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September 20, 2021

720 Beatty Street / 701 Expo Boulevard

Detailed Public Art Plan

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Introduction

720 Beatty Street / 701 Expo Boulevard is comprised of a 17-storey commercial office building fronting Beatty Street and a six-storey commercial building (entertainment pavilion) fronting West Georgia Street adjacent to BC Place Stadium—is an exciting new gateway project uniquely timed with the removal of the Georgia viaducts. A substantial public art opportunity exists to enliven what will be an architecturally unique office building and significant transition site between the Central Business District and North East False Creek, International Village, and Chinatown.

The developer has chosen to pursue the **Option A** Onsite Artwork to ensure the highest quality and ingenuity of the public artwork. The developer and design team is 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 site and contribute in a meaningful way to the artistic and cultural landscape of the city.



Project Details

Project Address: 720 Beatty St., Vancouver, BC

Total FSR Area: 61,602 square meters

Public Art Budget: \$1,312,892.63 (@ \$21.31/sm)

Project Consultants

Project Owner

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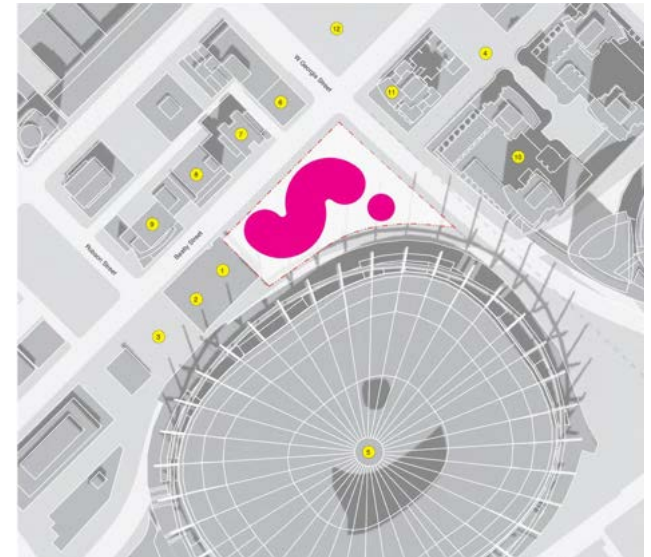
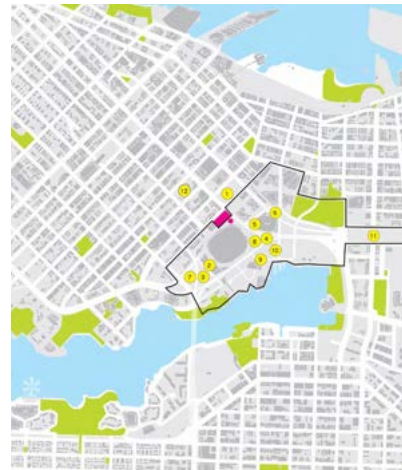
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Context Plan

720 Beatty Street sits on the western edge of the Central Business District (CBD). It is located within a hub of large-scale sports, culture, and entertainment venues, including BC Place Stadium, Rogers Arena and the Plaza of Nations. The site is also connected to Yaletown (South), Downtown (West), International Village and Chinatown (North), and the Citygate Towers (East). In 2009, Council approved land use policies to create a vibrant, mixed-use waterfront district inclusive of the realignment of the viaducts with an at-grade road network—this would maintain the essential movement of goods and services to and from Downtown but also create a new gateway into Downtown Vancouver.



SkyTrain



Accessible Transportation



New Georgia Street



Urban Amenities

Project Description

720 Beatty Street is a 17-storey commercial office building fronting Beatty Street and a six-storey commercial building (entertainment pavilion) fronting West Georgia Street.

Over 4 years ago, Creative Energy purchased and rebranded Central Heat Distribution Ltd., a critical step in the City's 2020 Greenest City Action Plan. The British Columbia Utilities Commission (BCUC) has agreed with Creative Energy that the site has land not required for the operations of the plant, ultimately allowing Creative Energy to split this land off from the utility itself. Creative Energy currently has a customer base of over 210 buildings in Downtown Vancouver, along with major customers such as BC Place Stadium and St. Paul's Hospital. There are also current and future expansion plans to develop new heating and cooling networks in Northeast False Creek, South Downtown, the West End and the Cambie Corridor.

As one of the largest and only undeveloped areas in the downtown peninsula, the project represents an extremely rare opportunity to not only significantly upgrade an aging steam plant, but also create an architectural landmark capable of housing large office floorplates and become a striking new gateway into both the CBD and NEFC neighborhoods.



Architectural Context

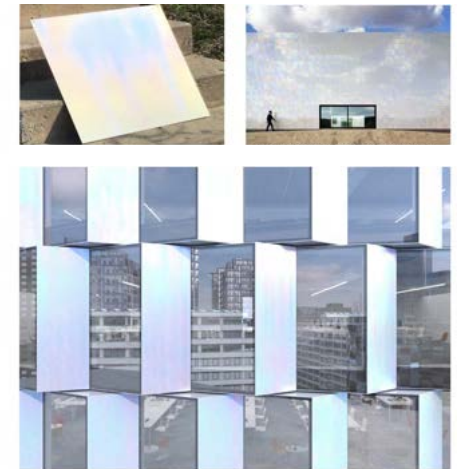
Situated within a hub of sports, cultural, and entertainment venues, 720 Beatty Street has the opportunity to serve as a ceremonial transition between the Central Business District and the surrounding entertainment and cultural districts. This becomes even more important after the realignment of the Georgia Street viaduct.

