



THREE SIXTY

360 West 2nd Ave

Detailed Public Art Plan

October 12, 2022

public.

Art Consulting

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PROJECT DETAILS

PROJECT ADDRESS:

328-360 West 2nd Avenue, Vancouver, BC

PUBLIC ART BUDGET:

\$212,988.00

PROJECT TEAM

PROJECT OWNER:

Strand Second Ave LP
609 Granville Street, Suite 1630
Vancouver, BC, V7Y 1C6
Marc MacCaull, Vice President Development
778.869.9283/ mmaccaull@stranddev.com

PROJECT ARCHITECT:

Yamamoto Architecture Inc.
33 E 8th Ave, #202
Vancouver, BC, V5T 1R5
Taizo Yamamoto
604.731.1127 / info@yamamotoarchitecture.com

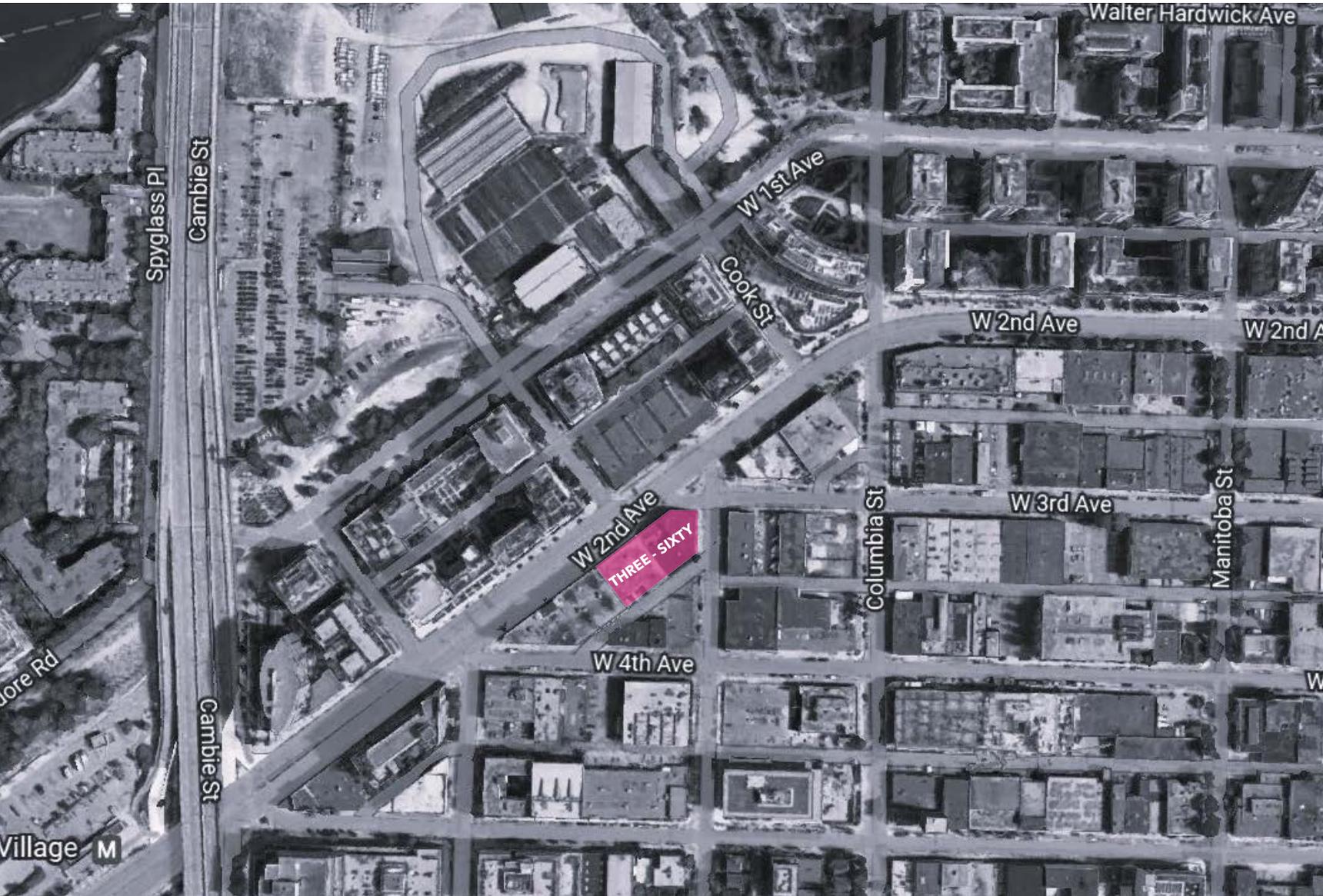
PROJECT LANDSCAPE ARCHITECT:

David Stoyko
2686 East 6th Avenue
Vancouver, BC, V5M 1R3
604.720.0048 / david@davidstoyko.com

PUBLIC ART CONSULTANT:

Public Art Consulting
134 20th Street West, unit 306
North Vancouver, V7M 1Y4
Alison Meredith 604.313.8705 / alison_meredith@outlook.com
Emmy Lee Wall: 604.783.2150 / emmy.lee@me.com

CONTEXT MAP



view of the site looking southwest



view of the site looking southeast



Rendering of Strand Three-Sixty, view from street level looking southwest from West 2nd Ave



Rendering of Strand Three-Sixty

PROJECT DESCRIPTION

LOCATION

In 2020, this site was consolidated and dedications provided from four legal properties fronting West 2nd Avenue. This 18,772 square foot site is trapezoidal in shape with a lane to the south and West 2nd Avenue to the north.

An exceptional aspect of the site is its location at the confluence of three streets: West 2nd Avenue, West 3rd Avenue and Alberta Street, with each street providing unique angular views of this visually prominent location.

The rapidly evolving Mount Pleasant Industrial Area is served by transit including bus routes along West 2nd Avenue and the Olympic Village Canada Line station which is a 5-minute walk from the site.

Across West 2nd Avenue is the Olympic Village neighbourhood with high density residential units as well as significant community amenities including the False Creek Community Centre, Olympic Village Square, an Urban Fare grocery store, multiple food and beverage establishments, and other general retail outlets. As part of the growth of the Olympic Village neighbourhood, the pedestrian and cycling infrastructure has been developed with major north-south routes one block to the east and west of the site. The seawall pedestrian and cycling routes are also a five-minute walk from the site.

The Mount Pleasant Industrial Area serves as an important job centre for the local economy. Zoning changes in 2013, 2017 and 2021 were approved to enhance job growth in the area and support the growing innovation economy. Three-Sixty will lead the way as the first project under the new I-1C zoning along the south side of West 2nd Ave.

public.

