strong connections between the goals of the SEFC sustainable urban neighborhood and the underlying principles of the international Olympic movement, a partnership of resources to support public art seems highly probable. VANOC through its website has proposed an international Visiting Artists program, encouraging visiting sports teams to put an artist on the team – a notion clearly in line with current day practices of adding a public artist to a building project’s design team.

The potential to invite international artists capable of creating permanent or ephemeral commissions within SEFC should be explored by the City. Perhaps a visiting artist might capture recordings or images during the Games that could be the basis for a permanent work of art that commemorates that aspect of the SEFC history for future generations. A curatorial lead, a person providing vision and contacts to secure commitments from visiting nations, ensures that the most is made of this extraordinary opportunity. Clearly both VANOC and the civic leadership in Vancouver are working to maximize the Legacy possibilities from hosting the Games. SEFC is poised to take advantage of that long-term strategic thinking.

As part of the research phase of this plan, several potential partnerships were identified including: celebratory gateways, vessels or sites that support the Olympic flame ceremonies, lighting projects that enhance Vancouver’s nightscape during the winter season, First Nation cultural education and experiences, and temporary fencing and backdrop solutions for Olympic events and activities.

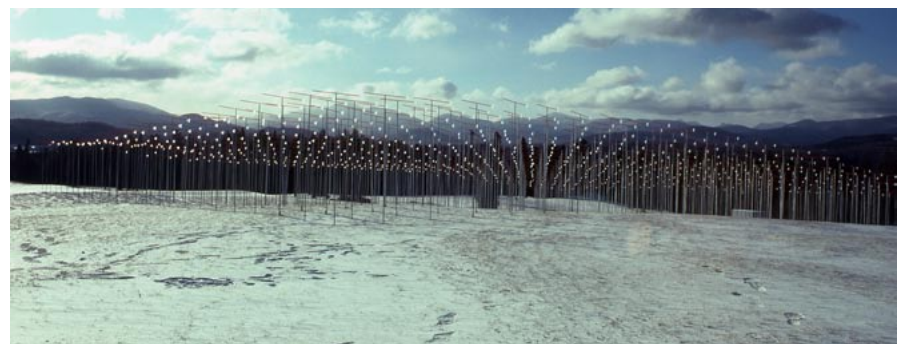
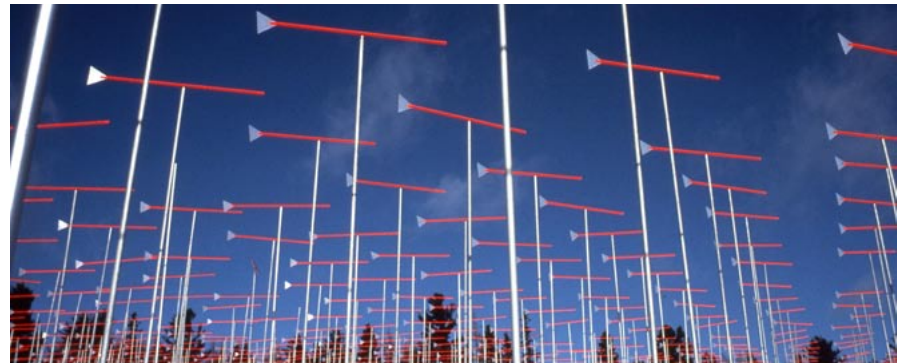


PHOTO REFERENCE

Page 1: Cover



© 2006 Laura Sindell, *Broad Leaf Maple*, silver gelatin print.



Site excavation at the 50-acre Southeast False Creek redevelopment site showing the stock piled rubble, a possible recyclable resource.

Page 2: Participants



© 1979 Chris Burden, *Honest Labour*, Granville Island, Vancouver BC. Text excerpt taken from "Chris Burden as Stonebreaker," *Vanguard*, September 1979.

"*Honest Labour* was a 9 a.m. to 5 p.m. 'job' taken on by Burden in which he dug, picked and shov-

elled his way across the stoney earth-fill of Vancouver's Granville Island on the edge of False Creek. The objective during his week of labour was to earn his fee as artist-in-residence at the Emily Carr College of Art, as well as making a comment on the artist's involvement in honest labour. The college had contracted Burden to do a one week 'piece' for their *Art Now* programme... and Burden felt the best way to fulfill his role as artist and employee was to produce some truly honest labour."

Page 3



Harry Houdini hanging from the Sun Tower, Vancouver, 1923. Photo by W. J. Moore, from the Vancouver Public Library Special Collections. VPL 70208. Used with permission.



© 2006 Christian Moeller, *Bit Map Fence: News Readers*, Atlantic Central Base, Seattle WA. Photo by YaM Studio.

The artist made black and white photographic portraits of people reading newspapers – a common sight on the daily bus commute. The portraits were translated into coordinates that pinpointed locations for standard manufacture plastic disks. The disks are attached to chain link fencing, revealing large- scale pixilated portraits.

<http://www.christian-moeller.com/>

Page 4: Introduction

Historical Wilkinson Building, an example of minimalist industrial architecture and painterly elegance of weathered, corrugated metal siding.



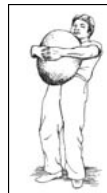
© 2004 Liz Magor, *LightShed*, Harbour Green Park, Vancouver, BC.

The artwork is located on the downtown seawall near the Coal Harbour Community Centre and facing Stanley Park.

It is based on the old boat sheds that used to line the shoreline. The artist cast a ½ scale model in aluminum and coated it with luminescent paint. It is perched on top of cast pilings. At night a soft glow emanates from inside.

