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Monday, September 22, 2025

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 Public Art Committee and Program Staff,

This letter acknowledges the City of Vancouver Public Art Committee's motion to receive for information the Preliminary Public Art Plan (PPAP) for the Langara YMCA, presented on March 10, 2025. At that time, no comments were provided on the PPAP.

The PPAP outlined a project with five public art opportunities, all to be selected through a Musqueam-led Expression of Interest process. Notices will be shared through Musqueam communications and artist sessions at the Musqueam Cultural Centre. A five-member panel, three Musqueam Indian Band members and two Indigenous representatives from Musqueam Capital Corporation, will guide the selection. Open to Musqueam artists at all career stages, including teams and mentorships, the artworks will reflect Musqueam values and artistic expression.

For the Detailed Public Art Plan (DPAP), we have included the following additional chapters:

- Public Realm (p. 10)
- Community Context (p. 11)
- Public Art Context (p. 15)
- Precedent Images (p. 19)

Otherwise, the plan remains consistent with the PPAP.

Sincerely,
Jan Ballard

Langara YMCA

Detailed Public Art Plan

September 23, 2025





We respectfully acknowledge that the development plan lies within the traditional, Ancestral, and unceded territory of the xʷməθkʷə́yəm-Musqueam Indian Band. We are deeply grateful to the Musqueam people for their enduring friendship, wisdom, and guidance throughout this process. Their stewardship and cultural legacy continue to enrich our community, and we are committed to honoring their contributions in all aspects of our work.

Contents

Project Details and Project Team	4
Introduction	5
Site Context	6
Landscape Plan	8
Project Overview	9
Public Realm	10
Community Context	11
Musqueam Teachings	12
Public Art Theme	13
Public Art Context	15
Guiding Principles	16
Public Art Opportunity	17
Public art Site Locations	18
Precedent Images	19
Public Art Budget	20
Community Engagement	21
Selection Process	22
Timelines	23



Susan Point, Brent Sparrow, and Thomas Cannell, Welcome Gateway, 2023. Ieləh, Musqueam Capital Corporation, Vancouver BC



Kelly Cannell, A Bird's Eye View, 2022 (full view & detail). Ieləh, Musqueam Capital Corporation, Vancouver BC



Susan Point & Summer Cannell, People of the Grass II, 2022 (rendering). Ieləh, Musqueam Capital Corporation, Vancouver BC

Project Details

Project Address

282 49th Avenue West, Vancouver BC, V5Y 2Z5

Legal Description

LOT 4 BLOCK 1165 PLAN VAP16033
DISTRICT LOT 526 NWD GROUP 1.

Project Location

Vancouver, BC

Public Art Budget

\$979,000.00

Project Team

Project Leadership Team

Musqueam Capital Corporation
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Introduction

“Art is an expression of values that define a given societies’ relationship with their environment” - Jim Kew, 2019

The collaboration between Musqueam, YMCA BC, and Townline is weaving a transformative community into the fabric of Vancouver, setting a new standard for excellence. Located in the heart of the Cambie Corridor, the site will be a hub of activity, with residents, students, and visitors traversing through the area to access transit, educational, and recreational destinations. The development is set to support the YMCA and proposed boutique retail, creating a diverse and complete community that reflects Musqueam values, adheres to UNDRIP principles, and fosters a strong sense of place.

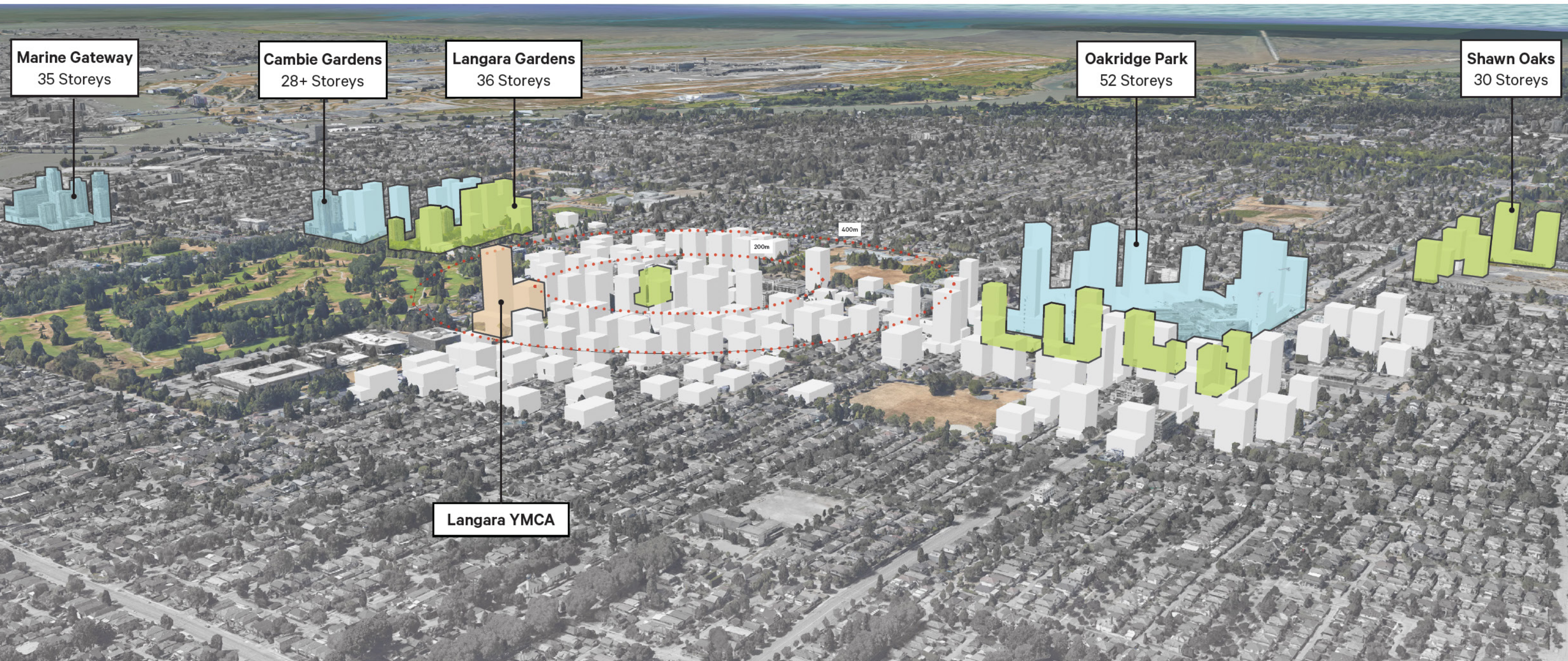
MCC has partnered with Townline and the YMCA BC to redevelop the Langara YMCA on the unceded traditional territories of the xʷməθkʷəy̓əm - Musqueam Indian Band. This collaboration reflects Musqueam’s strategic approach to value-driven economic development. MCC’s goal is to advance the economic sovereignty and well-being of the Musqueam community by engaging in ventures that uphold Musqueam values, ensuring long-term prosperity and sustainability for present and future generations.

The project aims to integrate Musqueam culture and traditions into its design, creating spaces that honor the community’s connection to their ancestral lands. It will also reinforces Musqueam’s guiding principles of land respect, cultural preservation, and community well-being. In keeping with this vision, Ballard will be working closely with both MCC and Townline to develop and facilitate a public art process that centres Musqueam artists, celebrating the rich cultural tapestry and history of the Musqueam people.



