

A M I C A
SENIOR LIFESTYLES

I N T R A C O R P 
Building the Extraordinary

G47 SENIORS INSTITUTIONAL DEVELOPMENT

6189 Granville Street (West 47th and Granville Street)

Detailed Public Art Plan (DPAP)

October 13, 2023

public.
Art Consulting

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PROJECT DETAILS

CIVIC ADDRESS:

6189 Granville Street

LEGAL DESCRIPTION:

Lots 9 To 15 all of Block 5 of Block 3
District Lot 526, Plan 5701

PUBLIC ART BUDGET:

\$453,658.00

PROJECT TEAM

PROJECT OWNER:

Amica Seniors Granville Inc.
600 - 550 Burrard St
Vancouver, BC V6C 2B5
Farouk Babul, Vice President Development
604.801.7048/ fbabul@intracorphomes.com

PROJECT ARCHITECT:

RH Architects
10-120 Powell St
Vancouver, BC V6A 1G1
Bryce Rositch / bryce@rharchitects.ca
Sandra Bukowski / sandra@rharchitects.ca
604.669.6002

PROJECT LANDSCAPE ARCHITECT:

Gauthier + Associates
629 Atlantic St
Vancouver, BC V6A 2J9
Bryce Gauthier
604.317.9682 / bryce@gauthierla.com

PUBLIC ART CONSULTANT:

Public Art Consulting
134 20th Street West, unit 306
North Vancouver, V7M 1Y4
Alison Meredith 604.313.8705 / alison@publicconsulting.ca
Emmy Lee Wall 604.783.2150 / emmy@publicconsulting.ca

CONTEXT MAP



PROJECT DESCRIPTION



Rendering of 6189 Granville Street looking west from Granville Street



Rendering looking west from Granville Street

PROJECT DETAILS

G47 Seniors Institutional Development is a six-storey community care facility located at the corner of Granville Street and 47th Avenue in the Kerrisdale Neighborhood. This state-of-the-art project has been meticulously designed to address the unique needs of the aging local population. Comprised of assisted living and long-term care, the building provides a continuum of care with the ability of residents to age-in-place. The community care facility will be licensed by Vancouver Coastal Health and assisted living units registered by the Assisted Living Registry; all operated by Amica under the Community Care and Assisted Living Act.

Extensive amenities will support the residents and will include a range of dining possibilities, active recreational and social facilities, health care support, medical, educational and community outreach, all coordinated and managed by an experienced, professional operator, Amica.

In alignment with City and Provincial policies, the project includes following key design attributes:

- Full-service community care facility including Assisted Living, Long-term Assisted Living Care, and Long-term Care Memory Care allowing residents to age in place without disruption between all phases of ageing.
- Large floor areas designed to support resident safety, physical and cognitive health, and all aspects of their emotional well-being, including comprehensive recreational activities, amenities, and programs.
- Design that is sensitive to the existing surrounding uses and public realm.

public.

- Pick-up and drop-off conveniently and discretely located along the lane and a dignified, accessible entrance is also along Granville Street.

Well-established transit infrastructure offers convenient and efficient travel options, allowing residents, visitors, and employees to easily access the site without heavy reliance on vehicles. This accessibility not only reduces traffic congestion, but also contributes to a more sustainable and environmentally friendly development. Residents, visitors, and employees will enjoy seamless connections to various amenities, services, and recreational facilities throughout the area, enhancing their overall quality of life. The ease of commuting also encourages a more active lifestyle, fostering a healthier and happier community.

DESIGN AND MATERIALITY

The project offers an architecturally-designed urban environment that is warm, energizing and enhances wellbeing for visitors and community alike. A considerate and empathetic approach has been taken to uphold the area's existing context and charm while harmoniously integrating the needs of the contemporary community. The mass of the building has been divided into three sections, each with distinct but complementary design features and material choices. The sections are connected by glass elements, creating a seamless and visually appealing transition between them. Height modulation is implemented, with gradual steps downward at the north and south ends, as well as the western side neighbouring single-family homes. The majority of the building is thoughtfully situated nearer to Granville Street, allowing greater distance from the single-family homes across the lane.

In addition to extensive amenities provided at Ground level and Rooftop,

some active amenities have been provided on the P1 level with access to a sunken garden amenity. The adjacent uses have been carefully sited and extensively glazed to provide quality indoor and outdoor amenity spaces with access to daylight. The location is purposeful and allows indoor and outdoor spaces that are away from plain sight offering residents dignity and privacy. Planting, privacy screens and other landscape elements offer a green buffer to the existing neighbourhood.