Instead of creating a wall within the city, 720 Beatty has a form that is dynamic and permeable to the site's unique location and qualities. As you walk up Georgia Street and turn on to Beatty, the building's appearance constantly changes. Sometimes it appears as a slender tower, and sometimes it appears as two. The building's two rounded ends—one faces towards NEFC and one faces the CBD—give panoramic views of the surrounding and break up the massing of the building since there is no sharp ending. The curvilinear shape helps distribute its mass throughout the site and allows both Beatty St and Georgia St to breathe. Lastly, the lack of hard edges creates softer and smoother shadows.

Façade — Modularity and Materiality

The facade of 720 Beatty Street will be defined by two main materials: reflective glass and iridescent metal panels. The panels, which create a modular pleated system, form a 60/40 open/closed ration.

Due to the overall fluid geometry of the building, the facade can look completely opaque or completely transparent. This effect will create the illusion of looking at two buildings, rather than one continuous one when moving along its perimeter. The reflections of the surroundings will not be seen as in a mirror, but broken down in smaller elements. The imperfections of the iridescent coating on the metal panels mean that they will all appear unique and further break down the scale.



Architectural Context

Office Space

Rather than hide the steamplant in this new building, the proposal seeks to celebrate it and make it known and visible from all parts of the public realm. From Beatty Street, Georgia Street and the plaza, this development exposes what lies beneath—a fascinating energy plant, and the heart of green energy for the City of Vancouver.

Pedestrian Flows and Public Realm

Along Beatty Street, new setbacks will increase the sidewalk width which in turn give the opportunity for a more animated and enjoyable streetscape. A mix of programs and retail experiences will populate the ground floor of this new development, and keep the public realm activated during the day and at night. The retail programming will aim to cater to the users of the office building, the residents of this burgeoning neighborhood and visitors to BC Place and the area.

Another exciting addition to the public realm along Beatty Street are gardens and trees which will also have more room and light to grow.

The Plaza

Between BC Place and 720 Beatty Street, the new open public space will function not only as a link between the area and the city, but as a new tranquil space far from Georgia Street. The building will offer both a diverse series of retail spaces as well as a giant window into the steam plant. This way, the general public will be able to enjoy a new open-air space in Vancouver and connect with the building and its function. The weather protection design strategy follows the pleating of the facade.



Architectural Context (continued)

The Breezeway

The new plaza is connected to the rest of the city through Georgia Street along the new retail pavilion. In order to maximize the continuity between the new plaza and the surroundings, a breezeway is created to reach Beatty Street. By doing so, the building provides a new activated retail area on Beatty, as well as allowing the public to interact with an otherwise hidden public space. By adding a system of staggered lights in the ceiling and the pavement, the space will always be bright and inviting—attracting people in both directions.

The Steam Headers

There are 2 large pipes (steam headers) that are an existing condition. They are the primary service lines to Creative Energy's downtown network of over 210 buildings and 45 million sqft of space. As the Creative Energy steam system stands today, these 2 large steam headers cannot be removed/relocated as it will require a significant interruption in service—one of Creative Energy's most important customers is St. Paul's Hospital. By exposing the steam headers and changing



their appearance to a mirrored chrome finish surrounded by landscape, they become an art piece on their own, expressing the use of the plant within and will become a new iconic element in the neighbourhood.

Architectural Context: Landscape

The landscape strategy takes its cue from a different, yet related evolution — the premise of ‘natural succession’. The urban metropolis of Vancouver occupies land where old growth forest once stood.

This project aims to evoke a process of natural succession, pointing to ecologies that would have existed prior to the city’s erasures. A series of large scale landscaped ‘islands’ will showcase giant, salvaged trees from various local and regional sources in various states. Once collected and sited, their gradual decay will then support and accelerate new forms of growth, habitat and ecologies. New western red cedar trees will be encouraged to grow up and claim their space, while ferns and mosses populate the sited fallen specimens below. The public is invited to observe and interact with these living

installations, watching as they evolve from season to season, and year to year. The regeneration gardens encourage people to stay and linger, with integrated seating and gathering areas.



Site Historical Context

Prior to European colonization, False Creek extended as far east as what is now Clark Drive, while Burrard Inlet was nearly a mile in width. The settlement by peoples now known as the Coast Salish predates the arrival of salmon in the river between 4,500 and 5,000 years ago, an occurrence that took place symbiotically with the emergence of Douglas Fir, Western Hemlock, and Western Red Cedar. According to Squamish-Sto-lo author and historian Lee Maracle, Vancouver was inhabited by “Downriver Halkomelem” speaking peoples, the Tsleil-Waututh.

Sometime in the early 19th century, a group of Tsleil-Waututh led by Khatsalahnough, a leader from Lil’wat (near present-day Pemberton), occupied present-day False Creek. At this time, there were large sandbars at its entrance. False Creek, which lies in Musqueam territory, was a shared waterway; in addition to the Tsleil-Waututh, the Squamish also inhabited False Creek, occupying it year-round. False Creek was named by George Henry Richards during his hydrographic survey

of 1856-63. While traveling along the south side of the Burrard Inlet, Richards thought he was traversing a creek; upon discovering his error, he gave the inlet its modern name.

From 1894 to 1905 Alfred Wallace built ships on the north shore of False Creek next to Granville Street Bridge.

