

NICOMEKL RIVERFRONT PARK

PUBLIC ART STRATEGY 2020

An integrated Approach



SURREY PARKS

Connecting through nature + play

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IN PARTNERSHIP WITH:

 **PFS** STUDIO



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Thank you to all who informed how to approach public art in the Nicomekl Riverfront Park. I am very grateful for the comments received and valuable input from the public engagement sessions; City of Surrey staff in particular Liane Davison, Ryan Gallagher, Doug Merry and Mickella Sjoquist and the PFS Design Team - landscape architects Keity McKinnon, Simone Levy; and, heritage planner Denise Cook

Lynne Werker

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Introduction

The *Nicomekl Riverfront Park Public Art Strategy* is a guideline document and one of the companion documents referenced by the *Nicomekl Riverfront Park Management Plan*. As public art projects are planned and artists commissioned this document should be read in conjunction the *Nicomekl Riverfront Park Management Plan* and *Companion Documents* and other relevant documents. Public art planning for the park is envisioned as being a coordinated effort together with heritage and way-finding planning for each phase of the park's development and ongoing programming.

The intent of this document is to set-out overarching goals and opportunities for the Nicomekl Riverfront Park's public artwork projects. The precedent artworks included in this document are provided to illustrate: examples of forms, expressions and materials that might be employed by an artist; and, ways park-goers might engage with an artwork. The array of artworks included in the document is neither exhaustive, nor intended to show examples of artwork to be reproduced.

Building the length of the riverfront park will take years. The making and appreciation of art are cultural activities that change with time and will change over the time it will take for the park to be developed.



Public art is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of public experience.

Penny Balkin Bach
Public Art in Philadelphia
Philadelphia: Temple University Press Philadelphia, 1992



Public Art in the Nicomekl Riverfront Park

Art in the community-based amenity, Nicomekl Riverfront Park will include permanent and temporary artwork, artistic events and rituals that are, or will become, meaningful to the community. Art in the park might be used as a way-finding element; be discrete, a small work that is discovered, or an iconic, prominent object in the landscape like a ‘gateway’ to South Surrey and Crescent Beach; or, be integrated into/onto a functional object such as a bench, a look-out or bridge.

Public art will enhance the experience of the park. Works of art will create traditions, conversation, curiosity and meaning for park visitors. In addition to the possibility of free-standing sculptural works, there will be many opportunities for art to be integrated into elements within the park and civil works structures. Consideration and planning for permanent integrated public art works will need to occur concurrently as the park and the civil works are developed. Temporary or event-based public artworks may be planned as part of park and community programming.

The underlying and layered physical, environmental, heritage and thematic structures developed for the Nicomekl Riverfront Park will provide artists a great many opportunities for expression and connection to park-goers. Art can highlight the act of change and transformation and mark people’s journey through the park. Being a local, community-based amenity Nicomekl Riverfront Park will become a part of people’s daily routines where works of art can play a significant role in marking journeys, and transforming routine into ritual. Public art will expand people’s experience of the park and its environs by providing a lens, a surprise, an event, or a quiet notation.

Artists will, in the development of their concept and research, make use of: the interpretative themes, the historical context or events, the physical context of each of the eight park character zones, views, ecologies and cultures of the place. An artist might, in creating their work, relate to the past, present and/or future as a means to connect to and stimulate the viewer to pause, muse, experience the artwork, its surroundings and reveries that may be conjured.



The Nicomekl Public Art Experience

Site specific stand-alone and integrated artworks will contribute to the experience of Nicomekl Riverfront Park by:

- Being an attraction and destination
- Being a part of a short-term experiment - program, temporary, community artworks
- Being a part of a long term vision - permanent integrated and stand-alone art
- Celebrating passages; resting points; the characteristics of each character zone
- Connecting viewers to the physical, social and cultural significance of the place and/or community
- Contributing to inner and outer places
- Encouraging exploration,
- Creating or discovering ritual
- Encouraging reflection, reverie, wonder about nature and our place in it
- Engaging and encouraging participation, social interaction – contributing to the creation of social spaces as ‘sticky places’
- Enhancing the experience of the river’s blueway and the park’s greenway
- Exposing views in and views out
- Magnifying, exploding, dissecting
- Informing programming, cultural and nature interpretation
- Marking gateways, entries /transitions/pathways
- Responding to seasonal, environmental, and global climate changes
- Transforming dark “inhospitable” places (such as under bridges) into hospitable and intriguing ones

An Integrated Approach

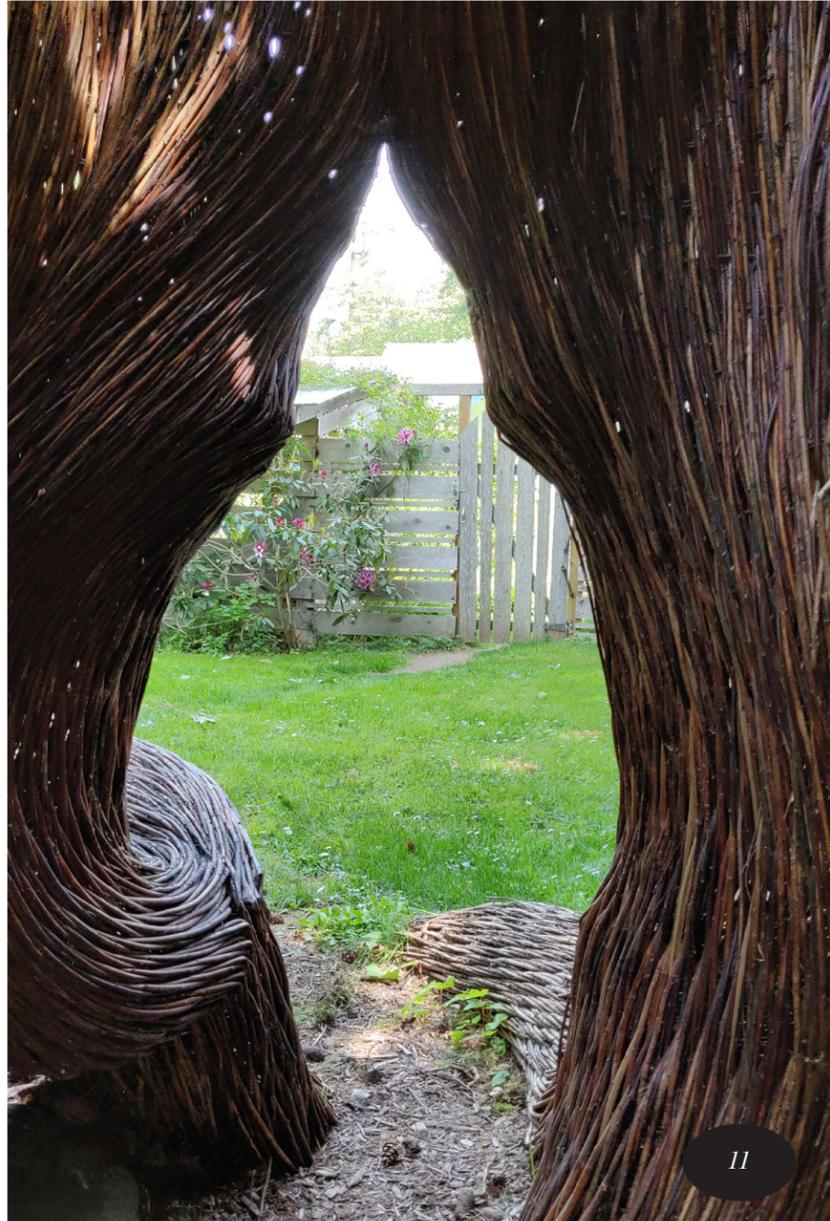
The plan for the Nicomekl Riverfront Park uses the idea of *'restoration of layered landscapes as a way of accommodating dynamism and directional change in socio-ecological systems while recognizing the past and its multifaceted significance.'** The inclusion of site specific public art will contribute to the pluralistic, multi layered, integrated approach toward environmental and cultural heritage stewardship. The integrated approach embraces strategies to:

