



## **PRELIMINARY PUBLIC ART PLAN**

1434 and 1456 West 8th Ave  
VANCOUVER, BC

JANUARY 13, 2026

1434 and 1456 West 8th Ave site is located on the traditional, unceded territories of the xʷməθkʷəṅəm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations, who have lived throughout this region for thousands of years.



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# PROJECT DETAILS

**PROJECT ADDRESS** 1434 and 1456 West 8th Ave, Vancouver, BC V6H 1E1

**LEGAL ADDRESS** PID 032-679-319  
Lot 1 Block 331  
District Lot 526 Group 1  
New Westminster District Plan EPP145091

**PUBLIC ART BUDGET** \$272,465.82

**FSR:** 137,609 Square Feet

# PROJECT TEAM

## **PROJECT OWNER |** PCI DEVELOPMENTS

1030 W Georgia St #300

Vancouver, BC V6E 2Y3

**Mike Dillman** | Senior Development Manager

mdillman@pci-group.com

## **PROJECT DEVELOPER |** PCI DEVELOPMENTS

1030 W Georgia St #300

Vancouver, BC V6E 2Y3

**Mike Dillman** | Senior Development Manager

mdillman@pci-group.com

## **DESIGN ARCHITECT |** MUSSON CATTEL MACKEY

1066 W Hastings St Suite 1900

Vancouver, BC V6E 3X1

**Aaron Petruic** | Principal

apetruic@mcmparchitects.com

## **LANDSCAPE ARCHITECT |** DURANTE KREUK

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Vancouver, BC V6J 1N5

info@dki.bc.ca

## **PUBLIC ART CONSULTANT |** BALLARD FINE ART LTD.

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Vancouver, BC V6B 4W4

604.922.6843

Jan Ballard | Principal

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# CONTEXT MAP

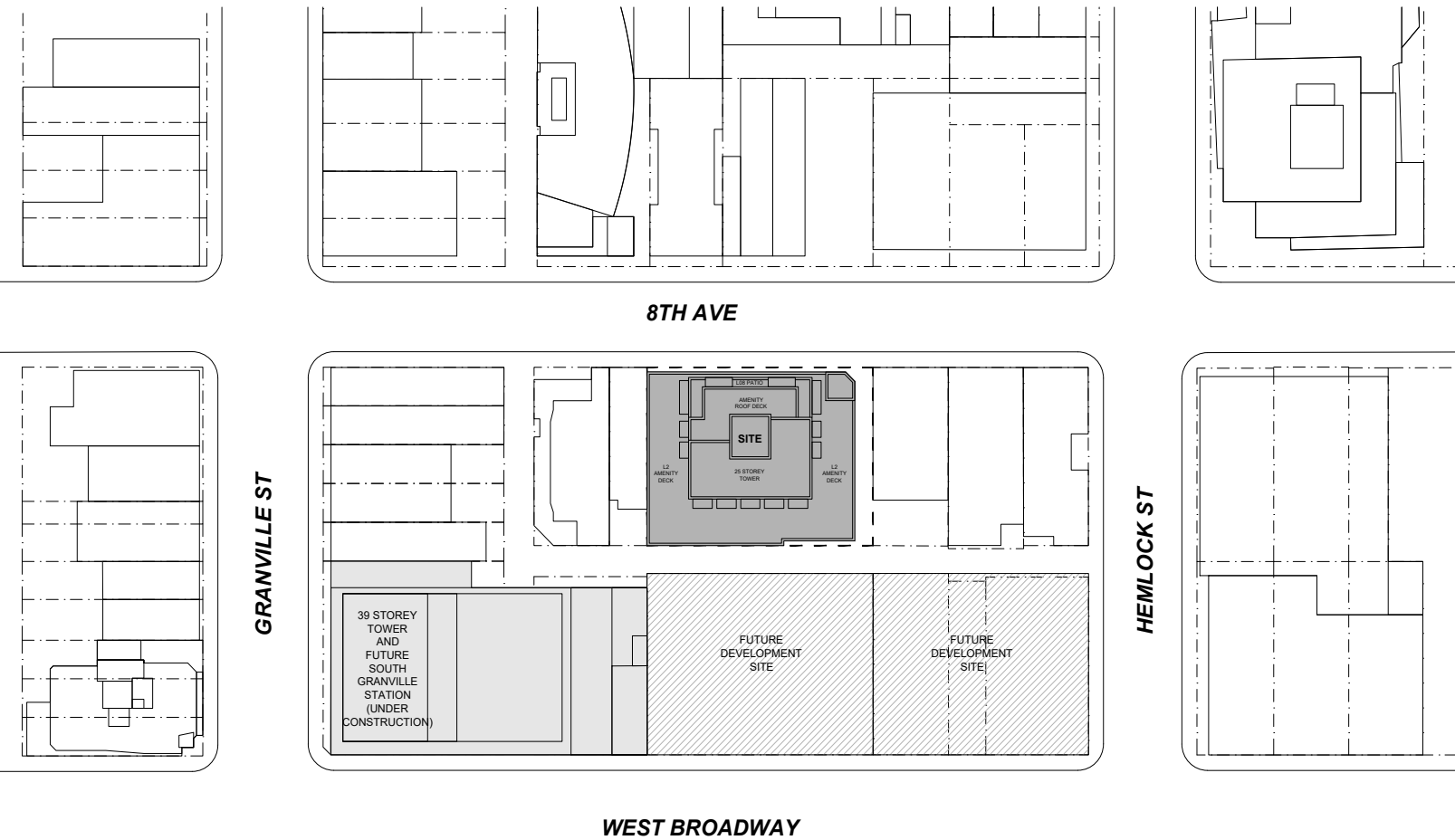


*Aerial view of development site*



Rendering of 1434 and 1456 West 8th Ave

# SITE PLAN



Site Plan

# TRANSIT MAP



Site Location Map with Key Transit Routes

# PROJECT DESCRIPTION



*Rendering of the development looking south along West 8th Avenue.*

