



## PRIOR PLACE

456 Prior Street

## Detailed Public Art Plan

July 6, 2023

public.

Art Consulting

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## PROJECT DETAILS

### PROJECT ADDRESS:

450-496 Prior Street, 550 Malkin Ave and 1002 Station Street

### PUBLIC ART BUDGET:

\$957,429.00

## PROJECT TEAM

### PROJECT OWNER:

Prior Street Limited Partnership  
609 Granville Street, Suite 1630  
Vancouver, BC, V7Y 1C6  
Cameron Thorn, Vice President Development  
604.262.9800/ cthorn@stranddev.com

### PROJECT ARCHITECT:

Francl Architecture Inc.  
33 E 8th Ave, #202  
Vancouver, BC, V5T 1R5  
Alain Prince  
604.688.3252 / aprince@franclarchitecture.com

### PROJECT LANDSCAPE ARCHITECT:

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2686 East 6th Avenue  
Vancouver, BC, V5M 1R3  
Daryl Tyacke  
604.683.1456 / daryl@etala.ca

### PUBLIC ART CONSULTANT:

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



CONTEXT MAP



view of the site looking southeast



view of the site looking southwest



## PROJECT DESCRIPTION



Rendering of Prior Place looking southeast from Prior Street with the new St. Pauls Health Hub in the background





Rendering of Prior Place birds eye view of Courtyard Mews North Plaza

## LOCATION

The highly accessible site is positioned at a dynamic nexus within the city which is undergoing significant transformation. Prior Place is comprised of three separate parcels, 456 Prior Street, 496 Prior Street and a portion of 1002 Station Street and is approximately 2 acres in size after land dedications. This strategically important gateway site is situated in the northwest corner of the False Creek Flats Plan, directly adjacent to the new St. Paul's Health Campus in an area referred to as the "Health Hub". The \$2.175 billion St. Paul's Hospital, and the Health Campus will become one of the most transformative and impactful healthcare centres in the Province. The 24/7 schedule and scale of the hospital, particularly the core hospital, emergency department, research facilities and amenities, directly adjacent to this site, will result in this area becoming a constant hub of activity and human interaction with significant demand for a range of critical infrastructure to support the complex operations of the hospital. The site is also in close proximity to: Emily Carr University and the evolving Great Northern Way redevelopment, Historic Chinatown, Strathcona and False Creek.

This proposed development is unique in that it features pedestrian, bicycle and vehicular and boulevard frontages on all four sides of the site and is effectively a whole block redevelopment. The site is situated between the Prior-Venables collector to the North; the extension of Dunlevy to the West; Malkin Avenue to the East and, the new Road A that will provide access to the new St-Paul Hospital Emergency Department.

## PROJECT DETAILS

The mixed-use project is uniquely positioned it to serve the hospital and the surrounding community and includes:

- 303 units of secured market rental housing
- Over 28,000 square feet of retail space
- Approximately 230,000 square feet of medical office space
- A 6,500 square foot cultural amenity with ownership transferred to the upon projection completion
- A 22,000 square foot pedestrian friendly courtyard mews featuring shops, services and gathering spaces visually connecting Strathcona with Trillium Park and the Health Campus
- Indoor and outdoor amenity at level 6 of the project for residents
- Key land dedications critical to enable the construction of the road network serving the new hospital
- Numerous off-site improvements including new bicycle lanes, sidewalks and intersection upgrades

## LANDSCAPE

The massing form ensures the building meaningfully engages with all four street frontages, with facades constructed of high-quality materials, thoughtfully detailed, and articulated, and at a pedestrian friendly scale. The central courtyard mews and the resulting two retail frontages that it creates effectively results in six active frontages at the ground plane. The rarity of a site with such extensive retail, office and cultural frontages creates an even greater obligation to make the pedestrian experience a paramount design consideration.

The ground floor has been setback from the podium levels above to create an inviting linear alcove with wood-tone soffits and warm downlighting that provides near continuous weather protection and access to the ground level retail, cultural and office spaces at this centrally located site.

The ground floor will cater to a multitude of users, including restaurants, retail, urban farming, cultural amenity, specialty medical, and a potential grocer. The layout has yet to be confirmed, but the proposed layout is as follows.

The prominent northwest and northeast corners are proposed as restaurant space while the opportunity also remains for a local serving grocery store at one of these locations. Two additional restaurants are proposed for the southwest and southeast with opportunities for outdoor dining common to all four restaurants. The 6,500 square foot cultural amenity has been sited to provide active frontages on Malkin Avenue and within the courtyard. Smaller format retail spaces are proposed along Dunlevy Avenue, Prior Street and Malkin Avenue with medical office space fronting Malkin Avenue and Road A, directly across from the new hospital.

The courtyard space will serve a multitude of uses, including office lobbies for both buildings, urban farming, cultural amenity, retail and restaurant users.

The asymmetrical design of the courtyard, coupled with an off-set, perpendicular mews connecting the health campus with Strathcona, will provide vital pedestrian connectivity while allowing for more quiet, intimate outdoor areas that are suitable for grabbing a bite with friends, visiting a coffee shop for coffee and some emails, or enjoying a moment of quiet reflection.



DESIGN AND MATERIALITY

This mixed use development is comprised of two residential towers atop a five-storey retail and office podium bisected by a diagonal courtyard mews.

The 5-storey, 68 foot high, podium presents a modest height and massing to create an appropriate transition between the Strathcona neighbourhood to the north and the large plate, institutional massing of St. Paul’s Hospital to the south. The form and massing of this project will play an important role in architecturally merging the lower-scale character of Strathcona with the much larger scale of the health campus.

The entire roof of the podium will be landscaped as an amenity space, with access for both office and residential tenants. The landscaped roof will provide opportunities for extensive green roofs, urban agriculture, children’s play spaces, as well as other fitness or recreational activities.

