

fabric

E16

461 - 475 East 16th Avenue, Vancouver BC V5T 2T8

Preliminary Public Art Plan (PPAP)

August 15, 2025

public.
Art Consulting

TABLE OF CONTENTS

Project Details	3	About Public	17
Project Team	3	Curatorial Vision	18
Context Map	4	Public Art Opportunity	19
Project Description	5	Precedent Images	22
Site Plan	8	Public Art Budget	23
Landscape Plan	9	Community Engagement	24
Community Context	10	Artist Selection Process	25
Public Art Context	13	Timeline and Selection Criteria	26
About Fabric	16		

PROJECT DETAILS

CIVIC ADDRESS:

461–475 East 16th Avenue, Vancouver, BC V5T 2T8

LEGAL DESCRIPTION:

Strata Lot 1, Plan VAS345, District Lot 301
Lot 17, Block 99, Plan VAP1652, District Lot 301
Lot 16, Block 99, Plan VAP1652, District Lot 301
Strata Lot 1, Block 99, Plan BCS1551, District Lot 301
Plan EPP115480, District Lot 200A, Group 1, New Westminster Land District

OVERALL NET FSR AREA:

128,778 ft² SF

PUBLIC ART BUDGET:

\$254,980

PROJECT TEAM

PROJECT OWNER:

Fabric Living Developments
#202 – 837 W. Hastings St
Vancouver, BC V6C 3N9
David Jacobson, Principal
604 377 3802 / david@fabricliving.ca

PROJECT ARCHITECT:

Francl Architecture Inc.
970 Homer St
Vancouver, BC V6B 2W7
Megan Peters / mpeters@franclarchitecture.com
604 688 3252 x109

PROJECT LANDSCAPE ARCHITECT:

Hapa Collaborative
403 – 375 W 5th Ave
Vancouver, BC V5Y 1J6
Joseph Fry / jfry@hapacobo.com
604 909 4150

PUBLIC ART CONSULTANT:

Public Art Consulting
1120 E Georgia St, unit 320
Vancouver, V6A 0K2
Alison Meredith 6043 13 8705 / alison@publicconsulting.ca



CONTEXT MAP



view on E 16th looking towards St Georges St



view on E 16th looking west

PROJECT DESCRIPTION



Rendering of E16 looking north from 16th Avenue



PROJECT DETAILS

Located mid-block on East 16th Avenue in the heart of Mount Pleasant, this mixed-use project offers a 21-storey residential tower atop a low-rise podium, delivering 211 secured rental units including 20% (approx. 43 units) at below-market rates. The proposal includes ground-level commercial space, robust residential amenities, and public realm enhancements aligned with the Broadway Plan.

The overall massing has been carefully composed to step back from adjacent properties and enhance livability and privacy. The site replaces six low-density dwellings with a transit-oriented rental development that furthers the City's housing and affordability goals. Unit mix includes a significant proportion of family-oriented housing (2- and 3-bedroom units), designed to meet the City's Family Room Policy.

This development offers a well-rounded amenity program with rooftop and podium-level outdoor spaces and indoor facilities that promote wellness, connection, and convenience. At grade, residents will enjoy a landscaped raingarden, outdoor lounge areas, a dog run, oversized bike parking for families with trailers, and a combined dog and bike wash station. Level 1 includes outdoor amenity lounges and co-working spaces. The rooftop amenity includes indoor and outdoor fitness and play, indoor and outdoor lounge and dining areas, and urban agriculture spaces for all to enjoy. Parking is provided in two underground levels with 45 vehicle stalls and 368 bicycle spaces—356 Class A and 12 Class B—to support active, sustainable transportation.

The proposed design and material choices draw inspiration from the distinctive architectural language of the Mount

public.