1434 West 8th Ave is a 25-storey rental residential tower with ground floor retail facing West 8th Ave. The site is situated in the Granville/Burrard Slopes – Area C, part of the Broadway Corridor. The project is adjacent the future South Granville SkyTrain station currently under construction at the corner of Broadway and Granville which creates a prime opportunity to add rental housing and retail space close to new and existing rapid transit networks.

The proposed design will contribute to the aspirations of the Broadway Plan by strengthening the mixed-use character of the area, creating a new “centre” at Granville and Broadway while contributing much needed rental stock and commercial amenities to the neighbourhood at large. 1434 West 8th Ave provides 143 residential units with 20% offered at below-market rents, as well as amenity spaces above level 2 and atop the tower. Importantly, 50% of units will be family-oriented, with 10% being 3-bedrooms. The lower residential tower floorplate is 6,500 sf which complies with the targets outlined in the Broadway plan, and becomes smaller at 5,500 sf above level 9, with a total residential density of 123,885 sf. The project will also feature 5,550 sf of retail at grade.



*Renderings of the retail spaces looking south from West 8th Avenue.*

The tower is positioned fronting West 8th Avenue to leave room for future developments on the block. The tower form sets back after Level 9 to create a slender elegant form that will be distinct yet appropriate within the context of other Broadway Plan projects. A new mid-block connection will be provided on the east side of the site to facilitate pedestrian traffic through the area.

A generous rooftop residential amenity is also provided with indoor and outdoor programming. The residential amenity spaces will be designed in accordance with the High-Density for Families with Children guidelines and include elements such as children's play and common social spaces. The orientation and massing of the tower has been informed by the Broadway plan, as well as existing and future proposals along this stretch of Broadway.



