



NOTICE OF MEETING

Public Art Committee

AGENDA

DATE: Monday, November 14, 2011
TIME: 4:30 p.m.
PLACE: Business Centre Meeting Room
Second Floor, Vancouver City Hall

PLEASE NOTE:

- *If you are unable to attend this meeting, please advise Wendy Jao at 604.873.7191 or e-mail wendy.jao@vancouver.ca.*
 - *Agendas and Minutes are available on the City of Vancouver civic agencies' web site at: <http://vancouver.ca/ctyclerk/civicaencies/civicindex.htm>*
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Roll Call

Approval of Minutes

Leave of Absence Requests

1. Joint Meeting of the Committee and the Urban Design Panel

The Directors of Planning & Cultural Services are requesting the Urban Design Panel and the Public Art Committee to assist in the resolution of issues related to the lightwork installed at 1409 West Pender Street (West Pender Place). A joint meeting has been set for November 16, 2011 at 4:00 p.m. For action.

2. Marine Gateway Detailed Public Art Plan

Karen Mills, consultant, and Andy Croft, Vice President, PCI Developments, will present a Detailed Art Plan for the major new development at the south foot of Cambie, recently approved by City Council. The document attached refers. Seeking approval.

3. Capital Plan Update

Staff will update Members of details on the City's 2012 - 2014 allocation from Capital to the Public Art Program.

4. Other Business

Next Meeting:

DATE: December 12, 2011
TIME: 4:30 p.m.
PLACE: To be Announced

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Marine Gateway

Detailed Public Art Plan

Prepared for PCI Developments

By Public Art Management

Presentation to PAC Nov. 14, 2011



Detailed Public Art Plan

The Detailed Public Art Plan is provided subsequent to the submission and review of the Preliminary Public Art Plan by Public Art staff.

*The **Detailed Public Art Plan** describes in detail the arrangements made for the public art process. It should be undertaken in conjunction with the detailed design of the development. It provides a description of the major public art opportunities and sites; terms of reference for the selection of sites and artists; budget allocations to sites; a schedule indicating approximate dates of artist/art selection, installation and documentation; progress reports; and any anticipated needs for dedication, encroachment, maintenance, and de-accessioning agreements.*

*The **Detailed Plan** is reviewed by the Public Art Committee who will recommend it, along with any amendments, to the Managing Director of Cultural Services for formal approval.*

*The **Detailed Plan** should be submitted well before Development Permit application, and an approved Plan is a condition of Development Permit issuance.*

City of Vancouver Public Art Policies and Guidelines.

Adopted by City Council June 23, 1994 and November 22, 1994; revised June 2008.

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Legal Description

Street Address:

400 SW Marine Drive
8440 Cambie Street
Vancouver, B.C.

Legal Description:

007-103-581 Lot A Block 8 District Lot 311 Plan 18839

Total FSR Area:

871,920 sq. ft.

Public Art Requirement:

\$1,578,175.20

Public Art Process: Option "A"

Project Team and Contacts

Owner / Developer:

PCI Developments Corp.
1700-1030 West Georgia Street,
Vancouver, B.C.
V6E 2Y3
Andy Croft: Cell 604-328-9297 or 604-684-1151

Project Architects:

Perkins + Will Architects
1220 Homer Street
Vancouver, B.C.
V6B 2Y5
604-684-5446
Attn: Ryan Bragg(604-484-1579)

Project Landscape Architects:

PWL Partnership Landscape Architects Inc.
5th Floor, East Asiatic House
1201 West Pender Street
Vancouver, B.C.
V6E 2V2
604-688-6111
Attn: Bruce Hemstock

Public Art Consultant:

Public Art Management (a division of Mills + Mills Consulting Services Inc.)
381 Front St. West, Suite 3208
Toronto, Ontario
M5V 3R8
416-917-7664
Attn: Karen Mills + Ben Mills

Introduction

The Detailed Public Art Plan (DPAP) for the Marine Gateway development project follows the submission of the Preliminary Public Art Plan to City staff in June 2011.

PCI Developments have selected Option A¹ for its development of the Marine Gateway Public Art Program. Public Art Management has been engaged as the Public Art Consultant to develop and execute the Public Art Program, commencing with the Detailed Public Art Plan.

This DPAP identifies the public art opportunities and zones / locations for the Marine Gateway site based on analysis of the context comprised of site and community. The DPAP also identifies artists for consideration, as well as the selection process to determine recommendations for the award of commissions.

The final budget and anticipated schedule are also provided in this document.

