

# Langara YMCA

## Preliminary Public Art Plan

February 20, 2025





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

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



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



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

# Project Details

## Project Address

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

## Legal Description

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

## Project Location

Vancouver, BC

## Public Art Budget

\$979,000.00

# Project Team

## Project Leadership Team

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# Introduction

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

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

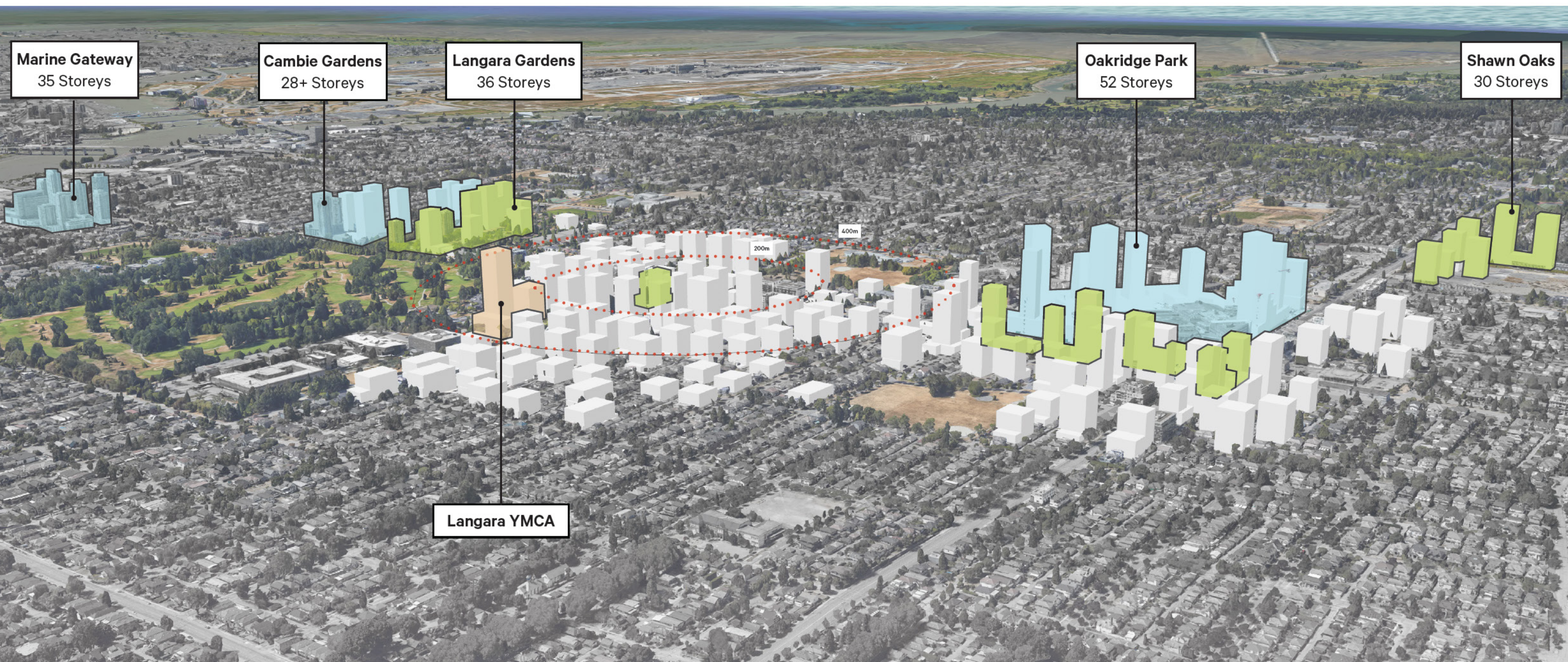
MCC has partnered with Townline and the YMCA BC to redevelop the Langara YMCA on the unceded traditional territories of the xʷməθkʷəy̓əm - Musqueam Indian Band. This collaboration reflects Musqueam’s strategic approach to value-driven economic development. MCC’s goal is to advance the economic sovereignty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

