



WALKING

# STEPS THROUGH TIME AND SPACE

By Community Arts Council of Vancouver

9KM | 11,250-13,500 STEPS  
2.25-3 HOURS

## ABOUT THE ROUTE

Steps Through Time and Space is an amazing self-guided tour celebrating the 75th Anniversary of the Community Arts Council of Vancouver. Since 1946, this organization has been a leading contributor to establishing Vancouver's arts community. The tour delivers an eye-opening history of milestones in the development of the arts scene linked to CACV. Highlights include some of the most iconic art galleries, theatres, music schools, festivals, civic designs, architecture and community arts programs in our city.

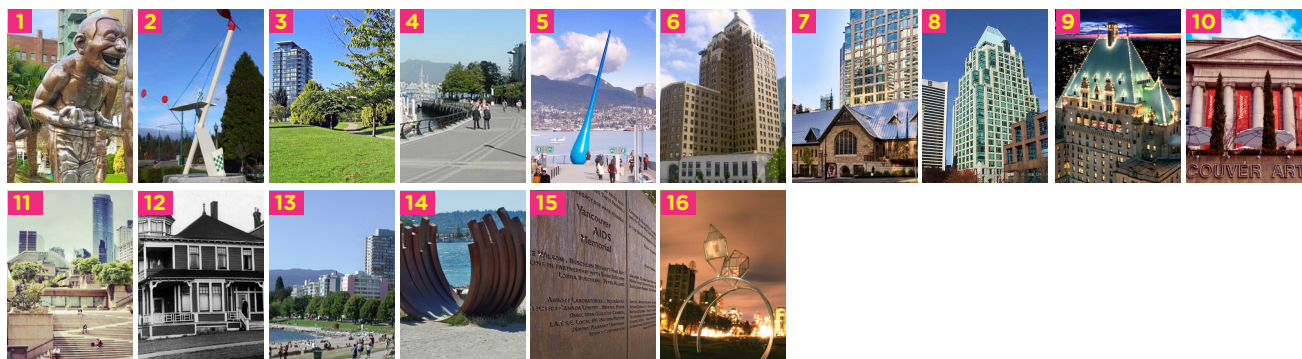
A-maze-ing Laughter is a beloved sculpture captivating throngs of visitors and inspiring endless playful interaction, and the perfect place to launch a Community Arts Council of Vancouver (CACV) walking tour.

When standing at A-maze-ing Laughter installation, turn your attention to the waters of English Bay. In the early days of CACV, civic planning was our main priority. Members actively lobbied municipal and provincial governments for easy access to the waterways that surround our city.

These efforts sparked the extension of our world-renowned Vancouver seawall. Celebrated for its accessibility, the seawall is an uninterrupted bike and walking pathway that spans over 28 km from Coal Harbour, around Stanley Park, Yaletown, False Creek, Kitsilano and Jericho Beach.

## ROUTE STOPS

1	<b>A-MAZE-ING LAUGHTER   Yue Minjun</b>	<b>1800 Morton Ave</b>
2	<b>AERODYNAMIC FORMS IN SPACE</b>	1940 W Georgia
3	<b>DEVONIAN HARBOUR PARK</b>	1929 W Georgia
4	<b>COAL HARBOUR SEAWALL</b>	Seawall at Denman St
5	<b>THE DROP   Inges Idee</b>	1055 Canada Pl.
6	<b>THE MARINE BUILDING</b>	355 Burrard St.
7	<b>CHRIST CHURCH CATHEDRAL</b>	690 Burrard St.
8	<b>FORMER SITE OF THE GEORGIA MEDICAL DENTAL BUILDING</b>	925 W Georgia St.
9	<b>HOTEL VANCOUVER</b>	900 W Georgia St.
10	<b>VANCOUVER ART GALLERY / ROBSON SQUARE</b>	750 Hornby St.
11	<b>LAW COURTS ROOFTOP GARDEN</b>	800 Smithe St.
12	<b>ROEDDE HOUSE HERITAGE MUSEUM</b>	1415 Barclay St.
13	<b>ENGLISH BAY SEAWALL</b>	Beach Ave. and Broughton St.
14	<b>217.5 ARC X 13   BERNAR VENET</b>	<b>Beach Ave. and Jervis St.</b>
15	<b>VANCOUVER AIDS MEMORIAL</b>	Sunset Beach at foot of Broughton St
16	<b>ENGAGEMENT   Dennis Oppenheim</b>	<b>Sunset Beach Park</b>





## #1 - A-MAZE-ING LAUGHTER | YUE MINJUN

### *A-maze-ing Laughter*

Yue Minjun

2009-2011 Vancouver Biennale exhibition

*A-maze-ing Laughter* was the most beloved sculpture of the 2009-2011 Vancouver Biennale exhibition, captivating throngs of visitors and inspiring endless playful interaction. This artwork is a legacy of the Vancouver Biennale and was presented as a gift to the people of Vancouver, thanks to a generous donation from Chip and Shannon Wilson. It has quickly become an iconic cultural beacon in the city and will continue to inspire and engage the imagination of future generations of residents and visitors from its home in Morton Park.

