

DISTRICT OF WEST VANCOUVER
750 17TH STREET, WEST VANCOUVER BC V7V 3T3

16.3.

COUNCIL REPORT

Date:	July 6, 2022
From:	Doti Niedermayer, Senior Manager, Cultural Services
Subject:	Approval of Public Art at Navy Jack Point Park and Weston Park
File:	0116-20-PAAC

RECOMMENDATION

THAT

1. the proposed project by Imu Chan entitled Singsong for a site-specific permanent public art installation at Navy Jack Point Park, as endorsed by the Public Art Advisory Committee, be approved; and
2. the proposed project by Ellie Niakan and Catherine Chan entitled Interchange for a site-specific permanent public art installation at Weston Park, as endorsed by the Public Art Advisory Committee, be approved; and
3. \$20,000 be transferred from the Public Art Reserve Fund to contribute to the total project costs for the Navy Jack Point Park and Weston Park public art projects.

1.0 Purpose

The purpose of this report is to seek Council’s approval of the recommendation by the Public Art Advisory Committee (PAAC) to commission the work of Imu Chan for a piece of public art at Navy Jack Point Park, as well as the work of Ellie Niakan and Catherine Chan for a piece of public art at Weston Park.

2.0 Legislation/Bylaw/Policy

Public Art and Municipal Art Collection Policy 02-70-213, attached as **Appendix A**, includes reference to the District of West Vancouver (District) facilitating the creation of public art; taking a leadership role in integrating public art into its public amenities, facilities, and capital projects; establishing a public art reserve fund that will hold donated, earned, or allocated funds for the acquisition, commission, or care of public art and the municipal art collection; and establishing and continuing to foster a public art program.

The West Vancouver Arts & Culture Strategy 2018-2023 (Strategy), approved on June 25, 2018, recognizes that public spaces and the public realm are strengthened by investments in public art and the animation of space with arts and culture (Goal 3: Places). Enhancing public spaces and supporting placemaking (Strategy 3.5), as well as identifying locations for

unique placemaking features (Strategy 3.5.3) to create vibrant spaces drawing residents and visitors.

3.0 Council Strategic Objective(s)/Official Community Plan

The appointment of citizens to committees of Council meets Council's strategic goal to deliver municipal services efficiently through continuing to pursue excellence in community engagement, consultation, and communication.

The Official Community Plan (OCP) provides high-level policies to express the District's long-term intent and framework to embrace arts, creativity, and education through cultural, literacy, and lifelong learning resources.

One of the key OCP actions in the Local Economy and Employment section 2.3 is to support both residents and visitors with more flexible space uses for the creative sector and placemaking for a more attractive public realm. Supportive placemaking through an attractive public realm and experience by incorporating public art in public spaces is also identified in 2.3.13.

The OCP's objectives related to the social well-being of our community include policies such as 2.8.13 that support placemaking strategies to promote social connections, public space animation, enhancement, and management. The Community Health and Cohesion section includes policies such as 2.9.6 which support enabling an active community by embracing arts, creativity, and lifelong education by incorporating public art into both public and private sector projects to enhance public spaces and the walking and cycling environment.

4.0 Financial Implications

Funds for both the Navy Jack Point Park and Weston Park public art projects were included in the previously approved funds from Community Amenity Contributions (CAC) toward park improvements at the foot of 21st Street and 22nd Street from the rezoning of 195 21st Street in 2017.

The total budget allocated for the public art component of the park improvements was \$100,000. The proposed budget for the Navy Jack Point Park public art project is \$61,500 and Weston Park project is \$53,025 for a total of \$114,525. The PAAC is requesting an additional \$20,000 be transferred from the Public Art Reserve Fund to cover the shortfall of the CAC funds already allocated to the project so these specific projects can be realized. A small amount is allocated for contingency to cover any unforeseen increases in material or project costs for both projects. Any funds remaining will be transferred back to the Public Art Reserve Fund. As at December 31, 2021, the Public Art Reserve Fund had an unrestricted balance of \$569,288.

Ongoing maintenance of the public art pieces in both locations will be minimal. Occasional cleaning and any damage caused by vandalism will be integrated into the District's annual public art maintenance budget.

5.0 Background

5.1 History

The District has had a public art program for many years with an inventory of works that have been donated by the public or commissioned by the District for installation on public lands and in public buildings.

The PAAC is composed of community members with expertise in architecture, fine arts, art consultation, and administration to ensure that standards of excellence and relevance are met in the delivery of public art projects throughout the District. The PAAC's Terms of Reference is attached as **Appendix B**.

6.0 Analysis

6.1 Discussion

Recognizing the importance of public art and the fact that Navy Jack Park and Weston Park were undergoing redevelopment, the Parks Department approached the PAAC in 2021 to lead the process to select public art for Navy Jack Point Park and Weston Park as part of the redevelopment of both parks.

The Process

The PAAC developed a Call to Artists/Expression of Interest in September 2021 open to BC artists that was distributed to public art networks. The District received 12 proposals.

The PAAC reviewed the proposals and developed a shortlist of three artists for Navy Jack Point Park and three artists for Weston Park. The shortlisted artists were then engaged to develop specific concept proposals for presentation to the PAAC. This enabled the PAAC to meet the artists, ask questions, and make their final recommendations for each park.

The Artwork

- **Navy Jack Point Park**

The concept proposal for Navy Jack Point Park by Imu Chan celebrates a small snippet of the remarkable stories surrounding Navy Jack. *Singsong* consists of two bronze relief castings depicting the scene of the steamship Yosemite sailing towards the Salish Coast, with Navy Jack's house in the background. The second cast carries the song-poem telling the story of a rooster's morning crow that saved this ship and the many excursionists on it who were stranded by a shrouding mist. Standing on top of one of the castings is a three-dimensional bronze cast of a rooster overlooking the Salish Coast. The bronze casts will be located in two separate seating areas at the park to create a continuous experience for the passerby while not obstructing circulation or ocean views. Details of the proposed artwork and location are attached as **Appendix C**.

Imu Chan is an artist, architect, and public art consultant. He is the founder of FSOARK, a Vancouver-based multidisciplinary practice that creates art, architecture, and design in a broad array of contexts.

- **Weston Park**

The concept proposal for Weston Park by the artist team of Ellie Niakan and Catherine Chan makes reference to the park's history as once being the home to the Weston Train Station, one of the original 14 stops along the old interurban Pacific Great Eastern Railway line from 1913 and 1928. The proposed artwork, *Interchange*, is comprised of five metal post-like sculptures that each loosely resemble the shape of a railway spike. The spikes craft an entryway to the seating area closest to 21st Street at Weston Park. Made of aluminum with a rust-like powder-coated paint finish, the "railway spikes" are evocative of the train tracks that run along the lower edge of the park by the water's edge, harkening to the former days of the train station while also being a passageway to the current and future eras of the park. The spikes will include low level up lighting to provide unobtrusive illumination at night. Details of the proposed artwork and location are attached as **Appendix D**.

Ellie Niakan was trained at the University of Applied Science in Germany and is internationally recognized for her award-winning lighting design. Ellie Niakan has led and worked collaboratively on a variety of projects, including public art, cultural, recreational, residential, commercial, and urban lighting design.

Catherine Chan is a graduate of Emily Carr University of Art + Design and a professional visual artist based in Vancouver whose work reflects on themes of social and environmental sustainability, impermanence, and the human experience of change on different timescales.

6.2 Sustainability

Public art is recognized globally as a significant tool for community building, economic development, and beautification by rejuvenating and enlivening spaces for the benefit of residents and visitors.

The recommended projects met the vision, theme, and technical considerations the PAAC and the District's Parks Department identified as important – an engaging visual art aesthetic visible to people moving through the parks; considerate of the location's context, architecture of the sites, history of the parks; and constructed with durable materials.

With Council's approval, these pieces of public art will become part of the District's public art inventory and be included in Cultural Services' annual public art maintenance budget.

6.3 Public Engagement and Outreach

The process to select the artwork followed the District's Public Art and Municipal Art Collection Policy. A Call to Artists/Expression of Interest was widely circulated to public art networks within BC.