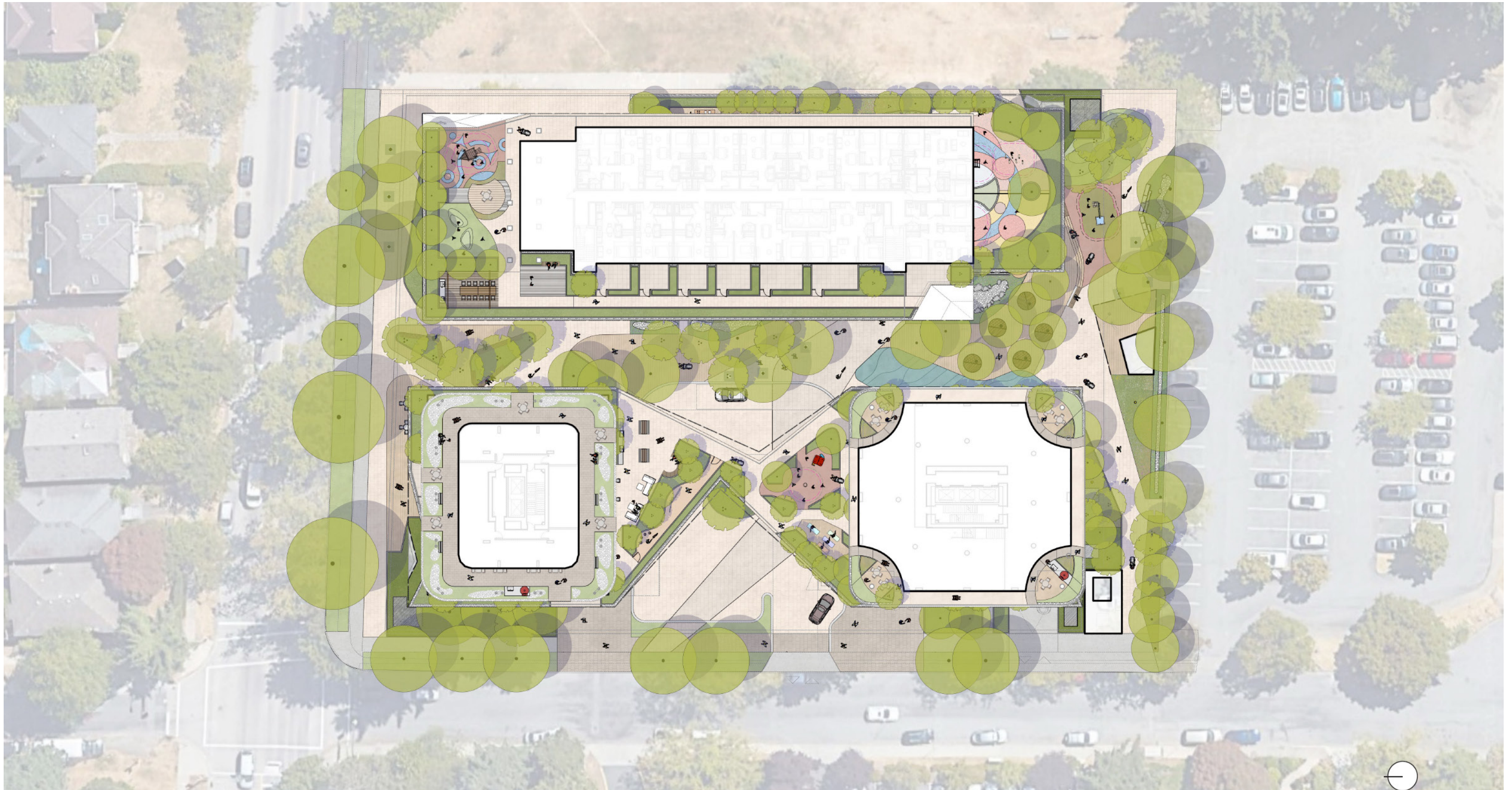
Rendering of the Langara YMCA development

Site Context





Landscape Plan



Project Overview

The Langara Family YMCA represents a unique and significant opportunity to integrate residential, retail, and public amenities located adjacent to rapid transit, and support the establishment of an inclusive transit-oriented neighborhood. Compounded with a creative reallocation of land uses, the site is uniquely equipped to provide diverse and affordable housing options and local amenities to form a vibrant and complete community on site. The proposed development consists of five components; two residential towers (one strata and one rental), a small retail unit, and a mid-rise affordable housing building atop a 2-level YMCA facility, inclusive of a brand new daycare centre.

Situated in the unceded traditional territory of the xʷməθkʷəy̓əm (Musqueam), this project represents a unique partnership between local and First Nation stakeholders. All parties involved recognize the neighborhood’s significance in the evolution of the Cambie Corridor and are dedicated to creating an exceptional gathering and community space that honors Musqueam heritage and aligns with the principles of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).

The development will feature a variety of housing types, a community YMCA, an inclusive public realm, and pedestrian links to Langara College, the golf course, and the transit station. Guided by the wisdom and traditions of the Musqueam people, the project aims to create a unique intersection of community and inclusive living. The design incorporates cascading gardens and gathering places, engaging residents and visitors in high-quality public spaces. Views to the south and the Fraser River visually connect the site to its elevated position. The design integrates Musqueam culture and history, culminating in a south-facing gathering place that enhances the pedestrian experience and links to Langara College.

Revitalizing the YMCA and renewing the community facility is central to the social component of the redevelopment. The YMCA’s long-standing presence on this site is honored through vibrant colors and open glazing, creating a welcoming atmosphere along W 49th Ave, reflecting the YMCA’s values and future programming. The identity of the site is inextricably linked to the YMCA’s decades of service, and this redevelopment will ensure the building remains safe and usable for many more decades to come.

High-quality materials like masonry and stone, combined with glazed areas, invite interaction and provide active areas for community engagement. Each building element is unique, yet together they form a cohesive family of structures that shape the public realm, creating spaces for both interaction and repose. A pedestrian pathway connects 49th Avenue to the south gathering plaza, fostering an open, permeable site design. Terraced stairs adjacent to this breezeway lead to an elevated garden and amenity area, reinforcing the theme of connectivity.

Integration of Public Art with Future Residents & YMCA Users

The Langara YMCA development will bring together a diverse mix of residents, including students, young professionals, and families who are looking for a vibrant, well-connected community. With its prime location near Langara College, Cambie Street, and the 49th Avenue Canada Line station, the market rental and condominium buildings will offer high-quality housing while fostering a strong connection to the surrounding neighborhood. Musqueam public art installations will be woven into shared spaces, allowing residents to experience and appreciate Musqueam culture in their everyday lives. These installations will add meaning to the development, encouraging reflection and strengthening ties to the land’s rich history.

Similarly, the new YMCA facility will become a central gathering place for health, wellness, and community engagement, bringing together people of all ages—from families and seniors to students and professionals. While Musqueam art will be an essential part of the project, the installations themselves will be thoughtfully placed throughout exterior spaces such as entry plazas, gathering areas, and pedestrian pathways. These pieces will contribute to a culturally significant environment, fostering interaction and connection for everyone who visits the site. Whether through sculptural works, integrated architectural details, or artistic paving designs, the public art will help establish a lasting cultural presence, deepening the connection between the Musqueam people and the broader community.



