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Supports Item No. 4
PAC Agenda - December 17, 2018

December 17, 2018

1133 Melville Street

Detailed Public Art Plan

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Introduction

The development at 1133 Melville St. is an innovative building design bringing high quality architectural expression to the heart of the Central Business District Shoulder along Melville Street. It presents a unique opportunity for a public artwork that will adorn the pedestrian network connecting the dense large towers with the open urban parks and nearby plazas.

The developer has chosen to pursue Option A Onsite Artwork to ensure the highest quality and ingenuity of the public artwork. The developer and design team are looking forward to working with the City of Vancouver and the chosen artist to facilitate a notable public artwork that will enrich the experience of the neighborhood and contribute in a meaningful way to the artistic and cultural landscape of the city.



Project Details

Project Address:1133 Melville Street, Vancouver, BC

Total FSR Area:609,835 square feet

Public Art Budget:\$1,207,473.30



Project Consultants

Project Owner	Project Design Architect	Public Art Consultant
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Architect of Record

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Landscape Architect

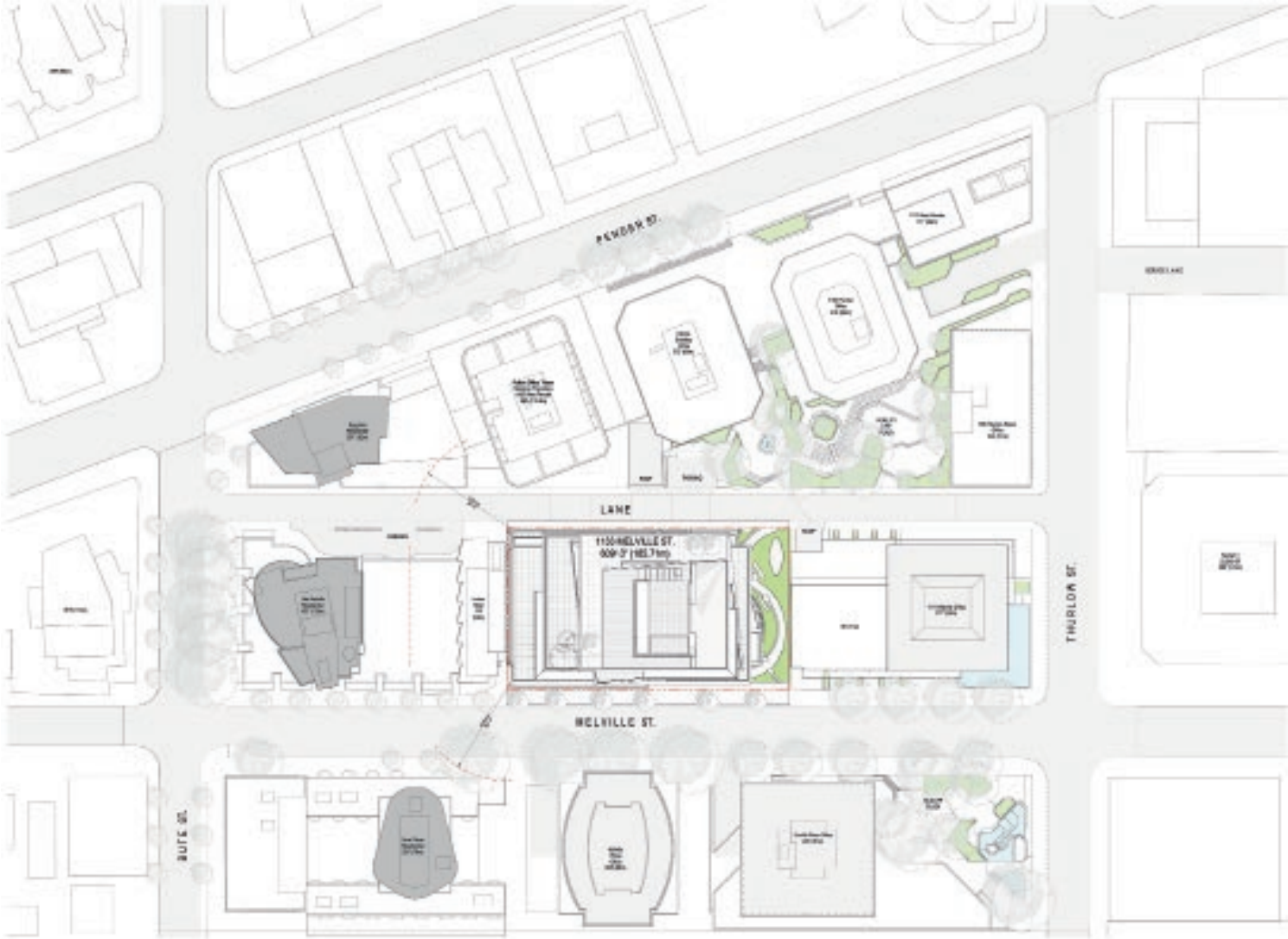
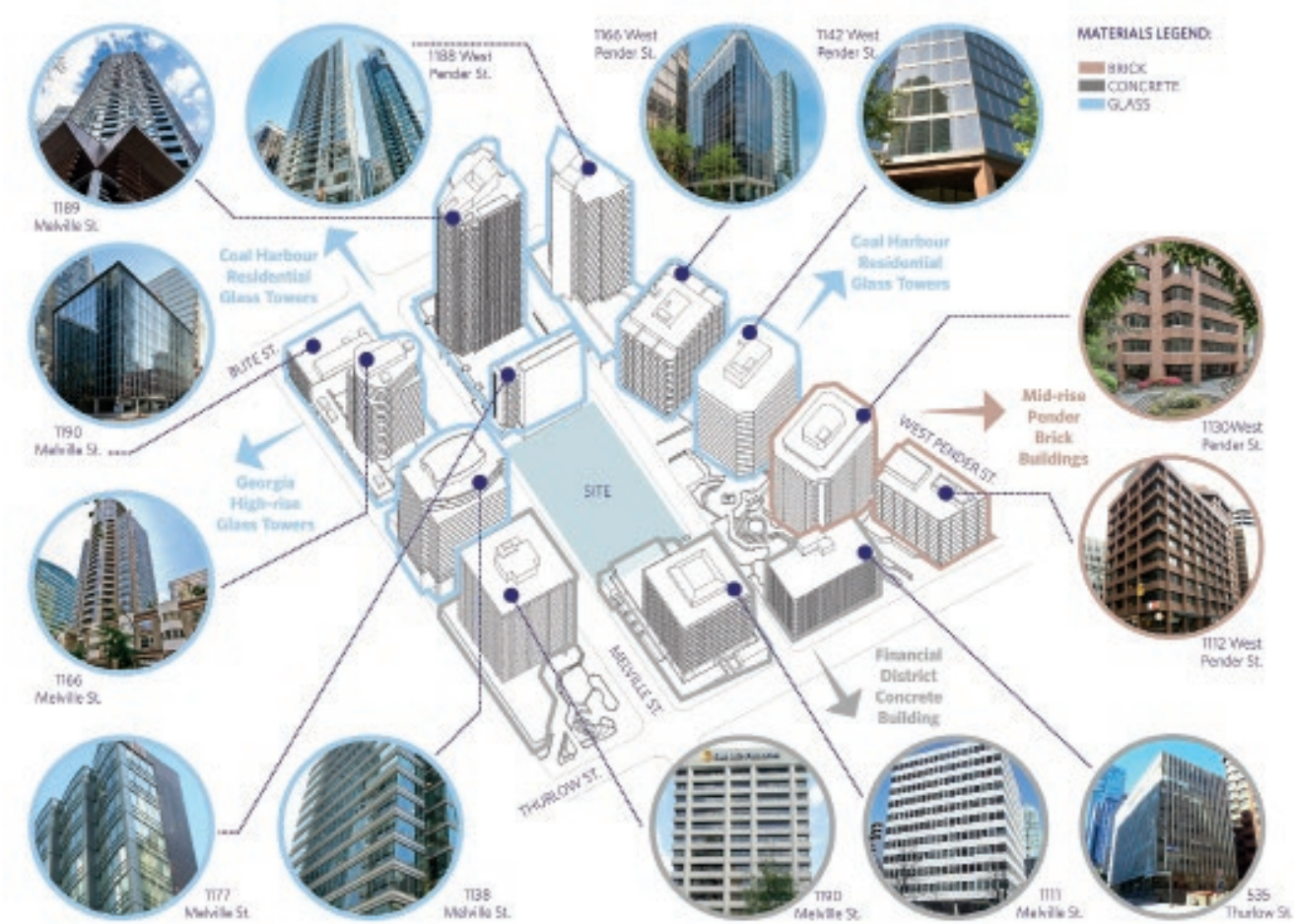
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Chris Phillips
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Context Plan

The site is located in the Vancouver Central Business District Shoulder on Melville Street between Thurlow and Bute. The open Fidelity Plaza sits across the lane to the north east of the site with another open space, Sunlife Plaza across Melville Street to the southeast.



Project Description

1133 Melville Street is a 37 storey (5 below grade), 527 feet high office tower located mid-block between Thurlow and Bute Streets on the north side of Melville Street in the Central Business District Shoulder area of downtown Vancouver.

The layout, orientation, massing of the building and public realm is guided by the nature of the site, neighboring buildings, overlapping urban fabric geometries and its unique spatial openness. The tower differentiates itself from its surroundings creating a unique identity both for the immediate area and for the larger Central Business District.

