



Paul Y. Construction (B.C.) Ltd.

848 SEYMOUR

Detailed Public Art Plan

April 15, 2024

public.
Art Consulting

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PROJECT DETAILS

CIVIC ADDRESS:

848 Seymour Street

LEGAL DESCRIPTION:

Lot 7 to 9 Block 64 Plan VAP210 District Lot 541 New Westminster
Lot 10 Block 64 Plan VAP210 District Lot 541 New Westminster
Subsidiary Lot 11 N HLF

PUBLIC ART BUDGET:

\$476,614.00

PROJECT TEAM

PROJECT OWNER:

Paul Y. Construction (B.C.) LTD.
750 W Pender St #806,
Vancouver, BC V6C 2T8

DEVELOPER:

Forme Development
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Vancouver, BC V6C 2T8
Emilio Donnadieu
(604) 355 4491/ emilio@formeddevelopment.com

PROJECT ARCHITECT:

Perkins & Will Architects
1220 Homer St, Vancouver, BC V6B 2Y5
Aaron Knorr
(604) 684.5446/ aaron.knorr@perkinswill.com

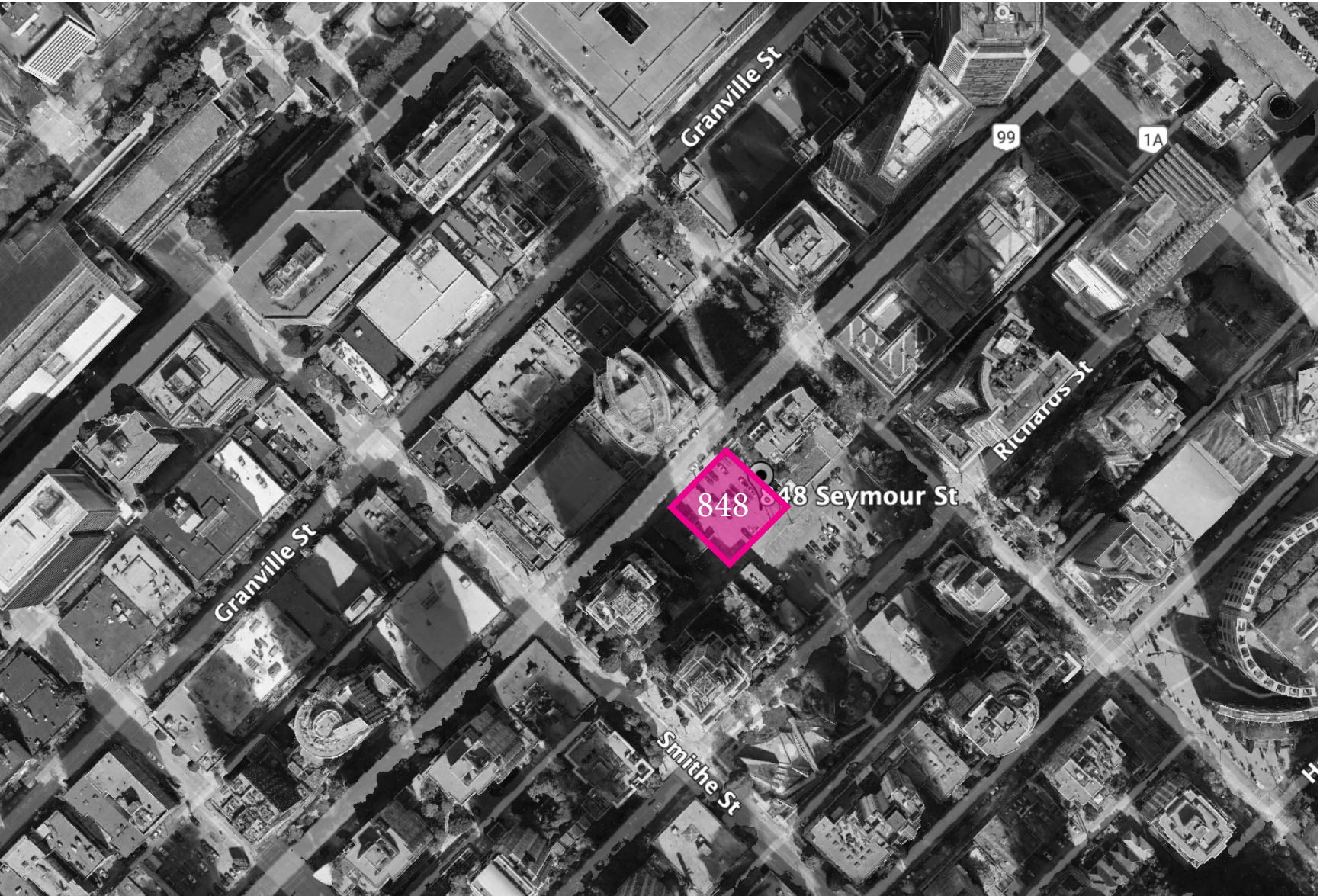
PROJECT LANDSCAPE ARCHITECT:

Gauthier + Associates Landscape Architects
877 E Hastings St #308, Vancouver, BC V6A 3Y1
Gabriela Carvalho
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PUBLIC ART CONSULTANT:

Public Art Consulting
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CONTEXT MAP





Rendering of 848 Seymour Street looking southeast from Seymour Street

PROJECT VISION

The proposed development at 848 Seymour Street goes above and beyond City requirements to deliver needed accommodations to support tourism and business travel. The project promotes and builds upon the City’s goals, increases jobs in Metro Vancouver, and improves the public realm while introducing an architecturally distinctive addition to the City skyline.

Transformational Site

Transform and densify an underdeveloped existing surface parking lot into a valuable contributor to the City’s tourism and job industry in the heart of downtown Vancouver.

Hotel Use

Support immediate and long term CoV policies in the tourism and economic sectors through the introduction of much needed hotel capacity to the downtown core.

Showcase a New Model

Provide more choices and supply in Vancouver’s hotel stock with both economical micro-hotel rooms and traditional rooms.

Enhance Public Realm

Create a continuous street front where it is currently interrupted. Frontage along Seymour Street will be activated by hotel amenities with an architecture that promotes transparency and inclusivity.

Laneway Activation

Activate the lane with a hotel guest dropoff zone and visual connections to active program areas, thereby improving its safety and usability.

Celebrate Place

Create a new Vancouver landmark in downtown through high calibre architecture, planning, and programming.

PROJECT DESCRIPTION

PROJECT DETAILS

The site is located along Seymour Street between Robson and Smithe, which is located within the Central Business District (CBD) Shoulder (C3), just a half block away from Robson CBD edge.

The 848 Seymour project enhances downtown Vancouver's landscape by transforming an infill site into a sophisticated, publicly engaging dual-brand hotel. This development introduces a mix of accommodation options, featuring 270 short-term stay hotel rooms alongside 120 long-term stay rooms, catering to a diverse range of visitor needs. This blend not only enriches the urban core with architectural elegance but also supports the city's economy by providing varied lodging options.

The project aims to directly promote and build upon the City's goals for increasing jobs in Metro Vancouver along with immediate and long term City policies in the tourism and economic sectors through the introduction of much needed hotel capacity to the downtown core.

The design brings new life to a mid-block portion of Seymour Street through the creation of an active street front animated by hotel amenities and an architectural expression that promotes transparency and inclusivity. The introduction of a recessed landscape amenity brings variation and visual relief to the urban street wall. The project also brings activation to the lane-way with a hotel guest drop-off zone and visual connections to active program areas, helping to improve safety and usability.

The hotel tower expresses the modular rhythm of living units, creating an ordering grid that unifies the building facade. The crown of the building reads as a more transparent beacon, featuring common uses and a large outdoor terrace amenity space.



ARCHITECTURAL EXPRESSION AND MATERIALITY

Originating from the hotel unit module, a grid motif orders the building facade. At the podium, the scale of the grid expands to create greater visual transparency and connection between lobby and amenity spaces to the urban realm—a “City Room” at ground level that frames active programs within the hotel while inviting the public inside. Within the tower, the grid expresses the size and proportion of the hotel units within. At the crown of the building, the grid pattern expands again to celebrate the hotel’s “Sky Room” and an outdoor terrace amenity space.

The predominantly glazed 3 storey base volume uses openness and inviting materials to signify the change in program from hotel to amenity at street level. The frame element from the tower above continues down and opens into a wider module to add transparency and lightness along the street frontage. Enhanced weather protection is provided at hotel entries, reinforcing a sense of way finding and arrival while providing protection from the elements for arriving guests. A landscaped setback is included along the south edge of the street, providing relief within the street frontage and offering seating and visual amenity for the public realm.

