

	<p style="text-align: center;">JOINT CALL FOR ARTISTS</p> <p style="text-align: center;">Pattullo Bridge Replacement Project's Indigenous Art and Cultural Recognition Program</p> <p style="text-align: center;">Please reference: RFQ# JCFA-01-LLM</p>	
<p>INFORMATION MEETING: October 13, 2021 (Online)</p>	<p>DEADLINE FOR SUBMISSION: October 20, 2021 at 5:00pm</p>	<p>EMAIL SUBMISSIONS TO: PattulloArt@gov.bc.ca</p>

JOINT CALL FOR ARTISTS

Open call to all Kwantlen and Musqueam Artists



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PROJECT SUMMARY

i Given the significant historic connections to q̓q̓éyt and as this area was also the location of former village sites and Reserves, (Musqueam IR#1 and Kwantlen IR#8) Kwantlen and Musqueam are working jointly on several key art opportunities for the Pattullo Bridge Replacement Project.

Background

The existing four-lane Pattullo Bridge was built in 1937. It was designed to cross over the Fraser River for a 50-year lifespan. The useable life of the Pattullo Bridge has been extended by more than 30 years by a regular maintenance program but escalating efforts to prolong the use of the bridge is no longer cost effective. Technical assessments of the existing Pattullo Bridge concluded that upgrades to the existing bridge would be needed to bring it up to modern standards and to meet anticipated future needs.

Transportation Investment Corporation (TI Corp), a provincial Crown corporation, is delivering and overseeing this \$1.377 billion project. The Pattullo Bridge Replacement Project will be delivered under B.C.'s Community Benefits Agreement and the project workforce will be provided by B.C. Infrastructure Benefits. Fraser Crossing Partners has been awarded the contract to design and build the new bridge. The Province will own and maintain the new bridge.

Project Description

The Pattullo Bridge is a key connection between the communities of Surrey and New Westminister.

The new four-lane toll-free bridge will provide important improvements for everyone using the bridge, including:

- A safer crossing for all bridge users with modern, wider lanes, separated by a centre median barrier
- Dedicated walking and cycling lanes, separated from traffic by a barrier on both sides of the bridge
- Better connections to, from and near the bridge

The new bridge will improve safety and reliability for drivers, cyclists and walkers, as well as goods movement. It will be designed to meet modern seismic, structural, and roadway design standards.

The new bridge will be located just upstream and northeast of the existing bridge and will optimize the use of the existing road network and travel patterns.

This Call for Artists reflects only two of the many art and cultural recognition opportunities that will be undertaken as a part of the Pattullo Bridge Replacement Project's art and cultural recognition program.

Location Overview

The Project replaces the Pattullo Bridge with a new 4-lane bridge across the Fraser River. The Pattullo Bridge is a key connection between the communities of Surrey and New Westminister.

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Site Significance

The area that is now known as New Westminster is host to a number of named sites for Musqueam and Kwantlen Nations. It has always been a gateway and access point. One critically important site is qiqéyt, a fishing village that existed since time immemorial on the lower stəléw. It was a central location where several activities took place, including fishing, dwelling, gathering, and trade. The rich history of qiqéyt is documented in community knowledge and oral histories as well as in several books, ethnographies and colonial records. In the 1800's, qiqéyt was converted into Federal Reserve land: Musqueam Indian Reserve #1, and Langley Indian Reserve #8 (Kwantlen).

In the 1940's, these Reserve lands were sold by Indian Affairs under duress and dubious circumstances. The area was rapidly colonized and rebuilt, leaving no visible trace of the village's existence, and restricting access for communities. Despite this, qiqéyt remains a significant location to families up and down the river. Given the significant historic connections to qiqéyt, Kwantlen and Musqueam will work jointly on the most prominent art opportunities for the Pattullo Bridge Replacement Project.

The site continues to play a significant role, in the contemporary life of Musqueam and Kwantlen communities.

For Musqueam artists: For more information on the history of qiqéyt, please contact Musqueam Indian Band Archives at archives@musqueam.bc.ca to inquire about borrowing books, reports, or other ethnographic sources to assist with developing your project idea, if required.

For Kwantlen artists: For more information on the history of qiqéyt, please contact info@kwantlenlands.ca to inquire about borrowing books, reports, or other ethnographic sources to assist with developing your project idea, if required.