Renderings of the Langara YMCA development

Public Realm

The Cambie Corridor Plan

Within the Cambie Corridor Plan, the subject site is listed as one of nine locations of interest under ‘Chapter 6 – Unique Sites’, which allocates site-specific policy due to its distinctive characteristics and opportunities. The spirit of the ‘Unique Sites’ policy recognizes that there are certain sites within the Cambie Corridor which may necessitate out-of-the-box thinking with regards to heights, density and massing in order to create something special on the site. As one such site, and one where half of which is dedicated to a community facility, we are proposing a shifting of land uses to allow an additional market rental tower. This will result in more affordable, market rental, and strata condominium housing and provide a full spectrum response to the regions pressing needs.

The YMCA is seeking to renew their facility within the Cambie Corridor. Future development of the site will support renewal of the YMCA facility by introducing new housing options and on-site amenities within proximity of rapid transit and strong pedestrian connections. Connections along and through the site will link this active urban community hub to the adjacent park and community routes.

As part of the planning and urban Design Principles within the Cambie Corridor Plan, the project strives to excel at the following key design features:

- Housing variety and affordability
- Neighborhood scale and identity
- Strategic opportunities for height
- Transitions throughout the built environment
- Retail and active edges
- Community amenities
- Community connections
- Open space and public spaces
- Sustainable systems and green infrastructure
- Solar access
- Public Realm Plan



The site is currently improved by the Langara Family YMCA with a parking lot immediately adjacent to the South. The site is bound by Alberta Street to the West, W 49th Ave to the North, Langara Park to the East, and Langara Golf Course to the South. There is no heritage designation on the existing property.

The existing YMCA facility is a two-storey concrete and masonry structure built in 1978. The YMCA provides multiple uses including child, youth and family programs, health and physical wellness programming, personal training and the South Vancouver Food Hub. It provides an important community serving function to the area. As the previous application had elaborated, however, the current YMCA facility is in advanced stages of disrepair and is at the end of its useful life. Renovations will not be cost effective, and the facility needs to be reconfigured to meet the needs of the Marpole and Oakridge communities.

The neighbouring site to the West (South Van Manor) is comprised of seniors housing operated by Seniors Services Society of B.C. Adjacent to the East is Langara Park. Langara Trail, a 2.7km greenspace loop that runs the perimeter of the golf course, allows for pedestrian connections on all four sides of the golf course. To the South is the Langara Golf Course, built in 1926 and operated by the City of Vancouver. The golf course parking lot separates the Langara Golf Club from the subject site. The site is located within 300m proximity of the Canada Line Langara-49th Avenue Station.



Langara Family YMCA



South Van Manor



Langara Trail



Langara College



Langara 49th SkyTrain Station



Langara Golf Course

Community Context

Support for First Nation-Led Development

The landmark partnership between Musqueam Capital Corporation, Townline, and the YMCA marks a transformative step towards fostering sustainable and inclusive development in Vancouver. This collaboration exemplifies a shared commitment to honoring the cultural heritage of the Musqueam people, promoting economic growth, and setting a new standard for Indigenous-led projects. The YMCA’s legacy of community service, health, and wellness is integral to this development, providing a foundation for creating vibrant, supportive spaces that meet the diverse needs of residents.

The City of Vancouver recognizes the importance of providing support and flexibility for First Nation-led development projects. This includes offering adaptive regulatory frameworks, streamlined approval processes, and dedicated resources to ensure the success of projects driven by Indigenous communities. By prioritizing these initiatives, the City aims to empower First Nations to lead developments that reflect their unique cultural, social, and economic needs.

This partnership between Musqueam Capital Corporation, Townline, and the YMCA exemplifies this commitment. The YMCA’s involvement underscores the project’s dedication to community service, health, and wellness, ensuring that these core values are embedded in the development. This collaboration showcases how joint efforts can result in developments that honor Indigenous heritage while promoting economic growth and sustainability. The project highlights the potential for such partnerships to create impactful, community-focused developments.

The project also presents a unique opportunity:

- To design a significant public realm that reflects Indigenous values and cultural heritage.
- To provide diverse housing options that cater to various community needs.
- To create a strong connector to/from Langara College, enhancing accessibility and community engagement.
- To advance the long-term operations of the YMCA, supporting its legacy of community service.
- To support the economic sovereignty and long-term operations of the Musqueam Indian Band.

Located within Vancouver’s Oakridge neighbourhood, bordering the adjacent community of Marpole, the site is situated on the traditional and unceded territory of the Coast Salish peoples, namely the hə́łqəmíḱəḱ speaking Musqueam. Since time immemorial, this area has been inhabited by ancestors of the Musqueam people. The river was an abundant natural resource for the Musqueam people, functioning as an active space for fishing, hunting, trapping, and gathering. The Musqueam’s distinct cultural practices remain strong, with the lands and waters continuing to support their cultural and economic practices while serving as an important source of knowledge, memory, and history.

Within the cannon of City Planning, Oakridge was one of Vancouver’s last developed regions; while the neighbouring communities of Marpole and Kerrisdale experienced steady growth between 1908 and 1929, the area of Oakridge remained relatively undeveloped until the early 1950s. With the end of the Second World War came an increased demand for housing and amenities, and Vancouver’s major landholder, the Canadian Pacific Railway (CPR), opened the lands to development. This included the construction of many single-family homes as well as Vancouver’s first shopping centre, Oakridge Mall, built on a 32-acre plot of land at 41st and Cambie, and officially opened in 1960.



Oakridge Mall, 1960’s



Jewish Community Centre



Oakridge Neighbourhood aerial view

In 1948, BC Electric acquired the land at Oak Street and West 41st Avenue to establish a depot for its new network of trolley buses; an important part of the city’s history, it was around this time that the name “Oakridge” started to be used to describe the neighbourhood. This late 1940s post-war boom also saw the city’s Jewish community move from Strathcona to Oak Street, with a number of major Jewish community facilities formed along this increasingly bustling corridor. These included the orthodox synagogue Schara Tzedek (a new facility for the congregation previously located in Strathcona), conservative synagogue Beth Israel, and the new Talmud Torah Jewish day school. In 1962, the Jewish Community Centre (JCC), which had previously been located at Oak and 11th Avenue since 1928, opened at Oak and 41st Avenue, and continues to provide leadership in, and access to, cultural, recreational, educational and social activities for all denominations.

Today, even as one of Vancouver’s youngest communities, Oakridge is a vibrant, bustling area featuring a diversity of amenities. With a variety of residential neighbourhoods, a shopping mall in the process of exciting redevelopment, Langara College, and Langara Golf Course, residents value the area’s distinct single-family neighbourhoods, classic bungalow homes, and greenspaces, alongside new densification and shopping opportunities. Currently, the city is conducting a “master planning” process for the Oakridge Centre area, increasing retail, residential, commercial, office and community uses on the site, further animating this evolving neighbourhood while strengthening civic connectivity. Well-connected to transit, Oakridge’s accessibility has expanded even more with the construction of the Canada Line along Cambie Street, which was completed in August 2009. Two stations, Oakridge – 41st Avenue Station and Langara – 49th Avenue Station, also lie within Oakridge.



Oakridge SkyTrain Station



Langara College

Musqueam Teachings

By Thomas Cannell, Musqueam Artist (May 2019)

The xʷməθkʷəy̓əm (Musqueam) people have been here as long ago as the land was to live upon. Enduring stories describe the landscape as it was eight millennia ago when the delta was only water, and Point Roberts was an island, up until the present day. The name Musqueam relates to the grass məθkʷəy̓ which grew in throughout the community of Musqueam. People remember that in some periods the məθkʷəy̓ grass flourished, and in some periods it could scarcely be found. In some periods the Musqueam people would grow, and in some periods the population would dwindle.