*Rendering of the residential amenity podium.*



*Material samples and rendering of the alley walkway from West 8th Avenue.*

The tower form is broken down into light and dark masses, differentiating the overall form of the development. The Commercial podium levels and the midblock connection are characterized by an elegant white glazed brick punctuated by contrasting charcoal metal panel work and ironmongery, along with varying material textures identifying the various entrances, creating a refined tone at the street. Elements of the podium are carried part way up the tower for the first few street facing residential levels to further balance the overall composition of the building with a more humanist scale. Here the brick changes color and is expressed with a textured motif between the glazed areas to enhance the crafted feel of the brick façade, creating a unified material language with distinct design features and an elevated, industrial sensibility.

Strengthening and diversifying Granville/Burrard Slopes as a vibrant, eclectic and walkable mixed-use area near rapid transit, supporting additional housing, employment, amenities, cultural uses, and local-serving retail. The project contributes to the area’s transition from a low-density corner to a sustainable and lively urban hub.

# PUBLIC REALM

1434 West 8th Ave is envisioned as an engaging and welcoming neighbourhood environment that enhances public life through thoughtfully designed open spaces and a strong public realm. The architecture and landscape design prioritize the human experience, providing outdoor social spaces and clear pedestrian and cycling connections that link to nearby greenways, transit routes, and surrounding infrastructure. Grounded in South Granville’s social, historic, and cultural context, the project supports an inclusive and vibrant public realm for residents and visitors.

Active uses front all public edges of the site, strengthening street life along 8th Avenue while the south-facing lane and connections to adjacent buildings create a cohesive and inviting streetwall condition. The design responds to the area’s urban character through updated sidewalks and street trees along 8th Avenue, complementing existing greenspace and improving walkability.



*View of Granville Street from the Granville Street Bridge.*



*South Granville Plaza.*

Surrounded by a diverse mix of shops, cafés, restaurants, art galleries, and cultural amenities, the project supports a range of social activity that reflects and contributes to South Granville’s distinct identity, including its evolution as the “Armoury District.” Located one block from a future Broadway SkyTrain station, the development encourages transit use and supports a car-light lifestyle through improved pedestrian and cyclist connections.

Overall, 1434 West 8th Ave aligns with the City’s goals of strengthening South Granville as a diverse, animated, and walkable mixed-use neighbourhood, enhancing connectivity, livability, and long-term community value.

# SOUTH GRANVILLE



- From left to right, top to bottom:
1. Stanley Theatre at Granville and Broadway
  2. South Granville district sign
  3. Retail storefronts along South Granville
  4. Cyclist on South Granville
  5. Storefront on South Granville Street
  6. Meinhardt grocery store on South Granville

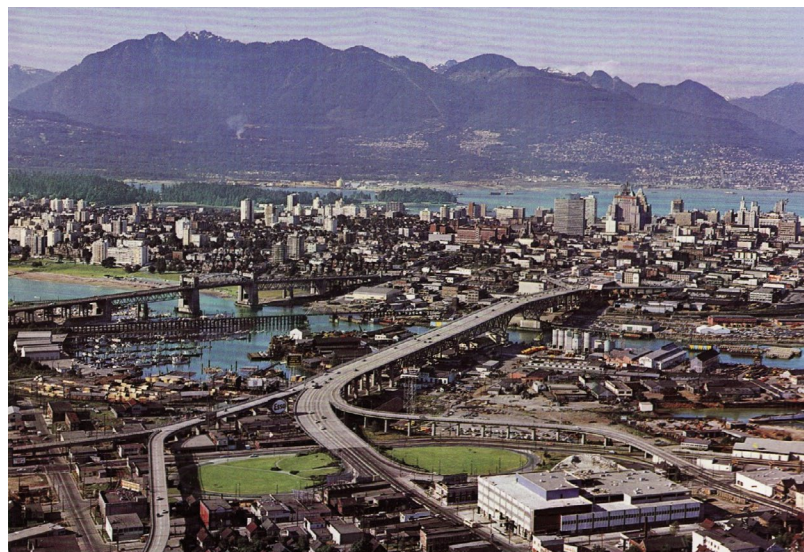
# COMMUNITY CONTEXT

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations have lived on, and stewarded, the lands on which the City of Vancouver was built. The history and culture of the Musqueam, Squamish, and Tsleil-Waututh peoples is a living one—Vancouver, and 95% of British Columbia, are situated on the unceded territory of Canada’s First Nations, and the protection of this cultural heritage and visibility is paramount as City policy changes and grows. Importantly, the term “unceded” recognizes the forced dispossession of land and the inherent rights that these Host Nations hold to their traditional and ancestral territory.

