

For Presentation to VPAC January 23, 2023



1065 Harwood St (North Tower) & 1066 Harwood St (South Tower) Detailed Public Art Plan

Development and Public Art Team:

Project Developers: Bosa Properties

Project Architect: Henriquez Partners Architects

Public Art Consultant: Public Art Management

Acknowledgement of the Unceded Lands of Musqueam, Squamish, & Tsleil-Waututh

(Source: <https://vancouver.ca/files/cov/vancouver-culture-shift.pdf>)

In recognition of the Three Host Nations on the unceded lands which the project will be located, the Development and Public Art Team would like to acknowledge the Musqueam Indian Band, the Squamish First Nation, and the Tsleil-Waututh First Nation. We are committed to affirming the importance of these Host Nations and working together to inform the project and parties involved of this commitment.

Musqueam Indian Band:

We are traditional hə́nqəmiṇə́m speaking people... We have always moved throughout our territory using the resources it provides for fishing, hunting, trapping and gathering. We remain distinct and our cultural practices are strong, despite the devastating impacts of residential schools, colonial laws banning our ceremonies, and other attempts to assimilate our people. Our lands and waters continue to support our cultural and economic practices while serving as a source of knowledge and memory, encoded with our teachings and laws.

To this day, we continue to practice our traditions and culture on a daily basis... xʷməθkʷəy̓əm people continue to honour our collective responsibilities to keep our culture vital and strong, share our teachings and laws, and work collaboratively to protect our environment while building a vibrant community for all. (www.musqueam.bc.ca)

Squamish First Nation:

The Squamish Nation has existed and prospered within our Traditional Territory since time immemorial. We are Coast Salish people. Our language is the Squamish language. Our society is, and always has been, organized and sophisticated, with complex laws and rules governing all forms of social relations, economic rights and relations with other First Nations. We have never ceded or surrendered title to our lands, rights to our resources or the power to make decisions within our territory.

The Squamish culture is rich and resilient. We continue to practice our customs and traditions, which are strongly interconnected with our Traditional Territory. Together with our lands, our customs and traditions are the foundation of who we are as Skwxwú7mesh. (www.squamish.net)

Tsleil-Waututh First Nation:

We are the Tsleil-Waututh Nation, “People of the Inlet.” According to archaeological evidence and our oral history, Tsleil-Waututh people have lived in this Traditional Territory for thousands of years. Our ancestors travelled throughout the territory, keeping villages in different locations to live wherever seasonal resources were plentiful. Our lands and waters have shaped our culture and will be central to our way of life for generations to come.

We will continue to put the face of the Tsleil-Waututh Nation back on our Traditional Territory, build capacity within our community, and participate on all levels—social, ecological, cultural, economic—in decision making within our lands. It is our obligation and birthright to be the caretakers and protectors of our Traditional Territory. (www.twnation.ca)

A. Project Background and Development Description:

The two purpose-built rental developments will provide much needed rental accommodations for the City and will be designed by the Vancouver-based architecture firm Henriquez Partners Architects (HPA). On August 18, 2022, members from Bosa Properties (Bosa), the HPA and their Public Art Consultant (PAM) met with the Head of Public Art for Cultural Services at the City of Vancouver and their team to discuss their Preliminary Public Art Plan and approach to public art for two forthcoming developments, 1065 Harwood St (the North Tower) and 1066 Harwood St (the South Tower) in Vancouver's vibrant West End.

The architectural expression of the two towers has been developed as a contemporary expression of the modernist concrete towers built in the West End during the 1950's to the 1970's and the aspiration to create a balanced relationship between the two towers. The design borrows from the unique West End surrounding architectural typologies for a highly contextualized response that complements the existing concrete towers, and departs from the all-glass window wall towers that have come to define much of the more recent residential developments in the City. Inspired by the concept of Yin Yang, the design creates a unique expression that complements its surroundings and unifies both towers as a whole.

