



RELIANCE
PROPERTIES

DETAILED PUBLIC ART PLAN

1967 EAST HASTINGS STREET VANCOUVER

PROJECT DESCRIPTION

Project Statistics

Site Area: 29,157 sq.ft.

Market Strata: 136 units

FSR: 3.99

Proposed FSR: 116,863 sq.ft.

Public Art Rate: \$1.98/sq.ft.

Total Public Art Budget: \$231,388.74

Project Developer



Project Architect



Project Landscape Architect

Gauthier & Associates Landscape Architecture

Project Public Art Consultant



PUBLIC REALM OF GRANDVIEW WOODLANDS

Situated in the dynamic and highly accessible neighbourhood of Grandview-Woodland, this site is both transit-oriented and family-friendly. Focused on creating a strong quality of life with proximity to amenities that support a vibrant, walkable community, this site creates affordable and accessible housing opportunities in a historic neighborhood. Located alongside the active street of East Hastings, with diverse commercial and social spaces, this site is within walking distance to Pandora Park and The Clutch historic theatre among other cultural amenities.

The Grandview-Woodlands neighbourhood is situated in the eastside of Vancouver with Commercial Drive being the social, cultural, and commercial heart of the community. This popular main street, Commercial Drive, is known for its historic Italian heritage. Commonly referred to as Little Italy, the area is populated with many gelaterias, pizzerias and delis selling olives and pasta. Also in the area, are eateries, casual pubs and boutiques selling locally designed fashion. This neighbourhood numerous parks and community areas within walking distance to this site, including The Wise, Britannia Community Centre, Templeton Park Pool, Salisbury Park, Woodland and Pandora Park. Bohemian crowds gathers for drum circles in Grandview Park, while tranquil John Hendry Park has a small beach and lakeside trail. The area of Grandview Woodland has a unique local character that, as described in the Grandview-Woodland Community Plan, has been “shaped by the palette of older heritage homes and newer architectural traditions, the intriguing streetscape and landscape features, the many social practices that define the neighbourhood, and the different layers of industry, culture and commercial activity.”



HISTORY

Prior to the 1890s, the Squamish communities in the area referred to the stretch of Inlet shore bordering Clark Drive to Nanaimo as Khupkhahpay'ay, which translates to “cedar tree”. As evidenced by the number of dedicated centers and cultural representations, this area still features a strong First Nations presence (one in ten Grandview-Woodland area residents identifies as First Nations or Métis). This area first saw significant development during the mid to late 1800s, when the original Hastings Mill was operating at the foot of Dunlevy. During the 1890s, this section of the Inlet was booming with industry, and with the completion of the interurban rail line from Vancouver to New Westminster in 1891 the region experienced a wave of residential and commercial settlements.

By 1982, the Cedar Cove area near the intersection of present-day Powell and Wall Street - featured the Columbia Brewery, several mills, a slaughterhouse, and other important resource facilities that attracted labourers. Naturally, this development boosted the demand for local residences and businesses, and soon thereafter several wealthy families began purchasing lots in the area of present-day Broadway. In 1891, Park Drive was completed as a skid road for logging and served as a thoroughfare accompanying the busy streetcar line. It was named after its terminus at Buffalo Park on 15th Avenue, which was situated on land donated to the city by E.J. Clark.

By 1911, however, the City had renamed Buffalo Park as Clark Park. In 1911, area merchants rallied to change its name to Commercial Drive in an attempt to drive business interests to the area. It's said that the name “Grand View” originated from a hand-painted sign located at the interurban stop on First Avenue in 1892, though city officials didn't officially designate the modern scope of the area until 1969. Early in the twentieth-century, local investors took advantage of the scenic landscape of the area and built large Queen Anne, Georgian Revival, and other grandiose-style homes.

Today, it's one of Vancouver's oldest neighbourhoods, featuring some remarkable architectural statistics: 57 percent of the homes in Grandview were built before 1946, with 44 percent of these built between 1911 and 1921. Landmark sites include the Brookhouse Residence on Parker (built in 1909), the famed Odlum Residence on Grant, the McTaggart's home on Victoria Drive, and many more. As an area that has grown enormously in density and popularity over the last decade, the story of Grandview's rise as a residential and industrial center is weaved through the story of these estate homes as well as their more compact counterparts.



ARTS AND CULTURE IN GRANDVIEW WOODLANDS

Arts and culture play a vibrant and significant role in this community. Artists, as well as cultural spaces within which they work, are a vital part of Grandview-Woodland. There are a number of key performance, studio and historic spaces for artists along the East Hastings corridor, and in the wider area. Commercial Drive is a known home for many artists and studios, and East Hastings has several artist studio sites. Additionally The Cultch and 221a are located close to the site, and are examples of key artistic communities within the neighbourhood.



INDIGENOUS COMMUNITY

Expanded Field will encourage artists to review the Our Roots project, a component of the Vancouver Dialogues Project, which aims to strengthen understanding and build relationships between the city's First Nations and immigrant/newcomer communities. As this region has a strong and important relationship with indigenous and diverse multicultural groups this collection of stories, and the collaborators, Vancouver Aboriginal Friendship Centre and Britannia Community Centre are key resources in expanding and deepening the understanding of the rich history in the region

Xpey' Elementary is the Vancouver School Board's only Indigenous focus school. The school's name means 'cedar' in the *hə́łqəmiḥə́ł* language of the Musqueam people. Approximately 60% of the children served by this school are Indigenous. With a focus on integrating art, culture, and education, which reflects the communities we serve and the land on which we live, work, and play, this school and its students, neighbours the site and will engage with the public artwork on a daily basis. Expanded Field aims to create a public art plan that encourages and fosters selected artist(s) to create work that is inclusive, reflective of the community, and physically and conceptually accessible to diverse communities.

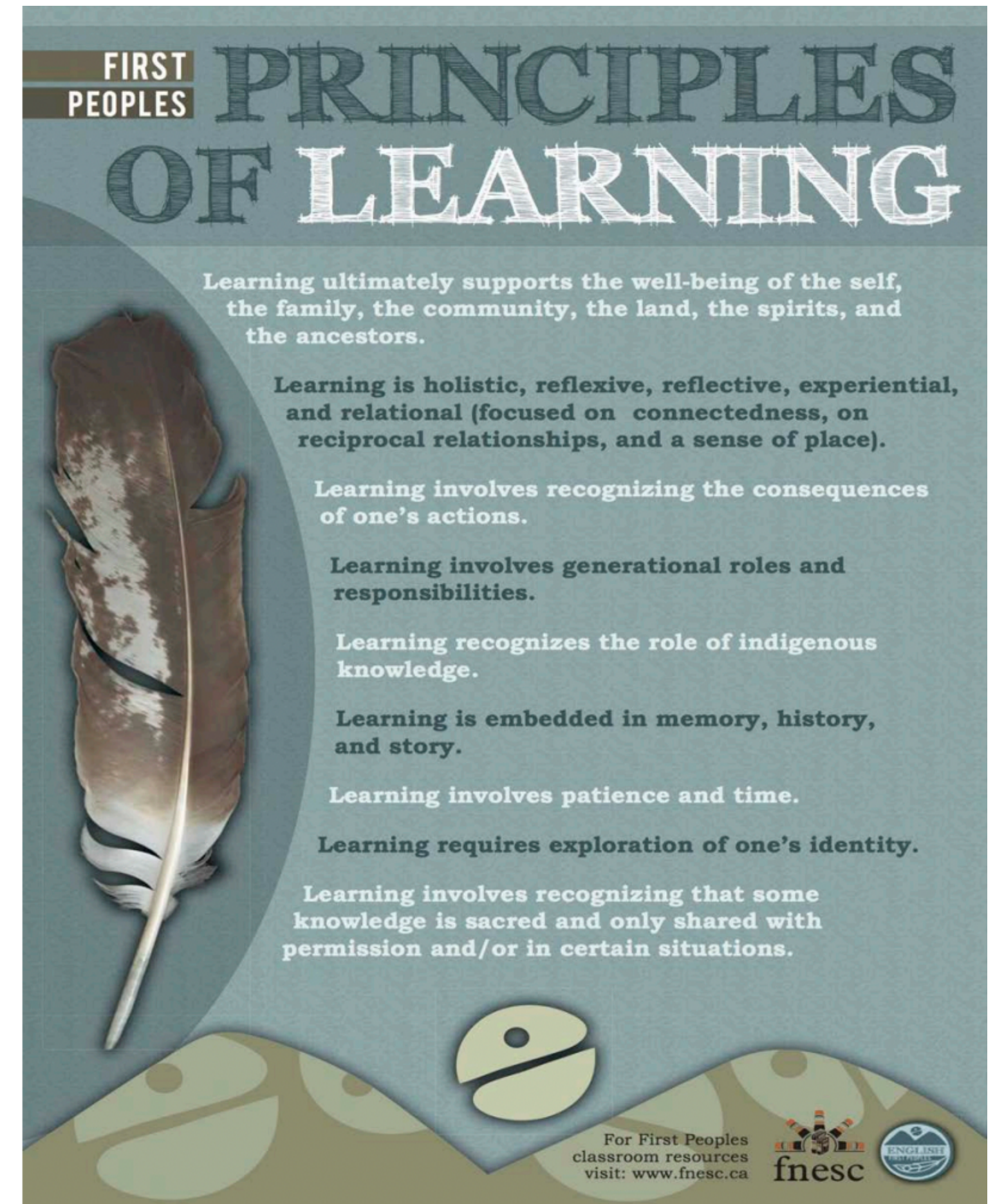
STORY-TELLING AND CONNECTION

Imagine a world where newly arrived people know where they are, feel welcome, and feel connected. Imagine that. I hope we can have a world like that.- **Curtis Clearsky**

Blackfoot and Anishnaabe First Nations

The Our Roots project illustrated a powerful way to build community connection through story-telling. Unifying through shared narratives, the project explored the lives and stories of 36 individuals from various parts of the globe living within the area. These key tenants of visibility, connection and sharing, are pillars that support the approach to learning/growing as a connected and relational practice. These ideas are shared by other local organizations like the Aboriginal Friendship Centre who envisions through 'sharing of our experiences, cultures and knowledge, we can build a healthier, stronger and brighter future for our children's children yet to be born.'

