

**BENTALL KENNEDY LIMITED PARTNERSHIP**

**Detailed Public Art Plan, 1090 West Pender Street Issued for City Review**

**Presented to Vancouver Public Art Committee: July 23, 2018**

**Updated DPAP for Presentation to Vancouver Public Art Committee March 18, 2018**

**A. PROJECT DESCRIPTION:**

1090 West Pender Street

LOT A Block 2 District Lot 185 Group 1 New Westminster District Plan EPP64161

Total GFA: 562,120 sf

Public Art Option A: Commissioning art for the development site

Public Art Budget: 562,120 x \$1.98: \$1,112,997.60

Preliminary Public Art Presentation to Public Art Committee: Nov. 20, 2017

Public Art Checklist Filed: Oct. 2017 updated: July 2018

Public Art Agreement Executed with City of Vancouver: May 4, 2017



**B. PROJECT TEAM:**

Bentall Kennedy (Canada) Limited Partnership

- Developer

MUSSON CATTELL MACKEY PARTNERSHIP

- Architects Designers Planners

PUBLIC ART MANAGEMENT (Mills + Mills Consulting Services Inc.)

- Public Art Consultants

**CONTI EVOLUTION**

- Audio Visual Consultants

**C. BACKGROUND AND DESIGN INTENT:**

Situated at the intersection of Pender and Thurlow Streets and bordered by Eveleigh Street just to the south, 1090 West Pender will make a significant contribution to the downtown commercial centre. This gleaming 32 storey office tower replaces an array of older, inefficient buildings and a parkade with a LEED Gold sustainable, contemporary office tower. The location and orientation of the building embrace the public realm so that while outdoor spaces are limited (and directed to improving pedestrian circulation), the expansive lobby and public uses (cafes and retail) will invite the public inside.

The location sits in the heart of the Vancouver business district and a short distance from some of the city's premiere tourist and convention facilities and the offices of leaders in new media. This project and the public art is intended to introduce vitality to the "buttoned down" general feeling of the area and celebrate Vancouver's creative leadership through artwork created in this new media world. The canyon of tall towers will see the introduction of a sophisticated building animated at its base with a lively, animated program of contemporary digital artwork programmed to provide variety, interest and a sense of light and colour in all seasons but especially welcome during the long dark winter months.

The goal is to welcome site visitors and tenants providing a stimulating visual program throughout the day during the periods when the district is heavily populated.



Site in Context

#### **D. PROCESS TO DATE:**

##### **Preliminary Public Art Presentation:**

During the Preliminary Public Art Presentation to the Public Art Committee in November, 2017, the developer had discussed the possibility of doing commissions for two locations: a media wall inside the public lobby and a sculptural work outside. Some concerns were expressed over the capacity of the budget to properly support two installations.

On further consideration, the developer, art consultants and project architect agreed that given the constraints on outside space, that focussing on a media wall of substantial scale was preferred and would offer a high profile location visually and physically accessible to the public during periods when the area enjoyed a high degree of traffic.

Demands on outdoor space and the architecture of the building limited any potential exterior installation.

The City requested that we consider the following items in preparing the Detailed Public Art Plan (DPAP):

- a description of the process for buying and installing the art screen;
- managing the selection process over time;
- the cost of commissioning new work specially for the screen
- and a plan for screen replacement in the future.

Bentall Kennedy, as Developer and owner of the complex has a Canada wide portfolio of commercial and income producing assets valued at some \$25 billion. The annual operating budget projected for 1090 West Pender will be some \$5 million. The Developer commits to reliably acquiring content in the future. The public art is seen as a key benefit for their tenants and the community. They will engage the services of an art consultant to manage the content acquisition and rental program from funds drawn from the operating budget.

This DPAP addresses these questions and provides input from practising artists working in new media as special advisors concerning screen technology and capacity as an art platform.

