



PINNACLE INTERNATIONAL  
**601 BEACH CRESCENT, VANCOUVER**  
**DETAILED PUBLIC ART PLAN**

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*Cover - Rendering, looking north from the Granville Street Bridge*

# PROJECT TEAM & STATISTICS

## PROJECT TEAM

### Public Art Consultant

Durante Kreuk Ltd.

- Peter Kreuk - peter@dkl.bc.ca
- Jessica MacDaniel - jessica@dkl.bc.ca

### Client

Pinnacle International

- Jim Ralph - jralph@pinnacleinternational.ca

### Design Consultant

JYOM Architecture

- Kandice Kwok Lai - kandice.kwok@jyomarchitects.com

### Architect of Record

GBL Architects

### Landscape Architect

Janet Rosenberg & Studio

## PROJECT STATISTICS

### Project Name

601 Beach Crescent

### Project Address

601 Beach Crescent, Vancouver, BC

### Relevant Planning Studies

- Downtown Official Development Plan
- Downtown South Guidelines

### Project Description

Mixed-use High-rise Development comprised of social housing, market housing and commercial retail units

- Podium: 8 storeys
- Tower: 53 storeys
- Height: 163 m (535 ft)

### Total Area of Development

FSR = 347,260 sq. ft. - Market & Commercial  
123,513 sq. ft. - Social Housing (excluded)

### Total Public Art Allocation

\$687,475.80 - (\$1.98 per sq. ft. FSR)

### Public Art Option

Invited Artist Call

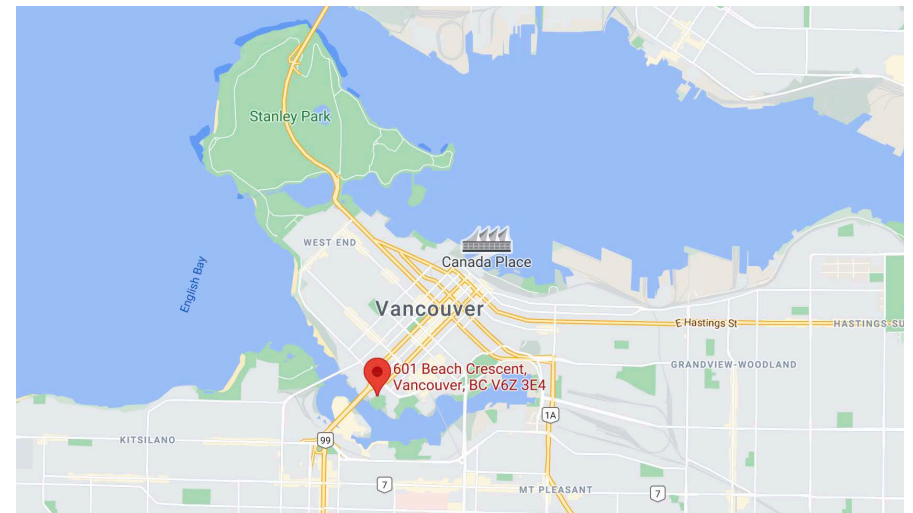
# PROJECT OVERVIEW

## LOCATION & CONTEXT

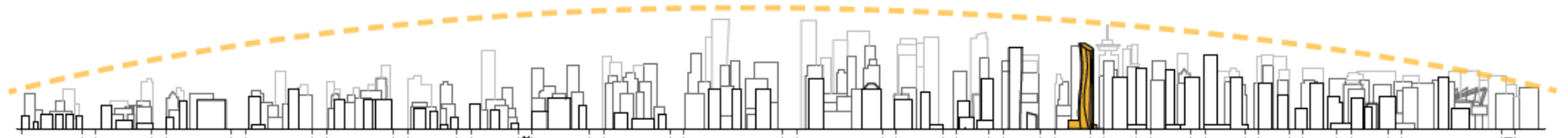
The proposed 601 Beach Crescent development by Pinnacle International is located in downtown Vancouver on the traditional, ancestral, and unceded territory of the Musqueam, Squamish, and Tseil-Waututh First Nations. The project site is located 150m north of False Creek and directly to the east of the Granville Street Bridge. The site is irregular in shape and bounded to the north-west by the (overhead) Granville Street Bridge off-ramp. On the ground level the site is bounded by Rolston Street, Beach Crescent, Seymour Mews, and Pacific Street. A close and popular green-space, George Wainborn Park, is located on the waterfront and seawall, just southeast of the site.

601 Beach will join Vancouver House (completed in 2020) as the second significant gateway building in and out of downtown. Together, they emphasize and celebrate Granville Street, a central part of downtown and part of a major entertainment and business district of Vancouver. Granville Street has a unique history, and is known for having many of the only remaining historic neon signs in the City. 601 Beach and Vancouver House will also develop and revitalize a seemingly forgotten part of downtown, animating the undersides of the Granville Street Bridge.

The recent history of the site includes uses such as a metals factory, fireproof wall factory and a sash and door factory. In more recent years, 601 Beach Avenue has been used for parking and vehicle storage.