City of Vancouver Office of Cultural Affairs Public Art Registry
<http://www.city.vancouver.bc.ca/publicart>

Page 5: Introduction



© 1975 Wilson Duff, Hilary Stewart, Art Gallery of Greater Victoria. *Images: Stone B.C.*, Originally published in Canada by Hancock House Publishers, Ltd.

Kwakiutl man lifting a strength-testing stone. Heavy oval boulders were hoisted as feats of male strength by some of the Salish and Kwakiutl people, sometimes at betrothal ceremonies. From a photograph by W. Duff at Smith Inlet in 1956.



© 1975 Wilson Duff, Hilary Stewart, Art Gallery of Greater Victoria. *Images: Stone B.C.*, Originally published in Canada by Hancock House Publishers, Ltd.

The Sechelt Image. Photo by W. Duff.

This boulder seems to be the image of masculine strength, stated in the metaphor of sex. His head is powerfully masculine; the whole boulder seen backwards and upside down, is phallic in form. But the image is still more complex than that: it shows also its opposite. Below the phallus is a vulva. The phallus has arms, which clasp the man. His ambiguity is absolute: "male strength" is also "mother and child."



© 2003 Buster Simpson, *Cydlifiad (Confluence)*, installation at the National Botanical Garden of Wales.

The buckets served as an offering to the Mirror Pool and were hand-lettered in Welsh by visitors to the Botanical Garden, suggesting a claiming, by them, of a particular tributary of the River Tywi Watershed. In addition, each bucket had a photographic "label" which documented the man made intervention to that watershed. *Cydlifiad* suggests a new ecological initiative to mitigate the two disconnected "watersheds". As visitors viewed the installation from the pool spillway, the inverted letters painted on the pails reflected collectively to read AFON TYWI.

<http://www.bustersimpson.net>

Page 6: Vision



View from the south shore of False Creek looking northwest.

Page 7: Guiding Principles



Block 6, Regenwasserteich, Pflanzenkläranlage, Grundwasserredotierung, Hans Loidl, Berlin. Part of the IBA (International Building Exhibition) as a model of ecological architecture and urban design.

Gray water lagoon water management, Berlin housing complex. Water from the large housing projects domestic gray water sources is directed to a reconstructed wetlands to be cleaned and provide a amenity and wildlife habitat.

<http://www.id22.de> <http://www.ufafabrik.de> <http://www.experimentcity.net>



© 1991 Buster Simpson, *Host Analog*, Portland, OR.

Gleaned from the Bull Run watershed in 1991, this old growth Douglas Fir nursing log arrived at the Oregon Convention Center with a mix of creatures and indigenous plants growing from the decaying biomass. *Host Analog* is an evolving laboratory, where a natural phenomena has been transplanted into a new urban context. Now, the monarch is host to a diversity of indigenous and non-native exotic plants and trees, propagated by chance conditions. This is the urban metaphor for accommodation and collaboration, and dynamic displacement. Perhaps at this location *Host Analog* will remain undisturbed for the thousand years required to complete the regenerative cycle.

<http://www.bustersimpson.net>



© 2003 SuttonBeresCuller, *Trailer Park*, Seattle, WA. Photo courtesy of the artists.

A portable park, as large as two parking spaces. It contains all the amenities from a bench to a running waterfall.

Page 8: Guiding Principles



© 1987 Mary Miss, *South Cove*, New York, NY.

The artwork creates a place for island inhabitants to reach the water that surrounds them, and elaborates the line between land and water. Environmental artist Mary Miss used references to the site's history and boardwalk/wharf

character, carefully placing rockery, lighting and viewing structures along the water's edge. The park reconnected city dwellers to the smell, touch, sound and beauty of the water, as well as grand views of New York Bay. "I was interested in getting people down close to the water," explains the artist. Miss collaborated with architect Stanton Eckstut and landscape architect Susan Childs.

Battery Park City Authority
<http://www.batteryparkcity.org/artists.php4?page=southcove>



© 2002 Buster Simpson, *Water Table / Water Glass*, Seattle, WA.

Sited in the Ellington Condominium plaza, these downspout water features exemplify how art can work on a number of meaningful levels. As sculpture, the Glass and Table provide a domestic tableau. As metaphor, the *Water Table / Water Glass* are two elements that create utilitarian fountains. The Glass becomes a vessel, a cistern and a detention tank. The Table is at times a table, but, during storm events, ten stories of water pressure transform into a "water folly". The *Water Table* also supplies the courtyard landscape irrigation.

<http://www.bustersimpson.net>



© 1979 Alan Sonfist, *Time Landscape*, New York City, NY.

Time Landscape is a replanted, pre-colonial forest in the heart of a modern metropolis, which reveals the physical environment of Manhattan before Europeans settled the city in the 16th century. The sculpture, located in New York Greenwich Village brings nature back into the urban environment and explores the historical dimension of natural evolution alongside social and cultural life. The artist proposed the work to the city in 1965. *Time Landscape* was completed under Mayor Ed Koch in 1978, and land-marked by the city in 1998.

The Center for Land Use Interpretation
<http://ludb.clui.org/ex/i/NY3199/>

Page 9: Guiding Principles



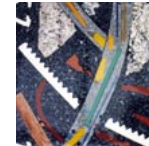
© 1997 Elizabeth Conner, *Waterway 15*, Seattle, WA.