Less than 100 years ago, the area that we know today as False Creek and Fairview Slopes, within which 1434 West 8th Ave is located, was a forest of huge fir trees. The rich natural ecosystem of plants, birds, and animals made the area one



*Canada Chain and Forge Company on Granville Island, c.1929*



*Vancouver: Downtown, False Creek and Granville Island, c.1964*

of natural abundance for the xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) peoples, supporting a deep spiritual, cultural, and economic connection to the land. When the first European settlers arrived to the Burrard Inlet in the late 1850s, False Creek was five times the present size and included a large tidal mud flat.

Fairview was named in 1886 by CPR Land Commissioner L.A. Hamilton. Hamilton’s survey established the numbered system of east-west avenues and named the cross streets after trees. In 1887, the CPR, at the request of Vancouver City Council, agreed to locate its Pacific terminal yards on the north side of the Creek. The forest was replaced by shipbuilding yards, sawmills, shingle mills, and various woodworking plants. In 1916, Granville Island was created from soil dredged from False Creek.

In 1928, the CPR and the provincial government swapped land to give each consolidated holdings, the CPR on the north side and the province on the south side. Another land swap in 1968, through which the City acquired the land from the province, prepared the way for the present residential and recreational development and marked the beginning of another transformation.

Fairview Slopes, which overlooks False Creek from the south, began to develop following the construction of the Fairview Beltline (a streetcar loop built from downtown through Fairview along Broadway) and the opening of the Granville and Cambie Street bridges. In 1902, the City purchased 5.5 acres (two city blocks) from the CPR for \$5,500, for a new hospital at 10th Avenue and Heather Street. Land was in demand for residential development during these years and a number of substantive homes were built in the area. In 1909, Ninth Avenue was renamed Broadway to reflect the street's position as a thriving, trendy high street.

From the early 1920s to the early 1960s, Fairview Slopes was zoned for 3-storey apartments and throughout the 1950s, the area south of Broadway developed as an apartment district. Broadway, as well as Granville and Cambie Streets, became important neighbourhood commercial strips. At the same time, the Slopes were rezoned to industrial use, and some houses were replaced with small industries.

The 1970s were a time of dramatic change for both False Creek and Fairview Slopes. Based on the recommendations by citizens, two advisory review panels, and City staff, policies which laid out guidelines for redeveloping False Creek were adopted by City Council in 1973. The new City policy required a range of housing, including co-ops, non-market rental housing and condos, to provide a social mix that reflected the City's income and social composition. The City also decided to keep ownership of most of South False Creek.



