

An Investigation of Inspirational Public Art

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APSC 261

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APSC 261: Sustainability Project Report

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“An Investigation of Inspirational Public Art”

Date of Submission: November 24, 2011

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ABSTRACT

A new Student Union Building (SUB) at the UBC Vancouver Campus is currently being designed and is expected to be finished construction by 2014. It is designed to become an icon and an inspiration in sustainable design practice throughout the lower mainland. The Design Committee is considering commissioning a piece of art for the Atrium that would be aesthetically pleasing and inspire building users and visitors. This report investigates and analyzes two possible artworks that could be implemented in the new SUB: sustainable paintings and sustainable work bench. The investigation concludes by recommending the concept that is the most suitable for the new SUB based on social, economic, environmental, and other various factors.

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1.0 Introduction

Public art has been used consistently throughout the world as means to inspire people or increase awareness of a social problem that the world is facing. As the world population reached 7 billion in October 2012 and is still increasing, it is natural that the awareness of the unwanted negative effects of consumer activities is increasing. Today, a lot of people do not seem to be aware of the environmental problems Earth is facing; increasing CO₂ (Carbon Dioxide) emissions, increasing waste, thinning of the ozone layer etc are all examples of a dying Earth.

To help increase the awareness of this serious situation among the public, UBC set up a Sustainability Office in the late 1990's, one of the very first institutions in Canada to do so. The UBC Campus Sustainability Office's SEEDS (Social Ecological Economic Development Studies Program), established in 2001, has been aiming to create a more sustainable campus in terms of building design, efficient energy practices, waste management and much more since implementation. However, part of their aims is to increase awareness of sustainability amongst UBC students, staff and visitors. The main purpose of this report is to assist the UBC Sustainability Office and the SEEDS program by conducting a triple bottom analysis of a possible commissioning of an inspiring art piece in the new SUB. In the end, the report will make a recommendation of which type, materials to be used and other details about the artwork based on the analysis.

2.0 Inspirational Art Piece Survey

To start off the analysis, it was imperative that some sort of public opinion regarding public art in the new SUB was acquired. To do so, a survey was conducted in the current old SUB Building. There were two major purposes of this survey: to determine whether or not an inspirational art piece was suitable for the new SUB, and to determine which types of art pieces would be the most visually appealing and attention-grabbing. Students were asked a series of questions at random and the information was gathered. See *Appendix A* for the survey questions and results. Below is a brief summary of the results for the survey.

Although the majority of people said that they prefer visual art to interactive art in question 1, this was contradicted by the responses to question 6, where the majority of specific art pieces chosen were interactive. People did not seem to have much problem with using study spaces that were creatively made, or are made out of reused material. The majority of visitors surveyed were sure that they wanted some sort of an art piece in the SUB, and thought that financial resources should be allocated towards making it more aesthetically pleasing.

The two most popular types of art pieces were sustainable paintings and sustainable work benches. Because these two were the most popular indicated by the survey, they were evaluated further in detail.

3.0 Sustainable Paint Gallery

One of the first concepts that was developed for the sustainable art piece in the new SUB was a gallery of sustainable paintings. The paintings would either be created using actual paint or sustainable materials (such as Styrofoam, bottle caps, plastic bags, etc.). The gallery would be placed in a high traffic area and would be advertised and marketed as something students should go see in the SUB. The paintings could be purchased from a local artist (more costly) or created by UBC art students (less costly). It is likely that the paintings would be replaced on a yearly basis; old paintings could be auctioned to students. An example sustainable art gallery is shown below. These paintings were created using all recycled material and represent environmental and sustainability issues today. The paintings were created by Armine Tahmassia from the University of Rhode Island (Tahmassia, 2010)



Figure 1 - Sustainable Paintings Made of Recycled Material

3.1 Triple Bottom Line Analysis

In order to assess the effects of the above concept, a triple bottom line analysis was conducted. Social, environmental, and economical issues were considered to determine if the paint gallery is worth pursuing.