THEMES

The overall themes for the art opportunities are kinship, and cultural continuity. The Nations are a people that 'are', not a people that 'were', and just as this territory has historically served as a gateway, it continues to have intergenerational values and longstanding cultural protocols.

OPPORTUNITY

Musqueam, Kwantlen, and the Pattullo Bridge Replacement Project are seeking to commission art designs from Musqueam and Kwantlen artists or artist teams for installation in the lower tower leg location, and the upper tower location on the new bridge. Youth and emerging artists are encouraged to submit applications and / or work with established artists on joint submissions or as a member of an artist team. Artists can submit for one or both opportunities, for their respective Nations.

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Lower Tower Leg	Upper Tower Medallion
<ul style="list-style-type: none"> • Pre-cast panels close to the water • Artists will be asked to reflect the themes of harvesting, and the intergenerational aspect and diversity of harvesting on the Fraser River in the vicinity of qiqéyt and the former Musqueam Indian Reserve #1, and Langley Indian Reserve #8 (Kwantlen). 	<ul style="list-style-type: none"> • Post-installed steel or aluminum • Artists will be asked to reflect the themes of family and kinship as gateways to the territory, tying us together in place.
<ul style="list-style-type: none"> • Upstream location will be Kwantlen artist • Downstream location will be Musqueam artist 	<ul style="list-style-type: none"> • Upstream location will be Kwantlen artist • Downstream location will be Musqueam artist
<ul style="list-style-type: none"> • Three shortlisted artists from Kwantlen • Three shortlisted artists from Musqueam 	<ul style="list-style-type: none"> • Three shortlisted artists from Kwantlen • Three shortlisted artists from Musqueam
 <p style="text-align: center;"><i>Lower leg artwork location example</i></p>	 <p style="text-align: center;"><i>Upper tower medallion location example</i></p>

Technical narratives have been developed for each of the above noted features and are included as appendices to this Call for Artists. The Narratives include the design considerations and specifications for each art features.

Eligibility

This project is open to both aspiring and established Musqueam and Kwantlen artists.

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Artist Budget

There is a budget set aside for the artist to design each piece. Installation costs are not included in the art design budget; there is separate funding for installation and fabrication. Honorariums of \$1,500 will be provided to each of the shortlisted artists.

Timeline

Description	Start Date
Call for Artists advertised by Musqueam and Kwantlen	October 5, 2021
Virtual Information Meeting: if you are interested in attending the information session, please email PattulloArt@gov.bc.ca or contact your community.	October 13, 2021 at 6:30 pm – 8:00 pm
Deadline for Submission Materials:	October 20, 2021
Selection of Shortlisted Artists:	October 27, 2021
Maquette Presentation and Artist Design Selection:	November 17, 2021
Collaboration between Artist and Project Fabrication team:	November 18, 2021 – December 10, 2021

**Please note that deadlines are firm and extensions cannot be accommodated due to the Project construction schedule. The ability to work within the timelines noted above will be considered in the artist selection process.*

Submission Requirements and Materials

Submission materials should be sent in the form of one PDF file and emailed to PattulloArt@gov.bc.ca.

The following format, sequence, and instructions should be followed in order to provide consistency in the artist's response and ensure each response receives full consideration. All pages should be consecutively numbered and organized into the following labeled sections:

- i. **Cover Letter**, that includes (Maximum 1 page):
 - Name
 - Address
 - Phone numbers – home, work, cell

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- E-mail address
 - Website, if applicable
 - Date
 - Confirmation of which Nation you are submitting on behalf of
 - Confirmation of which art component (lower leg design or medallion, or both), the submission applies to.
- ii. **Letter of Interest** (Maximum 1 page): Explains your interest in the project, including your understanding of qiqéyt history, your connection to Musqueam or Kwantlen, and why your project would fit with the themes. Please cite any relevant experience. If submitting as a team, the letter should include a description of how the team works together, and any previous collaborative work experience.
 - iii. **Approach to Project** (Maximum 1 page): Describe and/or illustrate your approach or possible idea for artwork at this site.
 - iv. **Artist's Resume** (Maximum 1 page): Include a professional artist's resume. For team applications please include resumes for all team members (and contact information including email addresses). All team members to have confirmed participation prior to submission.
 - v. **Past Work** (Maximum 8 page): Submit up to 8 examples of past public artwork. We recommend representing one artwork on each page. Please include a caption for each artwork with information including artist's name, artwork title, completion date, medium/materials, dimensions, total budget and project contact information. State your role in the creation of the artwork.
 - vi. **Digital Images and Descriptions:** Provide images of previously executed public art or relevant artwork (5 pages maximum) completed by the artist / artist team. Provide the following information to support the images: title, date completed, medium, location, commission value, and a brief description.