SKYLINE ALONG PACIFIC STREET





# PROJECT OVERVIEW



*George Wainborn Park Aerial Photo*



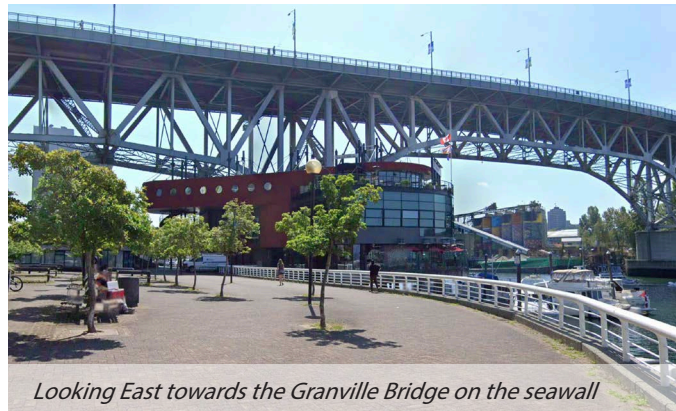
*Looking West towards Vancouver House*



*Granville Island Public Market*



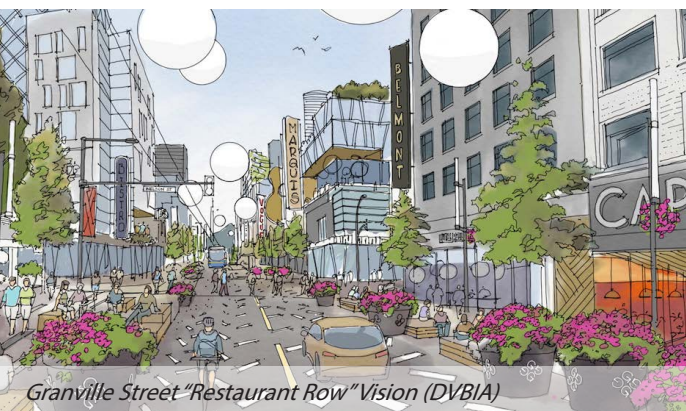
*Vancouver Granville Street Nightlife*



*Looking East towards the Granville Bridge on the seawall*



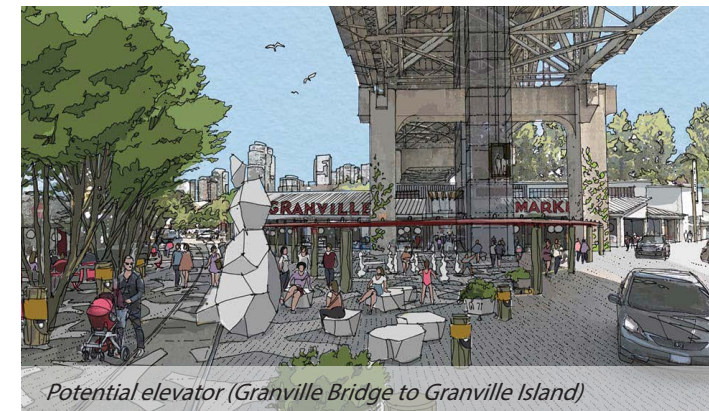
*Granville Bridge renovation rendering - City of Vancouver*



*Granville Street "Restaurant Row" Vision (DVBIA)*



*Original Granville Street Bridge (completed in 1889)*



*Potential elevator (Granville Bridge to Granville Island)*



# PROJECT OVERVIEW

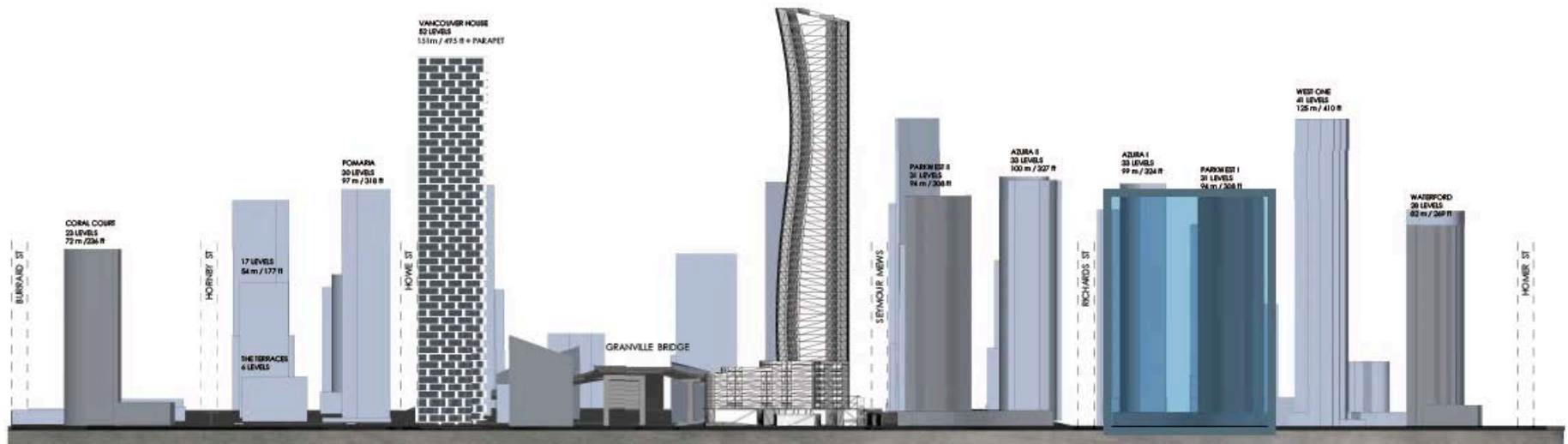
## ARCHITECTURE & LANDSCAPE

601 Beach is a 53-storey tower with an 8-storey podium with market residential, social housing and retail. The movement-inspired design created by the undulating curves of the facade flow dynamically from top to bottom, creating a dynamic gesture seen during dance. Together with Vancouver House, both 'gateway' buildings allude to a dancing pair performing for the City. Through massing, form and motion, the design harmonizes the ideals of creating a dynamic public realm and celebrating the new Beach Neighbourhood. The Pacific Street bike-lane will connect to the (currently being built) pedestrian and cycling path on the Granville Street Bridge, connecting to Granville Island and the south side of False Creek.

The landscape design includes a public realm that balances a pedestrian plaza and retail access with a dynamic green edge using organic paving patterns, massed plantings and sculptural seat walls. On the Level 3 podium, a large shared market/ non market outdoor amenity space with planting and a children's play space faces the Granville Bridge off-ramp. Additional outdoor market amenity space is provided on Level 9 of the podium.