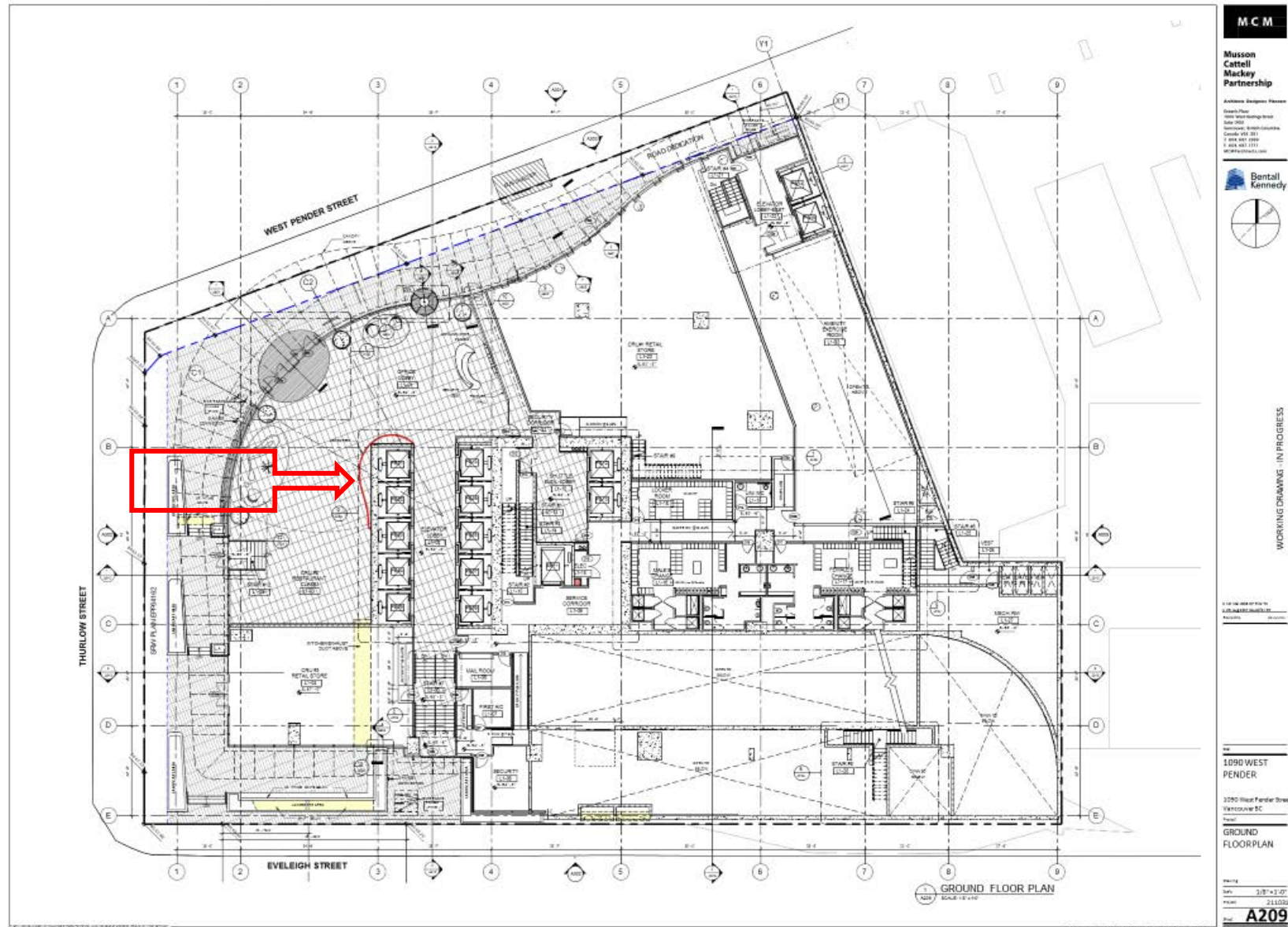
#### **E. THE LOCATION and OPPORTUNITY**

The building features a long curved façade and this curve is echoed within the lobby. This forms a curving feature wall which can be seen from many different viewpoints inside and outside the building. This curved wall will be the location of the public art media installation. Given the scale of the art wall at a length of approximately 35 feet and a height of 11 feet, there will be expansive views from West Pender and Thurlow Streets.

The curve of the art screen is intended to create an animated artwork to engage the viewer passing through the lobby. Given the flexibility in presenting one or more programs, the curve can be seen as an element that captures public attention and engages their attention. A single program may be shown in this “zone” or the site specific artwork may be expressed across the whole surface. The idea is that the audience does not see everything all at once, but are invited to explore the presentation.

