

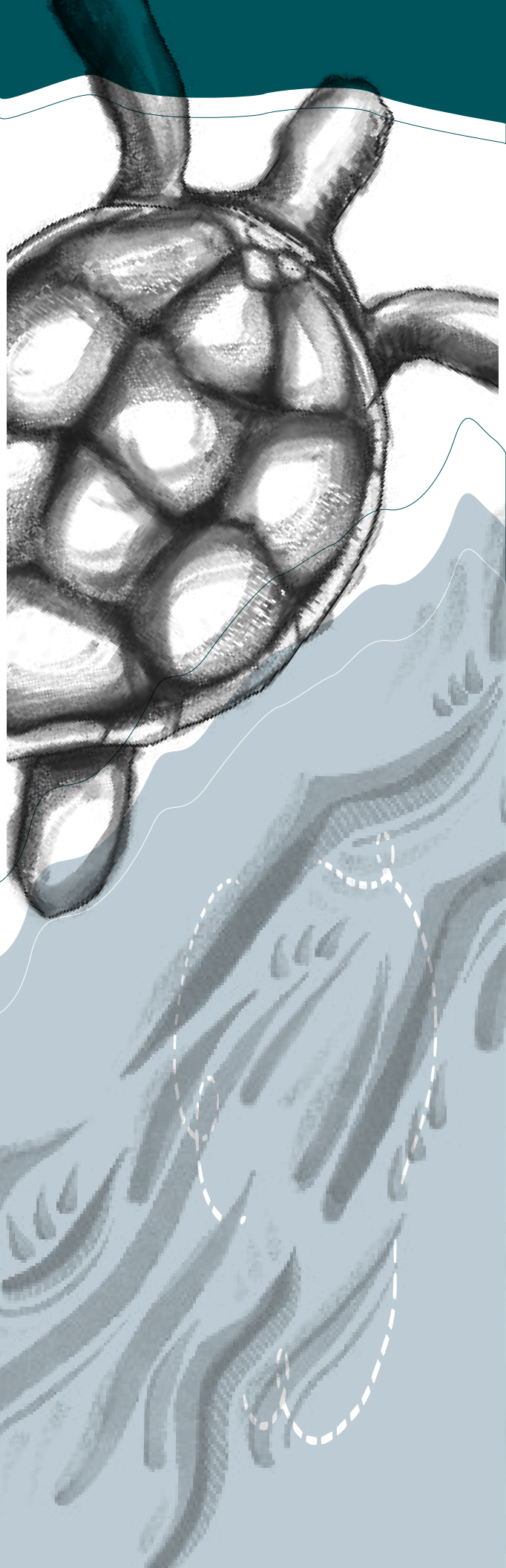
# **Project Proposal: Turtle Island Rising**

Floating Public Art Installation – Harbour  
Square Park Basin (2026)

Submitted to: Waterfront Toronto –  
Floating Art 2026

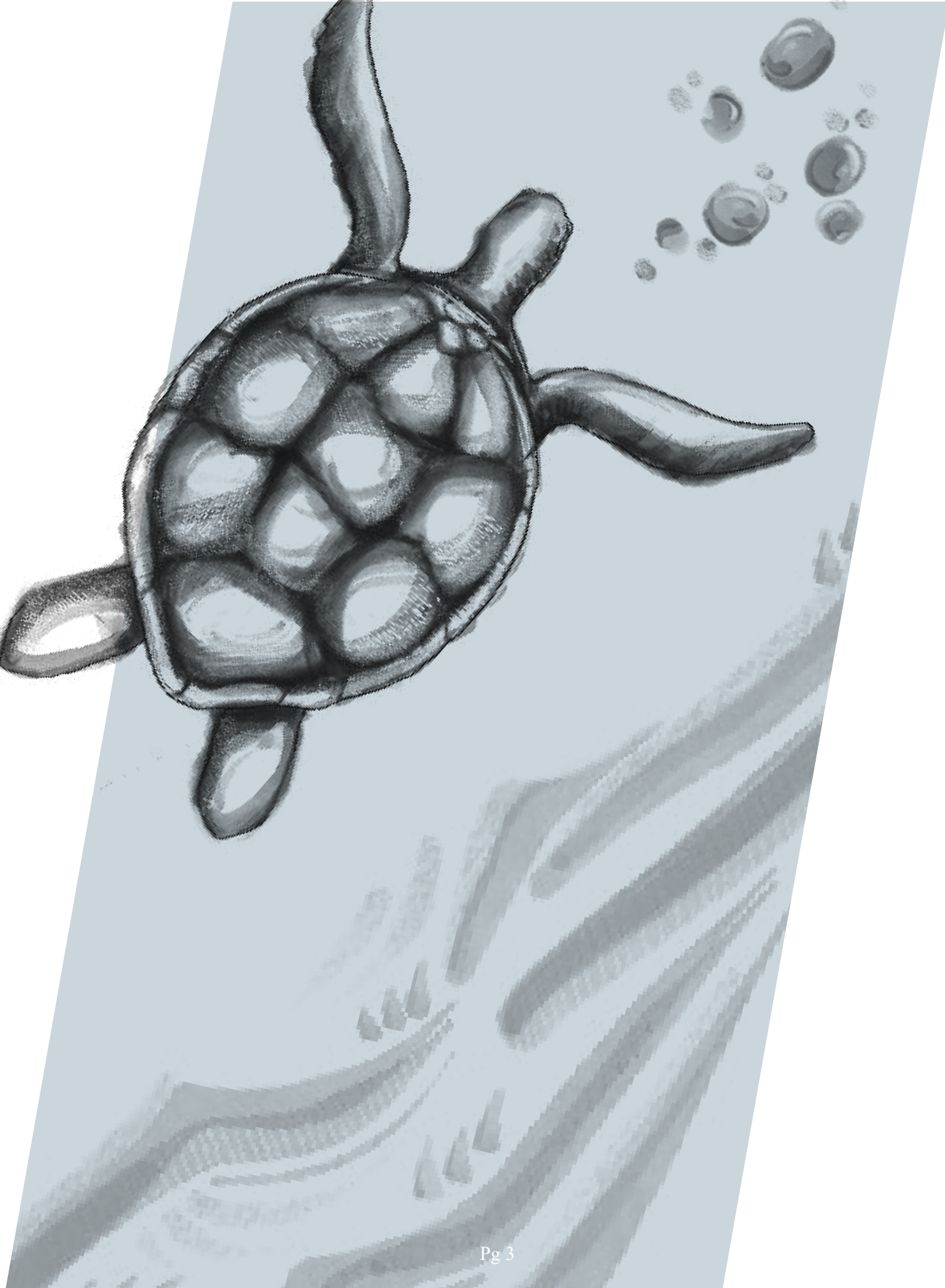
Artist: Ahlam Bavi, Ph.D.

Assistant Professor of Creative  
Technologies & Design  
[ahlam.bavi@uregina.ca](mailto:ahlam.bavi@uregina.ca)



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## Artwork Description

In Anishinaabe creation stories, Sky Woman is carried to Earth on the back of a great turtle\*. In Anishinaabemowin, Mishiikenh (or Miikinak) means turtle and Mnis means island—together forming Mishiikenh Mnis (Turtle Island), a living understanding of North America as a life-bearing body\*\*. Turtle Island Rising presents the turtle as a maternal figure embodying care, endurance, and responsibility, carrying life while protecting future generations. The floating sculpture is partially constructed from reclaimed plastics transformed into 3D-printed filament, with semi-transparent shell sections revealing embedded everyday PET plastics. These exposed materials make visible the ecological burden placed on waterways and marine life, turning hidden pollution into a call for accountability and renewal. Situated at Toronto's Harbour Square Park Basin, the turtle floats calmly yet vulnerably, symbolizing Canada as Turtle Island and emphasizing the fragility of freshwater systems while inviting reflection on shared stewardship and collective responsibility.