PROJECT DETAILS

- 18,772 square foot site
- 112,616 sq.ft. Total floor area
- 130 spaces on-site vehicle parking
- 75 bicycle parking spaces
- The proposed development provides 2.0 FSR for industrial uses on the lower portion of the building and 4.0 FSR office space above consistent with the zoning of the property
- The majority of the ground plane is dedicated as light industrial manufacturing space, including mezzanine space with at grade loading, waste management and bicycle storage uses provided for along the lane.
- The parkade is accessible from the lane at the western edge of the site with the parkade ramp internalized within the western volume of the ground floor.
- The upper floors are proposed as general office space intended to serve the burgeoning bioscience, healthcare, technology and digital entertainment sectors seeking space in the Mount Pleasant area.
- Amenity outdoor space on the roof serves the whole project and includes an extensive green roof. The lower terrace is directly accessed from the tenant space and will be for each tenant's exclusive use.

LANDSCAPE

Ground level landscaping is restricted to improvements to the city standards. Carefully placed trees and new sidewalk paving will help to upgrade the street character in this changing and developing neighbourhood. High quality materials at the project entrance help to reinforce the architectural emphasis on this area.

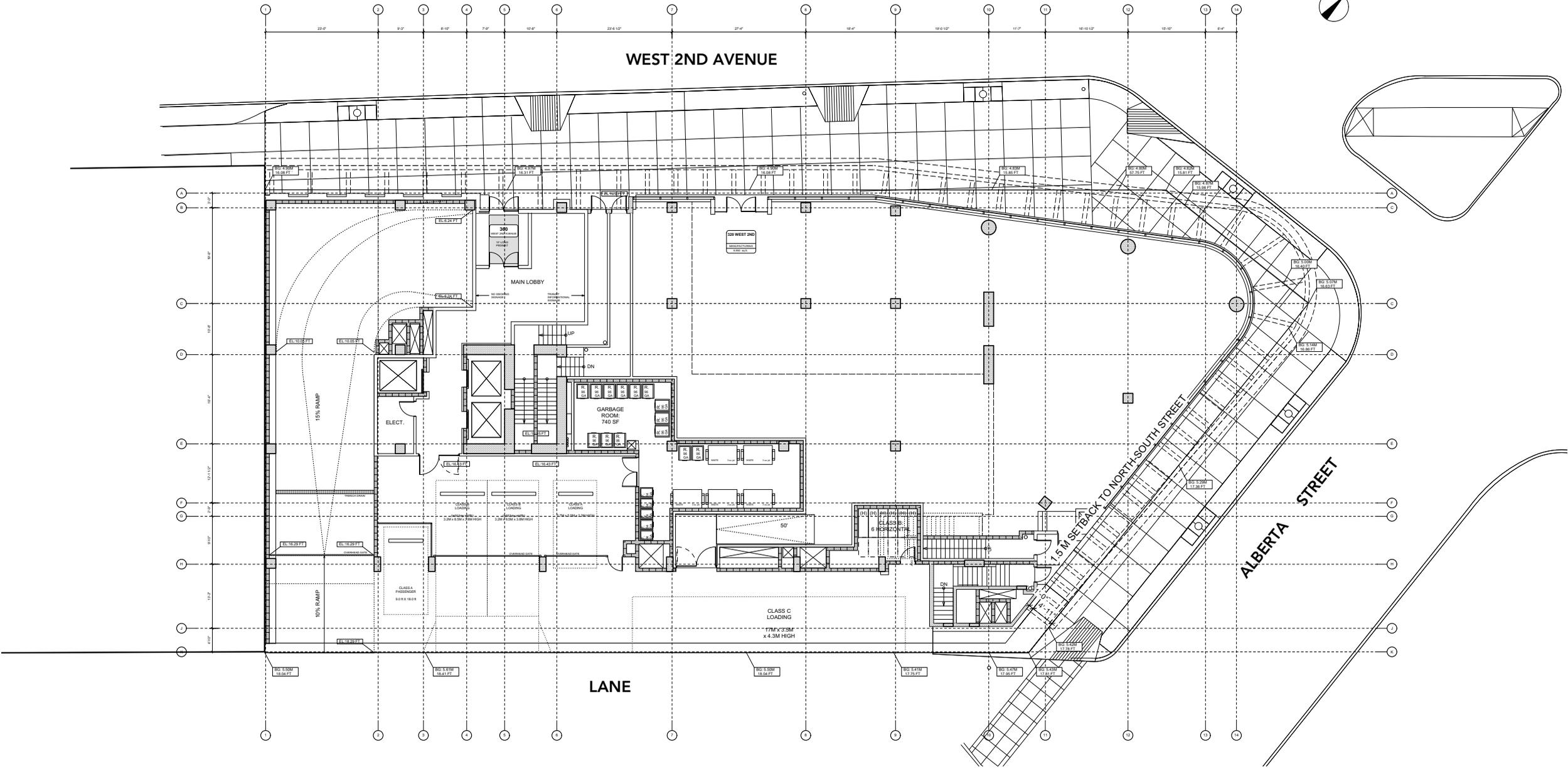
DESIGN AND MATERIALITY

This proposal's unique street location provides an opportunity for a structure that emphasizes the policy objectives of the I1-C zone, centring performance in this architecturally significant design.

The massing strategy adopted for the site is a direct response to the unique site geometry, the program and zoning parameters. The building is divided into two masses, reflecting the manufacturing and office uses. The unique opportunity of the three-street corner at West 2nd, West 3rd Avenues and Albert Street is celebrated by a sculptural response providing a "prow" or point of inflection. The dynamic nature of this corner with oblique views from three different perspectives is further reinforced through its "Flatiron" design and articulation of the prow. All roof elements are green, accessible or both, to the limits allowed by zoning.

Elevational treatment responds to the use profile of the project and the solar orientation of the building. The lower manufacturing element is industrial in nature. The primary materials for this volume are glass storefront and cast concrete, reflecting the angularity of the massing and site context. A glass canopy provides weather protection, and main entry points are signified by sculptured elements in the concrete facades. The upper portion of massing is designed as a glass volume with fenestration chosen to reinforce the sense of movement that is intrinsic to the building's form. Two glazing treatments are used to establish rhythm and pattern within the volume, with the amount of clear glazing changing around the facade in response to its solar orientation. An exterior exist stair element on the south-east corner is highlighted with patterned, perforated metal cladding treatment and lighting. The main front entry point is individually announced by a geometric opening and more user-

SITE PLAN



LANDSCAPE PLAN



HISTORY & COMMUNITY CONTEXT

HOST NATIONS

The City of Vancouver and the Mount Pleasant Industrial area are located on the traditional and unceded homelands of the x^wməθk^wəyə (Musqueam), Sk̓wx̓wú 7 mesh (Squamish), and səliwətał (Tsleil-Waututh speaking people). The original people of the land which we are now based. We acknowledge the many First Nations peoples who continue to live and work in this region today. Each of these Nations have diverse histories which can be accessed at the links below:

- www.musqueam.bc.ca
- www.squamish.net/
- www.twnation.ca/



Shoreline of False Creek Flats Circa 1904. City of Vancouver Archives



Samuel Garvin delivering milk in Mount Pleasant circa 1899

HISTORY

The area now known as Mount Pleasant was once densely populated by lush rain forest, varieties of useful plants, fir cedar and hemlock. Central to the area was a thriving fresh water creek which nourished plant life on its banks, and provided a vital source of salmon and trout for the Indigenous people who were the original habitants of the area. The creek, which would later be named Brewery Creek, terminated at False Creek providing an access route through the dense forest. A centuries-old walking path established by several Salish peoples built the foundation for the route that is now Kingsway, connecting the area with other gathering grounds, hunting areas, and summer camps. The First People gravitated to the Mount Pleasant area for its abundance of flora and fauna which included many useful plants such as Labrador Tea, licorice fern, spirea and berries.