SENIORS COMMUNITY CARE CONTEXT

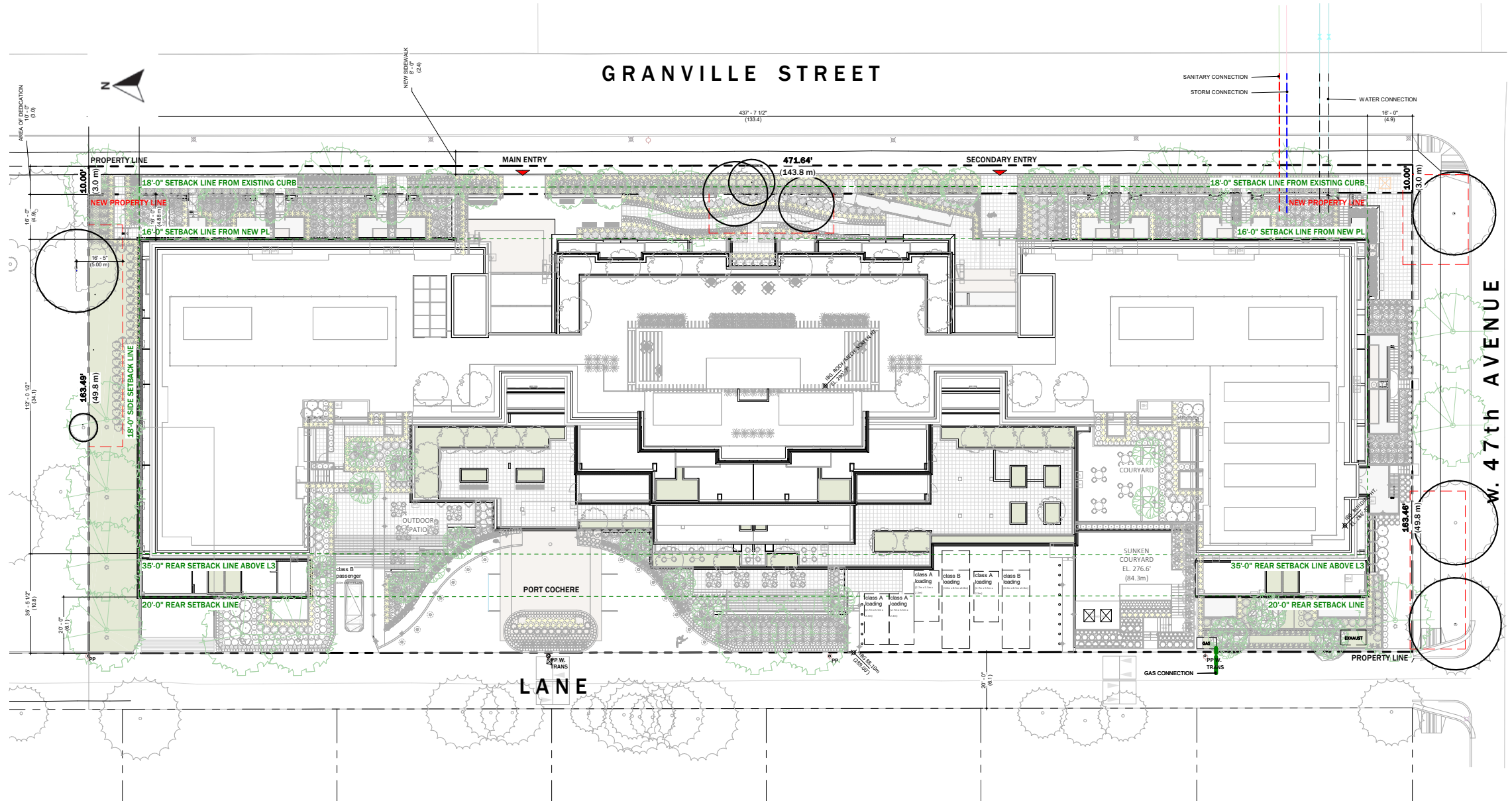
As our society experiences a significant shift in demographics, the demand for community care facilities catering to seniors has witnessed a substantial increase. In 2016, the number of Canadian seniors aged 65 and above surpassed the number of children as reported by Statistics Canada. In the years 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.

The West Side of Vancouver, and more specifically, Kerrisdale, is a neighbourhood with a relatively older population compared to the rest of the city. The proportion of residents aged over 50 years was 41% in 2016, and it is projected to reach 49% by 2026. Over 57% of households in the area are headed by individuals over 55 years of age. Many of the 2,450 occupied private residences in the neighborhood are owner-occupied.

Despite the affluence and prosperity of the neighborhood, the lack of dedicated community care facilities for seniors in the immediate vicinity poses a challenge for older residents, particularly empty nesters, who may experience declining mobility and energy. The absence of suitable options for community care leaves these individuals with limited choices, hindering their ability to stay within their neighborhood and maintain their sense of belonging. Introducing purpose-built community care facilities in the area will not only create a more age-friendly environment but also open up housing options for other households, as those who choose to move to such facilities could free up housing stock for younger families and individuals.

