

DETAILED PUBLIC ART PLAN

5910/5936/5962 Cambie

September 2023

Detailed Public Art Plan



EXPANDED FIELD

Peterson

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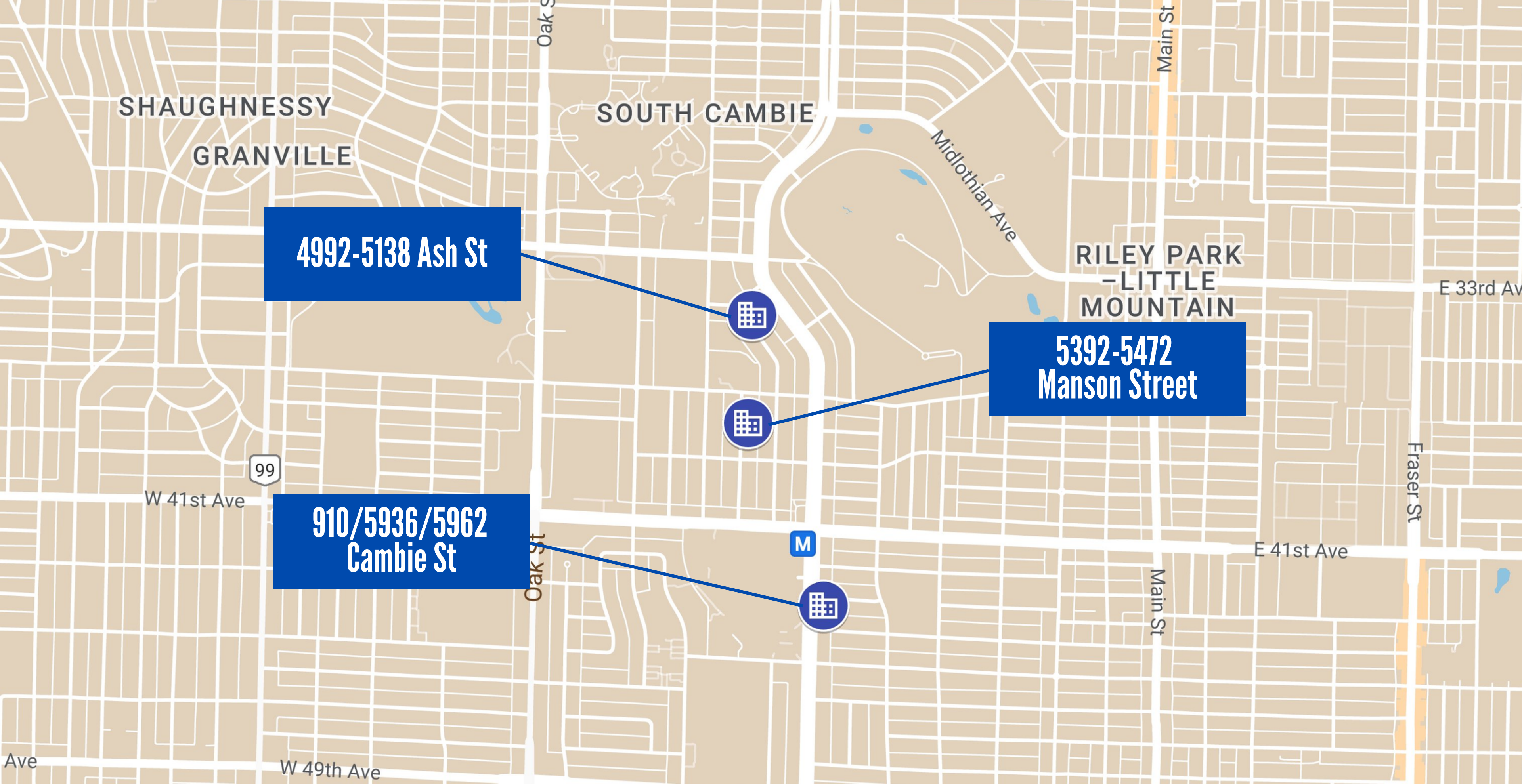
INTRODUCTION

Peterson, has initiated rezoning and/or development permit applications for three properties in the Cambie Corridor:

- 4992-5138 Ash
- 5392-5472 Manson Street
- 5910/5936/5962 Cambie Street (proposed receiver site)

These properties collectively comprise 674,127 square feet of floor area. Consequently, the combined public art budget for these applications will be \$1,334,771.

The applicant team proposes pooling the public art budgets for these sites and delivering an onsite public art work at 5910/5936/5962 Cambie. Given its prominent location within the Oakridge Municipal Town Centre along Cambie Street, the property's role as a gateway site to both Columbia Park and the Oakridge redevelopment, the diversity of uses proposed (including hotel suites and artist studios), as well as the relatively limited opportunities for public art at the other two sites, the applicant team feels the Cambie Street project offers the strongest opportunity to deliver exceptional on site public art.



4992-5138 Ash St

5392-5472
Manson Street

910/5936/5962
Cambie St

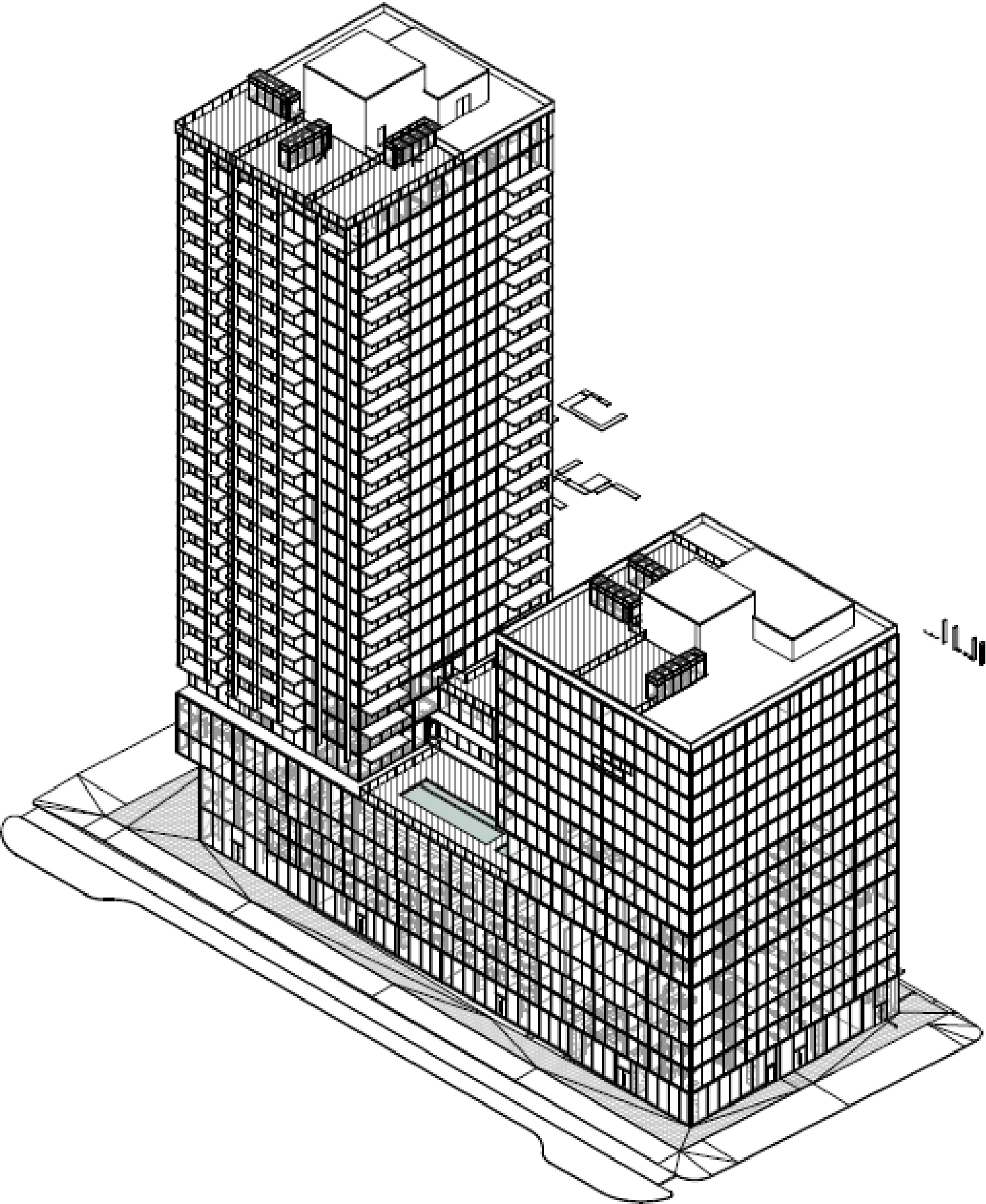
	RECEIVER SITE	POOLING SITE #1	POOLING SITE #2	TOTAL
Address	5910/5936/5962 Cambie St	4992-5138 Ash St	5392-5472 Manson Street	
Applicable FSR	327,006	115,284	231,837	674,127
Public Art Rate	\$1.98	\$1.98	\$1.98	
Total Public Art Budget	\$647,472	\$228,262	\$459,037	\$1,334,771
Public Art Civic Contribution	\$64,747	\$22,826	\$45,904	\$133,477
LC Amount	\$582,725	\$205,436	\$413,134	\$1,201,294
Rezoning Status	This application was approved by Council at Public Hearing on March 9, 2021; enactment pending	This application was approved by Council at Public Hearing on November 18, 2021; enactment pending	Rezoning submitted September 2022	
DP Status	DP application submitted	Prior To Letter issued July 26, 2022	DP application not submitted yet	

TOTAL POOLED BUDGET

\$1,334,771.00

PROJECT STATISTICS

CIVIC ADDRESS	5910/5936/5962 CAMBIE STREET
USE	CONDO, HOTEL, RETAIL, AND ARTIST STUDIOS
TOTAL FSR	10.41
TOTAL SITE	31,657 SQUARE FEET
TOTAL DENSITY	329,549 SQUARE FEET
TOTAL HOTEL UNITS	233 UNITS
TOTAL STRATA UNITS	176 UNITS
TOTAL ARTIST STUDIOS	9 UNITS



PROJECT TEAM

PROJECT DEVELOPER

Peterson

PUBLIC ART CONSULTANT



ARCHITECT



LANDSCAPE ARCHITECT



PROJECT INTRODUCTION

Peterson's proposal for 5910/5936/5962 Cambie Street envisions a mixed-use development consisting of a 15-storey tower, containing 233 hotel units, and a 29-storey residential tower, containing 176 market strata units, both with partial rooftop storeys for common amenity spaces. The two towers will be unified by a five-storey podium containing ground-floor commercial space, hotel space, and nine affordable live-work artist studios. The artist studios will be delivered turn-key to the City and are planned to be used as part of the City's Artist Studio Award Program.

