



PUBLIC ART MASTERPLAN

March 10, 2025

public.
Art Consulting

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Introduction

Public Art Consulting merges museum and curatorial expertise with public art planning and project management. In developing site-specific public art installations for communal spaces, Public seeks to connect artists and their ideas with a broad audience, and sensitively align the vision of the developer, architect and artists involved.

Public Art Consulting has been invited by Amica and its partners Intracorp and Marcon to prepare this Public Art Masterplan for a unified and iterative series of artworks created by artist James Nexw'Kalus-Xwalacktun Harry. The Masterplan will act as a cohesive, long-range plan as they develop public art across a range of sites.

The central focus of this Public Art Masterplan is to provide an overarching framework to define public art opportunities, site-specific goals, conceptual framework and process that aligns with the City of Vancouver's public art policy and the combined placemaking visions and aspirations of the artists and the broader project stakeholders.

To inform the successful commission of suitable public art for this Public Art Masterplan, this strategy will:

- Provide a high-level site and contextual spatial analysis;
- Align to the City of Vancouver's Public Art Policies;
- Establish a curatorial framework;
- Identify site opportunities and budget guidelines;
- Provide an implementation plan with commissioning program, and information regarding artwork maintenance; and
- Address potential future projects

Project Team

PROJECT OWNERS:

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Project Details

DUNBAR

3329 - 3429 W 41st, 5683 & 5649 Blenheim Street, Vancouver

NET FSR AREA: 224,494 SF

NANTON

2092 Nanton Ave and 4330-4408 Arbutus St

NET FSR AREA: 162,508 SF

W41

1026-1108 W 41st Ave Vancouver

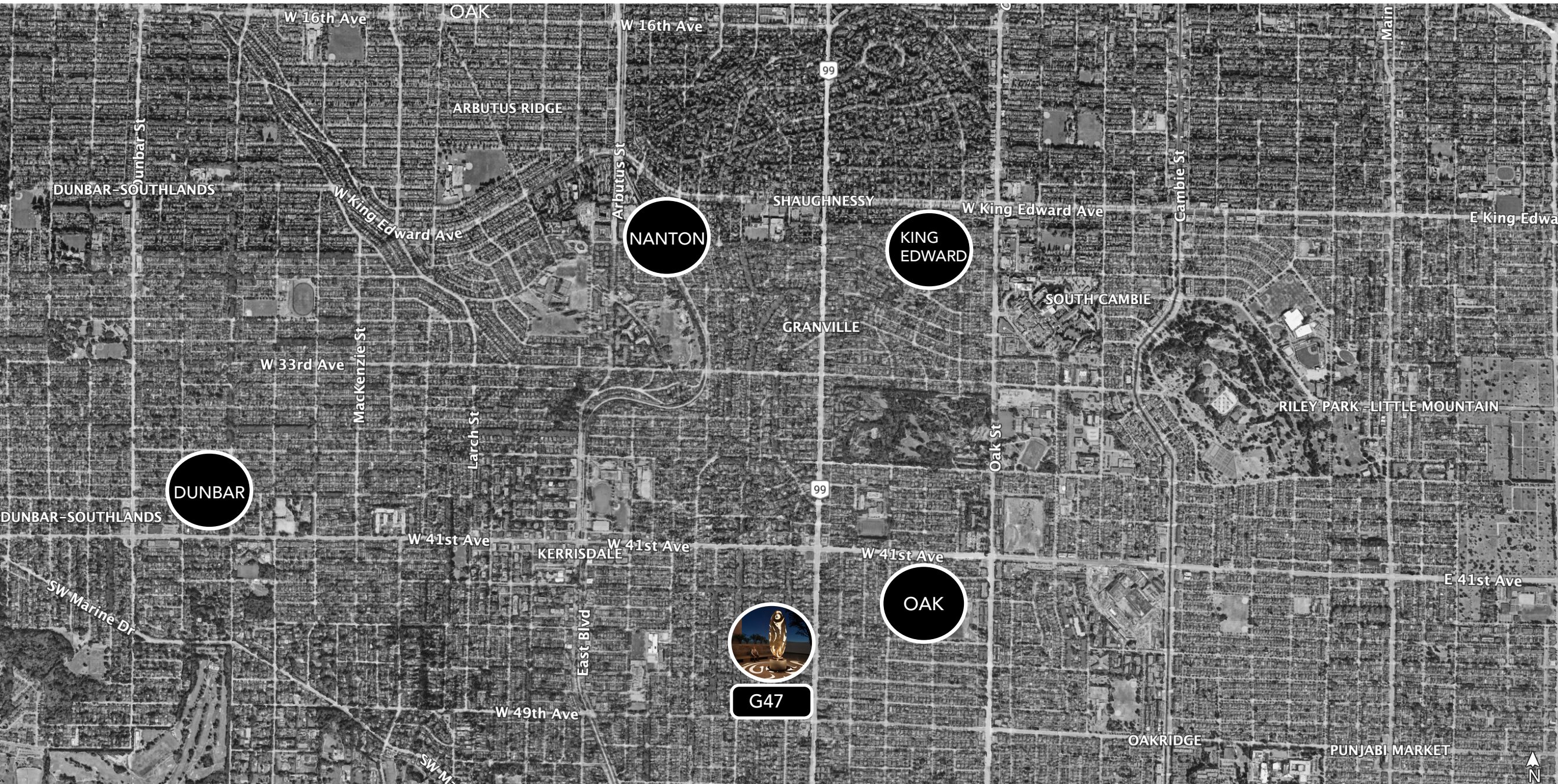
NET FSR AREA: 149,134 SF

OSLER

1110-1160 W King Edward Ave, Vancouver

NET FSR AREA: 165,941 SF

CONTEXT MAP



Please note: G47 is included only as a reference point for context, as it relates to the artists series. Locations are approximate and not to scale. See pages xx - xx for detailed site plans.

Curatorial Vision

Through this collaborative, artist-led process, Public seeks to support artists James Harry and Lauren Brevner in realizing their vision to create projects that “highlight community relations and contribute to the visibility of Salish art in the region.” We are thrilled to have the support of the City of Vancouver, the developers and Amica in this exciting venture. Our mission is to create processes that empower the artists and engage all stakeholders in a meaningful dialogue to create significant public art across multiple sites.

This multi-site project started when Harry and Brevner were selected to create a public art project for Intracorp and Amica’s G47 through a two stage selection process. Central to their practice is the series *Seeds*, which symbolizes knowledge and the propagation of Salish forms from this land. They stated that their true vision would be an iterative series of related and connected works across different locations which use visual language to represent seeds of knowledge for new understanding. Given the conceptual underpinnings of the project that calls for multiple versions of their work, Amica proposed the opportunity of working with the same artists at each of their projects to offer a cohesive public art program across their properties. This multi-sited project presents a unique opportunity to realize this vision and elevate this body of work within the City across multiple sites.

The concept guiding both the artist’s vision and this multi-sited project aligns strongly with CultureShift, the City of Vancouver’s Arts and Culture plan for 2020-2029 which advocates “Blanketing the City in Arts and Culture”. The COV’s website states that this is a “concept generously bestowed by Musqueam weaver and graphic designer Debra Sparrow to reflect these Musqueam, Squamish, and Tsleil-Waututh lands and waters. In her own work,

Debra is dedicated to blanketing the city with the beauty and strength of Salish culture, of which blankets are the foundation.

The subtitle underscores the critical importance of telling the truth about Vancouver’s colonial history and working with the local Nations to address colonial erasure and ensure that their voice and presence are woven throughout Vancouver’s cultural ecology.

It is an inclusive vision illuminating the role culture plays in shaping place and a shared sense of belonging for all people on these Musqueam, Squamish, and Tsleil-Waututh lands.”

In working with Harry and Brevner across multiple sites to propagate Salish forms across the land, our vision is to fulfill the mandate of CultureShift to blanket the city in the work of these artists, giving them a voice and a strong physical presence within the city.

STAKEHOLDER ENGAGEMENT

In developing this collaborative process, Public has held preliminary meetings with the artists who we have engaged as consultants to co-design this process, the City of Vancouver, Intracorp, Marcon, and Amica. In the earliest stages of our planning, Public is also meeting with the architects and landscape architects to gain a full understanding of the buildings and public art sites. We are working with the various stakeholders to ensure conceptual alignment of the project across multiple sites.

We have also been in discussion with the Selection Panel initially engaged for Intracorp G47 who are in support of the process and will continue to be engaged throughout.

While comprehensive in its approach, the Plan remains open to input from the City of Vancouver, the Public Art Committee, and the broader community. It supports meaningful collaboration with the artists and the design teams throughout the process.



James Nexw'Kalus-Xwalacktun Harry Artist Statement & Approach

The multi-site approach for this project is essential in expanding the conceptual impact and allowing for deeper understanding of the ideas central to my practice. My work is rooted in the teachings of my ancestors, particularly the profound concept of deep time. In Skwxwú7mesh culture, the number seven symbolizes a deep connection to time's vast and cyclical nature. To enact meaningful change, we are taught to think seven generations ahead, and understand that healing a past wound requires seven generations to restore balance. We are now witnessing my daughter Hana grow up as the seventh generation since first contact with European settlers, and declaring a time for change. Coast Salish teachings link generations through the vast folds of time, connecting past, present and future, and transcending human perception of linearity.

The land we live on carries the stories, wisdom, and teachings of our ancestors, and it is vital that these narratives are not only remembered but shared in a way that reconnects us all to the roots of this place. The artworks I envision will serve as multiple portals creating deeper connection to Coast Salish history, resilience, and enduring presence, providing a reflection and reminder that we are intrinsically connected to the land that has sustained us for thousands

of years. Through this experience, I hope to contribute to reawakening a collective reclamation of culture, a recognition of our strength, and a renewed commitment to the land and its stories. By honouring the Coast Salish presence, we acknowledge the ongoing, living relationship that we, as caretakers of this land, have with it.

Central to my approach is the use of light, which plays a key role in expressing the fundamental energy transfer inherent in Salish design. The interplay of light and shadow reflects not only the relationship between space and non-space but also serves as a symbol of the resilience and guidance passed down through generations. As we create, we envision what would be meaningful and comforting to our family, elders, and community—recognizing that elders living at the facility are the keepers of vital knowledge and histories. In this way, the artwork becomes a visual embodiment of their wisdom, providing a comforting presence and a beacon of hope, renewal, and continuity.