In 2016, the province of British Columbia introduced a redesigned K-6 curriculum. Undergirding this plan is the learning philosophy, the First Peoples Principles of Learning. This is important for the reference as this site and opportunity is located to two key educational institutions, X'Pey Elementary, and Britannia Secondary School, both who engage and incorporate The First Peoples Principle of Learning (FPPL) in to their approach to education. At the core of the approach, FPPL focuses around the idea learning is relational. The FPPL approach is defined into nine principles that explain what a First Peoples approach to learning (as outlined here on the right).



PUBLIC ART CONTEXT



*Weaving Our Community Together -
Hazel Bell-Koski*



Crossings - Richard Tetrault



Young Artist Warriors Mural - Jeska Slater



The Miracle Mile - Jack Harman



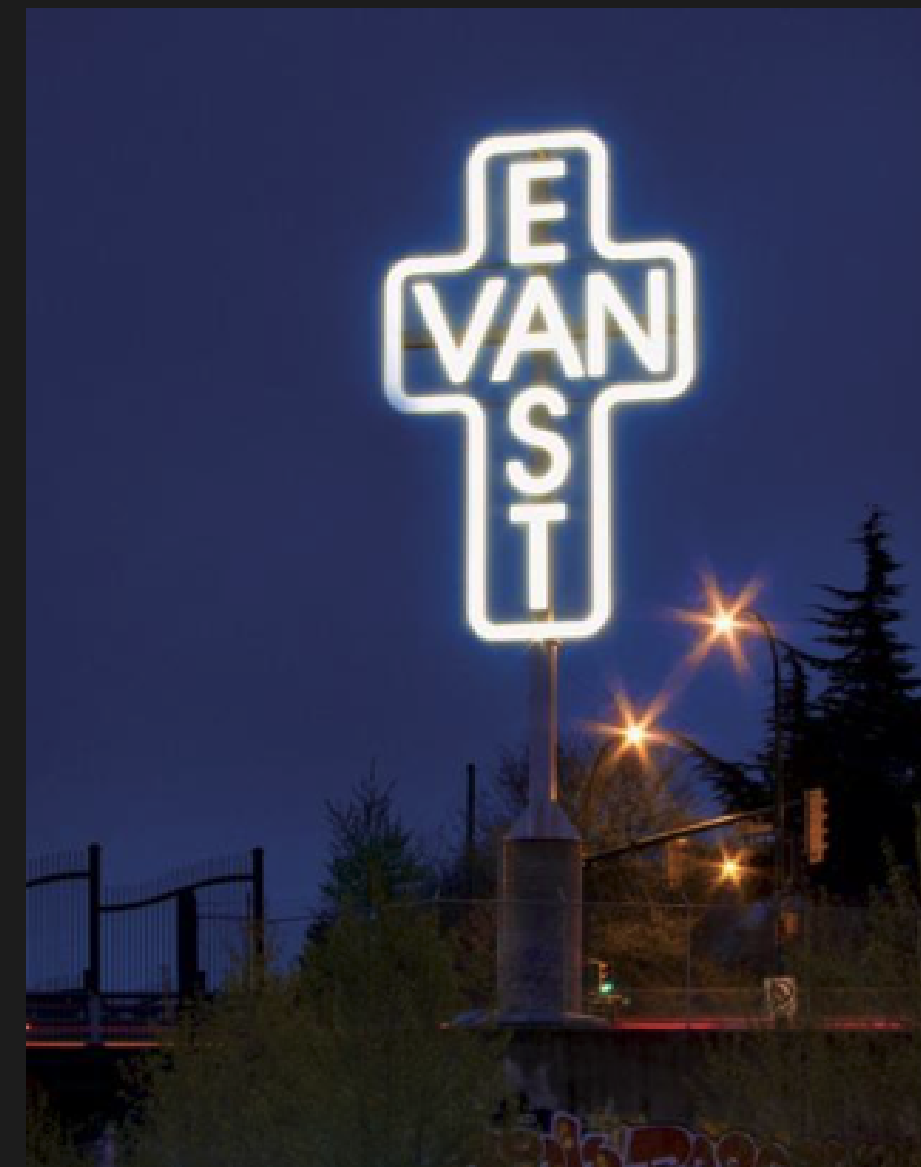
All My Favourite People Are Animals - Erica Stocking



The Future has Arrived AATL'AAN K'ATGWAA TLUU. K_AATLAAGANG - Nelson Garcia, Derek Edenshaw



Soul Gardens Mural Project - Shallom (Indigo) Johnson



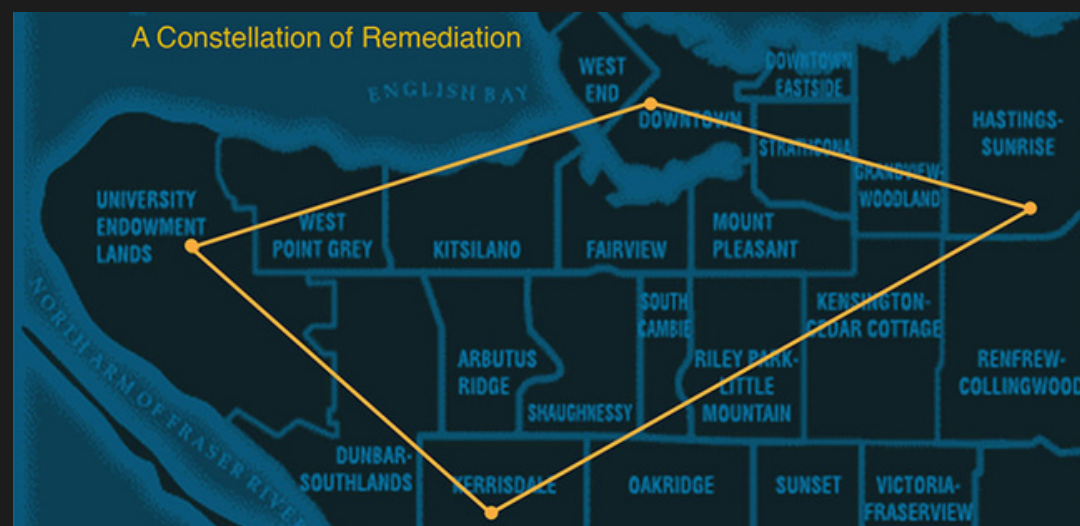
Monument for East Vancouver - Ken Lum

A CONSTELLATION OF REMEDIATION

A Constellation of Remediation is a two-year long public art project in close proximity to Reliance Properties 1967 East Hastings Property. The installation by T'uy't'anat-Cease Wyss and Anne Riley includes the planting of Indigenous remediation gardens on vacant and untended lots on the unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliwətał (Tsleil-Waututh) nations.

The work's composition is based on permaculture movements, an approach that considers the varied and interconnected forms of life and things in the ecosystem. Wyss and Riley are trying to bring back what was once vast in the vicinity lands. The works intent is to restore the power of the *plant teachers* by *converting the site's compacted road base gravel to a communal garden designed with permaculture systems and plants that are indigenous to the bioregion of the Pacific Northwest Coast and the unceded territories of the Squamish, Musqueam, Tsleil-Waututh, and Stó:lō Nations.*

This work is included to present diverse ways for work and ideas to be envisioned for the space, despite this work concluding, and no longer present on the location as the commission was completed in 2020.