The property is located in the Oakridge area on the east side of Cambie Street, comprising four legal parcels which collectively for an entire city block from West 43rd Avenue to West 44th Avenue. The site has a frontage of approximately 266 feet along Cambie Street and a frontage of approximately 120 feet along 43rd Avenue, with a total site area of 31,657 square feet.

The subject site is located within the Oakridge Municipal Town Centre neighbourhood – one of 17 designated Municipal Town Centres (MTCs) and a Frequent Transit Development Area (FTDA) in the Metro Vancouver Regional Growth Strategy. The Oakridge MTC “will be a vibrant hub in the corridor that meets community, city-wide and regional needs by providing exceptional opportunities to deliver housing and jobs in a transit-oriented hub, while continuing to expand amenities and services to create a complete community. As the ‘geographic centre’ of the city and mid-point of the Canada Line, this area represents one of the most significant concentrations of urban uses and density in the corridor.”

The architectural concept for the project employs “simplicity and solid geometry” to provide contrast with the “organic expression of the much larger Oakridge development” to the west. The façade expresses a geometric grid which reinforces “the quietness of the facade and connecting the human scale interior spaces with the urban realm.”

Focal to the area, the Oakridge Mall masterplan is a transformative project spearheaded by Westbank. Set to become a bustling hub that draws an influx of new residents and visitors to the area with its ambitious plans and cutting-edge design, this visionary project is poised to breathe new life into the community, bringing with it a wave of diverse perspectives and creative energies. The Oakridge Mall project represents a gateway to the future, acting as a catalyst for the area's growth and cultural evolution with 2900 new homes and 1.3 million square feet of retail.



POLICY CONTEXT

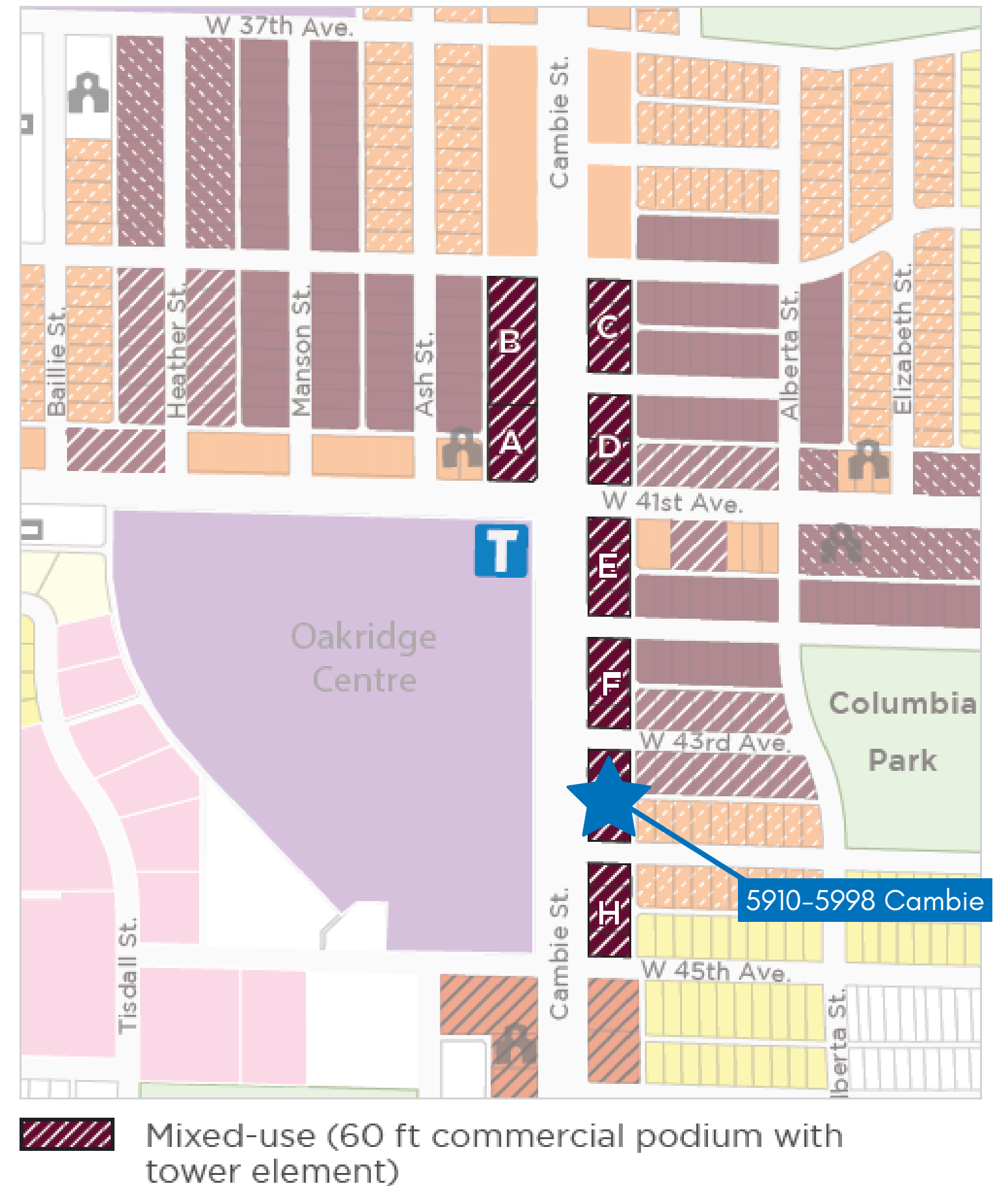
The subject property is located within the *Cambie Corridor Plan* (2018) area. The Cambie Corridor Plan guides the transformation of the corridor into a vibrant area where people can live, work, shop, play and learn within walking distance to rapid transit. In consideration of the opening of the Canada Line, the Plan promotes transit-oriented development to meet the needs of a growing population. Importantly, the Plan introduces a strategically denser mix of housing and employment space in the Oakridge Municipal Town Centre and areas close to stations.

The Plan expresses a specific vision for Cambie Street between 39th and 45th:

Cambie Street between 39th and 45th Avenue represents a unique, highly urban place within the Corridor, with a mix of uses, vibrant street life, and a dynamic public realm. The area provides ample opportunities for the creation of high-quality, engaging architectural forms signifying this “High Street” commercial core with accompanying public plazas, active streets, and at-grade shops and services.

[...]

*The highest towers will be located at 43rd Avenue. **These towers signify the importance of this connection between Cambie Street and Columbia Park, and mark the entry to this local, off-arterial shopping street.** The highest tower is equal in height with the second highest tower on the Oakridge Centre site.*



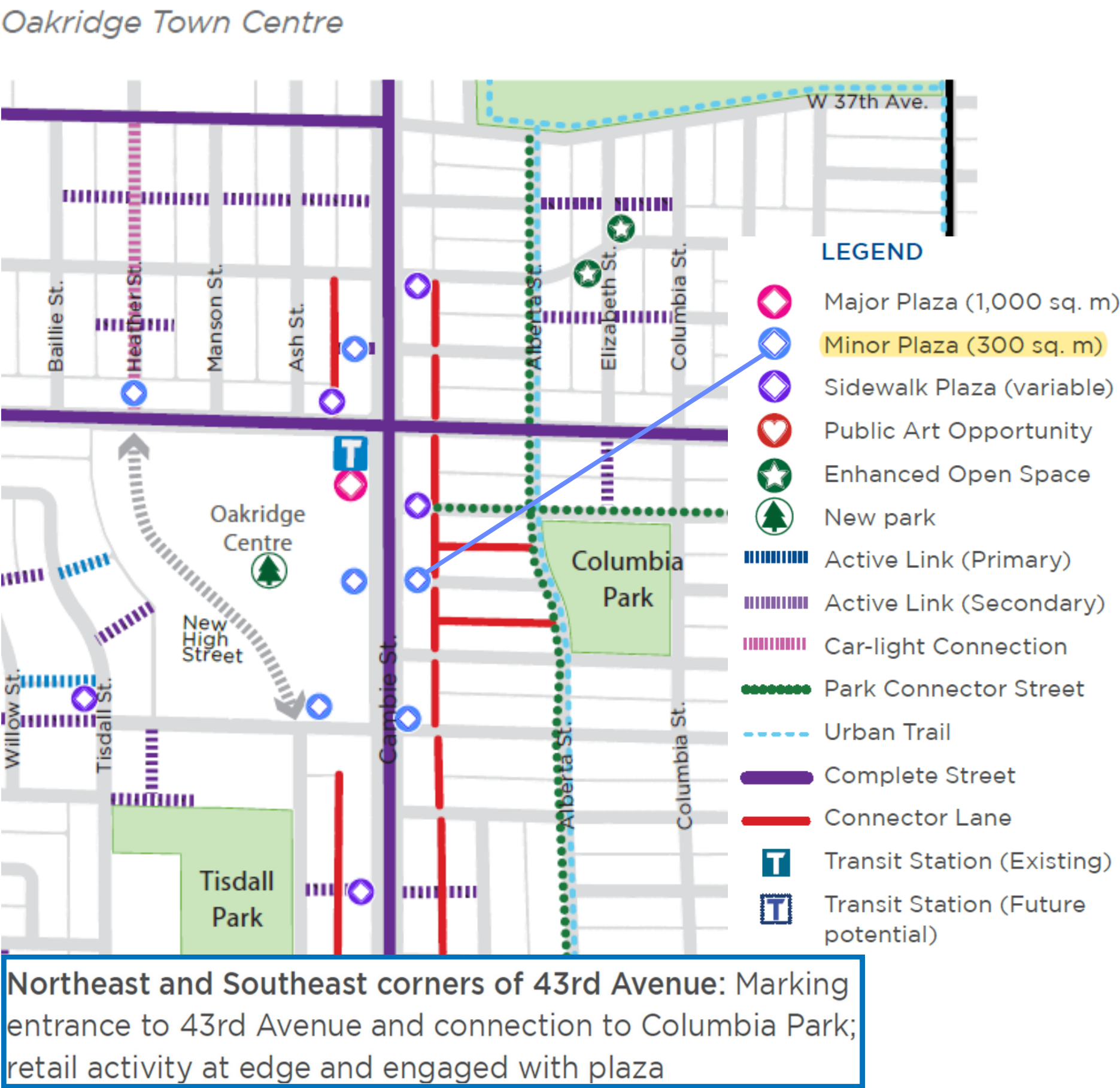
PUBLIC REALM

The *Cambie Corridor Public Realm Plan* establishes a vision for an activated public realm. As part of this application, and in keeping with the goals of the Plan, Peterson has proposed a including 3,229 square foot pedestrian plaza at the northwest corner of the site at 43rd Avenue.

