

City of Kelowna

Regular Council Meeting

AGENDA



Monday, April 29, 2019

9:00 am

Knox Mountain Meeting Room (#4A)

City Hall, 1435 Water Street

Pages

1. Call to Order

2. Confirmation of Minutes

2 - 4

Regular AM Meeting - April 15, 2019

3. Resolution Closing the Meeting to the Public

THAT this meeting be closed to the public pursuant to Section 90(1)(c)(f)(k) of the Community Charter for Council to deal with matters relating to the following:

- Labour Relations
- Law Enforcement
- Provision of Municipal Service

4. Adjourn to Closed Session

5. Reconvene to Open Session

6. Reports

6.1 Public Art Program Update

45 m

5 - 44

To update Council on the Public Art Program and approve the location for the Chief Swknc'ut Sculpture.

7. Issues Arising from Correspondence & Community Concerns

7.1 Mayor Basran, re: Issues Arising from Correspondence

30 m

8. Termination



City of Kelowna
Regular Council Meeting
Minutes

Date: Monday, April 15, 2019
 Location: Knox Mountain Meeting Room (#4A)
 City Hall, 1435 Water Street

Members Present Mayor Colin Basran, Councillor Maxine DeHart, Ryan Donn, Gail Given, Charlie Hodge, Mohini Singh, Luke Stack and Loyal Wooldridge

Members Absent Councillor Brad Sieben

Staff Present City Manager, Doug Gilchrist; Deputy City Clerk, Karen Needham; Acting Director, Community Safety, Lance Kayfish*; Social Development Manager, Sue Wheeler*; Divisional Director, Active Living and Culture, Jim Gabriel*; Divisional Director, Human Resources & Community Safety, Stu Leatherdale*

Guest Gaelene Askeland, Executive Director, Central Okanagan Journey Home Society

(*denotes partial attendance)

1. Call to Order

Mayor Basran called the meeting to order at 9:05 a.m.

2. Confirmation of Minutes

Moved By Councillor Hodge/Seconded By Councillor Wooldridge

(R0421/19/04/15) THAT the Minutes of the Regular AM Meeting of April 8, 2018 be confirmed as circulated.

Carried

Moved By Councillor Hodge/Seconded By Councillor Wooldridge

(R0422/19/04/15) THAT the minutes of the Chauffeur's Permit Appeal Hearing of April 9, 2019 be confirmed as circulated.

Carried

3. Reports

3.1 Central Okanagan Journey Home Society (COJHS)

Gaelene Askeland, Executive Director:

- Provided a presentation to update Council on the progress of the Journey Home Strategy implementation.
- Highlighted successes to date and outlined the challenges to meet some of the identified needs.
- Clarified what 'supports' mean in context of housing needs and identified gaps in the 3 models provided.
- Identified areas for Provincial government advocacy and funding that will help fill gaps, including mental health and addiction supports.
- Noted that City staff are working with COJHS to develop a Memorandum of Understanding (MOU) that will be proposed to Council and the COJHS Board of Directors in the near future.
- The proposed MOU will outline principles, expectations, roles, responsibilities, and partnership opportunities between the City and COJHS in advancing the implementation of the Journey Home Strategy.
- Discussed the range of facilities and spaces required, including secure medical type facility.
- Discussed that there is no provincial or federal strategy for FASD.

Council:

- Commented on working together for consistent messaging.
- Sought clarity on various types and the role of outreach workers.
- Identified the need for an advocacy support list.

Mayor Basran:

- Read comments from Councillor Sieben related to the presentation.

Gaelene Askeland, Executive Director:

- Clarified the purpose of the community court model.

City Manager:

- Spoke to communication efforts for Council and the community to facilitate discussions.

Moved By Councillor Singh/Seconded By Councillor Wooldridge

(R0423/19/04/15) THAT Council receives, for information the report from the Executive Director of the Central Okanagan Journey Home Society, with respect to the progress in implementing the Journey Home Strategy.

Carried

The meeting recessed at 10:42 a.m.

The meeting reconvened at 10:52 a.m.

4. Resolution Closing the Meeting to the Public

Moved By Councillor Singh/Seconded By Councillor Hodge

(R0424/19/04/15) THAT this meeting be closed to the public pursuant to Section 90(1)(k) of the Community Charter for Council to deal with matters relating to the following:

- Provision of a municipal service

Carried

5. Adjourn to Closed Session

The meeting adjourned to a closed session at 10:52 a.m.

6. Reconvene to Open Session

The meeting reconvened to an open session at 11:47 a.m.

7. Issues Arising from Correspondence & Community Concerns

Councillor Hodge:

- Spoke to correspondence from the Chamber and DKA.
- Spoke to recent events and impacts of homelessness to residents of the city; who should be called?

City Manager:

- Confirmed first point of contact is to call Bylaw Services.

Councillor Donn:

- Spoke to childcare funding available from the Province.

8. Termination

The meeting was declared terminated at 11:58 a.m.

Mayor Basran

kn/cm



Deputy City Clerk

Report to Council



Date: April 29, 2019

File: 1840-40

To: City Manager

From: R. Parlane, Parks & Buildings Planning Manager

Subject: Public Art Program Update

Report Prepared by: D. James, Planner Specialist

Recommendation:

THAT Council receives for information the Report from the Parks & Buildings Planning Manager, dated April 29, 2019, regarding recent updates to the City of Kelowna's Public Art Program;

AND THAT Council approve the proposed location for the Chief Swknc'ut Sculpture as outlined in the report of the Parks & Buildings Planning Manager, dated April 29, 2019;

AND FURTHER THAT Council directs staff to bring forward an Unsolicited Donation of Public Artwork Policy to Council for approval.

Purpose:

To update Council on the Public Art Program and approve the location for the Chief Swknc'ut Sculpture.

Background:

The City of Kelowna's Public Art Program was established in 1997 with the goal of helping to create culturally enriched public spaces. Since then, annual operating budget in support of the Program has been allocated by Council.

The City of Kelowna recognizes that culture (interpreted to include arts and heritage) is important to the well-being of the community, the quality of life for all residents, and the economic vibrancy of the City. Public art is one of the programs under the City's Cultural Policy that contributes to, as well as enhances, a sense of community and appreciation of culture within the City.

Public art also touches upon a number of *Imagine Kelowna's* core principles and goals such as:

- Connected: 'cultivate an engaging arts & culture scene';
- Connected: 'creating great spaces'; and
- Responsibility: 'growing vibrant urban centres'.

Improvements to Public Art Call-Outs

The initial Request for Expression of Interest (RFEI) in September, 2016, for the Kelowna Police Services Building unfortunately generated a very limited response, and the selection jury was unwilling to proceed with any of those submitted. As a result, the City of Kelowna engaged Ciara McKeown, a Public Art Consultant, to carry out a review of the earlier RFEI and make recommendations for improving the procedures and processes for Call to Artists on future public art commissions in order to attract a greater diversity of responses. Some of the consultant's significant recommendations include:

- Improve quality of submissions by limiting eligibility to 'Professional Artist', as defined by Canada Council for the Arts.
- Improve participation by employing a two stage artist call-out and selection process:
Stage 1 - Expression of Interest focused on artist's qualifications, examples of past works, and brief written statement of their interest.
Stage 2 – Concept Design Proposals from a shortlist of selected artists (typically five) for which they receive a small stipend.
- Improve the reach and awareness of the public art opportunity, by posting the Call for Expression of Interest on sites specifically targeted towards public artists.

Since receiving this report, staff have implemented all the recommendations on subsequent Calls for Expressions of Interest. These changes have yielded positive results, in terms of number and diversity of artists, and quality of submissions.

Public Art, Project Update

A number of public art projects were completed, as well as a number of new public art commissions initiated since the last update to Council. These include:

***The Valley*, Ron Hart + Michael Fugeta – Library Parkade (completed January 2018)**



This public art piece consists of a series of seven screens mounted to the façade of the Library Parkade structure. The value of the work was \$135,000 with funding (\$15,000) from the Library Parkade capital project budget and (\$120,000) from the Public Art Reserve, and installation was completed in January, 2018.