Having been nominated in the Canadian Institute of Planners' "Great Places in Canada Contest" in 2013, it was the only work of art in the nation to receive a nomination. This beloved installation helped the West End neighbourhood win the 2015 "Great Place in Canada - Great Neighbourhood" Award.

In *A-maze-ing Laughter* Beijing-based artist Yue Minjun depicts his own iconic laughing image, with gaping grins and closed eyes in a state of hysterical laughter, elements that contribute to the artist's signature trademark. The longer one looks at the 14 cast-bronze figures, the more the contradiction of the silent, frozen form of sculpture becomes obvious.

"I'd like to extend my most sincere gratitude to the Vancouver Biennale and the Chip Wilson family, who helped me realize my dream to have my work, *A-maze-ing Laughter*, become a legacy public art work in Vancouver," says artist Yue Minjun. "I appreciate your respect and passion for art. My intention when making this series of sculptures was to use art to touch the heart of each visitor and to have them enjoy what art brings to them. I feel honored and happy to have my work displayed in Vancouver. I seem to have seen your smiling faces in my heart."



## #2 - AERODYNAMIC FORMS IN SPACE

### *Aerodynamic Forms in Space*

Rodney Graham

2010

Public art created by Rodney Graham based on rearranging parts of model airplanes.

To create the model, parts from three different model airplane kits were collected and rearranged, deliberately not following the written instructions. The artist has stated that the artwork was based on his series of photographs of incorrectly assembled airplane models (1977).

One can see all the recognizable elements of a model airplane; all the parts being where they aren't supposed to be.

Is the wind blowing? See if you can see the propeller moving!



### #3 - DEVONIAN HARBOUR PARK

The 1960s were a boom time in Vancouver, and the CACV lobbied steadfastly against developers in an effort to establish a green space that would preserve the views of the North Shore Mountains by acting as a buffer between the high-rise towers and the geographical beauty that is the pride of our city.

This 4.4 hectare park, now managed by the City of Vancouver, features meadowlands, public art sculptures, ponds, lawns and walkways. It boasts views of the historic Vancouver Rowing Club, Burrard Inlet, and North Shore mountains.



### #4 - COAL HARBOUR SEAWALL

In the 1960s, Vancouver was growing at a rapid rate, and city council was keen to push forward with some aggressive development plans, including a 6 lane freeway.

Rather than settle for the proposed freeway that would have cut through Gastown, Chinatown, Coal Harbour and Stanley Park, then CACV member led Hilda Symonds, rang the alarm bells. Her efforts ultimately led to the heritage preservation that stopped the building of the freeway, preserved some of our most cherished neighbourhoods and landmarks while creating the opportunity for this area to become a hub for recreational, residential and entertainment use.

For the next 15 minutes, our tour takes you strolling through the treed boulevards, past many greenspaces, public art, fountains, and beautiful views of Burrard Inlet, Stanley Park, and the meadowed roof of the architecturally celebrated Vancouver Convention Center. Turn North to Burrard Street at the giant blue raindrop.



## #5 - THE DROP

***The Drop***  
**Inges Idee**  
**2009**

The artwork depicts a raindrop, captured descending and in its moment of contact.

According to Inges Idee, a group of four German artists, the artwork is “homage to the power of nature” and represents “the relationship and outlook towards the water that surrounds us.”

*The Drop* has been noted to have a playful relationship with viewers and serves as a “big inside joke” to Vancouver residents. Can you think of why? (Clue: it has to do with our weather.)



## #6 - THE MARINE BUILDING

This location, and the following three stops on our tour were all saved by the CACVs heritage preservation efforts that stopped the installation of a 6-lane freeway through downtown Vancouver.

Built in 1929, the Marine Building is considered to be the best piece of Art Deco architecture in the city and is widely celebrated as one of the finest examples of the style in North America. At the time, it was the tallest skyscraper in the city.

