



**PRELIMINARY PUBLIC ART PLAN**

1527 MAIN ST, VANCOUVER, BC

MAY 11, 2026

The 1527 Main site is located on the traditional, unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əy̓ əm (Musqueam), Skw̓xwú7mesh (Squamish) and səlilwətaʔt (Tsilil-Waututh) Nations, who have lived throughout this region for thousands of years.



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# PROJECT DETAILS

<b>PROJECT ADDRESS</b>	1527 Main Street, Vancouver, BC
<b>LEGAL DESCRIPTION</b>	LOT A, BLOCK 34, DISTRICT LOTS 200A AND 2037, GROUP 1, NWD PLAN 12286
<b>PUBLIC ART BUDGET</b>	\$595,174.34

# PROJECT TEAM

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# CONTEXT MAP



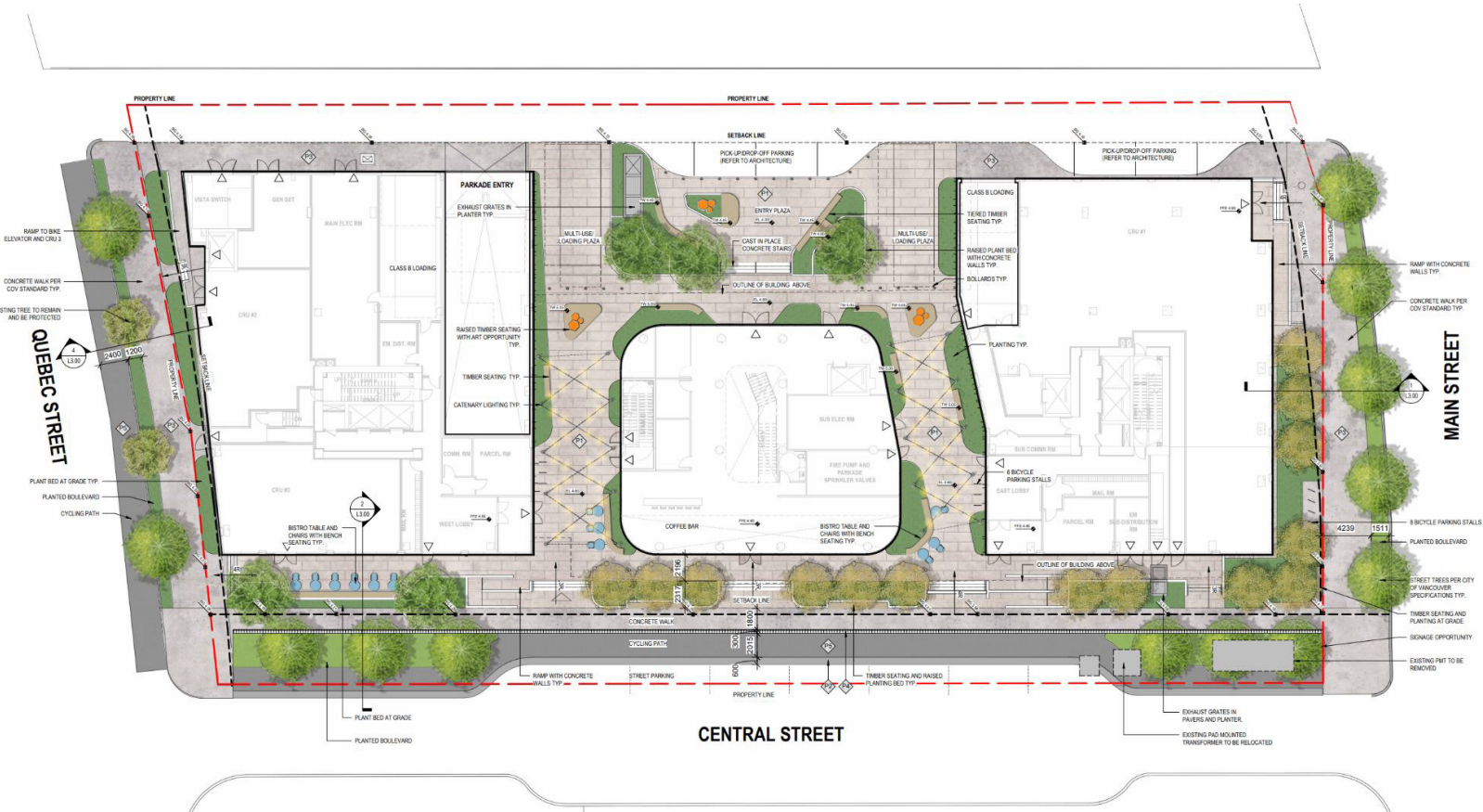
Context Map with 1527 Main Street Site identified in pink