Panoramic View of The City of Vancouver British Columbia, 1898. Map published by Vancouver World Printing and Publishing Company Ltd. (detail)

European settlers began to arrive in the area in the 1850s. In 1888 a new bridge was constructed across False Creek and streetcar service was initiated in 1891, connecting the new hillside subdivision of Mount Pleasant to the downtown. Brewery Creek remained central to the area, with a number of industries sprouting up along its banks. These included tanneries, slaughterhouses, breweries, soda water companies, a grain grinding mill and others. Notably the craft beverage industry remains strong in the area to this day.

To accommodate the need for industrial land, the City of Vancouver approved a plan to fill the tidal flats at False Creek in 1913 forever altering the shoreline of Mount Pleasant. Two train terminals were constructed in addition to lumber yards and steel fabricators. These industries were fuelled by the demands of the first and second world wars and the growing need for steel in construction of Vancouver's downtown buildings and transportation infrastructure.

Due to its proximity to False Creek, Mount Pleasant housed many of the working-class laborers who were

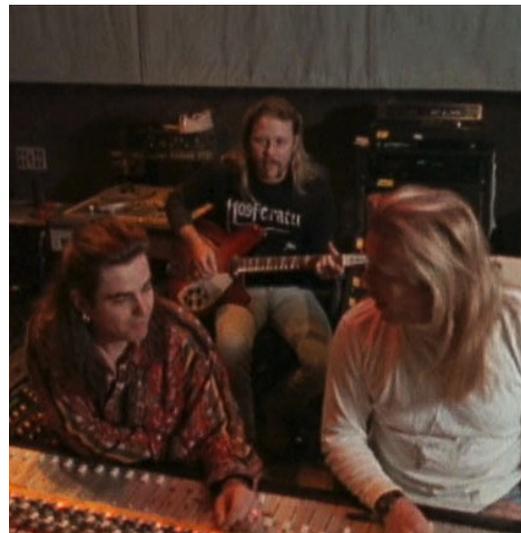
employed in the shipyards and steel foundries. Prominent among the working-class communities who settled in Mount Pleasant were the Japanese-Canadians, forming Vancouver's second largest community outside of Japantown. Asian exclusionary policies in BC between 1923-1947 gave Japanese Canadians few employment options other than working as laborers or starting their own businesses. The Japanese-Canadian United Church located at 6th & Columbia was the center of the Nikkei community and supported Japanese emigrants and their descendants. On the same block were the Japanese Kindergarten,

Japanese Language School and the Mikado Club. Over time, the area became stagnant and in the 1950s, City Council re-zoned the area to allow for light industrial development. Consequently, today's neighborhood is uniquely layered with residential homes, heritage buildings and older industrial buildings alongside more contemporary development. Small businesses, coffee shops, breweries, textile, technology, biotechnology companies, social uses and other creative industries are housed in these buildings contributing to a distinctive public realm.

Mount Pleasant and The Mount Pleasant Industrial area have fostered a thriving arts scene throughout the years which continues to evolve. The Cellar Jazz Club opened its doors in 1956 in a basement built into the natural ravine of Brewery Creek. The entrance was at 2514 Watson Street, a rare alleyway in the City where the houses face the lane creating an inviting backstreet. Throughout the 1950s and 60s The Cellar gained notoriety as one of the most important Jazz clubs on the West Coast.

The iconic Little Mountain Sound Studios was established in 1973 at 7th & Columbia. Legends such as Metallica, Aerosmith, Bon Jovi, ACDC, Bryan Adams, Van Halen and Loverboy all recorded music in the 70s, 80s, and 90s with producers Bruce Fairbairn and Bob Rock. One year later The Western Front artist run centre was founded by a group of artists with the intent to create a collaborative live/work space for the exploration and creation of new art forms. Named for its distinctive false-front, Western-style architecture and because it was a far west outpost of an international avant-garde movement.

Founding artists Martin Bartlett, Mo van Nostrand, Kate Craig, Henry Greenhow, Glenn Lewis, Eric Metcalfe, Michael Morris, Vincent Trasov purchased the historic Mount Pleasant building,



Images clockwise l to r: Jazz saxophonist Ornette Coleman performing at the Cellar in 1957, Wohlsein [Employees of Doering and Marstrand Brewery in Mount Pleasant] Circa 1890. Children outside Motoi Masuda's store/café on the SE corner W4th at Yukon where it meets W2nd in 1938, Metallica at Little Mountain Sound Studio.

and a new community for visual and interdisciplinary arts was born. Over the past 50 years Western Front has been an incubator for some of the most innovative Canadian artists, and continues to be at forefront in interdisciplinary, experimental art today, providing artists of varying disciplines with gallery and performance space, multimedia production equipment, media-art residencies and assistance in other initiatives.

Today the artistic caliber of this neighborhood remains strong, stimulated by the industrial nature which lends well to studio spaces and provides opportunities for emerging and established artists to pursue their practices in fine art, music, dance, film, fabrication, technology, and other creative practices which contribute to the dynamic character of Mount Pleasant and the Mount Pleasant Industrial area.



Historical image of The Western Front



Mural festival, 147 East Broadway, Vancouver BC - Manitoba, artist Sandeep Johal



Street scene 5th and Manitoba

LOCATION AND ACCESS

The highly accessible site is located within The Mount Pleasant Industrial Area in the newly created Mount Pleasant Employment-Intensive Light Industrial I1-C zone. Designated as the area located along the south side of 2nd Avenue between Yukon and Quebec Streets.

The Mount Pleasant Industrial area has long been identified as an important job centre for the local economy through light industrial uses. Re-zoning updates for area in 2013, referencing the Metropolitan Core Jobs and Economy Land Use Plan, cite the primary goal was to enhance the area as a job centre as well as increase access to the area through transportation initiatives. In January 2021 a new Mount Pleasant employment-intensive light industrial district (I-1C) area was created to further these goals.

