



Ōku

ULMUS DEVELOPMENT
ŌKU 64 | OAK

DETAILED PUBLIC ART PLAN
Oak Street & 64th Avenue Vancouver BC

JULY 8, 2019



BALLARD FINE ART
ART ADVISORY

TABLE OF CONTENTS

Project Details	3
Location Context	4
Project Introduction	5
Project Description	6
Project Data	8
Landscape Plan	9
Public Realm.....	10
History & Community Context	14
Public Art Context	16
Guiding Principles	17
Public Art Opportunity	18
Precedent Images	20
Public Art Budget.....	21
Project & Public Art Timeline.....	22
Community Engagement.....	23
Selection Process.....	24

PROJECT DETAILS

PROJECT ADDRESS	8030-8130 OAK & 988 W 64TH AVENUE, VANCOUVER, BC, V6P 2M1
LEGAL ADDRESS	1) LOT 1. BLOCK 15 OF BLOCK B. AND 2) LOTS 2 TO 7 OF LOT 15 BLOCK B EXCEPT THE WEST 7 FEET AND THE EAST 10 FEET. NOW HIGHWAYS ALL OF DISTRICT LOTS 319. 323. AND 324 GROUP 1 NEW WESTMINSTER DISTRICT PLAN 1685
TOTAL FSR	100,997 sq. ft.
PUBLIC ART BUDGET	\$199,974.06

PROJECT CONSULTANTS

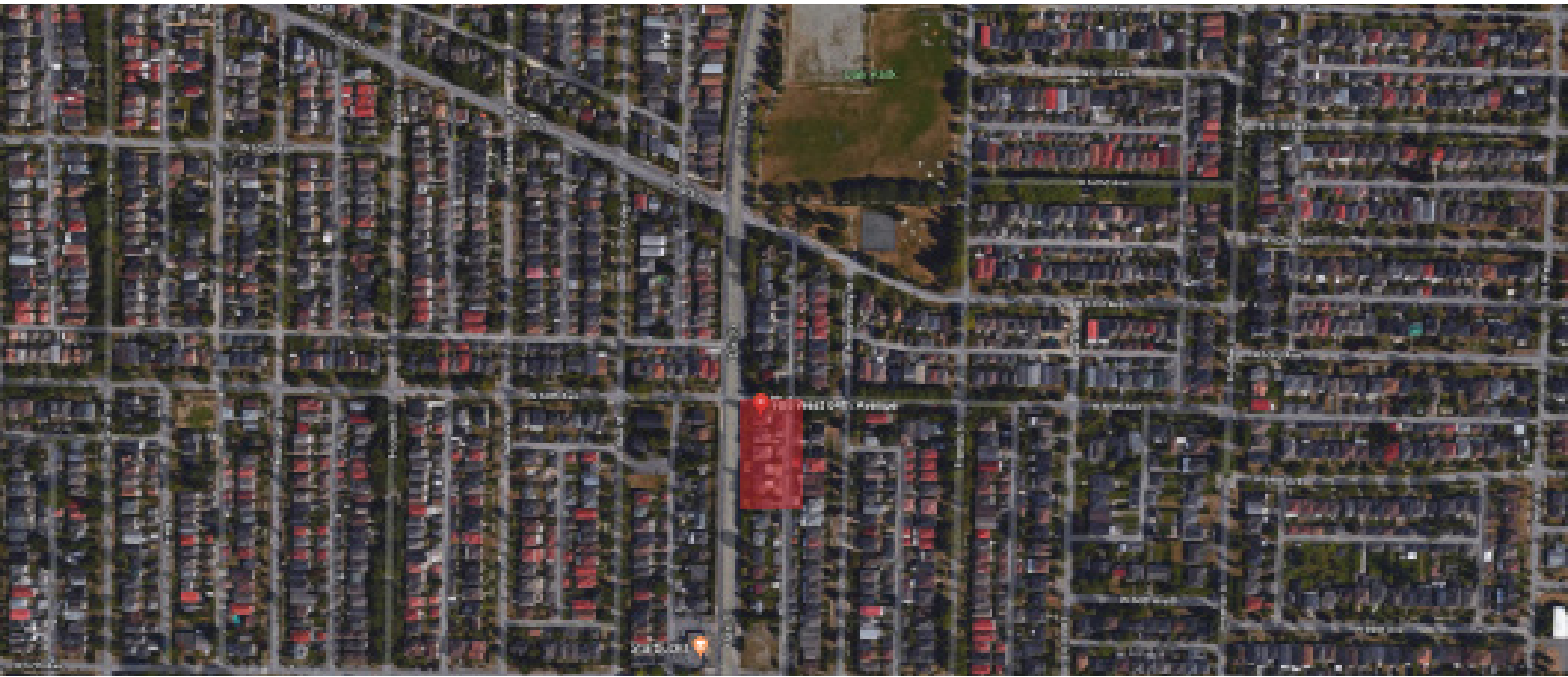
PROJECT OWNER | ULMUS DEVELOPMENT (ÖKU) LTD
8417 MAIN STREET
VANCOUVER, BC, V5X 3M3
DON REDDEN
604 321 8612
604 351 1465
DON@ULMUS.CA

