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# Δ Δ ARTPLACE

181 North Hythe Avenue  
Burnaby BC V5B 1G3 Canada

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November 19, 2025

City of Vancouver Public Art Committee & Public Art Program Staff  
Cultural Services  
Arts, Culture, and Community Services  
City of Vancouver  
453 West 12th Avenue  
Vancouver, BC V5Y 1V4

Dear City of Vancouver Public Art Committee & Public Art Program Staff,

We would like to thank the Public Art Committee for their feedback on the 2110 W 5th Avenue Preliminary Public Art Plan (PPAP). In this updated version (Detailed Public Art Plan, DPAP), we have incorporated the committee's recommendations to reiterate our alignment with the City's goals for equity, inclusivity, and meaningful public engagement in the arts.

Below is a summary of how the revised plan responds to each of the key comments:

**1. Barriers for equity-seeking groups in the selection of long-lists, panels, and advisors be identified and strategies for addressing those barriers be implemented and demonstrated;**

Equity and inclusion have always been central to how we approach our projects. Rather than treating these values as an external requirement, they inform every stage of our process—from artist outreach and mentorship to how we structure our panels and support artists' development.

In response to the committee's request, we have now mapped out these existing practices to make them more visible within the plan. These include but not limited to:

<b>Possible Barriers</b>	<b>Strategies to Address them</b>
Access to public calls	<p>Share artist calls through multiple platforms, including those accessed by equity-seeking groups (e.g., Indigenous artist networks, disability arts organizations, culturally diverse arts networks), and share directly with community-based organizations and peer networks to expand reach.</p> <p>Examples of platforms to name a few: BC Alliance for the Arts, Akimbo, BIDC, Kickstart Disability, Creative Mornings, BCPAN network, our Social Media channels, in addition to all Selection and Community Panelists being able to share with their diverse networks.</p>
Clarity and scope of proposal requirements	<p>Continue our track record of creating artist calls that are written in approachable language, provide complete project and context information, and include clear, direct requirements with flexible submission formats (PDF, Word, or video/audio submissions). Offer artist information sessions, include opportunities for questions, and share answers transparently and equally with all proponents.</p>
Unfamiliarity with public art process	<p>In addition to providing plain-language guidance for proposals, budget, and timelines, at Aartplace, we maintain continuous communication with artists and provide step-by-step guidance throughout all project stages.</p> <p>Testimonials from artists on our website demonstrate the supportive nature of our process. (<a href="https://www.aart.place/about#testimonials">https://www.aart.place/about#testimonials</a>)</p>
Financial and logistical barriers	<p>Provide fair honoraria for shortlisted artists to cover proposal preparation (within <a href="#">CARFAC recommended fee ranges</a>). Offer options for remote participation (online presentations, virtual meetings) to reduce travel/time costs. Available support (upon request) on navigating logistical challenges from the Art Consultant to the artists throughout all project stages, as mentioned above.</p>

<p>Selection bias in long-list, panel, and advisory structures</p>	<p>Ensure diversity in selection panels and advisory groups by including equity-seeking voices in their composition.</p> <p>The proposed composition of the Community Advisory Group and Selection Panel has been developed to be inclusive, diverse, and equitable. Indigenous voices are prioritized through the inclusion of diverse options for Musqueam and Squamish representatives (e.g. options include Jordan Wilson, Thomas Cannell, James Harry, Leona Sparrow), ensuring the process reflects host Nations’ perspectives and cultural leadership. Community-based knowledge is also represented by participants such as Teddy Chan who brings lived experience, deep community connections, and a commitment to accessibility and social justice.</p> <p>This community and Indigenous representation is balanced with professionals from the gallery and public art sectors (e.g. options include Will Aballe, Marion Landry, Yukiko Onley, Monte Clark, Klara Manhal), whose expertise contributes to a rigorous review of artistic merit and feasibility. Together, this mix ensures that equity-seeking voices are not tokenistic but central to the process, while also maintaining the technical and curatorial integrity required for a project of this scope.</p>
<p>Transparency of process</p>	<p>Include clear selection criteria from the early stages of the artist call. Provide artists with feedback (upon request) to support learning and growth for future opportunities.</p>

Our approach is known for being hands-on and supportive, giving artists—especially those new to public art—the time and attention needed to develop strong proposals. Both the Community Advisory Group and Selection Panel reflect this ethos, combining Indigenous, community-based, and professional voices to ensure the process remains inclusive, equitable, and artist-centered.

**2. The public art consultant be more imaginative, thoughtful and integrative on the placement and incorporation of public art on the development including areas that might be defined by the artist and responsive to the community and inclusion of accessible public signage;**

We have revisited and reviewed earlier versions of the plan where, in close collaboration with the architecture and landscape teams, we considered all potential public art sites (initially up to 7 sites). Previously at the PPAP stage, following advisory feedback from the above mentioned teams and the former Public Art Lead, Eric Fredericksen, we refined our focus within those opportunities, resulting in the site integration approach (Sites B and C) included in the PPAP document presented July 14<sup>th</sup> 2025. Acknowledging the committee’s

latest recommendation we have now combined Sites B and C (now Site B) and included Site D (formerly site E) as an additional option. This revision broadens the artist's creative options and reflects the iterative, collaborative nature of the process. Please see pages 20-22 of the revised plan (DPAP) for detailed site descriptions under "Recommended Sites".

We have also committed to including accessible signage (including Braille) in the public artwork's descriptive plaque.

**3. Include brief biographies of those proposed for the community advisory and artist selection panel to explain what they bring to the process;**

To enhance transparency and context, we have included short biographies outlining each Community Advisory Group and Selection Panel recommended member's background and specific contribution to the project. This addition clarifies how diverse lived experiences, cultural background and professional skills inform the advisory and selection processes, ensuring equitable representation and informed decision-making rooted in both community accountability and artistic excellence. See pages 30-31 and 33-35 of the DPAP attached.

**4. Ensure artist involvement in the panels, not just art professionals.**

Artists—with various levels of experience and variety of practices—are included on both the Community Advisory Group and Selection Panel recommended members, ensuring that lived artistic experience informs all stages of review and decision-making.

**5. Artist proposal fee should be at least doubled considering CARFAC guidelines;**

The artist proposal fees remain in line with [CARFAC's public art proposal guidelines](#) for a Medium Proposal Package. We have also noted that this project has a modest total budget, and doubling the three shortlisted artists' honoraria for the RFP phase would reduce the final artwork budget by \$7,500, which would directly impact the scale, fabrication, and artist fee for this commission. Maintaining the artist proposal fee at the lower end of the CARFAC guidelines allows us to achieve fair fees for both proposal and project while delivering the project with the designated budget.

**6. Provide more detailed information about what the public artwork includes and what is the responsibility of the artist, and what supports the developer and public art consultant will provide the artist during installation.**

While detailed artist responsibilities are typically provided during the artist selection (RFP) and contracting stages, these have been added to the DPAP on page 28 to clarify expectations. The artist awarded a contract for this project will be responsible for the full creation of the artwork—from concept development through fabrication and on-site

installation. The developer and public art consultant will provide logistical technical, and overall support through all stages of the project. As detailed below.

