



## PUBLIC ART PLAN

MARY ANNE'S PLACE, PORT MOODY, BC

JUNE 27, 2023

REVISED: JULY 20, 2023

The Mary Anne's Place site is located on the traditional, unceded territories of the k<sup>w</sup>ik<sup>w</sup>əłəm (Kwkwetlem), səlilwətał (Tseil-Waututh), x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Sk<sup>w</sup>xwú7mesh (Squamish), q'icəy' (Katzie), q'<sup>w</sup>a:n' ł'əń (Kwantlen), qiqéyt (Qayqayt), and Stó:lō (Sto:lo) Peoples who have lived throughout this region for thousands of years.

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# PROJECT DETAILS

PROJECT ADDRESS	2400 Block Clarke Street, Port Moody, BC, V3H 1Z1
LEGAL ADDRESS	2421 Clarke Street, Port Moody, BC, V3H 1Z1
PUBLIC ART BUDGET	\$300,000.00

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# INTRODUCTION



*View of the Mary Anne's Place development on Clarke Street from Queens Street*

Located at the heart of Port Moody, Mary Anne's Place presents the unique opportunity to provide compelling public artwork for Moody Centre. Placemaker is committed to hosting a dynamic artwork that will complement the area's growth, speaking to the larger community context of this vibrant "City of the Arts."

To ensure the highest quality and ingenuity of the public artwork, Placemaker has engaged Ballard Fine Art Ltd. to provide public art consultation. Placemaker is looking forward to working with the City of Port Moody and the selected artist to facilitate engaging public artwork that will contribute to the cultural landscape of the city in an enduring way.

# CONTEXT MAP



Context map showing the location of the Mary Anne's Place. development

# PROJECT DESCRIPTION



*View of the Mary Anne's Place development from Clarke Street Frontage and Kyle Street*

Mary Anne's Place is a new mixed-use community comprised of contemporary market and rental homes alongside a lively retail component. Imagined as a complete community exemplary in urban design, Mary Anne's Place will respond adeptly to its Moody Centre context including acknowledgment of natural systems, amenities, transportation, policy, and land-use. Mary Anne's Place occupies a full block, and is over 400' wide; the development fronts Clarke Street, Kyle Street, Spring Street, and the Queens Street Plaza.

The site's unique location within Moody Centre, at the transition between an emerging transit-oriented city centre and a vibrant heritage district, calls for unique architectural solutions that draw from the surrounding neighborhood character. By drawing on historical elements and utilizing them in a contemporary development, a sensitive transition is achieved throughout the site. The five character defining elements outlined below form a framework for effectively making this transition.

- **Commercial Heritage Scale:** Smaller-scale development and lot widths characterize the heritage district of Moody Centre.
- **Varied Widths and Roof Lines:** Roof lines are often sloped in a gable, hip, shed, or similar manner typical of light wood frame construction.
- **False Front Parapet:** 'Boomtown' commercial buildings often featured an overheight, false front parapet to increase relative scale and create a stronger street presence.
- **Bay Windows:** Bay windows, trim, and symmetry are some of the prominent details and elements that showcase the strong heritage character throughout the area.
- **Colour Palette:** Lapped wooden siding, corner boards, and trim are painted an eclectic array of vibrant, heritage colours. These colourful expressions create unique identities for each building and establish a sense of place. Weathered steel accents are also introduced as a nod to the railway industrial history.

The development promotes a welcoming, interconnected ground plane that prioritizes the pedestrian experience. With limited car access, Queens Street Plaza and the future Spring Street Promenade are the two primary pedestrian routes. Clarke and Kyle Street also serve as strong pedestrian connections, but are more car-oriented. A new mid-block pedestrian mews is proposed to break the long block and provide a secondary connection from Clarke to Spring. The ground level provides primarily retail and live-work uses to activate the pedestrian frontages. Residential lobbies as well as parking and service access are also integrated into the frontages.

Mary Anne's Place provides diverse housing; Clarke and Kyle Streets, as well as the mews, are lined with a six-storey residential street wall. The eastern building is market housing while the western building provides a range of secured rental housing options. Spring Street and the mews are also lined with live-work units.