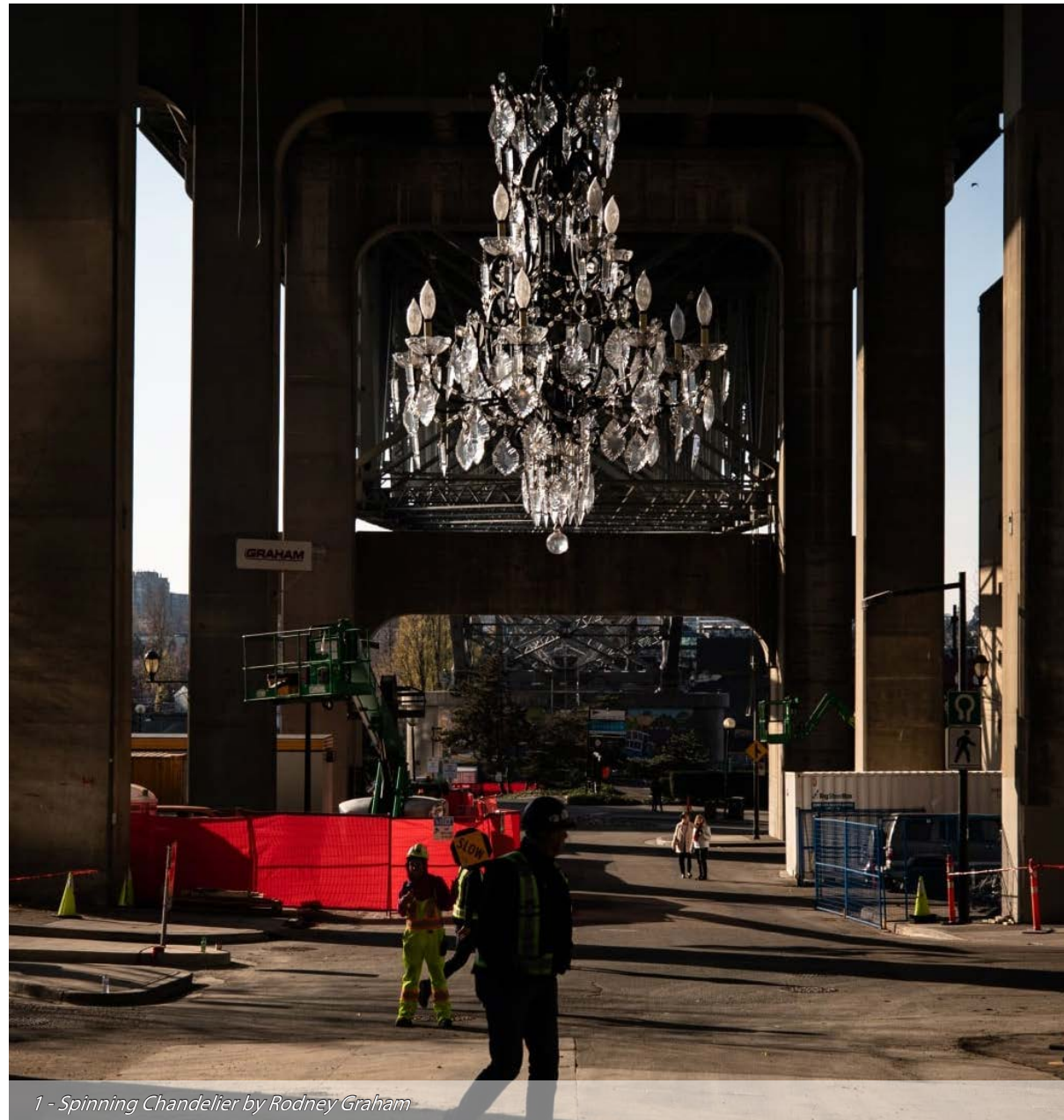
*Artist rendering, looking South*



# PROJECT OVERVIEW

## PUBLIC ART CONTEXT

Public Artworks in the City of Vancouver can be found on “Explore Public Artwork” Index on the City website. The closest artwork to the 601 Beach Crescent site is the Spinning Chandelier by Rodney Graham. Artists are encouraged to consider the impact of this artwork and also how their concept considers the proximity and relationship to this work. Concepts may not have anything to do with the Spinning Chandelier, but it will be important to recognize the impact it has on the space, hanging from the underside of the Granville Street Bridge.