### **Artist Support**

As in all Aartplace projects, the commissioned artist (or artist team) will be supported by the Art Consultant throughout the project to assist in the development, fabrication, and installation of the artwork, and to ensure clear communication and effective coordination with the project team. While the artist is responsible for managing and delivering all aspects of the artwork (including concept design development, budget and schedule management, to fabrication and on-site installation) Aartplace provides advisory guidance and logistical support to help ensure the artwork is successfully integrated into the site and delivered in accordance with the project requirements.

Available artist support may include:

- Advice on alignment with project vision, curatorial direction, and project objectives.
- Advice on procurement requirements, communications, and approval processes.
- Coordination of key submissions, meetings, and facilitation of feedback from the Project Team
- Support in liaison with architects, engineers, fabricators, and installation partners to support effective integration of the Artwork

We appreciate the committee's ongoing engagement and the opportunity to refine this plan. The revisions reflect our commitment to an inclusive, transparent, and artist-centered process, one that celebrates diversity and strengthens the connection between art, place and community.

Thank you for your time and collaboration.

Sincerely,

A handwritten signature in black ink, appearing to read 'Anabella Alfonzo', with a stylized flourish extending to the right.

**Anabella Alfonzo**  
Principal | Art Consultant  
Aartplace



**mondivan**

ΔΔRTPLACE

DETAILED  
PUBLIC ART PLAN  
2110 WEST 5<sup>TH</sup> AVENUE

NOVEMBER 20 2025 | UPDATED FEBRUARY 13 2026

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# INTRODUCTION

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## 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



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## 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

**Public Art Budget:** \$242,241.12

**Use:** Residential

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## PROJECT CONSULTANTS

### Owner

The Mondivan Group  
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Andrew McMillan | Senior Development Manager  
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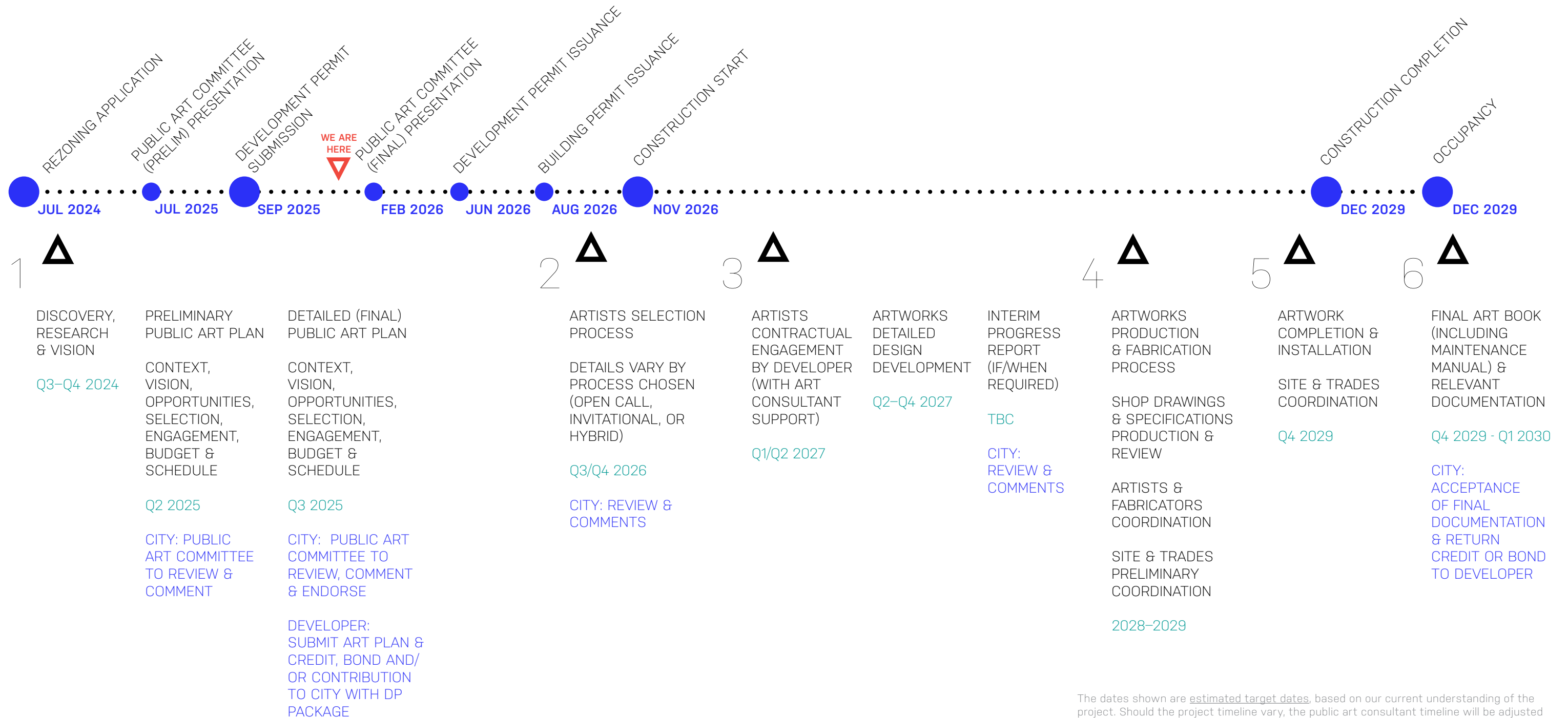
### Architects

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Steve McFarlane | Principal  
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### Landscape Architect

Amy Tsang Landscape Architecture  
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North Vancouver, BC V7N 2N6  
Amy Tsang | Principal  
T: 604 307 8876 | [amy@atlandscapearch.com](mailto:amy@atlandscapearch.com)

