

March 7, 2022

# 8460 Ash Street and 8495 Cambie Street

## Detailed Public Art Plan

## Contents

Introduction	3
Project Details	4
Project Consultants	5
Context Plan	6
Project Description	8
Architectural Context	9
Site Historical Context	14
Public Art Context	15
Public Art Opportunity	18
Selection Process	23
Public Art Budget	24
Community Engagement Strategy	25
Timelines	26



## Introduction

Ashley Mar is a mixed-use development located near Cambie and Southwest Marine Drive consisting of a 16-storey, 27-storey and 31-storey tower, ground-floor commercial space, 125 social housing units and 524 secured market rental units.

Its primary aim is to renew and expand the Ashley Mar Housing Cooperative under the *Marpole Community Plan* and *Issues Report — Addressing Housing Priorities for the Ashley Mar Housing Cooperative Site and Other Social Housing and Inclusionary Housing Sites in the Marine Drive Station Area*. The project was approved by Council at a Public Hearing on November 18, 2021.

The developer has chosen to pursue **Option A Onsite Artwork** to ensure the highest quality and ingenuity of the public artwork. The developer and design team is looking forward to working with the City of Vancouver and the chosen artist to facilitate a notable public artwork that will enrich the experience of the site and contribute in a meaningful way to the artistic and cultural landscape of the city.



## Project Details

Project Address: 8460 Ash Street and 8495 Cambie Street

Total FSR Area: 37,709 square meters

Public Art Budget: \$803,673.06 (@ \$21.3125/sm)

Note: Residential floor area attributed to social housing is exempt under the Public Art policy.

## Project Consultants

### Project Owner

Intracorp Ash Street  
Developments Ltd.  
Suite 600 - 550 Burrard Street,  
Vancouver, BC V6C 2B5

T: 604-801-7048  
F: 604-801-7001

Farouk Babul  
FBabul@intracorphomes.com

### Project Architect

Perkins and Will  
1220 Homer Street, Vancouver,  
BC, V6B 2Y5

T: 604-684-5446  
F: 604-684-5447

Shauna Bryce  
shauna.bryce@perkinswill.com

### Public Art Consultant

Reid Shier Inc.  
1233 East 19th Ave.  
Vancouver, BC V5V 1L2  
T: 778-996-1820

Reid Shier  
reidshier@gmail.com

### Landscape Architect

Durante Kruek Ltd.  
102 - 1637 West 5th Avenue,  
Vancouver, BC, V6J 1N5

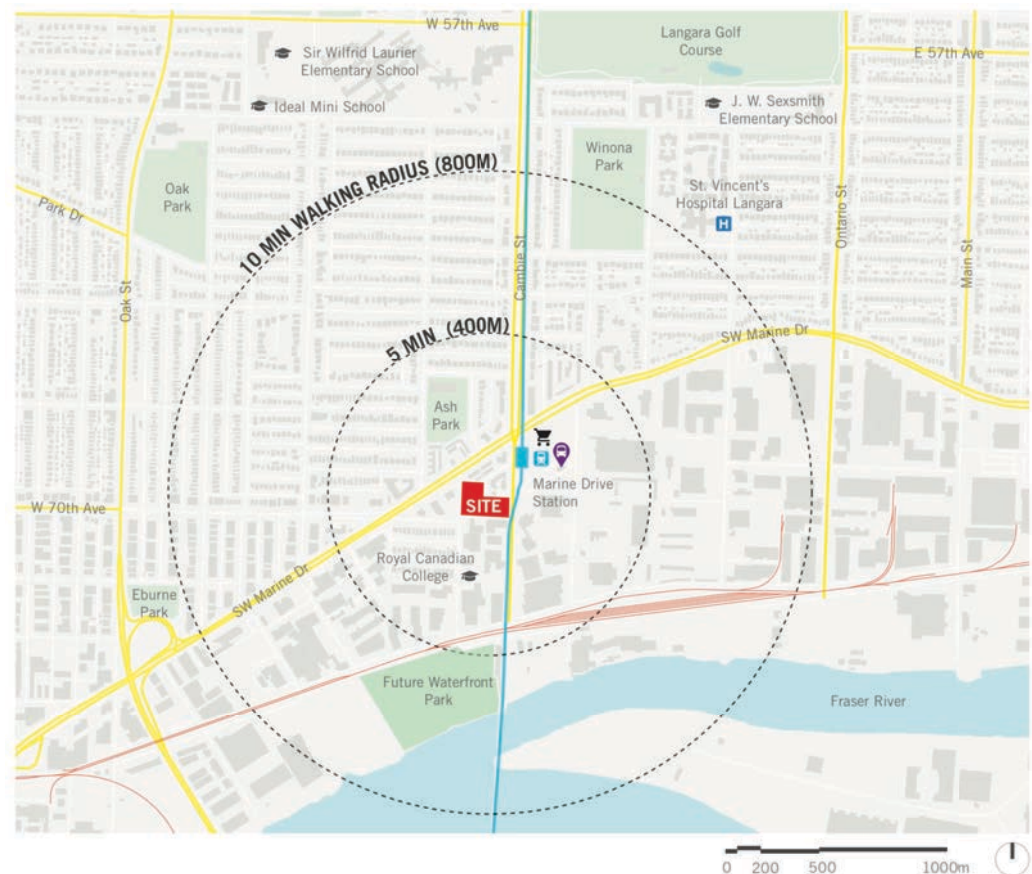
T: 604-684-4611  
F: 604-684-0577

Alexa Gonzales  
alexa@dkl.bc.ca

## Context Plan

Ashley Mar is approximately one block south of Southwest Marine Drive in Marpole, and is an L-shaped site bisected by a City-owned lane. It has a frontage of 80 m (263 ft.) along Ash Street and 36 m (118 ft.) along Cambie Street.