6.4 Other Communication, Consultation, and Research

The Panel was comprised of members of the PAAC. Most meetings were open to the public and advertised on the District's website.

7.0 Options

7.1 Recommended Option

THAT

1. the proposed project by Imu Chan entitled *Singsong* for a site-specific permanent public art installation at Navy Jack Point Park, as endorsed by the Public Art Advisory Committee, be approved; and
2. the proposed project by Ellie Niakan and Catherine Chan entitled *Interchange* for a site-specific permanent public art installation at Weston Park, as endorsed by the Public Art Advisory Committee, be approved; and
3. \$20,000 be transferred from the Public Art Reserve Fund to contribute to the total project costs for the Navy Jack Point Park and Weston Park public art projects.

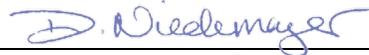
7.2 Considered Options

That Council directs the Public Art Advisory Committee to commence a new competition or direct commission to provide an alternate project for one or both locations for consideration.

8.0 Conclusion

The purpose of this report is to request Council's approval for the proposed permanent public art installation by Imu Chan entitled *Singsong* for Navy Jack Point Park and proposed permanent public art installation by Ellie Niakan and Catherine Chan entitled *Interchange* for Weston Park, as endorsed by the Public Art Advisory Committee.

Author:



Doti Niedermayer, Senior Manager, Cultural Services

Concurrence:



Ian Haras, Parks Planning & Development Manager

Date: July 6, 2022
From: Doti Niedermayer, Senior Manager, Cultural Services
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Appendices

Appendix A: Public Art and Municipal Art Collection Policy 02-70-213

Appendix B: Public Art Advisory Committee Terms of Reference 0085

Appendix C: Navy Jack Point Park Concept Drawings by Imu Chan

Appendix D: Weston Park Concept Drawings by Ellie Niakan and Catherine Chan

District of West Vancouver CORPORATE POLICY

Parks & Community Services	Public Art and Municipal Art Collection Policy
Policy #02-70-213	
File #0116-20-ACST1	

1.0 Purpose

To provide the framework and to guide recommendations and decisions for the Municipal Art Collection.

This policy will address definitions, enrolment criteria, quality assessment, relevance, site and display, safety and maintenance, deaccessioning, donations of art, purchase of art, commissioning of public art and management of the Municipal Art Collection.

- 1.1 Implementation of this policy is outlined within the Public Art and Municipal Art Collection Procedure #04-70-214.

2.0 Definitions:

- 2.1 **Art** - for the purposes of this policy is defined as physical art.
- 2.2 **Municipal Art Collection** –works of art owned by the District of West Vancouver that meet the stated criteria. The Municipal Art Collection is recognized as an important element of West Vancouver’s cultural heritage and is a significant legacy for future generations. It is composed of public art and moveable art displayed in other locations in the municipality. The collection embodies a range of artistic styles and disciplines. Not all works owned by the municipality will be enrolled in the Municipal Art Collection.
- 2.3 **Public Art** is a work(s) of art located in a public place or a private place but visible to the public. This definition covers a wide range of art forms including but not limited to: temporary and portable, permanently situated and/or integrated three-dimensional and two-dimensional works such as sculptures, murals, mosaics, unique street furniture elements, projection works, lighting, multi-media and any of the above created as memorials. Not all works of public art will be enrolled in the municipal art collection.

3.0 Policy

3.1 The District of West Vancouver will:

- a) Celebrate and promote its art.
- b) Acquire art and facilitate the creation of public art that expresses the spirit, beauty, values, and vision of our community and incorporate these works into the Municipal Art Collection.
- c) Display, maintain, insure and protect the Municipal Art Collection.
- d) Take a leadership role in integrating public art into its public amenities, facilities and capital projects, thus setting an example for all private developments to voluntarily include public art in their projects in the municipality.
- e) Accept donations of works of art provided they meet the criteria established for the Municipal Art Collection or with the express purpose of selling them to support the Municipal Art Collection.
- f) Encourage and accept donations of funds for the purchase of art and/or the creation of public art.
- g) Involve art professionals, historians, artists, experts and interested individuals in the community as juries, advisory groups and ad hoc working groups on an “as needed basis” for projects of public art and donations of art to the municipality.
- h) Consider a variety of funding options for acquiring art and the creation of public art including collaboration with private individuals, community organizations and business.
- i) Will establish a public art reserve fund that will hold donated, earned or allocated funds for the acquisition, commission or care of public art and the municipal art collection.
- j) Establish and continue to foster a public art program that will be evaluated every three years, so that changes may be recommended for Council consideration.

4.0 Enrolment Criteria

4.1 The District of West Vancouver will enrol a work of art into the **Municipal Art Collection** if it meets the following criteria:

a) **Quality assessment**

The work has a strong inherent aesthetic quality as assessed by two independent art curators/consultants or a convened jury of art experts.

4.2 The District reserves the right to pass judgement on whether the theme or content of the work is acceptable to the community.

b) **Relevance**

- i) The work of art should have relevance to the residents of West Vancouver through natural history, heritage, culture or cultural diversity.
- ii) The District reserves the right to pass judgement on whether the theme or content of the work is acceptable to the community.
- iii) Preference will be given to a work by a West Vancouver artist defined by birth, residency or prolonged work in the municipality.

c) **Value assessment**

- i) The value of the work is assessed by two independent art curators/consultants for the provision of a charitable donation receipt. This will be at the cost to the donor if the work is donated.
- ii) The value of the work may be assessed through the purchase price where a receipt can be presented and the work can be shown to be within the typical values of the artist.
- iii) The work must be in good repair and in a stable condition.
- iv) The work does not become a financial liability or burden for future generations.

d) **Rights and responsibilities**

- i) The work becomes the sole property of the District of West Vancouver.
- ii) The “exhibition” rights for the work must be provided to the municipality by the artist and/or donor.

- iii) The municipality has the rights to lend or store the work.
 - iv) The artwork will be accompanied where appropriate by an information plaque of a permanent nature. The plaque will include the name of the artist, the donor if appropriate, date of the execution, media employed and title of the work if titled.
 - v) Release of the copyright for reproducing the work must be granted to the District. This will allow the District to use the image for municipal publications, for purposes of promotion or representing the municipality as long as no direct financial benefit issues to the municipality.
- e) **Additional requirements for Public Art whether donated, purchased or commissioned**
- i) Site and display of public art
 1. A public location must be available with which the art will be visually compatible. The aim is to assure that the work is in scale and integrated into the environment or setting.
 2. The theme of the artwork and how this theme fits the proposed location will be taken into consideration.
 3. Density of other artwork and /or memorials in the proposed location will be taken into consideration.
 4. Artwork must be appropriate in relation to programs and activities occurring in and around the proposed location. The artwork must take into consideration the people using the area and the security and safety of the artwork. It must not hinder circulation or flexibility of uses of the site.
 - ii) Safety and maintenance

The artwork must not endanger the public (e.g. solidly mounted).

The artwork shall not require any unreasonable maintenance.

The artwork must be as much as possible vandal-resistant.

The artwork can be easily and efficiently protected and preserved.

5.0 Purchase of Art

- 5.1 The District of West Vancouver will purchase portable works of art when resources are available and so directed by Council.
- 5.2 Works considered for purchase will be by West Vancouver artists, defined by birth, residency or prolonged work studio in the municipality.
- 5.3 The purchase of a created work may be to celebrate the lifetime achievement of a West Vancouver artist.
- 5.4 Selection of created works of art for purchase will be through a convened art advisory group.
- 5.5 Funds will be allocated for the purchase for portable works of art through the municipal capital budget process, the Public Art reserve fund or a directed donation.

6.0 Commissioned Public Art

- 6.1 Works of public art commissioned and created for West Vancouver will be considered enrolled into the Municipal Art Collection, unless otherwise specified.
- 6.2 Commissioning of public art will be a fair and equitable process.