The Broadway planning process and the Employment Lands and Economy Review (ELER) identified this location as a key opportunity to deliver new, intensified industrial and office job space in close proximity to two rapid transit stations: Olympic Village Station on the Canada Line, and the Broadway-City Hall Station on both the Canada and Millennium Lines. Rezoning in this area provide the opportunity to balance the streetscape and create a better transition between the taller residential towers of SEFC to the north and the one and two storey industrial forms to the south; improve urban design and walkability to establish 2nd Avenue as a Great Street; and, deliver thousands of new jobs close to transit, services and amenities to help create a more complete community.

A myriad of bike and public transit routes surround the site, with dedicated bike routes running along West 1st Ave, Ontario Street and Columbia Streets which



Mount Pleasant employment-intensive light industrial district (I-1C)

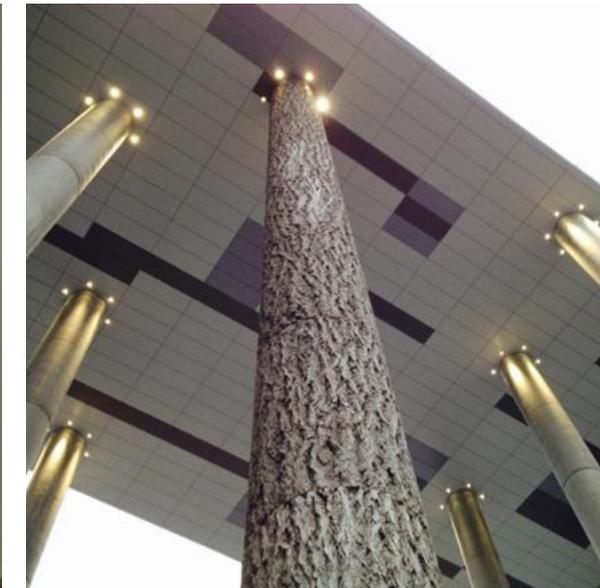
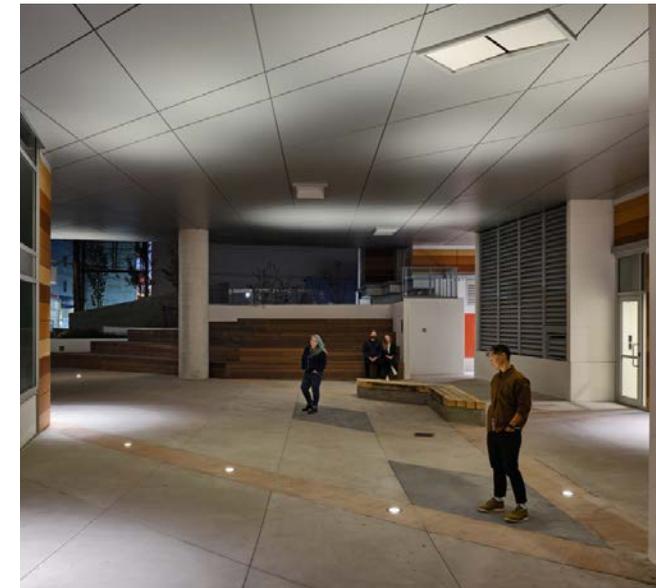
connect into the wider network of cycling routes throughout the City. The site is located within 500 metres of Olympic Village Skytrain Station and bus routes can be accessed directly across the street on West 2nd Ave creating greater connection to the adjacent neighbourhoods. The new Broadway Subway Project will create an additional station in Mount Pleasant at the southwest corner of Broadway and Main Street which is scheduled to open in 2025 and will further accessibility to the area.

Three-Sixty will be among the first buildings completed in the new I-1C zone and is intended to be a dynamic addition to the area, enlivening the neighbourhood at street level, enhancing public life, and encouraging community connectivity while increasing the employment and productive output of the area.

PUBLIC ART CONTEXT

Public art is a key component in creating a sense of community, invigorating public space, inciting dialogue and changing the spaces that we inhabit into inviting and engaging surroundings. The public artwork for 360 West 2nd Avenue seeks to these values, integrating seamlessly into the wider public art context of the Mount Pleasant area and wider Vancouver community.

Images clockwise l to r: Myfanwy MacLeod, *The Birds*, 2010, Milton Wong Plaza at Olympic Village, Justin Langlois, *Should I Be Worried?*, 2017, Southeast False Creek seawall, east of the Cambie Bridge, Liz Magor, *Ninth Column*, 2014, 618 Quebec Street, Vanessa Kwan, *Speaker A*, 2021, 180 East 2nd Avenue, Scott Sueme, *Box of Crayons*, 2016, 5 East 8th Avenue, Marie Khouri and Charlotte Wall, *Eyes on the Street*, 2018, 1661 Quebec Street



PUBLIC ART OPPORTUNITY

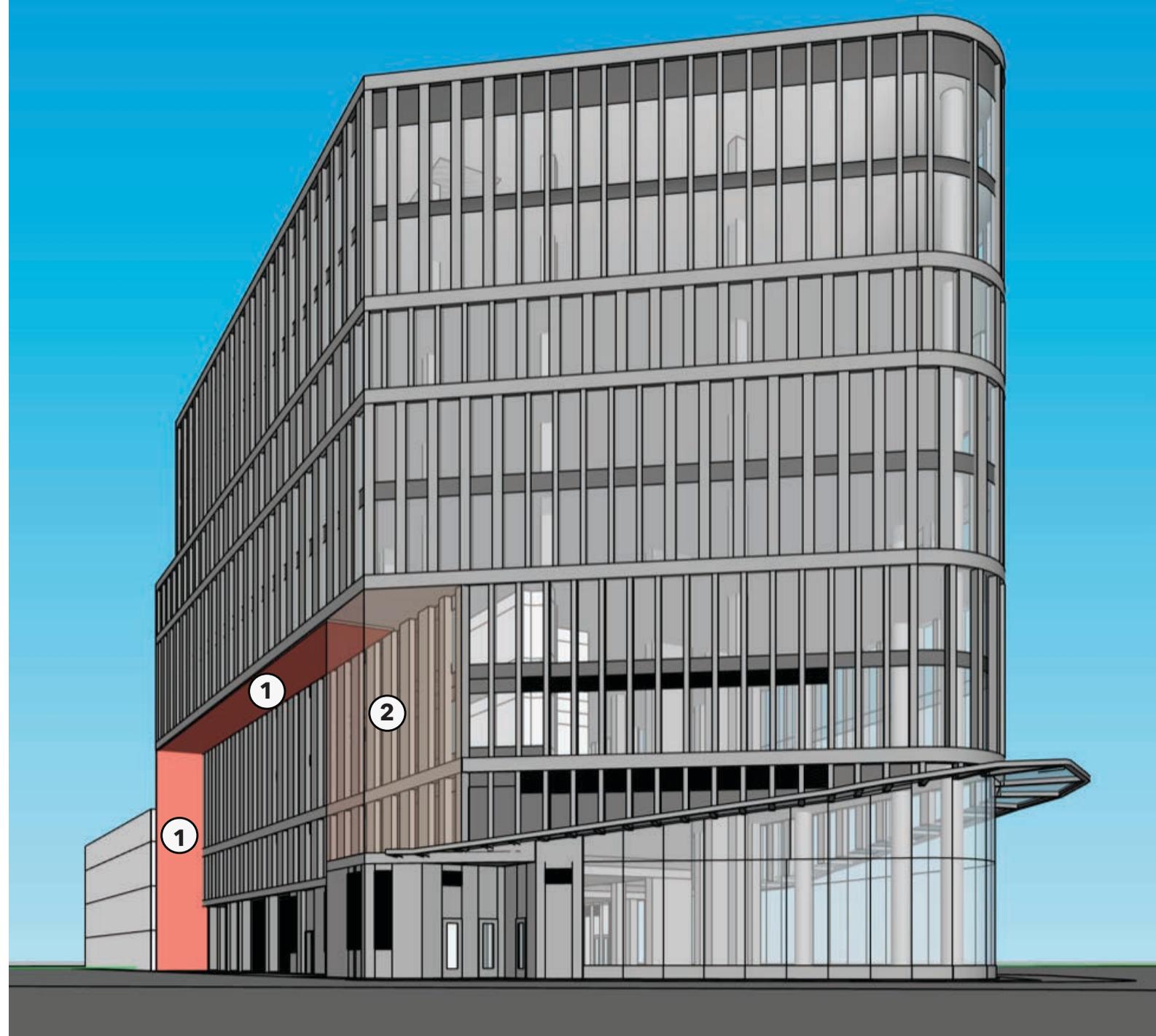
After considering various options and discussion with the Strand team and the Architect, two public art sites have been identified to offer the greatest public visibility, accessibility, and engagement considering both the architecture of the project, pedestrian and vehicular traffic:

Public Art Site 1: South side soffit and sidewall of cantilevered volume. This location is envisioned as allowing for a two or three dimensional work integrated into the facade of the building. This site offers the opportunity for artists to consider a range of possibilities in form and media including a mural or even a suspended sculpture/light installation.

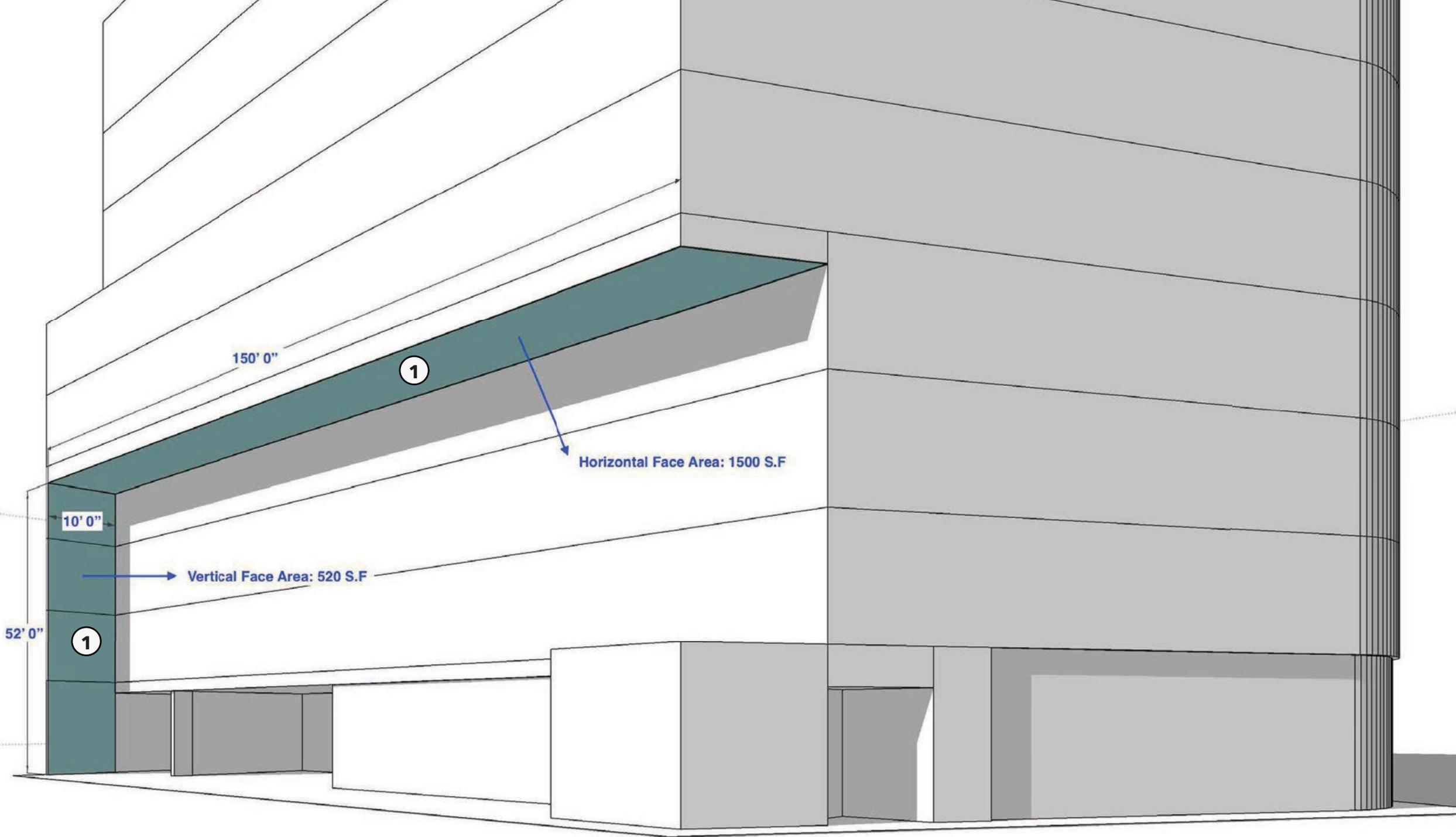
Public Art Site 2: Negative space “notch” in building setback at SouthEast Corner. This open area best lends itself to a three dimensional, volumetric work which may sit directly on the pedestal, stretch between the built forms, or be suspended from the linear canopy.

While both sites offer a relatively defined, “cut-away” sites for consideration, they allow for considerable material and conceptual freedom to allow for significant artistic innovation.