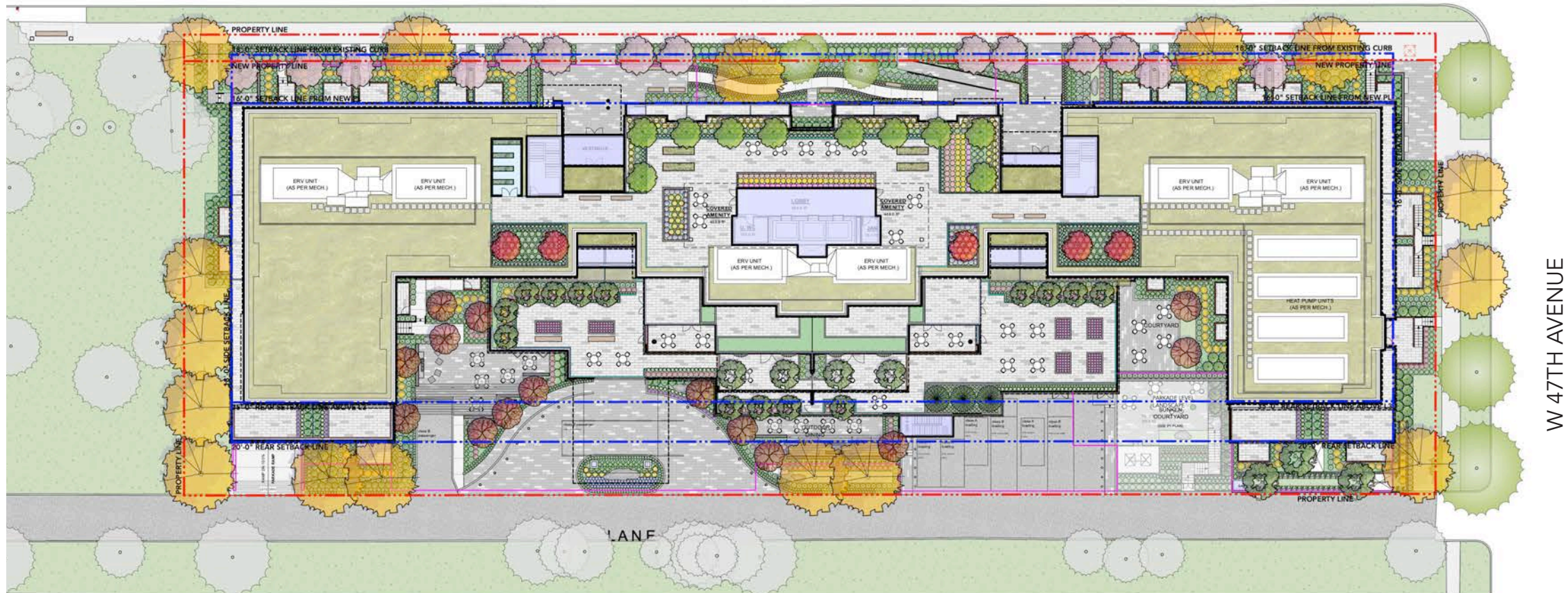


SITE PLAN



LANDSCAPE PLAN

GRANVILLE STREET



W 47TH AVENUE



COMMUNITY CONTEXT

HOST NATIONS

The City of Vancouver and this development are located on the traditional and unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Sk̓wxwú7 mesh (Squamish), and səlilwətaʔ (Tsleil-Waututh) speaking people. 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 xʷməθkʷəy̓əm (Musqueam), Sk̓wxwú7 mesh (Squamish), and səlilwətaʔ (Tsleil-Waututh) speaking people had been living in the area known as Kerrisdale and Vancouver for thousands of years. The Musqueam, now live on a small portion of Musqueam traditional territory, known as the Musqueam Indian Reserve, located south of Marine Drive near the mouth of the Fraser River which borders Kerrisdale. Understanding and respecting the history and presence of the Musqueam Nation is crucial when discussing the Kerrisdale neighborhood. 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.

HISTORY

Today, Kerrisdale is primarily a residential area with many stable, long-term residents. It was established in the 1860s when the Irish McCleery brothers immigrated to farm what is now known as the Marine Drive Golf Club. In the mid-1870s the Magee family began farming the area below the intersection of Marine Drive and Balaclava and the Mole Family occupied the area that is now known as the Point Grey Golf Club. Various other families began to move to the region and the area was also logged during this early period.

In 1902, transportation was greatly improved with the building of the CP tracks. On March 26, 1908, a square block was bought in Kerrisdale on which the Point Grey Municipality office would be built. Today, that block is occupied by the Kerrisdale Community Centre. That same year, a two-room Kerrisdale school opened; today, it is one of the largest schools in Vancouver.



Images: McCleery's Farmhouse circa 1880s (top), view of Kerrisdale at 41st Avenue and West Boulevard 1911 (bottom)

In 1912, street car tracks were laid along Wilson road (now 41st avenue) from the Boulevard to Dunbar Street. By 1920, the tracks were extended to Granville Street where connections could be made to travel to downtown Vancouver.

