



FRAME
DETAILED PUBLIC ART PLAN
5189 EARLES STREET, VANCOUVER, BC

May 2, 2022

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PROJECT DETAILS

PROJECT ADDRESS 5189 Earles Street, Vancouver, BC

PUBLIC ART BUDGET \$375,402.06 CAD

PROJECT OWNER | COROMANDEL KINGSWAY DEVELOPMENT BT LTD.

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INTRODUCTION



Frame development located at 5189 Earles rendering looking north

Frame, situated within East Vancouver's Norquay Village, presents the unique opportunity to feature a dynamic public artwork. The development aspires to establish a welcoming public realm, creating numerous opportunities for diverse community interaction. Coromandel is committed to hosting an engaging public artwork that speaks to the spirit and character of the site's historic neighbourhood.

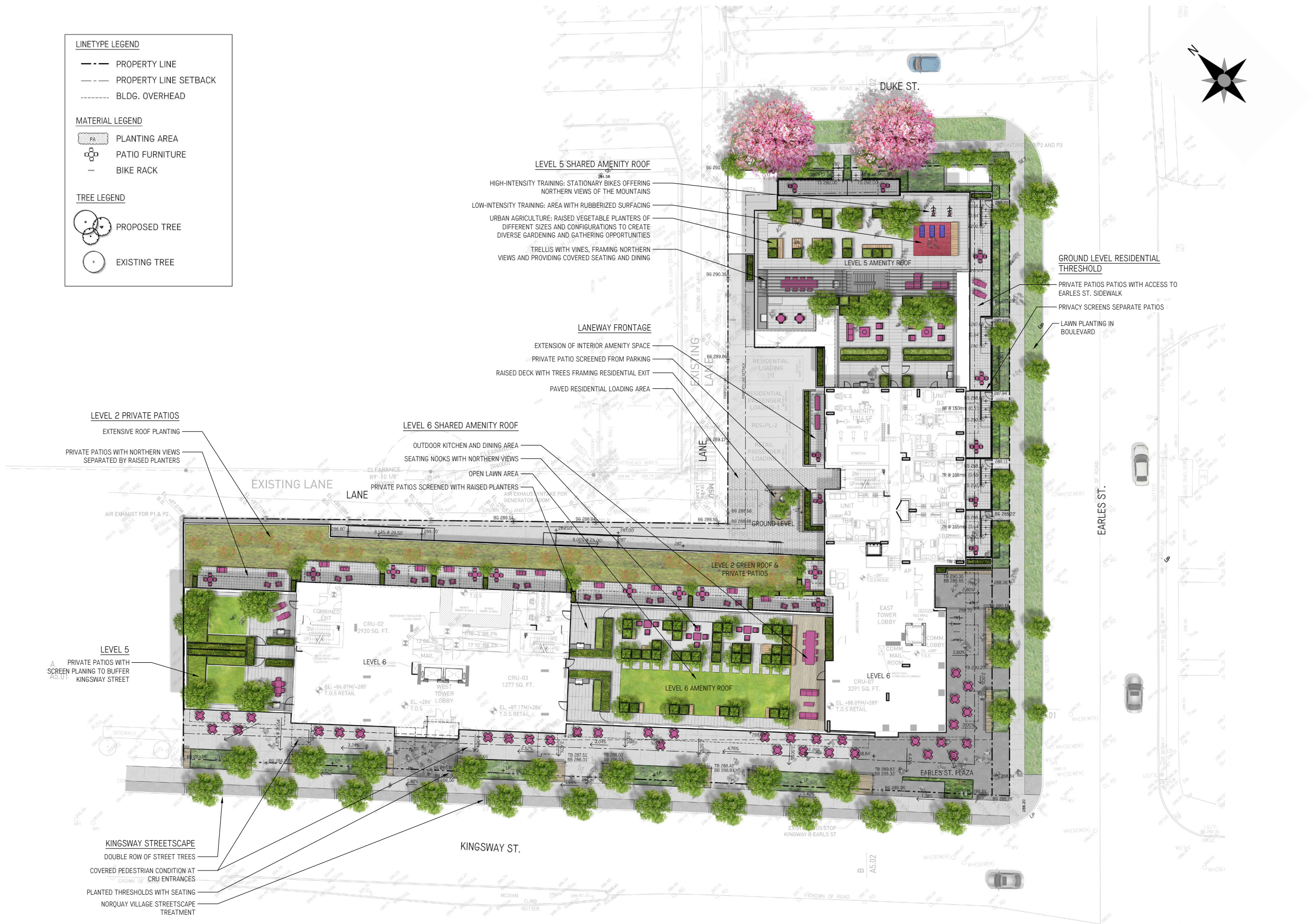
To ensure the highest quality and creativity of the public artwork, Coromandel has chosen to pursue the Option A selection process, engaging the services of Ballard Fine Art Ltd. to provide public art consultation. Coromandel looks forward to working with the City of Vancouver and the selected artist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