EVALUATION

Selection Panel

Artist(s) selection will be undertaken by a panel of cultural experts from Musqueam and Kwantlen and a representative of the Project, according to the criteria below.

Selection Criteria

Selection criteria for the proposals is based on, but not limited to, the following:

- Reflective of Coast Salish design elements and traditions;
- Artistic merit of past artworks;
- Demonstrated ability to respond to site conditions and contextual characteristics;

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- Relevant experience on past projects or;
 - Thoughtfulness and creativity evident from the letter of approach in response to project goals and themes described in this Art Call;
 - Demonstrated understanding of the technical requirements and aspects of the work;
 - Track record of project delivery within schedule and budget; and
 - Ability to collaborate with design professionals and stakeholders evident in past collaborations.
- Demonstrated ability to meet project timelines, as extensions cannot be accommodated due to the construction schedule.

Legal Terms and Conditions

Consequences of submission and the acceptance of designs: Musqueam and Kwantlen are not obligated to accept any submission and may reject all submissions or cancel this public art competition and opportunity at any time. By submitting a design, each Artist will be deemed to:

- Be solely responsible for their own expenses in preparing a submission and subsequent meetings with Musqueam and Kwantlen, if any. If the Program elects to reject any or all submissions, Musqueam and Kwantlen will not be liable to any Artist for any claims, whether for costs or damages incurred by the Artist in preparing the submission, or any other matter whatsoever.
- Consent to the installation of his or her artwork on the new bridge.
- All artwork must be original and made by the Artist submitting their submission.
- Artist will retain copyright for their artwork. The fee for this competition includes payment for a license for use of a photograph of the artwork. To be assigned to Musqueam and Kwantlen, for the non-commercial reproduction of the artwork, so long as it remains with Musqueam and Kwantlen.
- Insurance for the artist and artwork(s) is the responsibility of the Artist(s) until the completion of the installation of the artwork.
- The Artist(s) and agents of the Artist(s) are not, nor are they to be deemed to be partners, appointees, employees or agents of Musqueam and Kwantlen

**APPENDIX B: NARRATIVES ON LOWER TOWER LEG EMBOSSED
PRECAST PANEL ARTWORK, UPPER TOWER LEG MEDALLION ART
ATTACHMENTS**

Narrative on Lower Tower Leg Embossed Precast Panel Artwork for the Pattullo Bridge Replacement Project

1.0 Purpose

The intent of this narrative is to provide additional information regarding embossed artwork on precast panels installed on the face of the lower tower legs to clarify expectations and provide sufficient information to further advance discussions and related preliminary cost estimates.

The concepts, ideas and specifications discussed herein are for discussion purposes only and are subject to change based on feedback received from FCP and through consultation with Indigenous Groups. Indigenous outreach is ongoing and will inform the decision of which locations are most desired by communities.

It should be noted that as part of the Project Agreement, FCP is responsible for the detailed Design and Construction associated with incorporating the agreed ICR Features into the Project. The intent of this document is to provide useful input to enable FCP to produce a more detailed cost estimate, technical specifications and artist design parameters for this specific ICR Feature. This will allow the Province to begin working with artists to develop art designs.

2.0 General Concrete Embossing Details

Concrete embossing would be used to imprint a permanent artwork pattern directly onto the concrete surface of precast panels. A concrete paint (pigmented sealer) and/or colour additives could be used in conjunction with the embossing to increase visibility from a distance and to enhance the artistic effect. The panels would be installed on the face of the lower tower leg on the upstream and downstream faces.

Embossed artwork at the lower tower legs, is proposed to consist of:

- A variable relief depth up to a maximum of 50 mm.
- Edges of the embossed surface pattern would have rounded and/or a minimum inclination of 1:4 to minimize damage to the formliners and facilitate removal following concrete curing.
- Large, bold designs would be used that do not require use of a special concrete mix.
- Urethane formliners would be used to apply the embossing.

A full-scale mockup of the embossed patterns will be created using actual job-specific materials, methods, and workmanship for each pattern. This mockup will validate the construction process prior to commencing the final work on the precast panels.