POTENTIAL ART LOCATIONS

Reliance Properties project at 1967 East Hastings, in its size, development design, purpose and placement, will be a keystone in the Grandview Woodland Community Plan. Located at the northwest corner of Semlin Drive and East Hastings Street, three blocks from Commercial Drive, and four blocks from Vancouver's industrial waterfront to the north the future project offers the opportunity for much needed public art in a unique transition zone between areas dominated by industrial uses to the north, commercial uses on Hastings Street, and residential uses to the south. Also relevant is the Xpey' Elementary School directly south of the project. Reliance Properties and Expanded Field have identified the role and significance art can play in creating a public art piece that creates community cohesion within the aforementioned transition zone. In review with all key development stakeholders, there was a general consensus that the urban plaza, located on the southeast corner of the project would lend the strongest visibility for both pedestrians, residents and motorist. Key to this site selection was:

- The private land for the plaza provided a large enough site for a large-scale public artwork
- The planned landscape to ensure the street trees and private planting do not impede ample site lines post installation of the artwork
- CEPTD concerns including graffiti, sight lines, climbability
- The juncture corner of East Hastings St. and Semlin Dr. provides artists a larger site to place their work, which can be visible from two major roadways
- This same juncture will also be an artery for pedestrian traffic

The following detailed location summary will cover all aspects of the policy guidelines and further potential locations for a public art installation:

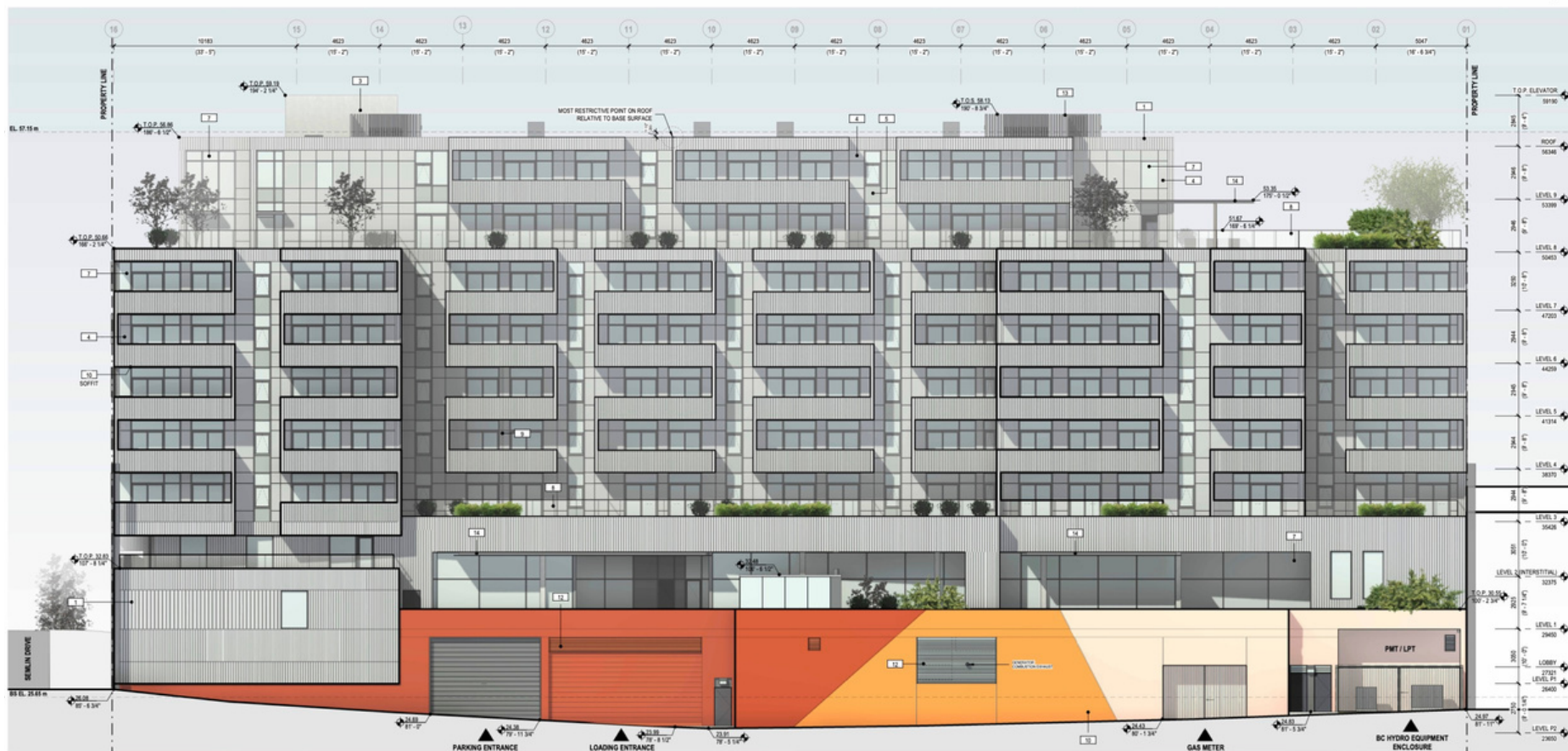
- Visibility for pedestrians and/or motorists.
- Close proximity to high pedestrian activity are (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes.
- Opportunities to expand on existing or future neighbourhood art walks as part of an existing or proposed multi-artwork concept such as cultural hub neighbourhoods or sculpture parks, or easily accessed on a walking tour.
- Places of special heritage or community significance.
- The artwork must offer the general public a free and uninhibited experience during all hours.

The public art for this project will be carefully considered, in keeping with the vision of the development, and existing community contexts. Contributing to the city's existing cultural fabric, Reliance Properties aims to host an enduring artwork that speaks to diverse audiences, inviting engagement and dialogue on a multitude of levels while celebrating and enhancing local culture and community. While some of the below precedent images and locations illustrate public art opportunities, these are not required locations. Artists are welcome to develop concepts that generally conform with these precedents.

POTENTIAL ART LOCATIONS

The presented locations were developed in consideration with the CoV's public art policy, examining relevant and suitable spaces for permanent public artworks. This plan acknowledges these sites as key locations to highlight and support artists in their investigation of the location itself, however does not limit the opportunity to the locations illustrated in this package.

Artists are encouraged to explore these locations and present new opportunities that may suit their approach to the site, opportunity and the overall community.



LANE MURAL OPPORTUNITY

LANE MURAL OPPORTUNITY

CRU ENTRY RETURN OPPORTUNITY

URBAN ROOM OPPORTUNITY

PUBLIC LANDS

PUBLIC LANDS

PUBLIC LANDS

PUBLIC LANDS

EAST HASTINGS STREET

SEMLIN DRIVE

MATCH PARKAI

0 5 10m

URBAN ROOM OPPORTUNITY

This intuitive site for public art located on the south eastern side of the property lends well to a highly visible art installation. This plaza is approximately 84 feet in length by 25 feet deep, comfortably hosting a large welcoming permanent artwork installation. This site, its location and size make it an optimal site for public art and provides a suggestion for the artist, providing the most space and least amount of constraints. This shared community space will not only serves as bustling pedestrian hub, but could also be an area to project artistic ideas on a public scale. The installation of a large format piece could be an effective way of grabbing attention while imparting the artist subversive social commentary.

The plaza will provide an enhanced and activated new public plaza with opportunities for a café and outdoor seating, and lush planting which clearly presents itself as a potential artistic opportunity. This opportunity could also be a site specific opportunity to work with a number of stakeholders to develop a work or several works for the unique landscaping of portion of the site.

Alternatively, the Urban Plaza public art opportunity could showcase a series of related installations using the plaza as an exhibition space or outdoor gallery. By providing a series of smaller scattered elements, the activation of this highly trafficked area would provide a departure from a more traditional sculpture and placing more emphasis and focus on form and a broader sensory experience.