This integrated work provides direct access for boats and pedestrians to Lake Washington in Seattle. The art and landscape work together to form a historic timeline of the lake and neighborhood. The bench was fabricated by the site's closest "neighbor," the Center for Wooden Boats. It displays the craftsmanship and techniques found in hand-built wooden sailing vessels.

4Culture Artists Registry
http://www.4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=conner01



Found urban pavement textures.



© 1994 Buster Simpson, *Moving Over*, Miami, Florida.

Two tier seating. Four units at three platforms. Benches made of terrazzo with mixed material inlays. Benches reference alignment of street grid below. Curb cut (seating) is elevated transit seating.



© 1986 Buster Simpson, *Poem To Be Worn*, Seattle, WA.

Wilson sandstone paver placed on a public walkway. Wear is integral to the poem's premise. 4' x 4' x 4'.

<http://www.bustersimpson.net>



Inverted boat hull as a roof structure along a water edge pedestrian promenade in Copenhagen, Denmark.

Page 10: Water, Energy and Agriculture



"Green Tea" - Solar boiler manufactured at collectives in China and made available to field laborers to cook and boil water in the 1980's.



© 2005 *Not A Cornfield*, LLC. Los Angeles River and Elysian Hills, Los Angeles, CA. Photo by Steve Rowell.

In 2005, through one growing cycle of corn, artist Lauren Bon transformed a 32-acre former brownfield site on the edge of the city of Los Angeles, into an artwork. In her statement about the work, Bon explains, "*Not A Cornfield* is a living sculpture in the form of a field of corn.... This art piece redeems a lost fertile ground, transforming what was left from the industrial era into a renewed space for the public.... By bringing attention to this site throughout the *Not A Cornfield* process we will also bring forth many questions about the nature of urban public space, about historical parks in a city so young and yet so diverse. About the questions of whose history would a historical park in the city center actually describe, and about the politics of land use and its incumbent inequities. Indeed, *Not A Cornfield* is about these very questions, polemics, arguments and discoveries. It is about redemption and hope. It is about the fallibility of words to create productive change. Artists need to create on the same scale that society has the capacity to destroy."

An urban agriculture project linking historical land use issues, sustainable agricultural/environmental practices, and environmental art.

<http://www.notacornfield.com>



© 1991 Buster Simpson, *Hudson River Purge*, New York, NY.

The installation *Hudson River Purge*, is part of a continuing series dating back to 1983. The limestone sculpture is a populist, environmental agit prop, working both metaphorically and pharmaceutically. As metaphor, it dramatizes the crisis of person and planet as one: acid indigestion and acid rain.

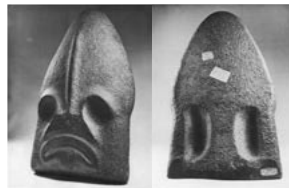
The media picked up on the connection and coined the titles "River Roloids" and "Tums for Mother Nature." The 24-inch disks used in the *Hudson River Purge* are of soft chalk limestone. Pharmaceutically, limestone neutralizes or "sweetens" pH acidic waters. The process of adding limestone to acidic rivers is now a standard practice with environmental agencies. Yet, the source of the problem – combustion and consumption – persists. We remain resigned to the stop gap solution, "the bigger the problem, the bigger the pill."

<http://www.bustersimpson.net>

Page 11: First Nation Self Determination



Stone Sculpture, Copenhagen



© 1975 Wilson Duff, Hilary Stewart, Art Gallery of Greater Victoria. *Images: Stone B.C.*, Originally published in Canada by Hancock House Publishers, Ltd.

Pile Driver: Shark Head and Hand Hammer (Slope-handled Maul). Photos by W. Duff.



Page 12: First Nation Self Determination



© 1997 Roger Fernandes, *Changer Petroglyph*, (one of three), Green River Trail, Kent WA. Photo: Joe Manfredini.

Roger Fernandes carved the Northwind Fishing Weir legend as petroglyphs into three Washington granite boulders. Rocks with petroglyphs carved by Puget Salish people were once found throughout the Puget Sound area.



© 1975 Wilson Duff, Hilary Stewart, Art Gallery of Greater Victoria. *Images: Stone B.C.*, Originally published in Canada by Hancock House Publishers, Ltd.

Hand Hammer (Basic Type). Photos by W. Duff.



© 1997 Susan Point, *Northwind Fishing Weir Legend*, Green River Trail, Kent WA. Photo: Joe Manfredini.

One of six carved cedar planks that visually retell the Coast Salish legend of Northwind's Fishing Weir.

For thousands of years, the waterways and forests of the Northwest have been home to people who passed their history from generation to generation through storytelling. The Green River Trail is the site of the *Northwind Fishing Weir Project*, a retelling of the Duwamish Northwind

Fishing Weir legend through the work of four visual artists. At low-tide, a cluster of bedrock is revealed in a bend of the Duwamish River, and is believed to be the remnants of Northwind's Fishing Weir. The artworks are installed along the trail near this unusual rock formation.

4Culture
http://4culture.org/publicart/project_profile.asp?locID=15

Page 13: Hydraulics as Water Feature



© 2000 Buster Simpson, *Growing Vine Street: Bow Truss Downspout*, Seattle, WA.

Bow Truss Downspout, part of the *Growing Vine Street* urban watershed collection and mitigation project in the Belltown neighborhood of downtown Seattle.

<http://www.bustersimpson.net>



Imaginative rain downspout design with potentially sonic overtones, Germany.



© 2002 Buster Simpson, *Water Table / Water Glass*, Seattle, WA.