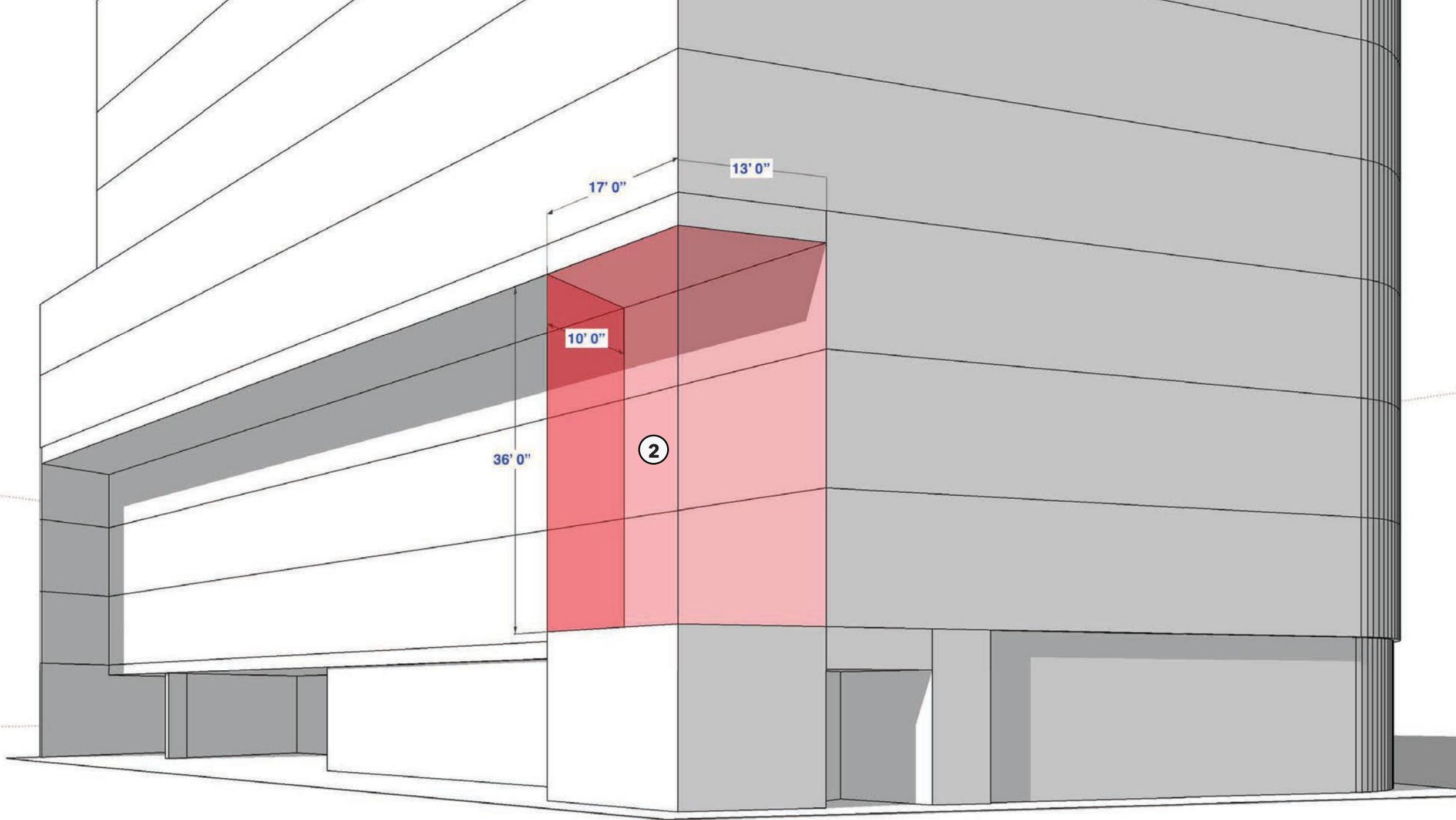
Ensuring public safety and creating a work requiring minimal conservation intervention will also be critical considerations for the artist.



Rendering of Three Sixty with shading showing approximate locations of Public Art Site 1 (red rust) and Site 2 (pale pink)



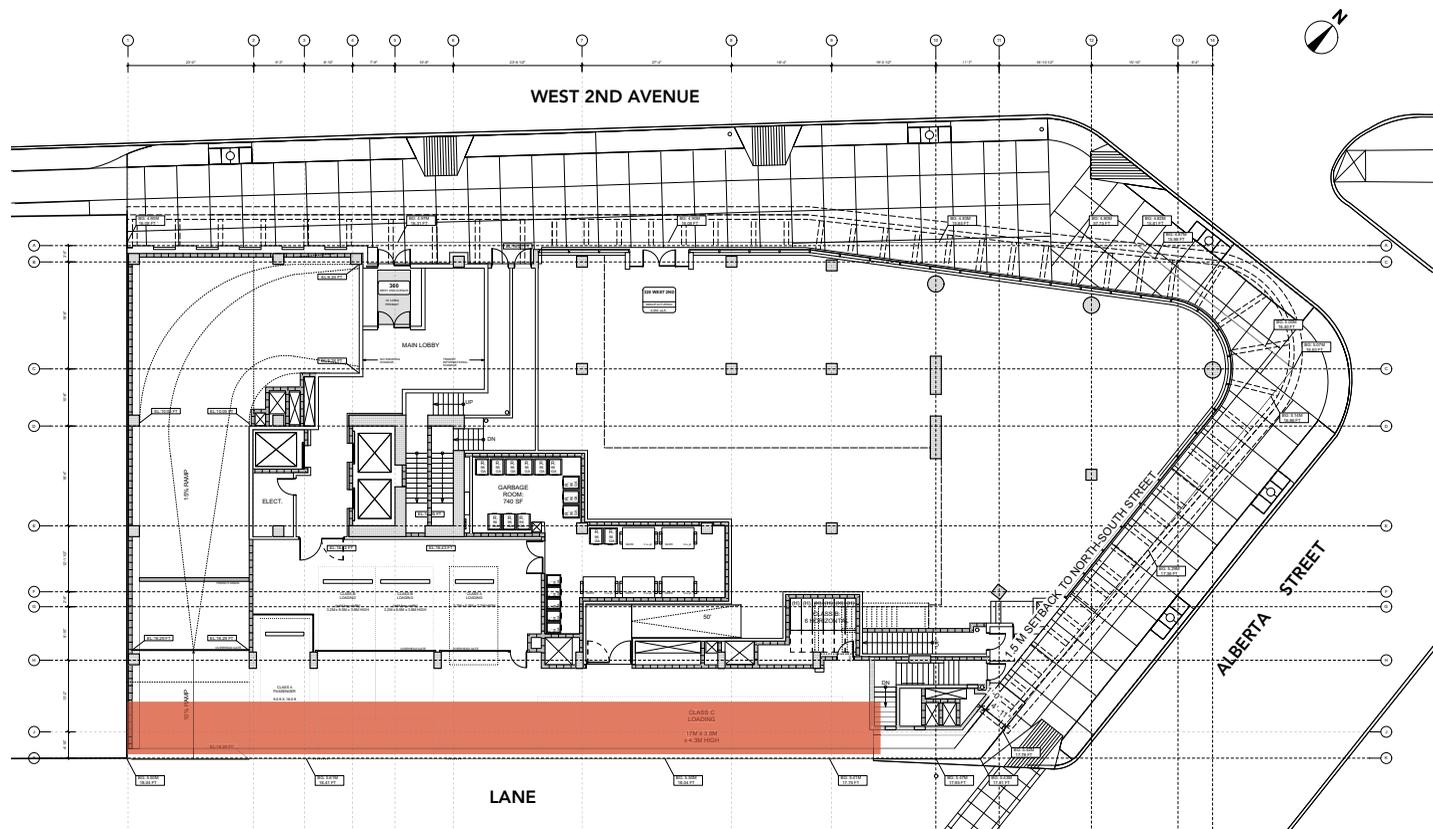
Rendering of Three Sixty with shading showing approximate location and dimensions of Public Art Site 1