# 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.

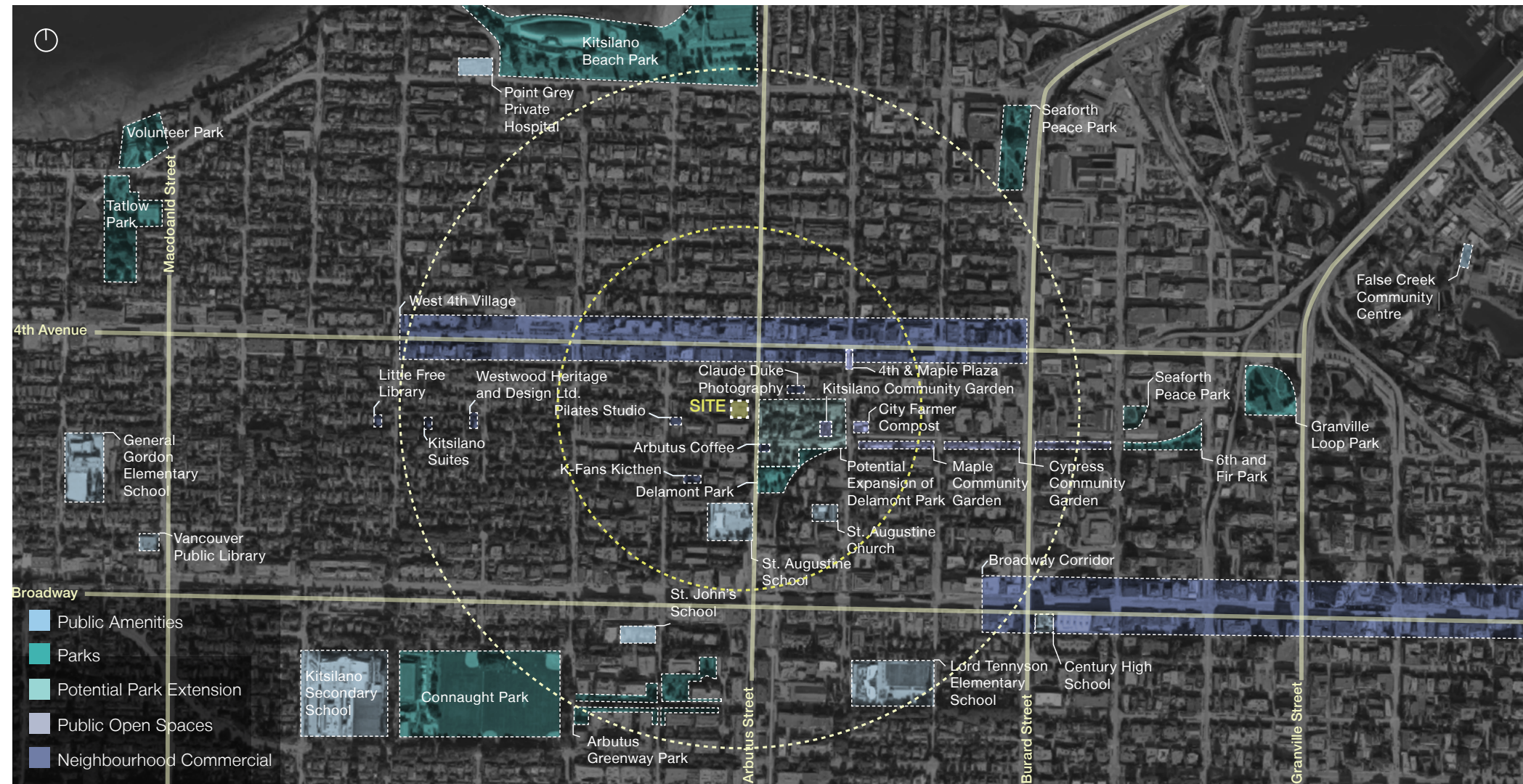
Public Art Toolkit. Creative City Network of Canada, 2010.

# CONTEXT

## LOCATION & URBAN CONTEXT

2110 West 5th Avenue is located in the Kitsilano North - Area A Broadway Plan area, one block south of the West 4th Village and within 400 m of the future Arbutus Subway Station. In close proximity to numerous neighbourhood amenities and well connected to active transportation infrastructure and public transit routes, the site presents a prime opportunity to provide a significant number of high-quality rental housing units, including 35% family units, that can support the continued vibrancy of the neighbourhood.

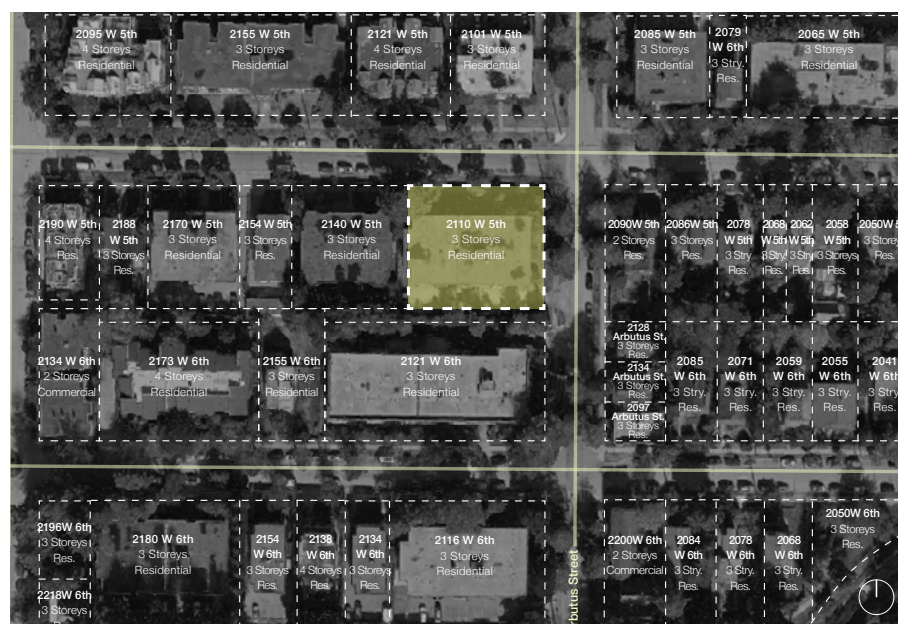
The surrounding area supports the addition of high-density family housing. Kitsilano is known for its leafy streets and green spaces. There are numerous public and private outdoor spaces within 800 m of the site including the Arbutus Greenway, Connaught Park, Kitsilano Community Gardens, and the 4th & Maple Public Plaza. Delamont Park, a short walk from the site, will be expanded by the City through a public park planning process.



▲ Overall context Map

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.

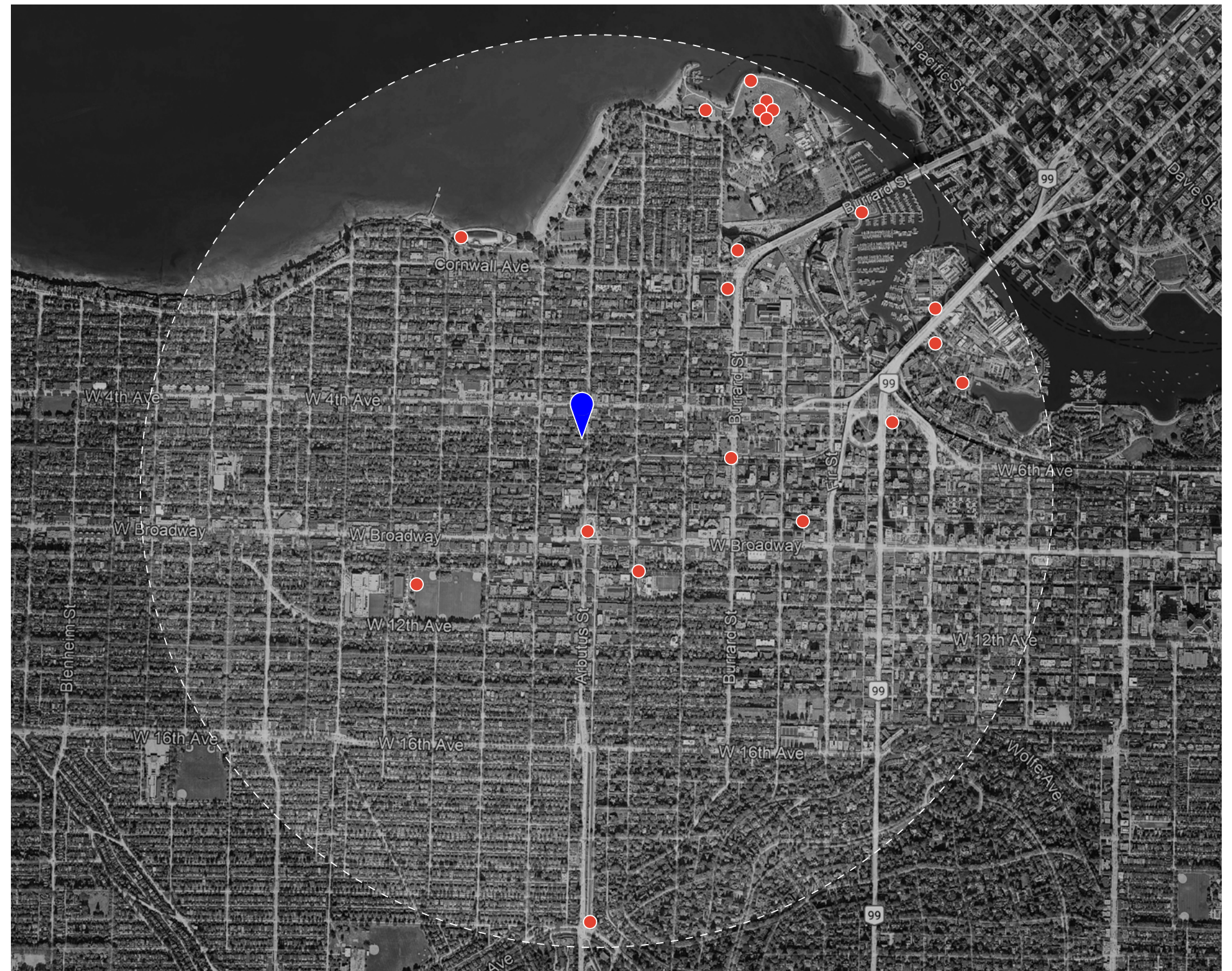
Broadway Plan, p. 80, City of Vancouver, 2022

