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CORPORATE REPORT

NO: R189 COUNCIL DATE: SEPTEMBER 23, 2013

REGULAR COUNCIL

TO:	**Mayor and Council**	DATE:	**September 16, 2013**
FROM:	**General Manager, Parks Recreation and Culture**	FILE:	**7800-01**
SUBJECT:	**Works Yard Project – Artist-in-Residence Public Art Program**		

RECOMMENDATION

The Parks, Recreation and Culture Department recommends that Council:

1. receive this report as information; and

2. authorize staff to engage Alan Storey as the "artist in residence" for Surrey's new Works Yard to undertake a program of work related to public artwork for that facility, all as generally described in this report.

INTENT

The purpose of this report is to provide background information regarding the proposed Works Yard Artist in Residence and public art project and to obtain approval to retain an artist to undertake this role and produce a public art work for installation as part of the new Operations Works Yard.

POLICY CONSIDERATIONS

The recommendation of this report complies with the City's Public Art Policy. Funding for civic public art initiatives is included in capital construction projects at a rate of 1.25% of the construction budget for the project. This allows for the installation of one or more permanent artworks in each such project. The funding supports the production, installation, administration and maintenance of the artworks. The implementation of the public art program is guided by the Public Art Master Plan.

BACKGROUND

The site, theme and form of public art related to the new Works Yard were informed by a charette involving:

- Engineering Operations representatives;
- Civic Facilities representatives;
- Parks Operations representatives;
- the City Architect;

- City Planners;
- Public Art Program representatives;
- Representatives from the principal architect (Taylor Kurtz Architecture) for the Works Yard project;
- a representative from the Public Art Advisory Committee;
- an independent public art consultant; and
- an independent sculptor.

The recommendation arising from this meeting to the Public Art Advisory Committee was to undertake multiple public art installations as part of the project and to initiate the development of the first artwork for the Works Yard facility through a pilot artist in residence approach.

The pilot artist in residence commission envisions an artist undergoing a familiarization process of the City's engineering, transportation, facilities maintenance and parks operations and with this information recommending a number of public art concepts both for the site of the Works Yard and other sites associated with the operation of the Works Yard businesses. The artist in residence would then undertake the design and implementation of these concepts, as approved by the City, through to completion and permanent installation. The recommendations for other public art opportunities envisioned by the artist in residence in consultation with staff, would inform a master public art plan for the Works Yard site. These other opportunities, also funded by the public art budget for the Works Yard, would be addressed by means of an open competition for other artists, and be realized over time.

This approach to the public art for the Works Yard was supported unanimously by those participating in the charette and by the Public Art Advisory Committee.

DISCUSSION

Call for Letters of Interest and Selection Process:

A call for letters of interest was extended to local, professional artists interested in working collaboratively with the Design Team and employees of the Works Yard facility in a two-phased artist in residence program. Phase I of the program involves researching the operations of the City Works Yard to develop multiple concepts for public artworks. Phase II would involve design and installation through to completion of one concept, informed by this research, as a permanent public art work at the Works Yard. The artist will engage the Works Yard staff in their research and development of concepts, as well as in the processes of design, fabrication and installation, whenever possible. While the artist in residence will produce one art work for the Works Yard site, other concepts will respond to the services provided by Works Yard staff teams across the City, and may result in recommendations such as art integrated into fencing, tree grates, manhole covers and possible future artist in residence projects.

Five artists were shortlisted from the letters of interest that were received. These included:

- Debbie Tuepah;
- Elisa Yon;
- Instant Coffee Collective;
- Karen Kazmer; and
- Alan Storey.

All five artists were given an orientation tour of the Works Yard. They subsequently provided documents that demonstrated their skills and abilities and outlined their proposed approach in relation to collaborative research for a Public Art plan and the development of a public art work program for the Works Yard.

The shortlisted artists made presentations to a Selection Panel including City staff, the project Architect and a representative of the Public Art Advisory Committee.

The Panel voted unanimously to recommend Mr. Alan Storey to the Public Art Advisory Committee for this commission.

Public Art Advisory Committee Endorsement:

At its meeting on September 12th, 2013 the Public Art Advisory Committee voted unanimously to recommend to Council that Mr. Alan Storey to be contracted as the artist in residence for the Works Yard project as generally described in this report. Information about Alan Storey is included in Appendix "A" attached to this report.