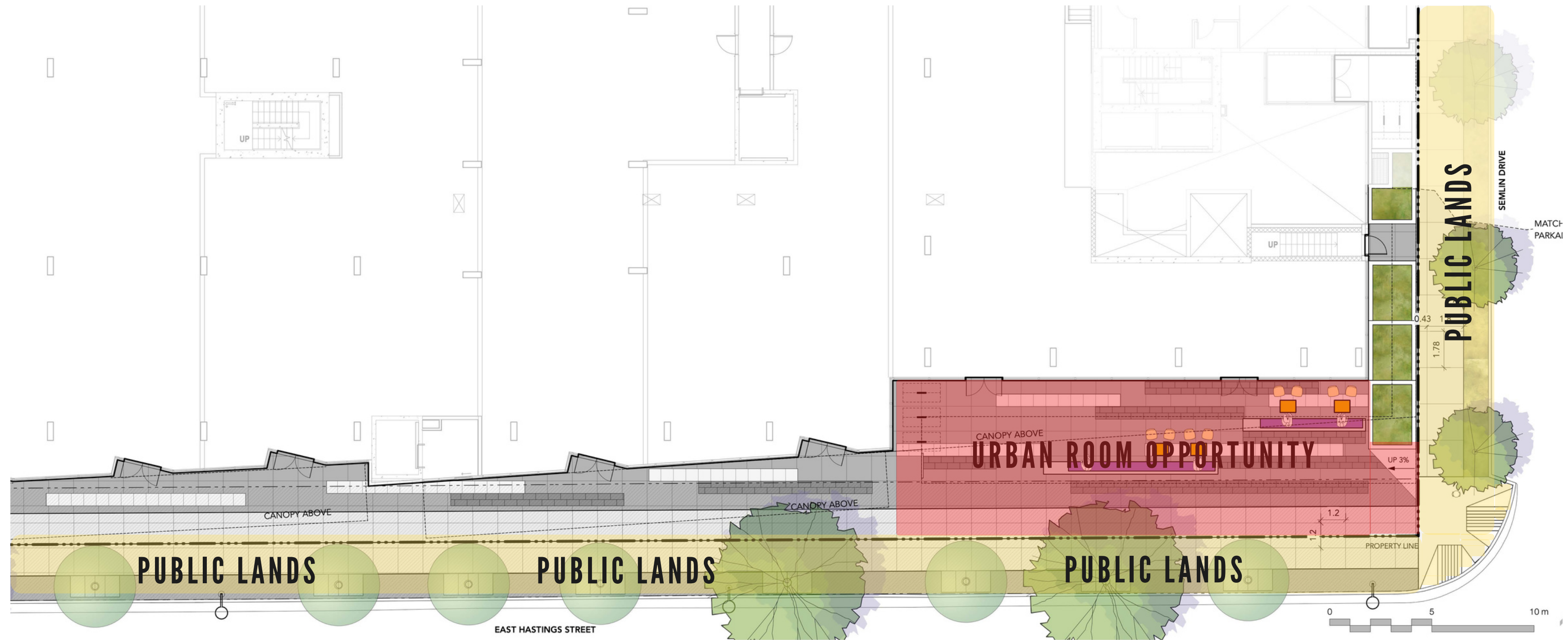
This commercial plaza offers an outdoor public site that offers the general public a free and uninhibited experience during normal business hours as shown in the included rendering. Also shown in this image are the anticipated tree-lines and landscaping portraying visibility across the motorway which will be considered and carefully studied for long-term visibility should the art piece be selected to ultimately be situated in the urban plaza. The plaza straddles the projects property line as delineated by the hashed line. Shown in **red** is the private lands while **yellow** indicates the City of Vancouver's public property. Additionally, there is a Statutory Right of Way benefitting the City that runs 5.5m in depth (measured from back of curb) along the Hastings frontage. Public art can be located within this SRW area provided that the City's SRW agreement permits such an installation.

It is important to note is no installation shall be located on both public and private lands. Furthermore, should the installation be located on public lands the 10% CoV maintenance fee would apply and would be deducted from the overall art budget. However, this plaza location has ample space for a public artwork on private lands. The designated seating area within the plaza is to provide a placeholder for seating and not indicative of where seating will be provided within the plaza.

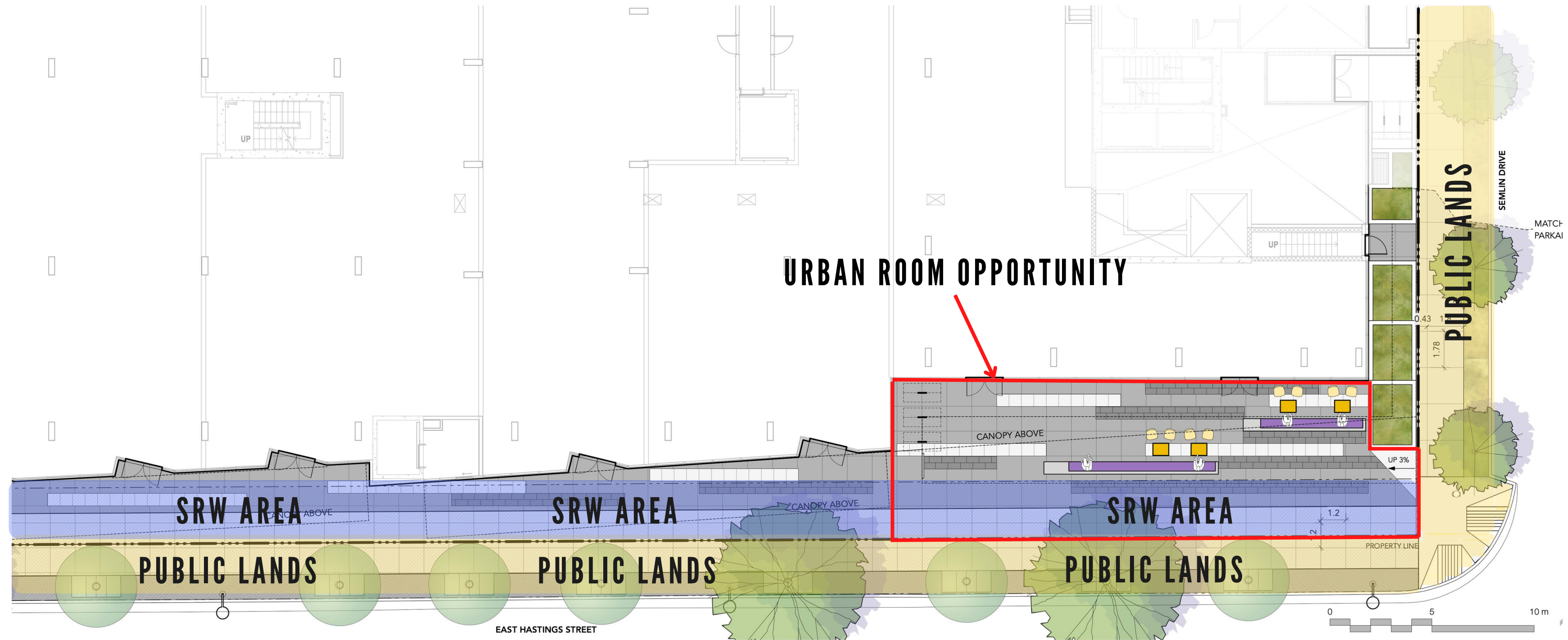
It should be noted that all stakeholders within the site are committed to working with the artist. Seating can be arranged and moved to accommodate the artist's vision. Expanded Field will work directly with the artist or artistic team to ensure a spill out area for any commercial retail units (CRU) will be incorporated as required.

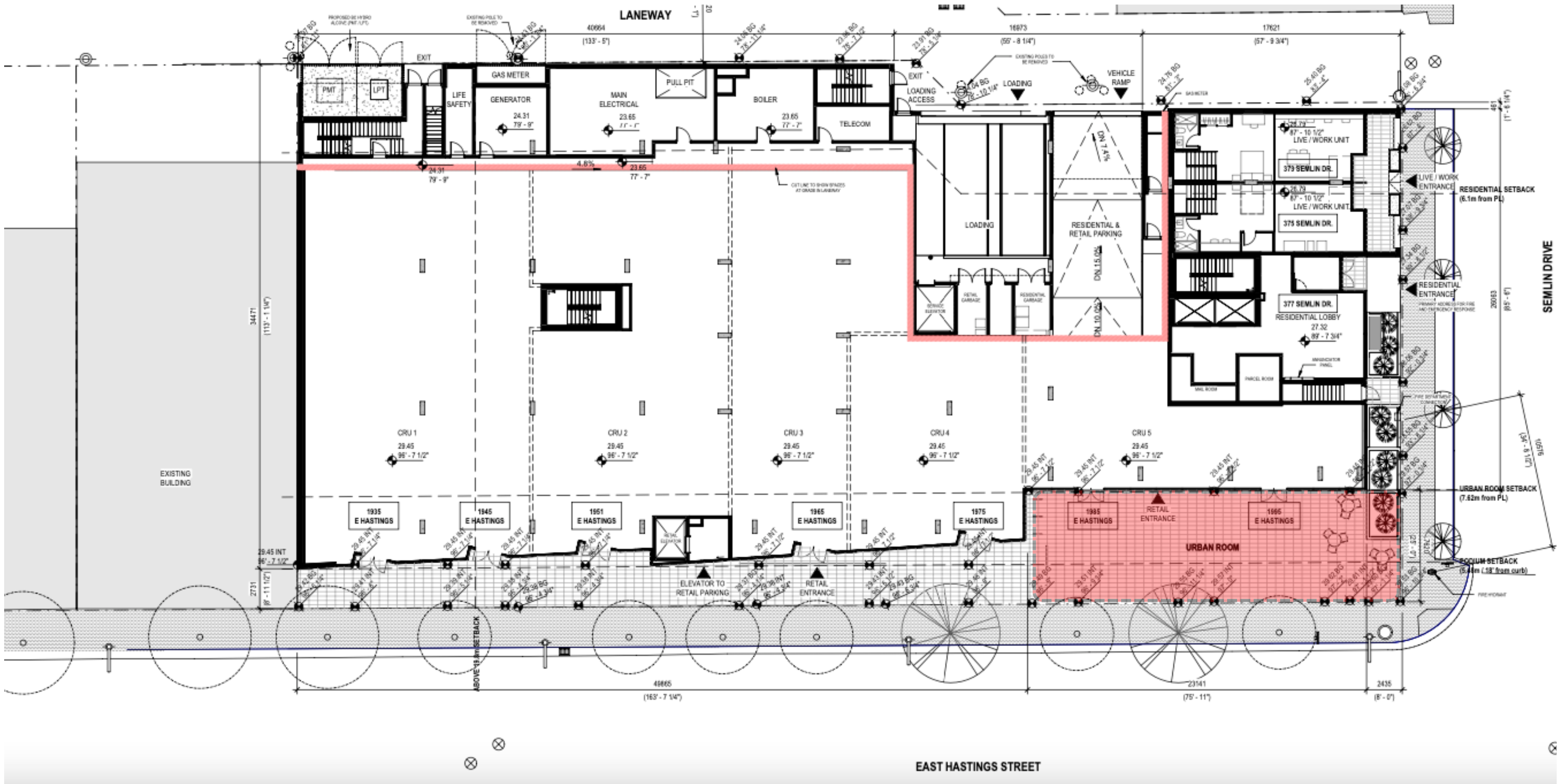
Artists are encouraged to be cognizant of the City of Vancouver's Public Art Policy for Rezoned Developments. Specifically, the policy states "artworks must be located in areas offering the public a free and unobstructed experience of the work, in areas providing the greatest opportunities for public interaction."