PROJECT ARCHITECT | ARNO MATIS ARCHITECTURE
1540 W 2ND AVE
VANCOUVER, BC V6J 1H2
ARNO MATIS
604 708 0188 EXT. 100
AMATIS@ARNOMATISARCHITECTURE.COM

LANDSCAPE ARCHITECT | CONSIDERED DESIGN INC
201-318 HOMER STREET
VANCOUVER, BC V6B 2V2
ALISON MAGILL + JULIAN PATTISON
778 386 4414
STUDIO@WEARECONSIDERED.COM

PUBLIC ART CONSULTANT | BALLARD FINE ART LTD
1243 DUCHESS AVENUE
WEST VANCOUVER, BC V7T 1H3
JAN BALLARD
604 922 6843

LOCATION CONTEXT



Aerial View of Site



Oak Street & W. 64th Avenue Site



Oak Street & W. 64th Avenue Site

PROJECT INTRODUCTION



Rendering: Looking Southeast from Oak Street and 64th Avenue

Ōku, situated in the heart of Vancouver’s Marpole community, presents the exciting opportunity to feature an engaging public artwork. Fostering a variety of vibrant social activities, the development aspires to establish a welcoming and family-friendly public realm, creating numerous opportunities for diverse community interaction. Ulmus is committed to hosting a captivating public artwork that speaks to the spirit and character of one of Vancouver’s key residential communities.

To ensure the highest quality and ingenuity of the public artwork, Ulmus has chosen to pursue the Option A selection process, engaging the services of Ballard Fine Art Ltd. to provide public art consultation. The developer looks forward to working with the City of Vancouver and the selected artist to facilitate a notable public artwork that will contribute to the artistic and cultural landscape of Vancouver in a meaningful and enduring way.

PROJECT DESCRIPTION



Rendering: Looking East from Oak Street

Ōku is an affordable multi-residential development located on Vancouver's West Side in the neighbourhood of Marpole, one of the city's oldest residential communities. Situated at Oak Street and 64th Avenue, Ōku is envisioned as transit-oriented and family-friendly, fitting seamlessly into the fabric of single-family homes in the surrounding neighbourhood. Ōku features three 6-storey residential buildings with a total of 132 diverse units, and a site area of 40,430 sq.ft.

Guided by Marpole's Community Plan, Ōku's unit mix is focused around efficient, family-oriented living; nearly 40% of homes will be 2- and 3-bedrooms. Resourceful floor plans allow for comfortable family living in efficient, affordable spaces. Generous common outdoor spaces at grade create a warm and welcoming outdoor environment, allowing for the daily bustle of life to extend beyond the walls of the homes. Each building is located across the street from a bus stop on Route 17 with service to Downtown, and the Marine Drive SkyTrain Station is 15 minutes away on foot.

Ōku is Oak in Japanese. After Oak street, Ōku nods to the traditional charred siding and white paneling of Japanese architecture.

The architecture and materiality of Ōku exemplify sophisticated, visually exciting design that pays homage to the site's unique industrial heritage. Referencing the "industrial stack", the stacked components that recall a storage methodology prominent in industrial zones, the architectural vocabulary of Ōku suggests a visual pattern common in the area. Proposing the introduction of a charred wood veneer panel that is both high quality and contemporary, Ōku's design is innovative yet sensitive to the traditional architecture of the area. Additionally, white fibre cement panels are introduced to modulate the exterior of the building and fragment the building massing with an ambiguous materiality.

The combination of on-site indoor and outdoor amenities, as well as off-site public realm improvements, will establish the project as a desirable address in this historic area. Enhancing the development's livability for all residents and visitors, the public art opportunity at Ōku will inspire and foster a variety of social activity drawn from the street. The open design will encourage and facilitate greater engagement and interaction with the community, creating a welcoming and accessible destination for all.