The intent of the DPAP is to outline the goals and objectives of the Marine Gateway Public Art Program to ensure the mandate of high caliber public art that will engage with and having meaning for the community.

¹Option A requires a full public art process including staff and Public Art Committee review of Preliminary and Detailed Public Art Plans.

Context: Site and Architecture

Marine Gateway is a mixed use, transit oriented development at the Marine Drive Station along the Canada Line in South Vancouver. It is located in proximity of the Fraser River which has been an inspiration for its overall development as well as the introduction of public art.



The overall theme of the Fraser River has been incorporated into the architecture and the landscape architecture of the project, including elements such as an interpretation of a large structural frame through the pedestrian street, wood and steel canopy construction, architectural finishes, benches, paving materials, etc.



The context and the history of the area are presented in the project through four primary themes which may guide the artists:

1. First Nations
2. Simon Fraser
3. Transportation
4. Industry

Identifying these general directions is not intended to restrict the artists, but to provide a context from which meaningful works will arise.

Context: Community and Existing Public Art

"Art is there to tell us where we are and it is also there to tell us who we are. It gives pleasure, coincidentally, but primarily it is there to tell the truth."

- John Russell

The Fraser River, known to the First Nations people as the *Tacoutch*, has been a major factor in the development of British Columbia since pre-colonial times. As an important and essential route between the Interior and the Coast, it has been navigated by First Nations people from the era following their crossing of the ice bridge at the Bering Strait in prehistoric times to the Europeans (notably the Spanish in 1792, The British in 1793 and Simon Fraser in 1808) who used it as a vehicle for exploration, for settlement, for trade and for industry. Its banks were lined with settlements which drew on its waters for a source of food. The Fraser, named as a Canadian Heritage River, is the longest river in British Columbia and is one of the imposing geological features that make Vancouver the extraordinary city that it is.

"The ground at Marpole reveals copper brought from the far north and mountain goat horn transformed into ostentatious serving spoons."

- Bowering's BC, p. 10

It is the majesty of this river, its presence, its history and the changing face of its surroundings that has informed this public art plan, offering a challenge to artists to engage in a journey of artistic exploration.

Since the inception of the Public Art Program for Private Development in Vancouver, commissioned works have consistently reflected the changing ideals and sensibilities of the city's artists, designers and architects and citizens. Contemporary public art practice bears witness to these paradigm shifts, continuing to respond to the present social and urban evolution. Today, public art embraces a myriad of media, from sculpture, through integrated art forms and new technologies including light installations.

Recent public art commissions in Vancouver have set great expectations for all future work and demonstrate that the city is developing an exciting collection to showcase to the world. Examples of this would include pieces commissioned for the Vancouver Convention Centre Expansion program (both as voluntary contributions and as part of the City's Public Art Program): "Digital Orca" by Douglas Coupland, "Floats" by Finnish artist Jaakko Pernu, Germaine Koh's "Candelabrum", Roy Arden's "Big House", Derek Root's "Permanent Light" floor project and "The Drop" by Berlin-based arts collective, Inges Idée.



(Derek Root and Roy Arden, courtesy Vancouver Convention Centre)



Digital Orca, photo courtesy of Douglas Coupland

Likewise, the City of Vancouver's Olympic and Paralympic Public Art Program provided, through its legacy program, notable permanent pieces including Myfanwy MacLeod's "The Birds" in the Olympic Village Southeast False Creek, Gnda Forster's "Ice Light" at Vancouver City Hall, Rodney Graham's "Aerodynamic Forms in Space" and Ron Terada's "Words Don't Fit the Picture".



(Ron Terada Photo: Karen Mills)

There are several public artworks commissioned by the City of Vancouver in the Marpole area including:

“Garland”, 2002 by Douglas Senft and “Dragonfly Project”, 2000 by Eric Neighbour (commissioned under civic and community projects). The Canada Line Public Art Program features a work by Phillippe Sokazo and thinkMINDSHIFT at the Marine Drive Station (on the Marine Gateway site).



The public art intended for Marine Gateway, as anticipated in this DPAP, will be in keeping with the progressive tradition of Vancouver’s Public Art collection while recognizing the interest in creating compelling works of varying scales from the intimate to the urban.

The Marine Gateway commissions will be a significant addition to this area of Vancouver.

Public Art Opportunity: Zones and Locations

The Fraser River and its importance in the development and history of the area have been significant in the consideration of the public art opportunities. This has also been identified by the local community in the document produced by the Marpole Area Residents Alliance, entitled “Marine Landing”. This document refers to the Fraser River as a guiding inspiration for development in the neighbourhood.