In 1913, the Squamish residents of the Kitsilano Reserve, on the False Creek sandbar, were forced to relocate. According to Maracle, the settlement was burned down following the forced evacuation. In 1916, the sandbar on which this settlement was located was built into Granville Island to create new industrial land. In 1917, the eastern basin of False Creek was infilled to create land for the Canadian Northern Railway’s Pacific Central Station; transcontinental railway terminals such as this helped earn Vancouver the moniker of Terminal City. With land reclamation extending into Burrard Inlet and False Creek for port and industrial uses, the landscape

began to change dramatically. Once a vital source for Tsleil-Waututh, Musqueam, and Squamish food supplies such as sea asparagus, berries, camas, oysters, clams, wild cabbage, and mushrooms, False Creek became polluted with sewage and toxic effluent from sawmills and other industries. As a result, one nickname for False Creek was “Shit Creek”. The False Creek area was the industrial heartland of Vancouver through to the 1950s, and was home to many sawmills and small port operations. As industry shifted to other areas, the vicinity around False Creek started to deteriorate. In 1960, BC Forest Products plant and lumber storage facility on the south side of False Creek caught fire in Vancouver’s first-ever five-alarm blaze which totally destroyed the facility.

The early 1900s also saw the establishment of Hogan’s Alley. Hogan’s Alley was the unofficial name for Park Lane, the alley that ran between Union and Prior Streets from approximately Main Street to Jackson Avenue. Hogan’s Alley was home to Vancouver’s Black population.



Site Historical Context (continued)

The first Black immigrants (of African Descent) arrived in British Columbia from California in 1858 and migrated to Vancouver in the early 1900s, making their homes in Strathcona. They were joined by Black homesteaders from Alberta and by Black railroad porters working at the Great Northern Railway nearby. Housing discrimination in other parts of Vancouver also concentrated the city's Black population in this area. The neighborhood was known for black cultural institutions such as the "chicken house" restaurants, which often doubled as speakeasies as well as the African Methodist Episcopal Fountain Chapel (1922-1950s) and the residential quarters of the Brotherhood of Sleeping Car Porters. At its height in the 1940s, the Black population in Strathcona numbered approximately 800. Over the years, the Black population endured efforts by the city to rezone Strathcona making it difficult to obtain mortgages or make home improvements, and by newspaper articles portraying Hogan's Alley as a centre of squalor, immorality and crime. Beginning in 1967, the City of

Vancouver began leveling the western half of Hogan's Alley to construct an interurban freeway through Hogan's Alley and Chinatown. The freeway was ultimately stopped, but construction of the first phase—the Georgia viaduct—was completed in 1971. In the process, the western end of Hogan's Alley was expropriated and several blocks of houses were demolished.

Nearby Chinatown was first settled during the late 19th century, primarily by Chinese attracted in part by the gold rush of 1858 and then the construction of the Canadian Pacific Railway in the 1880s. After the completion of the railroad, under the Chinese Immigration Act of 1885, a head tax of CA\$50 per person was levied solely on Chinese immigrants to discourage further settlement; the head tax was raised to \$100 in 1900 and then \$500 in 1903. By 1900, Chinatown covered the four square blocks bounded by Canton Alley (on the west), Hastings Street (on the north), Keefer Street (on the south), and Main Street (on the east, named



Westminster Avenue at the time), with Pender Street (then called Dupont) as the main commercial district. During this time, Vancouver's Red Light district was present in the area, undergoing routine police checks and attempts to clean up the area. By 1906, the Dupont brothels were forced to close. Residents of the area were said to face continuous "white hostility and discrimination" due to three main vices, drug problems, gambling and sex work. As these perceptions grew, the discrimination turned to violence, resulting in a destructive raid in 1907 that caused irreversible damage to the area.

Image: 700 Beatty St. East Side, 1981

Site Historical Context (continued)

Discrimination against residents of the area continued to grow and eventually turned to violence. The Vancouver riots of September 1907 grew out of an anti-immigration rally being held by the Asiatic Exclusion League, resulting in significant damage to Chinatown businesses. 2,000 Chinese immigrants were displaced from their homes, and total property damage resulting from the actions of the mob of 10,000 was estimated at \$15,000. Mackenzie King, then the Deputy Minister of Labour, was dispatched to investigate the riot and recommended the disbursement of \$36,000 in compensation.

The head tax was repealed via the Chinese Immigration Act of 1923, which instead abolished Chinese immigration to Canada entirely, except in limited circumstances.

Starting with its designation by the province as a historic area in 1971 and subsequent economic shifts, Chinatown shifted from a central business district to playing a largely cultural role. The

growth of Chinatown during much of the 20th century created a healthy, robust community that gradually became an aging one as many Chinese immigrants no longer lived nearby.

The future of False Creek south was subsequently shaped by debates on freeways, urban renewal, and the rise of citizen participation in urban planning. Through the 1960s, city government and senior city bureaucrats had hatched a plan—with little or no public consultation—to run freeways through the city. In the same period, the City razed large portions of Strathcona, including Hogan's Alley under the aegis of urban renewal. A group of influential citizens formed The Electors Action Movement (TEAM) to oppose the freeway and to radically change the way decisions were made on land use. A major co-design process followed which established public priorities for an accessible waterfront seawall; mixed-tenure housing including market condominiums, co-op and low-income housing and live-aboard marinas; and a vibrant waterfront market.