## 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.

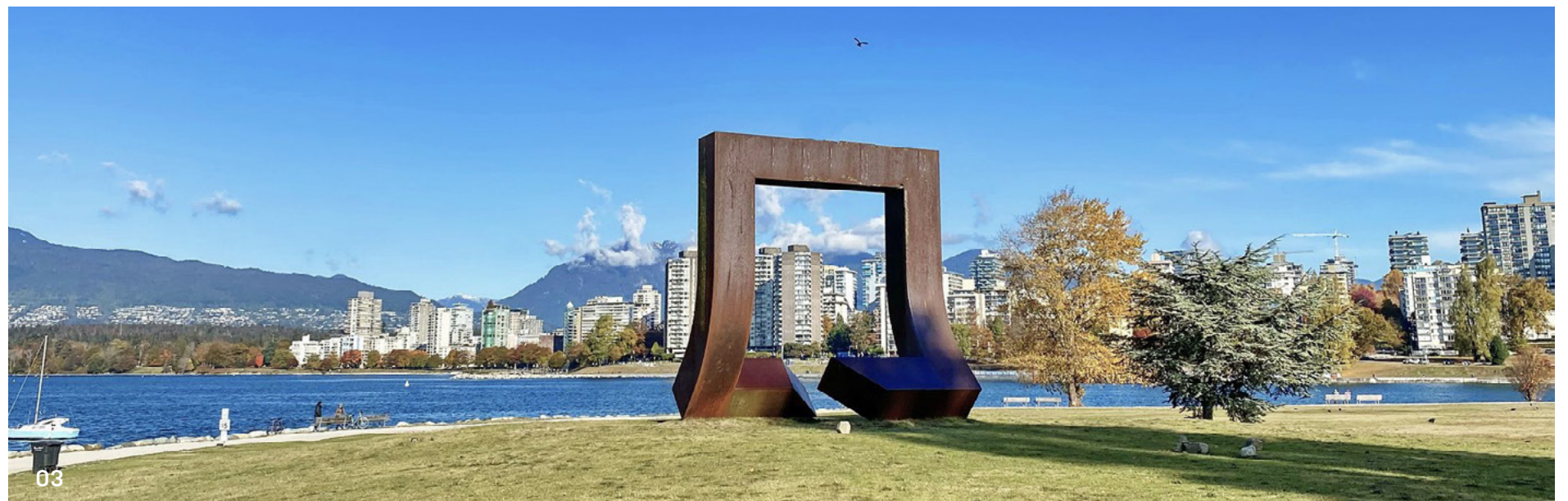


George A. Norris, The Crab, 1968, Museum of Vancouver/HR MacMillan Space Centre, Vancouver, BC



**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 5<sup>th</sup> 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 5<sup>th</sup> 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.