The site is located within a three-minute walk from Marine Drive Canada Line Station and adjacent bus loop. The area surrounding Marine Drive Station has seen significant changes in the last ten years as it transitions to a high-density, mixed-use transit-oriented community hub under the *Cambie Corridor Plan*. The highest developments in the area are located immediately east of the station, with the tallest building at 35 storeys in height. Recent developments at the northeast and northwest corners of SW Marine Drive and Cambie Street range in height from 14 to 32 storeys, for mixed-use developments with strata-titled housing.







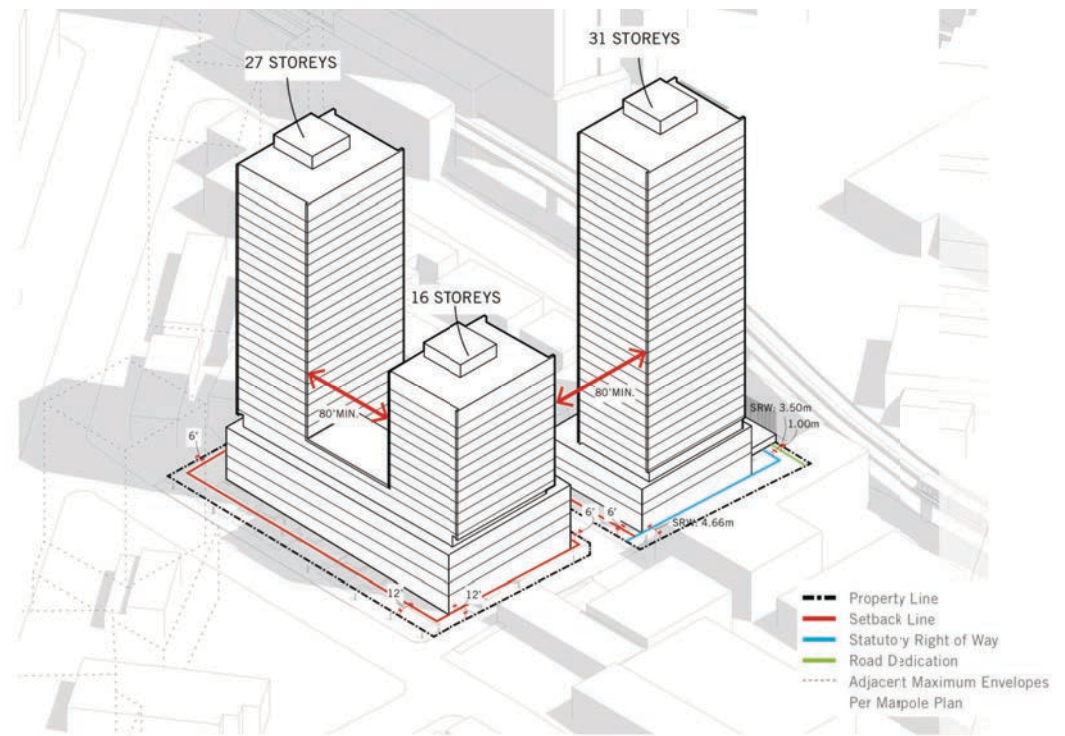
## Project Description

Following three years of work between Intracorp, the Ashley Mar Coop and City staff, the core priority for the development was to redevelop the existing aging co-op units in a form of development that maximizes the amount of non-market housing using market rental to fund it so as not to require public funding. *The primary aim of the project's rezoning proposal is therefore to provide a new co-op building that will replace the 54 co-op units and maximize the number of additional affordable units on the site.*

The result is a development that includes two buildings of 16 and 27 storeys with a shared six-storey podium along Ash Street, and a single 31-storey building on Cambie Street.

The 16-storey building (Ash Tower A), would contain one-for-one replacement of the existing 54 Ashley Mar Housing Cooperative units, along with an additional 71 units, for a total of 125 social housing units to be owned by the Ashley Mar Housing Cooperative. A variety of unit types are proposed from studio units to five-bedroom units, in order to meet the household needs of returning and new co-op members. Ash Tower B, a 27-storey building, and the 31-storey Cambie Tower C, will contain a total of 524 secured market rental units. Commercial space will be provided at the base of Cambie Tower C.

