



mondivan

ΔARTPLACE

PRELIMINARY
PUBLIC ART PLAN
2110 WEST 5TH AVENUE

JUNE 10 2025

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INTRODUCTION

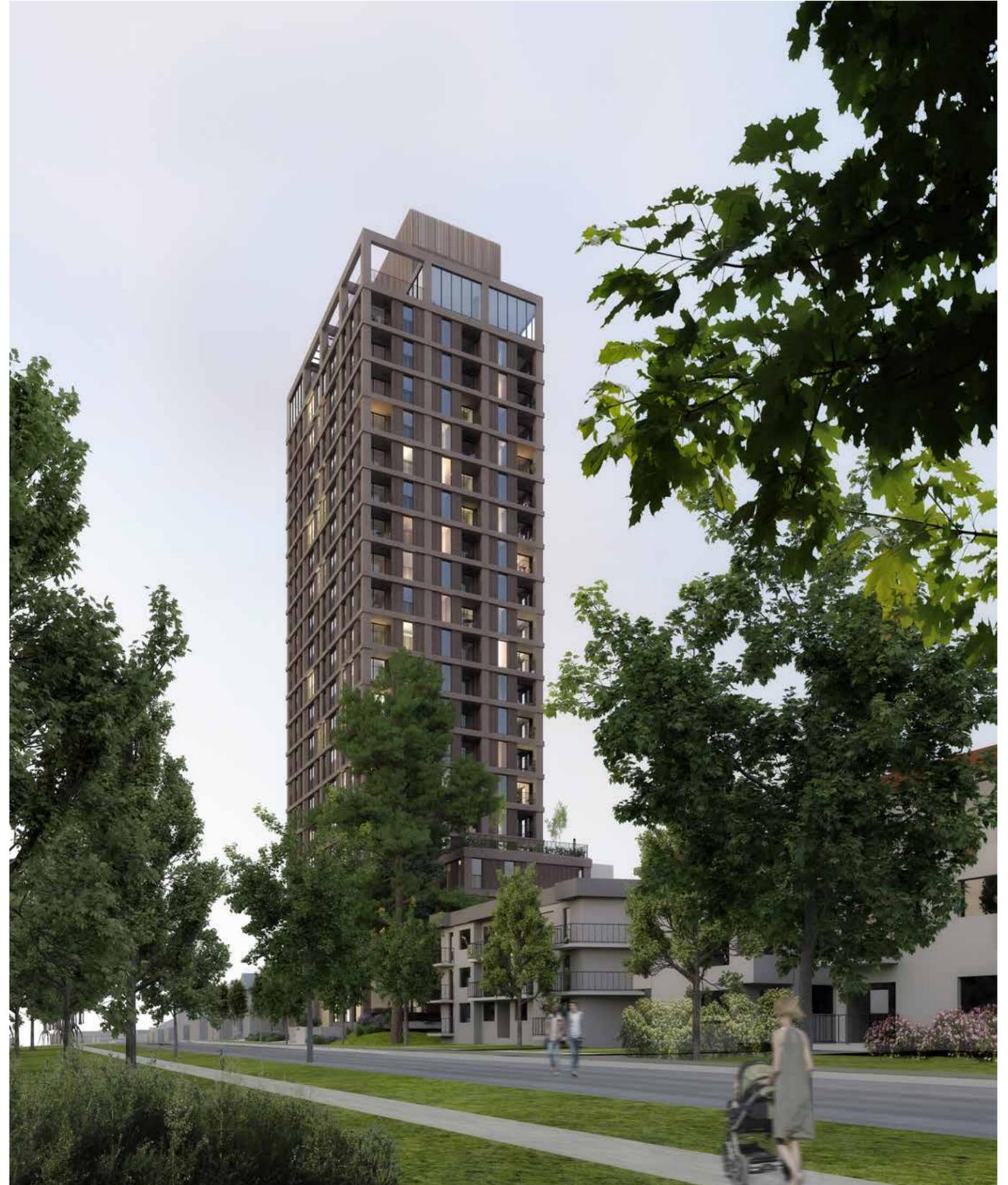
ABOUT THE PROJECT

Designed by Office of McFarlane Biggar Architects & Designers, the 2110 W5 rezoning proposes a 21-storey residential tower comprised of 160 rental units complemented with neighbourhood retail at ground level along Arbutus Street.

The design strives for simplicity, functionality, quality, durability and resilience. It prioritizes occupant well-being, climate resilience, and a timeless and durable construction.

The site is located in the Kitsilano North Area A (KKNA) identified in the Broadway Plan as a **walkable, green, primarily residential area**.

▶
West 5th Avenue,
view from North-West



PROJECT DETAILS

Project Address: 2110 West 5th Avenue
Vancouver BC, V6K 1S2

Local Area: Kitsilano North - Area A (Broadway Plan)

Municipality: City of Vancouver

Legal Description: Proposed Lot A - Currently Lots
8, 9, & 10 of Block 264, DL 526,
Group 1, NWD, Plan 590

Proposed Buildable Area: 189,384 sq ft

Public Art Budget: \$242,523.46

Use: Residential

PROJECT CONSULTANTS

Owner

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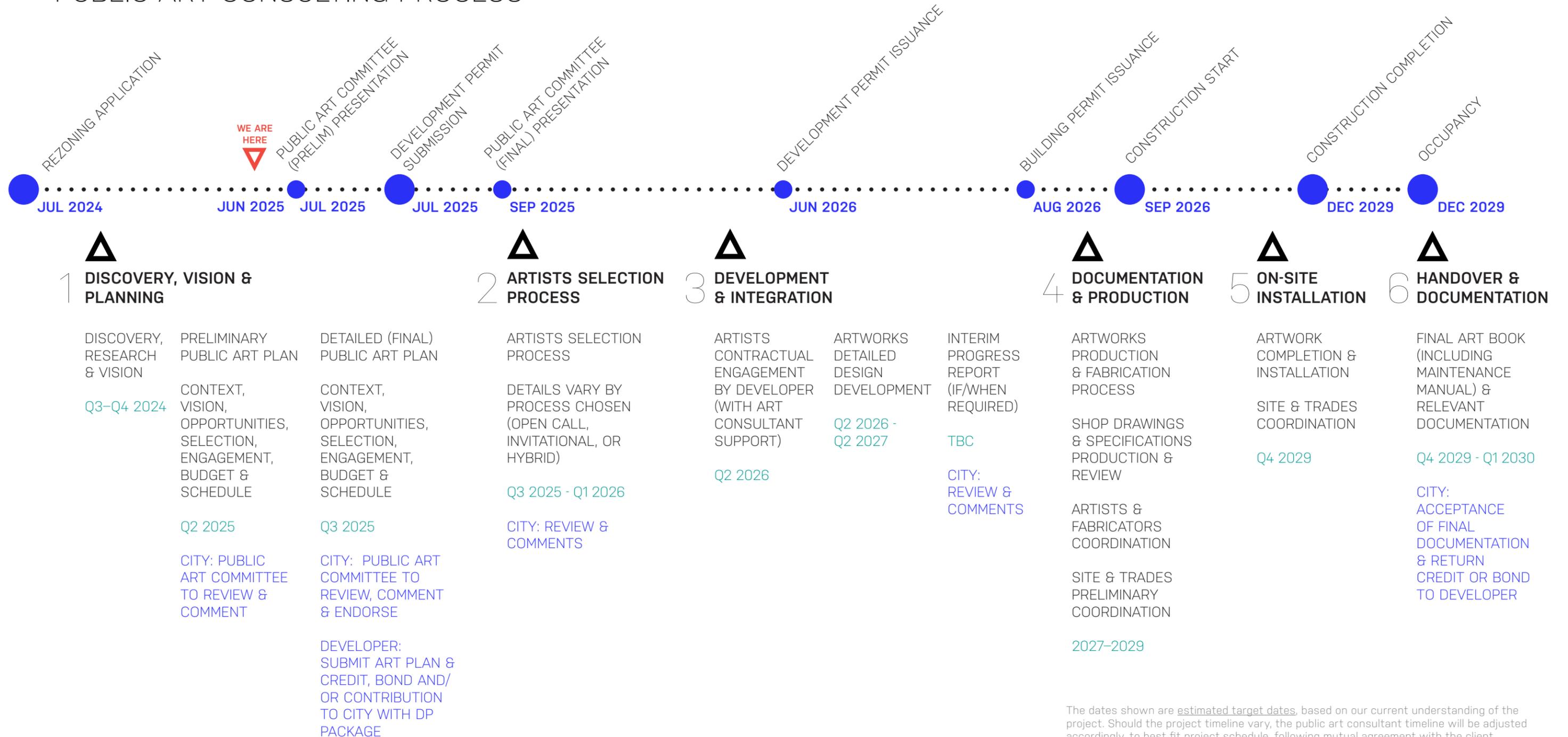
Architects