The developer intends to create a series of artworks which will move through the development drawing the viewer on a journey of exploration celebrating key elements of the history of Marpole and Vancouver. While the artists will be offered the opportunity to explore the historic context of the area, it is not the developer’s intention to create historicist works.

In speaking with Public Art Management, the Iranian American artist Siah Armajani said that for public art to be truly successful it had to be grounded in an exploration of the “culture” of a community. Culture for him was rooted in the history of a place from its birth in geologic time through history to the point at which the artwork came into being. This thinking has informed our approach to the Marine Gateway Public Art Program.

Five general public art opportunities have been identified, however, based on the outcome of the competition process and/or subsequent budget analysis, one or more locations may be eliminated.

Locations:

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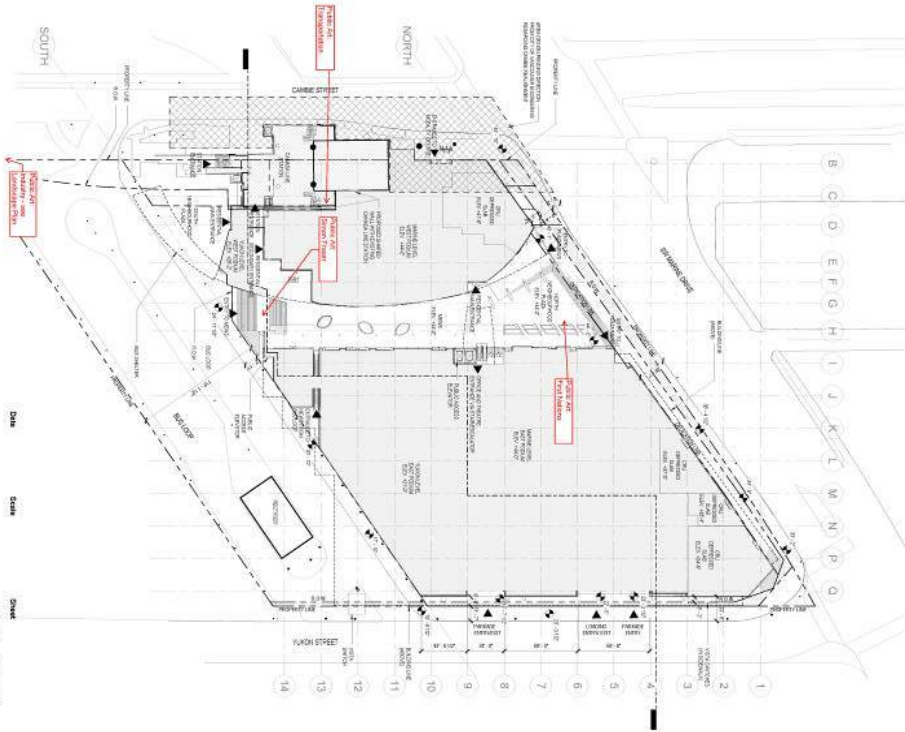
PCI

MARINE GATEWAY

DATE: AUG 15, 2011
 SCALE: 1" = 40'-0"