## Public Interaction

The artwork invites visual and contemplative engagement rather than physical interaction. Visitors encounter the sculpture by walking along the waterfront, sitting nearby, and viewing it from multiple perspectives throughout the day. Engagement occurs through recognizing the turtle form and the engraved map of Canada on its back, observing the embedded plastic materials within the body, and reflecting on the sculpture's slow, floating presence. At dusk, optional low-energy solar lighting softly illuminates the turtle, enhancing visibility while maintaining a calm, understated atmosphere. The work encourages pause, reflection, and conversation, remaining accessible to all ages without requiring instruction or participation.

## Water and Play as a Connector

Turtle Island Rising explores water and play as connective forces through movement, imagination, and shared space. The gentle motion of the floating turtle introduces a quiet sense of playfulness, making the work feel alive, responsive, and approachable. Water functions as both setting and meaning it supports the sculpture, connects it to Lake Ontario and the Great Lakes system, and reinforces water as a shared responsibility. While the recognizable turtle form draws viewers in through playful familiarity, the visible plastic within the sculpture deepens the message, using play as an entry point for learning, curiosity, and care.

## Installation Method

The sculpture will float using a non-invasive marine anchoring system designed specifically for calm basin conditions. The anchoring allows gentle movement while preventing drift or rotation beyond safe limits.

Installation includes:

- Marine-grade flotation components integrated within the structure
  - Anchoring points secured without damaging the basin
  - Installation conducted by qualified professionals in coordination with Waterfront Toronto
- All components are designed for temporary installation and full removal.

## Dimensions, Weight & Materials

The sculpture measures approximately 1.0 meter in height, with an overall head-to-tail length adjustable between 2.5 and 3.0 meters, and a body length ranging from 1.6 to 1.8 meters. The final weight will be determined in consultation with a marine engineer. The artwork is constructed using PLA 3D-printing filament, with visible PET plastics embedded within the form. Some part of the sculpture will be made from reused and reclaimed plastic waste which is converted into filament and used to create modular 3D-printed shell components (eyes and hopefully head of the turtle). The internal structure and flotation system are marine-grade, finished with

## Maintenance Requirements

The artwork is designed for minimal maintenance during the exhibition period. Routine care includes periodic visual inspection of anchoring and flotation systems, surface cleaning if required, and monitoring of lighting components when installed. All materials are suitable for prolonged freshwater exposure.

References:

\*Fenton, William N. "This island, the world on the turtle's back." *The Journal of American Folklore* 75, no. 298 (1962): 283-300.

\*\*\*Awâsis, Sâkihitowin. "" Anishinaabe time": temporalities and impact assessment in pipeline reviews." *Journal of Political Ecology* 27, no. 1 (2020): 830-852.

# Sustainability

Sustainability is central to both the concept and construction of Turtle Island Rising. The sculpture is fabricated using partially reused plastic waste, including PET plastics recovered from consumer packaging, which are processed into 3D-printing filament. This approach transforms discarded materials into a public artwork, diverting waste from landfills and waterways while directly embedding environmental responsibility into the making of the work. The project prioritizes responsible material use through recycled and reused plastics, modular 3D-printed components, and fabrication methods that minimize material waste. The modular design allows the sculpture to be assembled and disassembled efficiently, while non-invasive installation methods ensure no harm to the surrounding aquatic environment.

Energy use is carefully considered throughout the project. If lighting is incorporated, low-energy, solar-assisted systems are used to maintain visibility and safety while preserving the sculpture's calm, non-spectacular presence. These systems align with the work's emphasis on restraint, balance, and long-term environmental care.

The intentional visibility of plastic within the turtle's body reinforces the artwork's ecological message: waste does not disappear—it accumulates. By making this accumulation visible, the sculpture confronts viewers with the long-term consequences of consumption and disposal, encouraging awareness, accountability, and care. At the conclusion of the exhibition, the sculpture will be removed without environmental impact. All 3D-printed elements will be reused or reprocessed into filament, and remaining plastic materials will be responsibly reclaimed or recycled. The project follows a circular material lifecycle, ensuring alignment between the artwork's environmental message and its material practices.

## Appendix D



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### FORM F6 – BUSINESS LOCATION ATTESTATION FORM

#### RFP: 2026 Floating Public Art Harbour Square Park Basin Project

NAME OF ARTIST: Ahlan Bavi

#### Business Location Attestation

Procurement Restriction Policy issued by Ontario Management Board of Cabinet Act is effective as of March 4, 2025. This Procurement Restriction Policy is designed to restrict United States (U.S.) businesses from accessing public sector procurements in Ontario.

*"A U.S. business means a supplier, manufacturer or distributor of any business structure (includes a sole proprietorship, partnership, corporation or other business structure) that:*

1. *has its headquarters or main office located in the U.S., and*
2. *has fewer than 250 full-time employees in Canada at the time of the applicable procurement process.*

*If a bidder or vendor is a subsidiary of another corporation, part 1 of the definition above is met if that bidder or vendor is controlled by a corporation that has its headquarters or main office located in the U.S."*

Waterfront Toronto reserves the right to not enter in a contract/agreement with a US firm as defined above for the services and deliverables required by this RFP.

Artists/Proponents may include additional information below:

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I/We are a U.S. business:

☐

Yes

☒

No

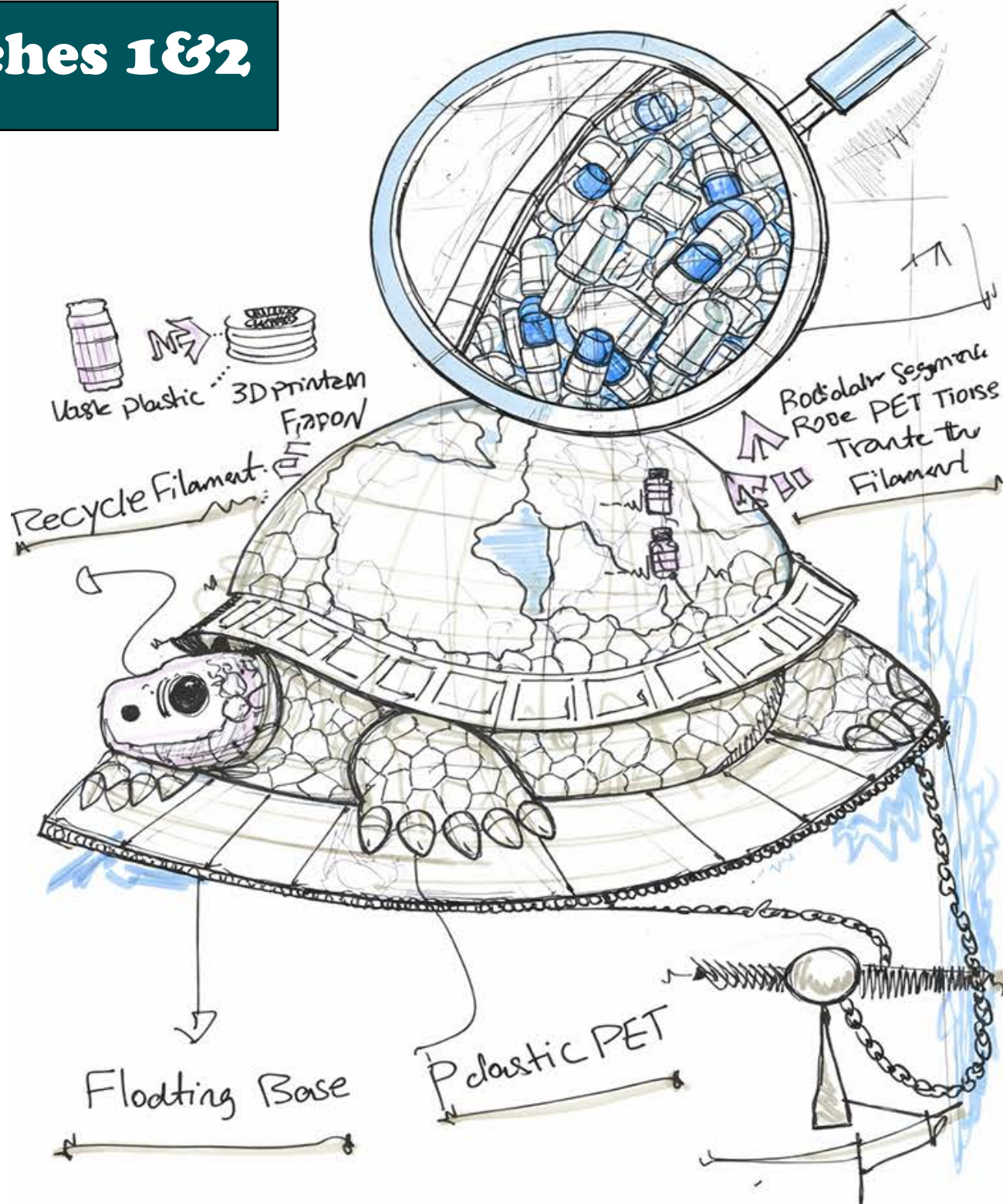
Ahlan Bavi  
Signature of Artist/Artist Lead