Take a look at the portal, and step inside to admire the decadent interior lobby décor that has made this building the sight of many film and television productions.



### #7 - CHRIST CHURCH CATHEDRAL

Built in the Gothic Style, this is downtown Vancouver's oldest surviving building. With cedar ceiling beams, and floors made with old growth Douglas Fir, the church was built to serve the tiny residential logging town that Vancouver once was.

Construction began in 1894, and Christ Church was dedicated on February 17, 1895. After being spared from the proposed freeway development in the 1960s, the church soon faced another urban challenge: in the early 1970s, a proposal was put forth to demolish the church to make way for a high-rise tower complex designed by Arthur Erickson.

In 1976, the CACV, along with other public heritage preservation organizations, was successful in their petition to have the Cathedral declared a Class 'A' heritage site by the City of Vancouver.



### #8 - FORMER SITE OF GEORGIA MEDICAL DENTAL BUILDING

Immediately to the east of Christ Church Cathedral is the Shaw Tower at Cathedral Place, which opened in 1991. This is the former location of the Georgia Medical Building, Vancouver's first art deco skyscraper, completed in 1929 by architects John McCarter and George Nairne, who also built the Marine Building.

The structure featured medical, religious and mythological symbols around the main entrance including three 11-foot-high terra cotta statues depicting nursing sisters of the First World War. Despite the intense bid, the Georgia Medical Building was demolished and replaced by Cathedral Place. Modern adaptations of the art deco style and replicas of the Nursing Sisters, the religious and mythological elements of the McCarter/Nairne design have been included in the new design.

In 1989, the City of Vancouver awarded CACV a Heritage Award in recognition of their campaign to save the building.



### #9 - HOTEL VANCOUVER

In 1946, Vancouverites packed the Mayfair Ballroom of the Hotel Vancouver to celebrate the forming of the CACV (then known as the Community Arts Council).

The hotel, one of Canada's original Grand Railway Hotels, was built by Canadian National Railway. Construction began in 1929, but was not completed until 1939, as a result of funding issues that arose from the Great Depression. The completion required additional funding from rival rail company Canadian Pacific Railway.

Like other Chateau style hotels built across Canada in the late 1800s and early 1900s, the Hotel features architectural elements typical of chateaus found in Loire Valley of France, and Renaissance architectural detailing with the inclusion of gargoyles and relief sculptures.



### #10 - VANCOUVER ART GALLERY/ROBSON SQUARE

In 1975, the Provincial government proposed a municipal center building in the heart of Vancouver. The proposal included a tower that was over 200 meters (682 ft) tall. Opponents worried that the tower would cast a “dark shadow” over the heart of the city and interrupt the skyline that was, until then, preserved.

The CACV worked to secure an alternate proposal from legendary architect Arthur Erickson. When Erickson described the project, he said, “This won't be a corporate monument. Let's turn it on its side and let people walk all over it.”

He anchored it in such a way with the BC Courts — the law — at one end and the museum (Vancouver Art Gallery) — the arts — at the other. The foundations of society. And underneath it all, the government offices quietly supporting their people.

Today, Robson Square also houses a University of British Columbia campus, community ice rink, public art installations and multiple public court yards for the community to gather.

In 1949, CACV's exhibit at the Vancouver Art Gallery, *Designed for Living*, posed the question “Does your house fit you?” The show attracted over 14 thousand visitors and has been credited with marking the beginning of Canada's West Coast Modernist style of art and architecture.



## #11 - LAW COURTS ROOFTOP GARDENS

**Law Courts Rooftop Gardens**  
**Arthur Erickson + Cornelia Oberlander**  
**1980**

An upper walkway can be accessed from Robson Square, connecting a three-block accessible-for-all roof and garden space. The architecture and urban design of the Law Courts are considered a world-renowned landmark of downtown Vancouver and have won a number of awards.

The architect Arthur Erickson, when speaking about his design concept for the Law Courts stated “This won’t be a corporate monument. Let’s turn it on its side and let people walk all over it.”

The building takes a late-modernist geometric form, incorporating hard materials. This is softened by surrounding the building in landscaping, a series of terraced planters, and the rooftop terrace/garden. The landscape design was done by the landscape architect, Cornelia Oberlander. At the time, the incorporation of trees and landscape into a building was a new concept!

This building has received notable acclaim, including the Prix du XXe siècle Award (2011) and Governor General’s Gold Medal (1982) from the Royal Architectural Institute of Canada (RAIC), along with the President’s Award for Excellence (1979) from The American Society of Landscape Architects.

