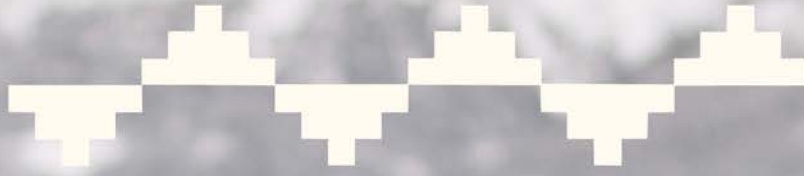


HOST CONSULTING INC. | AQUILINI | MST



# HEATHER LANDS

DETAILED PUBLIC ART PLAN (DPAP)

4949 – 5255 HEATHER STREET AND 657 WEST 37TH AVENUE

# HOST

A territorial statement from HOST Consulting Inc.

We are honoured to be working on a project that takes place in our shared ancestral territories of the Musqueam, Squamish, and Tsleil-Waututh Nations. It is an honour for us everyday to walk the same lands, learn the same songs, and use the same medicines that our ancestors have used for generations. Our work is grounded in who we come from, and who we are. We raise our hands to our beautiful communities.



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# PROJECT DETAILS AND CONTACTS



FSR:	m <sup>2</sup>	SF
SITE AREA	85,250	917,622
FSR	2.75	
FSR AREA	234,219	2,521,107
GFA	243,908	2,625,404

PUBLIC ART BUDGET  
\$4,268,314

## LEGAL ADDRESS

4949-5201 Heather Street  
PID 015-991-512; Block 838 (Reference Plan 736)  
Group 1 NWD Except the South of 300 Feet (See 208823L)  
District Lot 526;

5255 Heather Street  
PID 015-991-466; The South 300 Feet (See 208823L)  
of Block 838 (Reference Plan 736) District Lot 526 Group 1  
NWD;  
and

657 West 37th Avenue  
PID 009-958-461; Lot A (Reference Plan 3733)  
Block 839 District Lot 526 Plan 6431.

## PROJECT ADDRESS

4949 - 5255 HEATHER STREET AND 657 - 707 WEST 37TH AVENUE

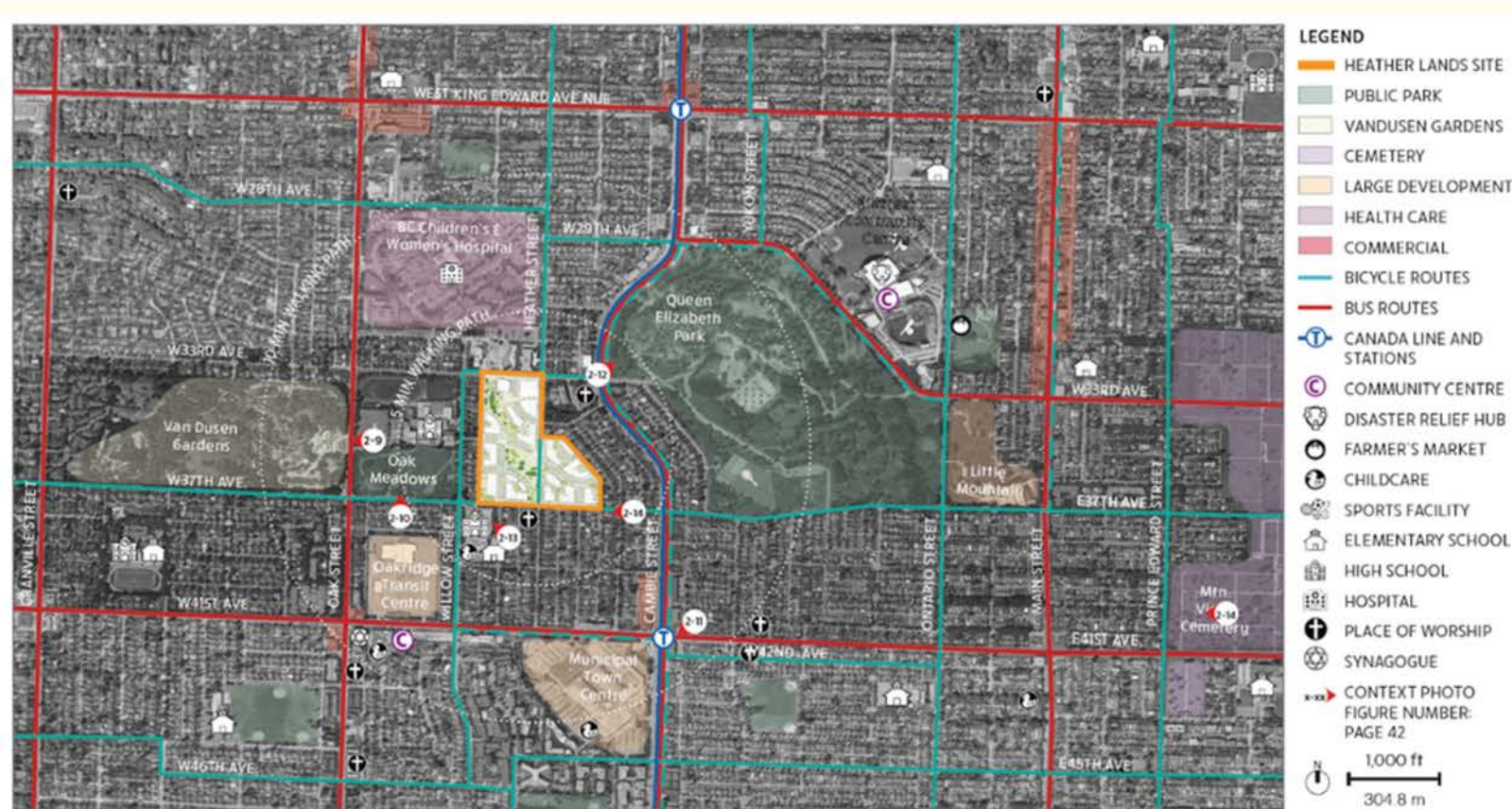
DEVELOPER  
MSTA Fairmont (Phase 1) LP &  
MSTA Fairmont (Phase 2) LP

ARCHITECT  
RH Architects  
GBL Architects Inc.

LANDSCAPE  
PWL Partnership Landscape  
Architects Inc.  
Durante Kreuk LTD.  
PMG Landscape Architects

ART CONSULTANT  
HOST Consulting Inc.

# CONTEXT MAP



- LEGEND**
- HEATHER LANDS SITE
  - PUBLIC PARK
  - VANDUSEN GARDENS
  - CEMETERY
  - LARGE DEVELOPMENT
  - HEALTH CARE
  - COMMERCIAL
  - BICYCLE ROUTES
  - BUS ROUTES
  - T CANADA LINE AND STATIONS
  - C COMMUNITY CENTRE
  - D DISASTER RELIEF HUB
  - F FARMER'S MARKET
  - C CHILDCARE
  - S SPORTS FACILITY
  - E ELEMENTARY SCHOOL
  - H HIGH SCHOOL
  - H HOSPITAL
  - W PLACE OF WORSHIP
  - S SYNAGOGUE
  - P CONTEXT PHOTO
- FIGURE NUMBER:  
PAGE 42
- 1,000 ft  
304.8 m

Figure 2-16: Surrounding Neighbourhood Context Plan

HEATHER LANDS REZONING SUBMISSION, 2020, P.43



# SITE PLAN



CONCEPT ILLUSTRATION - AERIAL VIEW, HEATHER LANDS DEVELOPMENT, LOOKING SW ARTIST: MATTHEW THOMSON - HEATHER LANDS REZONING SUBMISSION, 2020, P. 19





## INTRODUCTION



Located at West 33rd Street and Heather Street in Vancouver’s Oakridge neighbourhood, Heather Lands is a precedent-setting development in which the three host nations of Vancouver–Musqueam, Squamish, and Tsleil-Waututh (MST)–have partnered to develop their shared territory and build community together, as they have always done.

MST has partnered with Aquilini (MSTA Partnership) to develop the site and the developer has chosen to pursue the Option A selection process with the City of Vancouver, engaging the services of HOST Consulting Inc. to provide public art consultation. The MSTA Partnership and HOST Consulting Inc. look forward to working with the City of Vancouver and selected artists to create a dynamic public art collection that can contribute to the existing works in Vancouver and the growing resurgence of Coast Salish designs on Musqueam, Squamish, and Tsleil-Waututh territory. The project will prioritize innovative best practices for meaningfully engaging with host nations communities and the upholding to the highest respect the labor and work of MST artists.