The plaza will form a gateway for the connection between the Oakridge Mall and Columbia Park along 43th Avenue, and offers opportunities for pedestrian rest and social gathering, as well as supporting businesses by further animating the public realm. As a result, this plaza will form an important public space in the area.

A mixture of continuous retail storefronts and the hotel lobby will improve the walking experience along Cambie Street. The overall proposal is consistent with the recommendations of the Plan for the allocation of open space for the pedestrian plaza and the uses and treatment of the ground floor of the building.

The art should not only enrich the lives of those fortunate enough to reside directly on site, but also ensure that the public art reaches far and wide. Located strategically on Cambie Street, a bustling arterial road with a well-developed transit network, the proposed art installation offer accessibility to a diverse audience. Commuters traveling via the Canada Line and/or adjacent Rapid Bus routes have the opportunity to catch a reflect on these creations during their daily journeys. Whether it's a visit to Oakridge Mall, a leisurely stroll through the park, or simply passing by, the art should permeate every corner of this urban landscape for residents both local and abroad.



CULTURE/SHIFT

The City of Vancouver's council-adopted *Culture/Shift* formalizes Vancouver's goals for arts and culture for 2020–2029. It identifies key strategic directions to transform how arts and culture are integrated into every facet of the city. It establishes a framework with strategic directions and actions to align and increase:

- Support for art and culture
- Champion creators
- Build on our commitments to Reconciliation and Equity
- Introduce bold moves to advance community-led cultural infrastructure
- Position Vancouver as a thriving hub for music

Peterson's contribution toward public art for this project represents a significant investment in Arts & Culture. In keeping with the aims of *Culture/Shift*, the project team will collaborate with stakeholders to maximize the impact of this contribution by focusing on artist-centered practice. Moreover, this plan aspires to diversify art opportunities and the breadth of representation of artists and other professionals in ways that inform & engage communities.

D1 Arts & Culture at the Centre of City Building	G1. Elevate Role & Increase Investment	G2. Artist-Led Initiatives	G3. Advance the <i>Vancouver Music Strategy</i> to Support the Diverse Spectrum of Music Activities
D2 Reconciliation & Decolonization	G1. Centre Musqueam, Squamish, & Tsleil-Waututh Visibility & Voice on the Land & Across the City	G2. Increase Investment & Leadership Opportunities for Musqueam, Squamish, Tsleil-Waututh, & Urban Indigenous Arts & Culture	G3. Support Right Relations Between Non-Indigenous & Indigenous Peoples
D3 Cultural Equity & Accessibility	G1. Advance Equitable & Accessible Funding, Leadership, & Organizational Practices	G2. Improve Access for Vancouver Audiences to Experience Arts & Culture	G3. Prioritize Intangible Cultural Heritage & Promote Cultural Redress
D4 Making Space for Arts & Culture	G1. Implement Cultural Space Targets	G2. Expand Planning Tools & Reduce Regulatory Barriers	G3. Support Community-Led Ownership & Community-Led Projects
D5 Collaboration & Capacity	G1. Support Opportunities to Build & Strengthen Community Partnerships Within the Field	G2. Work with City Partners to Align Work to Leverage Investment	

*"Site-specific works pose questions springing from a place. They may meditate on the value, temporality, and labour of construction sites, or explore the migration of ancestral medicines and cultural practices in Chinatown. Monumental works offer passersby a range of invitations, from purposefully absurd bronzes of banana slugs at play to a series of house posts in Stanley Park re-marking these lands as a Musqueam, Squamish, and Tsleil-Waututh. Each work invites passersby to pause, wonder, and reflect on their own experience, in that moment, of the particularities of that place. **These works interrupt our daily lives and make space for meaning.**" – Culture/Shift, page 19*

COMMUNITY CONTEXT

Situated in the Oakridge neighborhood of Vancouver, adjacent to Marpole, the subject site is located within the traditional and unceded territory of the Coast Salish people. For countless generations, this area has been home to the ancestors of the Squamish, Musqueam, and Tsleil-Waututh Peoples.

In more recent history, Oakridge area stood as one of the last parts of Vancouver to remain in its natural state, with only a golf course established near West 49th and Cambie in 1926, along with some institutional constructions such as hospitals and boarding schools prior to World War II.

After the war, development gradually extended into the forested regions of Oakridge. The city's Jewish community migrated southward along Oak Street during the post-war years, and the Jewish Community Centre was erected at the intersection of West 41st and Oak. In the 1950s, the Canadian Pacific Railway opened its lands in the area for development, leading to a residential boom. The majority of the neighborhood was populated with newly-built single-family homes. Construction of Oakridge Centre shopping mall in 1959, located at West 41st and Cambie, served as a focal point for this residential growth. The landscape was predominantly characterized by bungalow-style homes constructed during the 1950s and 1960s. However, in recent years, many of these smaller houses have been replaced by larger multi-level residences.

Significantly, Westbank and Quadreal have undertaken a transformative redevelopment of Oakridge Centre, construction of which commenced in 2019. That project, immediately adjacent to the subject site, will establish a high-density, transit-oriented community with numerous high-rises. These high-rises are expected to be the tallest structures in the city outside of downtown Vancouver.



PUBLIC ART CONTEXT



Simon Fraser, Ken Lum
(2015)



Playtime, Myfanwy MacLeod and Shannon Oksanen
(2016)

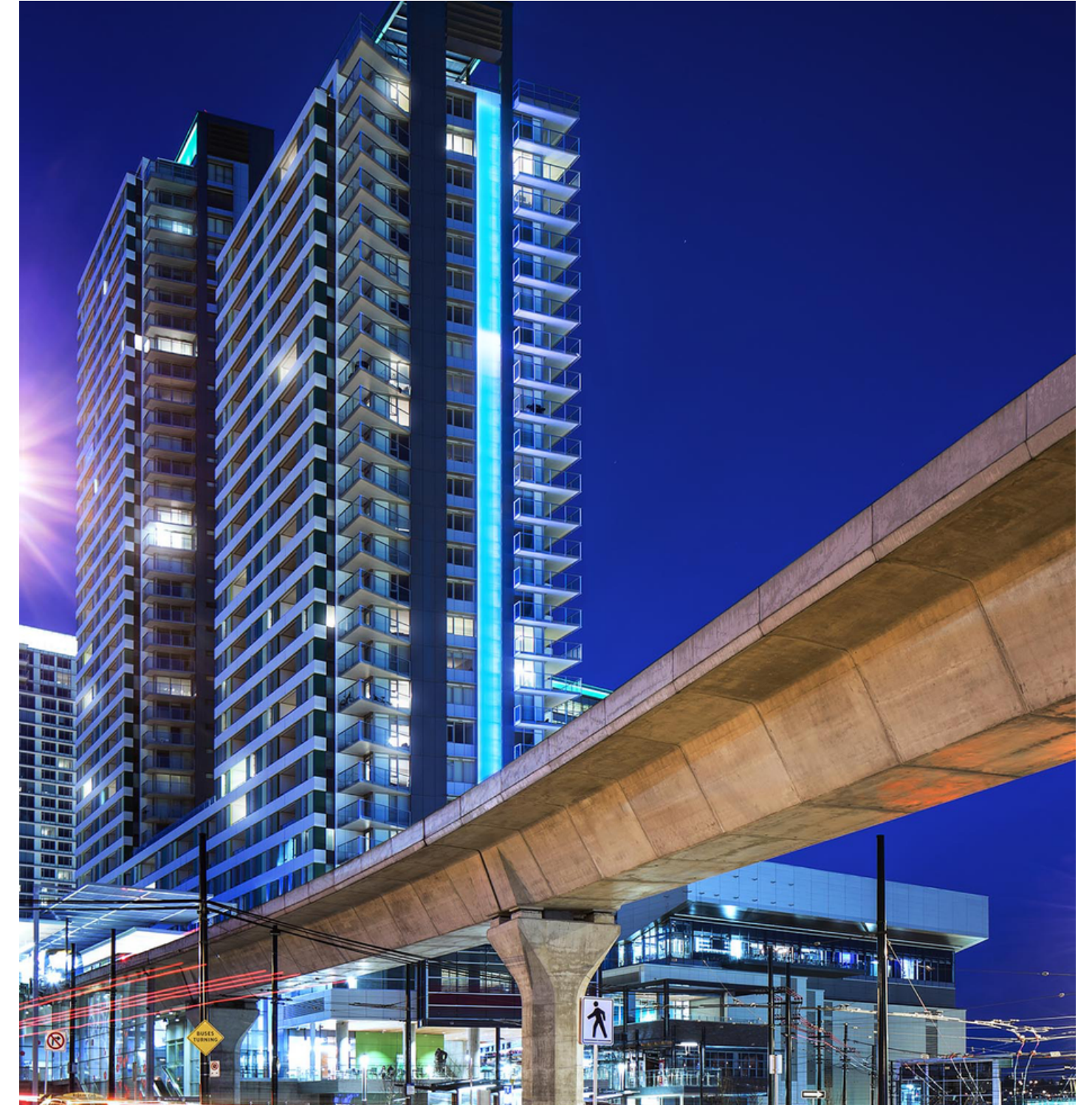


WHERENESS, Rebecca Bayer
(2016)

PUBLIC ART CONTEXT



Five Figures for a Triangle, Lyse Lemieux
(2020)



Ebb and Flow, Urban Visuals
(2015)