URBAN ROOM OPPORTUNITY



URBAN ROOM OPPORTUNITY



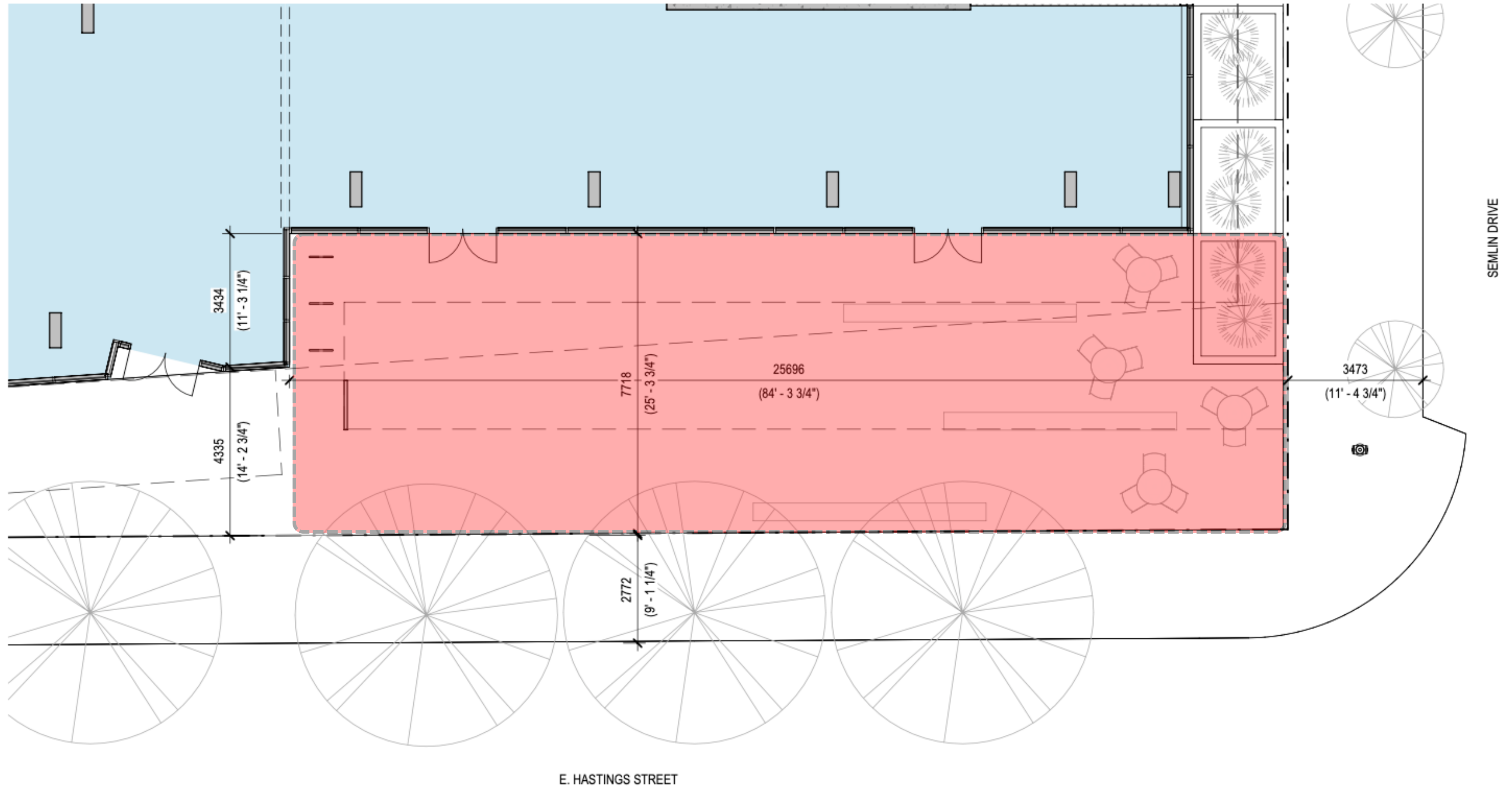


URBAN ROOM OPPORTUNITY

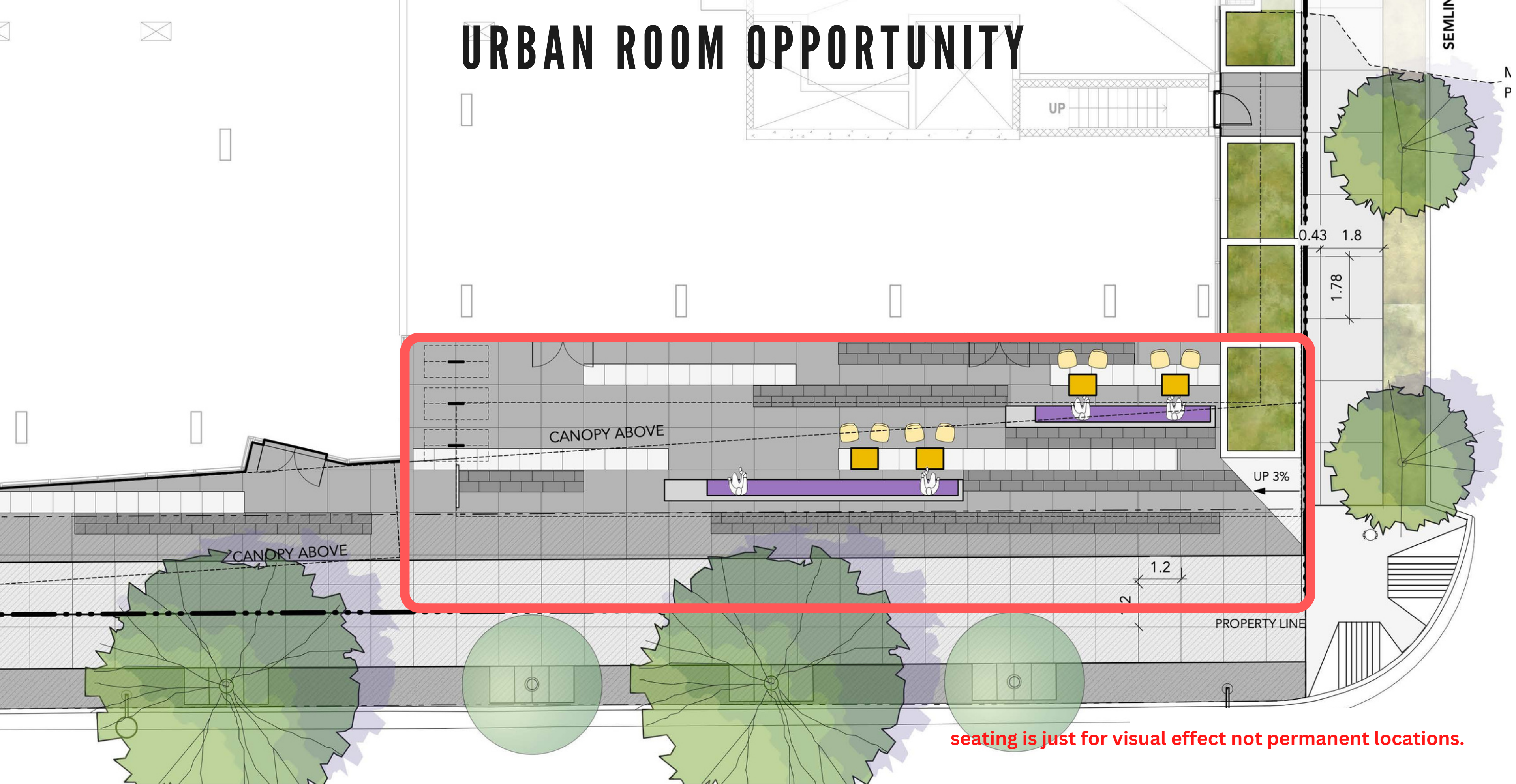


Image illustrates the space and ability to develop a work for the site with flexibility.

