

June 29, 2026

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

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

Thank you for reviewing the Preliminary Public Art Plan for the development at 461–475 E 16th Avenue. The Committee's comments and recommendations have been reviewed and addressed in the Detailed Public Art Plan.

In response to the Committee's direction, the plan no longer differentiates between Site 1 and Site 2. The public art opportunity is now considered as one integrated site (see page 22 - 24 of the DPAP).

In response to the motion *THAT* the expectation of Public Art Committee is that the future public art plans demonstrate a high degree of imagination, thoughtfulness and integration on the placement and incorporation of public art opportunities in the development, including areas that might be defined by the artist and responsive to the community; AND Include an explicit outline of methods of collaboration between architects and artists in the early stages of the process before architectural design is finalized;

Collaborative discussions between the full design team and the public art consultant began in 2023, and the proposed public art location and overall vision were included in the rezoning application submitted April 4, 2024 as the developer and design team were excited about the inclusion of public art prioritising a key zone adjacent to the building which were thoughtful and involved imagination. Through the City's rezoning process there was an opportunity for public input on the proposed public art site, including from artists and other interested community members.

The project team acknowledges the Committee's recommendation regarding early collaboration between architects and artists. However, our understanding of the City's Public Art Policy and established process is that the Detailed Public Art Plan is intended to establish the framework, opportunities, objectives, and site considerations for future public art prior to artist selection and commissioning. As an artist has not yet been selected, an explicit outline of artist collaboration methods was therefore not contemplated as part of the development of the Detailed Public Art Plan.

public.

Art Consulting

The plan has intentionally maintained flexibility within the public art opportunity to allow the future artist or artist team a meaningful opportunity to collaborate with the architects and landscape architects prior to finalization of detailed design elements. The public art opportunity has therefore been intentionally conceived as a broad and responsive framework rather than a predetermined artistic outcome, with the goal of supporting genuine creative collaboration and allowing the selected artist to meaningfully respond to the architecture, landscape, public realm, and surrounding community context as the project advances.

The project team recognizes the Committee's expectation that public art opportunities demonstrate imagination, thoughtful integration, and responsiveness to the surrounding community. The broader vision for the development has been under discussion well prior to 2023, with the public art component formally integrated into the project at that time. Since then, architects, designers, developers, and consultants have worked collaboratively and extensively to consider how public art can meaningfully contribute to the experience of the site and the surrounding public realm.

Public art has been prioritized as a central placemaking element of the project, and the opportunity has therefore been intentionally structured to support future collaboration between the selected artist, architects, landscape architects, and project team as the design advances.

In response to the Committee's recommendation that Community advisory panel and selection panels be provided the opportunity to make recommendations before the long list of potential artists is established;

The artist selection process provides an opportunity for the community advisors, and selection panel members to share any artist suggestions they may wish to put forward for the long list. (page 29 of the DPAP)

Measures to reduce barriers to participation in the artist selection process are outlined in the Public Art Plan and additionally summarized below, with the team continuing to learn and refine these approaches over time.

- **Call for Participation:** An open submission is available on the consultant's website where artists may express interest in public art opportunities.
- **Support for Artists New to Public Art:** Guidance materials have been developed for artists unfamiliar with the public art process, and one-on-one support is available to help artists navigate submission requirements and the proposal process.
- **Flexible and Responsive Process:** The consultant works directly with participants to understand individual needs and provide appropriate support, recognizing that barriers vary between individuals and communities.

public.

Art Consulting

- **Expanded Artist Outreach:** Curators and artists from diverse backgrounds have been engaged to recommend artists within their networks, helping broaden the range of artists included. These groups have been compensated for their suggestions and the format was of their choosing.
- **Equity and Inclusion Framework:** The consultant's Equity and Inclusion Statement outlines the principles guiding accessibility and participation in the selection process. The statement is shared with participants at key stages of the project to ensure accommodation needs are clearly communicated and addressed throughout the process.
- **Equity Consultation:** The public art consultant works with an external equity consultant who supports the team in developing inclusive processes. The consultant has reviewed the Public Art Plan and provided guidance on accessibility and clarity of language to help ensure the process and documentation are approachable for a broad range of participants.

Artist compensation for this project exceeds the minimum levels recommended by CARFAC.

It has been a pleasure to work on this project and with a team deeply committed to thoughtful city-building. Fabric's vision is to enhance communities by creating unique and engaging human experiences through the medium of built space, with public art playing an important role in that objective.

The development team approaches this project with a design ethos that values intentional depth, unexpected moments, and a sense of aliveness within the built environment. Rather than prescribing outcomes, the goal is to create space for artists to respond freely to the site and architecture. This approach supports work that may be open-ended, layered, and exploratory, allowing the public art to emerge as a defining element of the place.

We look forward to continuing to work with the City as the project advances.

With thanks,

A handwritten signature in dark ink, appearing to read 'Alison Meredith', with a stylized, flowing script.

Alison Meredith

Principal | Art Consultant

Public.

public.

Art Consulting

EQUITY AND INCLUSION

In developing site-specific public art installations for communal spaces, Public seeks to connect artists and their ideas with a broad audience.

We are committed to ensuring diverse voices are represented on our selection panels, longlists and community engagement panels, including those from traditionally underrepresented communities such as BIPOC, 2SLGBTQ2IA+, women, and/or intersections of gender, race, and ability. In our research, we actively consider representation from a wide range of communities. We are committed to supporting qualified artists* with emerging practices who wish to create public art, as well as working with more established artists with experience in this realm.¹

We believe in a relationship-based approach in which we are active listeners and thoughtful communicators. We are engaged with, and true partners with, all stakeholders.

Public conducts extensive research on each project through consultation with stakeholders including members of the design team. Part of this practice is ongoing research and studio visits to include artists that strongly align with the possibilities the site and architecture present. We encourage suggestions from the Selection Panel for artists to include on our longlists.

In order to increase accessibility for artists and panellists, we will share our Equity and Accessibility Statement with all participants inviting them to share any accommodation needs. Working with stakeholders, we will provide tailored support, such as accessible venues, virtual participation, assistive technology, and alternative submission formats. Through collaboration and continuous improvement, we strive to meet accessibility needs fostering an inclusive and equitable environment for all.

Our equity statement will be shared with relevant parties at critical stages of our process including:

- a) with our fee proposal to the developer during the engagement phase;
- b) with our Selection Panel as we orient them at our first meeting;
- c) with our Community Advisory as we engage them; and
- d) with our Short Listed Artists as we engage them.

Our team has undertaken equity training, and developed this process in collaboration with a specialist in equity and social justice.

CORE VALUES

Artist- and Client-Centred

We believe the best possible outcomes are achieved through listening to our clients and supporting artists and their visions and needs.

Curatorial Excellence

We support and nurture ideas that push creative boundaries while ensuring integrity and viability of the final project.

Site-specificity

We believe in honouring the people, history, and culture of the place on which our projects are situated. Collaboration is key.

Accessibility

Art shapes cities and neighbourhoods. We believe art is for everyone and it's our responsibility to make it as accessible as possible, especially when situated in public spaces.

* In this context, we define "qualified artists" as artists who have demonstrated skill, rigour, and capacity for a large-scale public art project.

fabric

The Deep (E16)

461 - 475 East 16th Avenue, Vancouver BC V5T 2T8

Detailed Public Art Plan (PPAP)

June 29, 2026

public.

