

JOEL
BERMAN

design + strategy + innovation + management

Public Art Proposal

TOUCHING TIME

June 1, 2020



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Artist:

Joel Berman

Team:

Daniel Masse; artist, sculptor, mould maker
Joe Fry, Landscape Architect HAPA
James Thompson, Senior Project Manager

Paul Fast, Structural Engineer, Fast & Epp
Bob Bazemore; design consultant, renderer
Marcus Burwell; graphic design

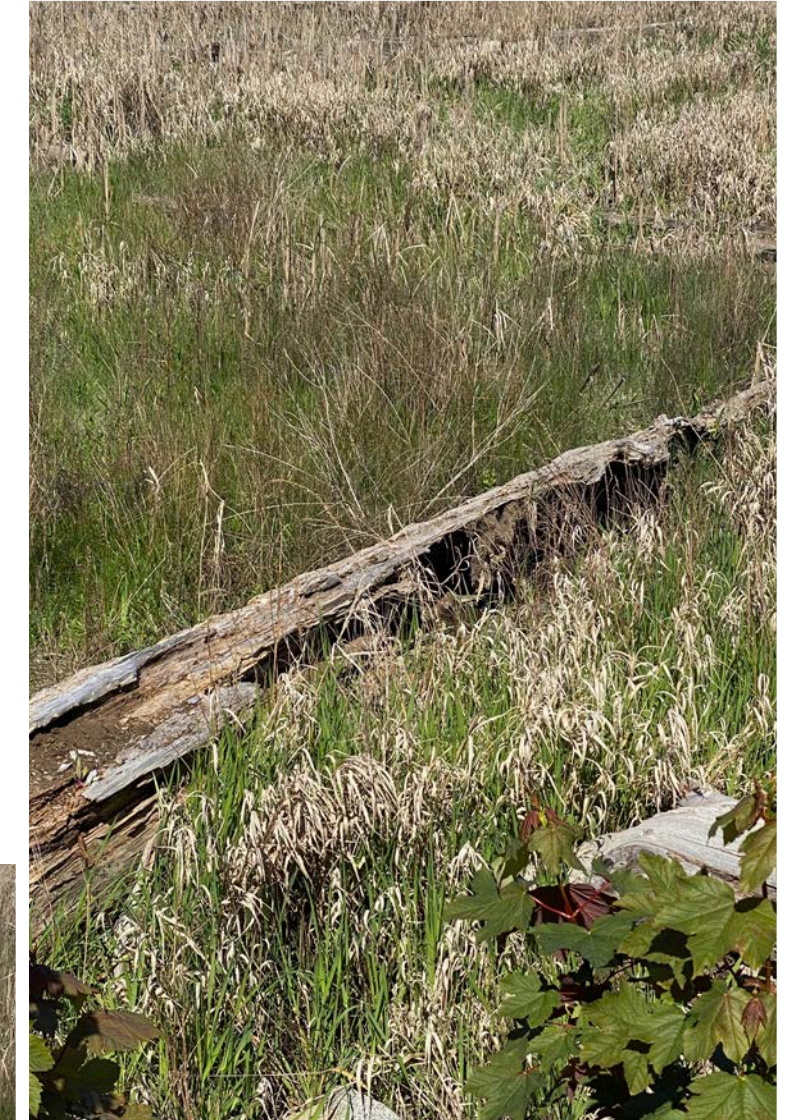




Artist's Concept

If one were to travel back in time to an era before the emergence of a built environment upon the lands that now form the City of Burnaby, to a time when the natural landscape existed as it had evolved, one would be confronted by a lush coastal temperate rainforest. The scene would be dominated by trees: tall conifers like earthy shafts stretching skyward, their needled branches striving for sunlight. The forest floor would be spongy and damp, strewn with a carpet of needles and peppered with ferns, moss-covered rocks, and salmonberry shrubs. Vast Sitka Spruce, Hemlock and Western Red Cedars, hundreds of years old and towering seventy meters high would fill this world, oxygenating the atmosphere as they sway and creak woodenly in the breeze, ravens cawing in their branches. The understory would be littered with the fallen ancestors of these giants: nurse logs feeding the next generation with nutrients, an endless cycle driven by the sun.