3.1.1 Social Impacts

The intent of the paintings is to promote sustainability in the new SUB by visually inspiring students. The paintings would convey a meaningful message and also be aesthetically pleasing. It is likely that paintings would have a smaller social impact than a more extravagant art piece (such as

a larger scale art piece). However, the paintings would still have a positive impact on students as long as they were displayed in an appropriate area and marketed effectively. Having the paintings designed and created by students of UBC would be an excellent way to promote the artwork. The artists could promote their own work by telling their friends and classmates and thus, increase the number of students who would view the artwork. Another option for obtaining the art would be to hold a competition open to either students of faculty of Arts or the entire school. The competition could be more than just art design; it could encompass many aspects of sustainability design (such as buildings, houses, transportation, etc). The competition could become an annual event and would be an excellent way to promote a sustainable mindset.

3.1.2 Environmental Impacts

The paint gallery has minimal impact on the environment, especially if it is created from recycled or waste materials. The paintings can be reused or sold when they are removed from the new SUB. Also, the paintings could be taken apart and the materials could be recycled appropriately.

3.1.3 Economic Impacts

A sustainable paint gallery is very inexpensive. There is minimal cost to having the paintings created by UBC arts students. If a competition was to be held, there would be slightly more cost because of management and advertisements, however funding could be provided by the AMS student society. Having the paintings created by a professional artist would be the most costly option, but could integrate professionalism into the artwork. The paintings probably would not generate any economic profit, unless the gallery could be created where entry was by donation. However, we feel that this would deter students from viewing the artwork.

3.2 Evaluation Criteria

While the social, economic and environmental aspects of each of the two concepts are considered in this report, in order to assess them more objectively and fairly, we used a criterion, which was adapted Public Art Sustainability Assessment (PASA) guidelines (Chrysalis Arts, 2011). For details on this criteria, please refer to appendix B. Both ideas were given scores based on a rubric that was developed to analyse the successfulness of implementing sustainable artwork. The results are discussed below:

Section A - Artistic Practice and Approach	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Artist/s' work promotes sustainability			3
b) Professional development opportunities			3
c) Interaction with audience and public		2	
d) Creativity of concept and design		2	
e) Quality of artwork produced			3
f) Promotion and Publicity - public informed about project			3
Section A Total	16		

Section A: Scores for criteria (a), (d), and (e) above are hypothetical because they depend on the work provided by the chosen artist(s). It is likely that the artwork chosen for implementation in the SUB would be of good quality and promote sustainability; therefore a high score was given. However, since the idea of a painting is not overly creative, (d) was given a lower score. Criteria (b) was given a high score because this artwork project would give art students an excellent opportunity to develop their art skills and be creative with sustainability. The project would need to be marketed effectively in order to have the maximum impact on students, using media such as the campus newspaper and social networking websites. For this it was assumed that the artwork would be promoted effectively, but in order for people to view the artwork, they would have to make an individual effort to see it, which lowered the overall score for (c).

Section B - Environment and Resources	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Use of local materials and resources			3
b) Manufacture/Processing - minimal amount of energy and process required to produce artworks			3
c) Maintenance			3
d) Efficient design and material use			3
e) Avoids ozone depleting materials such as CFC, high toxicity materials, halogens and any material that induce pollution			3
Section B Total	15		

Section B: This section was given a perfect score because of the paint gallery's minimal impact on the environment and efficient use of material. Also, the artists would be informed that the idea was to minimize environmental impact through efficient material and energy used in creation of the artwork.

Section C - Site and Context	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Site			3
b) Lifespan			3
c) Durability - easily maintained			3
d) Renewable artworks can be developed, changed or replaced			3
e) Synergy to current events and other relevant initiatives			3
Section C Total	15		

Section C: This section also received a perfect score because the new SUB is such an excellent site for a sustainable art piece. Also, it is easy to tie in the artwork with current events and other relevant activities in the SUB. The art gallery is also very easy to maintain and has a controllable lifespan. The paintings can easily be substituted when needed and new pieces could be implemented at any time.