CONTEXT MAP



Context map showing location of the Frame development located at 5189 Earles in the Norquay Village Neighbourhood

SITE PLAN



PROJECT DESCRIPTION



Frame development located at 5189 Earles looking north

Coromandel's Frame Development is located in the heart of Vancouver's Norquay Village, on the corner of Kingsway and Earles Street, at 5189 Earles. Situated in one of the City's emerging Urban Centres, along the bustling Kingsway Corridor, Frame is a 10-minute walk to the 29th Ave SkyTrain Station. The project site totals 49,893 SF and is bordered by Duke Street to the northeast and a laneway to the northwest. Frame features a mixed-use commercial and residential 10-storey concrete building, with 217 strata-titled residential units and 1,700 sq. m (18,303 sq. ft.) of commercial use on the ground floor. In addition to the 10-storey tower, along Kingsway and Earles Street frontages, the development features a 4-level podium. Frame offers a mix of unit typologies ranging from 1BR / 2BR / and 3BR units, with views of the mountains and beyond

Bordered in black, Frame's building typology catches the eye and anchors the development within this up-and-coming neighbourhood. A neutral palette includes insulated metal panels in dark grey and white, mottled brick, C.I.P. painted aluminium in natural grey, black, and coloured patterns. The residential expression, perched above the retail, looks out to an expansive new community plaza at the corner of Earles Street and Kingsway, opening up a wealth of views and facilitating a lively neighbourhood environment. Frame's Level 5 Shared Amenity Roof features a place for residents to be both active and passive; for high-intensity training there are stationary bikes with mountain views, a low-intensity training area with rubberized surfacing, urban agriculture with varied planter sizes to encourage gardening and gathering, as well as a trellis with vines and specialty lighting. The level 6 Shared Amenity Roof features an outdoor kitchen and dining area, seating nooks with northern views, an open lawn area, and a private patio screened with raised planters.

Reflecting with care the needs of its resilient and vibrant Norquay Village community, Frame seeks to support the City's goals of creating developments that encourage a sense of belonging and connection to place while improving equity and access to services. Frame is committed to fostering a quality and engaging development that will enhance the neighbourhood character by providing successful and desirable places to live, work, and play, increasing community connectivity and enhancing livability.



Frame development located at 5189 Earles looking northwest



Frame development located at 5189 Earles design palette



Frame development located at 5189 Earles rendering looking north



Frame development located at 5189 Earles rendering looking northwest



Frame development located at 5189 Earles rendering looking north

PUBLIC REALM



Norquay Park Basketball Court



Norquay Park

Situated in the lively Norquay Village neighbourhood, Frame is envisioned as a warm, animated, transit-oriented, and family-friendly development. Focused on sustainability and quality of life with park connections, tree-lined streets, and proximity to an abundance of urban amenities, Frame is set to foster a variety of social activity, increasing community connectivity while enhancing neighbourhood character. With the guidance of the City of Vancouver's Norquay Village Public Realm Plan (2010) Coromandel will work with the surrounding community to instill a notable pride of place, maintaining and supporting a strong residential character while also creating new and adaptable public spaces that respond to the neighbourhood's needs and aspirations.

Alongside bustling street activity created from commercial uses along Kingsway, a number of additional parks in the area create flexible, public spaces for leisure and gathering. These parks include Norquay Park, General Brock Park, Slocan Park and Earles Park. Located just across the street from the development, Norquay Park is located in the centre of Norquay Village and features a rain garden which filters runoff from the new water spray park, recharging the groundwater and providing water for landscape plants during the summer. It also includes a playground, sport court, tai chi area, pedestrian paths, benches and mosaics created by local artists and residents. General Brock Park is located in the northwestern portion of Norquay Village and features a passive open space and playground. Slocan Park is situated adjacent to the SkyTrain station and consists of a large passive open space as well as a variety of recreation amenities including tennis courts, wading pool, sports fields, a playground, and a field house. Earles Park is located in the southeastern portion of Norquay Village, with a small playground and passive open space in addition to sports fields and a jogging trail.