In the 1980s, industrial land surrounding False Creek was rezoned to enable comprehensive redevelopment to occur, seeing residential neighbourhoods such as Yaletown begin to take shape. The North Shore of False Creek (NFC) was further transformed as it took centre stage during Expo 86.

Following Expo, the Province sold the NFC site to Li Ka-Shing who brought ideas of a higher density waterfront community to the downtown peninsula. Vancouver's experience with South False Creek and the public participation which favoured the extension of a 100% publicly accessible waterfront and seawall played a key role in shaping

North side of False Creek, 1976

Site Historical Context (continued)

NFC as a liveable high-density community. The 1991 Official Development Plan enabled significant new density commensurate with the provision of significant public amenities including street front shops and services, parks, school sites, community centres, daycares, co-op and low-income housing. Since then, most of the north shore has become a new neighbourhood of dense housing (about 100 units/acre), adding some 50,000 new residents to Vancouver's downtown peninsula.

BC Place

In the late 1970s, Erwin Swangard, president of the PNE proposed a new open-air stadium, to take over from Empire Stadium, which had been built for the 1954 British Commonwealth Games. Premier Bill Bennett announced plans for BC Place in January 1980. Nicknamed "Bennett's Bubble," the plan for the stadium was part of a much larger proposal for Vancouver to host the 1986 World's Fair, and was meant to bring new life to a traditionally industrial area. When the provincial government

purchased 175 acres from CPR's Marathon Realty for \$60 million, and construction began that same year on the stadium, infrastructure like roads and water lines needed to be created in the area first. Its neighbours at the time included a sawmill, a cooperage, and the 1912 swing span Connaught Bridge, replaced in 1985 by the current Cambie Bridge.

By November 1982, BC Place's roof was being inflated by an air pump and held aloft by 16 giant fans, making it the largest air-supported dome in the world. The stadium covered 10 acres, with a circumference of 750 metres. A televised ceremony on June 19, 1983 officially opened the building, and the next day the Whitecaps christened the new field. Its air-filled white teflon roof, often called the "marshmallow in bondage," was the largest object on the False Creek/downtown skyline.

Two and a half years after being completed, BC Place hosted the Opening Ceremony of Expo 86, an event which featured 7,200 performers and 54,000 guests.