3.0 Proposed Feature Locations & Related Specifics

The following locations have been identified to receive precast panel artwork:

- S1 Lower Tower Legs (one face per tower leg for the portion extending from the top of pile cap to the underside of the lower crossbeam, up to 35m high)

The precast panels may extend the full 35m height, or may start at some distance above the pile cap – to be coordinated with the artist and FCP.

A unique pattern design will be used on each tower leg outer face. Embossed precast panels would only be applied to one (1) face on each tower leg.

3.1.1 Artwork parameters:

- Different embossed patterns would be used on the upstream and downstream tower legs.
 - The upstream tower leg would be embossed on the surface facing upstream using a Kwantlen design.
 - The downstream tower leg would be embossed on the surface facing downstream using a Musqueam design.
- Each repeatable design panel may be up to 5m x 2.5m in size.
- Smaller precast panels down to 1m x 1m in size could also be utilized for ease of handling and construction placement.
- Smaller precast panels could be used to create a tiled effect. Smaller square panels could be oriented in a diamond pattern with variable edges through the height of the artwork, or could use tapered width or curved edges.
- Precast panels would use a minimum total thickness of 100mm and maximum total thickness of 300mm.
- Precast panels would be limited to a maximum weight of 8 tonnes.
- The overall size of the attached artwork would not exceed an area of 4m x 35m = 140 m² along each tower leg.
- Formliners would have a repeatable design pattern such that each formliner can be re-used for production of a large number of precast panels.
- Embossing could be rounded or sloped with a relief treatment at a maximum depth of 50mm.
- Pigmented additives to the concrete could be used to permanently colour the precast panels.
- A pigmented sealer may be applied to surfaces to emphasize the pattern using a maximum of four (4) colours.

3.1.2 Construction considerations:

- The height of the precast panel placement could extend up to approximately 35m above the top of pile cap – to be coordinated with the artist and FCP.
- The patterns would be specified as large, bold designs to be seen from afar. Surface texturing could be utilized with a modest level of detail to avoid issues with consolidation and to be able to use a standard concrete mix design.
- Glass fibre reinforcing could potentially be utilized in the concrete mix in conjunction with conventional welded wire reinforcing.
- Formliners for the precast panels would be re-usable such that the area of formliners would be a maximum 20% of the total area of precast panels.
- It is understood that FCP would prefer to attach the precast panels to the tower face using epoxy between the panels and wall along with stainless steel anchors at the joints.
- A mockup will be created for each pattern to confirm the precast process.
- Edges of the angular embossed shapes would be chamfered at 4:1 to facilitate ease of formliner removal.
- Pigmented colour additives could be used in the concrete mix design.
- Artistic metal embedded elements could be placed in the forms of some panels or post-installed.
- Pigmented sealer would be applied on the precast panels prior to transporting them for placement.

- Future maintenance of the artwork would be from a swing stage hung from the Lookouts. Connection points need to be coordinated with the Province.

The figures below show the concept of what the final tower leg artwork could look like. Final artwork pattern, extents, dimensions, and precast panel geometry would be coordinated with the artist and FCP.



Figures – Example of linear lower tower leg embossing starting directly above pile cap

Variations in the artwork geometry could come in a variety of forms using smaller precast panel sizes. The figures below are examples of embossing possibilities in precast panels (Reference: Susan Point).

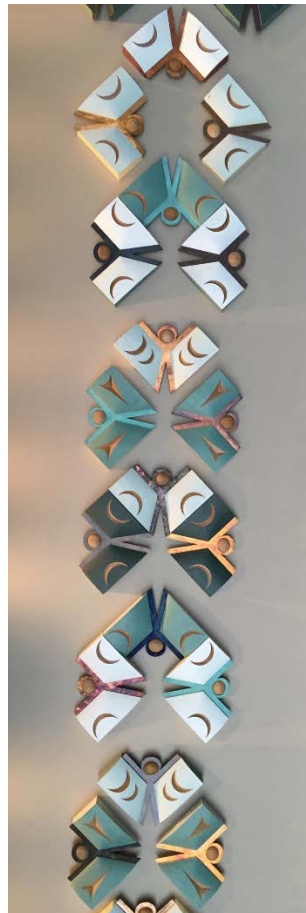


Figures – Example of smaller precast panels in diamond orientation with integrated pigment and rounded embossing (left) and conceptual example of potential pattern (right)



Figure – Example of smaller square panels forming overlapping repeatable pattern

Use of discrete precast panels could be part of the artwork pattern as illustrated by the example below (Reference: Susan Point).



