



PRELIMINARY PUBLIC ART PLAN

1770 W 12th
VANCOUVER, BC

NOVEMBER 24, 2025

BALLARD FINE ART
ART ADVISORY

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The 1770 W 12th site is located on the traditional, unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səl̓ílwətaʔɬ (Tsleil-Waututh) Nations, who have lived throughout this region for thousands of years.

PROJECT DETAILS

PROJECT ADDRESS 1170 W 12th Ave, Vancouver, BC

LEGAL ADDRESS Strata Plan VAS92, District Lot 526, Group 1 NWD

PUBLIC ART BUDGET \$395,358.28

FSR 199,675.9 SF

PROJECT TEAM

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PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.

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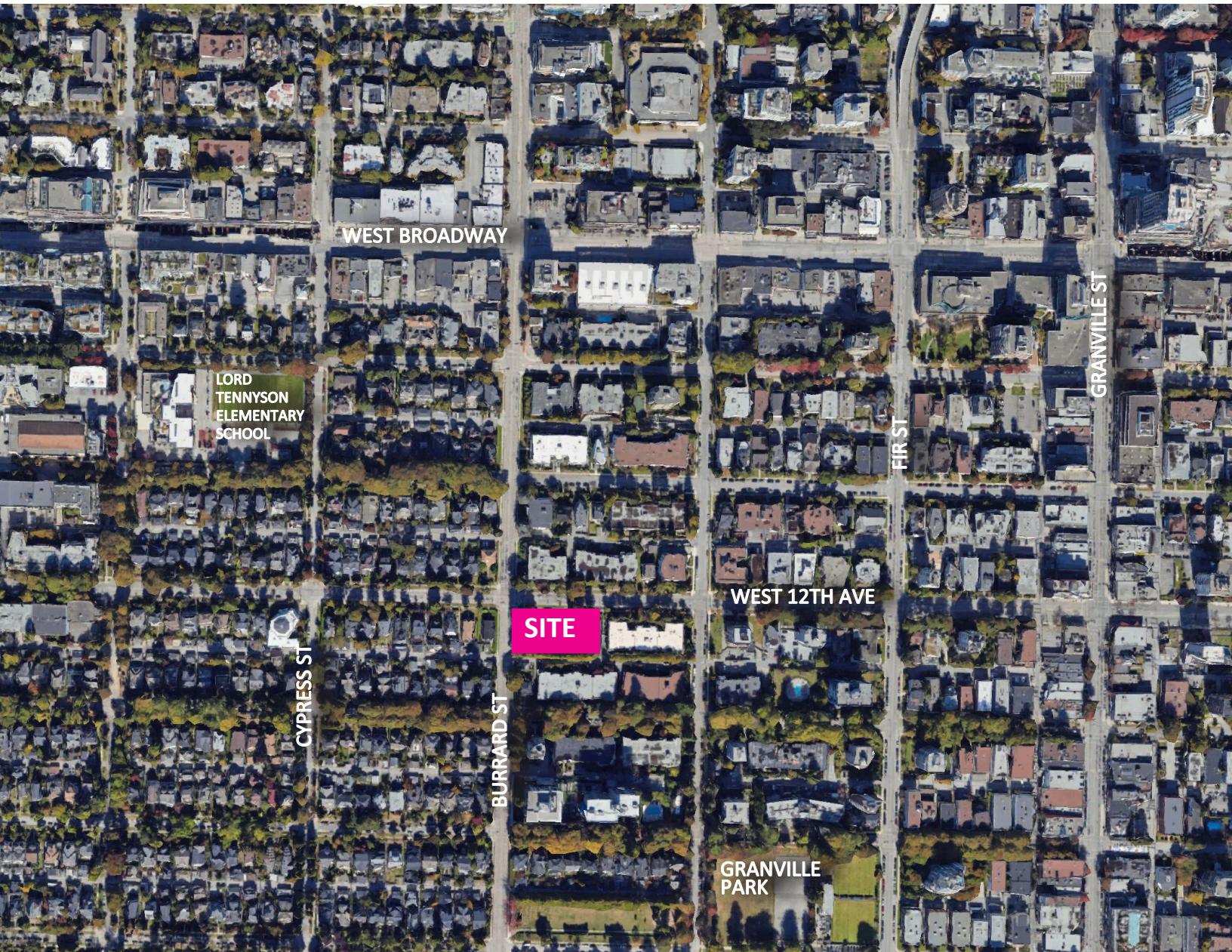
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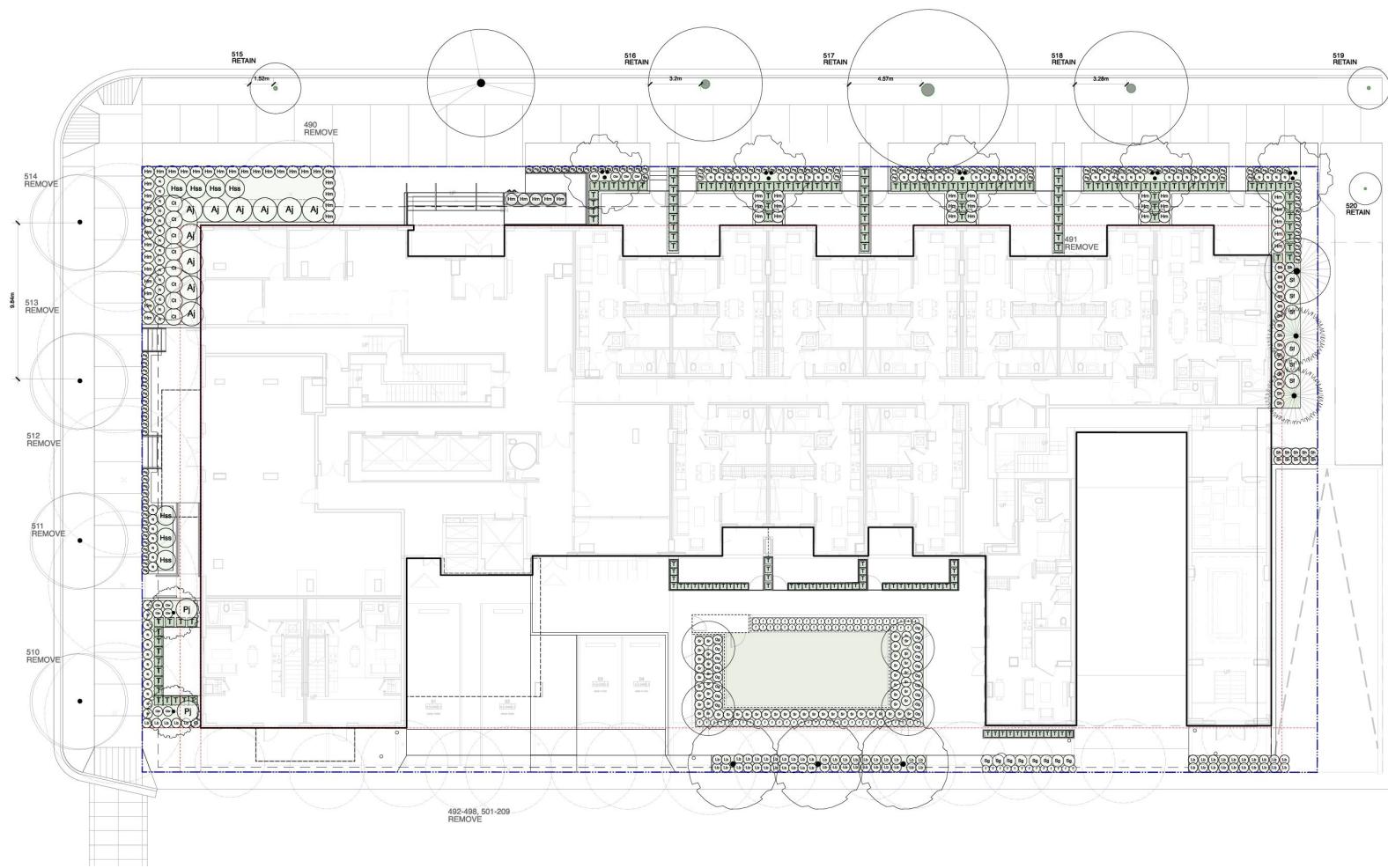
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CONTEXT MAP