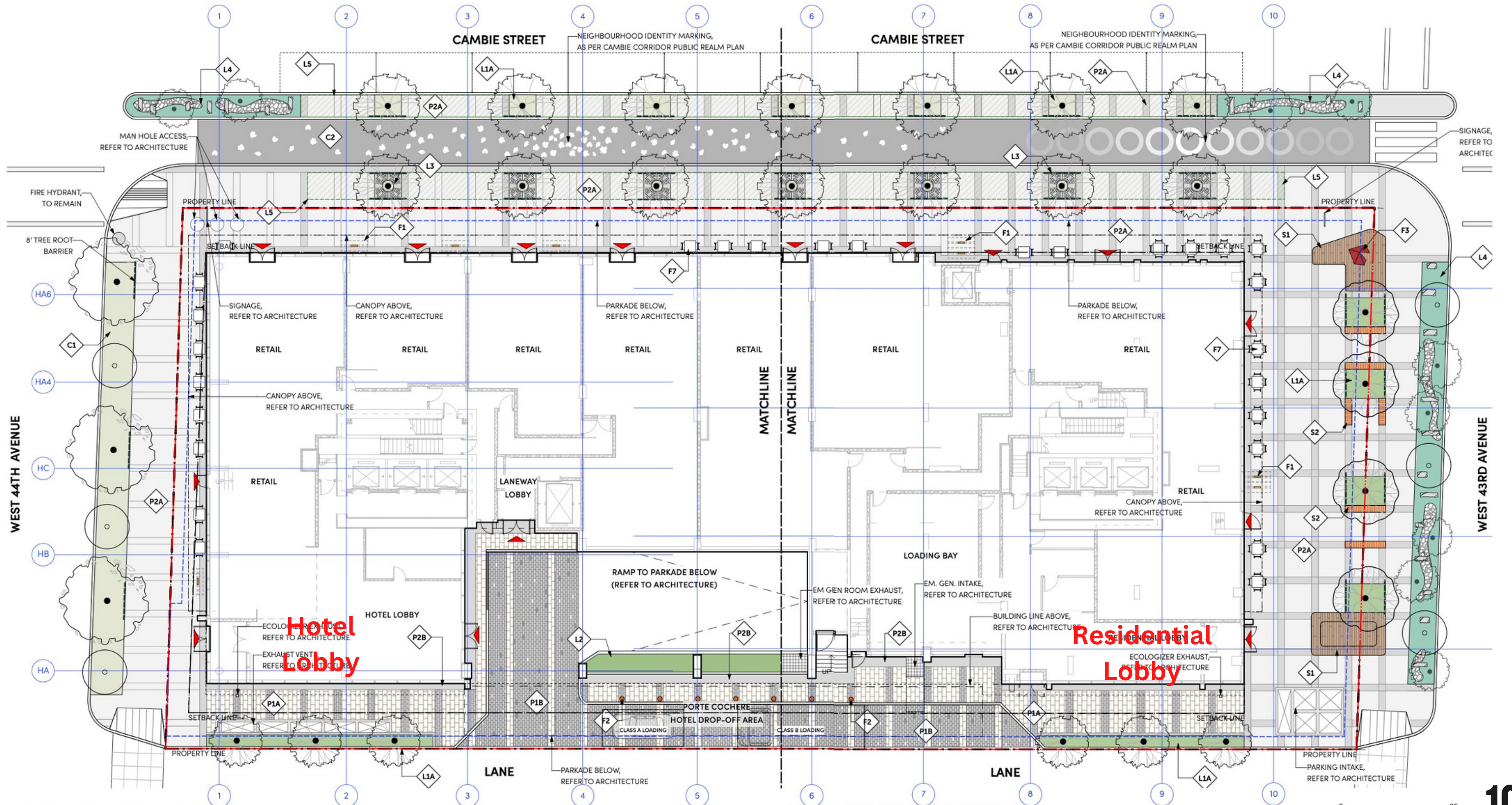








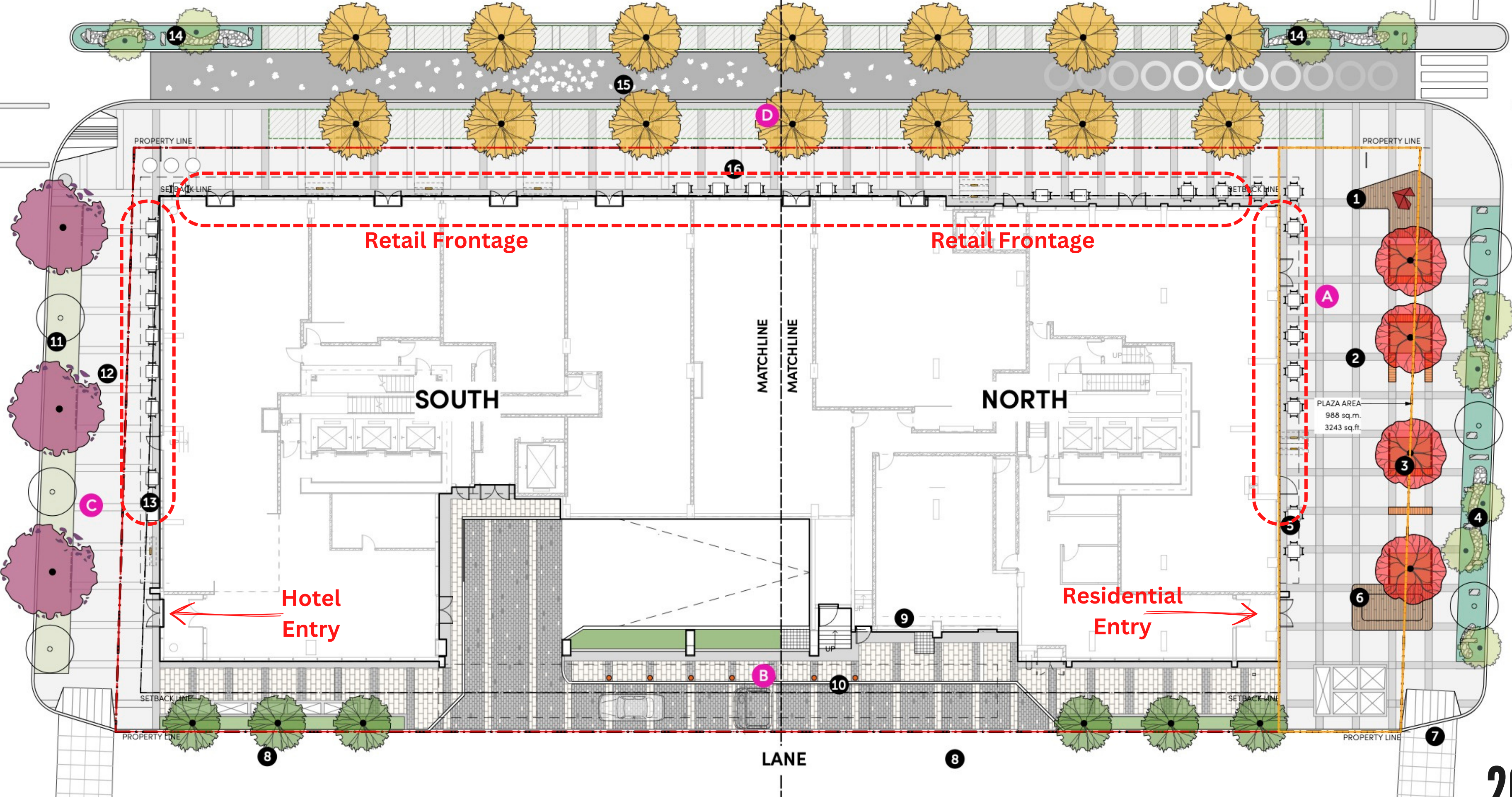




WEST 44TH AVENUE

CAMBIE STREET

WEST 43RD AVENUE



PUBLIC ART OPPORTUNITY #1A

(for consideration)

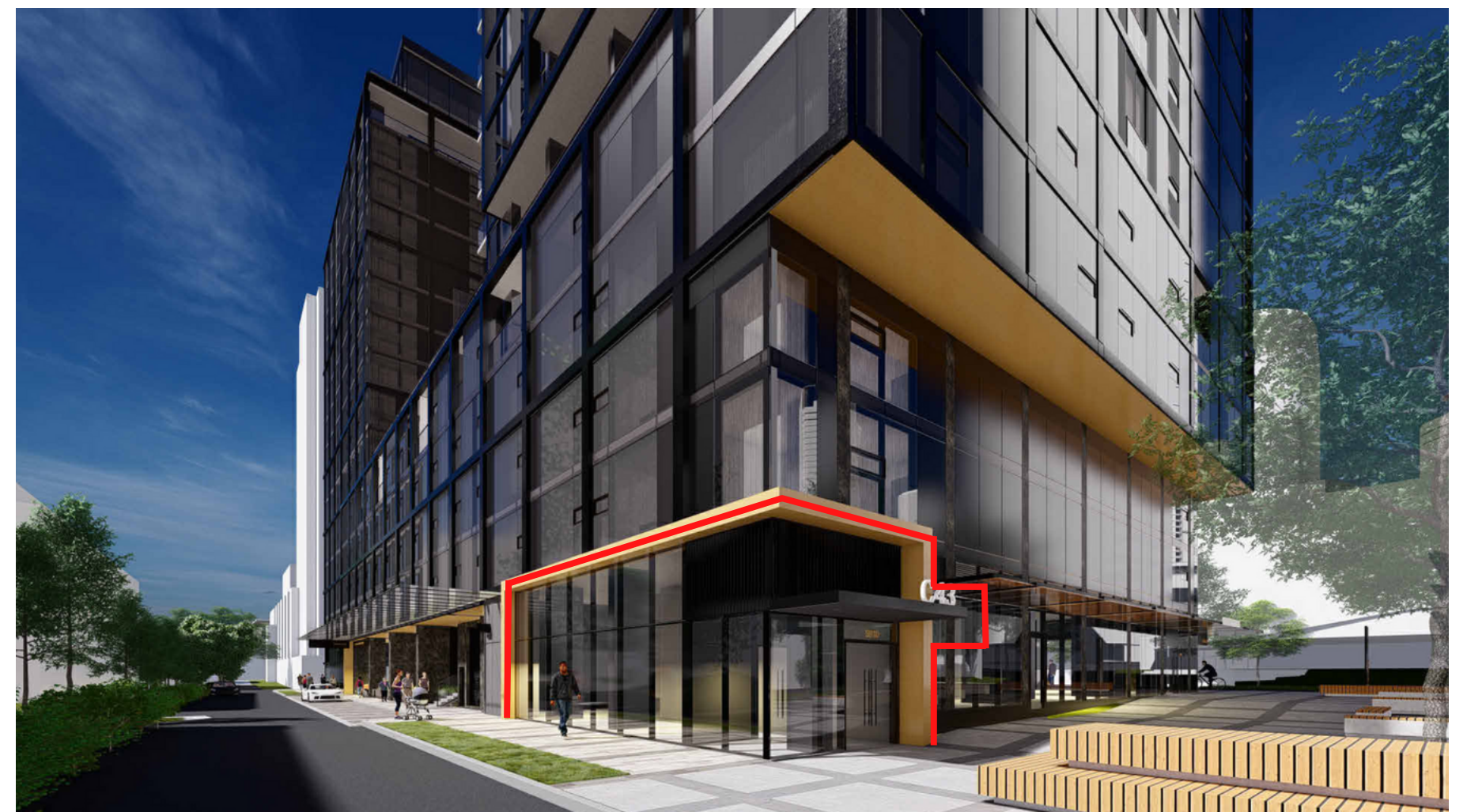
Public art opportunity #1A identifies the two lobby entrances on the 44th and 43rd Avenue frontages. The hotel lobby and residential lobby entrance canopy present an excellent opportunity for a dynamic and engaging public art installation. Located above the canopy, the artwork will be visible as you enter both the hotel and residential lobbies, creating a memorable and impactful experience for visitors and residents alike.