From 1904-1912, the business district of Kerrisdale consisted of a general store and post office, one meat market, a real estate office and hardware store. Today, the heart of the neighbourhood is Kerrisdale Village encompassing the areas along 41st from Larch to Maple, 42nd from Yew to Maple and along East and West Boulevard from 37th to 49th. Kerrisdale village includes a diverse range of shops, including a number of businesses which were founded in the 1920s and 30s, along with health care services, financial services, restaurants, and other amenities.

Early settlers in the area developed homes in a variety of styles that have been retained over the years. The area still boasts many beautiful homes displaying a diverse range of architecture including English Arts and Crafts, Spanish Colonial Revival, Tudor Revival and the Beaux Arts styles.

Although historically British in character and demographics, Kerrisdale began to experience immigration particularly from Hong Kong in the mid-1980s and East Asian and European make up the two largest demographics in the area. Kerrisdale has a mixed population consisting of professionals, affluent homeowners, students as well as elderly residents.

Clockwise left to right: Opening of Van Dusen Gardens, 1975, Kerrisdale, bicycle parade at East Boulevard and Forty First Avenue with storefronts in the background, 1936, Opening of Kerrisdale Community Centre swimming pool, 1956



Houses in Strathcona



PUBLIC REALM

This project is located in Kerrisdale on Granville Street at West 47th Avenue, along a significant north-south arterial route that connects the downtown core to Richmond. Granville Street carries between 40,000 to 50,000 vehicles per 24-hr period. It is also a route well served by public transit and therefore well poised for intensification. Compared to the rapid growth seen in the rest of the city, Kerrisdale has had relatively low levels of development and its population density remains below average.

In 2020, a City of Vancouver led study on social profile indicators stated that Kerrisdale has historically been a lower-density neighbourhood that saw the largest decrease of population in Vancouver from 2011 to 2016. It's a neighbourhood with an aging population and the second highest median age among all neighbourhoods in Vancouver. It also has an increasingly diverse population, with growth in the share of immigrants, people identified as a visible minority, and people with a non-English mother tongue.

Kerrisdale is known for its vibrant and well-maintained public realm, which plays a crucial role in enhancing the quality of life for residents and visitors alike. The neighbourhood boasts several parks and green spaces, Shannon Mews Park is one kilometre from the site, Maple Grove Elementary, Magee Secondary School, Kerrisdale Park and Elm Park are also nearby, providing opportunities for recreational activities, relaxation, and social gatherings.



Kerrisdale Park

In addition to parks, Kerrisdale offers a network of well-designed sidewalks and streets that promote walkability and encourage active transportation. These pedestrian-friendly spaces not only contribute to the health and well-being of residents but also foster a sense of connectivity and community engagement. Notably, The Arbutus Greenway, which was the former CN Railway route is now a paved pedestrian path which runs through the centre of the Kerrisdale neighbourhood further connecting it to the downtown core. Future plans for the Arbutus Greenway include a proposed streetcar and further improvements to green spaces and public outdoor amenity areas.

Furthermore, the Kerrisdale neighbourhood offers numerous amenities and facilities that cater to the diverse needs of its residents. Community centres and local businesses, serve as gathering places and hubs for social interaction. Some of the recreational facilities in the neighbourhood include the Kerrisdale Skating Arena, Kerrisdale Community Centre and indoor pool and the Kerrisdale Lawn Bowling Club located at Elm Park, Maple Grove Outdoor Pool and Van Dusen Gardens. Other community facilities include the Kerrisdale Branch of the Vancouver Public Library at West 42nd Avenue and West Boulevard and the West-Main Health Unit at West 43rd Avenue and West Boulevard.

Overall, Kerrisdale is a well-established vibrant community with many programs, amenities and services which make Kerrisdale a welcoming neighbourhood for residents and visitors.



Kerrisdale Village



Arbutus Greenway



Summer street entertainment

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 public artwork for 6189 Granville Street seeks to exemplify these values, integrating seamlessly into the wider public art context of the Kerrisdale neighbourhood and wider Vancouver community. Some existing examples include of public art in the region include:

Images l to r: Chris Doray, *The Beginnings*, 2016, 7101 Granville Street, Urs-P Twellmann, *Zipper*, 2012, 5251 Oak Street VanDusen Botanical Gardens, Great Lawn, Myfanwy MacLeod and Shannon Oksanen, *Playtime*, 2016, 4480 Oak Street





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, David Ruben (Piqtooukun), *Observing Your Society*, 1975, Van Dusen Botanical Garden at 5251 Oak Street

CURATORIAL VISION

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 for 6189 Granville Street will be developed in alignment with the City of Vancouver's Public Art Program and Culture Shift with careful sensitivity to the site's intended use, pathing, and vehicular and pedestrian traffic. The following curatorial criteria will be considered:

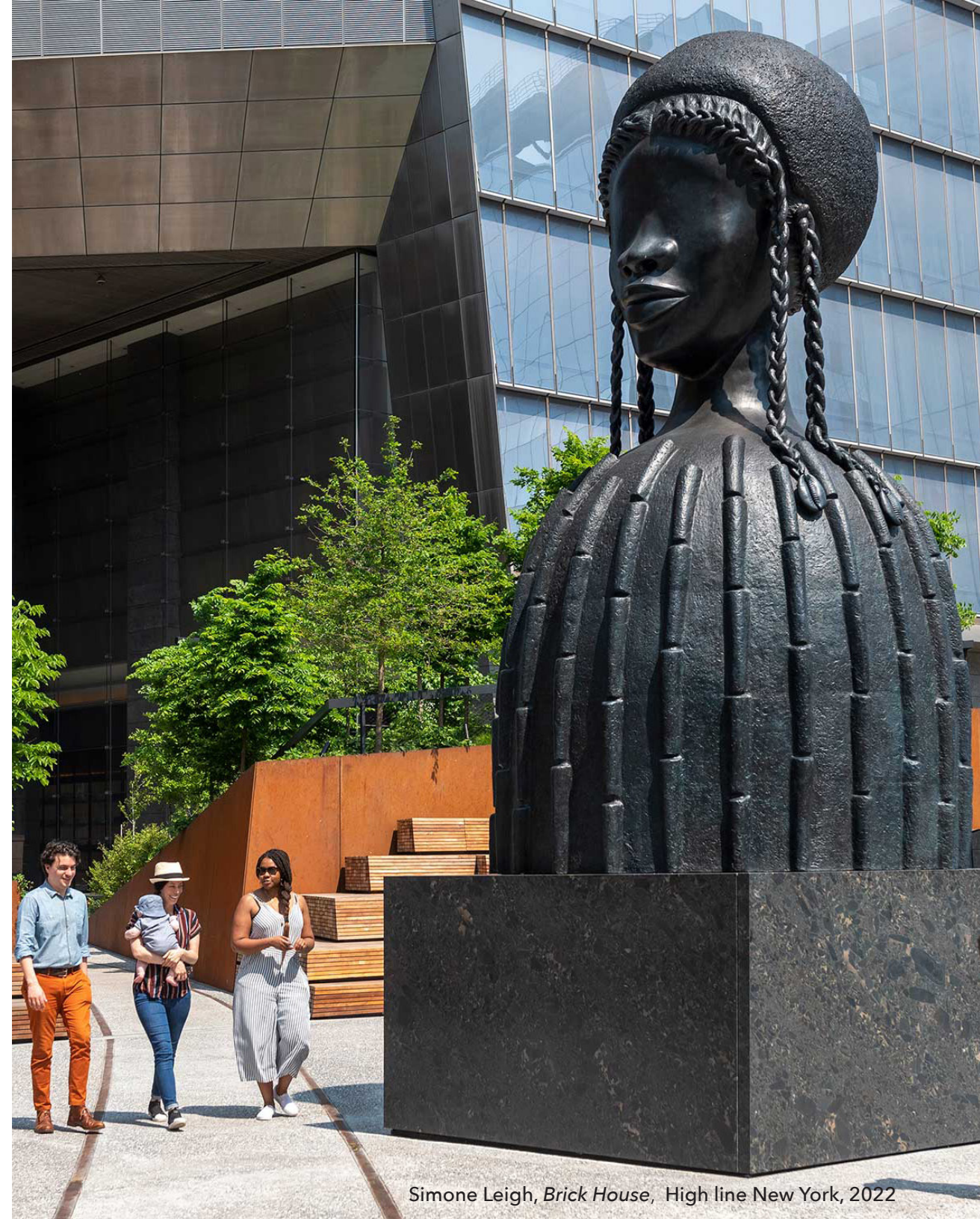
Calibre: procuring artists who regularly exhibit their work and engage in critical dialogue; high quality work, both materially and conceptually.