The increased amount of solid walls has many benefits, including improved building performance and maximum furnishing and layout flexibility while also providing more design opportunities for the expression of the building. Horizontal bands maximize daylight and visibility within the units, and provide a canvas for the opposing gradient expression for each of the towers.

A minimum of 20% of the projects' rental units will be priced at Below Market Rents (BMR), and the number of BMR units will far exceed the one-for-one replacement of the combined 98 existing market rental units on both current sites. The remaining units will be designated as market-priced rental accommodations. A minimum of 35% of the secured rental units, including the BMR units, will be two-bedrooms or larger and suitable for families with children. Importantly, each project responds to the City's goals of adding much needed family-oriented housing and BMR options to this area and aligns with the West End Community Plan.

Both projects will initiate a requirement for public art. The purpose of the August 18, 2022 meeting was to secure feedback from City Staff as to the proposed approach to the public art competition process and to gain support to combine the public art requirements for the two development sites in order to enable the creation of a more significant art installation in the most highly-prominent public art location possible.

Following this meeting with City Staff, Bosa and their Public Art Consultant made a preliminary public art process presentation to the Vancouver Public Art Committee (VPAC) on October 19, 2022. During this presentation Bosa's team introduced the VPAC members to the project, the design intent of the buildings, the intended public art zones, the intended public art competition process, potential jurors, and the budget breakdown, among other items. VPAC then asked questions of clarification and provided comments and feedback, which have been incorporated into this Detailed Public Art Plan.

Following the presentation of the DPAP to VPAC on December 12, 2022, a number of clarifications were asked by members of the Committee which are now reflected in this updated DPAP. Those comments and questions are as follows:

- Specific engagement plan with Davie Village community;

- Consider including Queer representation among panel or advisors;
- Clarity regarding the flexibility of the landscape plan to accommodate public art works;
- How Culture|Shift priorities will be reflected in the plan; and
- How the Host Nations will be engaged and included.

We believe we have addressed these comments thoughtfully and are pleased to present an updated Detailed Public Art Plan for the development.

The map below indicates the location of the two development sites, indicated in yellow and noted as North Site and South Site.



B. Project Details:

B1. Project Information: 1065 Harwood St (North Tower)

- 33 storey residential tower on 17,278 SF site in West End
- Designed in accordance with West End Community Plan

- 20% BMR Units, 80% Market Rental Units
- 215,923 SF @ \$1.98 per SF: \$427,527.54 Total PA Budget

B2. Project Information: 1066 Harwood St (South Tower)

- 33 storey residential tower on 17,296 SF site in West End
- Designed in accordance with West End Community Plan
- 20% BMR Units, 80% Market Rental Units
- 215,515 SF @ \$1.98 per SF: \$426,719.70 Total PA Budget

C. City of Vancouver Public Art Policy:

The City of Vancouver Public Art Policy states:

“In consultation with the City, developers may pool their budgets (Individual developers with multiple projects or two or more developers from separate projects on adjacent or nearby properties) to commission more significant artwork either on development lands or public lands.”

(From City of Vancouver, Public Art Policy and Procedures for Re-zoned Developments)

Prior to meeting with the PAC and City staff, the developer and their public art consultant discussed the possibility of pooling public art budgets from the two adjacent developments in order to commission a more significant artwork at the more prominent and publicly-visible development site along Thurlow Street. With their support, this approach was presented to the PAC on October 19, 2022.

D. Proposed Pooling Approach for Public Art

- Proposing to pool funds for both developments projects to be deployed on one site
- Provides the most impactful use of Public Art funds
- Great opportunity for Public Art installation along Thurlow Street
- Most prominent location with a high degree of visibility
- Combined budget of \$854,247.24

Neighbourhood Architecture & Community History:

The West End of Vancouver has a rich and vibrant history. The single-family houses and low-rise apartment buildings that began to spring up in the early part of the 20th Century made way for the post-WW2 boom in mid-and-hi-rise construction of the Mid-Century aesthetic. This helped forge the eclectic ethos of the area and provide a truly mixed array of living accommodations for residents and is why it has long been seen as a “landing pad” for new residents of Vancouver.