Art Consulting

TABLE OF CONTENTS

Project Details	3	Equity and Accessibility Approach	20
Project Team	3	Curatorial Vision	21
Context Map	4	Public Art Opportunity	22
Project Description	5	Precedent Images	25
Project Design and Naming Story	8	Public Art Budget	27
Site Plan	10	Community Engagement	28
Landscape Plan	11	Artist Selection Process	29
Community Context	12	Timeline and Selection Criteria	30
Public Art Context	16		
About Fabric Living	19		

PROJECT DETAILS

CIVIC ADDRESS:

461–475 East 16th Avenue, Vancouver, BC V5T 2T8

LEGAL DESCRIPTION:

Strata Lot 1, Plan VAS345, District Lot 301
Lot 17, Block 99, Plan VAP1652, District Lot 301
Lot 16, Block 99, Plan VAP1652, District Lot 301
Strata Lot 1, Block 99, Plan BCS1551, District Lot 301
Plan EPP115480, District Lot 200A, Group 1, New Westminster Land District

OVERALL NET FSR AREA:

128,778 ft² SF

PUBLIC ART BUDGET:

\$254,980

PROJECT TEAM

PROJECT OWNER:

Fabric Living Developments
#202 – 837 W. Hastings St
Vancouver, BC V6C 3N9
David Jacobson, Principal
604 377 3802 / david@fabricliving.ca

PROJECT ARCHITECT:

Francl Architecture Inc.
970 Homer St
Vancouver, BC V6B 2W7
Megan Peters / mpeters@franclarchitecture.com
604 688 3252 x109

PROJECT LANDSCAPE ARCHITECT:

Hapa Collaborative
403 – 375 W 5th Ave
Vancouver, BC V5Y 1J6
Joseph Fry / jfry@hapacobo.com
604 909 4150

PUBLIC ART CONSULTANT:

Public Art Consulting
1120 E Georgia St, unit 320
Vancouver, V6A 0K2
Alison Meredith 6043 13 8705 / alison@publicconsulting.ca



CONTEXT MAP



view on E 16th looking towards St Georges St



view on E 16th looking west

PROJECT DESCRIPTION



Rendering of E16 looking north from 16th Avenue



PROJECT DETAILS

Located mid-block on East 16th Avenue in the heart of Mount Pleasant, this mixed-use project offers a 21-storey residential tower atop a low-rise podium, delivering 211 secured rental units including 20% (approx. 43 units) at below-market rates. The proposal includes ground-level commercial space, robust residential amenities, and public realm enhancements aligned with the Broadway Plan.

The overall massing has been carefully composed to step back from adjacent properties and enhance livability and privacy. The site replaces six low-density dwellings with a transit-oriented rental development that furthers the City's housing and affordability goals. Unit mix includes a significant proportion of family-oriented housing (2- and 3-bedroom units), designed to meet the City's Family Room Policy.

This development offers a well-rounded amenity program with rooftop and podium-level outdoor spaces and indoor facilities that promote wellness, connection, and convenience. At grade, residents will enjoy a landscaped raingarden, outdoor lounge areas, a dog run, oversized bike parking for families with trailers, and a combined dog and bike wash station. Level 1 includes outdoor amenity lounges and co-working spaces. The rooftop amenity includes indoor and outdoor fitness and play, indoor and outdoor lounge and dining areas, and urban agriculture spaces for all to enjoy. Parking is provided in two underground levels with 45 vehicle stalls and 368 bicycle spaces—356 Class A and 12 Class B—to support active, sustainable transportation.

The proposed design and material choices draw inspiration from the distinctive architectural language of the Mount

public.

Pleasant neighbourhood, particularly the curved portals that frame many of its historic doors and windows. In keeping with this traditional aesthetic, the project incorporates permeable elements such as breeze blocks, which are strategically placed to enhance privacy while allowing natural light to filter throughout the building. These features preserve a visual and spatial connection to the surrounding community.

The architectural expression arises from a deliberate synthesis of contextual form and contemporary typology. The design establishes a dialogue between the soft geometries of Mount Pleasant's historic homes and the vertical momentum of its emerging urban form. Through calibrated curves, proportional restraint, and material tactility, the building reinterprets local architectural language rather than replicating it. As the neighbourhood's inaugural high-rise, it is conceived as a legible yet forward-looking addition, offering a meaningful presence within Mount Pleasant's evolving skyline.

A defining feature is "The Bodega," a ground-floor commercial unit conceived as a local-serving cultural hub. The south-facing courtyard adjacent The Bodega is intended for public use and invites connection with the streetfront. Envisioned as a flexible and inclusive gathering space, The courtyard offers a compelling opportunity for site-specific public art that amplifies its community-facing role. The integration of public art is seen not merely as a decorative element, but as a fundamental component that will anchor the building within the cultural fabric of Mount Pleasant.



PROJECT DESIGN STORY

The design story and naming concept behind *The Deep* will serve as creative inspiration as design elements are explored and brought to life, acting as a reference point for the vision as it is translated into design and materiality.

beneath the surface

There’s an energy that moves beneath the surface, shaping and shifting a place and its people — here, specifically, it’s a watery undercurrent. This land is layered with history and beating with culture. The curious and openminded feel its rhythm the strongest. They tap into it for inspiration, bringing what’s below into the light of the above.