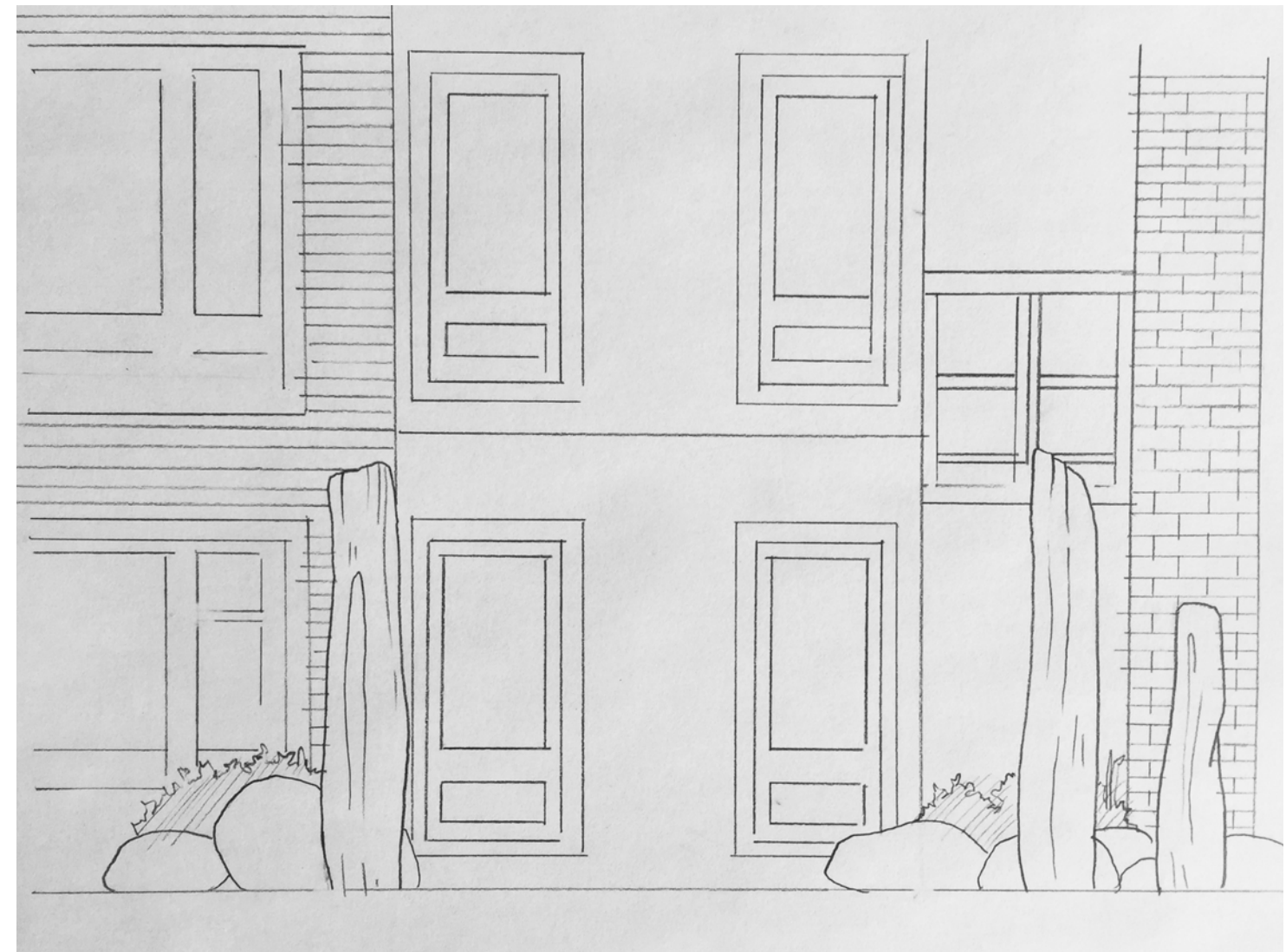
The proposed artwork, entitled *Touching Time*, will pay homage to this era and to this Carr-esque scene. A collection of sculpted cedar tree forms, some standing vertically, others lying horizontally will be positioned within the landscaped corridor