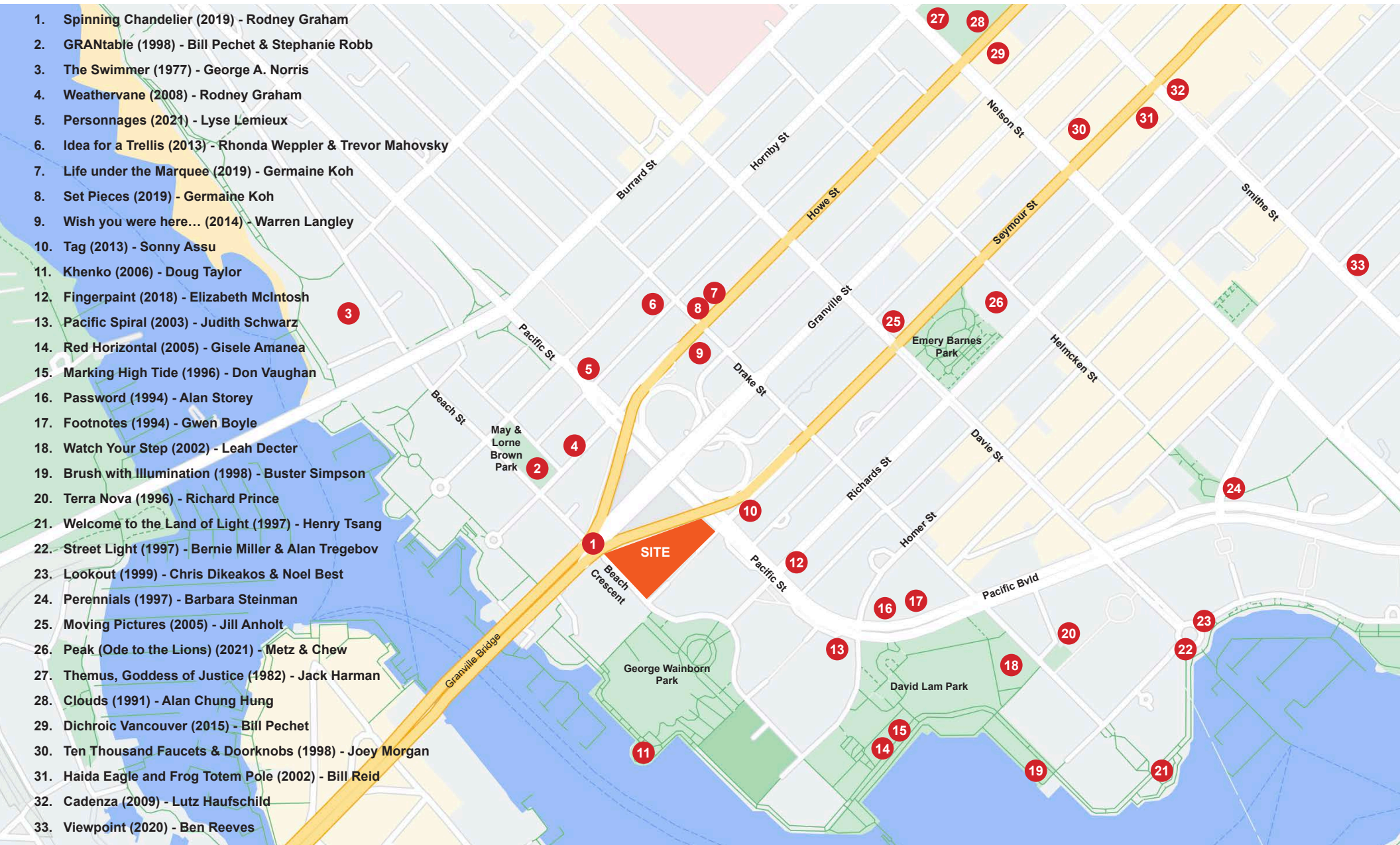


1 - Spinning Chandelier by Rodney Graham



# PUBLIC ART CONTEXT

1. Spinning Chandelier (2019) - Rodney Graham
2. GRANtable (1998) - Bill Pechet & Stephanie Robb
3. The Swimmer (1977) - George A. Norris
4. Weathervane (2008) - Rodney Graham
5. Personnages (2021) - Lyse Lemieux
6. Idea for a Trellis (2013) - Rhonda Weppler & Trevor Mahovsky
7. Life under the Marquee (2019) - Germaine Koh
8. Set Pieces (2019) - Germaine Koh
9. Wish you were here... (2014) - Warren Langley
10. Tag (2013) - Sonny Assu
11. Khenko (2006) - Doug Taylor
12. Fingerpaint (2018) - Elizabeth McIntosh
13. Pacific Spiral (2003) - Judith Schwarz
14. Red Horizontal (2005) - Gisele Amanea
15. Marking High Tide (1996) - Don Vaughan
16. Password (1994) - Alan Storey
17. Footnotes (1994) - Gwen Boyle
18. Watch Your Step (2002) - Leah Decter
19. Brush with Illumination (1998) - Buster Simpson
20. Terra Nova (1996) - Richard Prince
21. Welcome to the Land of Light (1997) - Henry Tsang
22. Street Light (1997) - Bernie Miller & Alan Tregobov
23. Lookout (1999) - Chris Dikeakos & Noel Best
24. Perennials (1997) - Barbara Steinman
25. Moving Pictures (2005) - Jill Anholt
26. Peak (Ode to the Lions) (2021) - Metz & Chew
27. Themus, Goddess of Justice (1982) - Jack Harman
28. Clouds (1991) - Alan Chung Hung
29. Dichroic Vancouver (2015) - Bill Pechet
30. Ten Thousand Faucets & Doorknobs (1998) - Joey Morgan
31. Haida Eagle and Frog Totem Pole (2002) - Bill Reid
32. Cadenza (2009) - Lutz Haufschild
33. Viewpoint (2020) - Ben Reeves