7.0 Donation of Art

- 7.1 All donations of art will be reviewed by staff and when deemed necessary by a convened art advisory group in accordance with the criteria of the Municipal Art Collection.
- 7.2 Donations of art will also be aligned with the requirements of the Municipal Donations policy.
- 7.3 Evaluation of works for a municipal tax receipt must be done by independent art assessors at the cost of the donor.
- 7.4 The municipality reserves the right not to hold a donated work of art in perpetuity.
- 7.5 Donated works valued under \$25,000 may be approved by the Municipal Manager.

7.6 All donated works valued \$25,000 and over require approval of the District Council and may be referred to a public consultation process.

8.0 Deaccessioning: is the withdrawal of an artwork from the Municipal Art Collection.

8.1 An art advisory group will be convened to advise staff on deaccessioning.

8.2 The deaccessioning process will only be considered after 10 years have elapsed from the date of installation or acceptance of the work or under special circumstances (the work has been damaged beyond repair).

8.3 A work will be considered for deaccessioning after careful and impartial evaluation of the art within the context of the collection.

8.4 If sale of a work is recommended, final approval for this action rests with Council. Benefit of the sale will be to the Municipal Art Collection.

8.5 Cultural Services staff will make reasonable effort to notify any living artist whose work is being considered for deaccessioning.

9.0 Collection Management

9.1 The Municipal Art Collection will be managed by the Cultural Services section of the District of West Vancouver.

9.2 Staff and resources will be assigned to this work as needed through the annual operating and capital budget process.

Approval Date: February 14, 2005	Approved by: Council
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Title: Public Art Advisory Committee Terms of Reference
Division: Parks, Culture & Community Services
Policy Number: 0085
File Number: 0282-20-0085

1. Mandate

- 1.1. The purpose of the Public Art Advisory Committee (the Committee) is to:
- (a) make recommendations regarding Public Art Policy and Procedures, and on any matters referred to it by Council;
 - (b) advise on all issues pertaining to the Public Art Inventory Collection according to Council's established policy and procedures;
 - (c) assist with the implementation and enhancement of the Public Art Program;
 - (d) provide advice regarding best practices for public art funding and opportunities to advance community visual art; and
 - (e) make recommendations to Council on the expenditures of Public Art Reserve Fund Bylaw No. 4912, 2016 (as amended or replaced).

2. Role

- 2.1. The Committee will:
- (a) review the Public Art and Municipal Art Collection Policy and the Public Art and Municipal Art Collection Procedure and make recommendations to Council on proposed amendments to ensure currency and inclusion of best practices in accordance with contemporary theory and implementation;
 - (b) provide oversight of the Public Art Inventory, enrolment criteria, site and display, maintenance and safety, de-accessioning, donations of art and commissioning of new works.

3. Membership

- 3.1. The Committee consists of a minimum of six (6) and a maximum of ten (10) voting members appointed by Council:
- a) a minimum of six (6) and a maximum of nine (9) volunteer representatives with specific skills and/or experience in fine arts, public art, architecture, design, urban planning and/or general interest in community-based public art programming, with a maximum of one (1) of these volunteer representatives residing outside of West Vancouver; and
 - b) up to one volunteer member representing the West Vancouver Community Arts Council membership.

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- 3.2. Volunteer members must be appointed or re-appointed to the Committee for a term of two (2) years, except as otherwise determined by Council.
- 3.3. Appointments terminate on December 31 of the year in which the member's term is scheduled to expire, except as otherwise determined by Council.
- 3.4. Volunteer members may serve for up to three (3) terms on the Committee, up to six consecutive years, except as otherwise determined by Council.
- 3.5. The Chair and Vice-Chair (or co-Chairs, as the case may be) must be voting members of the Committee, and must be selected from amongst the Committee membership at the first meeting of each year.
- 3.6. The Committee membership includes the following non-voting members:
 - (a) One (1) member of Council, appointed annually to serve as the Council representative on the Committee; and
 - (b) One staff liaison, as determined by the Chief Administrative Officer.

4. General Terms and Code of Conduct

- 4.1. Decorum and Debate: Committee members must devote the necessary time and effort to prepare for meetings, arrive at meetings on time, provide feedback in keeping with the Committee's mandate, and be respectful of others' thoughts and opinions.
- 4.2. Authority and Reporting: The Committee and its members will not represent themselves as having any authority beyond that delegated in the Terms of Reference (ToR) approved by Mayor and Council.
- 4.3. Media/Social Media: Members of the Committee are not permitted to speak to the media as representatives of the Committee unless authorized to do so by the Director of Community Relations & Communications. Committee members must strive to convey the public interest and remember that they represent the District of West Vancouver; this means that they must be consistent with the District's position on specific issues.
- 4.4. Professionalism: Committee members who engage in activities regarding the District of West Vancouver or Committee initiatives/projects and promotions are expected to maintain a respectful, constructive, professional tone that maintains the brand consistency of the District of West Vancouver.
- 4.5. Confidentiality: All new Committee members are required to sign a copy of the "Volunteer Services Confidentiality Agreement" (the Agreement) as part as their general orientation. All returning Committee members who have previously signed a copy of the Agreement are expected to honour and uphold the provisions as outlined within the Agreement.
- 4.6. West Vancouver Residency Requirement: all Committee volunteers must either reside in, or represent a business that is located in, the District of West Vancouver, except as otherwise determined by these Terms of Reference or by Council. With respect to this requirement, if a Committee member's primary place of residence or the location of their business changes to another municipality during the term of an

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appointment, the member must notify the Chair and staff representative regarding the change of address.

Depending on the length of appointment term remaining, the Committee member may be asked to step down, thus creating a vacancy. Vacancies will be filled through advertisement placed in local newspapers, social media and on the website; applications received will be reviewed by Council.

- 4.7. Conflict of Interest: The conflict of interest provisions contained in the General Council Committees Policy applies to all Committee members.

5. Meetings

- 5.1. The Committee must, by resolution, establish an annual meeting schedule, and must hold additional meetings as required to respond in a timely manner to requests from Council.
- 5.2. All Committee and subcommittee meetings must be held in a District facility.
- 5.3. A majority of the voting members is required to constitute a quorum. Any member who is absent from three (3) meetings of the Committee without reason satisfactory to the Committee may be removed from the Committee by Council.

6. Rules of Procedure

- 6.1. Meetings must be conducted in accordance with the General Council Committees Policy, the Committee Procedure Bylaw and the *Community Charter*.

7. Subcommittees

- 7.1. Subcommittees may be established by the Committee from among its members for specific tasks or projects identified in the Annual Work Plan.
- 7.2. Subcommittee meetings are subject to the same requirements and rules of procedure as Committee meetings.

8. Annual Work Plan

- 8.1. The Committee is expected to identify a concise set of annual targets and objectives for the upcoming calendar year. The Annual Work Plan must be submitted to Council for approval prior to the end of the current year. The Annual Work Plan must be congruent with the ToR and must outline specific targets as to what the Committee plans to achieve while supporting the work, priorities and underlying principles of the District of West Vancouver.
- 8.2. The approved Annual Work Plan will be executed by the Committee, with the reasonable assistance of support staff.

9. Altering Terms of Reference

- 9.1. The Committee can request, by resolution, that Council consider changes to these Terms of Reference. Staff can also bring forward alterations to these Terms of Reference at their discretion for Council’s consideration.
- 9.2. Council must consider any alterations to these Terms of Reference at an open Council meeting. Council can only alter these Terms of Reference via resolution.

10. Staff Assistance

- 10.1. Staff assistance will be provided to the Committee, as necessary and within reason, by Staff of the Cultural Services department.