Context Map with the 1770 W 12th Site shown in pink

SITE PLAN



Site Plan of 1770 W 12th development

PROJECT DESCRIPTION



Rendering view of 1770 W 12th looking southeast from W 12th Ave

1770 West 12th, prominently located along 12th Avenue at Burrard Street in Vancouver's Fairview South neighbourhood, is a mixed-use 100% rental community set to become an important landmark within the context of the City's residential landscape. The site has a total area of 30,432.8 sq. ft and a frontage of over 243 feet along West 12th Ave, occupying nearly half a block between Burrard and Pine Streets. As a key development within this vital and beloved area, 1770 West 12th meets the Broadway Plan's objective to create more rental housing, with both market and below-market options, along the Broadway Corridor and within 800m of the future Granville Street Subway station.

Greystar's 1770 West 12th features a 24-storey tower with a 4-storey podium. In total, the development provides 55 affordable rental units, 209 market rental units, 2 live work units, a rental office, and a coffee shop. The building's podium establishes a strong front along W 12th Ave, with the tower set back slightly from the podium face. The tower is aligned with the west facade of the podium along Burrard St, with the main entry lobby to the building sited along 12th Ave. The tower location provides residents with unobstructed views to the north, northwest, and west and minimizes the shadowing of neighboring properties. Amenity spaces in the building are consolidated on Level 7, and include an outdoor dining rooftop & garden, fitness rooms, and a rooftop sky lounge.

