



NOTICE OF MEETING

Public Art Committee

AGENDA

DATE: Monday, January 16, 2012
TIME: 4:30 pm
PLACE: Committee Room No. 1
Third Floor, Vancouver City Hall

PLEASE NOTE:

- If you are unable to attend this meeting, please advise Tina Hildebrandt at 604.873.7268 or e-mail tina.hildebrandt@vancouver.ca
 - Agendas and Minutes are available on the City of Vancouver civic agencies' web site at: <http://vancouver.ca/ctyclerk/civicagencies/civicindex.htm>
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Roll Call

Approval of Minutes

Minutes of the meeting held on December 12, 2011.

Leave of Absence Requests

1. 104 - 150 East First Avenue—Cressey Development's Meccanica

Jan Ballard, consultant, will present a Detailed Pubic Art Plan (*attached*) for a new mixed-use development at the address above. Ms Ballard will bring hard copies of the plan to the meeting. Seeking approval.

2. A-Maze-ing Laughter

Vancouver Biennale has asked that Yue Minjun's A-Maze-ing Laughter remain at its present location in the triangle at Morton park in English Bay on a long-term basis. The Biennale's intent is to find a buyer to purchase the work and donate it to the Biennale Foundation. The Biennale would then leave the work at that site as a long-term loan to the City. In advance of final arrangements that address this request, and to accommodate the Biennale's fundraising efforts, Park Board and the biennale have asked the Committee to recommend on the long-term placement of the artwork. Please see the memo from staff (*attached*) that addresses some of the issues. Jil Weaving, Park Board, and Miriam Blume, Vancouver Biennale, will attend the meeting to discuss. Seeking approval.

3. Civic Projects Update

Staff will update members on the new civic arts advisory committee process now in development and on other projects in development.

4. Other Business

Next Meeting:

DATE: Monday, February 13, 2012
TIME: 4:30 pm
PLACE: Committee Room No. 1
Third Floor, Vancouver City Hall

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Meccanica

Multi Family Residential Development Project

Detailed Public Art Plan
Submitted by Ballard Fine Art Ltd.
January 16, 2012



Developer: Cressey (Quebec Street) Development LLP
Municipal Address: 104 East 1st Ave, Vancouver BC
Architect: Ralii Architects Inc.
Landscape Architect: Durante Kreuk Landscape Architects
Art Consultant: Ballard Fine Art Ltd.

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MECCANICA

by CRESSEY



FIRST +
QUEBEC

Art has the power to punctuate otherwise uneventful daily activities. Meccanica at 104 East 1st Ave in Southeast False Creek presents the opportunity to provide an exciting public art work for the community. Cressey, known for their multi family residential properties, is committed to making this an inspiring and engaging public art installation.

Cressey has chosen to pursue the **Option A** selection process to ensure the highest quality and ingenuity of the public art.

Cressey is looking forward to working with the City of Vancouver and the chosen artist to install an artwork that will be cherished by the community for generations.

PROJECT DETAILS

Project Address: 104 East 1st Ave, Vancouver BC

Leal description: Lots 1, 2 and 3 Block 7, District Lot 200A, Plan 197 and Lots
4, 5 and 6 Block 7, District Lot 200A, Plan 17529

Total FSR area: 126,587

Public Art Budget: \$229,125.00

PROJECT CONSULTANTS

Project Owner:

Cressey (Quebec Street) Developments LLP
925 West Georgia St.
Vancouver, BC V6C 3L2

Attention: Jason Turcotte, Development Manager
Office 604-683-1256

Project Architect:

Raffi Architects Inc
#1-1600 Howe St.
Vancouver, BC V6Z 2L9

Attention: Foad Raffi
Office 604-688-3655
rai@raffiarchitects.com

Project landscape Architect:

Durante Kreuk Ltd.
#3102-1637 W. 5th St.
Vancouver, BC V6J 1N5

Attention: Jennifer Stamp
Office 604-684-4611

Project Public Art Consultant:

Ballard Fine Art Ltd
4725 Willow Cr. Rd.
West Vancouver, BC V7W 1C3

Attention: Jan Ballard
janballard@shaw.ca
Office 604-922-6843

PROJECT DESCRIPTION



Building

Meccanica is 170 unit multi family residential project located in Southeast False Creek at the corner of East 1st Ave and Quebec St. It consists of a 12 storey Tower situated at the corner of the block, and a 5.5 storey Wing facing East 1st Ave. There are 190 units comprised of two bedroom and one bedroom units, including ground level townhomes and city homes.

The main lobby is served from the north (East 1st Ave) and the project's amenities including a lounge and gymnasium are located at the lobby level.