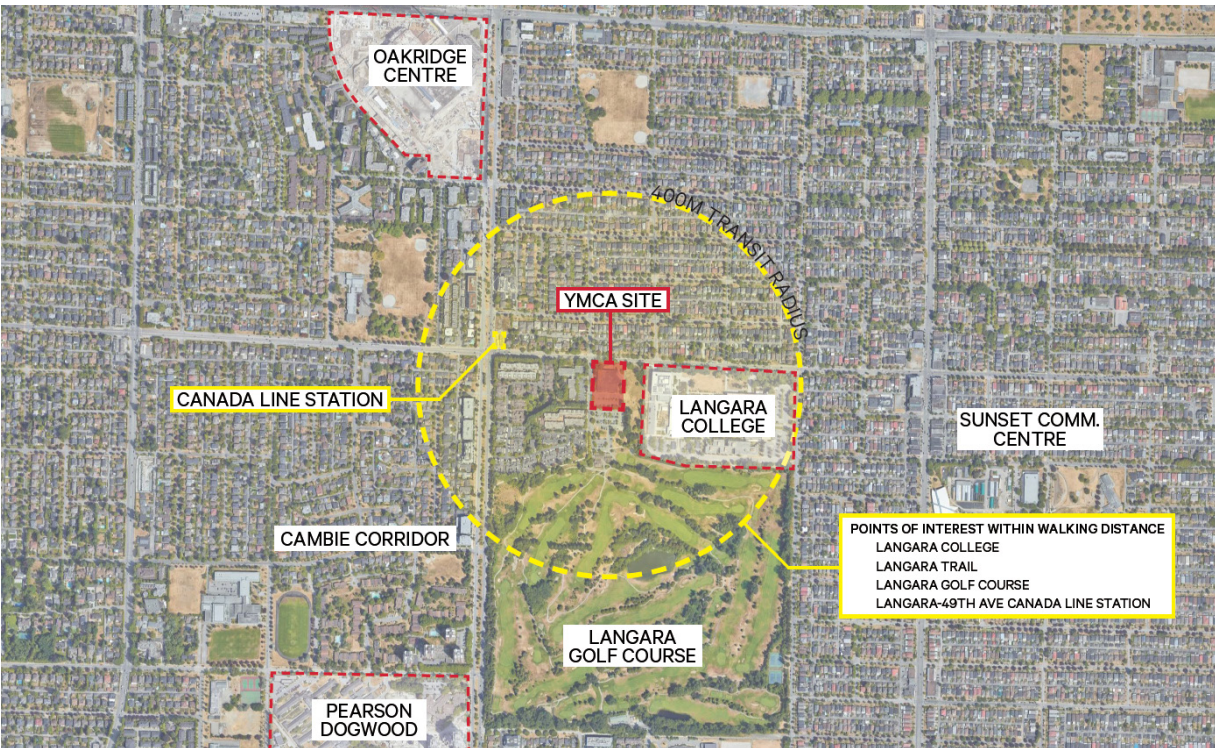
The project aims to integrate Musqueam culture and traditions into its design, creating spaces that honor the community’s connection to their ancestral lands. It will also reinforces Musqueam’s guiding principles of land respect, cultural preservation, and community well-being. In keeping with this vision,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



Rendering of the Langara YMCA development

# Site Context





# Project Overview

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

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

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

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

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

## Integration of Public Art with Future Residents & YMCA Users

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

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



Renderings of the Langara YMCA development

# Musqueam Teachings

By Thomas Cannell, Musqueam Artist (May 2019)

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

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

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

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

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

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

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

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

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

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

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



# Public Art Theme

*[The Double-headed Serpent and the Origin of the Name Musqueam](#)  
- As told by m̓aṛieḡḡ (James Point) and transcribed by Wayne Suttles.  
1963-06-01. The transcription presented here corresponds to the  
orthographic conventions of the MIB-UBC FNEL h̓aṇḡəmiṇ̓aṇ̓  
Language Program*

wəṭ qeýs ḡə ḡtwaḡ tə sqʷi:ḷ qʷəḷ s kʷθə yəwəwəṭ məsteyəxʷ.  
It must have been a long time ago, according to what the old people of the  
past used to tell.