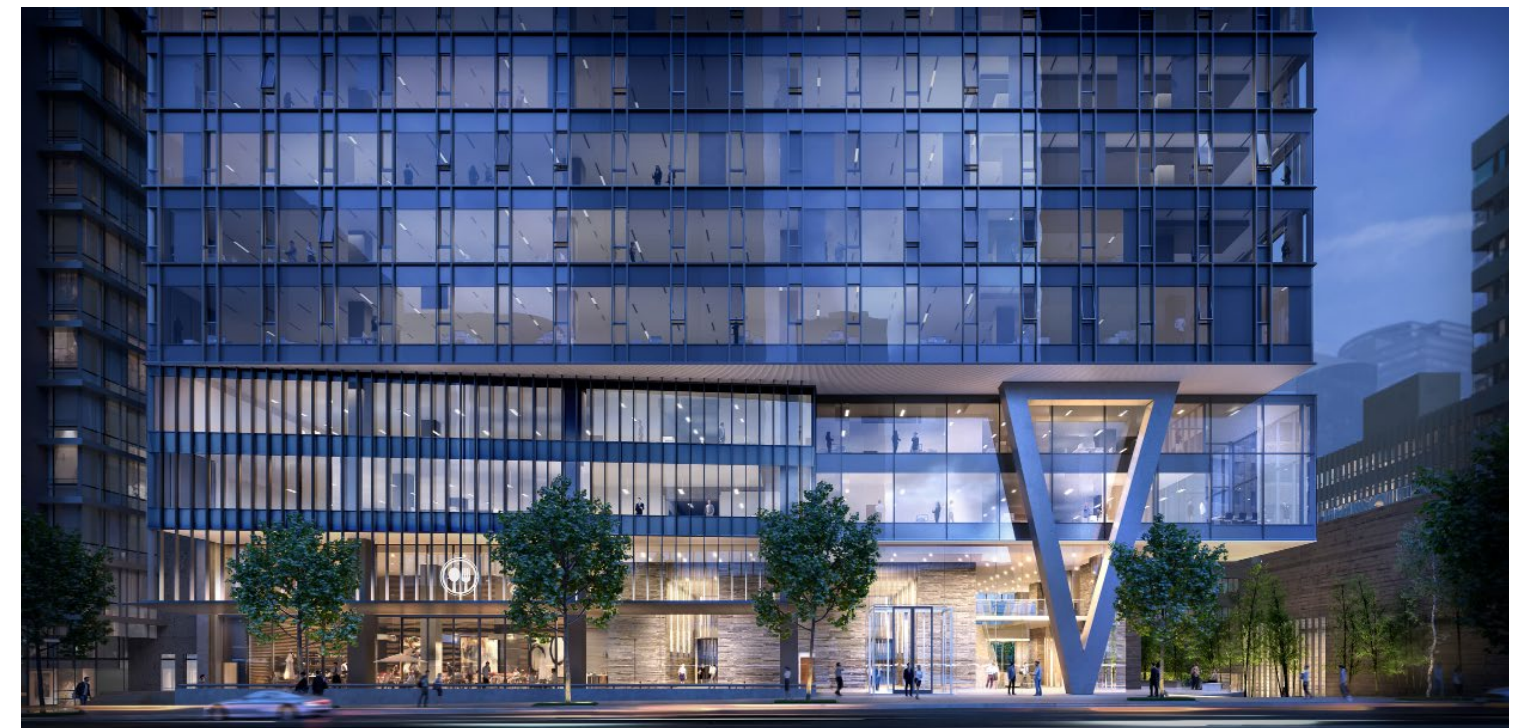


Architectural Context

The site is located in the Vancouver Central Business District Shoulder on Melville Street between Thurlow and Bute. The specific site is in a transitional zone between a more consistent downtown office zone (higher built-form and larger floor plates) and a downtown residential zone (a mix of low and high slender built forms).

Given the site's location at the heart of this transitional urban block, the permeability of the pedestrian network and cross-block connections are conceived to be an integral part of the site's identity.

The site is located adjacent to active bicycle, public transit, and road networks and is exceptionally well-connected. The design contemplates leveraging this connectivity to the largest extent possible with a sizable, at-grade bicycle facility with natural light. Creation of a new multi-functional urban Pocket Park improves the quality of public-private interface, links the surrounding urban spaces, and offers the potential to enhance the existing connectivity of the Central Business District (CBD) Shoulder area.



Architectural Context, continued

Through the creation of a dramatic glass entrance and an integration of outdoor and indoor material palette, the experience of the Pocket Park is visibly extended into the lobby.