# SITE PLAN



Site plan for 1527 Main Street

# LANDSCAPE PLAN



Landscape plan for 1527 Main Street

# PROJECT OVERVIEW



*Render of the 1527 Main Street Site from Central Street*

1527 Main Street, located at the intersection of Main Street, Quebec Street, and Central Street at the eastern edge of False Creek, is a mixed-use rental development positioned within one of Vancouver’s most rapidly evolving urban contexts. Occupying a site of approximately 50,000 sq. ft. and defined by three prominent street frontages, the project is uniquely situated to engage both the emerging public realm of the False Creek Flats and the established urban fabric to the south. As a key development within this growing area, 1527 Main Street will contribute to the ongoing transformation of this former industrial district into a dense, transit-oriented neighbourhood that prioritizes connectivity, livability, and access to amenities.

The development consists of two residential towers, rising 18 and 22 storeys respectively, above a 7-storey podium and supported by three levels of below-grade parking. In total, the project provides 363 purpose-built rental units, complemented by ground-oriented commercial retail units that line Main Street, Quebec Street, and extend along Central Street. These active frontages are intended to support the daily needs of residents and the surrounding community, while reinforcing a vibrant and engaging public realm. Residential lobbies are accessed from Central Street, where a series of north–south pedestrian connections and shared spaces help structure movement through the site and establish a clear point of arrival.

The architectural expression of the project is defined by a careful response to its context, balancing the scale of adjacent buildings with a contemporary massing approach. The two towers are unified through a consistent material palette, while a horizontal podium along Central Street introduces a distinct architectural gesture that responds to the widening of this important east–west corridor. A central architectural feature, referred to as the “Centre Stone,” anchors the development at grade, creating a shared amenity and arrival space that is visible and accessible from multiple approaches. Together with a bridging podium form above, a strong organizational framework links the two towers while acknowledging the site’s history and evolving urban condition.

Amenity spaces are distributed throughout the building, including indoor and outdoor areas located at the podium roof and upper levels of each tower. These spaces include fitness facilities, co-working areas, rooftop terraces, and family-oriented play areas, supporting a range of daily and social activities for residents. The project also incorporates high-performance building systems and resilient design strategies, contributing to long-term environmental performance and occupant comfort. Through its integrated approach to architecture, landscape, and public realm, 1527 Main Street is positioned to play a meaningful role in shaping this evolving neighbourhood, delivering a cohesive and connected residential community that reflects both the character and future aspirations of the area.



View of the 1527 Main Site from the corner of Quebec Street and Central Street

# PUBLIC REALM



*Creekside Park*

Located at the intersection of Main Street, Quebec Street, and Central Street, 1527 Main Street is situated within the dynamic and evolving area of Southeast False Creek, where longstanding industrial uses are giving way to a more mixed-use, transit-oriented urban fabric. Positioned between the False Creek Flats and the established neighbourhoods to the south, the site is part of a broader transformation that is reshaping this district into a connected and accessible hub for living, working, and recreation. As this transition continues, the public realm is being redefined through the introduction of new streetscapes, pedestrian connections, and a more diverse range of uses that support both residents and the wider city.

The surrounding public realm is characterized by a network of important urban corridors and emerging green connections. Main Street serves as a key north–south spine, linking the site to the cultural and commercial vibrancy of Mount Pleasant and Chinatown, while Quebec Street provides a direct connection to the downtown core and the waterfront at False Creek. Central Street, which runs east–west along the northern edge of the site, is envisioned as an important connector within the False Creek Flats, with planned improvements that prioritize pedestrian and cyclist movement while supporting access to adjacent employment and innovation districts. Together, these routes establish a highly connected framework that supports a range of transportation modes, reinforcing the site’s role within a broader network of movement and exchange.



*Creekside Playground*



*Creekside Community Recreation Centre*

The area benefits from proximity to a growing system of parks, open spaces, and recreational amenities. The False Creek waterfront, located a short distance to the west, provides access to a continuous seawall, public gathering spaces, and expansive views across the inlet. Nearby parks and greenways contribute to the ecological and social life of the neighbourhood, supporting both passive and active uses while enhancing overall livability. As the False Creek Flats continue to evolve, new public spaces and landscape interventions are being introduced to support biodiversity, stormwater management, and climate resilience, contributing to a more sustainable and adaptable urban environment.

The neighbourhood is also well served by public transit and active transportation infrastructure. The site is within close proximity to major transit routes, including the SkyTrain network and frequent bus service along Main Street and nearby corridors, providing efficient connections to downtown Vancouver and the broader region. Cycling infrastructure, including dedicated bike routes and greenways, further supports alternative modes of transportation and strengthens connections between adjacent neighbourhoods. This layered mobility network enhances accessibility while reinforcing the role of the public realm as a shared and inclusive space.