Dr. Ahlan Bavi  
Name of Artist/Artist Lead

Jan -10 -2026  
Date

# In-Situ Renders

## Sketches 1&2

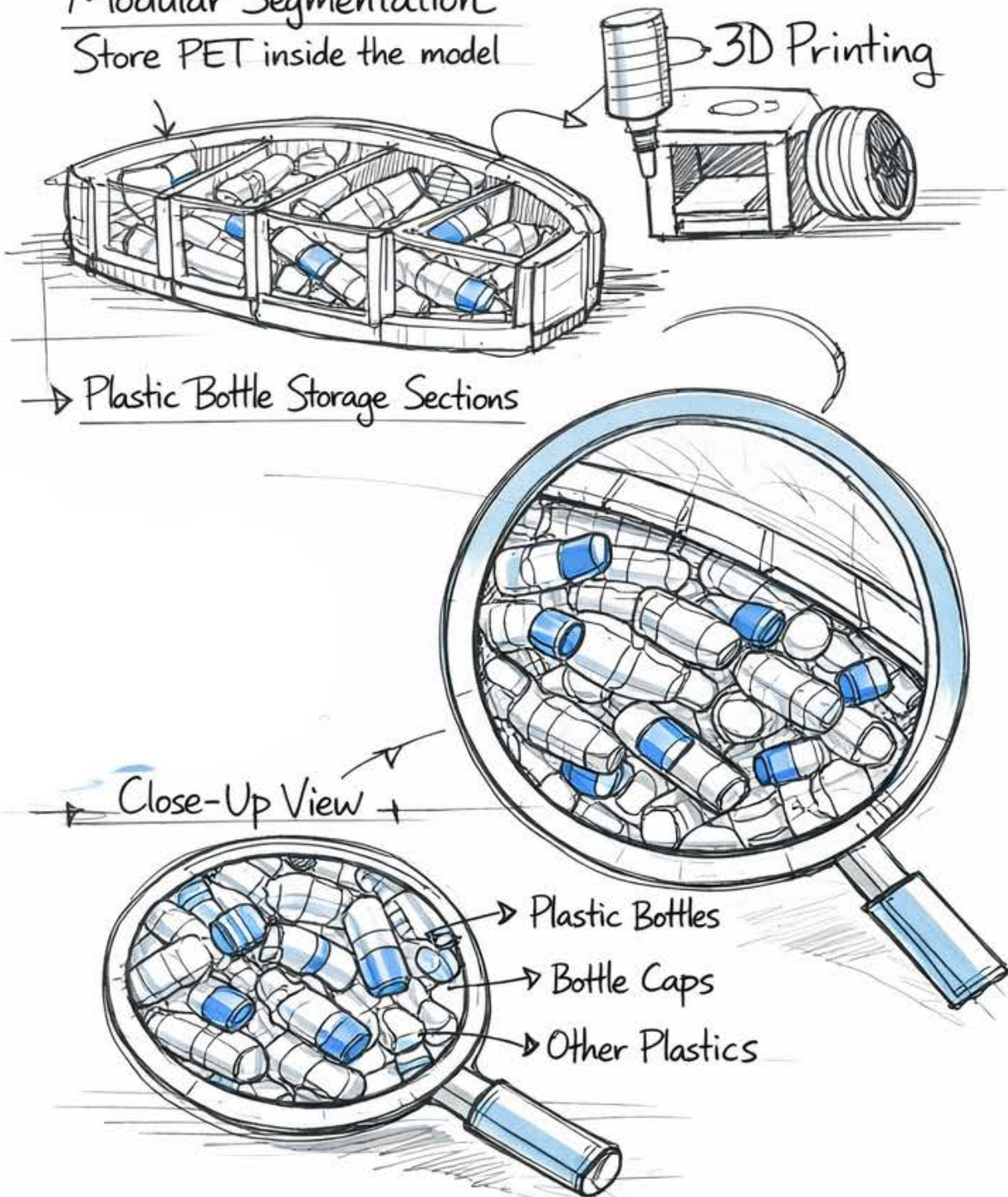


## Sketch 1&2 Conceptual Design Sketch

Hand-drawn concept sketch illustrating the floating turtle sculpture with a modular internal structure. The design shows the transformation of recycled plastic input into 3D-printed filament, which is then used to create the modular segments of the turtle's shell.