(See Photo References entry for *Water Table / Water Glass* on Page 8.)



A hand pump activated by children as a learning device and water feature. This amenity has the potential to enstill stewardship of watering public landscapes into children and adult awareness. California Science Center, Los Angeles, CA.



Surface water collection system channeled through a new neighborhood as a sustainable water management strategy. The project incorporates runnels,

downspouts, detention pools and natural hydraulic water features as an enhanced pedestrian experience. Malmö, Sweden.

Page 14: : Hydraulics as Water Feature



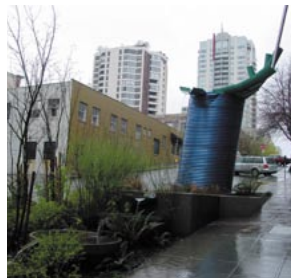
© 1977, Herbert Bayer, *Mill Creek Canyon Park*, Kent, WA.

This artwork/earthwork was created as a result of a symposium called *Earthwork: Art as Land Reclamation* sponsored by the King County Arts Commission in 1976. The park acts as a storm water detention and management system, as well as a recreational area and land-based artwork.



© 2001 – 2004, Jann Rosen-Queralt, *Suckahanna Rain Garden*, Arlington, VA.

This park has three major elements: an in-ground skateboard area, a soccer field, and an interactive nature area. The central theme of the nature area is a rain garden that is both educational and fun. Storm water runoff is collected from all the paved areas and filtered as it passes through layers of sand and clay in the garden. The water is then stored in an underground cistern, and children can pump it out from the underground detention tank into the water flume.



© 2003 Buster Simpson, *Growing Vine Street: Beckoning Cistern*, Seattle, WA.

Beckoning Cistern is part of the Growing Vine Street Project, which demystifies the journey of water in an urban watershed, as rainwater visibly travels from roof to bow truss downspouts to eighty-foot-long detention planters and finally to two more downspouts. One downspout supports a series

of vertical landscape detention planters and the other downspout offers rainwater to the *Beckoning Cistern*. The cistern, a large 10 foot by 6 foot diameter tank, appears as a sleeve with a hand and extended index finger reaching out to the downspout. The gesture mimics the famous Sistine Chapel painting of Adam and God reaching towards each other. In this case, God is the downspout, implying Mother Nature as the alternate deity. The tank water overflow pours out the tip of the thumb and into a set of planters with native wetland plantings. The tank water is also available for additional watering, as determined by the residents. Continuing the Growing Vine Street interventions, *Cistern Steps* receives additional waters from an adjacent condominium roof and directs it into a series of stepped wetland planters, rather than sending the water into the sewer. The *Cistern Steps* is adjacent to the Belltown P- Patch and is considered an extension of it.

Page 15: Energy Technology Artwork



© 1980 Simpson Keating Markovitz, *Viewlands Receiving Substation*, Seattle, WA.

Seattle's first design team collaboration, integrating art and design with all aspects of the electrical sub-station facility and site. Team members included artists Buster Simpson, Andrew Keating and Sherry Markovitz with Hobbs/Fukui Associates Architects.



© 1978 Buster Simpson, *Shared Clothesline: Banners of Human Reoccupation*, Seattle, WA.

This installation addressed environmental and social sustainability as a dramatic agit prop of utility – what Simpson later called “poetic utility.” The clothesline was introduced on Solar Day 1978, complete with an entire load of laundry that had been dyed yellow. This functional urban amenity served as an energy-wise alternative to electric dryers, as well as a response to the proliferation of the decorative “identity package” banners marketing a lifestyle rather than providing an authentic urban experience. Many of the downtown condominiums had covenants prohibiting hanging laundry out to dry, considering that to be “unsightly.” The shared clothesline could be shared by neighbors, linking the market-rate condominium dwellers with the subsidized high rise units across the alley. When the line was bare, it functioned as an Aeolian harp in gusting wind, providing acoustical resonance.

<http://www.bustersimpson.net>



Power utility alley through Southeast False Creek project site could serve as a historic icon and be reinvented as a series of portals and conveyance for new technology based artwork.



© 1998 Jill Anholt and Susan Ockwell, *Uncoverings*.

Four sidewalk reliefs in different downtown locations intermittently allow steam to escape from the city's underground heating system. The combination of light and steam brings attention to the city's subterranean mysteries.

Page 16: Gateways



© 2003 Rodney Graham with superkül architecture, *Millennial Time Machine*, University of British Columbia Campus, Vancouver BC.

Millennial Time Machine is a 19th century, horse drawn landau, whose carriage has been converted into a camera obscura. The camera obscura, which produces an image that is upside down and reversed, was an influential precursor to the modern, multi-lens camera. The artwork is housed in a glass walled pavilion at the



south-west corner of the University of British Columbia campus. Positioned to overlook the landscaped bowl between Koerner Library and Main Library, the camera obscura focuses on a young sequoia tree that will grow to maturity. The tree and location are also meant to raise issues about the university as a place where knowledge, technologies, and histories are constructed.

Morris and Helen Belkin Art Gallery, University of British Columbia
http://www.belkin-gallery.ubc.ca/webpage/exhibitions/outdoor_art.html



© 2006 Nancy Rubins, *Pleasure Point*, nautical vessels, stainless steel, stainless steel wire, 304 x 637 x 288 in. Collection Museum of Contemporary Art San Diego. Museum Purchase, International and Contemporary Collections Fund, 2006.10. Photo by Pablo Mason.