Norquay Village and its arterial Kingsway is a vibrant, urban and culturally-diverse community. Extremely well-connected to the Vancouver and beyond, the area is served by two of the SkyTrain's rapid-transit lines, including Nanaimo and 29th Avenue Stations. Enhancing Connectivity and Mobility is a key point of the Norquay Village Public Realm Plan, and over the course of the past several years, much has been done to improve accessibility and safety between parks, schools, transit, shops, services, and other key destinations in the area. Today, an open, connective network allows for ease of flow between the various enclaves of this lively neighbourhood, with particular attention given to infrastructures for sustainable modes of transportation.

Designed to meet the needs of its diverse East Vancouver community, Frame will facilitate a ground plane that is cohesive and legible. Providing an active, animated backdrop for day-to-day life, Frame will contribute in a meaningful way to this up-and-coming district. Thoughtfully considering the surrounding context, Frame will become an important part of Norquay Village's public network, creating a welcoming and accessible destination for all.



SkyTrain in Vancouver



Killarney Community Centre



John Norquay Elementary School



Renfrew Ravine Park

COMMUNITY CONTEXT



4710 Slocan Street (John Norquay Elementary School), circa 1985

Frame is situated within Vancouver's diverse and vibrant east side, in Renfrew-Collingwood's Norquay Village. Defined as the area surrounding the Kingsway shopping zone bordered by 29th avenue to the north, Euclid and Killarney streets to the east, 41st avenue to the south and Gladstone Street to the west, Norquay Village is a vibrant, walkable, and family-friendly area that, importantly, benefits from the bustling corridor of Kingsway as a major retail, service and movement thoroughway. Uniquely surrounded by quiet surrounding tree-lined streets and parks, the area encircling Kingsway fosters a distinctive and accessible community with a variety of housing, transit opportunities, green spaces, shopping, and schools. Set to benefit from this distinct urban mix, Norquay Village fosters a lively combination of people and places, contributing in an exciting way to the City's vitality and resilience.



South Vancouver Pioneers in front of the Gladstone Inn, and the newly built Gladstone Hotel in 1909. The Gladstone Inn was a stopping point along Westminister Road, which is the northeast corner Kingsway and Gladstone Road today (City of Vancouver Archives)



Women and children in canoe on Fraser River circa 1890 (City of Vancouver Archives)

Central to the history of Kingsway, which stretches diagonally from Vancouver's Main Street just south of 7th Avenue to the Burnaby-New Westminister border where it becomes 12th Street, is its previous iteration as a centuries-old Indigenous walking trail. Established by numerous Coastal Salish peoples, including the Skwxwú7mesh, the Tsleil-Waututh, the x̣ṃəθḳẉəỵəm, the Qayqayt, the Kwantlen, and the Katzie, as well as many other nations who used the Sto:lo (also known as the Fraser River) the trail was a main mode of transportation between various hunting and gathering grounds, as well as camp areas for seasonal harvesting.¹

In 1858, the Fraser River Gold Rush dramatically reshaped the Vancouver area, and the wide network of First Nations trails could no longer carry the many residents and visitors who had flooded the area. In 1859, in a precursor to Canada's Indian Act first introduced in 1876, all land in British Columbia was declared as belonging to the Crown, with members of Indigenous groups displaced from their communities. In 1860, the trail we know today as Kingsway was opened to facilitate military movement between Vancouver's historic Gastown and the capitol in New Westminister. Cutting diagonally across Burrard Peninsula, the road traversed at an angle along present-day Vancouver's street grid, a distinctive point of mapping still visible today. The road was augmented in 1892, when the parallel-running interurban line connecting Vancouver and New Westminister was opened, and Burnaby was officially incorporated as a municipality. With added ease of movement, the surrounding area became increasingly more attractive to settlers, and in 1912 the provincial and municipal governments came together to upgrade the road and in 1913, the road was paved and officially opened as Kingsway.