"The work is a sculptural abstraction of the Okanagan Valley's varied topography covering over 200 kilometers from Osoyoos to Enderby. Each cross section exhibits a unique topographical identity. When read together, The Valley represents a geologically changing space with diverse ecologies, rich connections among its inhabitants, and endless opportunities".

From Within, David Jacob Harder – Karis Supportive Housing (completed May 2018)

This public art piece was an equal partnership between Davara Holdings Ltd. and the City of Kelowna, with each party contributing \$30,000. The City's funding portion came from the Public Art Reserve upon entering an agreement in mid-2016. The project budget was established at \$50,000 with the remaining \$10,000 to cover costs for project administration and maintenance for the life of the artwork. The artist was selected in early 2017, and installation of the piece completed in 2018.



"The sculpture forms the centerpiece within the garden area of Karis House and facing out towards Rowcliffe Park, with immediate public access, through a Statutory Right of Way from the adjacent park site. The artwork captures the process of growth, empowerment and healing as symbolized through the figure's evolution as it stretches upwards from the confines of its base toward the sky. The artist's vision is to bring about the revival cues of triumph, inspiration and determination, against all odds, for those who view it".

Kelowna Police Services Building (KPSB), Make Studio (estimated completion, early 2020)

Following the evaluation by Ciara McKeown this public art commission was re-issued in April, 2018, and received responses from 72 artists. The selection panel was comprised of volunteers from the City's Public Art Evaluation Roster, RCMP/Police services representatives, and City staff. Five artists were shortlisted by the panel to prepare and present concept design proposals. The value of the project is \$150,000 with funding (\$120,000) from the KPSB capital project budget and (\$30,000) from the Public Art Reserve. The panel's final selection was Make Studio's proposal for a vertical structure composed of



interlocking, slender, engineered wood elements. The artwork incorporates a number of key place making features such as landmark, shelter and procession - engaging with the public as they move through the plaza space.

This artwork was seen by the panel as a strong response to the site's context with a nod to the area's future development – which includes the KPSB – as well as

recognition of the area's past and current timber and milling operations. The artist was commissioned in December 2018, and is currently in the design development stage. Fabrication of the artwork is anticipated to start in June, 2019, with installation and completion in early 2020.

Kelowna Community Health Services Centre, Studio F Minus (estimated completion, Summer 2020)



This public art piece is an equal partnership between Bentall Kennedy Canada LLP and the City of Kelowna, with each party contributing \$60,000. The City's funding portion came from the Public Art Reserve upon entering an agreement in May, 2018. The project budget was established at \$75,000 for the artwork and artist fees, with the remaining funds used for

registering a Statutory Right of Way for public access on private property, project contingencies, artwork maintenance and project management fees. The artwork commission followed the same two stage selection process as KPSB. The selection panel comprised citizen volunteers as well as representatives from Bentall Kennedy, Interior Health and City staff. The panel's final selection was Studio F Minus' proposal for their artwork entitled 'Flower' based on its story telling potential as it relates to Interior Health and the services it provides. This artwork was seen by the panel as creating a strong allegory for the symbiotic relationship between a flower's root system and the vitality of its bloom; and between Interior Health's staff and their clients. The inverting of the flower form makes this relationship more apparent by provoking the viewer to respond to the artwork's unique orientation and placement next the building's main entry. Stage 2 selection has just concluded and staff will be finalizing and executing the Artist Contract agreement shortly. Detailed Design is anticipated to be completed through the Summer, with installation in Summer, 2020.

Boyce-Gyro Beach Park, Interactive Digital Artwork (estimated completion, Sept. 2020)

This public art commission is seen as an opportunity to increase public awareness and acknowledge Kelowna citizens' active lifestyle and commitment to healthy alternative modes of movement. The value of the project is \$150,000 with funding from the 2017 Boyce-Gyro Park Parking Lot and Improvements capital project budget. The artwork is to be located at the north end of the park. The location was chosen for its adjacency to two cycling routes, its high visibility from Lakeshore Road, and the large gatherings of people that use the park on a regular basis.



The City's intent for this public art piece is an artistic and creative exploration of the emotive aspects of cycling such as: celebration, motivation, sustainability and community. The artwork is envisioned to have major digital and/or interactive component(s) incorporated into its design, drawing on data

from cycle counters from the city-wide Eco-Counter network. The Stage 1 artist call-out for their expressions of interest has recently closed and the selection panel is currently in the process of shortlisting artists who will be invited to prepare Concept Design proposals. The final artist selection is anticipated in September, with detailed design completed by the end of 2019. Fabrication will start in early 2020, with installation and final completion anticipated in late 2020.

Chief S^wknc'ut Sculpture, Crystal Przybille (estimated installation, June 2019)

In 2012, the Westbank First Nation (WFN) initiated discussions with staff for the location of bronze sculpture of Chief S^wknc'ut (pronounced "Sook-in-shoot") in a prominent location along Kelowna's downtown waterfront. The intent of the artwork is to foster close relationships between the two communities and to communicate the history of First Nations and European settlement in Kelowna. To communicate this story, close proximity to pedestrians and tourism attractions were identified as high criteria for site selection. WFN wishes to have the sculpture located on City owned property with WFN retaining ownership of the artwork; the terms and conditions of which will be outlined in a License of Occupation Agreement.

Crystal Przybille (pronounced "Sha-bill") was commissioned by WFN to produce the life-sized sculpture of Chief S^wknc'ut and the work is currently at a foundry being cast in bronze. The sculpture is anticipated to be ready for installation in June, 2019. Crystal Przybille was also the artist for the Father Pandosy sculpture located at the Benvoulin historic site. Father Pandosy was a contemporary of Chief S^wknc'ut. Staff are also proposing to partner with WFN to prepare a cycling route linking these two pieces, celebrating local historic sites and contemporary accounts.

In 2018, the City and WFN staff conducted a walking tour of Kelowna's downtown waterfront to look at a number of possible locations for the artwork. In addition, City staff presented to WFN's Public Art Committee these locations, as well as the details of a City Park Master Plan prepared as part of a recent Federal/Provincial government grant application for *Community, Culture and Recreation Infrastructure*. Three favoured locations for the artwork were identified: City Park's western tip (at the north end of Hot Sands Beach); on the walkway adjacent to the Kelowna Visitor Centre; and small walkway loop between Rotary Marsh and Tugboat Beach. WFN's preferred current location is the site adjacent to the Kelowna



Visitor Centre, with which staff concurs. This report is looking for Council's endorsement for this location. Should the City Park grant location be successful, both parties concur the statue should be relocated to a long-term location at the western tip of City Park.

Pending Council's approval of this location, staff will prepare a License of Occupation Agreement and will engage with a structural engineer to design the footing and sculpture base required to accept the artwork, as well as to provide a cost estimate associated with the work. The budget for engineering services and installation of the statuary base is anticipated to be nominal to the value of the artwork and is to be funded from the Public Art operating budget.

City Entry Sign Public Art, Ron Hart (estimated completion early 2020)

The recent widening of Highway 97 at the intersection with Sexsmith Road has resulted in the loss of the landscaped island that once held the City's north entrance sign. This transportation improvement project, as well as expanding development northward, has necessitated the replacement of the aging sign and locate the City's welcome marker closer to its northern boundary limit. Staff issued a Council Memo on December 11, 2018, detailing the selection of the preferred location; south of Ellison Lake and prior to the Kelowna International Airport along the southbound approach.

