

MAUREEN SMITH CONSULTING

LETTER

06 September 2024

The City of Vancouver Public Art Committee & Public Art Program Staff
Cultural Services
Arts, Culture, and Community Services
City of Vancouver
453 West 12th Avenue
Vancouver, BC V5Y 1V4

Dear City of Vancouver Public Art Committee Members and Public Art Program Staff,

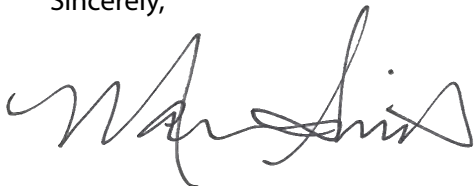
This letter includes the City of Vancouver's Public Art Committee's specific review comments contained in their motion regarding Grosvenor's Mayfair West Public Art Master Plan and Phase One Preliminary Art Plan that was presented to the Public Art Committee (PAC) on 17 June 2024 and Grosvenor's responses that are reflected in the updated Mayfair West Public Art Master Plan and Phase One Detailed Art Plan.

1. PAC COMMENT: Include a more detailed history of the project site;
 - RESPONSE: We have added a section to the Public Art Master Plan (pages 10-11) about the site history. This includes the contiguous Musqueam history and the more recent use of the site, starting in 1948, as the Oakridge Transit Centre (OTC).
2. PAC COMMENT: Promote an integrated approach through the works on all phases, allowing dialogue between the artists through phases, encouraging artists to be aware of art and their processes (including participants) from earlier phases;
 - RESPONSE: We intend to promote an integrated approach through all phases, with an expectation that artists in future phases consider existing artwork in earlier phases. For more details regarding how we intend to achieve this please refer to the following pages within the Phase One Detailed Public Art Plan:
 - Guiding Principles on page 23
 - Artist Selection Process on pages 56, 57 and 59
 - A key value driving the artist selection process is to commence the process with a broad openness with respect to the outcome. This allows the artist to bring all the rich thought, ideas, consideration and investigation forward without the imposition of unnecessary requirements under which artists must confine their responses and ultimately, their artwork. As the process progresses, clarity around how the artwork responds to the existing context will naturally occur and is a focus for Grosvenor as we believe this will result in the most successful public art collection at Mayfair West.

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3. PAC COMMENT: In art on the first phase of the project, acknowledge future works in future phases;
 - RESPONSE: The orientation process will ensure the panelists and artists are well informed about the Mayfair West project. This includes understanding of the entire masterplan inclusive of the future phases of development and future public art opportunities in future phases of development. Due to our desire to run an open-minded public art process for each phase of the masterplan, there is no ability to know or understand what the artwork will be in the future phases at this early stage.
4. PAC COMMENT: Consider crafting broader guidelines and principles to guide the works through phases;
 - RESPONSE: Page 22 and 23 of the Public Art Master Plan include the Guiding Principles that will be employed to realize the public art program for this development project. Page 47 of the Phase One Detailed Art Plan describes the approach and best practices in public art planning that will be implemented.
5. PAC COMMENT: Openness to other materials and modalities of working;
 - RESPONSE: This art plan is not currently closed to any materials or modalities of working.
6. PAC COMMENT: More First Nations involvement, including a member on the jury; and
 - RESPONSE: On pages 12-13 of the Public Art Master Plan, a section has been added that provides an overview of the City of Vancouver's Culture | Shift and UNDRIP Task Force initiatives (UNDRIP = United Nations Declaration on the Rights of Indigenous Peoples). This project will have a Musqueam representative on the Community Advisory Panel and a person with First Nations heritage on the Artist Selection Panel.
7. PAC COMMENT: Ensure working artists participate in the selection panel.
 - RESPONSE: This project will have a practicing artist on the Artist Selection Panel.

Sincerely,



Maureen Smith
Principal

cc Eric Fredericksen, Manager, Public Art Program, City of Vancouver
Tamara Tosoff, Cultural Planning Assistant, Public Art Program, City of Vancouver
Michael Burak, Vice President, Development, Grosvenor - Property Americas
Louise Houston, Development Manager, Grosvenor - Property Americas
Tara Murphy, Assistant Development Manager, Grosvenor - Property Americas



GROSVENOR MAYFAIR WEST PUBLIC ART MASTER PLAN PHASE ONE DETAILED ART PLAN

PROJECT OWNER Grosvenor Property Americas
PROJECT ADDRESS 949 Wes 41st Ave, Vancouver, BC

ISSUED TO City of Vancouver
ISSUE DATE 06 September 2024
PREPARED BY Maureen Smith Consulting

Grosvenor Mayfair West | Public Art



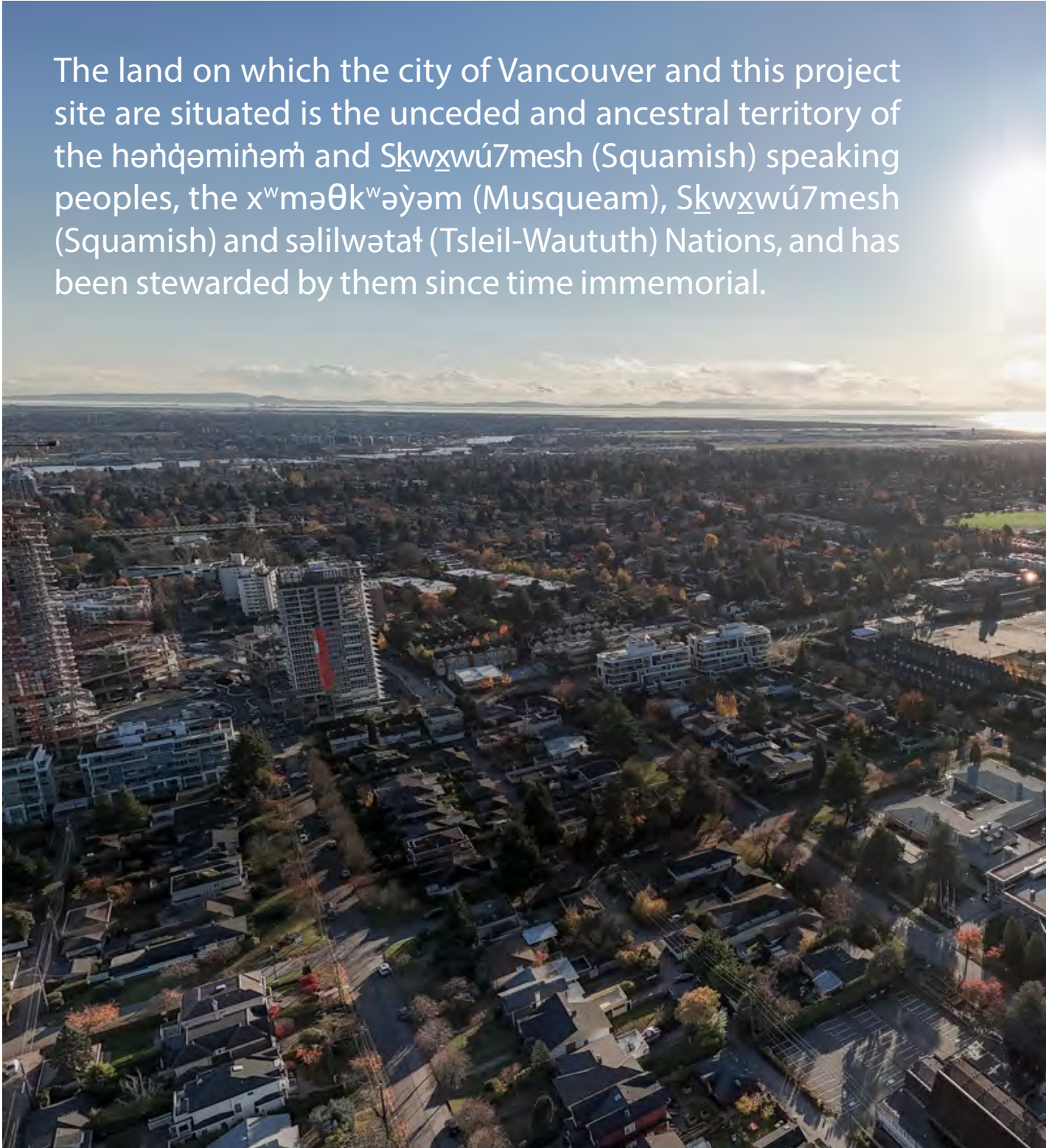
Figure 01 Looking due north with West 41st Avenue in the foreground and the OTC site in the fore- and mid-ground, downtown Vancouver in the background

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Grosvenor Mayfair West | Public Art Master Plan

The land on which the city of Vancouver and this project site are situated is the unceded and ancestral territory of the hə́ŋqəmiṇəṃ and Skwxwú7mesh (Squamish) speaking peoples, the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliwətaʔ (Tsleil-Waututh) Nations, and has been stewarded by them since time immemorial.



Land Acknowledgement



Grosvenor Mayfair West | Public Art Master Plan



Figure 02 *WHERENESS*, 2016 by Rebecca Bayer, located on Cambie Street just south of West 50th Avenue

Introduction

1 INTRODUCTION

The site for this development project is located on the unceded and ancestral territory of the həŋqəmiŋəŋ and Skw̓wú7mesh (Squamish) speaking peoples, the xʷməθkʷəy̓əm (Musqueam), Skw̓wú7mesh (Squamish) and səliwətał (Tsleil-Waututh) Nations, and has been stewarded by them since time immemorial.

At 14.3 acres (5.8 hectares), this development site is located in the heart of the Oakridge neighbourhood and is bounded by West 41st Avenue to the south, West 38th Avenue to the north, the laneway behind Oak Street to the west and the laneway behind Willow Street to the east. Notably, since 1948, this site was home to the Oakridge Transit Centre (OTC) that housed 244 trolleys, 182 diesel buses and over 1200 staff including drivers, mechanics and administrative staff. Historically, buses were dispatched from the OTC to service transit routes in Vancouver, Richmond, Surrey and White Rock. Prior to 1948 in the World War II era, this site was used for an army barracks.

This multi-phase development project comprises mixed-use buildings that will accommodate both commercial and residential uses with, at full build-out, the residential including 330 units of social housing, 44 units of moderate income rental housing (MIRH), 126 units of market rental and the remainder market strata/condominium housing. In terms of urban form, the tallest buildings are situated on the West 41st Avenue frontage of the site and step down from there to the north in order to integrate with the low density urban form across West 38th Avenue at the northern boundary of this site. The new public realm spaces include two east-west pedestrian mews spaces, a 2-acre public park (0.81 hectares) and two new roads that connect to the surrounding street grid and separated cycling lanes. A

69-space daycare facility will be situated at the northern end of the park space.

The multi-phase nature of this project prompted the City to request a concise master plan that evaluates the site as a whole and reflects on the potential site-wide public art opportunities in order to develop an overall public art strategy.

As subsequent phases undergo the development process, their potential for public art will be assessed. By evaluating which phases have the optimal potential for public art, various strategies for combining the public art funding generated by two or more phases will be assessed and pursued if warranted.

Grosvenor is currently advancing the development permit application for Phase One (Parcel C) which fronts directly onto West 41st Avenue. Phase One includes three residential towers at 18, 21 and 23 storeys, with building C2 over a two storey podium and buildings C1 and C3 over six storey podiums. Each building houses commercial retail units on the ground floor that will create an active and lively public realm area.

After the initial master plan pages in this document, the main body comprises the Detailed Public Art Plan for Phase One of this development project. Phase One includes several highly visible and generously-scaled potential public art sites for three-dimensional ground-oriented sculpture.

Grosvenor has an exceptional history with advancing and supporting the public art included in their projects. This includes significantly increasing the public art budget beyond what was required and re-configuring the design of landscapes and interior spaces, at their own cost, to better support the integration and visibility of the commissioned public artworks.