11. Approval

Approved by	<input type="checkbox"/> CAO	<input checked="" type="checkbox"/> Mayor and Council
Approval date	2021/01/25	
Council minutes eDocs # (Council Policies only)	4196414	
Council report eDocs # (Council Policies only)	4139278	
Signature		

Replacement date	2022/01/10	
Council minutes eDocs # (Council Policies only)	4337999	
Council report eDocs # (Council Policies only)	4318934	
Replacement description	To ensure membership has the adequate range required to deliver mandate.	
Signature		

12. Additional Information

Category	<input checked="" type="checkbox"/> Council	<input type="checkbox"/> Administrative
Related procedure	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
Date of last review	n/a	

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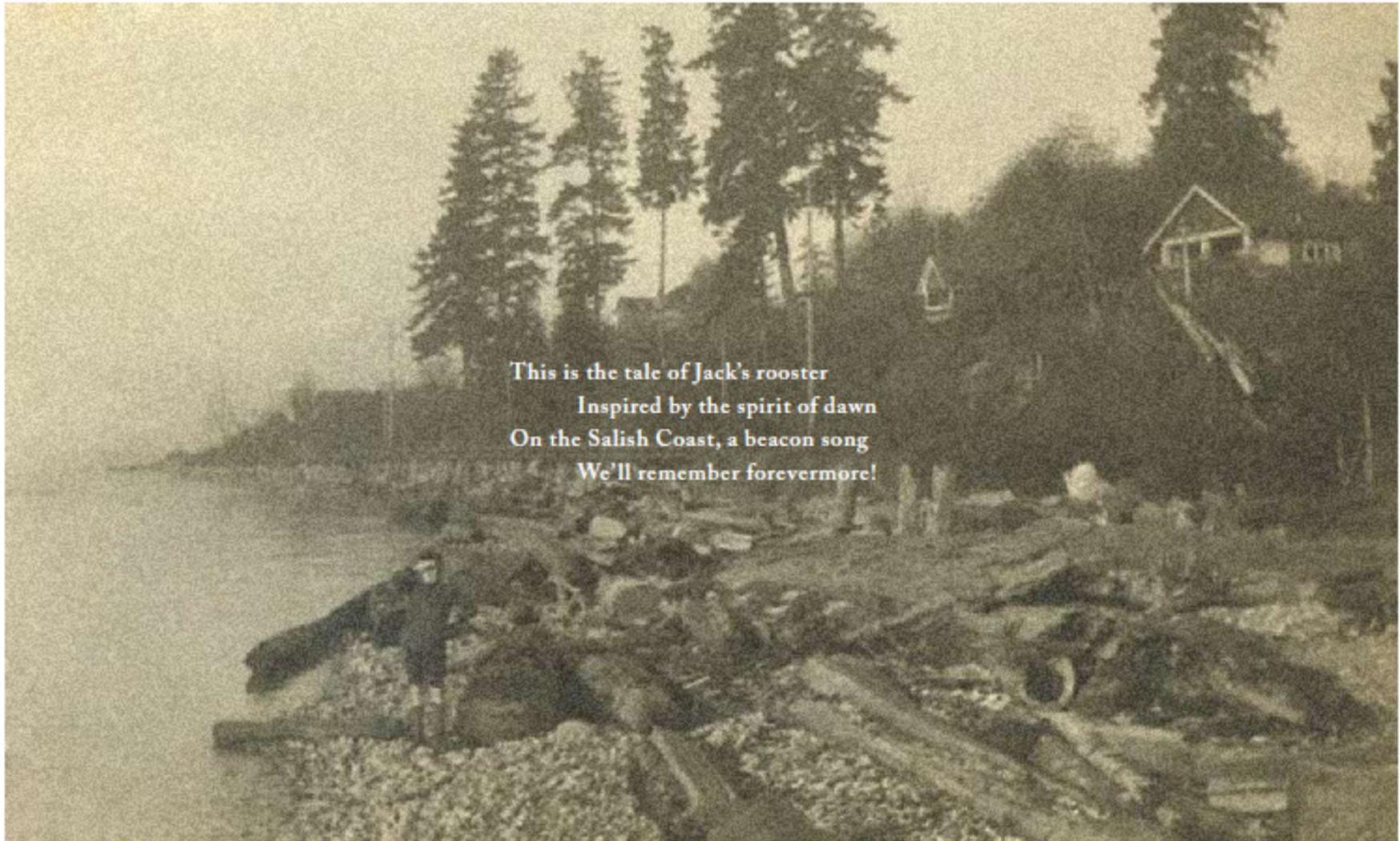


singsong

Navvy Jack Point Park Public Art Project
Imu Chan

EOL21.257

1st Revision: May 11th, 2022
2nd Revision: June 1st, 2022



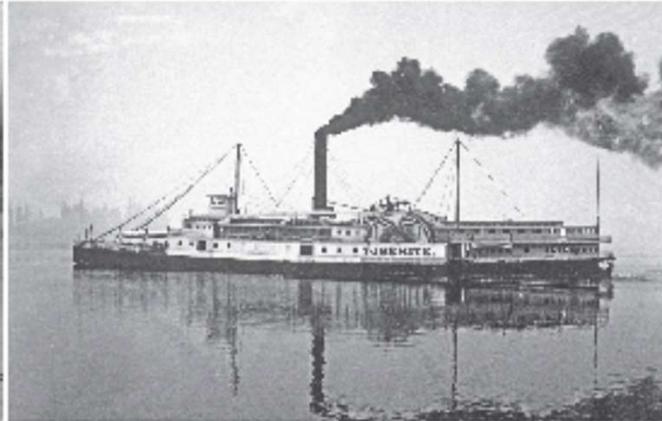
This is the tale of Jack's rooster
Inspired by the spirit of dawn
On the Salish Coast, a beacon song
We'll remember forevermore!

Navy Jack Point 1927 (Source: West Vancouver Archives)

Project Statement

History is inevitably a melting pot of facts and fictions. It is tinted with our imagination, with its fine grains continuing to shift through time. The tapestry of history is especially colorful during the early years of our settlement, when tales and legends of the land were told over sunny porches and dimly-lit saloons, across horse carriages in passing, from villages to mountaintops to the sea. The ones that slipped past official channels were eventually collected in sailors' shanties, lumberjacks' folklores and grandmothers' lullabies. They precipitate in our collective memories like the grey mist shrouding our coastline.

Singsong is a public art installation that celebrates a small snippet within the larger effort of preserving the remarkable life stories of Navy Jack, in whose namesake the project site is called. Similar to how Indigenous Nations use storytelling as a tool for transmission of knowledge, beliefs and aspirations, the art installation passes on a story of Jack's rooster that can take on different meanings over time. How a rooster's morning crow saved a stranded ship across the Salish Coast, and the many excursionists on it, indulges our wildest dreams. Using a peculiar side story as a catalyst of conceptual exploration, the artwork unravels the many facets of our collective memories. It blurs the boundaries between artifacts of commemoration and whispers of our imagination.



From Upper Left to Lower Right:

From Upper Left to Lower Right:

- A. Steamer entering First Narrows, 1932
(Source: City of Vancouver Archives)
- B. Steamship "Yosemite", Vancouver Harbour, 1897
(Source: City of Vancouver Archives)
- C. Rooster at Poultry Competition, 1922
(Source: City of Vancouver Archives)
- D. John Lawson's Daughter's Wedding at Navy Jack House, 1914
(Source: West Vancouver Archives)

Artwork Description

The artwork comprises a series of bronzing casting, in various formats, that all together create a narrative and experience.

Two shallow relief castings will be situated at two patios. The lower cast depicts the scene of the steamship Yosemite sailing into the Salish Coast, with the Navvy Jack's House in the background. The upper cast carries the song-poem written in celebration of this event. Standing on top of the upper relief casting is a three-dimensional bronze cast of a rooster, overlooking the Salish Coast. The shallow reliefs and the rooster are no taller than 24 feet.

The bronze casts are sited so they form spatial dialogue with two seating areas, while creating a continuous experience for the passersby, through the reciting of the song-poem. They do not obstruct circulation or the views.

The art form draws inspiration from the ubiquitous commemorative plaques throughout the park and the sea walk. The material palette harmonizes with the park design. Bronze is long lasting and easy to maintain. The depiction is interpretative in nature. The graphic is whimsical but respectful to the origin of the story, without drawing explicit historical references. The textual creation is written in shanty style carrying a joyous and uplifting tone.

The artwork is meant to inspire curiosity and arouse interest to learn more about Navvy Jack and his rooster which altogether form part of the history of the Salish Coast.