niḡ ḡə kʷə ḡi kʷikʷəxtəm kʷə xʷməṛḡqʷe:m.  
There was a place called “xʷməṛḡqʷe:m (little boggy place).”

niḡ wəṭ stəḡe kʷəw xʷḡsi:m ḡaḷ ḡə tə ḡa qeýs ḡiḡ niḡ θəṭ wə ḡacaḡ.  
It is somewhat grown in now, but it is still a lake.

sxexəm, ḡəxʷiṇ qʷəmcals kʷθə niḡ ḡiḡḡəsəṛḡ niḡ ḡə kʷθeḡ.  
It is shallow, small, and cranberries are what is grown there.

ḡəwe:ṭ teḡəṭ ḡə θəṭ kʷ stem niḡ ḡə kʷθeḡ. wə ḡacaḡ ḡaḷ ḡəxʷiṇ ḡacaḡ.  
There was nothing there though. There was just a lake, a small lake.

ḡa kʷə ḡəṭ əstəm šxʷniḡs kʷθeḡ sḡeləqəməṭ. sḡi:ṭqəý.  
It was said to be where that monster was. sḡi:ṭqəý.

wə yaθ wə sqʷi:ḷ qʷəḷ . skʷey ḡə kʷs neṛs tsəθəṭ kʷə ḡiṛəx.  
They were always telling. It was impossible for someone walking to go near.

xʷəḡaḡ ḡaḷ ḡi ḡisəm tə sḡiḡqəṭ ḡiḡ wəṭ yəθəstəm, ya:təm.  
As soon as a child grew up he was told about it and warned.

“ḡəwə ḡxʷ həṇəṛəxʷ kʷṭə ḡacaḡ niḡ ḡə kʷi cal əqʷ. sḡeləqəmə.  
“Don’t be going to that lake back up there. There is a monster.

sḡi:ṭqəý kʷṭə niḡ niḡ ḡə kʷθeḡ. haḡ ḡxʷ wə ṛe:n ḡiḡ neṛḡ ḡxʷ,  
It is a sḡi:ṭqəý that is there. If you are foolish enough to go,

skʷey kʷ əθ ḡəw ṛi ḡa:nθəṭ.  
you won’t be able to return.

ḡa ḡə ḡəθ wə neṛḡ ḡiməḷ ,wəṭ ḡəḡəḷḡəṭa:m. ḡa ḡəθ niw ḡay.”  
They say that if you go near you will get twisted up and you will die.”

ḡa šxʷskʷeys kʷə wet neṛḡ.  
That’s why no one could go there.

wə θəḡit sḡeləqəmə.  
It was truly a monster.

neḡ ḡə kʷ s wəṭ neṛs xʷne:ḡt, cəleḷ ḡiḡ θəṭil,  
Sometimes when it was evening, nearly dark,

ḡiḡ wəṭ ḡṭeṛḡəṭ ḡxʷ kʷθə maḡəqʷ wə niḡəxʷ yəḡiṛəx təw stətes.  
you heard a duck if you were walking fairly near.

“qʷə:: qʷə:: qʷə::” stəḡe kʷ tənəqsən. ḡa ḡə θəṭ kʷ s wə ḡans wə xʷθiqən.  
“Quack! Quack! Quack!” It was like a mallard but it was very loud.

niḡ šxʷḡəḡeṭʰs kʷ s ḡəwəs maḡəqʷəs, ḡəṭʰ ə kʷθə niw ṭəḡṭəḡəḷḡəxʷəṭ ḡtwa.  
That’s how you could tell it was not a duck, those who used to know said.

skʷey kʷ s neṛs məḷməḷ ḡiḡ neṛḡ tsəθəṭ.  
They couldn’t miss their way and go close.

wə nay kʷθə ḡəwəteḡ stəḡəḷḡəxʷs, tən neḡ məsteyəxʷ,  
Only those who knew nothing, people from another place,

ḡʷəmə ḡiḡ neṛḡ məḷməḷ, šxʷtəḡewən kʷ s wə θəḡits maḡəqʷ.  
could be mistaken and think it was a real duck.