notboring ethos

BENDING
THE RULES

INTENTIONAL
DEPTH

UNEXPECTED
MOMENTS

SOMEWHAT
UNDONE

ALIVENESS

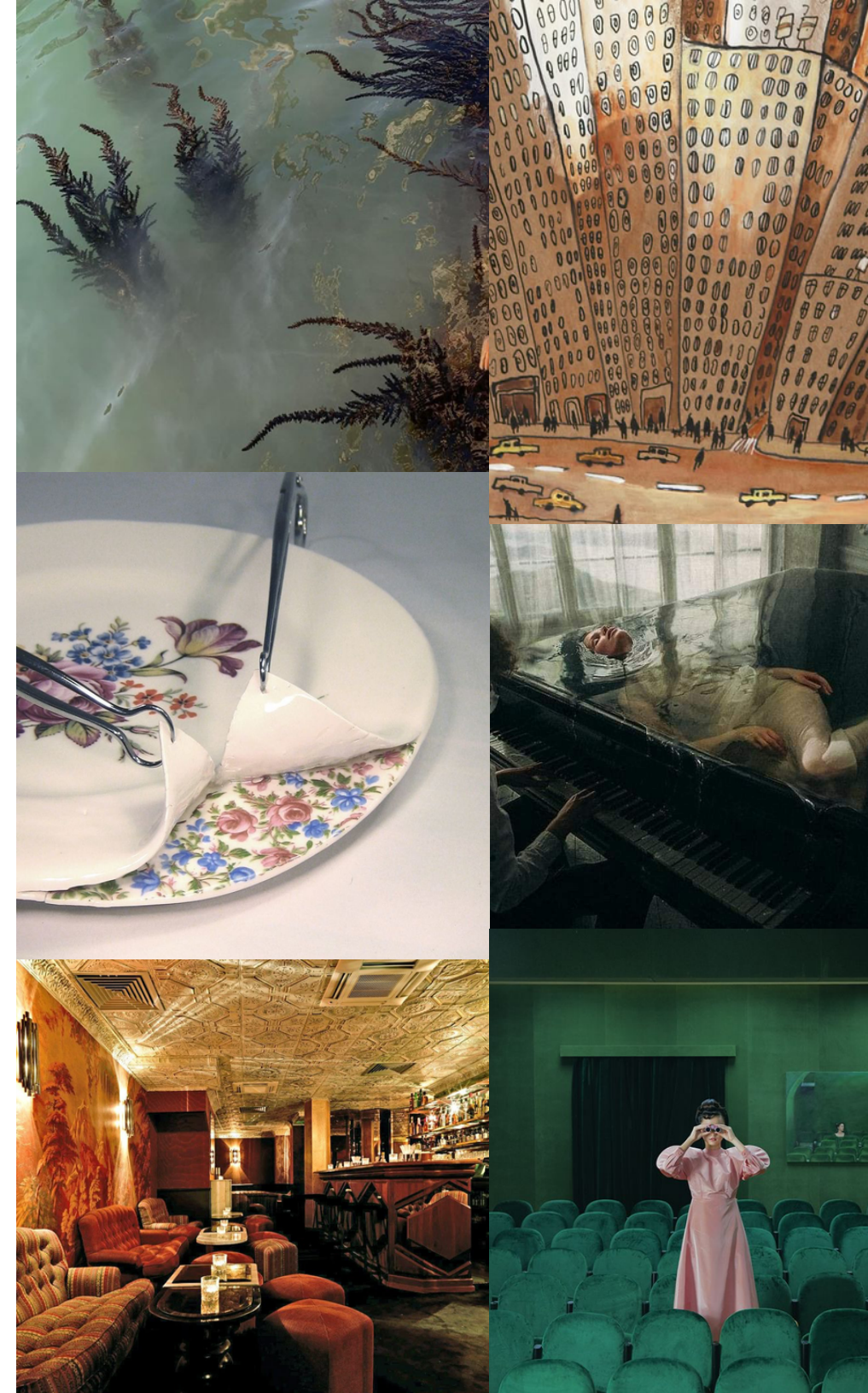
UNRESTRICTED
SELF

we are...

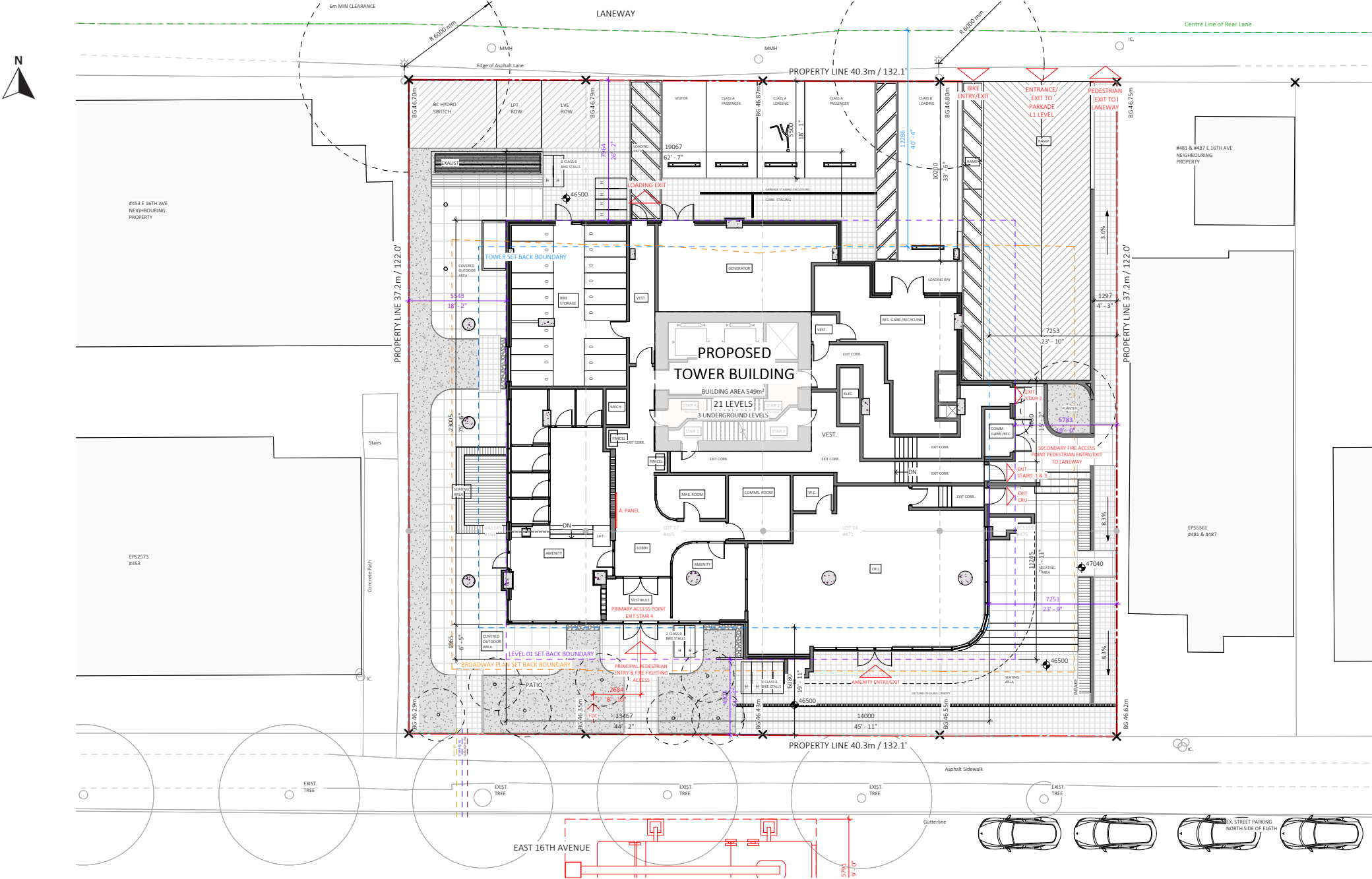
Alive, fluid, and magnetic
Mysterious yet warm
Bold but quietly so
Unexpected yet resonant
Quirky yet beautiful

our muses are...

Water & blue-greens
Counterculture across mediums: literature, music, art, film
Underground clubs and speakeasies
Lopsided objects
Hidden things, unseen forces, and intuition
Nuance
Layers & depth
A shifting ground
Change that happens gradually and then all at once
Explorers
Secrets



SITE PLAN



public.



COMMUNITY CONTEXT

The City of Vancouver and this development are located on the traditional and unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7 mesh (Squamish), and səliłwətał (Tsleil-Waututh) nations. We acknowledge the many First Nations peoples who continue to live and work in this region today. As these Indigenous communities are living nations with vibrant, growing cultures, and as we wish to respect the right for these groups to speak for themselves, we share some links below:

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

Mount Pleasant is one of Vancouver's most historically layered and culturally vibrant neighbourhoods, its streets, storefronts, and public spaces deeply shaped by cycles of industry, art, and community life.

Before European settlement, the Kingsway corridor served as an Indigenous trail connecting the Fraser River to Burrard Inlet, later formalized as a wagon road in the 1860s. Mount Pleasant's early growth followed the contours of Brewery Creek, a freshwater stream that drew tanneries, breweries, and rail lines, shaping the city's first streetcar suburb by the turn of the 20th century.

By 1912, the neighbourhood had a mature urban structure with a grid of modest houses, corner groceries, civic buildings, and transit connections. Landmarks like the Lee Building and Heritage Hall reflect its Edwardian character, while industrial zones along Great Northern Way and Main Street helped define its working-class identity.



Looking north from Mount Pleasant at False Creek. Westminster Bridge (now Main Street) circa 1890s. City of Vancouver Archives

Few urban forms evoke Vancouver nostalgia as vividly as the bodega or corner store. These compact, street-facing shops were once integral to the city's daily rhythms where neighbours greeted each other by name, children ran errands for milk or penny candy, and everyday life unfolded at the scale of the sidewalk.