One important historical figure who was prominent in the West End around the turn of the century was Seraphim “Joe” Fortes, the first lifeguard of English Bay and Canada’s first Black lifeguard. Migrating to Vancouver in 1885, Joe Fortes quickly grew to love the area after working a job rowing supplies to various logging camps. He lived in a small cottage in English Bay, served as the lifeguard for the beach during the day and patrolled it in the evening as a Special Constable of the Vancouver Police. He defied

racial expectations of the period and became a highly respected and well-loved pillar of the community. He passed away in 1922 and his funeral was attended by thousands.

While there are few examples of pre-WW1 residential domestic housing in the area, Mole Hill, to the north of the development, is the City's oldest Heritage Block with some of the only surviving stock of Victorian and Edwardian houses from the period. Later, Kensington Place located to the west of the site on Nicola St, was designed by Phillip M. Jullien in the Beaux-Arts style and became one of the marquee residential buildings of the West End. The author Ethel Wilson and her partner Irving Guttman, one of the founding figures of the opera in Western Canada, were among the cultural luminaries who lived there.

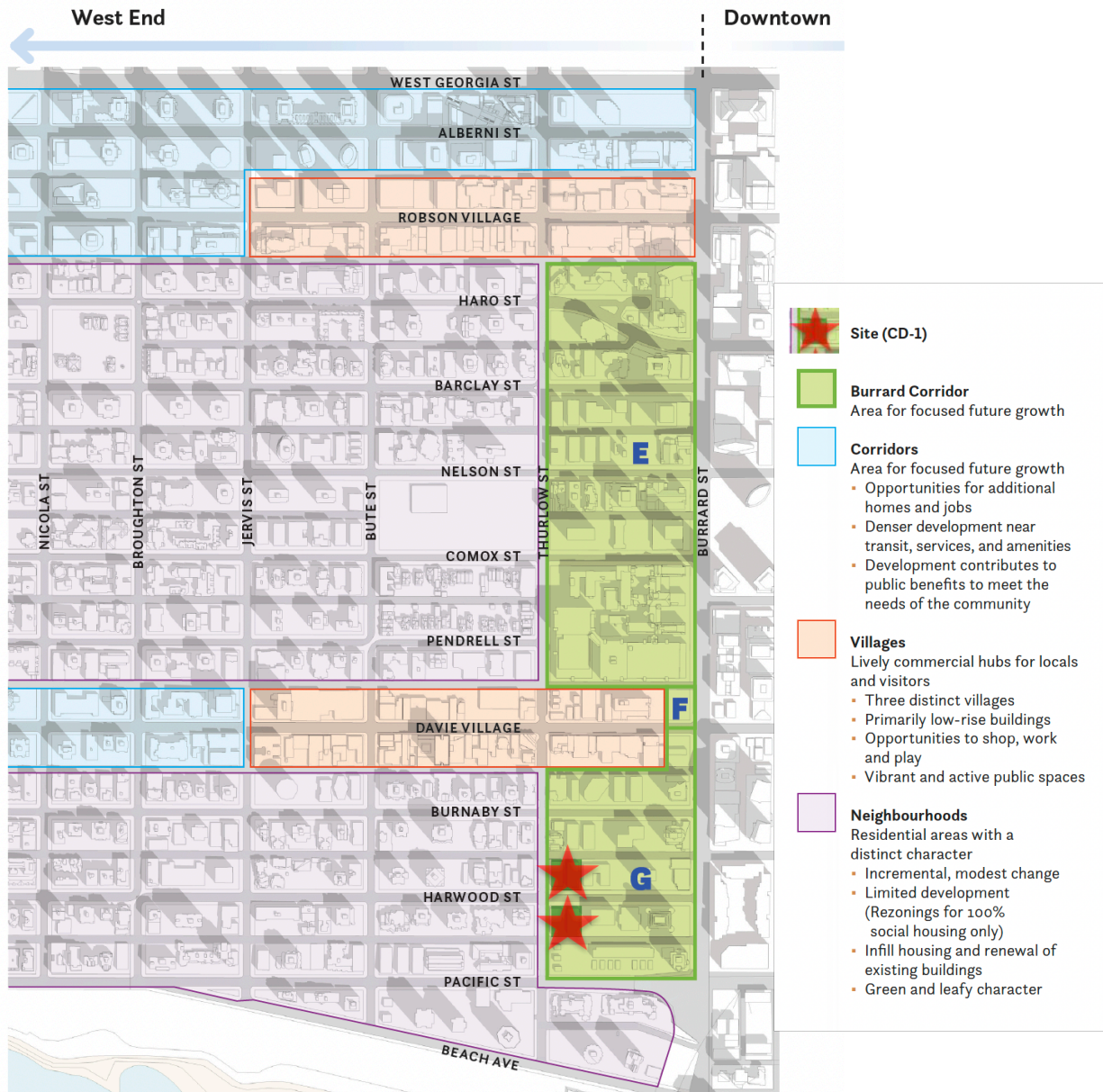
After WW2, many wealthy residents of the West End began to move to areas such as Shaughnessy and Kitsilano, leaving behind large single family homes and mansions of which some were converted into duplexes, triplexes, and smaller apartment units while others were demolished in order to make way for mid-century apartment buildings in order to house the influx of new residents and workers.