As part of the DPAP update process, the Owner engaged artists Alex McLeod and Samantha Virraruel (AXClub) to examine the proposed system and provide insight on the art screen, scale and configuration as a platform for new media work. They have, without reservation advised that the location, scale and presence of this screen would comprise a major opportunity for new media artists both for exhibiting existing content, creating new content and for the possibility of presenting multiple elements at the same time.

Their research demonstrated that the system proposed will have a great deal of flexibility allowing for site specific (custom created) works or easily adapting existing standard format works to be shown across the entire art screen and also permitting more than one work to be shown at the same time as noted in the original Detailed Public Art Plan.



Red arrow indicates the curving art screen. Dimensions proposed are approximately 35' in length x 11' in height.





Among the features of this location are the following:

- high profile corner in the heart of the business district
- with use of clear glass at ground level, we optimize the views into the lobby from outside- especially the pedestrian routes \*
- with the scale of the art screen we expand the viewing opportunity to a much broader area and offer multiple viewpoints
- activities in and around the lobby (such as the café which will have both indoor and outdoor seating) will ensure a broad audience and opportunity for engagement
- Highly active area with a broad outreach- site is active all day long
- Appeal to the neighbourhood audience- proximity to offices of high tech companies
- Security (24/7)
- Interior location will optimize longevity of the system

\* Consultation with the City Traffic Management Division will be undertaken to ensure that the brightness of the art screen falls within acceptable limits and does not pose a hazard. The Developer commits to ensuring that the art program is well considered, of highest quality and suitably paced and that artworks selected for presentation do not “flash”.





Lobby: Street View





Art Screen seen from West Pender Note that the forest scene is a placeholder for the artwork



Lobby: art screen seen from Thurlow

The adjacent café (inside the lobby) will offer indoor and outdoor seating.

Note that the canopy at grade would have restricted the height of any exterior installation.



**F. BUDGET update**

<b><u>PUBLIC ART GROSS ALLOCATION</u></b>	<b><u>\$1,112,997.60 (based on GFA)</u></b>
CITY FEE	\$111,300.00
ADMINISTRATION COSTS	\$114,000.00
INITIAL SCREEN SUPPLY AND INSTALLATION (maximum allowance)	\$600,000. *
(High quality LED screen proposed at a pitch of 4 mm including technical support)	
FEES FOR CONTENT/ARTWORKS:	<b>\$287,697.60</b>
<b>TOTAL:</b>	<b><u>\$1,112,997.60</u></b>

**ADMINISTRATION and COMPETITION COSTS**

Mills fees to stage where winners are contracted		\$55,000.
New Media Artist Advisor:		\$5,000.
Travel		\$14,000.
Jury fees for creation of Artist Pool #1	3 x 3,000.	\$9,000.
Jury fees for attendance at Artist Story Board Presentations:	3 x 1,000.	\$3,000.
Artist Future Pool /1 will be the resource for content procurement from 2020 until Q1 2026.		
Artist Competition Fees (story boards)	6 x \$2,000.	\$12,000
TOTAL: Administration and Competition Costs to selection of Base Content Library of works:		\$98,000.
Contingency		\$16,000.

*(Unknowns, Additional services beyond contract services. If contingency is unused, the balance remaining will be added to the content procurement budget)*

\*NOTE 1: Any unspent sums from any category will be directed to the Fees for Content/Artworks

BASE CONTENT COSTS:

**Content Budget from PA requirement: \$287,697.60**

Base Content will be acquired by the Owner on a yearly basis with funds drawn from the Owner held Content Budget. Artists will be selected from the Pool established by the Jury and this Pool will be refreshed every five years.

Budget for Base Content Acquisitions Year 1: 4 seasonal programs by up to 6 artists x \$8,000.: \$192,000.00

(This provides up to 24 artworks for presentation)

Budget Year 2: (curator oversight included): \$18,000.00

Budget Year 3: (curator oversight included): \$18,000.00

Budget Year 4: (curator oversight included): \$18,000.00

Budget Year 5: (curator oversight included): \$18,000.00

Budget Year 6: (curator oversight included): \$18,000.00

Refresh Artist Pool: (coordinator fee, outside expert fees): \$5,697.60

Total Allocated: **\$287,697.60**

**Base Content Budget (from PA Requirement will be expended by 2027/2028).**

**CONTINUING COMMITMENT TO CONTENT RENEWAL:**

The Developer will, at its sole cost, commit to acquiring up to 4 new art content elements each year thereafter (rented or acquired) under the guidance and advice of a qualified new media curator.