The MST Nations are continuing on the tradition of working together as kin to steward their lands for future generations. “Heather Lands is part of an interconnected network of cultural sites that exist throughout Musqueam, Squamish, and Tsleil-Waututh territories. For thousands of years, these have been the lands and waters on which the Nations have resided, worked, and followed their cultural customs.” (Heather Lands Rezoning Submission, 2020, P. 38)

This art plan is one component of many that will guide the future development of this unprecedented project.

# A MESSAGE FROM HOST

Ta newyap / ʔi ce:p ʔəw ʔəy ʔaí

We are HOST Consulting, an Indigenous consultancy run by three women from the Host Nations of Greater Vancouver and its surrounding areas: Faith Sparrow-Crawford from the Musqueam Nation, Salia Joseph from the Squamish Nation and Jade George from the Tsleil-Waututh Nation. The creation of our consultancy was in response to a strong demand from our community to see ourselves reflected in our own territories and a growing movement of artists passionate about reclaiming Salish design.

HOST's vision is to act as a bridge between community and businesses to support all parties and build relationships, and together imagine better futures. One of the most meaningful pathways forward to relationships of reciprocity and respect is through public art and investing in the representation of our people on our territories.

Representation matters so deeply. Our goal is for our Nation members and for future generations to be able to see themselves reflected back on their own land; to know that they are home and guided by their ancestral governance and design. The best advocates for this future are the ones that have a vested interest in the prosperity of these communities, because we are of these communities.

Furthermore, our goals and visions for representation expand beyond traditional forms to embrace design from an MST perspective, finding ways to express our experience in architecture and conceptual planning. We aim to embed our presence in the whole process and push the envelope on what constitutes public art.

Chen kwenmentumi / hay čxʷ ǵə for your time







## PROJECT DETAILS

The Heather Lands include a diverse mix of uses, supporting a vibrant and accessible urban neighbourhood that welcomes people of all backgrounds, all the while sharing the traditions, culture, and values of the Musqueam, Squamish, and Tsleil-Waututh Nations (MST). This unique partnership between the Musqueam Indian Band, Squamish Nation, and Tsleil-Waututh Nation, together with the Canada Lands Company (CLC), presents the exciting opportunity for a well-connected and complete community that acknowledges the unprecedented specificity of development on this level.

With a total of 18 buildings over 10 parcels of land, uses will include:

- A neighbourhood park;
- A variety of public, semi-public, and private open spaces;
- A mix of housing options;
- Retail and commercial opportunities;
- An MST Cultural Centre;
- A childcare centre.

Importantly, 1.75 hectares (4 acres) of the site are dedicated to a new public park and open space. The park winds across the site from West 33rd Avenue to West 37th Avenue, with a further large, open space to the east of the northern end of the park which is available for multiple program uses.



HEATHER LANDS REZONING SUBMISSION, 2020, PAGE 52

In total, the Heather Lands will provide over 2,240,000 sf, with an assortment of studio, one-, two-, and three-bedroom units. Parcels will be developed over the course of five phases, according to market conditions.

Residential housing types will be diverse, accessible, and affordable. A variety of commercial uses are featured in mixed-use buildings in the 'Drum Beat/Heart' character area along the eastern edge of the new commercial street extending from McGuigan Avenue. Programmed for commercial uses, the new commercial street sees retail at grade as well as offices on the upper storeys of the podiums. The retail mix will include a mid-sized grocery store to serve the local community, and a variety of small-scale retail possibilities including a restaurant, brew pub, cafe, pharmacy, hair salon, and/or a financial institution. Office spaces will support the existing health care facilities in the broader community including through the provision of medical and therapeutic facilities.



## CHARACTER AREAS

### *Trail Through the Forest: The Runner Connects Communities*

"The 'Trail Through the Forest' recognizes the history of the site as a place that was at one time forested land used for hunting and gathering. Trails following the contours of the topography connected villages along the Fraser River with villages along False Creek. A MST legend of 'the runner' tells this story, where messengers ran between the villages and from the Fraser River to False Creek to relay important messages and to keep watch."

### *Meeting Point: Welcome to Our Place*

"'Meeting Point' is located at the high point of the site at the intersection of W35th and Heather Street. Meeting Point is a place to formally welcome people to the site; it says "welcome to our place." Meeting Point is an important "knuckle" of the neighbourhood where key elements of the neighbourhood come together. Meeting Point symbolically represents the coming together of the Musqueam, Squamish and Tsleil-Waututh in a historic partnership."

### *Drum Beat / Heart: The Spirit of this Community is Alive*

"The 'Drum Beat / Heart' character area is the Heather Lands neighbourhood heart, a place where the intensity of public life unfolds. The MST Cultural Centre and a large open space located in Parcel J is the anchor point of this character area, providing a pinnacle for the commercial node, and a formal destination to celebrate MST culture. This area will be animated throughout the day while the local community and visitors meet for coffee, shop for groceries, run errands, drop off and pick up their children at the childcare centre. The 'Drum Beat / Heart' area is also a place for ceremony, gathering, meeting and celebrating the social elements of community."

### *Homes in the Village: Returning Home*

"The 'Homes in the Village' character area is comprised of solely residential buildings to support and welcome an inclusive and diverse community. Semi-public pedestrian pathways create opportunities for chance meetings and friendly encounters. These paths create permeability, welcome the broader community to the neighbourhood, and provide convenient and enjoyable alternate routes through the site. 'Homes in the Village' allows for a variety of outdoor activities; for example, community gardens with tables for dining, play areas, seating for visiting, and gathering spaces. Creating community and providing opportunities for connections between neighbours is a key objective of this character area."

### *Homes in the Forest: Retreat and Cleanse*

"'Homes in the Forest' is made up of solely residential buildings. The direct relationship these properties have with the public park, their proximity to the 'Trail Through the Forest', and the retention of many existing mature trees inspired the name. Historically, the MST Nations used the forest as a place to retreat and cleanse. This spiritual custom has helped inform the design of these parcels. Landscaping creates quiet spaces to sit, retreat, reflect, and connect with the land. Boardwalks and plantings found in the forest understory creates a sense of being in touch with the forest."



# PROJECT DESCRIPTION



## LOCATION

The Heather Lands are located in Vancouver's Oakridge neighbourhood, bounded by Willow Street to the west, 33rd Avenue to the north, Heather and Ash Streets to the east, and 37th Avenue to the south. Well-positioned in terms of transit, the Heather Lands are situated within a 15-minute walk to 41st and Cambie, with access to the Canada Line and additional rapid bus routes.

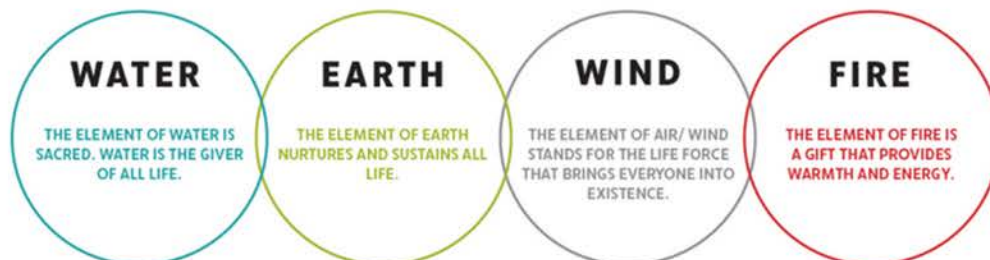


HEATHER LANDS REZONING SUBMISSION, 2020, P.19

## DESIGN RATIONALE

The design and architecture at Heather Lands work in concert to communicate the cultural identity, past, present and future of the MST Nations. Respect for the land and stewardship of nature are not only key values of, but also ways of life, for MST, and are reflected in all aspects of the design process. These values are evident in the four elements of life (water, earth, air, fire) that are central themes and guiding principles within the Heather Lands Cultural Interpretive Plan. The Heather Lands embody this approach with their Design Directive, 'Being in Touch with the Light, Weather, Seasons, Land'.

The built forms will underline this directive, reflecting a deep connection to the natural world and the four elements of life while respecting MST culture and traditions. Forms found in nature, such as the articulation of rock formations and mountain ranges, will inspire and give character to the buildings. Connection to the land, one of the four elements of life, is integral for the MST Nations. Building heights will be designed to maximize connections to the landscape by respecting views to the mountains and by maximizing sunlight on park and open space to allow for optimal use in all seasons. 'Welcoming to All', a Heather Lands Design Directive, means that buildings' heights will respect neighbouring properties.