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PUBLIC ART CONSULTING PROCESS



The dates shown are estimated target dates, based on our current understanding of the project. Should the project timeline vary, the public art consultant timeline will be adjusted accordingly, to best fit project schedule, following mutual agreement with the client.

A good public art plan is integrated into the planning framework for the city or area.

Public Art Toolkit. Creative City Network of Canada, 2010.

The existing built-form and density of the Kitsilano North Areas A & B is a combination of early twentieth century houses, low-rise apartment buildings, and low to mid-rise strata buildings generally limited by the existing RM-4 density of 0.75 FSR and height of 10.7m (approximately 3 storeys).

The Broadway Plan contemplates increases in density throughout the Kitsilano North Areas A & B with non-tower forms allowed densities of 1.0 to 2.7 FSR and heights of 3 to 6 storeys, and tower forms up to 6.5 FSR at 20 storeys. Towers are limited to a maximum of two per block and require a minimum frontage of 45.7 m (150'). Eventual tower locations are difficult to predict due to the complexities of land ownership and assemblage.



▲ Immediate context map



▲ Existing streetscape context

PAST & PRESENT

The area around 5th and Arbutus in Vancouver, BC, has a rich history that traces back to its Indigenous roots, primarily associated with the Musqueam, Squamish, and Tseil-Waututh Nations, who have inhabited the region for thousands of years. The legacy of these nations—through their art, storytelling, and traditions—continues to inform the neighbourhood's identity. The name "Kitsilano" itself is derived from August Jack Khatsalano, a respected Squamish chief, symbolizing the enduring presence of the Squamish people in the area, who have lived here for millennia. The land underwent significant change with the arrival of settlers in the late 19th and early 20th centuries, leading to the development of residential neighborhoods and infrastructure such as the implementation of streetcars which was vital to the neighbourhood.

As Vancouver expanded, the area around 5th and Arbutus transitioned from rural to suburban, with residential development taking place in the early 1900s. Over time, the neighborhood became a blend of single-family homes, small businesses, and green spaces. The rise of new commercial and residential projects in the surrounding Broadway Corridor in recent years is continuing to reshape the area, maintaining a balance between preserving its historical character and accommodating growth.



01.



02.



03.



04.



05.

01. View of Kitsilano and False Creek, Stuart Thomson, 1919 02. Preparing double track for streetcar line on 4th Avenue near Waterloo Street, James Luke Quiney, 1909. 03. Men excavating street and laying streetcar tracks on Fourth Avenue, James Skitt Matthews, 1913. 04. View of 2100 block Cornwall Ave east of Yew St, Stuart Thomson, 1934. 05. Kitsilano beach, 1920.

The Broadway Plan policies seek to retain what makes Kitsilano special, while also enabling a greater diversity of housing options, job space, shops and services, and amenities throughout the neighbourhood.

Broadway Plan, p. 80, City of Vancouver, 2022

PUBLIC ART IN THE AREA

The neighbourhood surrounding 2110 W5th Avenue, offers a unique opportunity to infuse public art into an area that, **while rich in cultural and natural significance, has seen a decline in art-centric spaces in recent years.** Kitsilano, historically home to a variety of galleries and cultural venues, has experienced a shift, with many of these spaces relocating or closing over the years.



George A. Norris, The Crab, 1968, Museum of Vancouver/HR MacMillan Space Centre, Vancouver, BC



Public art in the area, like João Loureiro's Vancouver Novel, Alan Chun Hung's Gate to the Northwest Passage, and Michel Goulet's Echoes at Kitsilano Beach, offers opportunities for reflection on both personal and collective histories. **Architectural landmarks** like the Waterfall Building have long been venues for creative expression. **Community events** such as the Khatsalano Street Party and the Vancouver Folk Music Festival highlight the neighborhood's dynamic cultural scene, while the annual Bard on the Beach Shakespeare Festival in Vanier Park brings an artistic flair to the summer months.

Yet, **the immediate area surrounding 2110 West 5th Avenue remains relatively underserved in terms of public art.** This presents a rare opportunity to introduce a meaningful public art piece that can spark renewed interest and conversation within the community.



01. Vancouver Novel, João Loureiro, 2021. 02. Echoes, Michel Goulet, 2005.
03. Gate to the Northwest Passage, Alan Chung Hung, 1980.

The surrounding parks and beaches, such as Kitsilano Beach and Vanier Park, provide a natural inspiration for creative works, and the nearby Arbutus Greenway—a dynamic, multi-use urban pathway—serves as an excellent model for how contemporary art can engage the public in an accessible, evolving way. The Greenway's rotating billboards, curated by a range of voices and showcasing works from emerging and established artists, highlight how public art can foster a dialogue between the landscape, the community, and the artists themselves. It's a great example of how art can become an integral part of the everyday experience, transforming a public space into a platform for diverse artistic expressions.

By including public art in the development of 2110 West 5th Avenue, there is a chance to enrich the cultural landscape of Kitsilano, weaving together the natural beauty of the area, the Indigenous history that continues to shape its identity and the local arts community that is eager for spaces to express itself. The development can act as a catalyst, contributing to the ongoing transformation of the area into a vibrant hub for creativity, just as projects like Senákw embrace both contemporary design and cultural heritage.

This is a **unique moment to contribute meaningfully to Vancouver's cultural evolution**, providing a space where public art can thrive and invite ongoing dialogue for years to come.



Arbutus Greenway Billboards: Sisters,
Farah Al Qasimi, 2022.
Between Burrard St. and Fir St.

FUTURE PUBLIC ART IN THE AREA

Broadway Plan

The Broadway Plan for Public Art in Vancouver focuses on integrating art into the development of the Broadway Corridor, a key urban area undergoing significant change and growth. This initiative is part of the broader effort to enhance the cultural landscape of the city, improve public spaces, and support community engagement through art. There are a few projects in the area with early plans for public art integration along the Broadway corridor.

Senákw

The Senákw development is a project of profound historical, cultural and urban significance for Kitsilano and the broader Vancouver area. Historically, Senákw was a central village for the Squamish Nation, serving as a hub for trade, hunting, foraging and ceremonies. After the forced displacement of its residents in 1913, followed by decades of legal battles the Squamish Nation reclaimed part of the land in 2001. The current development revitalizes this reclaimed territory, providing 6,000 rental units, including affordable housing, and generating significant economic benefits for the Squamish Nation. The project incorporates a design that emphasizes vibrant landscapes, social spaces and artistic interventions.