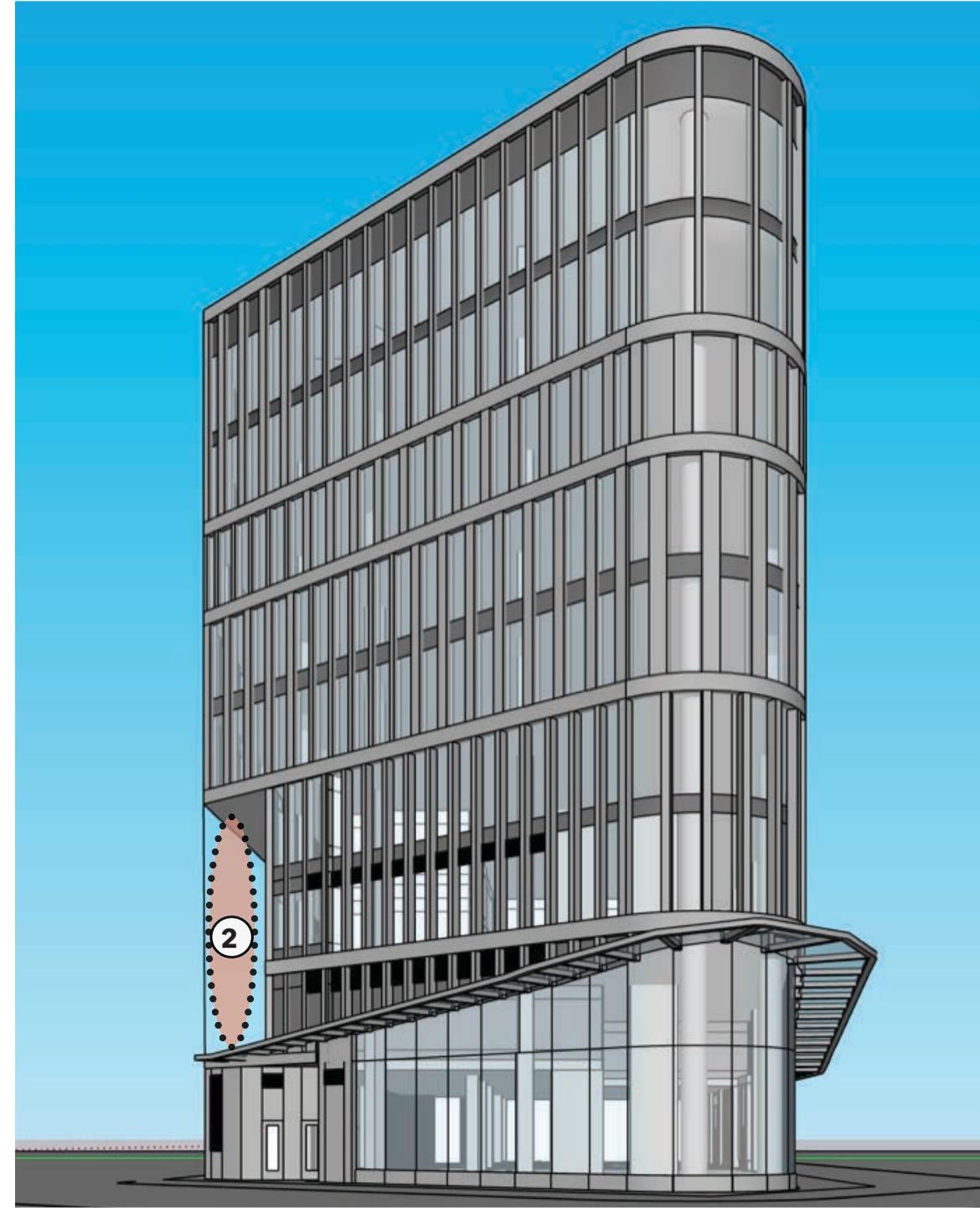
Rendering of Three Sixty with shading showing approximate location and dimensions of Public Art Site 2

Per The City of Vancouver Public Art Policy and Procedures for Rezoned Developments (Updated Nov 2021)

Page 6: Artists' Use of Base Building Components: If an artist's project makes use of base building components (such as an architectural or infrastructure feature) then only the cost added to the base cost of the component is an allowable cost.



Highlighted area showing approximate locations of public art sites 1 and 2 on site plan



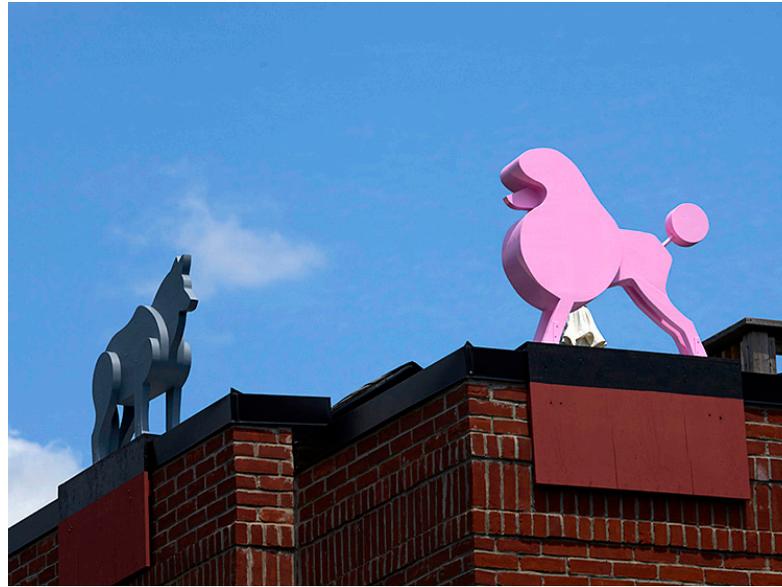
Rendering of Three Sixty showing approximate location of Public Art Site 2

PRECEDENT IMAGES



Images clockwise l to r: Justin Langlois, *Where Else Would You Rather Be*, 2021, Eastern Ave and 16th Street, North Vancouver, Kevin Schmidt, *Reckless*, 2018, Installation Polygon Gallery, North Vancouver, Ben Reeves, *Viewpoint*, 2020, 885 Cambie Street, Jackie Traverse, *Morning Star*, 2019, Manitou a bi Bii daziigae at Red River College Polytechnic, Winnipeg, Lucien Durey, *The Bird Carver*, 2020, Kelowna BC, Elizabeth McIntosh, *Fingerprint*, 2018, 1398 Richards Street, Vancouver.