The ground plan of the site is bisected by a diagonal courtyard mews through the site, aligning with, and providing visual connections for pedestrians through the site, from Strathcona to Trillium Park.

The ground floor, which is predominantly retail, has been set back 10 feet from the office levels above. This setback allows for wood-tone soffits above the retail spaces that add a warm textured materiality at the pedestrian level that is further complemented by grey toned brick along the ground floor frontages and, at other prominent elevations of the project. In addition to creating an inviting retail frontage, the setback of the ground floor along with near continuous metal and glass canopies will provide rain protection around the entire perimeter of the site. The ground floor of the building is set back 5.0m from all property line on all sides and the addition of the bike lanes and generous sidewalks and boulevard trees around the site will enhance the pedestrian experience.

The extensive use of glass spandrel panel between the floors of the podium as depicted in the rezoning application drawings has now been replaced with warm-toned grey terracotta cladding in a horizontal pattern. Along the east

and west facades of the podium vertical wood-tone sunshades have been introduced to provide additional texture and warmth to the elevations and to reduce solar gain into the office spaces.

In both colour tone and materiality, the exterior cladding materials as proposed have been carefully selected to compliment and respond to the Strathcona neighbourhood and the industrial heritage of the area.

The proposed building form provides a complimentary, scaled down massing, adjacent to St. Paul’s hospital. The broadly spaced placement of the two mid-rise rental buildings, separated by an expanse of landscaped green open space, provides a long and restful view for hospital patients and staff and creates permeability between the sites, including framed views for users of the subject property and its adjacencies.



# CULTURAL SPACE

In recognition of the vibrant cultural history of the neighbourhood, a 6,500 square foot cultural amenity space will be integrated into the podium and form a key element of the courtyard experience. The space has been configured to provide direct access to the courtyard, adding animation and activity to this public realm and increasing public awareness of artists and their work. The cultural amenity will also benefit from exposure to the active pedestrian sidewalk and bicycle lane along Malkin Avenue and a large plaza space between the storefront façade and the sidewalk. The layout of interior space around the cultural amenity has been configured to provide easy access to service elevators connected to the parkade and loading spaces.

The completed space will be fully fit and finished light industrial artist production space for Artist Studio Class B use. The cultural amenity space fulfills a key direction in Making Space for Arts and Culture. The cultural amenity will also advance the False Creek Flats Plan goals of increased art and cultural space. Ownership of the cultural amenity space will be transferred to the city as an air space parcel and delivered turnkey to the city upon completion of construction



Site Plan showing location of cultural amenity space shaded in pink

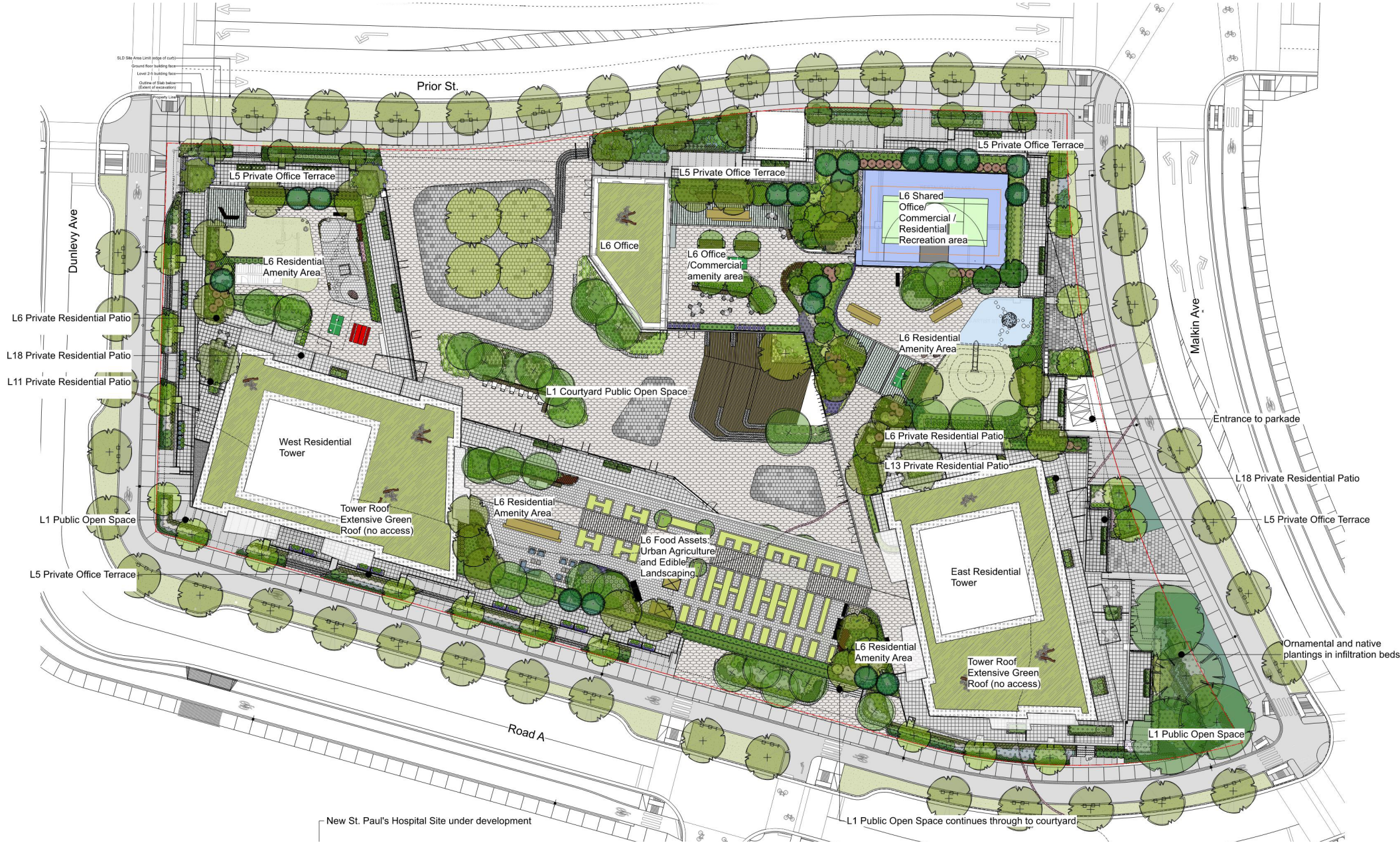


public.