PROJECT DESCRIPTION



Rendering of Dunbar looking northwest from 41st Street

As our society experiences a significant shift in demographics, the demand for community care facilities catering to seniors has witnessed a substantial increase. In 2016, the number of Canadian seniors aged 65 and above surpassed the number of children as reported by Statistics Canada. In the years to come, Canada, including British Columbia, is expected to encounter a remarkable surge in the senior population aged 75 and above, projected to more than double within the next 15 to 20 years. By 2068, the number of older seniors aged 80 and above is estimated to rise from 1.6 million in 2018 to a staggering 6.3 million.

Amica Senior Lifestyles is setting a new standard for senior living in Canada by combining unparalleled premium hospitality and amenities with expert care and support to deliver a personalized senior living experience. Committed to enriching the lives of seniors now and as their needs change, Amica offers a continuum of care to meet the needs of residents.

In addition to G47 located at 6189 Granville Street, Amica, Intracorp and Marcon are developing purpose built seniors residences across multiple neighbourhoods.

These Community Care Facility Developments are each designed to support the varying needs of seniors throughout their later years. The residences feature full service and care, an array of amenities and a range of unit types, that will allow residents to age in place gracefully. The surrounding communities will be enriched by the development's high standard of design and sustainability, while also benefiting from new housing that promotes the wellbeing of seniors.





Amica and Intracorp: Dunbar Seniors Community Care Facility
3329-3429 W 41st Ave and 5649-5683 Blenheim Street

Located within the Dunbar Southlands neighbourhood, the Dunbar Seniors Institutional Development is a six-storey seniors residence offering a total of 227 units, including 84 assisted living and 143 long term care units, of which 49 are memory care. The overall sq footage is 224,494 SF. This facility introduces a comprehensive continuum of care, allowing residents to age in place without needing to relocate as their care needs evolve and is designed to support the varying needs of seniors throughout their later years.

The design is thoughtfully integrated into the neighborhood, featuring an active street frontage with residential entries and patios that blend harmoniously with the surrounding homes. The building's massing is broken into three distinct sections, utilizing varied material choices and strategic entries to create a structure that feels connected to the neighborhood's residential character. The combination of different materials adds visual interest, while upper floors are stepped back to reduce the overall scale, lending a more residential form that respects the surrounding single-family homes.

Rendering of the south side of building facing W 41st Ave.

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Rendering of west side of building facing Arbutus St.

Amica and Marcon: Nanton Community Care Facility
4330 - 4408 Arbutus St & 2092 Nanton Ave

Nanton Seniors Community Care Facility is a partnership between Marcon and Amica located in the Arbutus Ridge neighbourhood. This senior care residence is 6 storeys with 165 community care facility units with a majority above ground level. Additionally, the site includes 36 vehicle parking and 8 bicycle parking spaces and two loading stalls. The overall square footage is 162,508 SF.

Residential amenities surround the development which fronts onto the major arterial of Arbutus Street and is well served by public transit, providing for ease of access for staff and visitors. The site is conveniently located steps away from the Arbutus Shopping Centre, restaurants, grocery and retail stores.



Rendering of the north side of building facing W 41st Ave.

Amica and Marcon: W 41st Seniors Community Care Facility

In the Oakridge neighbourhood along major arterial streets of W 41st and Oak St is Marcon and Amica Seniors Institutional Development known as W 41st Avenue. This 6-storey purpose built Community Care Facility for seniors boasts 164 licenced care units offering a variety of housing options for residents, with a majority of the units above ground level. It has an extensive amenity area on the roof, 36 vehicle parking spaces and two loading stalls and is surrounded by residential amenities. The overall net floor area is 150,712 sq.ft

The neighbouring property at the corner of W 41st and Oak Street is currently in the process of developing an 8–16 storey mixed use development. The site is conveniently located steps away from the Oakridge Transit Centre, restaurants, grocery and retail stores. The site is proximate to major arterial roadways and well served by public transit, providing for ease of access for staff and visitors.



Rendering of the north side of the building facing King Edward St.

Amica and Marcon: Osler Seniors Community Care Facility 1110-1160 W King Edward Ave

The second Marcon and Amica development in the Shaughnessy neighbourhood is the Osler Seniors Community Care Facility. This seniors residence is a 6 storey purpose-built Community Care Facility with 169 care units that provide a variety of housing options for residents. A majority of the units are above ground level. The overall net floor space is 165,941.00 sq.ft.

Shaughnessy benefits from its proximity to healthcare services provided nearby institutions including Vancouver General Hospital, numerous medical clinics, general practitioners, pharmacies and specialists' offices. The proposed site is located on a major arterial road, conveniently within

walking distance of the Canada Line and major bus routes.

In addition to the King Edward Mall, locals have access to shopping areas in Arbutus to the west, Cambie Village to the northeast, Main Street to the east, and Oakridge Mall to the southeast.

Shaughnessy is home to several parks and greenspaces, such as Douglas Park, VanDusen Botanical Gardens, Braemar Park, Devonshire Park, Shaughnessy Park, and Queen Elizabeth Park, offering recreational opportunities for residents.

Public Art Context

Public art is a key component in creating a sense of community, invigorating public space, inciting dialogue and changing the spaces that we inhabit into inviting and engaging surroundings. The proposed public artwork will build on these efforts, opening opportunities for new conversations, connections and education.

The broader area features a number of public artworks, including a concentration of work at VanDusen Botanical Garden, with new developments introducing further installations. Additionally, temporary works such as *Launch Pad*, a new initiative along the Arbutus Greenway, will showcase 20 emerging artists on rotating billboards over the next year, reinforcing the evolving cultural landscape.



Lauraine Mak , *Wave of Gummy Bears*, 2024, Launch Pad Program, Arbutus Greenway



Brent Sparrow, *House Post*, 2024, 5351 Camosun Street, Southlands Elementary School.



Images clockwise l to r: Dwight Atkinson, *Machina Metronoma* (Shaughnessy Neighbourhood), 1997, 37th at Granville Street, Rebecca Bayer, *Whereness*, 2016, 516 West 50th Avenue, Earl Muldoe and Brian Muldoe, *The Mosquito People*, 1986, VanDusen Botanical Garden at 5251 Oak Street, Ted Sebastian, *Throne of Nezahualcoyotl*, VanDusen Botanical Garden at 5251 Oak Street, Kiyoshi Takahashi, *Woman*, 1975, VanDusen Botanical Garden at 5251 Oak Street, Miyuki Shinkai, *Glass Tile Wall*, 1996, Dunbar Community Centre



Images clockwise l to r: Urs-P Twellmann, *Zipper*, 2012, 5251 Oak Street VanDusen Botanical Gardens, James Hart (7idansuu), *Three Watchmen*, 2006, 4655 Valley Drive, Brent Sparrow and Thomas Cannell, *Musqueam House Boards - Eagles & Salmon*, 2023, 7405 Paulson Street, VCH Dogwood Care Home, Brent Sparrow and Thomas Cannell, *Musqueam Male & Female Welcome Figures*, 2023, 7405 Paulson Street, VCH Dogwood Care Home, Alison Diesvelt and Debra Sparrow, *Southlands Salmon Wall*, 1995, 5351 Camosun Street, Southlands Elementry School, at 5251 Oak Street, Kiyoshi Takahashi, *Woman*, 1975, VanDusen Botanical Garden at 5251 Oak Street.

Community Context

HOST NATIONS

The City of Vancouver and these developments are located on the traditional and unceded homelands of the xʷməθkʷə́yəm (Musqueam), Skwxwú7 mesh (Squamish), and səliwətał (Tsleil-Waututh) Nations. The original people of the land which we are now based. We acknowledge the many First Nations peoples who continue to live and work in this region today. As these Indigenous communities are living nations with vibrant, growing cultures, and as we wish to respect the right for these groups to speak for themselves, we share some links below:

- www.musqueam.bc.ca
- www.squamish.net
- www.twnation.ca

It is important to acknowledge that the xʷməθkʷə́yəm (Musqueam), Skwxwú7 mesh (Squamish), and səliwətał (Tsleil-Waututh) speaking people have been living in Vancouver for thousands of years. The Musqueam Indian Reserve, located south of Marine Drive near the mouth of the Fraser River. Understanding and respecting the history and presence of the Musqueam Nation is crucial when discussing these developments. It is an opportunity to recognize and honor the ongoing connection that the Musqueam people have to this land. Today, the Musqueam are a strong, growing community of over 1,300. During the late 1800s and early 1900s, the Musqueam people faced challenges as a result of colonization. Despite these challenges, the

Musqueam people have maintained their cultural practices and connection to their ancestral lands and continue to play an active role in ensuring the preservation of their heritage for future generations.

The Musqueam Nation actively engages in various initiatives and partnerships to promote cultural awareness and education. The Musqueam Cultural Education and Resource Centre serves as an important hub for preserving and sharing their rich heritage.



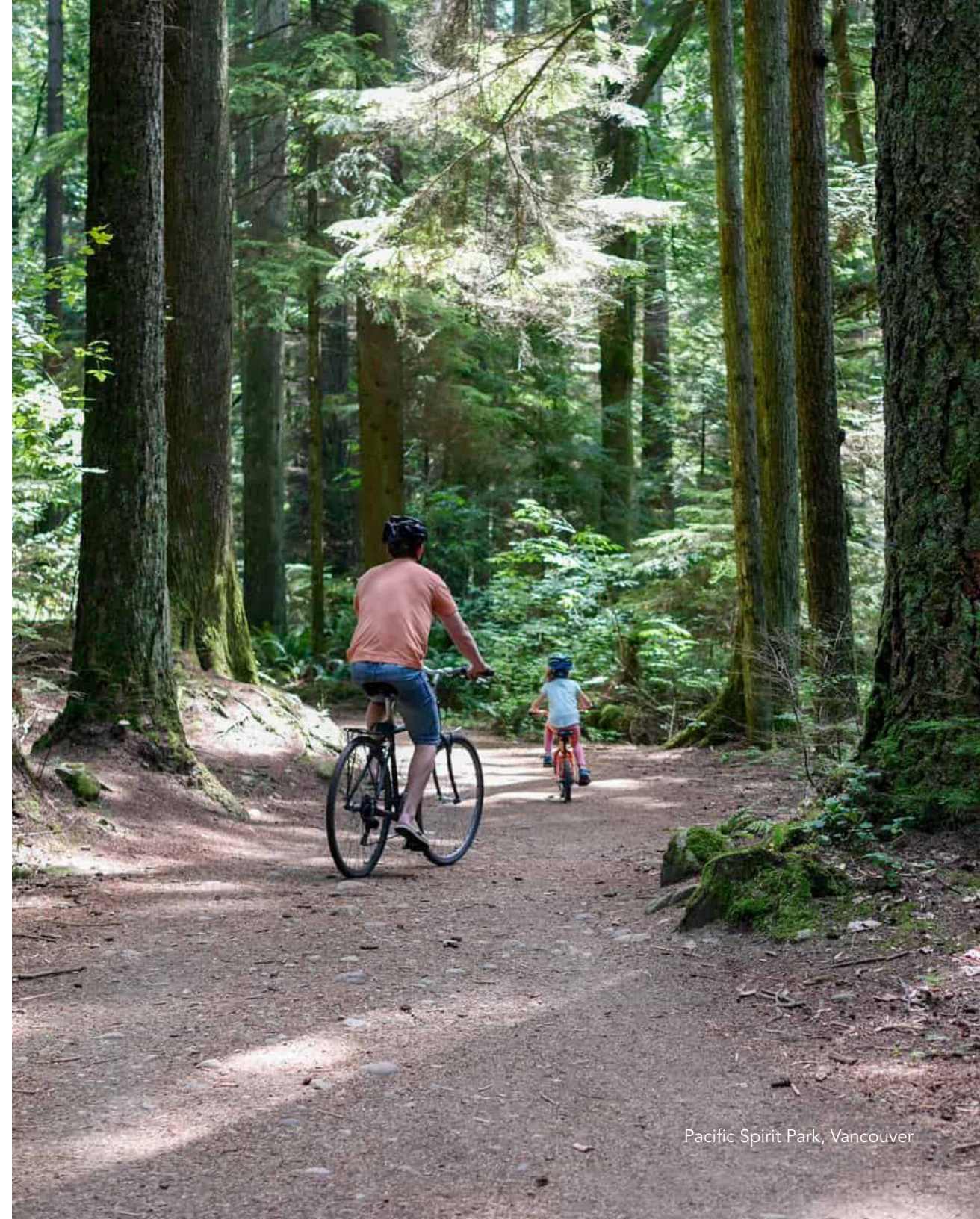
Left to right: *Reconciliation Pole* carved by Squamish artists Xwalacktun and James Harry, *Female Welcoming House* post by Musqueam artists Chrystal and Chris Sparrow and *Male Welcoming House* post by William Dan located at The Vancouver School Board office.