Grosvenor Mayfair West | Public Art Master Plan

2 PROJECT TEAM

DEVELOPER	Grosvenor Property Americas
DESIGN ARCHITECT	Hariri Pontarini Architects
LOCAL ARCHITECT OF RECORD	Arcadis IBI Group
LANDSCAPE ARCHITECT	PFS Studio
PUBLIC ART CONSULTANT	Maureen Smith Consulting
GEOTECHNICAL ENGINEER	GeoPacific Consultants
STRUCTURAL ENGINEER	Glotman Simpson
MECHANICAL ENGINEER	Smith & Anderson
ELECTRICAL ENGINEER	Nemetz & Associates
CIVIL	InterCAD Services
SUSTAINABILITY	Introba



Figure 03 The location of the Grosvenor Mayfair West site in the context of the Oakridge neighbourhood

Project Location, Team & Details

3 PROJECT DETAILS

PROJECT NAME	Grosvenor Mayfair West
ADDRESS	949 West 41st Avenue and 5469, 5489, 5507 Willow Street
LEGAL DESCRIPTION	PID 010-328-700, that Part of Block 866 in Ref. Plan 15238, DL 526, Plan 7764 PID 010-328-637, Block 866 Except Part in Ref. Plan 15238, DL 526, Plan 7764 PID 004-338-367, Lot 4, all of Block 867, District Lot 526, Plan 8454 PID 010-075-577, Lot 5, all of Block 867, District Lot 526, Plan 8454 PID 010-075-607, Lot 6, all of Block 867, District Lot 526, Plan 8454
LOCATION	See Figures 03 & 04 below
LOCAL AREA	South Cambie
REGIONAL TOWN CENTRE	Oakridge Municipal Town Centre (MTC)
PROPOSED USE	Mixed Use - Residential and Commercial
PROPOSED ZONING	CD-1, Comprehensive District
OVERALL NET FSR AREA	1,191,011 ft ² (110,648.54 m ²) - Eligible FSR Area for public art calculation
PHASE ONE FSR AREA	450,552 ft ² (41,857.65 m ²) - Eligible FSR Area for public art calculation



Figure 04 The Grosvenor Mayfair West site context in the Oakridge neighbourhood and Vancouver

Grosvenor Mayfair West | Public Art Master Plan

4 MUSQUEAM

All of Metro Vancouver was forest . . . Trails criss-crossed the forest, from the river to the inlet. It was a place where we gathered our medicines, some of our foods, and the materials for making houses and canoes. ¹

—Elder Larry Grant, Musqueam

For thousands of years, the Musqueam people have inhabited and utilized what is known today as a large portion of the Metro Vancouver region. They had many village sites around the perimeter of the peninsula, the largest of which is *čəsnaʔəm* on the north shore of *staʔəw̓* (Fraser River), see Figure 05, and sites of significance such as transformer sites including *məqʷe:m*

(Camosun Bog) and *sʔχiləx* (Siwash Rock) to name just two. The Musqueam people speak the *həŋqəmiŋəm* language dialect—one of three closely-related dialects of the Halkomelem language group. The *həŋqəmiŋəm* dialect is known as the ‘downriver’ dialect spoken in the region around the mouth of *staʔəw̓*. In 1976, the elected leadership and members signed the Musqueam Declaration claiming that the traditional Musqueam territory includes the entire watershed from the height of land that drains into English Bay, Burrard Inlet and Indian Arm, reaching as far east as the height of land between the Coquitlam and Brunette Rivers and south to the Fraser River including its south arm and south bank. ²

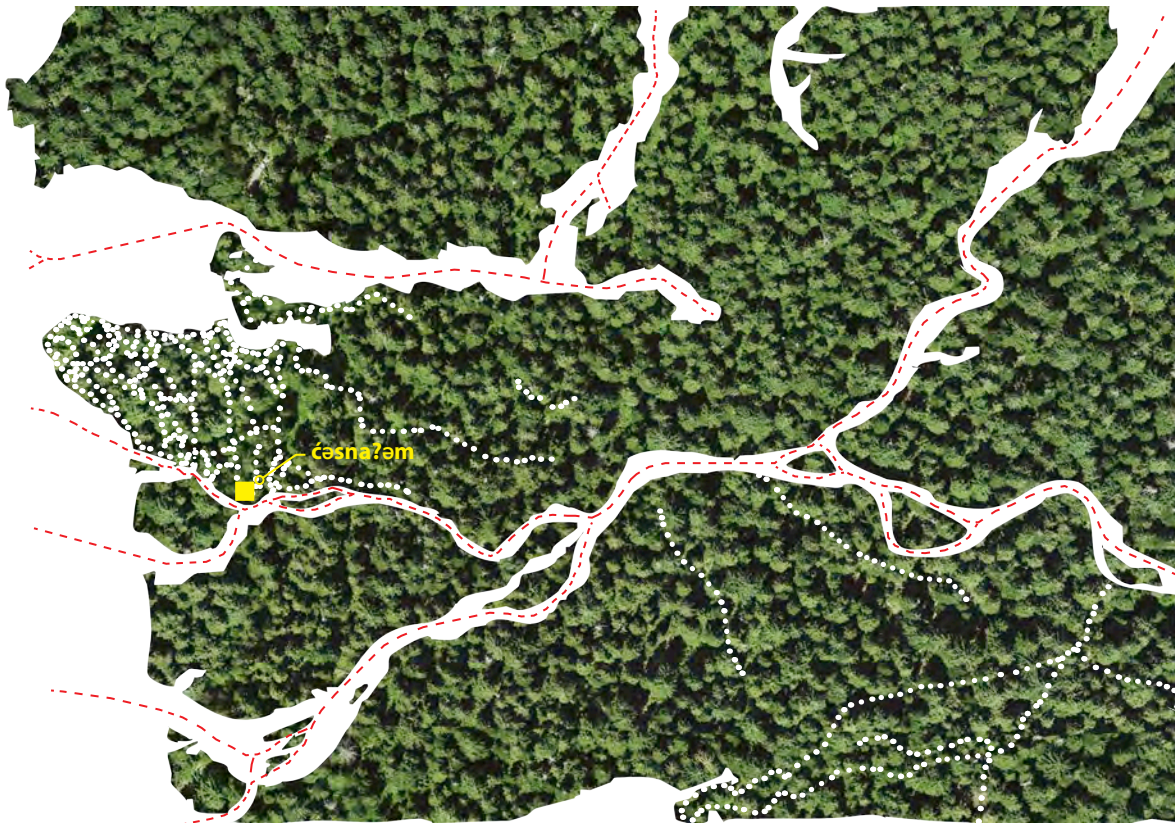


Figure 05 *Stó:lō* - Coast Salish documented travel routes overland and via waterways; Source for documented travel routes information: "A *Stó:lō*-Coast Salish Historical Atlas", page 60 ³

History of the Site

5 OAKRIDGE TRANSIT CENTRE

Prior to the Oakridge Transit Centre (OTC), this site housed an army barracks which was de-mobilized after World War II ended. In the post WW II era, Vancouver's antiquated streetcar system was in a bad state of repair and needed to be replaced. Rather than continue with the streetcar system, the decision was made to introduce a new electric trolley bus system to replace the streetcar. Part of what drove this decision was the increase in automobile ownership after WWII and the demand for a paved and functional road network suitable for automobile use.

In 1948, the B.C. Electric Company acquired the 14-acre parcel of land on the north side of West 41st Avenue between Oak and Willow Streets in

order to develop a depot that would house new trolley buses and provide offices for the administration of the new trolley bus system. Around this same time, the local neighbourhood was named 'Oakridge' and the B.C. Electric Company decided to name their new depot the 'Oakridge Transit Centre'. The OTC housed 244 electric trolleys, 182 diesel buses and over 1200 transit staff including drivers, mechanics and administrators. In more recent times, the OTC served as a maintenance and operations base for TransLink. In 2006, TransLink opened the new Vancouver Transit Centre (VTC) facility on the Fraser River south of SW Marine Drive and relocated most of their operations to this new facility.⁴



Figure 06 Looking northwest, aerial view of the B.C. Electric Railway Co. Oakridge Transit Centre, 1952, Photo by Art Jones, © Vancouver Public Library, Accession No. 81774, used with permission

Grosvenor Mayfair West | Public Art Master Plan

6 CULTURE | SHIFT

Previously known as the Creative City Strategy, Culture | Shift is the City of Vancouver’s new culture plan for the ten-year period from 2020 to 2029. The local Musqueam artist and weaver Debra Sparrow generously gifted the plan’s subtitle “Blanketing the City in Arts and Culture”—an idea that redresses colonial erasure through significantly increasing the visibility of the work of local artists from the Musqueam, Squamish and Tsleil-Waututh Nations and reflects the Coast Salish culture that is intrinsically connected to and born of this place. Culture | Shift’s strategic directions and goals are as follows:

- Arts and culture at the centre of city building (Champion creators and elevate arts and culture)
- Reconciliation and decolonization (Recognize and support indigenous cultural knowledge and presence through decolonizing practices)
- Cultural equity and accessibility (Advance diverse and inclusive leadership and practices by offering equitable and accessible support)
- Making space for arts and culture (Prevent

displacement and support affordable, accessible and secure spaces)

- Collaboration and capacity (Strengthen sector resilience through facilitating partnerships and leveraging investment)

The following quoted text from page 14 of the Culture | Shift document describes what is at the core of these efforts to shift our culture towards increased inclusivity and representation:

“Art is central to how societies understand themselves, because it explores the great questions that define the human experience—who are we and why are we here? This exploration is not the sole domain of artists: from spiritual songs at religious gatherings to social dance forms on street corners, everyday artistic practice weaves a city’s cultural fabric. Art informs and is informed by cultural values. When cultural values uplift diversity, inclusion, and equity, broader ranges of creative expression flourish. Beliefs in cultural supremacy, both conscious and unconscious, limit fair support for diverse creative expression. These beliefs can be embedded in the very

definitions of artistic excellence. In colonial countries such as Canada, a tendency to valorize colonial forms of art often relegates creative work by Indigenous people, Black people, and people of colour to the cultural periphery. Art and culture can also reflect discriminatory attitudes toward people with varying abilities, LGBTQ2+ people, Deaf people, non-Christian religions, and additional underrepresented groups who are seen as outside dominant culture.”⁵

Links to the Culture | Shift plan document and first progress report are included on page 67.



Figure 07 The City of Vancouver’s Culture | Shift document cover

7 UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES

The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) was adopted by the UN General Assembly on 13 September 2007. This declaration contains 46 Articles that recognize the historic injustices imposed on indigenous peoples and affirm their inherent rights and freedoms including their rights to their lands, territories and resources.

In March 2021, the City of Vancouver established the intergovernmental UNDRIP Task Force comprising senior elected leadership from the City of Vancouver, Musqueam, Squamish and Tsleil-Waututh Nations. The priorities of this Task Force are as follows:

- Consult and collaborate with Musqueam, Squamish and Tsleil-Waututh in the development of the first 5-year UNDRIP action plan
- Begin formal urban Indigenous engagement with the diversity of the urban Indigenous community
- Develop and strengthen relationships at the Council to Council and staff to staff level through action planning
- Lay the framework for sustainable, ongoing intergovernmental partnership in UNDRIP implementation for the first 5 years and beyond

On 03 June 2024, the UNDRIP Intergovernmental Task Force released their Action Plan 2024-2028. This plan includes a series of agreed-upon actions addressing the following:

- Relationship Foundations
- Redress, Housing and Land
- Cultural Presence
- Stewardship and Addressing Environmental Racism
- Communication and Accountability

Regarding Cultural Presence, the summary of this goal is to ensure Musqueam, Squamish and Tsleil-Waututh priorities for cultural visibility shape the use, naming, design, cultural expression and commemorative aspects of the public realm including for new area plan projects, Vancouver Plan implementation, new public realm capital projects, parks, public facilities such as community centres and public art. ⁶ Link to the UNDRIP Task Force report on page 67.

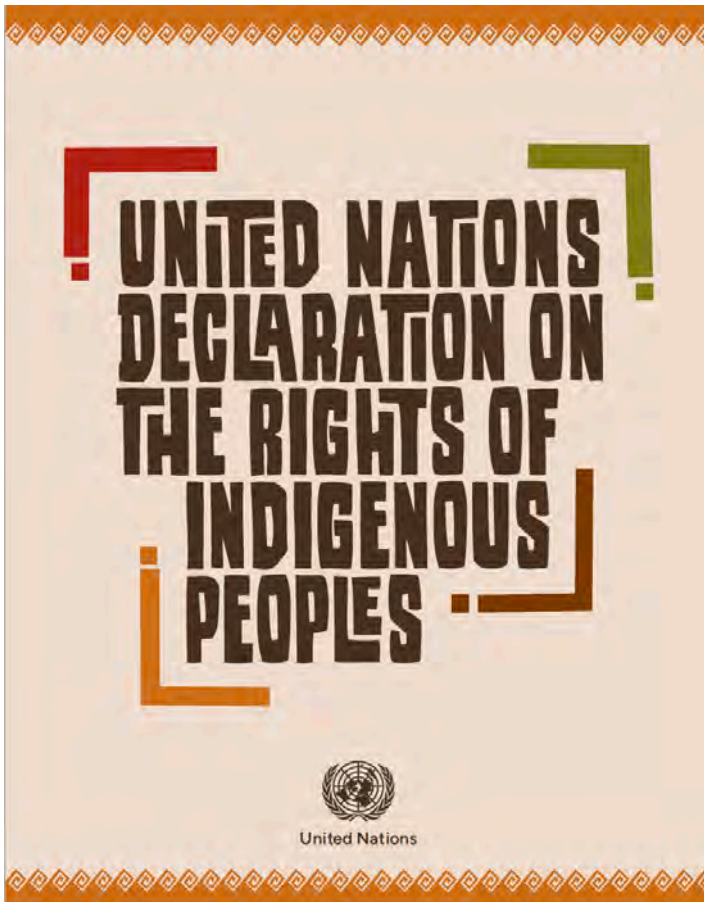


Figure 08 The United Nations Declaration of the Rights of Indigenous Peoples document cover

Grosvenor Mayfair West | Public Art Master Plan

8 PUBLIC REALM ANALYSIS

LAND ACKNOWLEDGEMENT

The site for this development project is located on the unceded and ancestral territory of the həŋqəmiŋəŋ and Skw̓wú7mesh (Squamish) speaking peoples, the xʷməθkʷəy̓əm (Musqueam), Skw̓wú7mesh (Squamish) and səliilwətał (Tsleil-Waututh) Nations, and has been stewarded by them since time immemorial.