At their peak in the 1920s, over 260 such stores were scattered across Vancouver's neighbourhoods with many centered around Mount Pleasant. Though most have vanished, those that endure remain touchstones of civic memory, continuity and community. Union Market in Strathcona, operating since 1927, has evolved through eras of local ownership. Lucky Mart on Nanaimo Street, originally Cheramy's Grocery from the 1930s, still serves its East Vancouver community from a heritage 1913 building. Benny's Market, established around 1919, continues to operate under the founder's descendants at Union and Princess. Le Marché St. George, housed in a former 1913 grocery at 28th and St. George, was transformed into a café-market in 2010, and The Federal Store at Quebec and 10th, once a corner bakery, now blends grocery, café, and gathering space.

Closer to the project site, Charlie's Grocery at 580 East 12th Avenue, operated by Charlie Low from 1965, stood for decades as a well-known community anchor. The storefront became Charles Café in 2019 and continues to evolve alongside the neighbourhood's shifting fabric. Whether preserved or reimaged, these spaces retain a distinctive typology, bay windows, recessed entries, hand-painted signage, that makes them instantly recognizable and emotionally resonant.

This layered history of everyday gathering places is deeply intertwined with Mount Pleasant's creative and cultural evolution. The neighbourhood, and



580 East 12th, Charlie's Grocery, 1974. City of Vancouver Archives

the broader Mount Pleasant Industrial area, has long fostered a thriving arts scene that continues to evolve.

The Cellar Jazz Club opened its doors in 1956 in a basement built into the natural ravine of Brewery Creek. Throughout the 1950s and 60s The Cellar gained notoriety as one of the most important Jazz clubs on the West Coast. Little Mountain Sound Studios, founded at 7th & Columbia in 1973, became a hub for global rock acts like Metallica, Bon Jovi, and Bryan Adams.

The Western Front, Vancouver's oldest artist-run centre, was founded in 1973 by eight artists who created a collaborative live/work space for the exploration of new art forms. Founding artists Martin Bartlett, Mo van Nostrand, Kate Craig, Henry Greenhow, Glenn Lewis, Eric Metcalfe, Michael Morris, and Vincent Trasov purchased the historic Mount Pleasant building, establishing a community for visual and interdisciplinary arts. Over the past 40 years the Western Front has supported many innovative B.C. artists and continues to provide gallery and performance space, media production facilities, and artist residencies.

Today, Mount Pleasant remains a dynamic intersection of cultures and economies it is home to artists, young families, renters, independent business owners, and long-standing residents. Public gathering spaces such as Dude Chilling Park and the Triangle Building plaza help define its social geography, while the Vancouver Mural Festival and a host of artist-run initiatives support creative visibility.

With the Broadway Subway line set to open in 2027 and the new Mount Pleasant Station opening at Broadway and Main, the neighbourhood is poised for further transformation.

The area is guided by the Broadway Plan, adopted by the City of Vancouver



Public Disco Block Party in Mount Pleasant, Summer 2024.

in 2022, which establishes a long-term framework. The plan supports additional housing, improved public spaces, enhanced active transportation infrastructure, and stronger connections to rapid transit while emphasizing the creation of complete communities where daily needs can be met within walking distance.

The subject site is located mid-block along East 16th Avenue between Main Street and Kingsway within the Mount Pleasant neighbourhood. The surrounding area consists primarily of low-rise apartments, heritage houses, and emerging multi-family developments and is well served by neighbourhood amenities and community infrastructure.

Several parks are located near the site, including Guelph Park (Dude Chilling Park), Robson Park, Mount Pleasant Park, and Jonathan Rogers Park. Together these spaces provide open lawns, play areas, sports facilities, and community gathering areas within walking distance.

The neighbourhood is also served by Florence Nightingale Elementary School and Sir Charles Tupper Secondary School, which function as important community institutions.

Kingsway, located one block north of the site, provides frequent transit service connecting Mount Pleasant to Downtown Vancouver, Metrotown, and other regional destinations. Approximately 900 metres north, Mount Pleasant Station is under construction as part of the Broadway Subway Project, which will extend the Millennium Line west from VCC–Clark Station to Arbutus Station.

The area is also connected through Vancouver's cycling network, including the Ontario Street north–south route and the east–west cycling route along East 10th Avenue.



PUBLIC ART CONTEXT

Public art is a key component in creating a sense of community, invigorating public space, inciting dialogue and changing the spaces that we inhabit into inviting and engaging surroundings. The public artwork for E16 seeks to exemplify these values.

In and around Mount Pleasant, including along Kingsway and in nearby sites, there is a growing legacy of public art, including both permanent and temporary installations. Initiatives such as the Vancouver Mural Festival have introduced vivid and evolving expressions into the neighbourhood fabric. A selection of these artworks are highlighted on the following pages.

Images l to r: details of Sandeep Johal, *Girls Are Fierce Like Tigers*, 2017, 147 East Broadway, Gisele Amantea, *Momento (Poodle)*, 2012, 3333 Main Street



Sonny Assu, *Kingsway Trail (Indigenous Trail)*

Sonny Assu's *Kingsway Trail*, commissioned for Vancouver's 125th anniversary in 2012, is a public art installation along Kingsway from Main Street to Boundary Road. The project honors Kingsway's dual history as an Indigenous foot trail and a colonial wagon road, using street markers that merge traditional Kwakwaka'wakw design with familiar highway sign aesthetics.

The markers feature a stylized maple leaf incorporating coastal First Nations motifs, reflecting Assu's Pop-Culture-meets-Aboriginal Art style. Positioned along both sides of Kingsway, they seamlessly integrate with urban infrastructure while highlighting Indigenous heritage. The design bridges past and present, fostering reflection on Vancouver's layered histories.

The work acknowledges the Musqueam, Squamish, and Tsleil-Waututh Nations and challenges the erasure of Indigenous histories in urban contexts. As Assu noted, "Hidden in plain sight, it seems we forgot to acknowledge the first 9,000 years."



Sonny Assu, *Kingsway Trail*, 2019, Joyce Collingwood SkyTrain Station.



Images clockwise l to r: Vanessa Kwan, *Speaker A*, 2021, 180 East 2nd Avenue, Drew Young and Jay Senetchko, *The Present is a Gift*, 2016, 2539/2549 Main Street, Khan Lee, *Rain*, 2018, 333 East 11 Avenue, Vivi Vo Hung Kiet, *Vietnamese Boat People Memorial*, 2018, 600 E 15th Avenue, McAuley Park, Peter Gazendam, *Koco*, *Brewers Park*, *August 19*, 2019, 2020, Victoria Drive & Stainsbury Avenue Scott Seume, *Box of Crayons*, 5 East 8th Ave

ABOUT FABRIC LIVING

Founded in 2015, fabric is a local Vancouver-based real estate development company that celebrates community by creating unique spaces in vibrant, authentic neighbourhoods. Fabric specializes in the development of condominium, purpose built rental homes and mixed-use developments in urban, amenity-rich communities.

We believe that success is rooted in passion and we are passionate about creating thriving communities where functional buildings are woven into the fabric of the existing neighbourhood, and the form and architecture of the project not only meets the organic needs of the neighbourhood but inspires the community as a whole. We strive to deliver developments that both elevate and excite.

OUR VALUES

Truth. Our moral compass points true north. our word is our bond. our intent is transparent and our character and integrity don't have a price. Passion. If we don't love it, we don't do it. simple.