Singsong

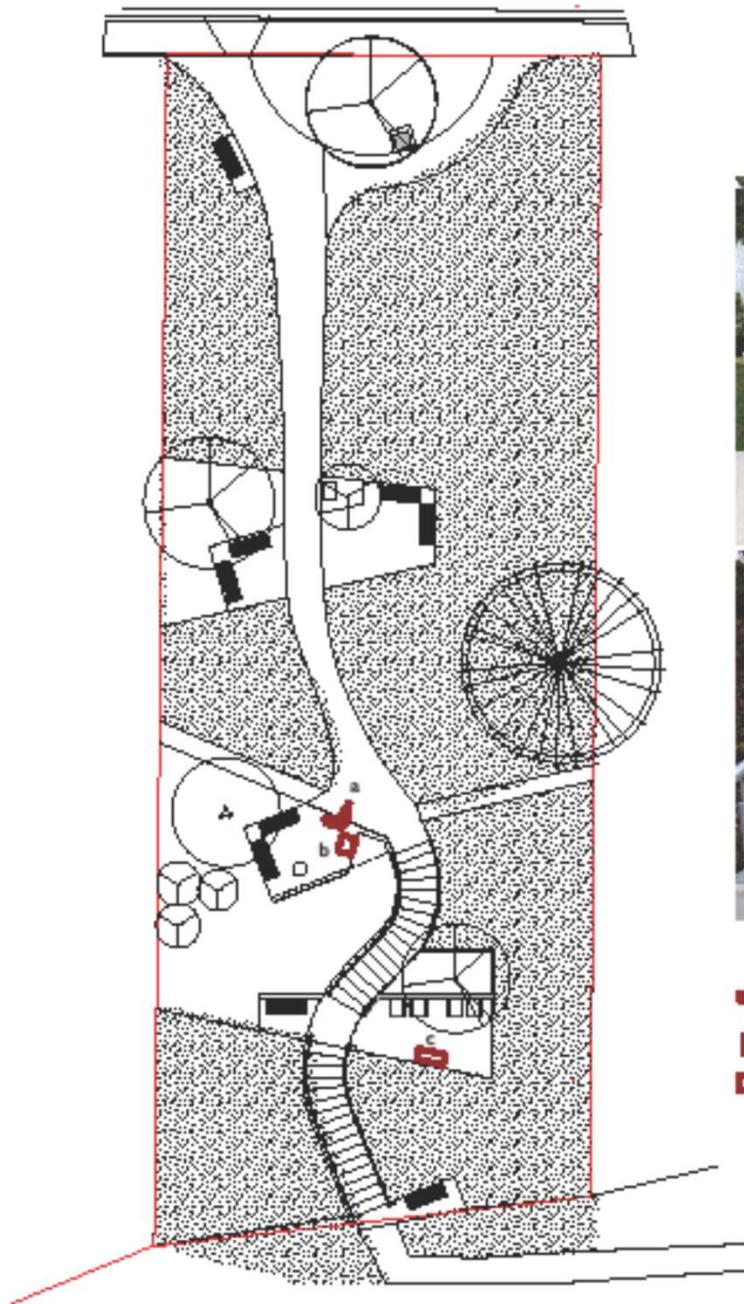
In one heavy foggy morn
 On May the Twenty-Fourth
O, From Victoria came
 A steamship sailing to shore.

At the inlet, the anchor dropped
 Yosemite was forced to stall
Rendered blind by the shrouding mist
 Hope wandered, all was lost.

Hark! Came the crow of a rooster
 From the loving home yonder
The ship rang: Slow Ahead
 To the cock-a-doodle thither!

This is the tale of Jack's rooster
 Inspired by the spirit of dawn
On the Salish Coast, a beacon song
 We'll remember forevermore!

Site Plan



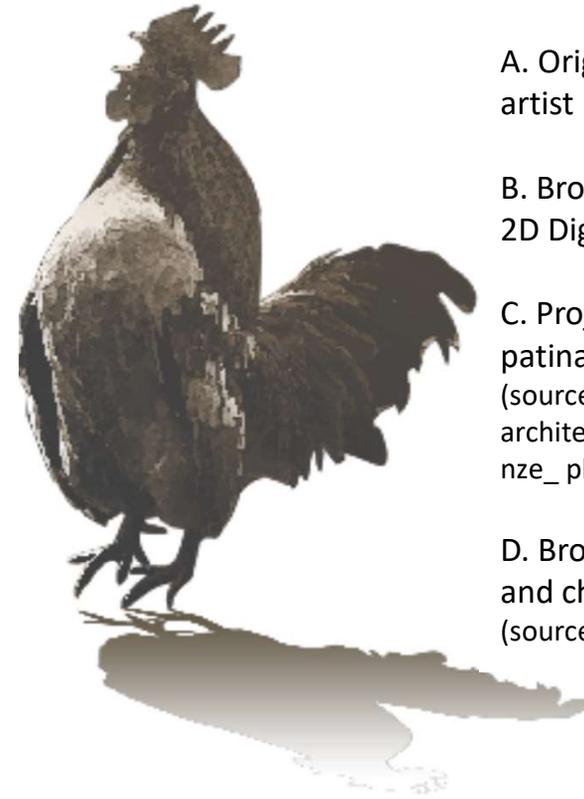
-  a. Bronze Cast - Rooster
-  b. Bronze Cast - Song Poem
-  c. Bronze Cast - Pictorial Scene

Fabrication - Bronze Cast

We will be working with Canadian artisans and foundries to create the bronze castings, combining both traditional bronzework and digital fabrication techniques. The team has an extensive public art portfolio locally, nationally and internationally.

The 2D bronze pieces will be created using fine sand casting. The mould is generated from 2D image using advanced digitization, which allows the details and texture of the image to be fine-tuned. The rooster will be cast using traditional lost wax technique.

After the casting, the bronze will then be finished using a combination of hand buffing and chemical patina to achieve tones ranging from shiny gold to dark brown to weathered verdigris.



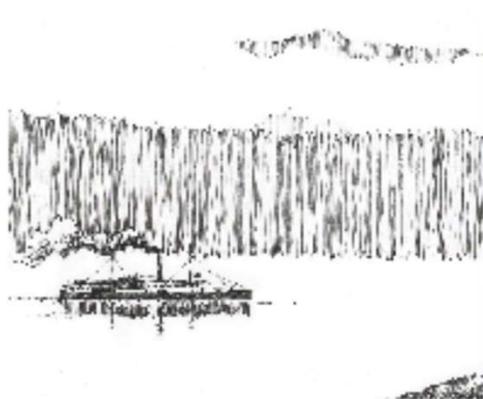
From Left to Right:

A. Original 2D artwork by the artist

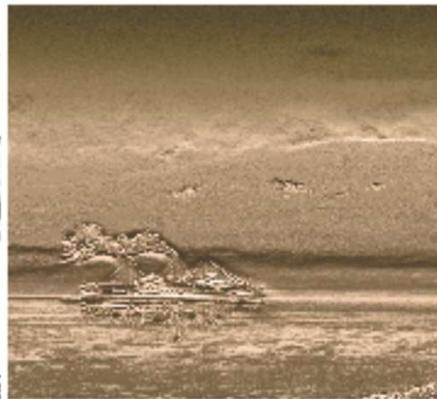
B. Bronze cast mockup using 2D Digitization

C. Project showing similar patina and details
(source: https://www.architecturalbronze.com/cast_bronze_plaques_community.htm)

D. Bronze casting with natural and chemically achieved patina.
(source: Burton Foundry)



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imu.chan@soark.com 604.731.0542 www.soark.com

Bronze Cast B - Song Poem

(concept draft)

Singsong



In one heavy, foggy morn
On May the Twenty-Fourth
O, From Victoria came
A steamship sailing to shore.

