



LORD STANLEY'S GIFT MONUMENT PUBLIC ART COMPETITION : JURY STATEMENT

October 26, 2016

BACKGROUND

In 2009, a group of public-spirited volunteers proposed creating a monument to honour the historic donation of professional hockey's highest award, the Stanley Cup. A Board of Directors, led by founder and President, Paul Kitchen, set up a charitable organization, known as the Lord Stanley Memorial Monument Inc., to carry this project forward.

The LSMMI began the complex work of defining the monument's vision, locating a prominent site in the national capital, consulting stakeholders, and raising funds.

The LSMMI Board retained the professional services of Barry Padolsky Associates Inc. Architects to oversee all technical aspects of the project, including an open design competition.

A jury with appropriate expertise was appointed to evaluate submissions and recommend a winning design for the final decision by the LSMMI Board.

In March 2016, the design competition began with the issuing of a Request for Qualifications. The vision described in this RFQ asked for an iconic design that would:

- celebrate the remarkable impact of Lord Stanley's modest gift;
- reflect the links between hockey, Canada's culture and national identity;
- be an inspiring, legible and accessible piece of public art;
- educate, honour and become a place of gathering;
- enhance the urban context; and,
- respect the adjacent National War Memorial

Forty submissions for the RFQ were received from across Canada. The jury, chaired by Ms Adrian Burns (non-voting), selected eight finalists. The LSMMI Board confirmed the finalists and invited them to submit design proposals. A formal Request for Proposals was issued to the eight finalists on June 10, 2016.

In September, a technical committee reviewed the design proposals for their financial and operational details. The competing teams presented their concepts and scale models to the jury on September 22.

During the evening of September 22 and on the following day, the models were put on public display.

Comments were solicited on the websites of the LSMMI and the Canadian Broadcasting Corporation.

JURY RECOMMENDATION TO THE BOARD

The jury met for a third time on October 14, and discussed the design proposals with great care, noting the assessments from the technical committee and the online comments by members of the public. The jury congratulates all eight finalists for their quality and imaginative interpretations.

After lengthy discussion, the jury recommended to the Board of the LSMMI the design by **Coupland/Leinster/Mills** as the winner of the competition. The jury also recommended to the Board the design by **Covit/Nguyen/Norr** as the runner-up in the competition.

JURY COMMENTS - GENERAL

Members of the jury recognized that all the design proposals could be refined through further work. They stressed that cost estimates, scheduling and fabrication details were an essential part of each submission. In discussions, the jury chose to seek a good balance between literal rendering of the Stanley Cup and a more symbolic expression of the experience of hockey competition, the playfulness of the game and the joys of victory.

The jury felt that the theme of the monument must extend beyond the iconic image of the Stanley Cup. Canadians want to celebrate hockey because it expresses key parts of our country's values and realities: our winter conditions, the importance of teamwork, the achievements from competition, and the pleasures we get from a sport of skill, endurance and grace.

The Cup is more than a physical object: it has become a symbol of triumph that we share in our imagination and stories.

JURY COMMENTS - SPECIFIC

The following comments are indicative of the jury's appreciation of, and reactions to each proposal.

1. Coupland/Leinster/Mills

This proposal places a stylized version of the Stanley Cup in an angled position to achieve a foreshortened effect in appearance. It handles the physical object in a playful manner, offering interesting perspectives from different pedestrian approaches. The tilted, sculptured Cup is set into a large podium that acts as base and a counter-weight.

Jury members felt the design is playful, light and elegant, open to engagement with the viewing public. It is innovative, dramatic in appearance, strikingly modern and yet easily recognized. It expresses a sense of fun and movement. What is special is its view from the side, elongated, the way the Cup has evolved in its history, which, through a visual trick capable of being captured by a camera, allows people to raise up their arms and "hoist" the Cup themselves in victory.

There was some concern that this proposal is too sculptural, and that its figurative elements are more fanciful than real. The Cup is distorted to achieve the foreshortening, and this may not be pleasing to some viewers. Lighting issues remain unsolved. The design of the granite base, the proportion of the base to the rest of the installation, and space for interpretation require more attention.

2. Covit/Nguyen/Norr

This proposal presents a simplified, large-scale rendering of the original ceremonial cup given by Lord Stanley. It is made up of curved metal pieces, which join together to suggest the shape of the Cup. There is a black granite installation representing a puck (for seating) and a stylized rink. The entire monument is visually and physically permeable, inviting the visitor to enter to the centre of the Cup where interpretive materials can be seen.

The jury noted the grandeur of the elegant metalwork, which offers a strong presence in scale and materiality. It is modern and light, with a design that reflects ambient colours, changing through daytime and night. The design is easily understood, and will be complemented by the recorded sounds of skate-blades on ice. The joining of individual metal strands symbolizes a sense of teamwork and strength, while remaining light and permeable. It will also contrast with the traditional monuments in the vicinity.