LANDSCAPE PLAN





## COMMUNITY CONTEXT

### HOST NATIONS

The City of Vancouver and this development are located on the traditional and unceded homelands of the x<sup>w</sup>məθk<sup>w</sup>əyə (Musqueam), Skwxwú 7 mesh (Squamish), and səliłwətał (Tsleil-Waututh speaking people. The original people of the land which we are now based. We acknowledge the many First Nations peoples who continue to live and work in this region today. Each of these Nations have diverse histories which can be accessed at the links below:

- [www.musqueam.bc.ca](http://www.musqueam.bc.ca)
- [www.squamish.net](http://www.squamish.net)
- [www.twnation.ca](http://www.twnation.ca)

This project sits at the intersection of historically significant areas including Strathcona, Hogan's Alley, and Chinatown; being cognizant of these vibrant histories will help provide a strong foundation and important context for public art installation in the area that is sensitive to site.



Shoreline of False Creek Flats Circa 1904. City of Vancouver Archives



## HOGAN'S ALLEY

Hogan's Alley was the unofficial name for Park Lane in Strathcona; this alley ran between Union and Prior Streets from Main Street to Jackson Avenue and was historically home to much of Vancouver's Black population as well as Italian, Chinese, Japanese, Jewish and Indigenous residents during the first six decades of the 20th century. The area was home to Black businesses including Vie's Chicken and Steak House on Union Street and Pullman Porters' Club on Main street, Vancouver's only Black Church, the African Methodist Episcopal Fountain Chapel, as well as being an area with vibrant nightlife. This neighbourhood was a culturally significant area until circa 1970 when Hogan's Alley was destroyed by the construction of the Georgia Viaduct project displaced this diverse immigrant community therein.

Images clockwise l to r: Isma Wood stands outside of Vie's Chicken and Steaks, The remaining portion of Hogan's Alley, looking west from Jackson Avenue in 2008. The Fountain Chapel on the left was the only black church in Vancouver, and a core institution for the city's black community, Protesters attack Mayor Campbell's limo at the opening of the Georgia Viaduct on Jan. 9, 1972, Hogan's Alley, Vancouver 1937, Vancouver Sun





## CHINATOWN

Vancouver's Chinatown is the largest in Canada and one of the largest historic Chinatowns in North America. Between 1886 and 1920 the first wave of Chinese immigrants settled around Carrall Street and Dupont (now Pender) Streets. By 1890, more than 1000 Chinese residents lived in the area. In the 1890s, one of the first cultural institutions in the area - the first of three Chinese opera theatres was built in the region.

By 1900, Chinatown consisted of the four square blocks closed by Canton Alley (on the west), Hastings Street (on the north), Keefer Street (on the south), and Main Street (on the east, named Westminster Avenue at the time), with Pender Street (then called Dupont) as the main commercial district. Vancouver's Red Light district was present in the area and the related issues and discrimination eventually resulted in a destructive riot in 1907 causing significant damage to Chinatown businesses. 2000 Chinese residents were also displaced from their homes and property damage in the area was estimated at \$15,000.

In 1971, the Chinatown was designated by the province as a historic area and in 1979, the Chinatown Historic Area Planning Committee funded improvements to the streetscape adding various culturally inspired design elements to emphasize the area as a tourist destination. The neighbourhood shifted from a central business district to playing an important cultural role. The reinvigoration of Chinatown continued in the later part of the 20th century with relaxing of zoning laws to allow for a wider range of uses, the addition in the mid-1990s of a large parkade, shopping mall and Canada's largest Chinese restaurant.



Men assembled outside Y. Kee tailoring and laundry business, located in building at Pender and Carrall Streets circa 1936, J.S. Matthews Collection, City of Vancouver Archives



Chinatown saw new growth with the International Village which was built in 1998 next to Stadium-Chinatown SkyTrain station, anchored by Cineplex Odeon International Village Cinemas and Rexall Drugstores.

In recent years, the cultural heritage of the region is being celebrated with the creation of the Chinatown Storytelling Centre which opened in 2020. This purpose-built cultural space celebrates stories of the Chinese Canadian experience told through the lens of Vancouver’s Chinatown.



Images clockwise l to r: Cantonese opera performance in Vancouver’s Chinatown circa 1930s. Courtesy of Vancouver City Archives, Dr. Sun Yat-Sen Classical Chinese Garden, Light Up Chinatown Festival September 2022, Chinatown Vancouver, Chinatown Millennium Gate, Paul Yee, Chinatown, 1979.





## STRATHCONA

Strathcona is Vancouver's oldest residential neighbourhood which grew around the Hastings Mill and expanded south towards the Burrard Inlet. It's particularly notable for its diverse population including people of Chinese, Vietnamese and European ancestry. It's also home to art galleries and artist studios, family-owned and other small businesses. The area was settled in the years between the city's founding in 1886 and 1920, largely in response to Vancouver being a railway terminus. Originally coined the East End, the neighbourhood adopted the name Strathcona in the 1960s.

In 1968, the community received \$5 million from the municipal, provincial and federal governments towards community rehabilitation including homes, street and sidewalk repairs and the creation of green spaces.

