

NO: R252

COUNCIL DATE: December 18, 2017

REGULAR COUNCIL

TO: Mayor & Council **DATE: December 14, 2017**

FROM: General Manager, Parks, Recreation & Culture **FILE: 7800-01**

SUBJECT: Recommendation for Clayton Community Centre Public Art Project

RECOMMENDATION

The Parks, Recreation & Culture Department recommends that Council:

1. Receive this report as information; and
2. Authorize staff to undertake a contract and work with the artist team Studio Morison, comprised of artists Heather Peak and Ivan Morison, towards the creation and installation of public artwork at the new Clayton Community Centre as generally described in this report.

INTENT

The purpose of this report is to provide Council with background information regarding the public art opportunity for the new Clayton Community Centre and to obtain Council approval for staff to retain an artist to undertake the first phase of research and development for a final proposal for this public art project.

BACKGROUND

The Public Art Advisory Committee (the "PAAC") recommended the commissioning of new artwork as part of the construction of the new Clayton Community Centre (the "Centre"). The Open House regarding this planned facility held in February 2017 included a presentation on public art and an opportunity to contribute comments. At that Open House residents expressed a desire for a Centre that will include flexible spaces to inspire community creativity and connection, and for programming that includes participatory community art opportunities for residents. The feedback from residents, and especially their values and aspirations, were applied to the call and informed the criteria for the selection process for this public art opportunity.

DISCUSSION

Selection Process

In October of 2017, 12 pre-qualified artists were invited to submit an Expression of Interest portfolio package including: Holly Schmidt; Vanessa Kwan; Devon Knowles; Helen Reed & Hannah Jickling; Derya Akay ; Justin Langlois ; Kathy Slade ; Althea Thauberger; Heather Peak and Ivan Morison; Bill Pechet; Buster Simpson; and Don and Cora Li-Leger. A Selection Panel was convened to evaluate the submissions including the following:

Selection Panel Members

- Myfanwy MacLeod, Artist (Art Expert)
- TJ Grewal, Clayton Community Representative (long-time young adult resident of Clayton)
- Beth Barlow, Clayton Community Representative (long-time senior resident of Clayton)
- Esther Volpe, Clayton Community Representative (teacher at Lord Tweedsmuir Secondary School, which serves the Clayton neighborhood)
- Jayden Williams, Clayton Community Representative (student at Lord Tweedsmuir Secondary School and resident of neighborhood)
- Ariel Vernon and Joseph Fry, Hapa Collaborative, Landscape Architect
- Aiden Callison, HCMA, Architect

Non-Voting Panel Members/Advisors

- Jim Adams, Public Art Advisory Committee representative
- Christina Teixeira, City of Surrey Public Library
- Kristen Andrews, Deputy Chief Librarian, City of Surrey Public Library
- Tanya Thiessen, City of Surrey Public Library
- Todd Ayotte, City of Surrey Cultural Division Coordinator
- Kelsey Swanson, City of Surrey Cloverdale Manager
- Melissa Higgs, HCMA Architect
- Ted Uhrich, Parks Planning Manager
- Scott Groves, Manager Civic Facilities

On October 30, 2017, the Panel unanimously voted to shortlist five artists and artist teams to develop a competition proposal:

- Heather and Ivan Morrison (Studio Morison)
- Bill Pechet
- Vanessa Kwan
- Kathy Slade
- Don and Cora Li-Leger

On November 6, 2017, an information meeting was held for the artists to review the architectural plans for the Centre; community context and values; and expectations. The design team of Hapa Collaborative (landscape architect) and HCMA (architect) presented feedback from community consultations and themes and concepts for the Centre. Members from the design team and City of Surrey staff conducted short meetings with all artists to answer specific questions.

On December 5, 2017, submissions from shortlisted artists and presentations of competition proposals were reviewed by the Artist Selection Panel. As a result of this process, the Panel unanimously voted to recommend to the Public Art Advisory Committee the artists, Studio Morison, to proceed to the next phase of the competition: The Research and Design Phase.

In the Research and Design Phase, the artists, in consultation with public art staff, the design team, and community members, will develop a final design plan for permanent public artwork(s). This plan will be submitted for the approval of PAAC and Council in May 2018. Upon approval, the artists will proceed to the final Fabrication and Installation Phase of the project.

Public Art Advisory Committee Endorsement

At its meeting on December 7, 2017 the Public Art Advisory Committee received the selection panel's unanimous recommendation, and in turn voted unanimously to recommend that the General Manager, Parks, Recreation & Culture prepare a report to Council recommending the selected artists, Studio Morison, for the Clayton Community Centre Public Art Research and Design Phase commission, as supported by the Public Art Advisory Committee.