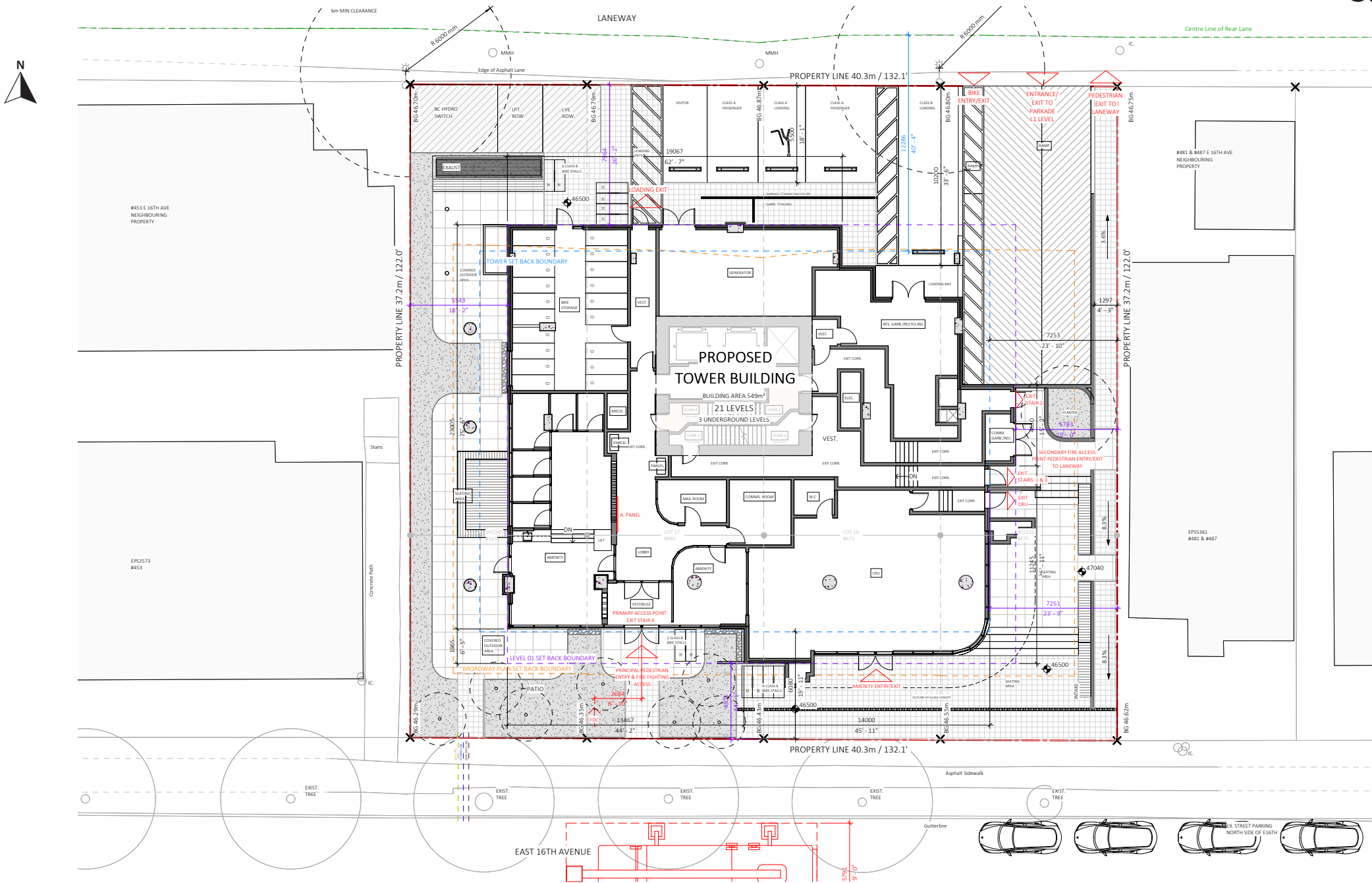
Pleasant neighbourhood, particularly the curved portals that frame many of its historic doors and windows. In keeping with this traditional aesthetic, the project incorporates permeable elements such as breeze blocks, which are strategically placed to enhance privacy while allowing natural light to filter throughout the building. These features preserve a visual and spatial connection to the surrounding community.

The architectural expression arises from a deliberate synthesis of contextual form and contemporary typology. The design establishes a dialogue between the soft geometries of Mount Pleasant's historic homes and the vertical momentum of its emerging urban form. Through calibrated curves, proportional restraint, and material tactility, the building reinterprets local architectural language rather than replicating it. As the neighbourhood's inaugural high-rise, it is conceived as a legible yet forward-looking addition, offering a meaningful presence within Mount Pleasant's evolving skyline.

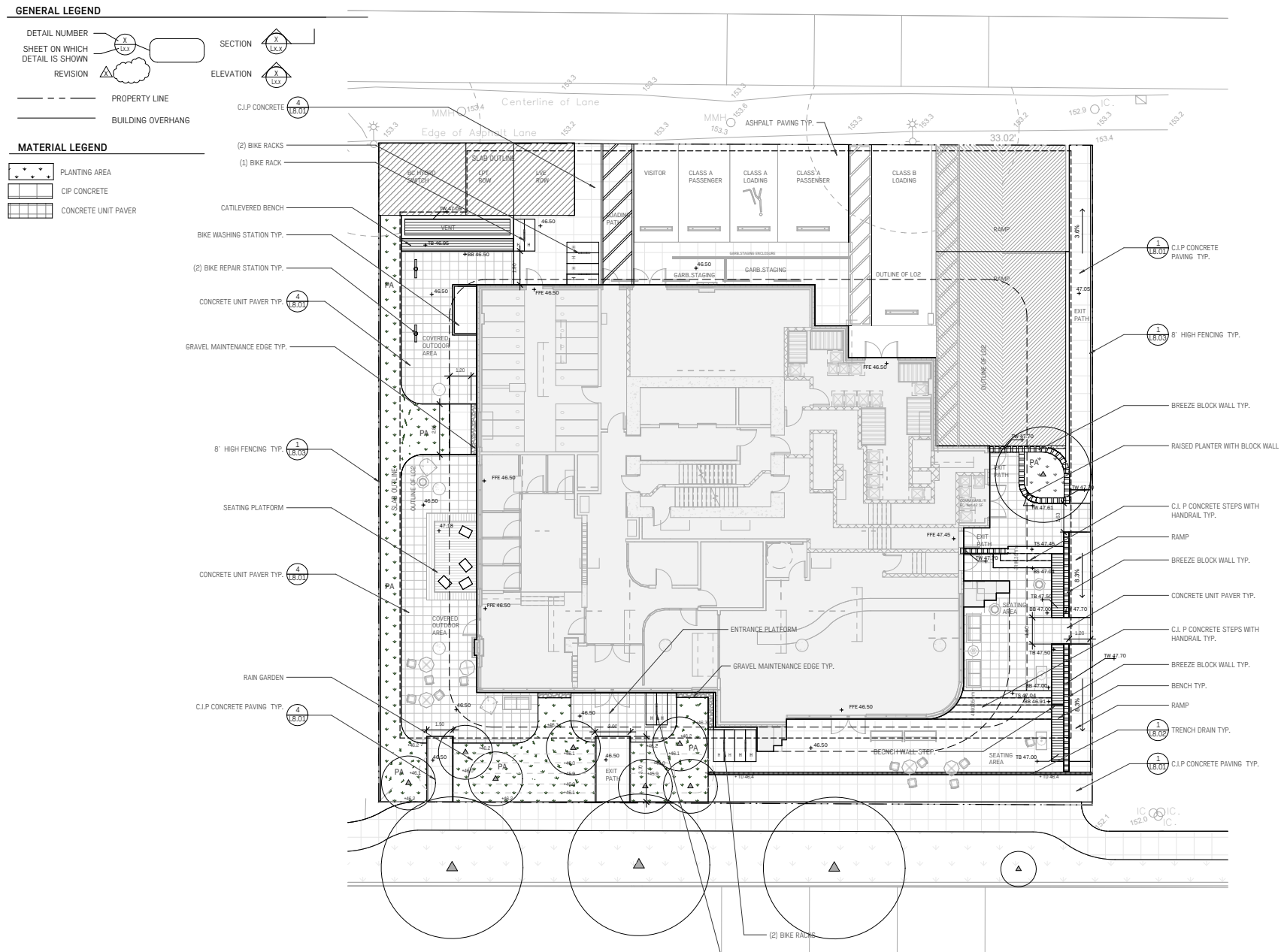
A defining feature is "The Bodega," a ground-floor commercial unit conceived as a local-serving cultural hub. The south-facing courtyard adjacent The Bodega is intended for public use and invites connection with the streetfront. Envisioned as a flexible and inclusive gathering space, The courtyard offers a compelling opportunity for site-specific public art that amplifies its community-facing role. The integration of public art is seen not merely as a decorative element, but as a fundamental component that will anchor the building within the cultural fabric of Mount Pleasant.