Nancy Rubins transforms discarded, everyday objects into innovative monumental sculptures.

In *Pleasure Point*, an arc of salvaged vessels projects from the Museum's exterior toward the shores of the Pacific Ocean. Rubins has described her works as drawings in three dimensions; suspending the weathered boats in the air, she gives them graceful, dramatic form.

<http://www.mcasd.org/collection/acquisitions.asp#p6>



© 1991 Hachivi Edgar Heap of Birds, *Day/Night*, Seattle, WA.

This artwork is installed in conjunction with a 1909 sculptural bust of Chief Seattle located at Pioneer Square in Seattle, Washington. The porcelain enamel on steel panels are written in Lushootseed on the front, with an

English translation on the back: "Chief Seattle Now The Streets Are Our Home" (left) and "Far Away Brothers and Sisters We Still Remember You" (right). According to the artist, "The sculpture seeks to proclaim that for many transient inter-tribal people, the streets of Seattle are home. ... although these tribal citizens have sought refuge in the urban centers which have sprung up on Indian Territory around them, the far rural tribal communities from which they originate hold each and everyone's memory in close and high regard."

The sculpture's title refers to the words of Chief Sealth (Seattle):

"Our dead never forget this beautiful world that gave them being. They still love its winding rivers, its great mountains and its sequestered valleys and they ever yearn in affection over the lonely-hearted living and often return to visit, guide and comfort them.

Day and night cannot dwell together. The red man has ever fled the approach of the white man, as the changing mist on the mountainside flees before the blazing sun."

http://www.heapofbirds.com/hachivi_edgar_heap_of_birds.htm



Anish Kapoor, *Cloud Gate*, Millennium Park, Chicago, IL. Photo by Greg Bell.

This monumental 110-ton elliptical sculpture is inspired by liquid mercury. The highly polished surface reflects the Chicago skyline, while at the same time, viewers who pass through the 12-foot high

arched "gate" and into the concave chamber beneath the sculpture, also see their reflection.



© 2005 Janet Echelman, *She Changes*, Porto, Portugal. Photo by Joao Ferrand.

Designed to work with the wind patterns along Portugal's coastline connecting the cities of Porto and Matosinhos, this project canopies a three-lane highway roundabout at the intersection of

the three main roads. The sculpture integrates the history of the area, where a fishing village became an industrial area with smokestacks and tanks.

4Culture Artists Registry
http://www.4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=echelman01

Page 17: Community Center / Community Arts



© 2004 Steven Siegel, *Freight and Barrel*, Three Rivers Arts Festival, Pittsburgh, PA.

Monumental public artworks made of recycled, post-consumer material such as plastic, rubber hose and wire. These works illustrate the artist's ability to take virtually any material and form it into sculpture that supports his philosophy of an ecological art that recognizes preexisting conditions and systems.

4Culture Artists Registry
http://4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=siegel03



© 1995 Seyed Alavi, *Where is Fairfield?*, Fairfield, IA.

This community based, interactive public art project was designed to explore the city's sense of identity, and included: street banners, engraved bricks, grocery store bags, a shopping mall video installation, murals, an air plane banner, a population sign, a post office cancellation stamp, slide projections on buildings, and t-shirts.

4Culture Artists Registry
http://4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=Alavi01



© 2005 George Legrady, *Making Visible the Invisible: What the Community is Reading*, Seattle Public Library, Seattle WA.

Mounted behind the check-out desks at the Seattle Public Library, an installation of six plasma screens feature visualizations

that are based on statistical analyses of the circulation of non-fiction books catalogued according to the Dewey decimal system going in and out of the library's collection. The color of the projection also serves as a visual clock, changing colors over the course of the day.

Page 18: Community Center / Community Arts



© 2005 *Not A Cornfield*, LLC. Los Angeles River and Elysian Hills, Los Angeles, CA. Photo by Steve Rowell.

(See Photo References entry for *Not A Cornfield* on Page 10.)



© 2005 Susan Schwartzberg, *Becoming Citizens*, Seattle, WA. Published by the University of Washington Press.

This book is a result of an artist/community collaboration, part of ARTS UP (Artists Residencies Transforming Urban Places) sponsored by the Seattle Arts Commission. It presents a visual narrative of thirteen families who went against conventional medical wisdom and chose to bring up their children with developmental disabilities in the community. Breaking the silence that characterizes the history of

disability in the United States, *Becoming Citizens* is a substantive contribution to social and regional history. It demonstrates the ways in which personal experiences can galvanize communities for political action.

Page 19: Olympic Council Fire



© 1997 Buster Simpson and Erik Mott, *Vail Hearth* proposal, Vail, CO.

A public amenity consisting of a scrim structure that serves as a shade device in the summer sun and a warming shelter during winter ski season. The metal mesh material proposed for the enclosure is similar to standard fireplace screens. The fire pit has heating coils integrated into the design which supply warmth to the adjacent seating. This piece was in response to the need of the village to have a social hearth.



© 1991 Dan Corson, *Lake Ring of Fire*.

Temporary, site-specific environmental sculpture with flames erupting up to three feet high from under the water.



© Stan Hera, *The Circle*, Haskell Indian Nations University.

Page 20: Neighborhood Yard Identity Items



© 2006 Don Fels, *ELST Bench*, East Lake Sammamish Trail, Issaquah, WA.

This prototype bench was made from a local Madrona tree, which had been growing along the East Lake Sammamish Trail, but died due to increase in traffic pollution. The bench base is constructed of recycled rail, salvaged from the rail line that once crossed this land.