About the Artists

Studio Morison is an artist collaboration (Heather Peak and Ivan Morison) based in Herefordshire and North Wales, UK. They established their ambitious collaborative practice over the past fifteen years that transcends divisions between art, architecture and theatre. On a societal level Studio Morison is working to re-establish aspects of civic life, and on a human level it looks to bring meaning, beauty, and purpose into everyday life.

Heather Peak and Ivan Morison have created public artwork and exhibited widely across the UK, Europe, Australia, Canada, and the USA. Their Studio is currently working to deliver a new library, a public glasshouse, a landscape for a school, several public sculptures, pavilions, and civic spaces, a skate park, and a library in a forest. They are also currently developing an affordable and sustainable model for artist housing, shaping an artists' commercial product collective, writing a book about how artists and creatives get un-stuck, and devising an exhibition for children.

About the Concept

The working title for the proposed artwork is *The Moment*, and is based on a Margaret Atwood poem of the same name. The artist's concept will be to develop and design a unique, functional, permanent and sustainable sculptural pavilion to be installed outside of the Clayton Community Centre facility, informed by a process of community engagement activities (see Appendix "I"). These sculptural pavilions are constructed of sustainable materials, long lasting with unique designs.

The artist writes:

"It is a universal desire to want to own one's home and land. The sense of achievement and safety this brings is enormous, and yet is now universally not possible for many. I sense this desire strongly in Clayton. Margaret Atwood's poem, The Moment, captures the dichotomy in this aspiration beautifully and asks of us to question ownership. This is especially

pertinent in relation to the concept of the commons, the idea at the heart of the Clayton Community Centre...The idea for The Moment begins with the notion of a belvedere (usually placed for a scenic view), a pavilion (a decorative building in a park), a bandstand (a circular structure with stage) and an agora (gathering place for athletic, artistic, spiritual, and political life of a town). We propose to make a sculpture that is also a civic structure. Inspirational, iconic and beautiful; The Moment will set a powerful concept for the future of the community centre, and create strong visual identity for the centre.”

Policy Considerations

The recommendation of this report complies with the City’s *Public Art Policy*. The implementation of the public art project is guided by the Public Art Master Plan, which identifies this location as a priority for public art investment.

FUNDING

The artwork will be funded in two phases. In phase I the artist will be contracted for the Research and Design phase of this public art project for a fee of \$10,000 inclusive of all costs and taxes. Payment schedules will be based on deliverables for this phase to be outlined and agreed upon by the City and selected artist.

Subject to Council approval, it is expected that the artist will begin the next phases of the project in January 2018 and deliver the final Design Plan in May, 2018. This plan, which will describe in detail the form and design of the sculptural pavilion, will then be presented to Council for approval, before proceeding to the next phase of the project and the realization of the artwork.

Total funding for the Clayton Community Centre Public Art project, including the \$10,000 fee for research and design is \$300,000 and draws on 1.25% of the Clayton Community Centre’s construction budget.

SUSTAINABILITY CONSIDERATIONS

The public art at Clayton Community Centre will assist in meeting the following Desired Outcomes contained within the Charter Sub-themes of “Neighbourhoods and Urban Design”:

- DO 1: “Surrey is compromised with distinct, diverse and compact town centres with an engaging public realm”;
- DO 8: “The built environment enhances quality of life, happiness and well-being”; and
- DO 15: “All new buildings, public places and outdoor spaces are welcoming, safe and universally accessible”.

The public art also supports the Community Theme of “Education and Culture” identified in the City’s Sustainability Charter:

- DO 7: “An enviable and vibrant arts and heritage sector contributes to Surrey’s citizen engagement, enrichment, economy, community livability and civic pride”; and
- DO 10: “Surrey celebrates, protects and promotes its natural and built heritage sites”.