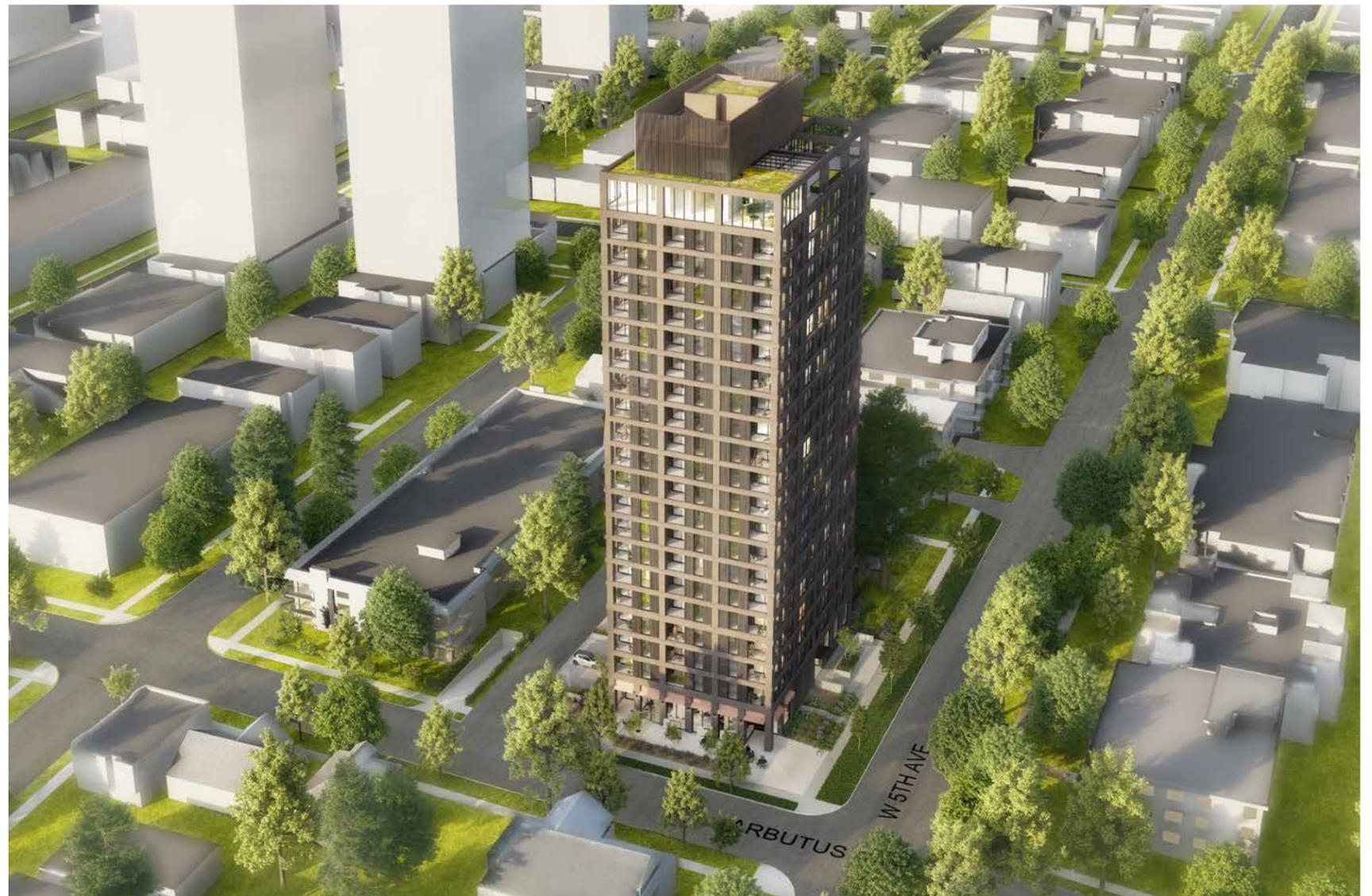
ARCHITECTURE & DESIGN

BUILDING, LANDSCAPE, PUBLIC REALM

The proposed building aims to provide high-quality rental housing and neighbourhood-serving retail consistent with the objectives of the Broadway Plan. Conceived by Office of McFarlane Biggar Architects & Designers, the form derived from a thoughtful and rigorous design approach which prioritizes occupant well-being, climate resilience, and a timeless and durable construction.

The 21 storey tower is situated at the corner of Arbutus Street and West 5th Avenue, transitioning to four storeys adjacent the apartment buildings to the west. The development makes space for a mature cedar at the northwest corner of the site, which will be preserved and supplemented with significant contributions to the urban tree canopy and landscape.

The main residential entrance is situated along W 5th, and a new lane to the south provides access for vehicles, bicycles, loading, and car share. Neighbourhood-serving commercial space along Arbutus help reinforce the street as a local link between Broadway and the W 4th village, complementing the neighbourhood's historic corner stores.



West 5th Avenue & Arbutus St. view from North-East (aerial) ▲

A combination of indoor and outdoor amenity spaces activate the ground level, lower roof, and upper roof.

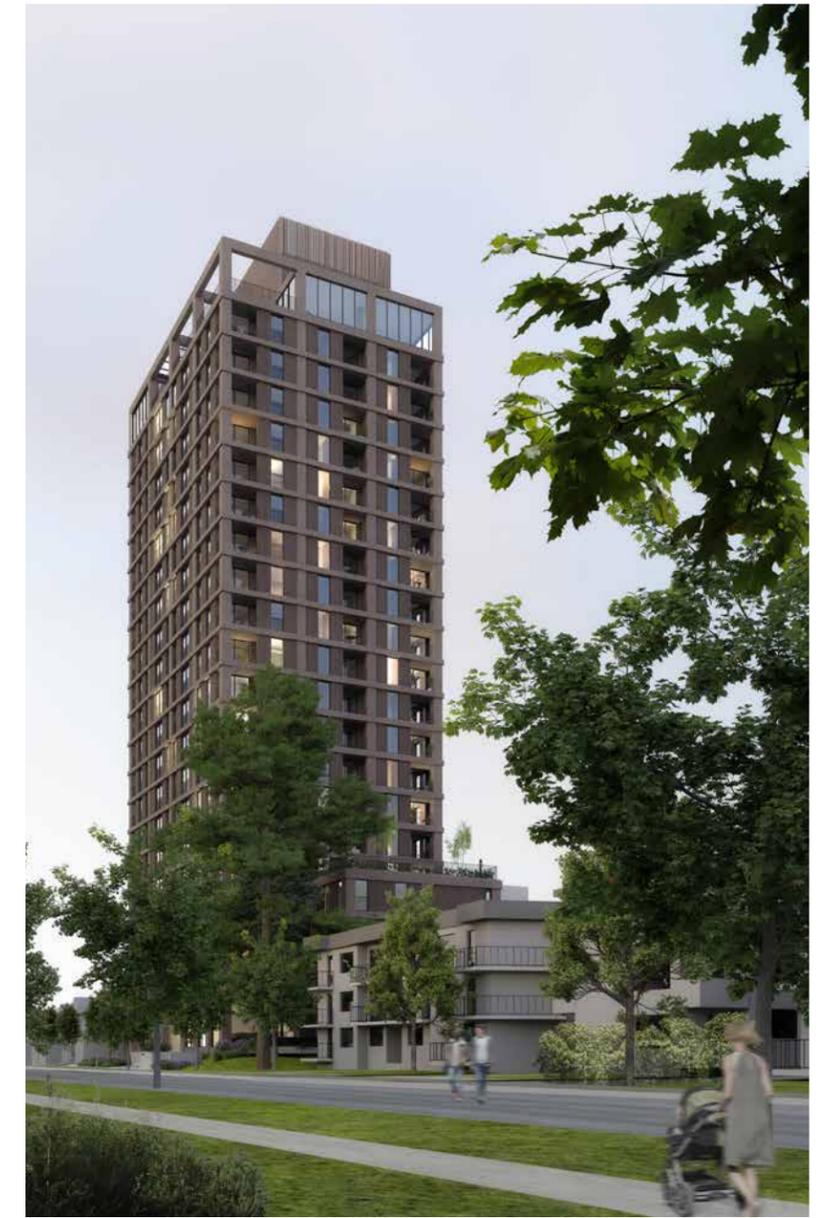
The architectural expression is composed of a primary frame that is informed by the highly efficient structural system and repeated floor plates. Secondary elements within the frame are arranged in response to the interior layout. The frame is modulated to provide access to views, outdoor space, and differentiate program elements, such as the retail units and amenity levels. By doing more with less, the project acts on the urgent need for high quality housing while reducing carbon emission and increasing climate resilience and occupant well-being.