REGIONAL CONTEXT

The Metro Vancouver Metro 2050 strategy designates Oakridge as a regional Municipal Town Centre (MTC). Today, Oakridge is undergoing massive transformation through high-density transit-oriented development that makes use of the regional rapid transit system—specifically, the Oakridge-41st Station on the SkyTrain Canada Line.

LAND USE

Until recently, Vancouver's South Cambie Local Area neighbourhood (bounded by West 16th Avenue, Cambie Street, West 41st Avenue and Oak Street) has been home to several institutional uses that occupied large land sites. These include hospitals, long term care facilities, public and private schools, the Oakridge Transit Centre and the RCMP Fairmont Lands now referred to as the Heather Lands. While the hospitals, care facilities and schools remain, the latter two are now undergoing re-development into commercial and residential uses. In terms of residential use, historically, the primary form in South Cambie has been single-family homes giving the area a decidedly suburban character. This is rapidly changing with the completion of the Cambie Corridor Plan that has planned for a range of increased densities on former single-family lots, often in the form of low rise (3-6 storeys) apartments or townhouse developments.

TOPOGRAPHY

The OTC site grades range between 91.5 to 96.7 meters in elevation. From the OTC site, the grade gently rises eastwards to Cambie where it then rises dramatically to the top of QE Park; the highest point in Vancouver at 125 meters. To the north and south of the OTC site, the land falls away, and it rises gently to the west to 110 meters near Granville and then falls away westwards. Other than QE Park, the OTC site and local area is among the highest within the City of Vancouver.

OPEN GREEN SPACE

The Oakridge neighbourhood includes several large public green spaces. At 52 hectares, QE Park is one of Vancouver's largest park spaces outside of the downtown core. Other large green spaces nearby include VanDusen Gardens (22 hectares) and Oak Meadows Park (5 hectares).

STREETS

Within Vancouver's street network, West 41st Avenue, Oak Street and Cambie Street are classified as Arterial Roads which are high-capacity urban roads that deliver traffic from collector roads to freeways or expressways.

CULTURE

This site is within the traditional territory of the Musqueam people who utilized most of what is known today as Metro Vancouver and a large watershed catchment area on the north shore to live, hunt and gather resources for living. There are documented historical travel routes that traverse the Oakridge neighbourhood.³ These routes are described in Figure 05 on page 10. Oakridge is also home to the Jewish Community Centre with a theatre and performing arts programming, The Peretz Centre for Secular Jewish Culture in Vancouver, the Jewish Museum and Archives of BC and the Vancouver Jewish Film Centre. See pages 36 to 42 for existing public art information.

Public Realm Analysis

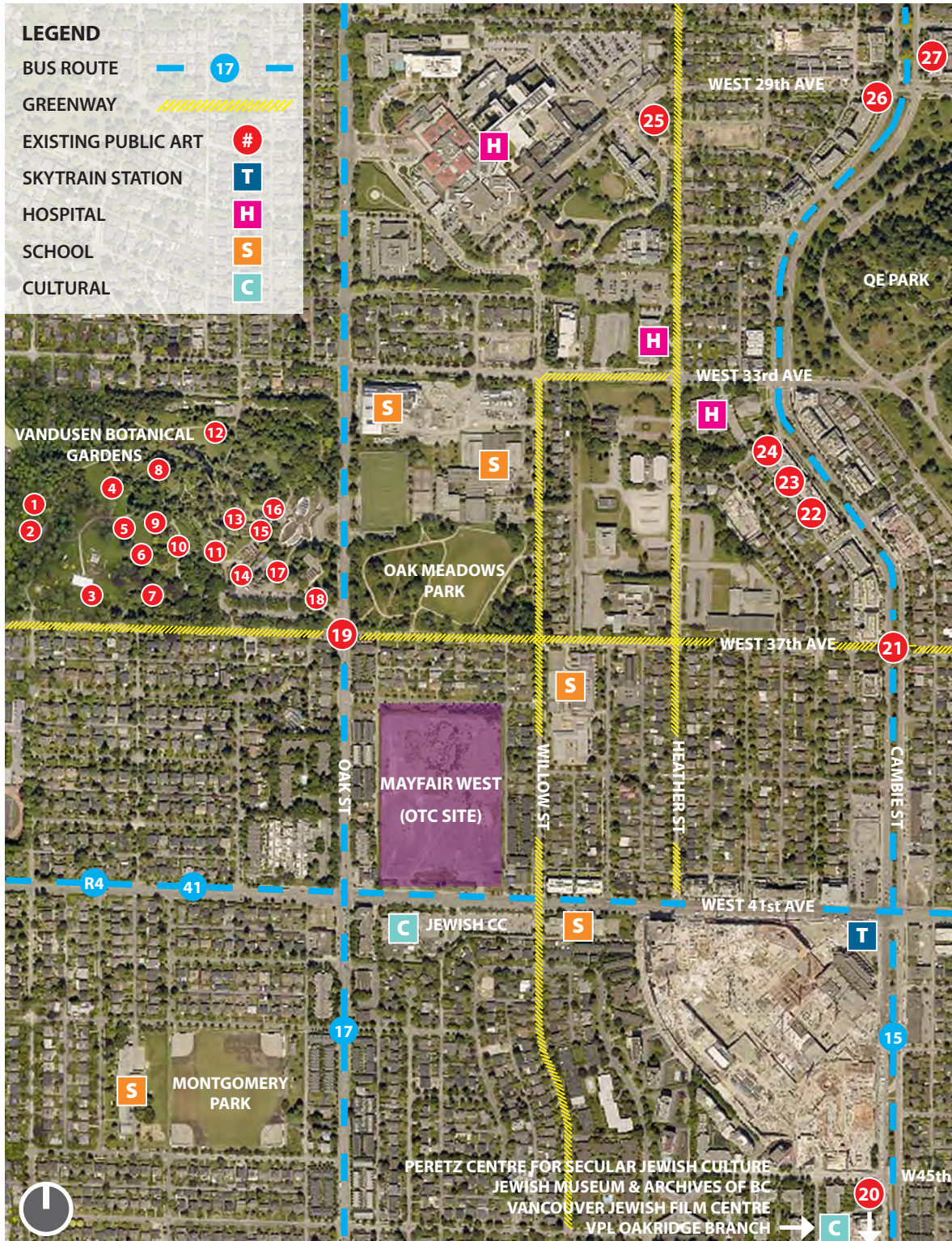


Figure 09 Public Art Context Map indicating the location of Mayfair West and existing public artworks, see pages 36 to 42 for more detailed information about the existing public art in this area

Grosvenor Mayfair West | Public Art Master Plan

9 MASTER PLAN

This development project's buildings will accommodate both commercial and residential uses with the residential comprising social housing (330 units), middle income rental housing (44 units), market rental (126 units) and market strata housing. The retail commercial uses are situated on the ground floor of parcels C, D and E, creating a lively and energetic public realm, see Figure 09. Commensurate with the urban planning objectives for the Oakridge neighbourhood, the tallest buildings are on the West 41st Avenue frontage and, from there, the building heights step down in height in the northwards direction as the architectural form integrates with the lower density, single-family housing across West 38th Avenue on the northern boundary, see Figures 10 and 11. The primary public realm spaces include a new

2-acre (0.81 hectares) public park, two east-west pedestrian mews spaces, one programmed with commercial retail uses in Parcels C and D, and the other providing through connection for pedestrians and cyclists on West 39th Avenue, two new roads connecting to the surrounding street grid that, within the right-of-way, include separated cycling lanes and pedestrian sidewalks. A new 69-space daycare facility will be situated at the northern end of the park space.

Table 01 and Figure 13 on the pages 20 and 21 provide an overview of the parcel delineations, building uses and density by parcel, public art contribution amount by phase and an illustrated diagram of the anticipated construction phasing.



Figure 10 3D Model output for the Grosvenor Mayfair West Master Plan; looking west; the Phase 1 (Parcel C) buildings are rendered and the buildings in the subsequent phases are in white

Master Plan Overview



Figure 11 SITE PLAN for the Grosvenor Mayfair West Master Plan, the number labels on each building indicate the number of storeys

Grosvenor Mayfair West | Public Art Master Plan

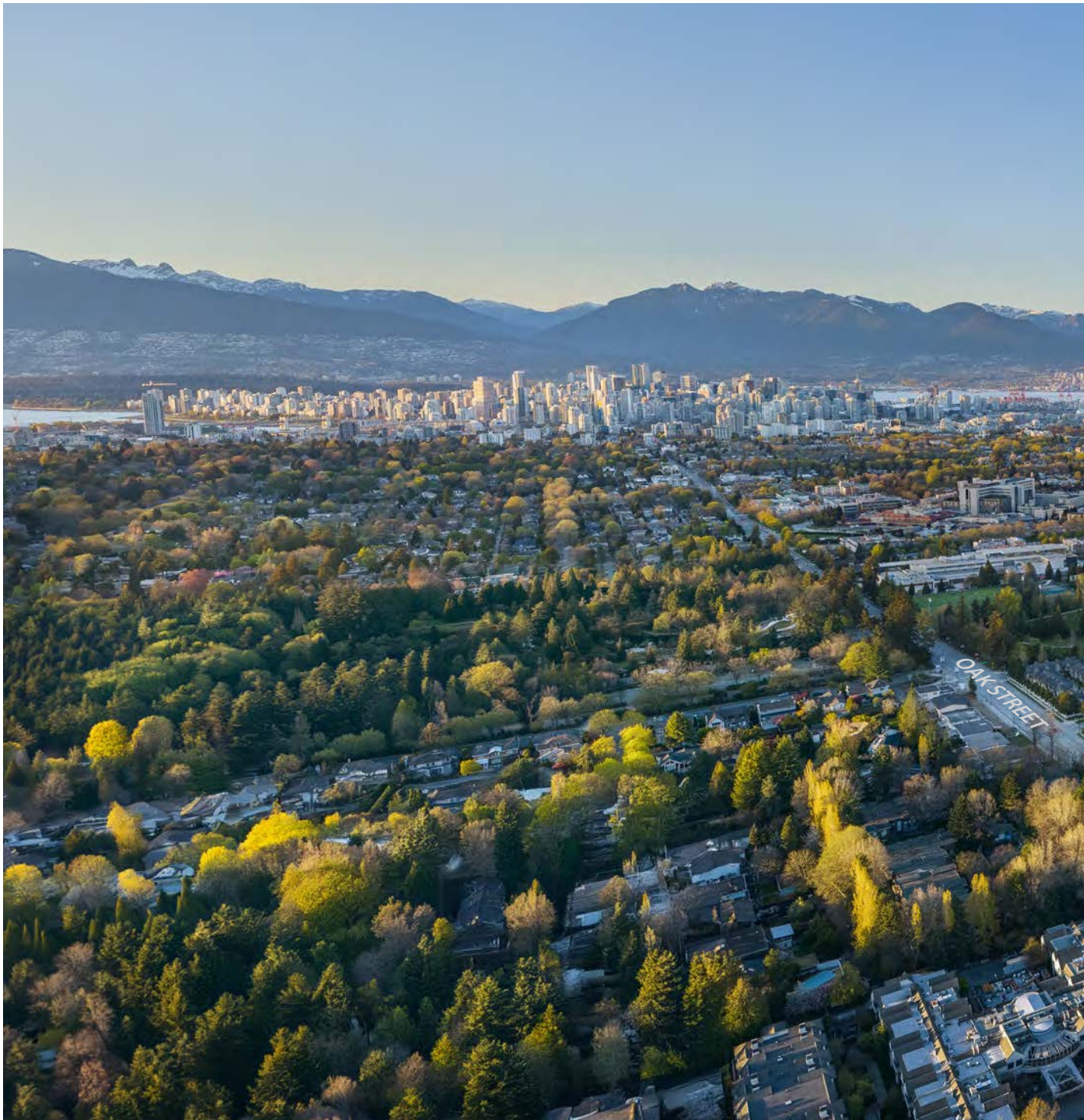


Figure 12 Looking north-northeast, the Mayfair West project is in the right foreground of the image; rendering by HPA

Master Plan Overview



Grosvenor Mayfair West | Public Art Master Plan

10 PROJECT PHASING & PUBLIC ART CONTRIBUTION CALCULATION BY PHASE

Table 01 and Figure 13 on these pages illustrate the development project’s building uses, parcel delineations, anticipated construction phasing and the public art contribution calculation for each phase and in total. While the various types of residential uses are distributed throughout the entire site, the commercial uses are located in the southern portion of the site closest to the West 41st Avenue corridor. The social housing will be delivered in Phases 2 and 3 and the new

public park and daycare facility will be delivered in Phase 3. If the City of Vancouver’s Option A public art rate remains at its current level, at full build-out, the overall public art contribution from this development project will be \$2,358,202. In terms of timing, the Phase One (Parcel C) development permit (DP) application was submitted on 03 October 2023 and is expected to be issued in the fourth quarter of 2024.