PUBLIC ART CONTEXT



28 - Clouds



22 - Street Light



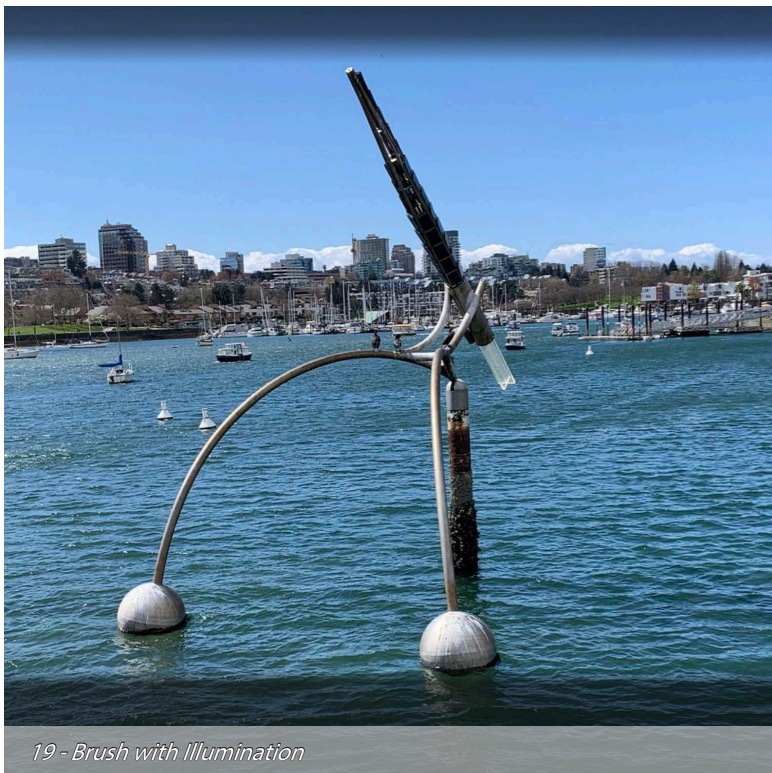
12 - Fingerprint



25 - Moving Pictures



23 - Lookout



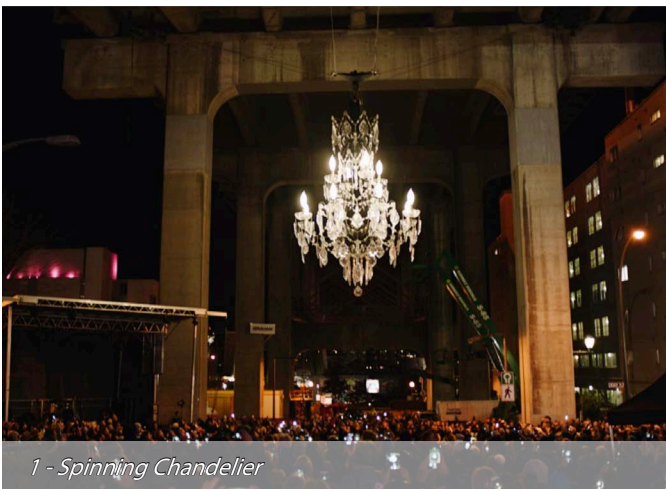
19 - Brush with Illumination



5 - Personnages



26 - Peak (Ode to the Lions)



1 - Spinning Chandelier



# PUBLIC ART CONTEXT



2 - GRANtable



27 - Themus



10 - Tag



18 - Watch Your Step



4 - Weathervane



6 - Idea for a Trellis



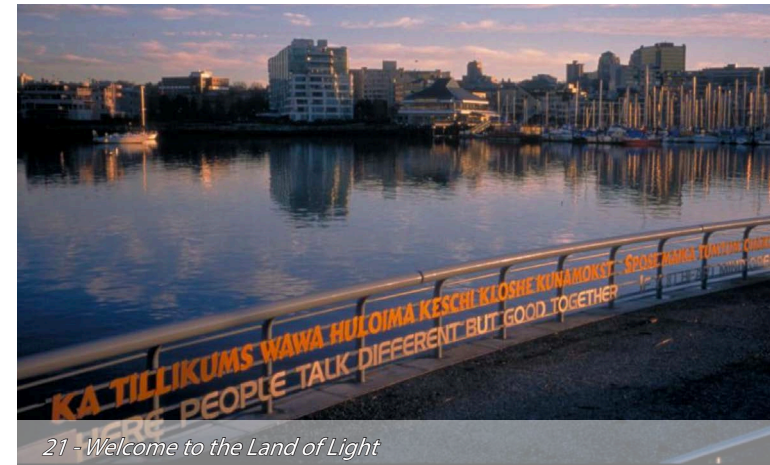
20 - Terra Nova



16 - Password



14 - Red Horizontal



21 - Welcome to the Land of Light



PUBLIC ART CONTEXT



13 - Pacific Spiral



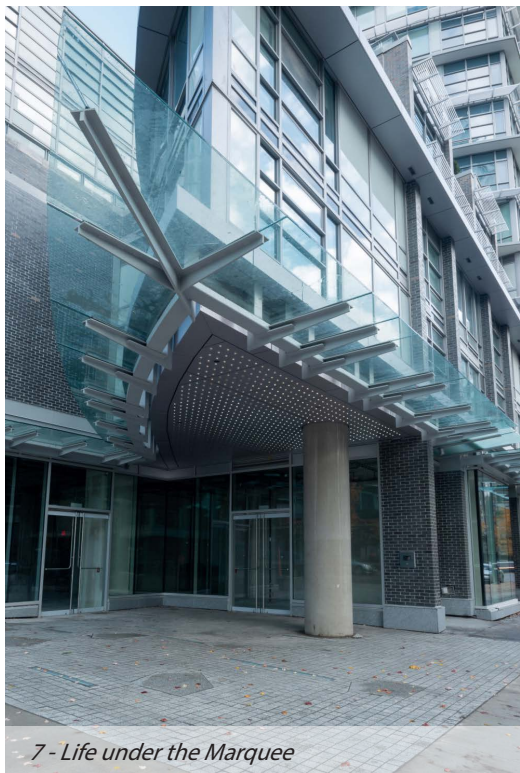
30 - Ten Thousand Faucets & Doorknobs



17 - Footnotes



9 - Wish you were here...