The location of the artwork above the canopy provides a unique opportunity for the artist to create a three-dimensional installation that interacts with the surrounding environment. The artist should consider the scale and shape of the canopy and create a work that complements and enhances the architecture and design of the building.

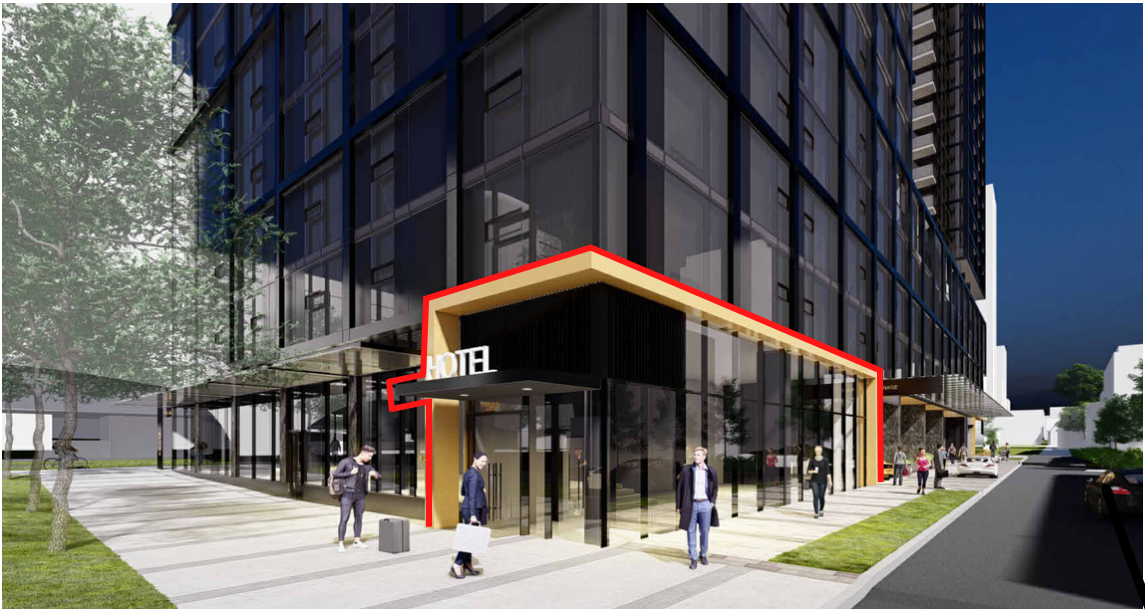
The artwork should be inspired by the surrounding environment and reflect the dynamic and vibrant community in which it is located. The hotel and residential building are situated in a bustling urban area, and the artwork should capture the energy and character of the Cambie Corridor.

City of Vancouver Planning staff directed the applicant team to consider public art in this location. Specifically, rezoning condition of approval 1.1(A) directed the applicant to “explore strategies such as soffit treatments for the overhang through architectural details, high quality materials or use of public art”.

Public art in this location could include an integrated light-based work, an integrated panel-based work, a hanging sculptural form, or some combination thereof.



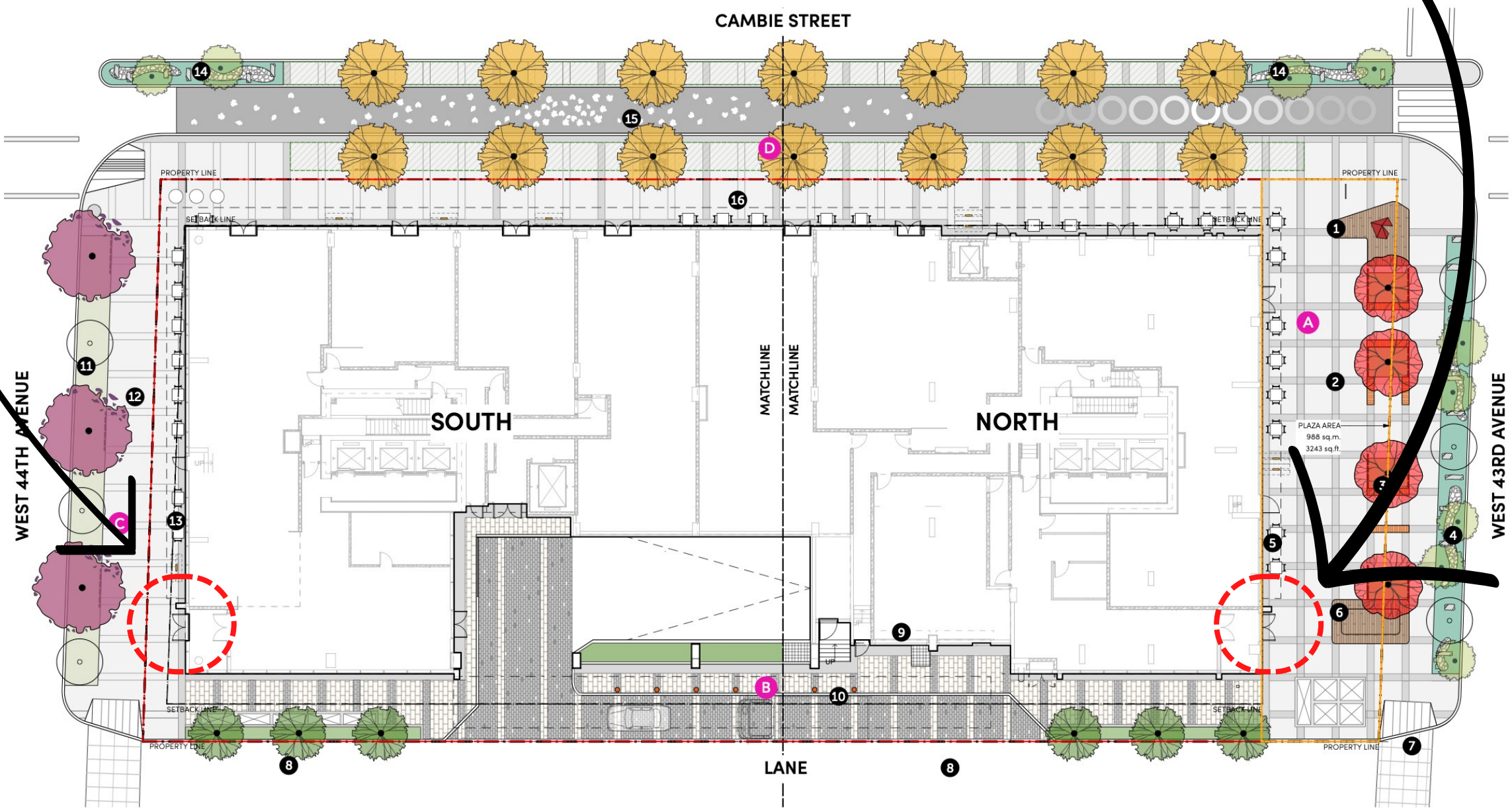
PUBLIC ART OPPORTUNITY #1A



One opportunity to place public art near the entrance of a hotel lobby could be a large, eye-catching sculpture or canopy installation. The artwork could be positioned in a prominent location that is easily visible from the street or sidewalk, and it could be designed to complement the architecture and style of the hotel.

Public art has the power to engage and inspire people, both residents and foreign visitors alike. A hotel that invests in public art demonstrates a commitment to the local community and can help build positive relationships with neighbours and stakeholders.

The opportunity to place public art on or near the residential lobby would encourage social interaction. A playful canopy or wall treatment can serve as a gathering place or shelter for residents and encourage social interaction. It can also provide a shared experience that brings people together and fosters a sense of community. The art could be designed to incorporate elements and interactive features, such as sound or light, to create a multisensory experience. A well-designed public artwork can enhance the streetscape and make the neighbourhood more attractive and inviting. It can also create a sense of place and identity for the area.



PUBLIC ART OPPORTUNITY #1B

(for consideration)

Public art opportunity #1B identifies the prominent soffit on the 43rd avenue frontage. The soffit is located over the 43rd street plaza which is identified in the Cambie Corridor Plan as a key gateway connecting Cambie Street and Oakridge to Columbia Park. The tower form steps back at L4 to create an exposed soffit that is approximately 5 feet deep and 106 feet in length along 43rd. This soffit element creates a compelling opportunity for integrated public art.

This opportunity should be considered as supplemental to the opportunity presented as #1A.

City of Vancouver Planning staff directed the applicant team to consider public art in this location. Specifically, rezoning condition of approval 1.1(A) directed the applicant to “explore strategies such as soffit treatments for the overhang through architectural details, high quality materials or use of public art”.

Careful consideration would need to be paid to the impact of any light-based work on the adjacent hotel suites at level two and level three. Any overly illuminated work would risk disturbing residents and compromising the livability of those adjacent units.