Surrounded by a diverse mix of cultural, commercial, and institutional uses, the area supports a wide range of daily activities and social interactions. Local amenities, including cafes, restaurants, retail spaces, and creative workplaces, contribute to a vibrant and evolving streetscape that reflects the character of this emerging district. 1527 Main Street is positioned to both benefit from and contribute to a public realm that is increasingly defined by connectivity, diversity, and a strong sense of place, supporting the continued growth and transformation of this important urban area.



*Pacific Central Station and Thornton Park*



*Biking along False Creek*

# COMMUNITY CONTEXT



*Aerial view of False Creek, 1947*

Since time immemorial, the x̱m̱əθḵw̱əy̱ əm (Musqueam), Sḵw̱x̱ w̱ú7mesh (Squamish), and Seḻíl w̱iṯuḻh (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.

The area that we know today as False Creek, within which 1527 Main Street is located, was once a forest of huge fir trees. The rich natural ecosystem of plants, birds, and animals made the area one of natural abundance for the Musqueam, Squamish, and Tsleil-Waututh peoples, supporting a deep spiritual, cultural, and economic connection to the land.

The first Europeans arrived to the area in the 1850s, spurred in part by the Gold Rush. In 1869, Henry Valentine Edmonds, the clerk of the municipal council in New Westminster, acquired the land north of what is today Broadway, anticipating its role as home to the terminal of a transcontinental railway due to its proximity to a natural harbour. In the 1870s, a bridge was built across the narrows of False Creek to Mount Pleasant, establishing a vital connection between Gastown and what would become Main Street. The bridge and proximity to the water, along with the establishment of the Canadian Pacific Railway in 1887, brought tremendous life and industry to the area, including a number of breweries, the Vancouver Tannery, and Hastings Sawmill, the city’s largest industrial enterprise until the First World War. 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.



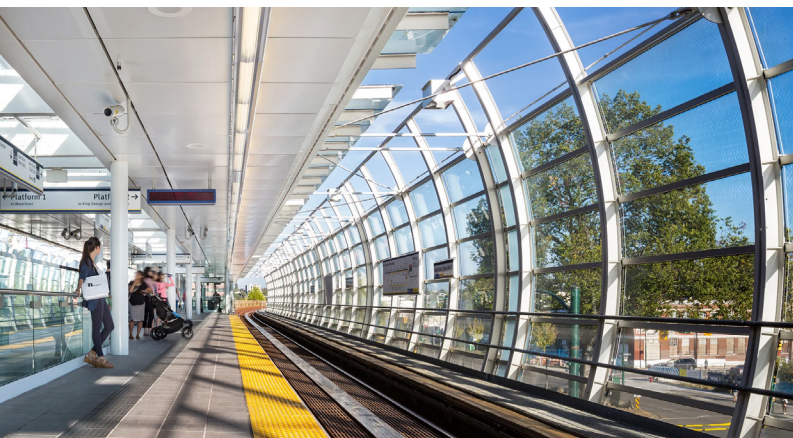
*Canadian National Railway Station, 1932*



*Science World geodesic dome in construction, 1984*

By the 1960s, the industrial use of the area began to decline as factories and yards moved away, leaving much of the area vacant by the late 20th century. In the early 1990s, the City identified Southeast False Creek as a key site of redevelopment. The area was released from industrial zoning and was rezoned for a mixed-use, high-density neighbourhood offering a range of housing, including non-market rental housing and condos, to provide a social mix that reflects the City's income and social composition. An official development plan outlining parks, housing, community services, shoreline access, and a public waterfront promenade was adopted in the mid-2000s. The selection of this area for the 2010 Winter Olympics Athletes Village was a pivotal moment for this growing neighbourhood, and the housing and infrastructure built for the Games became the centre of the neighbourhood after 2010.

Today, Southeast False Creek is one of Vancouver's most prominent mixed-use, sustainable communities. Southeast False Creek is committed to sustainable infrastructure through low-impact energy and building systems, and fostering inclusive, livable communities. The area is integrated with public transit, bike paths, waterfront promenades and plazas, creating a vibrant, walkable urban neighbourhood appealing to families, professionals and visitors alike.