Importantly, Mary Anne's Place includes the relocation of the historic P. Burns & Co. Butcher Shop. Moving the building to the northwest corner of the site maintains its presence on Clarke Street while giving it higher visibility from the Queens Street Plaza. The stepping in the massing along Clarke Street transitions to the scale of the two-storey heritage structure and higher concentration of heritage buildings to the west of the site. Additional stepping and articulation along the Spring Street and Queens Street Plaza frontages create a finer scale and more seamless transition from six storeys down to one storey.



*View of the Mary Anne's Place Rental Building from Spring Street and the Mews*





*View of the Mary Anne's Place Spring Street*

The development of a full block within Moody Centre allows for a number of unique opportunities for cultural, economic, and environmental sustainability measures to be implemented. The development is designed to preserve and better integrate the historic P. Burns Butcher shop into the Clarke Street frontage. By relocating it to the Queens Street Plaza, it will increase in prominence and continue to serve an important role in the community's history and identity. The new pedestrian mews will provide a space for gathering and provide an engaging public pathway, encouraging exploration and foot traffic through the site.

The new development will provide over 24,000 SF of new commercial space, providing many job opportunities and further strengthening future and existing businesses in Moody Centre as a retail destination. The market housing building provides 103 new homes targeted to a wide range of family sizes. A separate secured rental building will provide an additional 79 units for a diverse range of income levels. The diverse inclusion of both rental and market live work units fronting Spring Street provide additional opportunities for small businesses and artists looking for a space to serve their unique needs. Providing commercial space and housing within walking distance of the SkyTrain will reduce car dependence. When cars are needed, 20% of the commercial parking and all of the resident parking will allow for EV charging to further reduce fossil fuel usage. The buildings will meet BC Step Code 3 for energy performance while providing a Low Carbon Energy System to ensure resident comfort through all seasons with minimal environmental impact. This will be achieved primarily through optimal building orientation, efficient massing, and a building envelope with less than 50% clear glazing.

# SITE PLAN



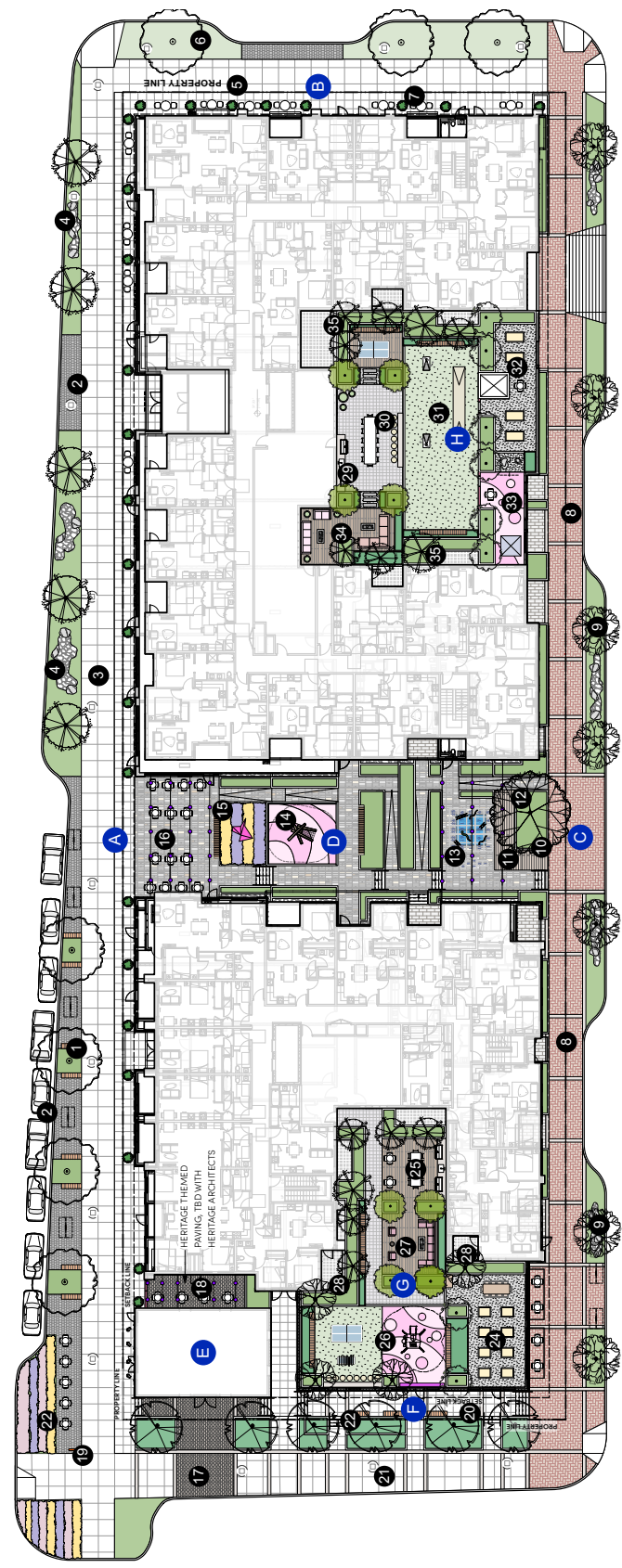
GROSS AREA - L1	
BUILDING TYPE	AREA
BUILDING 1	
COMMERCIAL	7,494.2 SF
COMMERCIAL CIRCULATION	1,123.3 SF
RESIDENTIAL AMENITY	1,316.1 SF
RESIDENTIAL CIRCULATION	1,223.7 SF
SERVICE	575.5 SF
WORK-LIVE UNIT	3,336.5 SF
	15,069.4 SF
BUILDING 2	
COMMERCIAL	12,054.7 SF
COMMERCIAL CIRCULATION	1,511.1 SF
RESIDENTIAL AMENITY	1,245.5 SF
RESIDENTIAL CIRCULATION	1,858.4 SF
SERVICE	191.4 SF
WORK-LIVE UNIT	3,761.1 SF
	20,642.2 SF
EXISTING	
COMMERCIAL - HERITAGE	1,077.5 SF
	1,077.5 SF
TOTAL	36,789.2 SF