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



Simone Leigh, *Brick House*, High line New York, 2022

PUBLIC ART OPPORTUNITY

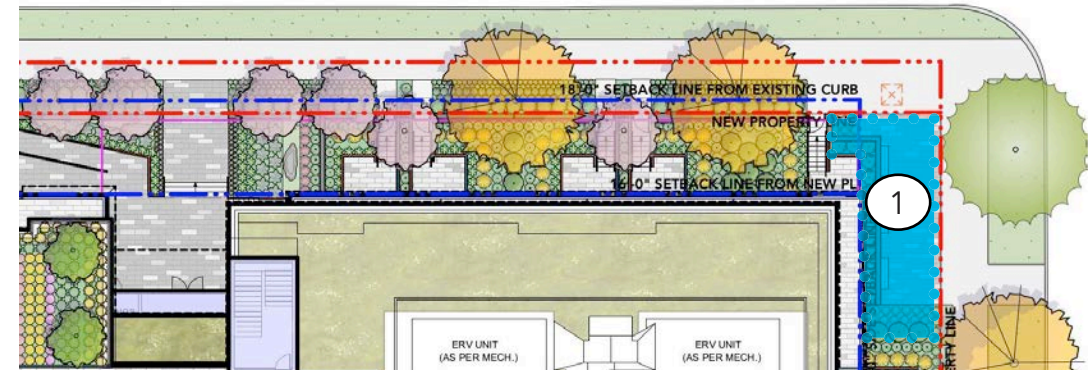
After considering various public art locations in discussion with the Intracorp – Amica team and the architectural and landscape design teams, two public art sites have been identified. Both sites respond to the public realm, thoughtfully considering the surrounding area, architecture, pedestrian and vehicular traffic and offering the greatest opportunity for public engagement, accessibility and visibility.

Located along the urban edge of the development both sites provide opportunity for a landmark sculpture or series of related artworks with a wide range of possibilities in approach, media, and form. An artist may also consider an integrated approach with the landscape and hardscape design.

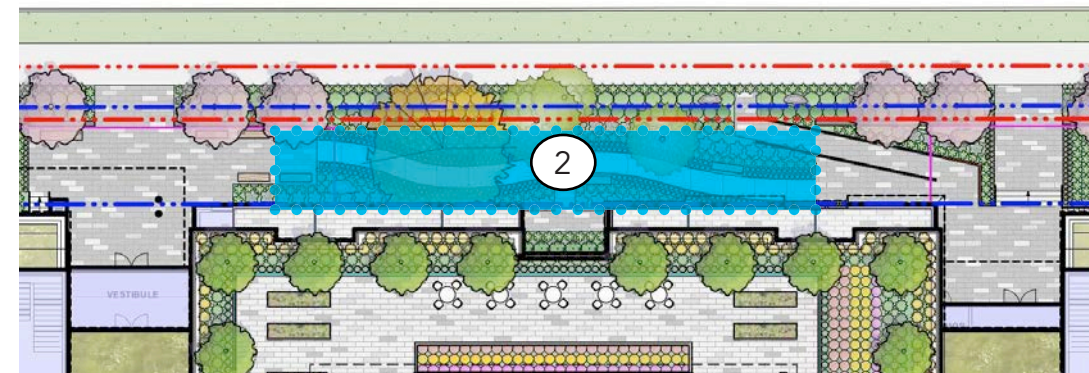
An artist may consider one or both sites. Artist or artist teams will be selected early, allowing opportunity to work closely with the landscape design team.

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

1 PUBLIC ART SITE 1 G47 Parkette



2 PUBLIC ART SITE 2 Granville Street Garden

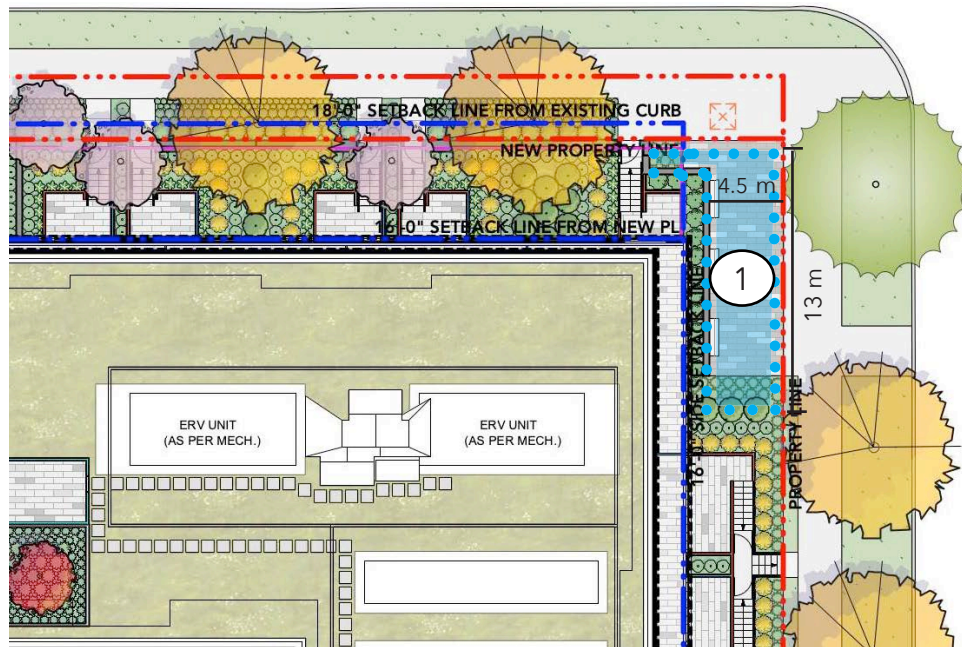


1 PUBLIC ART SITE 1
G47 Parkette

The G47 Parkette is intended as a space for social interaction with flexible seating and an expanded sidewalk, offering an area of respite for residents as well as pedestrians along Granville Street and 47th Avenue.