- Evoke memory
- Preserve
- Revitalize
- Problematize, question assumptions
- Re-wild and incorporate domestication
- Leave Traces
- Use landscape as a metaphor for another time e.g. the golf course hedges
- Signal other times through mnemonic devices
- Layer and develop palimpsests – texts to be read – interpreted
- Enhance legibility of layers, of future
- Enable multifaceted interpretations
- Recall and record histories – Indigenous, Colonial, Development, Pollution, Agriculture, Climate change

The *Nicomekl Riverfront Park Management Plan* is framed to layer environment, heritage, art, recreation and social spaces. The placement, materiality and concept of site specific artworks will serve and relate to the environment, ecology, heritage, culture, and contribute to the social aspects of the place it is located in. It will be both an object and glue contributing to the making of sticky social spaces.

* *Restoring Layered Landscapes • History, Ecology and Culture*, Edited by: Marion Hourdequin and David Havlick, Oxford University Press, 2016, P. 21





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Public Art Project Delivery

The strategy for public art involves an integrated approach for each project delivery phase of each park development phase. It is envisioned that the public art planning and procurement and project delivery phases will be integrated with those of the project i.e. heritage and interpretation, way-finding and signage, cultural recognition. This will require an interdisciplinary and collaborative approach.

For public art work(s) to be part of the park's integrated design and project delivery the approach to public art planning, procurement and artwork delivery must be thoughtfully integrated into the project as a whole. The selection of public art locations and project opportunities will be in balance with architectural/landscape features, heritage, interpretation, cultural recognition and way-finding elements and programming. Public art opportunities will be created with the park's planning and design principles in mind. Public art calls will be integrated into the ongoing planning design, project delivery, and programming for the park. In addition to referencing the *Nicomekl Riverfront Park Management Plan, Companion and Relevant Documents* (listed in the Appendix) there will need to be active collaboration and integration of heritage, wayfinding and cultural planning disciplines to determine which discipline - art, interpretation, signage - will best tell 'the story' or 'make the point', provide the experience and/or lesson.

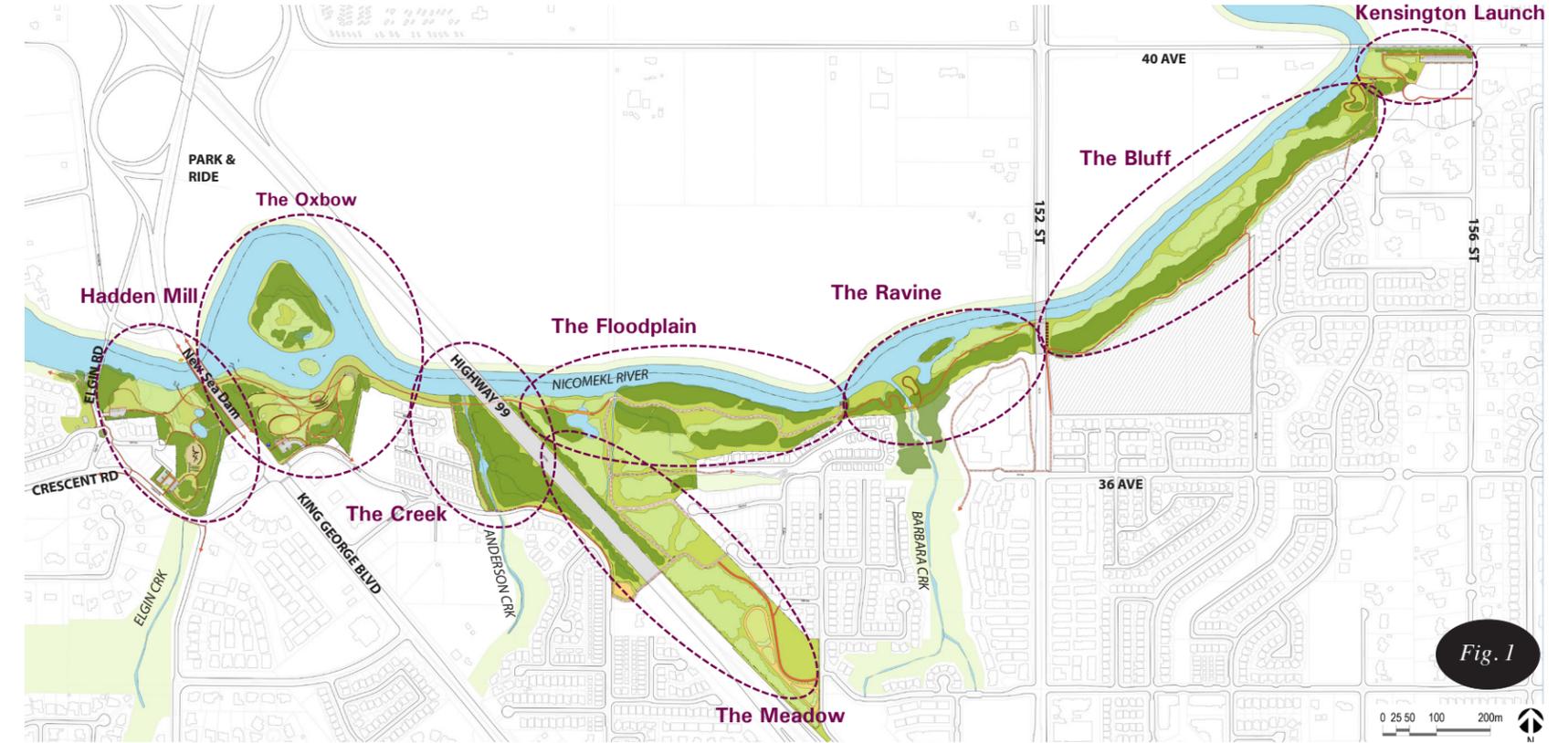
While free-standing sculptures may be added after a major capital works project is completed, major commissions are, best advised, to be included in the capital works project so as to capitalize on the design and construction resources made available for civic works projects. It is much easier to find the support to efficiently and effectively integrate an artwork at this time. Artworks intended to form a part of, or be integrated into, functional structures by definition need to be included in the capital planning, procurement and delivery processes. Public art planning, procurement and initial design processes will lag behind the project as a whole but must be aligned during the detail design and construction phases so that the appropriate entities are responsible for the work they are best suited for without quality and schedules being compromised.