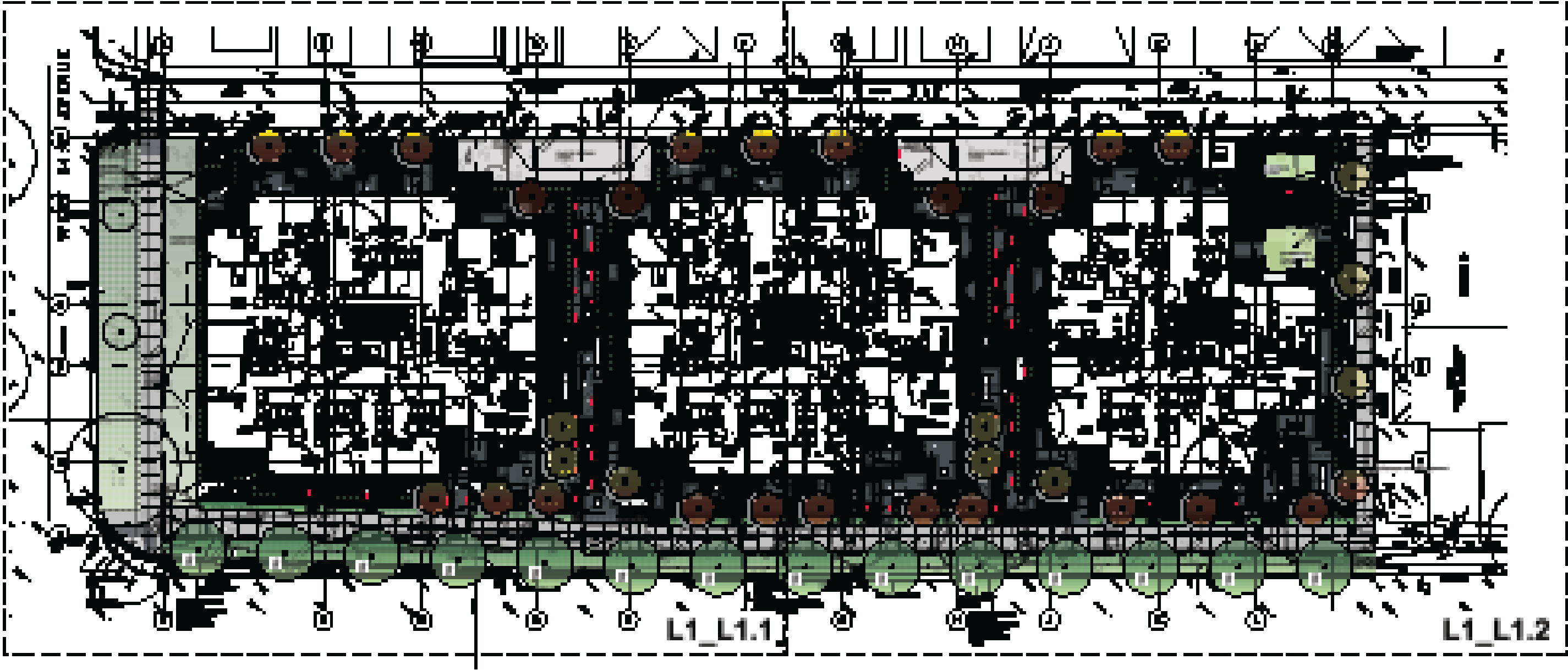


Page 10/10

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LANDSCAPE PLAN



PUBLIC REALM



Artist Illustration of future Oak Street Looking North Towards West 67th Avenue

Situated in the dynamic and highly accessible neighbourhood of Marpole, Ōku is envisioned as a walkable, transit-oriented, and family-friendly development focused on sustainability, quality of life, and proximity to amenities. By fostering engaging and connective pedestrian zones, Ōku will provide a welcoming backdrop for diverse community interaction.