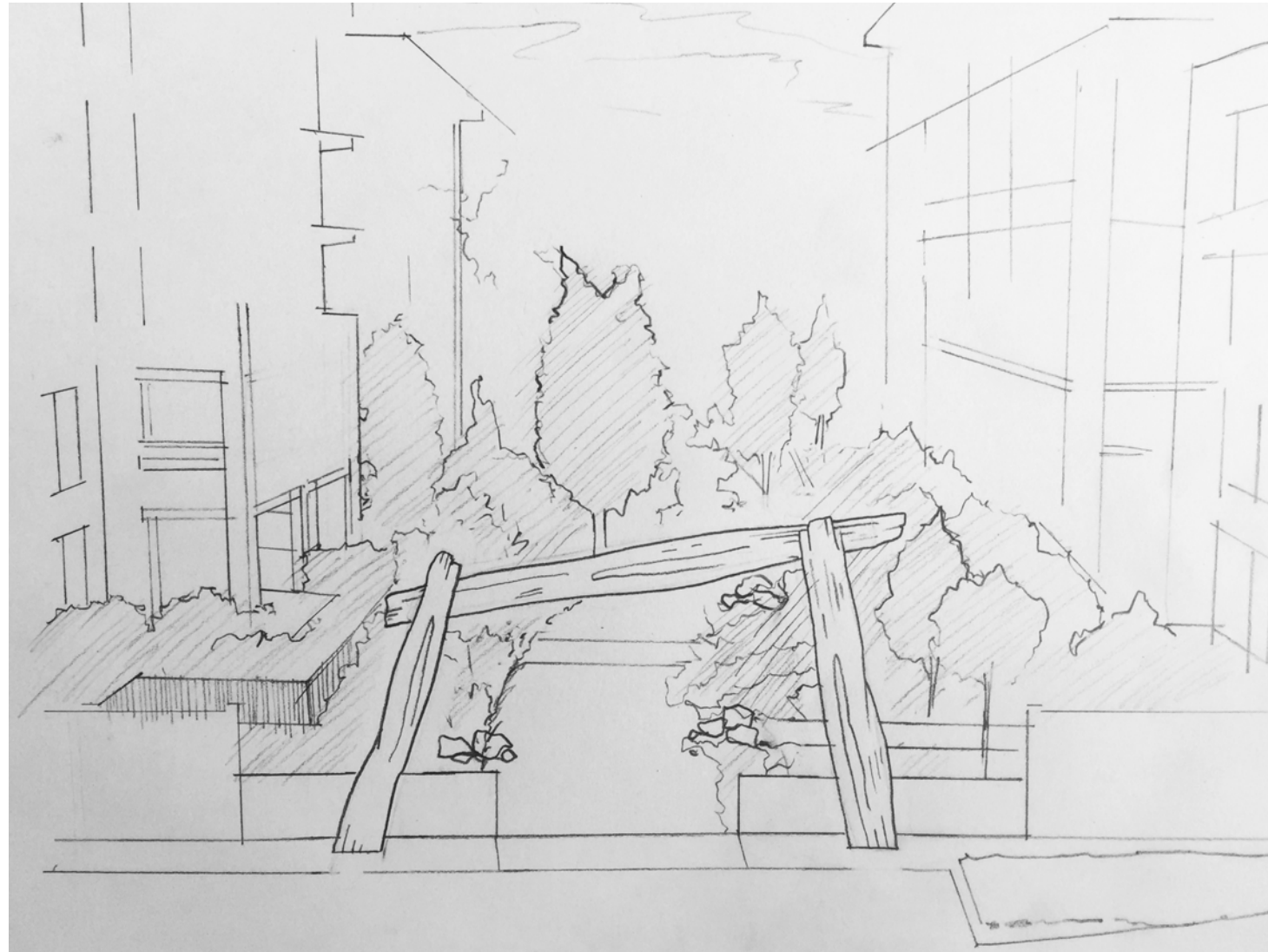


sharing the space among the living floriculture. Eight tree forms in varying heights and lengths will be situated along the landscaped portions of the walkway. The forms will be placed in such a way as to cause them to come into view in a deliberate manner as the pathway is traversed. Some will stand alone; others will be nestled against planted trees within the landscape plan.

The forms will be portrayed in Corten (weathering) steel, and will be shape-welded into abstract, organic tree-trunk likenesses. The image of driftwood was chosen as inspiration for the selection of material for the sculptures. Corten's patina of multi-coloured rust tones resembles aged red