*Entrance to Granville Island.*

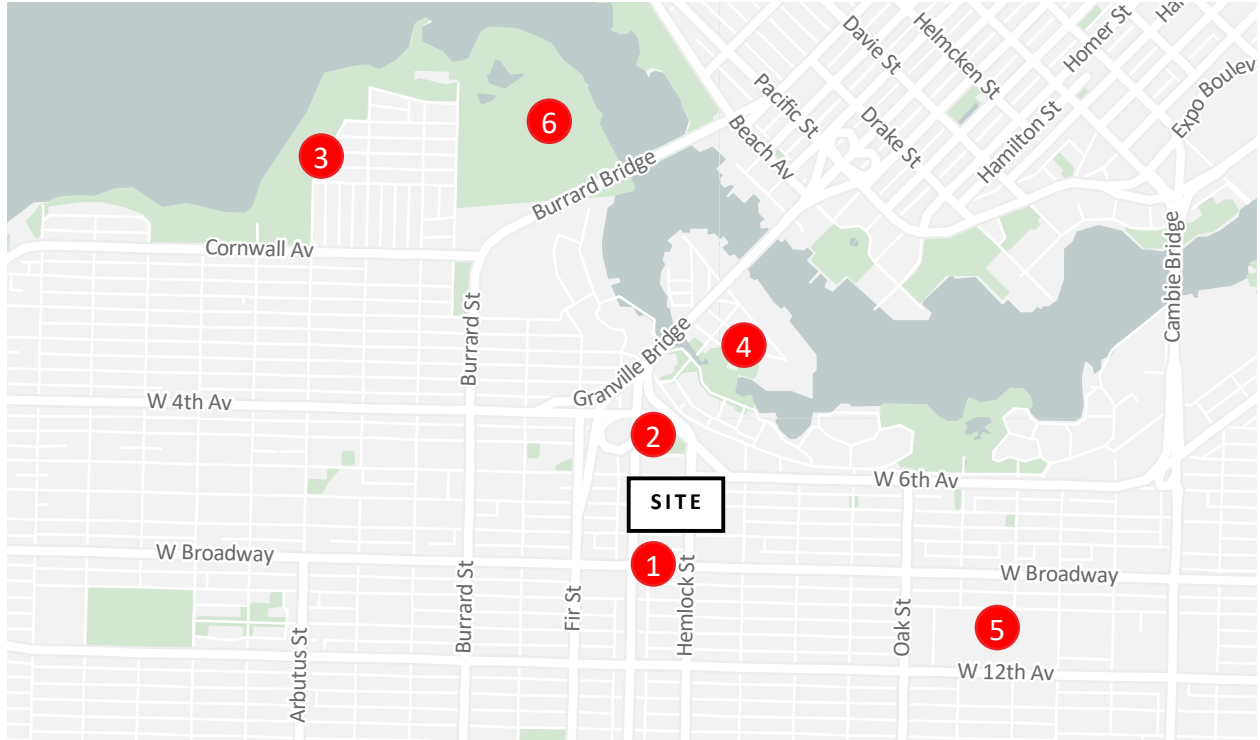


*Outdoor Yoga class in South Granville.*

# PUBLIC ART CONTEXT



# PUBLIC ART CONTEXT MAP



- 1. Sínulhḱay 2025**  
James Harry and Lauren Brevner
- 2. Untitled (100)**  
Stonecoat Industries
- 3. Echoes, 2010**  
Michel Goulet
- 4. Blanketing The City, 2018**  
Debra Sparrow
- 5. Colour Seekers, 2018**  
Torrie Groening
- 6. The Crab, 1986**  
George A. Norris

# PUBLIC ART OPPORTUNITY

Following detailed site analysis with the PCI design team, two public art opportunities have been identified within the Mid-block Pedestrian Connector. The first and primary location is a glazing treatment along the façade fronting the connector. The second, an optional opportunity, is a sculpture or sculptural series situated within the planters that line the corridor.

Located near West 8th Avenue, the Mid-block Pedestrian Connector offers strong potential for placemaking and wayfinding, helping to animate the public realm and improve neighbourhood connectivity along the eastern edge of the site. Both opportunities benefit from high visibility and frequent pedestrian traffic.

One artist or artist team will be selected for this opportunity. The scope includes a primary opportunity consisting of a glazing treatment, as well as a secondary, optional opportunity involving a sculptural element. The artist will be given broad creative license to activate the space, with the artwork thoughtfully integrated into both the architectural design and the surrounding community context. The artist will be engaged early in the process and work closely with PCI, the architect, and the landscape architect as part of the design team. The public art will align with the vision for the development and the City of Vancouver’s Public Art Program, aiming to deliver an enduring work that invites engagement, fosters dialogue, and celebrates local culture.