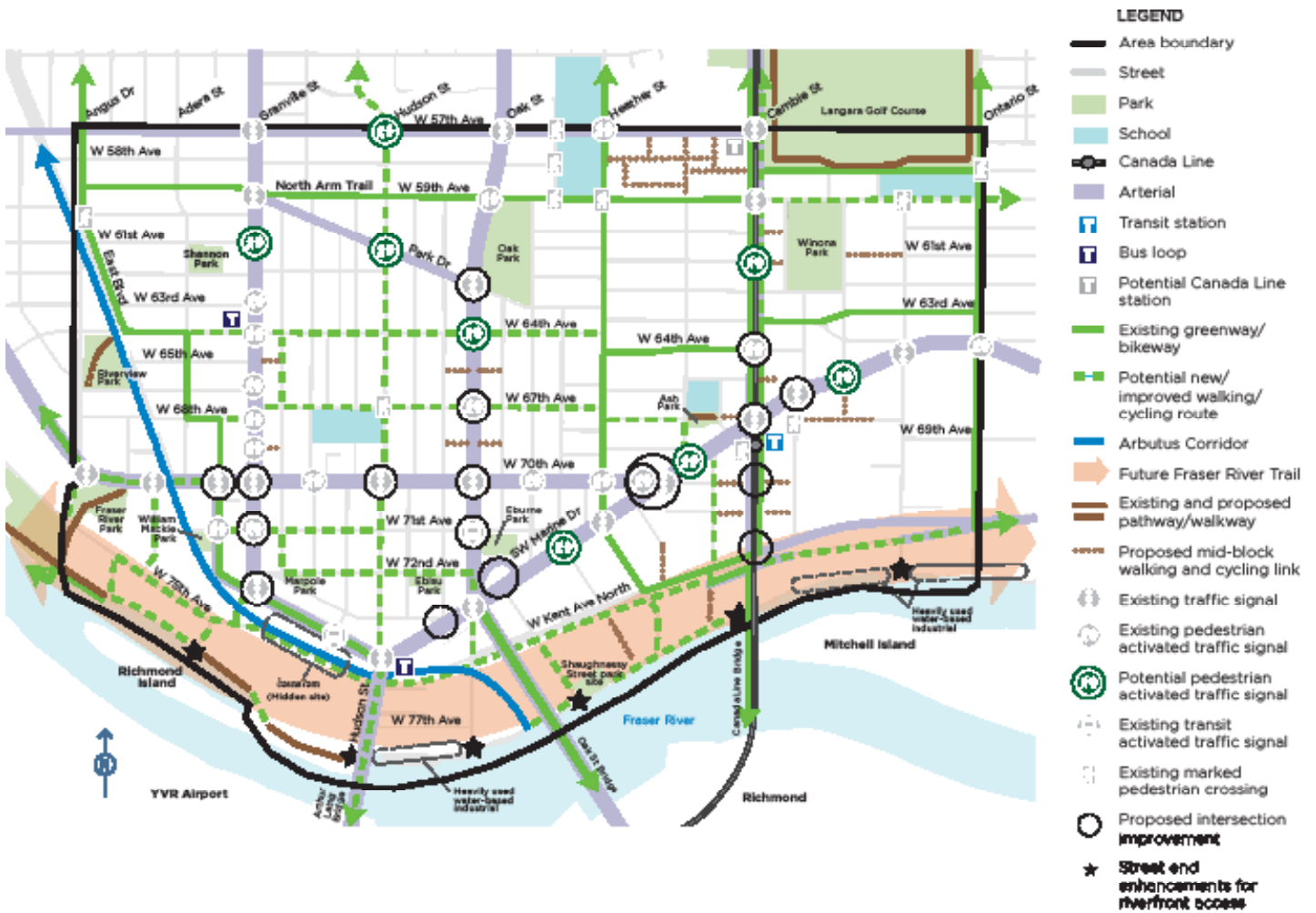
A variety of streetscape improvements along Oak Street will activate the development and increase ease of movement, supporting a connected and welcoming environment. Ōku's landscape character, figuratively derived from images associated with the history of Marpole's nearby lumber industry, as well as Oak street's dynamic celebration of the automobile, will be family-friendly and accessible for all ages and abilities. Large communal bench seating throughout the development will encourage social interaction, while abstract multi-purpose landscape objects, both hard and soft, will nurture informal play opportunities as well as learning and other creative interpretations. Surrounding plantings provide a variety of scents, textures, and colours to the development, creating habitat for songbirds and buffering against the business of Oak Street. Two open spaces, situated between buildings one and two, and two and three, respectively, enhance Ōku's connectivity and porosity, creating flexible areas for residents and visitors alike to gather. Memorable in design and encouraging a sense of communal ownership, these spaces support a sense of a shared, cared for landscape which enables longevity of use, social resilience, and material sustainability over time.



Oak Park Entrance, Douglas Senft, Garland 2002

Alongside the bustling activity generated from Oak Street, a number of parks and recreation facilities in the area create flexible, public spaces for leisure and gathering, including Oak Park, Langara Golf Course, Ash Park, and Winona Park. A centre for lively and diverse community interaction, Oak Park, at 5.25 hectares, features a winding network of paths, picnic areas, and a number of wonderful old growth trees. Amenities at Oak Park include two baseball diamonds, a ball hockey rink, a basketball court, three soccer fields, two tennis courts, a playground, a field house, as well as a popular water/spray park. Oak Park also houses the Marpole-Oakridge Community Centre, Vancouver's oldest, opened in 1949. With a variety of programs and spaces for all ages and abilities, facilities include a preschool, youth centre, dance and music studios, gymnasium, snack bar, racquetball court, and fitness centre with sauna and whirlpool. The Langara Golf Course, a traditional-style course located on the south slope of the city, was built in 1926 by the Canadian Pacific Railway. A walkable and tree-lined course open to the public, Langara also features a clubhouse where golfers and non-golfers alike can enjoy a meal in comfort while taking in the spectacular views of the surrounding gardens and golf course. Transit in the area is plentiful.