Drawn to the West End by its affordability, availability of work, the anonymity of high-density living, and its proximity to the water, the area grew to become the City's first LGBTQ2+ community, now known as Davie Village in the 1940's, located to the north of the project. By 1959 Sunset Beach was established and eventually became an important area for residents and members of the LGBTQ2+ community to host anti-war protests and some of the City's first Gay Pride events. While the area was seen as a safe place for members of the community, there were still numerous tragic instances of harassment, beatings, and murders of members of the LGBTQ2+ and of sex workers throughout the 50's up to today.

By the 1970's and 80's, the area was the epicentre of the LGBTQ2+ movement in Western Canada. While many agree that the first Gay Pride event took place in Ceperley Park in 1973, the first "official" Gay Pride parade took place in Nelson Park, just north of the site, and concluded at Sunset Beach in 1978. While not an "official" parade, as they were not issued a parade permit by the City, it is widely recognized as such and seen as an important milestone in LGBTQ2+ history for the West End. By 1982-3, with the opening of Little Sisters Bookstore and Art Emporium by Jim Devas, Bruce Smyth and Barb Thomas, and the renaming of Celebrities Night Club, the West End was firmly established as a bastion of civil rights, activism and recreation. It is upon these histories and more that we hope artists will be inspired by and drawn upon in the creation of their artistic concepts for the project in order to create a meaningful connection to the West End.

Interestingly, the area has and continues to be a home to a larger proportion of younger adults in the 20-39 year old age bracket, with traditionally smaller household sizes in comparison to the rest of Vancouver, with population growth below that of the rest of the City. It also remains one of the few affordable areas to live left in Vancouver.