Over this very long period, a specialized way of life evolved around the entire Salish Sea. Musqueam people, in particular, had a more significant number of fishing devices than any other Northwest Coast group; as daily life occurs in a delta of water with more Salmon than any other river in the world. This salmon treasure brought a richness of wildlife connected to Salmon throughout the region, and Musqueam Peoples thrived.

Musqueam families were the solitary residents of the Point Grey Peninsula, ʔəlqsən. They are the stewards of all the Salmon species that return to spawn in the Mighty Fraser River. Up until 300 years ago, pre-colonial contact, with villages up and down the shores of the lower mainland the Musqueam were the largest group of First Nations Peoples north of California, with a population of tens of thousands. The core of each extended family lived in Long Houses (Winter Houses), at strategic locations that are titled, and that ancestral lineage links from early times.

During the summer months, many smaller families spread out to smaller seasonal houses to abundantly gather for winter ceremonies. Winter houses were sometimes hundreds of feet long and 60 feet wide, with posts usually 4 feet in diameter. These posts are called House posts and adorn family histories, notable ancestors, events that displayed spirit powers of ancestors or mythical creatures and magical powers linked to families.

Welcome Figures have distinctive features and are usually in a pose. There has always been an emphasis on realism with prominent faces full of detail. These were outside of the Longhouse and faced the water.

Both of these carved high and low relief, architectural sculptures declared the long teachings, wealth, and high status of each family. The night around firelight is time for stories in the Longhouse, and it's when children learn by quietly listening to the importance of the connections all living things share. The day was for putting the teachings into practice.

Although first nation communities up the whole Fraser River rely on the Salmon to get through long cold British Columbian winters, Salmon has always been integral to the maturity of Musqueam people and Culture, Musqueam People are therefore also known as “the Salmon People.”

The Fraser River has been called the lifeblood of British Columbia, by all accounts it is. The River is the main artery of Western British Columbia with a history of commerce since the last ice age, and the Musqueam have always been the guardians of anyone trying to enter or leave the River.

The language of the Musqueam is hə́ŋqəmiḥə́m, and it was recognized more than five hundred kilometres in any direction since the trade networks among nations used Musqueam as a travel hub inland and to the north.

The Musqueam gathering place that initially sat on the plateau away from the bluffs created the present-day community of nearby UBC. Another example of paths created by Musqueam peoples throughout these lands thousands of years ago still in use today by thousands of people. These sites are a way of life.

Musqueam teachings are a continuing story; the community keeps Culture vital and healthy by sharing ancestral teachings and laws and working collaboratively to create a vibrant community for all. With early beginnings and no end, a Musqueam footprint is being placed back on this land, with a renewed gathering place at the heart of Langara.



ni? cə kʷə ʔi kʷikʷəxtəm kʷə xʷməmɯqʷe:m.

ni? wəł stəʔe kʷəw xʷcsi:m ʔa! ʔə tə ʔa qeys ʔi? ni? θəł wə ʔaca?.

sxexəm, ʔəx^win q^wəmcals k^wθə ni? čičəsəm ni? ʔə k^wθe?

ʔəwe:t teʔət čə θət kʷ stem niʔ ʔə kʷθeʔ. wə χacaʔ ʔalʼ ʔəxʷin χacaʔ.

ḷa kʷə xət' əstəm šxʷniʔs kʷθeʔ sʰeləqəmət. sʔi:ʔqəy.

wə yaθ wə sqʷi:l qʷəl . skʷey čə kʷs nems tsəθət kʷə ʔiməx.

xʷə́nəʔ ʔaʹ mi ʕisəm tə sʰiʔqəʔ ʔiʔ wəʔ yəθəstəm, ya:təm.

“Ṗəwə čx^w həhəməx^w k^wlə xaca? ni? Ṗə k’i cal’ əq^w. sʰeləqəm.

sʔi: tɕəy̯ kʷtə niʔ niʔ ʔə kʷθeʔ. haʔ čxʷ wə mə:n ʔiʔ neŋ čxʷ,

skʷey kʷ əθ ʎəw mi ɣa:nθət.

Ἰὰ ἑὰ ῥαθ wə neḿ ḱiməl', wəḥ χəlχəlḱθa:m. Ἰὰ ῥαθ niw ḱay."

wə θəʔit sʰələqəm.

neč ča kw s wəf nems x^wne:nt, cələl ʔiʔ θətil,

ʔiʔ wəʔ čtəməʔ čx^w k^wθə məʔəq^w wə niʔəx^w yəʔiməx təw stəʔes.

“q^wæ:: q^wæ:: q^wæ::” stəʔe k^w tənəqsən. ʔa čə θəʔ k^w s wə ɲans wə x^wθiqən.

ni? sɣ^wχə?et^ʰs k^w s ɾəwəs ma?əq^wəs, χət^ʰ ə k^wθə niw təq^ltəq^ləlləx^wət t^lwa.

skʷey kʷ s neɾs məlməl ʔiʔ neɾn tsəθət.

wə nay kʷθə ʔəwəteʔ sʰəqəlləxʷs, tən neʕ məsteyəxʷ,

χ^wəm ʔiʔ neɾn məlməɫ, šx^wtəʔewən k^ʷ s wə θəʔits maʔəq^w.

[illegible]

ni? ne'm ma:l məl'.

ʔiʔ hay kʷθəw təl' iʔ ʔə tə ɳa xʷəlməxʷət ʕtwaʔ, skʷey kʷ s neɳs tsəθət.

haʔ ɕemətəs kʷθeʔ, stəʔe kʷ tənəqsən.

ʔətqʷaqʷəl əs, ʔiʔ naɪ kʷ səw mɪs ʔalʼ tɛw.

ni? caw hiθ k^w s ni? s ni? ?ə k^wθe? χaca?əf ctwa?, ?i? ye?

mí:: qəyaʔθət mí t' a:x^w. wə sɣəʔet'^θ.

təw qəx məsteyəx^w wə sɣəxiʔstəx^w k^w s ʔis wəʔ mi yəʔe:y.

wə xi:χemətəm ʔə kʷθə niʔ wəɫ hiθ kʷ s ɬəqəlləxʷs məsteyəxʷ.

“sʰeləqəm, sʰeləqəm, tʷələp. kʷaʔəyθət ce:p. ʔəwə ce:p yəsxəncəʔe:p.”

səw stəʔe k^wθə x^wəl məx^wəl ʔtwa.

ne:ṁ θələqtəl' tə xʷəlməxʷəl ctwa? stəʔe kʷ əw cxeɬstəm təwɫa sʰeləqəm

k^wik^wəxtəm k^wə sʔi:tqəy̌.

səw neɾn ɣəʔe:ý ne:ɾn ʔə tə θi stal' əw. neɾn x^wəšx^wtal' əwemən

tə niʔ šxʷyələʔes.

məkʷ stem tə niʔ tʰiqətəs cícəsəm, saxʷəl, ptekʷəm, kʷθəw məkʷ ʔal' stem

ni? ɔay, kʷ s ni?s wəɬ neɾn̩ yəl̩ eʷ kʷɬəwɬa sʰeləɬəɬəm.

təw qəx čə məsteyəx^w k^wθə niw sčecən wə k^wcaləs.