• *Figure – Example of smaller square panels forming overlapping repeatable pattern*

3.1.3 Lower Tower Leg Feature Lighting

Feature lighting would be used to illuminate the outer faces of the lower tower legs. Lighting would be achieved using floodlights mounted to the topside of the pile cap. Lighting would be directed to shine upward on the embossed feature similar to what is shown in the figure below. This would be achieved using floodlights at each side of the pile cap. Fixtures could be [eW Burst Powercore gen2](#), Dyna Drum HO White, or similar.



Figures – Example Feature Uplighting for Lower Tower Leg for varying extents of embossing

Electrical conduit would need to be run through the pile cap to connect with the power in the tower access stairway.

4.0 Responsibilities

Notwithstanding the intent of the Project Agreement, the following responsibilities related specifically to embossed patterns on the lower tower legs as part of the ICR Features are proposed to provide clarity for cost estimating purposes only.

The Province would be responsible for:

- Artist coordination;
- Coordination with artist and FCP during art design development process;
- Delivering conceptual and final artist design in the agreed upon electronic format for use by the formliner fabricator; and

- Approval of the final assembly of the formliners as work progresses with final signoff prior to casting precast concrete panels.

FCP would be responsible for:

- Providing feedback on conceptual artist design to ensure compatibility with precast panel and tower construction;
- Detailed design and construction required to incorporate the embossed precast panel features into Project Infrastructure;
- Providing technical specifications for this embossed feature;
- Fabrication and procurement of formliners, including preparation of shop drawings for formliners;
- Providing mockups of embossed panels for Ministry acceptance, prior to construction;
- Transportation, storage and protection of formliners;
- Production of precast panels using formliners;
- Transportation of precast panels to site;
- Installation of precast panels to tower face;
- Verification of orientation of precast panels upon placement; and
- Facilitating inspection by Province representatives and artists as required during construction, as required.

5.0 Artist Design Development

For developing the baseline patterns for the formliners, artists may use various media including but not limited to hand drawings, silk screens, vector images, metal workings and carvings.

Artistic prototypes may be created at scale and then scaled up. Physical prototypes can also be laser scanned and converted to a 3D file by the artist. A similar process was used by Emily Carr University and First Nations artists for the “Opening Doors” project that reproduced original carved wood doors using CNC as shown below.



Figure – Example of 3D scan (left) of original (right)

Scanned images of physical prototypes, similar to the above can be refined into AutoCAD (or other format) to arrive at 3D images that can be transformed into formliner molds. University of British Columbia owns scanning equipment and is enthusiastic to work with Indigenous artists.

In addition to laser scanning, 2D artwork could also be converted to 3D either by the artist, Province or potentially the formliner fabricator.

Although the format of the artist design would be determined by the artist, it is anticipated that 3D computer files of the design at the actual scale of the finished embossed work would be provided to the formliner fabricator by the Province. This would be in a file format compatible with the specific vendor selected by FCP to fabricate the formliners.

The formliner fabricator would utilize CNC milling to create the positive mold based on the 3D files. Liquid urethane would then be poured over the mold and cured to create the formliners.

It is expected that there would be a small amount of coordination between the formliner fabricator, Province and Artist to finalize/refine the patterns. The following meetings would likely be required during the artist design development process all of which the Province, FCP and the Artist would likely attend:

- **Kickoff meeting** (at the start of the artist design development to discuss design deliverable format, level of detail, schedule, etc.)
- **Check-in meeting** (once a draft pattern has been created by the artist)
- **Review meeting** (once the final 3D pattern is developed, it will be reviewed and any required modifications discussed)

Shop drawings of the formliners would be produced by the formliner fabricator and reviewed by the Province and artist for final approval.

Narrative on Upper Tower Leg Medallion Art Attachments for the Pattullo Bridge Replacement Project

1. Purpose

The intent of this narrative is to provide additional information regarding art attachment ICR Features on the upper tower legs, to clarify expectations and to provide sufficient information to further advance discussions and related preliminary cost estimates.

The concepts, ideas and specifications discussed herein are for discussion purposes only and are subject to change based on feedback received from FCP and through consultation with Indigenous Groups. Indigenous outreach is ongoing and will inform the decision of which locations are most desired by communities.