TABLE 01 BUILDING USES, FSR AREAS & PUBLIC ART CONTRIBUTIONS CALCULATION BY PHASE

PHASE	BUILDING USE	PARCEL(S)	FSR AREA (ft ²)	ELIGIBLE FSR AREA (ft ²) *	PUBLIC ART RATE (\$/ft ²) **	PUBLIC ART CONTRIBUTION
1	Market Strata Housing	C	300,618	450,552	\$1.98	\$892,093
	Rental Housing	C	126,351			
	Commercial - Retail	C	23,583			
2	Market Strata Housing	D, G	214,311	222,386	\$1.98	\$440,324
	Commercial - Retail	D	8,075			
	Social Housing (turnkey)	E	75,680			
3	Market Strata Housing	B	311,976	322,868	\$1.98	\$639,279
	Commercial - Retail	E	2,000			
	Social Housing (Turnkey)	E	70,789			
	Social Housing (Bare Parcel)	E	131,120			
	Daycare (69 spaces)	H	8,892			
4	Market Strata Housing	A, F	195,205	195,205	\$1.98	\$386,506
TOTALS			1,468,600	1,191,011		\$2,358,202

* Eligible FSR Area for the public art contribution calculation excludes the Social Housing FSR Area

** The amount of the City’s Option A public art rate may change in the future

Master Plan Overview



LEGEND

- Phase 1
- Phase 3 (includes park)
- Parcel Delineation
- Phase 2
- Phase 4

Figure 13 SITE PLAN for the Grosvenor Mayfair West Master Plan showing the parcel delineations and the anticipated construction phasing

Grosvenor Mayfair West | Public Art Master Plan

11 GENERAL GUIDING PRINCIPLES

TARGET AUDIENCES

The primary audience for the public art projects comprises two main groups—the local neighbourhood residents moving through the development site on foot, on wheels and in vehicles, and the residents living at this site who will experience these artworks daily as they move in and out of their buildings. A secondary audience will be the public who come to this site from further away to visit the shops, cafés and restaurants, park and daycare facility by way of the new public streets, sidewalks, cycling lanes, pedestrian mews and plaza areas. The designation of Oakridge as a transit-oriented Municipal Town Centre for the Metro Vancouver region has triggered significant density increases throughout the neighbourhood which will dramatically increase the population living here as well as non-resident visitors such as the staff and patrons of the many new commercial businesses.

ARTWORK DEVELOPMENT PROCESS

The artwork development process will be guided by an openness to approach and materials. The artwork commissioning processes employed at this site will be overseen by a professional public art consultant working with a selection panel comprising at least two art professionals, a representative from the design consultant team and a representative from the developer. These processes may include direct approaches to more senior, established artists, interview-based processes with a short-list of artists and artwork concept proposal-based process with a short-list of artists. Each of these processes will involve a long-list of nominated artists generated by the art professionals on the panel, review of the long-list and selection of the short-list by the entire selection panel, review and approval of the selected artist's artwork concept proposal or review of the short-listed artists' concept proposals, ranking and selection of one to go forward.

PHASING POTENTIAL

The potential exists to combine the public art budgets generated by two or more phases for use in a single phase. The main point of evaluation for deciding to do this will be the quality of the public art opportunities available in each phase. The better potential art sites may warrant adding the budget from another phase to increase the budget available for use on the best sites. This will be assessed as each subsequent phase goes through the development permit application process. If the phase is deemed to have optimal potential for public art with respect to the visibility level and configuration of the potential art sites, a detailed art plan will be developed for that phase, artist(s) selected and artwork(s) commissioned.

POTENTIAL ARTWORK SITES

Eleven potential public art sites have been identified throughout all phases of the entire development site, see Figure 14. These potential art sites are located on a range of urban landscape typologies including three urban plazas (01, 05, 06), two east-west pedestrian mews spaces (02, 03, 04, 10, 11), and the new park space (07, 08, 09). The sites identified in the park space could possibly form an art walk experience for park users. Any artwork located in the new park space will require engagement with the City of Vancouver's Parks & Recreation department. All of the identified potential art sites will be subject to change once the development permit application process gets underway for each phase and the architectural and landscape design schemes go through typical iterative design development processes. Early identification of the best potential art sites in this master plan will be coordinated with the design consultant team as each phase proceeds through design development.

Guiding Principles

ORIENTATION TO EXISTING PUBLIC ART

The selection panel, community advisory panel and short-listed artists will be thoroughly oriented to the development project and its surrounding neighbourhood context including a walking tour of all the existing public art in the vicinity of this site and, when the time comes, within the completed phases of the Mayfair West development project.

INTEGRATION OF ARTWORKS INTO SITES

Once an artwork concept proposal has been approved, Grosvenor and their design consultants and public art consultant will work closely with the artist to ensure that the artwork is well-integrated into its site context. For example, this may involve minor rearrangements of site furnishings, planted areas or trees in order to ensure long-term visibility of the artwork.



Figure 14 SITE PLAN for the Mayfair West Master Plan showing the potential art sites throughout the project designed by the circular markers, the number on each building refers to its number of storeys; rendered site plan by PFS Studio

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

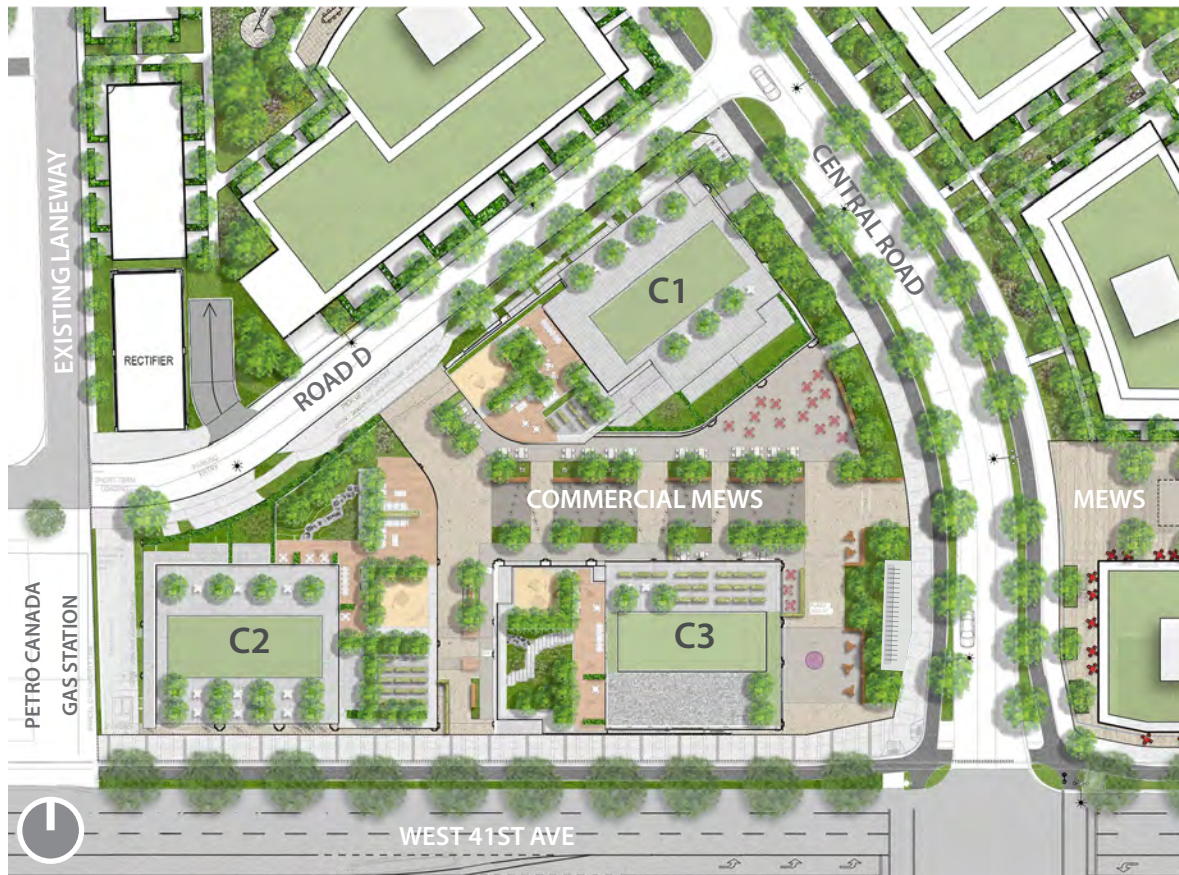


Figure 15 PHASE ONE SITE PLAN, with Buildings C1, C2 and C3 indicated; Phase One is bounded by West 41st Avenue to the south, the new Road D to the north and the new Central Road to the east.

TABLE 02 TYPES & NUMBERS OF RESIDENTIAL UNITS & BUILDING PROGRAM USES

BUILDING	MIRH RENTAL UNITS	MARKET RENTAL UNITS	MARKET CONDO UNITS	PROGRAM USE
C1	0	0	155	Commercial Retail at grade, Market Strata Residential
C2	0	0	144	Commercial Retail at grade, Market Strata Residential
C3	44	126	0	Commercial Retail at grade, Moderate Income Rental Housing (MIRH), and Market Rental
TOTAL	44	126	299	469 - TOTAL Residential Units

Phase One | Development Project Overview

12 SITE DESCRIPTION

Phase One (Parcel C) of this development project is located in the southwest corner of the overall OTC site along West 41st Avenue, between the Petro Canada gas station site (at the corner of Oak St and West 41st Ave) and the new central road, see Figure 15.

13 DESIGN RESPONSE RATIONAL

With the intention of enhancing the community experience, the public realm design considerations for Phase One include the following (source: DP Application drawing set, version 3):

- Commercial mews space is envisioned as an urban space parallel to West 41st Avenue that fosters social activities within the community and supports the development of this space becoming a dynamic community hub
- Retail Streetscape Identity - contributing to a cohesive streetscape, features such as clear entry identities, rich landscape character and visually open semi-private spaces contribute to the architectural character and expression
- Residential Streetscape Identity - building entrances are designed to be distinct and well-scaled to their surroundings, residential lobby entrances are nestled within the brick pier motif of each building podium; distinct glazed canopies contribute to the animation of the public realm
- Grade oriented dwelling units configured to lend a residential character to the street
- Parking and loading solutions prioritize the integration of parking access with the goal of minimizing the negative impact of parking structures

- West 41st Avenue Entrance - located at the northwest corner of the new central road and West 41st Avenue, the entry plaza serves as a gateway to the entire site and is designed to accommodate outdoor dining and public gatherings with the potential to showcase public art to a large audience

14 BUILDING PROGRAM USES

From an art-planning perspective, the program uses for each building planned for the development project indicate how people will be moving in, out and through the spaces and the amount of retail signage, wayfinding and other visual information that can be expected to be in the spaces, see Table 02. Understanding these aspects of the overall project are important for precluding any potential conflicts between the installed artworks and the other objects in the landscape such as seating and trees (which get larger over time) or information such as wayfinding and retail signage objects in the space.