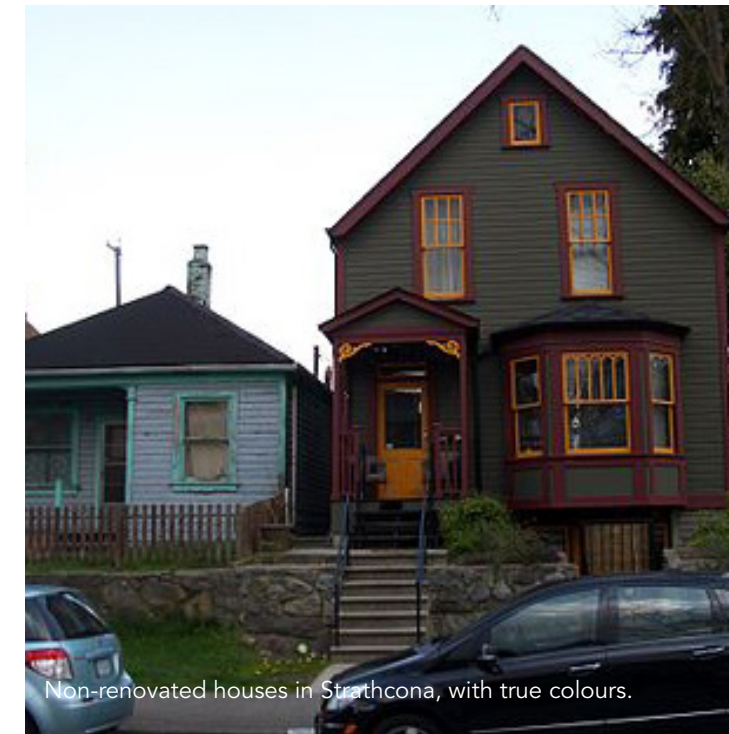
Strathcona has one of the largest concentrations of 19th and early 20th century structures in the city. In 1986, two blocks south of Prior Street, in the area enclosed by Pender and Prior Streets, Campbell and Jackson Avenues, was recognized by the City of Vancouver Heritage Inventory to celebrate its special mix of building styles including modest vernacular houses to larger Queen Anne style houses.



Houses in Strathcona



Wilder Snail neighbourhood grocer near Maclean Park



Non-renovated houses in Strathcona, with true colours.



## PUBLIC REALM

Situated at the northern edge of the False Creek Flats area, Prior Place will form a key component in the next phase of growth in this area. Bordered by Prior Street, Malkin Avenue and Dunlevy Avenue and the new Road A, this dynamic site will contribute to the vibrancy and activity of the area featuring significant open public space which acts as a gateway between the new St. Paul's Health Hub and the Strathcona neighbourhood, encouraging pedestrian connectivity throughout.

The site is well served by transit and is situated next to several key public transit nodes making public transit an attractive, long-term option. The Main Street-Science World Sky Train station is 800 m from the site, a bus route runs along Prior Street joining multiple routes nearby. The Broadway Subway Project, will see a new station added, connecting the site to the Millennium Line and further enhancing accessibility to the area and decreasing reliance on vehicle use. Additionally, the site is adjacent to the Pacific Central Station, which connects to several train and inter-city and cross-border bus routes linking the site more broadly to a wider public.

The False Creek Flats Plan approved in 2017 and updated in 2023, includes a strategic transportation and open space plan including an interconnected walking and cycling routes called "Walk The Line" which references the historic shoreline and will facilitate connection between the established amenity hubs, notably the New St. Paul's Hospital and Health Campus and the Emily Carr Campus.