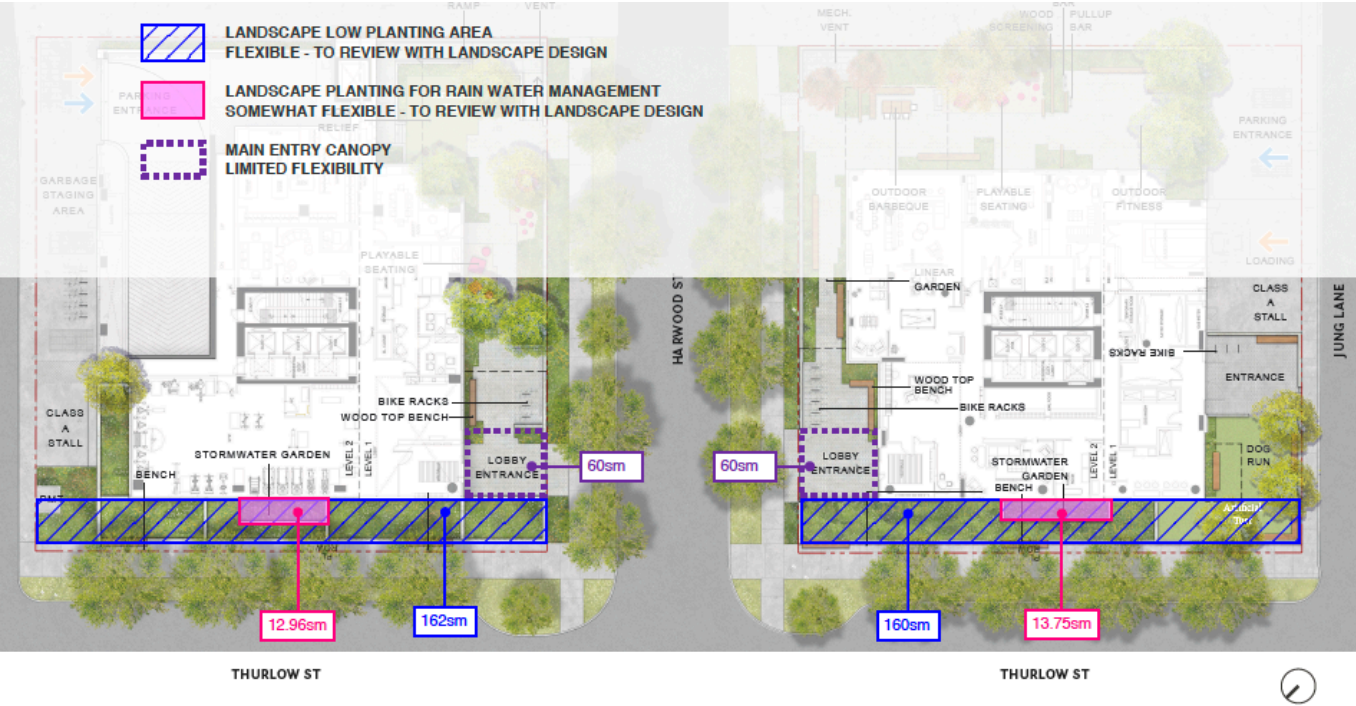
Site in Context (sites indicated with red stars)



Combined Site Plan and Perspective with Art Locations/Zones indicated in Red



Details on Art Zone Limitations:



NORTH SITE – Ground Floor Plan

SOUTH SITE – Ground Floor Plan



E. Budget: Pooled Public Art Program Summary

- Total SF for PA requirement: 431,438 SF (combined)
- Total PA Budget for Combined Projects: \$854,247.24
- Option A selected (90% of funds expended on the development land)

The public art zones indicated above in red will allow for an expansive and flexible public art opportunity for the artists. These spaces feature prominently along Thurlow Street and include the covered entryways for both buildings. While there are some limited restrictions in certain areas, as indicated on the Details on Art Zone Limitations image above, such as around the rainwater management services, these restrictions would be minimal and only cover a very small portion of the art locations for both buildings, totalling approximately 27 square metres. The entire combined art zones total approximately 468.7 square metres. The covered entryway areas will also have some restrictions due to height, but these spaces also afford an opportunity to incorporate something integrated within these spaces. It is important to note that the awarded Artist will work with the Landscape Architect and Architect in order to integrate their artwork into the site in a thoughtful and appropriate way. Accommodations will be made within the landscaped areas if a sculptural work of art is sited within them so that the artwork is integrated appropriately. Within the covered entry areas, there will be some flexibility with shifting of any non-required building elements while maintaining accessibility to residents and visitors.

The budget will be apportioned as follows:

Total Public Art Budget (combined)	\$854,247.24
10% Contribution to City of Vancouver	\$85,424.72
Administration	\$65,000.00
Jury and Advisors Honraria Fund	\$20,000.00
Artist Concept Fees	\$40,000.00
Travel Allowance	\$25,000.00
Total*	\$618,822.68

*this amount will cover the awarded artist's fee, engineering, artwork fabrication, insurance, delivery, and installation.