Staff engaged with an artist, Ted Fullerton, to design the new City Sign. He is a very experienced public artist, and his past sculpture work emphasizes the human figure in relationship to nature. In directing the artist, Staff requested that each of the figures engaging with the letters be inspired by one of the core principles that make up Imagine Kelowna; Connected, Responsible, Smarter, Collaborative. The intent of incorporating public art and the vision of Kelowna into the City Sign is to build upon the theme of a community as a collective of individual aspirations, interests, beliefs and values. In this way the sign becomes more than a corporate identity. Rather, it makes the social connection between people, their city and land - making the sign evocative to Kelowna. In addition, the composition should be iconic and create a unique landmark identifying the northern gateway into the City. A detailed explanation is provided in the artist's design brief that is attached.



Subject to Council approval of the project budget, detailed design work would commence immediately, with fabrication occurring through the summer of 2019 and installation anticipated for early 2020.

The budget for the City Sign Public Art has been established at \$250,000, and includes \$100,000 of Provincial funding allocated from the Highway 97 project. A Capital Request has been included in 2019 Final Budget for Council consideration to transfer \$150,000 from the Public Art Reserve to fund the balance.

Community Art Program

The Community Art Program is a component of the City of Kelowna's Public Art Program and supports projects that engage practicing artists with residents in a collaborative, collective, creative process which results in a temporary or permanent work of art. It is as much about process as it is about the artistic product or outcome. It is a way for the community to creatively address and express its needs and aspirations. Some of the identifying characteristics of Community Art are:

- It addresses community concerns and/or reflects community identity;
- It provides a participatory creative experience which is accessible to a broad range of people;
- It is a way for artists to apply their skills in community development and building cultural and social sustainability; and
- It has a goal to connect people through the creative process.

Community Art Program guidelines and application form are available on City's website. Grants are available for up to 50% of the total project cost, to a maximum of \$10,000, and require matching support from other sources which is equal to or more than the amount provided by the City. Matching

contributions may be cash or in kind and must be identified, even if not confirmed, in the application. Intake for grant applications are received year round and evaluated based on the guideline's criteria and available funding. At present, there are two in-progress community art projects:

- Okanagan Chinese Canadian Association Cultural Heritage Mural Project at Kelowna's Gospel Mission. This project was approved in late 2017. Artist Charles Chau has recently taken over as the lead artist on this project. The group is currently working on detailed design and work planning. On-site painting will most likely occur between April and June 2019 and an opening celebration is anticipated in the summer of 2019.

Rotary Centre for the Arts 'A Walk in Moccasins Project' (Original Theatre Production and Youth Empowerment Initiative). This project was approved in late 2018, and is still being developed. This project will collaborate with local youth, traditional knowledge holders and theatre professionals on planning and creating an original theatre production inspired by Sylix/Okanagan creation stories. We are expecting additional details about the project timelines as additional funders are secured for the project.

Unsolicited Donation of Public Artwork Policy

The City of Kelowna continues to receive requests to accept privately owned or commissioned artworks to be located on City owned land, or to be included as part of the City's public art collection. There are limited funds available to preserve and conserve these works of art. Also, there is a limited number of suitable City sites on which to locate these artworks, and some pieces are of limited artistic merit. In 2012, a moratorium on accepting private donations of public art was implemented, with exceptions being brought to Council for donations of pieces of significant merit.

The development of an *Unsolicited Donation of Public Artwork Policy* would set-out the criteria and procedures required by the City to accept gifts and donations of artwork to be included as part of the City's public art collection. The proposed objectives of the policy would be:

- To encourage and ensure that the City acquires public art that meets a high standard of artistic merit, and is appropriate and meaningful to the community;
- To provide an efficient procedure for reviewing proposed gifts of artwork to ensure both suitability and durability for placement in public places;
- To acquire artworks that contribute to and enhance the City's public art collection;
- To acquire artworks that contribute to and enhance the location in which they are placed.

Staff are recommending a Council Policy be drafted for Council consideration at a future meeting.

Financial/Budgetary Considerations

There continues to be four funding sources for the Public Art Program:

- 1) Annual Public Art operating budget

Public Art has been funded each year from an allocation from general taxation as part of the Annual Capital Budget. In 2019 this was increased to \$135,000. Council policy (Objective 9.1, OCP 2030 Policy 2) states that the Annual Allocation should be funded to a maximum of 1% of the City's annual capital budget from taxation.

2) Component of Council-approved Capital Projects

As part of the process to strategically identify public art projects, a notable direction is to deliver public art principally as a component of future civic infrastructure. Artworks that are a component of larger infrastructure projects, e.g., parks, roundabouts, streetscapes, buildings, utility projects, etc. are included within the overall project cost as part of the Annual Capital Budget. It is intended that these projects be identified well in advance for Council consideration as part of the Program Plan.

3) Public Art Reserve

The Public Art Reserve provides support for special one-time expenditures and/or used to supplement larger budget projects identified in the Program Plan. Unspent funding from the Annual Allocation is put into the Public Art Reserve at year end.

4) Maintenance Budget

The fourth funding source is the annual budget that funds maintenance of the collection. Funding for maintenance comes from the Building Department's Services Repair (operating) budget. \$7,000 is available each year for maintenance of public art within the overall Service Repair budget. The account is replenished at the beginning of each year.

Internal Circulation:

Divisional Director, Strategic Investments
Divisional Director, Infrastructure
Building Services Manager
Community Communications Manager
Cultural Services Manager
Financial Planning Manager
Legislative Coordinator
Utility Planning Manager

Existing Policy:

The information in this report is submitted pursuant to Cultural Policy 274, the City of Kelowna Cultural Plan (2011), Chapter 9 of the Official Community Plan, principles and goals of Imagine Kelowna (2018)

Personnel Implications:

Staff responsibility for the Public Art Program rests within Parks & Buildings Planning, Building Services for maintenance, and Cultural Services for the Community Art Program.

Considerations not applicable to this report:

Alternate Recommendation.
Communications Comments;
External Agency/Public Comments;
Financial/Budgetary Considerations;

Legal/Statutory Authority;
Legal/Statutory Procedural Requirements;

Submitted by: Robert Parlane, Parks & Buildings Manager

Approved for inclusion: Derek Edstrom, Divisional Director, Strategic Investments

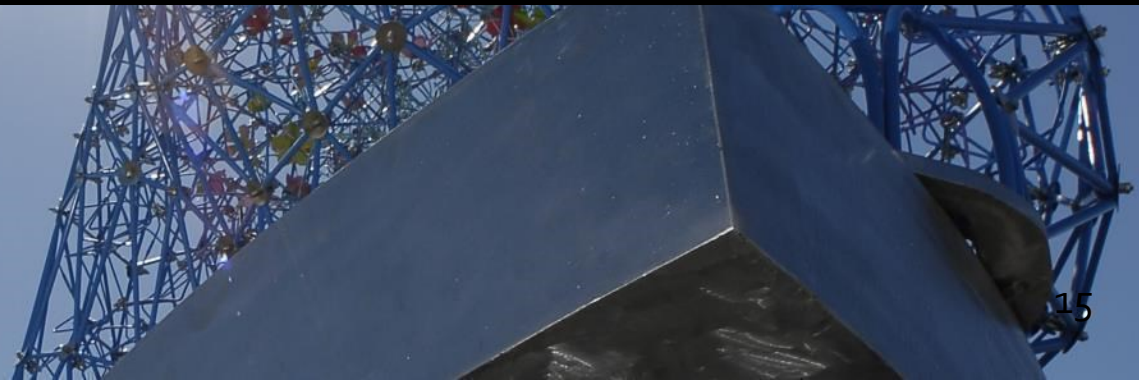
Attachment A – Public Art Program Presentation.
Attachment B – Ted Fullerton Concept Design Proposal.

cc: S. Fleming, City Clerk
J. Creron, Deputy City Manager
J. Gabriel, Divisional Director, Active Living & Culture
G. Davidson, Divisional Director, Financial Services
A. Newcombe, Divisional Director, Infrastructure