In terms of design, the development acknowledges its context while simultaneously imbuing contemporaneity, carefully balancing characteristics of the surrounding classic 1970s wood-framed walk-up with modern residential tower typologies. Aiming to marry the old and the new while enriching the community fabric, the design approach for 1770 West 12th starts with the podium, ensuring respect for the scale and character of the neighboring buildings. By aligning with the height, scale, and character of its environs, the development prioritizes the pedestrian experience and public realm integration, blending seamlessly with its existing quadrant that plays host to an important collection of the City's oldest purpose-built rental housing. High performance envelope design and durable construction help make the building form resilient to changing climates, and improves the comfort during future weather events. Greystar proposes a 60+ year lifespan for the development, suggesting the building's end of life may occur sometime near the year 2085.

Incorporating the highest level of design and detail, Greystar's 1770 West 12th is poised to impact this growing enclave in a meaningful and lasting way. With an architectural expression that originates from a strong sense of place, the development is set to transform this expanding neighbourhood into an accessible community that privileges longevity and sustainability. 1770 West 12th will serve as a high-quality and transit-oriented development within Fairview and beyond, delivering a strong sense of design while celebrating this bustling region. In the same spirit, the public art at 1770 West 12th will be inspired and innovative, marking the site as a destination within this dynamic zone.



Rendering of the 1770 W 12th site, looking south on 12th Avenue

PUBLIC REALM



13th & Granville Plaza, nearby the 1770 W 12th development site

Ideally situated at the centre of Vancouver, in the Fairview South neighbourhood, 1770 West 12th is a vibrant community within one of the City's most bustling and accessible cores. As a zone currently benefiting from significant transformation as the various phases of the Broadway Plan are implemented, 1770 West 12th is poised to contribute in a landmark way to the public realm of this modernizing community. Adding retail and office space, as well as outdoor social areas, pedestrian and bike paths connecting to the wider network of neighbouring greenways, public transit routes, and road infrastructure, 1770 West 12th will build upon South Granville's rich social, historic, and cultural fabric.

The project site sits at an important intersection within the Fairview neighbourhood. Part of an evolving and densifying context, this project will demonstrate a number of sustainable initiatives and unique programmatic elements that can be woven into the area's new multi-family housing options. The design of the outdoor spaces revolves around the concept of creating a green, amenity-filled oasis for residents and their visitors. Existing trees will be retained where possible to give character and scale to the public realm, and ground-plane spaces will provide gathering zones for families. The rooftop spaces provide additional building amenities, with a pool and outdoor lounge/dining spaces. The courtyard on the laneway will become a green oasis and central amenity feature for residents. Through the incorporation of lush planting, numerous seating options, and informal play elements it will welcome interaction between users of all ages. The overall site design will encourage biodiversity and habitat creation through the use of a wide selection of plant material as well as habitat features incorporated into the Level 7 green roof. Stormwater strategies will include stormwater storage under this green roof for passive irrigation, as well as drought tolerant plant material used throughout the site.



Pedestrians and cyclists on the Arbutus Greenway



99 UBC B-Line

1770 West 12th is approximately 400 m (5 minute walk) from West Broadway, which is a part of Translink's Frequent Transit Network and served by frequent buses (99, 9). The site is also located within a 5-minute walk to Granville Street to the east and Burrard Street to the west, both of which are served by multiple buses to downtown and to southern Vancouver (16, 10, N10, 14). The future Broadway Subway Skytrain Station located at West Broadway and Granville Street is 800 m (10 minute walk) from the site. 1770 West 12th is well connected to the city's bike network as it is located one block away from the Cypress St bike route, running north-south, three blocks from the Arbutus Greenway, which provides a north-south, cross-city connection, and two blocks from the West 10th bike route, running east-west. The site is also close to community amenities including Kitsilano Community Centre, Connaught Park, Granville Park and Lord Tennyson Elementary School.

Surrounded by a wider network of social, commercial, and cultural amenities, including shops, cafes, restaurants, art galleries, and public spaces that nurture creativity and livability within South Granville, 1770 West 12th will foster a diversity of social activity, both reflecting and contributing to the neighbourhood's distinct character. Reflecting with care the needs of its resilient and vibrant Fairview South community, 1770 West 12th seeks to support the City's goals of strengthening and diversifying the area as a diverse, eclectic and walkable mixed-use zone close to rapid transit by providing opportunities for additional housing (particularly secured rental and social housing), job space, amenities, cultural facilities, and local-serving retail/service uses. 1770 West 12th is committed to fostering a quality and engaging public realm that will enhance the neighbourhood character by providing successful and desirable places to live, work, and play, increasing community connectivity and enhancing livability.



Connaught Park



Kitsilano Community Centre

COMMUNITY CONTEXT



səlisaya spinning with a traditional Coast Salish spindle in 1915.