Each of the hotel entrances along Seymour Street are designed to provide a distinct and inviting threshold for hotel guest and an invitation to the public.

The material and color strategy for the building uses a restrained palette of warm materials that unify the different components of the project. A combination of vertical and horizontal metal frames within the curtain wall creates a structured facade rhythm, hiding utilities via recesses without compromising aesthetics. Solid metal panels, varied by texture and direction,

adapt to facade orientations. The frame’s design continuity through the base and crown employs transparent glazing and shadow boxes to conceal opaque features. Natural materials at entrances, including wood canopies on Seymour Street and stone cladding in the lane-way, offer a welcoming transition from the public realm into the building.



Rendering of 848 Seymour Street lobby entrance

LANEWAY ENTRANCE

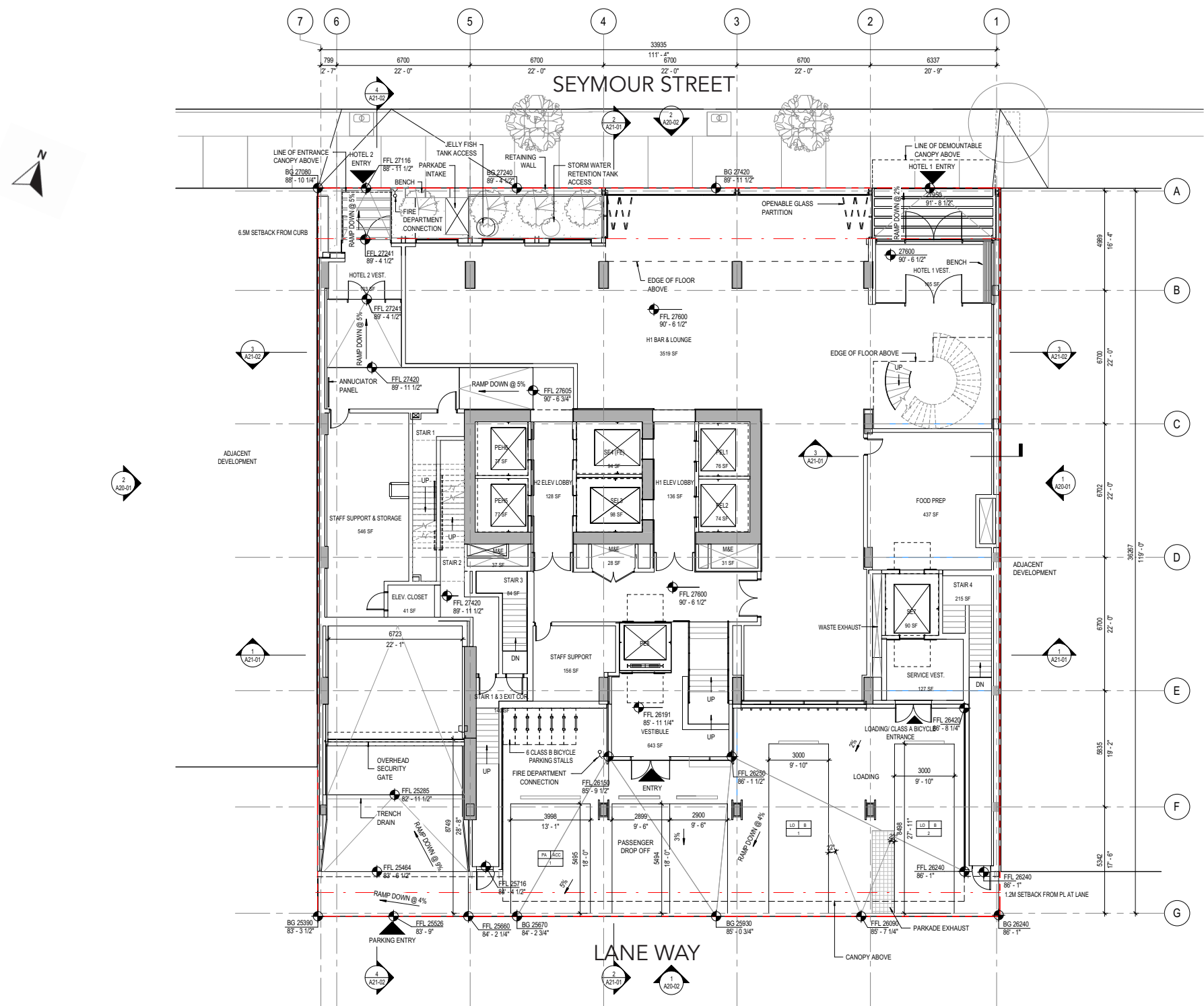
The project proposes to activate the lane. Providing access and entry points at both Seymour Street and the lane to draw people across and through the mid block site.

The drop-off area will be designed with refined hard finishes and exterior lighting to promote visibility and clear visual connections to the building interior, as well as with warm exterior cladding finishes to enhance the public experience.



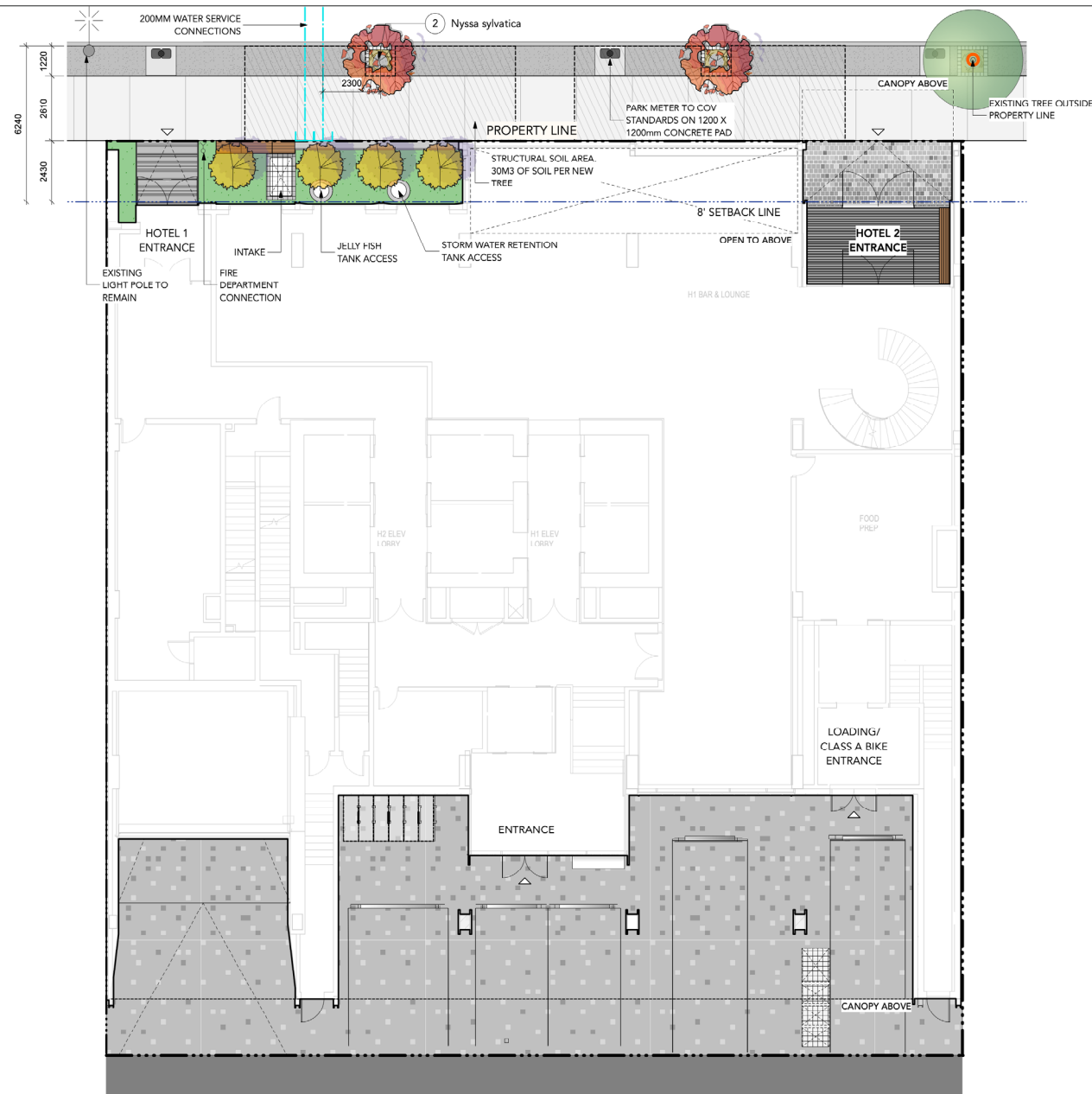
Rendering of 848 Seymour Street looking northwest from the lane way