*Main Street-Science World Sky Train Station*



*False Creek Farmers Market*

# PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into environments that are at once thought-provoking and welcoming. From 2017-2019, City of Vancouver Staff engaged with 3,000 Vancouverites in-person and over 4,000 people virtually, including partnerships with the local Nations to develop a leading-edge framework prioritising and advancing cultural presence and interventions across the city. The outcome was Culture|Shift, Vancouver's new Culture Plan for 2020- 2029. Culture|Shift functions as a guide with strategic directions and actions to align and increase: support for art and culture; champion creators; build on commitments to Reconciliation and Equity; introduce bold moves to advance community-led infrastructure; position Vancouver as a thriving hub for music. The public artwork for 1527 Main Street seeks to underline these values, integrating seamlessly into the wider public art context of the Vancouver community.

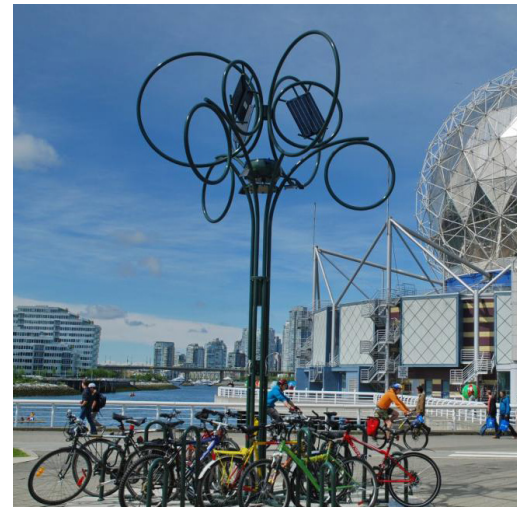
1527 Main Street is positioned to contribute to the shaping of this neighbourhood in a significant and exciting way. The development site sits in close proximity to a large cross-section of public artworks in the City of Vancouver's collection including Marie Khouri's *Eyes on the Street*, *Watch Seller* by Rhonda Wepler, and Bracken Hanuse Corlett's *Listening. On. Walking. Terrain.*



Rhonda Wepler, Trevor Mahovsky, *Watch Seller*, 2015. Main St and Terminal Ave



Bracken Hanuse Corlett, *Listening. On. Walking. Terrain.*, 2017. 220 Terminal Ave



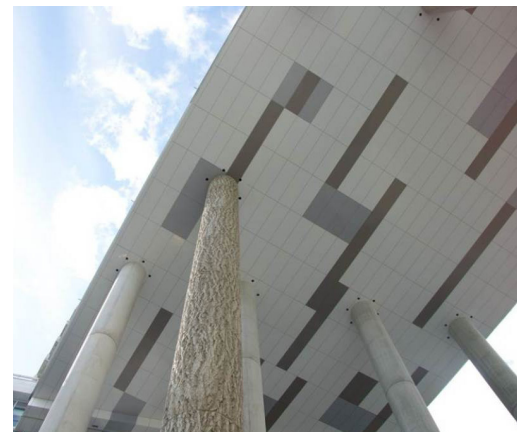
Spring Gillard, *The Solar Bike Tree*, 2010. Quebec and Terminal