© 1993 Sheila Klein, *Veronica Urban Candelabra*, Los Angeles, CA.

An artist-initiated sculpture located in the parking lot of a mini-mall. The artist salvaged street lighting fixtures, some dating back to the gas lamp era and reconfigured them into an "urban candelabra."

4Culture Artists Registry
http://www.4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=klein09



Railroad wheels on inventory, Santa Fe, NM.



© 1991 Buster Simpson, *Hone/Wear* — Part of *The Effluence of Affluence* installation, Seattle Art Museum, Seattle, WA.

A hand cranked public grinding wheel with water well, one side is engraved with the word "worn" the other side with the word "hone."

<http://www.bustersimpson.net>



Cast iron wheel guards, typically flanking truck portals into buildings, an architectural detail which reinforces the industrial identity and suggests entry or gateway.



Railroad rails recycled as bollards and railings.



Tree grate, Coal Harbor, Vancouver BC.



A gear foundry pattern from a foundry that once operated in the SEFC site. The large inventory of patterns could provide forms for urban accessories and furnishings.

Page 21: Construction Site as Platform for Sustainable Performance And Proclamations



© 2002 Dan Corson, *Within Disease and Health (Flow and Spark)*, Electric Gallery, Seattle City Light, Seattle WA.

As part of an artist-in-residency program, Corson recommended opportunities for artists to work with Seattle City Light projects and public outreach initiatives. The Electric Gallery provides an outdoor infrastructure for display

of temporary digital imagery at a downtown substation facility near Pike Street Market. The changing artworks explore notions of the city's electrical system and the work of the City Light department. The inaugural artworks for the gallery, a collection of three triptychs created by Corson, illustrate electrical and human circulatory systems in states of health and disease.

<http://corsonart.com/>

Page 21: Sustainable Arts Master Plan Fenceline Agit Prop



© 2006 Christian Moeller, *Bit Map Fence: News Readers*, Atlantic Central Base, Seattle WA. Photo by YaM Studio.

The artist made black and white photographic portraits of people reading newspapers – a common sight on the daily bus commute. The portraits were translated into coordinates that pinpointed locations for standard manufacture plastic disks. The disks are attached to chain link fencing, revealing large- scale pixilated portraits.

<http://www.christian-moeller.com/>



© 2006 Christian Moeller, *Bit Map Fence: News Readers*, Atlantic Central Base, Seattle WA.

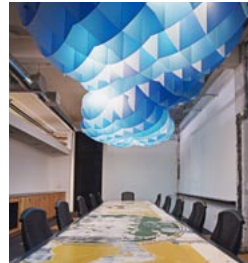
Installing the plastic pixels.

<http://www.christian-moeller.com/>

Page 22: Lead / Leed™ Lobby

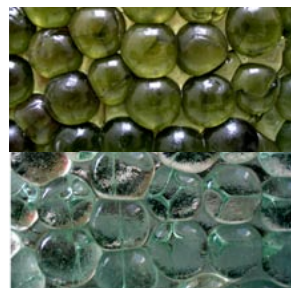


Recycled beer bottles provides the "crystal" for this chandelier in Tempe, AZ.



© 2006 Leo Saul Berk, *Low Ceiling*
© 2006 Annie Han and Daniel Miyalho, *Conference Table*, Lead Pencil Studio, 4Culture offices, Seattle, WA. Photo: Spike Mafford.

This imaginative lighting fixture incorporates both color and form. The clouds change dramatically from different viewpoints. The conference room table is made from a salvaged hand-painted billboard.



© Andy Cao, *Green Bubble Tile* and *Clear Bubble Tile*. Photo by Stephen Jerrón.

Prototype tile products recycling common material by Cao/Perrot Studios.

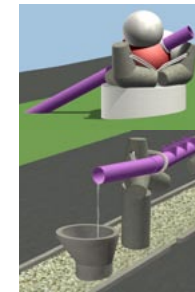
<http://www.caoperrotstudio.com/>

Page 23: Stub-out Infrastructure



© 2004 Greg Snider, *Project for a Public Works Yard*, Vancouver BC.

Cut away of hydraulics system for water glass and water table showing source, distribution, cistern and recirculation.



© 2005 Buster Simpson, proposal for *Brightwater Hydroponics Mitigation*, King County, Washington.

A civic scaled sculpture placed at the entry of a wastewater treatment facility that illustrated bio remediation and water reuse process mitigation at the plant. Completion 2010.

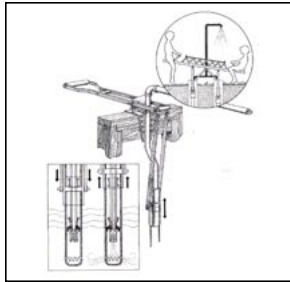
<http://www.bustersimpson.net>



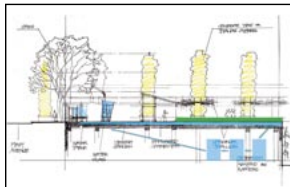
© 1999 Buster Simpson, *Growing Vine Street: Vertical Downspouts*, Seattle, WA.

A downspout retrofit designed to support a series of vertical landscape detention planters. Each "U" section fills to its capacity and then overflows to the next cell below. Limestone is introduced to "sweeten" the low pH of the urban rainwater.

<http://www.bustersimpson.net>



Gaviotas manual sleeve pump.