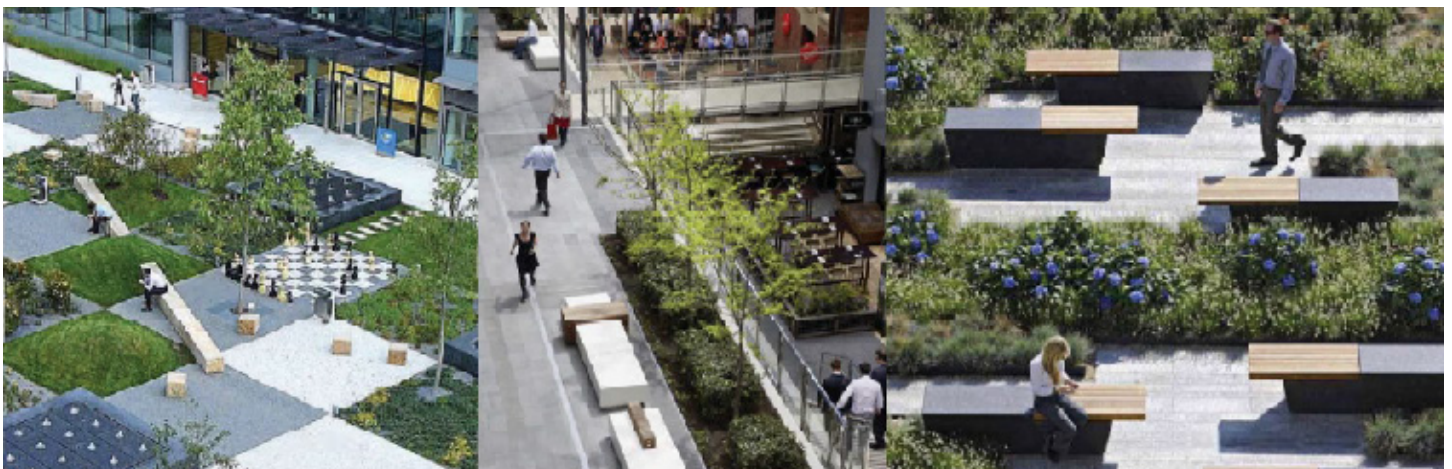
Figure 9.2: Existing and Potential Walking and Cycling Routes





Rendering: Aerial View

Designed to meet the needs of its diverse Marpole community, Ōku's public realm will provide a dynamic backdrop for everyday life. Encouraging engagement and interaction on both small and large scales, the project's open design will facilitate a multi-faceted and interconnected public realm. Nurturing a variety of opportunities for social activity by creating a cohesive ground plane, Ōku will be a comprehensive platform where residents, visitors, and passersby can relax, congregate, and enjoy.



Ulmus Precedent Image Community Gathering

HISTORY & COMMUNITY CONTEXT



View of Hudson Street, looking south toward the Eburne Railway Station, ca. 1910s. City of Vancouver Archives

Marpole, a largely residential riverfront community, is one of Vancouver's oldest neighbourhoods. Bounded by Angus Drive, West 57th Avenue, Ontario Street, and the Fraser River, it comprises 1,386 acres (561 hectares), making up about 5% of Vancouver's total land area. Prior to colonial settlement in the 1860s, the area known today as Marpole was inhabited as far back as 3500 B.C. by the Musqueam peoples. Two of these early village sites, known in Halkomelem as *časnaʔəm*, and in English as the Marpole Midden, were discovered just north of the Fraser River in 1889 by workers during the extension of Granville Street, and have been heavily documented by archaeologists since. Today, a stone cairn and plaque situated in Marpole Park commemorates this important piece of history, reminding visitors about the centrality of Indigenous legacies within our contemporary society.

Prospering as a riverfront community with booming industrial potential, sawmills, shingle mills, sand and gravel companies opened their doors along the banks of the Fraser. In 1916, the area was renamed Marpole after CPR General Superintendent Richard Marpole. Workers of the Mills and factories rode the streetcar line up and down Oak Street, and many families began to settle in the neighbourhood. The community amalgamated with the rest of Vancouver in 1929, securing its place as one of the city's major industrial centres.

The opening of the Oak Street Bridge in 1957, linking Vancouver with Richmond, saw businesses in the district along Hudson and Marine suffering as traffic shifted towards Oak Street. The 1960s saw the area south of 70th Avenue rezoned from single-family, and many low-rise stucco walk-ups began to replace the original homes that once populated the neighbourhood. The opening of the Arthur Laing Bridge in 1975 created further change, shifting commercial traffic once again back to Granville Street. More recently, the 2009 opening of the Canada Line and its Marine Drive station has also contributed to further change in the community.



Artist Illustration of future West 62nd Avenue and Winona Park

Today, Marpole is a vibrant and family-friendly area, home to a diverse socio-economic and multi-ethnic community that contributes richly to the city's cultural vitality. With a population of around 24,000 residents, and a lasting relationship to the Fraser River, Marpole is made up of long-time residents, families, seniors, students and newcomers. Marpole has many important and well-used community resources, including its parks, a community centre, library, neighbourhood centre, daycare facilities, social services, and schools, all of which contribute to the vital social fabric of the community. As the Marpole neighbourhood undergoes exciting changes in accordance with the Marpole Community Plan, particularly Oak Street, with a transition towards more urban-residential, new housing types, and an improved overall look and feel, Ōku is poised to play an important role in the rejuvenation of the area. Marpole is committed to fostering initiatives based on values of affordability, sustainability, a robust economy, culture and creativity, greenspace, a healthy community, and sustainable transportation.