CPR Station at the bottom of Granville Street, 1898

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Selíl̓witulh (Tsleil-Waututh) Nations have lived on, and stewarded, the lands on which the City of Vancouver was built. The history and culture of the Musqueam, Squamish, and Tsleil-Waututh peoples is a living one—Vancouver, and 95% of British Columbia, are situated on the unceded territory of Canada’s First Nations, and the protection of this culture heritage and visibility is paramount as City policy changes and grows. Importantly, the term “unceded” recognizes the forced dispossession of land and the inherent rights that these Host Nations hold to their traditional and ancestral territory.

Less than 100 years ago, the area that we know today as False Creek and Fairview Slopes, within which 1770 West 12th is located, was a forest of huge fir trees. The rich natural ecosystem of plants, birds, and animals made the area one of natural abundance for the Musqueam, Squamish, and Tsleil-Waututh peoples, supporting a deep spiritual, cultural, and economic connection to the land. When the first European settlers arrived to Burrard Inlet in the late 1850s, False Creek was five times the present size and included a large tidal mud flat.

Fairview was named in 1886 by CPR Land Commissioner L.A. Hamilton. Hamilton’s survey established the numbered system of east-west avenues and named the cross streets after trees. In 1887, the CPR, at the request of Vancouver City Council, agreed to locate its Pacific terminal yards on the north side of the Creek. The forest was replaced by shipbuilding yards, sawmills, shingle mills, and various woodworking plants. In 1916, Granville Island was created from soil dredged from False Creek.

In 1928, the CPR and the provincial government swapped land to give each consolidated holdings, the CPR on the north side and the province on the south side. Another land swap in 1968, through which the City acquired the land from the province, prepared the way for the present residential and recreational development and marked the beginning of another transformation.

Fairview Slopes, which overlooks False Creek from the south, began to develop following the construction of the Fairview Beltline (a streetcar loop built from downtown through Fairview along Broadway) and the opening of the Granville and Cambie Street bridges. In 1902, the City purchased 5.5 acres (two city blocks) from the CPR for \$5,500, for a new hospital at 10th Avenue and Heather Street. Land was in demand for residential development during these years and a number of substantive homes were built in the area. In 1909, Ninth Avenue was renamed Broadway to reflect the street’s position as a thriving, trendy high street.

From the early 1920s to the early 1960s, Fairview Slopes was zoned for 3-storey apartments and throughout the 1950s, the area south of Broadway developed as an apartment district. Broadway, as well as Granville and Cambie Streets, became important neighbourhood commercial strips. At the same time, the Slopes were rezoned to industrial use, and some houses were replaced with small industries.

The 1970s were a time of dramatic change for both False Creek and Fairview Slopes. Based on the recommendations by citizens, two advisory review panels, and City staff, policies which laid out guidelines for redeveloping False Creek were adopted by City Council in 1973. The new City policy required a range of housing, including co-ops, non-market rental housing and condos, to provide a social mix that reflected the City's income and social composition. The City also decided to keep ownership of most of South False Creek.

Concurrent with the planning for South False Creek, plans to redevelop Granville Island were also being considered. In 1972, administration for the 15-hectare (37 acres) island was transferred from the National Harbours Board to Canada Mortgage and Housing Corporation and a movement to rejuvenate the site started to gain momentum. Early in 1976 the Granville Island Trust was formed to advise on the Island's future. The first phase of the Island's redevelopment, the Public Market, opened in 1979, soon followed by the Maritime Market, Emily Carr College of Art, theatres, artist's studios, craft galleries, and restaurants.

As the City's plans for False Creek took shape, pressure arose to redevelop the Slopes for high density uses. The area was rezoned in 1972 from industrial to residential/commercial. Fairview Heights, a small fifteen-block area extending south of Vancouver Hospital and Health Sciences Centre (formerly Vancouver General Hospital), was rezoned in 1984 from a duplex to a low-rise apartment zone. Since then, the area has been extensively redeveloped providing additional housing opportunities for those employed in the downtown core as well as at Vancouver General Hospital. Today, 12th and Burrard marks a critical intersection between residential and commercial corridors. 12th Avenue is one of the city's most important East-West arterials that connects Vancouver's Westside with the east, and beyond.



Vancouver General Hospital



Public Market, Granville Island

THE BROADWAY PLAN



Aerial view of Broadway facing west

In June 2022, the City of Vancouver completed The Broadway Plan, a comprehensive area plan for the future of Broadway between Clark Drive and Vine St. Encompassing the key neighbourhoods of Mount Pleasant, Fairview, and Kitsilano, the 30-year plan provides a roadmap for the thoughtful integration and proliferation of a range of housing and employment areas, as well as diverse shops, services, and amenities. Developed in conjunction with a wide range of stakeholders through extensive community consultation—including long-time residents, newcomers, young people and families with children, downsizers, elders, workers, and business owners and operators—the Broadway Plan will ensure the collective goal of providing a ribbon of attractive places to live, work, and play for decades to come.