# LANDSCAPE PLAN

- A** CLARKE STREET RETAIL FRONTAGE
- 1** BOULEVARD PLANTING AND STREET TREES
- 2** STREET PARKING 'HOUSE-WALKS' AND BIKE RACK
- 3** SIDEWALK PAVING (SCORED CONCRETE)
- 4** RAIN GARDENS IN BOULEVARD
- B** KYLE STREET FRONTAGE
- 5** SCORED CONCRETE SIDEWALK PAVING
- 6** SODDED BOULEVARD + STREET TREES
- 7** MOVEABLE POTS + CAFE STYLE TABLES + CHAIRS
- C** SPRING STREET FRONTAGE ('HIGH STREET')
- 8** FEATURE PROMENADE PAVING WITH ACCENT BANDS
- 9** NEW STREET TREES + RAIN GARDENS
- 10** NEWS GATEWAY WITH FEATURE TREE AND DECK
- D** CENTRAL MEWS COURTYARD
- 11** STAGE/DECK
- 12** FEATURE TREE
- 13** FOUR SQUARE PLAY AREA GAMES
- 14** PIP RUBBER SURFACE FOR PLAYGROUND
- 15** PERENNIAL BED WITH BENCH SEATING AND MOVEABLE TABLES
- 16** FEATURE MEWS RETAIL PATIO WITH FEATURE PAVING + LIGHTING
- E** PBRUNS & CO. BUTCHER SHOP HERITAGE AREA
- 17** FEATURE PAVING AT MAIN ENTRY AND PERIMETER
- 18** ACTIVATED ADJACENT COURTYARD
- 19** INTERPRETIVE SIGNAGE / STORYTELLING
- F** QUEENS STREET RETAIL FRONTAGE
- 20** STREET TREES IN RAISED PLANTERS WITH SEATING
- 21** QUEEN STREET PLAZA INTERFACE
- 22** CORNER FEATURE PERENNIAL PLANTING, MOVEABLE SEATING AND SIGNAGE
- G** WEST BUILDING AMENITY (RENTAL)
- 24** URBAN AGRICULTURE
- 25** BBQ AND OUTDOOR DINING AREA
- 26** GAMES AND PLAY AREA WITH LOOKOUT BAR SEATING
- 27** LOUNGE AREA WITH FIRE PITS
- 28** PRIVATE PATIOS AND PRIVACY SCREEN PLANTERS
- H** EAST BUILDING AMENITY (MARKET)
- 29** BBQ AND OUTDOOR DINING AREA
- 30** DINING AREA
- 31** FLEX LAWN WITH SHUFFLE BOARD
- 32** URBAN AGRICULTURAL PLANTERS
- 33** KIDS PLAY AREA
- 34** LOUNGE AREA WITH FIRE PITS
- 35** PRIVATE PATIOS AND PRIVACY SCREEN PLANTERS