Public art in the City of Vancouver (CoV) creates opportunities for artists to engage with the landscape of our built environment in meaningful ways, in turn providing new ways of seeing and learning for viewers. As Indigenous public art consultants, from Musqueam, Squamish, and Tsleil-Waututh we are interested in the ways that public art can speak to land, territory and place. The CoV Public Art Program ranges greatly, from single artist commissions to artist collaborations with diverse members of the cultural community and beyond.

In 2020, the CoV introduced *Culture|Shift*, a new strategic plan intended to provide a legible framework for direction and action to foster and grow support for art and culture within the City. Alongside increasing support for the creative community, *Culture|Shift* aims to champion creators; build on the City's commitments to Reconciliation and Equity; introduce bold moves to advance community-led cultural infrastructure; and position Vancouver as a thriving hub for music.

*Culture|Shift* embodies a diversity of voices, and places a strong focus on the voices of historically underrepresented and marginalized communities (including Indigenous, racialized, disabled, deaf, low income, and LGBTQ2S+) to achieve and ensure an authentic and inclusive representation of Vancouver as a whole.

<https://vancouver.ca/parks-recreation-culture/culture-shift.aspx>

A varied collection of existing public artworks exists in the areas surrounding the Heather Lands, including South Cambie, Shaughnessy, and Riley Park/Little Mountain, with a number of works also located within Van Dusen Gardens and Queen Elizabeth Park. Creating an interwoven dialogue that reflects the rich historical diversity of the neighbourhood, the public artworks at the Heather Lands are set to further enhance this collection, bringing to life this area through a uniquely MST lens while providing myriad opportunities for MST artists.





1. *900 ORANGES*, GATHIE FALK, 2020
2. *UTILITY POLE*, MARKO SIMCIC, 1997
3. *KNIFE EDGE TWO PIECE*, HENRY MOORE, 1969



1. *BICYCLE WHEEL*,  
DAVID  
MACWILLIAM,  
2017
2. *PLAYTIME*,  
MYFANWY  
MACLEOD AND  
SHANNON  
OKSANEN, 2016
3. *GEYSER FOR  
HILLCREST  
PARK*, VANESSA  
KWAN AND  
ERICA  
STOCKING, 2012



A vibrant and integrated public realm is a core aspect of Heather Lands. At Heather Lands, public realm refers to the following exterior spaces: the Park, the MST Cultural Centre Plaza, the Heather Street ROW and a number of statutory right-of-ways that are made available to the public through Parcels B, C, F and G.

A defining characteristic of the public realm at Heather Lands is the integration of the landscape design into a network of high quality connected green spaces that respect the site's ecology, enhance biodiversity, and contribute to a functioning urban ecosystem. The landscape weaves together rainwater management, a typology of ecozones, an urban forest strategy, food assets, and a pollinator corridor in a way that will create a public realm that is resonant with the interconnectivity of land, culture and stewardship of nature.



HEATHER LANDS REZONING SUBMISSION, 2020, PAGE 85





"WE HAVE ALWAYS BEEN HERE SINCE THE BEGINNING OF TIME"

## OVERVIEW

The Musqueam, Squamish, and Tsleil-Waututh peoples descend from *hə́nqəmiḥəm* and *sḵw̓xwú7mesh* speaking people who, since time immemorial, have lived on, used, and gained their livelihood from the lands, waters, and seas that include the area now referred to as the Heather Lands. MST people never left their ancestral homelands; they have always been here advocating for their territories and peoples.

"The Heather Lands are situated within the central Burrard Peninsula that is bounded by English Bay and Sehákw (False Creek) to the north and Sto:lo (the north arm of the Fraser River to the south). This area contains 17 recorded archaeological sites including major villages such as *čəsnaʔəm* and *sehákw*" (Heather Lands Rezoning Submission, 2020, p. 37).

The Heather Lands is an important site with a history of natural abundance that served as a gathering place connecting the three host nations. It is a place that each nation has ancestral ties and connections to—it is a place called home. It is part of an interconnected network of villages, trade routes, harvesting sites, etc., that exist throughout Musqueam, Squamish, and Tsleil-Waututh territories.

This section aims to provide a brief overview of the different layers of histories this site holds and how the Heather Lands have come full circle back into the hands of its original caretakers.



BLANKETING THE CITY, VANCOUVER MURAL FESTIVAL - DEBRA SPARROW, 2020





## SETTLER COLONIAL CONTEXT

One cannot fully understand the importance of a site on unceded land and talk about its historical context without calling attention to how its original inhabitants were displaced and oppressed. Through settler colonial occupation, MST peoples were displaced from their ancestral village sites, restricted from their traditional territories, and were forced onto reservations that only made up very small percentages of their traditional land bases. Indigenous people's rights and identities were governed and controlled by colonial legislation. Under the Indian Act, in their own homelands, MST peoples were denied many basic rights including seeking legal counsel, leaving the reservation without permission from an Indian Agent, seeking higher education, practicing their culture and speaking their languages. Furthermore, and of particular significance, their children were forcibly taken from their families and placed into the residential school system, furthering the erasure of their culture and familial connections.

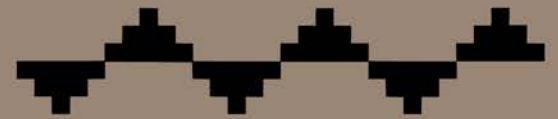
With the creation of the aforementioned Indian Act reservation systems, MST people were displaced and restricted from the Heather Lands. These lands became federally governed and operated, carrying various identities since that time. In more recent history, the Heather Lands, then known as the Fairmont Complex, housed a campus for the Royal Canadian Mounted Police (RCMP), an institution with a fraught relationship with Indigenous peoples. Most recently, these lands and the buildings residing on them have been operated by the Canada Lands Company Limited (CLC).

To fully understand the significance of a repurchase of this land by the MST Nations, we must contextualize how the original inhabitants were forcibly removed from this land, how MST identities and their deep connection to this site were erased, and how the site subsequently housed various settler colonial entities with oppressive relationships to Indigenous folks. Regardless of the many tactics used to disconnect Indigenous peoples from their lands, MST people have always advocated for their rights, stood in solidarity with one another, and fought for futures where their communities would see the return of their lands under their care.