DUNBAR/SOUTHLANDS

Dunbar-Southlands is the home territory of the Musqueam Nation. The area is bordered on the north by West 16th Avenue and on the south by the Fraser River and extends from the University Endowment Lands to Mackenzie, Quesnel and Blenheim Streets. The neighbourhood consists of both commercial and mature residential areas, primarily comprised of single-family homes.

This area was inhabited as early as 400 BC by First Nations as the Fraser River was a plentiful resource for hunting and fishing. In 1879, the Musqueam Reserve was formally dedicated. In 1908, the land in Dunbar was owned by the Canadian Pacific Railway. By 1927, three streetcar routes were established in the area. Dunbar-Southlands officially became part of Vancouver in 1929 when the Municipality of Point Grey merged with the City of Vancouver. By the mid-1920s, homes were being constructed in this area and some stand to this day.

Amenities include the Dunbar Village shopping area, the Dunbar Community Centre, the Dunbar-Southlands branch of the Vancouver Public Library, as well as multiple golf courses including Musqueam Golf Course, Point Grey Golf Course, Shaughnessy Golf Club and Marine Drive Golf Club. There are 10 public parks in the area including Pacific Spirit Park which contains 55.5 km of trails.



Pacific Spirit Park, Vancouver

ARBUTUS RIDGE

The Arbutus Ridge is a residential neighbourhood in the middle of Vancouver's West Side. It is bordered by 16th Avenue in the north, 41st Avenue in the south, Mackenzie Street in the west, and East Boulevard in the east. It is conveniently located to access Downtown, the University of British Columbia, Pacific Spirit Regional Park, Kitsilano, and Jericho Beach, as well as to local shopping.

This area originally consisted of low-lying marshlands known as the Asthma Flats. In 1888, the Province gave 5,189 acres of land to the Canadian Pacific Railway, including a large portion of the Arbutus Ridge area. This community has been part of three municipalities over the years: South Vancouver until 1908; then Point Grey and finally Vancouver in 1929.

The uplands area, now known as Mackenzie Heights was the first to be settled between 1912 and the 1930s with middle-class homes. BC Electric's interurban railway line which connected Steveston with Vancouver in 1905 helped trigger development; this railway was replaced with trolley buses in 1952. Houses, schools and shops were built during the 1940s and 50s when sand was brought in from False Creek to fill in the low areas. In the 1960s, Arbutus Village was constructed offering increased housing and shopping in the area.

Many homes from Vancouver's early settlement years remain in the Arbutus Ridge. Most of the lot sizes in the area are large with a 50-foot frontage x 120-foot depth holding stately homes on tree-lined streets. Prince of Wales Secondary School, Carnavon Elementary School and Trafalgar Elementary School are all located in the area.



SHAUGHNESSY

Shaughnessy is relatively central, almost-entirely residential neighbourhood spanning about 447 hectares. It is bordered by 16th Avenue to the north, 41st Avenue to the south, Oak Street to the east, and East Boulevard to the west. The area was named after Thomas Shaughnessy, 1st Baron Shaughnessy, former president of the Canadian Pacific Railway.

This neighbourhood is the site of many historical homes. A higher than average proportion of homes in this area were built prior to WWII as compared to the rest of the city as a result of the First Shaughnessy Official Development Plan by-law of 1981, which promotes private property ownership and single-family dwelling, while limiting property subdivision and population density. Shaughnessy Heights is a prime example of a local planned community. In 1907, the Canadian Pacific Railway spent more than \$1 million dollars developing the site before selling lots; the estate-like character of the community benefited from the large lots, winding boulevards and extensive landscaping they undertook. By 1914, there were 243 houses in Shaughnessy and 80% of the homeowners were listed on Vancouver’s social register. That same year, the provincial government passed the Shaughnessy Settlement Act, restricting development to single family houses. In 1922, the province enacted the Shaughnessy Heights Building Restriction Act, prohibiting the subdivision of lots and limiting construction to one single-family dwelling per lot.

There are many architecturally significant homes in the area designed by some of the city’s leading architects of the period including Maclure & Fox, Parr & Fee, Sharp & Thompson and Thomas Hooper in English Arts and Crafts, Tudor Revival, Craftsman and Colonial Revival styles.

Notable private schools in the area include Little Flower Academy, Vancouver College and York House as well as public elementary schools, Shaughnessy Elementary and Quilchena Elementary. Point Grey Secondary School is in the catchment area. Shaughnessy is home to five parks, including Shaughnessy Park, formally known as Crescent Park, and Angus Park in First Shaughnessy. The other three parks in Shaughnessy are Devonshire Park, Kerrisdale Park, and Van Dusen Botanical Gardens located between 33rd and 41st Avenues.



Hycroft Manor built in 1909, photo 1927

OAKRIDGE

Oakridge is in south-central Vancouver and includes residential areas, a busy shopping complex, Langara College, and Langara Golf Course. It is the heart of the city's Jewish community. A relatively young community, Oakridge began to be developed in the 1950s when the Canadian Pacific Railway developed its land holdings for residential and commercial purposes. Single family homes were built in the area as well as Vancouver's first shopping centre, built on a 32-acre plot of land at 41st and Cambie. Following WWII, Vancouver's Jewish community began to settle along Oak Street. The Jewish Community Centre was established at the corner of 41st and Oak and the blocks to the west of the JCC soon became Vancouver's Jewish area. Development continued throughout the 1960s and young families moved to the area. Schools and hospitals followed suit to meet the demand.

As a newer community, there are not as many historically significant architectural structures in this area compared to some of the areas cited above. One of the predominant forms in this neighbourhood is the classic bungalow, typifying the dwellings built during the post WWII boom.

In 1959, Oakridge Shopping Centre was the first mall built in Vancouver. Oakridge Centre is currently under construction and new key features of the complex include a new community centre, library, performance centre and childcare facility. The redevelopment is slated to open in spring of 2025.



Original Oakridge Mall with outdoor spaces, completed late 1950s

About Public

EQUITY AND INCLUSION

In developing site-specific public art installations for communal spaces, Public seeks to connect artists and their ideas with a broad audience.

We are committed to ensuring diverse voices are represented on our selection panels, longlists and community engagement panels, including those from traditionally underrepresented communities such as BIPOC, 2SLGBTQ2IA+, women, and/or intersections of gender, race, and ability. In our research, we actively consider representation from a wide range of communities. We are committed to supporting qualified artists with emerging practices who wish to create public art, as well as working with more established artists with experience in this realm.

We believe in a relationship-based approach in which we are active listeners and thoughtful communicators. We are engaged with, and true partners with, all stakeholders.

Public conducts extensive research on each project through consultation with stakeholders including members of the design team, selection panel and community advisors. Part of this practice is ongoing research and studio visits to include artists that strongly align with the possibilities the site and architecture presents.

In order to increase accessibility for artists and panelists, we will share our Equity and Accessibility Statement with all participants inviting them to share any accommodation needs. Working with stakeholders, we will provide tailored support, such as accessible venues, virtual participation, assistive

technology, and alternative submission formats. **Through collaboration and continuous improvement, we strive to meet accessibility needs fostering an inclusive and equitable environment for all.** Our equity statement will be shared with relevant parties at critical stages of our process including:

- a) with our fee proposal to the developer during the engagement phase;
- b) with our Selection Panel as we orient them at our first meeting;
- c) with our Community Advisory as we engage them; and
- d) with our Short Listed Artists as we engage them.

CORE VALUES

Artist- and Client-Centred

We believe the best possible outcomes are achieved through listening to our clients and supporting artists and their visions.

Curatorial Excellence

We support and nurture ideas that push creative boundaries while ensuring integrity and viability of the final project.

Site-specificity

We believe in honouring the people, history, and culture of the place on which our projects are situated. Collaboration is key.

Accessibility

Art shapes cities and neighbourhoods. We believe **art is for everyone** and it's our responsibility to make it as accessible as possible, especially when situated in public spaces.

Curatorial Statement

Public art connects artistic innovation with urban spaces.

Art has the ability to elevate cities, inspire, engage and create lasting cultural impact, punctuating public areas, and drawing audiences through spaces.

Importantly, public artwork can be used to reinforce cultural diversity, reflecting the multiple voices comprising the local population to create a welcoming space for all.

The public art will be developed in alignment with the City of Vancouver's Public Art Program and CultureShift with careful sensitivity to the site's intended use, pathing, and vehicular and pedestrian traffic. The following curatorial criteria will be considered:

Calibre: procuring artists who regularly exhibit their work and engage in critical dialogue; high quality work, both materially and conceptually.

Diverse and Unique: develop a public art project that is innovative and reflects the diversity of cultural groups in the area as well as the exciting range of contemporary art practices today.

Site-Specific: Both physical and conceptual site specificity; have works respond to the architecture and landscape architecture as well as the socio-cultural history of the area.