## Modular Segmentation

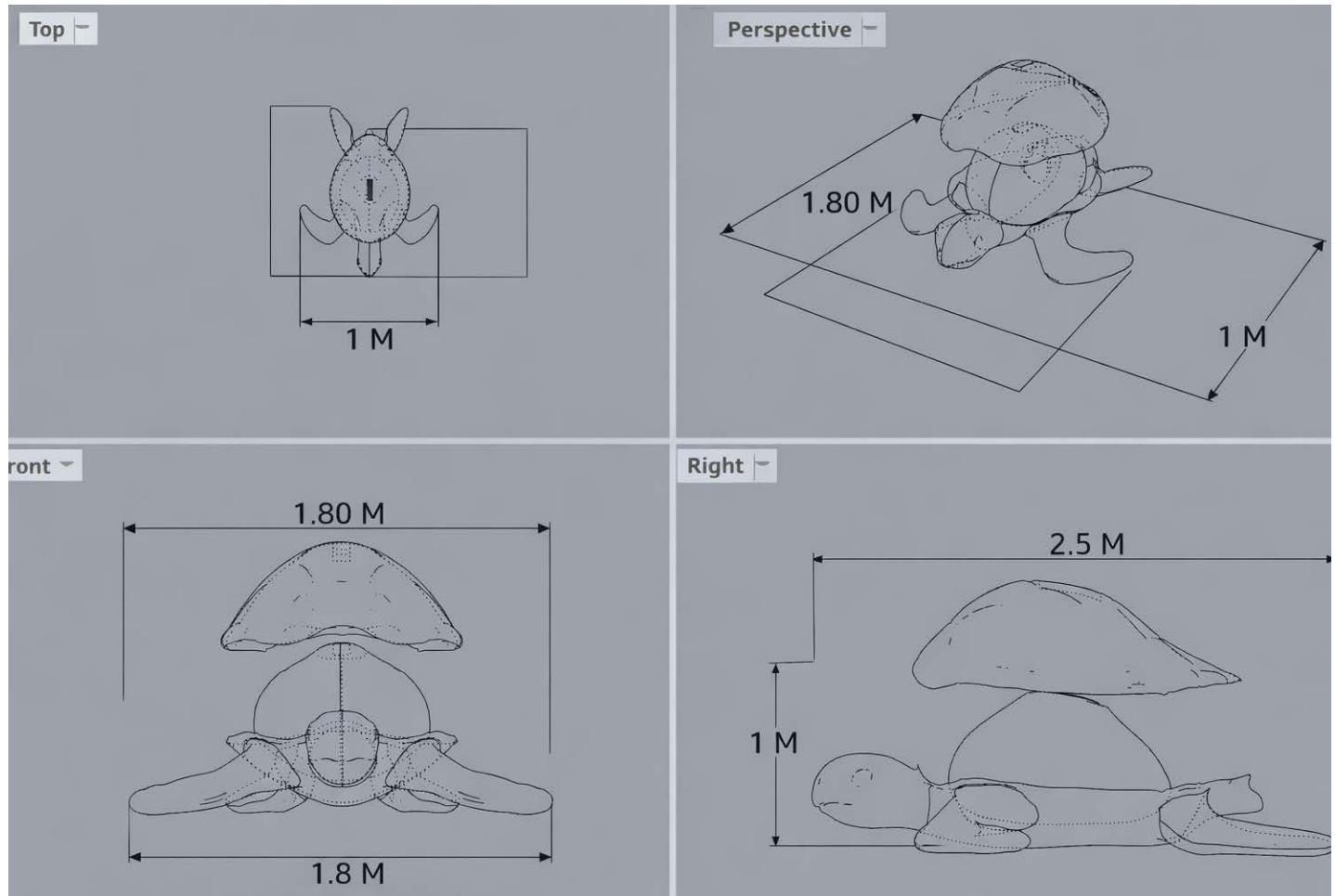
Store PET inside the model



## Sketch – Modular PET Storage Turtle

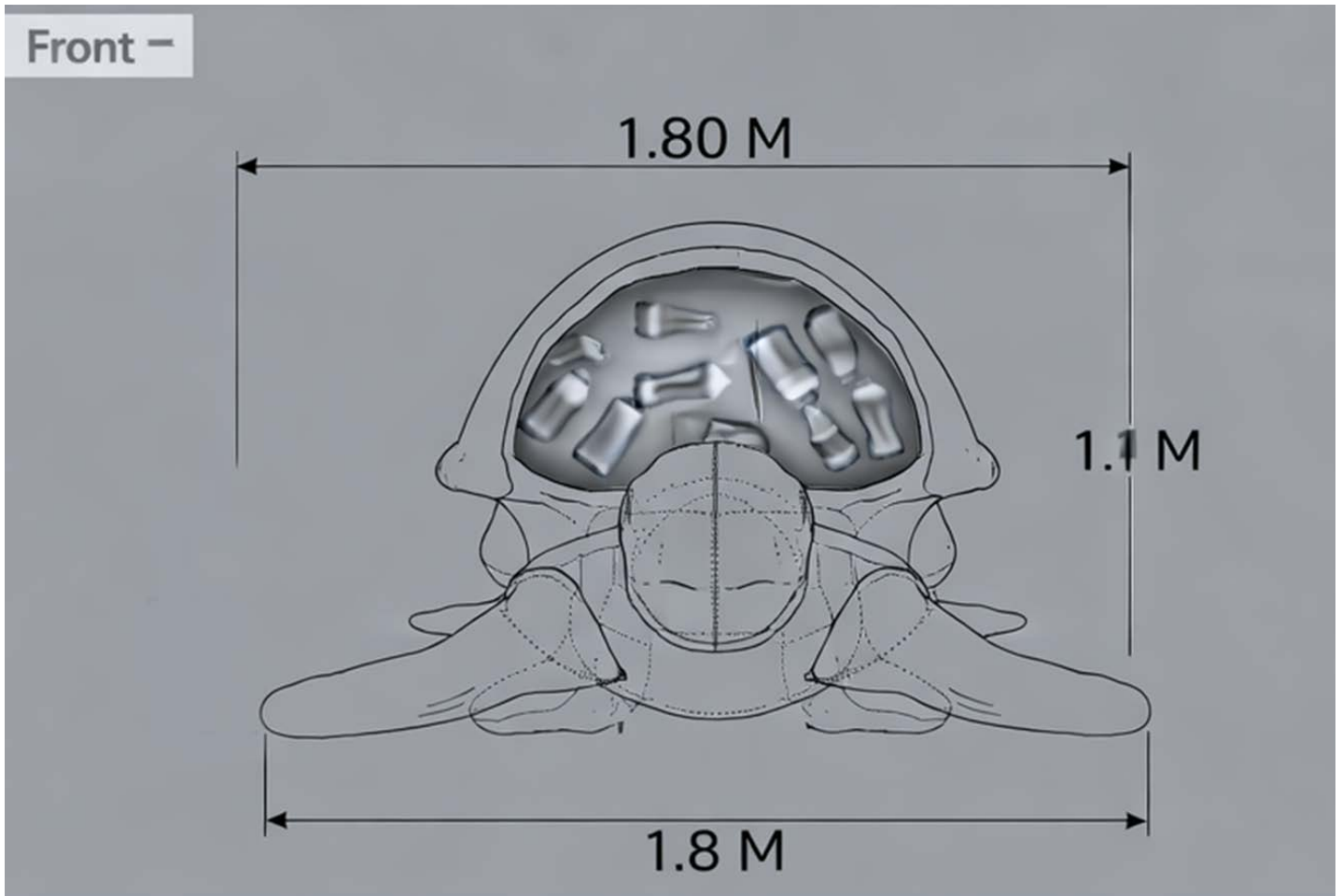
system designed to store collected PET plastic bottles. The drawing highlights the relationship between the design and the material for fabrication.

# Sketch 3



## Sketch 3. Technical Views – Dimensions and Proportionse

Studio renderings of the turtle sculpture fabricated from recycled plastic material. The surface texture and color variations visually communicate the presence of reused PET plastics embedded within the body of the form.



## Sketch 4. Engineering Section – Internal PET Storage

Orthographic and perspective CAD drawings of the floating turtle sculpture, showing top, front, side, and perspective views. Dimensions indicate a total width of 1.80 m, height of approximately 1.1 m, and overall length of 2.5 m, supporting feasibility within fabrication and installation constraints.

# Sketch 5

## AI Generated Image



## Sketch 5. Material Visualization – Recycled Plastic Turtle

Studio renderings of the turtle sculpture fabricated from recycled plastic material. The surface texture and color variations visually communicate the presence of reused PET plastics embedded within the body of the form.



## Sketch 6. In-Situ Visualization – Harbour Square Park Basin

AI contextual rendering of the floating turtle installation situated within Harbour Square Park Basin, Toronto. The image demonstrates scale, buoyancy, and public visibility from the waterfront edge.

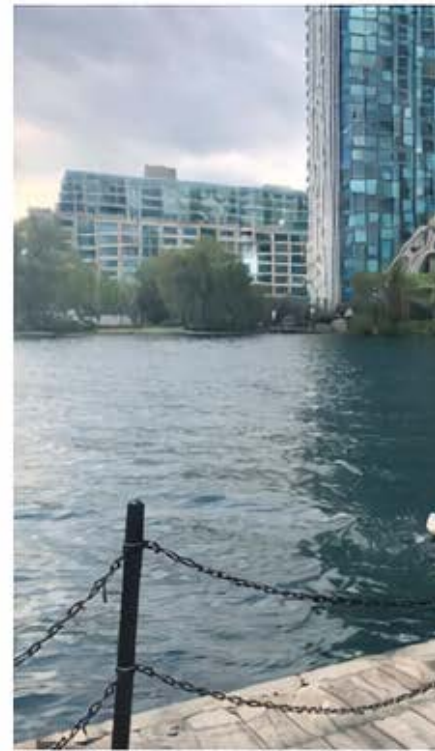
# Sketch 7

## AI Generated Image

### Sketch 7. In-Situ Views – Public Engagement Perspectives

AI Multiple viewpoints of the floating turtle sculpture as seen from surrounding pedestrian decks and observation points. These perspectives emphasize accessibility, visibility from multiple angles, and integration within the public waterfront landscape.