Cyclist in False Creek Flats

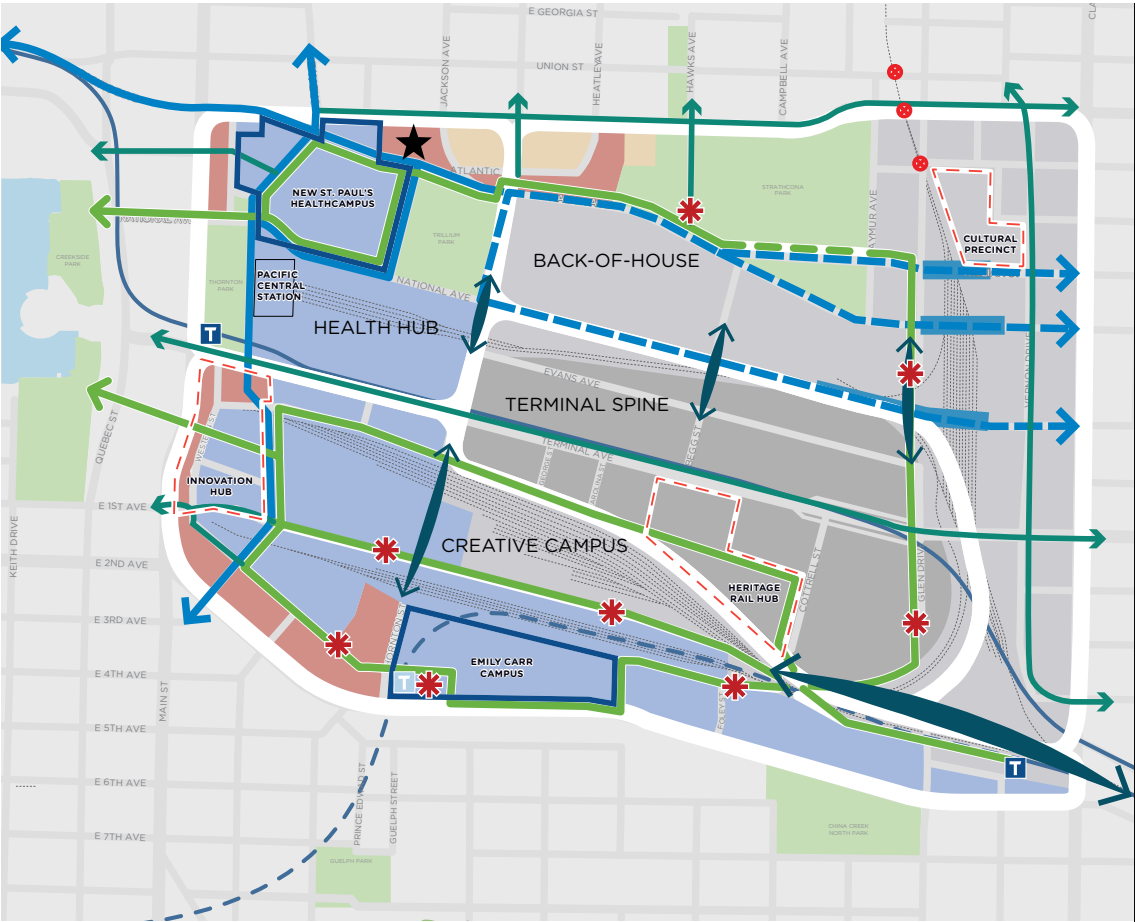


This route may also serve as a connector for a future public artworks in the area including the wellness walk at St. Paul's Hospital Campus which includes a 3.9 million dollar investment in public art as well as potential future opportunities at Emily Carr Campus and nearby parks and public spaces including Trillium Park, Strathcona Park, Maclean Park and Creekside Park.

The long-term vision for the area states, "A thriving, flexible and diverse economic zone in our city and a key driver of our local economy, the Flats provides employment and entrepreneurial opportunities. Fueled by innovation, creativity, and production this landscape supports both an intensified role in the innovation economy as well as a continued place for the "back-of-house" industrial functions so essential to a sustainable and complete city."



View of the New St. Paul's Health Campus looking North East



#### FALSE CREEK FLATS STRUCTURE PLAN

##### LEGEND

- East-West arterial overpass 3 options TBD
- New street linkages
- T Existing Transit station/skytrain line
- T Future transit station/skytrain line
- Street closure at rail crossing
- ↔ New walking/ cycling bridges
- Walk the Line
- Route TBD in consultation with the Park Board
- Proposed walking/cycling routes
- Amenity node
- Institutional anchors
- \* Public node
- Residential
- Mixed use with residential

##### Employment Areas

- Innovation, Technology, Creative, Research, Industrial
- Industrial, Production, Distribution, Service, Art
- Industrial, Commercial, Creative Manufacturing

★ Strand Prior Place

Structure Plan from the False Creek Flats Area Plan (2017 updated 2023)



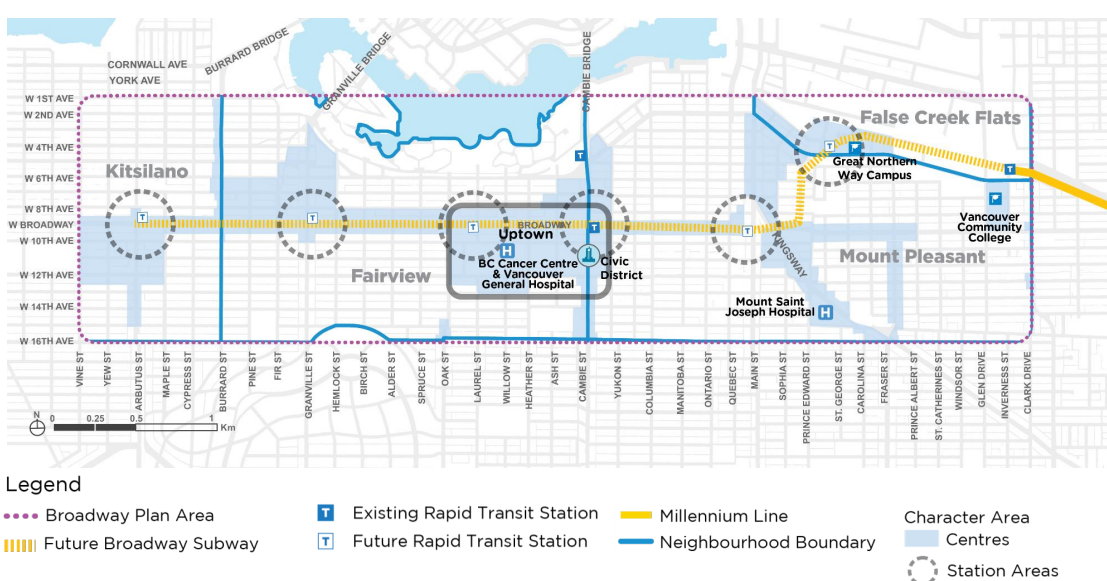
Prior Place is well positioned to further these goals, providing dynamic and flexible spaces for amenities and services which will offer support and provide potential for synergies with lab/office tenants and anchor amenity hubs and contribute to a thriving ecosystem of innovation, creativity and community.

The Broadway Plan passed by Council in June 2022, which includes part of the False Creek Flats Area, provides additional context and framework to guide growth in the Broadway neighbourhoods.

The Broadway Plan specifically prioritizes a “Cultural Ribbon” that spans The Creative District. According to The Broadway Plan, The Creative District is defined as the area between Main Street and Clark Drive, and is anchored by post-secondary institutions: Emily Carr University of Art and Design (ECUAD), the Centre for Digital Media (CDM), and Vancouver Community College (VCC).