CONCLUSION

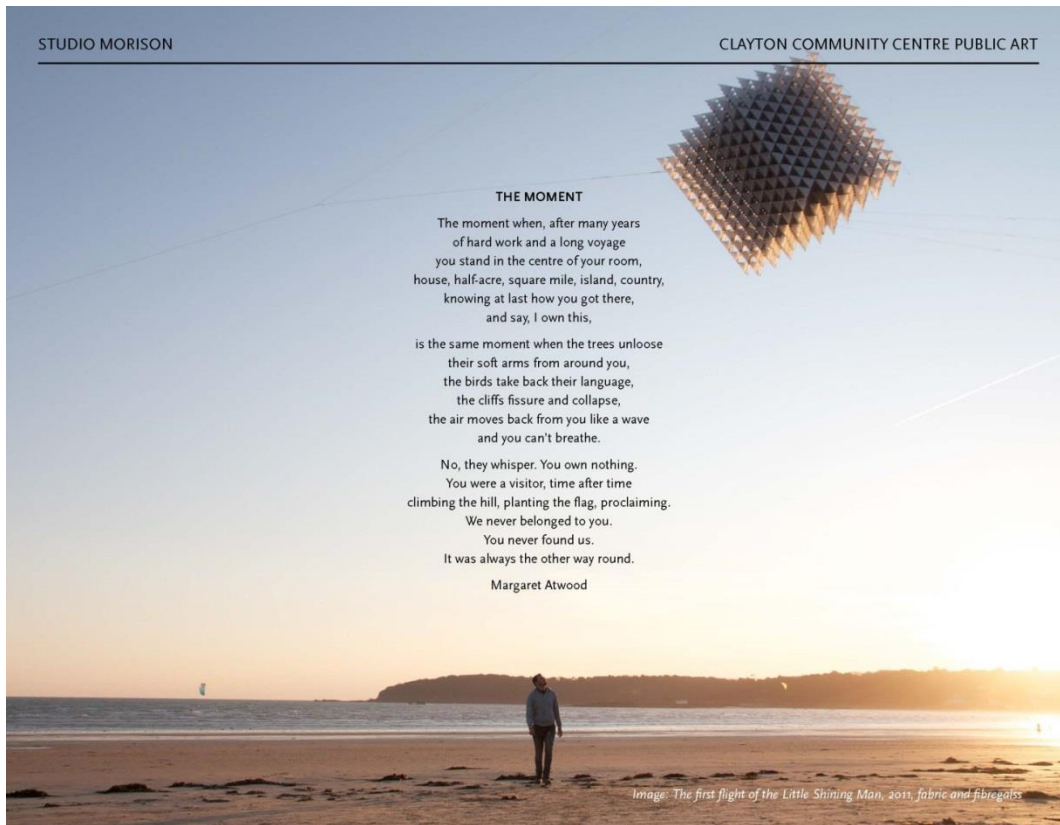
Based on the above discussion, it is recommended that Council recommend staff proceed with the process to contract the recommended artists for the Clayton Community Centre public art project as generally described in this report.

Laurie Cavan
General Manager,
Parks, Recreation & Culture

Appendix "I" – Studio Morison Proposal

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Studio Morison Proposal



*“the moment when, after many years
of hard work and a long voyage
you stand in the centre of your room,
house, half-acre, square mile, island, country,
knowing at last how you got there,
and say, I own this,*

*is the same moment when the trees unloose
their soft arms from around you,
the birds take back their language,
the cliffs fissure and collapse,
the air moved back from you like a wave
and you can't breathe.*

*No, they whisper. You own nothing.
You were a visitor, time after time
Climbing the hill, planting the flat, proclaiming.
We never belonged to you.
You never found us.
It was always the other way round.”*

Margaret Atwood



STUDIO MORISON

CLAYTON COMMUNITY CENTRE PUBLIC ART

PROPOSAL

We propose a sculptural pavilion, *The Moment*.

CONCEPT

It is a universal desire to want to own one's home and land. The sense of achievement and safety this brings is enormous, and yet is now universally not possible for many. I sense this desire strongly in Clayton. Margaret Atwood's poem, *The Moment*, captures the dichotomy in this aspiration beautifully and asks of us to question ownership. This is especially pertinent in relation to the concept of the commons, the idea at the heart of the Clayton Community Centre. Common land, ie land that is the community has a right to use, is at the very heart of our civic life. As our public land becomes more

private land, holding onto and asserting common land has become more important. We all own it and it owns us too.

The idea for *The Moment* begins with the notion of a belvedere (usually placed for a scenic view), a pavilion (a decorative building in a park), a bandstand (a circular structure with stage) and an agora (gathering place for athletic, artistic, spiritual, and political life of a town). We propose to make a sculpture that is also a civic structure. Inspirational, iconic and beautiful; *The Moment* will set a powerful concept for the future of the community centre, and create strong visual identity for the centre. Useful and practical, it will also open up many possibilities for how it might be used by the local community.