Park Vision

The Nicomekl Riverfront Park will link, restore and amplify the unique collage of environments along the riverfront into a coherent, resilient and beautiful riverfront experience that accommodates future sea level rise and draws upon ecology, history, public art and sensitive design to provide recreation and cultural gathering spaces in a natural environment for young and old, throughout all seasons.

Nicomekl Riverfront Management Plan, 2019

Park Concept Plan



The 3km long linear park will be composed of eight character zones defined by different ecologies, topographic conditions, adjacencies and histories. A detailed description for each zone may be found in the *Nicomekl Riverfront Management Plan and Companion Documents*. The park will be developed over time.

The concept plan informs the overall Park Management Plan. Further public consultation, public art, heritage, way-finding and indigenous and cultural recognition planning to occur in the subsequent design phases for each section of the park.



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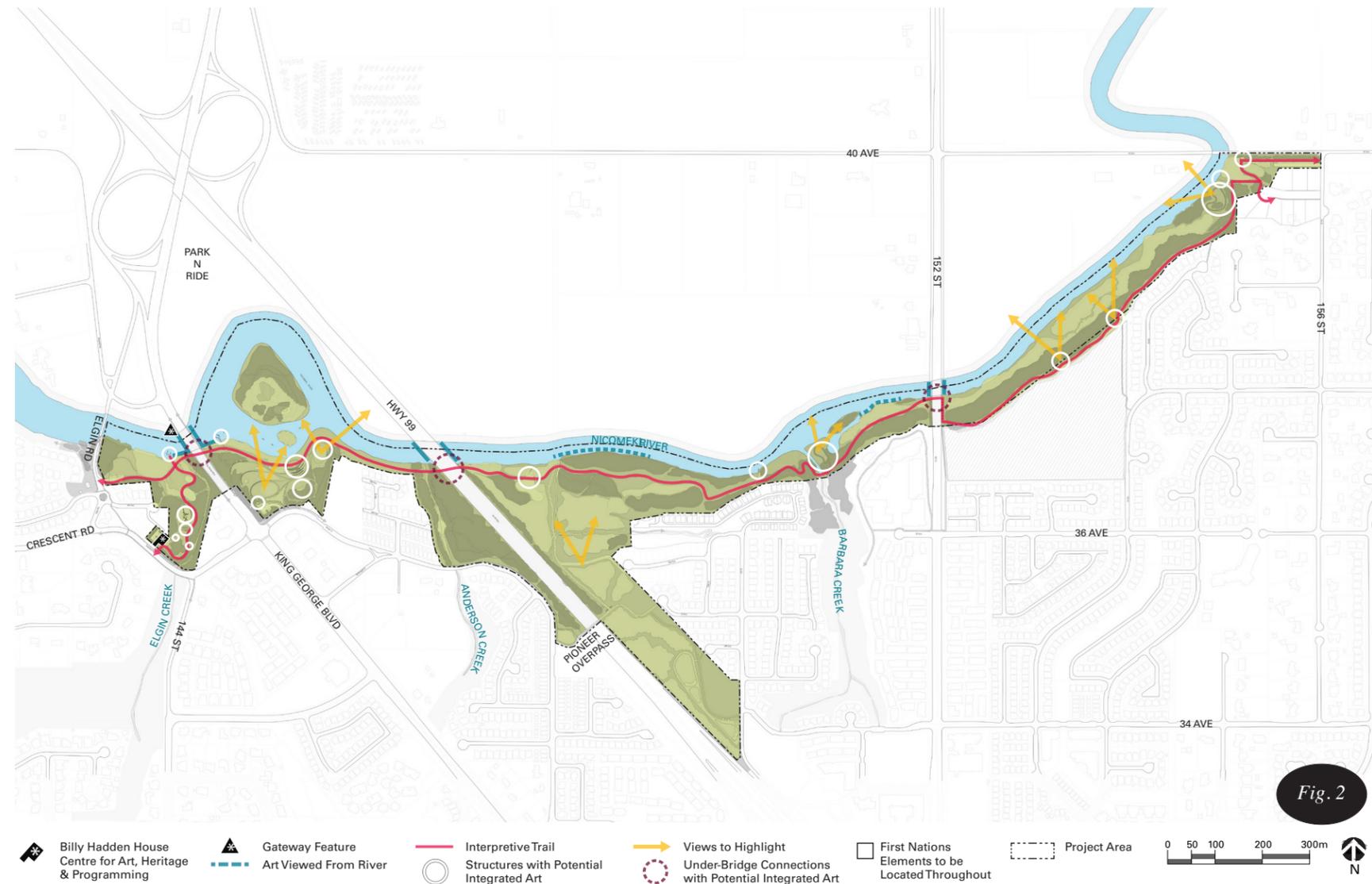
Park Design + Management Objectives

The following objectives for the park will guide the detail planning, design and management of Nicomekl Riverfront Park.

- OBJ-1 Increase biodiversity and ecological resilience throughout the park by protecting, restoring, enhancing and increasing ecological corridors, patches, tree canopy and shoreline habitat complexity
- OBJ-2 Create access to the river - Connect the park into the greater land and water networks and systems
- OBJ-3 Allow the experience of the river to be a primary organizing feature of the park
- OBJ-4 Express multiple histories and stories across the site through public art, interpretation, materials and design elements
- OBJ-5 Create diverse, high quality and engaging learning opportunities through arts, heritage and cultural experiences for all ages and abilities
- OBJ-6 Balance ecological integrity with park amenities, usage and programming
- OBJ-7 Engage First Nations and the public to work toward Reconciliation
- OBJ-8 Celebrate the diverse qualities of each park area while unifying them into one continuous riparian experience
- OBJ-9 Address sea level rise with multifunctional and adaptive management approaches that can change and evolve over time
- OBJ-10 Monitor public use activities and natural systems data over time and adjust the park management strategies as needed
- OBJ-11 Actively develop and nurture an effective and ongoing relationship with the local community, encouraging a strong connection and stewardship of the park through volunteer conservation opportunities
- OBJ-12 Coordinate all construction and management activities in the park with other departments and levels of government

(Reference: *Nicomekl Riverfront Park Management Plan, 2019*)

Possible Art & Heritage Locations



Sites & Opportunities

There are a great many opportunities for public artworks within the park. There will need to be coordination at the project level, as to where it is desirable for public art, as opposed to traditional interpretative and way-finding elements and/or indigenous and cultural recognition elements. It will be important to consider how each element is positioned and how they work together and contribute to the experience of the river front.