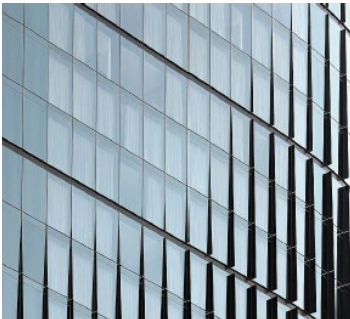
The tower form is broken down to a set of stacked boxes, each one proportionally crafted to relate to its surrounding context and building height datums. The boxes are also shifted in their stacking position to best mediate the new tower’s adjacency to existing towers nearby. A small rotation is introduced to one of the boxes as a gesture that responds to the rotated angle of the next block (Pender Street) while also giving the building a strong architectural presence along Melville Street and at street corners.

While the massing is broken down to relate to the surrounding context, the project maintains a strong presence along Melville street with an entrance that is highly visible from the street corners. The generous setback at the lobby blurs the line between the Pocket Park and the sidewalk to animate the streets. Mid-height and Sky-garden articulations breaks down the scale of the tower to better fit in the immediate context.

Material Palette



Fritted glazed skin with openable vents



Glass foil with fins



Stone cladding and paving (gradient of light to medium grey)



Metal cladding

Softscape



Bambusa Vulgaris/
Timber bamboo



Parrotia Persica/
Persian Ironwood



Hypnum/Sheet Moss



Polytricum/Haircap
Moss



Iris Kaempferi/
Japanese Iris

Site furnishing and water channel feature



Basalt seating



Bench on concrete
base, IPE wood, natural
oil finish



Design at rainwater
runnel terminus, dark
granite cut stone



Material composition
within rainwater runnel,
natural stone accents.