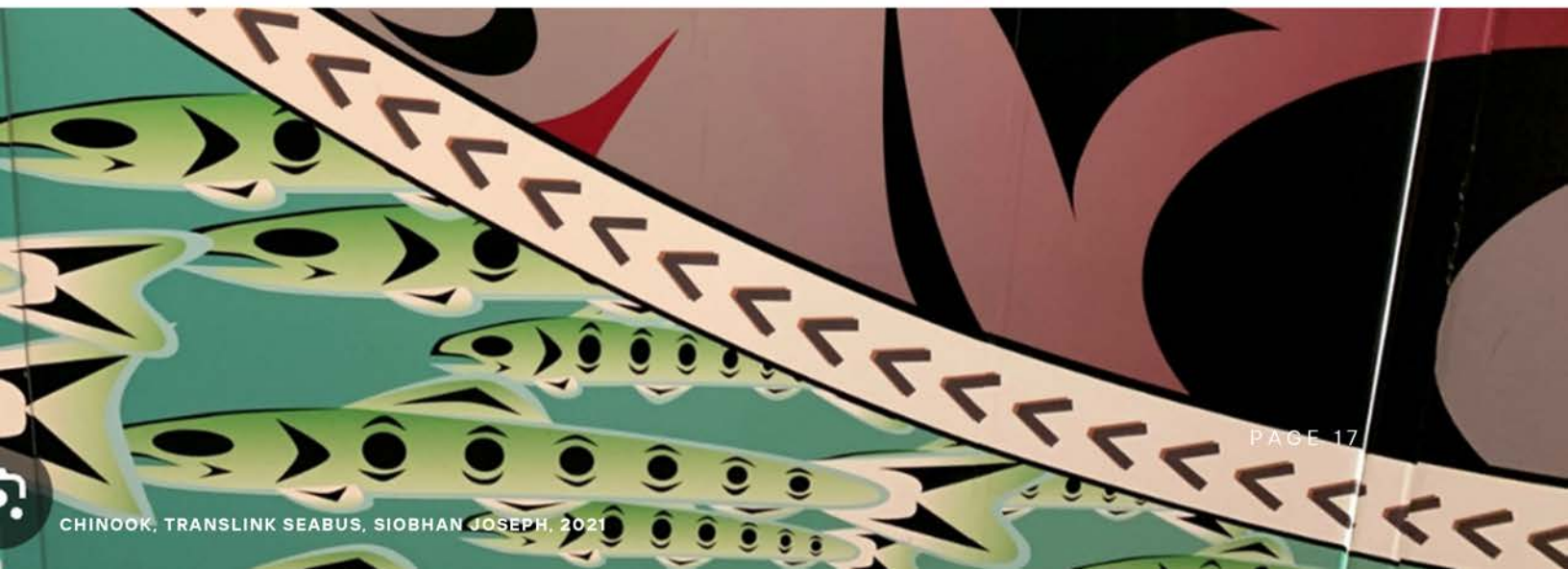
## TERRITORY CONTEXT



### MST REPURCHASE

Indigenous people have actively resisted the colonial policies and legislation imposed on their peoples and lands and have always advocated for their own rights. It is a result of this advocacy and resilience that the three nations came together in 2014 to repurchase this unceded land and dream beautiful futures, breathing life back into the Heather Lands site. Embarking on this journey together is a monumental and exciting part of history. It's a story of strength, reclamation, and new beginnings.

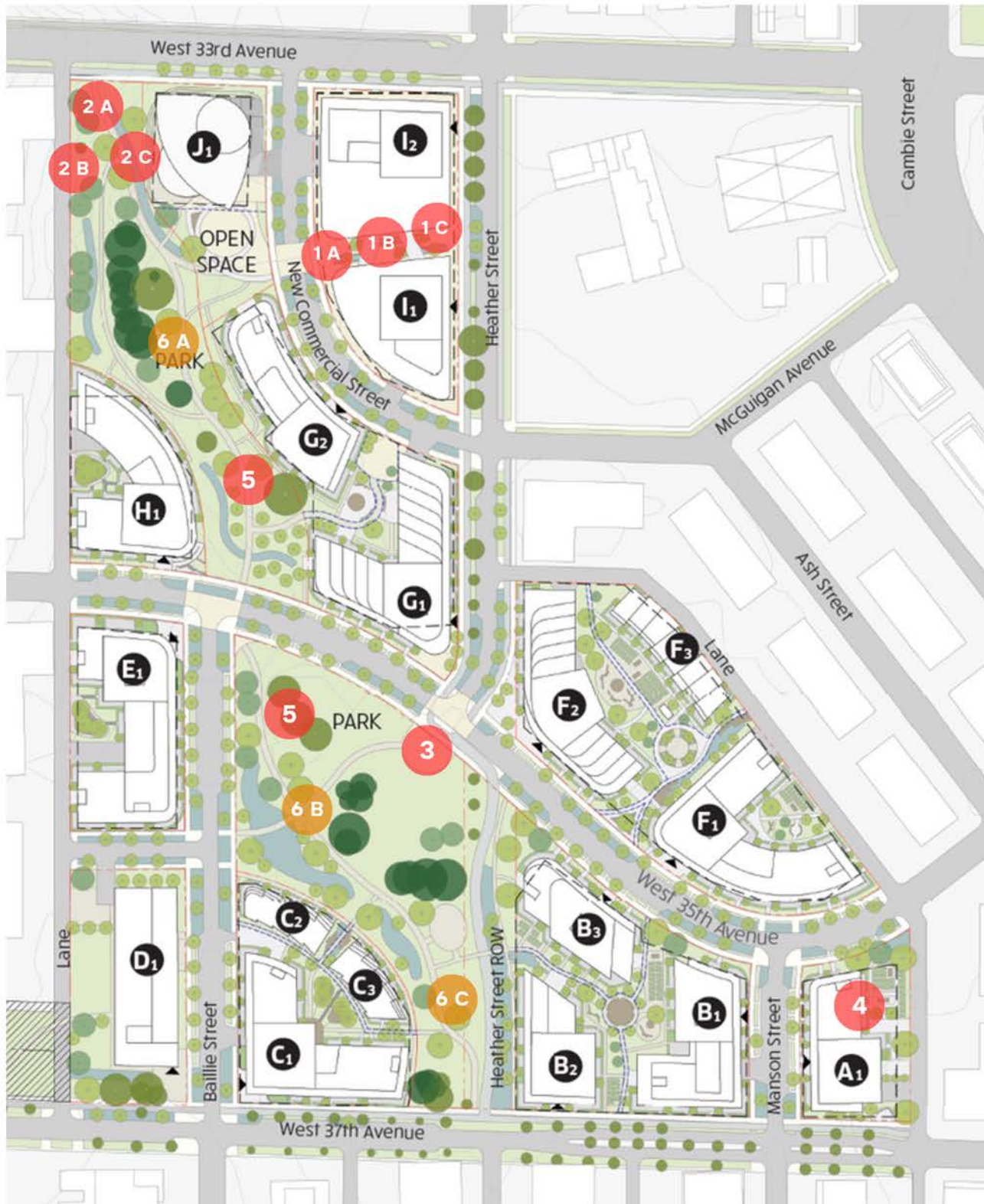
Now, through public art, MST artists have the unique ability to tell the multiple stories of this land and its histories pre-contact, creating generative dialogue around dispossession while looking forward to a future of new beginnings. Artists can story the old and the new, all while bridging nations and sharing stories amongst each other. In addition, the artists will be tasked with the unique opportunity to welcome people to the City of Vancouver through a consideration of what it means to be hosts in relationships to guests and all of the people who now call these lands home.



# PUBLIC ART OPPORTUNITY CONTEXT MAP



This first phase of the Detailed Public Art Master Plan includes nine distinct public art opportunities (in red) and three potential future opportunities (in orange). The map below outlines general locations for each opportunity - exact locations to be determined with artist, partnership team and the City. Further design-only opportunities beyond these key opportunities will be outlined in later phases of the public art planning process in consultation with Aquilini and the City of Vancouver



# PUBLIC ART OPPORTUNITIES



## OPPORTUNITY #1A, #1B, #1C: COMMERCIAL DISTRICT - MST LIGHT POSTS

Nested within a pedestrian pathway between Parcel I1 and I2 in Phase 5, public art opportunity #1A, #1B and #1C offers a unique opportunity for three works that will incorporate lighting. The pathway, located at the North East edge of the development, connects Heather Street to what will be a busy retail street directly adjacent to the MST Cultural Centre and North Park. The opportunity allows for a fluid approach, offering an opportunity for a lit light post series--one by an artist from each nation--which will lead the way to the MST Cultural Centre and monumental MST Welcome Figures.

These light posts will be installed at the presentation centre in 2025 and will move to the Commercial District at a later phase. Any costs related to artwork storage, installation and deinstallation at the presentation centre will be an additional cost for Aquilini over and above the public art budget.