The Tower is separated from the Wing by a breezeway that connects East 1st Ave to the lane along the south side of the site. A 4 storey glass enclosed bridge connects the Tower and the Wing above the breezeway from Levels 2 to 5.

Raffi Architects has designed the Tower and Wing to compliment the massing of the approved project to the east of the site, at the corner of East 1st Ave and Main St, so the 2 massings act as "bookends" to the block.



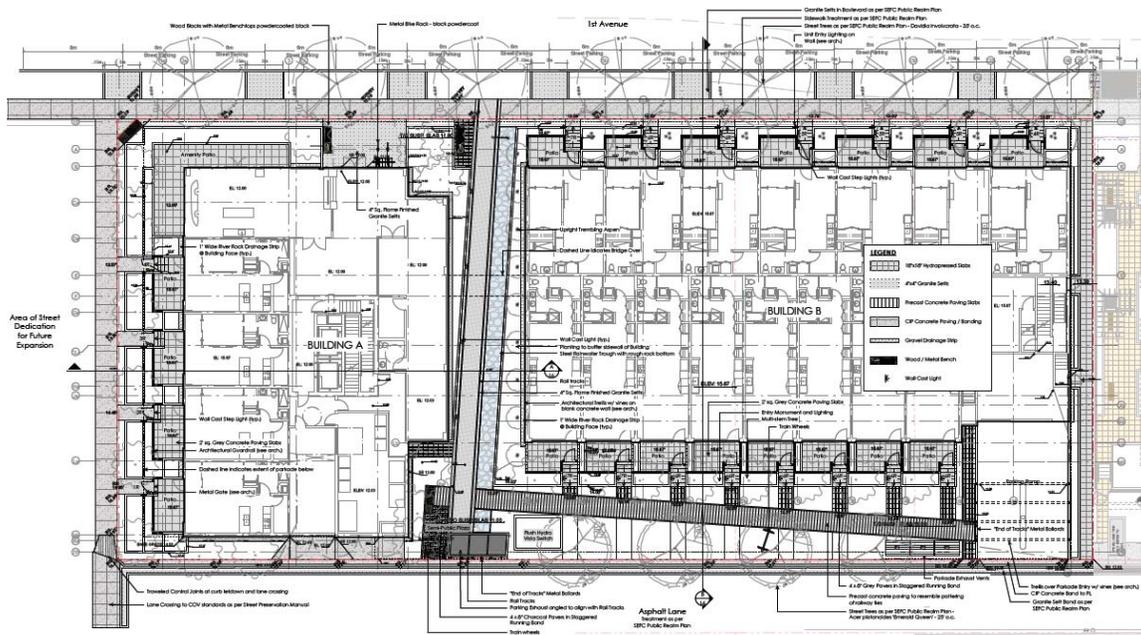
Meccanica's building design by Raffi Architects is in keeping with the industrial heritage of the site. The architecture can be described as straightforward with industrial character and strength. It has a mechanical bent with a modern sensibility featuring concrete polished floors, the liberal use of stainless steel and other 'technical' detailing. The bold industrial language of the building signage further accentuates the industrial character.

Raffi Architects have introduced a rich purple colour to highlight and enhance areas of the building façade. The purple colour compliments the industrial grey metal treatments and lends an element of fun and whimsy to the industrial character.

Landscape Plan



The landscape architecture compliments the straight forward industrial character of the architectural design of the buildings and is in keeping with the heritage of the site. There is a emphasis on its history as a rail yard as reflected in the landscape materials and treatments such as precast concrete paving to resemble the patterning of railway ties, wood block and metal benches, rail tracks and old rusted rail wheels placed amongst the plantings.



The front entry area of the Tower consists of 4 inch square flame finished granite sets. It has a wood block bench with a black powder coated metal top and a complimentary metal black powder coated bike rack.

Running underneath the glass bridge separating the Tower and Wing, is a steel rainwater trough and a walkway. The metal rainwater trough is designed with a rough rock bottom. The walkway consists of rail tracks and connects 1st Ave with the lane.

The general plantings are drought ornamental grasses, pioneer planting and small flowering trees.

Guiding Principles for Public Art

- Reflect the vision and spirit the Meccanica Development Project as well as the “Southeast False Creek Art Master Plan” (March 2007)
- Integrate well to the Architecture and Site
- Provide a Public Art installation in accordance with the City of Vancouver’s Public Art Plan Guidelines
- Strive for the highest quality of artist expression and standards
- Provide an art work that is dynamic, facilitating excitement, curiosity, contemplation and dialogue

The optimal site for the Public Art is the North West corner of Quebec St and 1st Ave. This is a key location and best suited for a landmark feature. It is visible from both Quebec St and 1st Ave offering pedestrians, cyclists, residents and visitors the best opportunity to engage with the artwork thereby providing the maximum public benefit.