The residential unit mix in each of the three Phase One buildings is as follows:

- Building C1 will have one-, two-, two- plus den and three-bedroom market condo units
- Building C2 will have one-, one- plus den, two-, two- plus den and three-bedroom market condo units
- Building C3 will have studio, one-, two- and three-bedroom Moderate Income Rental Housing (MIRH) units and one-, two- and two-bedroom plus den market rental units

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

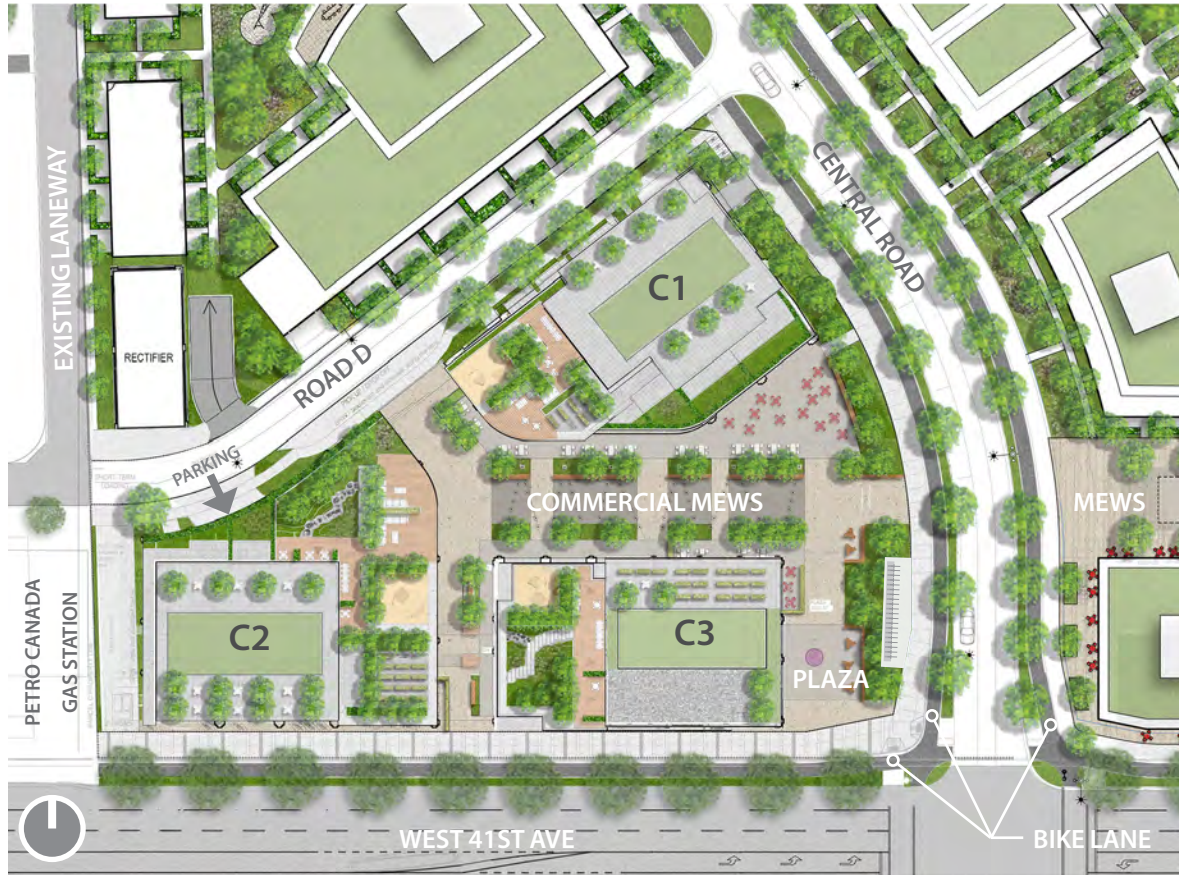


Figure 16 PHASE ONE SITE PLAN, with outdoor areas indicated

Phase One | Development Project Overview

15 OUTDOOR AREAS PROGRAM

As described in Figure 16 and Table 03, the configuration of the architectural response and program for Phase One has created the opportunity for a unique series of outdoor public realm spaces that are shielded from the busy West 41st Avenue arterial corridor. The commercial mews in the heart of the Phase One site along with the retail program in the ground floor levels of the buildings will draw pedestrians into this site from elsewhere in the neighbourhood. These outdoor spaces facilitate pedestrian circulation and uses that are both active and passive. The pedestrian circulation routes offer important connectivity through the site to other destinations in the vicinity such as the Oakridge-41st SkyTrain station at the corner of Cambie Street and West 41st Avenue, VanDusen Gardens, Oak Meadows Park, Queen Elizabeth Park and eventually, the new park space at this site that will be delivered in Phase Three. Give the protection it offers, pedestrians may prefer to circulate east-west through the commercial mews space instead of staying on West 41st Avenue, especially in times of heavy traffic. The publicly accessible outdoor spaces within this site will have a unique and vibrant life with plenty of opportunities for enjoying the outdoor spaces in passive and active ways including outdoor cafe and restaurant seating and enjoying the plaza space.

TABLE 03 OUTDOOR AREAS PROGRAM USES

OUTDOOR AREA	PROGRAM USE
West 41st Ave Frontage	Retail at grade, Pedestrian circulation, Separated cycling lane, C2 and C3 residential lobby entrances and retail CRU entrances
Main Plaza Space	Retail at grade, Passive use (seating), Outdoor café/restaurant seating
Commercial Mews	Retail at grade, Outdoor café/restaurant seating, Pedestrian circulation
Central Road	Vehicular circulation, Pedestrian circulation, Separated cycling lane, Bike share infrastructure adjacent to main plaza space
ROAD D	Retail at grade, Pedestrian circulation, Vehicular entry to the Phase One underground parkade from Road D under Building C2

16 3D STUDIES

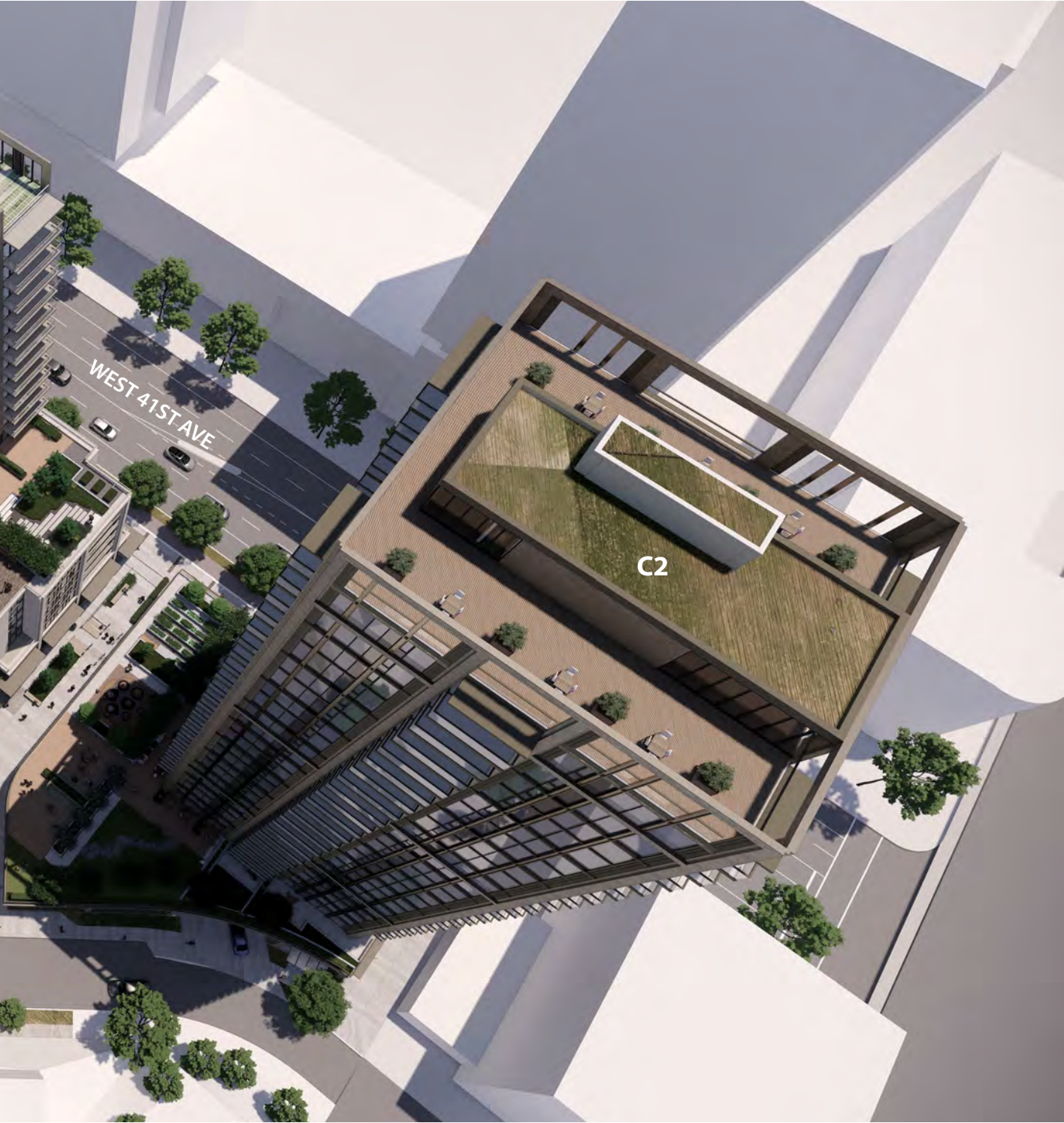
The following pages contain three-dimensional renderings of the Phase One buildings and public realm spaces. These views are taken from above and the outside perimeter of the site looking in as well as from the public spaces in the middle of the site that are surrounded by the buildings. The porosity and pedestrian circulation routes into and through the Phase One site are evident in these renderings.

Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 17 3D Model output of the PHASE ONE SITE, with buildings C1, C2 and C3 indicated, rendering by HPA

Phase One | Development Project Overview



Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 18 3D Model output of the PHASE ONE SITE, the commercial mews space, rendering by HPA

Phase One | Development Project Overview



Figure 19 3D Model output of the PHASE ONE SITE, looking north with West 41st Ave in the foreground and Buildings C2 (left) and C3 (right) in the mid-ground, rendering by HPA

Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 20 3D Model output of the PHASE ONE SITE, looking eastwards along West 41st Ave, rendering by HPA

Phase One | Development Project Overview



Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 21 3D Model output of the PHASE ONE SITE, looking eastwards down the commercial mezz space between Towers C1 and C3, rendering by HPA

Phase One | Development Project Overview



Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 22 Group moving stone, 1975, International Stone Sculpture Symposium; Source: City of Vancouver Archives



Figure 23 Official opening of the International Stone Sculpture Symposium held at VanDusen Gardens, 1975, Mayor Art Phillips making the first ceremonial cut; Source: City of Vancouver Archives

Public Art Context

17 PUBLIC ART CONTEXT

INTRODUCTION

The inclusion of public art with urban development activity began here in the early 1990s when the City of Vancouver established the Public Art Program for Private Development. The ensuing three decades has seen many public artworks commissioned through this program and through Vancouver's civic-funded program. These artworks are often concentrated where the most urban development activity occurs resulting in neighbourhood-based collections. This is especially true in the Oakridge neighbourhood context with the amount of new high-density urban development happening. This section provides an overview of the existing public art as well as the locations of the anticipated upcoming public art yet to be installed in the Oakridge neighbourhood.

Table 04 lists the existing public artworks within the Oakridge neighbourhood context of this development project. The numbers assigned to each artwork in this table correspond to the numbered markers indicating the locations of the artworks on the Public Art Context Map in Figure 24 and the numbers on the images of the existing artworks on the pages that follow.

EXISTING PUBLIC ART

Having a clear understanding of the existing public art in the neighbourhood context is important to broadly inform the approach of the public art strategy for any given site and to ensure that duplication does not occur.

The existing public artworks within the Oakridge neighbourhood are all sited, three-dimensional free-standing sculpture that have been installed over the past 50 years with the majority in the mid-1970s. These works fall into two categories, the collection of sculpture installed at VanDusen Gardens in the 1970s and the public artworks

installed more recently within the neighbourhood context under the City's civic-funded and private development public art programs.

Of note in this neighbourhood is the Vancouver International Stone Sculpture Symposium, held in July and August of 1975 at the newly-opened VanDusen Gardens, which drew a daily audience of about 300 members of the public and produced the stone sculptures sited in the gardens today.

"Hosted by Vancouver School of Art (now Emily Carr University of Art & Design), under the direction of Gerhard Class, The Vancouver International Stone Sculpture Symposium invited 12 internationally-renowned artists to spend the summer of 1975 in the newly opened VanDusen Botanical Garden creating sculptures with the assistance of 24 students from the school. The artists were given a choice of site at the Garden and stone (either marble from Turkey and Iran or travertine from Turkey). Donated by Debro Construction Company, the stone arrived in Vancouver as ballast in ships.

The participating sculptors were Hiromi Akiyama (France/Japan), Joan Gambioli (Canada), Mathias Heitz (Austria), Olga Jancic (Yugoslavia), Wolfgang Kubach and Anna-Maria Wilmsen-Kubach (Germany), David Franklin Marshall (Canada), Michael Prentice (France/USA), 'Piqtoutkun' David Ruben (Canada), Adolf Ryska (Poland), Jiro Sugawara (Italy/Japan) and Kiyoshi Takahashi (Japan)."⁷

FUTURE PUBLIC ART

Information about the commissioned artworks in the neighbourhood yet to be installed was not available. In place of this, the location of potential new public artworks at the sites of new development projects that meet or exceed the threshold for including public art (100,000 ft² of FSR area) are indicated with a green marker on the Public Art Context Map in Figure 24.

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

Table 04 lists the existing public art projects in the Oakridge neighbourhood context. The number of each artwork in the table corresponds with the red numbered markers on the Public Art Context Map, Figure 24 on page 39 and with the numbered photos of each artwork on pages 40 to 42.