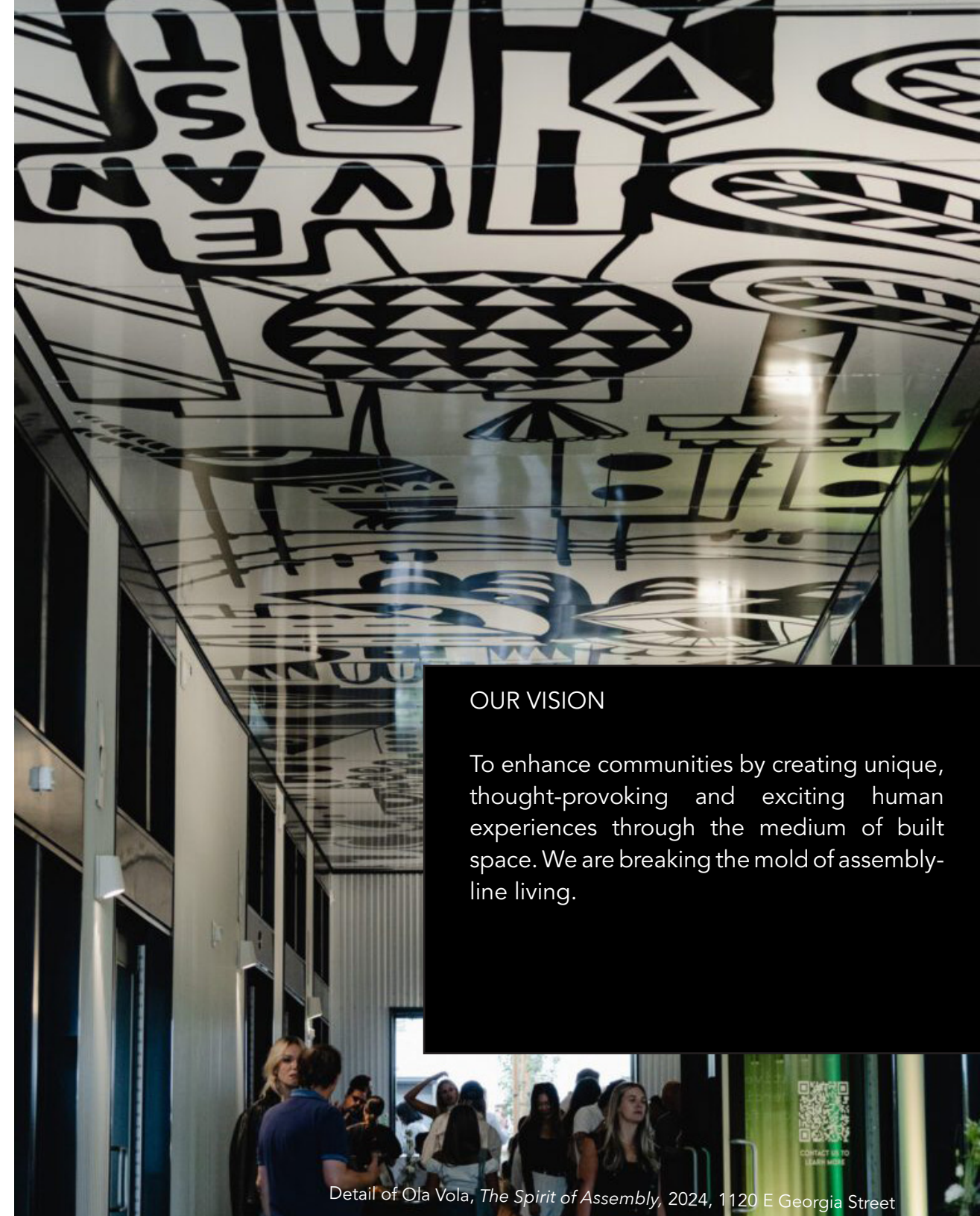
Grit. We set goals and persevere to deliver on them, despite the odds. Improvement. We own and learn from our mistakes. we improve relentlessly, with our rigorous pursuit of optimization.

Adventure. We are in constant pursuit of adventure and strive to take the road once less travelled.

Pragmatic. Our ideology is underpinned by disciplined rational thinking.

OUR VISION

To enhance communities by creating unique, thought-provoking and exciting human experiences through the medium of built space. We are breaking the mold of assembly-line living.



EQUITY AND ACCESSIBILITY APPROACH

In developing site-specific public art installations for communal spaces, Public seeks to connect artists and their ideas with a broad audience.

We are committed to ensuring diverse voices are represented on our selection panels, longlists and community engagement panels, including those from traditionally underrepresented communities such as BIPOC, 2SLGBTQ2IA+, women, and/or intersections of gender, race, and ability. In our research, we actively consider representation from a wide range of communities. We are committed to supporting qualified artists with both emerging and established practices who wish to create public art.

We believe in a relationship-based approach in which we are active listeners and thoughtful communicators. We are engaged with, and true partners with, all stakeholders.

Public conducts extensive research on each project through consultation with stakeholders including members of the design team, selection panel and community advisors. Part of this practice is ongoing research and studio visits to include artists that strongly align with the possibilities the site and architecture presents.

In order to increase accessibility for artists and panelists, we will share our Equity and Accessibility Statement with all participants inviting them to share any accommodation needs. Working with stakeholders, we will provide tailored support, such as accessible venues, virtual participation, assistive technology, and alternative submission formats. Through collaboration and continuous improvement, we strive to meet accessibility needs fostering an inclusive and equitable environment for all. Our equity statement will

be shared with relevant parties at critical stages of our process including:

- a) with our fee proposal to the developer during the engagement phase;
- b) with our Selection Panel as we orient them at our first meeting;
- c) with our Community Advisory as we engage them; and
- d) with our Short Listed Artists as we engage them.

Our team has undertaken equity training and continues to work with a consultant and educate ourselves in this area. Our process was developed in collaboration with a specialist in equity and social justice.

Our team has worked with a diverse range of artists and stakeholders, each with unique needs. We have built an internal program to support artists—particularly those new to public art, providing the guidance and structure needed to develop ideas and fully participate.

Curators and artists from diverse backgrounds have been engaged to recommend artists within their networks, helping broaden the range of artists included. These groups have been compensated for their suggestions and the format was of their choosing.

Art shapes cities and neighbourhoods. **We believe art is for everyone** and it's our responsibility to make it as accessible as possible, especially when situated in public spaces.

CURATORIAL VISION

Public art connects artistic innovation with urban spaces.

Art has the ability to elevate cities, inspire, engage and create lasting cultural impact, punctuating public areas, and drawing audiences through spaces.

Importantly, public artwork can be used to reinforce cultural diversity, reflecting the multiple voices comprising the local population to create a welcoming space for all.

The public art for E16 will be developed in alignment with the City of Vancouver's Public Art Program and Culture Shift with careful sensitivity to the site's intended use, pathing, and vehicular and pedestrian traffic. The following curatorial criteria will be considered:

Calibre: procuring artists who regularly exhibit their work and engage in critical dialogue; high quality work, both materially and conceptually.

Diverse and Unique: develop a public art project that is innovative and reflects the diversity of cultural groups in the area as well as the exciting range of contemporary art practices today.

Site-Specific: Both physical and conceptual site specificity; have works respond to the architecture and landscape architecture as well as the socio-cultural history of the area.

Welcoming and Accessible: Include works that are approachable and engaging for all on various levels.

Culturally Aware: Respect for place ensuring all artist are oriented to site and the people who first populated the land



Michael Lin, *Mariposa B1-09*, installation view, Museo Jumex, 2020

PUBLIC ART OPPORTUNITY

Art has the ability to elevate cities, inspire, engage and create lasting cultural impact. A defining feature of Fabric Living's development approach is the integration of public art in each community.

Commitment to artistic enrichment extends beyond mere aesthetics; It demonstrates an understanding of the power of art as a medium to stimulate, captivate, and uplift the public realm.

Fabric Living prioritizes collaborations with early to mid-career artists and aims to create spaces that are not only visually striking, but also culturally resonant and intellectually stimulating within the city.