As part of the public art planning process it will be important to define:

- if the public art project will be an independent project or delivered as part of a capital project,
- the site and heritage context,
- the park design, sightlines and viewing/engagement opportunities
- the artwork opportunity and objectives
- whether the work will be free-standing or integrated into materials or elements or functional objects
- whether the artwork will be permanent, temporary/event-based, community-based
- the project schedule and procurement process
- the public art project budget, funding, and schedule
- the public art project delivery process and schedule

A public art plan for each park development phase and/or civic works project. The plan should be prepared during the project's schematic planning phase. It will be important to ensure the distribution of art in the zone and within the park as a whole is balanced. It will also be important to: decide what opportunities there will be for free-standing public art works, if any, and which functional elements (e.g. paving, constructed edges, structures (bridges, floating docks, pavilions, bird blinds, stairs, retaining walls etc.) will have art integrated into them as part of the planning for each zone.

Proposed integrated art structures can include interpretation, heritage, cultural recognition, First Nations and public artwork elements.

Examples of potential artwork opportunities are:

- Freestanding, or integrated art to mark/ indicate a gateway into Crescent Beach into the park and the transition points between each of the park zones
- Freestanding, or integrated along the path marking views, places, of interest, informing and activating social spaces
- Free-standing, or integrated into the social spaces to animate, anchor and inform the design of the space.



Themes & Stories

Inspiration for artworks along the length of the Nicomekl Riverfront Park shall be informed by the richness of its context: the natural environment, its histories, cultural traditions (indigenous and colonial) and the life that inhabits its blue and green environs. The call to artists for an opportunity, shall be informed by the site's past, present, and future; the project's interpretative themes; the character of the zone; and/or the particular ecology and culture. A detailed description of each thematic motif may be found in the *Nicomekl Riverfront Management Plan and Companion Documents*. The four conceptual frameworks to be used in public art planning and to inspire an artist are the: Character Zones, Heritage Topics, Interpretation Themes and Systems.