Welcoming and Accessible: Include works that are approachable and engaging for all on various levels.

Culturally Aware: Respect for place ensuring all artist are oriented to site and the people who first populated the land



Hank Willis Thoma, site-specific installation at Vancouver Art Gallery Offsite from June 7, 2024 to April 27, 2025

Public Art Opportunity

In collaboration with Amica, Intracorp, Marcon, RH Architects, Shift Architecture, Connect Landscape Architecture, Loci Landscape Architecture, and the artists, the following sites have been identified for public art installations. These locations were thoughtfully selected to maximize flexibility, visibility, and engagement, while seamlessly integrating with the surrounding urban landscape.

The concept proposes opportunity for a series of related works connected across five sites. Each development will have a public artwork onsite. (Note: The first of the five sites, G47 is already approved through the DPAP and selection process).

The proposed direct selection process fosters close collaboration between Artists, design teams and Community Advisory representatives as these sites are developed. While the identified locations provide a general framework, they may be further refined to best highlight the proposed artworks.

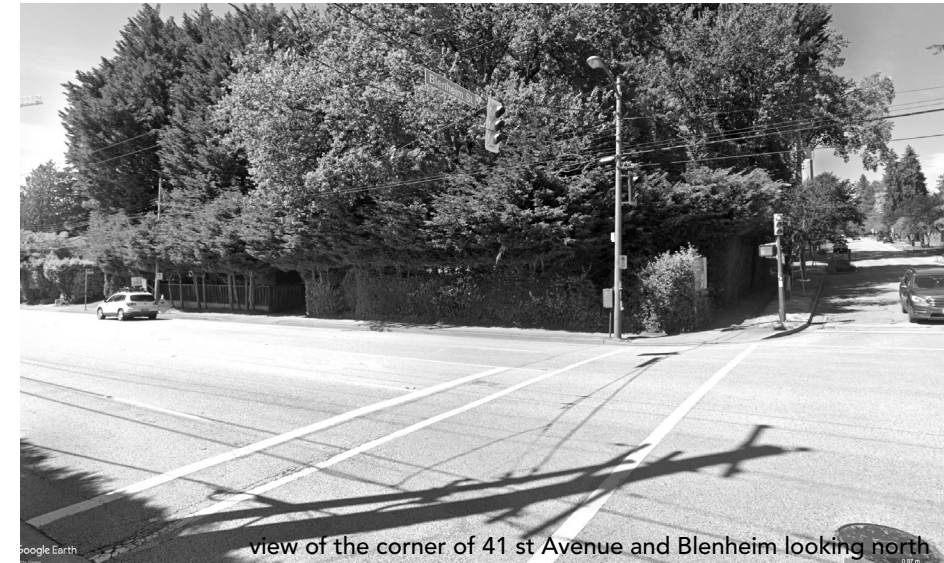
Ensuring public safety and creating a work requiring minimal conservation intervention will also be critical considerations for the artist.



Above: preliminary rendering of a new public artwork commission, *KAERU* by James Harry and Lauren Brevnar for G47.



SITE A - DUNBAR



view of the corner of 41 st Avenue and Blenheim looking north



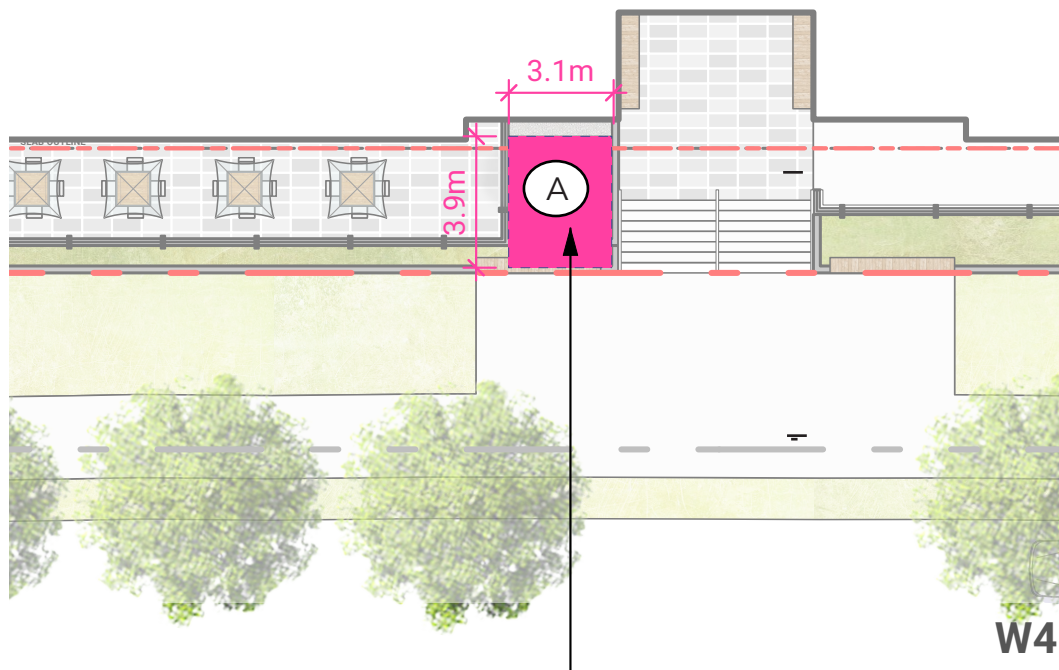
view from 41st Avenue looking east towards Blenheim St

A DUNBAR PUBLIC ART SITE A

Midblock

Site A is situated mid block, adjacent to the main entrance to the building, welcoming guests and visitors to the site and offering high visibility for pedestrians, cyclists, and motorists passing by on 41st Avenue. Patio space to the west of the site offers additional opportunities for engagement with the artwork by residents and guests.

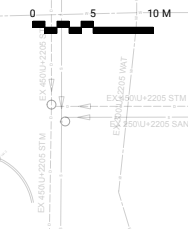
The artist would have the opportunity to collaborate closely with the design team. This partnership would ensure that the landscape design effectively enhances the proposed artwork. The selected site retaining walls and the planned planting can be adjusted to better integrate with the artwork in collaboration with the design team.

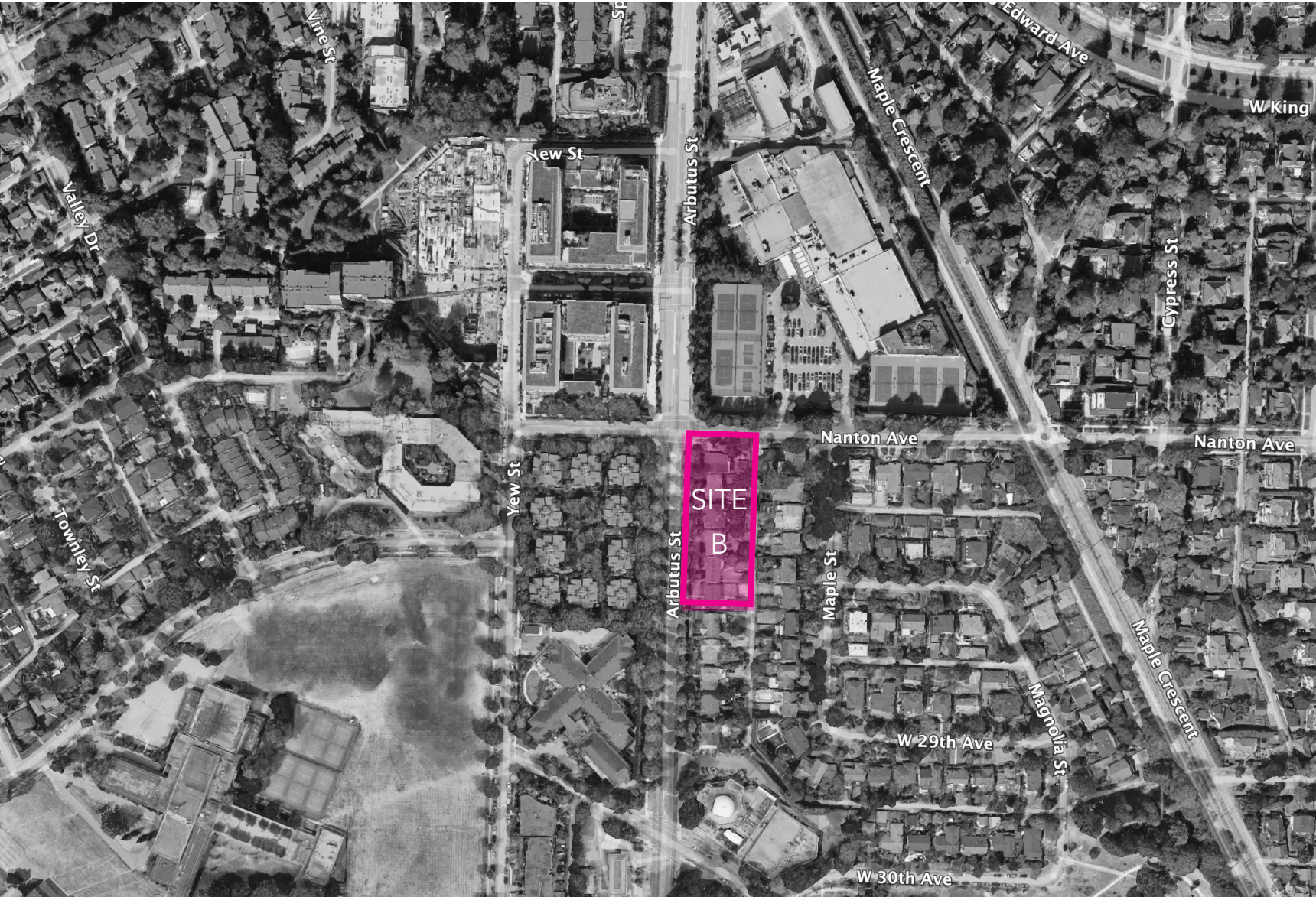


Landscape Plan showing approximate location of Public Art Site A. Measurements are approximate.