Sheet
 P-A-050

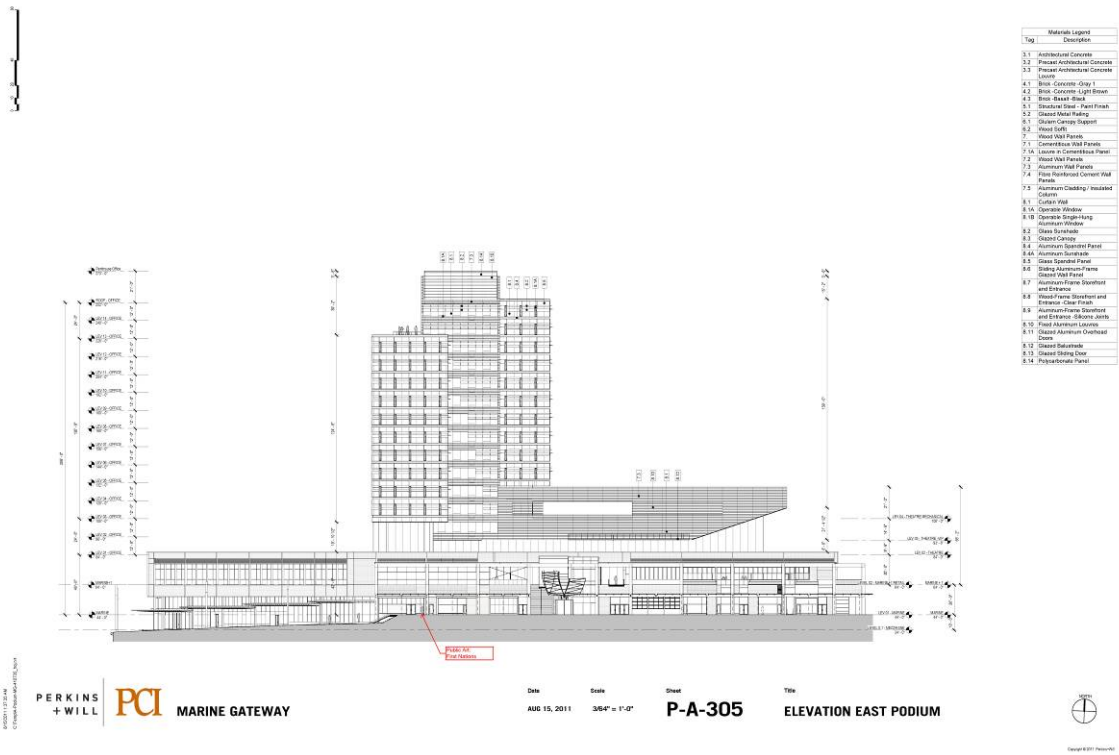
THE
 ARCHITECTURAL SITE PLAN



The art locations/zones are identified as:

Location 1: First Nations Zone

This zone is located at the North Neighbourhood Plaza adjacent to South West Marine Drive. Archaeological evidence from digs within Marpole indicate that trade was carried out amongst peoples along the length of the Tacoutch/ Fraser.



Location 2: *Simon Fraser Zone*

This area is situated in the public walkway area running through the mews area of the development. It honours the explorer Simon Fraser, the first European to successfully travel the full length of the Fraser/Tacoutch from headwaters to the delta.

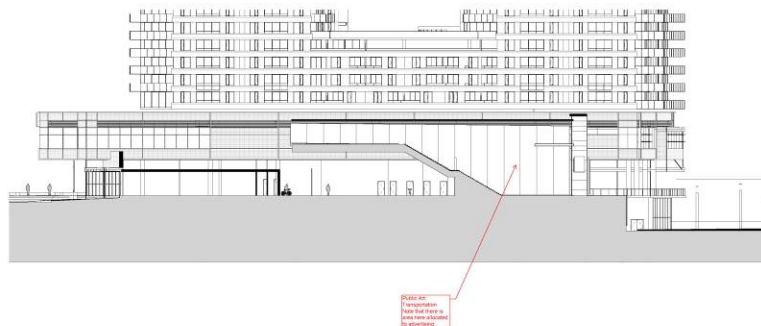


MARINE GATEWAY

Date: AUG 15, 2011 Scale: 3/8" = 1'-0" Sheet: P-A-306 Title: ELEVATION WEST PODIUM AND RESIDENTIAL

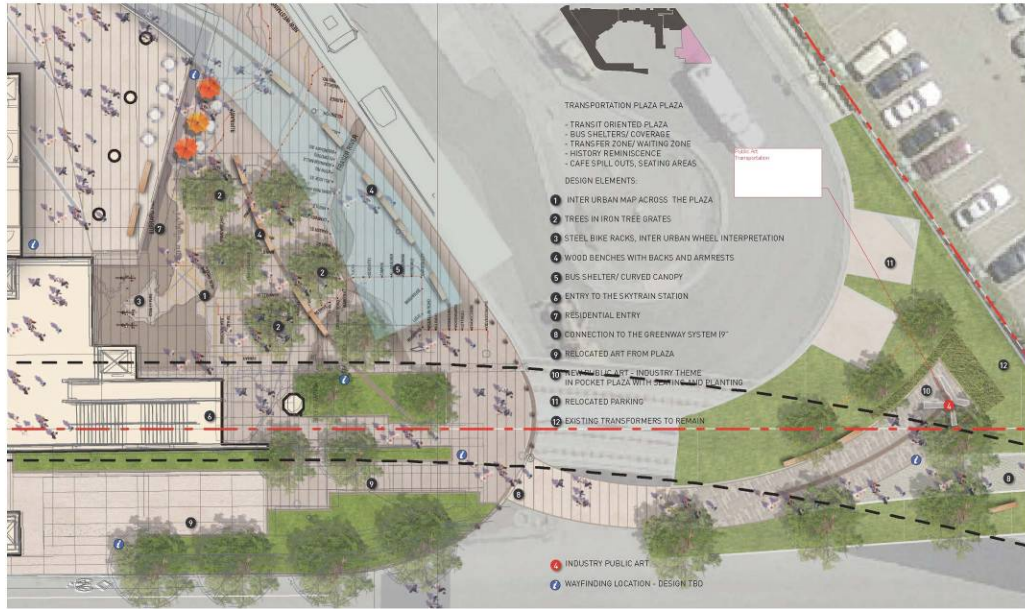
Location 3: *Transportation Zone/ Canada Line*

This location is adjacent to the Canada Line Station. The river has itself offered a mode of transportation for thousands of years. The Canada Line is simply the latest innovation in moving people.