Marie Khouri, Charlotte Wall, *Eyes on the Street*, 2018. 1661 Quebec St



Alex Morrison, *A New Light in Town*, 2010. 281 Industrial Ave



Liz Magor, *Ninth Column*, 2014. 1618 Quebec Street

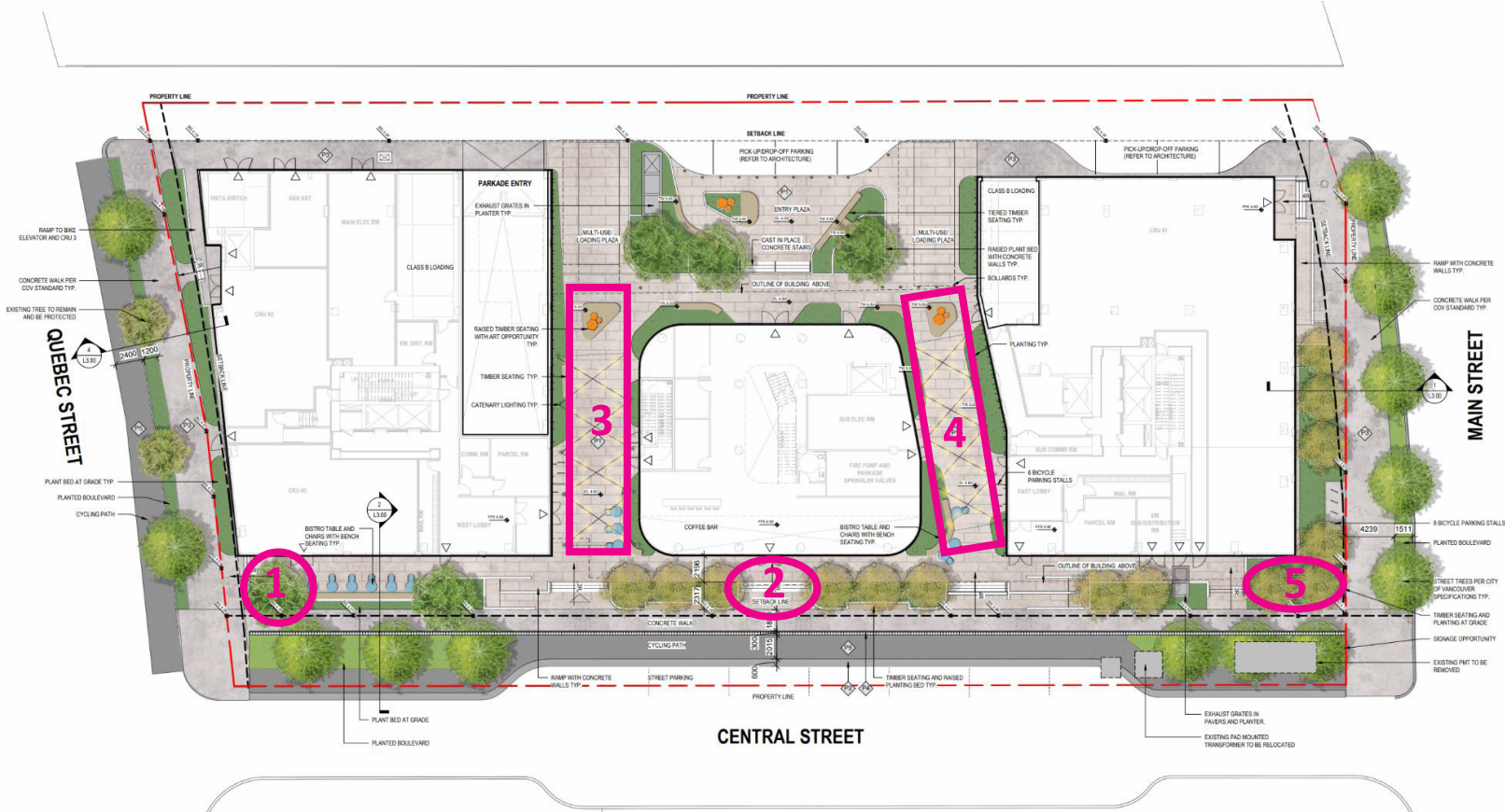
# PUBLIC ART OPPORTUNITY

Following a detailed site analysis with the 1527 Main Street design team and the City of Vancouver, five public art locations have been identified across the site:

1. The landscaped area at the corner of Central Street and Quebec Street
2. The landscaped area at the site entrance fronting Central Street
3. The western publicly accessible breezeway between Central Street and the laneway
4. The eastern publicly accessible breezeway between Central Street and the laneway
5. The landscaped area at the corner of Central Street and Main Street

The breezeways are envisioned as interactive alleys, providing opportunities for a single artist or artist team to create a cohesive series of works. With entrances on both Central Street and the laneway, these spaces are highly accessible, encouraging movement and connectivity through the site on a human scale, and offering multiple points for public engagement. Each breezeway measures approximately 63 feet long by 23 feet wide, with ceilings around 40 feet high, providing generous surfaces for multimedia artwork.

The landscaped areas offer additional opportunities to enhance the site through art, including sculptural interventions, integrated seating, lighting, or other creative approaches that respond to both the natural and architectural context.



Landscape plan for 1527 Main Street with public art opportunity locations identified in pink

This public art opportunity encourages a wide range of approaches, media, and forms, including integrated interventions in dialogue with the architectural design. Selected early in the development process, the artist will have the opportunity to become an integral member of the 1527 Main design team and will be given as much creative license as possible to activate the space, integrating art to the site in a meaningful and engaging way.

Creating lively and inviting spaces within these human-scaled passageways and throughout the development, the public artwork will foster a sense of discovery for passersby, drawing the public into the site, and will further contribute to wayfinding for users as they make their way throughout the site. With the potential to activate the breezeways with light and colour, the public artwork will further contribute to the public safety of these threshold spaces.



*Render of 1527 Main Street site from Central Street with public art opportunity locations 1, 2 and 5 identified in pink*



Render of 1527 Main Street site from laneway with public art opportunity locations 3 and 4 identified in pink

# PRECEDENT IMAGES



Ibghy & Lemmens, 1+1+1=1, Montreal, 2021



Peter Gazendam, A Long Conversation, Vancouver, 2017



Studio Proba, Tomorrow Land, Miami, 2021



Sanaz Mazinani, Rolling Reflection, San Francisco, 2020



Alex Morrison, Folly Electric, Burnaby, 2020

# PUBLIC ART BUDGET

The total public art budget for the 1527 Main Street development is **\$595,174.34** based on the eligible FSR of 300,593.10 SF. The budget adheres to the City of Vancouver Public Art Policy, calculated as 1.98 per square foot contributing to the FSR calculation.