¹(T'uy't'tanat-CeaseWyss,<https://burnabybeacon.com/article/from-indigenous-trail-to-wagon-road-kingsway-before-the-kings/>)

The next decades saw Kingsway become one of the main highway connections into Vancouver with a major auto-oriented commercial strip. However, as other highways throughout the Lower Mainland were built and expanded, Kingsway lost its importance as a major thoroughfare, and subsequently some of its vitality as a community hub. In 1995, City Council adopted CityPlan, a 20-year city-wide plan providing a framework for City programs, priorities, and actions. Kensington-Cedar Cottage, within which Kingsway and Norquay Village exist, was one of the first communities to try this new approach to local planning, beginning in 1997. The plan focused primarily on the enhancement of community safety, decision-making and services, implementation of environmental and cleanliness initiatives, creation of additional neighbourhood centres and important shopping areas, improvements to transit, biking and walking routes, and both the maintenance and addition of diverse housing options.

Today, Norquay Village is a vibrant and eclectic area, home to a diverse socio-economic and multi-ethnic community that contributes richly to the City's cultural vitality. Norquay Village is committed to fostering initiatives based on values of inclusivity and accessibility for people of various incomes, ethnicities, orientations, ages, and abilities. Following recent revitalizations, Norquay Village now prospers as a community known for its unique variety of housing, parks and green spaces as well as diverse locally owned shops, restaurants, and services. The area also contains a thriving colony of artists, many of whom occupy residential live/work studios, as well as a number of elementary and secondary schools.

Within this context, public art woven throughout the Norquay Village community and integrated with the public realm reflects the diverse history, culture, and social fabric of the neighbourhood, reinforcing its identity as a vital cultural hub, community of creative thinkers and makers, and destination with unique energy and character.



Kensington Community Centre & Pool, today



Kingsway Highway at Nanaimo Street, today

PUBLIC ART CONTEXT



Sonny Assu, *Kingsway Trail*, 2012. Installed along Kingsway from Main Street to Boundary Road, Vancouver

KINGSWAY TRAIL - ARTIST STATEMENT

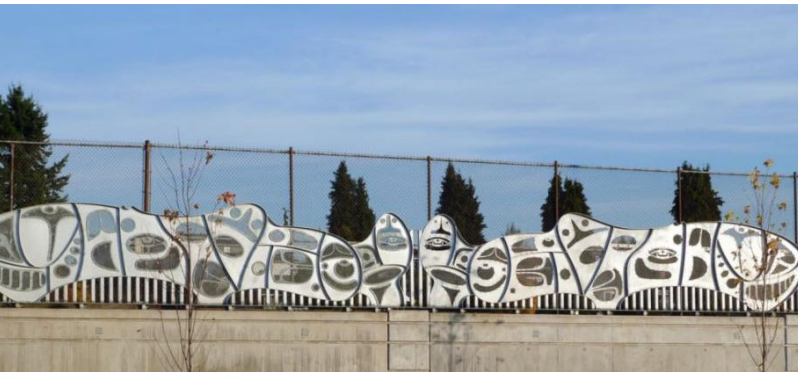
"As an urban indigenous person calling Vancouver home for many years, I wanted to honour the First Peoples history and Musqueam, Squamish and Tsail-wututh Nations with my work... In a project to acknowledge Vancouver's 125 years, I recognized the inequality in that conception of history. Hidden in plain sight, it seems we forgot to acknowledge the first 9000 years." - Sonny Assu

DESCRIPTION OF WORK

As part of Vancouver's 125th Anniversary, the City of Vancouver commissioned artist Sonny Assu to design a street marker to be installed along Kingsway from Main Street to Boundary Road. The signs mark Kingsway's shared history as an aboriginal foot trail and wagon road. The artwork incorporates the artists signature style of Pop-Culture-meets-Aboriginal Art to make this history visible in our daily lives. The marker is installed on both sides of Kingsway and mimics highway signs that identify the route, including a stylized maple leaf using coastal First Nations design elements. The project informs people of the ancient foot trail that connected the Fraser River and what later became New Westminster and False Creek and English Bay. The signs also acknowledge the early colonial history as a wagon road.

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into welcoming, engaging, and enjoyable environments. The public artwork for Frame seeks to underline these values, integrating seamlessly into the wider public art context of the Vancouver community.

Frame is positioned to contribute to the shaping of this neighbourhood in an exciting way, and particularly in relation to the number of public artworks decorating the Kingsway Corridor. Alongside artworks which are part of the City of Vancouver's collection, including Carmen Rose's *Still Here* and Khan Lee's *108 Steps*, the development will contribute to the greater cultural make-up of this growing neighbourhood in meaningful and lasting ways.