PRECEDENT IMAGES



Images clockwise l to r: Liz Magor, *Ninth Column*, 2014, 618 Quebec Street, Mary Anne Barkhouse, *99.96%*, 2017, Koffler Art Gallery Milton, ON, Alex Morrison, *A Fine Contamination*, 2015, Burnaby Art Gallery, Warren Langley, *Aspire (Under The Freeway)*, 2010, Sydney AU, Rodney Graham, *Pomeria*, 2008, 1455 Howe Street, Ceryth Wynn Evan, *In Girm Imus Nocte et Consumimur Igni*, 2006.

Please note: Precedent images are to be used as a guideline for the public art vision and are not a suggestion of artists or concepts

Public Artwork	\$144,000.00
Artist Honoraria (\$4,500 x 3)	\$13,500.00
Community Advisory (\$500 x 3)	\$1,500.00
Selection Panel Honoraria (\$1,000 x 3)	\$3,000.00
Public Art Consultant	\$23,300.00
Plaque	\$2,000.00
Developers Contingency	\$4,389.20
10% Civic Contribution	\$21,298.80
Total Public Art Budget	\$212,988.00

PUBLIC ART BUDGET

The total public art budget adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation.

The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, didactic material for the site, and 10% art fund fee paid to the City of Vancouver.

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

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

COMMUNITY ENGAGEMENT STRATEGY

The purpose of community engagement is to involve diverse perspectives as we navigate the public art process. Providing a platform dedicated to discussing the unique site, history, and cultural context of the project will provide us and the Selection Panel with important context and varied perceptions on the vibrant, shifting neighbourhood in which this project is situated. This is a vital part of ensuring the broader community consisting of those who live and work in the area, as well as other stakeholders, are engaged and heard.

We are keen to engage the community which we view as both the physical community adjacent to the building, and the broader art community, throughout the public art selection process to create meaningful dialogue between diverse stakeholders.

A community advisory consisting of 3 stakeholders will be formed engage that will inform the public art process. The community advisory would consist of a representative from the xʷməθkʷəy̓əm (Musqueam), Skwx̱wú7mesh (Squamish), and səl ilw'ətəʔt (Tsleil-Waututh) Nations as a gesture of respect for the lands on which the project will occur and to create an avenue for us to foreground Indigenous culture, history and protocols throughout this public art process. The community advisory would also include a stakeholder local to the area—either a resident who lives in the area or someone who works in the area and therefore has regular engagement with the local community. Finally, as we wish to be mindful of the work existing within a larger ecosystem of public art projects and the vibrant art community in the city, we would include one member of the broader Vancouver arts community.

Advisors will be paid an honorarium.

PROPOSED COMMUNITY ADVISORS MAY INCLUDE:

Martha Sturdy, Artist
Whess Harmon, Curator Grunt Gallery
Patrick Anderson, Independent Curator and Undergraduate Associate Professor, Emily Carr University of Art and Design
Isaac Thomas, Artist
Debra Sparrow, Artist Musqueam Nation
Xwalaxtun, Rick Harry Artist Squamish Nation
Kristin Lim, Instructor at Jean Lyons School of Music and Artist Coordinator, Arts Umbrella

ARTIST SELECTION PROCESS

Artist selection is a vital part of the public art process. Public art has the ability to elevate urban environments by connecting artists and their ideas with a broad audience, whilst offering functional elements such as wayfinding and opportunity for playful interaction which contribute to building statements of pride and ownership within the community.

All stages of the selection process will be facilitated by the Public Art Consulting. The selection process will be a two-stage invitation to professional artists and artist teams with a Selection Committee consisting of five voting members.

SELECTION COMMITTEE COMPOSITION

- (1) Representative from Strand, TBD
- (1) Taizo Yamamoto, Principal Yamamoto Architecture
- (3) Members of the Vancouver Art Community.

Potential candidates include:

Stephanie Rebick, Director of Publications, Vancouver Art Gallery

Russna Kaur, Artist

Elliott Ramsey, Curator, Polygon Gallery

Rydel Cerezo, Artist

James Harry, Artist

Birthe Piontek, Artist

Matthew Hyland, Director, Contemporary Art Gallery

Jasmine Wallace, Artist

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

STAGE ONE

The Selection Committee will be oriented to the project, the neighbourhood and the public art opportunity. With the opportunity for community and selection panel input, Public Art Consulting will curate a long list of 8 – 10 suitable artists or artist teams for consideration. From this list, the Selection Committee will determine a short list of 3 artists to each present detailed written Public Art Proposal.

STAGE TWO

The Shortlisted Artists will be oriented to the project, the neighbourhood and the public art opportunity. Shortlisted artists will be invited to develop a Public Art Concept Proposal and will be paid an honorarium for their work as laid out in the Public Art Budget. During the artist orientation process, Shortlisted Artists will have the opportunity to hear from community advisors who will be paid an honoraria for their work.

The Concept Proposal should contain a brief history of the Artist's work especially as it relates to the proposed concept, a brief description of the concept, a schematic or rendering of the proposed work, and a budget. We encourage Concept Proposals be brief in order to preference discussion and questions during the oral presentation. The honorarium will be paid upon receipt and presentation of Concept Proposals.

The Artist or artist team selected to complete Artwork for the project will sign an Artist Agreement with the project owner, consistent with industry best practice for public art commissions. If no submission warrants consideration, the project owner reserve the right not to award the commission.

FINAL SELECTION CRITERIA

- Responsiveness to the site, architecture and building
- Consideration of the socio-political and historical context of the work
- Feasibility in realizing the project in relation to the budget, timeline, execution and past evidence of ability to execute complex projects
- Conceptual rigour
- Close alignment between concept and the physical manifestation of the vision driving the work
- Minimal safety and maintenance concerns
- Originality and innovation

TIMELINE

Rezoning Application	March 2021
Rezoning Enactment	July 2022
DP Issuance	September 2022
Construction Start	January 2023
Occupancy	March 2025
Public Art Checklist	June 2022
Preliminary Public Art Plan Presentation	September 2022
Detailed Public Art Plan Presentation	November 2022
Artist Longlist Finalized	November 2022
Selection Panel Meeting #1	December 2022
Shorlisted Artist Invitations	December 2022
Artist Orientation Meeting	December 2022
Artist Concept Presentations	March 2023
Final Artist Selection/Contract	April 2023
Artwork Installation	February 2025

* Dates are best estimates targets and are subject to change