Planting at rainwater
runnel terminus,
equisetum

Hardscape



Paving material, light
white/grey granite



Fractured granite
paving material, natural
grey granite



Fractured granite
paving material, natural
grey granite

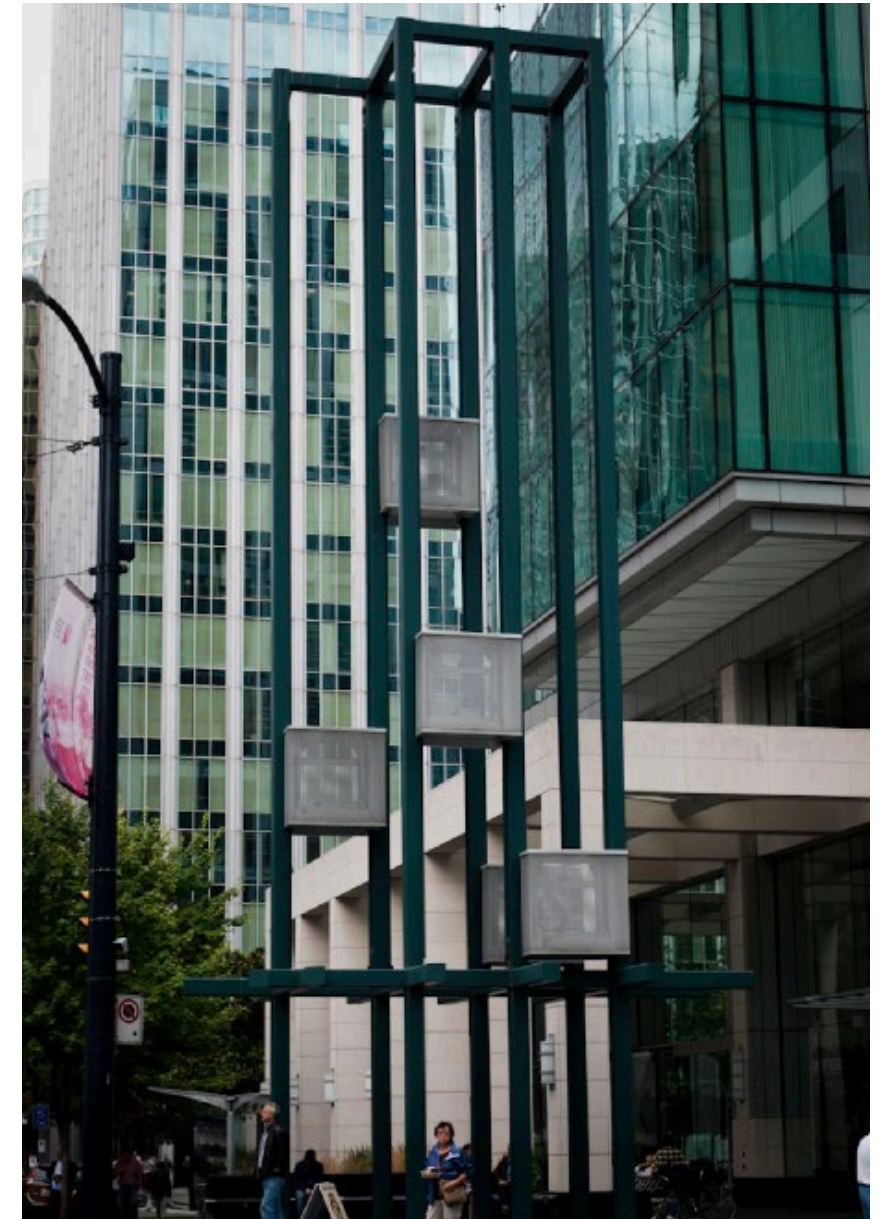


Fractured stepping
stone material, natural
grey granite

Public Art Context

Situated in the densely developed downtown, 1133 Melville is surrounded by numerous pieces of public art.

A few blocks to the northeast in the public plaza at the building entrance to 277 Thurlow Street sits *Capturing the View* by Jill Anholt. Made of stainless steel, backlit acrylic and LEDs, *Capturing the View* is a composition of three sculptural tree-like towers reaching upward towards the views of the mountains, park, and water. The structures simultaneously reflect these views and absorb them within their inner cores as glowing coloured landscapes.



To the east at the corner of Pender and Burrard Street is Alan Storey's *Public Service/Private Step*. In this piece, Storey reveals the inner workings of the building by mimicking the activity of the elevators. In a 60-foot steel, aluminum, with electro mechanical interface structure in front of the building, rectangular boxes travel up and down and an LED screen reveals the footprints of the people inside the building as they travel up and down between the floors.



A block to the south the Abraham Anghik Ruben piece *Spirit in a Landscape* marks the main entrance to the BC Gas building at 1111 West Georgia Street. This privately commissioned bronze sculpture represents the natural world as a reflection of our own human pursuits and activities.



At the Palisades on Alberni Street at Bute, Gwen Boyles' *New Currents and Ancient Streams* features a series of upper pools, waterfall, and lower pools with overlapping black slate. A large glacial boulder sits in the upper pool mirrored by its identical cast bronze replica in the lower pool. Connecting the present use of the site with its past, an inscription cast in concrete quotes Leonardo DaVinci: "in rivers, the water you touch is the last of what has passed, and the first of that which comes; so with time present."

Public Art Opportunity

The Design Team has identified the Pocket Park on the east side of the building as an ideal site for a public art opportunity. Located adjacent to active bicycle, public transit, and road networks the Pocket Park is exceptionally well-connected, and is envisaged as an important pedestrian link connecting Melville St with the Fidelity Life Plaza bordering the laneway between Melville and West Pender to the North, and the Sunlife Plaza at the corner of Melville and Thurlow to the south. These two plazas provide key benefits for pedestrians and office workers in the Central Business District (CBD), who use them as urban shortcuts and as sites of relaxation or for outdoor seating during lunch hours. The Pocket Park will, therefore, build on the permeability of the cross-block connections which are conceived as an integral part of 1133 Melville Street's design rationale.

The design team see a highly visible and well supported opportunity for a public artwork to animate and anchor the Pocket Park. As there is a zero-lot line condition on the north, south, and west sides of the site, the Pocket Park is the most expansive public area within the perimeter of the building.