In 1979, the American Society of Landscape Architects awarded its President’s Award for Excellence, noting the project’s “extraordinary integration of landscape architecture with architecture.”

Can you think of some other buildings in the city with rooftop gardens or integration of plants on the exterior?



## #12 - ROEDDE HOUSE HERITAGE MUSEUM

Built for Gustav and Matilda Roedde in 1893, this West End treasure is attributed to architect Francis Rattenbury (also noted for the BC Legislature Building and the Empress Hotel in Victoria).

The Roedde house features elements of the Queen Anne Revival building style including a cupola, bay windows, upstairs porch and downstairs verandas.

At the urging of the CACV, the building was saved by a heritage designation in 1976 and is now the last remaining green space in the West End.

Now is also the perfect opportunity to enjoy a coffee or bite to eat from our partners, the Greenhorn Espresso Bar and the Cardero Bottega (shown on map), within 2 blocks and west from the Roedde house.



### #13 - ENGLISH BAY SEAWALL

At this point on our tour, we return to the seawall. Turn your attention to the Vancouver Biennale's artwork, *Engagement*.

Looking over the water, toward the large Canada Flag, you can see the area known as Vanier Park and the unique roof line of the HR MacMillan Space Center. Vanier Park is also home to the Vancouver Archives, Museum of Vancouver, The Vancouver Maritime Museum and the Vancouver Academy of Music -- All institutions that the Community Arts Council of Vancouver helped to develop. Visit our other bike and walk tours to learn more about the many arts institutions the CACV delivered to our city.



### #14 - 217.5 ARC X 13 | Bernar Venet

**217.5 Arc x 13**  
**Bernar Venet**  
**2009 - 2011 Vancouver Biennale exhibition**

Bernar Venet's monumental work *217.5 Arc x 13* is part of his *Arc* series of sculptures that illustrate the beauty, balance, and malleability of raw steel.

The name of this artwork is a precise description of its mathematical composition. All of the beams in the sculpture are nested and curved to the same angle providing a sense of balance and grace. Venet employs mathematical manipulations of this industrial material to explore the interconnected relationships amongst nature, humanity, and the universe. The repetitive thirteen curves give a resting yet rhythmic sense of movement and fluidity. The raw red-brown rust colour of the unpainted surfaces of the corten steel, an authentic surface upon which Venet insists, facilitates an interaction with the natural elements. This sculpture was acquired by the Vancouver Biennale Legacy Foundation in 2007.

"Increasing levels of abstraction and complexity frighten those for whom art is a means to attain a comfortable expression of calm, luxury, and delight." - Bernar Venet





## #15 - VANCOUVER AIDS MEMORIAL

**Vancouver AIDS Memorial**  
**Bruce Wilson**  
**2004**

The ribbon of steel is composed of 20 steel panels anchored to concrete piers and is engraved with the names of nearly 800 people from BC who have died of AIDS. The panels have a natural rust-oxidized finish and wind down the slope from the parking lot at Sunset Beach towards English Bay. The overall length may ultimately be as much as 60 feet.

The names are inscribed beneath the phrase, "With you a part of me hath passed away", from poet/philosopher George Santayana.



## #15 - ENGAGEMENT | Dennis Oppenheim

**Engagement**  
**Dennis Oppenheim**  
**2005 - 2007 Vancouver Biennale exhibition**

*Engagement* is one of three versions that artist Dennis Oppenheim produced referencing the traditional engagement rings. In a "Pop Art" form where everyday domestic objects are taken out of their domestic environment and re-conceptualized as monumental sculptures, this version of *Engagement* rises nearly 30 feet. Where one would expect to find diamonds, there are two translucent houses of plexiglass and aluminum, which are illuminated and precariously tilted away from each other.

As a commentary on the precarious balances in marriage, that of the romantic, traditional, economic and the illusions inherent in the institution, the meaning of *Engagement* is intentionally open-ended. Oppenheim often declined to interpret or explain his work, leaving the interpretation to the viewer.

Having constructed several large-scale sculptural works throughout the 1990s and 2000s, Oppenheim (1938-2011) remains one of the world's most influential and respected artists. His work was recognized with a Lifetime Achievement Award by the Vancouver Biennale in 2007. The initial installation of this artwork in 2005 coincided with same-sex marriage debates taking place in Canada. This work is a Legacy Artwork of the 2005 - 2007 Vancouver Biennale.