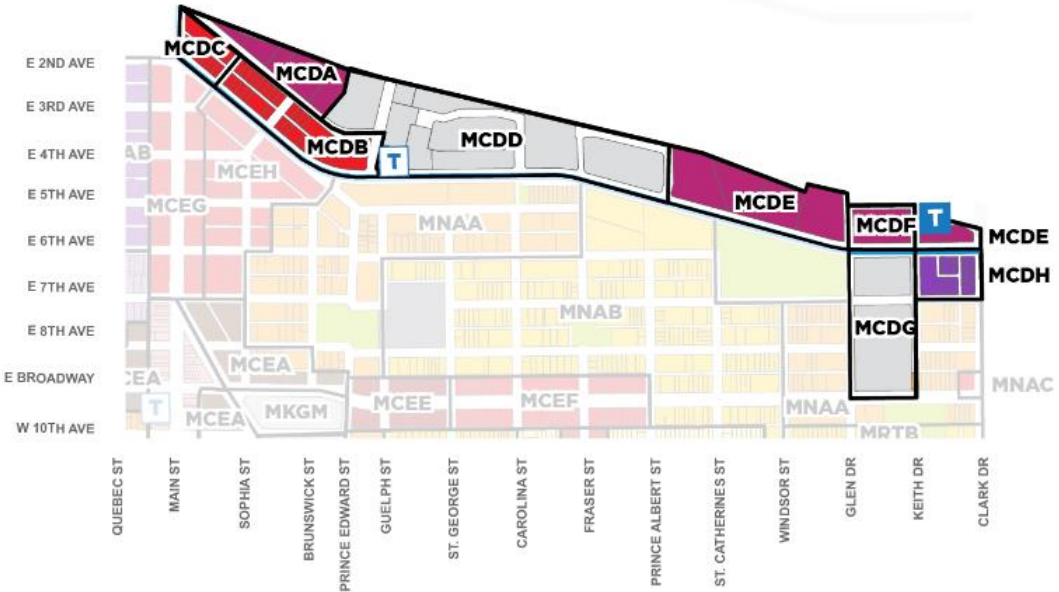
Prior to colonization, this area was known as Skwácháys to the Squamish Nation, housing an estuary that was home to sturgeon, oolichan, flounder, salmon, crab, mussels, and clams. The area was also the site of a water spring that held deep spiritual connection and Indigenous knowledge.

Building on the concept of “Walk The Line” which encourages a walk centric vision for the area, the “Cultural Ribbon” walkway will form a link from East Vancouver towards False Creek, highlighting Coast Salish knowledge and culture through elements such as art, signage, public realm/landscape design and architecture.



above: Broadway Plan 2022 map showing the new station areas (page 38)

below: Broadway Plan 2022 map showing The Creative District (page 261)





## 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 Prior Place seeks to exemplify these values, integrating seamlessly into the wider public art context of the False Creek Flats area and wider Vancouver community. Some existing examples include of public art in the region include:

Images clockwise l to r: Peter Gazendam, *A Long Conversation (For Oona)*, 2017, Alex Morrison, *A New Light in Town*, 2010, Ken Lum, *A Tale of Two Children: A Work for Strathcona*, 2005, Richard Prince, *Roller*, 2004.







Images clockwise l to r: Erica Stocking, *All My Favourite People* 2017, Greg Snider, *A Project For Public Works*, 2004, Howard Ursuliak, *Park*, 2008, Beth Alber, *Marker of Change*, 1997



Perhaps the most significant public art that Prior Place will be in dialogue with are the projects that will be situated on the new St. Paul's Hospital campus directly adjacent to the development. This development offers an opportunity for public art to sit at the intersection of health, wellness, Indigenous art and culture, community transformation, sustainability and resiliency. Acknowledging that the hospital is located on host nations territory, several of the public art opportunities are dedicated to artwork by Indigenous artists. Themes that may be explored across several sites that have been identified as possible public art locations at the new hospital include:

- Art & Healing
- Spirituality
- Reconciliation
- Indigenous History & Culture
- 'Beaver' Art
- Ecology
- Sustainability
- Climate Change
- Traditional Forms of Medicine
- Wellness
- Research, Education & Learning
- History of St. Paul's Hospital
- Diversity, Inclusivity & Accessibility

Further information about public art at St. Paul's Hospital can be referenced here in the Detailed Public Art Plan: <https://vancouver.ca/docs/council/part1dpap.PDF>



# PUBLIC ART OPPORTUNITY

After considering various public art locations in discussion with the Strand team, Franc Architecture, ETA Landscape Architecture and The City of Vancouver, three public art sites have been identified within The Central Courtyard Mews. All sites respond to the public realm, thoughtfully considering the surrounding area, architecture, pedestrian and vehicular traffic and offering the greatest opportunity for public engagement, accessibility and visibility.

The Central Courtyard Mews is a dynamic platform to inspire a diverse public audience and presents the opportunity to realise a landmark destination for public art. Positioned as the central pedestrian gateway through the development. The diagonal thoroughfare connects the Strathcona Neighborhood to Trillium Park and The Health Campus ranging from 53 to 78 feet in width between the buildings. The publicly accessible Mews will be activated by a range of retail services including restaurants and coffee shops with patio spaces, a cultural amenity space, landscaping and seating benches providing spaces both for quiet reflection and larger gatherings that will drive interest to the courtyard during the day and evening.

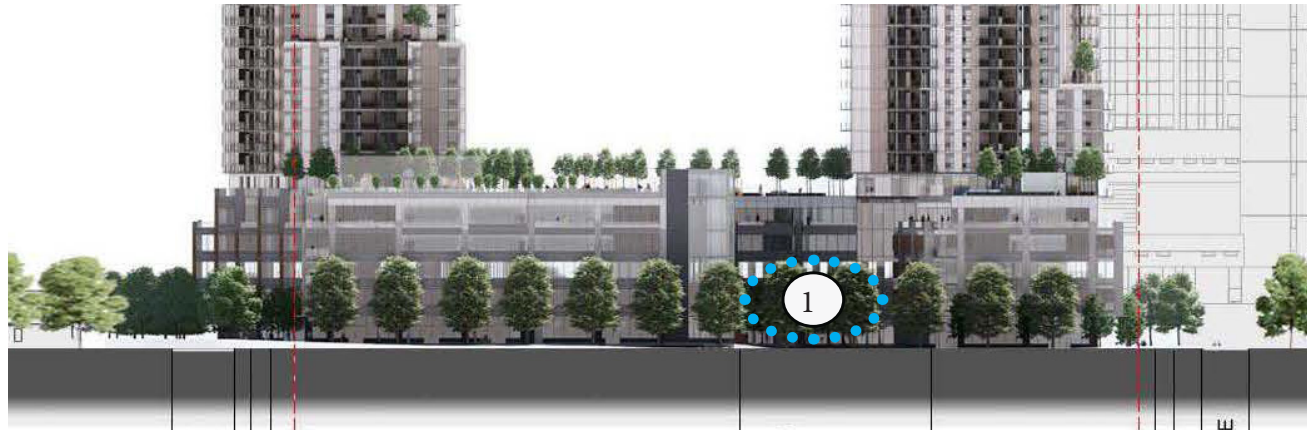
Additionally, these sites may be part of a larger pedestrian experience in connection with the public artwork sited within The Wellness Walk which encircles the new St. Paul's Hospital and Health Campus.