Proposed Interpretative Theme Locations

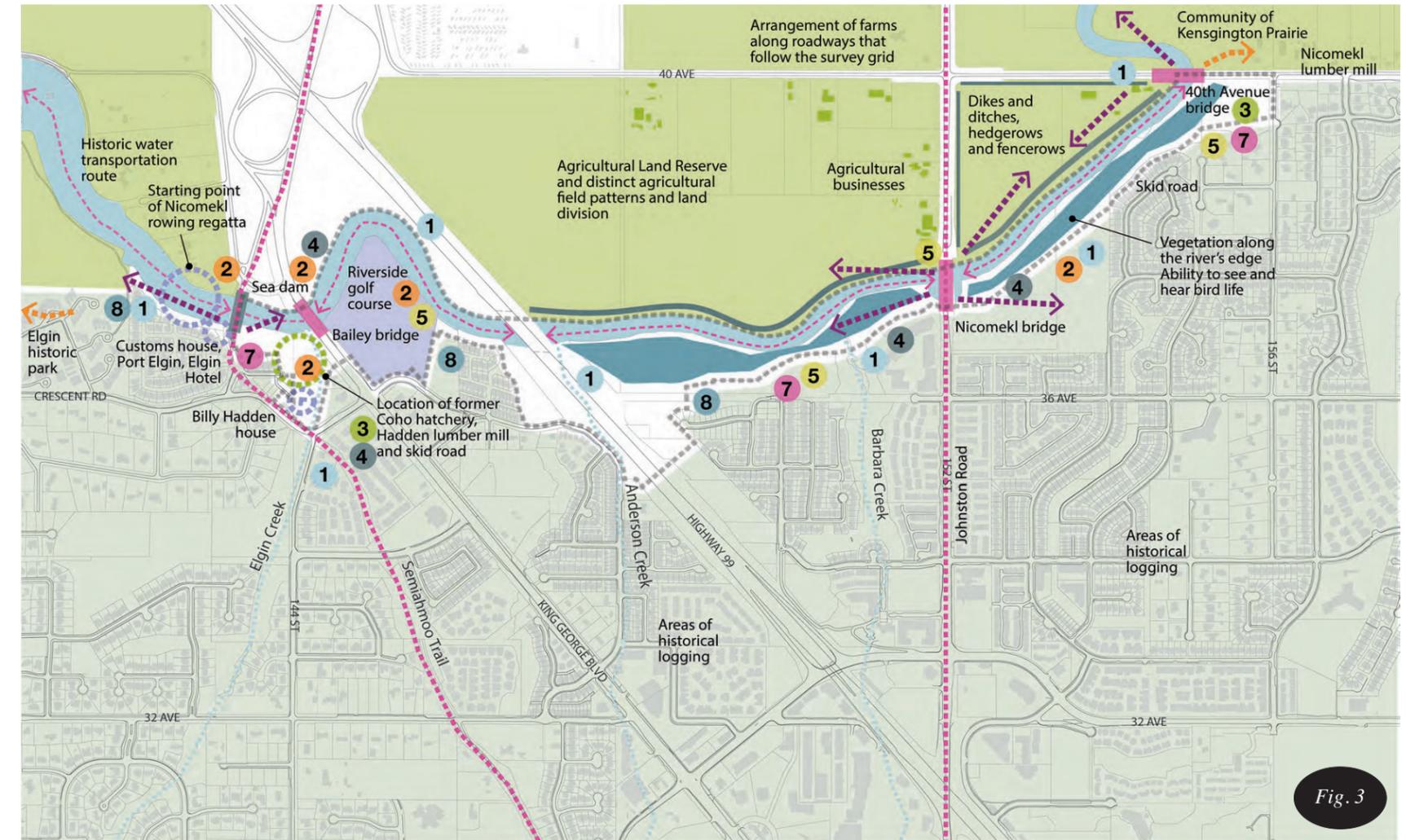


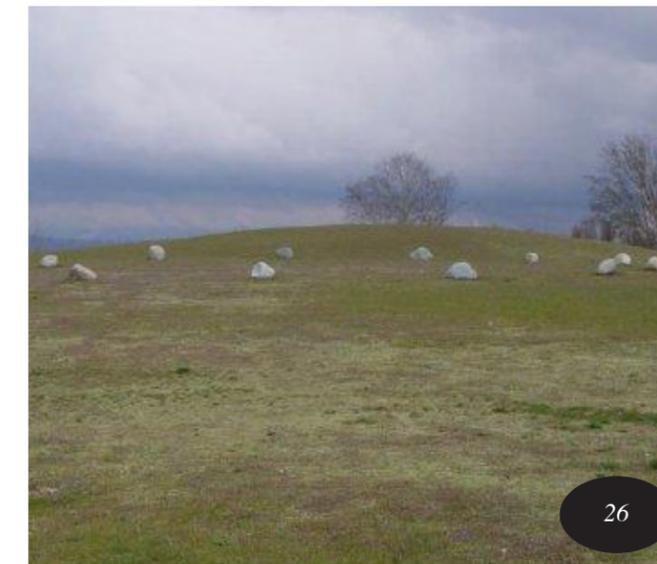
Fig. 3



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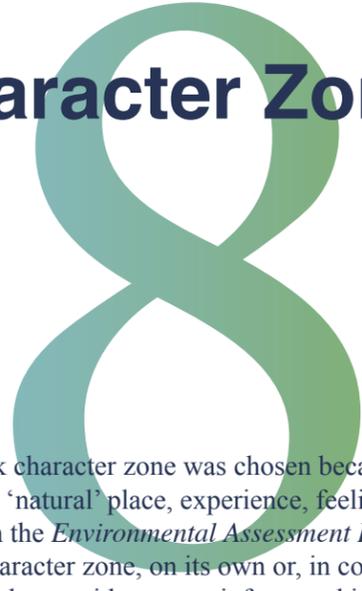
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Conceptual Frameworks

Character Zones



The idea of park character zone was chosen because each zone is evocative of the ‘natural’ place, experience, feeling of each of the zones identified in the *Environmental Assessment Report*. The natural environment of a character zone, on its own or, in combination with other site specific particulars, or ideas, may inform and inspire the public art plan or an artist. The park has 8 distinct character zones:

- Zone 1 - Haddon Mill
- Zone 2 - The Oxbow
- Zone 3 - The Creek
- Zone 4 - The Meadow
- Zone 5 - The Floodplain
- Zone 6 - The Ravine
- Zone 7 - The Bluff
- Zone 8 - Kensington Launch

Heritage Topics



The *Heritage Plan* sets out five major umbrella conservation subject areas that apply to the historical context of the riverfront park are:

- Waterway Environment
- Populating Place
- Land & Water Based Economy
- Engineering on the River
- Movement Networks

The public art plan for a particular site might focus on, or an artist might refer to, one or more of the five proposed topic areas as appropriate for the sites being considered for the artwork

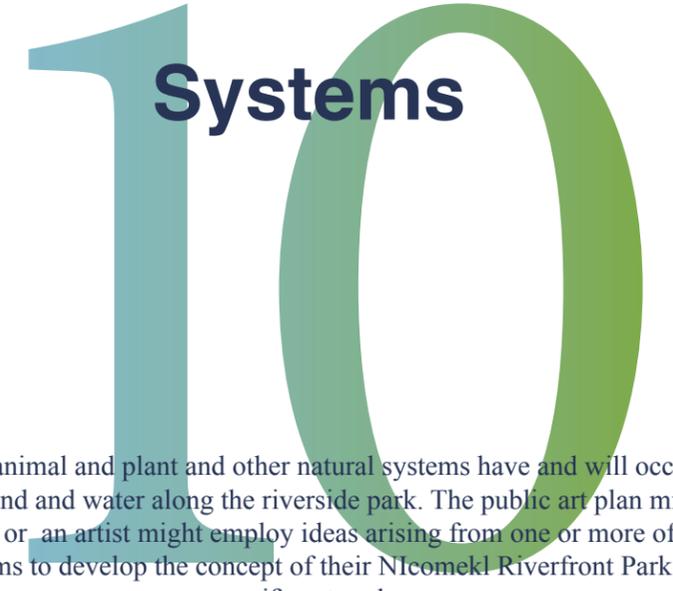
Interpretation Themes



The overarching theme identified for the riverfront park is the **Nicomekl: The way through**, with overlapping meanings including the passage of the Nicomekl River itself, the pathway winding through the park, the passage of time and multiple understandings of history and landscape, including reconciliation. The public art plan might focus on, or an artist might refer to one or more of the eight proposed topic themes as appropriate for the site:

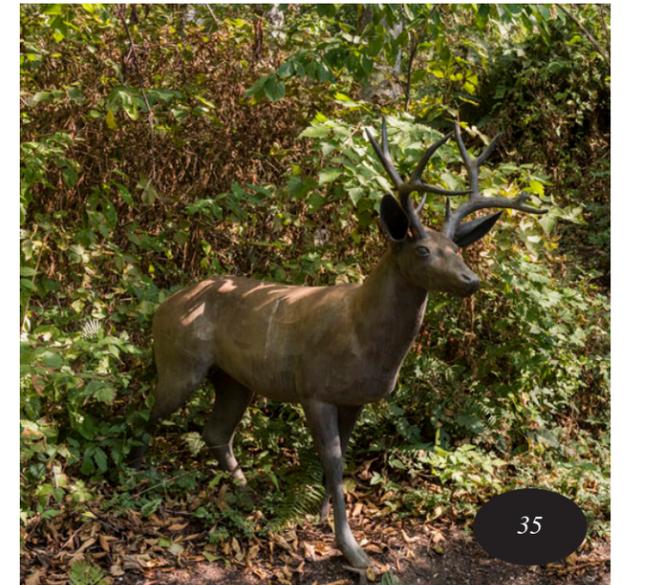
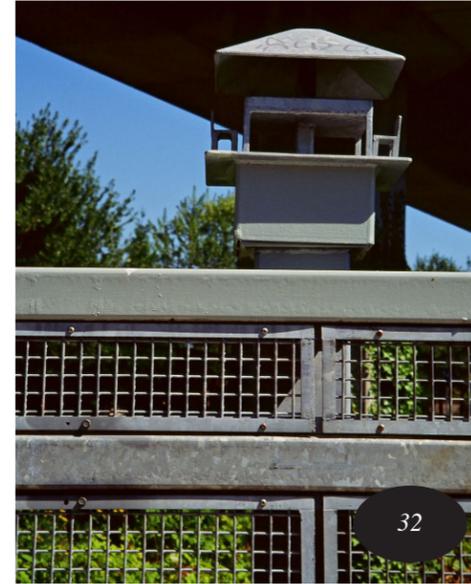
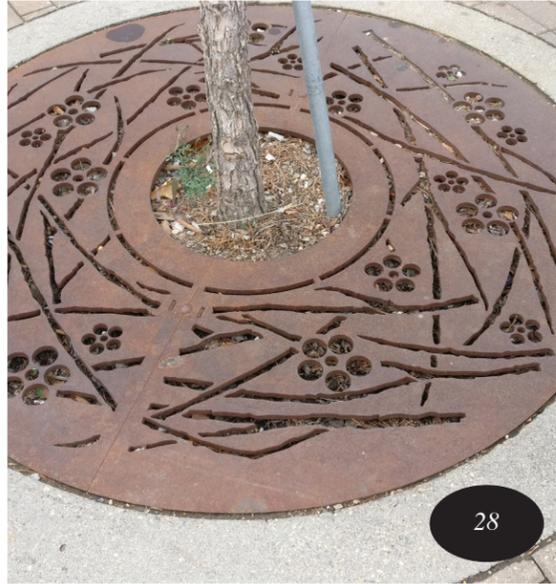
- Naming
- Measuring
- Logging
- Engineering
- Growing
- Gathering
- Crossing
- Living