A three-minute walk to the Marine Drive Canada Line station and adjacent to the new Marine Gateway development, Ashley Mar would nearly **quadruple** the amount of rental housing in this node and add significantly to the burgeoning high-density mixed use, transit-oriented community hub under the Cambie Corridor plan.





## Architectural Context

The intersection of Cambie Street and South West Marine Drive is an important node on the Cambie Corridor Plan containing a number of towers and increased density focused around the Skytrain station at South West Marine Drive.

The Ashley Mar site is surrounded to the north, south and east by Phase 2 of the Cambie Corridor Plan which plans for increased density to deliver new rental and social housing.

Under the Marpole Community Plan, the area within a 10-minute walk to the Canada Line will evolve to be a highly walkable, vibrant urban area that responds to its evolving residential context, adjacent industrial area, and relationship to the Fraser River. The mixed-use hub at southwest Marine Drive and Cambie Street will offer new job space, shopping and entertainment uses, housing opportunities and infuse the area with a greater sense of vibrancy. Low-rise buildings and ground-oriented family housing such

as townhouses will provide a sensitive transition between higher buildings and single-family homes.

The basic design for the Ashley Mar project was developed with the Ashley Mar Co-op Board and is centred around two core principles which form the foundation of the design process: Resilience/Stability and Community. In this context, four key aspirations have been identified which bring a richness to the design and come together to create livable spaces.



## Architectural Context

### Balconies on Street Right of Way

Large balconies on the east and west facades of the towers are oriented to engage with the major street right of ways, providing eyes-on-the-street, animation, and a strong vertical expression.

### Vertical Scale

In order to visually break down the large massing, the building steps back above the fourth floor. The change of materiality on these levels allows the fifth and sixth floors to create a visual transition between the tower and podium elements, and emphasizes the distinct expression of the podium and towers.