Public Art Program 2019 Council Update

April 29, 2019



Public Art Call-Outs

Public Art Consultant Recommendations

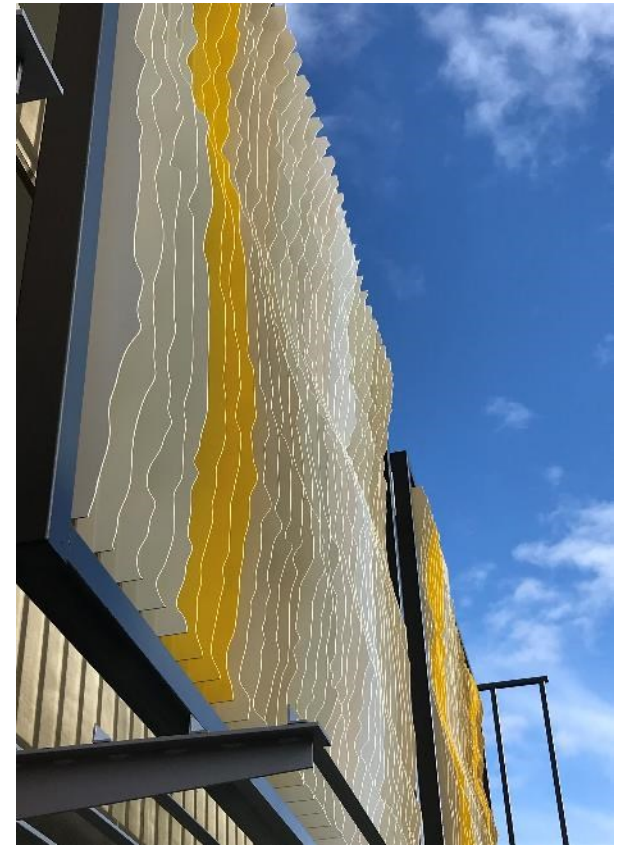
- ▶ Properly frame the public art opportunity;
- ▶ Improve evaluation process;
- ▶ Improve reach and awareness;
- ▶ Improve communications;
- ▶ Commission schedule; and
- ▶ Artwork fabrication and install schedule.

Library Parkade, Ellis Street

'The Valley', Ron Hart + Michael Fugeta

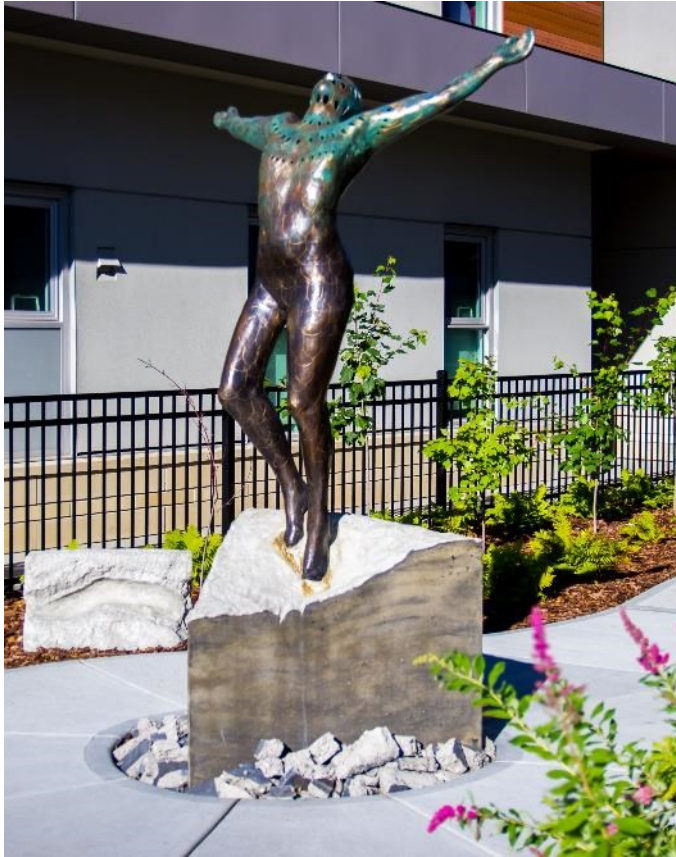


Okanagan topography sliced



Karis House, Rowcliffe Park

'From Within', David Jacob Harder



Kelowna Police Services Building Make Studio



Kelowna Police Services Building Make Studio



A Canopy of Columns *The sculpture defines a dedicated space for interaction and rest. Public seating is located directly underneath the sculpture as the column members tower above .*

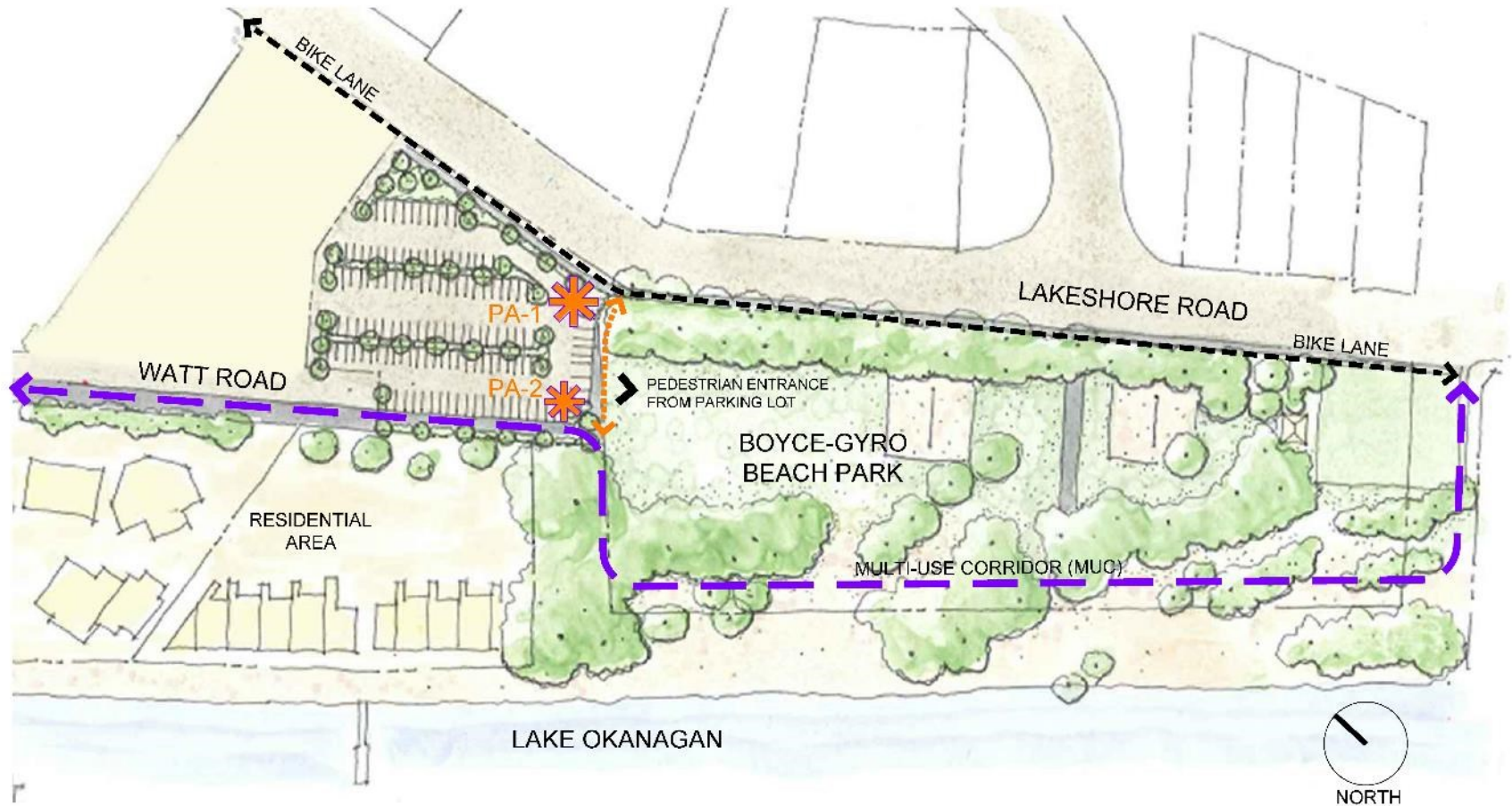
Kelowna Community Health Services Building