SITE PLAN



LANDSCAPE PLAN



COMMUNITY CONTEXT

The City of Vancouver and this development are located on the traditional and unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) nations. 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

Mount Pleasant is one of Vancouver's most historically layered and culturally vibrant neighbourhoods, its streets, storefronts, and public spaces deeply shaped by cycles of industry, art, and community life.

Before European settlement, the Kingsway corridor served as an Indigenous trail connecting the Fraser River to Burrard Inlet, later formalized as a wagon road in the 1860s. Mount Pleasant's early growth followed the contours of Brewery Creek, a freshwater stream that drew tanneries, breweries, and rail lines, shaping the city's first streetcar suburb by the turn of the 20th century.

By 1912, the neighbourhood had a mature urban structure with a grid of modest houses, corner groceries, civic buildings, and transit connections. Landmarks like the Lee Building and Heritage Hall reflect its Edwardian character, while industrial zones along Great Northern Way and Main Street helped define its working-class identity.



Looking north from Mount Pleasant at False Creek. Westminister Bridge (now Main Street) circa 1890s. City of Vancouver Archives

Few urban forms evoke Vancouver nostalgia as vividly as the bodega or corner store. These compact, street-facing shops were once integral to the city's daily rhythms where neighbours greeted each other by name, children ran errands for milk or penny candy, and everyday life unfolded at the scale of the sidewalk.

At their peak in the 1920s, over 260 such stores were scattered across Vancouver's neighbourhoods. Though many have vanished, those that endure remain touchstones of civic memory and continuity. Union Market in Strathcona, operating since 1927, has evolved through eras of local ownership. Lucky Mart on Nanaimo Street, originally Cheramy's Grocery from the 1930s, still serves its East Vancouver community from a heritage 1913 building. Nearby, Benny's Market, established around 1919, continues to operate under the founder's descendants at Union and Princess. Le Marché St. George, housed in a former 1913 grocery at 28th and St. George, was transformed into a café-market in 2010, and The Federal Store at Quebec and 10th, once a corner bakery, now blends grocery, café, and gathering space. Close to the project site, Charlie's Grocery at 580 East 12th Avenue was operated by Charlie Low from 1965 and stood for decades as a well-known community anchor. The storefront became Charles Café in 2019 and continues to evolve with the neighbourhood's shifting fabric. These places, whether preserved or reimagined, retain a distinctive typology of bay windows, recessed entries and hand-painted signs that make them instantly recognizable and emotionally resonant.

Mount Pleasant and The Mount Pleasant Industrial area have fostered a thriving arts scene throughout the years which continues to evolve. The Cellar Jazz Club opened its doors in 1956 in a basement built into the natural ravine of Brewery Creek. Throughout the 1950s and 60s The Cellar gained



580 East 12th, Charlie's Grocery, 1974. City of Vancouver Archives

notoriety as one of the most important Jazz clubs on the West Coast. Little Mountain Sound Studios, founded at 7th & Columbia in 1973, became a hub for global rock acts like Metallica, Bon Jovi, and Bryan Adams. One year later, The Western Front, an artist-run centre in a former lodge hall at 8th and Scotia, was established by leading figures in Vancouver's conceptual art movement.

Today, Mount Pleasant remains a dynamic intersection of cultures and economies it is home to artists, young families, renters, independent business owners, and long-standing residents. Public gathering spaces such as Dude Chilling Park and the Triangle Building plaza help define its social geography, while the Vancouver Mural Festival and a host of artist-run initiatives support creative visibility.

With the Broadway Subway line set to open in 2027 and the new Mount Pleasant Station opening at Broadway and Main, the neighbourhood is poised for further transformation.

We look forward to further elaborating on the public realm in the Detailed Public Art Plan.



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 E16 seeks to exemplify these values.