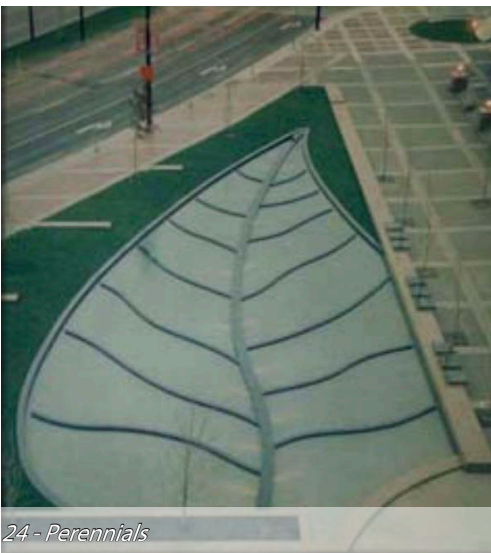
7 - Life under the Marquee



31 Haida Totem Pole



8 - Set Pieces



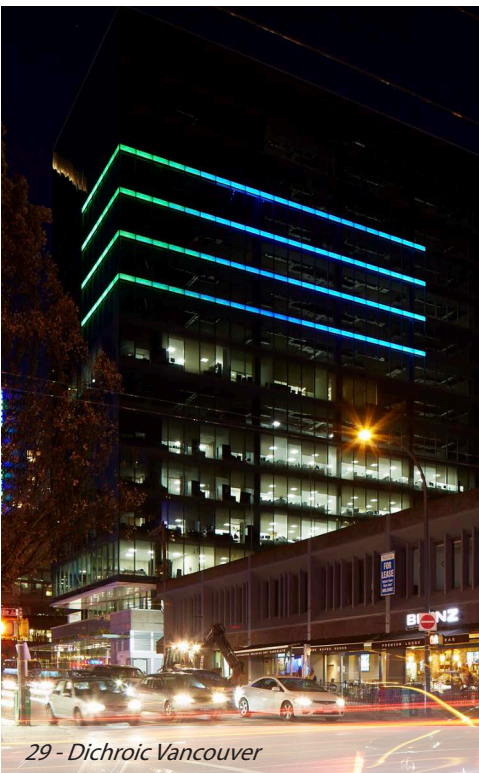
24 - Perennials



15 - Marking High Tide



PUBLIC ART CONTEXT



29 - Dichroic Vancouver



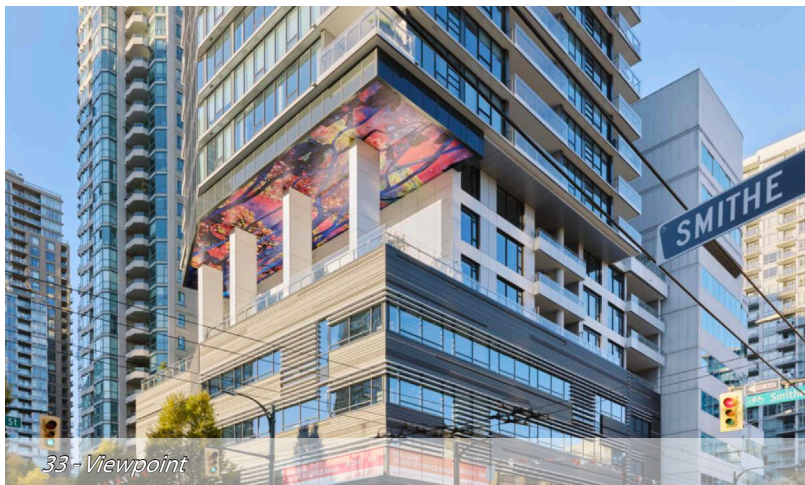
32 - Cadenza



33 - Viewpoint



3 - The Swimmer



33 - Viewpoint



11 - Khenko



# PUBLIC ART OPPORTUNITIES

## PUBLIC ART CRITERIA

The following criteria are being considered to guide the Artist for Public Art at the project:

- Artwork reflects a professional practice, demonstrates excellence, quality, and innovation;
- To cultivate a changing and distinctive cityscape and enrich the experience of public space and the built environment;
- Contributes to defining the new Beach District character;
- To be challenging, risk-taking, creative and innovative;
- To reflect or help define the distinct character and experience of neighborhoods and diverse communities;
- To stimulate civic discourse, re-examine narratives and imagine new futures through creative interventions;
- Has a consideration or relationship to the site and context;
- Provides maximum experience for pedestrians;
- Offers the public a free and unobstructed experience of the work, in areas providing the greatest opportunities for public interaction/interest;
- Design for outdoor condition, safety, durability and resistance to vandalism.

Public Art may be in any medium suitable to exterior conditions, with opportunities including but not limited to:

- Free standing sculpture or two-dimensional work;
- Spatial treatments of Public Space areas and/or building elements
- Video and LED artworks for designated screens;
- Artist designed architectural elements, i.e. exceptional landscape plantings, or interactions with the building;
- Exceptional site elements such as a pavement pattern, walls, gateways;
- Social-practice or environmentally based artworks; or
- Unique functional elements such as benches, water features, light standards or other open space and street-scape amenities.



*Bjarke Ingels concept rendering of the Beach District (under the bridge) plaza activation  
- This image is not meant to guide the direction of the artwork*