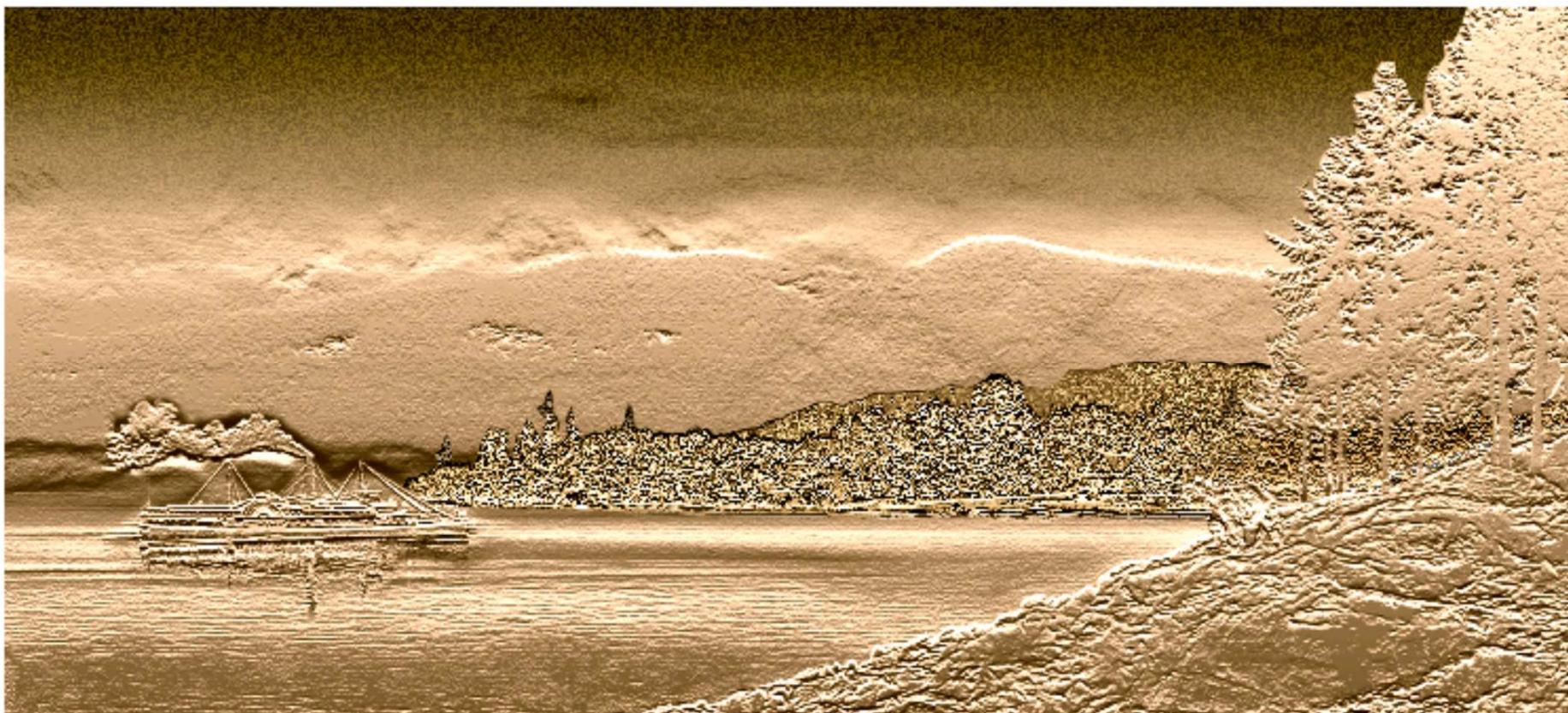
At the inlet, the anchor dropped
Yosemite was forced to stall
Rendered blind by the shrouding mist
Hope wandered, all was lost.

Hark! Came the crow of a rooster
From the loving home yonder
The ship rang: Slow Ahead
To the cock-a-doodle thither!

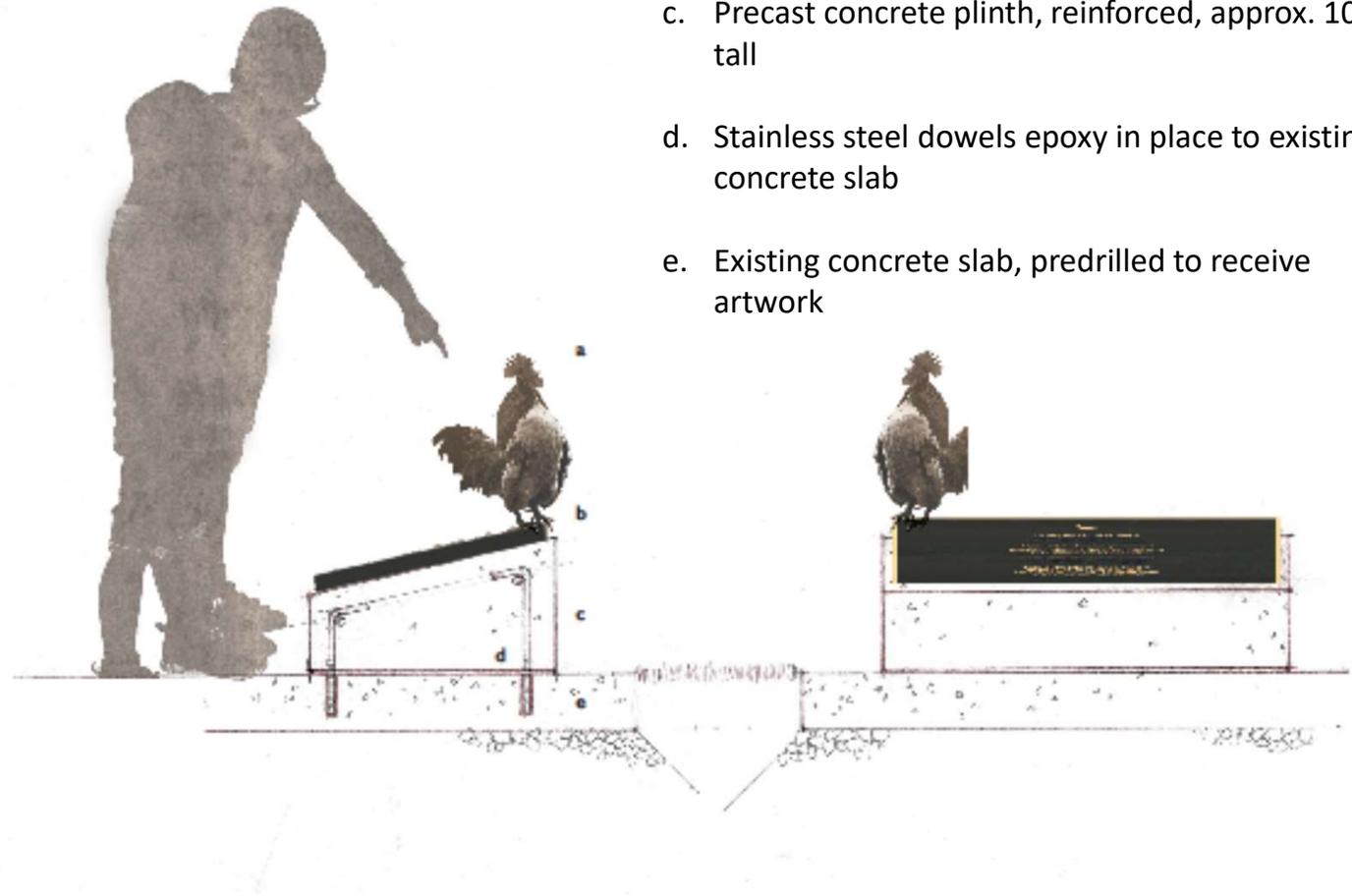
This is the tale of Jack's rooster
Inspired by the spirit of dawn
On the Salish Coast, a beacon song
We'll remember forevermore!