In and around Mount Pleasant, including along Kingsway and in nearby sites, there is a growing legacy of public art, including both permanent and temporary installations. Initiatives such as the Vancouver Mural Festival have introduced vivid and evolving expressions into the neighbourhood fabric. A selection of these artworks are highlighted on the following pages.

Images l to r: details of Sandeep Johal, *Girls Are Fierce Like Tigers*, 2017, 147 East Broadway, Gisele Amantea, *Momento (Poodle)*, 2012, 3333 Main Street



Sonny Assu, *Kingsway Trail (Indigenous Trail)*

Sonny Assu's *Kingsway Trail*, commissioned for Vancouver's 125th anniversary in 2012, is a public art installation along Kingsway from Main Street to Boundary Road. The project honors Kingsway's dual history as an Indigenous foot trail and a colonial wagon road, using street markers that merge traditional Kwakwaka'wakw design with familiar highway sign aesthetics.

The markers feature a stylized maple leaf incorporating coastal First Nations motifs, reflecting Assu's Pop-Culture-meets-Aboriginal Art style. Positioned along both sides of Kingsway, they seamlessly integrate with urban infrastructure while highlighting Indigenous heritage. The design bridges past and present, fostering reflection on Vancouver's layered histories.

The work acknowledges the Musqueam, Squamish, and Tsleil-Waututh Nations and challenges the erasure of Indigenous histories in urban contexts. As Assu noted, "Hidden in plain sight, it seems we forgot to acknowledge the first 9,000 years."



Sonny Assu, *Kingsway Trail*, 2019, Joyce Collingwood SkyTrain Station.



Images clockwise l to r: Vanessa Kwan, *Speaker A*, 2021, 180 East 2nd Avenue, Drew Young and Jay Senetchko, *The Present is a Gift*, 2016, 2539/2549 Main Street, Khan Lee, *Rain*, 2018, 333 East 11 Avenue, Vivi Vo Hung Kiet, *Vietnamese Boat People Memorial*, 2018, 600 E 15th Avenue, McAuley Park, Peter Gazendam, *Koco*, *Brewers Park*, *August 19*, 2019, 2020, Victoria Drive & Stainsbury Avenue Scott Seume, *Box of Crayons*, 5 East 8th Ave

ABOUT FABRIC LIVING

Founded in 2015, fabric is a local Vancouver-based real estate development company that celebrates community by creating unique spaces in vibrant, authentic neighbourhoods. Fabric specializes in the development of condominium, purpose built rental homes and mixed-use developments in urban, amenity-rich communities.

We believe that success is rooted in passion and we are passionate about creating thriving communities where functional buildings are woven into the fabric of the existing neighbourhood, and the form and architecture of the project not only meets the organic needs of the neighbourhood but inspires the community as a whole. We strive to deliver developments that both elevate and excite.

OUR VALUES

Truth. Our moral compass points true north. our word is our bond. our intent is transparent and our character and integrity don't have a price. Passion. If we don't love it, we don't do it. simple.

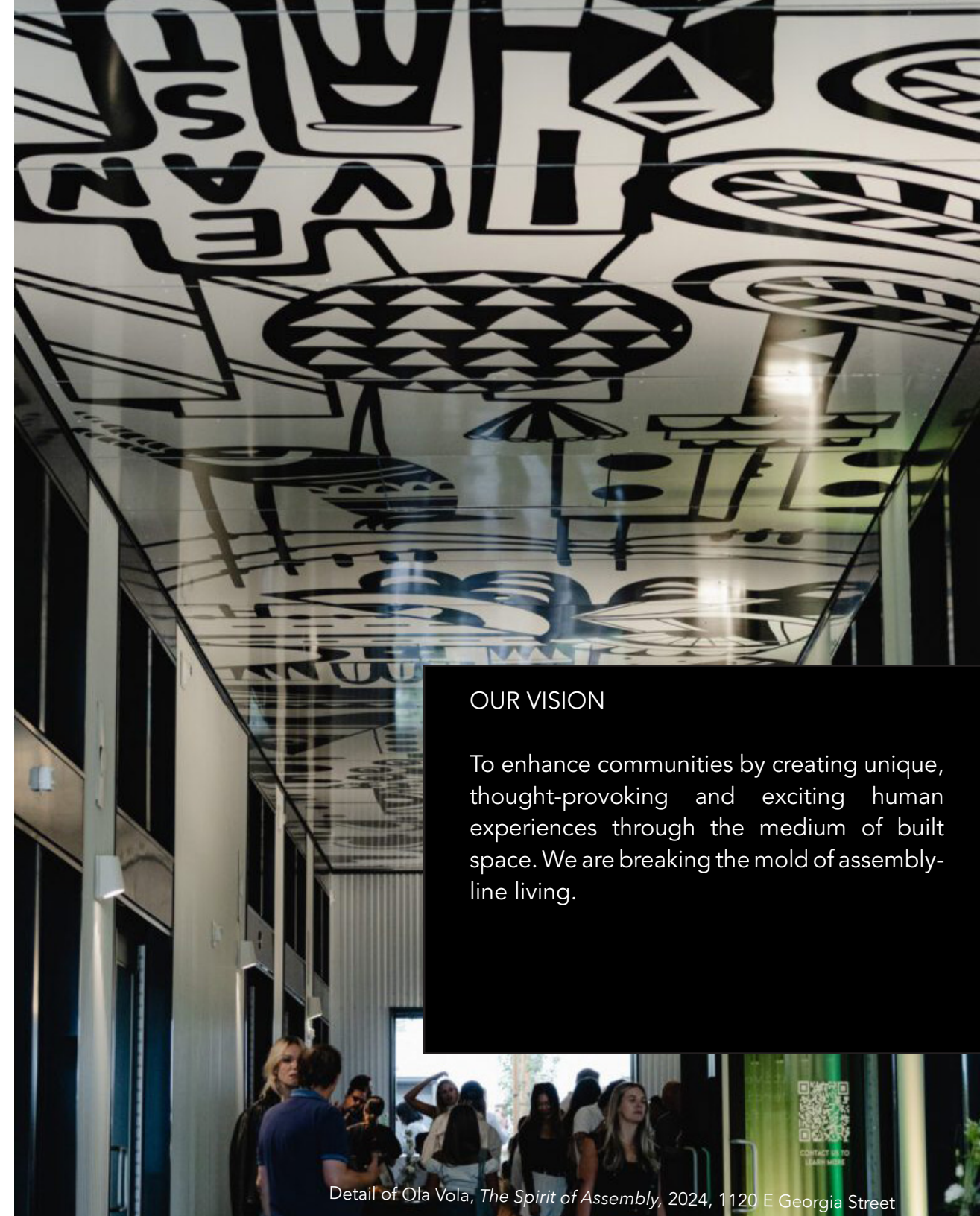
Grit. We set goals and persevere to deliver on them, despite the odds. Improvement. We own and learn from our mistakes. we improve relentlessly, with our rigorous pursuit of optimization.