Rendering with shading showing approximate location of Public Art Site A

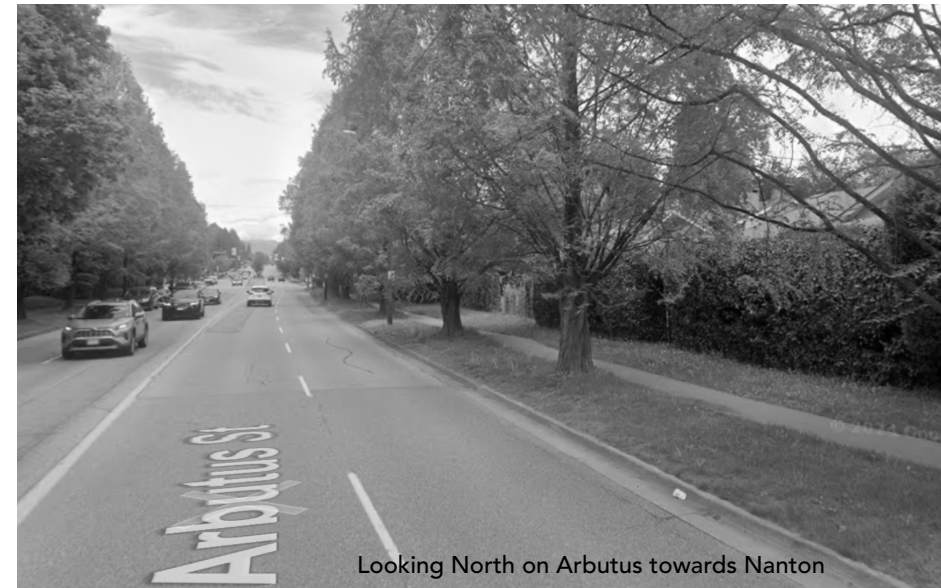




SITE B - NANTON



Looking South on Arbutus from Nanton

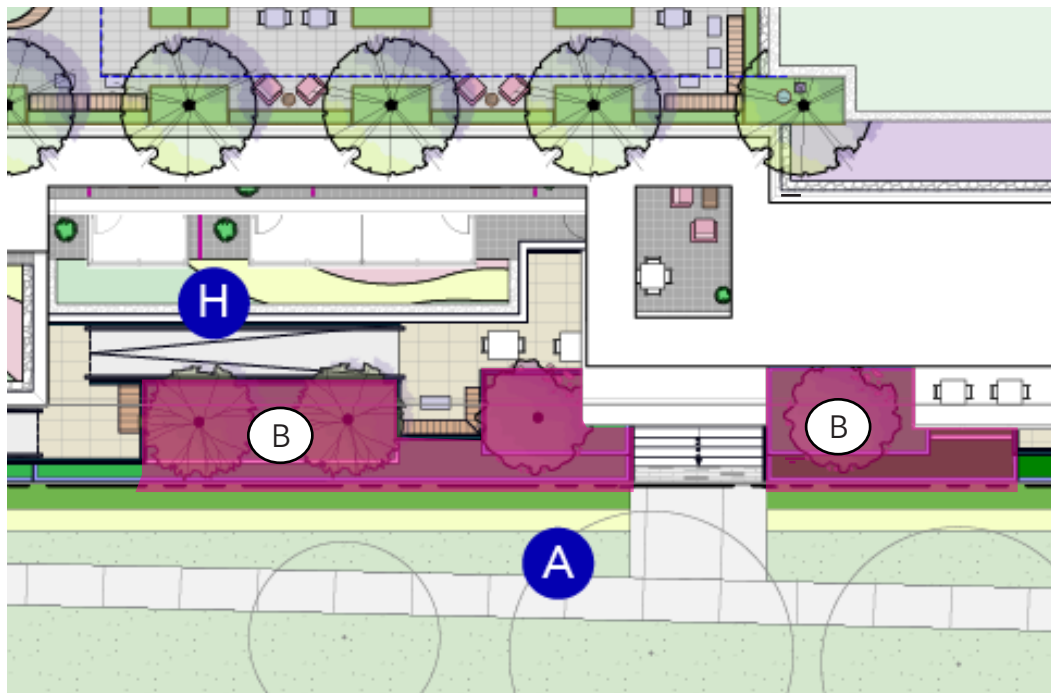


Looking North on Arbutus towards Nanton

B NANTON PUBLIC ART SITE B

Midblock

Site B is strategically located mid-block, adjacent to the building's main entrance, providing a warm welcome to guests and visitors. Its prominent position at the urban edge of the development, acting as a captivating link that seamlessly connects the public from the street and ensures high visibility for pedestrians, cyclists, and motorists traveling along Arbutus. Given the close proximity of the site to The Arbutus Club, Arbutus Care Centre and Arbutus Shopping Centre, this area is envisioned to have significant pedestrian traffic. The artists will have an opportunity to work closely with the Landscape Design Team to ensure the proposed artwork is properly highlighted within the site.



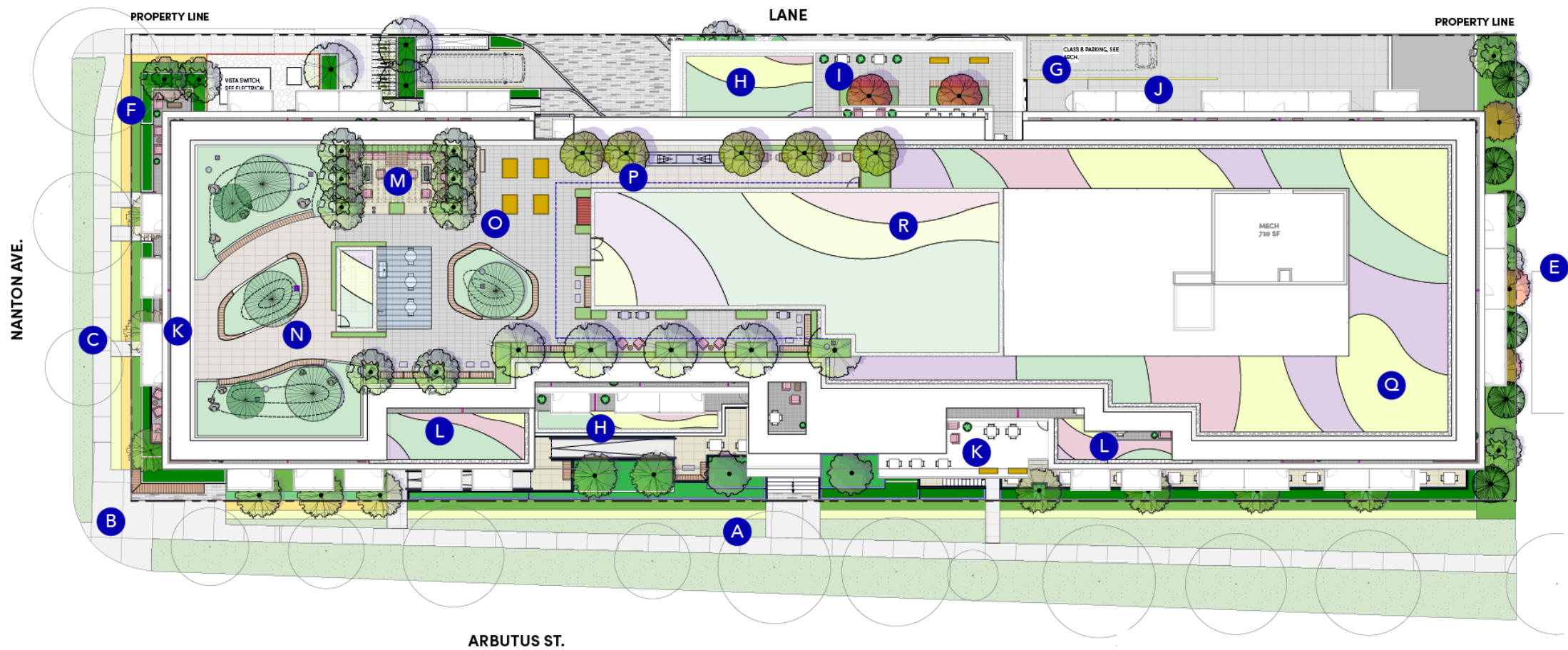
Landscape Plan showing approximate location of Public Art Site B.



Rendering with shading showing approximate location of Public Art Site B



NANTON LANDSCAPE PLAN





SITE C - W41



Looking West on 41st towards Osler



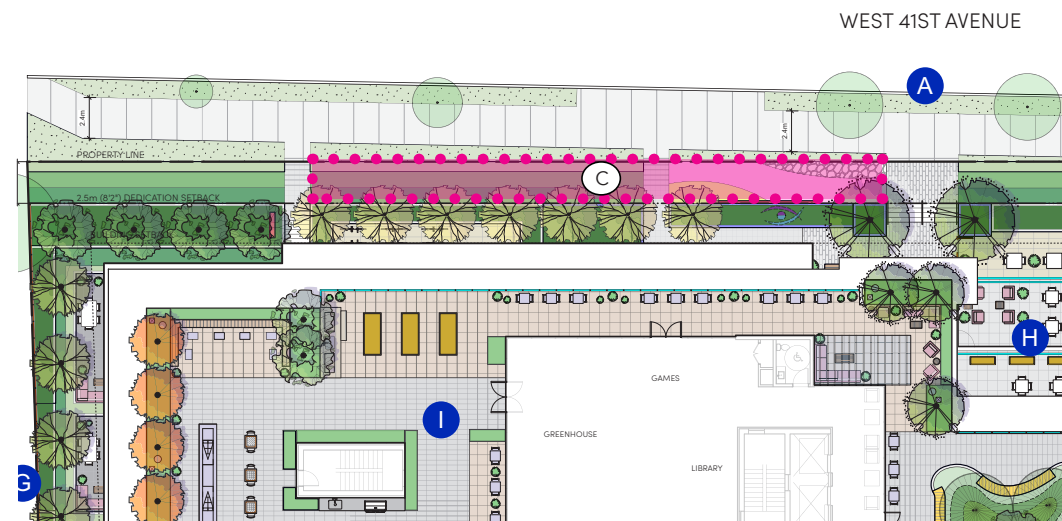
Looking East on 41st towards Osler

C W41 PUBLIC ART SITE C

Midblock

Public Art Site C is positioned adjacent to the building entrance at the street frontage. This area provides the perfect canvas for a site-specific artwork or a series of related artworks, offering a plethora of possibilities in form. The artist or artists team will have the opportunity to work closely with the Design Team to ensure the proposed artwork is properly highlighted within the site.

The site's prominence along the street frontage ensures exceptional visibility, accessibility, and engagement opportunities for a diverse range of audiences, encompassing residents, visitors, passersby, cyclists, and motorists alike.