The vision for East 16th integrates public art as a core element in the development, serving to energize the street and improve permeability through the site, while connecting the project within the wider community fabric. Considering public art at the early phases, ensures purposeful integration with the architectural and landscape features and positions the public artwork as a prominent layer within the overall design of the project.

The public art for East 16th will be developed in accordance with the City of Vancouver's Public Art Program and CultureShift, taking into account the site's specific use and the broader objectives of the Mount Pleasant community and surrounding areas.

The Broadway Plan provides an additional contextual framework. Notably, a key feature of this plan is the "Cultural Ribbon" in neighbouring False Creek Flats, which celebrates the heritage of the Musqueam, Squamish, and Tsleil-Waututh Nations. This ribbon is a walkway which spans the proposed Creative District and forms a link from East Vancouver towards False Creek.

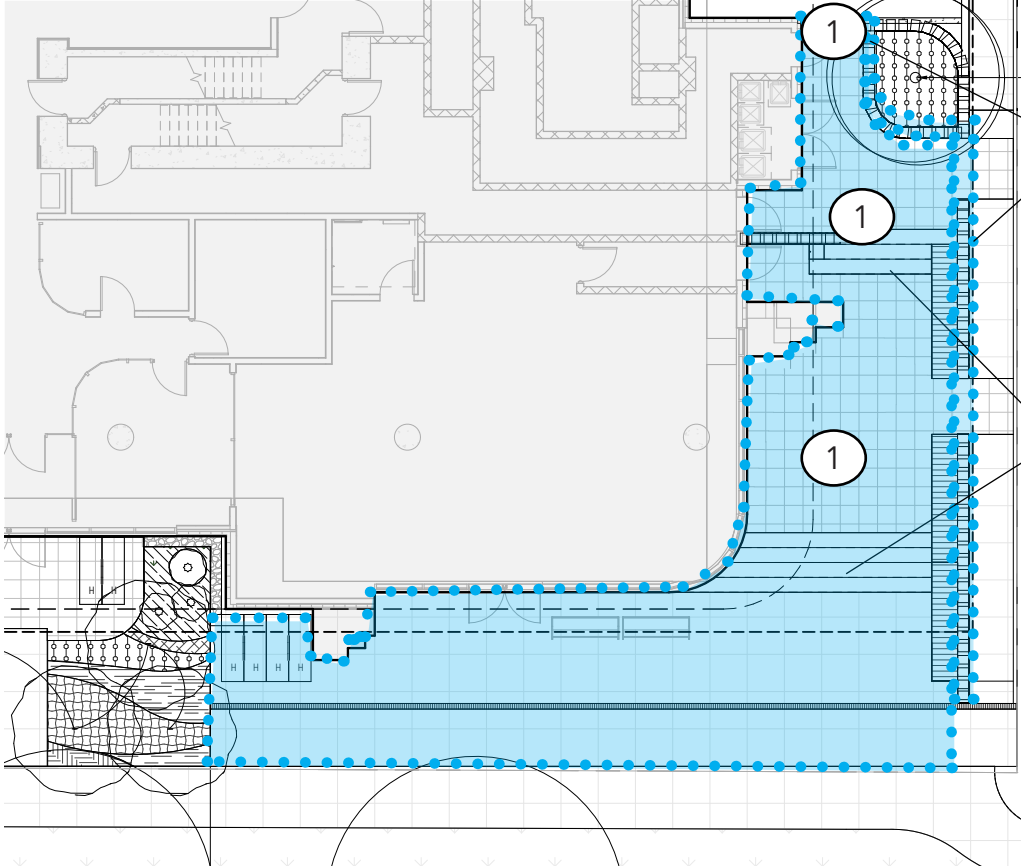


Rendering with shading showing approximate location of Public Art Sites 1 and 2

Collaborative discussions between the design team and the public art consultant began in 2023. The proposed public art location was identified and included in the rezoning application submitted April 4, 2024. The City’s rezoning process provided an open opportunity for artists and community members to comment on the proposed public art site.

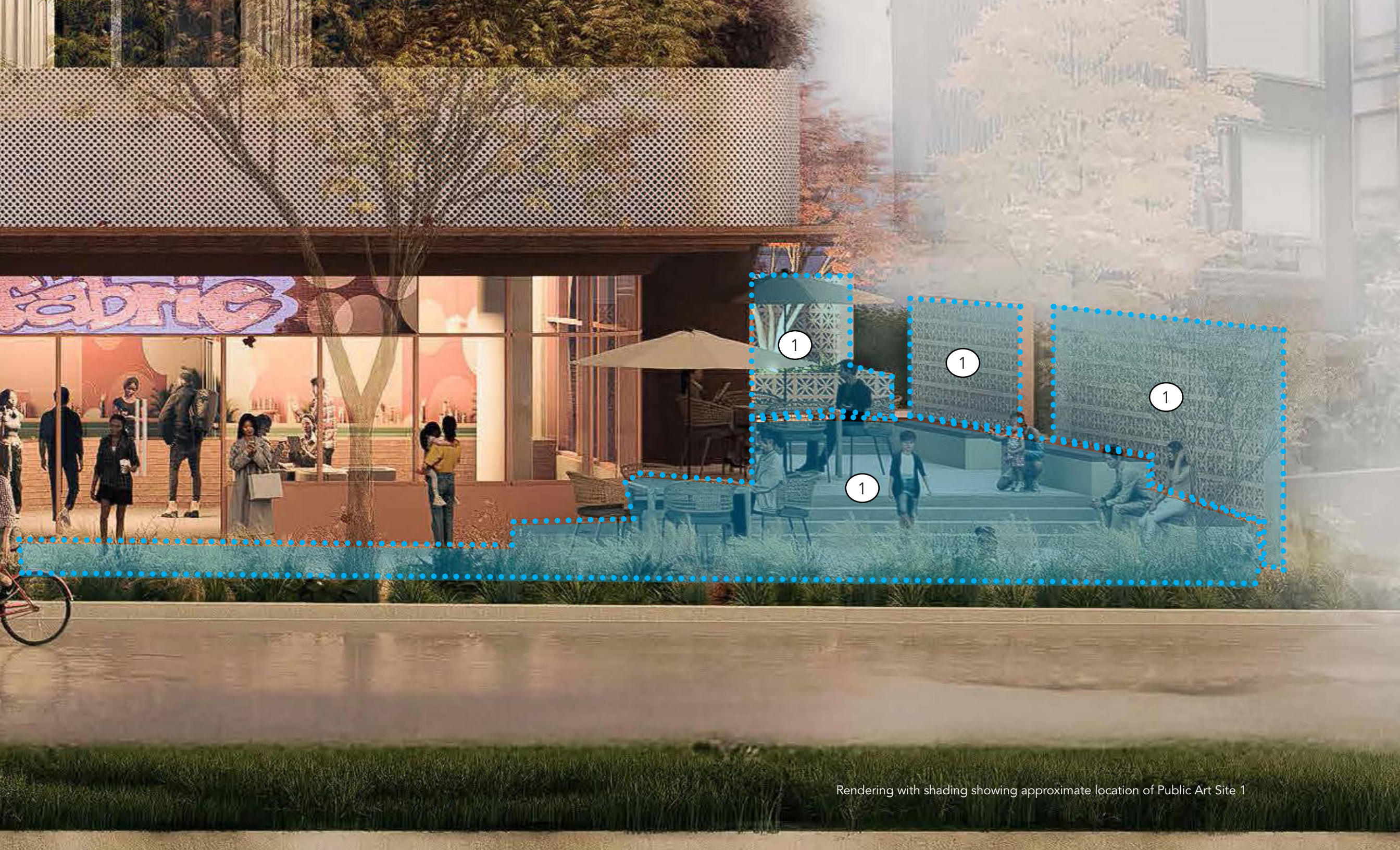
As an artist has not yet been selected, the design team intentionally kept the public art opportunity as open as possible to allow the future artist or artist team to collaborate meaningfully with the architects and landscape architects before the final design is established.