Adventure. We are in constant pursuit of adventure and strive to take the road once less travelled.

Pragmatic. Our ideology is underpinned by disciplined rational thinking.

OUR VISION

To enhance communities by creating unique, thought-provoking and exciting human experiences through the medium of built space. We are breaking the mold of assembly-line living.



ABOUT PUBLIC

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

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

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

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

In order to increase accessibility for artists and panelists, we will share our Equity and Accessibility Statement with all participants inviting them to share any accommodation needs. Working with stakeholders, we will provide tailored support, such as accessible venues, virtual participation, assistive technology, and alternative submission formats. Through collaboration and continuous improvement, we strive to meet accessibility needs fostering an inclusive and equitable environment for all. Our equity statement will

be shared with relevant parties at critical stages of our process including:

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

Our team has undertaken equity training and continues to educate ourselves in this area. Our process was developed in collaboration with a specialist in equity and social justice.

CORE VALUES

Artist- and Client-Centred

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

Curatorial Excellence

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

Site-specificity

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

Accessibility

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

CURATORIAL 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 E16 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



Michael Lin, *Mariposa B1-09*, installation view, Museo Jumex, 2020

PUBLIC ART OPPORTUNITY

Art has the ability to elevate cities, inspire, engage and create lasting cultural impact. A defining feature of Fabric Living's development approach is the integration of public art in each community.

Commitment to artistic enrichment extends beyond mere aesthetics; It demonstrates an understanding of the power of art as a medium to stimulate, captivate, and uplift the public realm.

Fabric Living prioritizes collaborations with early to mid-career artists and aims to create spaces that are not only visually striking, but also culturally resonant and intellectually stimulating within the city.

The vision for East 16th integrates public art as a core element in the development, serving to energize the street and improve permeability through the site, while connecting the project within the wider community fabric. Considering public art at the early phases, ensures purposeful integration with the architectural and landscape features and positions the public artwork as a prominent layer within the overall design of the project.

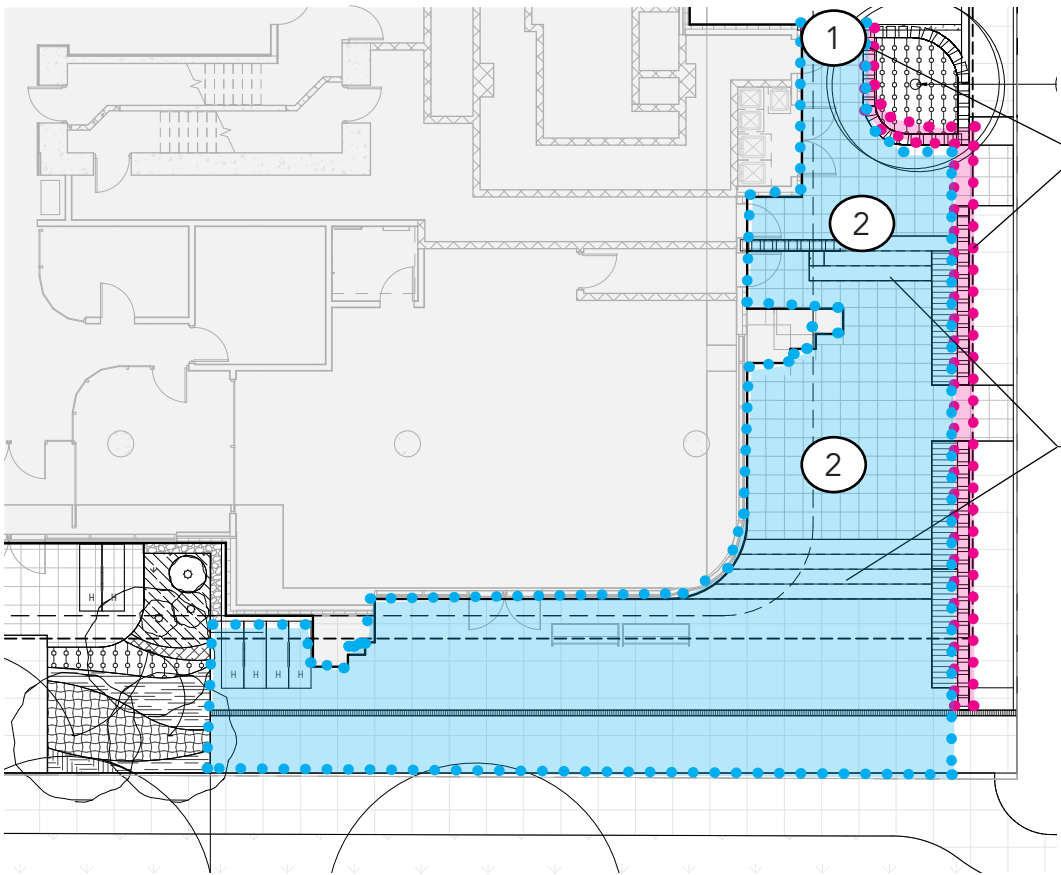
The public art for East 16th will be developed in accordance with the City of Vancouver's Public Art Program and CultureShift, taking into account the site's specific use and the broader objectives of the Mount Pleasant community and surrounding areas.