- Top Left: View from Harbour Square Park (east side of basin, facing west)
- Top Right: View from main pedestrian deck (north of basin, facing east)
- Bottom Left: View from observation deck (facing west)
- Bottom Right: View from main pedestrian deck (north of basin, facing south)



View from Harbour Square Park (East side of Basin, facing West)



View from observation deck (Facing West)



Park  
(West).



View from main pedestrian deck  
(North of Basin, facing East)



View from main pedestrian deck  
(North of Basin, facing South)

# Budget Breakdown

| Category                        | Detailed Description                                                                                                                                                                                                          | Amount (CAD)        |
|---------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| <b>Artist Fee</b>               | Concept development; research and community-informed framing; detailed project planning; coordination with engineers, fabricators, and site partners; oversight of fabrication and installation; documentation and reporting. | \$25,000            |
| <b>Insurance</b>                | General liability insurance; coverage for fabrication, transport, installation, exhibition period, and de-installation; compliance with municipal and waterfront authority requirements.                                      | \$4,500             |
| <b>Marine Engineer</b>          | Engineering consultation; buoyancy and stability calculations; anchoring and flotation system design; safety review; preparation and stamping of final engineering drawings.                                                  | \$6,500             |
| <b>Design &amp; Prototyping</b> | Detailed digital modeling; structural and material testing; small-scale prototypes; refinement of modular components; integration of sustainability and fabrication constraints.                                              | \$6,000             |
| <b>Materials</b>                | Reused and reclaimed plastics; PET plastics collected from consumer waste; processing and conversion into 3D-printing filament; structural materials; flotation components; protective coatings and finishes.                 | \$12,000            |
| <b>Fabrication</b>              | Large-scale 3D printing; production of modular shell components; internal structural assembly; integration of flotation and optional lighting systems; surface finishing and weatherproofing.                                 | \$18,000            |
| <b>Installation</b>             | Transportation to site; equipment and vessel rental; marine crew and technical labor; on-water assembly; anchoring and stabilization systems; safety compliance and testing.                                                  | \$10,000            |
| <b>Removal</b>                  | De-installation of sculpture and anchoring systems; transport from site; site restoration; material sorting for reuse or recycling in accordance with sustainability plan.                                                    | \$10,000            |
| <b>Contingency</b>              | Reserve for unforeseen costs related to fabrication, materials, marine conditions, transport, or regulatory requirements (approximately 5% of total budget).                                                                  | \$5,500             |
| <b>Total</b>                    |                                                                                                                                                                                                                               | <b>\$98,500 CAD</b> |

## Notes for Review Panel:

Removal costs are fully included and cover labour, transport, and site restoration. Materials prioritize reused plastics and recycled filament to reduce raw material use. A contingency allowance ensures flexibility without compromising safety or quality. The budget reflects collaboration with certified marine professionals and full compliance with Waterfront Toronto requirements.

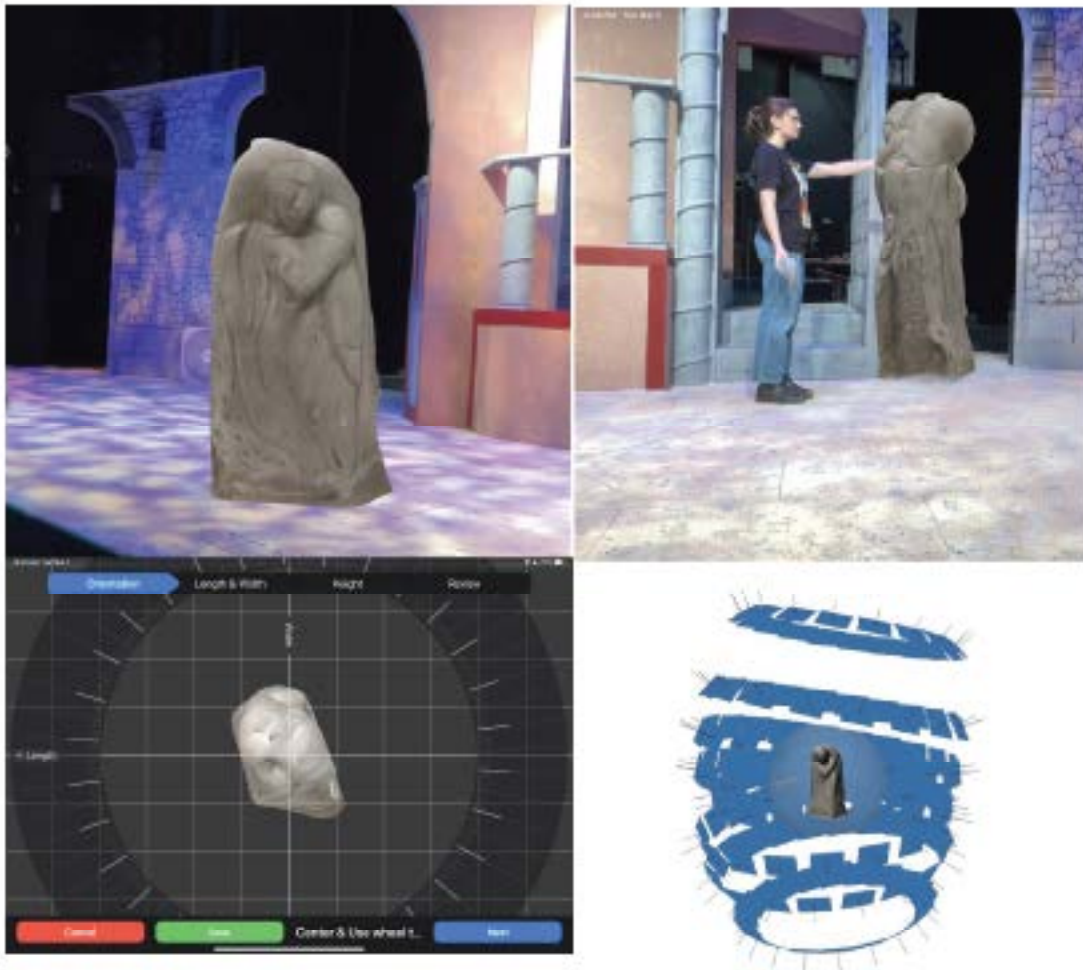
### Lost Identity \_ Solo Exhibition \_ Calgary



In "Lost Identity," I explore the immigrant experience through calligraphy. Inspired by Saadi's poem, I use 3D-printed Persian calligraphy to embody the female form, symbolizing the struggle between belonging and displacement. As an immigrant myself, I invite viewers to ponder the quest for identity amidst migration's complexities. This artwork reflects our shared journey for belonging and celebrates cultural diversity, reminding us of our interconnected humanity. This is made using over 200 3D-printed Persian calligraphy pieces based on Saadi's poem "Human beings are members of a whole" to present a form of the female body expressing a sense of lost identity mixed with belonging.