SITE PLAN



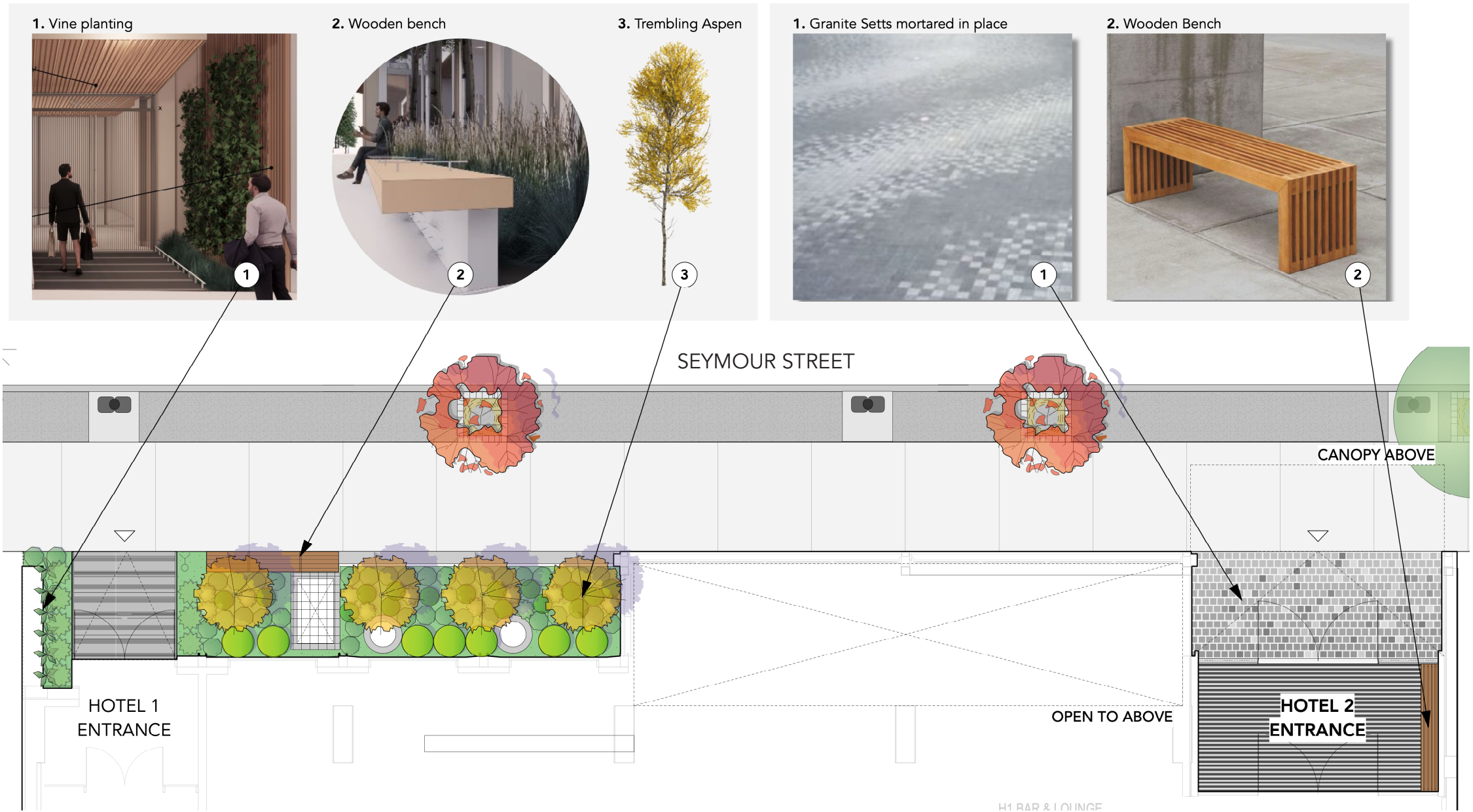
SEYMOUR STREET

LANDSCAPE PLAN



*See following page for an expanded view of the Seymour Street Landscape Plan

LANE WAY



COMMUNITY CONTEXT

HOST NATIONS

The City of Vancouver and this development are located on the traditional and unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7 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. 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 share below:

- www.musqueam.bc.ca
- www.squamish.net
- www.twnation.ca

It is important to acknowledge that the xʷməθkʷəy̓əm (Musqueam), Skwxwú7 mesh (Squamish), and səliłwətał (Tsleil-Waututh) speaking people have been living in the area known as Vancouver for thousands of years. Some significant historic Indigenous sites in proximity include Xwáýxway in Stanley Park, Ch'íyaqtel around False Creek, Snaug near Kitsilano Beach, Brockton Point, and Tl'Ichés along Burrard Inlet.

The project site is in the heart of Vancouver's Downtown. The primary business and cultural district regionally, it is richly served by local and regional rapid transit, and surrounded by a critical mass of business, retail, and culture. Over 62,000 people live in downtown Vancouver, while 145,000 people work in the area.



Susan Point Welcoming Gateway, 2006 (detail), located in Stanley Park

HISTORY AND HERITAGE

Located just a block from Granville Street, the historic heart of downtown Vancouver, the area around 848 Seymour Street has a layered past. Originally a residential quarter, it transformed into a vibrant commercial and entertainment district as the city expanded. By 1912, the area was well-developed, boasting a mix of offices, shops, and homes. Growth continued robustly after World War I but was abruptly stalled by the 1929 stock market crash, leading to a period of little change that lasted until the mid-1960s.

Throughout the 20th century, it continued to evolve, characterized by a blend of commercial buildings, restaurants, automotive shops and cultural venues. Two particularly iconic venues nearby, are the Commodore Ballroom and the Orpheum Theatre. The Commodore, located at 870 Granville Street, was designed by Henry Gillingham in the Art Deco Mission Revival style and opened its doors on



Images: Blackburn's Service Station and used cars, 822 Seymour Street, circa 1928 (top), view of Seymour and Robson looking south, taken between 1980 and 1997 (bottom)

December 3, 1930. Over the decades, it has hosted a wide array of performers from Tina Turner to David Bowie, and continues to be one of the city's premier live music venues. The Commodore is celebrated not just for its striking Art Deco interiors but also for its unique sprung dance floor, designed to give a distinctive bounce during dance events. The "New" Orpheum Theatre, another architectural and cultural gem, was designed by B. Marcus Priteca and opened in 1927. It was originally built to host Vaudeville acts and films, featuring a triple-domed ceiling and a cantilevered balcony which enhanced the viewing experience. Over the years, the Orpheum has hosted performances by numerous Hollywood legends and continues to be a vital part of Vancouver's arts scene.

Just down the street at Robson and Seymour, The Orillia building, 1903 to 1985, was a foundational mixed-use structure. It hosted a variety of local businesses including Sid Beech's Vancouver Tamale Parlor, a popular dining and late-night spot with an eclectic menu. As the cultural landscape changed, the Orillia later transitioned to various entertainment forms, including the Funland Arcade and Twiggy's disco in the 1970s.

The Vogue Theatre, opened on Granville Street in 1941. Originally a movie house designed in the Streamline Moderne style, it transitioned to live performances as the entertainment industry evolved further cementing the area as an entertainment zone.