▲ West 5th Avenue & Arbutus St. view from North-East (ground)



▲ View of ground floor public realm along Arbutus St.



▲ West 5th Avenue, view from North-West

Public art is part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities.

Adapted from Balkin Bach, Penny. Public Art in Philadelphia. Temple University Press, 1992.

PUBLIC ART OPPORTUNITIES & VISION

INTENTIONAL ART INTEGRATION

CONTEXT

- Indigenous roots
- Broadway Plan
- Significant area/city transformation
- Walkable, primarily residential
- Near the beach, destination waterfront parks, shops and restaurants
- Green, leafy residential streets, heritage buildings
- Near few landmark public artworks, MoV, VMM, GI
- Grassroots cultural events
- Decrease in art galleries or venues



ARCHITECTURE + DESIGN

- Located in the Kitsilano North Area A (Broadway Plan) at West 5th and Arbutus (2110 W5)
- 21-storey tower with 160 rental units and retail along Arbutus Street
- Designed for simplicity, durability, climate resilience, and occupant well-being
- Features a preserved mature cedar and contributes to urban tree canopy.
- Modulated frame offers views, outdoor access, program differentiation, and active amenity spaces



PUBLIC ART OPPORTUNITY

PUBLIC ART SITE(S)

The proposed building design and its sensible integration into its context offer a few potential areas for public art. Working in close collaboration, the architecture, landscape design, development, and art consulting teams have selected a recommended site for public art integration.

See following pages for details.

PUBLIC ART VISION

The vision is for a public artwork that:

- Is **site-specific**—deeply rooted in its context and seamlessly integrated with the architecture, landscape, and public realm design
- Invites a **sense of discovery and awe**.
- Serves as a **landmark or anchor point** within the area.
- Contributes to the **cultural richness** of the area, acknowledging the legacy of the first inhabitants, the neighbourhood's increasingly layered history, and the many cultures that make Kitsilano unique—reflecting the locale while connecting to broader global narratives.

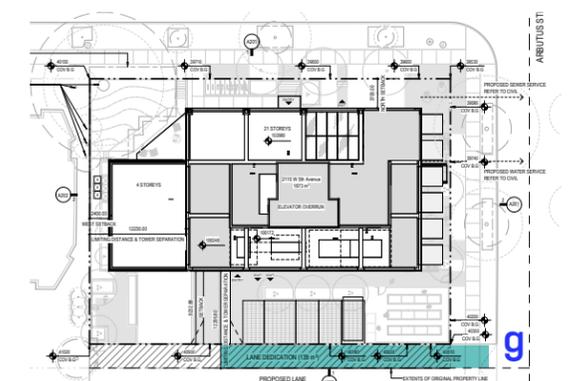
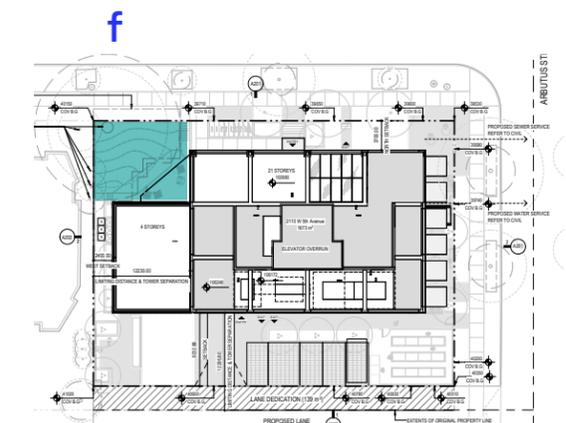
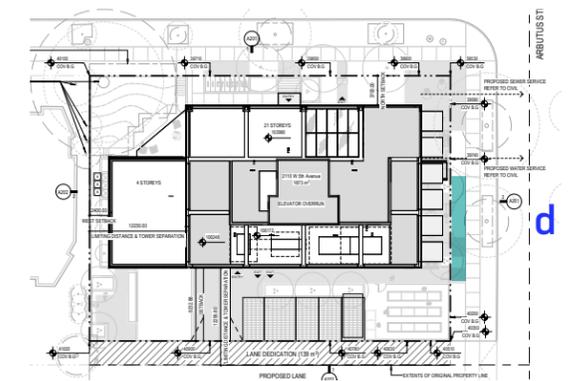
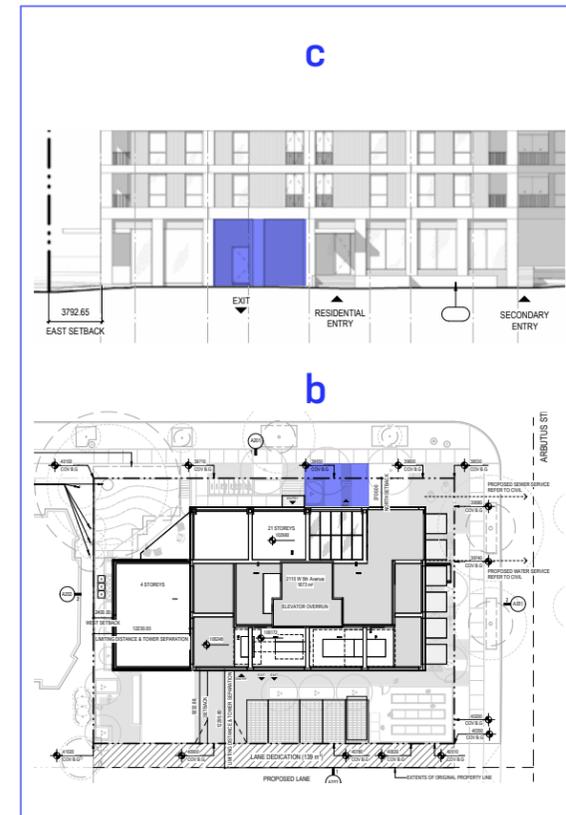
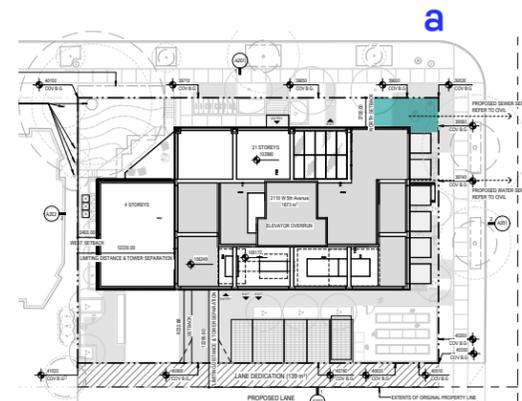
Building on this, the selected artist(s) will be invited to shape a unique vision grounded in their own practice. See page 23 for further details.