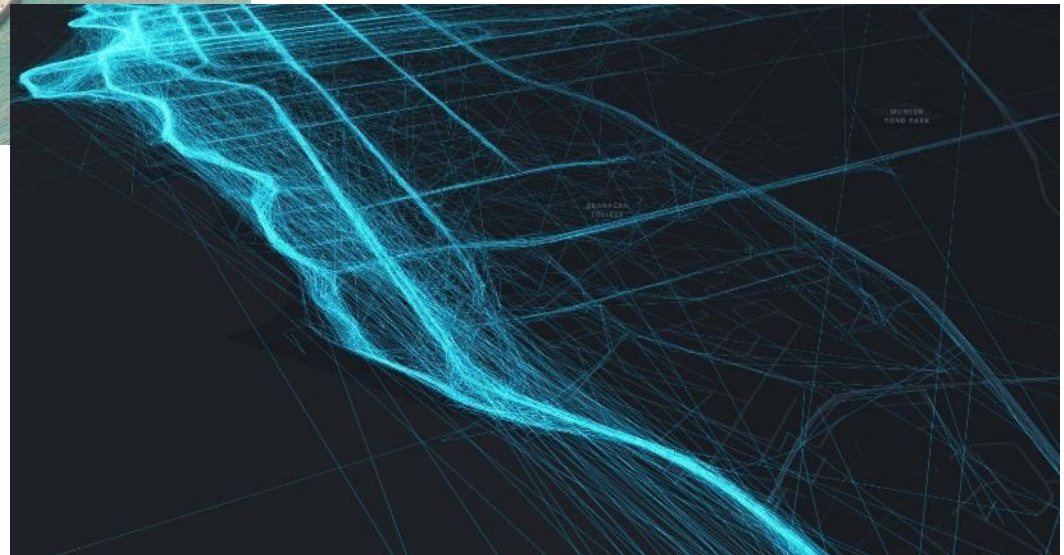
Kelowna Community Health Services Building



Boyce-Gyro Beach Park



Boyce-Gyro Beach Park



Chief S^wkn'cut Sculpture



Chief S^wkn'cut,
Crystal Przybille



Kelowna Visitor Centre

Public Art Entry Sign



Location at southern end of Ellison Lake



Theme of community as a collective of individuals



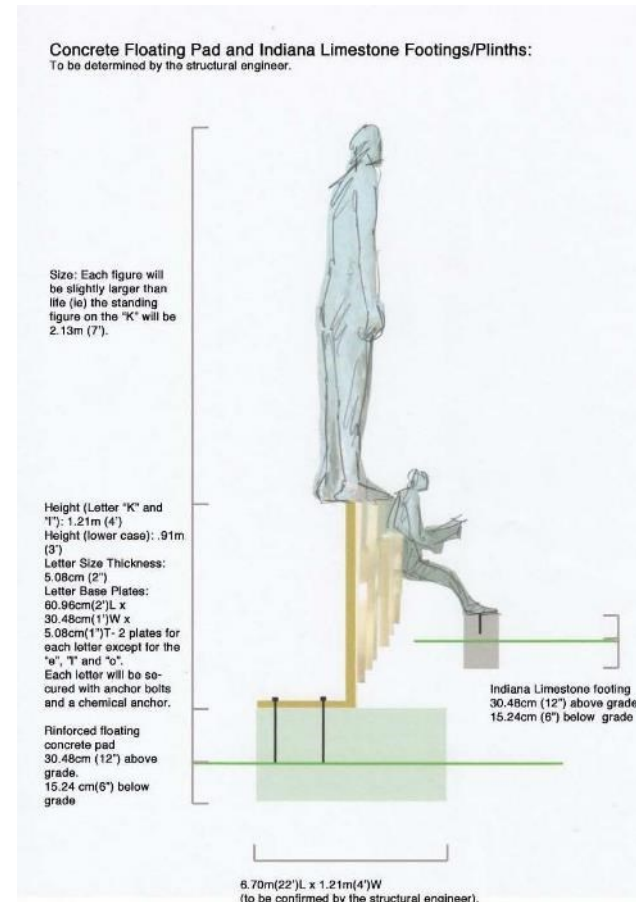
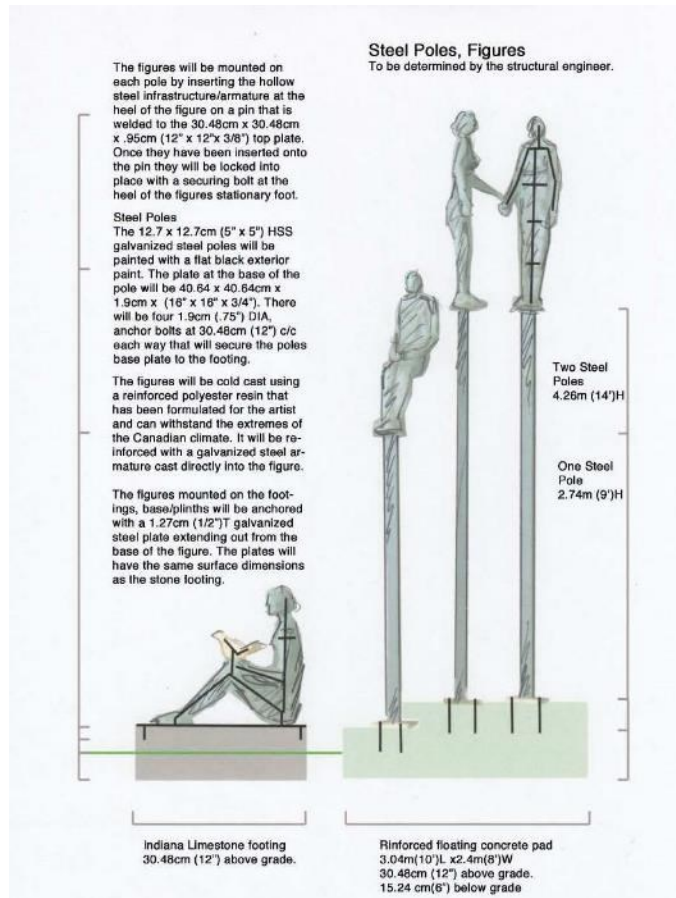
Public Art Entry Sign

Artist's Concept Rendering



Northern City Entry: southbound lane approach

Public Art Entry Sign



Figures inspired by 'Imagine Kelowna'

Policy on Private Donation



The Old Tree,
Clifford Pettman



Gold, Silver & Lead
Jed Lind



TED FULLERTON



Kelowna Gateway/Sculpture

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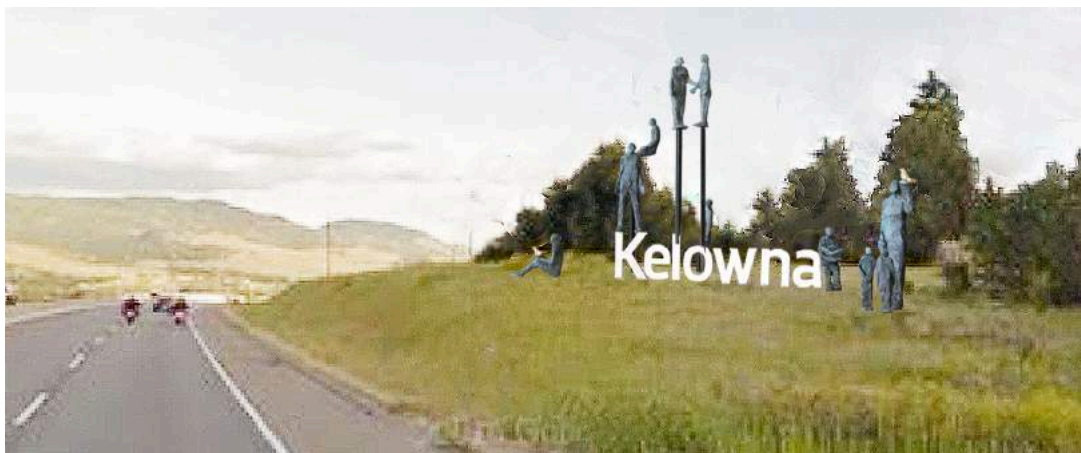
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Ted Fullerton: Brief Biography