- GROUND-LEVEL:**
- The overall design intent for the public realm aims to create a series of surrounding site context. The proposed paving, benches, and tree placement along the retail frontages of Clarke and Kyle Street creates a consistent pattern character. Spring Street, a converted lane with 'High Street' aspirations, has a more refined palette of materials, with unique paving, trees, and entry points public mews is an activated corridor with lobby entrances, retail spaces, and work-live units along its perimeter. As such, it is programmed for social gathering and amenity activities. On the west side, the underground parking structure is integrated into the design, providing a direct link to the Queens St. Plaza, the Queens St. retail frontage and Heritage Building court, with a paving pattern that ties the Queens Street Plaza into the CSU and the social 'heart' of the site, situated at the intersection of the future Spring Street Promenade, the Queen St. Retail marketplace, the future refurbished Queen St. Plaza, and the future market building. The future Spring Street Plaza. The Spring Street block aims to create a significant placemaking node that will become a positive addition to the surrounding neighbourhood.

- UPPER-LEVEL:**
- The intent of each building's communal amenity decks is to provide multiple programming opportunities for various activities and users. The amenities areas where residents and visitors can enjoy in small settings of larger group activities. Notably, seating opportunities proposed along the amenity deck perimeters allow for 'eyes on the street' to the Queen Street Plaza below.



1 OVERALL LANDSCAPE PLAN  
Scale: 1:200

# PUBLIC REALM



*View of the Mary Anne's Place development on Clarke Street from Queens Street*

Mary Anne's Place is envisioned as warm and welcoming, and is well-positioned to become a dynamic part of the Moody Centre neighbourhood. Existing within a context that benefits from both urban and natural, as well as residential and commercial qualities, Mary Anne's Place offers a multitude of amenities all within a walkable distance. Featuring frontages that activate the street and surrounding area, the development provides an excellent standard to the streetscape, creating a welcoming atmosphere for this growing community.

The overall design intent for the public realm aims to create a series of activated and welcoming places that respond to the building uses and adjacent site amenities. The proposed paving, benches, and tree placement along the retail frontages of Clarke and Kyle Streets create a consistent pattern of materials that help unify these streetscapes and tie into the building character. Spring Street, a converted lane with "High Street" aspirations, sees a more refined palette of materials, with feature paving, tree grates, and entry points to both the Heritage building corner and the mid-block public mews. The mid-block connector, or public mews, is an activated corridor with lobby entrances, retail spaces, and work-live units along its perimeter. As such, it is programmed for social gatherings, people watching, and kid play, with the south portion doubling as a commercial loading bay and/or 4-square courts. On the west edge of the site, adjacent to the current Queens St. Plaza, is the Queen's St. retail frontage and Heritage Building court, with distinct social gathering spaces, furnishings, and feature paving that reflect the building scales of each.

The Historic Building relocation in particular will function as the social "heart" of the site, situated at the intersection of the future Spring Street Promenade, the Queen St. Retail streetscape, the future refurbished Queen St. Plaza, and a few steps away from the Public Mews. All in all, the 2400 Clarke Street Block aims to create a significant placemaking node that will become a positive addition to the surrounding neighbourhood.



*Rocky Point Park*



*Port Moody Soccer Association Home Field*

The intent of each building’s communal amenity decks is to provide spatially effective programs that cater to various activities and users. The amenities include social spaces, games, lounge areas, dining, and urban gardening areas where residents and visitors can enjoy intimate settings or more larger group activities. Notably, seating opportunities proposed along the amenity deck perimeters allow for “eyes on the street” to the streetscapes and plaza spaces below.