The Broadway Plan provides an additional contextual framework. Notably, a key feature of this plan is the "Cultural Ribbon" in neighbouring False Creek Flats, which celebrates the heritage of the Musqueam, Squamish, and Tsleil-Waututh Nations. This ribbon is a walkway which spans the proposed Creative District and forms a link from East Vancouver towards False Creek.



Rendering with shading showing approximate location of Public Art Sites 1 and 2

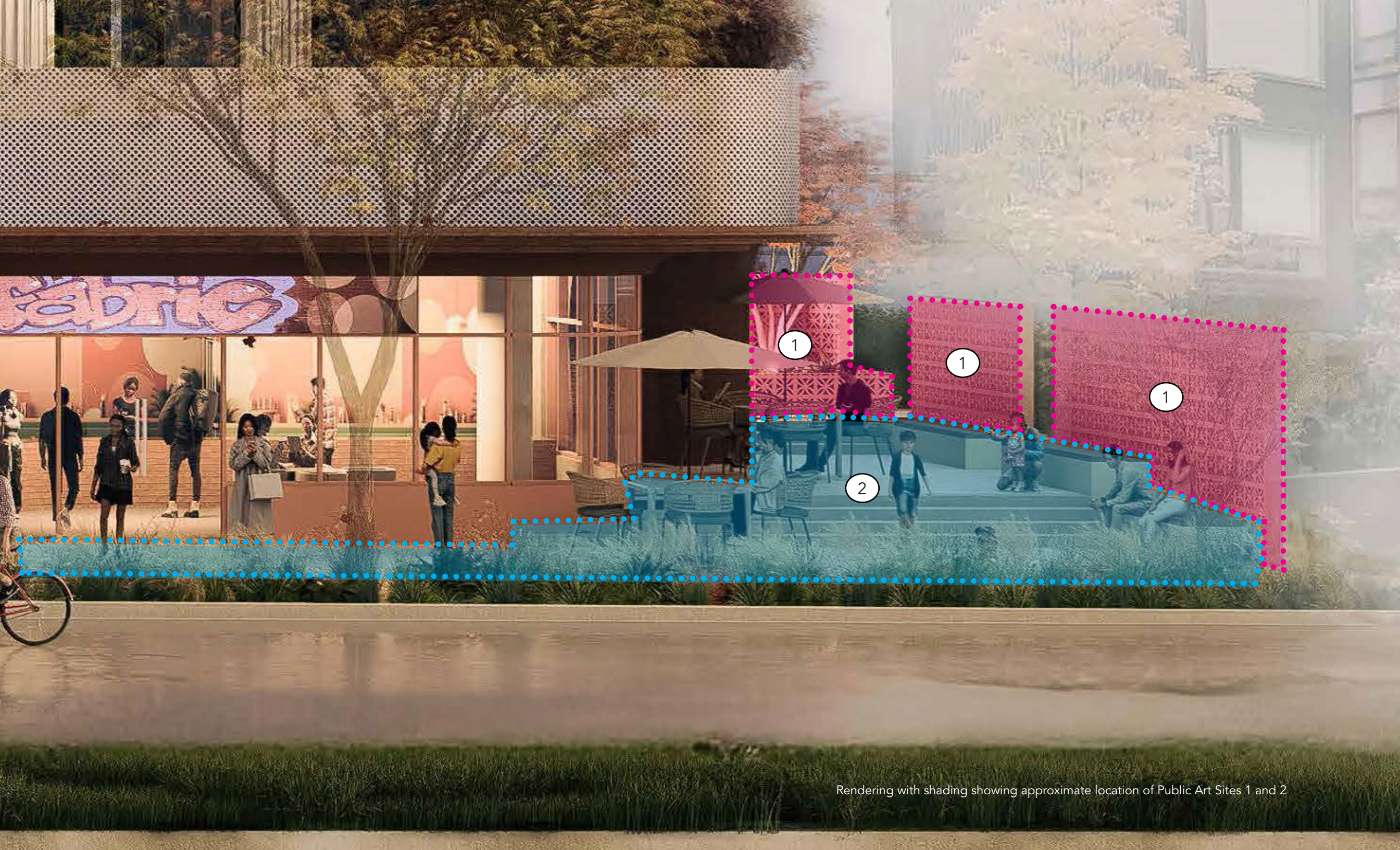
Following collaborative sessions with Francl Architecture, Hapa Collaborative, Fabric and Public teams, two potential sites for public art have been identified. These locations have been chosen for their exceptional potential for public accessibility, visibility, and provide a versatile platform for the selected artists or artist team to realize their vision. The site supports diverse artistic approaches, media, and forms, encouraging innovative integration with both the landscape