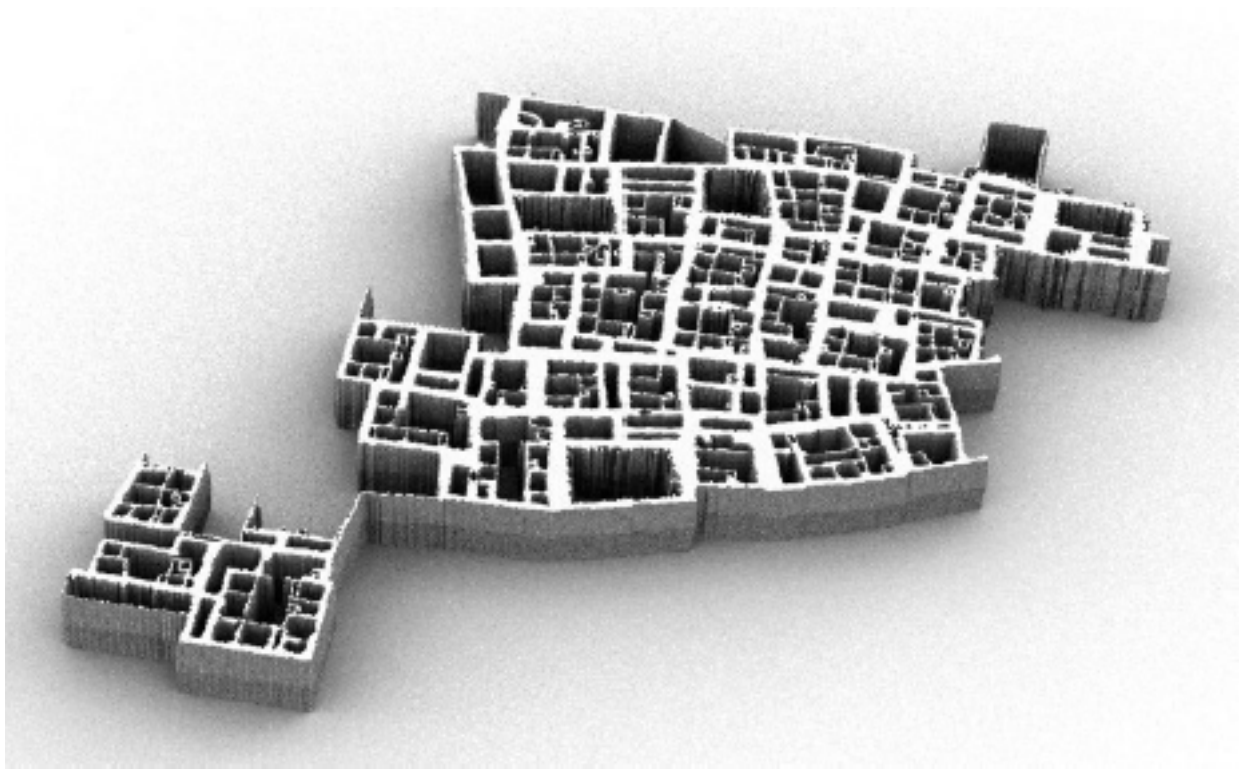
# Sample 2

## Re imagining and Repatriating AR Inuit Sculptures at the Winnipeg Art Gallery - WAG



The culmination of this academic pursuit was the presentation of various examples at the prestigious Winnipeg Art Gallery exhibition. These exhibits served as tangible manifestations of the theoretical frameworks and practical applications developed throughout my research. Each piece showcased not only the technical prowess of digitization but also its profound impact on community involvement and cultural revitalization.

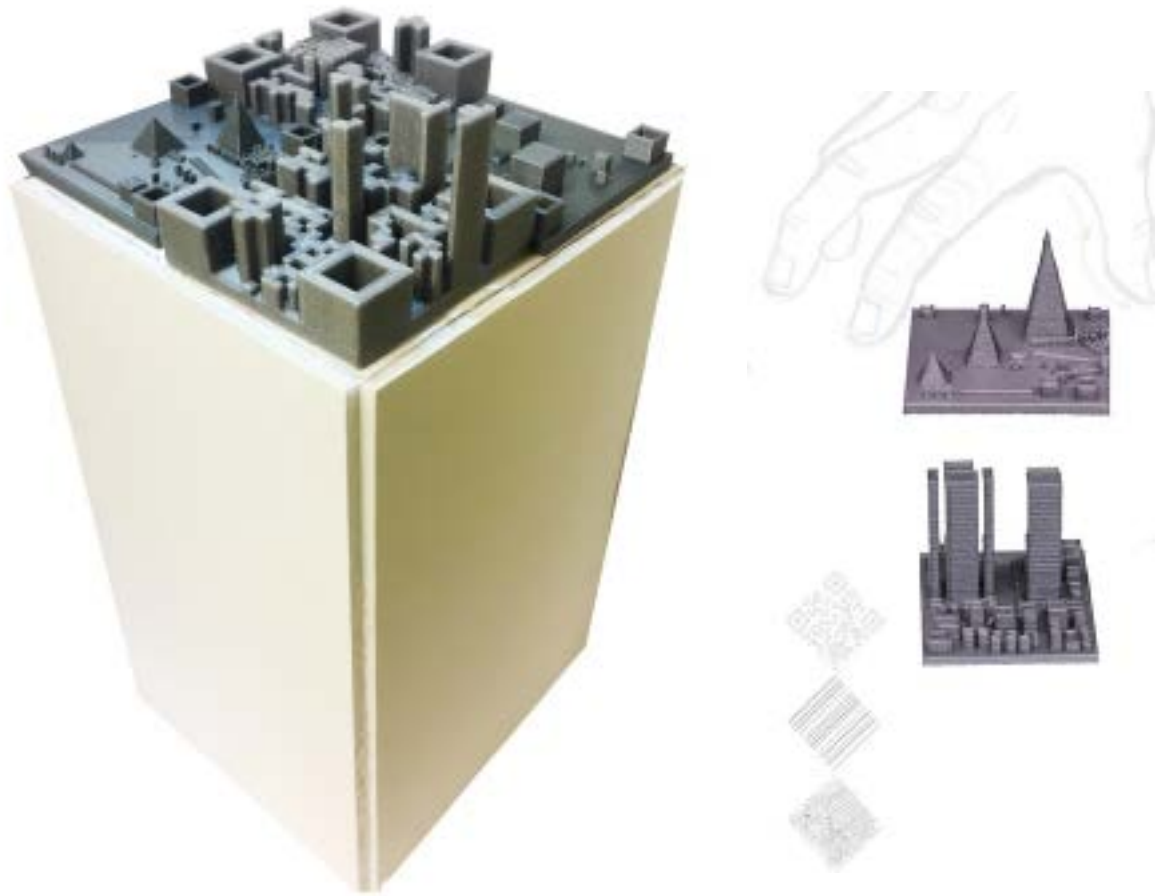
## 3D visualization of Çatalhöyük \_ Archeology Lab at UBC



Create a tactile 3D model of Turkey's Neolithic settlement Çatalhöyük in Konya province as part of the Cultural Heritage Visualization Project at the University of British Columbia. The model, 3D-printed at a 1:200 scale, is conceptually large enough for humans to “walk through,” allowing visitors to experience the site physically while exploring its spatial and architectural features.

# Sample 4

## QR Ancient Cities – Solo Exhibition



This project connects ancient wisdom to modern innovation through STEAM. I've digitally recreated six historical sites across Egypt, Persia, India, China, Rome, and Greece. Each site's symbolic design becomes a particle in our QR code, crafted into 3D models and printed for a tangible connection to the past.

## Happy New Year — Urban Sculpture



Installed in a public urban space in Tehran, Iran, Happy New Year is a large-scale sculptural egg composed of vibrant geometric color fields. Created in 2017, the work celebrates renewal, collective joy, and cultural continuity, transforming a familiar New Year symbol into a contemporary urban landmark that invites public interaction and shared celebration.

## AHLAM BAVI (Pronounce) (She, Her, Hers)

Assistant Professor of Creative Technologies & Design  
Faculty of Media, Art, and Performance (MAP), University of  
Regina, SK, Canada

Phone: (204) 951-5150  
Email: [ahlam.bavi@uregina.ca](mailto:ahlam.bavi@uregina.ca),  
[ahlam.bavi@alumni.ubc.ca](mailto:ahlam.bavi@alumni.ubc.ca)

I work as an interdisciplinary artist and educator specializing in digital fabrication, 3D modeling, with a strong focus on sustainable and environmentally responsible art-making. My work integrates digital fabrication, parametric modeling, and time-based systems, exploring how form, movement, interaction, and environmental forces shape sculptural experiences. I prioritize the reuse of materials, low-impact fabrication processes, and circular design strategies, developing sculptures that operate across physical and digital dimensions. Through 3D modeling, prototyping, and material experimentation, I create works that evolve through participation, context, and duration, emphasizing long-term adaptability, stewardship, and ecological awareness..