An artist may consider one or multiple sites. Ensuring public safety and creating a work requiring minimal conservation intervention will also be critical considerations for the artist.



Landscape Plan showing approximate location of Public Art Sites 1, 2 and 3





Rendering of Prior Place with shading showing approximate location of Public Art Site 1



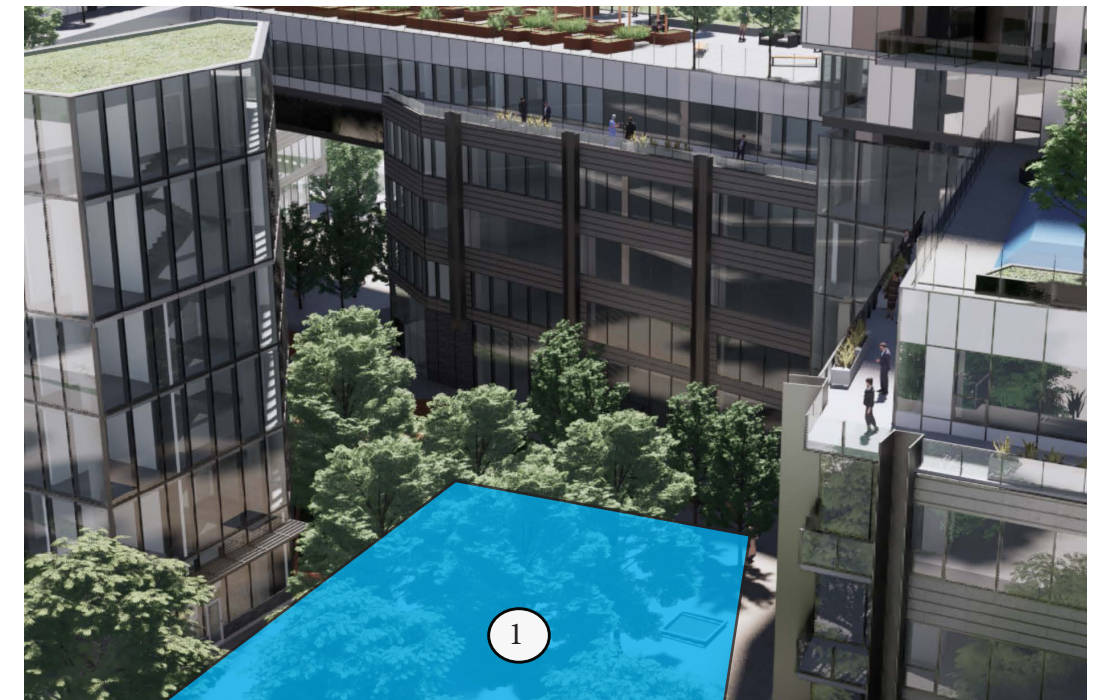
Landscape Plan showing approximate location of Public Art Site 1

**Site 1: Central Courtyard Mews North Plaza:** The primary location for public art has been identified as the North Plaza fronting Prior Street.

Located at the urban edge of the development, the Plaza provides an expansive area for a landmark sculpture or series of related artworks with a wide range of possibilities in approach, media, and form. An artist may also consider an integrated approach with the landscape and hardscape design.

The trees shown in the courtyard can be adjusted or relocated to accommodate public art. The selected artist will have opportunity to work closely with the design team to ensure the artwork properly featured.

The North Plaza and entrance to the Courtyard Mews has been chosen as the primary location as it offers the widest sight lines into the public mews and is envisioned to facilitate social connectivity drawing people into the site.



Rendering of Prior Place with shading showing approximate location of Public Art Site 1





Rendering of Prior Place with shading showing approximate location of Public Art Site 2

**Site 2: Mid Courtyard :** In order to provide the utmost flexibility for artists or artist teams, a secondary opportunity, Site 2, has been identified in the mid-courtyard

Site 2 is seen as an extension of Site 1 and is envisioned as an expanded site for an artist or artist team who maybe considering a series of related artworks placed throughout the courtyard however an artist or artist team may decide to use one or both sites. The intention is to keep the opportunity as open as possible for artists and artist teams.

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





Rendering of Prior Place with shading showing approximate location of Public Art Site 2

**Site 3: South Plaza Soffit :** The high-profile soffit on the underside of the overpass at the south end of the Courtyard Mews fronting Road A, provides an expansive surface for an artist to consider a site-specific integrated artwork with a wide range of possibilities in approach, media, and form.

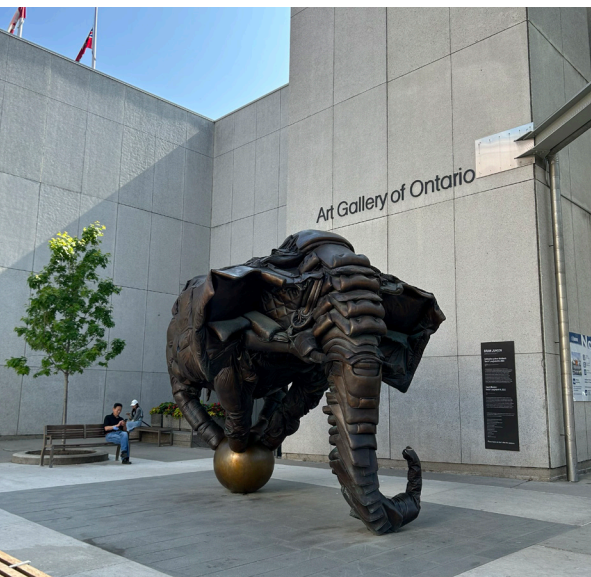
Located at a gateway location to the site this public art opportunity may offer wayfinding and placemaking with high visibility for a diverse array of audiences who may visit the site.