Ṗáy sɣɛms. yəsəl' ə tə sɣə'əss yək'wənatəl' k'w s niʔs yəχ'wə:k'wθət.

along.

The middle of that monster was like a big storage basket.

yəpał xʷəm čə. ʔa kʷə ɬət ʔstəm šxʷqənxʷeləs,
It was steaming. That is what is called the stomach,

šxʷniʔs təw məkʷ stem sməqs təwʔa sʔeləqəm.
where everything that that monster swallows goes.

səw ɬət ʔs kʷθəwʔaləməʔ siyál ʔxʷaʔ, ʔa šxʷniʔs wə ʔan
Then the old people were saying that is why this creek is very

wə spaʔpəy tə ʔa statł əw.
crooked.

niʔ šxʷyətəʔes kʷ s niʔs neʔn ʔəʔqaθ kʷθəwʔa sʔeləqəməʔ.
It is the path it followed when it went out, that monster.

ʔi: čə kʷə ʔni xʷčaləwən, səw ʔni čisəm tə saɬwəl ʔə tə niʔəʔ
When the next year came then the grass grew at what had been the place

šxʷyətəʔes kʷ s neʔn yəʔe:y kʷθəwʔa sʔeləqəməʔ čtwaʔ kʷikʷəxtəm
it had passed when it went along, that monster that was called

kʷə sʔi:ʔqəy.
a sʔi:ʔqəyʔ

neč saɬwəl kʷθeʔ. kʷikʷəxtəs tə xʷəlməxʷəʔ čtwaʔ kʷ məθkʷəy.
That was a different plant. The people called it məθkʷəyə

ʔni: qəl et yəl anəm, ʔni xʷčaləwən,
When it was another year, next year,

niʔ wəʔ neʔn tʼetʼə kʷ s ʔis neʔn čisəm təwʔa saɬwəl, məθkʷəy.
then that plant məθkʷəyʷəyt plant mnt mer year,

niw ʔəpəqəm stəʔe ʔə kʷ ʔəw neč saɬwəl. ʔəwəteʔ kʷə ʔəw stəʔe saɬwəl.
It bloomed like any other plant but it was not like any other plant.

ʔəwe:ʔ čə kʷ s tʼiqəts kʷθəw tʼatəʔ məsteyəxʷ. ɬeʔɬeʔstəm.
The old people did not step on it. It was thought sacred.

sweʔs sqəlqəl ilθəts čtwaʔ ʔə ʔə sʔeləqəməʔ čtwaʔ, sʔi:ʔqəy.
It was from the droppings of that monster, the sʔi:ʔqəy.

ʔni: swəčʔanəms tθeʔ saɬwəl niʔəʔ kʷikʷəxət kʷə məθkʷəy,
It is what fell, that plant that we call məθkʷəyʷ

niw xʷəqəɬ stʼetʼəʔ kʷ s čičəsəms.
which came to be growing plentifully all over.

ʔa kʷə šxʷniʔs kʷixətəs kʷθəw tʼatəʔ xʷəlməxʷ tə ʔa təməxʷ ʔi šxʷʔi ct
So that is why the people of long ago named this place where we are

kʷə xʷməθkʷəyəm.
“xʷməθkʷəyəm [Musqueam].”

wəʔ yəl el ʔə čtwaʔ. wəʔ hiθ ʔi cən ʔni sʔiʔqəʔ
A long time must have passed. When I was a child,

tə ʔe:nθə ʔiʔ niʔ wəʔ kʷikʷəxtəm ʔə kʷ xʷməθkʷəyəm tə ʔa.
myself, they had already been calling this “xʷməθkʷəyəm [Musqueam].”

ɬətʼə kʷʔən sił e:ʔ ʔəliqʷəye.
So said my grandmother ʔəliqʷəye.

niw xʷəqəɬ stʼetʼəʔ kʷ s čičəsəms.
which came to be growing plentifully all over.

Public Art Theme - Musqueam: the Origin Narrative

The theme for the public art at the Langara project is “Musqueam: the Origin Narrative”, honouring the cultural narrative associated with the Musqueam name.

As the public art is developed throughout the overarching public art process, this theme will be a guiding narrative element, intended to provide inspiration and sparking imagination for artists and wider stakeholders alike.

Additional Musqueam Themes and Elements for Consideration:

- The Fraser River and Waterways – The lifeblood of Musqueam, representing sustenance, trade, and spiritual connection to the land.
- Salmon and Sustainability – Honouring traditional fishing practices and the role of salmon in Musqueam culture, history, and stewardship of the environment.
- Weaving and Textiles – Recognizing the intricate art of Musqueam weaving, which embodies patience, knowledge, and intergenerational skill-sharing.
- Language and Oral History – Incorporating hə́h̓qəmiṇə́n̓ words, phrases, and narratives to reflect the deep linguistic and cultural ties to this land.
- Sacred Cedar – Symbolizing strength, protection, and its essential role in Musqueam traditions, from canoes to longhouses and regalia.
- Transformational Narratives and Legends – Integrating visual and symbolic references to key oral traditions, including narratives of transformation and creation.
- Musqueam Design Motifs – Utilizing traditional forms and iconography to connect the art to the broader Coast Salish artistic legacy, ensuring that the designs reflect the aesthetic and spiritual values passed down through generations

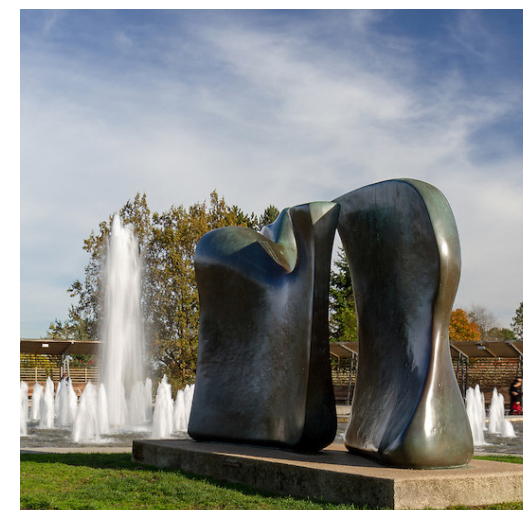
Public Art Context

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

The City of Vancouver’s Public Art Program works with artists, communities, City departments, and developers to commission extraordinary public artworks that animate the vision and values of urban life. The goals of the Program are:

- To cultivate a changing and distinctive cityscape and enrich the experience of public places and the built environment;
- To be challenging, risk-taking, creative and innovative in pursuit of great artworks;
- To reflect the distinct character and experience of neighbourhoods and diverse communities;
- To stimulate civic discourse, re-examine narratives and imagine new futures through creative interventions;
- To craft exceptional opportunities for artists – local, national and international, emerging and established – to engage with the public realm through typical and atypical media

In keeping with The Cambie Corridor Public Realm Plan (2011) which sites public art as a key contributor in building a strong public realm and the mission of the City of Vancouver Public Art Program to produce high quality public art that enrich Vancouver’s urban environment, creates landmarks and distinctive elements in the built environment and provides a unique identity for individual developments and for the city as a whole, the Langara project is positioned to contribute to the shaping of this neighbourhood in a significant and exciting way. The site is in close proximity to a variety of public artworks in the City of Vancouver’s collection including Rebecca Bayer’s Whereness and Gathie Falk’s 18 Pairs of Blue and White Running Shoes.