The public art opportunity at Ōku seeks to engage a wide range of audiences on a multitude of levels, playing an integral role in the exciting redevelopment of this up-and-coming area. Ōku will foster neighbourhood creativity, dialogue, and pride, enhancing community identity while supporting the viability and inclusivity of this transforming area.

PUBLIC ART CONTEXT

Public art has the power to punctuate everyday environments, energizing public space and inspiring community participation in the creation of our urban landscape. There are currently 14 public artworks existing in the Marpole area of Vancouver's public art registry. Produced between 2002 and 2015, these artworks vary in theme and material, touching on notions of place, passage of time, and the diverse cultural history that makes up the area. *Garland*, 2002, by Douglas Senft is the closest artwork to the development, located at the Oak Park entrance. Additional notable artworks, by Susan Point, Debra Sparrow, Robyn Sparrow, Krista Point, Ken Lum, and Geoffrey Farmer, are also located in close proximity to Ōku.



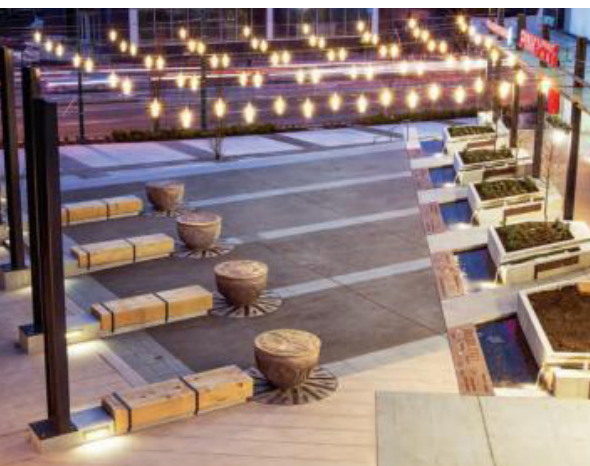
Douglas Senft
Garland 2002
Oak Park Entrance



Ken Lum
Simon Fraser 2015
Marine Gateway



Robyn Sparrow
Crosswalk Installation View, 2019
Granville and 68th, Vancouver
\$78,000.00



Susan Point
Salish Gifts 2015
Marine Gateway



Geoffrey Farmer
Fraser River Stories 2015
Marine Gateway



Krista Point, Debra Sparrow, Robyn Sparrow
Musqueam Weavings 2013
Granville Street Safeway Store