Fees for such work shall be drawn from the Operating Budget for 1090 West Pender Street. Not less than \$5,000. Per year will be directed to art content renewal.

In addition, the Developer will replace the screen at their cost as required.



## **NOTES REGARDING FUTURE ART CONTENT:**

The Developer commits to on-going/ future acquisitions for permanent collection or temporary, rented content reasonable efforts shall be used to be drawn from Juried pool of candidates and Jury approved resources, funded by Developer from their own operating funds. The importance of the screen program goes beyond satisfying a public art requirement. They want a successful program to enhance the image of 1090 West Pender as part of a strategy of attracting and retaining tenants. It must be understood that the loss of unhappy tenants completely eclipses the cost of acquiring new program elements. Total net income is expected to be in the range of \$20 million per year. Retaining tenants is very important. Unlike condominium developers, this Developer has a long term interest in maintaining and enhancing this asset.

The Developer is willing to enter into a Memorandum of Understanding with the City of Vancouver in order to specify future art screen management.

## **G. SELECTION PROCESS:**

### **a. TWO STAGE PROCESS:**

Stage One: Invited Call for Expressions of Interest (artists suggestions to be drawn from Jury members, Public Art Consultants and Developer. This will include recommendations for a prioritized list of Artist Pool candidates as well as sources for rented Art Content suppliers/providers. This broad group will form the Artist and Content Pool.

Jury (including artists, art experts, Developer representatives including architect and non-voting pa consultant) review submissions and recommend finalist candidates to create permanent Base Content for the screen.

Stage Two: Juried competition: interviews and presentation of past work by artists with story boards indicating site specific approaches/ ideas for 1090 West Pender

Jury: majority art expert independent of the developer- including artists and new media curators

Subject to availability, the same Jury will be used for both Stage One and Stage Two processes.

Final selection will be made through a collaborative and consultative process with the participation of all Jury members. The final decision will be made by a majority Jury vote which must include the Developer. Subsequently, each artist will be asked to storyboard and describe one approach for consideration. The Developer has final approval over content to be displayed. Up to 6 artists may be commissioned to create up to four works each with such permanent acquisitions forming the Base Content library of works for the project.

**b. JURY:**

5 people of whom:

1 represents the Developer

1 represents the architectural team

3 art experts independent of the developer drawn from the Proposed Jury Pool, of whom at least one person is an artist.

The Public Art Consultants are non-voting advisors. (Note that Ben Mills has been curator of an art screen project in Toronto since 2011)

Proposed Jury Pool:

Nicolas Sassoon (digital graphics)

Kim Spencer-Nairn (photography)

Ann Webb (VAG communications, art expert)

Angela Grossman (artist)

Daina Augaitis (curator)

Kate Armstrong (Director, Living Labs, ECU) – [karmstrong@ecuaad.ca](mailto:karmstrong@ecuaad.ca)

Gordan Duggan, curator, New Media Gallery, New Westminster

Sarah Joyce, curator, New Media Gallery, New Westminster

**H. ART PROGRAMMING:**

**a. Hours of Operation:**

1. The ground floor, main lobby entries of 1090 Pender will be open and accessible to the public from 7:00am until 6:00pm Monday – Friday (except Stat Holidays – when they will be locked).
2. The digital display screen will operate from 7:00am until 8:00pm Monday to Friday (except Stat Holidays).

3. The length of each art program may vary from 3- 15 minutes in length (depending on the preference of each artist and their medium of choice). If generative art is commissioned, those ever changing presentations may be of longer duration. Content will be separated and authorship acknowledged as works are presented. It is our intent to create 4 seasonal playlists played at random.

**b. Screen Specification:**

Planar, Nanolumens or Alternative of equivalent quality.