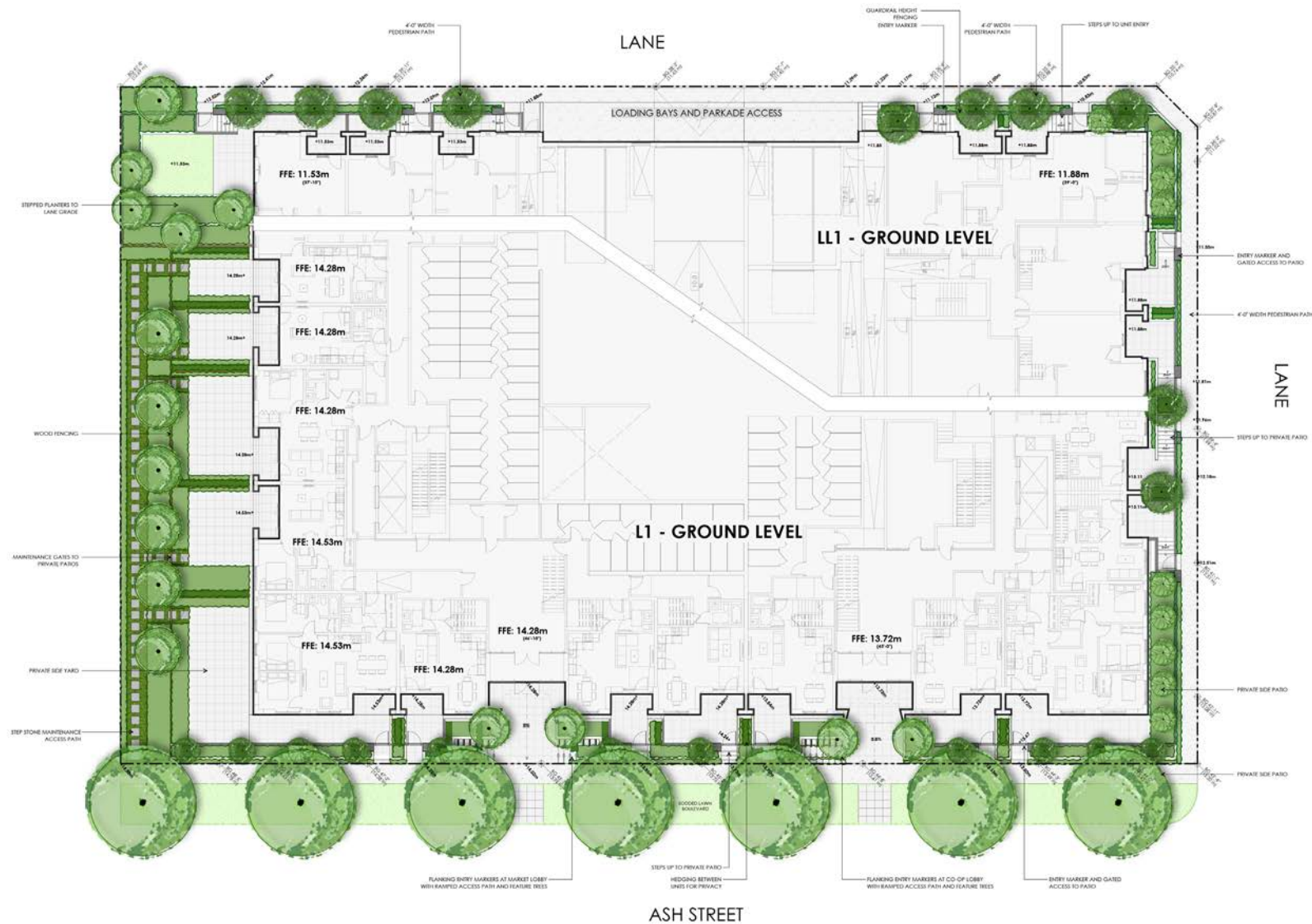
### Rhythm of Homes and Entries

A series of frames and inset panels create a strong rhythm and bring a human-scale to the lower podium. The façade is punctuated by balconies, townhouse entries and the large entrance portals for the two towers, bringing both relief and animation to the façade. These elements work together to ensure the building creates a dialogue with the streetscape and presents a lively but well-scaled and ordered face to the neighbourhood.



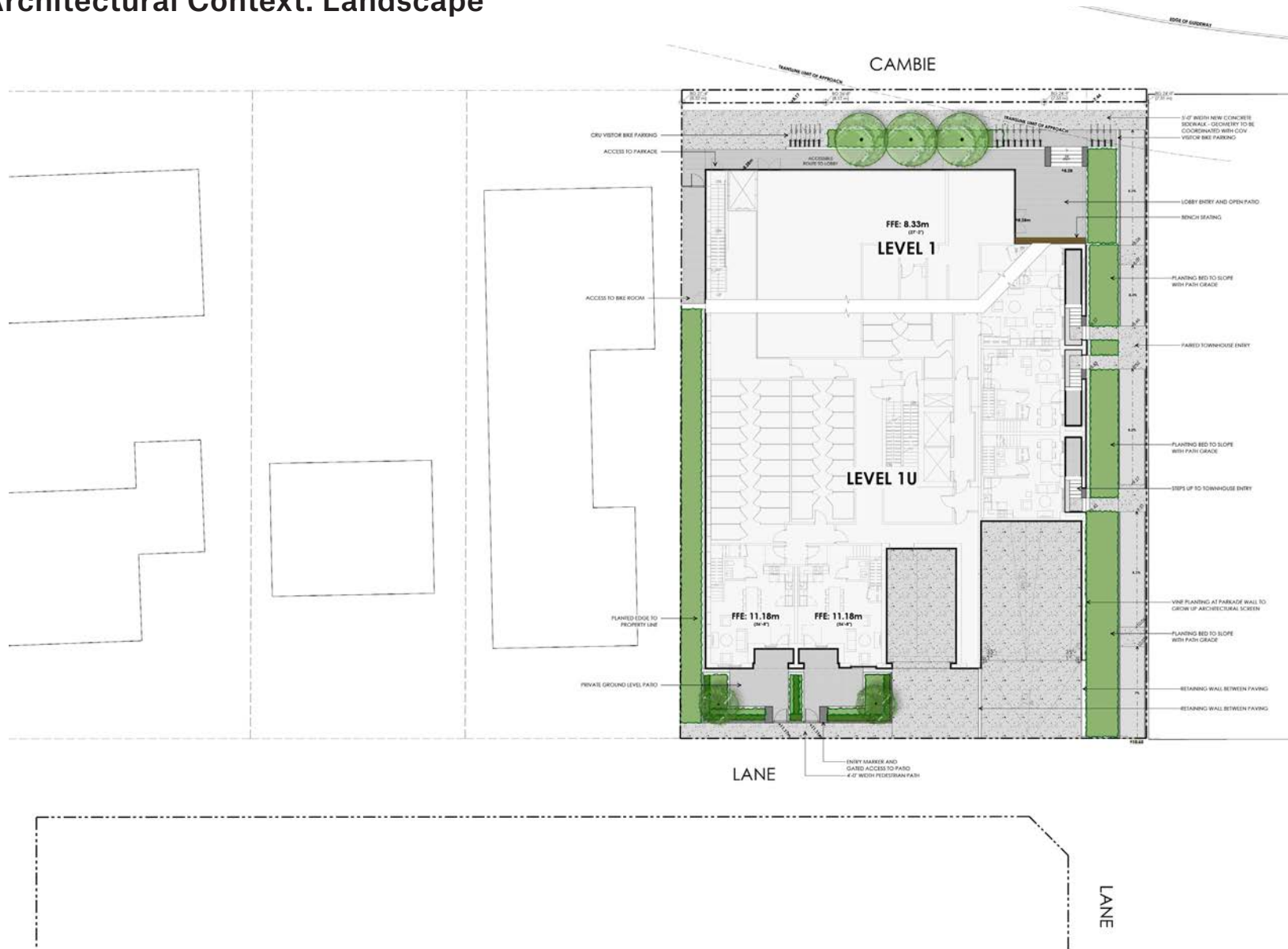


## Architectural Context: Landscape





## Architectural Context: Landscape



[illegible]

## Site Historical Context

Marpole is one of Vancouver's oldest communities. The Great Marpole Midden / c'əsnaʔəm, an ancient Musqueam village and burial site, one of North America's largest village sites and "one of the largest pre-contact middens on the Pacific coast of Canada", has been a National Historic Site since 1933. According to the Musqueam, it dates back at least 4,000 years.