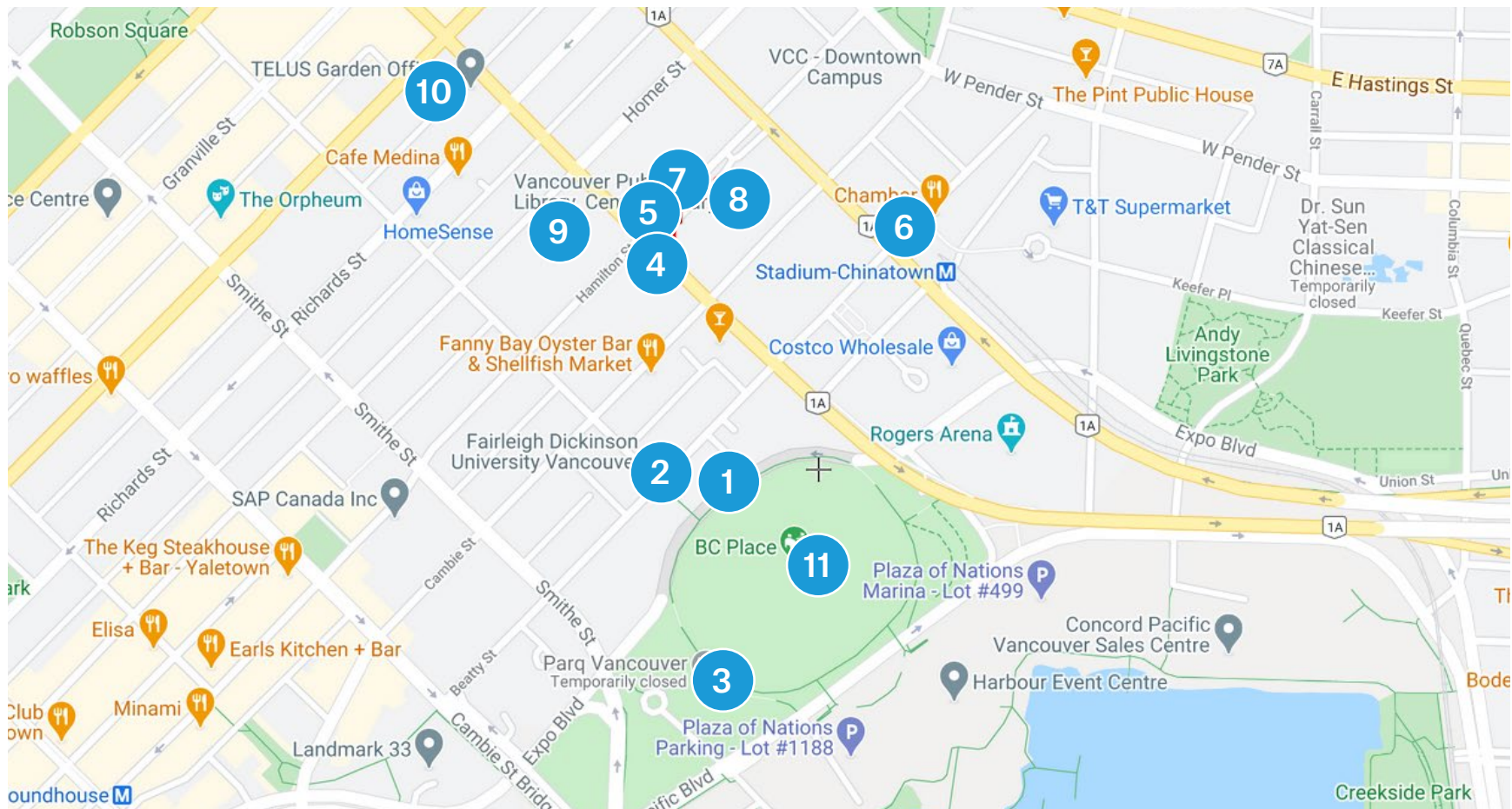


BC Place's original iconic roof said its last farewell to the world during the 2010 Olympic Games' opening and closing ceremonies. The new retractable roof is the largest of its kind in the world, and is made up of a hub and spoke system, with 36 steel masts supporting it. It is the most expensive renovation in Canadian history.

Ongoing historical research and consultation will be provided by Faith Moosang.

BC Place with original "Bennett's Bubble" roof.

Public Art Context



Public Art Context



1

Mowry Baden, Fulcrum of Vision, 2003. In this small “pocket plaza” dwarfed by the surrounding buildings, Baden has created three sculptures for plaza visitors to sit on, touch, and explore. One is a large patched aluminum cloud-like form, another resembles a vertical lily pad. Seated at each sculpture, the viewer’s field of vision is confounded by the artwork which blocks or frames the views, echoing the effect of the surrounding built environment.

Douglas Coupland, Terry Fox Memorial, 2011. Four bronze figures transforming from life size to twice life size.



2

Zhang Huan, Slow, 2017. Stainless Steel. The mother panda and the baby panda stroll idly, expressing deep love and intimacy through their charmingly naive figures. It is the artist’s wish that people can slow down their paces and balance their life, cherish precious emotions and appreciate confidence and hope.



3

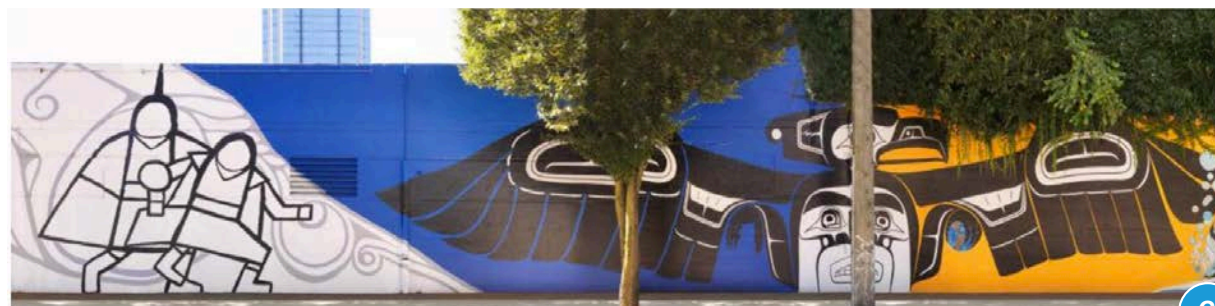
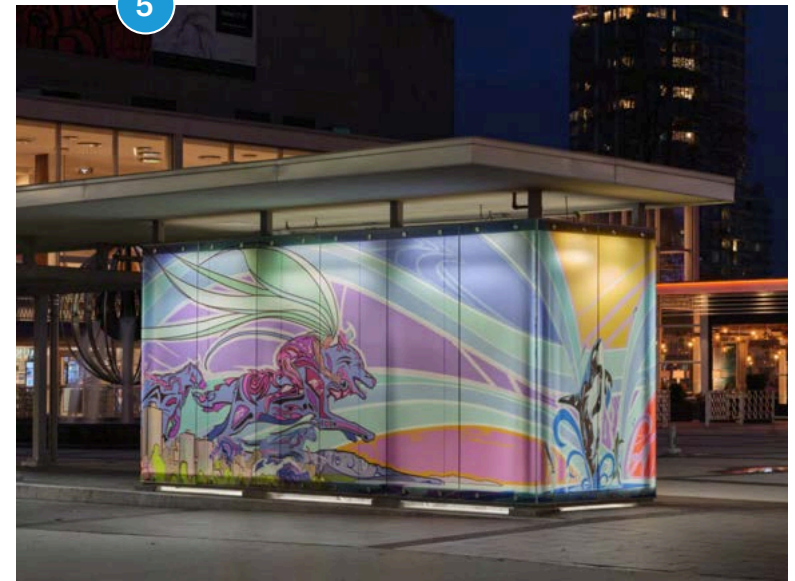


4

Henri Robideau, The Giant Hand and the Birth of Giantthropology, 2020. Current display at The Wall, a Vancouver Heritage Foundation public art initiative in cooperation with CBC. When Henri Robideau photographed the Giant Hand & Loaf in February 1973, its cuff had blown away in a wind storm and one of its fingers had rotted off. This image became the first in his life-long photographic study of humanity's attraction to bigness, a new science he called Giantthropology. He conducted Giantthropological Digs along the Pacific cordillera throughout the 1970's, culminating in the 1980 exhibition Giant Things, featuring the Giant Hand & Loaf as its signature image. Expanding on that huge success he launched the PanCanadian Giantthropological Survey, portaging around Canada in the 1980's, photographing the monumental in the form of panoramic images.