## PUBLIC ART OPPORTUNITY | SITE LOCATIONS

Opportunity 1: Glazing treatment along the Mid-block Pedestrian Connector

Opportunity 2: Sculptural elements within the planters along the Mid-block Pedestrian Connector



# 1

## Glazing Treatment Along the Mid-block Pedestrian Connector

- Primary public art opportunity
- Artwork integrated with the building glass facade treatment
- The opportunity allows exploration with a wide range of materials, including light
- The opportunity allows an artist to consider the connection between the external architectural features and the interior space of the building, bridging the two as a connective gateway



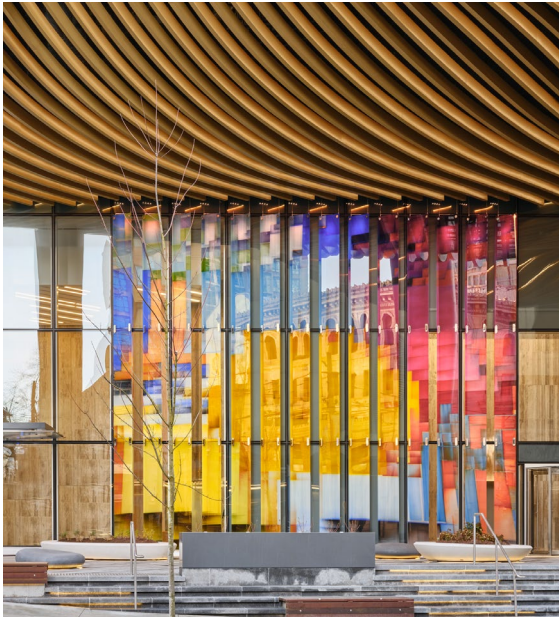
# 2

## Planters along the Mid-block Pedestrian Connector

- Optional secondary public art opportunity
- Artwork can be a singular sculpture or series of sculptures within the planters
- Open to a range materials
- The opportunity allows an artist to consider the connection between the external architectural features and the interior space of the building, bridging the two as a connective gateway



# PRECEDENT IMAGES



From left to right, top to bottom:  
 1. Rebecca Bayer – *Giant Vancouver*, 2018. Vancouver  
 2. Thomas Cannell – *Sea to Sky*, 2021. Richmond  
 3. Devon Knowles – *Walking Spectrum*, 2021. Vancouver  
 4. Christian Moeller – *Spectators*, 2012. Florida  
 5. Lyse Lemieux – *Full Frontal*, 2017. Vancouver

# PUBLIC ART BUDGET

The total public art budget for the PCI West 8th development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of \$272,465.82 is based on the proposed project FSR of 137,609 square feet.

The amount designated for the artwork is \$170,000.00 and includes the artist fee, artwork materials and fabrication, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork insurance, artwork storage (if required), transportation, installation, plus applicable taxes. The artist selected will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

Administrative costs will include art consultant fees, the artist selection process, artist, community advisory and selection panel honorariums.

## TOTAL PUBLIC ART BUDGET

Public Artwork.....	\$170,000.00
10% Civic Program Contribution.....	\$27,246.58
Public Art Consultation .....	\$27,000.00
Artist Honoraria (\$7,500 x 3) .....	\$22,500.00
Selection Panel Honorarium (\$1,200.00 x 3) .....	\$3,600.00
Community Advisory (\$1,000.00 x 3).....	\$3,000.00
Photographs and Documentation License .....	\$5,000.00
Plaque .....	\$3,000.00
Developer’s Contingency .....	\$11,119.24

**Total Public Art Contribution .....** **\$272,465.82**

Note: All cost savings or unused funds remaining from the administration and developer’s contingency portion of the budget will be put towards the artwork.