Description of Residency and Artwork:

A period of three months is set aside for Phase I - Research and Works Yard Public Art Plan. The artist will provide a minimum of 20 concepts for public art relevant to the Works Yard including proposed themes for the art works; the proposed forms (material and size) and a proposed implementation process to include works yard staff and community engagement. Phase II- Public Artwork Project will involve the artist in residence producing an artwork including design, fabrication and installation with appropriate review and approval by the Public Art Advisory Committee and Council.

About the Artist:

Alan Storey has been creating artworks by way of public and private commissions and has presented gallery exhibitions of his artwork for over 30 years. His stated philosophy is "that a work of art in the public realm should intrigue and engage a passerby into an exploratory investigation of the content and its relationship to the surrounding site." Storey has worked as an artist in residence as well as collaboratively with many teams (architects, engineers, construction contractors, scientists and other artists) creating site responsive and integrated contextual work in a variety of media. Energy and environmental concerns and systems of functionality are also evident in his art making. His projects combine intelligence and humour that seize public imagination.

Funding:

Total funding for the Works Yard Public Art amounts to $375,000. Of this amount, $50,000 is allocated for the pilot artist in residence public art project as described in this report and includes $9,000 for Phase I (research and concept development) and $41,000 for Phase II (Public Art Work), inclusive of all costs and taxes. The remaining funding will be allocated for future Works Yard public art that will be installed over time.

Schedule:

Subject to Council approval of the recommendations of this report, it is expected that the artist residency will begin in November 2013 and conclude with the installation of an artwork by the end of November 2014.

SUSTAINABILITY CONSIDERATIONS

The recommendations of this report will assist in achieving the objectives of the City's Sustainability Charter; more particularly the following action items under the socio-cultural and environmental pillars of the Charter:

- SC6: Building Cultural Awareness in the Community;
- EC9: Quality of Design in New Development and Redevelopment; and
- EN13: Enhancing the Public Realm.

CONCLUSION

Based on the above discussion, it is recommended that Council authorize staff to engage Alan Storey as the "artist in residence" for Surrey's new Works Yard project to undertake a program of work related to public artwork for that facility, all as generally described in this report.

Laurie Cavan
General Manager
Parks, Recreation and Culture

Appendix "A": Information about artist, Alan Storey

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Appendix A

Alan Storey

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Letter of interest.

I am interested in the artist in residence program offered in the city works yard, as I think it would be a great opportunity to explore some ideas I have been working on about the nature of a collaborative system in a collective work force. One might equate this to how a bee hive works in an overall organized system...

The nature of the multi tasked works yard function has an intriguing dynamic that spreads out into the city each day and makes the function of the infrastructure seem invisible... but is inherently most vital.... this will likely be a significant part of the language of an artwork that I may propose for either a site inside or around the grounds of the new buildings.

As you can see in my past works, I have a keen interest in site responsive and integrated contextual work. For this project, there are many possibilities for the context and the bee analogy seems like a logical start point. I have worked with a variety of new media ranging from high tech LED screens with real time sensor and motion control processing systems connected to elevator hoist controller systems, to frost and ice equipment, to steam and water systems, through to fuel cells, hydrogen electrolyses, photo voltaic and a whole series of projects to do with energy conversion, conservation and consumption

I have worked collaboratively in many team scenarios with architects, engineers project management, construction and integration projects and scientists. I did a residency in the NRC research institute at UBC in 2003 that created an interesting and collaborative working environment.

Energy and environmental concerns along with collective systems of functionality have been figuring in my vocabulary of the art making process for a while now. I am keen for these possibilities in the works yard.

Methodology

A major part of my philosophy is that a work of art in the public realm should intrigue and engage a passerby into an exploratory investigation. That this may ask or imply questions about the site, work or the people around. Integration into the context is imperative. Works may not necessarily be self-evident, but upon investigation and reflection, the concept should effectively evolve into something of an understanding.