URBAN ROOM OPPORTUNITY

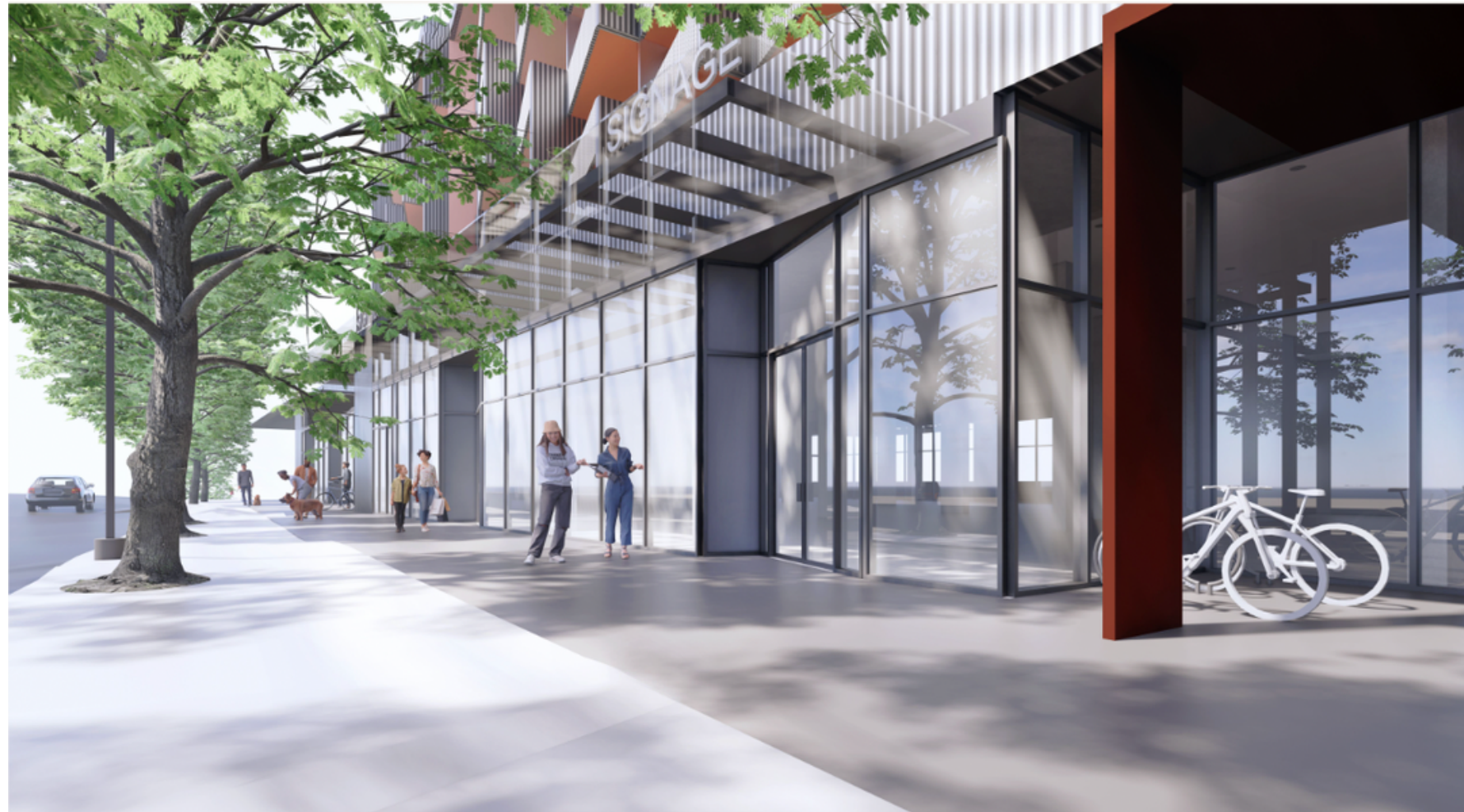


URBAN ROOM OPPORTUNITY

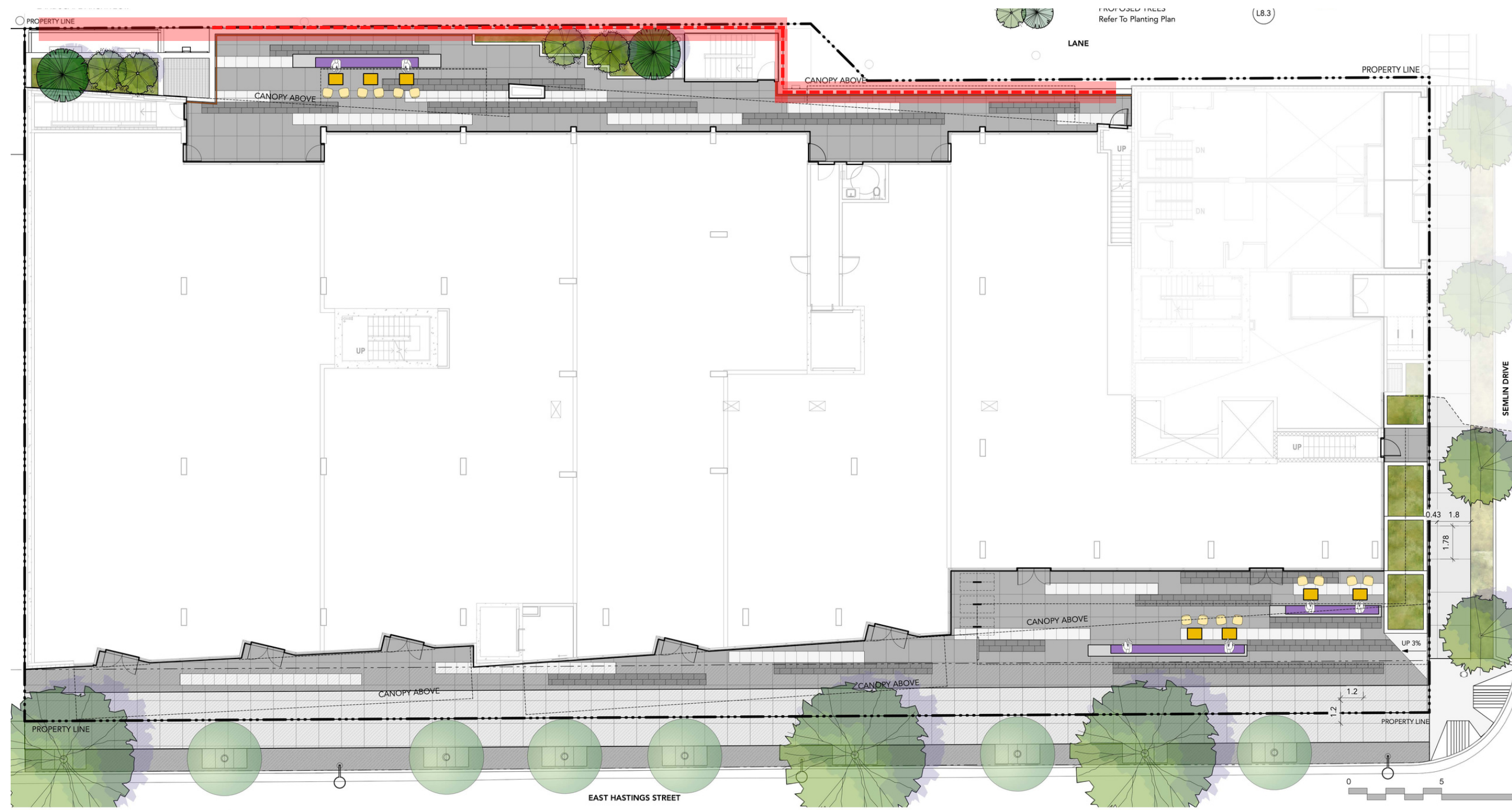


seating is just for visual effect not permanent locations.

URBAN ROOM OPPORTUNITY



SECONDARY SITE: LANEWAY MURAL OPPORTUNITY



The sloped site creates this large wall area on the parkade facing the lane which can be an opportunity to distinguish the project and to change the industrial/utilitarian nature of the existing lane into something that contributes positively to the public realm.

The envelope of the building is not an optimal site for a work, however, the laneway between Semlin Drive and Victoria Drive presents itself as an opportunity for an integrated work. This would provide a vertical opportunity for an artist to create a work that would scale along multi-story frontage as shown in the architectural rendering included. In addition, the public art could integrate the ground plane between the building and the property line, presenting an opportunity for the integration of both horizontal and vertical planes.

Creating opportunities for diverse artistic groups is the focus for the detailed art plan. This site could be utilized alongside other opportunities to create multiple sites spread across the larger footprint of the site.

Key to inclusion this opportunity provides artists working outside sculptural mediums the ability to work within this project.