Bronze Cast C - Pictorial Scene

(concept draft)



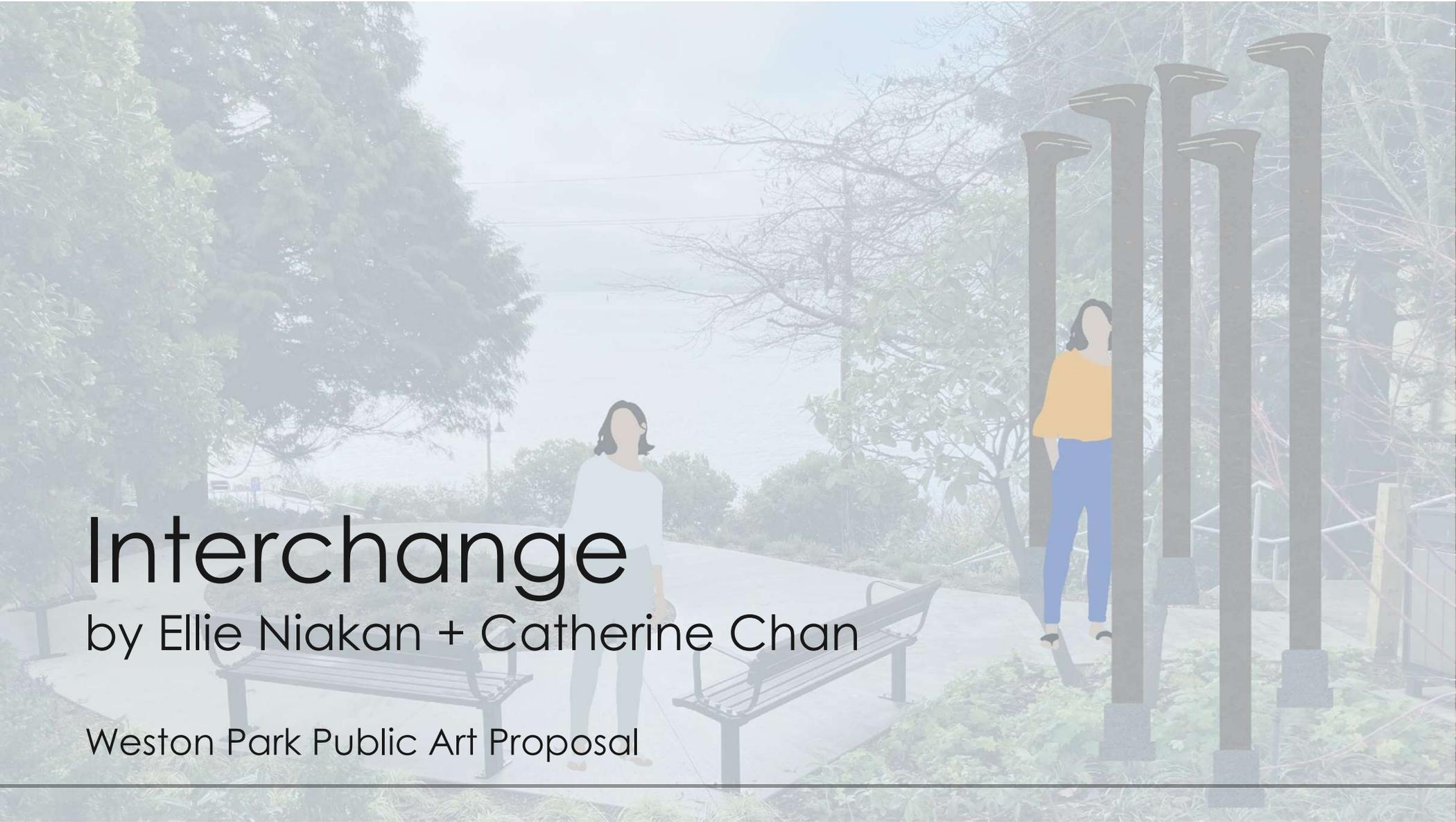
Details
Mounting Base



- a. Bronze cast rooster, approx. 14" tall
- b. Bronze cast, shallow relief, approx. 18" x 18" x 1/2" overall, secured to concrete plinth with stainless steel threaded pins and epoxy in place (2nd relief cast is approx. 24" x 18" x 1/2")
- c. Precast concrete plinth, reinforced, approx. 10" tall
- d. Stainless steel dowels epoxy in place to existing concrete slab
- e. Existing concrete slab, predrilled to receive artwork

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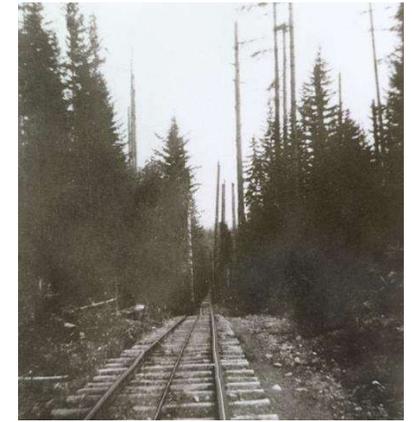


Interchange

by Ellie Niakan + Catherine Chan

Weston Park Public Art Proposal

West Vancouver Timeline



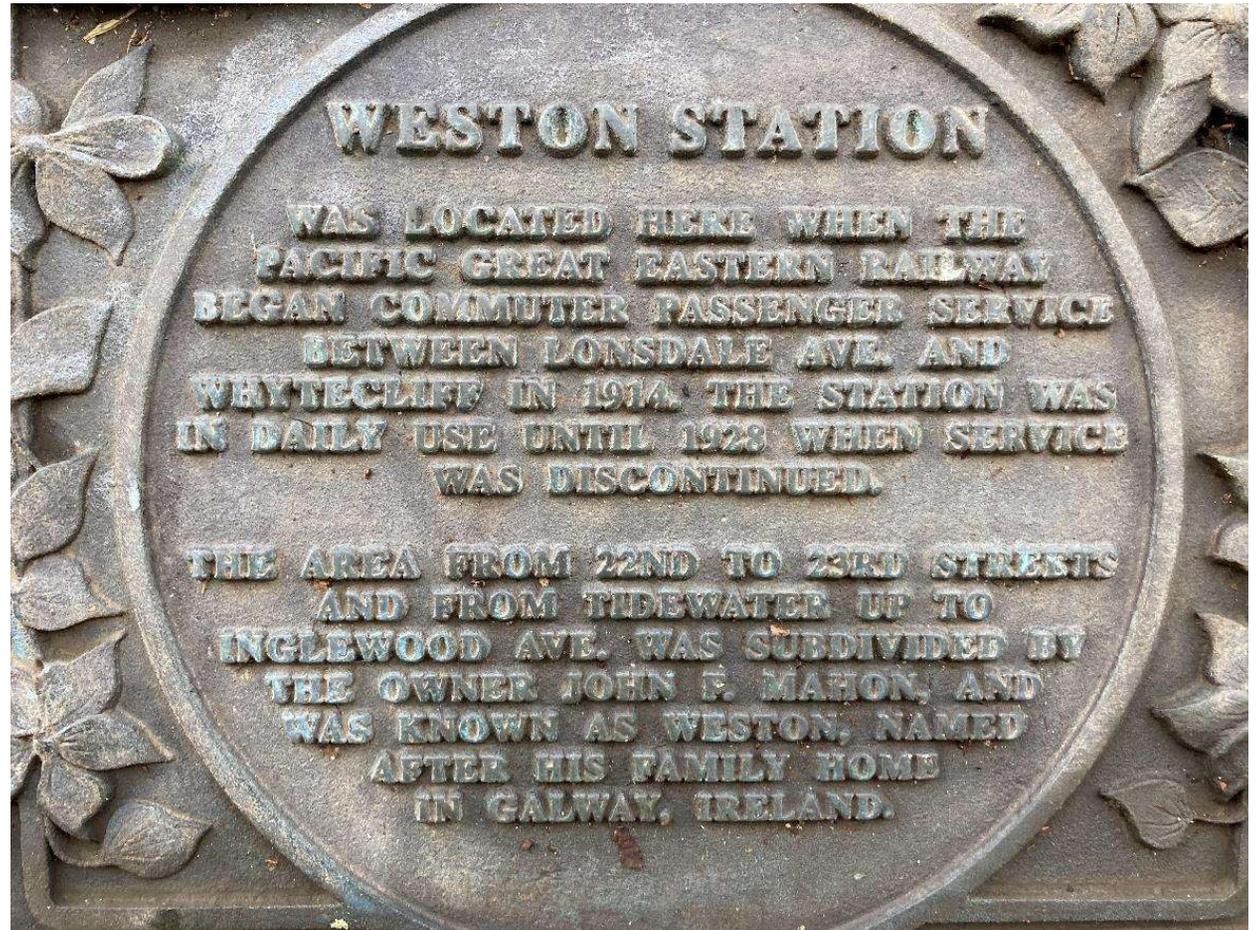
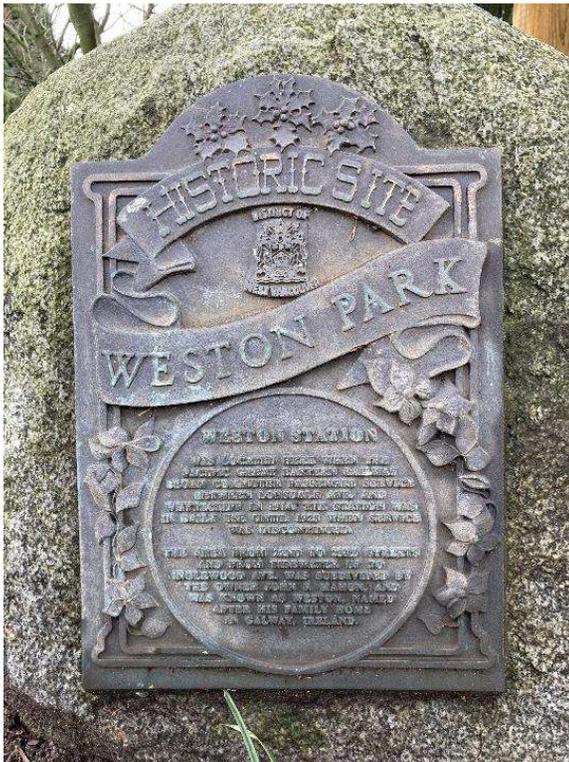
Squamish and Burrard Peoples lived on the North Shore for millennia before recorded time.