# TIMELINES

**TARGET PROJECT TIMELINE**

Public Hearing.....	January 2025
Rezoning Enactment Date .....	November 2025
DP Application.....	May 2025
DP Issuance .....	February 2026
Occupancy.....	TBC

**TARGET PUBLIC ART TIMELINE**

Preliminary Public Art Plan Presentation.....	February 2026
Detailed Public Art Plan Presentation.....	April 2026
(The Detailed Public Art Plan will be tied to the above-grade building permit, currently targeted for Q3/Q4 2026)	
Selection Panel Meeting – Review Long List of Artist .....	May 2026
Short-listed Artists’ Invitation .....	May 2026
Artists Orientation Meeting.....	May 2026
Selection Panel Meeting – Artist Presentations .....	August 2026
Final Artist Selection .....	August 2026
Artist Contract.....	September 2026
Art Installation.....	TBD

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# SELECTION PROCESS

All stages of the selection process will be facilitated by the public art consultant, Ballard Fine Art. A community advisory group will provide feedback and commentary throughout the process. The selection will follow a two-stage invitational format, open to professional artists and artist teams, and will be adjudicated by a five-member selection panel. The panel will include three members from the Vancouver arts community and two representatives from the PCI Development team. Panel members from the arts community will each receive an honorarium of \$1,200.00 for their participation. Community advisors will receive \$1,000.00 for their participation. PCI representatives will not receive an honorarium.

Proposed Selection Panel Members:

- One member of the project design team (TBD)
- One representative from PCI Developments
- Three arts professionals

## **Stage One:**

In stage one of the selection process, the selection panel will be oriented to the development project, the public art opportunity and the community context. With an opportunity to meet with the community advisory, Ballard Fine Art and the selection panel will conduct in-depth research and nominate a long list of suitable artists or artist teams for consideration. The selection panel will collectively discuss the merits of the nominated artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of three artists to develop a concept proposal.

## **Stage Two:**

In stage two, the short-listed artists will be invited to develop concept proposals. The shortlisted artists will be provided with an in-depth orientation to the project and site, the public art opportunities, and the community context. In addition, the artists will be invited to meet the design team and community advisory.

The short-listed artists will be provided with an honorarium of \$7,500.00 for their work, paid upon receipt and presentation of their concept proposal. Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. The final artist/artist team selected will enter a contract agreement with PCI to complete the proposed artwork on time and budget.

## Short-Listed Artists – Proposal Requirements

Artists or artist teams invited to Stage Two must submit a comprehensive public art proposal that includes the following:

- A written proposal (1–2 pages) outlining the concept and intent
- Visual representation of the proposed artwork (renderings and/or models)
- A detailed cost estimate for the proposed artwork
- Project timeline, including key phases and duration
- Description of all materials, finishes, colours, and dimensions
- Artist/artist team CV and examples of previous public art projects

#### Artist/Team Selection Criteria

Artists or artist teams invited to Stage Two must submit a comprehensive public art proposal that includes the following:

- High quality and innovative concept with a clear vision of the final artwork
- Demonstrated understanding of the public space and the impact on the proposed site
- Understanding of the project architecture, the site and its contexts
- Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, and maintenance
- Artistic quality of artwork presented in the documentation of past work
- Availability

Please direct any questions to:

Ballard Fine Art Ltd.  
604 922 6843 | [jan@ballardfineart.com](mailto:jan@ballardfineart.com)  
Attn: Jan Ballard

# COMMUNITY ENGAGEMENT

Community consultation and public engagement will be thoughtfully considered throughout the West 8th project's public art selection process. A non-voting community advisory will be established and consist of three representatives from the Fairview/South Granville area.

The role of the community advisory representatives will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art and potential artists. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide input towards the development of the artist concept proposals. One community advisor will be invited to participate in the selection panel meeting involving the artist concept proposal presentations.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$1000 for their work, with additional funds commensurate with the scope of work.

**Proposed Community Advisors:**

To be Determined

# DIVERSITY, EQUITY AND INCLUSION

Ballard Fine Art recognizes that marginalized artists face systemic barriers including racism, sexism, homophobia, transphobia, colonialism, ableism, classism, religious discrimination, and ageism. As public art consultants, we are committed to supporting artists from equity deserving communities in overcoming barriers within established colonial public art practices.

Following the City of Vancouver’s Culture |Shift strategy and Equity Framework, we acknowledge the distinct ongoing colonialism experienced by Host Nations and urban Indigenous people. Our approach prioritizes equity over equality, providing tailored resources based on individual needs rather than treating everyone identically.