4mm Pixel Pitch

Total Dimension: 35' w X 11' h

Pixel Pitch: 3.8mm

Minimum Inside Diameter for convex curve: 48"

Module HxW: 304.8mm X 152.4mm or 12" x 6"

Module Depth: 4.125" + Mounting, electrical & low voltage (TBD based on design)

Brightness: 1400 NITS

Power Per Module: 22w max 9.9w average

Viewing Angle: 170 H & 160 V

Serviceability: Front

Type: Indoor

**c. Warranty:** 6 years on parts

Typical Integrator Warranty on Installation: 1 year (Req. confirmation from selected integrator)

**d. Expected Longevity:** Based on 24/7 runtime – 100,000 hours, which is approx. 11 years

Based on 55 hours per week runtime: 35 years

**e. Replacement of Screen:** Will be undertaken by Developer when and as required at their cost

**I. CONTENT GUIDELINES:**

The venue is highly visible from many vantage points throughout the neighbourhood. Therefore content is to be child appropriate (no nudity, violence etc.). The Developer reserves the sole right (without penalty) to determine what and when artwork is not appropriate for this venue. The Developer commits to ensuring that the screen will not be used for purposes other than agreed uses: art presentations and occasional

community interest presentations. The screen will not be used for non-art and commercial purposes. It will not become a promotional vehicle for tenant or new media companies (who may, however, work with the Developer to commission artworks for it).

Care will be given to ensure that the screen brightness is within safe levels and does not include flashing content that may distract drivers.

**a. Guidelines for Content:**

Art Content is recommended to anticipate and be appropriate to a diverse community.

The Art Screen is adjacent to high traffic roadway and should not provide a distraction to drivers.

Artists are to have copyright agreements for all content used in their artwork. (BK retains exhibition rights)

Developer reserves the final right of approval of all content on the Art Wall without penalty.

**b. Base Programming (permanent collection):** up to 6 artists x 4 films each. (total of up to 24 presentations will comprise the “Base Content” acquired in Year 1.)

Content may comprise digital film and video works, generative artwork (Generative art refers to art that has been generated, composed, or constructed using systems defined by computer software algorithms and mathematical, mechanical or randomized autonomous processes.)

**c. On-Going Content Acquisition/Temporary Programming:**

The Jury will include recommendations for art content providers for the on-going program acquisitions, partnerships and temporary exhibitions to be funded by the Developer either through funds from the PA requirement or from their Operating Budget once the PA funds have been expended. Future acquisitions and programs of a temporary nature will be selected by the Developer in consultation with a qualified new media curator as described in Section F. (Budget)

The Developer will be permitted to present short term periodic exhibiting content of community interest from time to time. EG: Canada Day celebration activities, Olympic highlights, Stanley Cup. This should not exceed more than 10% of screen time in any given year.

**J. REQUIREMENTS CONCERNING ART CONTENT**

**The art screen is dedicated solely to the presentation of artwork content and occasional presentation of content of community interest.**

**Developer: Bentall Kennedy (BK) 1090 West Pender Content Standards:**

(Reference: CANADIAN CODE OF ADVERTISING STANDARDS)

BK will ensure that all digital content will meet exceedingly high standards, both in terms of content and production value. In addition to this, BK will ensure that all art screen content will meet the requirements described within the cited clauses of the *Canadian Code of Advertising Standards*, which are outlined as follows:

**(EXCERPT)**

**10. Safety**

*Content must not without reason, justifiable on educational or social grounds, display a disregard for safety by depicting situations that might reasonably be interpreted as encouraging unsafe or dangerous practices, or acts.*

*Content should not include flashing imagery*

**11. Superstitions and Fears**

*Content must not exploit superstitions or play upon fears to mislead the viewer.*

**12. Content to Children**

*Content that is directed to children must not exploit their credulity, lack of experience or their sense of loyalty, and must not present information or illustrations that might result in their physical, emotional or moral harm. Child-directed advertising in the broadcast media is separately regulated by the Broadcast Code for Advertising to Children, also administered by ASC. Advertising to children in Quebec is prohibited by the Quebec Consumer Protection Act.*

**14. Unacceptable Depictions and Portrayals**

*It is recognized that advertisements may be distasteful without necessarily conflicting with the provisions of this clause 14; and the fact that a particular product or service may be offensive to some people is not sufficient grounds for objecting to an advertisement for that product or service.*

*Content shall not:*

- (a) condone any form of personal discrimination, including that based upon race, national origin, religion, sex or age;*
- (b) appear in a realistic manner to exploit, condone or incite violence; nor appear to condone, or directly encourage, bullying; nor directly encourage, or exhibit obvious indifference to, unlawful behavior;*