ḡa kʷə niḡ ḡaḡəḡynəxʷəs kʷθəwḡa sḡeləqəmə kʷθeḡ məsteyəxʷ,  
They were the ones that monster managed to kill, those people,

niḡ neṛḡ ma:ḷ məḷ .  
who were mistaken.

ḡiḡ ḡay kʷθəw təḷ iḡ ḡə tə ḡa xʷəḷməxʷəṭ ḡtwaḡ, skʷey kʷ s neṛs tsəθəṭ.  
But the people of that time from here, they couldn’t go near.

haḡ ḡṭeṛḡəṭəs kʷθeḡ, stəḡe kʷ tənəqsən.  
If they heard that sound like a mallard.

ḡəṭqʷaqʷəḷ əs, ḡiḡ nay kʷ səw ṛis ḡaḷ ṭew.  
Whenever it was sounding, the only thing they did was get away.

niḡ ḡəw ḡiθ kʷ s niḡs niḡ ḡə kʷθeḡ ḡacaḡəṭ ḡtwaḡ, ḡiḡ yeṭ  
It was quite a while that it was there in what was then a lake, before

s ḡis ṛi. ḡəw sqʷi:ḷ qʷəḷ s kʷθə siyáḷ əxʷaḡəṭ ḡtwaḡ.  
it came out, according to what the old people also said.

ṛi:: qəyaḡθəṭ ṛi ṭʰa:xʷ. wə sḡəḡeṭʰ.  
It left its den to come down to the shore. It was in plain view.

təw qəḡ məsteyəxʷ wə sḡəḡiḡstəxʷ kʷ s ḡis wəṭ ṛi yəḡe:ý.  
There were quite a few people who had the chance to see it as it came along.

wə ḡi:ḡṭeṛḡəṭəm ḡə kʷθə niḡ wəṭ ḡiθ kʷ s ṭəḡəḷḡəxʷs məsteyəxʷ.  
It was being watched by people who had known about it for a long time.

“sḡeləqəmə, sḡeləqəmə, ṭwəḷəp. kʷaḡəyθəṭ ce:p. ḡəwə ce:p yəsxəḡcəḡe:p.”  
“It’s a monster, a monster, you folks. Move away. Don’t let it catch you.”

səw stəḡe kʷθə xʷəḷməxʷəṭ ḡtwa.  
So the people remained that way.

ne:ṛḡ θəḷəḡṭəḷ tə xʷəḷməxʷəṭ ḡtwaḡ stəḡe kʷ əw cxeṭstəm təwḡa sḡeləqəmə  
The people divided so as to make a path for that monster

kʷikʷəxtəm kʷə sḡi:ṭqəý.  
that is called the sḡi:ṭqəý.

səw neṛḡ yəḡe:ý ne:ṛḡ ḡə tə θi stáḷ əw. neṛḡ xʷəšxʷtaḷ əwemən  
It continued on to the big river. Where it went became the course

tə niḡ šxʷyəṭəḡes.  
of a stream.

məḡʷ stem tə niḡ ṭʰiqəṭəs ḡiḡḡəsəm, saḡʷəl, ptekʷəm, kʷθəw məḡʷ ḡaḷ stem  
Everything that it passed over, grass, ferns, everything

niḡ ḡay, kʷ s niḡs wəṭ neṛḡ yəḷ ew kʷṭəwḡa sḡeləqəmə.  
died as that monster passed by.

təw qəḡ ḡə məsteyəxʷ kʷθə niw sḡeḡəṇ wə kʷcaləs.  
There were many people who saw it with their own eyes.