Kelly Cannell and Thomas Cannell
Land and Sea 2014
855 Granville Street

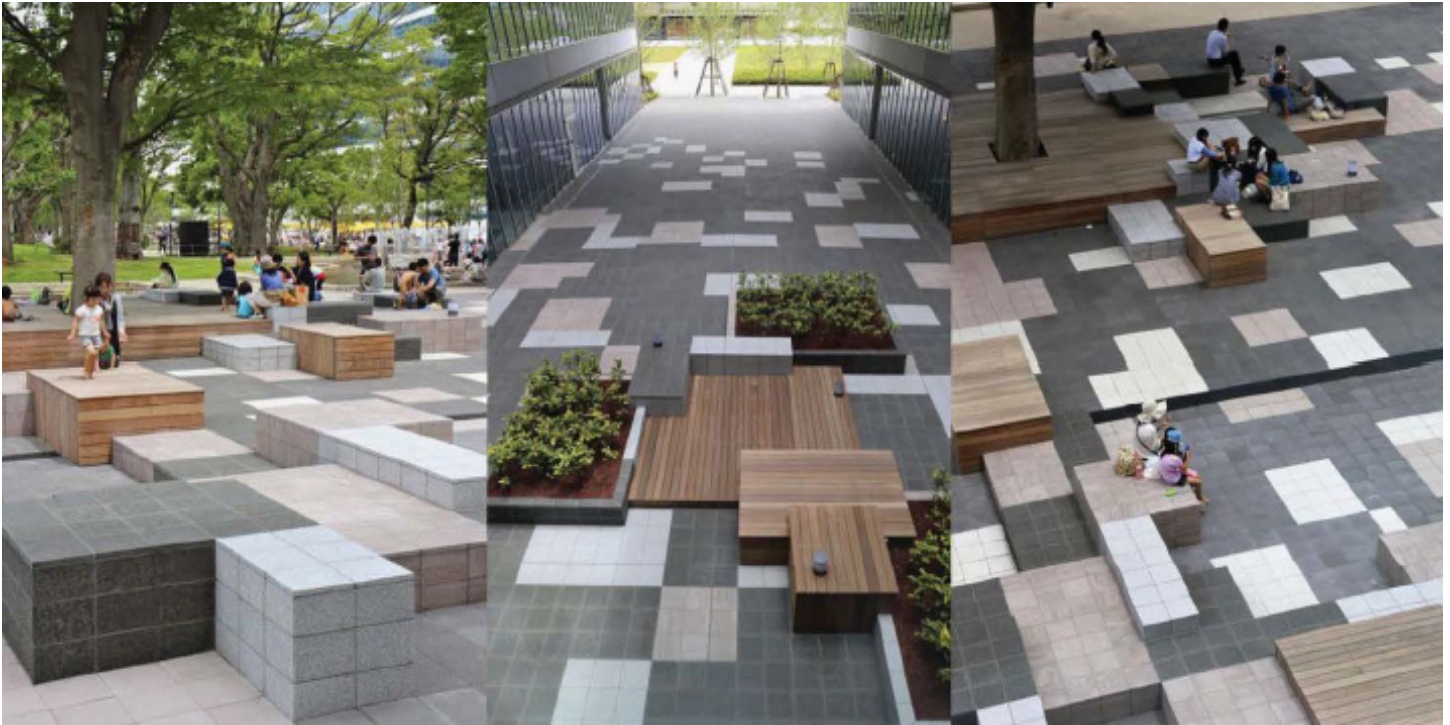
GUIDING PRINCIPLES FOR PUBLIC ART

- Reflect the vision and spirit of the Ōku project
- Thoughtfully consider the unique historic, social and cultural contexts of the Marpole community
- Offer maximum public accessibility and visibility for a diverse array of audiences
- Strive for the highest quality of artistic expression and standards
- Provide a public artwork that is dynamic and engaging, in accordance with the City of Vancouver's Public Art Plan Guidelines

PUBLIC ART OPPORTUNITY



Following thoughtful site analysis and discussion with the Ōku design team, the two open public courtyard spaces fronting Oak Street have been identified as the key site location for the public art opportunity. The art at these two courtyard spaces has the potential to expand as a sequence or series of related works or interventions to connect with the central courtyard spaces. One or both site locations may be selected by an artist. The public art will provide a significant contribution to the experience and enjoyment of the public realm by creating a welcoming and engaging context for the open courtyard's public uses. The artwork will be enjoyed by travelers along the busy thoroughway of Oak as well as pedestrians traversing through the courtyard to the laneway. High visibility and accessibility of the public artwork from a diverse array of viewers, including residents, workers, parents, children and visitors will significantly contribute to the cultural vibrancy of this lively urban community, building legacy, civic pride and community identity.



Ulmus Precedent Image Community Gathering

The public art opportunity at the open public courtyards and fronting Oak Street areas allow for a wide range of approaches and possibilities in 3-dimensional and other innovative media, including lighting. The public art opportunity has the potential to involve an integrated approach, working in concert with the landscape design, including the landscape hard features. With potential for wayfinding, the public art at the open public courtyards will possess unique placemaking qualities, contributing to the distinctive energy and function of the pedestrian oriented Marpole neighborhood. With the potential to engage both quiet and bustling moments, the public art opportunity at Ōku will support integration surrounding public realm, activating and energizing this community.

The artist/artist team selected will be given as much creative license as possible to activate these two key social gathering spaces, integrating art into the site and community contexts in a meaningful and lasting way. The artist/artist team will be selected early in the development process and will have an opportunity to become an integral member of the design team. The public art for Ōku will be carefully considered, in keeping with the vision of the development. It will reflect the City's commitment to, and investment in, visual art, enhancing public awareness, fostering engagement and encouraging creative partnerships within the community. Ōku proposes to host an enduring artwork that speaks to diverse audiences, inviting engagement and dialogue on multiple levels while celebrating and enhancing local culture.

PRECEDENT IMAGES



Huang Zhiyang
Landscape: Possessing Numerous Peaks and Ripples, 2016
1161 West Georgia Street, Vancouver
\$465,000.00



Tom Dean
Peaceable Kingdom, 2008
King Edward Village, Vancouver



Vanessa Brown
Charms Public Art Proposal Rendering, 2019
2443 Kingsway, Vancouver
\$172,000.00



Rebecca Bayer
Whereness, 2016
Cambie and 50th, Vancouver
\$170,000.00



Jeppe Hein
Modified Social Bench for Venice, 2019
Giardini della Biennale, Venice
€45,000.00-€100,000.00



Mary Anne Barkhouse
Locavore, 2015
Carleton University, Ottawa, ON.

PUBLIC ART BUDGET

The total public art budget for 8030-8130 Oak Street, 988 W 64th Avenue development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of **\$199,974.06** is based on the eligible project FSR of 100,997 square feet.

The total public art work budget will be allocated to administrative costs, the public art work, developer contingency, interpretive signs or plaques, and 10% art fund fee paid to the City of Vancouver.

Administrative costs will include art consultant fees, the artist selection process for each public art site location identified, and artist, selection panel and advisory honorariums.

The amount allocated for the public art work, includes the artist fee, travel, artwork fabrication, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation, professional images of completed work and insurance, plus applicable taxes.