Through collaborative sessions with Francl Architecture, Hapa Collaborative, Fabric, and Public, and with input from the Public Art Committee, one primary location for public art has been identified. Conceived as a large “blank canvas,” the site was selected for its strong potential for public accessibility and visibility while allowing flexibility for a range of artistic approaches, media, and forms, and integration with both the landscape and hardscape elements of the site.

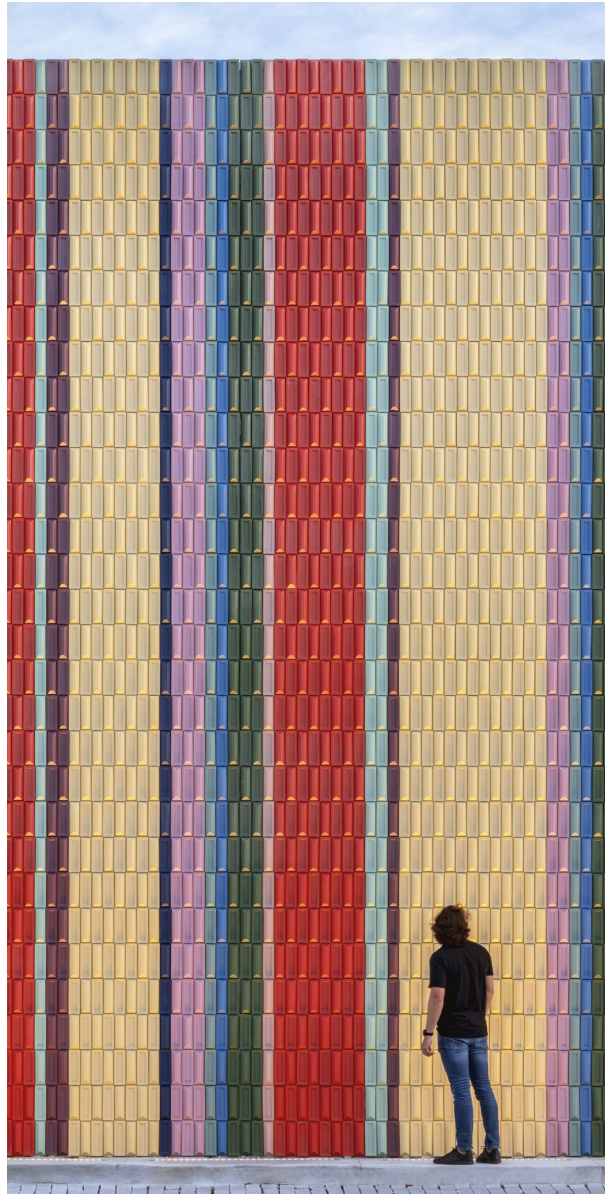


Landscape Plan showing approximate locations of Public Art Site 1. Shading is approximate.

- Screen Wall**
Facing the street and running the east edge of the property, this site offers excellent visibility, acting as a focal point and encouraging pedestrian interaction within the Community Courtyard. The Chalkboard Wall is an adaptable canvas for a site-specific artwork, suitable for a variety of mediums, including light-enhanced works.
- Community Courtyard**
Located at the urban edge of the development, this space is ideal for sculptural or series of sculptural artworks. Artists can explore integrated designs that harmonize with the existing landscape and architectural elements including the integrated benches or the groundplane.



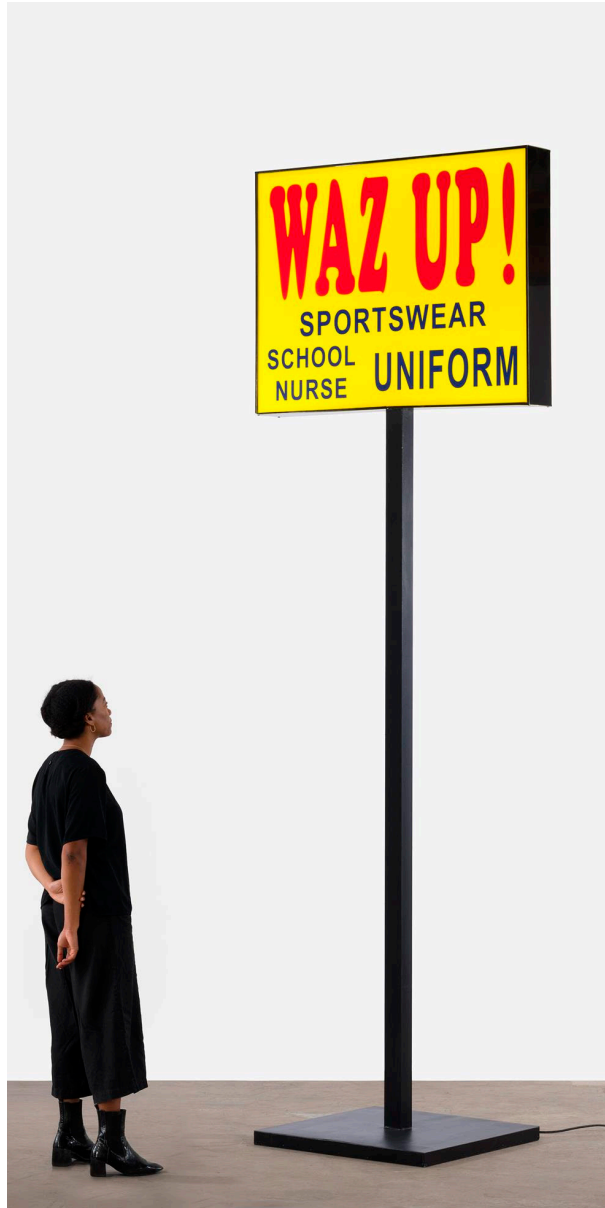
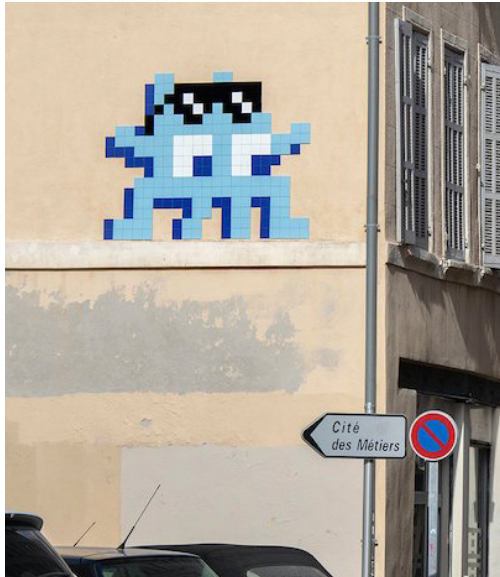
Rendering with shading showing approximate location of Public Art Site 1



PRECEDENT IMAGES

Images clockwise l to r: James Harry and Lauren Brevner, *Yéyewes*, 2023, Superflex, *Like a Force of Nature*, 2020, Miami, Lucien Durey *Neighbourly Figures*, 2024, Victoria, Carolyn Salas, *Figband*, 2022, Gunilla Klingberg, *Wheel of Everyday Life*, 2016, Rice University, Houston Ellsworth Kelly, *Austin*, Blanton Museum of Art.