PUBLIC ART SITE(S) EXPLORATION

The proposed building design and its sensible integration into the public realm and surrounding public spaces yield to a few potential areas for public art. Working in close collaboration, the architecture, landscape design, development, and art consulting teams have explored various possibilities for the location and approach to public art for this project. These possibilities included the following sites/areas:

- North-east corner (W5 @ Arbutus)
- North (W5) landscape area, east of the main entrance
- North (W5) blind wall, east of the main entrance
- East (Arbutus) landscape area
- North-east extended corner ground
- North-west corner (W5)
- South lane

Through various explorations and discussions, the combined team reached a consensus that sites "b" and "c" combined are the recommended locations for public art.

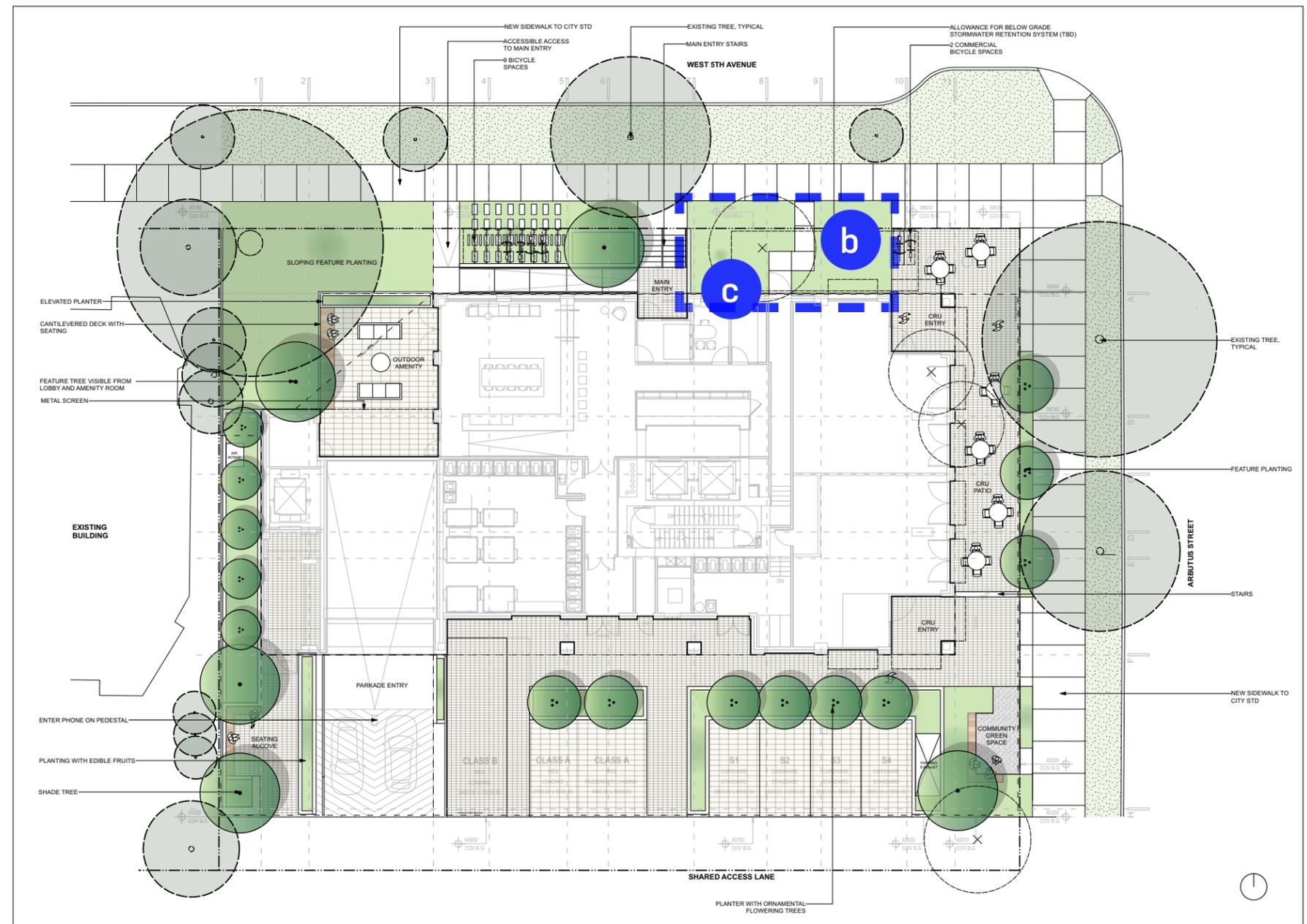


RECOMMENDED SITE(S)

The chosen location(s) for public art (North ground area [b] and wall [c], east of main entrance) have been selected based on their public visibility, accessibility, and their integration with the overall project design.

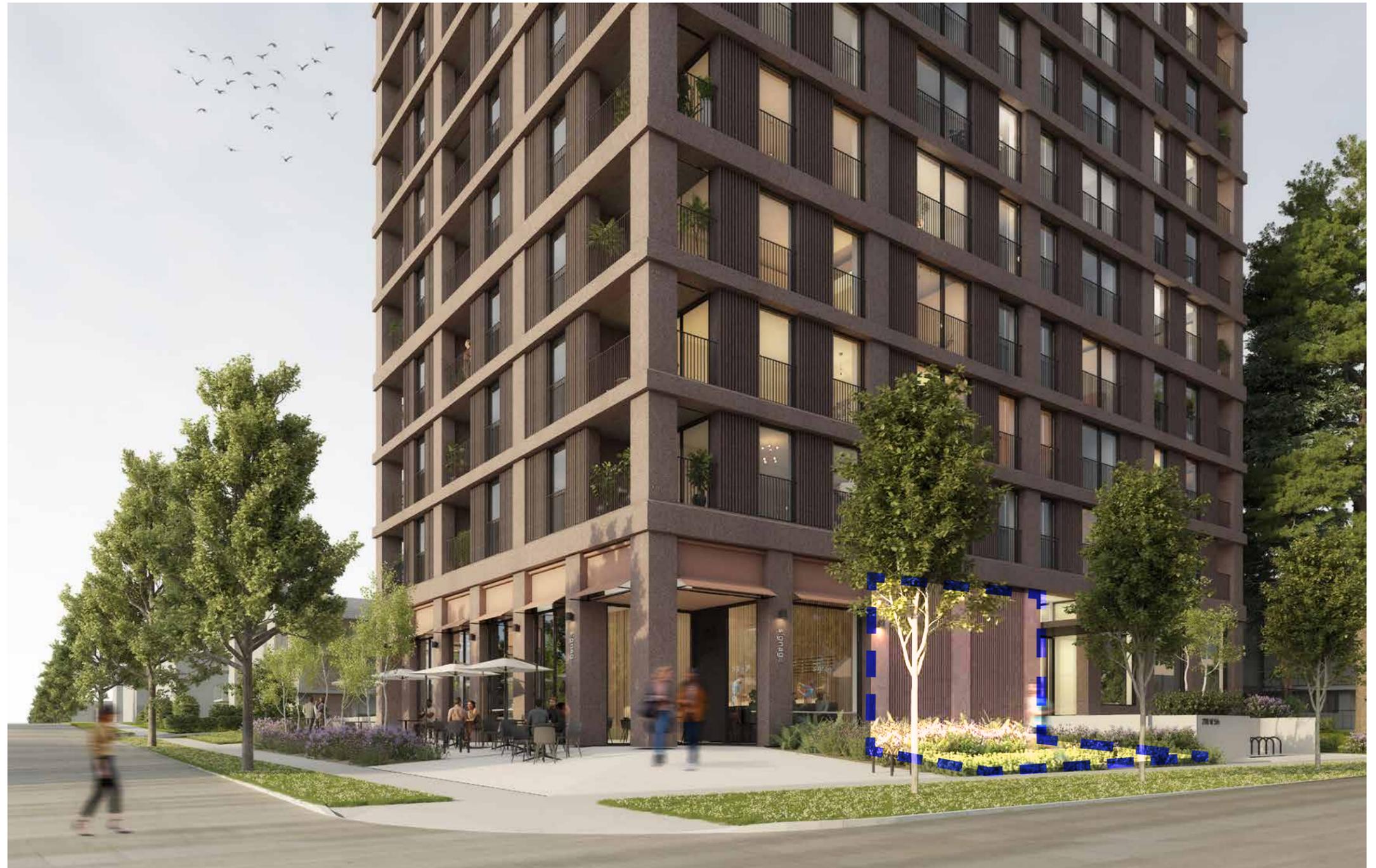
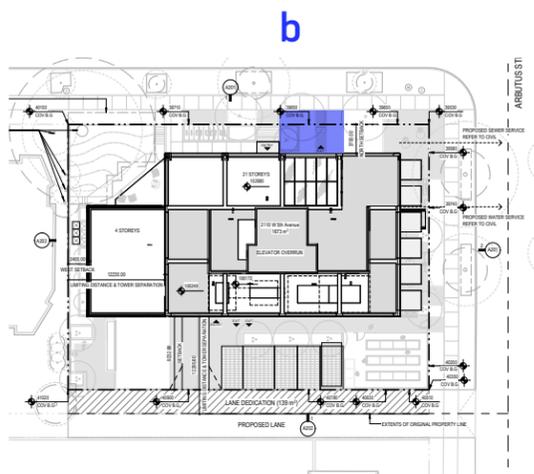
Combining the wall area with the ground area, creates an interesting three-dimensional opportunity for the selected artist to explore and potentially create an impactful artwork aligned with the proposed vision (following pages).