An alternative site for the Public Art is in front of the main lobby of the Tower. This is another key location with good public visibility and benefit. The artwork could be viewed from both Quebec St and 1st Ave as it is situated close to the corner. In addition, this lobby site could be considered in combination with the front of the tower stretching to the corner of Quebec and 1st Ave.

Thematic Considerations

The architecture, neighbourhood and history of the Southeast False Creek community invite artistic expression. The central theme of the artwork will explore the rich recent industrial history and heritage of the site. Sustainability and its socio-economic and environmental contexts as related to the Southeast False Creek community offer further themes in conjunction with the historical context.

Southeast False Creek, stretching roughly between Cambie St and Main St from False Creek to Quebec St, has a vibrant recent history. Soon after European settlement in the 1850's, this area rapidly grew to become the industrial "hub" of Vancouver. By the 1900's, the current site of the Meccanica project at Quebec and 1st Ave was the heart of a working rail yard. This place was once a bustle of heavy industrial rail activity with an engine house at the foot of Quebec and tracks running north across False Creek, west to Columbia and east along the south shore.

By the 1960's heavy industry and rail began to decline in the Southeast False Creek area. Since 1981, the site has been home to Intermeccanica International recognized for its iconic reproduction Porsche Speedsters and Roadsters. The name of the project 'Meccanica', pays homage to this small neighbourhood manufacturing company.

The Southeast False Creek area is undergoing tremendous urban growth and renewal. Issues regarding sustainability are at the forefront of this revitalization and are a consideration for future development.

The chosen artist will be given as much creative licence to develop an art work that reflects the neighbourhood context while respecting the site limitations and use. The artist will conduct their own research of the neighbourhood in developing a proposal for an art piece that will have significance to the community and do so with a theme that has layers of meaning giving the piece longevity. The rationale for the art work will be derived from its context in place and time.

The Public Art Budget

The budget for the Public Art for the Meccannica project adheres to the City of Vancouver Public Art Policy, calculated as \$1.81 x each square footage contributing to the FSR calculation. A total budget of approximately \$229,125.00 is based on the project development FSR of 126,587.

80% of the art budget is designated for the artwork. This percentage is approximately \$183,300. This amount includes artist fees, travel, design, artwork fabrication and installation. The artist will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio over head.

As standard practice, 18% of the total Public Art budget is dedicated to administration. This fee of \$41,242.50 includes art consultation (10%) and the art selection process and honoraria costs (7%) as well as a small contingency (1%). Please note that any unused funds remaining from the administration /process budget will be put towards the artwork.

2% of the total Public Art budget is to be paid to the City of Vancouver Public Art Fund. This amount is approximately \$4,582.50.

Public Artwork (80%)		\$183,300.00
Public Art Administration (18%)		
Public Art Consultant	\$22,912.50	
Selection Process and Honoraria	\$ 7,039.00	
Shortlisted Artist Fees	\$ 9,000.00	
Contingency Fee	\$ 2,291.00	
		\$ 41,242.50
City of Vancouver (2%)		\$ 4,582.50
TOTAL Budget		\$229,125.00

The Public Art Timeline

Preliminary Art Plan	October 1, 2011
The Detailed Public Art Plan	December 9, 2011
City Public Art Committee Presentation	January 16, 2012
Open Call to Artist Posted (LOI)	January 31, 2012
Artist Submission Deadline	March 15, 2012
Review of Artist Proposals	April 10-13, 2012
Shortlist of 3 artists selected	April 10, 2012
Shortlisted Artist's Concept Proposal Presentations	June 4-8, 2012
Final Artist Selection from Shortlist	June 15, 2012
Artist Contract	June 29, 2012
Art Installation	Prior to Occupancy Permits

The Selection Process

The selection process will be a 2 stage Limited Open Call to professional Artists in Canada. In addition, Jan Ballard will research and invite a selection of professional artists with experience in public art practice to participate in the Expression of Interest.

A selection panel will be established by Jan Ballard to develop a shortlist of 3 artists. The panel will select the final artist and the artwork proposed for the Meccanica Project. The artist selection panel will consist of 5 members including: Design Team (1), The Vancouver Art Community, including one professional artist (3), and a representative from Cressey (1). All stages of the selection committee will be facilitated by Jan Ballard of Ballard Fine Art Ltd. Proposed possible selection panel candidates from the Art community are:

Chris Dikeakos (artist)
Stephen Waddell (artist)
Evan Lee (artist)
Makiko Hara (Curator Center A)
Reid Shier (Director, Presentation House Gallery)
Michael Turner (Curator, Art Critic)
Coleen Nemtin (Nemtin Consultants, Collector)
Cindy Richmond (Curator)

Members of the selection panel, excluding members of The Design Team and Cressey, will be paid a \$1,500 honorarium for their participation.