The amount designated for the artwork is \$420,000.00 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. The 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.

Public Artwork.....	\$420,000.00
Artist Honoraria (\$8,000 x 4).....	\$32,000.00
Community Advisory (\$1,000 x 3).....	\$3,000.00
Selection Panel Honoraria (\$1,500 x 3).....	\$4,500.00
Public Art Consultant.....	\$58,000.00
Developer’s Contingency.....	\$8,156.91
Plaque.....	\$2,000.00
Professional Photography License.....	\$5,000.00
Artwork Unveiling Event.....	\$3,000.00
10% Civic Program Contribution.....	\$59,517.43
<b>TOTAL PUBLIC ART BUDGET .....</b>	<b>\$595,174.34</b>

# TIMELINES

## TARGET PROJECT TIMELINE

Public Hearing .....	July 2025
DP Application.....	October 2025
DP Issuance .....	August 2026
Occupancy.....	September 2030

## TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	May 2026
Detailed Public Art Plan Presentation.....	July 2026
Selection Panel Meeting – Review Long List of Artist .....	January 2027
Shortlisted Artists’ Invitation .....	January 2027
Community Consultation.....	February 2027
Artists Orientation Meeting.....	February 2027
Selection Panel Meeting – Artist Presentations .....	April 2027
Final Artist Selection .....	April 2027
Artist Contract.....	July 2027
Art Installation.....	2030

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# EQUITY STRATEGY

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 has nearly 40,000 professional artists, representing the highest percentage of artists in the labor force among provinces, with 69% residing in the Metro Vancouver area; this number does not include the myriad of creatives and artists not captured in these statistics. To connect with a wider scope of artists, the following approaches offer a start in considering the lowering barriers to the public art process.

### **1. Website Submission**

Ballard Fine Art provides a dedicated section on our website where artists can share their information by filling out a form or emailing us directly. To reduce barriers, we accept images, links to websites, social media posts, and emails.

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

We recognize that artists from equity-denied communities face barriers including literacy challenges, time constraints, technology limitations, and unfamiliarity with colonial art practices, often lacking resources to navigate formal application processes. We value artist recommendations from community members and advisory panels to increase awareness of overlooked talent and welcome opportunities to expand our knowledge of artists not previously included in public art selections.

## 3. Expression of Interest (EOI) Submissions and Requests for Information

Ballard Fine Art collaborates across multiple municipalities and communities, and issues artist calls for Expressions of Interest (EOIs). EOIs provide valuable opportunities for artists, especially those new to working in the public realm, to engage in projects with smaller budgets. Depending on the project, these artist calls are distributed through various channels to reach a wider audience.

## 4. Design-Only Submissions

Ballard Fine Art facilitates design-only submissions as another strategy for providing opportunities to emerging artists. This approach lowers barriers for artists who may not have experience managing budgets or coordinating with fabricators and engineers.

## 5. Studio Visits and In-Person Meetings

Ballard Fine Art recognizes many marginalized artists prefer in-person conversations and if available, studio visits. We routinely schedule studio visits or casual coffee meetings to foster connections with artists.

## **Supporting the Application Process**

We acknowledge that once an artist is shortlisted there may still be barriers for the artists in developing the artist's concept proposal. Some artists may face unique disadvantages depending on their life experiences and career stages. To mitigate these challenges, we provide:

### 1. Individualized Support

Artists shortlisted for opportunities are encouraged to meet one-on-one with our team to review the selection process and discuss their proposals. While each public art process is unique, we provide resources for artists which can range to include informal meetings, past work examples, application guidance, curatorial support, and other forms of presentation support. To further support diversity and inclusion we have established an Access Fund, supported through the project contingency allocation, to assist artists who face barriers in the application process. Artists from equity-deserving communities may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Funds will be released at the sole discretion of the Developer, and any unused funds will go back into contingency for the overall project.

## 2. Encouraging a Wide Range of Media

We actively work with artists across diverse media, including sound art, new media, textiles, community and social practice, and performance. We acknowledge that some artistic mediums have historically been underrepresented in public art, such as weaving, textiles, photography, literary arts, and new media. To increase the diversity of media in the public space we encourage artists working in a range of media to reimagine their work for the public realm; we provide curatorial support if requested and facilitate conversations between artists and fabricators to realize concept proposals.