The intentional integration of public art at 2110 W5 can add cultural value to the site and the surrounding area, contributing to the creation of a vibrant and inviting public space that enriches and humanizes the urban experience.



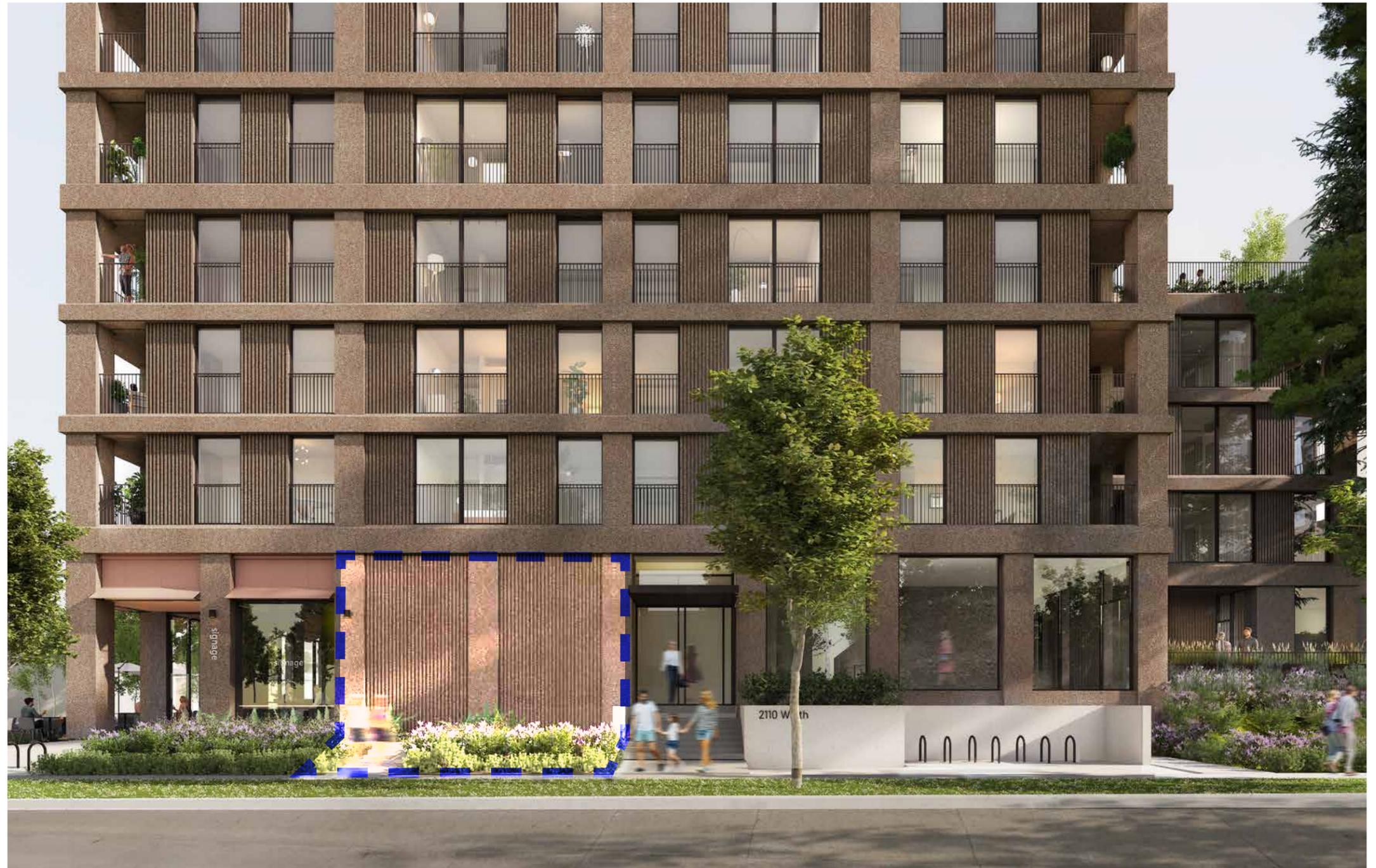
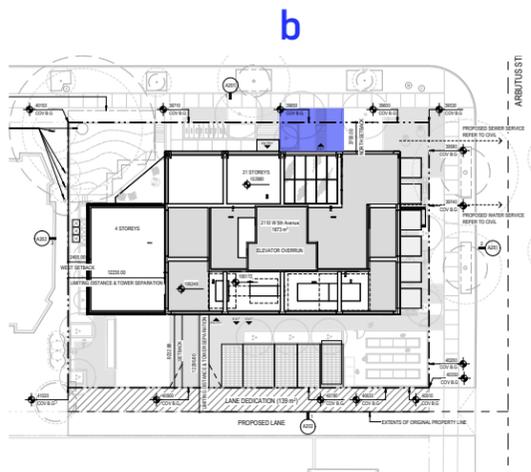
Recommended sites, combined:

- b. North (W5) landscape area, east of the main entrance
- b. North (W5) blind wall, east of the main entrance



Recommended sites, combined:

- b. North (W5) landscape area, east of the main entrance
- b. North (W5) blind wall, east of the main entrance



PUBLIC ART VISION

The public art vision for 2110 West 5th echoes the building's thoughtful, human-centered approach to architecture and public realm design. Grounded in sensitivity to the site's physical and cultural context, its layered history, and the area's anticipated evolution, this vision aims to offer tangible value to the everyday experience of this transforming neighbourhood—through art.

The vision is for a public artwork that:

- Is **site-specific**—deeply rooted in its context and seamlessly integrated with the architecture, landscape, and public realm design
- Invites a **sense of discovery and awe**.
- Serves as a **landmark or anchor point** within the area.
- Contributes to the **cultural richness** of the area, acknowledging the legacy of the first inhabitants, the neighbourhood's increasingly layered history, and the many cultures that make Kitsilano unique—reflecting the locale while connecting to broader global narratives.