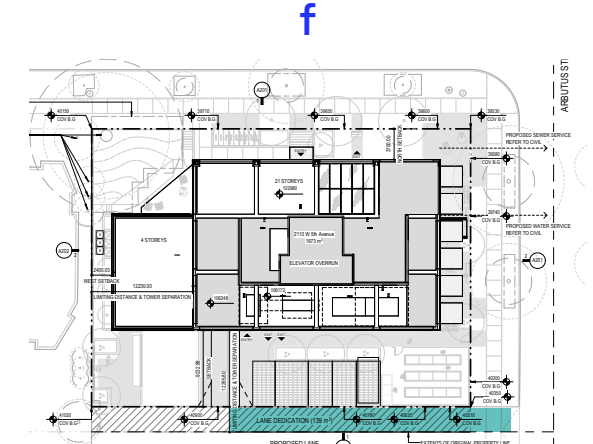
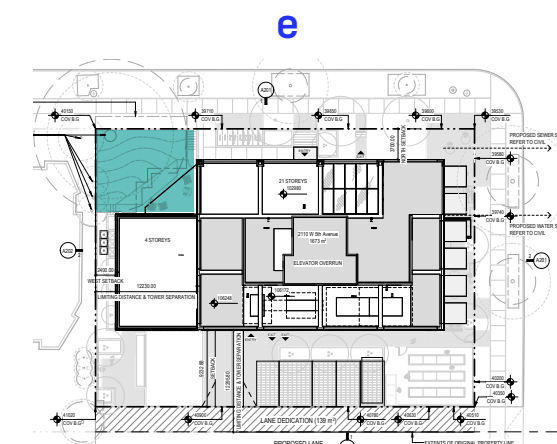
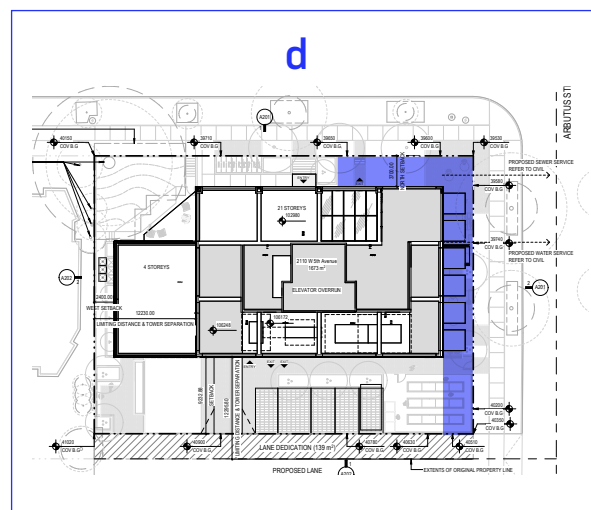
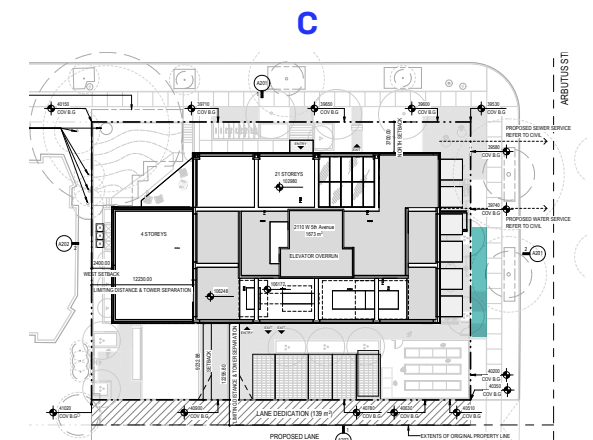
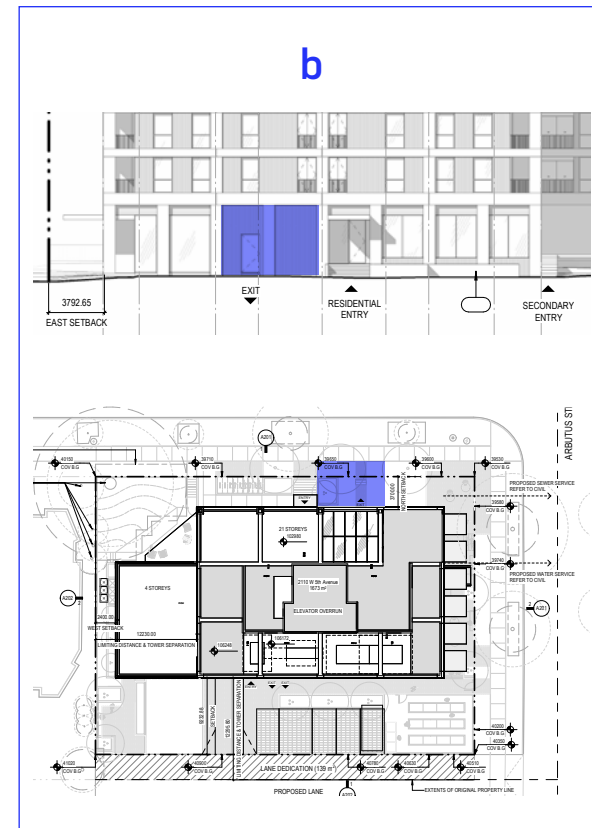
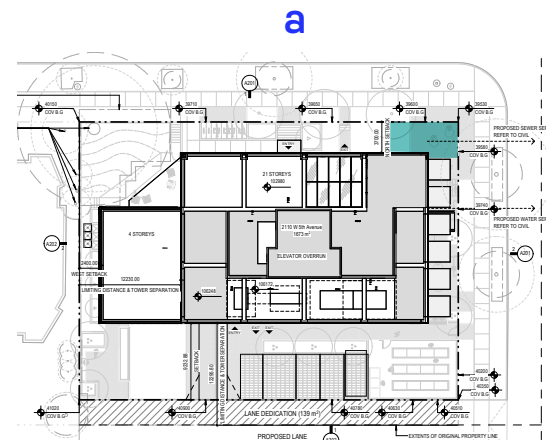
Building on this, the selected artist(s) will be invited to shape a unique vision grounded in their own practice. See page 23 for further details.

## 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 and 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 site "b" and/or site "d" are the recommended locations for public art. **The artists will have the opportunity to select from the proposed sites.**



## RECOMMENDED SITE(S)

As indicated in the previous page, two potential locations for public art will be offered to proponents: Site B, comprised of the ground area and blind wall on the north side of the building, east of the main entrance; and Site D being the ground area extending from the North-east corner. These sites have been selected, through in-depth discussions, based on their public visibility, accessibility, and their integration with the overall project design.

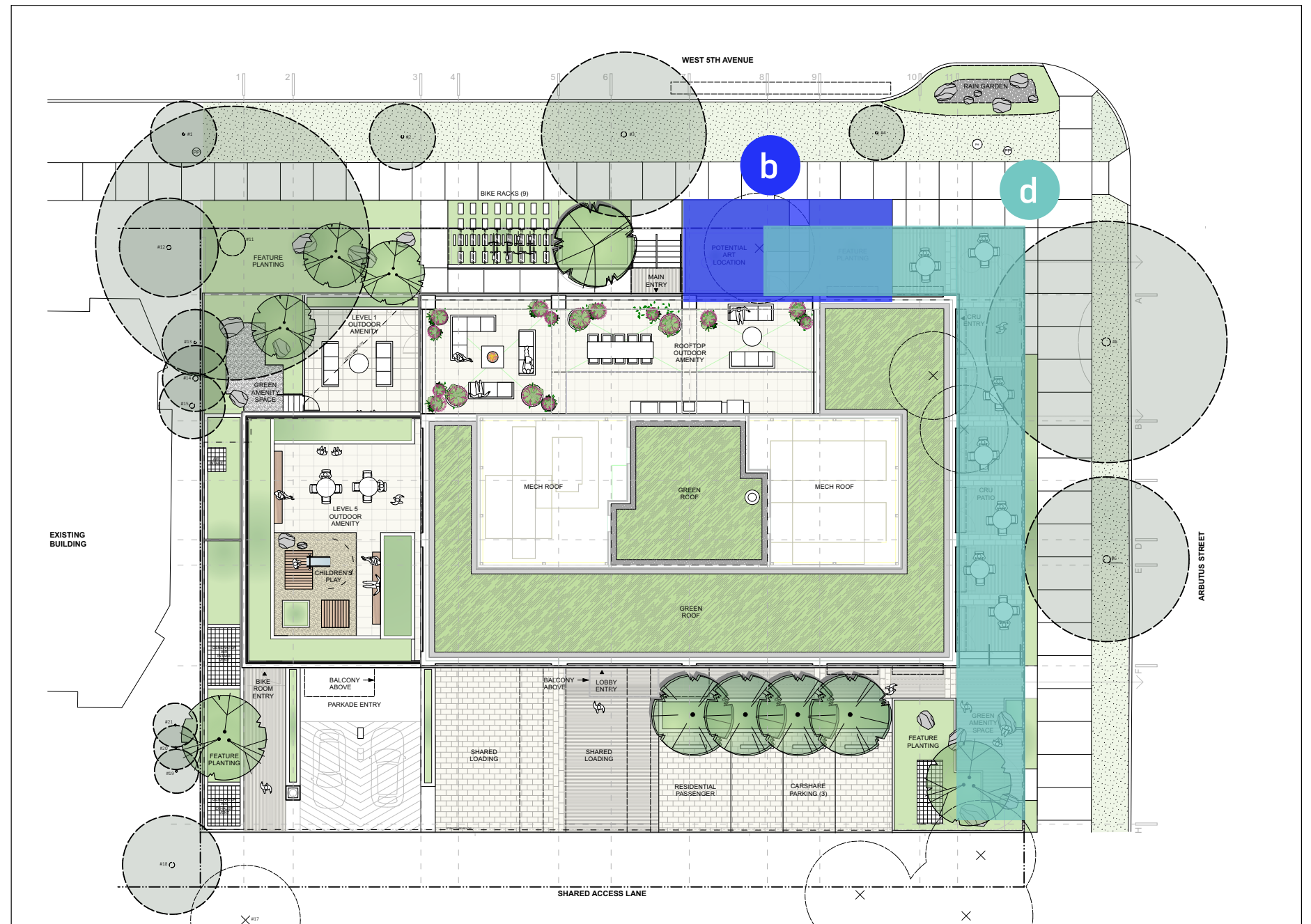
### NORTH GROUND AREA AND WALL [B]

Combining the wall area with the ground area(s), this site 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).