Ted Fullerton is a Canadian artist who works in painting, drawing, printmaking and sculpture and has achieved awards in all four media. As a figurative artist his work is symbolic in nature. The conceptual foundation and ideology within his artistic practice is humanist in nature emphasizing the notion of belief, purpose and relationships: being and becoming. His work is exhibited nationally and internationally and is represented in numerous private and public collections. He has participated in over 55 solo exhibitions and 100 group exhibitions. He was awarded, Excellence in the Arts by the City of Barrie in 2010, the Georgian College Board of Governors Award of Excellence in 2012 and has been a member of the Royal Canadian Academy since 2009. He has been commissioned for a number of public sculpture commissions, most recently for Manitoulin Island that addresses, Reconciliation. As an educator, he was professor and head of the Fine Art Program at Georgian College, School of Design and Visual Art from 1978-2013. He has also been active as a curator and writer, where he has focused on artist's work or collections that have caught his interest.

Concept Statement:

Imagine Kelowna is the impetus and inspiration for the sculpture/installation that will act as an emblematic - unique gateway and cognitive landmark referencing and signifying the City of Kelowna and its community. Its intent, through image and form is to suggest that community (people), identity, inclusivity and diversity are immediately recognized as it associates to the city's name and place. Through symbolic, representative and iconic symbols as well as insinuated figurative gesture, human values that reflect on the past while inspiring a progressive future will be immediately recognized and felt. It will suggest individuality, relationships, belief, and purpose collectively with a vision of prosperity and promise supporting the principals and goals of collaboration, innovation, connection and social/environmental responsibility. As a result this sculpture/gateway will take on a social connection within its aesthetic and breadth of interpretation allowing a "humanist" deliberation thus facilitating a work of art/gateway that has on going relevance to the uniqueness of place while making reference to a historical past and an evolving future. As a significant cognitive landmark and gateway it will symbolically suggest a forward moving community that is evolving yet mindful of individual principles and environment while instilling human ideals of "being" and "becoming."



Description, Methodology and Materials:

This sculpture/gateway will be positioned on the grassy incline off highway 97 N, preferred site #3 as suggested by the City staff/planner. It will be comprised of the name Kelowna in bold laser cut steel. Each letter will be positioned slightly and progressively in front of each other and powder coated a (gold) lemon yellow. Yellow is symbolic for inspiration, happiness, optimism, remembrance, loyalty and joy. The tallest letters “K” and “l” in the name Kelowna will be approximately 1.21m (4’) H and the lower case letters 91.44cm (3’) H. The letters will be staggered on an angle the width of each font 60.96cm (2’). As a result the length of the name Kelowna will be approximately 6.09m (20’) L x 30.48cm(1’)W. The name will be clearly visible from a distance to on coming traffic. Engaged and integrated around and with the city’s name will be 10 cold cast figures slightly larger than life. The cold cast figures with a cast bronze appearance (oxidized green patina) will be created in a way so the viewer can presume a breadth of “identity” and diversity on and with them. Each figure will assume a different gesture insinuating a breadth of “connection” to each other and in association with the city of Kelowna. Although the gestures and symbols associated with the figures will be subtle, viewers will quickly assume their collective importance and experience something new each time they connect, in passing, with the sculpture/gateway.

The first figure to on coming traffic, placed forward of the city’s name, will be an image of a woman holding a (gold) lemon yellow bird – the same color as the powder coat coloring on the letters in the city’s name. The bird is a symbol of hope, freedom and inspiration - past and present. Although the bird will be slightly larger than life it’s iconic “image” will be immediately identified and assumed while it’s coloring – (gold) lemon yellow – will align and reinforce symbolically the superlative, Imagine Kelowna. Standing at the feet of the female figure will be two children in conversational fun signifying a positive future. Positioned as if leaning on the last letter in Kelowna, the letter “a”, is a person reading implying a learned past, knowledge and innovation. Surmounted on the “K” in Kelowna will be a tall proud and intrepid individual, freely greeting and welcoming all who are passing by. Behind the “l” and the “o” is a standing person looking up at the figure surmounted on the letter “K” with wonder and admiration. Behind the standing figure on the letter “K” will be a galvanized steel pole painted flat black 2.74m (9’) H with a person/figure in a seated position surmounted on top. This seated figure suggests “elders” embodying wisdom and contribution. Positioned slightly behind the “elder” on two separate galvanized steel poles painted flat black, 4.26m (14’) will be two separate persons in mutual engagement and conversation suggesting individuality, respect and relationships. The 10th figure, positioned at grade level with legs pulled up and arms wrapped around them, will insinuate the possibilities and dreams of the young and elderly alike - the future. Perched on the top of this figures knee, will be a second (gold) lemon yellow bird symbolizing inspiration and potential with its beak pointed/directed towards Kelowna. The figure’s gaze towards the bird will assume a perspective of possibilities and belief. The symbolic “golden bird” will associate directly with the coloring on the city’s name – Kelowna –that also aligns with the bird in the hand of the first standing female figure. As a result the 10th and last figure within the grouping will imply singularly and collectively with the others, the humanist deliberation, “imagine Kelowna”.



Maquette/Model

Scale: 1.2cm = 30.48cm (1/2" = 1')

This sculpture/gateway footprint will roughly engage: 364.54sq.m (14.02m x 7.92m) - 1196 sq. ft. (46' x 26') and will fit within the defined designated area that has a circumference of approximately 18.28m (60').



The steel letters of the City name Kelowna will sit on a 55 degrees angle from the highway edge. It will be placed on the 439 grade level as defined on the topographical elevations of the sculpture/gateway site including the figures surmounted on the steel poles. The standing figure with the bird – and two child figures – and the seated figure with the bird on its knees will be positioned on the 438 grade level.

To fully understand and grasp the sculpture/installation grouping of figures and the City name it should be viewed on an angle and at the level traffic would be seeing it - horizontal. The front/face side of the maquette/model would parallel #97.

Materials, Technologies:

Please note: The structural design of this proposed sculpture will be confirmed by a structural engineer. Some of the dimensions may vary as a result.

Steel Letters: City name, Kelowna

Each letter will be individually produced utilizing a water-jet cutter and powder coated a (gold) lemon yellow. A base plate extending from the back of each letter and chemically anchored with 4 bolts into the concrete pad will secure the letters and city name - Kelowna. The letters will be placed in a “progressive” angle on the concrete pad. Each letter will sit 5.08cm (2”) forward of the previous letter. The powder-coated letters will be the same color as the two birds.



Ral-1012-Lemon Yellow

Height (Letter “K” and “l”): 1.21m (4’)

Height (lower case): .91m (3’)

Letter Size Thickness: 5.08cm (2”)

Letter Base Plates: 60.96cm(2”)L x 30.48cm(1”)W x 5.08cm(1”)T- 2 plates for each letter except for the “e”, “l” and “o”.

The current Kelowna brand name and font will be used.

There will be a steel attachment pin placed on the “K” to support the surmounted standing figure, and a steel pin placed on the side of the “a” to secure the leaning reading figure. Each figure will be chemically anchored to its steel pin. (The “reading figure” will also be secured and chemically anchored with a steel plate under its feet to an Indiana Limestone footing.)