Location 4: Industry Zone

This location is situated in the landscaped area adjacent to the Bus Loop at the south. From makers of ceremonial spoons, to foundries, to ladder plants, to bolt manufacturers and scores of other activities, the banks of the Fraser at Marpole have housed innumerable industries over the course of its history.



PERKINS
+WILL

PCI MARINE GATEWAY

PWL partnership

DEVELOPMENT PERMIT
AUGUST 15TH

DRAWING NO.
LDP 2.11

TITLE
PUBLIC REALM PLAN - YUKON LEVEL
NEIGHBOURHOOD PLAZA SOUTH



Location 5: Rooftop Lighting

The rooftop lighting program is intended to create an urban beacon, marking the location of Marine Gateway in a suitable and sympathetic manner. From the south slope, residents can enjoy dramatic evening sunsets. The rooftop lighting may create a more modest marker to announce the presence of the community.



Invited Artists:

Susan Point, Kelly Cannell, Thom Cannell (team)
Ken Lum
Douglas Coupland
John McEwen, Marlene Hilton Moore (team)
John Greer
Peter von Tiesenhausen
Roy Arden
Germaine Koh
Adrian Gollner
Fiona Bowie

Each artist will be invited to select one or more locations of interest and respond to the Invitation for Expression of Interest.

Selection Process

A two stage process is proposed for the selection of artists for the Marine Gateway Public Art Program.

Stage 1

In Stage 1 the long list of invited artists will be invited to respond to a request for Expression of Interest. This is intended to ensure that the candidate has the time and interest in being considered for a commission. They may select one or more locations.

Stage 2

The qualifying candidates (based on the EOI response which will be reviewed by the developer, project architect and public art consultant) will be invited to take part in Stage 2: Juried interviews.

Artists will be invited to speak to the jury about their work and possible approaches to their preferred location or locations for the Marine Gateway public art project.

The selection process will culminate in a review by an assembled public art jury. The jury will consist of 3 persons drawn from the following pool:

- One (1) Owner representative PCI Developments- required
- One (1) outside art expert- Bob Rennie, collector
- One (1) Vancouver-based artist- Scott Plear, RCA
- Alternate: Derek Root, artist
- Alternate: Angela Grossman, artist

The jury candidates proposed have experience in participating on public art juries in Vancouver and are respected members of the arts community.

Budget

The budget for the Marine Gateway Public Art Program is \$1,578,175.20 based on \$1.81 / square foot building (FSR) for 871,920 square feet.

Of this budget:

Up to 18% Public Art administration (allowance for consulting, artist selection and related fees).

2% of Total Budget provided to City of Vancouver for Administration costs.

80% for Artist design fees and expenses; supply, fabrication and installation of the artwork. At the discretion of the Owner and winning artists, these amounts may be combined or re-allocated.

Location 1: up to 15% of the total budget

Location 2: up to 25% of the total budget

Location 3: up to 10% of the total budget

Location 4: up to 20% of the total budget

Location 5: up to 10% of the total budget

Schedule

Building Permit	March 2012
Construction Commencing	April 2012
Completion of Construction	April 2015
Vancouver PAC presentation:	November 14, 2011
Invited Expressions of Interest Due	June 2012
Jury Interviews:	By September 2012
Artists Selected:	By October 2012
Design Development:	November 2012- February 2013
Fabrication and Installation:	In conjunction with building program

Planning: Objectives, Guidelines

The intent of the Marine Gateway Public Art Program is to engage qualified artists to develop

The objectives of this public art approach comprise:

- Thematic significance – a development of content that speaks to and of the City of Vancouver and in particular the evolution of this area beginning with the pre-colonial era and moving through the voyage of Simon Fraser as well as the recent industrial past.
- Suitable scale – the scale of the works should be suitable for their location to act as an intermediary between the architectural scale of the buildings and human scale
- Openness to a comprehensive range of artistic possibilities,
- Assurance that the public artwork and its programming will endure the test of time, so that it can be enjoyed for generations.