### NORTH-EAST EXTENDED CORNER GROUND [D]

The extended ground area that wraps around the north-east corner provides a large stretch where the selected artist can develop art underfoot, transforming the ordinary surface into a meaningful environment.

**The artists applying through the upcoming Open Call, will be able to select the site that best suits their vision for this project, in alignment with the project's goals and criteria.**

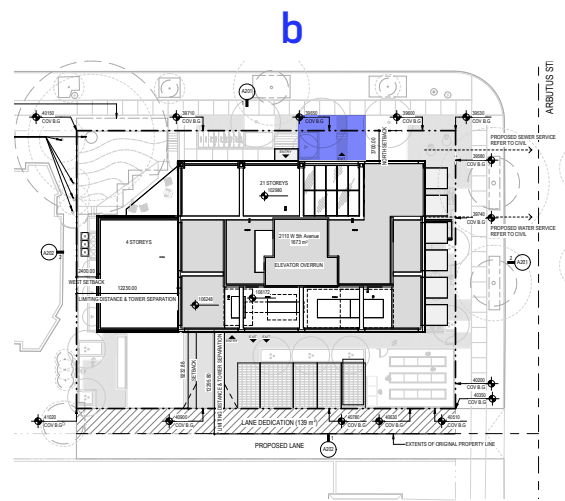


SITE [B]

NORTH GROUND AREA AND WALL

This site combines::

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



above



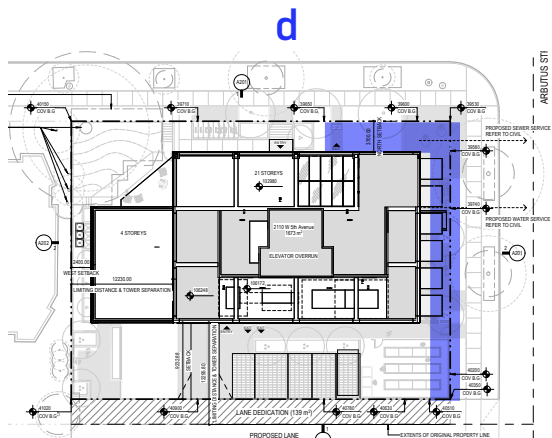
front



.....  
SITE [D]

**NORTH-EAST EXTENDED  
CORNER GROUND**

This site involves the North-east extended corner ground area.



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## 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:

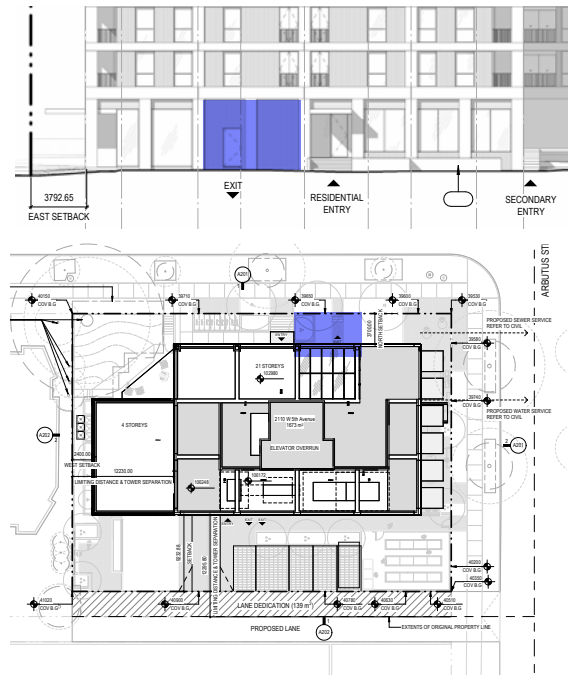
- Is **site-specific**—deeply rooted in its context and seamlessly integrated with the architecture, landscape, and public realm design
- Invites a **sense of discovery and awe**.
- Serves as a **landmark or anchor point** within the area.
- Contributes to the **cultural richness** of the area, acknowledging 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 only as reference to support artists in this process.

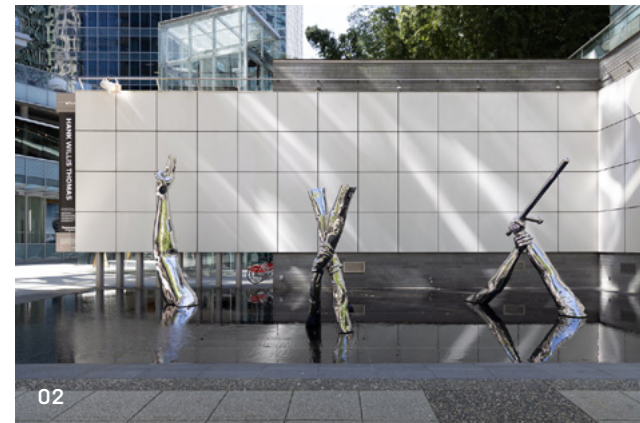
# PUBLIC ART PRECEDENTS / INSPIRATION



b



01



02



03



04



05



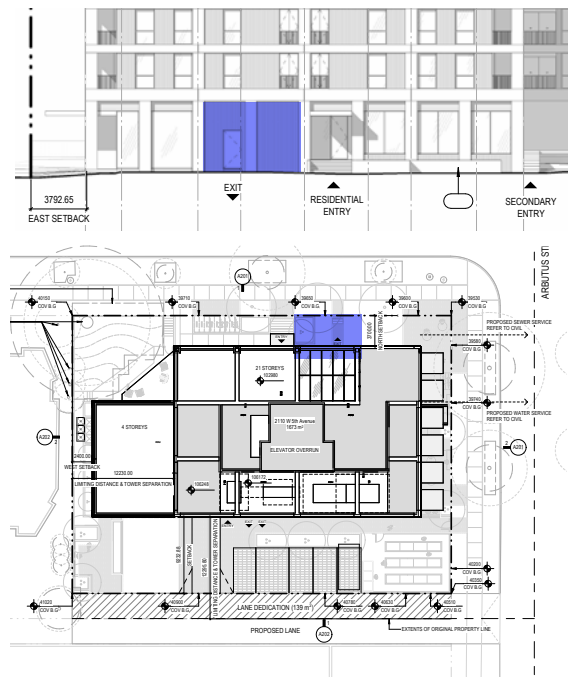
06



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



b



01



02



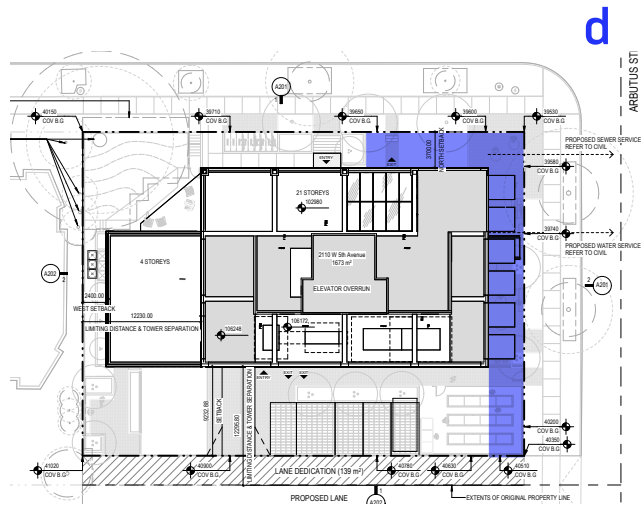
03



04

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

# PUBLIC ART PRECEDENTS / INSPIRATION



d



1. Caitlind r.c. Brown & Wayne Garrett, Delta Garden + The City Unseen, West Eau Claire Park (Bow River pathway), Calgary, Canada, 2018 2. Maya Lin, Under the Laurentide, Rhode Island, US, 2015 3. Nathan Lee and Matthew Thomson, Knots, Port Moody, 2015 4. Geoffrey Farmer, Fraser River Stories, Vancouver, 2015

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.