Clockwise left to right: Fred Herzog, Granville/Robson, 1959
Joey Ramone at the Commodore Ballroom, Commodore Ballroom, Granville Street, circa 1950

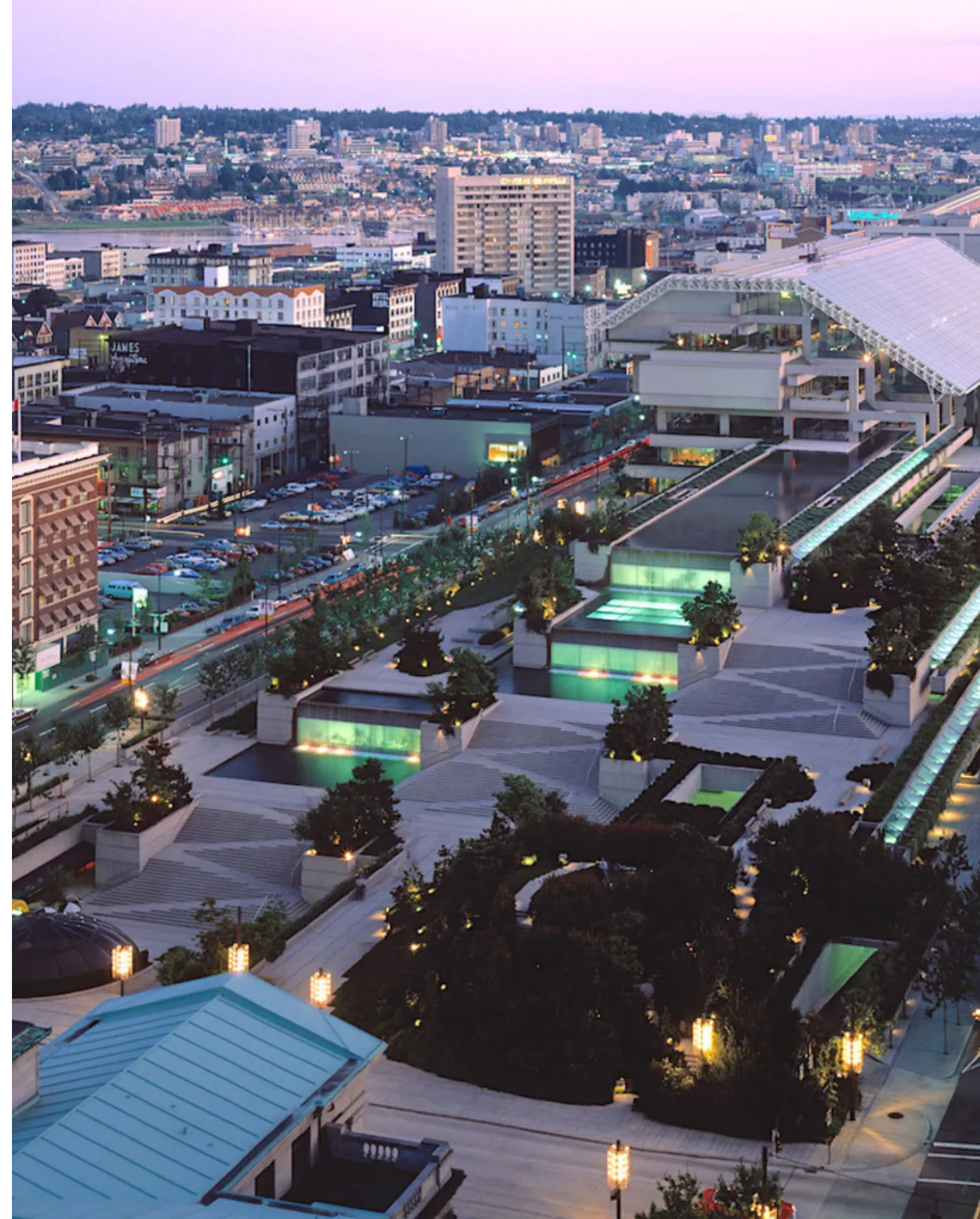


In the late 1960s and 70, Downtown Vancouver grew rapidly as it became an international centre of business and finance. The Pacific Centre Mall was established and Granville Street became a central transportation route. Robson Square Courthouse and Vancouver Art Gallery complex was completed in 1977 creating an important public space, the site of many gatherings and protests, and what many still consider the heart of Downtown. In the early 1980s, BC Place, a 60,000 seat indoor stadium was built just south of the Georgia Viaduct. EXPO 86 was held in False Creek and The Canada Place Trade and Convention Centre was constructed on Burrard Inlet as Canada's pavilion for the international exposition. It also serves as Vancouver's cruise ship terminal. EXPO also coincided with the first phase of the SkyTrain, connecting Downtown to New Westminister expanding access to the city.

In the late 1980s, Downtown began to transition from an area focused on commerce to areas focused on retail and offices.

There are many historic buildings in the downtown area offering varied architectural presence including: The Hotel Vancouver (1929-1939), 900 West Georgia, The Marine Building, (1930), 355 Burrard, The Sun Tower (1912), 100 West Pender, Christ Church Cathedral (1889-1895), 690 Burrard CPR Station (1914), 601 West Cordova, Court House/Vancouver Art Gallery (1906-1912), 800 West Georgia, Woodward's (1903, plus 9 additions), 101 West Hastings and B.C. Hydro Building (1957), 970 Burrard.

Image Left: Law Courts and Robson Plaza. Designed by Arthur Erickson, the complex is anchored by law courts and the arts on either end connected by a three dimensional urban park situated above government and educational facilities.



PRESENT DAY

To this day the area continues to be home to many arts, entertainment and sports venues including the Orpheum Theatre, Queen Elizabeth Theatre, Vancouver Art Gallery, Contemporary Art Gallery, Rogers Arena, and BC Place, thereby drawing visitors from many other areas of the region. It is also adjacent to major high street shopping areas along Robson and Alberni Streets as well as Pacific Centre shopping mall. Downtown Vancouver also has a high density of residential towers and is one of the densest areas in the country to several vibrant residential communities, home to many different cultural communities.

Notably, the proposed (new) Vancouver Art Gallery, designed by the renowned Swiss architectural firm Herzog & de Meuron in collaboration with Perkins&Will, represents a significant evolution in the integration of cultural spaces within the area. Slated for completion in 2028, this ambitious project aims to redefine the city’s cultural landscape through both its physical presence and its engagement with the surrounding urban environment.



Rendering of the proposed Vancouver Art Gallery at Larwell Park



Pacific Centre Mall, Apple Store



Contemporary Art Gallery



BC Place Stadium

PUBLIC REALM

This project is located in the downtown core on Seymour Street, in between Robson and Smithe Streets. This site is part of the Central Business District (C3) Shoulder. According to The Downtown Vancouver Business Improvement Association, approximately 7,000 business and property owners reside in the central 90-block area that forms Vancouver's downtown core. According to a Statistics Canada report from 2022, with 18,837 inhabitants per square kilometre in 2021, Downtown Vancouver was the most densely populated downtown in Canada.

The project proposes a meaningful enhancement to the urban realm. The form infills the existing fabric of Seymour Street with a highly visible and activated podium design. The intention is to draw both guests and locals to the mid-block site, and extend the vibrancy of nearby Robson Street with a transparent and inviting hotel presence.

The site is well served by a mix of transportation, including both bus services, the SkyTrain and Canada Line. One block to the west, on Granville Street, is a major bus corridor that connects downtown to many residential neighbourhoods.

Granville Station and Vancouver City Centre Station are both within a short walking distance, linking the area directly to the Expo and Canada Lines. This provides seamless connectivity to Vancouver International Airport, residential neighbourhoods, and other key areas within the Metro Vancouver region.



Vancouver City Centre Station



Emery Barnes Park



Cyclist at Richards and Pacific Street

Cycling infrastructure near Seymour Street is robust, featuring dedicated bike lanes one block over on Richards Street, that are clearly marked and physically separated from vehicular traffic. Key nearby cycling routes also include the Dunsmuir Viaduct and the Hornby Street bike lanes, which provide cyclists with safe and direct access to and from the downtown core. Bike parking and bike-sharing stations, such as those provided by Mobi bikes, are conveniently located throughout the area to facilitate easy bike access and storage. 848 Seymour Street will also provide onsite bicycle parking.

Pedestrian enhancements in the area such as widened sidewalks, encourage foot traffic to local businesses and venues. A portion of the façade at 848 Seymour will be recessed in order to provide publicly accessible seating and enhanced natural landscaping. The street will be further enlivened by the operable glazing system which will allow the interior lobby space to open up in good weather encouraging permeability between indoor spaces and inviting interaction.

The urban landscape of Seymour Street includes strategically planted street trees such as maples and cherries, which provide shade and visual relief from the surrounding concrete. Small-scale green spaces, like pocket parks and green roofs on nearby buildings, contribute to biodiversity and help manage urban runoff. These green features are part of Vancouver's "Greenest City" initiative, aiming to increase the urban canopy and integrate nature into the daily urban environment.