Section D - Economic	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Adequate budget to achieve sustainable objectives			3
b) Economic and creative opportunities beyond the project period	1		
c) Maintenance and decommissioning			3
Section D Total	7		

Section D: The paint gallery is cheap to implement (almost free) and also involves zero maintenance costs. There are very few economic opportunities beyond the project period for the paint gallery. The art pieces could potentially be auctioned off after decommissioning, allowing for a small profit. However, it is likely that the paintings would be donated or recycled.

3.3 Conclusion

In summary, sustainable paintings are a cheap, effective way to promote sustainability on a lower level. Their impact on students will not be as high as a larger scale art piece. However, it might be a high enough impact to pursue for the relatively low costs. Engaging students in the production of the sustainable paintings (such as an art class on campus or hosting a sustainable art competition) would be an excellent way to obtain the sustainable art pieces.

The paint gallery received a total score of 53 for the given criteria sheet. This will be used to compare with the other idea that was analyzed, which is a sustainable work bench

4.0. Recycled Material Study Spaces by Local Artists

As concluded from the survey, people were interested in interactive art and would have liked to see more of it in the new Student's Union Building. Interactive art is beneficial because it has a greater impact on the viewer as it appeals to more than just the sense of vision, but also to the sense of touch, hearing, etc. Since the 'user' must consciously make an effort to interact with the art, it leaves a more lasting impact in his or her memory.

The particular idea of a study space also comes from the results of the survey. A great majority of student's would like to see more study spaces or seats in the new Student's Union Building. Based on these findings, the idea of combining interactive art and a study space seemed appropriate. If the necessary guidelines that we mention further on in our report are present during the design process of this project, it can become a successful way to put sustainability at the forefront of people's minds.



Figure 2 - Example of Sustainable Table (Made of Recycled Materials)

4.1 Triple Bottom Line Analysis

In order to assess the effects of the above concept, a triple bottom line analysis was conducted. Social, environmental, and economical issues were considered to determine if the sustainable work stations was worth pursuing.

4.1.1 Social Impacts

There are four primary ways that sustainable study spaces may affect viewers/users, all while fulfilling the SUB's quota for artwork.

The study spaces will serve to remind people about the significance of everything that is thrown away. To view materials one would normally consider garbage as something useful may cause them to contemplate alternatives such as recycling and reusing. If every time someone throws away a pop can and he or she is reminded of how that pop can was used in the study space, it may serve as a motivation for him/her to recycle it instead.

These study spaces will serve as a representation of the sustainability of the New Student's Union Building. Although a huge amount of resources were used to make the new SUB the most sustainable building on campus, it cannot have a social impact on people if no one knows that it is sustainable. Through art pieces such as this, visitors will be reminded about the sustainability of the SUB and all of the efforts that went into making it.

Having another place to study will be beneficial to students. The art piece as a study space ties in with UBC being a place of learning, and combines important values of the new SUB building: learning and sustainability.

Lastly, it will motivate artists to challenge their awareness of sustainability and stimulate new creative ideas.

4.1.2 Environmental Impacts

This art piece will be built from all reused or recycled materials; no new materials should go into the making of this art piece. This means that we are not introducing anything new or harmful to the environment, and also taking things that would have otherwise been thrown out and putting them to use.

Another important factor is that this project will have minimal impacts on the environment from transportation due to all materials and artist being local. Unlike many art projects that require materials, or the project itself, to be shipped from other cities, this concept will avoid all pollution consequences associated with this.

4.1.3 Economical Impacts

From speaking to local artists and comparing similar projects that they have accomplished, we believe that the approximate costs associated with this project would be somewhere around 4 thousand dollars (Antoniw, 2011) per study space. In order to maximize the project's impact, we must have at least 3 of these study spaces, since less than that may make them look intimidating and unlikely to be used.