Images, clockwise from left: Lyse Lemieux, Family: Five Figures for a Triangle, 2020. Gathie Falk, 18 Pairs of Blue and White Running Shoes, 2020. Rebecca Bayer, Whereness, 2016. Henry Moore, Knife Edge Two Piece, 1969. Myfawny Macleod and Shannon Oksanen, Playtime, 2016. Aaron Nelson-Moody, Spindle Whorls, 2012. Vanessa Kwan and Erica Stocking, Geyser for Hillcrest.

Guiding Principles

- Reflects Musqueam teachings, knowledge and culture
- Honours the wisdom and knowledge of Musqueam Elders
- Offer a responsive and consultative public art approach that respects Musqueam values and teachings
- Facilitate meaningful cultural recognition through integrated public art opportunities, including incorporating Musqueam artwork and design elements throughout the public realm
- Reflect “Musqueam: the Origin Narrative” in the public art
- Foster social connection, dialogue, and curiosity with opportunities for learning
- Support “Reconciliation & Decolonization,” one of the five key strategic directions identified in the City of Vancouver’s 2019-2029 Culture Plan, Culture|Shift: Blanketing the City in Arts and Culture



Images, clockwise from top left:

Susan Point, Brent Sparrow, and Thomas Cannell, Welcome Gateway, 2023. lələh, Musqueam Capital Corporation, Vancouver BC

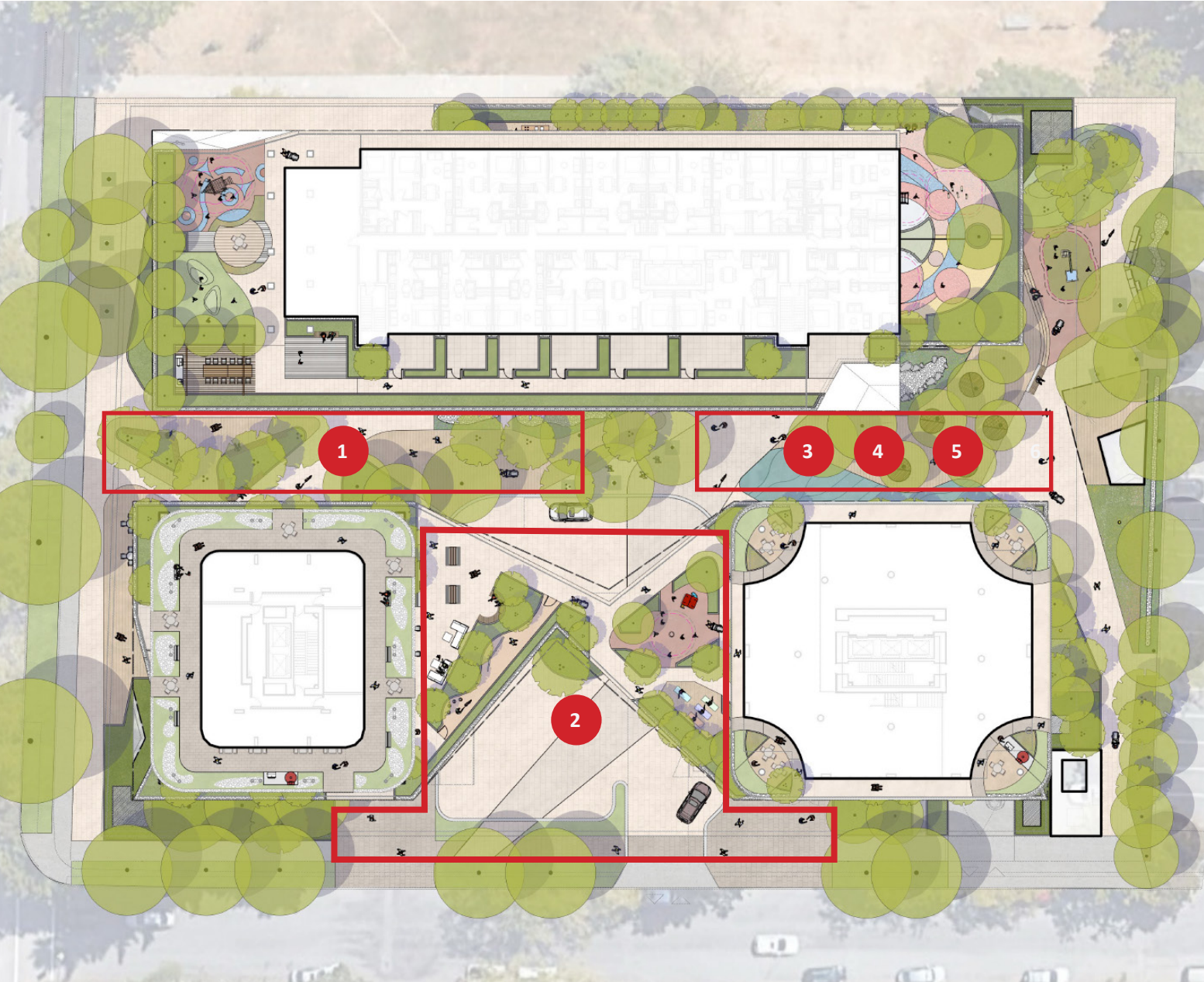
Thomas Cannell & Kelly Cannell, Reawakening: Songs of (the) Pacific Chorus, 2022 (detail). lələh, Musqueam Capital Corporation, Vancouver BC

Kelly Cannell, Glass Canopy, 2022. tə šxʷhələləhəs tə kʷaʔkʷəʔaʔ. UBC, Vancouver, BC

Debra Sparrow, Blanketing the City IV, 2021. Vancouver, BC



Public Art Opportunity



Site 1: Central Spine

Site 2: Entry Pavilion

Site 3: Design Only /Opportunity TBD

Site 4: Design Only/ Opportunity TBD

Site 5: Design Only/ Opportunity TBD

The public art will be in keeping with Musqueam values, exemplifying excellence in contemporary Musqueam artistic expression and practice, and demonstrate traditional Coast Salish art elements which can be open to interpretive forms. A broad range of emergent, mid-career, and senior Musqueam artists will be considered, and may include artist teams, collectives, and mentorships. Artworks will vary in approach, scope, form, and materials.

One artist or artist team will be selected for each of the public art opportunities and respective site locations identified as site 1, 2, 3, 4, 5 (see diagram). Artists will be supported though the process, working closely with the consultant team and design team. Artists will be provided with as much creative license as possible to consider a wide range of approaches. Collaboration and mentorship are encouraged and supported.

The prime public art opportunities at sites 1 and 2 offer the potential for signature artworks. Connecting to the main entrance to the site, the central spine may allow consideration for a welcoming sculptural gesture or a sculptural series or sequence at a human scale. This artwork could contribute to a sense of arrival, welcoming visitors and residents to the site while facilitating opportunities for learning. Site 2 is situated within the entry pavilion and may consider the entrance to each residential building; this site may involve the opportunity for a standalone artwork/artworks or integration with the architecture.

Opportunities 3, 4, and 5 are “design only”, envisioned to integrate with the architecture and landscape/hardscape features such as the ground plane treatment, seating, planters and other functional elements. These “design only” opportunities offer greater accessibility and participation from emerging Musqueam artists or from Musqueam artists interested in working in public art for the first time. The “design only” site locations and opportunities will be developed in conversation with the Musqueam consultant team along with the Townline project design team.

Site 1: Central Spine

Site 2: Entry pavilion fronting Alberta Street

Site 3: Design Only /Opportunity TBD

Site 4: Design Only/ Opportunity TBD

Site 5: Design Only/ Opportunity TBD

Contributing to the distinctive energy and function of the respective site locations, together the public art opportunities will support the flow and integration between the sequence and hierarchy of public spaces, activating and energizing the public realm.