A long-house dated to the year 5 AD was located near modern Marine Drive, in South Vancouver, belonging to the Ancient Marpole First Nation.

Settlers began to inhabit the area in the 1860s, calling it Eburne Station. The small town was separated from the city by miles of forest.

At the turn of the 20th century, the Vancouver Lulu Island Railway of the British Columbia Electric Railway interurban train were constructed, which triggered the development of sawmills, shingle mills and gravel companies in the region. The area

was renamed after CPR Superintendent Richard Marpole in 1916, and by the time it joined Vancouver in 1929, it had become one of the area's major industrial centres.

The Oak Street Bridge was completed in 1957 and was partly responsible for a downturn in business around the Marine and Hudson area, as traffic shifted to the east. The 1975 opening of the Arthur Lang Bridge helped shift the business area back to the west, along Granville Street.

37% of Marpole residents' mother tongue was one of the two forms of Chinese (Mandarin & Cantonese) and 42% of the area's populace identified as Chinese in 2006. Fifty-nine percent of the population of Marpole was born outside of Canada.

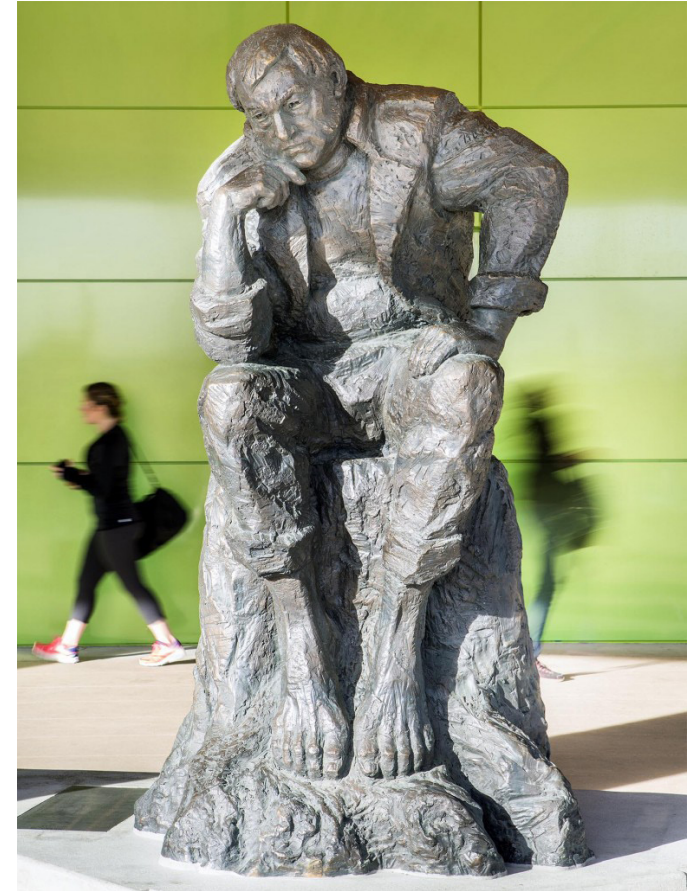
Winona Park is a park in the Marpole neighbourhood, just south of the Langara golf course. It has 3 levels, each being the size of a football field. Unlike many similar parks which contain large grass fields, Winona Park is not attached to any community centre or school. Combined

with the fact that it is situated in an area which consists mostly of low-density residential housing, and the fact that organized sports clubs require an explicit permit for use of the fields, Winona Park is relatively calm as attendance is low, providing parkgoers a haven of privacy and peace.