LANEWAY MURAL OPPORTUNITY



The wall at the lane is proposed as painted concrete, however should an artist propose an alternative substrate better suited to a public art proposition, the developer would consider this option budget permitting.

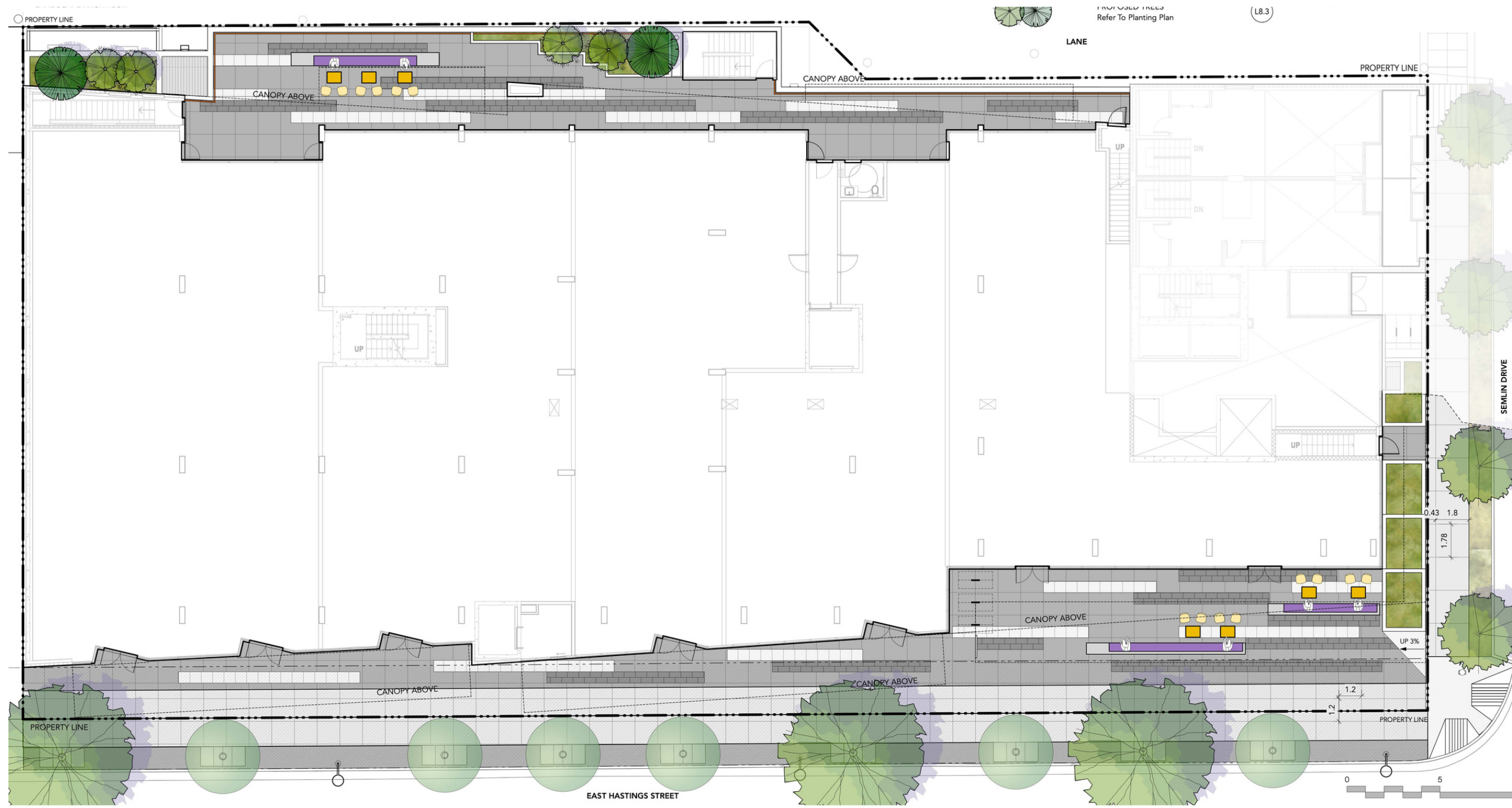
There currently is no particular policy intent to beautify the laneway or make it more pedestrian. However, in the development of a new mixed-use project that incorporates residential and community-oriented commercial uses including the common terrace above the lane, public parking access from the lane etc, improving the character, safety and 'friendliness' of the lane should be of benefit to the development and the larger neighbourhood - in particular the proposed ground-level live-work spaces on the lane and the adjacent café across the lane.

COMMERCIAL RETAIL ENTRY FRONTAGE OPPORTUNITY

These locations indicated in green contemplates public art located immediately in front of the commercial frontage located along the East Hastings Street. This area will attract pedestrian and vehicular traffic while also providing a strong sense of place-making for the project. Public art locations are available in the form of the architectural entries that front the commercial units along Hastings Street.

Again, Expanded Field will work with the artist to reiterate the City of Vancouver's Public Art Policy for Rezoned Developments. Specifically, the policy stating "artworks must be located in areas offering the public a free and unobstructed experience of the work, in areas providing the greatest opportunities for public interaction."

Additionally, similar to the Urban Plaza location, it is important to note is no installation shall be located on both public and private lands. Furthermore, should the installation be located on public lands the 10% CoV maintenance fee would apply and would be deducted from the overall art budget.



COMMERCIAL RETAIL UNIT FRONTAGE OPPORTUNITY

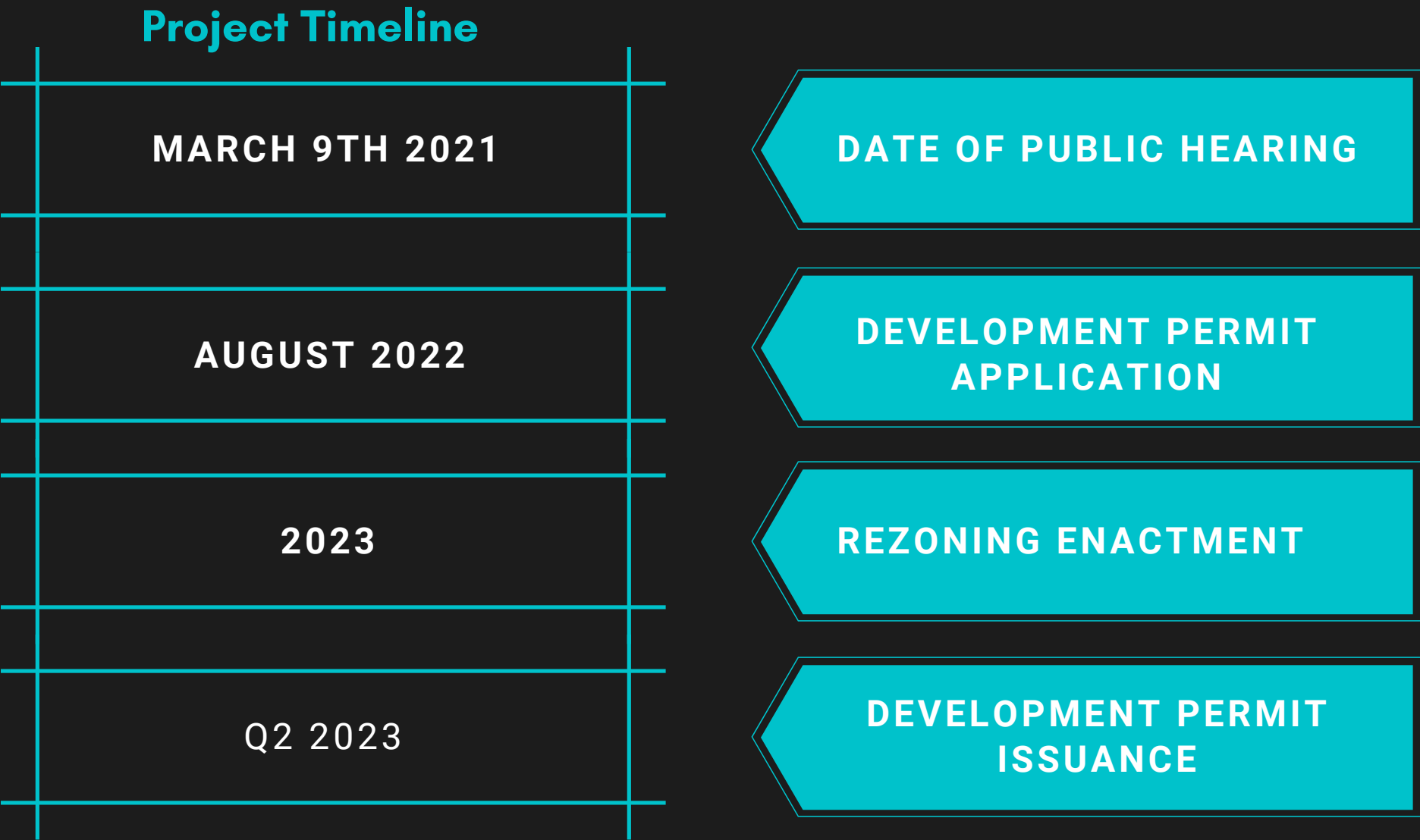
This opportunity was defined and inspired by other application where an artist presented a series of paintings, creating a visual narrative between commercial spaces. Working with Reliance, this location is also presented for artists to contemplate net new innovative sites for diverse mediums to participate in this opportunity.