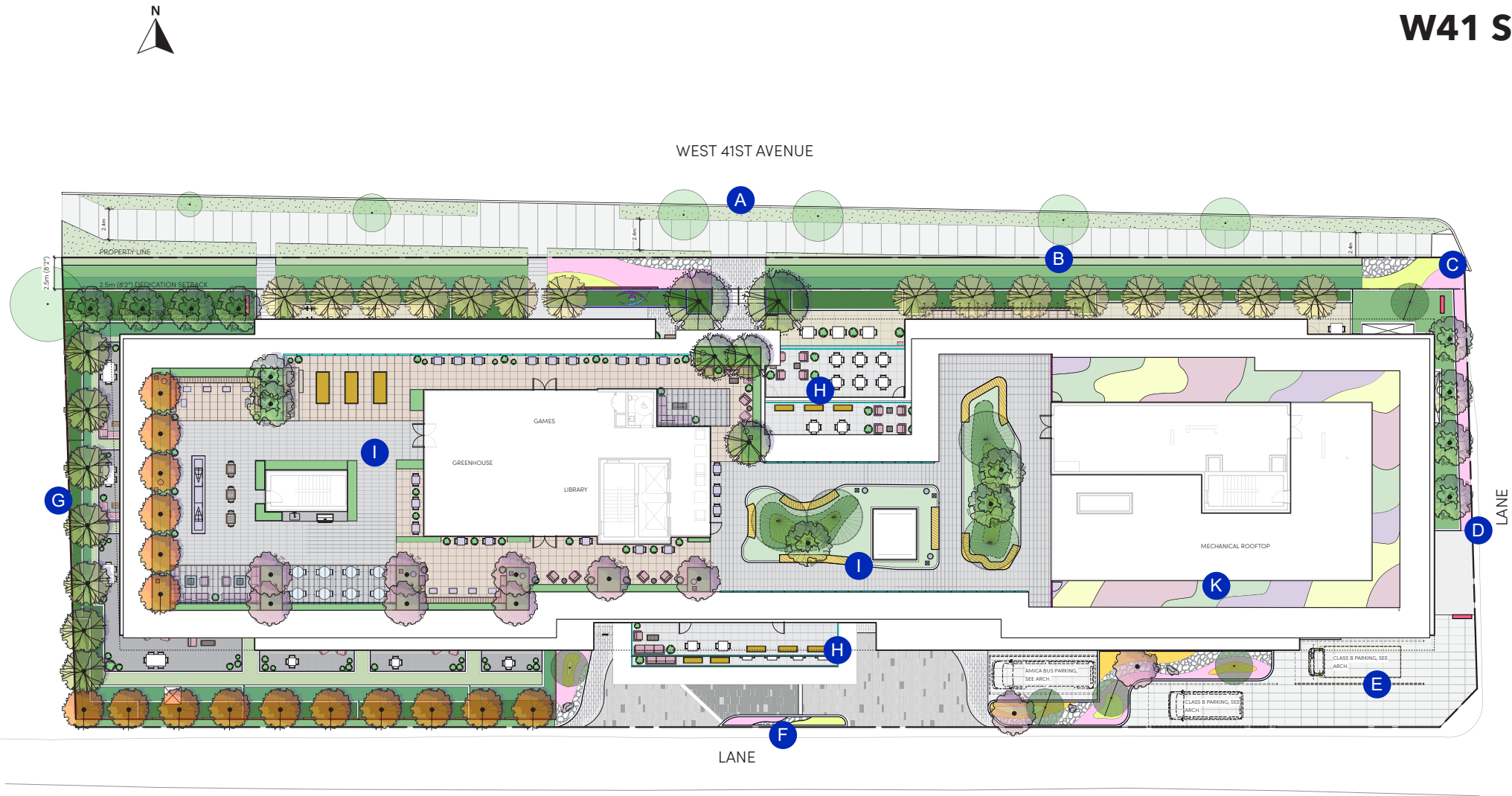


Landscape Plan showing approximate location of Public Art Site C.