Damian John, Tabay Nghuni Nzoo, 2019. Part of a series commissioned through the City's Indigenous Mural Artists Call. Tabay Nghuni Nzoo translates to "Beautiful Story" or "Your stories are very good". "There has always been a deep appreciation of those who came before me tending to the land in such a way that even now natural beauty is a defining feature in a teeming city. The ancestors and spirit that sits deep in the land are always very apparent to me".

5



6

Haisla Collins, Jerry Whitehead, Sharifah Marsden, Mehren Razmpoosh, Richard Shorty, Vanessa Walteson, Spirits of the Realms, 2017. Part of the City of Vancouver 150+ program. This mural is about Indigenous cultures and stories of First Peoples across Canada. The background colours of black, white, yellow and red represent the four directions of the medicine wheel and the three realms (earth, sky and sea) of the peoples who live along the Northwest Coast. The mural is meant to honour all the First Peoples of Canada, their cultures, stories, and understandings.



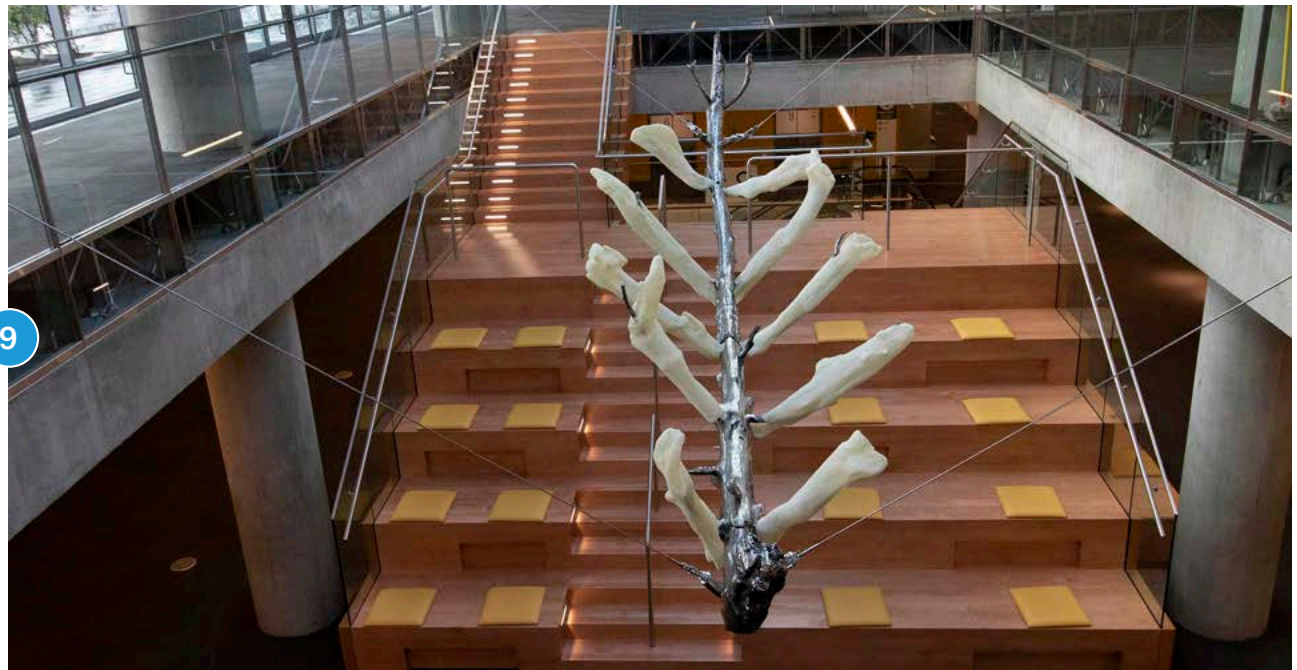
7

Cameron Kerr, Mind Crystal, 2012. Part of a series of works based on hexagonal city planters found around Vancouver and the pattern of the human eye retina and crystal formations. The forms are influenced by the shape and contingencies of the stone itself during the carving process. Kerr's sculpture is associated with images and forms that we see around us. His practice is to give new life to these associations through different materials and scale.

Gerhard Class, Centennial Fountain, 1971. A modernist sculpture representing two spheres, one inside the other, with water flowing from the interior sphere. The original design was to be two granite figures, one male and one female, representing immigrants.



8



9

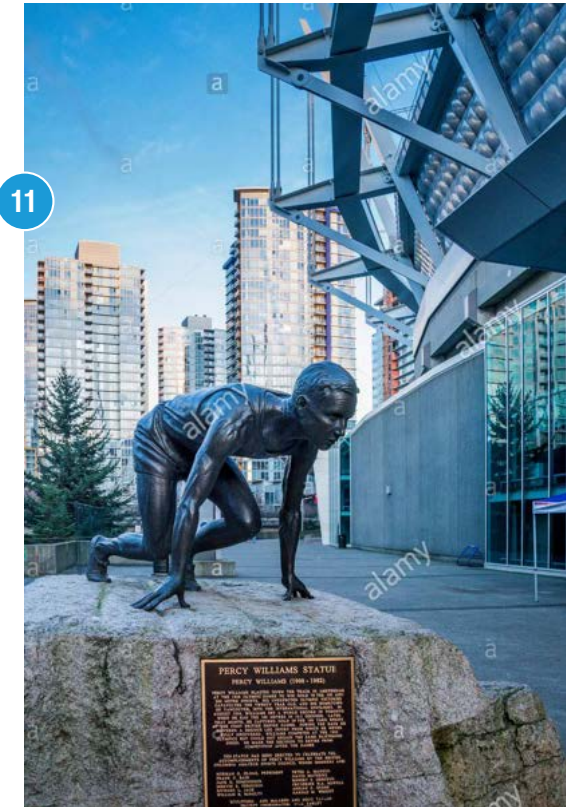
Rebecca Belmore, Oswaldo Yero, Adrift, 2019. Adrift is suspended in the double-height skylit space that spans between floors eight and nine at VPL Central Library. "Adrift, suspended beneath the light of the sky silently asks the question—a boat or a carcass? The disparity between these two entities, a boat as an empty vessel and a carcass as evidence of death is a signal of the uncertain future that we all face together.