Systems



Human, animal and plant and other natural systems have and will occupy the air, land and water along the riverside park. The public art plan might focus on, or an artist might employ ideas arising from one or more of the ten systems to develop the concept of their Nicomekl Riverfront Park site specific artwork:

- Climate Change
- Trees + Plants
- Birds
- Amphibians
- Creatures
- Insects
- First Nations
- Settlers
- Residents
- Visitors



Curatorial Approaches

Public artworks to be experienced along the linear riverfront park will employ a diversity of approaches in their physicality, content, and relation to the park-goer.

Relationship to Park-goer

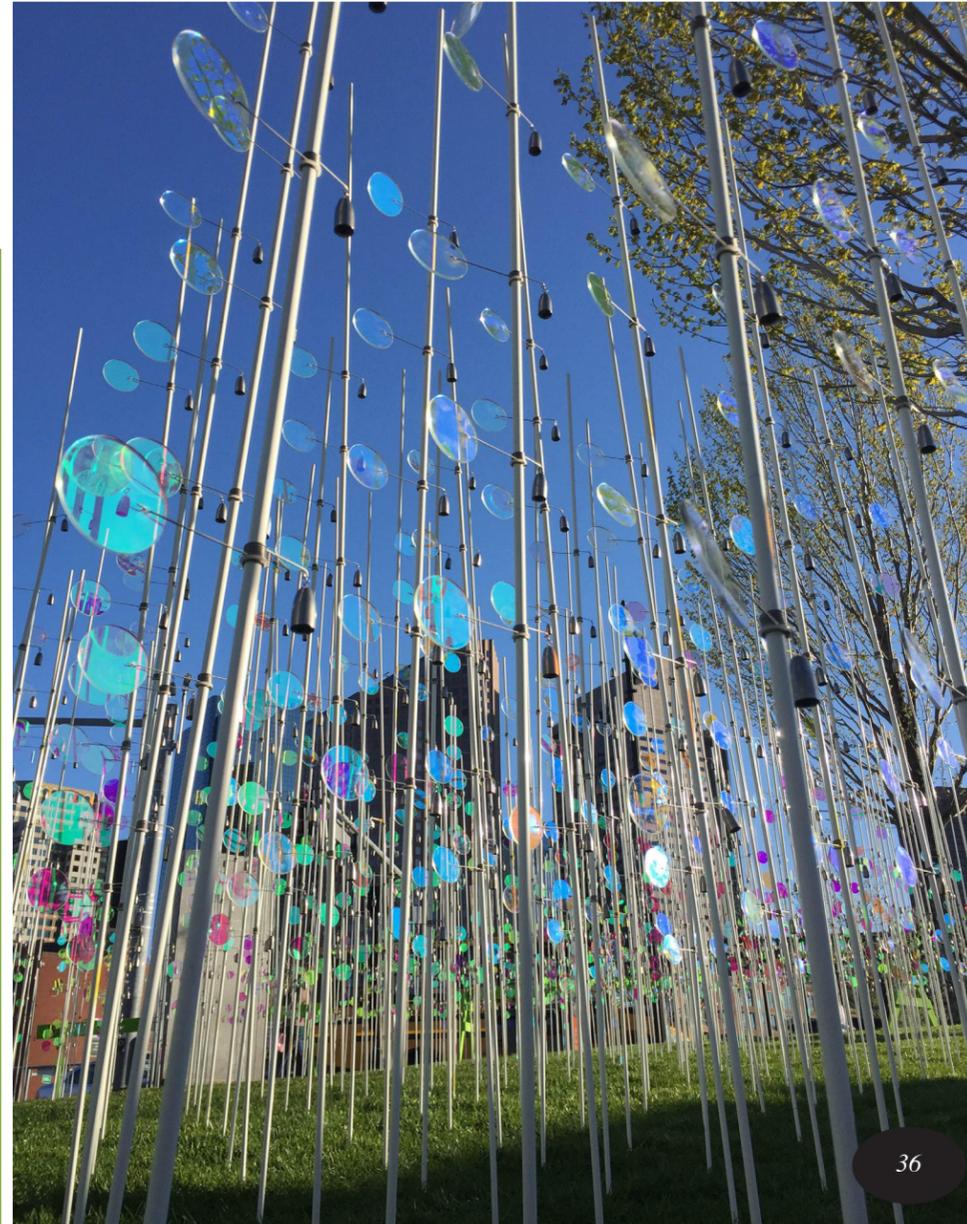
- Passive
- Participatory
- Interactive/kinetic

Physicality

- Sculptural
- Architectural
- Landscape
- Functional
- Light, sound

Inspiration, Content, Context

- Historical
- Cultural
- Political
- Educational
- Philosophical
- Sustainability/climate change
- Environmental



Conclusion

The *Nicomekl Riverfront Park Public Art Strategy* describes a collaborative and interdisciplinary approach to the planning and delivery of public art projects such that public art projects will be integrated with the planning and delivery of heritage, interpretative, way-finding and signage and indigenous and cultural recognition elements. Public art will be distributed in a balanced way with other features/amenities and public funds will be used effectively.

Public art opportunities will be created with the park's planning and design principles in mind. Public art planning documents and calls to artists for each zone will reference the *Nicomekl Riverfront Park Management Plan* and *Companion Documents* as well as relevant *Related Documents* listed in Appendix 1, as well as additional reports and documents as they become available.