In my practice as an artist, I have worked for the last thirty years or so, on the making of work for both public and private commissions as well as gallery installation exhibitions. I have worked on many successful large scale public art projects of both my own, and in the fabrication and installation of projects for other artists. I have been involved with several design team projects. I have worked with the National Research Council's Institute for Fuel Cell Innovation as a continuance of an Artist in Residence program a number of years ago, with their prototyping lab. I have had fairly extensive experience in all aspects from beginning to end of such works. I have also worked (for 4 years) in the design, fabrication, installation and maintenance of tower cranes and window washing access equipment with a company in Vancouver, that has given me a great deal of insight into the workings, dynamics, and politics of a large scale building site under development and construction.

In general, my approach to developing a work, is to gather and research as much information as possible about the given situation, ie; the sites history and past uses; the various activities, in this case the multitude of tasks undertake in the works yard.... the functions and demographics of the surrounding businesses and residential populations; the environmental effects, both natural and man-made; and the various aspects of the development itself, in terms of the architecture and social impact. A part of my process is to look for some idiosyncratic element in the given situation and then use it as a part of the 'language' in the results. The work that forms out of this 'stuff', then, inherently becomes 'site responsive' in its content and context. The overall work usually has several layers of meaning that may be accessed and/or realized on different levels as the viewer perceives and learns (or wonders...) new and/or different ideas. Sometimes there are fairly humorous 'moments' within the context that can allow a 'playfulness' to occur in the interaction. These, I believe, are some important aspects in the making of a public work.

The use of 'kinetic' movement in my work has never been used for the sake of 'making something move to make it more interesting'. It is, in fact, always existent as an inherent element in the function of the work.

Many of my works also include interaction of the viewer within the dynamics of the work itself. This is sometimes important for several reasons; It can open a barrier between perception and understanding; it enables the viewer to gain access into the ideas involved; it can be a free energy source for the mechanics of a work, and, it can be perhaps.... fun, too.

Thank you for your consideration,

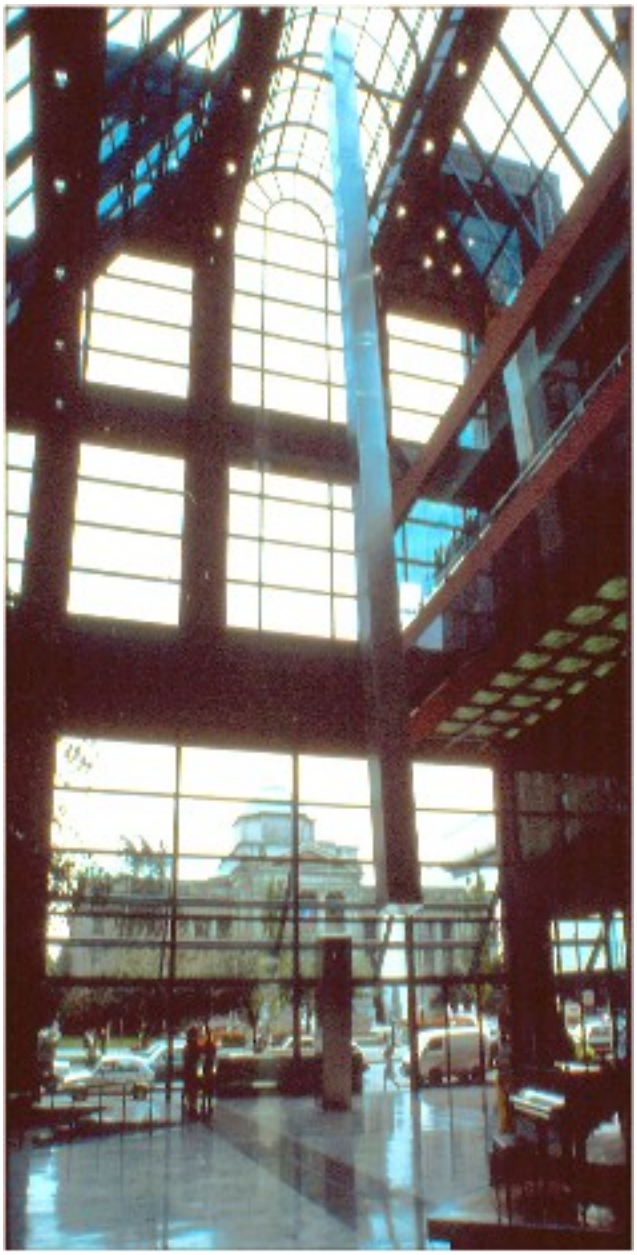
Alan Storey

Alan Storey

The Pendulum
1987

Honk Kong Bank of BC
885 W. Georgia
Vancouver
3’ X 21’ X 98’
Commission value $ 95,000.