Michael Nicoll Yahgulanaas, *Abundance Fenced*, 2011. 4900 Knight Street, Vancouver



Carmen Rosen, *Still Here*, 2016. 2699 Kingsway, Vancouver



Khan Lee, *108 Steps*, 2014. 2220 Kingsway, Vancouver



Peter Gaden, *Koco*, Brewers Park, August 11, 2019, 2020. 281 Industrial Avenue, Vancouver



Sanja Ivekovic, *Flower Totems*, 1980. Kingsway & King Edward Ave, Vancouver



David MacWilliam, *Kingsway Luminaires*, 2009. Kingsway at Knight Street, Vancouver



Tom Dea, *Peaceable Kingdom*, 2008. 4078 Knight Street, Vancouver



Nancy Chew & Jacqueline Metz, *Peek-a-Boo*, 2008. 3615 Victoria Drive, Vancouver



Valessa Brown, *Charms*, 2021. 2395 - 2443 Kingsway, Vancouver. Photography by Rachel Topham Photography

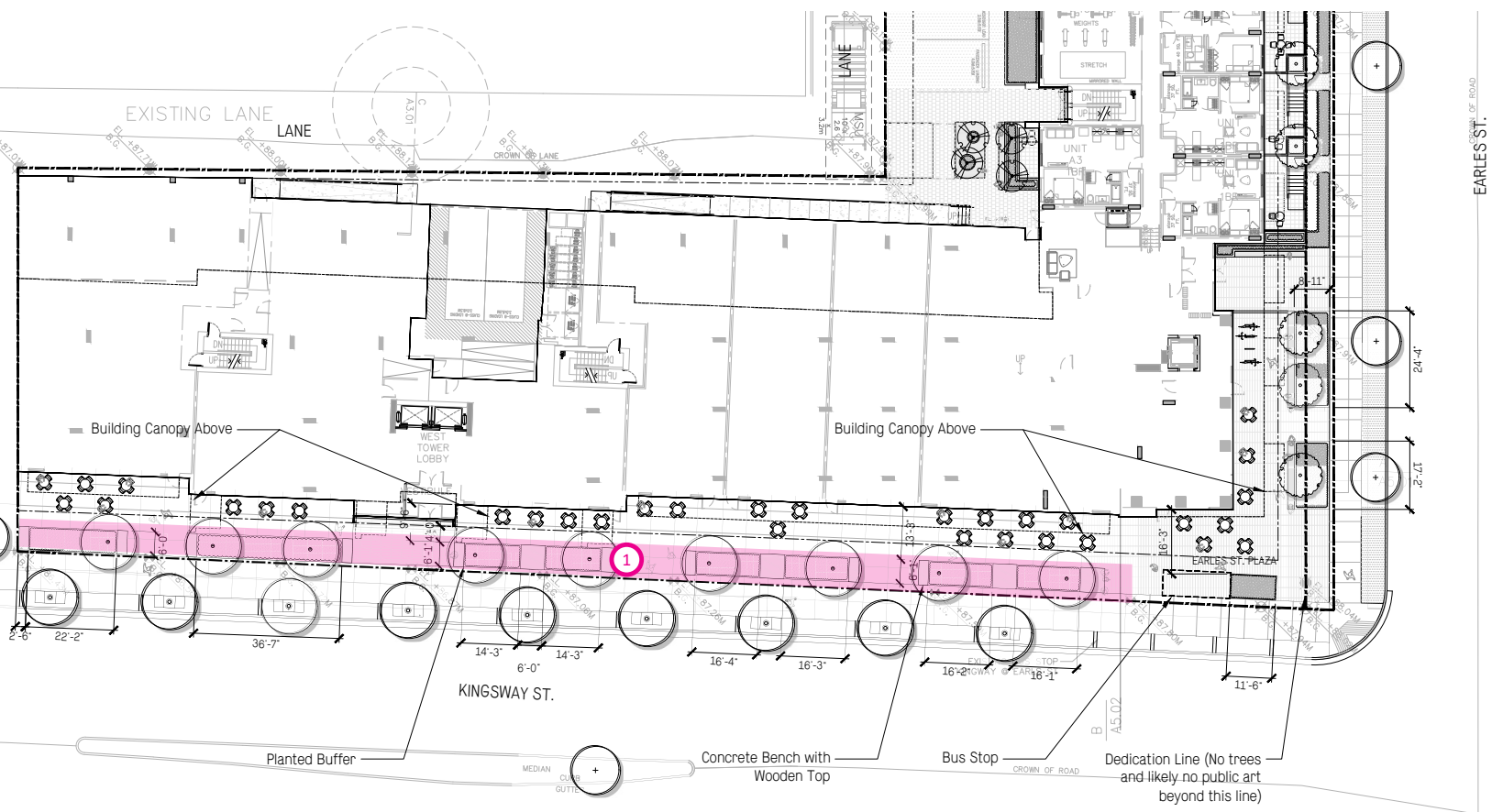


PUBLIC ART OPPORTUNITY

Following detailed site analysis with the City of Vancouver and Coromandel design team, the open landscaped area fronting Kingsway has been identified as the prime site location for public artwork (site 1). Extending from the Earles Street Plaza northwest along Kingsway to the property line, the public art site location offers maximum public visibility, accessibility, and engagement opportunities.

The public art opportunity allows for a sequence or series of related artworks with a wide range of possibilities in approach, media, and form. There is potential for an integrated approach, incorporating the landscape and hardscape design, which may also include seating and lighting. The selected artist may consider specific elements of the site or use the entire area. The public art site location takes into account the proposed location of the bus stop fronting Kingsway to ensure the proposed artwork does not interfere with transit infrastructure. Long-term maintenance and public safety will be important considerations for an artist.

The public art is envisioned as having an awareness of human scale, providing increased opportunities for engagement while supporting the pedestrian experience within the Norquay Village neighbourhood. The public art opportunity welcomes pedestrian interaction and engagement, providing a sense of discovery and facilitating connection for a diverse array of audiences, including area residents, visitors, passers-by, and cyclists.



Frame landscape plan, with Public Art Opportunity (site 1) identified in pink

The artist/artist team selected will be given as much creative license as possible to activate this space, 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 Frame will be carefully considered in keeping with the vision of the development. Coromandel will engage an inclusive process, working with the City of Vancouver in contributing to the City's existing cultural fabric. Frame proposes to host an enduring artwork that speaks to diverse audiences, inviting engagement on a multitude of levels while celebrating and enhancing local culture.