TABLE 04 EXISTING PUBLIC ART PROJECTS IN THE NEIGHBOURHOOD

#	ARTWORK TITLE	ARTIST	YEAR	LOCATION
1	<i>Zipper</i>	Urs-P Twellmann	2012	VanDusen Gardens
2	<i>Al of the Gispudwada</i>	Arthur Sterritt	1976	VanDusen Gardens
3	<i>Throne of Nezahualcoyotl</i>	Ted Sebastian	1978	VanDusen Gardens
4	<i>In Memoriam of Teilhard de Chardin</i>	Mathias Hietz	1975	VanDusen Gardens
5	<i>For the Botanical Garden</i>	Akiyama Hiromi	1975	VanDusen Gardens
6	<i>Observing Your Society</i>	David Ruben	1975	VanDusen Gardens
7	<i>Woman</i>	Kiyoshi Takahashi	1975	VanDusen Gardens
8	<i>Meta Morphosis</i>	Olga Jancic	1975	VanDusen Gardens
9	<i>Landscape 75</i>	Jiro Sugawara	1975	VanDusen Gardens
10	<i>Earth, Air and Sea</i>	Joan D Gambioli	1975	VanDusen Gardens
11	<i>Sundial</i>	Gerhard Class	1975	VanDusen Gardens
12	<i>Travertine Sculpture 75</i>	David Marshall	1975	VanDusen Gardens
13	<i>Between</i>	Adolf Ryszka	1975	VanDusen Gardens
14	<i>Puttino (Boy with Dolphin)</i>	A. Del Verrochio	1980	VanDusen Gardens
15	<i>Drinking Fountain</i>	David Backstrom	1977	VanDusen Gardens
16	<i>Fisher Hauling in the Net</i>	Gehard Juchum	1976	VanDusen Gardens
17	<i>The Mosquito People</i>	Earl Muldoe	1986	VanDusen Gardens
18	<i>Swedish Fountain</i>	Per Nilsson-Ost	1975	VanDusen Gardens
19	<i>Utility Pole</i>	Marko Simcic	1997	Oak & West 37th Ave
20	<i>Whereness</i>	Rebecca Bayer	2016	6633 Cambie Street
21	<i>Machina Metronoma (Cambie)</i>	Dwight Atkinson	1997	Cambie & West 37th Ave
22	<i>900 Oranges</i>	Gathie Falk	2020	5077 Cambie Street
23	<i>18 Pairs of Blue & White Running Shoes</i>	Gathie Falk	2020	5033 Cambie Street
24	<i>10 Baseball Caps</i>	Gathie Falk	2020	4963 Cambie Street
25	<i>Playtime</i>	Myfanwy MacLeod	2016	4480 Oak Street
26	<i>Family: Five Figures for a Triangle</i>	Lyse Lemieux	2020	4599 Cambie Street
27	<i>Meristem</i>	IE Creative	2018	4488 Cambie Street

Public Art Context



Figure 24 Public Art Context Map indicating the location of Mayfair West and existing public artworks

Grosvenor Mayfair West | Phase 1 Detailed Art Plan



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Public Art Context - VanDusen Gardens



10



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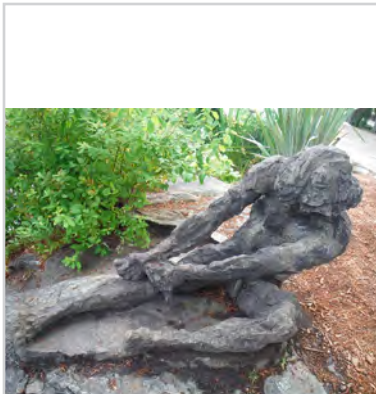
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Grosvenor Mayfair West | Phase 1 Detailed Art Plan



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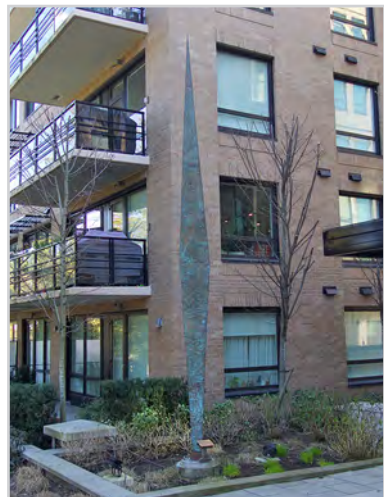
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26



27

Public Art Context - Neighbourhood



Figure 25 900 ORANGES, 2020 by Gathie Falk, located on Cambie Street between McGuigan and West 35th Avenue

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

18 APPLICABLE FLOOR AREA & PUBLIC ART CONTRIBUTION CALCULATION

The following Tables 05 through 08 describe the calculation of the public art contribution and the public art budget. Grosvenor is electing to pursue Option A for the delivery of the public art project being generated by this development project. The Option A public art rate applied to the project is \$1.98 per square foot of FSR area which corresponds with the public art rate currently in use by the City of Vancouver. Phase One of the Mayfair West development project does not include any social housing, and as such, the entire Phase One FSR area is eligible in the public art calculation.

TABLE 05 PROPOSED FLOOR SPACE AREA

ITEM	TOTAL AREA (ft ²)
Commercial FSR Area	23,583
Residential - Moderate Income Rental FSR Area	31,913
Residential - Market Rental FSR Area	94,438
Residential - Market Condo / Strata FSR Area	300,618
TOTAL ELIGIBLE FSR AREA	450,552

TABLE 06 PUBLIC ART DELIVERY OPTION CHOICE & RATE

Option Choice	A
Option Rate (2016 Rate)	\$1.98 per buildable (FSR) ft ² *

* Equivalent: \$21.31254 per buildable (FSR) m²

TABLE 07 PUBLIC ART CONTRIBUTION CALCULATION

ITEM	TOTAL FSR AREA (ft ²)	RATE (\$/ft ²)	TOTAL
Mayfair West Phase One - 949 West 41st Ave	450,552	\$1.98	\$892,093
TOTAL	450,552		\$892,093

Public Art Contribution & Budget

19 PUBLIC ART BUDGET

ITEM	AMOUNT
City of Vancouver 10% Option A Civic Public Art Program Contribution	\$89,209
Public Artwork Project Budget All artist fees for selected artist and all costs required to realize artwork(s) including concept design and representation, design development, mock-ups, testing, samples, engineering and other necessary consultants, detailed design, preparation of construction documents, materials, fabrication, construction coordination, site preparation, transportation, shipping, installation, project management, engineering certificates, insurance, contingency and all applicable taxes	\$581,500
Developer’s Reserve Contingency	\$78,923
Administration Budget, including:	\$142,461
Selection Panel Fees (3x \$2,500)	\$7,500
Community Advisory Panel Fees (3x \$1,000)	\$3,000
Short-Listed Artists Orientation, Interview & Presentation Fees (4x \$1,500)	\$6,000
Short-Listed Artist Travel	\$10,000
Artist Selection Process Disbursements	\$7,500
Public Art Consultant Fee for Phase 1	\$88,750
Public Art Consultant Fee for Master Plan (apportioned to Phase 1)	\$2,798
Selection Process Contingency	\$16,913
TOTAL	\$892,093

NOTES

1. Any funds allocated to the Administration Costs budget that are not utilized in the planning and selection process will be added to the Artwork Budget and made available to the selected artist
2. Any landscape- or architecturally-specified material, object or element shown in the Development Permit (DP) drawings that becomes incorporated into the public art project, the base-building budget for that material, object or element will be made available to the artwork project and the artwork budget will act as a top-up to the base-building budget
3. After the artwork project is fully completed, any unused artwork project funds, such as the Developer’s Reserve Contingency, will be reviewed with the City of Vancouver Public Art Program staff and permission sought to utilize the remaining funds to support the public artwork with a Public Art Vancouver pamphlet to be distributed to the surrounding community, a celebratory opening event, and/or a produced video about the completed artwork including an interview with the artist about the artwork

Grosvenor Mayfair West | Phase 1 Detailed Art Plan



Figure 26 UTILITY POLE, 1997, by Marko Simcic, commissioned by the City of Vancouver for the Ridgeway Greenway, this location is at Oak Street and West 37th Avenue

Public Art | Best Practices

20 PUBLIC ART | BEST PRACTICES

INTRODUCTION

Over the last several decades, public art has become ubiquitous as urban space has become a more directly explored subject within contemporary art practice, while cities, institutions and other groups have invested in identity strategies that include art. Numerous civic, institutional, corporate, community and artist-led programs have contributed to the many public artworks that we experience today in cities. The resulting artworks are very broad in scope, scale, duration and participation in contemporary art discourse.

PROFESSIONAL ART PRACTICE

In the broad context of artwork in the public realm, the following description of professional art practice is intended to clarify and distinguish this practice from other ventures that result in what is often very loosely labelled as ‘public art’. Contemporary art practices vary widely, but usually consist of a sustained investigation into a set of ideas, considerations, concerns, materials or form that permeate throughout the artworks. Art practices can look broadly and deal very carefully with the nature of contemporary existence. Setting up the terms of engagement, the reason for making, is often as important as the resulting artwork. While recognizing that installing artwork in the public realm has inherent constraints, such as exposure to the elements and public safety concerns, we support artists in developing artwork proposals within as much relative freedom as possible. The goal is to make room for the artist’s practice among all the other situational constraints intrinsic to the public realm in a city. We endeavour to do this because we find that permanently-installed public artwork that comes from an artist’s on-going studio-based art practice will have much to say to its audience over a sustained period of time across repeated encounters.

PUBLIC ART PLANNING

Planning a public art project involves bringing art and the city together in all their complexities while maintaining the integrity of each. Cities are complicated places that rely on many functional infrastructure systems that must not be disrupted. How do we create the conditions for and accommodate the demands of excellent artwork within such a labyrinth of requirements? The challenge is in identifying and addressing the myriad complex social, cultural, economic, functional, physical and urban conditions associated with a project that seeks to include art. Those conditions must be well understood in order to create a space for artwork to exist successfully within its context over the long term while respecting the realities of civic life.

21 PUBLIC ART VISION & OBJECTIVES

PUBLIC ART VISION

To provide public art that will enrich the experience of the public realm for the various audiences living and working in this development project and those moving through, into and out of the Oakridge neighbourhood.

PUBLIC ART OBJECTIVES

- To develop public artworks that have interest across time through repeated visits for a broad range of public audiences
- To strengthen public engagement with and understanding of contemporary art practice
- To engage the interest of the contemporary art community through the development of innovative public art opportunities that support and accommodate contemporary art practice
- To offer artists the opportunity to expand their art practices through the consideration of the public realm as a sphere within which to engage new audiences and address new issues

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

22 PUBLIC ART AUDIENCE

PUBLIC ART AUDIENCE

The primary audience for the Grosvenor Mayfair West Phase One public art project(s) comprises two main groups—the local neighbourhood residents moving through the development area on foot, on wheels and in vehicles, and the residents living at this development project who will experience these artworks daily as they move in and out of their buildings. A secondary audience will be the non-resident public circulating through the development to visit the shops, cafés and

restaurants by way of the new public streets, sidewalks, cycling lanes, pedestrian mews and plaza areas. The designation of Oakridge as a transit-oriented Municipal Town Centre for the Metro Vancouver region has triggered significant density increases throughout the neighbourhood which will dramatically increase the population living here as well as visitors such as the staff and patrons of the many new commercial businesses.

23 POTENTIAL PUBLIC ART SITES

NUMBER OF PUBLIC ART PROJECTS

The Grosvenor Mayfair West Phase One development project will include one public art opportunity resulting in one artwork or a series of artworks by the selected artist.

POTENTIAL PUBLIC ART SITES

The potential public art sites within the Mayfair West Phase One development project are indicated by markers 01 through 03 on the Site Plan in Figure 27, described in Table 09 and more fully on the following pages. These three potential art sites offer the opportunity for three dimensional ground-oriented sculpture. Once an artist is selected, a more detailed and coordinated effort will be undertaken to site and integrate the artwork into the chosen location(s)—taking into consideration all the other planned programming and activities in the plaza and commercial mews spaces. Not all of these potential art sites will necessarily be utilized for artwork. In order to provide the artist with as much flexibility as possible, they will be offered this range of potential art sites for consideration. Working in collaboration with the project team, the artist will be asked to indicate which site or sites

best fit their approach for the particular artwork concept they have in mind. In order to prevent conflict with the other objects and programming around these art sites, such as trees, lighting, and seating, the project team will work closely with the artist to ensure that the artwork is well situated with good long term visibility and access. The budget may be concentrated into a single large-scale sculpture, or alternatively, be used to develop a series of two or three sculptures installed on multiple sites.

ARTWORK OWNERSHIP & MAINTENANCE

It is anticipated that the property owner will retain ownership of the outdoor commercial mews space and all the Phase One potential public art sites identified in this art plan, and as such, will also own the artwork(s). The property owner will be responsible for the maintenance throughout the life span of the artwork(s). The selected artist will be required to utilize durable materials and construction methods that are suitable for lasting a similar life span of the buildings and to provide a detailed maintenance manual that will be distributed to the owner, the City and property management.