Although the materials would cost nothing, significant costs will be associated with the cleaning and prepping of supplies in order to be appropriate for safe, long-term use. The majority of the costs, however, would come from commissioning the artist to complete this work. Since it is a very unique project, it will require a lot of time, creativity, and hard work to make it look professional. These costs are justified since they are very small in relation to the budget of the SUB, and to minimize costs we must make sure that the artwork is easily maintained. This project is difficult to gage in terms of economic impacts because of the degree of variability and flexibility associated with it.

Methods that could possibly reduce the cost of the implementation of this idea includes commissioning UBC students to design these spaces or holding a campus wide or citywide competition and choosing the most well-made design.

4.2 Evaluation Criteria

Similarly to the sustainable paintings, the modified PASA criterion was used to evaluate this idea further.

Section A - Artistic Practice and Approach	Low	Medium	High
Criteria	1=low	2=med	3=high
a) Artist/s' work promotes sustainability			3
b) Professional development opportunities			3
c) Interaction with audience and public			3
d) Creativity of concept and design			3
e) Quality of artwork produced			3
f) Promotion and Publicity - public informed about project			3
Section A Total		18	

Section A: The artwork’s main goal is to promote sustainability so a high score was given for (a). Since it is a study space where students can do homework and it gives an opportunity to further develop artistic skills, there are many professional development opportunities associated with it. There is interaction with audience and public because it is in a busy area and there is a demand for study spaces. The concept is creative not only because the idea is original, but also because the artist will input his/her own ideas. The quality of work is likely to be high if we chose an artist based on previous project quality. Posters and articles advertising and explaining the idea behind the workstations should be posted all over campus and every work station may have an explanation beside it explaining it’s message. Assuming all of these constraints are met, this section gets the highest possible mark.

Section B - Environment and Resources	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Use of local materials and resources			3
b) Manufacture/Processing - minimal amount of energy and process required to produce artworks			3
c) Maintenance			3
d) Efficient design and material use			3
e) Avoids ozone depleting materials such as CFC, high toxicity materials, halogens and any material that induce pollution			3
Section B Total	15		

Section B: All materials will be local and reused, so minimal energy will be required. The only energy used would be for the purpose of cleaning the materials. Important constraints that the artist must follow are that the design is efficient, low maintenance and no harmful or toxic materials are used. Assuming that these constraints will be followed, the project deserves top marks in these fields.

Section C - Site and Context	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Site			3
b) Lifespan		2	
c) Durability - easily maintained		2	
d) Renewable artworks can be developed, changed or replaced			3
e) Synergy to current events and other relevant initiatives			3
Section C Total	13		

Section C: The site is a high traffic area, and will therefore serve as a good place to display the artwork. The lifespan and durability of the artwork may be lower due to recycled materials not being the most optimal materials that could be used in order to make a study space last a long time, however, the message that using recycled materials gives is more important in this case than its longevity. The SUB will always require study spaces and artwork, so these art pieces may be renewed every few years and will remain relevant. This project is relevant to the SUB, as it serves to remind visitors about how sustainable the building they're in is.

Section D - Site and Context	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Adequate budget to achieve sustainable objectives			3
b) Economic and creative opportunities beyond the project period			3
c) Maintenance and decommissioning			3
Section D Total	9		

Section D: The best sustainable options for implementing public art may be more expensive than less sustainable alternatives. Where possible and appropriate, the artwork, art activity or art project considers the impact beyond the project period and seek to open doors to new economic opportunities. The artwork, art activity or art project should not require excessive maintenance costs.

4.3 Conclusion

In summary, study spaces made out of recycled materials are an original and effective way to promote sustainability in an interactive fashion. Their impact on students will be on a higher scale

than that of the art gallery because students are able to engage with the art piece directly. If the cost of this idea is greater than budgeted for, a student developed art piece may be considered.

The study spaces received a total score of 55 for the given criteria sheet. This is higher than the score which the sustainable paintings scored.