This site specific work consists of a suspended brushed aluminum column, hanging vertically in the atrium of the building. An internal fan circulates warm air from the top of the space and distributes it across the floor. With a period of 9.2 seconds, it swings 21’ and lines up with a 12’ high base section at one end of the peak of its arc. As it changes direction, this moment unifies the entire column with its surroundings, mocking the structural and architectural elements of the building itself. The pendulum’s motion is sustained by a small pneumatic assist at the top.



The pendulum has just had it’s 20th anniversary. It has swung approximately 68,556,521 cycles in that time period.

Alan Storey

Urban Language

1992

Maison Trust Royal
Montreal, Quebec
Aluminum, stainless steel, hydraulics, voice and ambient sound
20’ X 30’ X 14’
Commission value $ 250,000.

Urban Language from the street.

The sculpture is two large ear horns, made of aluminum, each 35 feet around the outside perimeter, with small openings of 3 inches square and large openings of 4 by 5 feet. The horns are mounted in such a way, that the small ends just overhang the pivot anchor blocks, protruding into each end of a 15 foot curved granite bench. They are just at ear and mouth level when one is seated. The large ends curve out and around, over and above a reflecting pool behind so that they face each other. Under each horn is a hydraulic ram that pushes the big ends up and down. The relative motion between the two is slightly out of phase. The periods are 43 seconds and 44 seconds, resulting in a cyclical pattern of moving together and then to opposition through approximately a one hour period. When they line up, they connect a link of communication between the one small end and the other (providing that the same language is spoken). As they separate, the link is broken, and they become natural amplifiers of the plaza's ambient sounds, and also megaphones to project a voice.

Several layers of both visual and auditory communication must be played with in order to c a l c u l a t e a communicative response.

This artwork has a very large public presence from the street level side of the site, but when a viewer ventures into the inner plaza area, the piece offers the possibility of more intimate interaction. The work is situated at the intersection of René Levesque and University Boulevards. It is a part of the Canderel Collection.

Alan Storey

Slowswing with Panel Discussion
1992

50’ X 45’ X 225’
Aluminum, Steel, wood, sound

Evergreen State College
Olympia, Washington

Commission value $ 35,000 Can.

This site specific work was developed out of an assessment, analysis and response to the form, function and social context of the surrounding buildings and people of the campus. The site is situated between the communications (music and theatre) building and the recreational complex. It was of interest to me because of the landscape and acoustical properties (echoes) that were inherent between the two buildings, as well as the several different disciplines practiced within their walls, and how they did or did not relate to each other.

The piece consists of a 27’ high metronome shaped structure. It carries a 4 seat, glider type swinging chair set that activates a rhythmical ‘tick-tock’ sound as it swings through the midpoint. Seventeen 3’ X 10’ aluminum sound reflecting panels are mounted on the southern facing wall of the Rec. centre. Each panel is angled to focus back at the centre point of the swing set. With each ‘tick and tock’ of the metronome the panels reflect an individual ‘package of sound back at the participant(s). Because the distance is increasing down the wall for each panel, a separation of the sound packages occurs, creating a subtle zzzippp in the echoes....

A view of about half the panels.....

Alan Storey

The Coopers Mews

2001

1033 Marinaside Crescent, Vancouver, B.C.

14' x 240' x 14' h

Galvanized steel, wood, steam, electronically generated and sampled sound, water
1033 Marinaside Crescent, Vancouver, B.C.

Commission value $ 135,000

A spring loaded boardwalk triggers jets of steam and sound into 5 overhead barrels containing different levels of water and each producing a different resonant frequency to resound in the neighborhoods ambient soundscape.

The boardwalk/pathway diminishes into a single steel line buried in the grass at the far north end, as does the overhead track. The work is based on the sites industrial history as it was the location of the Sweeney Cooperage Barrel Factory for over 75 years prior to BC Place Stadium and Expo'86. Research into the city of Vancouver photographic archives informed much of the vernacular in the piece.