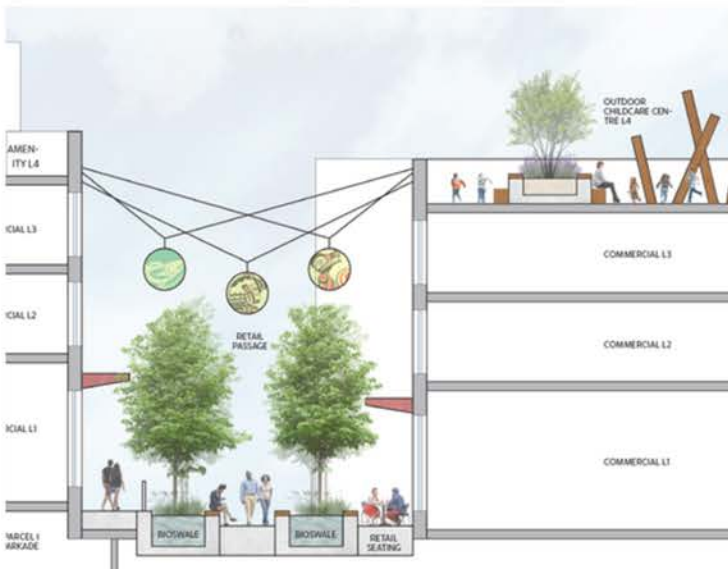


## OPPORTUNITY #2A, #2B, #2C: MST CULTURAL CENTRE - MST WELCOME FIGURES

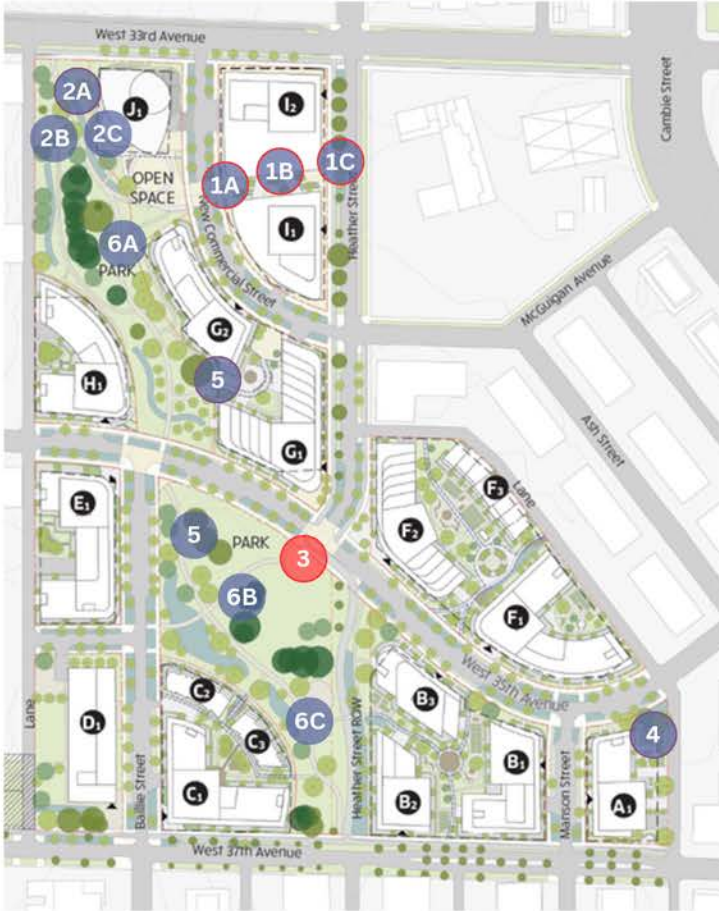
Opportunity #2A, #2B, and #2C, the Musqueam, Squamish and Tseil-Waututh (MST) Welcome Figures, are located in Phase 4 - Parcel J within the "Drum Beat/Heart" character area. The prime site for the artwork is adjacent to the proposed MST Cultural Centre.

This highly visible and trafficked site offers a key opportunity for three monumental MST Welcome Figures, in traditional or contemporary media, to be installed on the grounds of the Cultural Centre.

The Welcome Figures are the landmark public art opportunity at Heather Lands and will set the tone for all public art opportunities in the development.



HEATHER LANDS REZONING SUBMISSION, 2020, PAGE 91



## OPPORTUNITY #3: SOUTH PARK - LANDMARK

The primary site for public art in Phase 2 is located within the prominent public plaza at the Northern edge of the South Park located in Parcel C in the “Meeting Point: Welcome to our Place” character area. The park is bordered by West 35th avenue, Heather Street Row, West 37th Avenue, and Baillie Street. The park includes generous green space, native plantings, rain gardens and blueways. There are publicly accessible access points and paths that allow a fluid, organic experience of the park and potential public art opportunity.

This landmark piece will be sited in the circular space within the plaza, and could be an opportunity for an artist to create an impressive functional artwork such as a shelter or seating area. This approach would create a welcoming destination for residents, visitors and the general public.

This opportunity is best suited to a landmark sculptural work as it is sited at the plaza which is adjacent to a main pedestrian crosswalk on West 35th Avenue.

The site is highly visible and accessible, and the artwork could contribute to a sense of arrival, creating a welcoming entrance point to the greenspace. As the location is adjacent to the park, consideration of native plantings and plant medicine could be an exploratory theme for artists.

Potential material explorations could be in traditional or contemporary media. Artists will work closely with HOST and Aquilini’s design team to ensure architectural and landscape integration and a seamless approach.





## OPPORTUNITY #4: FACADE AT CAMBIE STREET ENTRANCE

The prime public art opportunity in Phase 1 is a two-storey facade located in Parcel A, at the Southeast corner of West 35th Avenue and Lane (Name X) in the "Homes in the Village: Returning Home" character area. The facade will be the first visual point of contact with the development from the Cambie Street thoroughfare, creating a welcoming sense of arrival. The facade will enliven a publicly accessible corner plaza, which may include benches, seating and landscaping.

An artist could work in a variety of media including paint, metal, high quality vinyl applications or other facade applications such as a slim metal screen or perforated panel. The artist will work collaboratively with HOST and the Aquilini design team to seamlessly integrate the work with the architecture.

## OPPORTUNITY #5: THE PARKS - TEMPORAL

Opportunity #5, located in Phase 2 and Phase 4 and sited within the public parks within the development, offers a unique opportunity to integrate temporal public artwork into the Heather Lands site.

An artist or ethnobotanist could work with the Landscape Architects to integrate a medicine garden into the park. Other approaches could include experimental public art works such as an audio walking tour accessible by QR code, pushing the boundaries of traditional and monumental public artwork.

This approach could encourage dynamic and generative public programming offered alongside the public artworks, such as walking tours or workshops. This opportunity would be highly suited to an emerging artist looking to expand their career in the public realm.





## OPPORTUNITY #6A, #6B, #6C: THE PARKS - MST PAVERS DESIGN-ONLY

(PROPOSED DESCRIPTION AND  
SITING - TO BE CONFIRMED IN LATER  
PHASES)

Opportunities #6 (The Parks - MST Pavers) is comprised of three Design-Only opportunities for three artists, one from each Musqueam, Squamish and Tseil-Waututh Nations. These opportunities could be situated throughout the South and North Parks of the Heather Lands, and would include the meandering concrete paths and trails throughout the development. The opportunity calls for either concrete paver patterning in shades of grey or stamping.

Artists will be invited to create a design for the opportunity which Aquilini will use throughout the Parks site. Artists will work in dialogue with Aquilini's design team throughout the process and will be involved in material testing and final design.