Nearby parks include Yaletown Park, Cathedral Square and Emery Barnes park and the new sθəqəlxenəm ts'exwts'áxwi7 (Rainbow) Park Playground.



sθəqəlxenəm ts'exwts'áxwi7 (Rainbow) Park Playground

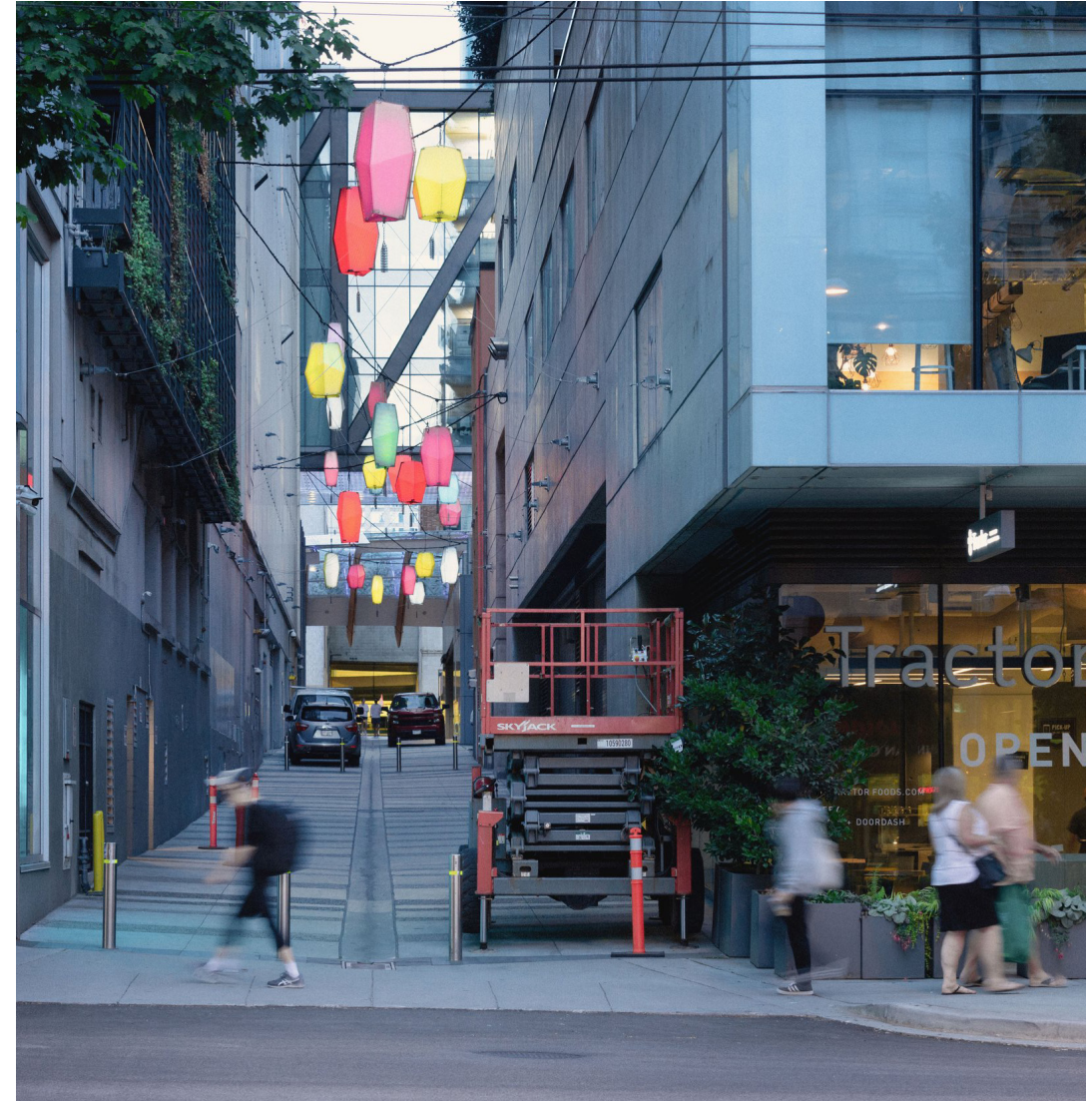
PUBLIC ART CONTEXT

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 848 Seymour Street seeks to exemplify these values, integrating seamlessly into the wider public art context of the neighbourhood and wider Vancouver community.

We are sharing a number of precedent images for public artworks that, while restricted in terms of direct public access, considerably enhance the public realm to offer compelling viewing experiences and offer opportunities for significant artistic freedom and conceptual innovation.



1090 West Pender Street, Public Art, 2023



Martin Boyce, *Beyond TheSea, Against The Sun*, 2016



Rebecca Belmore and Osvaldo Yero, *Adrift*, 2019, Vancouver Public Library



Bill Reid, *Haida Eagle and Frog Totem Pole*, 940 Seymour Street



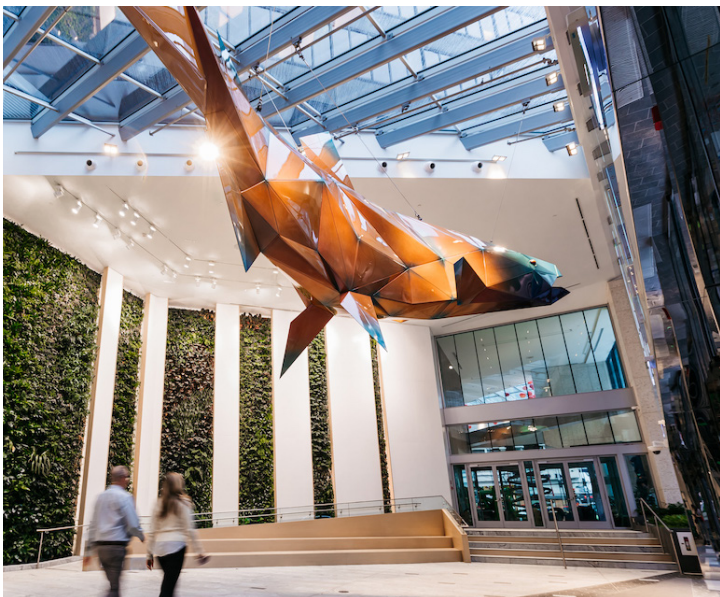
Lutz Haufschild, *Cadenza*, 2009, 565 Smithe Street



Debra Sparrow, *Blanketing the City IV*, Cathedral Square, 2021



Joe Fafard, *Royal Sweet Diamond*, 2001, 475 West Georgia Street



Douglas Coupland, *Spawn*, 2023



Alan Storey, *Broken Column, (Pendulum)*, 1987



Germain Koh, *Set Pieces*, 2019, 1265 Howe Street



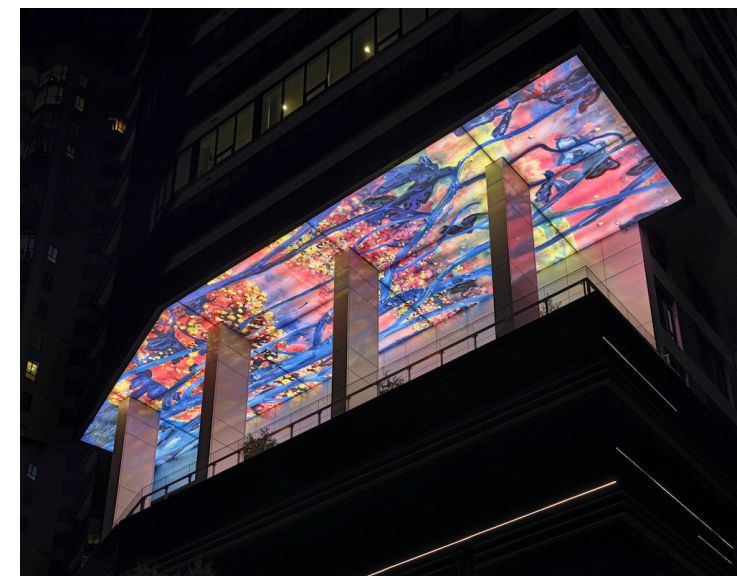
Kathleen Ritter, *Gaslight*, 2020, 555 Hamilton Street



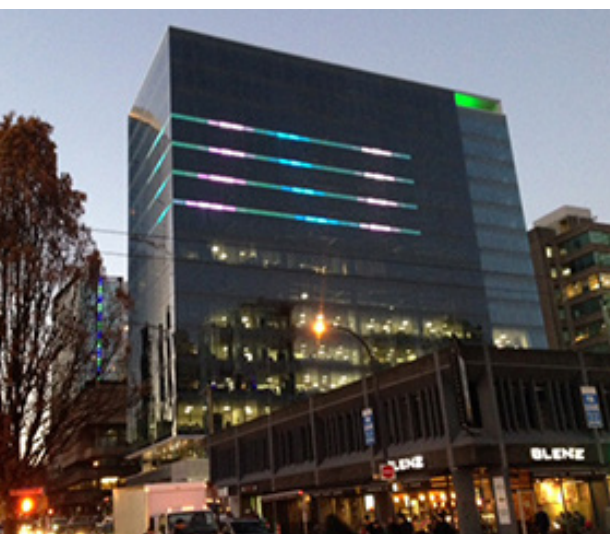
Elizabeth McIntosh, *Finger Paint*, 1398 Richards Street, 2018



Paul Huba, *The Postman*, 1955, 349 West Georgia



Ben Reeves, *Viewpoint*, 2020, 885 Cambie Street



Bill Pechet, *Dichroic Vancouver*, 2015, 980 Howe Street



Jacqueline Metz and Nancy Chew, *Peak (Ode to the Lions)*, 2021, 1111 Richards Street

CURATORIAL VISION

Public art connects artistic innovation with urban spaces.