The Broadway Plan aims to delineate a clear and flexible policy framework to guide growth, positive change, and the delivery of public benefits within the Broadway neighbourhoods, considering both long-range and short-term goals. Integral to the Broadway Plan is the new Broadway Subway, which will provide high-quality rapid transit to create complete, inclusive, and affordable transit-oriented neighbourhoods. The Broadway Subway will deliver improved city-wide connections, an enhanced public realm, and ease of sustainable movement whether it be walking, cycling, or rolling.

The Broadway Subway is an approximately six-kilometre extension of the Millennium Line, and a key new link in Metro Vancouver's rapid transit system. Enhancing connections from Vancouver to additional eastern growth centres — such as Burnaby, Coquitlam and Surrey — the Broadway Subway will eventually also connect west to UBC. The Broadway Subway will also intersect with the Canada Line, providing improved connections to Downtown, the Vancouver International Airport, and central Richmond. The Broadway Subway will link to the Millennium Line at VCC-Clark station and provide six new stations: Great Northern Way-Emily Carr, Mount Pleasant, Broadway-City Hall, Oak-VGH, South Granville, and Arbutus.

PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into environments that are at once thought-provoking and welcoming. From 2017-2019, City of Vancouver Staff engaged with 3,000 Vancouverites in-person and over 4,000 people virtually, including partnerships with the local Nations, to develop a leading-edge framework prioritising and advancing cultural presence and interventions across the city. The outcome was Culture|Shift, Vancouver's new Culture Plan for 2020- 2029. Culture|Shift functions as a guide with strategic directions and actions to align and increase: support for art and culture; champion creators; build on commitments to Reconciliation and Equity; introduce bold moves to advance community-led infrastructure; position Vancouver as a thriving hub for music. The public artwork for 1770 West 12th seeks to underline these values, integrating seamlessly into the wider public art context of the Vancouver community.

1770 West 12th is positioned to contribute to the shaping of this neighbourhood in a significant and exciting way. The site is in close proximity to a variety of public artworks in the City of Vancouver's collection including Launch Pad, a new project by Vancouver's Public Art Program designed to provide opportunities for recent xʷməθkʷəy̓əm (Musqueam), sḵwx̱wú7mesh (Squamish), səlilwətaɬ (Tsleil-Waututh), and Vancouver-based graduates from local art and design institutions. Starting in October 2024 and running until October 2025, Launch Pad activates five billboard spaces along the Arbutus Greenway, between Fir Street and Burrard Street on West 6th Avenue. Exhibitions rotate, and will feature the works of 20 recent graduates over the next year, for six-week increments. The site is also located near *Sínulhkay*, a new public artwork by James Harry and Lauren Brevner, installed at the new Broadway & Granville SkyTrain station.



Lauren Brevner and James Harry, *Sínulhkay*, 2025. Broadway & Granville



Art.Site, *Pick-Up Sticks*, 1975, 2005 W 10th Ave



Maya Patrick, *Summer Loving*, Launch Pad, Arbutus Greenway

PUBLIC ART OPPORTUNITY



Rendering of the 1770 W 12th site looking southeast from W 12th Ave with public art site locations identified in pink

Following detailed site analysis with the 1770 W12th design team and the City of Vancouver, two potential site locations have been identified for public art. Prominently situated at the corner of West 12 and Burrard in close proximity to the Arbutus Greenway, the site locations for public art offer the potential for multiple engagement opportunities with high public visibility and accessibility for a diverse multigenerational audience including residents, visitors, pedestrians, cyclists, and motorists.

An artist may choose to work with a single location or create a series of connected works across the two public art site locations.