Central to Mary Anne’s Place is its proximity to parks and open spaces. Inlet Park, located to the west of the development, is home field to the Port Moody Soccer Association. Two gravel sports fields accommodate soccer and baseball. Also on site is a field house and covered bleachers. Inlet park offers access trails to the Shoreline Trail. Also to the west of the development is Rocky Point Park, which totals 3.9 hectares. Rocky Point is a popular destination for residents and visitors throughout the lower mainland, used as a not only a starting point for boaters but also hikers of the Shoreline Trail. Recently, Rocky Point underwent a major \$3 million renovation and redevelopment, including a new band shell and spray park, upgrading of landscaping and pathways, new parking facilities and a new park services building.

Designed to meet the needs of its diverse Port Moody community, Mary Anne’s Place’s landscaping provides an open, dynamic backdrop for everyday life. Placemaker is committed to fostering a public realm that will enrich the neighbourhood while fostering a strong sense of place, increasing community connectivity and enhancing the development’s livability for all residents and visitors.



*Inlet Park*

# COMMUNITY CONTEXT



Clarke Street, 1907



Rocky Point Park, 1942

The City of Port Moody is located on the ancestral and unceded homelands of the *kʷikʷəłəm* (Kwkwetlem), *səlilwətał* (Tsleil-Waututh), *xʷməθkʷəy̓əm* (Musqueam), *Sḵw̓xwú7mesh* (Squamish), *q̓ícəy̓* (Katzie), *qʷa:ḥ ʔəh* (Kwantlen), *q̓iqéyt* (Qayqayt), and *Stó:lō* (Sto:lo) Peoples. Prior to the arrival of Europeans, many Coast Salish communities lived along the southern coast of what we today call British Columbia, including the area now known as Port Moody. For thousands of years prior to colonial settlement, the mild climate and plentiful resources of this region allowed a number of First Nations groups to live in the area, including the Saanich, Cowichan, Nanaimo, Homalco, Sechelt, Squamish, Muskwiam, and the Tsawwassen. Indigenous culture is a living one, and Placemaker, alongside the City of Port Moody, are grateful to be on this land which has been stewarded with care by Coast Salish communities since time immemorial.

Port Moody was given its name to honour Colonel Richard Moody who built the North Road in 1859 connecting BC's then capital, New Westminster, to the Burrard Inlet. The road was constructed by widening a trail first used by the Indigenous population, and later, fur traders. Even with the clear path to Burrard Inlet, Port Moody was still isolated and it was necessary to hire a boat or canoe. Squamish, Musqueam, and other Coast Salish peoples who migrated to Port Moody every summer to harvest the salmon run often navigated these boats for travelers. Due to the Colonel's efforts to make the town accessible by land, in 1879 Port Moody was officially named the terminus station for the Canadian Pacific Railway until 1884, when Vancouver gained the title.

Though there was a short reduction in population from the loss of the terminus title, Port Moody's position on the water and rail lines created an ideal environment for industry. In 1905 the first cedar mill was built, and the town fiercely reinvented itself. Port Moody incorporated as a City in May of 1913, much earlier than many of Greater Vancouver's municipalities. By the 1920's the hills around Port Moody were peppered with logging camps and mills. Through the lumber industry, along with additional growth in oil and steel, Port Moody evolved from a forested landscape to a tight knit, working class city.



Ioco Town Site



Clarke Street, 1940



Old Orchard Park Volunteers, 1972.

In 1960 the Pacific Coastal Terminals opened a \$2.24 million site, solidifying Port Moody as a major west coast player for shipping coal, sulfur, wood chips and gypsum. Clarke Street was the primary business district of Port Moody in the early twentieth century, and many shops and businesses flourished throughout the area. Annual community events such as outdoor swimming and sculling races, Golden Spike Days, handcar world championships and elaborate May Day parades revolved around the City Centre. Community outdoor green-space has historically been a priority for residents of Port Moody, with a number of parks, including Rocky Point and Old Orchard in close proximity to the Moody Centre area. Old Orchard Park, for example, was extended by a group of young volunteers in 1972. The extension came about due to the popularity of the park, and the need for more beach access along the shore for locals to enjoy.