# PRECEDENT IMAGES - WELCOME FIGURES



BRENT SPARROW, 2018



RAY NATRAORO, 2015



XWALACKTUN, 2023



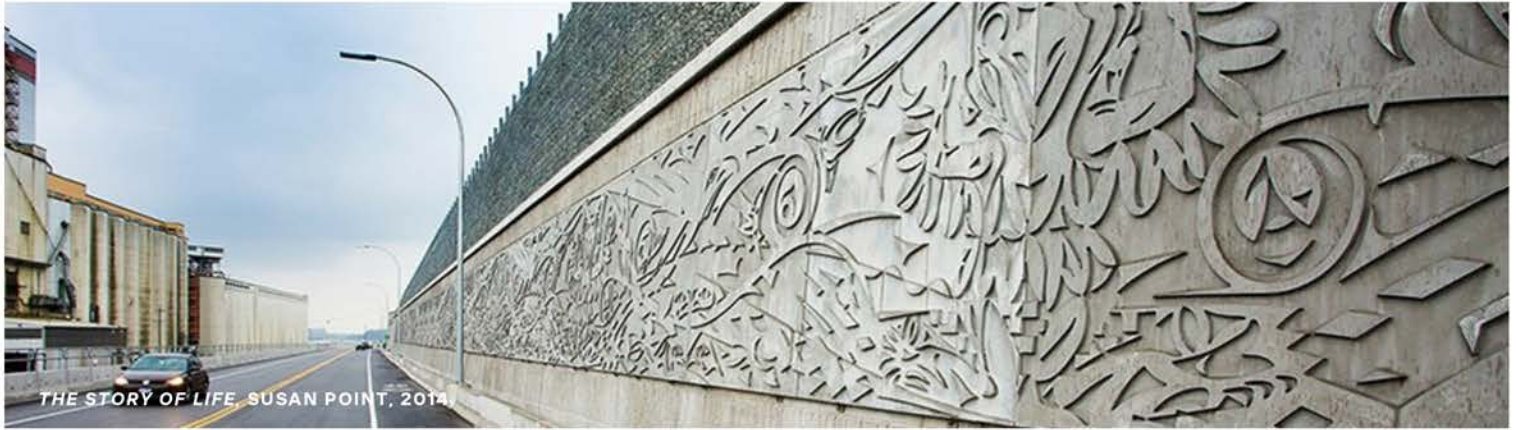
SUSAN POINT, 1996, 1994



ZAC GEORGE, 2010



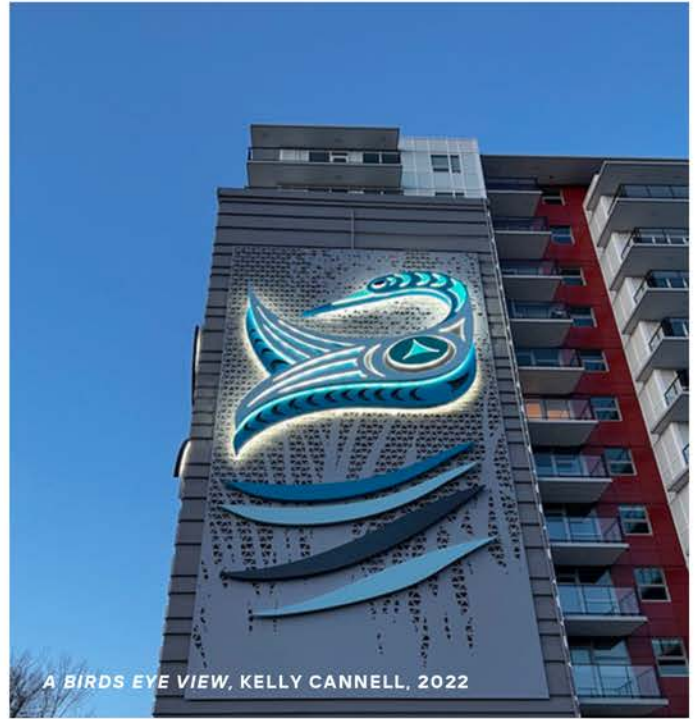
# PRECEDENT IMAGES - FACADE & INTEGRATED



THE STORY OF LIFE, SUSAN POINT, 2014



BLANKETING THE CITY, DEBRA SPARROW, 2018



A BIRDS EYE VIEW, KELLY CANNELL, 2022



ESHLUHKW IWS, XWALACKTUN, 2024



TAG SERIES, SONNY ASSU, 2013



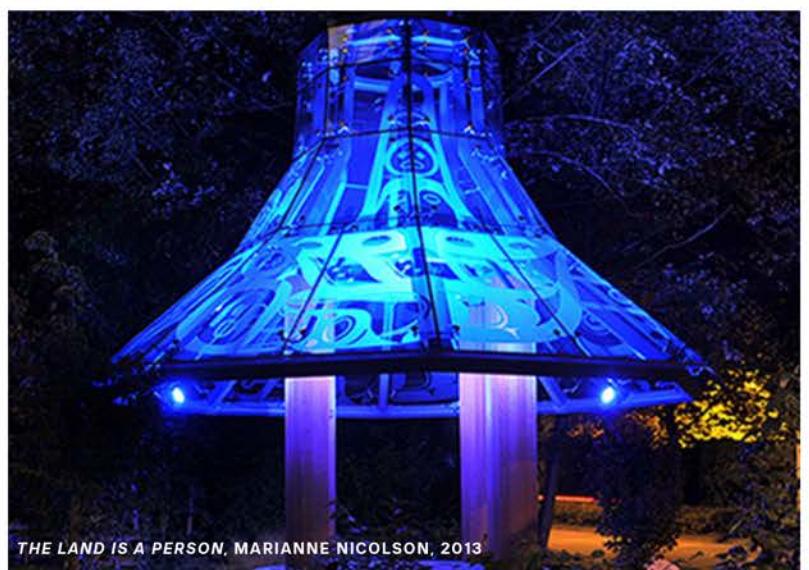
XWMELCH'STN, JAMES HARRY, 2019



REAWAKENING: SONGS OF (THE) PACIFIC CHORUS, KELLY CANNELL AND THOMAS CANNELL, 2022



"HE-YAY MEYMUY" (BIG FLOOD), XWALACKTUN, 2022



THE LAND IS A PERSON, MARIANNE NICOLSON, 2013

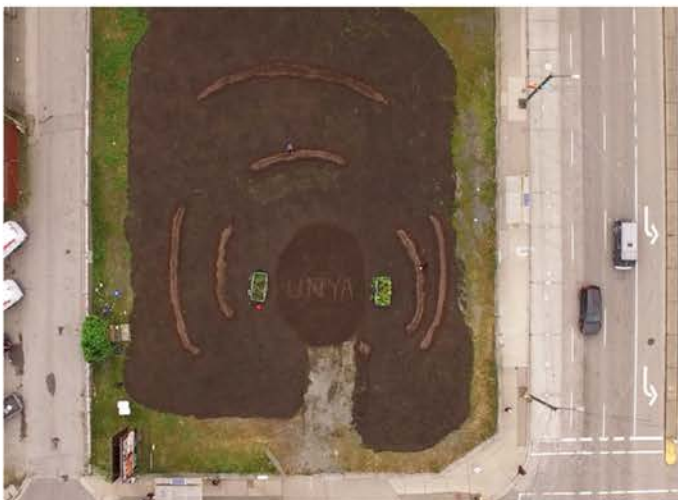
# PRECEDENT IMAGES - LANDMARK



# PRECEDENT IMAGES - TEMPORAL



XAWS SHEWAY NEW GROWTH, T'UY'TANAT-CEASE WYSS AND MUDGIRLS COLLECTIVE, 2019



LIBERATION OF THE CHINOOK WIND, BUSH GALLERY, TANIA WILLARD, 2018



A CONSTELLATION OF REMEDIATION, ANN RILEY, T'UY'TANAT-CEASE WYSS, 2017



STAKING CLAIMS, BUSH GALLERY, TANIA WILLARD, 2014

# PRECEDENT IMAGES - GROUND PLANE



WALKING WITH OUR ANCESTORS, ROBYN SPARROW, 2022



SUSAN POINT, MANHOLE COVERS, CITY OF VANCOUVER



SALISH PATH, SUSAN POINT, MUSEUM OF ANTHROPOLOGY

# PUBLIC ART BUDGET



## PUBLIC ART BUDGET SUMMARY

The total public art budget for the Heather Lands development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of \$4,268,314 is based on the eligible project FSR of 2,155,714 square feet. The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, interpretive signs or plaques, photography, ceremony and a 10% civic contribution paid to the City of Vancouver.

Administrative costs will include art consultant fees, the artist selection process, and artist, selection panel and advisory honorariums and hospitality. The amount allocated for the public artwork includes the artist fees, fabrication\*, materials\*, engineering, studio overhead, administration, shipping, construction coordination and site preparation, lighting, final documentation, contingency, any associated community programming (if applicable), and insurance, plus applicable taxes.

*\*Fabrication and materials are not applicable to the design-only opportunities as these are included in the development's base costs (ie: concrete for ground plane, pre-existing lighting, or paneling, for example)*

Public Artwork.....	\$2,500,000
Public Art Administration.....	\$557,715
• Public Art Consultant.....	\$469,515
• Selection Process and Honoraria.....	\$88,200
◦ Artist Honoraria.....	\$30,200
◦ Selection Panel Honoraria.....	\$31,500
◦ Community Advisory (3 x \$500).....	\$1,500
◦ MST Artist Summit.....	\$20,000
(artist consulting honorariums, hospitality)	
◦ Hospitality (selection panel meetings).....	\$5,000
Plaques.....	\$10,000
Professional Photography and Licenses.....	\$10,000
Ceremony.....	\$10,000
Developer Contingency.....	\$326,936.20
10% Civic Contribution.....	\$426,831.40
10% Parks Maintenance Contribution.....	\$426,831.40
<b>Total Public Art Budget.....</b>	<b>\$4,268,314</b>



## PUBLIC ART OPPORTUNITIES BUDGET BREAKDOWN

<b>Public Art Opportunity</b>	<b>Phase</b>	<b>Artwork Budget</b>
Opportunity #1A: Commercial District - Musqueam Light Post	Phase 5	\$200,000
Opportunity #1B: Commercial District - Squamish Light Post	Phase 5	\$200,000
Opportunity #1C: Commercial District - Tsleil-Waututh Light Post	Phase 5	\$200,000
Opportunity #2A: MST Cultural Centre - Musqueam Welcome Figure	Phase 4	\$300,000
Opportunity #2B: MST Cultural Centre - Squamish Welcome Figure	Phase 4	\$300,000
Opportunity #2C: MST Cultural Centre - Tsleil-Waututh Welcome Figure	Phase 4	\$300,000
Opportunity #3: South Park - Landmark	Phase 2	\$700,000
Opportunity #4: Cambie Street Entrance - Facade	Phase 1	\$100,000
Opportunity #5: The Parks - Temporal	Phase 2 & 4	\$100,000
Additional Design-Only opportunities such as hardscaping elements, crosswalks, pavers, murals etc. TBD*	TBD	\$100,000
<b>TOTAL ARTWORK BUDGET</b>		<b>\$2,500,000*</b>

\*Public Artwork Budget may increase and public art opportunities added to at a later date dependent on increased funding from Aquilini. Any updates will be discussed with City of Vancouver and approved by PAC.