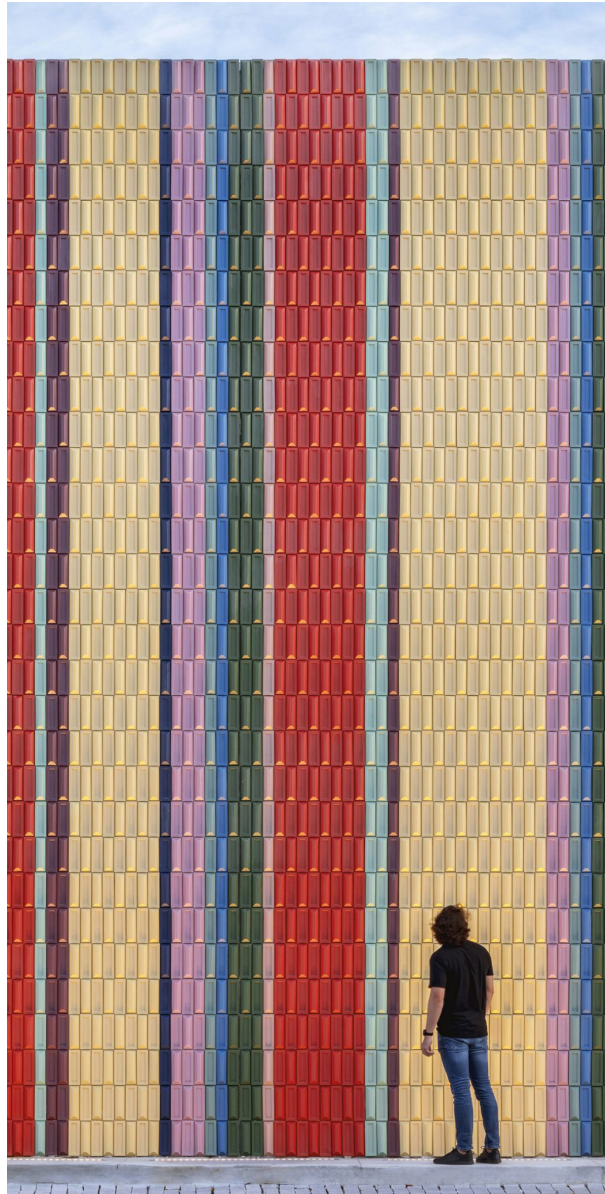
Landscape Plan showing approximate locations of Public Art Sites 1 and 2. Shading is approximate.

Site 1: Screen Wall
Facing the street and running the east edge of the property, this site offers excellent visibility, acting as a focal point and encouraging pedestrian interaction within the Community Courtyard. The Chalkboard Wall is an adaptable canvas for a site-specific artwork, suitable for a variety of mediums, including light-enhanced works.

Site 2: Community Courtyard
Located at the urban edge of the development, this space is ideal for sculptural or series of sculptural artworks. Artists can explore integrated designs that harmonize with the existing landscape and architectural elements including the integrated benches or the groundplane.



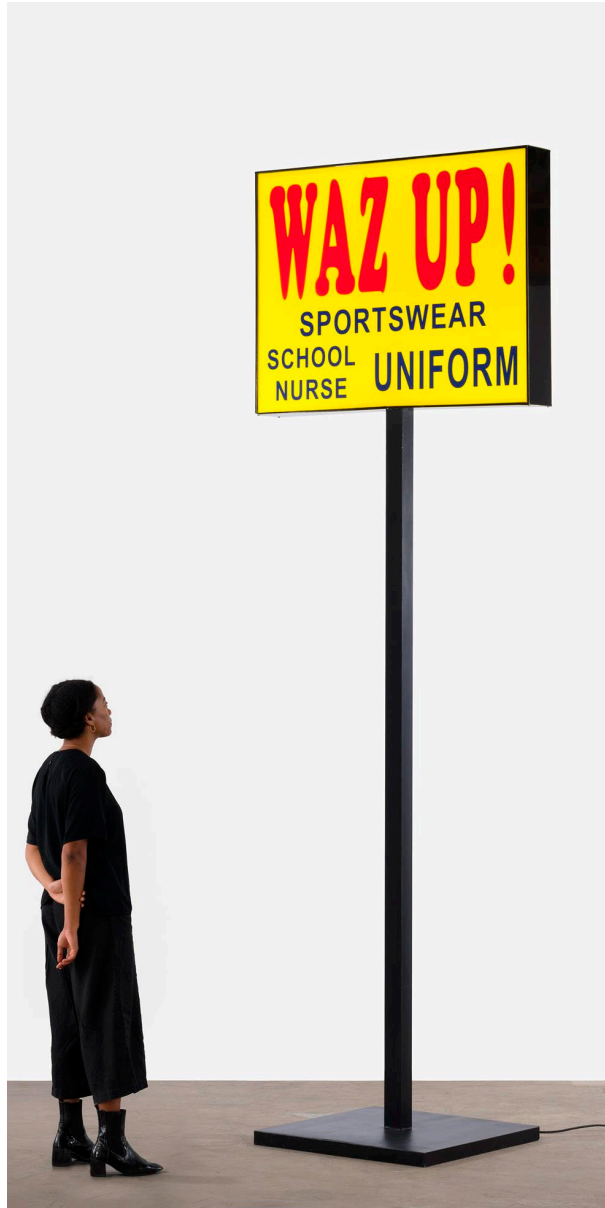
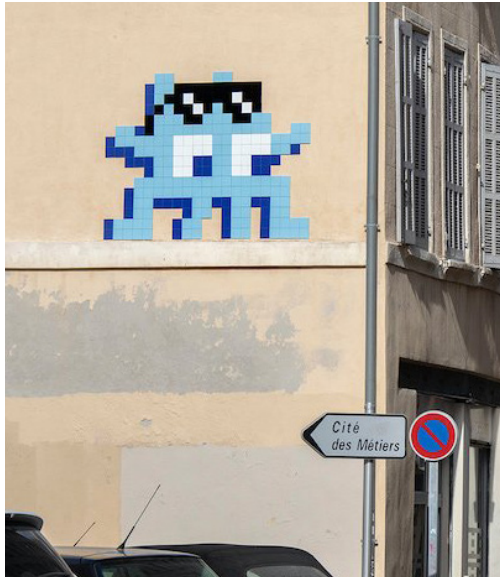
Rendering with shading showing approximate location of Public Art Sites 1 and 2