It should be noted that as part of the Project Agreement, FCP, is responsible for the detailed Design and Construction associated with incorporating the agreed ICR Features into the Project. The intent of this document is to provide useful input to enable FCP to produce a more detailed cost estimate, technical specifications and artist design parameters for this specific ICR Feature. This would allow the Province to begin working with artists to develop designs.

2. General Art Attachment Details

Anchorage would be used to secure artwork to the tower following construction. The intent is that the artwork can be decoupled from construction activities and schedule. The metal medallion art attachments are expected to be lifted into position as the jump form lower work platforms are at the desired elevation for installation of each respective art attachment.

Each art attachment would be affixed to the structure using designed anchor points most likely preinstalled during tower construction. The exterior face of the art attachments would be flat with a brushed finish.

3. Proposed Feature Locations & Related Specifics

The following locations have been identified as priority locations to receive art attachments:

1. Primary Attachments –Top of Tower Legs

Each attachment would be made from 316L stainless-steel or aluminum and may or may not be powder coated.

3.1. Primary Attachments—Top of Tower Legs

Primary attachments would be installed near the top of each tower leg on the upstream and downstream exterior faces (a total of 2).

3.1.1. Artwork parameters:

- The overall size of the primary attachments would not exceed 4000 mm in diameter.

- The medallion may potentially be divided into several smaller pieces installed to create the appearance of a larger, single piece of artwork at the top of the tower.
- Fasteners and anchors would be a compatible material with artwork metal(s).
- Anchor spacing would accommodate the art attachment design and be capable of securing the attachment in place to support all design loads.
- Each attachment would be illuminated as described later in this document.
- Pigmented sealer may be applied to the concrete behind the medallion using a single, dark colour prior to attachment of the artwork.

3.1.2. Construction Considerations:

- It is understood that FCP is open to either installing a single, large element or alternatively smaller pieces to form the full medallion (depending on final weight of the art element).
- The metal art attachments would be lifted using the tower crane; installation would have to take place prior to decommissioning of the tower crane and jump form work platforms.
- Weight of each piece should be limited to approximately thirteen (13) tonnes to match the maximum lift capacity of the tower crane (exact weight to be confirmed during detailed design).
- Lighting and required electrical conduit are expected to be straightforward and could be powered from the tower staircase lighting.



Figure – Example of primary medallions attached to upper legs of tower

6.0 Medallion Illumination

Medallion illumination is envisioned to utilize either downward pointing spot lights or flexible linear LED lighting fixtures installed around the perimeter and behind the primary features of the medallions to create a backlighting effect. Conduit stub outs would feed electrical through the tower wall for the lighting at the primary and secondary medallion locations. Junction boxes would be located within the tower interior and tie into the navigation lighting power source.

The medallions would most likely be installed with a 125mm gap between the back face of the art attachment plate and the tower face, created with welded spacers, to provide an offset for back lighting.

The strip lighting could also be concealed within a channel running around the perimeter of the medallion. to illuminate the face of the medallion. The strip lighting could also be concealed within a channel running around the perimeter of the medallion. to illuminate the face of the medallion.



Figure – Example lighting scheme of medallions

The LED fixtures for the backlighting effect might use a fixture like [liniLED 120VAC LED Strip](#) or Flex Tube SC lighting.

7.0 Responsibilities

Notwithstanding the intent of the Project Agreement, the following responsibilities related specifically to medallion art attachment on the upper tower legs as part of ICR Features are proposed to provide clarity for cost estimating purposes only. The breakdown of responsibilities shall be as follows:

The Province would be responsible for:

- Artist coordination;
- Providing the design of the medallions, including final geometry and dimensions;
- Developing accent lighting concept; and
- Providing final acceptance of fabricated medallions and finished installation.

FCP would be responsible for:

- Conducting structural design of the medallion anchors to the tower face for respective loading conditions;
- Coordinating required embeds, if any, for the anchors with the tower structural design;
- Preparing and submitting shop drawings of the anchorages, as required;
- Fabricating and procuring the medallions for the final art designs;
- Transporting medallions to site and protecting surfaces from damage, weather, dirt and oil;
- Final design, procurement, installation, and commissioning of lighting and electrical components;
- Providing all materials, equipment and labour to install medallions at locations specified on the upper tower legs; and
- Providing access for Province representative(s) and artist to the site during installation of the medallions, as required.