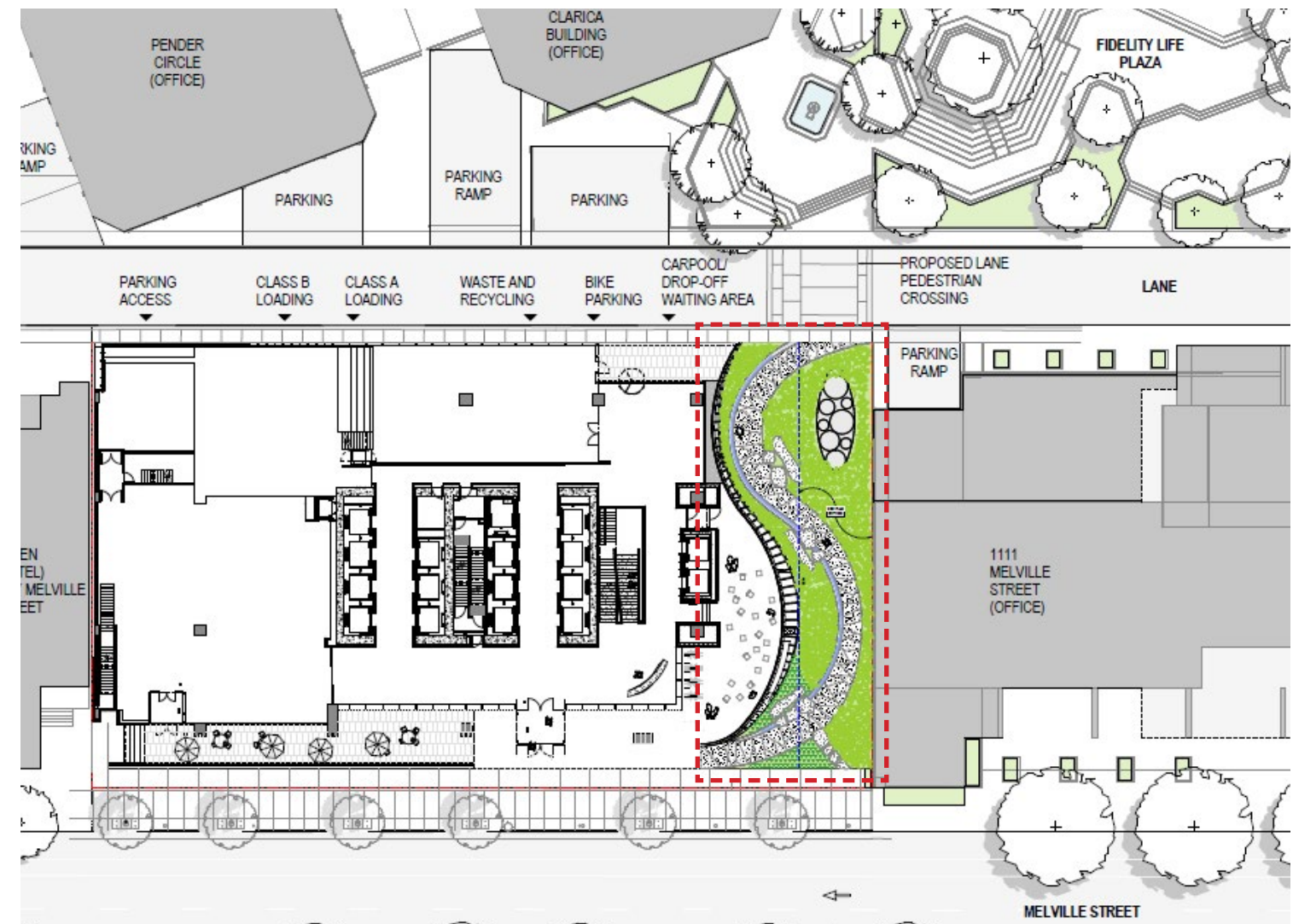
This direction was supported during the planning process by the Urban Design Panel, who highlighted the Pocket Park as the preferred location with a view to activating the laneway. The Pocket Park design was displayed for public feedback/consultation in the Rezoning Public Open House held November 21, 2017 and in 2 separate Urban Design Panel sessions held May 31, 2017 and July 11, 2018.

Through a dramatic glass building entrance that helps to integrate outdoor and indoor, the experience of the Pocket Park is visibly extended from the shallow

building lobby into the surrounding area. To blur the distinction between built forms and landscape, the terrace and the curvilinear, slanting glazing of the Bike Facility appear to emerge from the serpentine landscape form. A distinct paving pattern, feature furnishings, and patio seating will further animate the pedestrian realm. The north-east corner of the Pocket Park will also incorporate 262 sq. ft of at-grade ventilation for the parking garage below.

The selected artist will have the freedom to define a location within or throughout the Pocket Park in consultation with the Design Team. Once a direction for the public art work is chosen, other features of the Pocket Park, including the bamboo grove, will be refined and detailed in consultation with the selected artist.

One unique opportunity that the selected artist will be invited to consider is the potential integration of the parking garage ventilation within and as part of their public art work. Because the northeast corner of the Pocket Park is the only location possible for the ventilation grate, the Planning Department expressed enthusiasm at using this as a platform for the public art. The vent has been specifically set back from the property line to allow more space to feature a potential artwork. An ambitious visual or sculptural treatment, at grade or with elevation, could incorporate the venting beside, underneath or through the sculpture, perhaps utilizing blown air as an animating feature. Given the venting is designed to ameliorate the parking garage's vehicle exhaust, including such chemicals as CO, CO₂ and NO, the potential exists for an artwork to address a variety of environmental issues or concerns should this be of interest. The only formal prerequisite is that the Public Art work provide space or porosity for the necessary cubic feet per minute (CFM) of ventilated air.



Selection Process

The Public Art Consultant, Reid Shier Inc., will facilitate all stages of the selection process. The selection process will be a Two Stage invitation to professional artists with a Selection Committee.