The prominent corner offers high visibility for pedestrians, cyclists, and motorists passing by on Granville Street.

The selected artist or artist team will have opportunity to work closely with the Design Team to ensure optimal results for the final artwork.



Landscape Plan showing approximate location of Public Art Site 1. Measurements are approximate.



Rendering with shading showing approximate location of Public Art Site 1

2

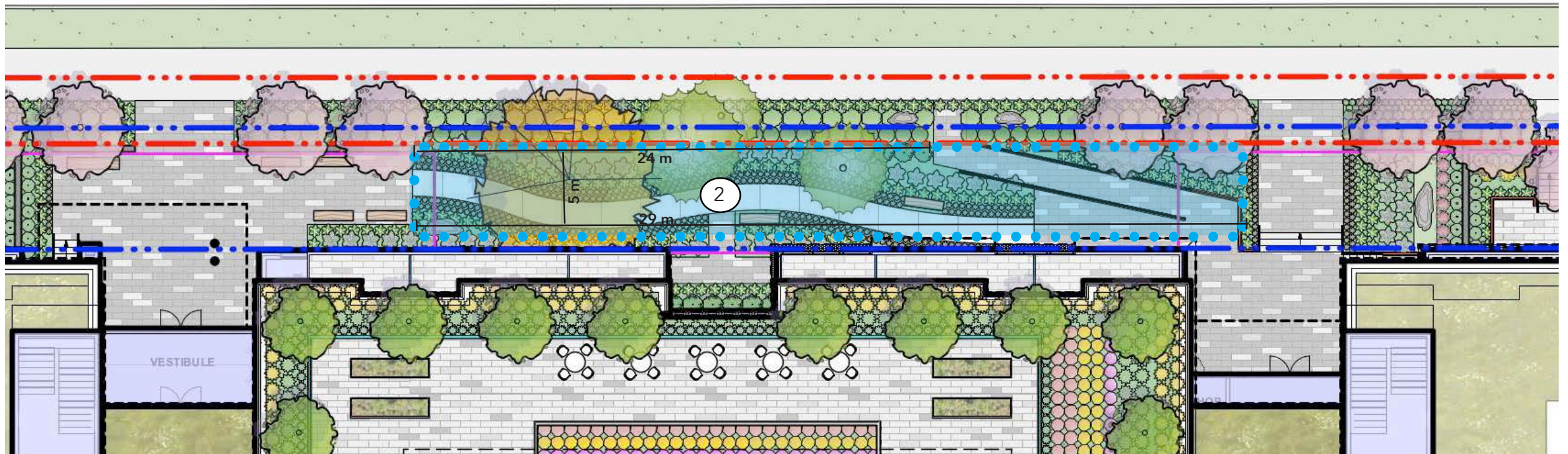
PUBLIC ART SITE 2
Granville Street Garden



2 PUBLIC ART SITE 2
Granville Street Garden

Public Art Site 2 is strategically positioned between the two building entrances, at the urban edge of the development, acting as a captivating link that seamlessly connects the public from the street. This expansive area provides the perfect canvas for a site-specific artwork or a series of related artworks, offering a plethora of creative possibilities in form and medium including the opportunity to integrate with the landscape or hardscape design. The artist or artist team will have an opportunity to work closely with the Landscape 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. This dynamic setting presents an ideal platform for public art to make a lasting impression on people of all ages, fostering a sense of shared cultural experiences and sparking meaningful interactions among the community.



Landscape Plan showing approximate location of Public Art Site 2. Measurements are approximate.

PRECEDENT IMAGES



Images clockwise l to r: Brian Jungan, *The ghosts on top of my head*, 2011, Banff, Masako Miki, *Holographic Entities Reminding of the Universe*, 2020, San Francisco, James Harry, *WUXUS (Pacific Tree Frog)*, 2020, North Vancouver, Gathie Falk, *18 Pairs of Blue and White Running Shoes*, Vancouver, 2020, Douglas Coupland, *Golden Tree*, 2016, Vancouver, Daniel Gordon, *Still Life*, 2020 - 2021, Boston.

Please note: Precedent images are to be used as a guideline for the public art vision and are not a suggestion of artists or concepts

Public Artwork	\$329,000.00
Artist Concept Proposal Honoraria (\$3,750 x 4)	\$15,000.00
Community Advisory (\$600 x 4)	\$2,400.00
Selection Panel Honoraria (\$1,200 x 3)	\$3,600.00
Public Art Consultant	\$44,773.74
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
Developers Contingency	\$8,018.46
10% Civic Contribution	\$45,365.80
Total Public Art Budget	\$453,658.00

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.