## SELECTION PROCESS & HONORARIA BUDGET BREAKDOWN

<b>Artist Honorariums</b>	<b>Amount</b>
Artist Honorarium - Interview (Opportunity #1A - 3 artists x \$1000)	\$3000
Artist Honorarium - Interview (Opportunity #1B - 3 artists x \$1000)	\$3000
Artist Honorarium - Interview (Opportunity #1C - 3 artists x \$1000)	\$3000
Artist Honorarium - Interview (Opportunity #2A - 3 artists x \$800)	\$2400
Artist Honorarium - Interview (Opportunity #2B - 3 artists x \$800)	\$2400
Artist Honorarium - Interview (Opportunity #2C - 3 artists x \$800)	\$2400
Artist Honorarium - Interview (Opportunity #3 - 4 artists x \$1,000)	\$4000
Artist Honorarium - Interview (Opportunity #4 - 4 artists x \$1,000)	\$4000
Artist Honorarium - Interview (Opportunity #5 - 3 artists x \$500)	\$1500
Artist Honorarium - Interview (Opportunity #6A - 3 artists x \$500)	\$1500
Artist Honorarium - Interview (Opportunity #6B - 3 artists x \$500)	\$1500
Artist Honorarium - Interview (Opportunity #6C - 3 artists x \$500)	\$1500
<b>TOTAL ARTIST HONORARIUMS</b>	<b>\$30,200</b>

<b>Selection Panel Honorariums</b>	<b>Amount</b>
Selection Panel Honorarium (Opportunity #1ABC - 3 SP x \$2,000)	\$6000
Selection Panel Honorarium (Opportunity #2ABC - 3 SP x \$2,000)	\$6000
Selection Panel Honorarium (Opportunity #3 - 3 SP x \$1,500)	\$4500
Selection Panel Honorarium (Opportunity #4 - 3 SP x \$1,500)	\$4500
Selection Panel Honorarium (Opportunity #5 - 3 SP x \$1,500)	\$4500
Selection Panel Honorarium (Opportunity #6ABC - 3 SP x \$2,000)	\$6000
<b>TOTAL SELECTION PANEL HONORARIUMS</b>	<b>\$31,500</b>





# PUBLIC ART TIMELINE

## TARGET PROJECT TIMELINE

Rezoning application submitted	Oct 2, 2020
Public Hearing	May 24, 2022
Development Permit Application Submission	Q3/Q4 2023 (Phase 1)
Rezoning Enactment	Q2/Q3 2024
Development Permit Issuance	Q3/Q4 2024 (Phase 1)
Occupancy	Q4 2027 - Q2 2028 (Phase 1)

## TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan (PPAP)	January 2024
Detailed Public Art Plan (DPAP)	September 2024
Community Consultation	Ongoing
Artist Summit	March 2024
Artist Call Launch (Opportunity #1 and #2)	September 2024
Artist Call Deadline	October 2024
Selection Panel Meeting #1 - Review Artist Submissions	October 2024
Invitation to Shortlisted Artists	October 2024
Artists Orientation Meeting	October 2024
Selection Panel Meeting #2 - Shortlisted Artist Interviews	November 2024
Final Artist Selection	November 2024
Artist Contract	December 2024
Artwork Installation - Opportunity #1	Fall 2025 (at Presentation Centre)
Artwork Installation - Opportunity #2	Spring 2028

\*These are target dates and subject to change. Artist Call, Selection Panel Meetings and Installation Dates for remaining opportunities will be detailed in further iterations of the Art Plan and will be shared with City of Vancouver PAC for their review and approval at a later date.



PEOPLE AMONGST THE PEOPLE, SUSAN POINT, 2008

# COMMUNITY ENGAGEMENT



## COMMUNITY ENGAGEMENT STRATEGY

The Heather Lands success will be in its ability to represent the voices of the Musqueam, Squamish, and Tsleil-Waututh people and for their communities to see themselves, their design forms, and ways of being embedded into the fabric of the site. In order to represent the people in a fulsome and meaningful way, there are various methods in which we at HOST Consulting will be engaging to elicit feedback and community involvement. First, HOST will be pulling from existing materials in which extensive community engagement was undertaken with the MST communities about the development. Through a series of community consultations that were conducted prior to HOST's involvement with the Heather Lands project, we have a wealth of materials from direct engagement with community members from all three host nations. This includes, but is not limited to, the Heather Lands Cultural Interpretive Plan. HOST is very fortunate to be continuing the thoughtful and dedicated work of the CLC and their Cultural Liaisons regarding community consultation and cultural blueprints for the site.





## COMMUNITY ENGAGEMENT STRATEGY

We will build off of these existing resources and will continue the thoughtful work that the Liasons began in advocating for our communities, our visibility, and futures on our territories, and in particular, in this important and ground breaking project. In addition to the consultations that have already taken place for the Heather Lands Cultural Interpretive Plan, we will be developing artist engagement strategies based off of further consultation sessions held specifically for MST artists. This process will ensure that we are operating in alignment with best practices that forefront innovative and creative artist-led approaches to public art. These strategies are necessary to push boundaries and inspire artists—many of whom are inundated with public art requests—to feel excited about opportunities that are built with their unique needs and practices in mind.

Many requests for proposals are yielding low artist engagement in the MST communities, which we feel is indicative of artist fatigue. This is a result of various factors which we want to address by facilitating open dialogue with artists. We hope that this generative process will create new pathways for public art, ensuring that this work is sustainable, healthy, and supportive for all artists. We want artist calls, opportunities, remuneration, and relationship-building to reflect the ways that artists feel empowered and want to be interacted with, approached and represented. To build upon the work of CLC and the Cultural Liaisons in their consultation with community members, we will add to the wealth of consultation materials associated with this project by directly approaching MST artists specifically to have conversations about best practices. We will approach these consultations from a multifaceted approach that includes both individual and group information circles.





## COMMUNITY ENGAGEMENT STRATEGY



### MST ARTIST SUMMIT - MARCH 27, 2024

*"It's been 200 years since we've gathered this way. We've been separated for such a long time. We are in a place now where it is our responsibility to share our history and our stories."*

#### INTRODUCTION

On March 27, 2024, HOST held an MST Artist Summit where artists from each of the Musqueam, Squamish, and Tsleil-Waututh communities gathered at the Bill Reid Gallery to discuss best practice in public art when working with the three Host Nations. The Artist Summit was our first public facing dialogue for the Heather Lands project and was a generative way to initiate our work in community and ensure that the Public Art Plan for the project is directly informed by the artists at this early stage.

The purpose of the summit was to hold a fluid gathering that would source experiences from a broad spectrum of artists from various practices, generations, and levels of expertise. Invitations for the Artist Summit were shared via each nations' newsletters and social media platforms, on HOST's social media platforms, and via personal invitation to our database of artists who had previously applied to various HOST consulting artist calls. The event was well attended by a variety of artists from multiple disciplines.

#### FORMAT AND DISCUSSION

In preparation for this event, HOST assembled the following series of questions and topics for discussion to ensure that all artist perspectives and voices were present and heard.



## MST ARTIST SUMMIT - MARCH 27, 2024

### PUBLIC ART PROCESSES AND TIMELINE

MST artists discussed in depth various aspects of public art processes and timelines. In particular, they expressed the desire to follow an artist-led approach to public art planning, and shared a general feeling of frustration with bureaucracies. In many instances within the public art field they felt that art was simply ornamental or that artist engagement was an afterthought in the development process. They expressed a desire for agency in public art planning and throughout art opportunities to see their works manifest in a way that is true to their art-making practices and approaches. Specifically, many artists feel that public art timelines are not often made in consideration of their practice, but rather the overall timeline of the development, which can put stress and demand on their process. Some also expressed the challenges they face in project management and how this burden often falls on their shoulders when they'd rather concentrate their efforts on art-making. They identified a general lack of support and expressed the desire to create a collective of Indigenous artists who support one another in the public art process. Artists also expressed a prevalent feeling of fatigue with artist selection processes and a need to identify creative approaches to selection that consider artist needs, capacities, and the complexities of applying for opportunities alongside kin.