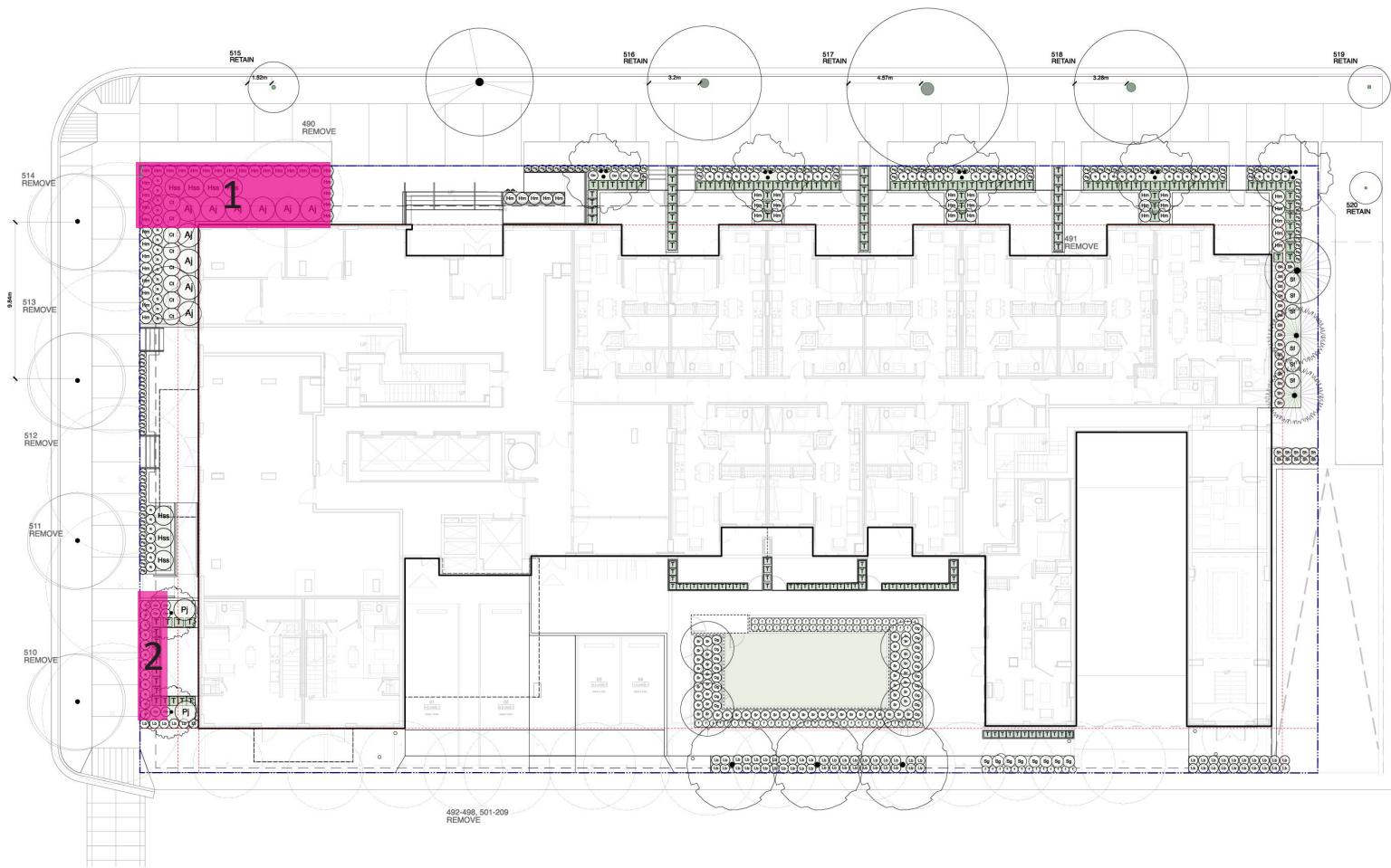
PUBLIC ART OPPORTUNITY - SITE LOCATIONS

Site 1: north-west corner landscaped area fronting West 12th Avenue

Site 2: south-west corner landscaped area fronting Burrard Street, adjacent to the laneway

Each of the site locations offer artists a wide range of approaches and media including integration with the landscape and hardscape features. Lighting and innovative media may also be considered. Selected early in the process, artists will be given as much creative license as possible to activate the identified site location(s) for public art. As an integral member of the design team, the selected artist will be supported throughout the public art design, fabrication and installation process by the consultant, developer and design team.

Situated at a prominent junction in Vancouver's Fairview neighbourhood in proximity to the Arbutus Greenway, the public art is envisioned to support placemaking, contributing to a vibrant public realm and offering meaningful community connections. Keeping with the vision of the project, Greystar proposes to host an enduring artwork that speaks to diverse audiences, inviting engagement and dialogue on multiple levels while celebrating local culture.



Site plan with the public art locations shown in pink

PRECEDENT IMAGES



Claudia Comte, *The Italian Bunnies*, 2016.



Eric Robertson, *Chub Creek*, 2019.



Pierre Poussin, *Variegation Courtyard*, 2015.



Nuha Saad, *Embrace Monuments*, 2023. Auburn, WA



Sanaz Mazinani, *Rolling Reflections*, 2019.



Germaine Koh, *GroundWaterSeaLevel*, 2014.

PUBLIC ART BUDGET

The total public art budget for the 1770 W 12 development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of **\$409,733.28** is based on the eligible project FSR of 199,675.9 square feet.

The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, interpretive signs or plaques, and 10% art fund fee paid to the City of Vancouver.

Administrative costs will include art consultant fees, the artist selection process, and artist, selection panel and advisory honorariums. The amount allocated for the public artwork includes the artist fees, artwork fabrication, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation, professional images of completed work and insurance, plus applicable taxes.