Our evolving equity strategy focuses on three key areas:

- Lowering barriers to connection
- Supporting artists through the application process
- Providing assistance throughout the public art process

We seek and incorporate feedback from diverse curators, educators, Indigenous elders, knowledge keepers, artists, and communities on an ongoing basis to improve our practices and foster truly inclusive public art.

## **Guiding Principles for Language Use**

Ballard Fine Art recognizes that the language around diversity, equity and inclusion is constantly evolving and is informed heavily by the preference of groups and individuals within equity deserving communities. Out of respect for the community members included in our engagement and public art processes, we will incorporate the terms and language of all those who self-identify when applicable.

## **Lowering Barriers to Entry**

British Columbia is home to nearly 40,000 professional artists, with a high concentration in Metro Vancouver. Many artists and creatives remain underrepresented in public art due to structural barriers. To broaden access, we employ the following approaches:

### **1. Website Submissions**

Artists may share their work through a dedicated section on our website by completing a form or contacting us directly. To reduce barriers, submissions may include images, website links, social media content, or emails.

## **2. Recommendations from Art Professionals, Cultural Workers, and Community Members**

We value artist recommendations from community members and advisory panels to help identify overlooked talent, particularly among artists who may face barriers related to literacy, time, technology access, or familiarity with colonial art processes.

## **3. Expressions of Interest (EOIs) and Requests for Information**

Ballard Fine Art issues EOIs across multiple municipalities. These opportunities provide accessible entry points—often at smaller budgets—for artists who are new to public art. Distribution methods are tailored to each project to reach a wide audience.

## **4. Design-Only Submissions**

Design-only submissions are facilitated to support artists who may not have experience with fabrication, engineering coordination, or budget management, lowering barriers to participation.

## **5. Studio Visits and In-Person Meetings**

We recognize that many marginalized artists prefer in-person engagement. When possible, we schedule studio visits or informal meetings to build relationships and discuss artistic practices and public art processes.

Supporting the Application Process

### **Supporting the Application Process**

We acknowledge that shortlisted artists may continue to face barriers when developing concept proposals. To address these challenges, we provide the following supports:

#### **1. Individualized Support**

Shortlisted artists are encouraged to meet one-on-one with our team to review the selection process and proposal development. Support may include application guidance, curatorial feedback, past project references, and presentation assistance.

An Access Fund, supported through the project contingency, is available to artists from equity-deserving communities. Artists may request up to \$1,000 to support proposal preparation and presentation. Funds are released at the discretion of the Developer, with unused funds returning to overall project contingency.

## **2. Encouraging a Wide Range of Media**

We work with artists across diverse media, including sound, new media, textiles, community and social practice, and performance. We actively encourage artists working in historically underrepresented mediums—such as weaving, photography, literary arts, and new media—to adapt their practices for the public realm. Curatorial support and coordination with fabricators are available upon request.

## **3. Compensating Artists for Shortlisted Proposals**

We recognize that proposal development requires significant professional time and expertise. Shortlisted artists are compensated through honorariums aligned with CARFAC fee schedules, ensuring fair remuneration throughout the selection process.

### **Supporting Artists Through the Public Art Process**

Every public art project is unique and may require tailored approaches and accommodations. Key areas for continued improvement include:

#### **1. Addressing Communication Barriers**

We recognize that communication preferences vary widely. To support participation, we offer flexible communication methods, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team adapts communication approaches to ensure artists feel respected and supported.

#### **2. Accessibility and Accommodations**

We are developing an intake process to proactively identify communication preferences, accessibility needs, scheduling considerations, and culturally specific requirements. In working with Indigenous artists and communities, we honor oral traditions and storytelling as valid and meaningful forms of presenting artistic concepts.

Ballard Fine Art recognizes that equity is a living process. Our strategies and accommodations will continue to evolve alongside the communities we serve, and we remain committed to regular review and improvement of our practices.