Photos courtesy of West Vancouver Archives

Elle Niakan + Catherine Chan

Site Context

Weston Park



Photos courtesy of the artists

Elle Niakan + Catherine Chan

Site Context

Weston Park



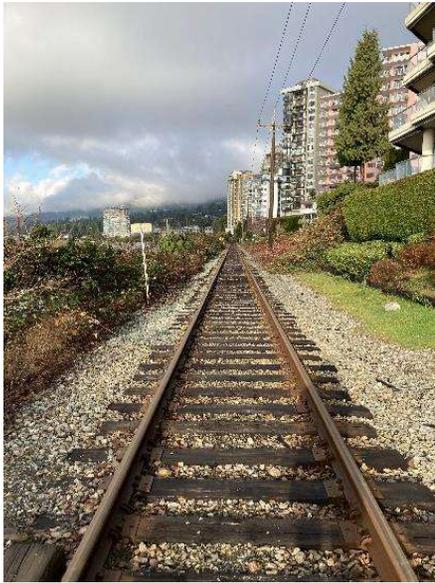
- Abandoned Pacific Great Eastern Railway right of way near the foot of 22nd Street
- Navy Jack Point and Stanley Park are visible in the distance
- This is now part of the Centennial Seawalk

Photos courtesy of BC Archives and the artists

Elle Niakan + Catherine Chan

Site Context

Weston Park



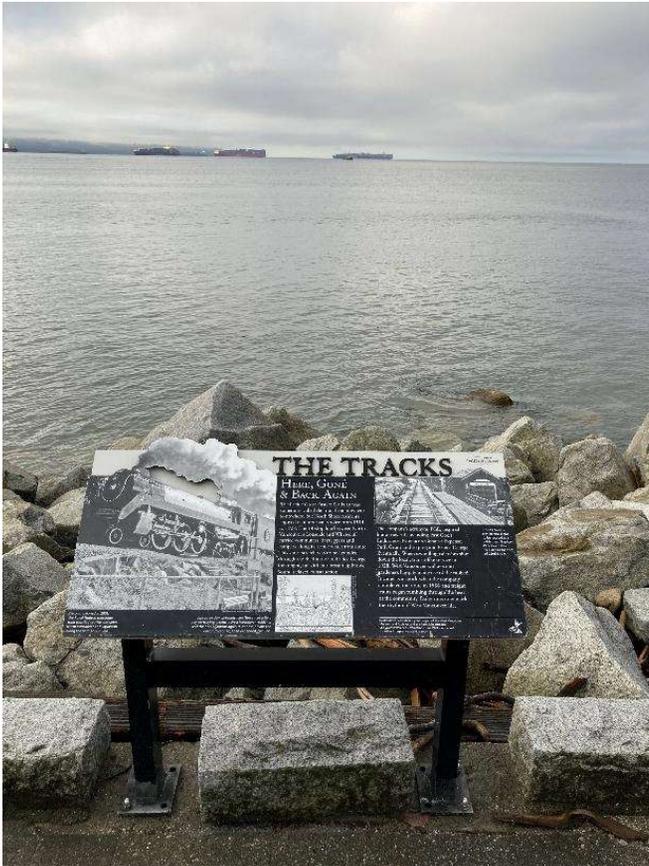
BC Archives Photo # F-09948 - Supplied for Research Only. No Duplication. Fees May Apply for Other Use.

Photo courtesy of BC Archives

Elle Niakan + Catherine Chan

Site Context

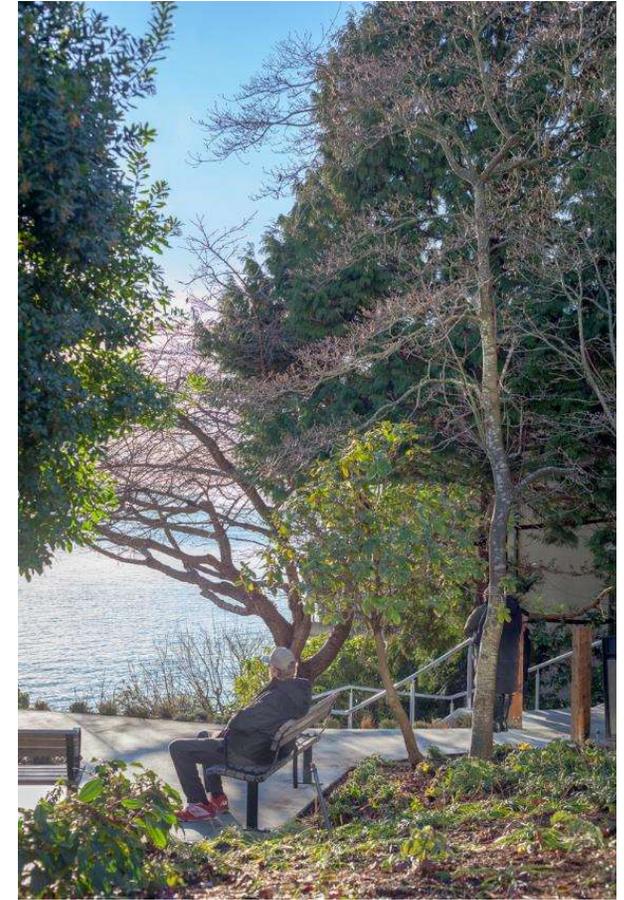
Weston Park



Photos courtesy of the artists

Ellie Niakan + Catherine Chan

Weston Park – Current View



Photos courtesy of the artists

Ellie Niakan + Catherine Chan

Weston Park – Proposed Artwork – View from Entrance

Weston Station Railway Spikes

INTERCHANGE

An installation reminiscent of a gateway between old and new, a grove of trees, or a group in dialogue. Connecting the community



Photos courtesy of the artists

Elie Niakan + Catherine Chan

Weston Park – Proposed Artwork

- Artwork forms a gateway
- In dialogue with each other and surroundings
- Can be seen from seawall with the history of Weston Station



Photos courtesy of the artists

Elle Niakan + Catherine Chan

Weston Park – Proposed Artwork



Photos courtesy of the artists

Elle Niakan + Catherine Chan

Weston Park – Proposed Artwork

Weston Station Railway Spikes

Anchor to history of site as Weston Station



Photos courtesy of West Vancouver Archives

Elle Niakan + Catherine Chan

Weston Park – Proposed Artwork

Five (5) posts

Material: Aluminum with rust-like powder-coated paint finish

Approximate Weight: 200 lbs each

Durability: Approx. 40 years

Maintenance: None needed

Vandalism: Graffiti can be sanded out and paint finish resprayed



Heights and Width of Spikes