The Selection Committee will consist of 5 members including:

- Design Team (1)
- A representative from Oxford Properties (1)
- The Vancouver Art Community including one professional artist (3):
 - Brian Jungen
 - Stan Douglas
 - Dana Claxton
 - Liz Magor
 - Tim Lee
 - Daina Augaitis

Stage One

The Selection Committee will be oriented to the development, the surroundings, and the public art opportunity. They will develop a long-list of 25–30 artists whose practices lend themselves to this particular public art opportunity. From this list, the Selection Committee will determine a short list of three Artists. The Selection Committee will consider local, regional, national, and international artists in determining the short list.

Stage Two

The three shortlisted Artists will be oriented to the development, the surroundings and the public art opportunity. Given the desire for an expedient and timely process that will provide maximum time for an artist to develop a fully realized Public Art concept in collaboration with the design team, we propose an interview process with the shortlisted artists as a first, and deciding step, rather than a competition based on detailed concept proposals. The shortlisted artists will be invited to Vancouver for this interview, to be held with the Selection Committee, shortly after the project orientation. Artists will be provided an honorarium of \$1000 in addition to travel and accommodation expenses.

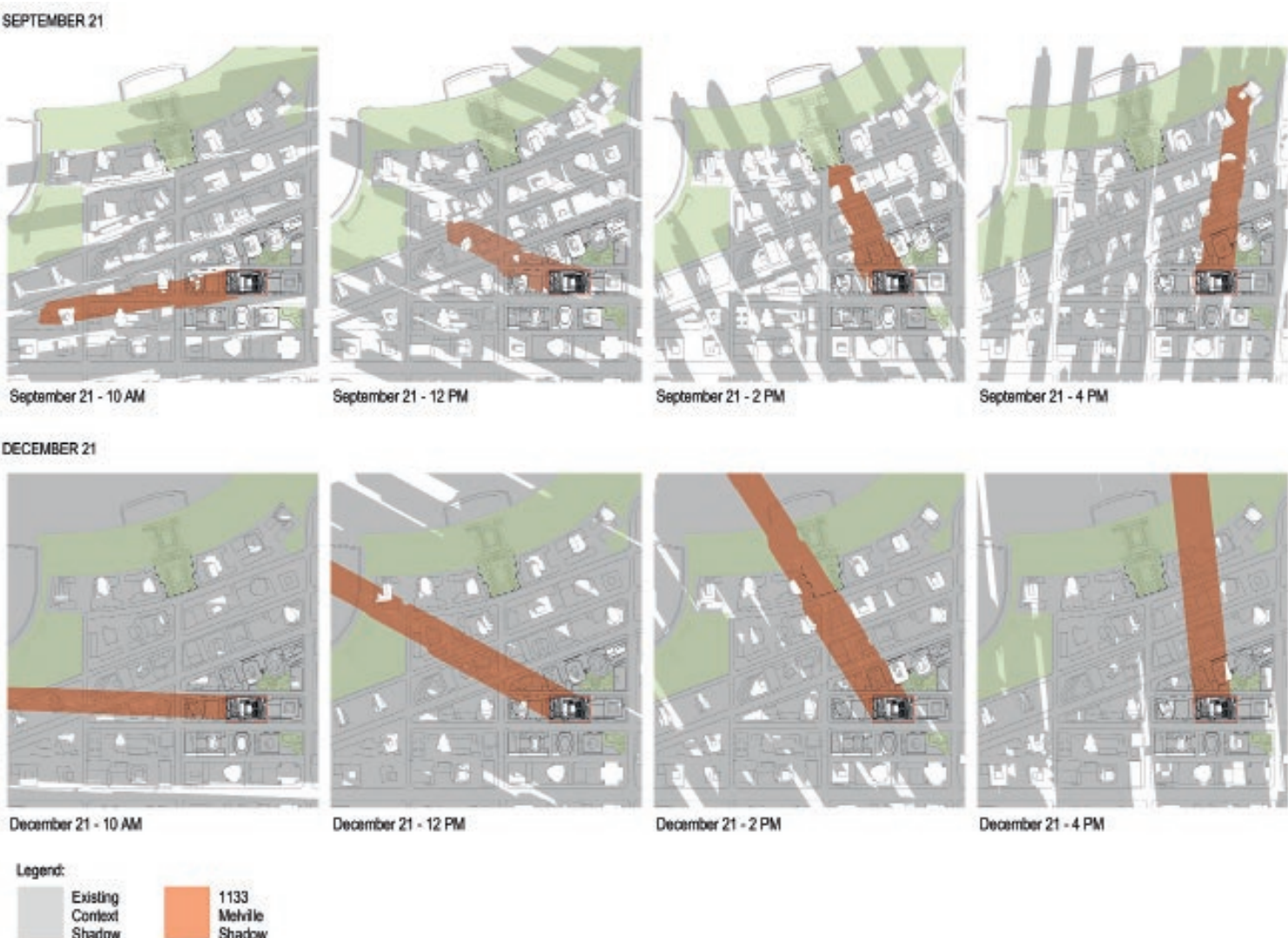
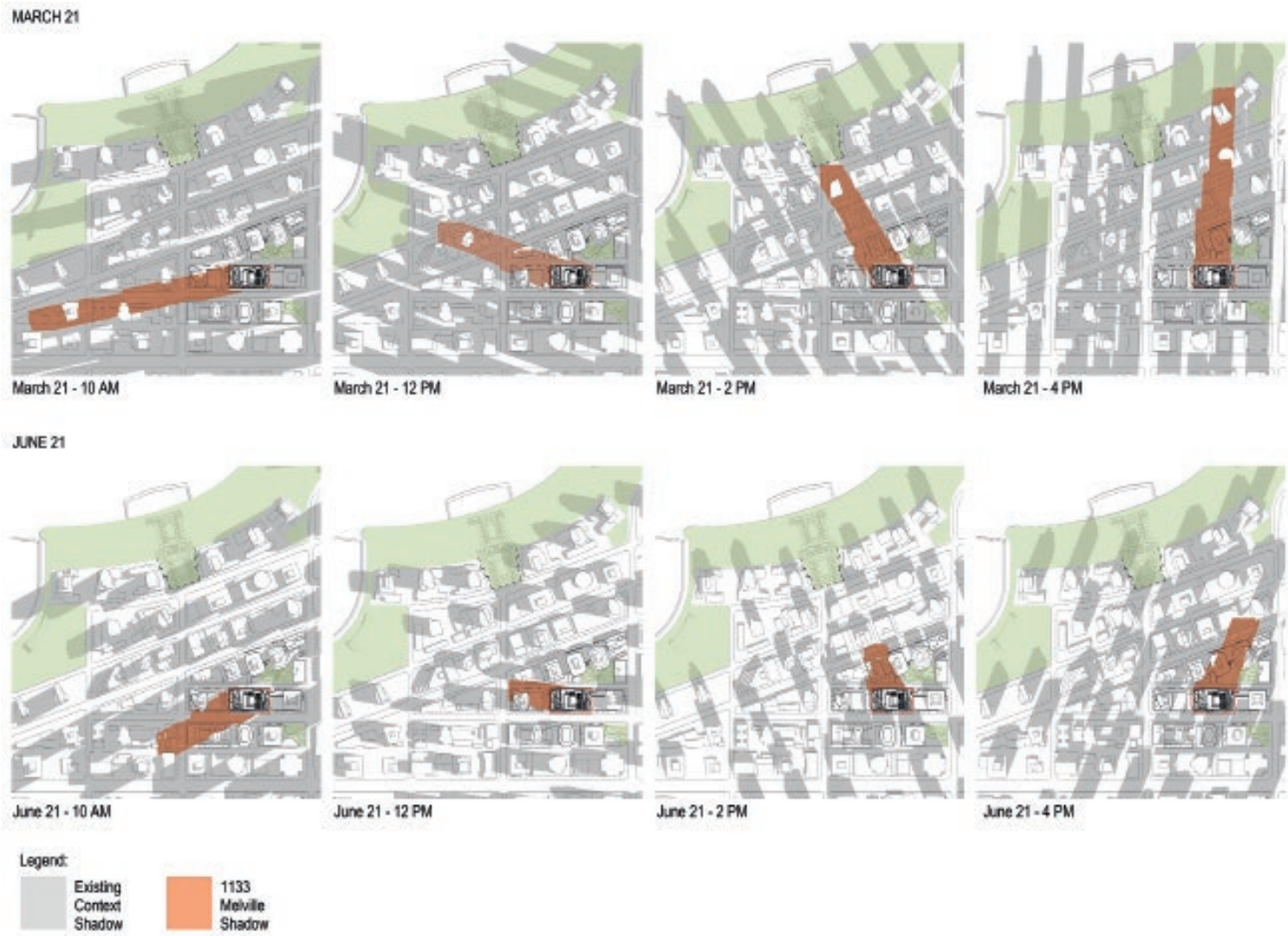
After the interview process the Selection Committee will decide on an artist to award the commission. Post selection, the selected artist will then prepare a detailed written Public Art Brief including at least one and up to three concept proposals, including budgets and a timeline. An honorarium of \$10,000 will be paid upon receipt and presentation of the Concept Brief.

Final Artist Selection Criteria

- High quality and innovative concept with a clear vision of the final artwork.
- Demonstrated understanding of the public space and the impact on the proposed site.
- Understanding of the project architecture and landscaping.
- Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance, and site consideration.
- Artistic quality of artwork presented in the documentation of the past work.
- Experience working on projects of similar scale and diversity of scope.

The final selected Artist will enter into a contract with Oxford to complete the proposed artwork on time and on budget prior to the project occupancy permits.

Appendix A: Shadow Studies



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