5.0 Conclusions and Recommendations

The two ideas that were analyzed in this report were based on the results of the survey conducted on students. The triple bottom analysis was conducted for each idea, along with an evaluation using a criterion similar to which an actual large organization uses to evaluate sustainability effects of art pieces. While both ideas could bring positive effects in terms of embedding sustainability into people's minds, the sustainable work stations turned out to be slightly better for the scope of this project. First of all, the criterion gave a higher numerical score for the work station. Secondly, the interactive feature and actual usefulness in terms of sitting and studying using those work stations could leave a stronger impression on the minds of the people. Lastly, because the work station is somewhat a unique idea, this could strengthen the 'pioneer in sustainability' image of UBC. Therefore, for the new SUB, we would like to recommend the sustainable workstation to be implemented to promote awareness on sustainability

6.0 Bibliography

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Chrysalis Arts. (2011). *Pasa guidelines*. Retrieved from <http://www.pasaguidelines.org/>

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Taylor, P. (1997). *It all started with the trash: taking steps toward sustainable art education*

Appendix A - Survey

SURVEY

1. Do you prefer interactive art or visual art?

INTERACTIVE -127

VISUAL - 173

2. Do you feel that the new SUB should have more study/seating spaces than the old one?

YES - 254

NO - 46

3. Do you agree with the idea of benches/work areas made out of recycled materials?

YES - 219

NO - 81

4. Would you use the SUB more as a studying area if the above (number 3) was implemented?

YES - 168

NO - 132

5. Do you think an art piece in the SUB is an acceptable use of financial resources?

YES - 194

NO - 106

6. Please chose top two art pieces you would like to see inside the new SUB

Fountain - 65

Painting - 79

Bench - 43

Statue - 28

Study space - 85

Playground - 6

Appendix B – PASA Criterion

This criterion has been adapted from Chrysalis Art’s criterion, which they use to assess how effective an art piece is regarding sustainability and promoting it amongst the public. This criterion is even supported by the Arts Council of England. The criterion below is not exactly the same but was modified so that it fit the scope of the project. The original criteria applied more towards extremely large art pieces/projects which cost a lot more money than our project.

Section A - Artistic Practice and Approach	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Artist/s’ work promotes sustainability			
b) Professional development opportunities			
c) Interaction with audience and public			
d) Creativity of concept and design			
e) Quality of artwork produced			
f) Promotion and Publicity - public informed about project			
Section A Total			

Section B - Environment and Resources	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Use of local materials and resources			
b) Manufacture/Processing - minimal amount of energy and process required to produce artworks			
c) Maintenance			
d) Efficient design and material use			
e) Avoids ozone depleting materials such as CFC, high toxicity materials, halogens and any material that induce pollution			
Section B Total			

Section C - Site and Context	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Site			
b) Lifespan			
c) Durability - easily maintained			
d) Renewable artworks can be developed, changed or replaced			
e) Synergy to current events and other relevant initiatives			
Section C Total			

Section D - Site and Context	Low	Medium	High
<i>Criteria</i>	1=low	2=med	3=high
a) Adequate budget to achieve sustainable objectives			

b) Economic and creative opportunities beyond the project period			
c) Maintenance and decommissioning			
Section D Total			

Section A – Artistic Practice and Approach

a) Artist/s’ work promotes sustainability

This covers where there is direct presentation of sustainability, where it is the subject of the artwork and is directly perceptible by the audience or where the artist’s practice and approach are sustainable and become embedded in the methodology.

b) Professional development opportunities

The covers where there is an opportunity for potential artists to challenge their awareness, capabilities and acquisition of skills, to refresh and improve their creative practice through research, training, mentoring, experience, etc.

c) Interaction with audience and public

This relates to the opportunity for the artist and/or the artwork to interact with the audience and engage with them. This can be through creating or locating the work in a publicly accessible space, encouraging the audience to interact with it and participate in its creation or ongoing animation, etc.

d) Creativity of concept and design

This relates to the active pursuit of excellence in the conception of artwork, art activity or art project, the quality of design and the relationship of the artwork with its surroundings.

e) Quality of artwork produced

This area covers the active pursuit of excellence and quality in the implementation of artwork, art activity or an art project. It includes artwork, art activity or an art project detail and the appropriate use of materials, techniques, location, etc, and the overall quality of the creation of the artwork

f) Promotion and Publicity - public informed about project

This requires a proactive approach to managing the generation and dissemination of information to inform and engage the public and consider their expectations, as well as a method of gauging audience response to inform and assist the process