## 3. Compensating Artists for Shortlisted Proposals

We recognize that creating proposals requires considerable time and effort, which deserves fair compensation and respect for artists' professional work. Our commitment to equitable practices includes paying honorariums that align with CARFAC fee schedules, ensuring artists receive appropriate remuneration for their creative contributions throughout the selection process.

"Arts and culture embody our most deeply held values and aspirations, and imagine the futures people long for."

– Culture|Shift

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

Every public art project is unique, requiring tailored approaches and accommodations. Key areas we have identified for improvement include:

### 1. Addressing Communication Barriers

We recognize that literacy, language, and communication preferences vary significantly across diverse communities, and traditional communication formats may create unnecessary barriers for many talented artists seeking to participate in the public art process. To address this challenge, we offer multiple alternative communication methods tailored to individual preferences and needs, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team is committed to adapting our communication approaches to ensure every artist feels comfortable and respected throughout the entire engagement process, recognizing that flexibility in our communication practices is essential to creating truly inclusive artistic opportunities.

### 2. Accessibility and Accommodations

We are developing an intake process designed to proactively capture artists' communication preferences, schedule availability, accessibility requirements, and culturally specific needs to ensure our engagement is respectful, appropriate, and effective from the very beginning. In working with Indigenous communities and artists, we honor oral traditions and storytelling as legitimate and valuable methods of presenting art concepts and ideas, moving beyond colonial expectations of written proposals to embrace diverse cultural approaches to creative expression.

Ballard Fine Art acknowledges that equity is a living process. Our practices and accommodations will evolve alongside the needs of the communities we serve. We are committed to revisiting our strategies regularly to improve and adapt as an organization.

# COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be carefully considered throughout the 1527 Main Street artist selection process. A community advisory will be established and consist of three representatives from the community. The relationship of the 1527 Main Street public art to its surroundings and end users will be a central consideration by the advisory members.

The advisory members will include a representative from the South East False Creek community, a local neighbourhood resident, and a representative from the Squamish, Musqueam or Tsleil-Waututh Nations. 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 community insights to help inform artists in development of the artist concept proposals. One community advisory member will be invited to the shortlisted artist concept proposal presentations to offer feedback and commentary related to community context.

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 \$1,000.00 for their advisory work.

#### Proposed Community Advisors:

Peter Yelton, Protocol Officer, Squamish Nation  
Steff Love, Co-Founder & Owner, Astro Artist Facility  
TBD, Artist, Member of Beaumont Studios

#### Alternates:

James Harry, Artist Squamish Nation

# SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant, Ballard Fine Art.

The community advisory will provide commentary and feedback during this process. The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 2 members from the 1527 Main Street project team. The Art professional representatives on the panel will be paid an honorarium of \$1,500 for their work.

## **Proposed Selection Panel Members:**

Hunter Smeaton, Managing Director, Greystar  
Simon Ellison, Architect, Dialog Design  
Tom Hsu, Artist  
Janet Wang, Artist  
Marie Khouri, Artist

## **Alternates:**

Anais Lera, Artist  
Gordon Grant, Councillor, Musqueam

## **Stage One**

In stage one of the artist selection process, the selection panel will be provided with the Project Terms of Reference and be oriented to the 1527 Main Street development project, the public art opportunity and the community contexts. 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 shortlist of 4 artists to develop a concept proposal. The shortlisted artists will be provided with an honorarium of \$8,000.00 for their work, paid upon receipt and presentation of their concept proposal.

## **Stage Two**

In stage two, the shortlisted 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 contexts. In addition, the artists will be invited to meet the design team and community advisory.

Ballard Fine Art will support shortlisted artists throughout their concept proposal development, including offering individual curatorial and technical reviews.

Following the selection panel review of the artist concept proposals and presentations, a final artist and artwork concept will be recommended for selection. The final artist selected will enter a contract agreement with Greystar to complete the proposed artwork on time and budget.

**Shortlisted Artists Public Art Concept Proposal items:**

- i) Artwork Concept
- ii) Visual Aids (Rendering/Models)
- iii) Detailed Public Art Budget to demonstrate feasibility of concept
- iv) Artwork Timeline from concept design to installation
- v) Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements.
- vi) CV and examples of past projects with budgets

**Artist/Artist Team Selection Criteria for Stage Two:**

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

Please direct any questions to:

Ballard Fine Art Ltd.