cedar and brings to mind driftwood laid bare of its bark. The innate strength of steel speaks to the raw firmness of timber.

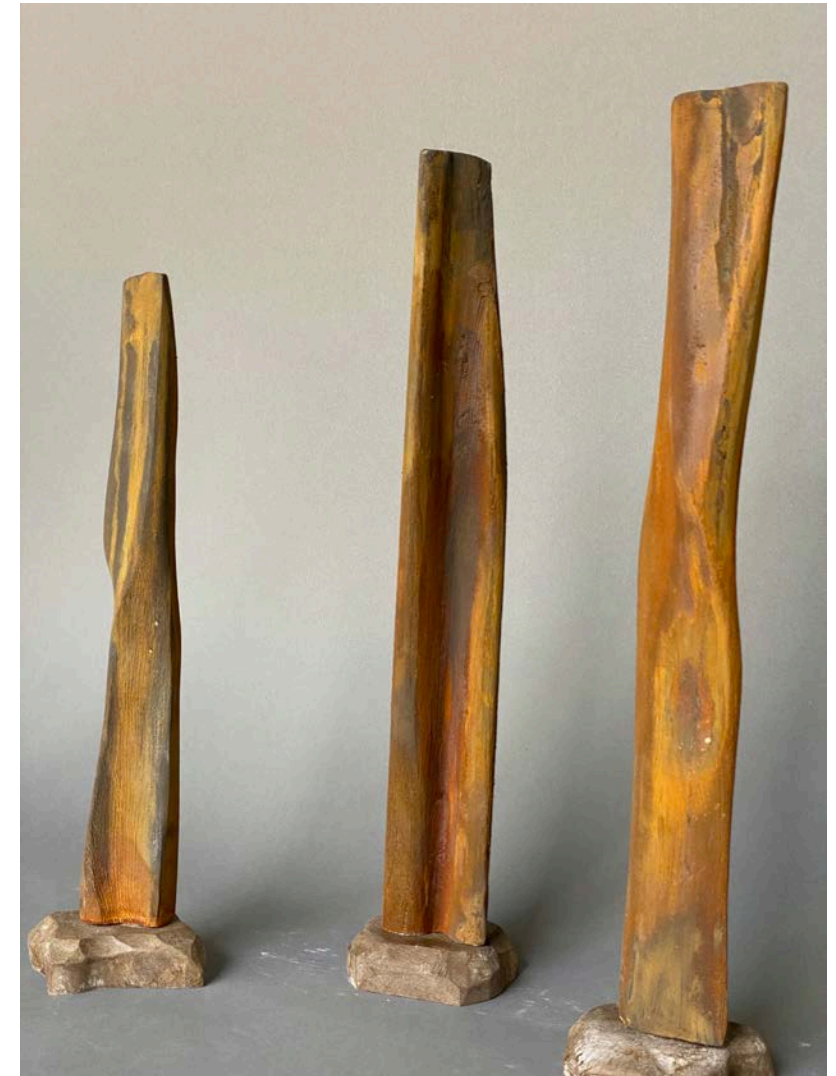
The experience for the viewer will be one of mystery and surprise. Sculpted tree forms will emerge into view as the viewer navigates the pathway. The viewer might wonder at first if the forms are natural until they fully reveal themselves as monuments, enduring models of the past. At night, subtle light will illuminate the crevices in the sculpted forms bathing the scene in a reverential glow and adding to the pathway illumination. Lighting may be interactive or singular, and can be programmed to change colour or tone with the seasons.