Frame Rendering, with approximate Public Art Opportunity (site 1) identified in pink

PRECEDENT IMAGES



Thomas Canell, *Vitality*, 2011. Burnaby, BC



Claudia Weiser, *Rehersal*, 2022. New York



Steven Brekelmans, *Natural Resources*, 2018. Burnaby, BC



Young and Giroux, *Nyctophilia*, 2014. Toronto, ON



Peter Gazendam, *A Long Conversation (For Oona)*, Vancouver 2017



Jeppe Heim, *Modified Social Benches*, Brooklyn Bridge Park, 2016



Brian Jungen, *The Ghosts On Top Of My Head*, 2010 - 11. Banff, AB

PUBLIC ART BUDGET

The total public art budget for the Frame at 5189 Earles Street 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 **\$375,402.06** is based on the eligible project FSR of 189,597 square feet.

The total public artwork budget will be allocated to administrative costs, the public artwork, 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, and artist, selection panel and advisory honorariums. The amount allocated for the public artwork includes the artist fees, insurance, engineering certificates, artwork fabrication, construction coordination and site preparation delivery, installation and final documentation.

BUDGET ALLOCATION

Public Artwork.....	\$265,000.00
Public Art Administration.....	\$60,800.00
Selection Process and Honoraria.....	\$22,800.00
Artist Honoraria (\$4,500 x 4)	\$18,000.00
Community Advisory (\$600 x 3)	\$1,800.00
Selection Panel Honoraria (\$1,000 x 3).....	\$3,000.00
Public Art Consultant	\$38,000.00
Developer's Contingency.....	\$6,561.86
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
10% Civic Program Contribution	\$37,540.20
TOTAL PUBLIC ART BUDGET	\$375,402.06

TIMELINE

PROJECT TIMELINE

Rezoning Application	June 19, 2019
Rezoning Enactment	March 01 2022
DP Issuance	July 2022
Construction Start	Fall 2022
Construction Completion	June 2025
Occupancy	July 2025

PUBLIC ART TIMELINE

Checklist	January 2022
Preliminary Public Art Plan Submission & Presentation	March 2022
Detailed Public Art Plan Submission & Presentation	May 2022
Selection Panel Meeting #1 - Review Longlist of Artists	June/July 2022
Shorlisted Artist Invitations	July 2022
Community Consultation	July 2022
Artist Orientation Meeting	July/August 2022
Artist Concept Presentations	October 2022
Final Artist Selection	October 2022
Artist Contract	November 2022
Artwork Installation	June 2025

*DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be thoughtfully considered throughout the Frame public art selection process with the goal of establishing meaningful dialogue with the broader Norquay Village community to inform the public art process; generating meaningful input from a wide range of community members, groups, and stakeholders for greater understanding of local interests and aspirations; as well as weaving outcomes and feedback into the Public Art Project Terms of Reference provided to shortlisted artists.