Potential Public Art Sites

TABLE 09 POTENTIAL PUBLIC ART SITES IN PHASE ONE (PARCEL C)

#	SITE
01	Main Plaza at West 41st Avenue
02	Commercial Mews, at the Western End
03	Commercial Mews, at the Eastern End

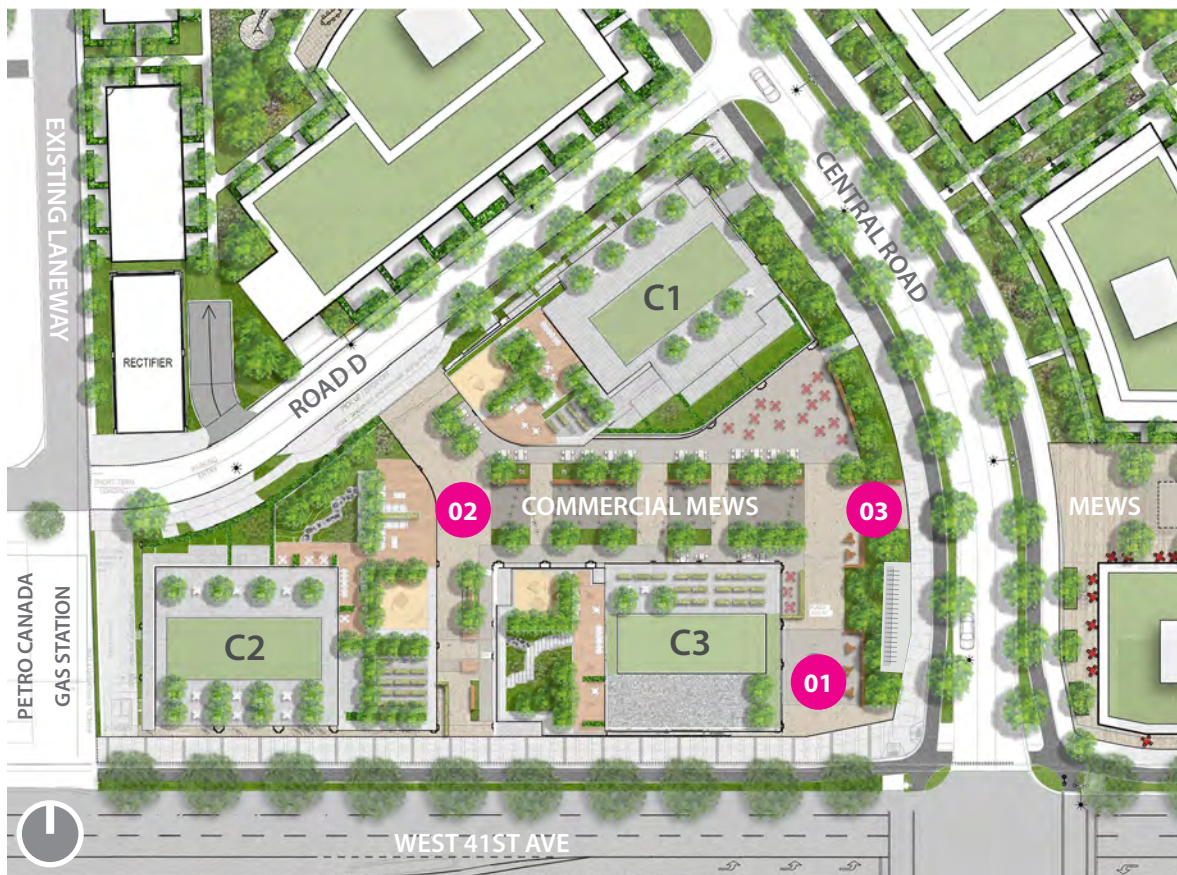


Figure 27 Phase One (Parcel C) Site Plan, annotated with potential public art sites

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

01 MAIN PLAZA SPACE - West 41st Ave & the new Central Road

SITE TYPE	<ul style="list-style-type: none"> • Large urban plaza space
ARTWORKTYPE	<ul style="list-style-type: none"> • Three-dimensional, ground-oriented sculpture
AUDIENCES	<ul style="list-style-type: none"> • From the ground: passing pedestrians, cyclists, motorists; patrons and staff of retail shops, cafés and restaurants; residents of Mayfair West and their visitors • From above: at full build-out, the residents living in buildings C1, C3 D1 and possibly E3, in the units that overlook the plaza space
AUDIENCE EXPERIENCE	<ul style="list-style-type: none"> • Visual - from plaza level, from above by some occupants of building units that overlook the plaza space • Physical - potential for physical interaction by audience on the ground
UNIQUE FEATURES	<ul style="list-style-type: none"> • Significant, spacious urban plaza • Highly visible from West 41st Ave • Seating opportunities around plaza edges
OWNERSHIP	<ul style="list-style-type: none"> • It is anticipated that the property owner will own the artwork
CONSIDERATIONS	<ul style="list-style-type: none"> • The City has designated a statutory right of way (SRW) in the plaza space that will preserve its long term public access and use • There may be outdoor café or restaurant seating adjacent to the plaza from the CRU units that overlook the plaza • C3 residential lobby does not open on to the plaza, it opens on to West 41st Ave • Currently, the CRUs adjacent to the plaza are configured to open onto West 41st Avenue and the commercial mews space, but this may change with either or both of the CRUs being re-configured to open on to the plaza space • Bike share will be located on the west side of the new Central Road adjacent to the plaza space; the bike share infrastructure currently has bright red branding, and this branding changes from time to time • Plaza is situated over the suspended structural slab for the parkade

Potential Public Art Sites



Figure 28 The Phase One main plaza site shown in the context of West 41st Avenue; potential public art site #01 is indicated generally with pink marker



Figure 29 The Phase One main plaza site, closer view; potential public art site #01 is indicated generally with pink marker

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

02 COMMERCIAL MEWS SPACE - Western End at Intersection with North-South Mews

<p>SITE TYPE</p>	<ul style="list-style-type: none"> • Pedestrian mews space with retail shops, cafés and restaurants on both sides, residential units above the ground floor commercial units
<p>ARTWORKTYPE</p>	<ul style="list-style-type: none"> • Three-dimensional, ground-oriented sculpture
<p>AUDIENCES</p>	<ul style="list-style-type: none"> • From the ground: passing pedestrians, cyclists, motorists; patrons and staff of retail shops, cafés and restaurants; residents of Mayfair West and their visitors • From above: at full build-out, the residents living in buildings C1, C2, C3, and D1, in the units that overlook the commercial mews
<p>AUDIENCE EXPERIENCE</p>	<ul style="list-style-type: none"> • Visual - from plaza level, from above by some occupants of building units that overlook the plaza space • Physical - potential for physical interaction with the sculpture by the audience on the ground
<p>UNIQUE FEATURE</p>	<ul style="list-style-type: none"> • Pedestrian-only zone • Busy and energetic commercial retail area • At the intersection of two pedestrian mews spaces • General seating in the mews and the outdoor café and restaurant seating provide the opportunity to see the artwork over a longer period of time compared to when passing by on the way to somewhere else • Opportunity to develop a pair of sculptures, one each at the western and eastern ends of the commercial mews space
<p>OWNERSHIP</p>	<ul style="list-style-type: none"> • It is anticipated that the property owner will own the artwork
<p>CONSIDERATIONS</p>	<ul style="list-style-type: none"> • The City has designated a statutory right of way (SRW) in the commercial mews space that will preserve its long term public access and use • This artwork site will be visible from West 41st Avenue • The commercial mews space is situated over the suspended structural slab for the parkade

Potential Public Art Sites



Figure 30 The intersection of the east-west and north south pedestrian-only commercial mews spaces; potential art site #02 is indicated generally with a pink marker



Figure 31 Looking north from West 41st Avenue into the north-south commercial mews space; potential public art site #02 is indicated generally with a pink marker at the intersection of the two mews spaces

Grosvenor Mayfair West | Phase 1 Detailed Art Plan

03 COMMERCIAL MEWS SPACE - Eastern End at the new Central Road

SITE TYPE	<ul style="list-style-type: none"> • Pedestrian mews space with retail shops, cafés and restaurants on both sides, residential units above the ground floor commercial units
ARTWORK TYPE	<ul style="list-style-type: none"> • Three-dimensional, ground-oriented sculpture
AUDIENCES	<ul style="list-style-type: none"> • From the ground: passing pedestrians, cyclists, motorists; patrons and staff of retail shops, cafés and restaurants; residents of Mayfair West and their visitors • From above: at full build-out, the residents living in buildings C1, C3, D1 and E3, in units that overlook the plaza space
AUDIENCE EXPERIENCE	<ul style="list-style-type: none"> • Visual - from the commercial mews level and the Central Road sidewalk and roadway, from above by some occupants of building units that overlook the mews space and this section of Central Road • Physical - potential for physical interaction with the sculpture by the audience on the ground
UNIQUE FEATURE	<ul style="list-style-type: none"> • Pedestrian-only zone • Busy and energetic commercial retail area • Adjacent to the commercial mews space • General seating in the mews and public realm area and the outdoor café and restaurant seating provide the opportunity to see the artwork over a longer period of time compared to when passing by on the way to somewhere else • Opportunity to develop a pair of sculptures, one each at the western and eastern ends of the commercial mews space
OWNERSHIP	<ul style="list-style-type: none"> • It is anticipated that the property owner will own the artwork
CONSIDERATIONS	<ul style="list-style-type: none"> • The City has designated a statutory right of way (SRW) in the commercial mews space that will preserve its long term public access and use • This artwork site will be visible from the continuation of the mews space in Parcel D across the new Central Road • The commercial mews space is situated over the suspended structural slab for the parkade • To facilitate optimum visibility of the artwork, two of the planned street trees, on either side of Central Road, will need to be deleted

Potential Public Art Sites



Figure 32 Looking west at the eastern end of the east-west commercial news space at the new Central Road; potential art site #03 is indicated generally with a pink marker



Figure 33 Looking northwards from the new Central Road towards the eastern end of the east-west commercial news space; potential public art site #03 is generally indicated with a pink marker

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24 ARTIST SELECTION PROCESS

ELIGIBILITY CRITERIA FOR ARTISTS

Artists and artist teams being considered for this public art opportunity must have completed specialized training in the field of art and be recognized by their peers as a professional artist. They must have maintained an independent studio-based art practice for at least five years and may be established, in mid-career or emerging. They must also have developed an independent body of work and presented their work publicly in a professional context, such as in a gallery, at least three times.

ARTIST SELECTION PROCESS

The selection process for this project will comprise three phases as follows:

PHASE ONE

Phase One of the artist selection process begins with a thorough and detailed two-part orientation for the artist selection panel and the community advisory panel.

Part One of the orientation process will be an in-office meeting that will comprise the following:

- Presentation by Grosvenor about the history of the company and their local and international work
- Presentation by the project design consultant team to describe the planned development, including Phase One and at full build-out; members of the two panels will have the opportunity to interact with the design team to ask questions and seek any needed clarification
- Presentations by each member of the Community Advisory Panel to impart their specific local knowledge of the communities they represent within the neighbourhood context—the local

Musqueam, Jewish and Oakridge-Marpole communities

- Presentations by the art professionals on the selection panel about contemporary art practice, the work of a curator, the work of an artist, the local Vancouver art community and public art
- Presentation by the public art consultant to describe the parameters of the public art opportunity including describing the potential public art sites

Part Two of the orientation process will be an outdoor meeting and will comprise the following:

- A walking tour around the project site and its neighbourhood context to see how Oakridge is undergoing a significant transformation as a regional town centre
- A walking tour through the Oakridge neighbourhood to view the existing public artworks to facilitate in-person experiences of the local public art context

Once the orientation process is completed, the three art professionals on the selection panel will conduct artist research in order to develop a long-list of up to twenty artists whose art practices lend themselves well to this particular public art opportunity and context within the city. After collectively reviewing the art practices and existing work of the artists on the long-list, conducting further investigation through research, studio visits and informal discussions, as needed, the entire selection panel will short-list up to five artists.

PHASE TWO

Phase Two of the artist selection process begins with a thorough and detailed two-part orientation for the short-listed artists. Part One of their

Artist Selection Process

orientation will be an in-office meeting that will comprise the following:

- Presentation by Grosvenor about the history of the company and their local and international work
- Presentation by the project design consultant team to describe the planned development, including Phase One and at full build-out; the short-listed artists will have the opportunity to interact with the design team to ask questions and seek any needed clarification
- Presentations by each member of the Community Advisory Panel to impart their specific local knowledge of the communities they represent within the neighbourhood context—the local Musqueam, Jewish and Oakridge-Marpole communities
- Presentation by the public art consultant to describe the parameters of the public art opportunity including describing the potential public art sites

Part Two of the orientation process will be an outdoor meeting and will comprise the following:

- A walking tour around the project site and its neighbourhood context to see how Oakridge is undergoing a significant transformation as a regional town centre
- A walking tour through the Oakridge neighbourhood to view the existing public artworks to facilitate in-person experiences of the local public art context

The short-listed artists will be provided with a fee of \$1,500 each for the following scope of work:

- Attend the detailed two-part orientation to this development project, site, contexts, local communities and public art opportunity
- Prepare a presentation about their art practice showing examples from their existing body of

work (both studio/gallery and public artwork) and present it to the selection panel at the start of the interview meeting

- Prepare responses to the interview questions provided to the artists at the project orientation meeting
- Several weeks after the orientation meeting, the short-listed artists will each participate in an interview with the selection panel starting with their presentation about their art practice, respond to the prepared questions and participate in the ensuing Q&A discussion with the panel

The selection panel will then make their deliberations and rank the short-listed artists. The protocol and facilitation in this phase will be to support the panel in reaching a consensus for the final selection and ranking process.