Building on this, the selected artist(s) will be invited to shape a unique vision grounded in their own practice, while considering the following questions:

- Through what lens are we viewing the transformation of this part of the city?
- What do we want to preserve?
- What collective memory do we want to create?
- What do we wish to say—through art—to the future residents of these spaces we are helping to shape?

Precedents and inspiration projects included in the following pages are offered as reference to support artists in this process.

PUBLIC ART PRECEDENTS / INSPIRATION



c

b



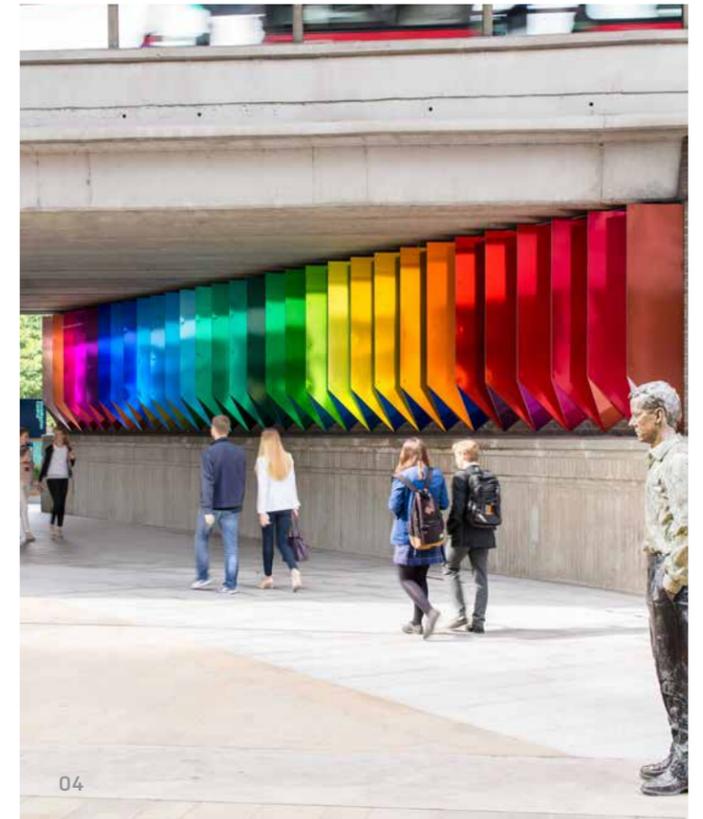
01



02



03



04



05



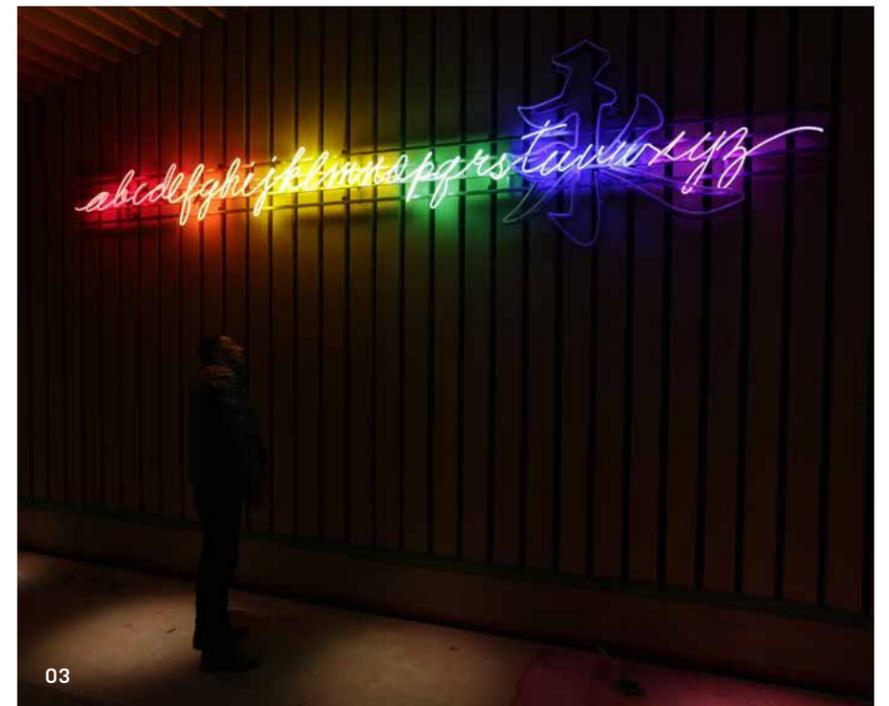
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07

01. Dan Graham, Two Half Cylinders, Vancouver, 2008 02. Hank Willis Thomas, VAG Offsite, Canada, 2024-25 03. Hank Willis Thomas, "If the Leader Only Knew", 2014 04. Liz West, Colour Transfer, Paddington Central London, UK, 2018 05. Alan Chung Hung, Spring, Vancouver, 1981 06. Isamu Noguchi, Play Structure, San Francisco, US, 1965-80 07. Masako Miki, Holographic Entities Reminding of the Universe, Uber Headquarters San Francisco, US

PUBLIC ART PRECEDENTS / INSPIRATION



01. Marc Dumas, Rose Petals, France, 2010 02. Ben Reeves, Viewpoint, Vancouver, 2020 03. Paul Wong, No Thing Is Forever, The Audain Art Museum, Whistler 2016 04. Tangible Interaction, Nubo, Vancouver, 2017

Believe in the quiet, unexpected encounter as much as the magic of the mass spectacle. It's often in the silence of a solitary moment, rather than the exhilaration of whizzes and bangs, that transformation occurs.

The New Rules of Public Art. Situations, Bristol, UK, 2013.

COMMUNITY ENGAGEMENT

PROCESS OVERVIEW

Rooted in the belief that meaningful public art emerges from deep connection to place, the engagement process for 2110 West 5th will invite the insight, care, and lived experience of the local community. A Community Advisory Group (CAG) will be established to support the curatorial direction and artist selection process. This group will include three non-voting members, each receiving an honorarium in recognition of their time and contributions.

Advisory members will be selected to reflect the diversity of the neighbourhood and its layered histories—including long-time residents, local business owners, and those engaged in arts and cultural work. Particular consideration will be given to cultural background, lived experience, age, and ability, to ensure the group brings a broad and representative lens to the process.

The Community Advisory Group will participate in three key engagements throughout the project:

1. Orientation Meeting

An introductory session led by the public art consultant to ground the CAG in the project's vision, context, and process. This includes a walkthrough of the site, background on the development, and a conversation about the role of public art in placemaking, community, and collective memory.

2. Selection Panel Meeting

CAG members will participate alongside the artist Selection Panel in the review and discussion of shortlisted artists. Although non-voting, their perspectives will be actively invited and considered to ensure that community context is meaningfully reflected in the final selection.

3. Shortlist Information Session

This session will bring together the shortlisted artists and key project stakeholders—including the CAG—for a presentation and dialogue.

Artists will have the opportunity to hear directly from advisors about the site's lived history, community dynamics, and aspirations for the public artwork.

This structure is designed to ensure the CAG's contributions are both well-supported and substantively integrated into the curatorial process, while respecting members' time and capacities.

Potential Community Advisors (TBC):

- Paula Toledo, art advocate and local business owner (Ode to Wonder) | Art of Wellbeing Lab, Vancouver Art Gallery | Wonder Gatherings Rx | Artist | Keynote Speaker
- Tiana Lewis, Squamish development planner, Alumni of **Señákw** mentorship
- Yukiko Onley, Owner of Visual Space Gallery, Dunbar area
- Will Aballe, Will Aballe Gallery, Granville Island

Final advisors will be confirmed at the Detailed Public Art Plan phase.