10

Martin Boyce, *Beyond the Sea Against the Sun*, 2016. “Beyond the Sea, Against the Sun” consists of three continuous chains of hanging lanterns that converge at the point where the Richards Street lane meets the alleyway running from Robson Street to Georgia Street. Though their form is sculptural, the lanterns’ state of partial collapse evokes an air of incompleteness in deep contrast to their urban environment. They are not resolved in the way architecture requires, but instead hover with a sense of openness.

Ann McLaren, *Percy Williams*, 1996. The sculpture depicts runner Percy Williams in starting position. It commemorates Williams’ winning of the 100 and 200 meter races at the Olympic Games in Amsterdam.

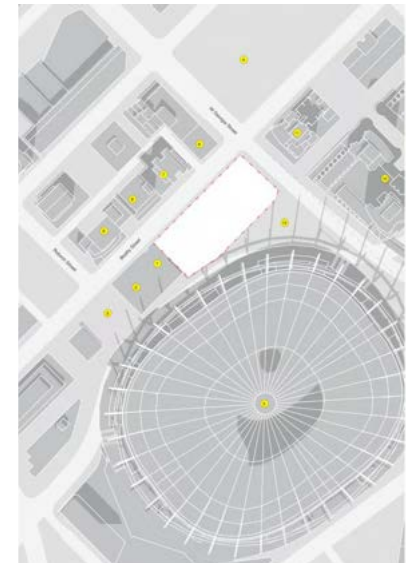


11

Public Art Opportunity

The Beatty St Development presents an expressive architectural gesture at a critical site at the eastern edge of downtown Vancouver. It is also situated at a prominent location poised to become a significant gateway into the downtown core when the Georgia and Dunsmuir St viaducts are removed, and when Georgia St is tied into a new intersection at Pacific Avenue. It is also, as outlined previously, a major nodal point within a growing sports/cultural/entertainment district, located directly next to BC Place stadium to the south, and kitty-corner to the proposed new home of the Vancouver Art Gallery to the northeast.

Further, the Beatty St. development sits at the perimeter of Northeast False Creek, an area subject to an extensive urban redevelopment plan and an accompanying Public Art Plan, (<https://vancouver.ca/files/cov/northeast-false-creek-public-art-plan.pdf>). As jurors and artists are oriented to the Beatty St opportunities, consideration will be given to the goals of the NEFC planning, particularly the pillars of reconciliation, collaboration with the MST Nations, redressing the historic displacement of Black and minority communities in and around Hogan's Alley, and the reconnection of the downtown core with Chinatown and the waterfront.



Public Art Opportunity (continued)

These intersecting geographic and civic priorities provide an important context for the Beatty St public art process, and help frame a rich opportunity for an artist or artist team to contribute to the social and cultural focus of this block and of the surrounding neighbourhood. The public art opportunity will, therefore, remain open to process-based and/or conceptual approaches, as well as to opportunities within and around the physical building itself. For the sake of illustration, a selection of distinct spatial opportunities as well as two virtual opportunities are outlined here, with the understanding that these are illustrative. Artists, once oriented, will have the freedom to propose their approach to the opportunity.

The three highlighted locations were selected for their high visibility and the potential for artists to work in a variety of forms. A selection of artist precedents is also provided to illustrate a number of substantially different approaches to each opportunity. A suspended piece above the plaza, for example, is very distinct to one situated on top of the entertainment pavilion and are outlined in order to encourage a range of scope.

Two conceptual approaches are also illustrated. The first is an artistic response to the history of

Hogan's Alley, a neighbourhood razed during the construction of the Dunsmuir and Georgia Viaducts, the western edge of which terminates at the Beatty St. site. The second is a digital research project that investigates Indigenous histories — and legacies and continuities of precolonial use — evident at a series of locations in North and West Vancouver.

It is to be stressed that the artist will enjoy the full support of the architect and design team, including the potential of design allowances and changes to the building and landscape plan, in support of the public art opportunity. Should an artist propose a work in direct dialogue with the landscape feature of the plaza, for example, the design team would work to facilitate this if and where possible. In this respect, the defining limitation to the siting of a work in the plaza is the necessity of public egress, particularly to and from BC Place Stadium, which requires clear traffic flow for a high volume of pedestrians. The potential to suspend a public art work over the plaza grows from this constriction, and from the desire to maximize public access and visibility, but the artist is not limited to this possibility. Artists or artist teams will be actively encouraged to explore opportunities in dialogue with the design team.