ḡəý sḡṭems. yəsəl ə tə sḡəýəss yəḡʷənataḷ kʷ s niḡs yəḡʷa:kʷθəṭ.  
They had a good view. It had two heads together as it was dragging itself  
along.

stəḡe ḡə kʷ θi šxʷkʷeḡem tə sḡənxʷicəns θəwḡa sḡeləqəmə.  
The middle of that monster was like a big storage basket.

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

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

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

wə spaýpəý tə ʔa statł əw.  
crooked.

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

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

ʂxʷyətəʔes kʷ s neʔn yəʔe:ý kʷθəwʔa sʔeləqəmət čtwaʔ kʷikʷəxtəm  
it had passed when it went along, that monster that was called

kʷə sʔi:łqəý.  
a sʔi:łqəýʔ

neč saɬwəl kʷθeʔ. kʷikʷəxtəs tə xʷəlməxʷəł čtwaʔ kʷ məθkʷəý.  
That was a different plant. The people called it məθkʷəýə

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

niʔ wəł neʔn t'et'θ kʷ s ʔis neʔn čisəm təwʔa saɬwəl, məθkʷəý.  
then that plant məθkʷəýʷəyt plant mnt mer year,

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

ʔəwe:ł čə kʷ s t'iqəts kʷθəw t'atəł məsteyəxʷ. ɬeʔɬeʔstəm.  
The old people did not step on it. It was thought sacred.

sweʔs sqəlqəl ilθəts čtwaʔ ʔə tə sʔeləqəməł čtwaʔ, sʔi:łqəý.  
It was from the droppings of that monster, the sʔi:łqəý.

ʔni: swəčʔanəms tθeʔ saɬwəl niʔət kʷikʷəxət kʷə məθkʷəý,  
It is what fell, that plant that we call məθkʷəýʷ

niw xʷəqəɬ st'et'əł'θ kʷ s čičəsəms.  
which came to be growing plentifully all over.

ʔa kʷə ʂxʷniʔs kʷixətəs kʷθəw t'atəł xʷəlməxʷ tə ʔa təməxʷ ʔi ʂxʷʔi ct  
So that is why the people of long ago named this place where we are

kʷə xʷməθkʷəýəm.  
“xʷməθkʷəýəm [Musqueam].”

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

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

ɬət'ə kʷłən sił e:ł ʔəliqʷəye.  
So said my grandmother ʔəliqʷəye.

niw xʷəqəɬ st'et'əł'θ kʷ s čičəsəms.  
which came to be growing plentifully all over.