Public Artwork.....	\$280,000.00
Public Art Administration.....	\$69,500.00
Public Art Consultant	\$38,000.00
Selection Process and Honoraria.....	\$31,500.00
Artist Honoraria (\$8,000 x 3)	\$24,000.00
Selection Panel Honoraria (\$1,500 x 3)	\$4,500.00
Community Advisory Honoraria (\$1,000 x 3).\$3,000.00	
Developer's Contingency	\$12,259.95
Plaque	\$2,000.00
Professional Photography License	\$5,000.00
10% Civic Program Contribution	\$40,973.33
TOTAL PUBLIC ART BUDGET	\$409,733.28

TIMELINES

TARGET PROJECT TIMELINE

Rezoning Submission	May 2024
Public Hearing	May 2025
Rezoning Enactment	Q2 2026
Construction Commencement	Q3 2026
Construction Completion.....	Q4 2028
Occupancy.....	Q1 2029

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	October 2025
Detailed Public Art Plan Presentation.....	January 2026
Selection Panel Meeting – Review Long List of Artist	February 2026
Short-listed Artists' Invitation	February 2026
Artists Orientation Meeting.....	March 2026
Selection Panel Meeting – Artist Presentations	May 2026
Final Artist Selection	May 2026
Artist Contract.....	July 2026
Art Installation.....	2028

* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

EQUITY STRATEGY

Ballard Fine Art recognizes that marginalized artists face systemic barriers including racism, sexism, homophobia, transphobia, colonialism, ableism, classism, religious discrimination, and ageism. As public art consultants, we are committed to supporting artists from equity deserving communities in overcoming barriers within established colonial public art practices.

Following the City of Vancouver's Culture|Shift strategy and Equity Framework, we acknowledge the distinct ongoing colonialism experienced by Host Nations and urban Indigenous people. Our approach prioritizes equity over equality, providing tailored resources based on individual needs rather than treating everyone identically.

Our evolving equity strategy focuses on three key areas:

- Lowering barriers to connection
- Supporting artists through the application process
- Providing assistance throughout the public art process

We seek and incorporate feedback from diverse curators, educators, Indigenous elders, knowledge keepers, artists, and communities on an ongoing basis to improve our practices and foster truly inclusive public art.

Guiding Principles for Language Use

Ballard Fine Art recognizes that the language around diversity, equity and inclusion is constantly evolving and is informed heavily by the preference of groups and individuals within equity deserving communities. Out of respect for the community members included in our engagement and public art processes, we will incorporate the terms and language of all those who self-identify when applicable.

Lowering Barriers to Entry

British Columbia has nearly 40,000 professional artists, representing the highest percentage of artists in the labor force among provinces, with 69% residing in the Metro Vancouver area; this number does not include the myriad of creatives and artists not captured in these statistics. To connect with a wider scope of artists, the following approaches offer a start in considering the lowering barriers to the public art process.

1. Website Submission

Ballard Fine Art provides a dedicated section on our website where artists can share their information by filling out a form or emailing us directly. To reduce barriers, we accept images, links to websites, social media posts, and emails.

2. Recommendations from Art Professionals, Cultural workers and Community Members

We recognize that artists from equity-denied communities face barriers including literacy challenges, time constraints, technology limitations, and unfamiliarity with colonial art practices, often lacking resources to navigate formal application processes. We value artist recommendations from community members and advisory panels to increase awareness of overlooked talent and welcome opportunities to expand our knowledge of artists not previously included in public art selections.

3. Expression of Interest (EOI) Submissions and Requests for Information

Ballard Fine Art collaborates across multiple municipalities and communities, and issues artist calls for Expressions of Interest (EOIs). EOIs provide valuable opportunities for artists, especially those new to working in the public realm, to engage in projects with smaller budgets. Depending on the project, these artist calls are distributed through various channels to reach a wider audience.

4. Design-Only Submissions

Ballard Fine Art facilitates design-only submissions as another strategy for providing opportunities to emerging artists. This approach lowers barriers for artists who may not have experience managing budgets or coordinating with fabricators and engineers.

5. Studio Visits and In-Person Meetings

Ballard Fine Art recognizes many marginalized artists prefer in-person conversations and if available, studio visits. We routinely schedule studio visits or casual coffee meetings to foster connections with artists.

Supporting the Application Process

We acknowledge that once an artist is shortlisted there may still be barriers for the artists in developing the artist's concept proposal. Some artists may face unique disadvantages depending on their life experiences and career stages. To mitigate these challenges, we provide:

1. Individualized Support

Artists shortlisted for opportunities are encouraged to meet one-on-one with our team to review the selection process and discuss their proposals. While each public art process is unique, we provide resources for artists which can range to include informal meetings, past work examples, application guidance, curatorial support, and other forms of presentation support. To further support diversity and inclusion we have established an Access Fund, supported through the project contingency allocation, to assist artists who face barriers in the application process. Artists from equity-deserving communities may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Funds will be released at the sole discretion of the Developer, and any unused funds will be go back into contingency for the overall project.

2. Encouraging a Wide Range of Media

We actively work with artists across diverse media, including sound art, new media, textiles, community and social practice, and performance. We acknowledge that some artistic mediums have historically been underrepresented in public art, such as weaving, textiles, photography, literary arts, and new media. To increase the diversity of media in the public space we encourage artists working in a range of media to reimagine their work for the public realm; we provide curatorial support if requested and facilitate conversations between artists and fabricators to realize concept proposals.

3. Compensating Artists for Shortlisted Proposals

We recognize that creating proposals requires considerable time and effort, which deserves fair compensation and respect for artists' professional work. Our commitment to equitable practices includes paying honorariums that align with CARFAC fee schedules, ensuring artists receive appropriate remuneration for their creative contributions throughout the selection process.