604 922 6843 | [admin@ballardfineart.com](mailto:admin@ballardfineart.com)

# SELECTION PANEL BIOGRAPHIES

## **Hunter Smeaton**

Director, Greystar

Hunter Smeaton is a Director of Development and Acquisitions at Greystar Real Estate Partners, where he is involved in development and investment activities across major Canadian markets. With experience spanning both Toronto and Vancouver, he brings a strong understanding of urban real estate dynamics and market strategy. Hunter holds a degree from the Smith School of Business at Queen's University, where he was actively engaged in real estate and analytics-focused initiatives. His work reflects a growing interest in innovation within the development sector, with a focus on thoughtful, data-informed approaches to early-stage decision-making.

## **Simon Ellison**

Architect, Associate, Dialog Design

Simon has worked at DIALOG for over 12 years, leading projects through all design phases with a current focus on multi-family and industrial typologies. Completed projects at DIALOG include the UBC Student Union Building AMS Nest Food Services Interiors, UBC Marine Drive Residences, Arbutus Centre Blocks A and B, and BCIT's SW1 Student Services Building, and the UBC Campus Energy Centre, which won the AIBC Lieutenant Governor's Award of Merit in 2018. Prior work experience includes a range of typologies including institutional projects, commercial office towers, and custom private residences. Simon was the recipient of the 2011 Iris Prize which looked at the public realm contributions of food trucks and farmer's markets, and in 2025 won the Greenest DIALOGer.

## **Tom Hsu**

Artist

Tom Hsu (b. 1988, Hsinchu, Taiwan) is an artist currently residing and working in unceded Musqueam, Squamish, and Tsleil-Waututh territories in Vancouver. He comes from a base in analog photography, and this stability allows him to extend into made, found, and choreographic sculpture, all of which deal with the everyday mundane. Hsu holds a BFA in Photography from Emily Carr University of Art and Design and, in. His work has been exhibited at numerous galleries, including the Libby Leshgold Gallery, Dr. Sun Yat-Sen Classical Chinese Garden, Pendulum Gallery, Centre A, Telephone Gallery, Macaulay & Co. Fine Art, Burrard Arts Foundation, YACTAC, UNIT/PITT (Vancouver); and Gallery TPW (Toronto).

## **Janet Wang**

Artist

Janet Wang (b. 1977, Vancouver) is a visual artist and educator with a pluralistic practice, integrating sculptural installation, painting, drawing and new media. Her work explores the construction of identity through the appropriation and disruption of social patterns. Wang's work borrows from the canons and traditions of history, both the artistic and the quotidian, in order to use the familiar as a meeting point with the viewer. A second-generation settler of Chinese heritage, Wang is based in Vancouver. She holds a BFA from the University of British Columbia and an MFA in studio practice from the University of Leeds. She has created public art projects for the City of Vancouver, Public Art Richmond, the City of New Westminster and CMHC Ottawa, and is an Associate Professor at Emily Carr University of Art and Design.

**Marie Khouri**

Artist

Vancouver-based sculptor, Marie Khouri, represents the broad multi cultural and diverse demographic of Western Canada. Born in Egypt and raised in Lebanon, Khouri has developed a vast range of cultural and historical influences within her practice. With a childhood interrupted during the Lebanese Civil War, Khouri was relocated to Spain, Italy and Canada, finally settling in Paris where she was classically trained in sculpture at l'École du Louvre. On her return to Vancouver, a retrospective of her life took form in her sculpture, reflecting a passion for innovation and spontaneity. Her timeless and unconstrained forms remain firmly situated in the contemporary moment, pushing the barriers of the medium where the surfaces reveal the entire process and the finished sculpture reveals the evolutionary method by which it was created.

**Anais Lera**

Artist (Alternate)

Anais Lera is a French visual artist currently living in Vancouver, Canada. Originally from the South of France, she spent her childhood between mountains and ocean. As a kid with a passion for biology she explored her surroundings with a microscope. This has profoundly shaped her artistic practice today. Anais paints luxuriant and intricate compositions, filled with flora and fauna elements belonging either to terrestrial and ocean worlds. She grows imaginary ecosystems filled with meticulously detailed elements collected from scientific observations. Since she graduated in 2011 she has taken part in various gallery shows and residencies programs in USA, Japan, Australia and festivals such as the Vancouver Mural Festival.

**Gordon Grant**

Councillor, Musqueam Indian Band (Alternate)

Gordon Grant is a councillor with the Musqueam Indian Band, where he contributes to governance, community planning, and the advancement of Musqueam interests. As a member of a Coast Salish Nation with deep ancestral ties to the lands around the lower Fraser River, his work is grounded in supporting cultural continuity, stewardship of traditional territories, and sustainable development. In his role on Council, Grant collaborates on initiatives that strengthen economic opportunities, protect Musqueam rights and title, and enhance the wellbeing of current and future generations.