Overall, artists expressed a shared sentiment of the need for integration of Coast Salish perspectives on art-making along with the timing and protocols associated with their practices to be considered when developing public art processes for MST artists. Artists want to feel valued for their time, expertise, and contributions to the public art realm.

### ARTIST COMPENSATION

In order to ensure that artists are being valued and properly compensated for their work, HOST posed a few questions to MST artists regarding artist payments and budgets in public art. While many artists had specific feedback regarding their approach to monetary value, a common sentiment was shared that their work as Coast Salish artists had been historically undervalued in the public art landscape, particularly considering the growth in demand for this practice in recent times. Often the remuneration for an art opportunity will deter artists from applying as it does not adequately take into account their time and expertise nor the cultural significance of their work. In addition, many expressed concern with the process for artist payments, which often do not take into consideration artist expenses that arise while creating their work, leaving artists in the compromising position of paying out of pocket for necessary fabrication costs.

Some artists expressed that the history of undervaluing Coast Salish art has placed the burden of advocating for their worth on their own shoulders, which goes against Salish cultural teachings and protocols.

While monetary value of art works is a significant concern for MST artists, most artists also adamantly expressed the need for recognition of the cultural significance of their work, along with the love and care they put into their practice.



## MST ARTIST SUMMIT - MARCH 27, 2024

### RELATIONSHIP BUILDING, CULTURAL SIGNIFICANCE, AND ARTIST CARE

It was made clear in the MST artist summit that artists from our communities have deep respect and reverence for their work and that their practices are firmly rooted in our cultural teachings. These artists are providing beautiful medicines to the territories and people through their works, creating a legacy of intergenerational learning and embodied knowledge.

The artists shared that they often feel the cultural significance of their works is not fully or appropriately considered in public art spaces, and discussed the need for more artist care in these processes. In these instances, artists expressed the risk of feeling like their work is transactional or that they have been tokenized. It was made clear that a genuine relationship-building effort should be fostered between developers, municipalities, and the artists so that artists can be properly understood and cared for without having to educate and advocate for themselves throughout the art-making process. This would allow them to focus on their practice and share their medicines throughout the public art timeline.

Artists want developers, stakeholders and municipalities to invest in their practice and further knowledge transmission in the realm of public art. Many shared that they often integrate mentorship in their practice but can face challenges sustaining that relationship in the face of project demands or a limited budget. They further expressed the need and desire to have mentorship integrated into public art opportunities at the early stages of planning. They also expressed the desire to have collaborative opportunities in which they can strengthen their relationships with other artists through a collective approach.

Ultimately, artists want to be upheld and cared for in the public art realm while allowing their traditions, teachings, relationships and protocols to flourish and grow in their practice.

### WHAT MAKES A PROJECT SUCCESSFUL

While artists expressed the various challenges in public art, they also highlighted many positive experiences and provided insight into what makes a public art project successful from their point of view.

Artists described effective programming, such as artist-in-residence opportunities, where they felt the long-term nature of the project fostered positive relationships, a sense of trust, and flexibility to curate their own project and approach. Ultimately, the artist-led approach--freedom and agency to create works on their own terms--is what makes artists feel valued and respected.

Summit attendees shared that opportunities in which they get to work with fellow artists allow them to bring community into their process, thereby honouring the traditions that our ancestors followed in their art work and cultural practice. The artists expressed that gathering together at the Artist Summit as simultaneous practitioners and kin from the three MST communities was a positive step in the right direction and it was clear that the event provided a safe space for artists to create dialogue about public art. Overall, the summit was a first step in collectively envisioning better futures for art in our territories, fulfilling the dreams our ancestors had for us.

We at HOST hope that this event will be the first of many where Coast Salish artists can come together and dream better futures for public art.



HOST Consulting operates under a community and artist-led approach. This process places the agency and direction of art projects in the hands of artists who have a unique understanding of space and whose intimate understanding of their own practices provides valuable input on art planning. As such, our approach is fluid and contextual. Although we are committed to keeping processes open and intuitive, there are a number of artist selection approaches that are standard and will be used throughout the public art process for Heather Lands.

Each unique art opportunity requires a selection process that is appropriate and relevant to the project. HOST will approach artist selection using a variety of strategies and will utilize an appropriate selection process for each opportunity depending on the context. Depending on the scale and scope of the project, the selection process may be one or two phases. The following is a list of different selection strategy options that HOST could choose from:

## EOI - EXPRESSION OF INTEREST

'Expression of interest' is the most common type of artist call within MST communities and is useful when the project does not require a specific type of art practice. This process allows for an openness to a variety of artistic approaches, practices, inspirations and styles that artists may propose. All of the applications that meet the requirements of the EOI are shared with an external jury who will select artists through a transparent process.

## INVITATION TO APPLY

An 'invitation to apply' approach requires a thorough understanding of the type of art practice required to suit the specific public art opportunities at hand. For this process, artists are invited to apply for a public art opportunity and would prepare an application that meets the requirements outlined in the Artist Terms of Reference. The artist applications would then be reviewed by an external jury who will shortlist artist(s) for the project through a transparent process.

This is an approach best suited to an opportunity that requires a specific art practice. This approach can streamline the artist selection process and can be tailored to the projects' specific needs.

## STUDIO VISIT

Studio visits can streamline the selection process and are a personalized way for consultants to familiarize themselves with an artist and their unique practice. Studio visits can help assess whether their work would successfully align with the project's vision and aspirations for public art. Typically this means that art consultants would visit multiple artists, but this process can be tailored specifically based on the approach and projects' needs. Studio visits may be part of either a direct artist invitation or artist invitation to apply process.



## DIRECT ARTIST INVITATION

In some instances there may be an art opportunity that is created with a specific artist in mind. In these instances, a specific artist or artist team would be approached and given the opportunity to participate in this project. Should they decline the invitation, an alternative artist or artist team may be approached, or another selection process may be used to fulfill the projects' needs. The direct artist invitation process respects artist time and labor, which can be onerous during the artist selection process. If a situation arises in which it is clear that a particular artist best suits the project, it is unnecessary to have an artist or multiple artists put in the valuable time and labor required to complete an EOI process. If that is the case, artist invites can be clear and the rationale can be laid out so that there is transparency within the greater community on how and why this artist was selected.

# SELECTION PROCESSES



## SELECTION PANEL/JURY

HOST Consulting is a non-voting body that will facilitate all aspects of the selection process. The selection panel/jury for each art opportunity will be composed of five individuals from diverse backgrounds. It is important to note that selection panels for the Heather Lands will always have an MST majority to ensure that MST perspectives and expertise on their own designs and artworks are centered.

The proposed makeup for a Heather Lands Selection Panel is as follows:

- One expert from Musqueam who has knowledge and expertise in Coast Salish culture and/or art practices
- One expert from Squamish who has knowledge and expertise in Coast Salish culture and/or art practices
- One expert from Tsleil-Waututh who has knowledge and expertise in Coast Salish culture and/or art practices
- One art professional who has knowledge and expertise in issues of art in public spaces with experience in working with Indigenous artists. This could include a Musqueam, Squamish or Tsleil-Waututh curator, or a member from an art organization/collective with pre-existing relationships with MST
- One representative from Aquilini Development

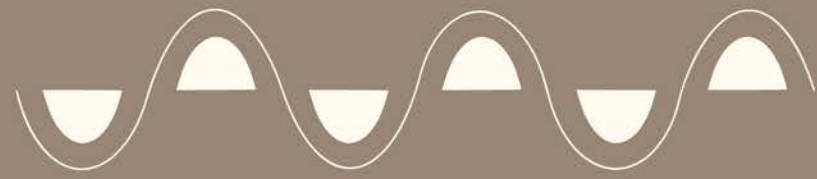


S7I:LQŶY (SERPENT HOUSE POST), BRENT SPARROW OF MUSQUEAM NATION, UBC, VANCOUVER 2016





# REFERENCES



*Heather Lands Rezoning Submission, for the City of Vancouver, 2020*

*CLC-MST Cultural Interpretive Plan for Heather Lands, 2020*

*Culture|Shift: Blanketing the City in Art & Culture: Vancouver Culture Plan 2020 - 2029*

*City of Vancouver Public Art Policy for Rezoned Developments, November 2021*