# ARTIST SELECTION PROCESS

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## 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.

### 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, with the goal of selecting three (3) artists (shortlisted) to be invited, via a Request for Proposals (RFP), to develop and present a public art concept proposal.

### STAGE TWO - RFP

The shortlisted artists will be invited to develop and present a detailed written and visual Public Art Concept Proposal. They will be offered an

Information Session where they will be oriented to the development, the public art opportunity, the project vision, and the project context. At this time the shortlisted artists will have the opportunity to meet the Community Advisors (see next page) and key project partners.

Each of the 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. The Developer reserves the right to reject any or all Proposals received.

# COMMUNITY ENGAGEMENT

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## 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 based on their availability and 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:

- Will Aballe, Will Aballe Gallery, Granville Island
- Teddy Chan, Executive Director of Kitsilano Neighbourhood House
- James Harry, Squamish Artist

### Additional options:

- Yukiko Onley, Owner of Visual Space Gallery, Dunbar area
- Leona Sparrow, Member of MOV Board of Directors; Director of Treaty, Lands and Resources for the Musqueam Indian Band (TBC)

**Please see biographies of the proposed Community Advisors options in the following pages.**

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## WILL ABALLE



griffinartprojects.ca

Originally from the Philippines, Wil Aballe is a Vancouver-based gallerist and curator.

His gallery on Granville Island is dedicated to supporting emerging and mid-career artists, with a **strong focus on diverse voices, including Indigenous, queer, and underrepresented communities.**

With deep knowledge of contemporary art practices and extensive experience in artist representation, Wil brings curatorial insight, awareness of artistic trends, and a **commitment to amplifying diverse perspectives to the advisory process, helping ensure the public artwork is both conceptually strong and resonant with the community.**

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## TEDDY CHAN



Association of Neighbourhood Houses BC

Teddy Chan is the Executive Director of Kitsilano Neighbourhood House. A strong advocate for equity and inclusion, Teddy has dedicated much of his 18-year social service sector career to supporting people with disabilities through leadership roles in Community Living organizations across western Canada.

**His experience spans supportive housing, complex care, justice, employment, and cultural programming.**

Having grown up in Kitsilano, where he first accessed, volunteered, and worked at Kits House, **Teddy brings lived experience, deep community connections, and a commitment to accessibility and social justice. His insight ensures that the public art process reflects inclusivity and meaningful community impact.**

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## JAMES HARRY



griffinartprojects.ca

James Nexw'Kalus-Xwalacktun Harry is an emerging Squamish Nation-based artist known for large-scale public sculptures and installations that deeply intertwine Coast Salish traditions with contemporary materials and practices.

Trained at Emily Carr University of Art + Design (BFA, 2014), he grew up learning carving, formline design, and Indigenous storytelling under the guidance of his father, master carver Xwalacktun (Rick Harry).

James has created notable public works such as Miyíwts – Water's Edge and the a 40ft tall Welcome Gate in Sp'akw'us Feather Park, as well as many installations involving metal,

wood, lighting, and mixed media across the Lower Mainland.

**James brings relevant expertise in public art commission processes to the panel, especially in creating permanent installations that resonate with place, culture, and community.**

**His experience working with Indigenous symbolism, contemporary design, durable materials, and large-scale fabrication makes him especially well-suited to evaluate proposals for both conceptual strength and feasibility in public spaces.**

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## YUKIKO ONLEY



Visual Space Gallery

Yukiko Onley is the owner of Visual Space Gallery (Dunbar and 17th Ave), an independent Vancouver gallery known for **showcasing culturally diverse and emerging artists.**

She brings insight from an independent gallery perspective, a **deep understanding of local art communities, and a commitment to amplifying underrepresented voices, ensuring the public art process considers a wide range of creative perspectives.**

Yukiko also carries a unique perspective through her relationship to her late husband, Tony Onley, whose iconic work has left a lasting mark on the Canadian landscape, connecting Canadian audiences to the country's natural and cultural heritage.

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## LEONA SPARROW

Leona Sparrow is a current member of the Museum of Vancouver (MOV) Board of Directors and also serves as Director of Treaty, Lands and Resources for the Musqueam Indian Band and a longstanding leader in advancing Indigenous rights and perspectives in Vancouver.

She has served as Musqueam's liaison with UBC and has held key roles on the UBC Senate, the President's Advisory Committee on Aboriginal Affairs, and advisory boards for the Allard School of Law and the Museum of Anthropology.

Her guidance has consistently shaped respectful and effective collaborations between institutions and First Nations communities.

Leona holds BA, MA, and Doctor of Laws degrees from UBC.



graduation.ubc.ca

**Leona brings an essential Musqueam perspective to the advisory process, ensuring public art is developed in alignment with the principles of respect, cultural authenticity, and reconciliation on Musqueam territory.**

# ARTIST SELECTION PANEL

The Selection Panel will include representatives of the project team as well as three 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 from the options provided below.

### Potential options for invited panelists:

- Thomas Cannell, Musqueam Artist
- Klara Manhal, Public Art Planner, Translink
- Roy Arden, Artist

### Additional options:

- Marion Landry, Artist
- Monte Clark, Monte Clark Gallery
- Jordan Wilson, Musqueam Art Curator

**Please see biographies of the proposed options for the Selection Panel art or curatorial professionals on the following pages.**



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## THOMAS CANNELL



thomascannell.com

Thomas Cannell (ᑭᐱᓂᐱᓂᐱ; Musqueam) is a Coast Salish artist, designer and carver known for integrating traditional Salish visual language with contemporary art forms.

He was raised on Musqueam traditional territory and learned artistry primarily through his mother, renowned and celebrated Coast

Salish artist Susan Point, and from mentors including John Livingston. He studied graphic design and photography at Langara College and tourism management at Capilano University.

He was cultivated his artistic voice through deep connection to this ancestral teachings. Cannell has created several public artworks throughout the Lower Mainland such as Sea to Sky on the Paramount Building in Richmond and Vitality at Deer Lake Park in Burnaby. He has also been the recipient of the BC Creative Achievement Award for First Nations Art.

**Thomas, a resident of Kitsilano, brings a lived Indigenous artist perspective to the panel, ensuring cultural authenticity in both design and process. His expertise with public commissions, understanding of traditional carving and design, and sensitivity to the cultural and environmental context will help guide the selection towards works that honor place, history and community.**

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## KLARA MANHAL



Photo courtesy of Klara Manhal

Klara Manhal is an independent Public Art Professional with over a decade of experience in private, municipal, and transit public art planning and delivery. She also currently holds the position of Senior Public Art Planner at TransLink.