As an option, at the entrance to the corridor a "gateway" modeled in the same sculpted steel forms, echoing layers of driftwood and angled tree shapes will greet the viewer. The gateway will define the entrance to the passageway and will serve to identify the development. Downlighting will wash the entrance.

In terms of technique, the tree maquettes will begin in 15-30 pound pressure polyurethane board, carved and coloured to develop a sense of shape and form possibilities. Each model will then be modified in form into shapes that can be welded in weathering steel. The trees will then be hand drawn in full size by the artist. The models will be scanned for fabrication and engineering. The gateway sculpture concept is more challenging from an engineering perspective than the vertical tree forms. The internal structure of the gateway sculpture will be engineered by Paul Fast of Fast + Epp. The base of the standing trees will be anchored to concrete pads with electrical power.





Artist's Vision ---

Reflecting on the majesty and grandeur of trees as the original stalwart inhabitants of the coastal rainforest, a surreal and abstract approach was taken to pay respect to these timeless titans of the region. The sculptures represent a play on past and present; birth and rebirth; growth and renewal. Depicted and immortalized by legions of artists both past and present coastal trees and driftwood are synonymous with the region both culturally and as the basis of its economy as represented by the forestry and lumber industries.

The sculptures will pay homage to both the distant past as well as to the neighbourhood's working heritage.

Interspersed trees nestled among real trees will create an unexpected paradox for pedestrians with lighting playing creatively into the experience.

Passive and/or interactive lighting situated external to the tree forms and in compliment to the overall space will add animation and creative illumination to the experience. Downlighting at the Gateway option will wash people as they enter the corridor.

The placement and "planting" of tree sculptures will pay tribute to the original topography of the region, pre-development.

Process: Design Execution and Fabrication

Design and Pre-fabrication:

- Concept designs completed and approved
- Engineer specification designs completed and approved
- Produce full size drawings of trees including 3D scan and CAD of tree patterns
- Modification of design to Solidworks (engineering program) for fabrication.

Weathering Steel Fabrication:

- Submit engineered approved drawings to steel fabricator.
- Review and approval of shop drawings.
- Source and stock materials.
- Fabrication of embeds, armatures, and attachments.
- Interior post welding in stainless steel or weathering steel.
- Fabrication of sections of each tree up to 24 "facets" per tree.
- Each tree will be choreographed between artist vision, model and within tolerances of welded and bent steel.

Weathering/Curing Patina:

- Each tree assembly will be "watered at intervals" in the fabrication yard to set the desired patina.

Installation:

- Each tree armature is to be set into predetermined and approved placing by means of either surface mounted to a concrete slab or site welded to a steel embed within the concrete slab. Mounting method to be determined by engineer.
- Engineer to site certify installation.
- Trees will need to "watered" to continue curing process.

Lighting:

- Integrated lighting to be determined and coordinated during design process.



Process: Timeline

Final design, engineering, CAD and Solidworks:	6-8 weeks
Steel procurement:	4 weeks
Steel fabrication:	16 weeks
Yard curing (minimum):	16 weeks
Installation:	1 week
Lighting:	1 week
Contingency:	2 weeks

TOTAL: **48 WEEKS**
(based on sign off approval)

 = Tree Placement