Public art for 848 Seymour Street will be developed in alignment with the City of Vancouver's Public Art Program and CultureShift 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.



PUBLIC ART OPPORTUNITY

The vision for 848 Seymour integrates public art as a core element in the site, serving to energize the street while connecting the project within the wider community fabric. Considering public art at the earliest phases, ensures purposeful integration with the architectural and landscape features and positions the public artwork as a prominent layer within the design of the project.

After considering various public art locations in discussion with the Forme Development team, Perkins & Will and The City of Vancouver, three public art opportunities have been identified. Each site responds 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.

Each site provide opportunity for selected artists to be conceptually and materially innovative with a wide range of possibilities in approach, media, and form.

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.



1

PUBLIC ART SITE 1
Seymour Street Facade

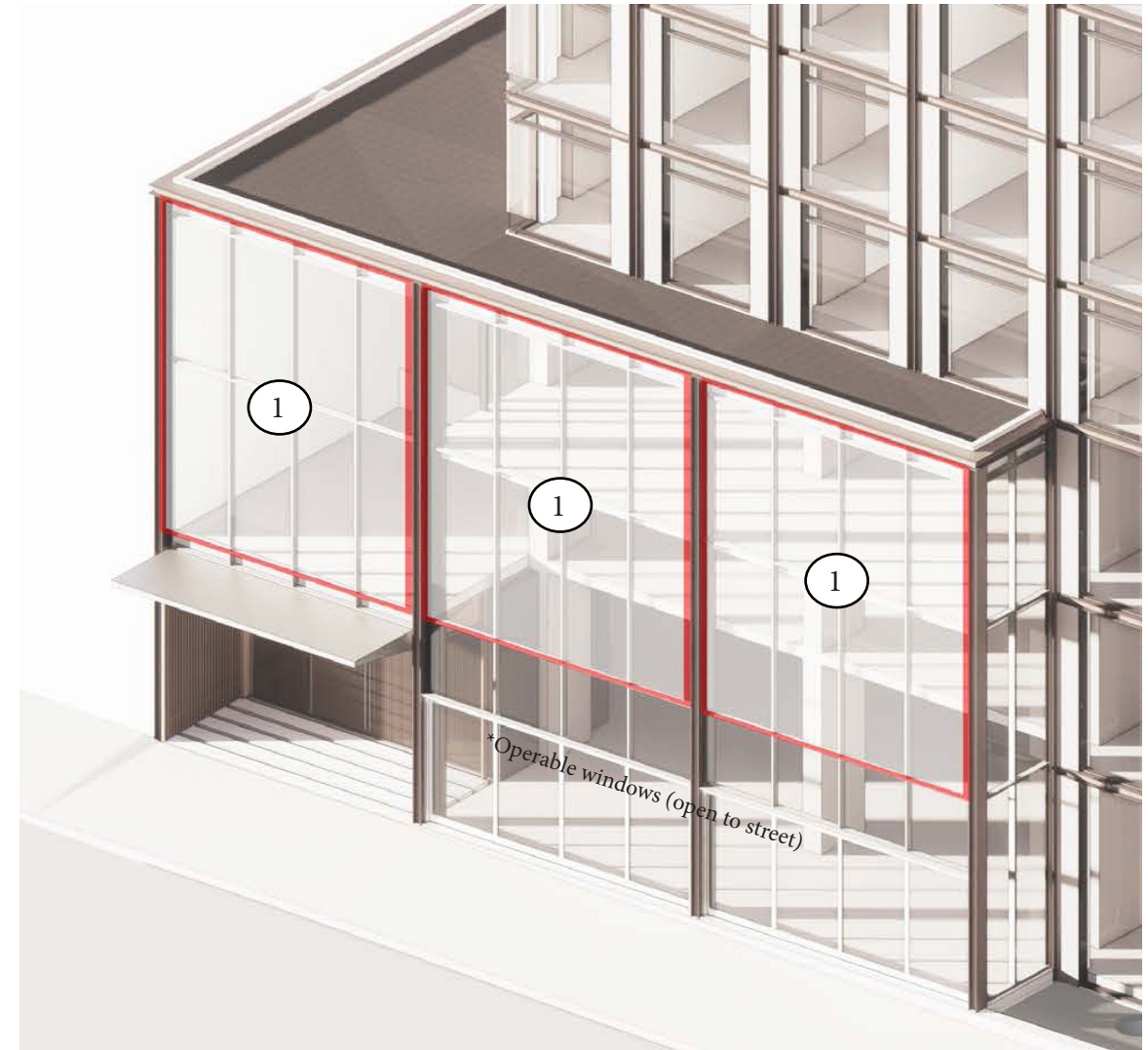


1 PUBLIC ART SITE 1 Seymour Street Facade

Located along the urban edge of the development, the public art is envisioned as a site specific two or three dimensional work integrated or attached to the glass facade of the building. This site offers the opportunity for artists to consider a range of possibilities in form and media including lighting.

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

If a work which is integrated with the facade is proposed, please note per The City of Vancouver Public Art Policy and Procedures for Rezoned Developments (Updated Nov 2021). Page 6: Artists' Use of Base Building Components: If an artist's project makes use of base building components (such as an architectural or infrastructure feature) then only the cost added to the base cost of the component is an allowable cost.