In Stage 1, the selection committee will shortlist 3 artists from the Letter of Interest (LOI). The selected 3 artists will be required to sign an Agreement (April, 2012) and be provided with an honorarium of \$3,000 to prepare and develop a detailed concept proposal with budgets. The honorarium will be paid upon receipt and presentation of the final concept proposals in June 2012.

1. Shortlist Selection Criteria

- i) High quality, innovation and creativity of proposed artwork
- ii) Experience working on projects of similar scale and diversity of scope
- iii) Understanding of the project architecture and site
- iv) Artistic quality of artwork presented in the documentation of past work
- v) Realistic approach to budgeting and planning
- vi) Availability

Stage 2 of the selection process is the final selection of an artist from the short list after thoughtful review of the Concept Proposals presented. The final Artist selected will enter a Contract Agreement (July 2012) with Cressey to complete the proposed artwork on time and budget prior to the Meccanica Development occupancy permits.

2. Final Selection Criteria

- i) Quality, creativity and clarity of vision of the Concept Proposal
- ii) Demonstrated understanding of the public space and the impact on the proposed site
- iii) Demonstrated feasibility in terms of budget, timeline, implementation, safety, maintenance and site consideration
- iv) Experience and ability to collaborate and work with the project team

Please note: Cressey reserves the right not award the commission at the time of the artist review in the event none of the artist proposals are suited to the site and Meccanica Project vision.



COMMUNITY SERVICES GROUP
Cultural Services
Public Art, Planning & Facilities Development

MEMORANDUM

January 11, 2012

TO: Public Art Committee

FROM: Bryan Newson
Manager, Public Art Program

SUBJECT: Yue Minjun's *A-Maze-ing Laughter* offered long term to the Park Board/City

The following is background to item 2 on the Committee's January 16, 2012 agenda.

Vancouver Biennale has asked Park Board to provide locations for artworks that the Biennale may offer as long-term loans. The loans would be for periods substantially longer than the two years provided by its existing contract. The particulars of this new arrangement—the artworks to be offered, the number of artworks to be accepted, the sites to be provided, the artworks' ultimate tenure and their maintenance and insurance provisions—are under discussion. The eventual arrangements proposed will be brought to the Committee for discussion before they are agreed with the Biennale.

One practical provision now contemplated would facilitate the Biennale's fundraising efforts. If the Park Board/City pre-approve artworks that the Biennale wants to offer for long-term placement, potential donors could be assured that the artworks they purchase will in fact be displayed at a civic site.

Yue Minjun has recently offered to sell *A-Maze-ing Laughter* for an amount the Biennale is confident will attract a buyer. The artist will accept a reduced price provided the artwork remains on public display. Under the existing contract, artworks in the current Biennale, including *A-Maze-ing Laughter*, will be removed this year. To accommodate its fund-raising on behalf of this highly popular work, the Biennale seeks assurance that *A-Maze-ing Laughter* can stay at its site for an extended term.

Under existing arrangements, *A-Maze-ing Laughter*, like all other artworks proposed by the Biennale for its 24-month displays, are vetted prior to installation by civic staff for safety and related matters, but no evaluation is made of their desirability for long-term placement at a civic site. This recognizes the sophistication of the Biennale's international experience, and acknowledges the temporary nature of their display. Now that *A-Maze-ing Laughter* is offered on a more permanent basis, the criteria applied to long-term placement come into play. These criteria, which are an appendix to this memo, require that artworks under consideration for long-term placement be evaluated by an independent panel.

Historically, staff and the Committee have referred all requests for major long-term placements at civic sites to independent panels of persons having artistic expertise and community representation. In this instance, strictly on an exception basis and specifically to expedite the Biennale's fund-raising efforts for this artwork, Park Board and the Biennale are asking the Committee to constitute themselves as an evaluating panel.

As a practical matter, the Committee's evaluation in this instance would provide time to complete negotiations with the Biennale, refine the criteria for long-term placements, and recommend a standing panel which could itself sit for an extended period to familiarize itself with an evolving public art collection, and with successive Biennale offerings. If accepted now, *A-Maze-ing Laughter* would still be subject to whatever terms are eventually agreed for all long-term placements at civic sites.

Reduced to essentials, the advice sought from the Committee is, "Does this artwork merit long-term placement at a civic site?" If the Committee agrees to answer this question, the following recommendation is proposed:

The Public Art Committee recommends/does not recommend that Yue Minjun's *A-Maze-ing Laughter* remain at its present site on a basis consistent with the arrangements eventually agreed between the City and Vancouver Biennale for the long-term placement of it and other Biennale artworks at civic sites.

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