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 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, Preliminary Public Art Plan and Detailed Public Art Plan, 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.

COMMUNITY ENGAGEMENT STRATEGY

The purpose of community engagement is to involve diverse perspectives as we navigate the public art process. Providing a platform dedicated to discussing the unique site, history, and cultural context of the project will provide us, the Selection Panel and artists with important context and varied perceptions on the vibrant, shifting neighbourhood in which this project is 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.

A community advisory group will be formed that will inform the public art process. The community advisory would include a representative from an underrepresented background 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. The community advisory group would also prioritize, including stakeholders local to the area—either a resident who lives in the area or someone who works in the area and therefore has regular engagement with the local community. Finally, as we wish to be mindful of the work existing within a larger ecosystem of public art projects and the vibrant art community in the city, we would include one member of the broader Vancouver arts community, preferably an artist or curator with ties to the area.

As this is a purpose built facility specifically meant to house seniors, as part of our community engagement strategy the public art consultants took preliminary meetings with Amica Senior Living to better understand their philosophy and the needs of those who will eventually live in this retirement residence. As a provider of retirement community services since 1996, they are well poised to provide insight into this target group.

The public art consultants have also attended informal listening sessions with members of the community in the senior age category to better understand their needs in relation to experiencing public art. In addition, when selecting community advisors, we will endeavor to be highly representative of those in the senior age category while also trying to connect with people who live and work in the area and represent the broader art community.

Alison Keller, Site Development Ambassador and Art Advisor

Debra Sparrow, Musqueam Artist

Kelly Cannell, Musqueam Artist

Marian Penner Bancroft, Artist

Dan Levitt, CEO of KinVillage Seniors Residence and Area Resident

Martha Sturdy, Artist

Austin Su, Seniors' Programmer, Kerrisdale Community Centre

Amica Representative

Gathie Falk, Artist

Advisors will be paid an honorarium.

ARTIST SELECTION PROCESS

Artist selection is a vital part of the public art process. Public art has the ability to elevate urban environments by connecting artists and their ideas with a broad audience, whilst offering functional elements such as wayfinding and opportunity for playful interaction which contribute to building statements of pride and ownership within the community.

All stages of the selection process will be facilitated by the Public Art Consulting. The selection process will be a **two-stage invitation to professional artists and artist teams** with a Selection Committee consisting of **five voting members**.

SELECTION COMMITTEE COMPOSITION

- (1) Representative from Intracorp, TBD
- (1) Member of the project design team, TBD
- (3) Members of the Vancouver Art Community.

Potential candidates include:

Ian Wallace, Artist

Becky Bair, Artist

Bruce Grenville, Independent Curator and Consultant

Matthew Hyland, Executive Director, Contemporary Art Gallery

Jake Kimble, Artist

Jenn Jackson, Director, Or Gallery

Siobhan McCracken-Nixon, Assistant Curator, Vancouver Art Gallery

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

STAGE ONE

The Selection Committee will be oriented to the project, the neighbourhood and the public art opportunity. A community advisor address the Selection Committee to offer further context and discussion. With the opportunity for community and selection panel input, Public Art Consulting will curate a long list of **8 – 10 suitable artists** or artist teams for consideration. From this list, the Selection Committee will determine a short list of **4 artists** to each present detailed written Public Art Proposal.

STAGE TWO

The Shortlisted Artists will be **oriented to the project**, the neighbourhood and the public art opportunity. Shortlisted artists will be invited to develop a Public Art Concept Proposal and will be paid an honorarium for their work as laid out in the Public Art Budget. During the artist orientation process, Shortlisted Artists will have the **opportunity to hear from community advisors** and ask questions in an open discussion. Community advisors will be paid an honoraria for their work.

The Concept Proposal should contain a brief history of the Artist's work especially as it relates to the proposed concept, a brief description of the concept, a schematic or rendering of the proposed work, and a budget. We encourage Concept Proposals be brief in order to preference discussion and questions during the oral presentation. The honorarium will be paid upon receipt and presentation of Concept Proposals.

The Artist or artist team selected to complete Artwork for the project will sign an Artist Agreement with the 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

TIMELINE

Rezoning Application	November 2021
Rezoning Enactment	September 2023
DP Issuance	December 2023
Construction Start	March 2024
Occupancy	December 2025
Public Art Checklist	July 2023
Preliminary Public Art Plan Presentation	September 11, 2023
Detailed Public Art Plan Presentation	November 20, 2023
Artist Longlist Finalized	Nov/Dec 2023
Selection Panel Meeting #1	December 2023
Shorlisted Artist Invitations	December 2023
Artist Orientation Meeting	December 2023
Artist Concept Presentations	March 2024
Final Artist Selection/Contract	April 2024
Artwork Installation	December 2025

* Dates are best estimates targets and are subject to change