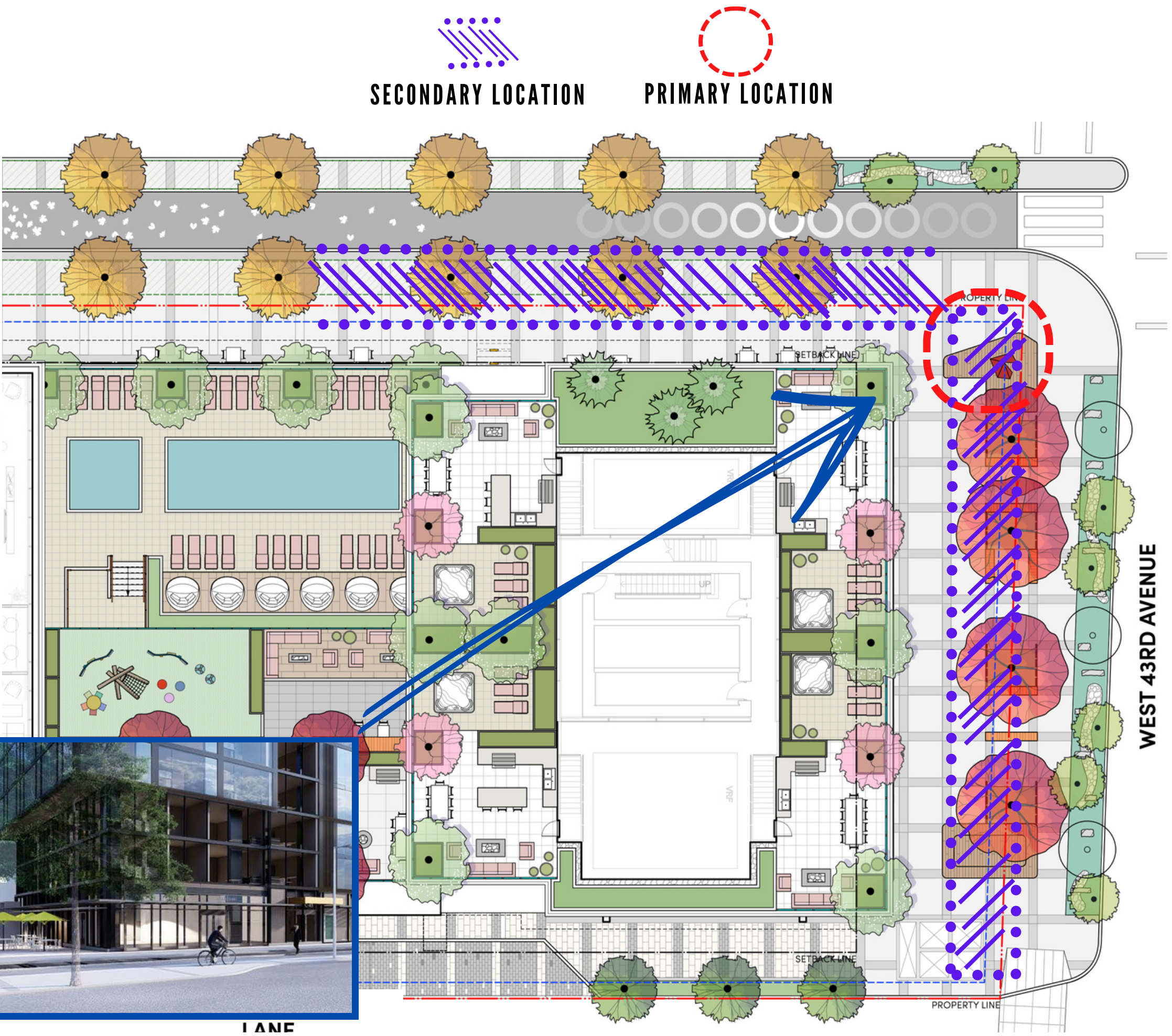
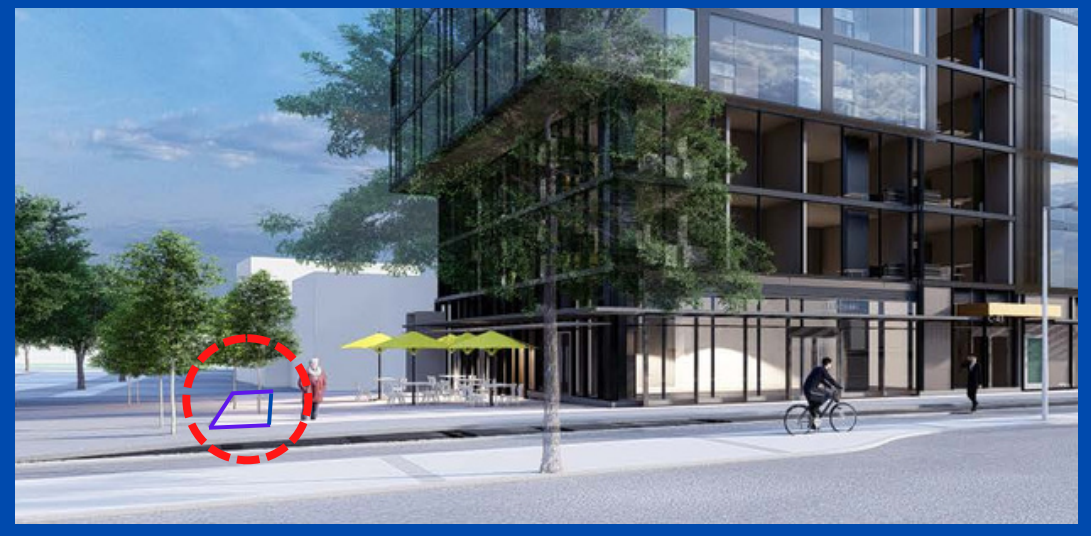


PUBLIC ART OPPORTUNITY #2

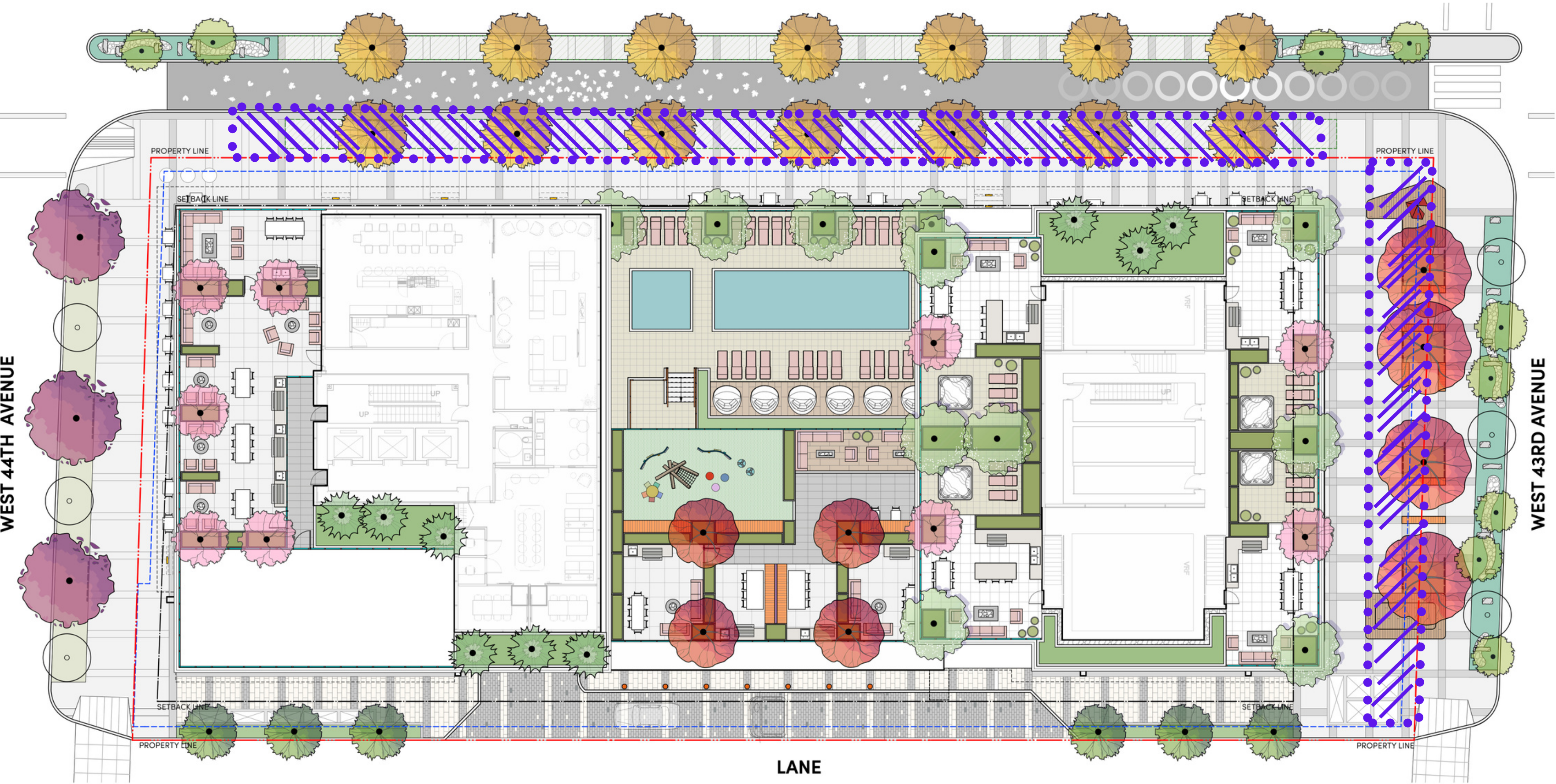
Public Art Opportunity #2 invites artists to explore a portion of the plaza along 43rd street, in addition to the frontage along Cambie. This space, marked with a blue hatch, comprises both publicly and privately owned lands that are publicly accessible by virtue of a statutory right-of-way.

The plaza along Cambie presents an exciting opportunity to complement a grand-scale artwork at the corner of West 43rd and Cambie. These proposed locations offer a canvas for a series of related installations that could transform the perimeter landscaping areas into an open-air gallery. By dispersing a series of smaller elements, this bustling area can transcend traditional sculpture and inspire a more immersive sensory experience, emphasizing form and function.

As previously mentioned, the plan outlines a specific vision for this corner of 43rd and Cambie - to mark the entrance to 43rd Avenue and the connection to Columbia Park while activating the retail activity on the edge, engaging with the plaza. Accordingly, the ground plane of this plaza must allow for adequate space for retail uses to interact with the public. As such, this opportunity identifies a linear extent for public art works along Peterson's property line, measuring 5'10" in width and running the full extent of the property line along 43rd. Artists are invited to engage with any portion of the defined space - whether it be the entire length of the area or a single point - with possibilities ranging from a series of sculptural works to a monumental installation at the corner of Cambie and 43rd.