Established early in the public art process, the community engagement strategy will be multi-layered and inclusive, and may include a combination of the following:

- Small, informal coffee meetings hosted by the art consultant with members of the local community for feedback and input on the public art opportunity
- A public Open House (online or in-person) to share the public art approach, facilitate dialogue, and invite input and feedback
- Consultation with the xʷməθkʷəy̓əm (Musqueam), Skwx̌wú7mesh (Squamish), and səl̓ilwətaʔ (Tsleil-Waututh) Nations to foster dialogue, facilitate collective understanding, and develop a deeper understanding of Indigenous knowledge, history, protocols, art, and culture
- The establishment of a non-voting community advisory to provide input and commentary to the selection panel and shortlisted artists as they develop their concept proposals, with consideration of the relationship of Coromandel Frame to its surroundings. The community advisory would consist of a representative from the xʷməθkʷəy̓əm (Musqueam), Skwx̌wú7mesh (Squamish), and səl̓ilwətaʔ (Tsleil-Waututh) Nations, a local neighborhood resident/artist, and a representative from the Norquay Village neighbourhood, who will play a 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 \$600 for their work.

Potential groups to engage in the community consultation process:

Kensington Community Centre
South Vancouver Neighbourhood House
Slocan Community Hall
Victoria Drive Community Hall
Killarney Community Centre
Collingwood Neighbourhood House

The community consultation and engagement strategy is intended to provide a framework for considering the cultural and historical context of Norquay Village Neighbourhood, and will be further adapted based on feedback and initial public engagement with some of the groups identified as part of the public art process. Proposed community advisory members will be articulated in the Detailed Public Art Plan.

SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant, Ballard Fine Art. The community advisory will provide commentary and feedback during 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 Coromandel design team. Members of the selection panel, excluding members from the Coromandel design team design team, will be paid an honorarium of \$1,000 for their work.

Proposed Selection Panel Members:

Rob Elliott, Director Development, Coromandel Properties

Joseph Fry, Principal, Hapa Collaborative

Hyung-Min Yoon, Artist

Michael Nicoll Yahgulanaas, Artist

Kahn Lee, Artist

Alternates:

Jeanette Lee, Artist

Kelly Cannell, Artist, Musqueam Nation

Peter Gazendam, Artist

Patrick Cruz, Artist

Stage One

In stage one of the selection process, with the opportunity for community and selection panel input, Ballard Fine Art will conduct in-depth research and assemble a long list of 12-16 suitable artists or artist teams for consideration. At the first meeting of the Selection Panel, the panel will A) be oriented to the Frame public art project, the public art opportunity, the history of the area and Community Context and will hear discussion from the community advisory. B) Following that, the selection panel will collectively discuss the merits of the nominated artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 4 artists to develop concept proposals.

Stage Two

In stage two, the short-listed artists will be invited to develop concept proposals. The shortlisted artists will be provided with an in-depth orientation to the project and site, the public art opportunities, and the community context. In addition, the artists will be invited to meet the design team and community advisory.

The short-listed artists will then be given adequate time to prepare their proposals along with a detailed cost estimate of the work and a timeline schedule. The short-listed artists will be provided with an honorarium of \$4,500 for their work, paid upon receipt and presentation of their concept proposal online to the selection panel.

The Short-listed Artists' Public Art Proposals are to Include

- i) Written public art proposal (1-2 pages)
- ii) Visualization tools (renderings and/or models)
- iii) A detailed public art cost estimate
- iv) Project timeline (duration)
- v) Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements
- vi) CV and examples of past projects

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, timeline, implementation,
 - i) safety, maintenance
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, the project owner, design team and Vancouver Art Community selection panel members will have an opportunity to review the nominated artist's concept and provide a written response to each, notifying any specific technical or ideological issues. These comments will then be addressed by the selection panel as a whole. The final artist/artist team selected will enter a contract agreement with Coromandel Properties to complete the proposed artwork on time and budget.

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