Each steel letter will be anchored to the concrete footing by an attached/fabricated base plate. Each base plate will have 4 - 1.27cm (½”) headed anchor bolts chemically anchored into the concrete foundation. (To be confirmed by a structural engineer)

Cold Cast Figures

Size: Each figure will be slightly larger than life (ie) the standing figure on the “K” will be 2.13m (7’). The figures will be cold cast using a reinforced polyester resin that has been formulated for the artist and can withstand the extremes of the Canadian climate. It will be reinforced with a galvanized steel armature cast directly into the figure. (Please refer to the artists previous work with respect to this process and material – example 1- City of

Kitchener - The six 2.13m (7') figures on the exterior wall of the Diamond and Schmitt building, example 2- City of Guelph - the two monumental perched birds, example 3 - Royal Botanical Gardens - (H)our Glass), example 4 - Ascend,/Transcend, Manitoulin Island - additional examples can be provided.

Sample Image of the internal galvanized steel armature



The figures mounted on the footings, base/plinths will be anchored with a 1.27cm (1/2")T galvanized steel plate extending out from the base of the figure. The plates will have the same surface dimensions as the stone footing. Each plate will be predrilled and chemically anchored with 4- 1.27cm (1/2") headed anchor bolts. Each figure will be chemically anchored to the steel plates by inserting the internal armature onto a fabricated pin welded to the base plate.

The 3 figures surmounted on the steel poles will weigh approximately 36.28kg (80lbs) – 56.69 kgs. (125lbs). The figures will be mounted on each pole by inserting the hollow steel infrastructure/armature at the heel of the figure on a pin that is welded to the 30.48cm x 30.48cm x .95cm (12" x 12"x 3/8") top plate. Once they have been inserted onto the pin they will be locked into place with a securing bolt at the heel of the figures stationary foot.

Steel Poles

The 12.7 x 12.7cm (5" x 5") HSS galvanized steel poles will be painted with a flat black exterior paint. The plate at the base of the pole will be 40.64 x 40.64cm x 1.9cm x (16" x 16" x 3/4"). There will be four 1.9cm (.75") DIA, anchor bolts at 30.48cm (12") c/c each way that will secure the poles base plate to the footing. These anchor bolts will be set into the floating concrete footing and chemically anchored.

One Steel Pole (Elder – sitting figure): 2.74m (9')H

Two Steel Poles (2 figures): 4.26m (14')H

Structural Specs. (To be confirmed by the structural engineer)

Poles: HSS 12.7x12.7 x .95cm (5"x 5"x.38")

Cap Plate: 30.48cm x 30.48cm x .95cm (12"x12"x3/8") Welded to HSS with .96 (.38")

Fillet Weld All Round.

Armature Pin: 2.54 x 2.54x15.24cm (1"x1"x6") SS/ .63cm (.25) Fillet Weld All Round

Armature Insert: 3.17cmx3.17cm (1.25"x1.25") HSS

Lock Screws: .95cm (3.8")

Base Plate: 40.64x40.64x1.8cm (16"x16"x.75") Welded to HSS with .95cm (.38") Fillet Weld All Round

Anchor Bolts - 4: 1.90cm (.75cm) DIA at 30.48cm (12") CC each way.

Concrete Floating Pad and Indiana Limestone Footings/Plinths:

To be determined by the structural engineer.

Size: Each figure will be slightly larger than life (ie) the standing figure on the "K" will be 2.13m (7').

Height (Letter "K" and "I"): 1.21m (4')
Height (lower case): .91m (3')
Letter Size Thickness: 5.08cm (2")
Letter Base Plates: 60.96cm(2')L x 30.48cm(1')W x 5.08cm(1")T- 2 plates for each letter except for the "e", "l" and "o".
Each letter will be secured with anchor bolts and a chemical anchor.

Reinforced floating concrete pad 30.48cm (12") above grade.
15.24 cm(6") below grade

6.70m(22')L x 1.21m(4')W
(to be confirmed by the structural engineer).

Indiana Limestone footing 30.48cm (12") above grade.
15.24cm (6") below grade

The figures will be mounted on each pole by inserting the hollow steel infrastructure/armature at the heel of the figure on a pin that is welded to the 30.48cm x 30.48cm x .95cm (12" x 12" x 3/8") top plate. Once they have been inserted onto the pin they will be locked into place with a securing bolt at the heel of the figures stationary foot.

Steel Poles

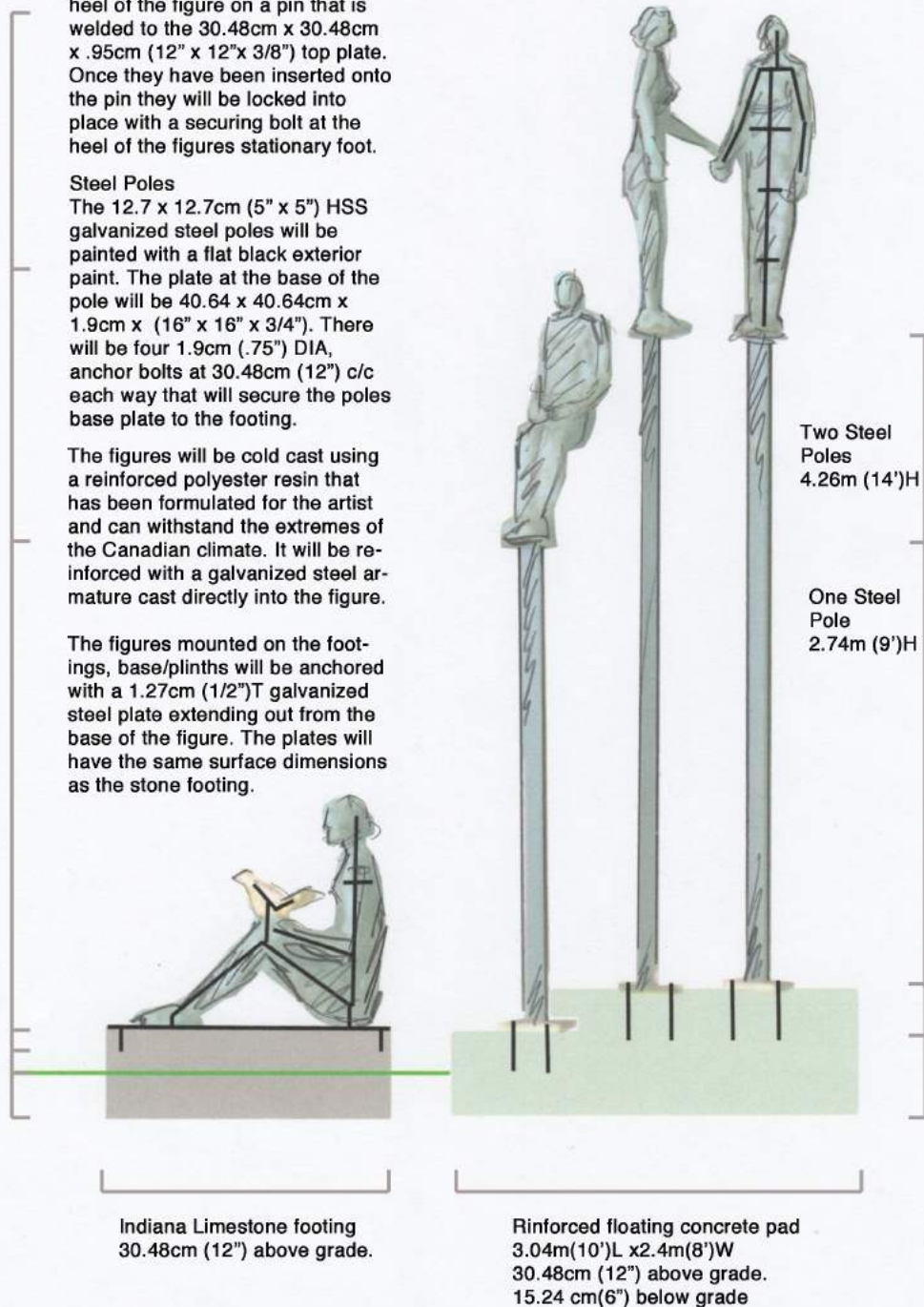
The 12.7 x 12.7cm (5" x 5") HSS galvanized steel poles will be painted with a flat black exterior paint. The plate at the base of the pole will be 40.64 x 40.64cm x 1.9cm x (16" x 16" x 3/4"). There will be four 1.9cm (.75") DIA, anchor bolts at 30.48cm (12") c/c each way that will secure the poles base plate to the footing.