In no mans land.

Detail of the bicycle.

Alan Storey

Fluid Motion
2002

Sapperton SkyTrain
Station
New Westminster, BC

9’ x 60’ x 34’

Anodized aluminum, steel, mechanical drive train, exercise bicycle, vinyl imagery.

Commission value $ 65,000

Two 18 foot diameter aluminum wheels are mounted on bearings on a steel column in the centre of the guideway. A drive shaft is linked from the centre differential, across the tracks, up to a bicycle on the mezzanine. A person pedaling on the bicycle will drive the wheels to rotate in opposite directions. The action of this creates a cinematic event to occur between the wheels as there is imagery mounted on the inside of each panel. A moon transitioning through 16 phases on one side and the cross walk stick figure man doing a back flip over the horizon line on the other... A viewer standing on the platforms will see the simple animation effect by looking through the work. An interesting social dynamic is set up between the peddler (who cannot see the images) and the people demanding more action, on the platforms.

The title refers to the fluid dynamic and animated movement of the trains and passengers pulsing into and out of the station. The station feeds the Royal Columbia Hospital and the Labatt Brewery, both fluid based industries.

Leaning Towards Frame Dragging

Detail of Vortex with time line.

Alan Storey

Leaning Towards Frame Dragging 2004

Temporarily installed in
Parc du Mount Royal, Montreal, Quebec
A part of "Artifact04".
Now permanently located in Killarney Park, Vancouver, BC.

8' dia. x 28' h

Galvanized steel, aluminum, fibre glass, glass, mechanical components.

Commission value $45,000

A 28' high standard lamp post leans at 7 degrees out of vertical. The glass clock face, shaped like a vortex or black hole, is a historical time line of both the histories of the park and the history of time and space chronologies and theories. The context for the work is in the notion of 'Frame Dragging' which is a theory that a rotating gravitational mass will distort the time and space around a given frame of relative space/time, based on the general theory of relativity. This theory (frame dragging) has been unproved since 1915. Over the last ten year period, and still currently, NASA and Stanford University are collaborating with an experiment called 'Gravity Probe B' with a satellite orbiting the earth, to try to prove this theory. Results are expected in late 2007.

The clock hands are driven backwards at varying speed/time by the wind.

Alan Storey

Public Service / Private Steps

2004

Environment Canada/ Oceans & Fisheries
401 Burrard St.
Vancouver BC

22’ x 30’ x 72’

Steel, aluminum, electromechanical elevator hoist systems, sensors, computer, electronics and LED screens.

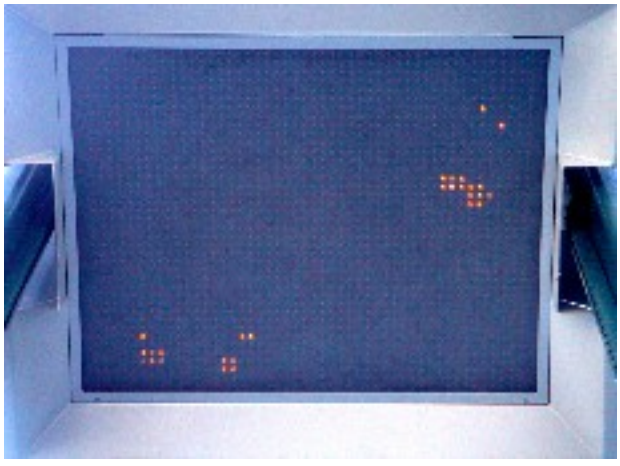
Commission value $ 525,000

Public Service/ Private Steps

The artwork sits on an oval black granite plaza in front of the building.

The structure is a series of 10" x 10" x 72' steel columns that are arranged in such a way as to delineate approximately a 1/4th scale relationship to the 5 elevator shafts in the core of the building. The elevator cars are represented in their respective positions on the columns. An interface with the actual elevator controller system in the building causes the artwork cars to glide up and down the columns in exact co-relation to the real cars, ie, if only elevator #2 is used, and it is taken to the 16th floor, the artwork will respond accordingly, while the remaining cars stay in their relative positions.