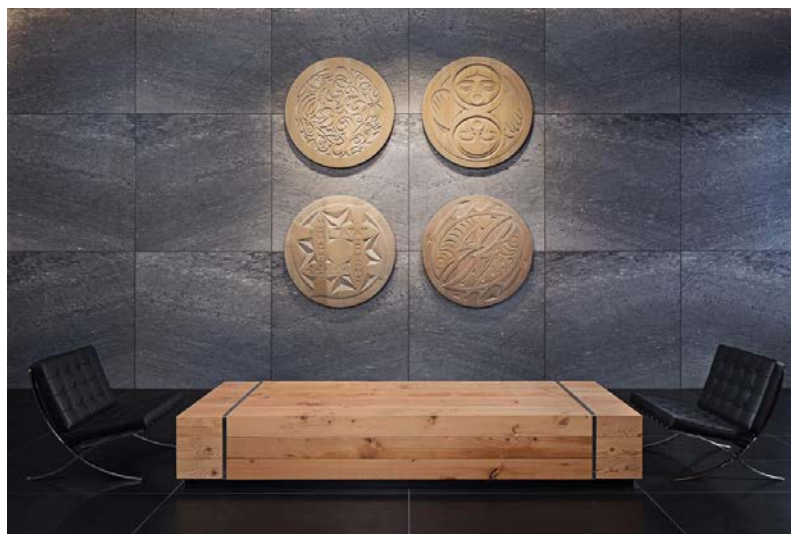


## Public Art Context

The large scale Marine Gateway development at nearby Cambie and Marine Drive undertook an ambitious public art program inspired by the significance of the Fraser River and explored through the primary guiding themes of First Nations, Simon Fraser, Transportation and Industry. The artworks come in a range of presentations, from distinct sculptural and traditional forms such as Musqueam artist Susan Point's *Salish Gifts*, Ken Lum's *Simon Fraser*, and Brian Rideout's *North Lobby and South Lobby* to works integrated directly with the public landscape and building architecture, including Geoffrey Farmer's *Fraser River Stories* on the High Street ground plane and Urban Visuals' 55-metre light installation *Ebb and Flow* on the exterior façade of the south tower.



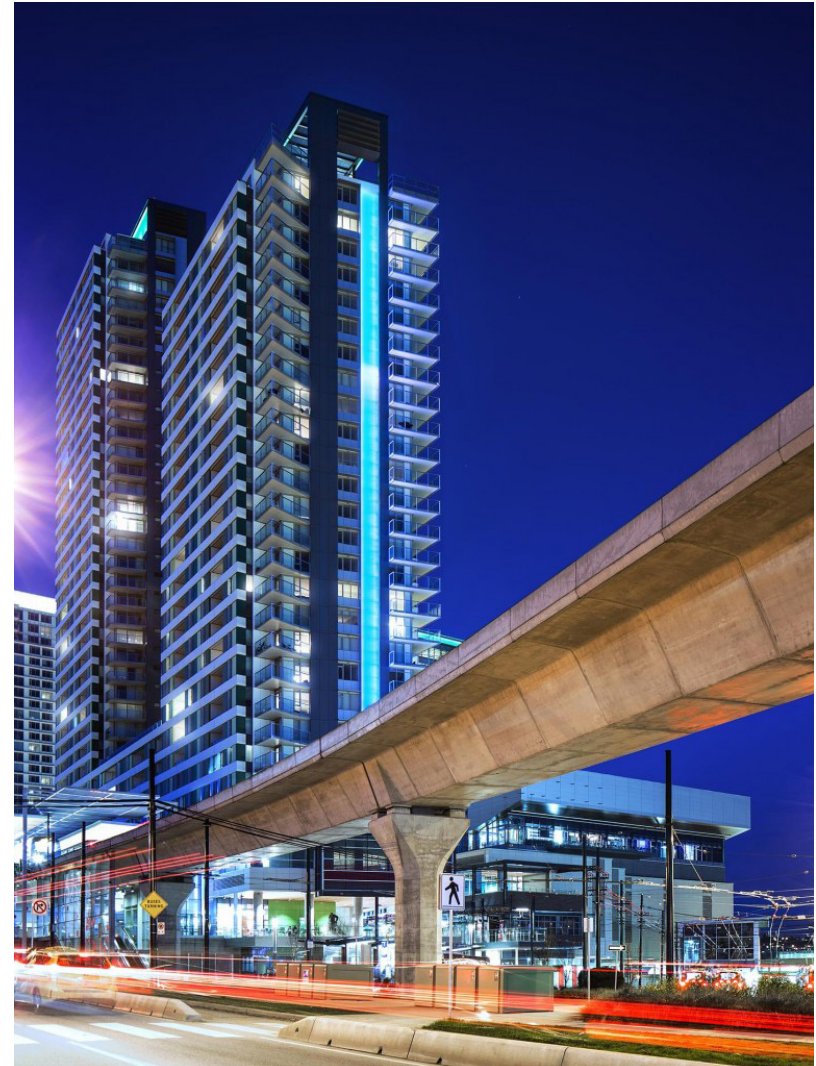
**Ken Lum**  
Simon Fraser  
bronze



**Susan Point**  
Salish Gifts  
concrete, bronze and stone



**Geoffrey Farmer**  
Fraser River Stories  
(detail)



**Urban Visuals**  
Ebb and Flow  
LED fixtures, control software





**Douglas Coupland**

Golden Tree  
steel-reinforced resin and  
fibreglass encased in gold finish

Standing 43 feet tall, Douglas Coupland's *Golden Tree* stands at the front entrance to Intracorp's MC2 development at Cambie Street and SE Marine Drive. It is a replica of Stanley Park's 800-year-old hollow tree.



**Rebecca Bayer**

Whereness  
granite boulder, aluminum cast boulders

Located between two residential buildings fronting Cambie Street at 50th Ave is Rebecca Bayers' *Whereness*, composed of six aluminum cast boulders with one original 'glacial erratic' granite boulder at the base, sourced from the Cambria site, and fixed in a tower shape around a steel axis. The work is 20' high and 4' in diameter.