# PUBLIC ART OPPORTUNITIES

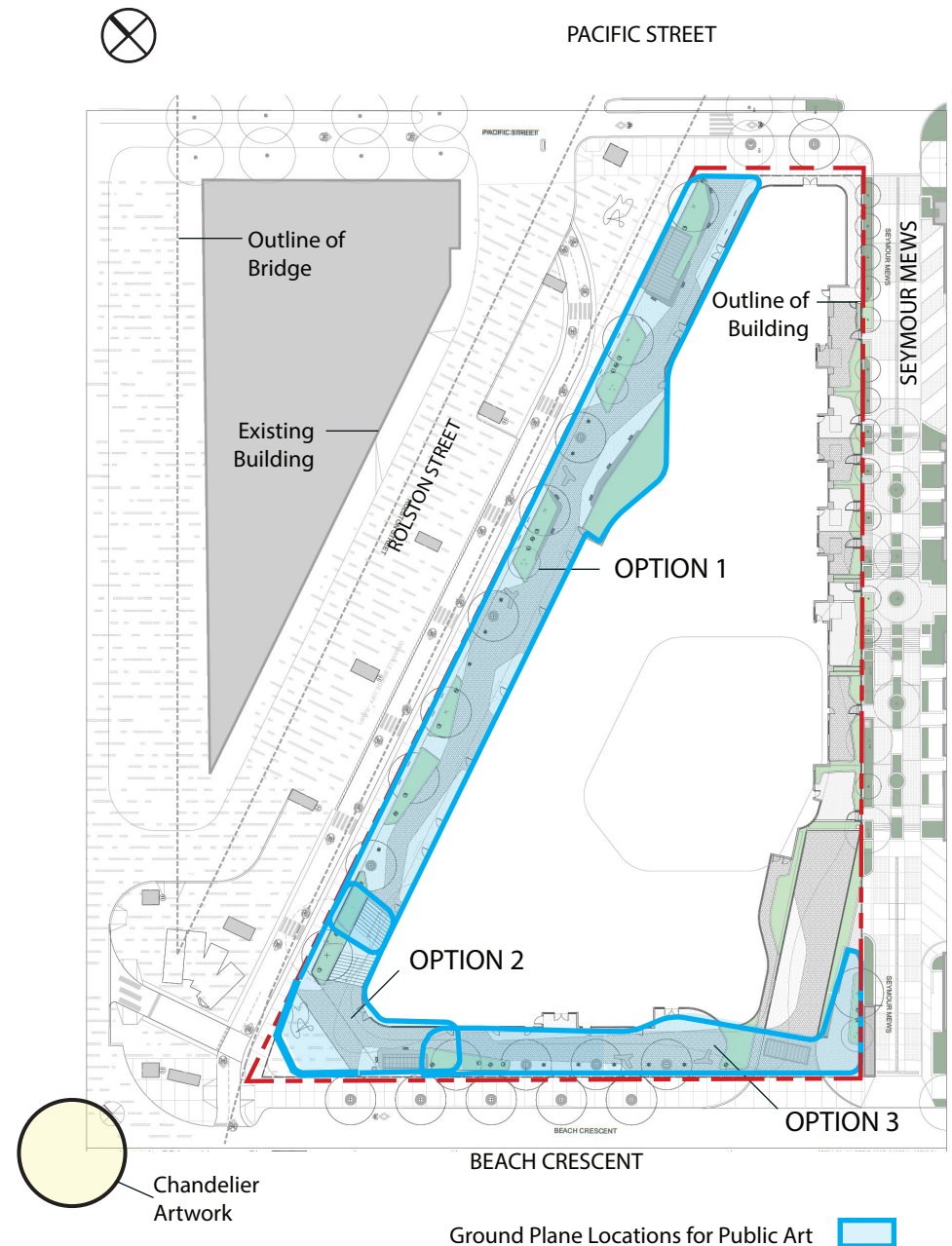
## LOCATIONS FOR PUBLIC ART

Options 1, 2 and 3 are all locations on private property and on slab. Option 1 largely interfaces with Rolston Street, in between the commercial retail frontage of the building and the bike lane along Rolston. In this area, on the linear pathway, there are a number of proposed trees, large planters, and site furnishings (benches and seating opportunities). At the corner of Rolston and Pacific, there is a plaza, that artwork could accentuate. The corner plaza location would be highly visible to motor vehicles passing along Pacific Street, cyclists using the bike lane, and people passing by along the pathway and sidewalk.

Artwork in the Option 2 location has potential to add to the plaza space at the corner of Rolston Street and Beach Crescent. This location could be considered a destination space due to this corner being a prominent entry to the building, a close walk from the seawall, and close to the commercial spaces nearby. Artwork at this location could compliment, contrast, or compete with the nearby 'Spinning Chandelier' artwork, and should be considered carefully.

Option 3 is located at the buildings residential entry, which features a large overhang which may be accentuated. Being along Beach Avenue, this location is highly viewable to motor vehicles passing by, and people walking to and from the seawall. Additionally in this area, there is a double row of trees on either side of the sidewalk, and a pathway along the building face.

Artwork could be a stand-alone artwork in one or multiple locations. Alternatively, artworks could be a larger spatial treatment that permeate around the building or on the architectural overhang of the commercial level. Artists should ultimately propose artworks in an area (or areas) that is most suitable and intriguing for their concept. Artwork may occupy as much or as little of the spaces identified.





# LOCATIONS FOR PUBLIC ART



*Option 1: Looking towards the frontage along Rolston Street*



## LOCATIONS FOR PUBLIC ART



*Option 1: Looking south towards the frontage from the corner of Rolston and Pacific Street*



## LOCATIONS FOR PUBLIC ART



*Option 2: Corner of Beach Crescent and Rolston Street*



## LOCATIONS FOR PUBLIC ART



*Option 3: Building main entry at the corner of Seymour Mews and Beach Crescent*



# PUBLIC ART PROCESS

## ARTIST SELECTION

The Artist selection process will be an Invited Artist Call. Those eligible to be considered must be practicing Artists whose work reflects a professional practice, demonstrates excellence, quality and innovation.



The Artist selection process will be as follows:

1. The Public Art Consultant assembles a Selection Panel in coordination with the Client and City of Vancouver.
2. Members of the Selection Panel each nominate 4 Artists/groups to be contacted for invitation to submit EOI's.
3. List of possible Artists/groups are created from EOI submissions using the Panel nominations.
4. The Selection Panel reviews long-list of EOI submissions and votes to short-list 3 Artists/groups, with a list of alternates.
5. The Public Art Consultant contacts and confirms short-listed artists, and alternates as needed. Artists are commissioned to develop concepts.
6. An orientation meeting is held for artist teams. This meeting provides opportunity for Artist teams to better understand the project and context. Key individuals from the project team such as Architect, and client are invited to attend.
7. The short listed Artists/Artist teams are given a minimum of 8 weeks to prepare concepts.
8. The short listed Artists/Artist teams present concepts to the Selection Panel.
9. Through a discussion/consensus process, the Selection Panel selects one Artist/group to be awarded the commission.
10. The Public Art Consultant contacts the selected Artist team and provides a standard contract and facilitates negotiations between the Artist and the Client.
11. Depending on how the Artists/Artist teams concept evolves after selection, the Artist may be required to present a revised concept proposal to the selection panel.