PUBLIC ART BUDGET

The total Public Art Budget for the development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. A total Public Art Budget of **\$231,388.74** is based on the eligible project development.

The amount designated for the artwork is \$161,130.43 and includes the insurance, artist fee, artwork fabrication, engineering certificates, construction coordination, site preparation, delivery, installation, storage if necessary and lighting. Please note all cost savings or unused funds remaining from the administration portion and developer’s contingency of the budget will be put towards the artwork.



Public Art Plan Budget - 1967 E Hastings		
Calculation of the Public Art Contribution		
Total FSR Area (square feet)	Rate (\$/ sq. ft.)	Total
116,863	\$1.98	\$231,388.74
Public Art Budget		
Category	Total	Notes
Artwork Costs		
Artwork costs (Note that art contracts should be the artwork amount plus GST as the developer can recoup the GST.)	\$161,130.43	
Artwork Costs Total	\$161,130.43	
Selection Process		
Artist interview per diem / honoraria	\$3,000.00	2 x \$1500
Proposal concept fee	\$4,000.00	2 x \$2,000
Selection panel fees	\$3,000.00	3 x \$1,000
Travel and accomodation	\$500.00	
Other selection expenses	\$150.00	
Selection Process Total	\$10,650.00	
Consulting Fees		
Research, consultation (technical and public) and Detailed Public Art Plan	\$7,100.00	
Terms of reference for artists, selection process and contracting	\$6,300.00	
Concept development, detailed design and technical reviews	\$2,500.00	
Project management for fabrication and installation	\$5,500.00	
Consultations, public relations, documentation and final report	\$1,500.00	
Consulting Fees Total	\$22,900.00	9.90%
Other Fees and Contingencies		
Developer's contingency (must go into the artwork or be paid to the Program)	\$11,569.44	5% of total
Plaques/signage, brochures, events	\$2,000.00	
Maintenance fee for artwork on public land (minimum 10%)	\$0.00	
CoV Civic Program Contribution (10%)	\$23,138.87	10% of total
Other expenses	\$0.00	
Other Fees and Contingencies Total	\$36,708.31	
TOTAL PUBLIC ART BUDGET		\$231,388.74

COMMUNITY ENGAGEMENT WITHIN EOI PROCESS

COMMUNITY VALUES PRESENT IN SELECTION AND EOI PROCESS

Expanded Field has created core tenants that are woven into the outreach process for the EOI which will include wide public engagement and supported with individual artist invitation.

These conversations and materials will present core values that are important to the opportunity and selection process:

- Regional and localization understanding representation, ensuring that perspectives from individuals living and working in the community were represented by the artists in their approach and selection panel as they consider an artist for the opportunity.
- Clear interest in responding to the values presented here in the selection process which are reflected in their portfolio of work and artistic statement

In addition: our selection panel will be engaged to support and expand the EOI reach, supplying names and suggestions to further engage artists interested in work that responses and connects directly with community. Expanded Field will also reach out to community groups and organizations including below, to enquire if these groups wish to submit their own artist proposal for the site. These groups will be supported with their application and process by the consultant.

- Britannia Centre
- X'Pey Elementary School
- Vancouver Aboriginal Friendship Centre

X'PEY SCHOOL ENGAGEMENT

With such close proximity to the school, the consultants can offer direct access to the school for artists interested in exploring the school as an aspect of the development or creation of their work.

- David Delorme, Principal is the core contact for the school and will facilitate the ways they can engage with classes, students and the school in a broader way.
- School engagement and engagement with students must be reviewed by Delorme, with the support of Expanded Field to ensure any engagement meets the requirements of the school and fully supports the artist vision.

COMMUNITY STAKEHOLDERS

Expanded Field through its development relationships with key commerce, educational and community-based organizations working within the area. Expanded Field will work directly with artists to connect and support meaningful dialogue with stakeholders including those listed in the invitational list on the left, Britannia Secondary, and Hastings Cross BIA.

PRINCIPLES WITHIN EOI PROCESS

Expanded Field recognizes the importance of the community at large in relationship to this work. Based on the provided First Peoples Principles of Learning (FNESC) the learning philosophy which is provided as a guide understanding to translate the principles into choices about what is important to learn and how to be responsive within their own contexts. The aim of our provided Principles for EOI and Opportunity is to provide a guide for the opportunity that incorporates aspects of the First Peoples approaches and philosophy as a lense to look at the opportunity for both artists and selection panel.

EOI

During the EOI process, artists will be presented with these principles for consideration in their response to the EOI and the development of a work.

First Peoples Principles of Learning (FNESC)

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognizing the consequences of one’s actions. Learning involves generational roles and responsibilities.
- Learning recognizes the role of Indigenous knowledge.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time. Learning requires exploration of one’s identity
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

Principles for EOI and Opportunity

- Dialogue ultimately supports the well-being of the community, and should be consider a pillar in this opportunity.
- This work should be developed as relational created with the consideration on the works role in the lives and experiences of community.
- The work is created and developed with the recognition of the history of area
- The work is part of a developing process, that is impacted by the community supported this project that is stewarded by Expanded Field.

COMMUNITY ENGAGEMENT WITHIN EOI PROCESS

Expanded Field recognizes the importance of the community at large in relationship to this work. The significance and proximity of X'Pey school to the location and the community the school serves is important to acknowledge within the creation of a public artwork in this location. The aim of this is to encourage and attract artists whose practices engage with communities and their histories in the development of their work.

EOI

During the EOI process, artists will be asked to address the core principles, which they will answer in brief statement, which will be supported by their general application: portfolio previous work, references and an artist CV/artist statement (500 words or less) if relevant.

1. Review the EOI and Opportunity Principles and Values
2. Please provide a brief statement how your approach to the site might engage these principles in your investigation of the opportunity and/or why you are interested/inspired to apply for this opportunity.



Big Rock Candy Mountain Collaborative Project



Calder Community Mosaic, Calder Branch – Edmonton Public Library
Rebecca Bayer & David Gregory, 2018

SELECTION PROCESS

Expanded Field proposes an expression of interest to artist selection, in which the selection panel and Expanded Field will disseminate an expression of interest, that is unique to the site and opportunity. The selection panel will review the submitted applications and discuss their suitability for the public art opportunity at this site.

Two artists or artistic group and project will be given a full interview and project proposal review with the selection panel developer, architect, and landscape architect. Following the success of this, the selected artist will then be provided a contract to commence their work.

Selection Standards

Appropriate for site: Reflecting on their approach and EOI, panel will review and engage on their approach to community engagement and overall proposal for the public art work and site.

Artistic excellence: the submission must represents the artist's own original work. The submission must reflect professional quality of craftsmanship, mastery of skills and techniques, and/or communication of a unique vision or perspective.

Professional experience: consideration will be given to applicants' professional practice and experience including education or training as an artist, exhibition record, previous commissions, participation in artist-in-residency programs, and other professional activities.**Note artists or groups may apply without professional experience that have strong community ties, and can be supported by the consultant to complete the work.*

Selection Panel and Community Advisory

- Vanessa Kwan, Artist/Curator/Producer, Big Rock Candy Mountain Collaborator
- Andrea-Valentine Lewis, Vancouver Art Gallery
- Lucien Durey, Burrard Arts
- Reliance Representative
- Reliance Representative

Alternatives:

- Attila Richard Lukacs, Artist
- Dr. Erika Wong, ECUAD

Community Advisor:

- David Delorme, Principal, X'Pey Elementary
- Henry Heng Lu, Executive Director + Curator Centre A

SELECTION PROCESS

Selection Timeline	
EOI SUBMISSION OPENING	Q1 2023
EOI SUBMISSION CLOSING	Q3 2023
ARTIST SELECTION PROCESS & INTERVIEW	Q4 2023
ARTIST CONTRACT	Q4 2023

Selection Requisites

Artists will be expected to provide a body of work that illustrates their experience in developing work in the proposed mediums, that illustrate their expertise and how to approach the site and the opportunity.

EOI: A wide call for EOI for the site will be disseminated to provide the most inclusive approach to applications. Groups will provided a general application supplemented by a statement shaped by the two community engagement-centric questions provided.

Shortlist: Two artists or teams will be shortlisted for a preliminary interview. Shortlisted teams will be provided a walk-through of the site and additional materials to prepare for the preliminary interviews.

Proposal Stage: Two artistic teams and project will be given a full interview and project proposal review with the selection panel developer, architect and landscape architect. **An artist or artists team will be selected from these interviews.**

Artistic Contract Stage: Following the success of this, the selected artist will then be provided a contract to commence their work.



RELIANCE PROPERTIES DETAILED PUBLIC ART PLAN



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