*(c) demean, denigrate or disparage any identifiable person, group of persons, firm, organization, industrial or commercial activity, profession, product or service or attempt to bring it or them into public contempt or ridicule;*

*(d) undermine human dignity; or display obvious indifference to, or encourage, gratuitously and without merit, conduct or attitudes that offend the standards of public decency prevailing among a significant segment of the population.*

Source: Advertising Standards Canada (<http://www.adstandards.com/en/standards/the14Clauses.aspx>)

## **K. FUTURE ART CONTENT**

As part of the review process from the invited Call for Expressions of Interest and from their own knowledge and resources, the Jury will create a pool of candidates for consideration for Future Content.

- acquisition of works for the permanent collection
- temporary display of works available through content providers (including collaborations with public institutions) on a rental basis

The Developer will, at its own option and cost, acquire or rent more curated content over time to refresh and enhance the permanent collection as part of their tenant retention program with funds for this activity to be drawn from the future 1090 West Pender operating budget (to be set in 2023). Please refer to Section F for details.

## **L. PROJECT SCHEDULE**

Preliminary Public Art Plan Presented:	Nov. 2017
Detailed Public Art Plan:	July 23, 2018      PAC Presentation: Revised DPAP presented to PAC: March 18, 2019.
DP issued for 1090 West Pender	March . 2019
Call for Expressions of Interest and Credentials:	Q3 2020
Long List Identified (after vetting)	Q3 2020
Finalists Selected by BK team and Jury	Q2 2021
Finalist Presentations	Q2 2021
Contract with Artists	Q3 2021
Content Production	Q3 2021

Screen Procurement and Testing	Q1 2022
Project Completion	Dec. 31, 2022

**EXHIBIT 1.****ART SCREEN INVESTIGATION RESULTS:****The Purpose of Art Screen Investigation by Artist Team:**1. Project Description

To provide input and insight to the Lobby Pixel Wall project, in order to:

1. Promote the acquisition of high quality, innovative content.
2. Capitalize on the unique value of this site both for artists, and building residents.

ARTIST QUALIFICATIONS:2. Statement of Interest From Alex McLeod

For a decade, I've worked as an artist and with other artists in digital media and time-based video. As an innovator in this medium, I've also had to be my own technician, which has afforded me a unique perspective into the needs of digital integrated display. My extensive exhibition experience with integrated artwork and public artworks can be attributed to my ability to originate solutions and adapt to site specific configurations. I am interested in the opportunity to share the insight

I've gained through these particular experiences, and to aid in creating an attractive opportunity for other digital artists, as well as a sustainable artwork programme for the 1090 West Pender Lobby Screen.

### 3. Project/Consult Guiding Principles

Recommendations as part of consultation will be informed by values of accessibility and sustainability. By removing/minimizing barriers for exhibition, this project can create opportunities and pathways for more artists. This promotes representation and diversity of artists - maximizing on content possibilities, and attractiveness as a site for exhibition. Developing a framework which prioritizes sustainability ensures the maintenance of public interest, and allows for content to be generative, temporary, pre existing/archived works, or historical works.

#### **Hypothesis:**

- Removing/minimizing barriers for exhibition creates opportunities and pathways for more artists.
- Representation and diversity of artists maximizes content possibilities/ attractiveness as a site for exhibition.
- Framework which prioritizes sustainability ensures the maintenance of public interest.

#### **Conclusions:**

##### General

This Updated Detailed Public Art Plan now provides for the following:

- Content should be curated to reflect flow of traffic, in order to capitalize on public engagement - micro: daily; macro: seasonal
- A variety of configurations for the screen can easily be implemented, through media players/a streaming service. See examples.

#### **Accessibility**

- Commissioned content: custom proportions creates exciting opportunities for artists to work outside of the barriers/confines of standard screens. There should be no barriers for artists to work to specification.

- Using standard proportions promotes accessibility for diversity of artist/ artwork representation - positive impacts on public appeal.
- Annual budget should include commissioning custom works seasonally/ annually, ensuring more opportunities for more artists.

**Sustainability**

- Curating programming seasonally ensures the Lobby Pixel Wall is an attractive opportunity for artists = higher quality content.
- Using a mix of commissioned/rented/archival works has positive impacts on budgetary sustainability, and viewer enjoyment.