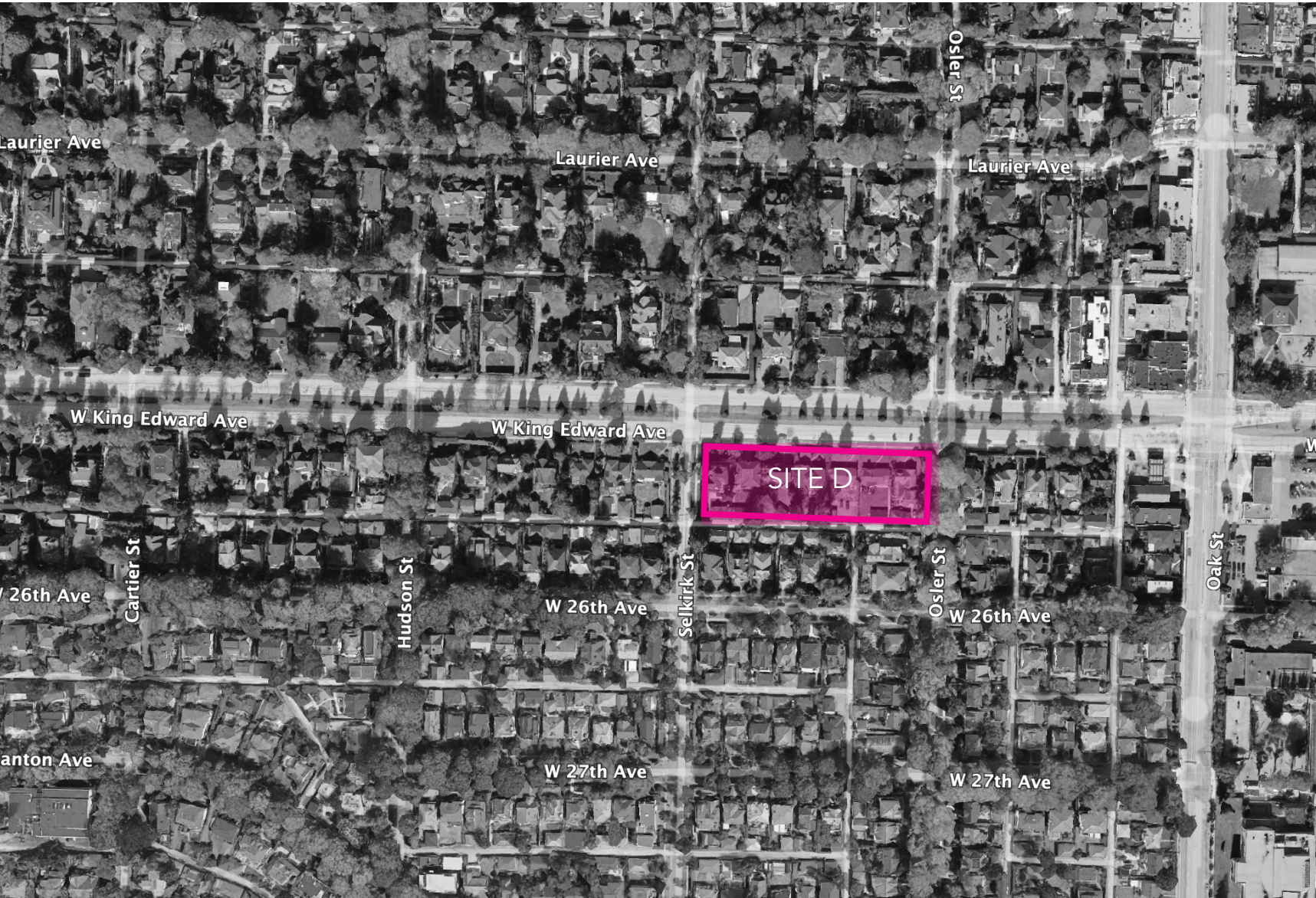


Rendering with shading showing approximate location of Public Art Site B

W41 SITE PLAN



1 OVERALL LANDSCAPE PLAN
Scale: 1/16" = 1'-0"



SITE D - OSLER



Looking West on W King Edward towards Osler

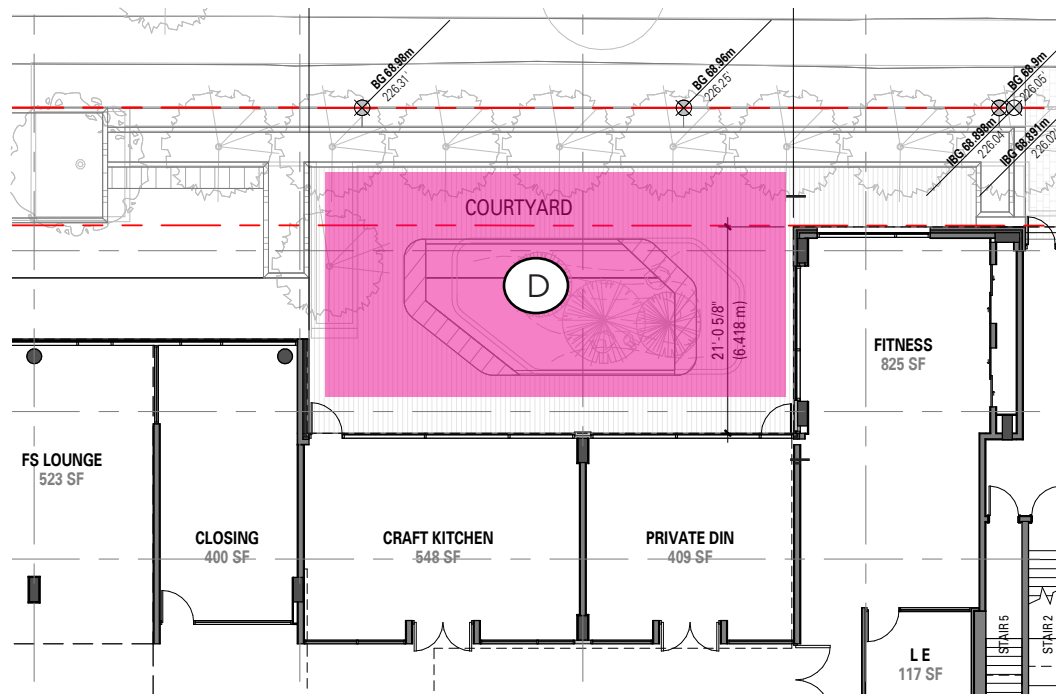


Looking East on W King Edward towards Osler

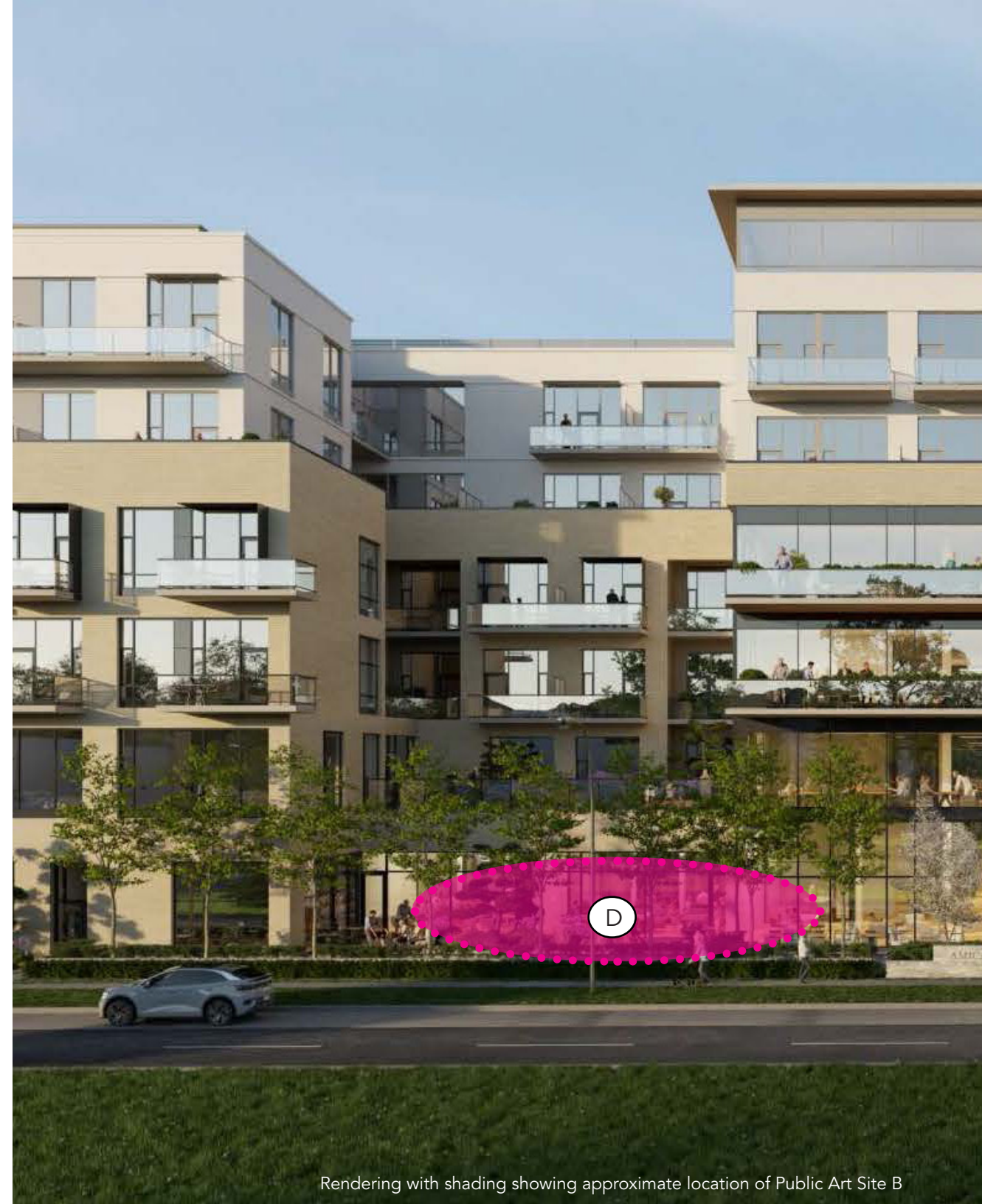
D OSLER PUBLIC ART SITE D

Streetfront Courtyard

Site D, located in the vibrant Streetfront Courtyard, presents an exceptional opportunity for public art, creating a visually compelling focal point within the courtyard. With direct sightlines accessible to both residents and pedestrian traffic, this location offers high visibility and engagement. Artists will collaborate closely with the Landscape Design Team, ensuring that their artwork is seamlessly integrated into the environment and effectively highlighted within the site.

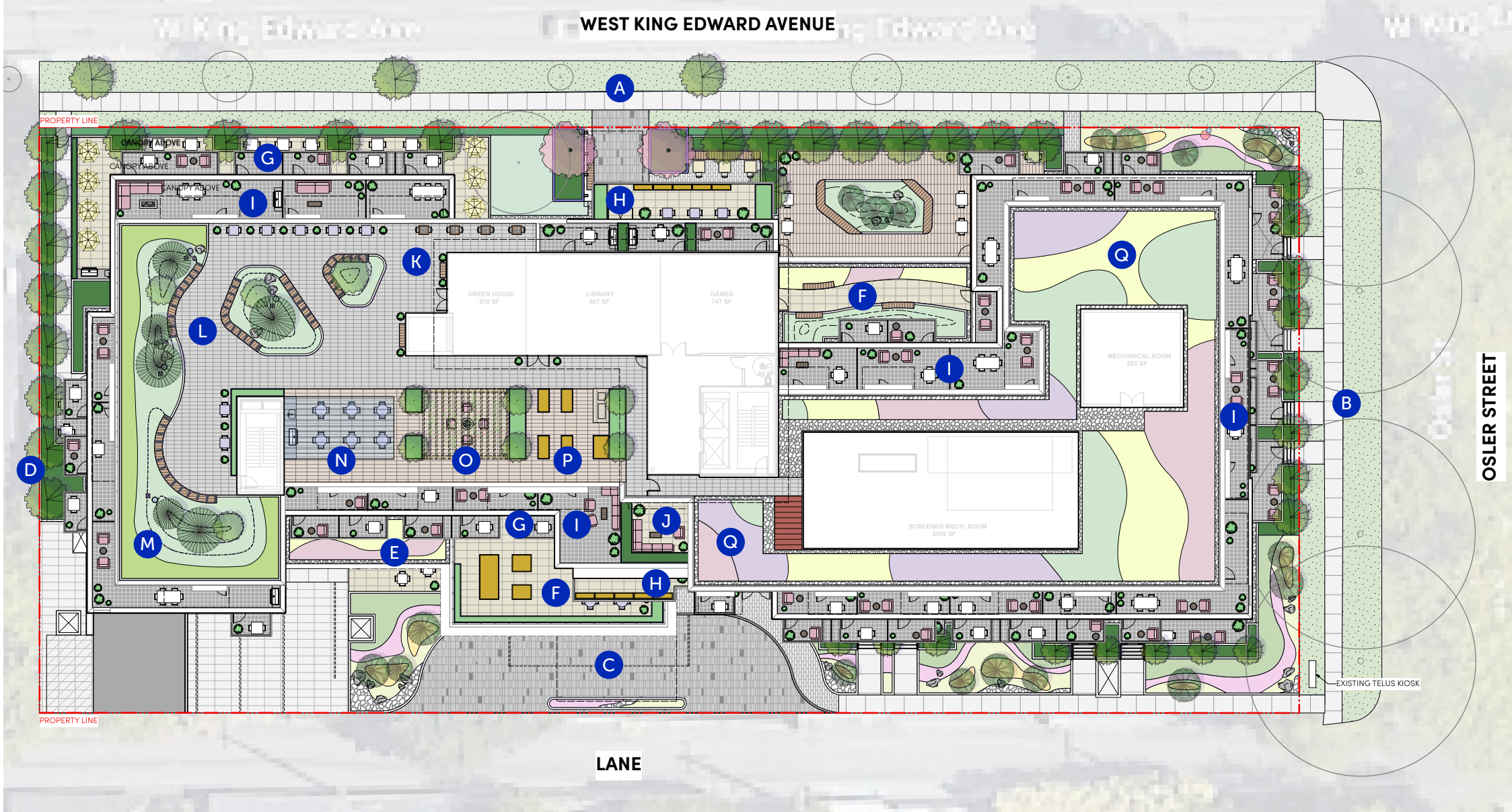


Plan showing approximate location of Public Art Site D.



Rendering with shading showing approximate location of Public Art Site B

KING EDWARD LANDSCAPE PLAN



PUBLIC ART BUDGET

The total public art budget adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. While listed collectively under the Detailed Public Art Plan under this umbrella project, each project will be accounted for separately by the respective project entity.

The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, didactic material for the site, photo documentation and 10% art fund fee paid to the City of Vancouver. The Artists have been engaged as consultants in the planning process and will be paid a fee for their work which is reflected in the total budget.

The amount allocated for the public artwork includes the artist fees, fabrication of the work, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation and insurance, plus applicable taxes.

The Public Art Consulting fee includes navigation of the project from start to finish including site visits, development and submission of the Public Art Checklist, Public Art Masterplan, artist selection process, budgeting, oversight of production, and installation as well as final reporting. Services include attending all client, design team, and City meetings pertaining to the public art, and ongoing client and artist support and liaison through the duration of the public art process.

	Eligible FSR sq/ft	Total Public Art Budget \$1.98 per sf/ft
G47	229,120	\$453,658.00
DUNBAR	224,494	\$444,498.00
NANTON	162,508	\$321,765.00
W41	150,712	\$298,409.00
OSLER	165,941	\$328,563.00
TOTAL		\$1,846,893.00

Note: G47 is included as a reference to the overall project

The following is the detailed budget breakdown for each for each individual site based one the total public art budget allocations.

	DUNBAR	NANTON	W41	OSLER
Public Artwork	\$329,500.00	\$236,000.00	\$216,500.00	\$239,500.00
Artist’s Masterplan Consulting fee	\$2,500.00	\$2,500.00	\$2,500.00	\$2,500.00
Artist Honoraria Concept Proposal	\$5,000.00	\$5,000.00	\$5,000.00	\$5,000.00
Community Advisory (\$600 x 8)	\$1,200.00	\$1,200.00	\$1,200.00	\$1,200.00
Selection Panel Honoraria (\$3,000 x 3)	\$2,250.00	\$2,250.00	\$2,250.00	\$2,250.00
Public Art Consultant	\$44,511.00	32,711.00	\$29,528.00	\$32,856.00
Plaque	\$2,000.00	\$2,000.00	\$2,000.00	\$2,000.00
Photo Documentation	\$3,500.00	\$3,500.00	\$3,500.00	\$3,500.00
Developers Contingency	\$9,588.00	\$4,493.00	\$3,279.00	\$6,901.00
10% Civic Contribution	\$44,449.00	\$32,111.00	\$29,528.00	\$32,856.00
Total Public Art Budget	\$444,498.00	\$321,765.00	\$295,285.00	\$328,563.00

Note: Selection Panel will be retained for the entirety of the project and paid an honorarium of \$3,000 for five meetings. Should a panelist not be able to complete the project a substitute would be invited at a pro-rated amount

Community Engagement Strategy

As consultants to the project and artists, we propose a community engagement process that the artists co-design. Taking inspiration from the City of Vancouver's CultureShift, the Culture Plan for 2020-2029, through our engagement strategy we aim to champion creators and give voice to them directly. As per CultureShift:

"Artistic thinking can challenge prescriptive approaches and pre-determined outcomes. Artistic practice can offer unconventional modes of exploration that reflect the specificity of questions, ideas, peoples or places. When artists are enabled to co-lead the processes that shape our cultural and urban landscape, unorthodox revelations can generate new ways to enhance our natural, built, and social environment. These actions identify ways to expand artists' and cultural practitioners' opportunities to co-create the processes that build this city."