Section B – Environment and Resources

a) Use of local materials and resources

Materials sourced locally from renewable sources that do not have adverse effects on communities, local economies or depleting effects on the environment are preferable.

b) Manufacture/Processing - minimal amount of energy and process required to produce artworks

The use of materials and manufacturing techniques that favour low embodied energy, low transport distances and support local economies are preferable.

c) Maintenance

The choice of materials and techniques should be inherently low maintenance and appropriate to the design and lifespan of their application

d) Efficient design and material use

Actively assessing the design to ensure it is the most efficient to achieve the objectives, that the use of resources are the most effective and that the materials are sourced sustainably.

e) Avoids ozone depleting materials such as CFC, high toxicity materials, halogens and any material that induce pollution

Section C – Site and Context

a) Site

The chosen location for artwork, art activity or art project should be the most appropriate available and support the use to which it will be put.

b) Lifespan

The lifespan for the artwork, art activity or art project should be the most appropriate to support its objectives and to support sustainable practice.

c) Durability - easily maintained

d) Renewable artworks can be developed, changed or replaced

Where appropriate, the artwork, art activity or art project should be able to be developed, changed or replaced in the future to reflect change on the site or change in the context in which it was created.

e) Synergy to current events and other relevant initiatives

Where possible and appropriate, the artwork, art activity or art project should be carried out with other people or organisations and in tandem with other relevant initiatives to achieve wider impact and effectiveness

Section D – Economic

a) Adequate budget to achieve sustainable objectives

The best sustainable options for implementing public art may be more expensive than less sustainable alternatives

b) Economic and creative opportunities beyond the project period

Where possible and appropriate, the artwork, art activity or art project considers the impact beyond the project period and seek to open doors to new economic opportunities.

c) Maintenance and decommissioning

The artwork, art activity or art project should not require excessive maintenance costs

Appendix C – Interview (Email) with a local Artist

From: ivan@andesignfurniture.com
Subject: Re: UBC Sustainable Art Project
Date: Fri, 18 Nov 2011 14:19:00 -0800
To: antonina.z@hotmail.com

Hi Antonina,

Thanks for the links, neat stuff, i particularly like the dog, being rather fond of mutts. It sounds like the goal is to repurpose second generation materials (or older) with as little intervention as possible and place them into daily interaction with people who use the space so that they might see things in a different way. I like the idea of a group of fine art students working under the direction of an artist , I'd be up for that, I love collaborative work. Would there be access to a shop or studio workspace on campus?

As to other artists there's quite a few around, you might try checking out the [East Side Culture Crawl](#) this weekend to meet and see some of who and what is out there.

Have a good weekend,

Ivan

On 2011-11-17, at 12:43 PM, Antonina Zouenko wrote:

Hi Ivan,

Thank you so much for your email! It's great to be able to talk to a professional in this field about the possibilities for this project. I'm glad you were able to have a look at the SUB website. Our main goal for this project is to remind people about how sustainable the new SUB is, and highlight sustainability in general.

Firstly, we are definitely looking at more than one chair/ table combination. Although the amount would primarily depend on the costs associated with the work, we would like at least 3 or more (less than that might make students intimidated to use them). Some of the ideas we had for this was either having a different local artist do every one, making each one unique and have a different meaning and perspective, or having a few of the UBC fine arts students make them under the direction of a local professional artist.

The location of the art pieces is yet to be determined since the design of the SUB is still not firmly decided upon. However, we will be strongly suggesting an open area with enough traffic to have the art pieces be noticeable and in plain sight.