Cut away of hydraulics system for *Water Table / Water Glass* showing source, distribution, cistern and recirculation.

<http://www.bustersimpson.net>

Page 24: Shoreline Landfill / Intrusion from Global Warming



Global Warming Workshop conducted in 2002 by scientists and artists, creating a collaborative project with high school students at Lewis and Clark College in Portland, OR. Students spent a week creating a photographic cause and effect documentation of global warming. The project started at a receding ice melt on Mt Hood.

Page 24: Urban Rubble Matrix



Urban rubble terrazzo architectural element, showing a polished matrix of demolition rubble and image documentation.



Examples of urban rubble which could be used as aggregate and/or a terrazzo surface enhancement to produce the *Urban Rubble Matrix* as a building material component for SEFC.

Page 25: Civic Nurseries



Abandoned truck, reclaimed with vegetation, suggests a landscape model for treating site artifacts in an "arrested in time" context.



Temporary landscaping approach using off-the-shelf and inexpensive fabric "bag" containers, Switzerland.



Strathcona Community Gardens, a volunteer-run, organic community gardens located in the Strathcona neighborhood of Vancouver. The gardens feature allotment-type plots, local school plots, and raised plots that are wheelchair accessible. The site also has an herb garden, picnic area, children's water play area, pond and bird habitat, espalier, and traditional orchard.



Nursery landscape suggesting a temporary infill and civic nursery strategy for city street tree growth, stewardship and neighborhood participation.



Strathcona Community Gardens in Vancouver with fruit trees in planters awaiting spring planting.

Page 26: Sonic Arts



© 1990, Trimpin, *Klompen* (detail), Seattle, WA. Photo from an installation at the Frye Museum, 2006.

In this multi-media work, Trimpin installed 120 Dutch wooden clogs, placed percussive devices in each toe, and connected them to a computer by concealed wires. A percussive rhythm resonates as the clogs perform a "dance". A different rhythmic pattern ensues each time the sculpture is activated.



© 1981 Buster Simpson, *Down Wind Tale*, New Music America '81 Festival, San Francisco, CA.

Audio speakers were attached to the tail of 14 separate wind vanes which shared a vertical axis and projected prerecorded conversations. Changing direction of the wind pivoted each of the vanes sounds independently through the courtyard space. Lighting directed at the sonic sculpture created a shadow play upon the tower of the San Francisco Art Institute facade.

<http://www.bustersimpson.net>



© 2004 Janet Zweig, *Small Kindnesses Weather Permitting*, Minneapolis, MN.

An interactive public artwork installed in 11 stations of the local Light Rail line. Each unit has a mechanical initiator and a digital output. Over 100 Minnesota artists -- filmmakers, videographers, singers, storytellers, comics, dancers --, were commissioned to provide content for the units, all on the theme of weather or courtesy, the two clichés about Minnesota. The content is delivered when someone on the platform discovers the unit and activates it. Each unit holds all of the content (hundreds of short clips), providing visitors with always varying artwork and entertainment while waiting for the trains.

4Culture Artists Registry
http://4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=zweig01



This bell, mounted in front of a parabola in order to direct the sound as a sonic alignment device, was used to help guide ships into San Francisco harbor during times of fog. Artifacts like this illustrate sonic art that also refers to the site's history.

Page 27: Illuminative Arts



© 2003 Dan Corson, *Fiber Optic Reeds*, Nordheim Court, UW Campus, Seattle WA

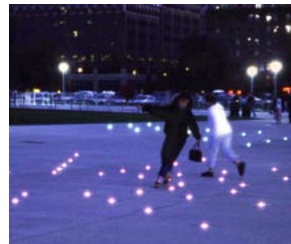
These fiber optic reeds are juxtaposed against the naturalized plant forms in this detention pond on the campus of the University of Washington, in a student housing complex.



© 2006 Buster Simpson, *Valley Metro Light Rail Bridge*, Tempe, AZ

1500-foot long bridge incorporating programmable LED lighting within each of two triangular steel trusses. The LED program will respond to a live data stream from various sources including watershed gauges up stream from the bridge.

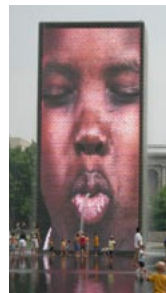
<http://www.bustersimpson.net>



© 2002 Beliz Brother, *Lumen*, Qwest Field, Seattle WA.

Intense, colored lights, the kind used in airport runways, are imbedded in the stadium's concrete plaza, inspiring playful games and creating a large-scale drawing when viewed from the stadium upper decks and surrounding residential buildings.

<http://www.qwestfield.com/artworks.aspx?artworkId=37&navId=2>



Juame Plensa, *Crown Fountain*, Millennium Park, Chicago, IL. Photo by Greg Bell.

Two 50-foot towers project video images of more than 1000 Chicago citizens. The imagery is a reference to the traditional use of gargoyles in fountains, where faces of mythological beings were sculpted with open mouths to allow water, a symbol of life, to flow out. Plensa adapted this practice by having water flow through an outlet in the screen to give the illusion of water spouting from the mouths of the faces.

http://www.millenniumpark.org/artandarchitecture/crown_fountain.html



© 2003 Fernanda D'Agostino (with Marianna Hanniger), *Night/Day*, Theater District Station, Tacoma Link Lightrail, Tacoma, WA

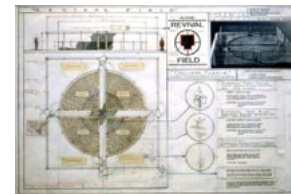
Video projection images of local dance groups are interspersed with dreamlike images from their cultures. The projections onto the light rail platform windscreens are reflected on nearby glass storefronts, giving the nighttime streetscape a festive and surreal ambiance.