## EDUCATION

- 2019 - 2025      **Ph.D.** , Digital Art & Humanities, Interdisciplinary Graduate Studies, University of British Columbia, Canada - CGPA: 3.48  
**Status:** Doctoral Candidate (all but dissertation -ABD, passed all the program requirements and writing the final dissertation edits, expected to defend in April 2024).  
**Dissertation Title:** *Digitization of Indigenous Cultural Heritage to be Accessible for Blind and Partially Sighted (BPS) in Museums and Art Galleries*
- 2012 - 2014      **Master of Art Studies**, Faculty of Art & Architecture, Azad University of Tehran, Iran  
**Status:** Graduated with a CGPA of 3.85  
**Thesis Title:** *Tactile Persian Miniature (Negargary) for Blind and Partially Sighted with a focus on Universal Design*
- 2006 - 2010      **Bachelor of Industrial Design**, Faculty of Architecture and Environmental Design, Iran University of Science and Technology, Iran  
**Status:** Graduated with a CGPA of 3.33  
**Thesis Title:** *Design a Vibratory Orthosis for Parkinson's Disease focused on User-Centered Design - UCD Method*

## AWARDS & FELLOWSHIP

|              |            |                                                              |
|--------------|------------|--------------------------------------------------------------|
| January 2026 | 70,000.00  | Indigenous community local funds Cowessess First Nation      |
| July 2025    | 6,900.00   | Explore IDG SSHRC Grant                                      |
| July 2025    | 73,000.00  | IDG SSHRC Grant                                              |
| Fall 2024    | 50,000.00  | Indigenous community local funds Cowessess First Nation      |
| Fall 2024    | \$8,500.00 | University of Regina Research Fund                           |
| Fall 2023    | \$6,000.00 | PhD Thesis Scholarship, UBC                                  |
| Summer 2023  | \$1,000.00 | UBC Graduate Research Fellowship                             |
| Summer 2023  | \$350.00   | DHSI Summer School, UVIC                                     |
| Winter 2023  | \$2,674.92 | International Four-Year Doctoral Partial Tuition Award       |
| Fall 2022    | \$2,674.92 | International Four-Year Doctoral Partial Tuition Award       |
| Fall 2022    | \$4,333.34 | The University of British Columbia Graduate Fellowship       |
| Summer 2022  | \$1,337.46 | International Four-Year Doctoral Partial Tuition Award       |
| Winter 2022  | \$2,571.06 | International Four-Year Doctoral Partial Tuition Award       |
| Fall 2021    | \$6,153.27 | University Graduate Fellowship                               |
| Fall 2021    | \$4,000.00 | Faculty of Creative and Critical Studies Graduate Fellowship |
| Summer 2021  | \$1,311.24 | International Four-Year Doctoral Partial Tuition Award       |

|             |             |                                                        |
|-------------|-------------|--------------------------------------------------------|
| Winter 2021 | \$1,311.24  | International Four-Year Doctoral Partial Tuition Award |
| Fall 2020   | \$2,571.06  | International Four-Year Doctoral Partial Tuition Award |
| Fall 2020   | \$ 6,153.27 | University Graduate Fellowship                         |
| Summer 2020 | \$1500.00   | City of Kelowna, Neighbor city grant                   |
| Winter 2020 | \$2,571.06  | International Four-Year Doctoral Partial Tuition Award |
| Fall 2019   | \$2,571.06  | International Four-Year Doctoral Partial Tuition Award |
| Fall 2019   | \$5,000     | Graduate Dean's Entrance Scholarship, UBC              |
| Fall 2019   | \$1,000     | Distinguished Artist Award, University of Calgary      |

## PROFESSIONAL SERVICE

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2023 - Present     **Mmeber of City of Nanaimo Arts Council**

## Art Exhebitions

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|      |                                                                                                  |
|------|--------------------------------------------------------------------------------------------------|
| 2023 | <b>"Re imagining and Repatriating AR Inuit Sculptures"</b> , Winnipeg Art Gallery – Winnipeg, CA |
| 2021 | <b>"3D visualization of Çatalhöyük"</b> _ Archeology Lab, University of British Columbia, CA     |
| 2020 | <b>"Lost Identity"</b> Solo Exhibition, University of Calgary, CA                                |
| 2019 | <b>"QR Ancient Cities"</b> , Solo Exhibition, University of Calgary, CA                          |
| 2017 | <b>"Happy New Yea"</b> , Urban Sculpture City of Tehran, Iran                                    |

## SKILLS & ABILITIES

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- Urban sculptural designer specializing in 3D modeling, creating time-based, interactive, and site-responsive public artworks.
- Strong commitment to sustainable design practices, including the reuse and recycling of materials, low-impact fabrication methods, and environmentally responsible production.
- Demonstrated leadership and collaborative skills, with experience working alongside artists, community partners, Indigenous communities, students, and interdisciplinary teams.
- Advanced understanding of project planning and management, including Gantt charts, timelines, and coordination of complex, multi-phase projects.
- Deep knowledge of Universal Design, User-Centred Design, inclusivity, accessibility, sustainability, disability-centered design, equity, diversity, and inclusion (EDDI) frameworks.
- Familiarity with and sensitivity to the intersections of Cultural Studies and Indigenous Studies, emphasizing ethical, community-centered, and decolonial design approaches.
- Broad creative practice including urban calligraphy, public furniture design, drawing, painting, ceramics, photography, and digital fabrication.
- High adaptability and enthusiasm for emerging software, digital tools, and cutting-edge technologies, including advanced 3D modeling and prototyping environments.
- Detail-oriented with strong spatial awareness, visual communication skills, and the ability to clearly present, communicate, and advocate for creative work to diverse audiences.

## WORK EXPERIENCE

---

- 2024 - Present     **Assistant Professor, Assistant Professor of Creative Technologies & Design**  
**Faculty of Media, Art, and Performance (MAP), University of Regina**  
<https://www.uregina.ca/media-art-performance/directory/bavi-ahlam.html>
- 2023 - 2024     **Assistant Professor, Bachelor of Digital Media Studies, Vancouver Island University**  
 Instructing digital and media theory courses across various levels, emphasizing Creative Technologies and Design. Design brand new course for bachelor of media. Proficiency in visual communication design and new technologies for media design.  
<https://ah.viu.ca/media-studies/faculty/profiles/ahlam-bavi>
- 2021 - Present     **Academic Associate and Project Coordinator**, Instructional course designer focused on Design Thinking and User-Centered Design (UCD) methods, Micro-credentials, Digital Badges, and Online Education. A partnership between the Earth and Environmental Science Faculty at the University of British Columbia and the BC Ministry of Advanced Education and Skills Training (MAEST).  
<https://cpe.ok.ubc.ca/programs/wetland-delineation-and-assessment/>
- 2020 - Present     **Center for Teaching and Learning staff, Learning Design Specialist** Universal Design for Learning (UDL), Design online and blended education, Center for Teaching and Learning, University of British Columbia  
<https://ctl.ok.ubc.ca/about-the-ctl/team-contact/>
- 2021 - 2022     **Graduate Research Assistant, Designer and Developer**, Syilx Digital Heritage Governance and Public Engagement through an Interactive Web map, University of British Columbia  
<https://public-humanities.ok.ubc.ca/2021/01/20/syilx-digital-heritage-governance/>
- 2021 - 2021     **Graduate Academic Assistant, Media Designer**, Water Ways Website, (SSHRC) funded DH research project, human-water relationships in the Okanagan Valley Canada, University of British Columbia  
<https://www.kelownamuseums.ca/exhibits/waterways/>
- 2020 - 2021     **Graduate Research Assistant, Web developer**, Water Ways Website (SSHRC) funded DH research project, human-water relationships in the Okanagan Valley Canada, University of British Columbia  
<https://waterways.ok.ubc.ca/>
- 2020 - 2021     **Graduate Research Assistant, Co-author – Data collector**, Audio Augmented Reality, University of British Columbia
- 2019 - 2021     **Graduate Research Assistant**, 3D Modeling, Water Ways Website, (SSHRC) funded DH research project, human-water relationships in the Okanagan Valley Canada, University of British Columbia  
<https://www.kelownamuseums.ca/exhibits/waterways/>
- 2019 - 2020     **Graduate Research Assistant, Project Manager** (Press Play Project/ University of British Columbia - UBC- Exeter University) <http://dhconference.sites.olt.ubc.ca/conference-info/program/day-3/#digital-collaboration>
- 2018 – 2019     **Graduate and Undergraduate Student Mentor**, Maker space, Schulich School of Engineering, University of Calgary, Calgary, Canada
- 2015 - 2018     **Coordinator of Art and Design Program**, West Tehran Branch, Azad University of Tehran, Iran  
<https://faculty.wtiau.ac.ir/a-bavi/fa>
- 2014 - 2018     **Lecturer**, West Tehran Branch, Azad University of Tehran, Iran