F. Proposed Selection Process

Two Stage Invitational Public Art Competition

Stage 1: Expression of Interest circulated to long list of artist candidates

Stage 2: Invitational Juried Concept Competition

Up to 4 finalist candidates will be selected by the Jury. Finalists to be paid \$10,000.00 each for their completed and compliant concept submissions. The Jury will nominate both the Long List of candidates and the Short List of candidates. In keeping with the **City of Vancouver's Culture/Shift 2020-2029** in

providing opportunities for artists from equity-seeking communities, we will be hosting an educational workshop with our Davie Village Community and Host Nations Advisory Team, subject to their availability and level of interest, in order to inform the Jury members and development team of these important histories in order to help them determine a long list of artists to be considered for the project. Finalist candidates will also be provided a link to the **City of Vancouver's Culture/Shift 2020-2029** document in order to inform them of this important piece of policy.

This committee will provide an educational workshop for our Jury and members of the development and public art team in order to inform them of these important histories and cultures. It will also assist them in considering appropriate artists for the project. We intend on conducting this workshop as part of the introductory informational session with the Jury in order to set a strong foundation for their work as Jurors. We will endeavour to invite members of all three Host Nations to participate in this panel, with at least one Host Nation member being part of the panel.

This non-voting advisory panel will be composed as follows, subject to availability (also known as the Davie Village Community and Host Nations Advisory Team):

- **Carleen Thomas, Tsleil-Waututh First Nation Elder**
- **Don Wilson, Owner of Little Sisters Bookstore and Art Emporium**
- **Shane Point, Musqueam Indian Band Elder**
- **Squamish First Nation Educator or Elder**

Jury: Five Jurors total with four outside art experts and one member of the Bosa development team. The Independent Jury members are noted below, with alternates noted below them in case of availability/conflict.

Independent Jurors:

Emmy Lee-Wall (Curator and Capture Photo Executive Director, lives in West End) *Confirmed*

Ashlee Connery (Curator and Writer and works in West End) *Confirmed*

Kelly Cannell (Musqueam Artist) *Pending*

Lucien Durey (Artist, Studio in Davie Village, Identifies as LGBTQ2+) *Confirmed*

Alternates:

Thom Cannell (Musqueam Artist), **Becky Baker** (Squamish Educator), **Olivia George** (Tsleil-Watuth Artist), **Kim Spencer-Nairn** (Managing Director of Ballet BC), **Germaine Koh** (Artist), **Zoey Kreye** (Curator, Artist, and Educator).

Both the Project Architects and the Public Art Consultant will take part as observers in the Jury sessions and provide assistance with any technical questions or comments they may have.

A total of \$20,000.00 will be set aside as a Juror Honoraria Fund, which will be drawn upon to pay the outside Jurors and the Davie Village Community and Host Nations Advisory Team fees for their attendance and participation in each Jury and educational session. We anticipate a minimum of three Jury sessions for this project.

G. Schedule

DP Application (Thurlow and Harwood)	September 13, 2022
PAC Presentation:	December 12, 2022
PAC Presentation 2:	January 23, 2023
Meet with Jury to Review and solicit artist additions	Q1 2023
Long List Nominated and REOI issued (2 months)	Q1 2023
Jury Reviews REOI Responses, Nominates Finalists	Q2 2023
Artists Present Concepts to Jury	Q2 2023
Detailed Design through Fabrication	Q4 2023 onward
Project Completion	2026 (TBD)

In conclusion, Bosa Properties is very excited to present this Detailed Public Art Plan and look forward to commissioning an impactful, relevant, and meaningful public art installation for these two buildings in the West End. With it's rich history, diverse community, and younger population of residents, we look forward to working with the Jury and their connections in the community in making this and creating a lasting legacy for residents and visitors alike to enjoy.