4Culture Artists Registry
http://4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=dagostino_si02

Page 34: Science World Interface



View looking toward Science World, Vancouver BC.



© 1991-2006 Mel Chin, *Pig's Eye Landfill (Revival Field)*, St. Paul, MN.

Mel Chin explores ways that art can provoke greater social awareness and responsibility. His interest in the environment has led him to collaborate with scientists and government agencies to create work that transcends traditional sculpture. In 1990 during a residency at the Walker Art Center, he created an installation titled *Revival Field: Projection & Procedure*. He worked with scientists to design gardens of hyperaccumulators--plants that can draw heavy metals from contaminated soil. The site of an old landfill near downtown St. Paul, Minnesota, was selected. The contaminated earth was enclosed with a chain-link fence and divided by paths that form an X. The project's boundaries were marked by a square. Chin conceived of these overlays as a target, a metaphorical reference to the work's pinpoint cleanup. The divisions were also functional, separating different varieties of plants from each other for study.

Walker Arts Center
<http://collections.walkerart.org/item/object/7577>

Page 35: Winter Olympiad Cultural Programs



© 2004 Christo and Jeanne-Claude, *The Gates*, Central Park, New York City, NY. Photos by Cath Brunner.

On February 12, 2005, artists Christo and Jeanne-Claude supervised the synchronized unfurling of 7,503 fabric panels in New York City's Central Park. The project was proposed in 1979, but only realized when Mayor Michael Bloomberg was able to successfully negotiate a contract between the artists and the city, permitting a temporary, grand-scale artwork in the historic park.

The gates were all 16 feet (4.87 meters) tall, but varied in width from 5 feet 6 inches to 18 feet (1.68 to 5.48 meters), depending on the width of the pathway. The gates were installed on 23 miles of walkways in Central Park. The work of art remained for 16 days,

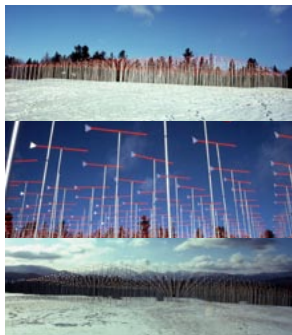
then the gates were removed and the materials industrially recycled.

About 1,000 workers from throughout the world signed up to install the gates, docent the installation while on display in the park, and remove the gates following the 16-day installation period. All workers were paid for their work, and also received breakfast in the morning and one hot meal during the day.

The economic impact benefit to the city (in the normally slow winter month of February) was estimated at \$250 million USD. *The Gates* was entirely financed by the artists through the sale of preparatory studies, drawings, collages, and scale models.

<http://www.christojeanneclaude.net/tg.html>

Page 36: Winter Olympiad Cultural Programs



© 1980 Douglas Hollis, *Field of Vision*, Winter Olympics, Lake Placid, NY.

900 wind vanes, 100' x 100' x 8'6" high.

Page 47: Back Cover



Popular public gathering place around a broad leaf maple growing at a Vancouver street intersection.

Vancouver Public Library Special Collections.



© 2006 Laura Sindell, *Broad Leaf Maple 2*, silver gelatin print.



© 2002 Buster Simpson, *Mobius Band*, Environmental Learning Center, Bainbridge Island, WA. Photo by Russell Johnson.

A 12in wide by 45ft long bandsaw blade fashioned into a mobius strip and hand lettered with a quote from John Muir. As the lettering

paint was drying, the letters were dusted with charcoal. The blade encircles an 85ft long recycled wood beam running the entire length of the building and culminates at the other end with a Salish Welcome Figure.

"My heart is broken in the face of the stupidity of my species, I can't cry about it.... The west has packed the whole world on a runaway train. We are on the road to extinguishing ourselves as a species....we've got to get ourselves back to the garden."

Quote by Joni Mitchell. taken from "Working Three Shifts and Outrage Overtime" by David Yaffee, *New York Times*, Sunday, February 4, 2007.

Additional Reference Resources

Southeast False Creek Home Page
<http://www.city.vancouver.bc.ca/commsvcs/southeast/>

Link to Southeast False Creek Official Development Plan (ODP)
<http://www.city.vancouver.bc.ca/commsvcs/bylaws/odp/SEFC.pdf>

Link to Public Realm Plan PDF
<http://www.city.vancouver.bc.ca/commsvcs/southeast/documents/pdf/publicrealm.pdf>

A research report by Beth Carruthers, commissioned by the Canadian Commission for UNESCO, published in Vancouver, April 27, 2006

Mapping the Terrain of Contemporary Eco Art Practice and Collaboration
 Art in Ecology – A Think Tank on Arts and Sustainability
<http://www.unesco.ca/en/activity/sciences/documents/BethCarruthersArtinEcologyResearch>

Summary Report by Lorna Brown, Vancouver, April 27, 2006, Roundhouse Community Center
 Art in Ecology – A Think Tank on Arts and Sustainability
<http://www.vancouverfoundation.bc.ca/Community/Down%20Loads/AIESummary.pdf>



"My heart is broken in the face of the stupidity of my species, I can't cry about it.... The west has packed the whole world on a runaway train. We are on the road to extingcting ourselves as a species....we've got to get ourselves back to the garden."

- Joni Mitchell, 2007