With a background in visual art and curatorial practice, Klara brings a unique perspective that bridges creative and institutional processes.

Additionally, Klara lives a block away from the project's site, making her an intrinsic part of the community in discussion.

Her work emphasizes accessibility, equity, and meaningful engagement with diverse communities.

**Klara adds valuable expertise in public art planning within a regional and transit-oriented context, ensuring that public artworks are both socially resonant and technically viable.**

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## ROY ARDEN

Roy Arden is a celebrated Vancouver artist whose photo and video works are held in major collections including The Vancouver Art Gallery, LACMA, MoMA, and the Centre Pompidou. Over the course of his career, he has also taught photography and art theory in Canada and Europe, curated exhibitions, and published critical essays.

Deeply rooted in the city, **Roy has lived and worked in Kitsilano since the 1960s, gaining firsthand knowledge of its cultural and social history.**

His connection to the neighbourhood extends from early days working at Kits House and along 4th Avenue to later artistic contributions, such as his large-scale murals for the Vancouver Convention Centre Expansion that depicted historical images of Kitsilano Beach.



Photo: Adrian Buitenhuis

**Roy brings both an internationally recognized artistic perspective and an intimate understanding of Kitsilano's evolving identity to the panel, ensuring that the selected artwork resonates with local history while contributing to broader cultural dialogues.**

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## MARION LANDRY

**Marion Landry is a Vancouver-based visual artist with over twenty years of lived experience in the Kitsilano neighbourhood.** Her art practice is grounded in a phenomenological approach that prioritizes the embodied experience of painting. **She creates site-responsive installations that utilize light, temperature, and traditional painting techniques to immerse viewers in a sensory experience.**

Landry's painting compositions and public artworks draw inspiration from iconic optical strategies—chromatic vibrations, hard-edged forms, and geometrical composition—positioning her work in dialogue with, but not limited to, the tenets of Modernist abstraction. These echoes allow her to explore and question the possibilities of abstraction in contemporary art.

Her training in Design and career as a 3D Architecture Visualization Specialist inform the way she observes, organizes, and translates the pictorial plane. She obtained her BFA (2016) and MFA (2023) from Emily Carr University of Art + Design and



© Kyle Juron for Paul Kyle Gallery

has participated in exhibitions across Canada and internationally since 1999.

Originally from Montreal and a Francophone, Landry currently lives and creates her work on the ancestral and unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations in Vancouver, BC.

**As a panelist, Landry brings the perspective of an artist currently working on her first large site-responsive public art project, combined with over two decades of lived experience in the neighbourhood. Her understanding of the project's site and community, along with her deep knowledge of lighting, architecture, and construction, contributes to a seamless art-building integration.**

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## MONTE CLARK



Photo: Francis Georgian

Monte Clark is a veteran gallerist (33+ years of gallery activity) and founder of Monte Clark Gallery, one of Canada's leading contemporary art galleries, representing a roster of acclaimed Canadian and international artists.

With over two decades of experience in the commercial art sector, Monte brings deep expertise in curatorial standards, and artist development.

His longstanding commitment to presenting bold and innovative work adds critical perspective on quality and impact in public art.

**Monte contributes a strong voice for curatorial excellence while also recognizing the importance of expanding access and fostering inclusive narratives in public space.**

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## JORDAN WILSON

Jordan Wilson is a Musqueam curator, writer, and PhD candidate in anthropology at New York University, holding an MA in Anthropology and a BA in Indigenous Studies from UBC.

His curatorial work includes co-curating *časnaʔəm, the city before the city* (2015) and *In a Different Light: Reflecting on Northwest Coast Art* (2017–) at the Museum of Anthropology, and co-authoring *Where the Power Is: Indigenous Perspectives on Northwest Coast Art*.

**Jordan brings deep expertise in Indigenous cultural practice, community-grounded exhibition development, and critical museum studies.**



curatorsintl.org

His work often explores how ancestral art, material culture, and heritage are held and represented in institutional spaces.

**He is highly attuned to questions of Indigenous sovereignty, language revitalization, and equitable practice in public art.**

# 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.

The selection criteria may be developed in more detail at the Artist Selection Process phase.

# ARTIST RESPONSIBILITIES

The artist awarded a contract for this project will be responsible for the full creation of the artwork—from concept development through fabrication and on-site installation—within the budget specified in their contract. Responsibilities will include:

- **Detailed concept design**, including narrative, drawings, and other visual and written materials necessary to clearly communicate the artwork concept.
- **Detailed design documentation**, including technical drawings, specifications, and any supporting materials required throughout the design and construction process.
- **Prototyping or material studies**, as needed to confirm feasibility, safety, and material selection.
- **Fabrication and installation** of the artwork on site, including finishing and coordination of any required hardware.
- **Coordination with the art consultant, the project team** and other teams (e.g. landscape, construction, etc.), including

attendance at progress meetings and milestone reviews, if required.

- **Management of subcontractors**, fabricators, or suppliers, as required.
- **Provision of insurance** as specified in the contract.
- **Project management and administration** throughout all stages of the artist's scope.
- **Maintenance documentation**, including a suggested schedule, care instructions, and warranties.

The commissioned artist may also be asked to:

- Provide information about the artwork for public communication materials.
- Participate in a video interview on the art creation process for this project.

The responsibilities above may be further developed and will be shared with the shortlisted artists at the RFP stage.

James Basson, M&G Garden,  
London, UK 2017



# PUBLIC ART BUDGET

## PRELIMINARY BREAKDOWN

We understand that the total **Public Art Budget** for this project is **\$242,241.12**. 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 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

### PROCESS COSTS

Artist Proposal honoraria (\$2,500 x 3) \$7,500.00

Selection Panel honoraria (\$1,400 x 3) \$4,200.00

Community Adv. honoraria (900 x 3) \$2,700.00

Public Art Consulting Fees \$21,615.00

Artwork plaque/signage \$2,000.00

Photo documentation \$2,000.00

Developer's Contingency \$8,002.00

CoV Civic Program Contribution (10%) \$24,224.11

**TOTAL PUBLIC ART BUDGET** **\$242,241.12**

(Excluding applicable taxes)

The budget and breakdown shown are estimated, based on our current understanding of the project, and subject to change.

# TIMELINE OVERVIEW

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## KEY DATES

### PROJECT TARGET TIMELINE SUMMARY

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

### PUBLIC ART TARGET TIMELINE SUMMARY

PRELIMINARY PUBLIC ART PLAN SUBMISSION	JULY 2025
FINAL PUBLIC ART PLAN SUBMISSION	NOVEMBER 2025
FINAL PUBLIC ART PLAN PRESENTATION	FEBRUARY 2026
ARTIST SELECTION PROCESS	FALL/WINTER 2026
ARTIST CONTRACT ISSUANCE	SPRING 2027
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.



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

DETAILED PUBLIC ART PLAN  
FOR 2110 WEST 5TH

NOVEMBER 20 2025  
UPDATED FEBRUARY 13 2026

Thank you!

**mondivan**

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ΔΔARTPLACE