Appendices

1. Reference Documents
2. List of Photographs
3. List of Precedent Artworks
4. List of Figures
5. Works Cited
6. Public Art Project Fundamentals
7. Thematic Matrix

Appendix 1: Reference Documents

MANAGEMENT PLAN

- *NICOMEKL RIVERFRONT PARK MANAGEMENT PLAN, 2019*

COMPANION DOCUMENTS (in addition to the *Nicomekl Riverfront Park Public Art Strategy*)

- *Environmental Assessment Report*, Diamond Head Consulting, November 2018
- *Heritage Plan*, Denise Cook Design, December 2019
- *Public Consultation Summary Report*, PFS Studio, December 2019
- Open House #1 Presentation Boards
- Open House #2 Presentation Boards
- Public Engagement Verbatims

RELATED DOCUMENTS

- *The following City of Surrey documents were prepared separate from this Management Plan but they inform the plan's Park Objectives, Design Initiatives and Management Strategies.*
- *All our Relations: Surrey Urban Aboriginal Social Innovation Strategy, April 2017, <https://www.surrey.ca/community/18417.aspx>*
- *Biodiversity Conservation Strategy (BCS), January 2014, <https://www.surrey.ca/city-services/11565.aspx>*
- *Blueways Master Plan, March 2001, <https://www.surrey.ca/culture-recreation/6033.aspx>*
- *Coastal Flood Adaptation Strategy (CFAS), November 2019, <https://www.surrey.ca/city-services/19888.aspx>*
- *Natural Areas Management Plan (NAMP), 2002, <https://www.surrey.ca/culture-recreation/3443.aspx>*
- *Parks, Recreation and Culture Strategic Plan, May 2018, <https://www.surrey.ca/culture-recreation/3096.aspx>*
- *Sustainability Charter 2.0, 2016, <https://www.surrey.ca/community/3568.aspx>*

Appendix 2: List of Photographs

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
Cover			Nicomekl River	Water's edge	City of Surrey
Table of Contents		1	Looking south east to Highway 99	From old Riverside golf course	Lynne Werker
		2	Along the Nicomekl	The meadow zone	PFS Studio
1		3	Nicomekl	View of waters edge	Lynne Werker
1		4	A feeder stream	At the old coho hatchery	Lynne Werker
1		5	Canoe at rest	Coho hatchery pond	Lynne Werker
1		6	Natural habitat	Near coho hatchery	Lynne Werker
1		7	Semiahmoo heritage trail marker	Near Sea Dam Bridge at Elgin Road	Lynne Werker
28-29		42	The way through	A path dividing two character zones	PFS Studio

Appendix 3: List of Precedent Artworks

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
2		8	Launch Time Mel Bolen, Charley Farrero, Michael Hosaluk and Sean Whalley	An example of a stand alone artwork along the shore of a river	https://www.pinterest.ca/pin/374995106443011445/?lp=true
			River Landing, Saskatoon, Saskatchewan 2007		
5		9	Watershed Wall Ferruccio Sardella	An iconic map of Toronto's ravines and tributaries - a green wall that marks the entrance, animates the entry plaza and invites an interactive relationship with the water and planting	Lynne Werker
			Evergreen Brickworks, Toronto, Ontario 2010		
7		10	Council of Elders Michael Dennis	A stand alone collection of artworks forming a space and inviting engagement and community	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island		
8		11	Without a Trace Ken Clarke	Photo taken from inside the artwork looking out. An artwork that can be occupied, walked through and framing views	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island 2016		
8		12	Without a Trace Ken Clarke	A photo of the artwork with a visitor walking through - an experiential piece	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island 2016		

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
9		13	Bleeding Heart Bev Petow	An example of a work that speaks of culture, nature and technology. inviting reverie and wonder	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island 2016		
12		14	miss havisham barra	The mixed media sculpture speaks to the human figure as well as nature and is an example of a temporary artwork set in the forest	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island		
12		15	Pyramids Bev Petow	The sculpture is a series of works and example of an artwork that might be grouped or dispersed, perhaps a way of marking a trail	Lynne Werker
			Duthie Gallery Sculpture Park Salt Spring Island		
16		16	Community Mandala Event	An example of a temporary, community organized event - painting an ordinary paved road	Lynne Werker
			Robert's Creek, B.C.		
16		17	The Story of Life Susan Point	A good example of the integration of art and civil works. This work is a large cast concrete relief wall inset into a major retaining wall	Lynne Werker
			Low Level Road, North Vancouver 2014		
16		18	Map of Saskatchewan Water Basin	The children's spray park is an example of integrating artistic expression with heritage and culture. It is a focal point along the Meewasin River Trail managed by the Meewasin Valley Authority	Lynne Werker
			River Landing Spray Park, Meewasin River Trail, Saskatoon		

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
16		19	One of many unique tree grates River Landing Spray Park, Meewasin River Trail, Saskatoon 2009	The River Landing Spray Park includes many integrated elements created by artists to tell stories of the river, the history, social and ecological cultures. The detailed elements contribute to the layers of surprise and interest over time and multiple visits	Lynne Werker
17		20	Watershed Wall - Detail Ferruccio Sardella Evergreen Brickworks, Toronto, Ontario 2010	Integration of art and nature	https://ferrucciosardella.wordpress.com/watershed-consciousness/#jp-carousel-1254
17		21	Salmon for Wendel Jody Broomfeld Kiwanis Park, North Vancouver 2016	An example of Indigenous integrated art applied to a bridge - acts as a gateway	Lynne Werker
17		22	Lost Cows of Lillooet Nathan Lee, Matthew Thomson Lonsdale Avenue (between Esplanade and 3rd Street) North Vancouver 2015	A dispersed site specific artwork composed of a herd of miniature cows to mark the start of the Lillooet Burrard Cattle Trail. The work is discreetly integrated into the street scape and storm management system, often near bus stops	Lynne Werker
17		23	From shangri-la to shangri-la Ken Lum (Originally exhibited in Vancouver, 2010 for the Olympics) Maplewood Conservation Area District of North Vancouver 2012	Artist Ken Lum inspired by the squatters shacks where a community of artists once lived recreated them at one third scale and gifted the work to the District who installed the work close to where the shacks originally stood	Lynne Werker

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
20		24	Continuum: From Seed to Shelter Eric Roberston Green Timbers Greenway, Fraser Highway, southeast of 96 Avenue, Surrey 2009	An example of trail marking and story telling through imagery and transformation	https://www.surrey.ca/culture-recreation/18499.aspx
21		25	Birdhouse Forest 2 Harbourside Park, Spirit Trail North Vancouver	One of fifteen unique birdhouses created by community artists and installed on posts along the water edge trail in North Vancouver	https://www.nvrc.ca/arts-culture/public-art/art-collection/birdhouse-forest-2
21		26	Memory Stones Tina Farmilo Beecher Street and surrounding community near Crescent Beach, Surrey 2002	A dispersed installation of 33 inscribed stones marking a walk recollecting history, memories, dreams and stories of a community	Lynne Werker (p. 26) and https://www.surrey.ca/culture-recreation/18419.aspx (p. 35)
24		27	Under the Double Eagle & Elder Moon Leonard Wells, Leslie Wells South Surrey Recreation and Arts Centre, Surrey 2019	Located in a traffic circle this artwork is an example of integrating art and indigenous culture expression and story telling into a civic works project	Lynne Werker
24		28	Unique tree grate Saskatoon Market, Saskatchewan	An example of place making and cultural expression relevant to the community	
24		29	Nested Alexander Graham Lunenburg Wharf, Nova Scotia 2004	A stack of scaled-down dory boats remind the viewer of fishing times long gone by	Lynne Werker