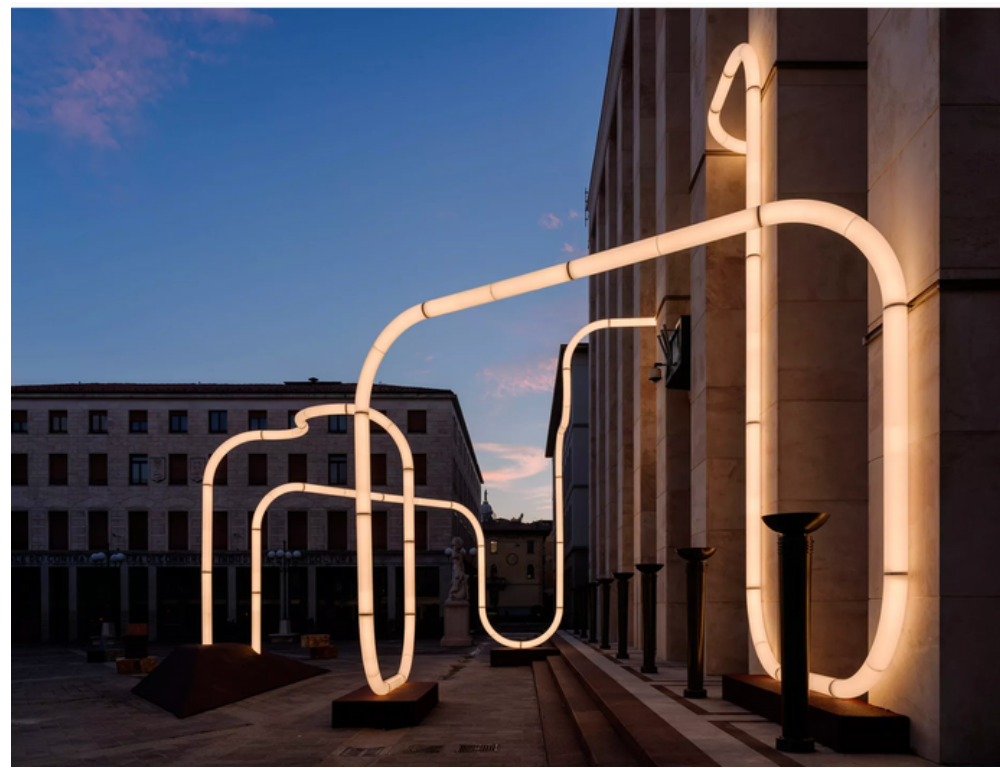
PUBLIC ART OPPORTUNITY #2



PUBLIC ART PRECEDENT



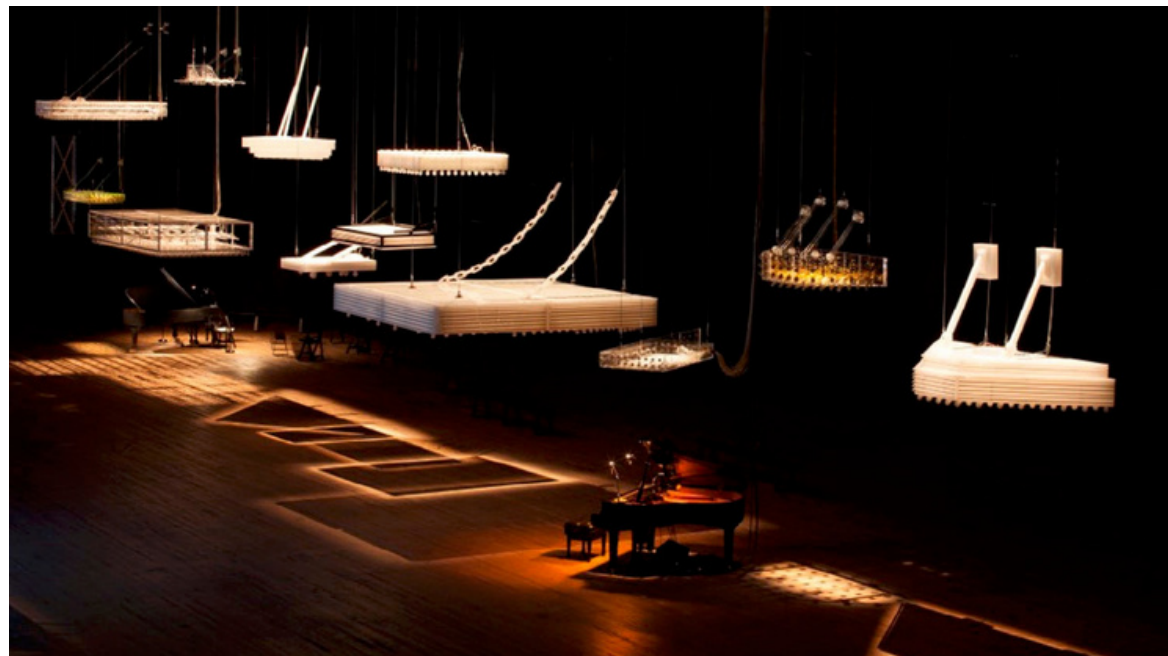
TEAMLAB



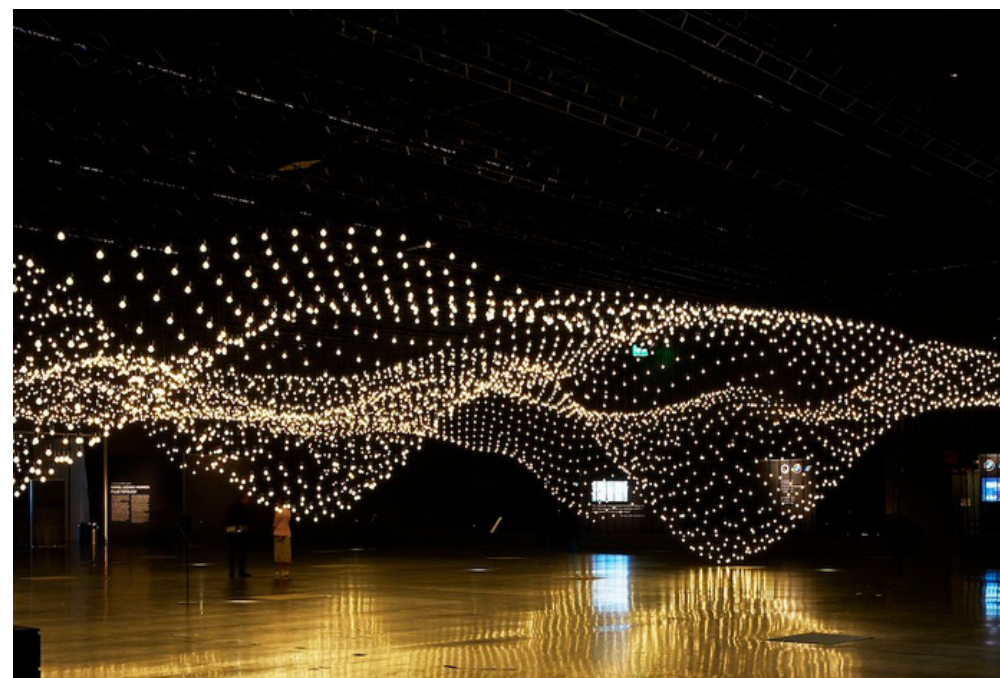
OBJECTS OF COMMON INTEREST
PIAZZA DELLA LIBERTÀ - BERGAMO



MARQUEE
PHILLIPE PARRENO - GUGGENHEIM NYC



MARQUEE
PHILLIPE PARRENO - GUGGENHEIM NYC



RAFAEL LOZANO-HEMMER



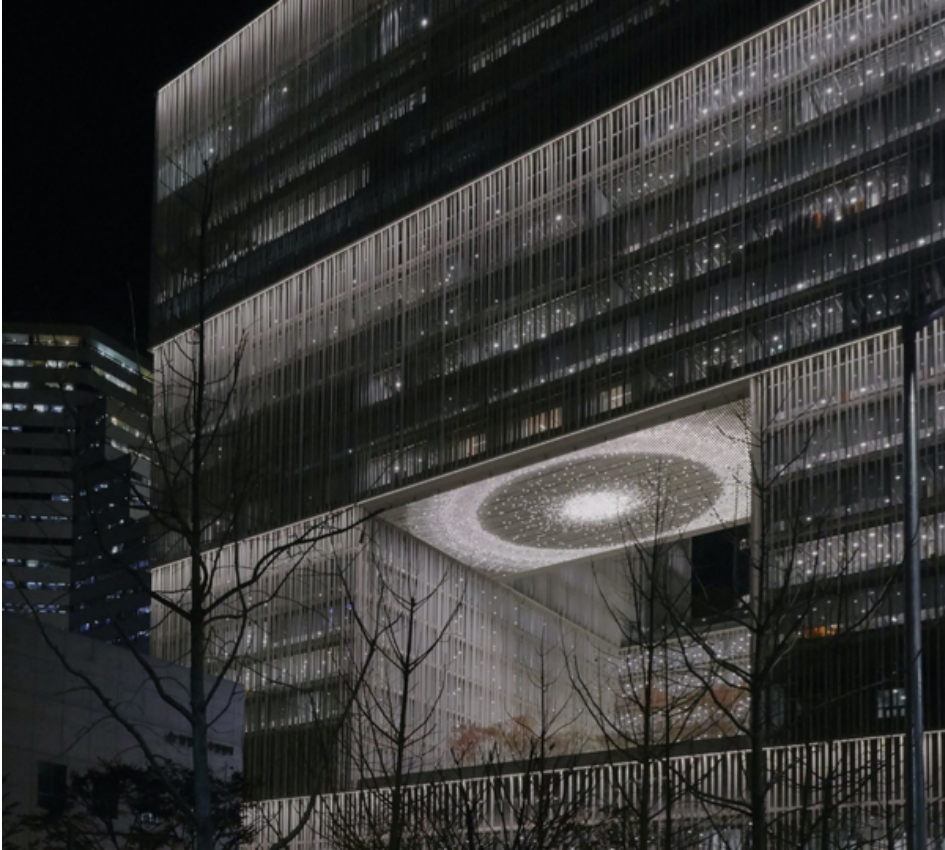
OBJECTS OF COMMON INTEREST
PIAZZA DELLA LIBERTÀ - BERGAMO



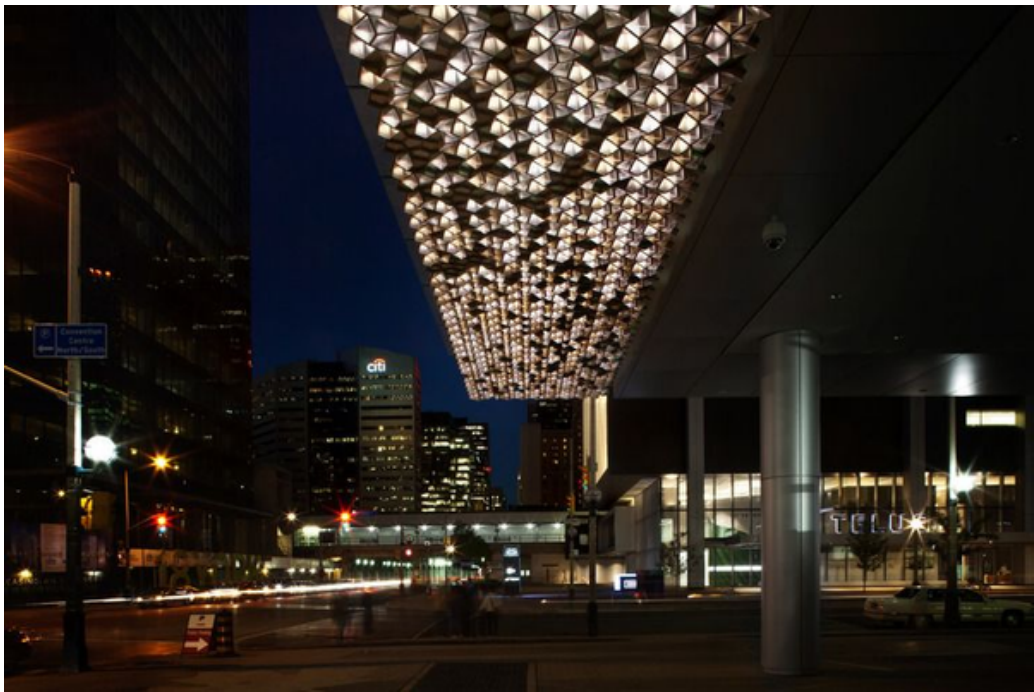
ALLEGORY OF A CAVE
EMILY FLOYD - SYDNEY



VIEWPOINT
BEN REEVES - VANCOUVER



INFINITE BLOOM
LEO VILLAREAL - SEOUL



CANOPY
UNITED VISUAL ARTISTS - TORONTO



LEO VILLAREAL



OBSCURE REALITY
WANG YONGGANG - BEIJING



PARS PRO TOTO
ALICJA KWADE - VENICE BIENNALE 2017



THE HORSES
JEAN-MARIE APPRIOU - NYC

PUBLIC ART BUDGET

The total Public Art Budget for the development project complies with the City of Vancouver *Public Art Policy and Procedures for Rezoned Developments*, applying a public art contribution based on \$1.98 per square foot of all eligible FSR. An estimated Public Art Budget of \$1,334,000.00 is based on the eligible project development.

As previously noted, the attached budget reflects the pooling of three projects' public art budgets. This approach is contemplated in the Public Art Policy and Procedures for Rezoned Developments: "In consultation with the City, developers may site artworks on public lands or pool their budgets (individual developers with multiple projects or two or more developers with projects on adjacent or nearby properties) to commission more significant artworks."

The budget contemplated herein assumes the selected artist would produce a work that encapsulates either or both of the two opportunities identified in this preliminary public art plan. It assumes a single artist would be selected for this project rather than multiple artists.

Total Public Art Budget	
Artwork Design and Production	\$1,025,600
Proposal Concept Fee	\$60,000 (3 x \$20,000)
Jury Honoraria	\$6,000 (3 x \$2,000)
Travel and Accommodation	\$3,000 (if required)
Community Advisors	\$3,000
Public Art Consultant	\$85,000
Developer's Contingency	\$20,000
Civic Program Contribution	\$133,400
Plaque(s)	\$2,000
Photos	\$2,000
Photo Licenses	\$4,000
Total	\$1,334,000

SELECTION

SELECTION PROCESS

All stages of the selection process will be facilitated by Christina Hirukawa of Expanded Field. Peterson and Expanded Field will nominate a five-member selection panel that will consist of three local artists or art professionals, one member of the project design team in addition to a volunteer from Peterson. The art professionals on the panel will be paid a \$2,000 honorarium for their work.

COMMUNITY CONSULTATION

Community consultation and public engagement will be thoughtfully considered throughout the project. A non-voting community advisory will be established and consist of three representatives from the neighborhood. The role of the community advisory will be to provide feedback and commentary to both the selection panel and shortlisted artists. The advisory will meet with the selection panel and with the shortlisted artists where they will provide perspectives on their personal experiences and relationship to the site, their history in the neighborhood, and their insights into the community's aspirations around public art in advance of the development of the artist concept proposals. Critically, the establishment of a non-voting community advisory be invited to offer perspectives that may inform the work(s) of art. The consultation with the community advisory body will provide guidance and unique insight. The aim will be to have at least two touchpoints with the community advisory during the selection and conceptualization process.

SELECTION STANDARDS

Appropriate for public space: the submission may reflect a broad range of imagery and styles appropriate for a public place. Imagery including artwork with religious and sexually explicit content is ineligible.

Artistic excellence: the submission must represent the artist's own original work. The submission must reflect professional quality of craftsmanship, mastery of skills and techniques, and/or communication of a unique vision or perspective.

Professional experience: consideration will be given to applicants' professional practice and experience including education or training as an artist, exhibition record, previous commissions, participation in artist-in-residency programs, and other professional activities.

SELECTION REQUISITIES

Artists will be expected to provide a body of work that illustrates their experience in developing work in the proposed mediums, that illustrate their expertise and how to approach the site and the opportunity.

Shortlist: Three artists or artistic teams will be shortlisted for a preliminary interview. Shortlisted teams will be provided a walk-through of the site and additional materials to prepare for the preliminary interviews.

Proposal Stage: Each artistic team will be given a full interview and project proposal review with the selection panel, the developer, architect and landscape architect.

Artistic Contract Stage: Following the success of this, the selected artist will then be provided a contract to commence their work.

PANEL

SUGGESTED PANELIST