BUDGET BREAKDOWN

Public Artwork	\$135,000.00
Public Art Administration	\$35,000.00
Public Art Consultant	\$20,000.00
Selection Process and Honoraria	\$15,000.00
Artist Honoraria (\$3,500 x 3)	\$10,500.00
Community Advisory (\$500 x 3)	\$1,500.00
Selection Panel Honoraria (\$1,000 x 3)	\$3,000.00
Developer's Contingency	\$8,976.65
Plaque	\$1,000.00
10% Civic Program Contribution	\$19,997.41
TOTAL Estimated Public Art Budget	\$199,974.06

TIMELINE

PROJECT TIMELINE

Date of Public Hearing	July 18, 2018
Rezoning Enactment Date	May/June 2019
Development Permit Application Date	December 2018
Development Permit Issuance	May/June 2019
Occupancy Permit Issuance	TBC

PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation	April 15, 2019
Detailed Public Art Plan Presentation	July 15, 2019
Selection Panel Meeting – Review Long List of Artist	Summer 2019
Short-listed Artists’ Invitation	Summer 2019
Community Consultation	Fall 2019
Artists Orientation Meeting	September 2019
Selection Panel Meeting – Artist Presentations	October 2019
Final Artist Selection	Fall 2019
Artist Contract	Fall 2019
Art Installation	TBC

* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

COMMUNITY ENGAGEMENT PROCESS

Community consultation and public engagement will be thoughtfully considered through the Ulmus public art selection process. A non-voting community advisory team will be established and consist of three representatives from the local Marpole community. The relationship of Ulmus to the Musqueam village site of Čəsnaʔəm will be a central commitment for consideration by the advisory members.

The advisory team will be made up of representatives from the Musqueam Nation, local neighborhood house, and Marpole-Oakridge Community Centre. The role of the community advisory will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide input towards the development of the artist concept proposals.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$500 for their work.

Smaller informal coffee meetings may be hosted by the consultant with members of the local Marpole community.

Proposed Community Advisors:

Jim Kew, Musqueam Elder

Zahra Esmail, Executive Director, Marpole Neighbourhood House

Anntuaneth Figueroa, Community Youth Worker, Marpole Community Centre

Alternates:

Thomas Cannel, Artist

Debra Sparrow, Artist

Tony Syskakis, Recreation Supervisor, Marpole Community Centre

Corinne Kempen, Director, Marpole-Oakridge Community Association

Mike Burdick, President, Marpole-Oakridge Community Association

Sara Ling, Community Engagement Manager, UBC St. John's College

Tracy Beshara, Executive Director, Marpole-Oakridge Family Place

Andrea Krombein, Seniors Outreach Coordinator, Marpole-Oakridge Family Place

SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant Jan Ballard. The community advisory will provide commentary and feedback through this process.

The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 2 members from the Ōku design team. Members of the selection panel, excluding members from the Ōku design team, will be paid an honorarium of \$1,000.00 for their work.

Proposed Selection Panel Members:

Kelly Cannel, Artist
Bopha Chhay, Curator, Artspeak
Julien Hou, Artist
Don Redden, CEO, Ulmus Development Ltd
Arno Matis, Architect, Matis Architecture

Alternates:

Susan Point, Artist
Vanessa Brown, Artist
Jennifer Cane, Curator, Burnaby Art Gallery
Erik Hood, Associate Director, Artspeak
Jesse Mckee, Director of Strategy, 221A

Stage One

In stage one of the selection process, the selection panel will be oriented to the Ōku development project, the public art opportunity and the community context. With an opportunity to meet with the community advisory, Jan and the selection panel will conduct in-depth research and nominate a long list of 18-20 suitable artists or artist teams for consideration. The selection panel will collectively discuss the merits of the nominated artist's past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 3 artists to develop a concept proposal.

Stage Two

In stage two, the short-listed artists will be invited to develop a concept proposal. The short-listed artist will be provided with an in-depth orientation to the project and site, the public art opportunity, and the community contexts, with an opportunity to meet the design team and community advisory. The short-listed artist will be provided with an honorarium of \$3,500.00 for their work, paid upon receipt and presentation of their concept proposal.

Following the selection panel's review of the short-listed artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, Ōku and its design team will have an opportunity to review the nominated artist's concept. The final artist/artist team selected will enter a contract agreement with Ōku to complete the proposed artwork on time and budget.

Artist/Artist Team Selection Criteria for Stage Two

- i) High quality and innovative concept with a clear vision of the final artwork
- ii) Demonstrated understanding of the public space and the impact on the proposed site
- iii) Understanding of the project architecture, the site and its contexts
- iv) Demonstrated feasibility in terms of a detailed budget, time line, implementation, safety, maintenance
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

Please note: If no submission warrants consideration, Ulmus reserves the right not to award the commission.

Please direct any questions to:

Jan Ballard | Ballard Fine Art Ltd.

O. 604 922 6843 | C. 604 612 6645 | E. jan@ballardfineart.com