On a community level it will help to re-establish aspects of civic life and on a human level it will look to bring meaning, beauty and purpose into the everyday life of the people of Clayton. It will ask questions and it will also bring answers. It will listen to not only what the people of Clayton say but what they don't say. The work will situate itself into this space, making sense but will also bring something completely new, unique, transformative.

The right art work has the potential to tell us about our world and about ourselves; it takes a careful and beautiful intervention to open that potential up. We believe *The Moment* can do that for the people of Clayton.

Image: *Black Cloud*, 2008-2017, timber



STUDIO MORISON

CLAYTON COMMUNITY CENTRE PUBLIC ART

FORM

The way we come to the final forms of our works is to begin with a simple shape - a square, a line, a circle or triangle, and fold it, or cut it, or shrink it and repeat it, or enlarge it and make it monolithic. For Clayton we will begin in a similar way, looking to the site and its context for our starting point. At the beginning and end of this proposal we have shown some early concept ideas for this.

The form for *The Moment* will grow from our research into materials, possible sites and the people of Clayton. What materials make sense to the people of Clayton? What forms resonate?

Sometimes it's not just a shape but also an idea that gets folded and cut and repeated and enlarged, and for Clayton this is the idea of the commons and how we can encourage a strong civic life. Our final design will combine form with concept.

MATERIALS

Our physical outdoor works are realised in timber, concrete, steel, aluminium, stone and fabric. We will be mindful of the BC climate, maintenance, scale and health and safety when choosing materials.

We are very aware of the story that materials can tell; *Plaza* was made from washed up logs from booms and donated timber; *I'm so Sorry Goodbye* was made from wind fallen chestnut on site; *Will You Please be Quiet*, Please was made from aircraft fabric; all adding meaning to the artwork. We do not want to suggest a particular material at this stage, we will make a sculpture, it will be fit for purpose and will suit the meaning of the work.

As you can see from our portfolio we have used many different forms and materials, and managed many public art commissions working with local fabricators and design teams.

LOCATION

The sculpture would be placed outside the community centre, the link between it and the woodlands beyond.

FUNCTIONS

We would hope that artists and the community will respond to the sculpture so that it becomes an integral part of the community centre, a stage, a meeting place, gathering space, restful sometimes and active at others. Sometimes programmed by the community centre, sometimes used by the local community for talks, birthday parties, book club meetings, poetry readings, local choirs, amateur bands, yoga, for families and young people to hang out in on long summer evenings and gently lit in the long winter evenings for people to shelter from the rain.

Image: *Look!Look!Look!*, 2017, fabric and timber



STUDIO MORISON

CLAYTON COMMUNITY CENTRE PUBLIC ART

PROCESS

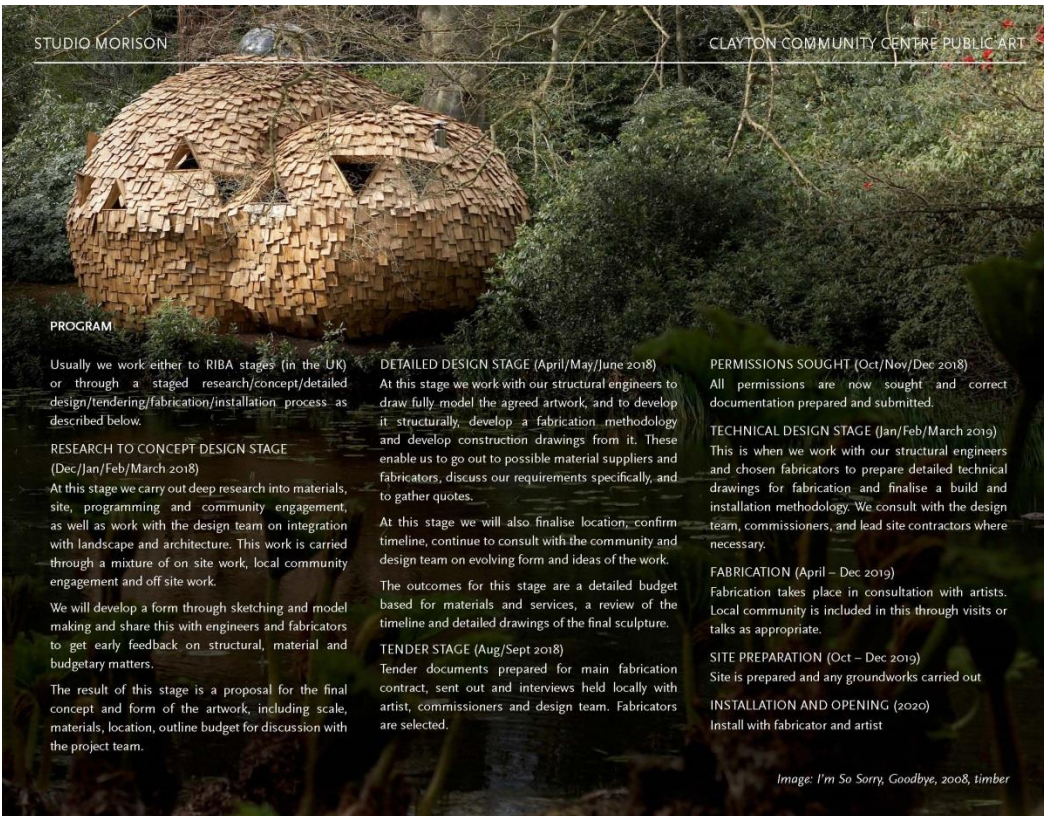
We believe the artwork exists the moment we are commissioned, not only when they have been completed and installed. The process of making the work is just as important as the final work and bringing people through that process gives them understanding and ownership. The work then exists after it has been installed not only as a stand alone work but as a story about how it came to be.