Rendering showing approximate location of Public Art Site 1

2

PUBLIC ART SITE 2

Seymour Street Indoor Atrium



2 PUBLIC ART SITE 2

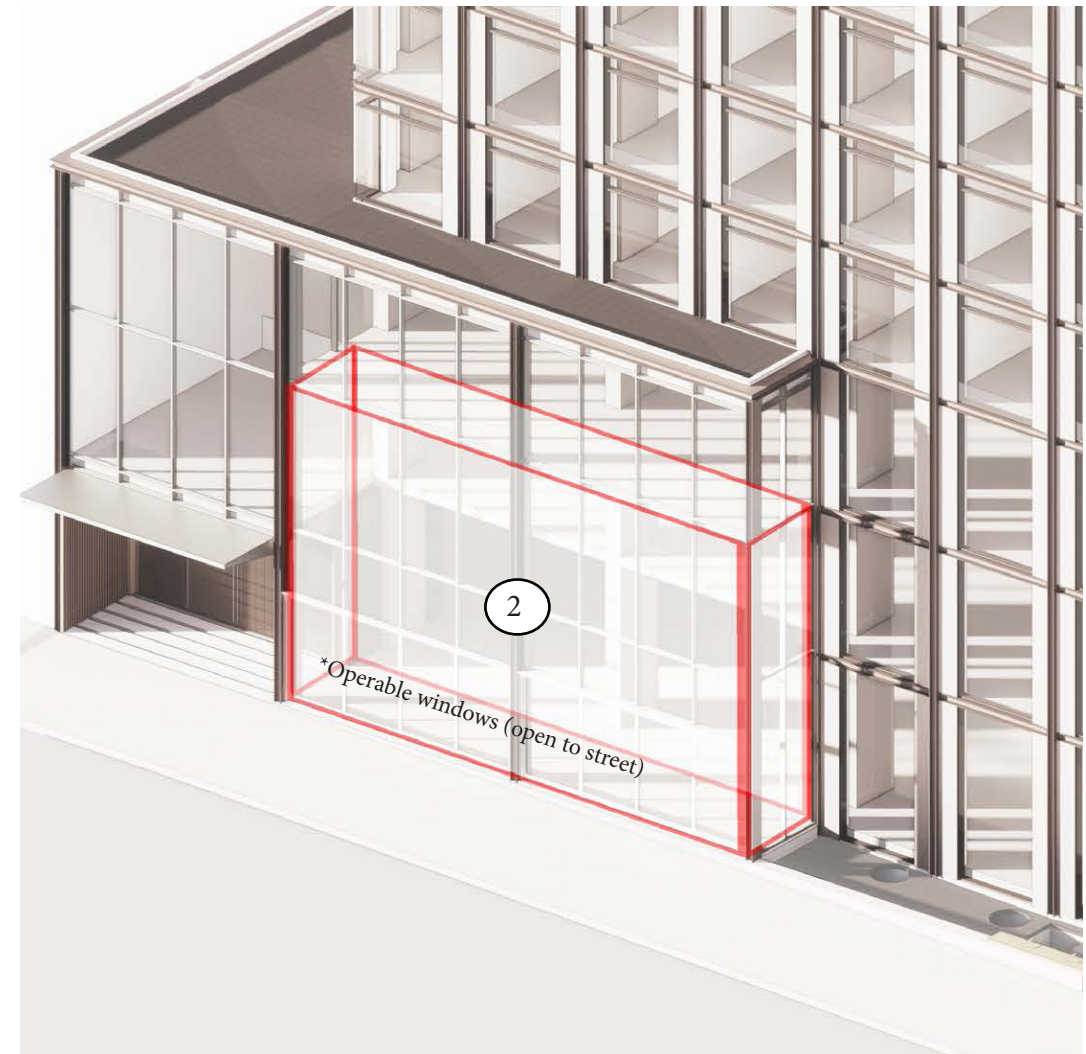
Seymour Street Indoor Atrium

The publicly accessible lobby at 848 Seymour is intended as a space for social interaction, open to public, the space offers an area of respite and interaction for hotel guests as well as pedestrians along Seymour Street.

The interconnected bar and lounge space adds animation to the adjacent streetscape. An operable wall provides flexibility for the bar and lounge spaces to be opened to the street, further inviting the public into the space and creating a natural flow between indoor and outdoor spaces.

Given the limited outdoor space at 848 Seymour, the Seymour Street Indoor Atrium was designed with public art in mind broadening opportunities for public art intervention. Site 2 offers a significant opportunity for an expanded range of potential artists and material choices as the full height glass curtain offers protection from the elements whilst still offering ease of engagement from indoors or outdoors.

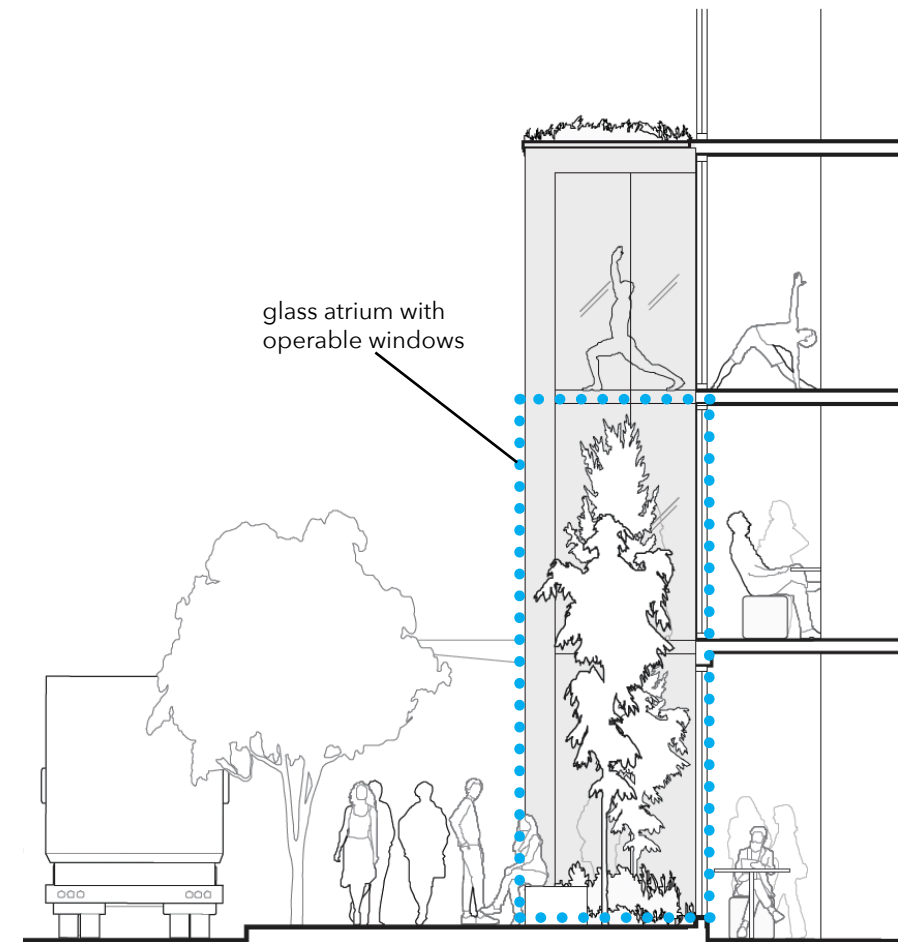
Site 2 encourages flow of pedestrian traffic between indoors and outdoors in keeping with other buildings in the neighbourhood and creates permeability within the neighbourhood. This prominent street front location with maximum visibility for pedestrians and vehicle traffic can be enjoyed year round.



Rendering showing approximate location of Public Art Site 2



Rendering showing glass facade atrium with operable windows



Additional perspective showing the pedestrian and vehicular experience along Seymour Street looking northeast