The figures will be cold cast using a reinforced polyester resin that has been formulated for the artist and can withstand the extremes of the Canadian climate. It will be reinforced with a galvanized steel armature cast directly into the figure.

The figures mounted on the footings, base/plinths will be anchored with a 1.27cm (1/2") T galvanized steel plate extending out from the base of the figure. The plates will have the same surface dimensions as the stone footing.

Steel Poles, Figures

To be determined by the structural engineer.



Examples of Previous Work Utilizing Cold Casting

1. Pedestrian: City of Kitchener



2. City of Guelph (Bird Watching/Perch – 3rd and 4th image



3. (H)our Glass: Royal Botanical Garden



4. Ascend/Transcend: Manitoulin Island



Concrete Floating Pad and Indiana Limestone Footings/Plinths:

To be determined by the structural engineer.

The floating concrete footings/plinths for each figure and steel letters will be consistent in their height of 30.48cm (12") above grade to compensate for snow and drifting. The concrete floating pad – at grade – for the 3 figures surmounted on steel poles will be approximately 3.04m(10')L x 2.4m(8')W. The floating concrete footing for the steel letters – Kelowna – will be approximately 6.70m(22')L x 1.21m(4')W (to be confirmed by the structural engineer). The dimensions of each floating footing/plinth for the figures will vary in dimension depending on the figure. I am recommending the 4 floating footings/plinths required for the four figures are cut stone (Indiana Limestone). This will allow the ability for a precise placement during the installation because of the ability to shift their positions - if necessary - ensuring the figures are exact in their location.

Indiana Limestone footings:

1. Female Figure/Bird and two children: 1.21mx.91mx45.72cm (4'L x 3'W x 1.5'T)
2. Standing Figure behind the letters "e" and "l": 45.72cmx45.72cmx45.72cm (1.5'Lx1.5'W x 1.5'T)
3. Leaning Figure Reading/feet: 45.72cmx45.72cmx45.72cm (1.5'Lx1.5'W x 1.5'T)
4. Seated Figure with legs up and bird on knees: 1.52Mx60.96cmx45.72cm (5'L x 2'W x 1.5'T)

Installation

This sculpture will be installed by one of Canada's foremost experts in this field, Wingenback Inc., (Vancouver Division). They have received and reviewed the specifications of the sculpture and site and have recommended an approach with the appropriate equipment for the install. All the footings will be completed at least two weeks prior to the installation. The steel poles will be assembled with the surmounted figures, hoist into position and secured. The 7 steel letters will be placed and secured to the concrete pad. The figures will be placed and secured. Approximate time, 10 hours.

Maintenance Program

This sculpture/gateway will require no maintenance. Like most objects exposed to the outdoor climate the cold cast figures may require a patina/coloring in approximately 20 years. This would take approximately 3-4 hours and minimal material costs. Each figure will be coated with 3 layers of a foundry wax that will resist weathering. It will also act as a protective barrier against the possibility of graffiti. Should the figures be tagged, the graffiti can be easily removed with an acetone solvent, because the tag will be on the surface of the wax surface. Once the graffiti is removed a fresh coat of wax is applied. A maintenance document will be submitted identifying all materials and their applications for future reference.

Safety

This sculpture will not pose any safety concerns.

Warranty Period

The longevity of this sculpture is on going (for generations) and will resist the extreme Canadian climate because of the materials and fabrication employed.

Collaborative Partners and Contactors:

Cold Casting:

The Artist's Studio
2 studio assistants.

Steel Fabrication: (Internal figure armatures)

Endemans Ironcraft Ltd.
10378 ON-9
Palgrave, On
L0N 1P0
519 941-2876

Steel Fabrication: (Kelowna letters, steel poles)

MK Technologies
Marty Knoll
3396 Sexsmith Road, Bld.11
Kelowna, BC, V1X 7S5
Office: 250-491-3565
Cell: 250-317-4947

Foundation Contractor:

Silver Springs Concrete
Kay Brown
1111 St. Paul St.
Kelowna, BC
250 860 3047

Stone Fabricator: (Indiana Limestone Plinths)

Timberstone
110 2250 Acland Road,
Kelowna, BC V1X 6N6
778-796-0811
wanda@tsdstone.ca

Transportation: 10 figures to Wingenback Inc. Vancouver division from Ontario

FYM Transport
3315 Fairview Rd.
Oliver, BC
V0H 1T5
514 952 9205
fymtransport@yahoo.com

Transport and Installation: (Installation of the sculptural components)

Wingenback Inc.
Darren Tangermann
204,9710 -187th St,
Surrey, BC

V4N 3N2
604 513 0035

Engineer:

KO Structural Engineering – recommended, to be confirmed
1913 Kent Road
Kelowna, BC
V1Y 7S6
236 420 3640

Insurance: (2 million)

Intact
59 Westuey Rd. S
Unit 8, Ajax, On
L1S 2C9
Broker: Lomonte and Collings Insurance Services

Projected Implementation and Timeline (Critical Path)

1st Month

- *Notification of the successful submission
- *2 million dollars of Liability Insurance confirmed.
- *Contract reviewed and signed.
- *All contractors notified, timelines confirmed and payment schedule agreed upon. A revised current critical path submitted to the project coordinator and commission coordinator.
- *Engineer structural drawings produced, approved and submitted to the on site construction manager.
- *Fabrication of the steel armatures for the cold cast sculpture components – 10 figures.
- Figurative sculptural components started.
- *Fabrication of the steel letters and steel poles – Kelowna

Milestone: Digital images of the completed figures before the mold making process and written summary sent to the Commission Coordinator verifying artistic integrity.

2nd - 3rd Month

- *Figures sculpted and molds taken from the clay figures for the cold casting.

3rd - 4th Month

- *Steel letters/poles and powder coating completed.
- *Molds dried and prepared for the cold casting process. (Estimated time for casting process, 1 month)

- 5th Month** * Cold casting completed, patina/coloring applied and waxed.

Milestone: Digital Images of the cold cast figures sent to the Commission Coordinator with summary.

5th - 6th Month

*Concrete pad/footings installed.

*Figures shipped to Kelowna for installation

Milestone: *A revised critical path defining the installation dates and details of the process submitted to the Commission Coordinator and Construction coordinator for approval.*

*Confirmation with all parties concerned regarding the finalized installation dates and transportation of the sculpture.

*Installation crews and equipment arranged and appropriate permits obtained. Dates confirmed for the installation.

*Sculpture installation site prepared.

*Installation of the sculpture. (Approximately 10 hours)

*Site inspection

Budget - provincial taxes included with price estimate

Structural Engineer (estimated costing)	\$ 2,500.00
Studio Assistants	\$ 20,000.00
Fabrication-sculpture armatures (Ontario) + HST	\$ 8,983.50
Fabricated Poles and Letters (Kelowna) +HST	\$ 26,320.00
Cold Casting – 10 figures + HST	\$ 50,000.00
Transportation of 10 figures to BC + HST	\$ 8,767.50
Transportation and Installation (Wingenback) + HST	\$ 8,971.20
Concrete Footings +HST	\$ 15,000.00
Indiana Limestone Footings/Plinths + HST	\$ 10,431.22
Insurance	\$ 1,600.00
Sub Total - including HST	\$ 152,573.42
Artist Fee	\$ 30,000.00

Total **\$ 182,573.42**

Costing may vary based on the structural engineers recommendations.

Costing does not include travel for the artist for a site visit and installation.

Stages For Payment: Please note the payment installments should be coordinated with the contractors and fabricators request for down payment and release of finished goods for installation.