# PUBLIC ART PROCESS

## SELECTION PANEL

The Selection Panel, comprised of 5 individuals, will be responsible for ranking and selecting an Artist to be commissioned for developing art for the development. The first Panelist will be an owner's representative, the second will be the project Architect. The next three Panelists will be Art Professionals who have a knowledge of contemporary art practice and an understanding of issues surrounding art in the public realm. The Public Art Consultant, as well as other project designers will play an advisory role to the Panel. Panel members will have to commit to 2 meetings over a period of 3-6 months. The Selection Panel will be composed of the following members;

- Owner Representative: Jim Ralph (Pinnacle International)
- Project Architect: Kandice Kwok Lai (JYOM Architecture)
- Artist representatives:
- Aaron Nelson-Moody: Squamish Artist
- Holly Schmidt: Local Social Practice/Public Artist
- Samuel Roy-Bois: Public Artist

### ALTERNATES:

- James Harry: Public Artist
- Lyse Lemieux: Local Public Artist
- Nya Lewis Williams: Local Curator
- Vanessa Kwan: Site Specific Artist
- Jill Anholt: Local Public Artist
- Marie Khouri: Local Artist
- Cate Rimmer: Former Curator/Director of Libby Leshgold Gallery
- Julia Lamare: Acting Associate Curator, Contemporary Art Gallery
- Emmy Lee Wall: Director of Capture Photography Festival

## ARTIST CRITERIA

- Be professionally practicing and living in Canada
- Have demonstrated experience on several Public Art projects and/or have worked on projects of a similar scope and budget (\$200,000 budget minimum)
- \*One artist from the team must meet criteria above if applying as an artist team/group

## EXPRESSION OF INTEREST REQUIREMENTS

- EOI's accepted in digital format only
- Cover letter briefly outlining artistic approach to Public Art, site or Public Art opportunity (however the artist/group chooses). 250 words maximum
- Current CV
- Maximum 10 digital images (this may include video/audio clips) of past/ current work
- List of past/current works including title, medium, dimensions, budget and location
- Three references
- Contact information



# PUBLIC ART PROCESS

## COMPLETION & FINAL REPORT DOCUMENTATION

After completion of installation of the Artwork and transfer of ownership of the piece(s), the Public Art Consultant will prepare a final report documenting the process and provide graphics of the work as required by the City of Vancouver. All financial information accrued on the project will also be included. The following documentation must be filed with the City at the completion of the Public Art project:

- Completed documentation forms for Public Art Registry.
- An Artist statement, description of the work and its site, materials, scale and dimensions and other pertinent details.
- Biographical details of the Artist(s)
- 5-10 high resolution, professional digital photos, including credits to the photographer, to show the work in context and in detail to provide a comprehensive photographic record
- Other related materials as needed to reveal the artwork and/or Artist intentions (e.g. video clips, book works, signage etc.)
- A copy of the Artist's maintenance plan; including material specifications, the fabricators contract information, engineering schedules, and any other information required.



# SCHEDULE

## PRELIMINARY & DETAILED ART PLANS

### March 2022 - January 2023

- Public Art Consultant presents Preliminary Public Art Plan to City of Vancouver Public Art Committee.
- Public Art Consultant creates Detailed Public Art Plan with feedback from City of Vancouver Public Art Committee, corresponding with City of Vancouver staff as necessary.
- Public Art Consultant presents Detailed Public Art Plan to City of Vancouver Public Art Committee for approval.

## ARTIST SELECTION

### February 2023 - August 2023

- Selection Panel assembled / Public Art Call is initiated.
- Selection Panel reviews a long list of applications (refined by the Public Art Consultant).
- Selection Panel short lists 4 artist teams, who are commissioned to develop concepts for the site.
- Public Art Consultant contacts short listed Artist teams and arranges site orientation meeting and interviews with Artists, Selection Panel. Through a discussion/consensus process, the Selection Panel selects one Artist to be awarded the commission.

## CONCEPT DEVELOPMENT, FABRICATION & INSTALLATION

### December 2026 - Project Completion/Occupancy

- Through correspondence with the Client and Public Art Consultant, selected Artist signs contract to proceed with development of work.
- Artist design development. Depending on how much the artwork changes, the artist may need to present the concept to the selection panel for feedback.
- Artwork installation to be complete prior to building occupancy.
- Depending on remaining funds in the Public Art budget, public opening and art piece unveiling celebration will take place upon project completion.



# PUBLIC ART BUDGET

Total Public Art Allocation.....	\$687,475.00.00
Fees	
Public Art Consulting Fees .....	\$39,500.00
Artist Honorariums (3 x \$7,000).....	\$21,000.00
Jury Honorariums (3 x \$1,200).....	\$3,600.00
Plaque & Signage .....	\$6,500.00
Contingency .....	\$35,000.00
City Civic Program Contribution (10%) .....	<u>\$68,750.00</u>
Total Remaining Artwork Budget: .....	\$513,125.00

All funds shown in CAD.

- Total Public Art Allocation is directly based on FSR of development, which is subject to change as it goes through the Development Permit Process.
- Any contingencies, such as travel, engineering consultants etc, must be accounted for in the total artwork budget.

Should the project owner elect not to proceed in awarding the contract to the artist selected by the panel, the selection process would recommence at the project owners expense.