## Public Art Opportunity

The focus of the Ashley Mar development to establish significant market and social housing provides a unique backdrop for a public art opportunity. Developed with the backing of the City of Vancouver, the buildings create new housing for 54 existing co-op members and 71 additional units for new members in a city where below-market housing is in critical short supply. Incentives that provide for this housing, without the use of public funding, have allowed the developer to maximize on-site building density, with incumbent challenges for public art that will have visibility and a meaningful canvas for artistic expression. Significantly, the 16-storey building (Ash Tower A) and 27-storey building (Ash Tower B) are constrained by their tight proximity to Ash Street, and the retention of established conifer trees along their public facing west facades.

With consideration for these conditions the design team, in collaboration with the Public Art consultant, have identified a more robust opportunity for public art on the Cambie Tower. Given the exposure to the Canada Line and Cambie Street, the privacy screen at the level of the Skytrain guideway along Cambie Street has been identified as the primary opportunity for public art. The privacy screen is intended to provide privacy and noise attenuation screening between the level 3 landscape terrace and level 4 residential units, and the Canada Line guideway directly across the street.



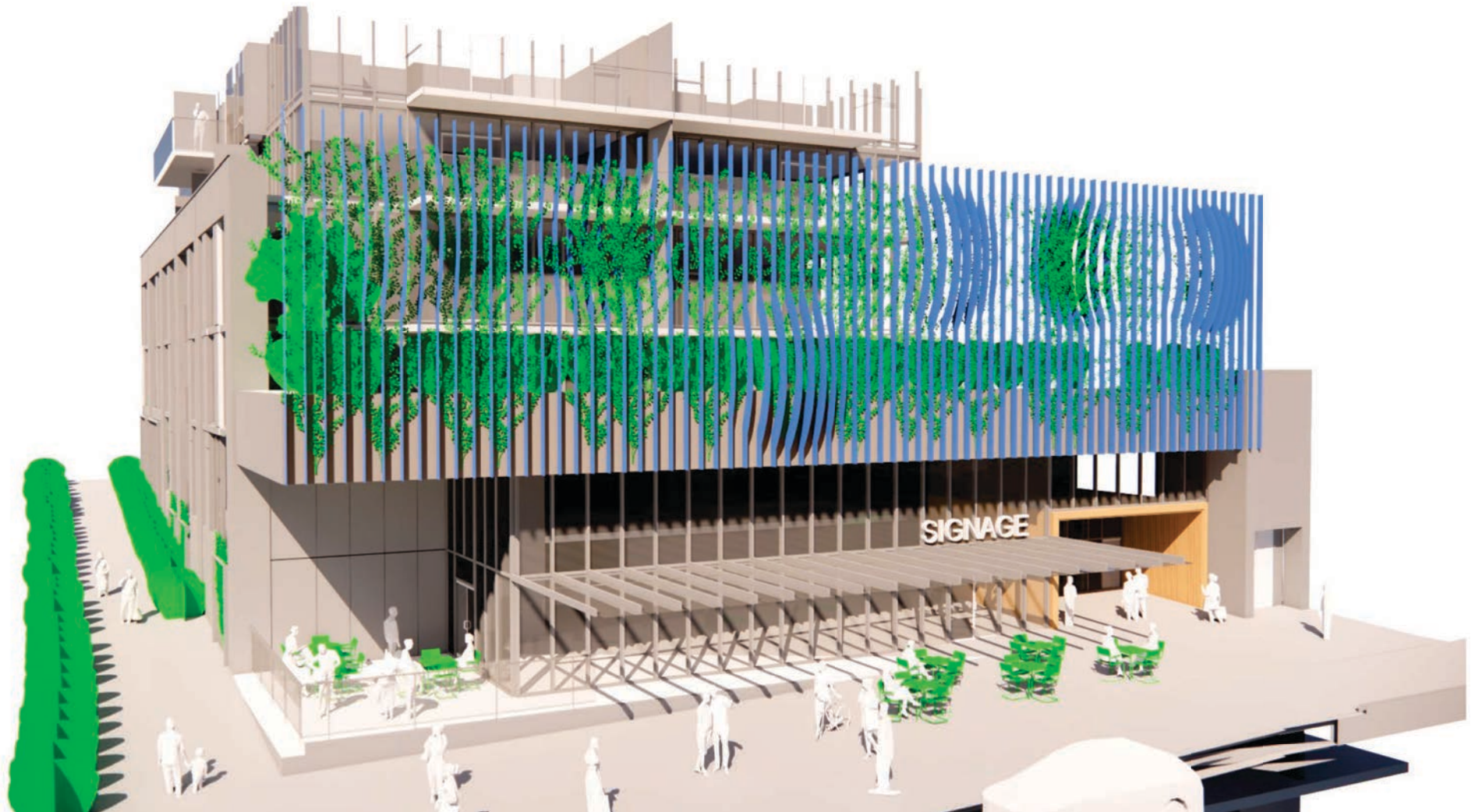
## Public Art Opportunity (continued)

As such, base conditions require that the screen remain transparent, and that its dimensions are within parameters set by the building architect at 92 wide-by-26 feet tall. Beyond these conditions, an artist or artist team will be encouraged to explore numerous possibilities for an artwork, with the understanding that the base building screen may be substituted with an alternate material, shape or form, and in this case, the base building's screen construction costs will be provided *in addition* to the public art budget. Subsequent material and manufacturing decisions must take into consideration the screen's longevity and performance, but the use of strategies such as kinetic design and/or light treatments for an artwork will be encouraged, provided they pose no visual disruption to the new building tenants and nearby residents. This includes blocking light to residents as well as causing light pollution to the surrounding neighborhood, being generally mindful of the living environment.