# References

| Referee #1     |                                                                                                                                                                                                                                                                                                                                                                           |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Full name      | Dr. Jennifer Eiserman                                                                                                                                                                                                                                                                                                                                                     |
| Official Title | Associate Professor, Education and Visual art                                                                                                                                                                                                                                                                                                                             |
| Institution    | University of Calgary                                                                                                                                                                                                                                                                                                                                                     |
| Phone number   | (+1) 587.998.1853                                                                                                                                                                                                                                                                                                                                                         |
| Contact        | jreiserm@ucalgary.ca                                                                                                                                                                                                                                                                                                                                                      |
| Relationship   | <p><b>Previous Supervisor</b></p> <p>I have known Dr. Eiserman since September 2018, when she was my supervisor at the University of Calgary. We have been working together on several art projects with the collaboration of the educational sector in Calgary. We co-wrote several grant applications, and I was the recipient of art awards under her supervision.</p> |

| Referee #2     |                                                                                                                                                                                                                                                                                                                                   |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Full name      | Dr. Neha Gupta                                                                                                                                                                                                                                                                                                                    |
| Official Title | Assistant Professor, Anthropology                                                                                                                                                                                                                                                                                                 |
| Institution    | University of British Columbia                                                                                                                                                                                                                                                                                                    |
| Phone number   | (+1) 709.769.0294                                                                                                                                                                                                                                                                                                                 |
| Contact        | neha.gupta@ubc.ca                                                                                                                                                                                                                                                                                                                 |
| Relationship   | <p><b>Committee Member for Ph.D. dissertation</b></p> <p>I have known Dr. Gupta since May 2020, and she is one of my Committee Members for my Ph.D. dissertation; I have been working on research projects at UBC in collaboration with communities. We co-wrote an article and we are working together on more publications.</p> |

| Referee #3     |                                                                                                                                                                                                                                                                                                       |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Full name      | Dr. Cindy Bourne                                                                                                                                                                                                                                                                                      |
| Official Title | Post-Doctoral Fellow                                                                                                                                                                                                                                                                                  |
| Institution    | University of British Columbia                                                                                                                                                                                                                                                                        |
| Phone number   | (+1) 250.503.7209                                                                                                                                                                                                                                                                                     |
| Contact        | cindybourne@gmail.com                                                                                                                                                                                                                                                                                 |
| Relationship   | <p><b>Center for Teaching and Learning – Coordinators</b></p> <p>I knew Dr. Bourne since May 2020, I was work under her supervision for the Center for teaching and learning. We collaborate on several different projects and also wrote and participate in journal and conference publications.</p> |

# Appendix E

## Appendix E



WATERFRONToronto

## FORM F1 – SUBMISSION FORM

### RFP: 2026 Floating Public Art Harbour Square Park Basin Project

#### 1. Artist/Artist Team Information

I/We hereby provide the following information with respect to my/our Submission:

|                                                                                                                                                                                          |                                                                     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| Please fill out the following form, naming one person to be the Artist Team/Proponent's contact for the RFP process and for any clarifications or communication that might be necessary. |                                                                     |
| Full Legal Name of Artist                                                                                                                                                                | Ahlam Bawi                                                          |
| Any Other Relevant Name under which Artist Carries on Business:                                                                                                                          | —                                                                   |
| Street Address:                                                                                                                                                                          | 6914 Whelan Dr.                                                     |
| City, Province/State:                                                                                                                                                                    | Regina - SK                                                         |
| Postal Code:                                                                                                                                                                             | S4X 3W1                                                             |
| Phone Number:                                                                                                                                                                            | 204-9515150                                                         |
| Fax Number:                                                                                                                                                                              | —                                                                   |
| Artist Website (if any):                                                                                                                                                                 | ahlam.bawi.ca                                                       |
| Artist Contact Email:                                                                                                                                                                    | ahlam.bawi@uregina.ca                                               |
| I/We are based in Ontario                                                                                                                                                                | Yes <input type="checkbox"/> No <input checked="" type="checkbox"/> |
| WSIB Account Number (if applicable):                                                                                                                                                     | —                                                                   |

## Appendix F



### FORM F2 – CANADIAN STATUS FORM

#### RFP: 2026 Floating Public Art Harbour Square Park Basin Project

##### Canadian Status Form

As stated on this RFP, Canadian Artists are only eligible for this project. The definition of a Canadian Artist is noted below. Please sign this form and attach it to your Submission Package to confirm your Canadian status.

To ensure the highest standards of artistic excellence and alignment with national best practices, this Request for Proposals (RFP) adopts the [Canada Council for the Arts](#) definition of a Professional Canadian Artist. This definition establishes clear criteria for professional status and eligibility, ensuring that commissioned works reflect the expertise and cultural diversity of Canada's artistic community. Applicants are required to meet these standards and demonstrate their eligibility as outlined below.

##### Definition of Professional Canadian Artist

For the purposes of this Request for Proposals (RFP), a Professional Canadian Artist is defined as an individual who:

- Has specialized training in their artistic discipline (training may be formal or informal and does not need to be academic).
- Is recognized as a professional by peers within the same artistic tradition.
- Actively practices their art and demonstrates a sustained commitment to artistic activity.
- Seeks remuneration for their work and has received payment through sales, fees, commissions, royalties, grants, or awards.
- Has a history of public presentation or publication of their work through exhibitions, performances, screenings, readings, or other appropriate means.

##### Eligibility Clause for Canadian Artists

To be eligible under this RFP, the artist must meet one of the following criteria:

- Be a Canadian citizen or permanent resident of Canada; or
- Be an Indigenous artist belonging to a First Nations, Métis, or Inuit community in Canada.

Artists may apply individually or as part of a collective, provided that the lead applicant meets the above eligibility requirements.

Artists/Proponents may include additional information below:

- I am a Canadian citizen or permanent resident or an Indigenous artist belonging to a First Nations, Métis, or Inuit community in Canada.



Yes



No

A red ink signature that reads "Ahlam Bavi".

Signature of Artist/Artist Lead

Ahlam Bavi

Name of Artist/Artist Lead

January 20 2026

Date



# **Project Proposal: Turtle Island Rising**

Floating Public Art Installation – Harbour  
Square Park Basin (2026)

Ahlam Bavi PhD.  
Assistant Professor of Creative  
Technologies & Design