"Arts and culture embody our most deeply held values and aspirations, and imagine the futures people long for."

– Culture|Shift

Supporting Artists Through the Public Art Process

Every public art project is unique, requiring tailored approaches and accommodations. Key areas we have identified for improvement include:

1. Addressing Communication Barriers

We recognize that literacy, language and communication preferences vary significantly across diverse communities, and traditional communication formats may create unnecessary barriers for many talented artists seeking to participate in the public art process. To address this challenge, we offer multiple alternative communication methods tailored to individual preferences and needs, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team is committed to adapting our communication approaches to ensure every artist feels comfortable and respected throughout the entire engagement process, recognizing that flexibility in our communication practices is essential to creating truly inclusive artistic opportunities.

2. Accessibility and Accommodations

We are developing an intake process designed to proactively capture artists' communication preferences, schedule availability, accessibility requirements, and culturally specific needs to ensure our engagement is respectful, appropriate, and effective from the very beginning. In working with Indigenous communities and artists, we honor oral traditions and storytelling as legitimate and valuable methods of presenting art concepts and ideas, moving beyond colonial expectations of written proposals to embrace diverse cultural approaches to creative expression.

Ballard Fine Art acknowledges that equity is a living process. Our practices and accommodations will evolve alongside the needs of the communities we serve. We are committed to revisiting our strategies regularly to improve and adapt as an organization.

COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be carefully considered throughout the 1770 W 12 artist selection process. A community advisory will be established and consist of three representatives from the local Fairview community. The relationship that the 1770 W 12 public art will have to its surroundings and end users will be a central consideration by the advisory members.

The advisory members will include a representative from the Fairview community, a local neighbourhood resident, and a representative from the Squamish, Musqueam or Tsleil-Waututh Nations. The role of the community advisory representatives will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art and potential artists. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide community insights to help inform artists in development of the artist concept proposals. One community advisory member will be invited to the shortlisted artist concept proposal presentations to offer feedback and commentary related to community context.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$1,000.00 for their advisory work.

Proposed Community Advisors:

John McCracken, Program Chair, False Creek Community Centre

Kelly Allison, Co-Chair, Kitsilano Neighbourhood House

Thomas Cannell, Artist, Musqueam Indian Band

Alternates:

Lauren Brevner, Artist with public art in the area

SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant Ballard Fine Art. The community advisory will provide commentary and feedback during this process.

The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 2 members from the 1770 W 12 design team. Members of the selection panel, excluding members from the 1770 W 12 design team, will be paid an honourarium of \$1,500 for their work.

Proposed Selection Panel Members:

John Wilbeck, Managing Director, Greystar Development

Andrew Gordon, Senior Project Architect, Dialog Design

Karen Kazmer, Artist

Christian Huizenga, Artist

Germaine Koh, Artist, Educator at UBC, Department of Art History, Visual Art & Theory

Alternates:

Claudia Cuesta, Artist with public art near the site

Stage One

In stage one of the selection process, the selection panel will be oriented to the 1770 W 12 development project, the public art opportunity and the community context. Ballard Fine Art will conduct in-depth research and nominate a long list of suitable artists or artist teams for consideration. The selection panel will collectively discuss the merits of the nominated artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 3 artists to develop a concept proposal.

Stage Two

In stage two, the short-listed artists will be invited to develop a concept proposal. The short-listed artists will be provided with an in-depth orientation to the project and site, the public art opportunity, and the community contexts, and will have an opportunity to meet the design team and community advisory. The short-listed artists will be provided with an honorarium of \$8,000 for their work, paid upon receipt and presentation of their concept proposal.

Following the selection panel's review of the short-listed artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, the 1770 W 12 owner and design team will have an opportunity to review the nominated artist's concept. The final artist/artist team selected will enter a contract agreement with Greystar to complete the proposed artwork on time and budget.

The Short-listed Artists Public Art Proposal May Include

- i) Public Art Concept
- ii) Visual Aids (Rendering/Models)
- iii) Detailed Public Art Budget
- iv) Project Timeline
- v) Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements.
- vi) CV and examples of past projects

Artist/Artist Team Selection Criteria for Stage Two

- 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) Understanding of the project architecture, the site and its contexts
- iv) Demonstrated feasibility in terms of a detailed budget, time line, implementation, safety, maintenance
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, the 1770 W12 owner, design team and selection panel members will have an opportunity to review the nominated artist's concept and provide a written response to each, notifying any specific technical or ideological issues. These comments will then be addressed by the selection panel as a whole. The final artist/artist team selected will enter a contract agreement with Greystar to complete the proposed artwork on time and budget.

Please note: If no submission warrants consideration, Greystar reserves the right not to award the commission.

Please direct any questions to:
Ballard Fine Art Ltd.
604 922 6843 | info@ballardfineart.com

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