ARTIST SELECTION PROCESS

OVERVIEW

The proposed selection process for this project is a two-stage **Open Call for Artists**. All stages of the selection process will be led and facilitated by the art consulting team (Aartplace). The first stage consists of a public call, widely advertised, for artists to submit their qualifications and experience (RFQ, stage one), and subsequently a second call for shortlisted artists only to submit a concept proposal for the project (RFP, stage two). A selection panel will be established to review and select one (1) artist or artist team from the proposals submitted.

SELECTION PANEL:

The Selection Panel will include representatives of the project team as well as two invited Art or Curatorial Professionals or Community Members, who have experience working with the local art community and/or similar projects. Invited Selection Panel members will be paid an honorarium for their participation and assistance with the artist selection.

The selection panel will be comprised of five voting members:

- One representative from the Development/Design-Build team (Mondivan Group)
- One representative from the Architecture team (office of mcfarlane biggar architects + designers)
- Three invited Art or Curatorial Professional from the local community. See proposed options below.

Potential options for invited panelists:

- Jordan Wilson, Musqueam Art Curator
- Klara Manhal, Public Art Planner, Translink
- Monte Clark, Monte Clark Gallery
- Adad Hannah, Artist

Additional options:

- Thomas Cannell, Musqueam Artist
- Hannah Reinhart, Equinox Gallery
- James Harry, Squamish Artist

▶
Vancouver Novel, João Loureiro, 2021.



STAGE ONE - RFQ

A Request for Qualifications (RFQ), open to the public, will be issued via relevant platforms for public art calls. With this call, artists/artist teams will be invited to submit their proposals showcasing their qualifications, relevant experience, and capacity to provide the services required.

In addition, the Selection Panel members will be oriented to the project, the potential public art site(s), the vision, and the context of the public art opportunity (historical, cultural and physical). Once familiar with the project, the panelists may share the Open Call (RFQ) link with artists/artist teams they may deem a potential good fit for the project.

Once the call is closed and all the submissions have been received, the Selection Panel will meet to review the submissions, and a maximum of three (3) artists will be selected (shortlisted) to be invited, via a Request for Proposals (RFP), to develop and present a public art concept proposal.

STAGE TWO - RFP

The three (3) shortlisted artists will be invited to develop and present a detailed written and visual Public Art Concept Proposal. They will be oriented to the development, the public art opportunity, the project vision, and the project context.

Each of the three (3) shortlisted Artists will be provided an honorarium to prepare a detailed written Public Art Concept Proposal.

The Concept Proposal should contain a description of the concept, schematic visualization(s) or rendering(s) of the proposed work, proposed approach to fabrication/integration and installation, detailed timeline/schedule, and a detailed budget breakdown. The honorarium will be paid to the Artists upon receipt and presentation of their Concept Proposals.

Working collaboratively to build consensus, the Selection Panel will review and discuss the proposals received and will select one (1) artist or artist team to award this public art project. The remaining artists on the short-list will be ranked by the group and if the initially selected artist declines the project, the second and third artists will be approached, one at a time, in the ranked order.

▶
Arbutus Coffee,



SELECTION CRITERIA

The selection panel will review and evaluate proposals based on how well they reflect the project's public art vision, as demonstrated through:

- **Connection to place.** A meaningful response to the physical, cultural, and historical context of the site and neighbourhood, including thoughtful integration with the architecture and public realm.
- **Artist's capabilities.** The strength and quality of the artist's past and present work, and demonstrated ability to collaborate with project teams on works of similar scale or complexity.
- **Conceptual merit.** Clarity, relevance, and originality of the proposed direction, and its resonance with the public art vision—reflecting a thoughtful engagement with place, people, and change.
- **Feasibility of realization.** A clear understanding of what is required to deliver the proposed concept, including the ability and capacity to work within the project's timeline and budget.

PUBLIC ART BUDGET

PRELIMINARY BREAKDOWN

We understand that the total **Public Art Budget** for this project is **\$242,523.46**. This is based on the City of Vancouver Public Art Policy which (multiplying all areas contributing to the FSR calculation by the public art rate, currently \$1.98 per square foot). The project team recognizes that a higher Public Art Budget would allow for a public art solution with a more significant impact not only on the site, but also this growing area and the City at large. **As such, the developer may consider increasing the budget, if the economy permits. This will be further discussed as the project progresses.**

The total public art budget is comprised of Artwork Costs and Process Costs.

The Artwork Costs cover all costs related to the creation, realization, and installation of the artwork. This includes but is not limited to: Artist fees; artist travel expenses, if required; artwork fabrication—including materials, mock-ups and all costs required to realizing the artwork(s); detailed design drawings; fabrication and/or shop drawings; engineering drawings and certificates, as required; artwork lighting; transportation and shipping; insurance; storage, if required; site coordination and preparation; any necessary permits; traffic management; sub-contractors; complete artwork installation; and final documentation.

The Process Costs cover all costs related to the management and administration processes necessary throughout all stages of the project. This includes but is not limited to: Selection process fees and honoraria, artwork plaque/signage, photography, developer's contingency, and public art consulting fees.

The public art consulting fee covers the development of the curatorial vision and strategy for the project, including identifying opportunities for integration and articulating the overall direction for the public art. It also includes full coordination and oversight of the process, from early planning through to installation. This encompasses research; preparation of the Preliminary and Detailed Public Art Plans; development of artist terms of reference; facilitation of the selection process—including artist outreach, panel coordination, and contracting support; and curatorial guidance through concept development, detailed design, and technical reviews. Project management of fabrication and installation is also included, along with consultations, documentation, and participation in required meetings and presentations with the client team and the City.

Based on the current budget, the proposed detailed breakdown includes:

ARTWORK COSTS

Public Artwork	\$170,000.00
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PROCESS COSTS

Artist Proposal fees (\$2,500 x 3)	\$7,500.00
Selection Panel honoraria (\$1,400 x 2)	\$2,800.00
Community Adv. honoraria (900 x 3)	\$2,700.00
Public Art Consulting Fees	\$21,615.00
Artwork plaque/signage	\$2,000.11
Photo documentation	\$2,000.00
Developer's Contingency	\$9,656.00
CoV Civic Program Contribution (10%)	\$24,252.35

TOTAL PUBLIC ART BUDGET	\$242,523.46
	(Excluding applicable taxes)

TIMELINE OVERVIEW

KEY DATES

PROJECT TARGET TIMELINE SUMMARY

DEVELOPMENT PERMIT SUBMISSION	JULY 2025
DEVELOPMENT PERMIT ISSUANCE	JUNE 2026
BUILDING PERMIT ISSUANCE	AUGUST 2026
CONSTRUCTION START	SEPTEMBER 2026
CONSTRUCTION COMPLETION	DECEMBER 2029
OCCUPANCY	DECEMBER 2029

PUBLIC ART TARGET TIMELINE SUMMARY

PRELIMINARY PUBLIC ART PLAN SUBMISSION	JUNE/JULY 2025
FINAL PUBLIC ART PLAN SUBMISSION	SEPTEMBER 2025
ARTIST SELECTION PROCESS	WINTER 2025-26
ARTIST CONTRACT ISSUANCE	(UP TO) SPRING 2026
ART INSTALLATION ON SITE	FALL/WINTER 2029
HANDOVER & FINAL DOCUMENTATION	WINTER 2029-30

The dates shown are estimated target dates, based on our current understanding of the project. Should the project timeline vary, the public art consultant timeline will be adjusted accordingly, to best fit project schedule, following mutual agreement with the client.



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Alan Chung Hung, Gate to the Northwest Passage, Vanier Park, 1980, Vancouver, BC

PRELIMINARY PUBLIC ART PLAN
FOR 2110 WEST 5TH

JUNE 10 2025

Thank you!

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