The public art opportunities will further enrich and support the placemaking and narrative qualities of the site, strengthening Musqueam identity while connecting the development with the wider community and city. Offering points of both formal and informal connection, gathering, learning, discussion, and storytelling, the public art opportunities will invite audiences to engage in innovative and meaningful ways.

MCC, Townline and YMCA BC aim to host an enduring collection of public art that speaks to diverse audiences, inviting dialogue and engagement on multiple levels while celebrating Musqueam culture and the local community.

Public Art Site Locations



Site 1: Central Spine (view from 49th Avenue)



Site 2: Entry pavilion fronting Alberta Street



Site 2: Entry pavilion fronting Alberta Street (aerial view)



Site 3-5: Pavilion plaza

PUBLIC ART SITE LOCATIONS

Site 1: Central spine

- 3 dimensional sculptural artwork, or sculptural series or sequence
- Broad range of materials may be considered

Site 2: Entry pavilion fronting Alberta Street

- 3 dimensional sculptural artwork/artworks, or artwork integrated with the central structural columns
- Broad range of materials may be considered

Site 3, 4, 5: Pavilion plaza

- Integrated artworks that may consider the ground plane, seating, planters, and structural facades/window treatments
- Broad range of materials may be considered dependent on form

Precedent Images



Thomas Cannell, Sea to Sky, 2022. Richmond, BC



Susan Point, Salish Gifts, 2015. Vancouver, BC



Susan Point, Salish Gifts, 2015. Vancouver, BC



Kelly Cannell, Reflections, 2022. Burnaby, BC



Debra Sparrow, Blanketing the City, 2019. Vancouver, BC



Susan Point, Brent Sparrow, and Thomas Cannell, Welcome Gateway, 2023. Ielərñ, Vancouver, BC



Robyn Sparrow, Ground Pavers, 2023. Ielərñ, Vancouver, BC



Kelly Cannell, A Bird's Eye View, 2022. Ielərñ, Vancouver, BC



Debra Sparrow, Blanketing the City, 2022. Vancouver, BC

Public Art Budget

The total public art contribution for Langara YMCA project is **\$979,000.00**

The proposed amount designated for the public art opportunities is \$780,000.00. For Sites 1 and 2, that includes the artist fee(s), artwork materials and fabrication, detailed design drawings, engineering drawings and certificates, construction coordination and site preparation (including any plinth and attachment structural requirements specifically required for the artwork), lighting (specific to the artwork), artwork insurance, artwork storage (if required), delivery, installation, any travel-related expenditures, plus applicable taxes. The artist(s) selected will be responsible for a general public liability insurance policy and WCB insurance if required. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead. For Sites 3-5, the designated amount will include the artist fee(s) and artwork design.

Administrative costs include the art consultant fee and the artist selection process.

Base Cost:

For any public art opportunity that will be integrated with the surrounding hardscape and landscape features, the public art budget will not include the base cost of the development’s proposed components and materials. The public art budget is separate and in addition to the costs associated with the proposed hardscape and landscape components and materials.

Budget Allocation:

Public Artwork.....	\$780,000.00
Site 1.....	\$345,000.00
Site 2.....	\$345,000.00
Site 3-5 (3 x \$30,000).....	\$90,000.00
Public Art Administration.....	\$163,000.00
Public Art Consultant.....	\$106,000.00
Site 1: Artist Honoraria (3 x \$8,000).....	\$24,000.00
Site 2: Artist Honoraria (3 x 1\$,000) (Interview).....	\$3,000.00
Site 3-5: Artist Honoraria (9 \$x 1,000) (Interview).....	\$9,000.00
Site 1 & 2: Selection Panel Honoraria (3 x \$2,500).....	\$7,500.00
Site 3-5: Selection Panel Honoraria (3 x \$2,500).....	\$7,500.00
Community Engagement.....	\$6,000.00
Signage/Plaques.....	\$6,000.00
Artwork Photography	\$6,000.00
Developer’s Contingency	\$24,000.00
TOTAL PUBLIC ART BUDGET	\$979,000.00

Note: All cost savings or unused funds remaining from the administration and developer’s contingency portion of the budget will be put towards the artwork. Unspent funds at the time of project completion will be re-directed to the City of Vancouver Public Art Reserve.

Community Engagement

“Our sniw (teachings) and practices are a part of who we are, and they have persevered because of the wisdom and resilience of our ancestors, and our intrinsic connection to our lands and waters. sniw are expressed in our šxʷtəhim (manners and customs), in our day-to-day interactions, and in the respect we show to others and to our work.” (Who We Are - Musqueam Website)

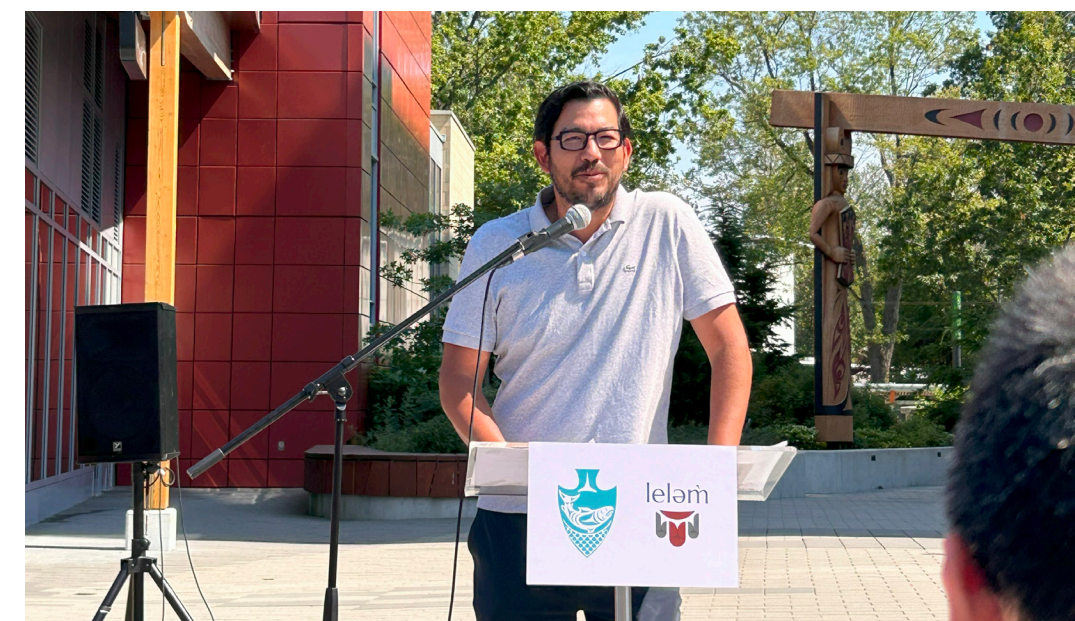
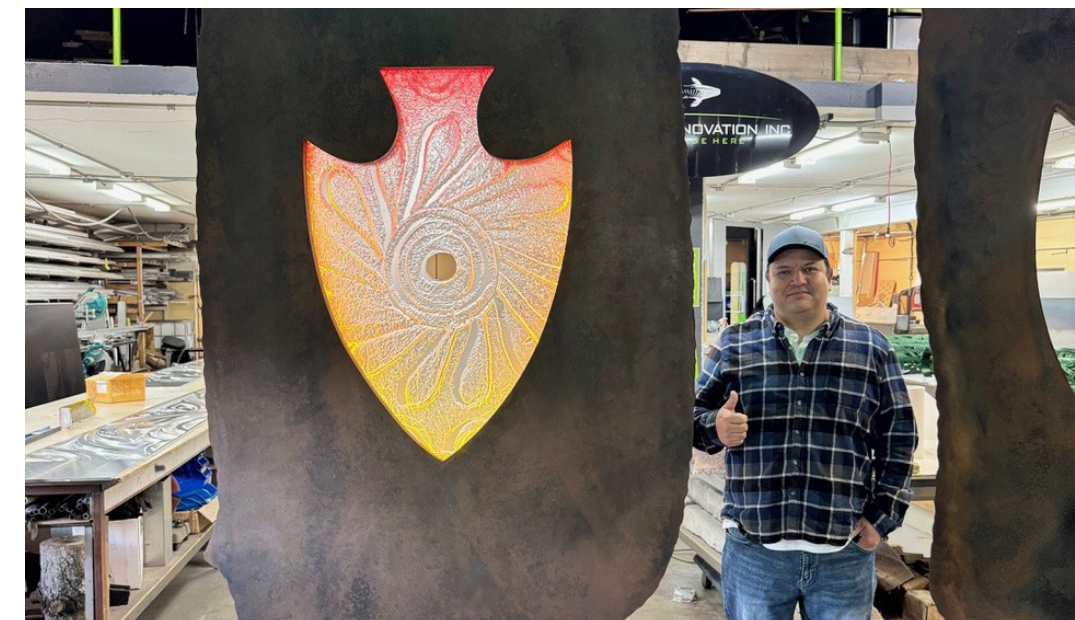
The cultural landscape of the Langara project will be bolstered by a thoughtful community engagement process with Musqueam that is led by a strong focus on decolonization. Musqueam community members and stakeholders will be intrinsically involved throughout the process, ensuring an open, transparent public art process that provides critical insight into the interests and aspirations of the development’s public art. Importantly, community engagement will foster and encourage a distinct interconnectivity between stakeholders and the Langara project’s overall environment.