In stage one of the selection process, the selection panel will be introduced to the project, the public art opportunity and the community context. Christina Hirukawa and the selection panel will conduct in-depth research and nominate a long-list of artists or artist teams for consideration. The selection panel will collectively discuss the merits of the nominated artist’s past work and potential fit with the subject public art opportunity. At this time, the advisory group will be engaged to review and make comments on the current list and its development. Upon review, the selection panel will determine a short-list of three artists to be invited for an interview. An additional two or three artists or artistic groups will be selected as contingency should any of the top selections be unavailable.

The short-listed artists will be given a full orientation from the project team including the developer, architect, and landscape architect. Following the orientation, the selection panel will conduct interviews with the three artists confirming the artist availability. The selected artists will then develop a proposal to be presented to the selection panel for final acceptance. Once an artist has been selected, Expanded Field will facilitate the artist entering into a contract with Peterson to complete the installation.

SUGGESTED SELECTION PANEL

- Peterson Team Member
- Architect, Arcadis
- Andrea-Valentine Lewis – Vancouver Art Gallery
- Erika Wong, Professor ECAD & Artist,
- Kate Bellringer Curator/Director Burrard Arts

POSSIBLE ARTISTS

This list represents, regional, national and international artists that qualify for the long list of this project. This list remains entirely conceptual at this stage.

- Nairy Baghramian
- Liz Larner
- Bari Ziperstein
- Nicole Eisenman
- Angela Bulloch
- Cooke-Sasseville
- Geoff McFetridge
- Graham Landin
- Babak Golkar
- Gailan Ngan
- Phillipe Parreno
- Teamlab
- Rafael Lozano
- Objects of Common Interest
- Cerith Wyn Evans
- Karolina Halatek
- Leo Villareal
- United Visual Artists

PUBLIC ART CONSULTANTCY BREAKDOWN

Project Initiation: Exploration and Project Overview:

- Client communications
- Define scope of work and schedules for deliverables
- Client, other stakeholders, and design team meeting for general project overview, discuss potential art opportunities
- Review potential approach with team, discuss and explore preferred methodologies, themes, timelines and deliverables

Preliminary & Detailed Public Art Plan Proposal and

Completion: Preliminary Public Art Plan Proposal consists of a written proposal document identifying the artwork’s estimated budget, the form and goals of the public art opportunities.

- Gather and evaluate relevant documents/Bylaws/Comparable documents etc.
- Develop timelines in relation to construction phasing
- Communicate all art opportunities and prepare budgets and detailed art allocations (ie. Legacy Installation Art vs. Integrated Art)
 - Considerations for visibility for pedestrians and/or motorists
 - Proximity to high pedestrian activity areas, places of public gathering, public open spaces and recognized pedestrian routes
 - Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept

Detailed Public Art Plan: Describes the selected public art site and concept and:

- Budget allocations
- Schedule refinement
- Artwork fabrication & installation plan
- Progress reports
- Anticipated needs for dedication and/or encroachment
- Proposed maintenance plan
- Develop artist selection processes
- Present Public Art direction to City staff for comment
 - Introduction of Draft Detailed Public Art Plan
 - Inclusive of Public Art Budget / Timelines / Art Locations

Artist Selection Process and Final Artist/Proposal

Selection:

- Liaise with and determine an extensive network of artist to define the best aspirants for the project.
 - Determine Artist Long-List
 - Prepare an exhibition and information document outlining the long-List

Present and establish the Artist Selection Panel: 3–5 members

- Prepare Presentation Package for Panel outlining project information and objectives
- Client and Consultant confirm artist short list
- Coordination of Artist Concept Proposal Presentations
- Selection of final artist and artwork
- Artist contract preparation

Project Management and Execution:

- Timing and Feasibility: Scope review, scheduling and milestone plan, risk-list and contingencies
- Cost Review: Verification of Sub-contractors and Sub-suppliers, assignment of resources, tendering of fabrication consultants, letters of Credit estimations.
- Fabrication and Installation Agreements

Installation and Quality Control:

- Transport tracking, coordination of storage
- Landscape, structural and envelope reviews
- Trade coordination and oversight
- Installation verification

Final Report & Substantial Completion:

- Distribute substantial completion to City of Burnaby for circulation
- Present budget to City of Burnaby for approval, including:

Biographical details of the artist(s)

- Artist statement and specifications of the artwork
- Other related materials as needed to reveal the artwork and/or artist intentions
- A copy of the artist’s maintenance plan/Manual
- Grand Opening Event and Media Liaison
- Schedule F and S–B coordination.
- Plaque and Strata Corp documentation

Peterson



EXPANDED FIELD

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