## Public Art Theme - Musqueam: the Origin Narrative

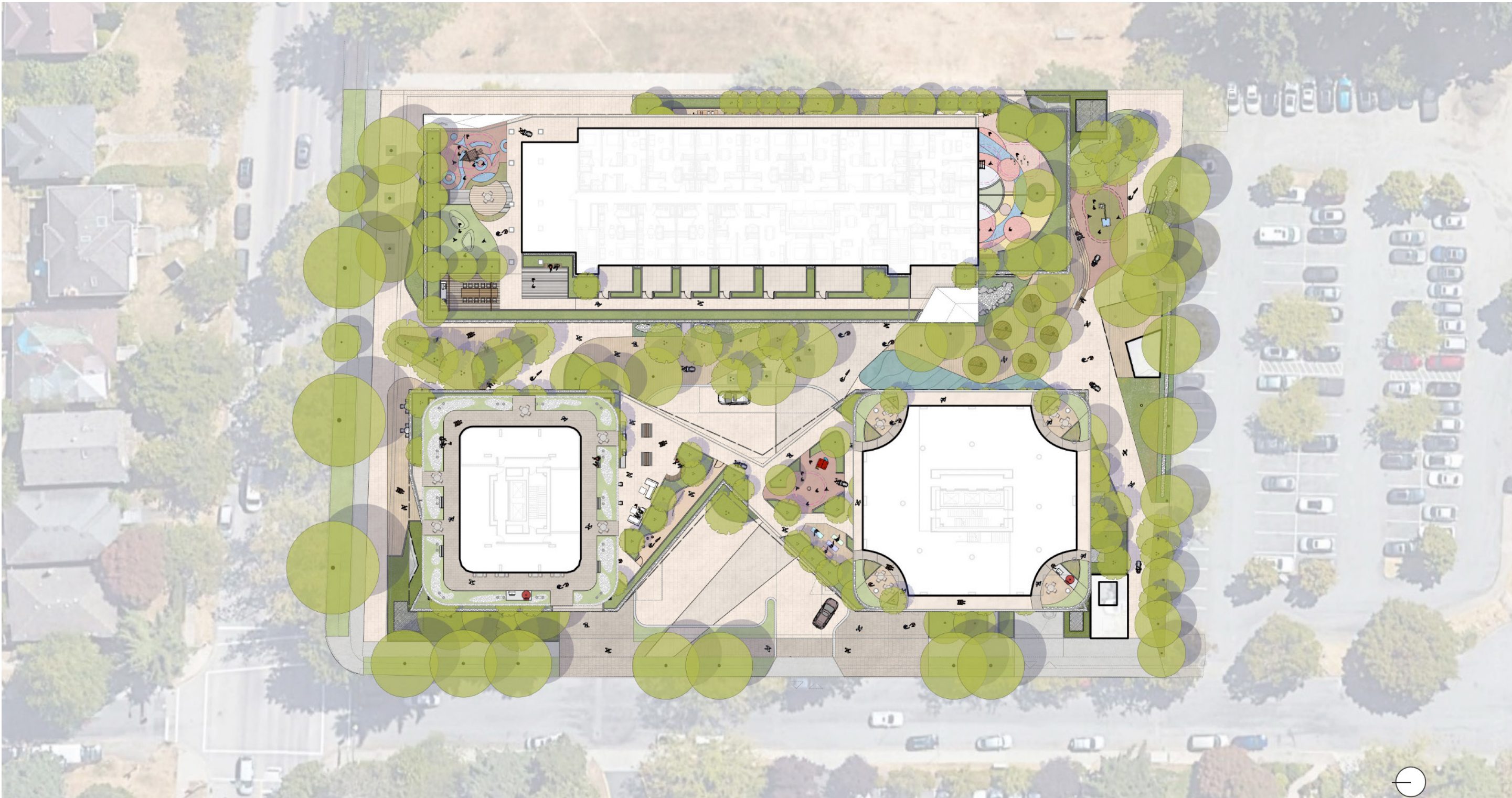
The theme for the public art at the Langara project is “Musqueam: the Origin Narrative”, honouring the cultural narrative associated with the Musqueam name.

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

## Additional Musqueam Themes and Elements for Consideration:

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

# Landscape Plan



# Guiding Principles

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



Images, clockwise from top left:

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

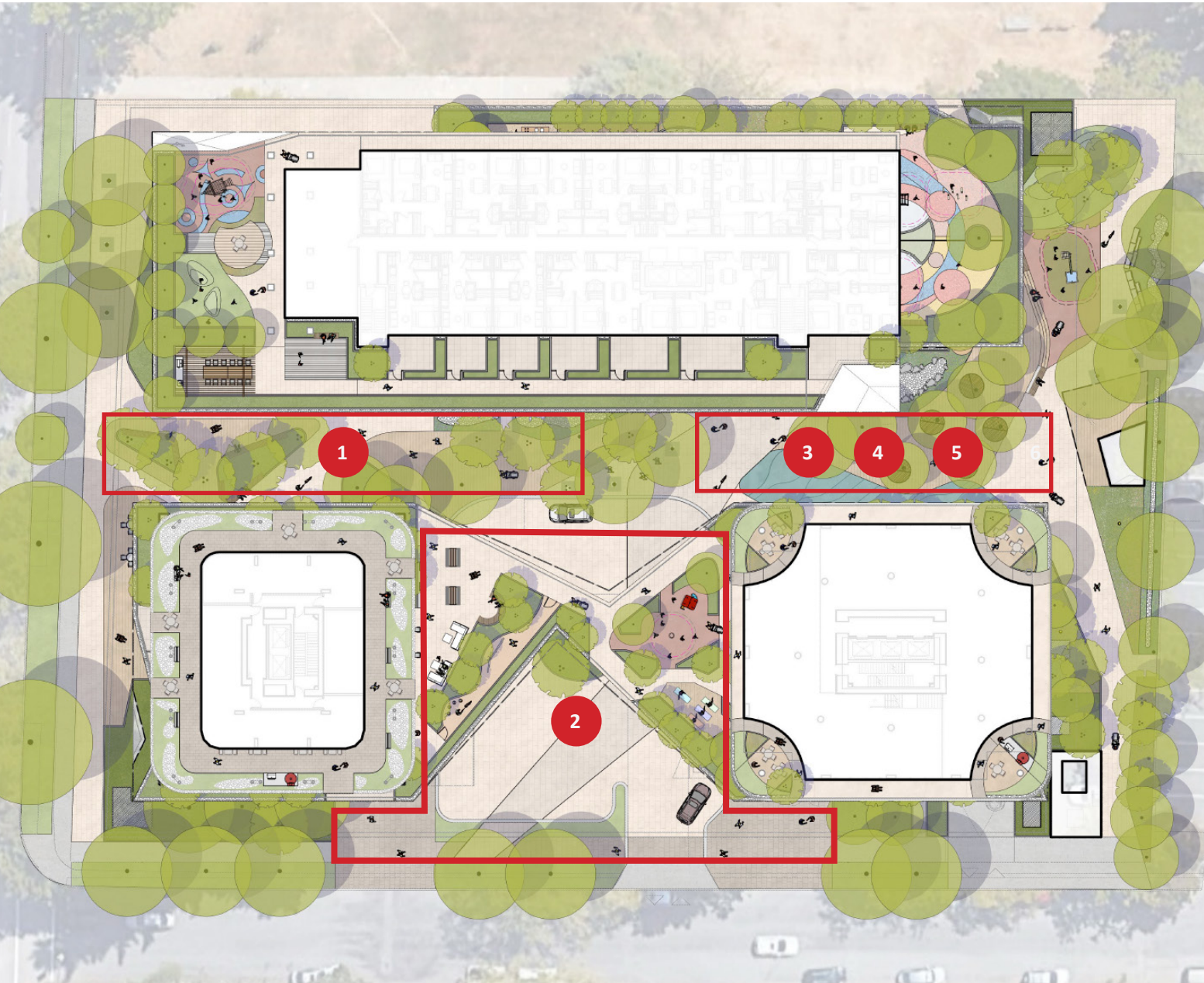
Thomas Cannell & Kelly Cannell, Reawakening: Songs of (the) Pacific Chorus, 2022 (detail). Ieləh, Musqueam Capital Corporation, Vancouver BC

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

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



# Public Art Opportunity



Site 1: Central Spine

Site 2: Entry Pavillion

Site 3: Design Only /Opportunity TBD

Site 4: Design Only/ Opportunity TBD

Site 5: Design Only/ Opportunity TBD

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

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

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

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

Site 1: Central Spine

Site 2: Entry pavillion fronting Alberta Street

Site 3: Design Only /Opportunity TBD

Site 4: Design Only/ Opportunity TBD

Site 5: Design Only/ Opportunity TBD

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

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

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

# Public Art Site Locations



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



Site 2: Entry pavilion fronting Alberta Street



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



Site 3-5: Pavilion plaza

## PUBLIC ART SITE LOCATIONS

### Site 1: Central spine

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

### Site 2: Entry pavilion fronting Alberta Street

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

### Site 3, 4, 5: Pavilion plaza

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

# Public Art Budget

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

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

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

**Base Cost:**

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

## Budget Allocation:

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

**TOTAL PUBLIC ART BUDGET .....\$979,000.00**

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

# Community Engagement

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

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

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

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

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

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



# Selection Process

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

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

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

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

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

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

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

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

## Selection Panel

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

## Selection Panel - Advisors

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

## Final Artist Selection Criteria

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

# Timelines

## Target Project Timeline

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

## Target Public Art Timeline

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

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