Engagement with Musqueam Elders and community members is an integral component to the public art process. Under the leadership of Musqueam Elder Charlotte Mearns, Musqueam Elders have had the opportunity to share knowledge and insights for the vision of the Langara project and public art. The Musqueam Origin Narrative was identified as a key thematic to culturally and visually connect the site’s public realm in meaningful ways that honour Musqueam traditions, knowledge and story telling.

Complementing the ongoing Musqueam consultation, community engagement specific to the public art opportunities will be involve informal in person ‘coffee’ meetings as well as a larger, open style forum and open house to be held at the Musqueam Cultural Center. The goal of the community engagement is to provide greater accessibility for artists as well as offer information about the public art with opportunities for dialogue and feedback in a culturally safe and inclusive space.

The consultant team will further community engagement activities though notifications on the Musqueam website, monthly newsletters and brochure hard copy handouts. An openness to be responsive to meaningful input and feedback will help to inform the Artist Terms of Reference and Artist Selection Process.

Placing Musqueam teachings, learnings, and cultural approaches at the forefront is a key project priority. An authentic approach to community engagement will create space for Musqueam decision-making, encouraging the community to participate in the public art process by bringing together diverse voices and multiple points of view. This will aid in strengthening the voice and visibility of the wider Musqueam community whilst supporting a sense of shared responsibility across stakeholders, fostering organic collaborations.



Selection Process

The public art selection process for Langara and 49th will reflect Musqueam culture and values with a decolonized approach in the consideration of Musqueam artists nominated for selection for the diverse public art opportunities.

Musqueam Elder Charlotte Mearns (MCC), Ballard Fine Art, and Gordon Grant (MIB), recommend an artist selection panel of five representatives consisting of three members of the Musqueam Indian Band and two Indigenous members from MCC. One representative from YMCA BC and one representative from Townline will be involved with the selection process in an advisory capacity. The Musqueam selection panel members will guide the selection of artists, ensuring support and recognition of Musqueam protocols and ways of knowing are honoured and respected.

An Open Call to Musqueam Artists with an Expression of Interest (EOI) is the preferred avenue for engaging artists. Younger and emerging creatives and artists with interest in art making and public art, will be encouraged to participate in the “design only” public art opportunities. Mentorships are also encouraged and supported.

The selection panel’s role will be to review Expression of Interest submissions, nominate an Artist Shortlist and select the final artist for the respective public art opportunities. The selection panel will also recommend the approach for the artist selection criteria. Honouring Musqueam oral traditions, this approach could involve a “conversation” (interview) with artists around potential artwork ideas for the respective public art opportunities.

The Expression of Interest will outline the artist Terms of Reference, budget allocation, and target timeline as well as submission criteria. Various postings and notices to the Musqueam website, newsletter, and other media sources as well as Artist Information Sessions at the Musqueam Cultural Center will help to get the word out to potential artists.

In stage one, artists with interest in the respective public art opportunity will submit an Expression of Interest for review and consideration. Upon the close of the EOI, the selection panel will meet to review the EOI submissions and determine a shortlist of artist candidates for the respective public art opportunity. The shortlisted artists will be provided an honorarium for the scope of work determined by the selection panel.

In stage two, Ballard Fine Art, along with the design team, will support the shortlisted artists through the selection process with opportunities to meet one on one to discuss aspects of the public art terms of reference and criteria expectations. As well, shortlisted artists will be provided with a site visit and participate in project orientation meetings with the project design team.

The shortlisted artists will be invited to share their ideas for an artist concept and/or their artwork concept proposal with the selection panel. Following the selection panel’s review of the shortlisted artist proposed ideas and /or concepts, a final artist or artist team will be selected.

Selection Panel

Musqueam Elder, TBD
Musqueam Elder, TBD
MCC Representative, TBD
Charlotte Mearns, Musqueam Elder and MCC Representative
Troy Abromaitis, Senior Development Manager, MCC

Selection Panel - Advisors

Marvin Rogers, Senior Vice President, Asset Development, YMCA BC
Chris Karu, Senior Development Manager, Townline

Final Artist Selection Criteria

- i) High quality and innovative concept with a clear vision of the final artwork
- ii) Demonstrated understanding of the public space and the impact on the proposed site
- iii) Demonstrated public art experience working with commensurate budgets (for sites 1 & 2)
- iv) Understanding of the project architecture, the site and its contexts
- v) Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance
- vi) Artistic quality of artwork presented in the documentation of past work
- vii) Consideration for proposed key elements
- viii) Availability

Timelines

Target Project Timeline

Rezoning Application	August 2024
Development Permit Application	March 2025
Building Permit Application	Q4 2025
Construction Start.....	Q3 2026
Construction Completion.....	TBC
Occupancy.....	TBC

Target Public Art Timeline

Preliminary Public Art Plan Submission.....	February 2025
Detailed Public Art Plan Submission.....	March 2025
EOI Postings.....	Spring 2025
Selection Panel Meetings- Review Long List of Artists.....	Spring 2025
Short-listed Artists’ Invitations.....	Spring 2025
Artists Orientation Meetings.....	Early Summer 2025
Selection Panel Meetings- Artist Presentations/Interviews.....	Summer/Early Fall 2025
Artist Contracts.....	Fall 2025
Art Installations.....	TBD

Note: Dates are best estimated targets and are subject to change