Public Art Opportunity (continued)



Corner of Beatty and Georgia



Corner of Beatty and Georgia: Precedent Images



Isa Genzken



Brian Jungen



Ugo Rondinone



Isa Genzken

Above the Plaza



Above the Plaza: Precedent Images



Tomas Saraceno



Michael Sailstorfer

Top of the Pavilion



Top of the Pavilion: Precedent Images



Roxy Paine



Dan Graham



Louise Bourgeois

Conceptual

Stan Douglas, *Circa 1948*

Circa 1948 is an augmented reality app for the iPhone and iPad that allows users to take a virtual tour of two important sites from Vancouver's history: Hogan's Alley and the Old Hotel Vancouver, both since destroyed. Internationally renowned artist, Stan Douglas, has created 3D models of these locations which have been meticulously researched and are historically accurate, scripted spaces that can be physically navigated by the user. Using an iOS device as a window into the past, the work's intent provided a user the capacity to navigate these places, on-line at the actual locations where the Alley and Hotel once stood, or off-line, anywhere in the world.



Video demonstration link:
https://www.nfb.ca/interactive/circa_1948/

Conceptual

T'uy't'tanat-Cease Wyss, *Cultural Crossings*

Cultural Crossings is a digital media research project that assesses cultural intersections that co-exist along Vancouver's North Shore. In a series of five videos accessed through an app, users are geolocated to specific sites along North Vancouver's Spirit Trail at the confluence of Welch St and Lower Capilano Rd. *Cultural Crossings* traces the history of Xemelchts'n Uxumixw, a small Skwxwu7mesh village sited at the original estuary of the Capilano watershed. The name Xemelchts'n ("the place where the salmon roll") refers to the large number of salmon that would return each year to spawn upriver.



The Polygon
<https://apps.apple.com/us/app/the-polygon-gallery/id1304441715?ls=1>

Selection Process

All stages of the selection process will be facilitated by the Public Art Consultant, Reid Shier Inc. 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)

The Vancouver Art Community including one professional artist (3)

A representative from Westbank (1)

Proposed Selection Committee candidates are:

- Anthony Kiendl - Director and CEO Vancouver Art Gallery
- Diane Freundl - Interim Chief Curator and Associate Director Vancouver Art Gallery
- Judy Radul - artist and Professor SFU
- Stan Douglas - artist
- Raymond Boisjoly - artist
- Emmy Lee Wall - Director Capture Photography Festival

Members of the Selection Committee, not including the representatives from the design team and Westbank, will be paid an honorarium for their participation.

Stage One

The Selection Committee will be oriented to the development, the surroundings, and the public art opportunity. Along with the public art consultant they will develop a list of 15 - 20 artists whose practices lend themselves to this particular public art opportunity. From this list, the Selection Committee will determine a short list of 3 Artists to present detailed written Public Art Proposals.

Stage Two

The 3 shortlisted Artists will be oriented to the development, the surroundings and the public art opportunity. They will be provided an honorarium of \$7500 to prepare a detailed written Public Art Concept Proposal including budgets and a timeline. The honorarium will be paid upon receipt and presentation of their Concept Proposals.

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 Westbank to complete the proposed artwork on time and on budget prior to the project occupancy permits.

Public Art Budget

Based on the City of Vancouver's Public Art Policies and Guidelines, the public art allocation for this project is calculated as an 61,602 square meter FSR Area multiplied by \$21.31 for a total allocation of: \$1,312,892.63.

Total Public Art Budget	\$1,312,892.63
Artwork Design and Production	\$999,603.36
Jury Honoraria (\$2,000 × 3)	\$6,000
Artist Honoraria (\$7,500 × 3)	\$22,500
Selection Process admin./ document production	\$2,500
Community Advisors Honoraria (\$1000 × 5)	\$5,000
MST Advisor / Additional Consultation	\$3,000
Public Art Consultant	\$140,000
Developers Process Contingency	\$3,000
	\$182,000.00
CoV Civic Program Contribution	\$131,289.26
Total	\$1,312,892.63

All cost savings or unused funds remaining from the administration portion of the budget will be put towards the artwork.

Community Engagement Strategy

Community consultation and public engagement will be thoughtfully considered throughout the project. A non-voting community advisory will be established and consist of 3 representatives from the neighborhood.

The role of the community advisory will be to provide feedback and commentary to both the selection panel and shortlisted artists. The advisory will meet with the selection panel and the shortlisted artists where they will provide perspectives on their personal experiences and relationship to the site, their history in the neighborhood, and their insights into the community's aspirations around public art in advance of 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 for their work.

Proposed Community Advisors may include:

- Annette O'Shea, Executive Director - Yaletown Business Improvement Assoc
- Sonja Winks, resident and board member of False Creek Residents Assoc
- William George Thomas - Cultural Programs Manager - Tsleil-Waututh Nation
- T'uy't'tanat-Cease Wyss - Artist
- Representative MS
- Representative Vancouver Public Library
- Representative Queen Elizabeth Theatre
- Representative/Authority Hogan's Alley
- Representative/Authority Chinatown Heritage and Culture

Timelines

Project Timeline

Rezoning Public Hearing Approval	October 6, 2020
Rezoning Enactment	expected September 2021
DP Application	February 19, 2021
DP issuance	expected December 2021
Construction Start	Winter 2021
Construction Completion / Occupancy	Q1 of 2025

Public Art Timeline

Preliminary Public Art Plan	June 7, 2021
Detailed Public Art Plan	September 20, 2021
List of Potential Artists	December 2021
Invitation to selected Artists to Present	February 2021
Shortlisted Artists Proposal Presentations	April 2022
Final Artist Selected	April 2022
Artist Contract	May 2022



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