Rendering of Prior Place with shading showing approximate location of Public Art Site 3



## PRECEDENT IMAGES



Images clockwise l to r: Daniel Gordon, *Blue Poppies*, 2021 - 2022, Rose Kennedy Greenway, Boston, MA, Douglas Coupland, *Four Seasons*, 2014, North York, Yayoi Kusama, *Pumpkin*, 2008, Harbour Arts Sculpture Park Hong Kong, Michael Lin, *Mariposa B1-09*, installation view, Museo Jumex, 2020, Brian Jungan, *Couch Monster: Sadžë yaaghehch'ill*, 2022, Art Gallery of Ontario, Toronto, Claudia Comte, *The Italian Bunnies*, 2016, New York, NY

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



## PRECEDENT IMAGES



Images clockwise l to r: Pipilotti Rist, *Sofitel Vienna*, 2017, James Turrell, *Twilight Epiphany Skyspace*, 2012, Rice University Campus, Houston TX, Ben Reeves, *Viewpoint*, 2020, 885 Cambie Street, Nike Savvas, *In Rainbows*, 2013, Perth Airport, Song Dong, *I Don't Know the Mandate of Heaven*, 2017, Shanghai China, Elizabeth McIntosh, *Fingerpaint*, 2018, 1398 Richards Street, Vancouver.

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	\$718,000.00
Artist Concept Proposal Honoraria (\$6,500 x 4)	\$26,000.00
Community Advisory (\$500 x 5)	\$2,500.00
Selection Panel Honoraria (\$1,200 x 3)	\$3,600.00
Public Art Consultant	\$96,935.00
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
Developers Contingency	\$9,151.10
10% Civic Contribution	\$95,742.90
<b>Total Public Art Budget</b>	<b>\$957,429.00</b>

## 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.

All cost savings or unused funds remaining from the administration portion of the budget will be put towards the artwork.



# 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 engage that will inform the public art process. The community advisory would include a representative from an under represented 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 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 ensure the local art community is engaged, we would ensure at least one artist from the Eastside be included on the Longlist for artist selection.

This ensures the Selection Panel has the opportunity to consider an artist local to the the area in their decision-making process.

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 members of the group before they being their proposals to offer them the opportunity to ask questions and listen to community perspectives. Finally, we would offer the selected artist a community member to continue to liaise with through the public art process, as needed, so the artist might continue to seek counsel as they realize their project.

## PROPOSED COMMUNITY ADVISORS MAY INCLUDE:

Dempsey Bob, Artist  
Becky Bair, Artist  
Andrew Dadson, Artist  
Steven Dragoon, Director, Canton-Sardine  
Udokam Iroegbu, Director Special Projects, Hogan’s Alley Society  
Melissa Lee, Executive Director, Chinese Canadian Museum  
Carol Lee, Founder, Chinatown Storytelling Centre  
John Mackie, Writer  
Debra Sparrow, Artist, Musqueam  
James Harry, Artist, Squamish Nation

Advisors will be paid an honorarium.

# ARTIST SELECTION PROCESS

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

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

## SELECTION COMMITTEE COMPOSITION

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

Potential candidates include:

Zoe Chan, Curator, Richmond Art Gallery

Lucien Durey, Artist

Diana Freundl, Chief Curator & Associate Director, Vancouver Art Gallery

Kate Galicz, Arts Professional, Director of Development, Arts Umbrella

Matthew Hyland, Executive Director, Contemporary Art Gallery

Jenn Jackson, Director, Or Gallery

Kiriko Watanabe, Gail and Stephen A. Jarislowsky Curator Curator, Audain Art Museum

Stephen Waddell, Artist

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

## STAGE ONE

The Selection Committee will be oriented to the project, the neighbourhood and the public art opportunity. With the opportunity for community and selection panel input, Public Art Consulting will curate a long list of 8 – 10 suitable artists or artist teams for consideration which will include a minimum of one artist from the Eastside. From this list, the Selection Committee will determine a short list of 4 artists to each present detailed written Public Art Proposal.

## STAGE TWO

The Shortlisted Artists will be oriented to the project, the neighbourhood and the public art opportunity. Shortlisted artists will be invited to develop a Public Art Concept Proposal and will be paid an honorarium for their work as laid out in the Public Art Budget. During the artist orientation process, Shortlisted Artists will have the opportunity to hear from community advisors 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 reserve the right not to award the commission.

FINAL SELECTION CRITERIA

- Responsiveness to the site, architecture and building
- Consideration of the socio-political and historical context of the work
- Feasibility in realizing the project in relation to the budget, timeline, execution and past evidence of ability to execute complex projects
- Conceptual rigour
- Close alignment between concept and the physical manifestation of the vision driving the work
- Minimal safety and maintenance concerns
- Originality and innovation

TIMELINE

Rezoning Application	March 2021
Rezoning Enactment	Fall 2023
DP Issuance	Late 2023/Early 2024
Construction Start	January 2024
Occupancy	March 2027
Public Art Checklist	April 2023
Preliminary Public Art Plan Presentation	May 15, 2023
Detailed Public Art Plan Presentation	July 17, 2023
Artist Longlist Finalized	September 2023
Selection Panel Meeting #1	October 2023
Shorlisted Artist Invitations	October 2023
Artist Orientation Meeting	October 2023
Artist Concept Presentations	January 2024
Final Artist Selection/Contract	February 2024
Artwork Installation	February 2027

\* Dates are best estimates targets and are subject to change