We will audit the local community looking at groups that are already meeting, local events and local spaces such as the existing community centre, sports facilities and education facilities. We can then contact

groups that might use the work and consider what they might need, what their future plans are and share our initial ideas. We would also work with the team on the programming of the community centre looking at how the work could link, support and influence this. Later there could be potential for the community to be involved with build (we have done this on many projects) and fabrication. When the work is installed we suggest a series of talks about public art, civic life, the notion of the agora and the commons by artists, philosophers and the local community in the sculptural pavilion.

We lead project and design teams on a daily basis on various projects. A clear understanding of what is needed at each stage, and good regular communication is key, usually this means weekly team meetings, in person or via online conferencing and project management tools. We also know that important work will be achieved whilst in Vancouver in shorter intense sessions so that questions can be quickly dealt with and our creative process and thinking can be integrated into the architecture and landscape designs. The design team, public art team and the community can see and be part of the creative process as we grow the work in these intense sessions.

Image: Plaza, Vancouver, 2010, timber



STUDIO MORISON

CLAYTON COMMUNITY CENTRE PUBLIC ART

PROGRAM

Usually we work either to RIBA stages (in the UK) or through a staged research/concept/detailed design/tendering/fabrication/installation process as described below.

RESEARCH TO CONCEPT DESIGN STAGE (Dec/Jan/Feb/March 2018)

At this stage we carry out deep research into materials, site, programming and community engagement, as well as work with the design team on integration with landscape and architecture. This work is carried through a mixture of on site work, local community engagement and off site work.

We will develop a form through sketching and model making and share this with engineers and fabricators to get early feedback on structural, material and budgetary matters.

The result of this stage is a proposal for the final concept and form of the artwork, including scale, materials, location, outline budget for discussion with the project team.

DETAILED DESIGN STAGE (April/May/June 2018)

At this stage we work with our structural engineers to draw fully model the agreed artwork, and to develop it structurally, develop a fabrication methodology and develop construction drawings from it. These enable us to go out to possible material suppliers and fabricators, discuss our requirements specifically, and to gather quotes.

At this stage we will also finalise location, confirm timeline, continue to consult with the community and design team on evolving form and ideas of the work.

The outcomes for this stage are a detailed budget based for materials and services, a review of the timeline and detailed drawings of the final sculpture.

TENDER STAGE (Aug/Sept 2018)

Tender documents prepared for main fabrication contract, sent out and interviews held locally with artist, commissioners and design team. Fabricators are selected.

PERMISSIONS SOUGHT (Oct/Nov/Dec 2018)

All permissions are now sought and correct documentation prepared and submitted.

TECHNICAL DESIGN STAGE (Jan/Feb/March 2019)

This is when we work with our structural engineers and chosen fabricators to prepare detailed technical drawings for fabrication and finalise a build and installation methodology. We consult with the design team, commissioners, and lead site contractors where necessary.

FABRICATION (April – Dec 2019)

Fabrication takes place in consultation with artists. Local community is included in this through visits or talks as appropriate.

SITE PREPARATION (Oct – Dec 2019)

Site is prepared and any groundworks carried out

INSTALLATION AND OPENING (2020)

Install with fabricator and artist

Image: I'm So Sorry, Goodbye, 2008, timber