3

PUBLIC ART SITE 3

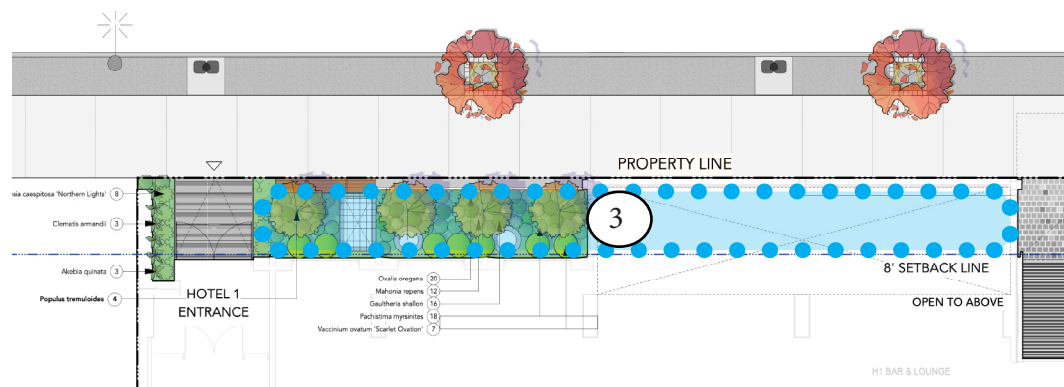
Seymour Street Garden + Atrium



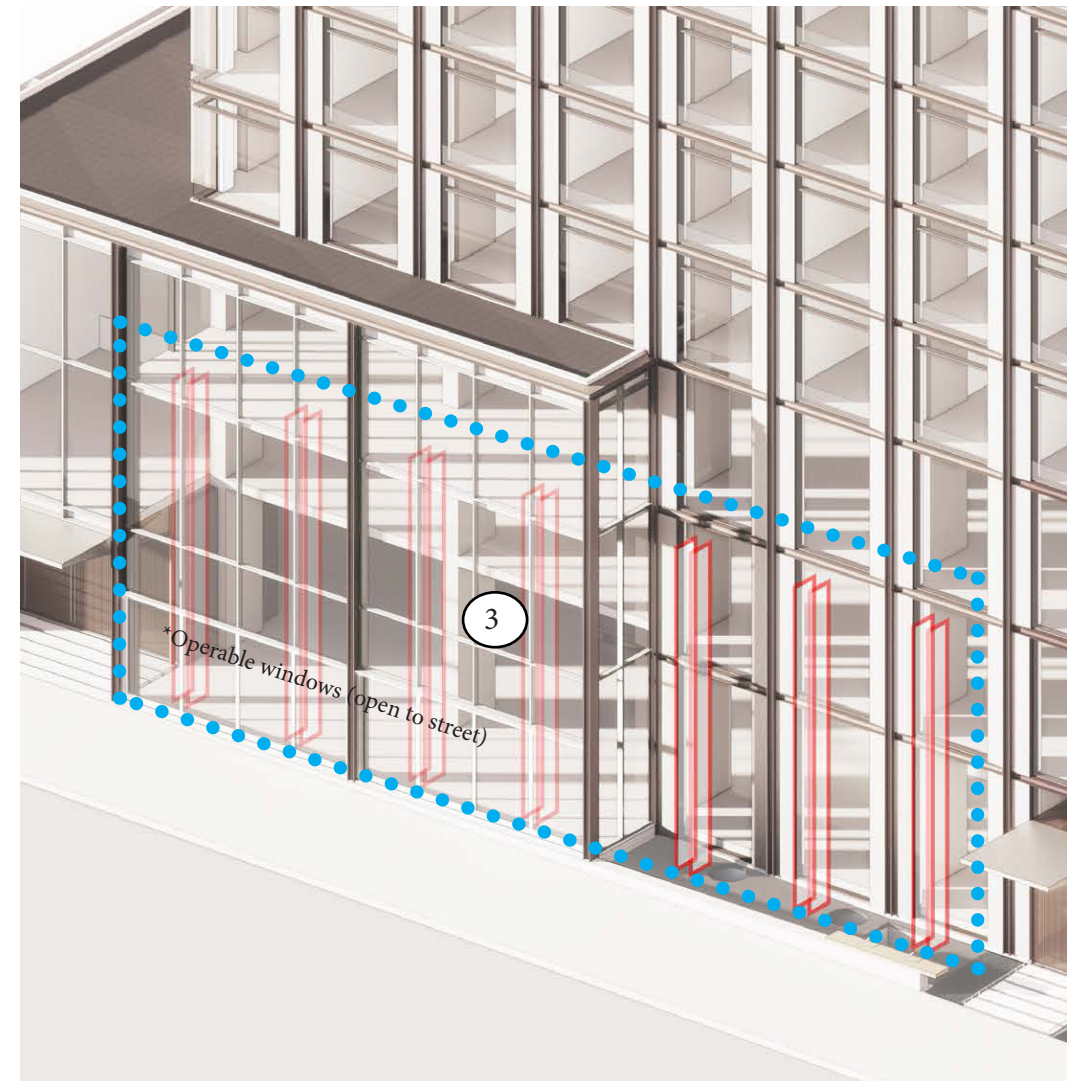
3 PUBLIC ART SITE 3 Seymour Street Garden + Atrium

Public Art Site 3 is ideally located between the building's two entrances, serving as an engaging bridge in the garden area that smoothly transitions the public from the street. It presents artists with the chance to enhance the connection between indoor and outdoor spaces using a three-dimensional installation or a collection of interconnected pieces, emphasizing these key entry points.

The site's prominence along the street frontage ensures exceptional visibility, accessibility, and engagement opportunities for a range of audiences, encompassing residents, visitors, passersby, cyclists, and motorists alike. This dynamic setting presents an ideal platform for public art to make a lasting impression on people of all ages, fostering a sense of shared cultural experiences and sparking meaningful interactions among the community.



Landscape Plan showing approximate location of Public Art Site 3



PRECEDENT IMAGES



Olafur Eliasson, *Your rainbow panorama*, 2011



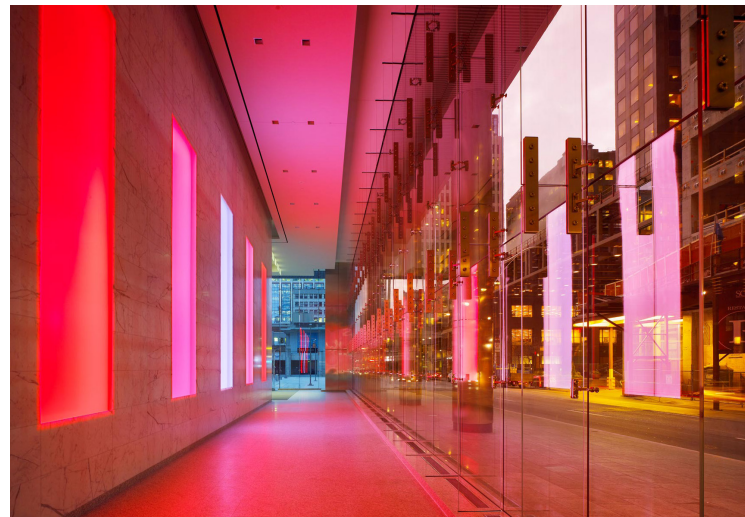
Liam Gillick, *Lying on top of a building the clouds looked no nearer than when I was lying on the street...*, 2008



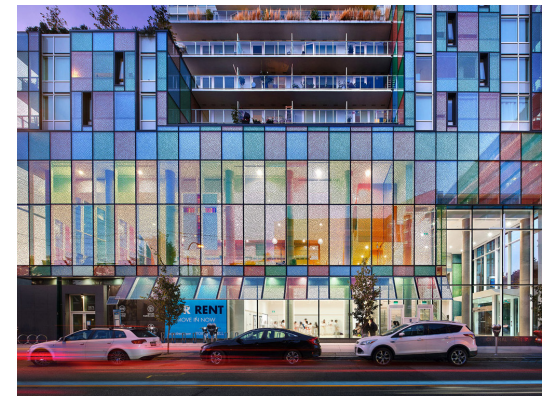
Ron Terada, *The Words Don't Fit The Picture*, 2010



Tracy Emin, *I want my time with you.*, 2018



James Turrell, *Straight Flush*, 2010



Michael Lin, *RGB*, 2018

PRECEDENT IMAGES



Soo Sunny Park, *Unwoven Light*, Rice Art Centre 2002



Dale Chihuly, *Persian Glass Series*, 1998



Deborah Kass, *OY/YO*, 2018



Lindy Lee, *The Life of Stars*, Shanghai, 2015



Julian Opie, *Untitled*, 2016



Claudia Comte, *The Italian Bunnies*, Shanghai, 2022

Public Artwork	\$345,000.00
Artist Concept Proposal Honoraria (\$4,000 x 4)	\$16,000.00
Community Advisory (\$500 x 4)	\$2,000.00
Selection Panel Honoraria (\$1,200 x 3)	\$3,600.00
Public Art Consultant	\$47,661.00
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
Developers Contingency	\$9,191.60
10% Civic Contribution	\$47,661.40
Total Public Art Budget	\$476,614.00

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. As the project specifically relates to tourism, we may invite someone representative of the group to sit on the community advisory group. 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. 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.

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

Jake Kimble, Indigenous Artist and downtown resident
Godfre Leung, Curator, Contemporary Art Gallery
Michael Schwartz, Director of Development, Ballet BC
Michaela Wong, Vancouver Chinatown Foundation, Knowledge Coordinator
Sarish Rao, Vancouver Foundation Boardmember and Vancouver Art Gallery Director of Public Engagement & Learning
Grant Minish, TD, National Manager – 2SLGBTQ+ Business Development
Darren Simpson, General Manager, The Burrard, and Board of Directors, Destination Vancouver

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 wayfinding 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 Forme Development, TBD
- (1) Member of the project design team, TBD
- (3) Members of the Art Community, **including at least one practicing artist**

Potential candidates include artists and curators both local and national including:

- Emilie Croning, Curatorial Assistant, Arts of Global Africa and the Diaspora, Art Gallery of Ontario
- Stefan Hancherow, RBC Curator
- Andrea Valentine Lewis, Assistant Curator, Vancouver Art Gallery
- Karice Mitchell, Artist and UBC lecturer
- Elizabeth Zvonar, Artist
- Anders Oinonen, Artist
- Susy Olivera, Artist

Members of the Selection Committee, not including the representatives from the design team and the developer, 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 – 12 suitable artists** or artist teams for consideration. 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 in relation to the site
- 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	June 2022
Rezoning Enactment	December 2023
DP Issuance	December 2024
Construction Start	January 2025
Occupancy	June 2027
Public Art Checklist	February 2024
Preliminary Public Art Plan Presentation	March 18, 2024
Detailed Public Art Plan Presentation	June 17, 2024
Artist Longlist Finalized	June 2024
Selection Panel Meeting #1	July/August 2024
Shorlisted Artist Invitations	August 2024
Artist Orientation Meeting	September 2024
Artist Concept Presentations	Nov/Dec 2024
Final Artist Selection/Contract	January 2025
Artwork Installation	June 2027

* Dates are best estimates targets and are subject to change