PHASE THREE

The first-ranked artist will be offered an agreement with Grosvenor and concept proposal fee to develop a public art concept for Phase One of this development project. Once it is completed, the artist will present their artwork proposal to the selection panel and the panel will make a collective decision about whether to support the proposal to go forward into the next steps of design development, detailed design, fabrication and installation. Once again, the protocol and facilitation in this phase will be to support the panel in reaching a consensus for their decision.

ARTIST AND ARTWORK SELECTION CRITERIA

In this artist selection process, the main criteria for artist selection will be the strength of the artist's work and how well their artwork, ideas and the investigation of their particular art practice fit with this particular public art opportunity. Also taken into consideration will be the artist's previous experience in working on compara-

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Figure 34 18 PAIRS OF BLUE AND WHITE RUNNING SHOES, 2020, by Gathie Falk at Cambie & West 35th Avenue

Artist Selection Process

ble projects of scope and scale, their ability to communicate ideas visually and verbally and their ability to work effectively in a team environment with the other project consultants.

PUBLIC ART DEVELOPMENT PROCESS

The successful artist will be contracted by Grosvenor to provide the artwork proposal, detailed design, fabrication and installation of the artwork. Proposal, Detailed Design, and Fabrication and Installation Artwork Agreements between Grosvenor and the selected artist will form the basis for the delivery and integration of the public artwork into the overall development project.

ARTIST SELECTION & ADVISORY PANELS

The selection and advisory panels will be structured as follows:

ARTIST SELECTION PANEL (Voting)

- Two curators and one practising artist who have experience working with art in the public realm and the local artist community; one will have First Nations heritage
- Representative from Grosvenor
- Representative from the landscape architect

COMMUNITY ADVISORY PANEL (Non-voting)

- Representative from the local Musqueam First Nation
- Representative from the local Jewish Community
- Representative from the Marpole-Oakridge Community Association

COMMUNITY ADVISORY PANEL ENGAGEMENT

The engagement process with the community advisory panel will involve a two-way exchange of information between the participants in the public art development process and the local community advisors. The community advisors will be tasked with imparting their specific local

knowledge about the neighbourhood area and community to facilitate a more comprehensive understanding of the history of the area, the local community and the cultural expression and aspirations of the community. Information about the public art development process will be shared with the community advisors with respect to the development project, the public art component, the process for selecting an artist and developing the public artwork. When the selected artist has completed the artwork concept proposal, the community advisors will be asked to provide their comments.

TECHNICAL ADVISORY PANEL (Non-voting)

- Members of the project consultant team including the architect, landscape architect and various engineering disciplines (primarily structural and electrical) as needed

The project consultants will field technical questions pertaining to their respective disciplines as the selected artist is developing their artwork concept proposal, exploring ideas and testing feasibility.

PROCESS FACILITATION & ARTIST SUPPORT

All phases of the selection process will be facilitated by Maureen Smith Consulting including working closely with the selected artist as they develop their concept proposal and assisting them to achieve feasibility and success. Once the concept proposal is approved by the selection panel, MSC will continue to support the selected artist throughout the artwork design development, detailed design, fabrication and installation processes connecting them, as needed, with engineering and other project consultants, materials suppliers, artwork fabricators and installers and assisting them, as needed, to coordinate the artwork into the base building project.

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25 COMMUNITY OUTREACH

When the Grosvenor Mayfair West Phase One public artwork(s) are completed, a press release will be issued announcing the new artwork(s) including a description of the artwork(s), the location(s) and a brief biography of the artist(s) and their practice. An opening/unveiling event will be organized to celebrate the completion of each public artwork. The artist(s) will complete the City of Vancouver's requirements for inclusion of the new artwork in the online database on the City's website and on the Grosvenor website. If funding permits, an information pamphlet about the artwork(s) will be produced featuring text and images of the completed public artwork(s) and distributed to the residents moving into the Mayfair West Phase One units and also made

available at local library branches (the closest Vancouver Public Library branch is the Oakridge Branch at 6184 Ash Street) and local community centres including the Jewish Community Centre of Greater Vancouver at 950 West 41st Ave (across the street from the Mayfair West site), the Marpole-Oakridge Community Centre at 990 West 59th Avenue (at Oak Street), the Kerrisdale Community Centre at 5841 West Boulevard, and the Hillcrest Community Centre at 4575 Clancy Loranger Way. Finally, the installed artwork(s) will be accompanied by a plaque naming the artwork title, the artist, the installation year, and a commissioning statement referencing Grosvenor and the City of Vancouver Public Art Program for Private Development.



Figure 35 FAMILY: FIVE FIGURES FOR A TRIANGLE, 2020 by Lyse Lemieux, located in the public plaza space on the southwest corner of Cambie Street and West 29th Avenue

Community Outreach & Schedule

26 DEVELOPMENT PROCESS SCHEDULE

MILESTONE	DATE <i>(Target Dates in Italics)</i>
Original Rezoning Application (Master Plan)	26 July 2019
Revised Rezoning Application (Master Plan)	08 May 2020
Date of Public Hearing (Master Plan)	08 December 2020
Rezoning Enactment (Master Plan)	<i>Target Date: Q3 2024</i>
Development Permit Application (Phase 1)	03 October 2023
Development Permit Issuance (Phase 1)	<i>Target Date: Q4 2024</i>
First Building Permit Issuance (Phase 1), below grade	<i>Target Date: Q4 2024</i>
Occupancy Permit Issuance (Phase 1)	<i>Target Date: Q1 2028</i>

27 PUBLIC ART PROCESS SCHEDULE

DELIVERABLE	DATE <i>(Target Dates in Italics)</i>
Public Art Checklist Submission	15 May 2024
Preliminary Art Plan Submission	17 May 2024
Preliminary Art Plan Presented to Public Art Committee	17 June 2024
Detailed Art Plan Submission to City	16 August 2024
Detailed Art Plan Presented to Public Art Committee	<i>Target Date: 16 September 2024</i>
Artist Selection Process Start-up	<i>Target Date: Q3 or Q4 2024</i>
Artist Selection Process Completion	<i>Target Date: Q3 or Q4 2025</i>
Public Artwork Completion	<i>Target Date: Q1 2028</i>

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Figure 36 PLAYTIME, 2016 by Myfanwy MacLeod; located at Children's Hospital

Photo Credits

28 PHOTO CREDITS

Unless otherwise stated in the image captions, all photos in this document were taken by Maureen Smith. Exceptions include the following:

- The aerial photographs in Figure 01 (page 2), on pages 4 and 5, Figure 37 (page 64) and Figure 38 (page 66)
- The historical photographs in Figure 22 and Figure 23 (page 36), these shots were sourced from the City of Vancouver Archives, photo credits:
 - Figure 22 - *Group moving stone*, by Jesse Rhinehart, 1975
 - Figure 23 - *Official opening of Symposium with Mayor Art Phillips carrying out ceremonial cut in midst of crowd*, by Jesse Rhinehart, 1975
- The documentation photos for existing artworks located in VanDusen Gardens, numbered 1 through 17 in the grid of photos shown on pages 40 and 41 which were shot by **Heide Dobler**; the photographer for artwork #18 on the same page spread is not known; all eighteen of these artwork documentation photos were accessed on the City of Vancouver's Public Art Registry web page at this link: <https://covapp.vancouver.ca/PublicArtRegistry/HomePage.aspx>.

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Figure 37 Looking northwest with West 41st Avenue with the OTC site in the mid-ground and downtown Vancouver and the north shore mountains in the background

29 ENDNOTES

1. Scott Steedman, "A Place of Learning: A Musqueam View of UBC and BC History", *The Tyee*, 11 April 2018, <https://thetyee.ca/News/2018/04/11/Musqueam-UBC-Learning/>
2. "Musqueam's Story Musqueam Territory", *Musqueam A Living Culture*, accessed 12 August 2024, <https://www.musqueam.bc.ca/our-story/our-territory/>
3. Schaepe, David M., "Stó:lō Communication and Transportation Routes, c. 1850", in *A Stó:lō Coast Salish Historical Atlas*, ed. Keith Thor Carlson (Vancouver / Toronto: Douglas & McIntyre, 2001), 60.
4. Donald Luxton, "Oakridge Transit Centre Statement of Significance", October 2014, accessed 12 August 2024, <https://vancouver.ca/files/cov/oakridge-transit-centre-statement-of-significance.pdf>
5. City of Vancouver Cultural Services, "Culture | Shift, Blanketing the City in Arts & Culture, Vancouver Culture Plan 2020 - 2029", accessed on 12 August 2024, <https://vancouver.ca/parks-recreation-culture/culture-shift.aspx>
6. UNDRIP Task Force Intergovernmental Table, "City of Vancouver UNDRIP Action Plan 2024-2028", 03 June 2024, accessed on 12 August 2024, <https://vancouver.ca/people-programs/undrip-task-force.aspx>
7. "VanDusen Botanical Garden", *VanDusen Garden*, accessed 15 April 2024, <https://www.vandusen-garden.org/explore/vandusen-botanical-garden/>

To find further information about the Vancouver International Stone Sculpture Symposium held at VanDusen Gardens in 1975, expand the "Art in the Garden" section at this link: <https://vandusengarden.org/explore/vandusen-botanical-garden/>

Text quoted from this website reference:

"Retired VanDusen Curator R. Roy Forster, O.C. commented on the role of the sculptures as "they give a monumental character of scale to the overall landscape. One definition of good garden sculpture is that once admired, it should blend and almost disappear in the landscape, not detracting one's attention from the living collections. This may be the reason why abstract sculpture is sometimes more successful than the representational kind which may evoke images that impinge too much on the quiet flow of ideas that one likes to enjoy in a garden."

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Figure 38 Looking due east down West 41st Avenue with the OTC site in the mid-ground and Metrotown Town Centre in Burnaby in the background

Online Resources

30 ONLINE RESOURCES

GROSVENOR + MAYFAIR WEST

Grosvenor Property Americas - <https://www.grosvenor.com/property/property-america>

Mayfair West Development - <https://mayfairwest.ca> and [LINK 2](#)

CULTURAL ORGANIZATIONS & ACTIVITIES

Musqueam A Living Culture - <https://www.musqueam.bc.ca>

Musqueam Cultural Centre - [LINK 3](#)

Jewish Community Centre of Greater Vancouver - <https://jccgv.com>

Peretz Centre for Secular Jewish Culture - <https://www.peretz-centre.org>

Jewish Museum and Archives of British Columbia - <https://jewishmuseum.ca>

Vancouver Jewish Film Festival - <https://www.vjff.org>

VanDusen Gardens - 'Art in the Garden' Vancouver International Stone Sculpture Symposium - [LINK 4](#)

City of Vancouver Archives - The Vancouver International Stone Sculpture Symposium, 1975:

Documentary Film: <https://searcharchives.vancouver.ca/stone-sculpture-symposium-vancouver-1975>

Publication: <https://searcharchives.vancouver.ca/vancouver-international-stone-sculpture-symposium-2>

MUNICIPAL AND REGIONAL LINKS

City of Vancouver - Cambie Corridor Plan & Public Realm Plan

<https://guidelines.vancouver.ca/policy-plan-cambie-corridor.pdf>

<https://vancouver.ca/images/web/cambie-corridor/cambie-corridor-public-realm-plan.pdf>

City of Vancouver - Oakridge - <https://vancouver.ca/news-calendar/oakridge.aspx>

City of Vancouver - Public Art Program & Public Art Registry

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

<https://vancouver.ca/parks-recreation-culture/explore-the-public-art-registries.aspx>

City of Vancouver - *Culture | Shift*, UNDRIP Task Force, Artists Spaces & VanPlay

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

<https://vancouver.ca/files/cov/culture-shift-progress-report-2020-2021.pdf>

<https://vancouver.ca/people-programs/undrip-task-force.aspx>

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

<https://vancouver.ca/parks-recreation-culture/vanplay-parks-and-recreation-strategy.aspx>

City of Vancouver - Vancouver Plan - <https://vancouverplan.ca>

City of Vancouver - Healthy City Strategy

<https://vancouver.ca/people-programs/healthy-city-strategy.aspx>

City of Vancouver - Transportation Plan 2040

<https://vancouver.ca/streets-transportation/transportation-2040.aspx>

Metro Vancouver - Metro 2050 Regional Growth Strategy (2023)

<https://metrovancover.org/services/regional-planning/metro-2050-the-regional-growth-strategy>