In terms of creativity, we would not want to restrict any great ideas you may have. However, since this art piece is supposed to convey a specific message, a few limitations must be placed. First and foremost, our goal is to make everyone think of sustainability. In particular, the art piece must be made of only reused materials, and the closer they remain to their original shape (reused wood, cutlery, cans, newspapers, etc.) the better, as we feel this will help send a clearer message of reusing old things to make something new. The materials must also be local, and it would be even better if they came from the UBC campus. And finally, to minimize maintenance costs, the choice of materials should be appropriate for long term use.

The type of ideas that we had were something along the lines of the pictures found on these links...

<http://inhabitat.com/reclaimed-garbage-transformed-into-unique-sculptures/sayak-ganz-garbage-sculptures-7/>

<http://2.bp.blogspot.com/-bLGKI5XzuKU/Ti8CgH0vVHI/AAAAAAAAADU/JDukDfxBNNM/s320/table+magazine.jpg>

As of right now, our budget is yet to be decided because we are in the initial project proposal stage. Since the the new SUB is a 103 million dollar project, there is obviously huge potential. We are doing our best to convince the planning committee to consider our project, and this is exactly why we need the experience of professional artists such as yourself. By gaging the approximate costs of projects similar to this we can figure out the sum we should be asking for, and justify why spending this money is necessary for the new building.

Thank you very much for all of your helpful information. If you think of any other artists that may be interested in pursuing this project let us know! Next week we will be submitting our project proposal, and it may be months before we hear back from them about whether the planning committee is interested in pursuing this further. If you wouldn't mind, we would love to mention your name in our report as a potential artist that can be commissioned for this project. I will let you know as soon as we have any information (although this may not be for a while), and we may meet to discuss this further then.

Thanks again,

Antonina Zouenko

From: ivan@andesignfurniture.com
Subject: Re: UBC Sustainable Art Project
Date: Thu, 17 Nov 2011 09:48:28 -0800
To: antonina.z@hotmail.com

Hi again Antonina,

I took some time to check out mynewsb.com to get an idea of what is going on there and I'd very much like to get involved. When I first moved to Vancouver I spent some time in the Lasserre building making models for a couple of my friends who were then completing their architectural degrees and it would be nice to be involved with doing something out at UBC again.

Now on to your second question. Mountain View Cemetery commissioned me to build a lectern for their new Celebration Pavilion from pieces of Atlas/Lebanese cedar that blew down during a windstorm. They paid for the milling of the wood (800~1000 including shipping/trucking costs) and I billed them in the region of 3000~3500 for design and construction. It is one of a kind and solid wood, no veneers and it took two years of air-drying to get the wood to an acceptable moisture content before I could work with it. The piece is essentially an exercise in traditional cabinet making and is finished in Watco's Danish Oil. The wood is not commercially available and the City of Vancouver was my client, it was a great gig.

I'm thinking that that is not what you want though. Perhaps if I could ask some of my own questions:

1) are you looking for one table and chair / installation / objet d'art / or a series of pieces that would interact with a larger group?

2) where in the new building would it be situated?

3) what degree of creative control would be allowed?

4) how big is your budget?

If you would be willing to work with me perhaps we should meet and discuss this further.

Regards,

On 2011-11-15, at 1:45 PM, Antonina Zouenko wrote:

Dear Ivan Antoniw,

My name is Antonina Zouenko and I am an engineering student at the University of British Columbia. We are currently working on a project to bring more Sustainable Art pieces to our new Student's Union Building, which is set to be the Greenest campus building in North America.

A potential idea that we have come up with is an integrated art piece that can serve as a study space (desk and chair). This could not only be used as a functional space, but also help raise awareness about sustainability. Ideally, we would like to use as many reused materials as possible in this artwork, including old wood, bottles, garbage - really anything!

As a first step in our design process, we must find out whether this project is possible to accomplish within Vancouver, and the approximate cost associated with it.

As this is not an area of expertise for us, we were wondering if you would be able to shed any light on the subject, in particular the following questions:

1. Are there any artists in particular that you may suggest, including yourself, that would be interested in designing such an art piece?
2. What kind of costs would we be looking at associated with this project?

We appreciate any advice you may have for us!

Thank you for your time, and we really look forward to hearing from you,

Antonina Zouenko