PRECEDENT IMAGES

Images clockwise l to r: James Harry and Lauren Brevner, *Yéyewes*, 2023, Superflex, *Like a Force of Nature*, 2020, Miami, Lucien Durey *Neighbourly Figures*, 2024, Victoria, Carolyn Salas, *Figband*, 2022, Gunilla Klingberg, *Wheel of Everyday Life*, 2016, Rice University, Houston Ellsworth Kelly, *Austin*, Blanton Museum of Art.

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



Images clockwise l to r: Invader, *Unknown*, Paris, , Lauren Halsey, *Untitled*, 2020, David Kordansky Gallery, Los Angeles, Paul Wong, *No Thing is Forever*, 2016, Audain Art Museum, Whistler, Kristin Bratsch, *Memory*, LUMA Foundation, Arles, 2020-2021, Alex Morrison, *Folly Electric*, 2020, Burnaby.

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**	\$175,000.00
Artist Concept Proposal Honoraria (\$4,000 x 3)*	\$12,000.00
Community Advisory (\$600 x 2)*	\$1,200.00
Selection Panel Honoraria (\$1,000 x 3)*	\$3,000.00
Public Art Consultant	\$22,770.00
Plaque	\$2,000.00
Photo Documentation	\$3,000.00
Developers Contingency	\$10,512.00
10% Civic Contribution	\$25,498.00
Total Public Art Budget	\$254,980.00

*Rates comply with CARFAC standards for 2025 - Community Advisors take part in one meeting under four hours, Selection Panel takes part in two meetings each under four hours.

**It is recommended that the artist’s fee represent approximately 20–25% of the total art budget; however, the allocation of the overall budget remains at the artist’s discretion.

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 and the Selection Panel 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.

In order to prioritize community engagement, we would like to invite a member of the community advisory group who is well versed in the history and its cultural make-up of the site to inform the Selection Panel to provide them with an orientation at their first meeting as they narrow down the Artist Longlist to the Shortlist. We would also provide the artists on the Shortlist time to meet with a member of the group before they begin their proposals to offer them the opportunity to ask questions and listen to community perspectives. Should the selected artist wish to continue to liaise with a community member during the public art process funds would be drawn from the developers contingency fund.

For community engagement, we are considering a range of contributors from diverse backgrounds including organizations and individuals that have a significant, prolonged presence in the area including:

Team Members from Western Front
Japanese Community Volunteers Association
Mount Pleasant Community Centre
Robert McNutt, Caretaker of The Wenonah Apartments and area resident for over 30 years
Martha Sturdy, Artist with studio in the area
Whess Harmon, Curator Grunt Gallery
Patrick Anderson, Independant Curator and Undergraduate Associate Professor, Emily Carr University of Art and Design

Advisors will be paid an honorarium.

ARTIST SELECTION PROCESS

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** with opportunity for input from the selection panel and ongoing artist expression of interest through publicconsulting.ca

SELECTION COMMITTEE COMPOSITION

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

Potential candidates include:

Scott Sueme, Artist

Rydel Cerezo, Artist

Jenn Jackson, Director, Or Gallery

James Harry, Artist

Phanuel Antwi, Independent Curator and Associate Professor, UBC

Sandeep Johal, Artist

Rebecca Bair, Artist

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

STAGE ONE

With the opportunity for selection panel input, Public Art Consulting will curate a long list of 8 – 12 suitable artists or artist teams for consideration. Artist list will be deeply considered for site specificity based on curatorial

research including studio visits and prioritizing early to mid career artists. Expressions of interest can be submitted through publicconsulting.ca for artists wishing to engage with Public.

Selection Committee members will be invited to offer input on the longlist once they have accepted the invitation to participate as part of the process. From this list, the Selection Committee will determine a short list of 3 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 a community advisor** who 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 reserves 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 Approved	May 7, 2025
Rezoning Enactment	November 2025
DP Issuance	November 2025
Construction Start	August 2026
Occupancy	October 2028
Public Art Checklist	August 2025
Preliminary Public Art Plan Presentation	September 2025
Detailed Public Art Plan Presentation	November 2025
Artist Longlist Finalized	Sept-Nov 2025
Selection Panel Meeting #1	Nov/Dec 2025
Shorlisted Artist Invitations	December 2025
Artist Orientation Meeting	January 2026
Artist Concept Presentations	March 2026
Final Artist Selection/Contract	March 2026
Artwork Installation	Novemeber 2028

* Dates are best estimates targets and are subject to change