The purpose of community engagement is to involve diverse perspectives as we navigate the public art process and to provide support to uncover the unique site, history, and cultural context of this multi-sited project. The community engagement process will provide the artists with important context and varied perceptions on the vibrant, shifting neighbourhoods in which these projects are situated. This is a vital part of ensuring the broader community consisting of those who live and work in the area, as well as other stakeholders, are engaged and heard. We are keen to engage the community which we view as both the physical community adjacent to the development, and the broader art community, throughout the public art selection process to create meaningful dialogue between diverse stakeholders.

Community Advisory groups will be formed for each site that will inform the public art process. The community advisories will include representatives from underrepresented backgrounds including Indigenous communities as a gesture of respect for the lands on which the project will occur and to create an avenue for us to foreground Indigenous culture, history and protocols throughout this public art process, especially in relation to this public art project which so strongly calls upon Squamish culture. As part of this process we will specifically be engaging Musqueam Nation to ensure alignment with their protocols. The community advisory group would also prioritize including stakeholders local to the area—either residents who live in the areas or those who work in the areas and therefore have regular engagement with the local community.

As this collaborative group of projects focuses on developing seniors housing, as part of the engagement process the artists would be offered the opportunity to liaise with Alison Keller, Site Development Ambassador for Amica, as well as current Amica residents to better understand their needs and concerns.

We would offer the artists the opportunity to continue to liaise with community advisors through the public art process, as needed, so the artist might continue to seek counsel as they realize their project.

We will look to the consultants/artists to help form community advisory groups and engage with them in ways that best serve their needs as they navigate the public art process.

Advisors will be paid an honorarium.

Selection Process

The proposed artist selection process involves a streamlined approach with a direct artist commission, based on The Artists prior body of work and project vision. The direct commission invitational is to professional artists, James Nexw’Kalus-Xwalacktun Harry and Lauren Brevner.

The proposed selection process is conducted in consultation with the project design team, a selection panel of art professionals and in consultation with The City of Vancouver. Additionally, the selected Artists have been invited as paid consultants to provide input on the planning process, fostering a collaborative and inclusive approach to public art development.

Artists will develop a concept for each site as they evolve, work in concert with project stakeholders, Architecture and Landscape Design teams during the development of each concept to enhance integration at each site.

The same selection panel will be re-engaged to provide consistency and an informed base for feedback and oversight of the overall project. The selection panel includes (3) Members of the Vancouver Art Community and (1) Member from the project design team and (1) Developer Representative as follows:

Michelle Sound, Artist
Jenn Jackson, Director, Or Gallery
Siobhan McCracken-Nixon, Assistant Curator, Vancouver Art Gallery
James Wu, RH Architects
A Member from the Project Development Team (Amica/Intracorp/Marcon)

If a member of the original panel becomes unavailable an alternative panelist could sub in, some alternatives include:
Jake Kimble, Artist

Dana Claxton, Artist
Rydel Cerzo, Artist
Ian Wallace, Artist

STAGE 1: Site Review and Concept Development

Artists will begin discussions with design teams and stakeholders as each project evolves, to review the public art opportunity, site specifications, integration project vision and specific community context with curatorial guidance and oversight provided by the art consultants. Artists will have access to Community Advisory and the selection panel as additional resources as they develop each concept. The Artists, Community Advisors and Selection Panel will be paid an honoraria for their work.

STAGE 2: Artist Concept proposal presentation to the Selection Panel

The selection panel will review the concept proposal presented by The Artists and assess the feasibility and suitability of the proposed artwork concepts for the project based on the final selection criteria.

The Panel will provide commentary and feedback, allowing the artists the opportunity to revise a concept proposal to address input from the selection panel as necessary. Once all criteria are met the concept proposal will be recommended for selection by the panel.

Once a concept proposal is accepted, The Artists will sign an Artist Agreement with the respective project owner, consistent with industry best practice for public art commissions. If no submission warrants consideration, the project owner reserve the right not to award the commission.

FINAL SELECTION CRITERIA

- Responsiveness to the site, architecture and building
- Consideration of the socio-political and historical context of the work
- Feasibility in realizing the project in relation to the budget, timeline, execution and past evidence of ability to execute complex projects
- Conceptual rigour
- Close alignment between concept and the physical manifestation of the vision driving the work
- Minimal safety and maintenance concerns
- Originality and innovation

FUTURE PROJECTS

Should additional related sites be identified by Amica, Marcon and Intracorp with the opportunity to add additional sites to expand this body of work and iterative project and should The Artists wish to add artworks to this overall project, this plan may be used as a framework and updated to include the future projects. Related sites would be defined as Amica operated seniors residences in The City of Vancouver. An addendum would be added to the current Detailed Public Art Masterplan which would include: Site details, Project Team, Community Context, Project Budget and Timeline.

The update would be presented to The City of Vancouver Public Art Committee (PAC) for review and approval and would form the DPAP for the respective project.

PUBLIC ART TIMELINE

The following timeline presents a general overview of the process and key dates relating to the public art process. All dates are targets and subject to change.

PUBLIC ART PLANNING AND APPROVALS		DESIGN	
ART STRATEGY	PRESENTATION	SITE REVIEW AND CONCEPT DESIGN	DESIGN DEVELOPMENT
<ul style="list-style-type: none">• Meetings with key stakeholders, The City of Vancouver, Artists, Developers, Design Teams and Selection Panel• Artists invited to be consultants• Development and documentation of Art Strategy with identification of art locations• Preparation and refinement of Detailed Public Art Masterplan (DPAP)	<ul style="list-style-type: none">• Presentation of DPAP to City of Vancouver Public Art Committee for comments and Approval	<ul style="list-style-type: none">• In depth review of each site with artists and design teams• Artists work on public art concepts for each site• Artist led Community engagement	<ul style="list-style-type: none">• Engage Selection Panel to review and provide commentary and feedback on Artists Concept development• Once all criteria are met the concept proposal will be recommended for selection by the panel.

DEVELOPMENT TIMELINE

- | | |
|--|--|
| <ul style="list-style-type: none">• Dunbar - DP Issuace March 2025• Nanton - DP Issuace February 2025• W41 - DP Issuace May 2025• Osler - Public Hearing April 2025 | <ul style="list-style-type: none">• Dunbar - Excavation Start September 2025• Nanton - Costruction Start June 2025• W41- Construction Start August 2025• Osler - Construction Start June 2026 |
|--|--|

CONSTRUCTION AND FABRICATION

EXECUTUTE ARTIST AGREEMENTS	DETAILED DESIGN AND ENGINEER SIGN OFF	FABRICATION	INSTALLATION
<ul style="list-style-type: none">• Artist Agreements are executed with each site	<ul style="list-style-type: none">• Artist support for further materials investigation• Preliminary engineering advice and liaison with design consultants and construction team• Final detailed design and/or computer generated visualisations (as required)• Finalise material selection	<ul style="list-style-type: none">• Artwork Fabrication• Client approvals during construction• Check in's regarding site preparations	<ul style="list-style-type: none">• Transportation to site• Installation on site• Final sign off by client• Final Documentation including Maintenance Manual and professional images is submitted to The City of Vancouver

DEVELOPMENT TIMELINE

- Dunbar - Occupancy Fall 2027
- Nanton - Occupancy Fall 2027
- W41 - Occupancy Fall 2027
- Osler - Edward Occupancy Fall 2028 TBC

* Dates are best estimates targets and are subject to change

ARTIST BIOGRAPHIES

Lauren Brevner and James Nexw'Kalus-Xwalacktun Harry

Artists Lauren Brevner and James Nexw'Kalus-Xwalacktun Harry have been collaborators since 2014. Brevner's practice is deeply inspired by her Japanese and Trinidadian heritage as well as matriarchal influences, while Harry's practice combines traditional Skwxwú7 mesh histories, forms and designs. Under the name KWÍKWI, they create meditative compositions that invite cross-cultural dialogue and embrace multiple expressions of personal, political, social, and spiritual practices. Their work ranges from large-scale public artworks to intimate portraits, incorporates a wide breadth of materials and engages in bridging community through generous relationality. The culmination of this collaboration formed their recent exhibition *The Seventh* presented at Or Gallery 13 October 2023–10 February 2024.

The Seventh united their shared vision, weaving together diverse cultural narratives and exploring deep familial and ancestral connections. It emphasized respecting the past while sowing seeds of positivity for the future.

This collaborative body of work, along with the initiation of KAERU, laid the foundation for a new iterative series by James Harry with installations thoughtfully sited across various locations within the territory.

James Harry was born in Vancouver, British Columbia, to a family of artists. His father, Xwalacktun, is a master carver of the Squamish Nation, and he learned Indigenous stories, Salish design, and carving skills from him. Growing up, James was immersed in Squamish Nation culture and traditions, which deeply influenced his artistic style and approach. James later attended Emily Carr University of Arts and Design, where he obtained a Bachelor of Fine Arts degree with a major in Visual Arts in 2014. During his studies, James focused on integrating traditional Coast Salish art forms, including Salish design, with contemporary concepts and materials, experimenting with a variety of media, including wood, metal, and glass. Today, James is recognized as a leader in the burgeoning contemporary Coast Salish art scene, known for pushing the boundaries of traditions while using his work to promote cultural understanding and reconciliation. His unique style blends intricate carving with bold, modern designs and incorporates elements of metal, light, and Salish design. James creates work that is a powerful expression of his cultural heritage and a testament to the ongoing vitality and relevance of Indigenous art forms.

Lauren Brevner is a multidisciplinary artist based in Vancouver B.C on the unceded territories of the Coast Salish Peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Selilwitulh (Tsleil-Waututh) Nations. Her work combines traditional approaches to portrait painting with themes of cultural identity and female representation. Her education has been nurtured through community relations, including a mentorship with artist and designer Sin Nakayamal in Osaka, Japan, expanding her approach to perseverance and creative purpose. Her work has been featured across multiple platforms, including exhibitions, civic projects, and print publications.



Images clockwise l to r: James Nexw'Kalus-Xwalacktun Harry , *Welcome Gate*, 2020 - 2024, James Nexw'Kalus-Xwalacktun Harry and Lauren Brevnar, *The Seventh* (installation view), James Nexw'Kalus-Xwalacktun Harry and Lauren Brevnar, *Yéw'yews*, *The Seventh*, James Nexw'Kalus-Xwalacktun Harry and Lauren Brevnar, *Super Natural Eye*, 2023 (detail), James Nexw'Kalus-walacktun Harry, *MIYIWTS - WATERS EDGE*, 2024