Please note: precedent images are to be used as a guideline for the public art vision and are not a suggestion of artists or concepts



Images clockwise l to r: Invader, *Unknown*, Paris, , Lauren Halsey, *Untitled*, 2020, David Kordansky Gallery, Los Angeles, Paul Wong, *No Thing is Forever*, 2016, Audain Art Museum, Whistler, Kristin Bratsch, *Memory*, LUMA Foundation, Arles, 2020-2021, Alex Morrison, *Folly Electric*, 2020, Burnaby.

Please note: precedent images are to be used as a guideline for the public art vision and are not a suggestion of artists or concepts

Public Artwork**	\$175,000.00
Artist Concept Proposal Honoraria (\$5,000 x 3)*	\$15,000.00
Community Advisory (\$600 x 2)*	\$1,200.00
Selection Panel Honoraria (\$1,000 x 3)*	\$3,000.00
Public Art Consultant	\$22,770.00
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
Developers Contingency	\$7,012.00
10% Civic Contribution	\$25,498.00
Total Public Art Budget	\$254,980.00

*Rates exceed CARFAC standards for 2026 - Community Advisors take part in one meeting under four hours, Selection Panel takes part in two meetings each under four hours.

**It is recommended that the artist's fee represent approximately 20–25% of the total art budget; however, the allocation of the overall budget remains at the artist's discretion.

PUBLIC ART BUDGET

The total public art budget adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation.

The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, didactic material for the site, photo documentation and 10% art fund fee paid to the City of Vancouver.

The amount allocated for the public artwork includes the artist fees, fabrication of the work, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation and insurance, plus applicable taxes.

The Public Art Consulting fee includes navigation of the project from start to finish including site visits, development and submission of the Public Art Checklist, Preliminary Public Art Plan and Detailed Public Art Plan, artist selection process, budgeting, oversight of production, and installation as well as final reporting. Services include attending all client, design team, and City meetings pertaining to the public art, and ongoing client and artist support and liaison through the duration of the public art process.

COMMUNITY ENGAGEMENT STRATEGY

The purpose of community engagement is to involve diverse perspectives as we navigate the public art process. Providing a platform dedicated to discussing the unique site, history, and cultural context of the project will provide us and the Selection Panel with important context and varied perceptions on the vibrant, shifting neighbourhood in which this project is situated. This is a vital part of ensuring the broader community consisting of those who live and work in the area, as well as other stakeholders, are engaged and heard. We are keen to engage the community which we view as both the physical community adjacent to the development, and the broader art community, throughout the public art selection process to create meaningful dialogue between diverse stakeholders.

A community advisory group will be formed that will inform the public art process. The community advisory would include a representative from an underrepresented background including Indigenous communities as a gesture of respect for the lands on which the project will occur and to create an avenue for us to foreground Indigenous culture, history and protocols throughout this public art process. The community advisory group would also prioritize, including stakeholders local to the area—either a resident who lives in the area or someone who works in the area and therefore has regular engagement with the local community. Finally, as we wish to be mindful of the work existing within a larger ecosystem of public art projects and the vibrant art community in the city, we would include one member of the broader Vancouver arts community, preferably an artist or curator with ties to the area.

In order to prioritize community engagement, we would like to invite members of the community advisory group, well versed in the history and its cultural make-up to inform the Selection Panel to provide them with an orientation at their first meeting as they narrow down the Artist Longlist to the Shortlist. Upon accepting the invitation the DPAP will be shared with the community advisory member with opportunity for input on the type of art or artist they would like to see in the area.

At the artist orientation meeting artists on the Shortlist time to meet with a member of the group before they begin their proposals to offer them the opportunity to ask questions and listen to community perspectives and suggestions. Should the selected artist wish to continue to liaise with a community member during the public art process funds would be drawn from the developers contingency fund.

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

Team Members from Western Front

Japanese Community Volunteers Association

Mount Pleasant Community Centre

Robert McNutt, Caretaker of The Wenonah Apartments and area resident for over 30 years

Martha Sturdy, Artist with studio in the area

Whess Harmon, Curator Grunt Gallery

Patrick Anderson, Independent Curator and Undergraduate Associate

Professor, Emily Carr University of Art and Design

Advisors will be paid an honorarium.

ARTIST SELECTION PROCESS

All stages of the selection process will be facilitated by the Public Art Consulting. The selection process will be a **two-stage invitation to professional artists and artist teams** with a Selection Committee consisting of **five voting members** with opportunity for input from the selection panel and ongoing artist expression of interest through publicconsulting.ca

SELECTION COMMITTEE COMPOSITION

- (1) Representative from Fabric, TBD
- (1) Member of the project design team, TBD
- (3) Members of the Vancouver Art Community, a minimum of (1) artist.

Potential candidates include:

Scott Sueme, Artist

Rydel Cerezo, Artist

Jenn Jackson, Director, Or Gallery

James Harry, Artist

Phanuel Antwi, Independent Curator and Associate Professor, UBC

Sandeep Johal, Artist

Rebecca Bair, Artist

Sonny Assu, Artist

Jay Senetchko, Artist

Members of the Selection Committee, not including the representatives from the design team and Fabric, will be paid an honorarium for their participation.

STAGE ONE

With the opportunity for selection panel and community advisory input,

Public Art Consulting will curate a long list of 9 – 12 suitable artists or artist teams for consideration. Artist list will be deeply considered for site specificity based on curatorial research including studio visits and **prioritizing early to mid career artists**. Expressions of interest can be submitted through publicconsulting.ca for artists wishing to engage with Public.

Selection Committee members will be invited to offer input on the longlist once they have accepted the invitation to participate as part of the process. From this list, the Selection Committee will determine a short list of 3 artists to each present detailed written Public Art Proposal.

STAGE TWO

The Shortlisted Artists **will be oriented to the project**, the neighbourhood and the public art opportunity. Shortlisted artists will be invited to develop a Public Art Concept Proposal and will be paid an honorarium for their work as laid out in the Public Art Budget. **During the artist orientation process, Shortlisted Artists will have the opportunity to hear from a community advisor** who will be paid an honoraria for their work.

The Concept Proposal should contain a brief history of the Artist's work especially as it relates to the proposed concept, a brief description of the concept, a schematic or rendering of the proposed work, and a budget. We encourage Concept Proposals be brief in order to preference discussion and questions during the oral presentation. The honorarium will be paid upon receipt and presentation of Concept Proposals.

The Artist or artist team selected to complete Artwork for the project will sign an Artist Agreement with the project owner, consistent with industry best practice for public art commissions. If no submission warrants consideration, the project owner reserves the right not to award the commission.

FINAL SELECTION CRITERIA

- Responsiveness to the site, architecture and building
- Consideration of the socio-political and historical context of the work
- Feasibility in realizing the project in relation to the budget, timeline, execution and past evidence of ability to execute complex projects
- Conceptual rigour
- Close alignment between concept and the physical manifestation of the vision driving the work
- Minimal safety and maintenance concerns
- Originality and innovation

TIMELINE

Rezoning Approved	August 2026
Rezoning Enactment	August 2026
DP Issuance	November 2025
Construction Start	September 2026
Occupancy	October 2028
Public Art Checklist	August 2025
Preliminary Public Art Plan Presentation	November 2025
Detailed Public Art Plan Presentation	June 2026
Selection Panel Meeting #1	July 2026
Shorlisted Artist Invitations	July 2026
Artist Orientation Meeting	July/August 2026
Artist Concept Presentations	October 2026
Final Artist Selection/Contract	October 2026
Artwork Installation	November 2028

* Dates are best estimates targets and are subject to change