A sensor pad underneath the carpet of each of the building elevators, picks up the footprints of the passengers and transmits the information out to an LED screen on the underside of each of the artwork elevator cars in the structure. A direct real-time image of footprints and their owners movements inside the car is represented, as the car travels from floor to floor. The social aspects of the private, and public dynamic are a part of the language in the work in this public service building.



Detail of a screen with 2 sets of footprints

Alan Storey

Compass

2006

Bellevue City Hall
Bellevue, Washington.
- 16' X 25' X 67'h with lines running in the 350' terrazzo floor to the front doors....
- Aluminum, bronze, stainless steel, mechanical and electromechanical components, electronic interface with building security and entrance systems.

Commission value $ 168,000USD

The main part of the work is a 64' high aluminum compass needle shaped element. This is mounted on bearings 12' off a balcony at the end of a 350' long concourse that penetrates through the central core of the building structure, at the fourth floor level. The two components of the compass needle, the large part and the smaller round part in the focal point, rotate in a vertical axis, in opposite directions. These are driven by the wind flowing around and across the fourth floor balcony. Mounted on the edge of the balcony railing, another part of the work is a large bronze 'eyepiece' that travels slowly back and forth, motorized by a drive system inside a curved track. The eyepiece always focuses to the central round mirrored element of the needle part. This relationship between the eyepiece and the bisected mirrors is a reference to the dynamic found in various types of navigational devices such as a sextant, for in determining position, or a theodolite. Embedded in the terrazzo floor (designed by Linda Beaumont) of the concourse are a pair of continuous metal lines that connect the front doors at the other end of the building to the eyepiece on the balcony. When the left hand set of doors are used, the bias of the

eyepiece moves to the left and when the right hand doors are used, it moves it to the right. The interaction and dynamic of the work is provoked by the wind and the people's usage and visits to the building. The City of Bellevue is proudly a home to a compass manufacturing company for about 90 years.

Eyepiece focused on the bisected mirrors.

Half way and a section of the terrazzo floor.

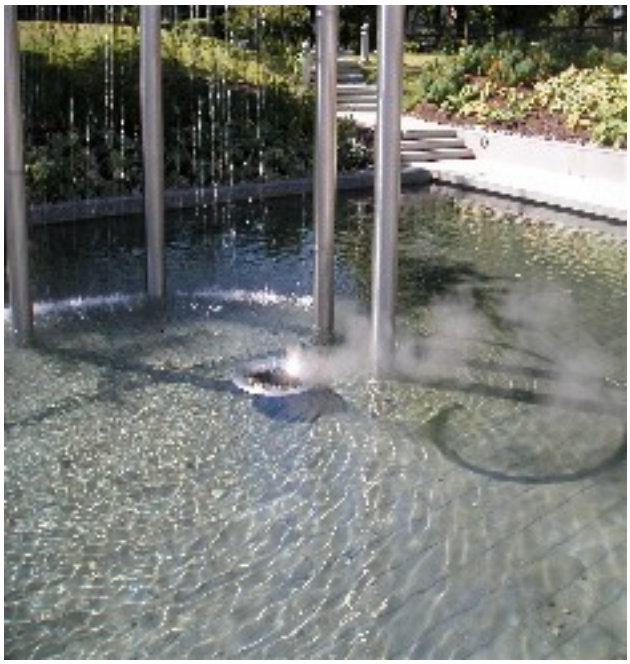
VGH Energy Centre

2008

Vancouver BC
29M x 60M x 36M H
Stainless steel, water, steam,
concrete pavers

Design development only.

This work was a collaborative design project with the architects, Bunting Coady, the landscape architects, Phillips Faarvag Smallenberg, and the engineering team of the Boiler Plant development. The entire plant is underground and the artwork is intrinsically designed to integrate the mechanical systems of the building exiting through the roof / plaza into an interactive response and experience on the plaza. several of the concrete pavers are spring loaded triggers that cause steam to expel from a variety of the vertical pipes. The water flowing from the spiral pipe is a part of the cooling water system of the plant.



Steaming Vortex in the reflecting pool down which the water returns into the plant.

Vertical stacks of the Boiler Plant below.

Spring loaded pavers triggers steam jet above.