There was some concern with how the various elements in the design would meld together. Scale in relation to the surrounding site was also questioned. Maintenance questions were raised, notably the longer-term durability of several electrical and sound features. Another concern was with the use of the original Cup in the sculpture and whether this conflicts with a visitor's image of the contemporary Stanley Cup.

3. Integral Jean Beaudoin + Novalux

This proposal creates the impression of an ice wall through the use of glass, water and freezing effects. It includes a representation of a semi-circular section of the Cup, including names of recent victorious team members as seen on the Cup itself. The desired effect is to bring out a sense of the northern dimension in Canadian life, inviting the visitor into a landscape that is surrounded by ice, changing colours and celebration.

Jury members responded to the simplicity and elegance of the design, and also its focus on acknowledging the contributions of players and teams to the history of the Cup. The idea of carving names on a wall is highly effective in a memorial installation, although not clearly an act of celebration.

There were many concerns regarding the mechanical operations and future maintenance of the water and ice installation. The overall experience could be aesthetically interesting, but there were concerns that it would not convey the visual and celebratory goals of the project. Unresolved aspects include the future installation and storage of changing information on the glass 'walls' of the structure.

4. JA Architecture Studio & Sebastian Errazuriz Studio

This proposal envisions a triumphal arch that represents the outlined form of the Stanley Cup. It would offer interpretive information on its surfaces, inviting visitors to walk through. Its location would enable 'sundial' effects, projecting shadows on key dates inscribed at ground level..

Jury members praised the imaginative, powerful and arresting image, describing it as both literal and abstract. There is an evident echo of the triumphal arch in the nearby National War Memorial. The concept is both dramatic and intriguing.

The technical committee in its review pointed to the over-size and over-budget aspects of the proposal and, in response, the design team showed a scaled-down version formed in concrete. The jury remained concerned about whether the height and massing of this installation would fit well into the constrained urban location. Costing also remained a concern. The shadow effect projected for the sculpture would be interesting but often not effective (taking the realities of Canadian weather into account).

5. Myros Trutiak/Pelletier/vanderGaast

The proposal places a statue of Lord Stanley in the centre of a cut-away silhouette of the current Stanley Cup. He is offering his victory trophy to two young players, a boy and a girl, who are placed within a rink setting. There is seating for visitors.

The jury recognized the narrative and sentimental emotions evoked in this design. The concept is direct: the offering of a gift from Stanley, the relationship between generations, and the intimacy of spectators in a rink.

Concerns from the jury began with the static and literal simplicity of this design. There were concerns about the imagined moment of the 'gifting', and also with the selection of these particular figures, namely Lord Stanley himself, and the two younger players. The didactic concept, though it conveys a message of happiness and fun, is focused on 'another man placed on a pedestal' like most of the older government monuments nearby.

6. North Design/Blackwell/Mulvi & Banani

This proposal creates a vertical stacking of circular elements that represent the organic growth of the original Stanley trophy, as metal rings with names of victorious teams, coaches and players were added over the years. Lighting at key intervals of the stacking, and on ground level, are essential to the design.

The modern, abstract nature of this proposal was noted. The metal elements will create a totemic sculpture that is colourful and impressionistic. There is also a very useful emphasis on revising the appearance of the surrounding space through re-paving, to create a harmonious texture and a clean visual impact.

There were strong concerns that the abstract design goes too far in opposition to a literal one. There is no evident reference to Cup iconography and the excitement that this evokes. There was also concern with the reliance on lighting for visual impact, notably at ground level, and this is too dependent on ideal weather conditions and maintenance. Altogether, much concern about whether this design would be legible.

7. SPMB/1X1 Architecture

This proposal is focused on the contemporary Stanley Cup as its central feature. An over-sized replica is held at an angle in outstretched hands, as if an enthusiastic victorious player is hoisting it above his head. The installation is close to ground level for easy touching by visitors. Additional interpretive elements include a text and an image of Lord Stanley engraved on the bottom of the Cup.

Jury members responded to the simplicity of the image, which conveys the experience of passing the Cup through the outstretched hands of many players. It is a dynamic image that is lively, celebratory and also symbolic.

Concerns were expressed about the flat metal proposed design of the outstretched hands, and whether this would conflict visually with the circular shape of the trophy. The overall appearance feels cluttered, cannon-like and out of scale. The engraved information on the Cup base would be hard to read, and does not fit with the rest of the design. As well, as with all the designs where names are to be engraved into ground level paving, there will be problems with readability.

8. Studio West/Exp.

This proposal combines a statue of Lord Stanley on a granite base with a bas-relief sculpture of the contemporary Cup, installed on a wall. There are complementary elements, including 'skate marks' carved into the granite ground space, and interpretive texts on the base.

The jury noted that the overall message is proud and celebratory. This is a straightforward monument, described by the designers as 'large, heroic-sized, awesome'.

Concerns were expressed with the very literal presentation in this traditional design. The heroic style of a sculptured figure and the Cup (in bas-relief) feel static and dated. The design elements carved into the pavement will not be visible during many months (as with other proposals that use ground level engraving).