A significant advantage of the privacy screen is its high degree of public visibility from both pedestrians as well as Sky Train passengers travelling between Vancouver and Richmond. Artists will be encouraged to consider principles of "resilience/stability" and "community" that have governed the building's design process in relation to the transient audiences the work will be positioned to address, in dialogue with the location of the development in a rapidly evolving area of the city.







Sample Treatments





Sample Treatments



**Virtual Model Flythrough**

## Selection Process

All stages of the selection process will be facilitated by the Public Art Consultant, Reid Shier Inc. The selection process will be a Two Stage invitation to professional artists with a Selection Committee.

The Selection Committee will consist of 5 members including:

- Design Team (1)
- Vancouver Art Community including one professional artist (3)
- Representative from Intracorp (1)

Proposed Selection Committee candidates are:

- Emily Hermant
- Raymond Boisjoly
- Amy Kazymierchuk
- Matthew Hyland
- Stephen Waddell

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

### Stage One

The Selection Committee will be oriented to the development, the surroundings, and the public art opportunity. Along with the Public Art Consultant they will develop a list of 15 - 20 artists whose practices lend themselves to this particular public art opportunity. From this list, the Selection Committee will determine a short list of 3 Artists to present detailed written Public Art Proposals.

### Stage Two

The 3 shortlisted Artists will be oriented to the development, the surroundings and the public art opportunity. They will be provided an honorarium of \$5,000 to prepare a detailed written Public Art Concept Proposal including budgets and a timeline. The honorarium will be paid upon receipt and presentation of their Concept Proposals.

### Final Artist Selection Criteria

- High quality and innovative concept with a clear vision of the final artwork.
- Demonstrated understanding of the public space and the impact on the proposed site.
- Understanding of the project architecture and landscaping.
- Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance, and site consideration.
- Artistic quality of artwork presented in the documentation of the past work.
- Experience working on projects of similar scale and diversity of scope.

The final selected Artist will enter into a contract with the owner to complete the proposed artwork on time and on budget prior to the project occupancy permits.

## Public Art Budget

Based on the City of Vancouver's Public Art Policies and Guidelines, residential floor area attributed to social housing is exempt from the FSR calculation for public art. With a floor area of 37,709 sq. m (405,897 sq. ft.) for the secured market rental and commercial uses, this project will contribute a public art budget of \$803,673.06 calculated at 37,709 square meter FSR Area multiplied by \$21.3125.

<b>Total Public Art Budget</b>	<b>\$803,673.06</b>
<b>Artwork Design and Production</b>	<b>\$620,305.76</b>
Artist Honoraria (\$5,000 × 3)	\$15,000
Jury Honoraria (\$1,500 × 3)	\$4,500
Community Advisors Honoraria	\$2,000
First Nations Community Advisory	\$2,000
Selection Process admin./ document production	\$2,500
Public Art Consultant	\$75,000
Developers Process Contingency	\$2,000
	\$103,000.00
CoV Civic Program Contribution	\$80,367.31
<b>Total</b>	<b>\$803,673.06</b>

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



## Community Engagement Strategy

Community consultation and public engagement will be thoughtfully considered throughout the project. A non-voting community advisory will be established and consist of 3 representatives from the neighborhood.

The role of the community advisory will be to provide feedback and commentary to both the selection panel and shortlisted artists. The advisory will either meet with the selection panel and with the shortlisted artists where they will provide perspectives on their personal experiences and relationship to the site, their history in the neighborhood, and their insights into the community's aspirations around public art in advance of the development of the artist concept proposals.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium for their work.

Proposed Community Advisors may include:

- Representative, Ashley Mar Housing Cooperative
- Representative, Marpole/Oakridge Community Association
- Representative, Alliance Francaise
- Representative, Marpole Neighborhood House
- Representative, Marpole YMCA
- Representatives, MST

## Timelines

### Project Timeline

---

Rezoning Public Hearing Approval	November 18, 2021
Rezoning Enactment	expected March 2022
DP Application	December 1, 2021
DP issuance	expected November 1, 2022
Construction Start	June 2022
Construction Completion / Occupancy	November 2024

### Public Art Timeline

---

Preliminary Public Art Plan	January 24, 2022
Detailed Public Art Plan	February TBD, 2022
List of Potential Artists	May 2022
Invitation to selected Artists to Present	May 2022
Shortlisted Artists Proposal Presentations	September 2022
Final Artist Selected	September 2022
Artist Contract	October 2022



**Reid Shier Inc.**  
Art Consultancy

1233 East 19th Avenue  
Vancouver, BC V5V 1L2

+1 778 996 1820  
[reidshier@gmail.com](mailto:reidshier@gmail.com)