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
24		30	Upriver Rebecca Belmore, Osvaldo Yero 5311 Cedarbridge Way on the East-west Greenway, Richmond 2016	An example of an artists' expression of the salmon's life cycle in the river and nourishment	Lynne Werker
24		31	Leap of Faith Doug Alcock Brandt's Creek (just east of Sunset Ave.), Kelowna 2001	An artwork relating to water, the ecology of the context installed in the water	Lynne Werker
25		32	Bird House Rick Gibson Woodland Drive Bridge, over Grandview Cut, Vancouver 1996	Artwork that connects the pedestrian to the ecology beneath and around them, integrated into a bridge structure	Lynne Werker
25		33	The Spirit of the Sacred Mountain Jody Broomfeld North Vancouver 2014	An Indigenous gateway artwork referring to the land and the ever present mountains of the North Shore, expanding the visual culture of the City	Lynne Werker
25		34	Bird watching shelter Plant Architect East Point Bird Sanctuary, Toronto 2016	One of several structures designed as a suite of interpretative elements expressing the flight of birds while functioning to provide shelter and bird watching opportunities	https://www.dezeen.com/2016/05/16/bird-watching-pavilions-plant-architect-perforated-weathering-steel-corten-architecture-toronto-canada/
25		35	Mule Deer Steve Tyree Darts Hill Garden, Surrey 2000	A realistic sculpture of a deer takes walkers by surprise	https://www.surrey.ca/culture-recreation/18452.aspx

PAGE	IMAGE	IMAGE NO.	IMAGE	INFORMATION	SOURCE/CREDIT
26		36	High Tide Carolina Aragón Rose Kennedy Greenway, Boston, MA 2016 (Temporary installation)	Connecting the viewer with the place they live and their experience. The abstracted marsh landscape seeks to bring attention to the shifting boundary between land and water along Boston's shoreline	https://www.rosekennedygreenway.org/hightide/
27		37	Moving Up Karen Kazmer Spirit Trail, North Vancouver 2016	Having provided the gnawed branches for the cast elements within the sculpture, the beavers from nearby Mackay Pond can be seen as co-creators of this artwork.	Lynne Werker
27		38	Mary's Invitation: A Place To Regard Beauty Ginny Rufner Mosely Path, Olympic Park, Seattle 2014	An artwork commissioned to remember an enthusiastic lover of art and life. The bench is both a tribute to the person and the place offering visitors a place to take in the views and the sculpture park	Lynne Werker
27		39	Copper Heron Weathervane Barry Norling Seawall, Between Ambleside & Dunderave 2001	A marker along the way, a way to know where you are	Lynne Werker
27		40	Fish Trap Way Thomas Cannell, Susan Point East Point Bird Sanctuary, Toronto 2014	A composite artwork which includes the sculptural 'fish trap' element, Salish Markers and a medallion inlay	Lynne Werker
27		41	Fish Trap Way - Medallion detail Thomas Cannell, Susan Point East Point Bird Sanctuary, Toronto 2014		Lynne Werker

Appendix 4: List of Figures

PAGE	IMAGE	FIGURE	TITLE	INFORMATION	SOURCE /REFERENCE
11		Fig. 1	Park Concept Plan	Diagram showing the location of each of the character zones	<i>Nicomekl Riverfront Park Management Plan, 2019</i>
14		Fig. 2	Possible Art & Heritage Locations	Diagram showing locations of potential structures and places for integrating art, heritage, cultural projects	<i>Nicomekl Riverfront Park Management Plan, 2019</i>
19		Fig. 3	Proposed Interpretative Theme Locations	Diagram showing interpretative theme locations	<i>Heritage Plan, Denise Cook Design, December 2019</i>

Appendix 5: Works Cited

Balkin Bach, Penny

“Public art is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of public experience.”

Public Art in Philadelphia, Temple University Press, 1992

Edited by: Hourdequi, M., Havlick D.

‘restoration of layered landscapes as a way of accommodating dynamism and directional change in socio-ecological systems while recognizing the past and its multifaceted significance.’

Restoring Layered Landscapes • History, Ecology and Culture, Oxford University Press, 2016

NOTE: Appendix 4 - *Public Art Fundamentals* and Appendix 5 - *Thematic Matrix* were developed early in the Nicomekl Riverfront Park master planning process.

In addition to the conceptual frameworks included in the *Nicomekl Riverfront Park Public Art Strategy* these early public art frameworks may be used to conceptualize and inform the public art planning and procurement phases.

The information forms an array of possibilities and is included to: inspire project specific public art project plans; augment project specific information and the *Nicomekl Riverfront Park Management Plan*; and, inform the procurement and selection of public art project proposals.

Appendix 6: Public Art Project Fundamentals

SEEKING PATTERNS, DRAWN TO RHYTHMS

How site specific stand-alone and integrated artworks may contribute to the Nicomekl Riverfront Park Management Plan:

- Be an attraction and destination
- Be a part of a short term experiment - program, temporary, community artworks
- Be part of a long term vision - permanent integrated and stand-alone art
- Celebrate passages, resting points, the characteristics of each character zone
- Connect to the physical, social and cultural significance of the place / community
- Contribute inner and outer places
- Encourage exploration, discover, ritual
- Encourage reflection, reverie, wonder about nature and our place in it
- Engage and encourage participation, interaction
- Enhance the experience of the riverside blueway
- Expose views in/ views out (magnify, explode, dissect)
- Inform programming, cultural and nature interpretation
- Mark entries /transitions/pathways
- Respond to seasonal, environmental, + global changes
- Transform dark places - under bridges

Appendix 7: Thematic Matrix

NATURE	THE WAY THROUGH - MAPPING OUR JOURNEYS - TRACKS OF NEEDS AND DESIRES														
	ARTWORK CONCEPT / STORIES	Blueway							Greenway						
CULTURE	Floating	Docks	Bridges						Civil Works	Underpass	Buildings/Pavilions	Hardscape	SoftScape	Site Furnishing	Free-Standing
Vegetation															
Insect															
Creature															
Non-legged															
Legged															
Winged															
Human															

NATURE	THE WAY THROUGH - MAPPING OUR JOURNEYS - TRACKS OF NEEDS AND DESIRES													
	Blueway							Greenway						
CULTURE	Floating	Docks	Bridges					Civil Works	Underpass	Buildings/ Pavilions	Hardscape	SoftScape	Site Furnishing	Free-Standing
Indigenous														
Settler														
Pedestrian														
Cyclist														
Vehicle														
Watercraft														
Machine/ Device														
Artifact														



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