Between 1979 and 2012, Port Moody saw tremendous growth, with the population reaching 34,000. In the 1970s, with the construction of Fire Hall #1, as well as a new sports complex in the Suter Brook Village area, followed by the new City Hall in 1995, the city centre began to shift its focus from Clarke Road, to New Port and Suter Brook Villages. These vibrant community hubs have transformed the City and enhanced the neighbourhood character, creating inclusive pedestrian friendly areas. A renewed value has been placed on heritage in Port Moody as it expands. In 2002 and 2011 respectively, Port Moody’s first and second heritage conservation areas were created to protect the Ioco Town site, school and church, as well as many buildings along the iconic Clarke and St. James roads. The Port Moody Heritage Society is also active in running programs, exhibits and publishing historical accounts of the greater Port Moody area.



May Day Parade



Rainbow Crosswalk in New Port Village

### P. Burns and Co. Butcher Building

The P. Burns and Co. Butcher building is a continuation of this legacy, significant as part of a successful western Canadian industrial and retail empire in early Port Moody. As a rare surviving example of a "Boomtown" or false-front commercial building, the shop was built circa 1909-1910, and served a growing population drawn by an economy that stabilized around the lumber industry at the end of the nineteenth century. Servicing the community, the shop was formed as part of the company's extensive chain of retail butcher stores, and was opened by Patrick Burns (1856-1937) of Oshawa, Ontario, who, with little formal schooling, began to freight goods from Winnipeg and trail neighbours' cattle to the Winnipeg market. By 1885, he was buying cattle full-time. His business grew with the railway boom and he expanded his interests into ranching, packing, and the retail meat trade. In 1890, he settled in Calgary and built an abattoir, supplying it with beef from his own ranches. He expanded into British Columbia in 1895. By the First World War, he was established internationally and had become one of Canada's most successful business people. Burns was appointed as a Canadian senator in 1931.



*P. Burns and Co. Butcher Building*



## CITY OF THE ARTS



Port Moody has a strong commitment to improving the quality of life of all of its citizens. The City places great value on the arts, believing that they are key contributors to the cultural, economic, and social health of the community. The Port Moody Old City Hall is now home to a community led arts centre where its rich history as the fire hall, police station, jail house and centre of town collides with its new creative purposes. For example, the hall's basement, which once served as a bomb shelter in the Cold War era, now houses pottery kilns.

The City boasts many annual festivals featuring local artists, dynamic collectives, and a thriving independent gallery scene. Free gallery access, outdoor performances, and community art projects help facilitate the City of Port Moody's objective to ensure accessibility to the arts. Public art plays an integral role in advancing this aim for both residents and visitors alike by enhancing the shared community spaces, celebrating social vibrancy, and valuing a strong connection to the outdoors. Placemaker seeks to support Port Moody's goal of art accessibility by fostering neighbourhood creativity and transforming areas of life, work, and play into engaging and enjoyable spaces.



Local artists and community members painting StreetArts Banners at City Hall



Ceremony to raise Squamish Nation Artist James Harry's house post at Rock Point Park, 2018.

# PUBLIC ART CONTEXT

Public art has the power to punctuate everyday environments, energizing public space and inspiring community participation in the creation of our urban landscape. With a number of recent developments and their related public art in the vicinity, the public art at Mary Anne’s Place is positioned to play an integral role in enlivening this burgeoning area. The guiding principles for public art are envisioned as the following:

- Reflect the vision and spirit of the Mary Anne’s Place project
- Thoughtfully consider the unique historic and community context of the site
- Reflect and consider the broad environmental thematic relating to the local shoreline and inter-tidal zone
- Offer good public accessibility and visibility for residents, visitors and passers-by
- Strive for the highest quality of artistic expression and standards
- Provide a public artwork that is dynamic and engaging, in accordance with the City of Port Moody’s public art policy



Nathan Lee and Matthew Thomson, *Knots (detail)*, 2015, Rocky Point Park and Moody Street Overpass.



Sara Graham, *Portrait of a City (detail)*, 2019, Moody Street pedestrian ramp, Port Moody



Susan Point, *The River- Giver of Life*, 2004, Port Moody.



School District 43 Students, *Canoe*, 2016, Moody Centre Station, Evergreen Extension.



chART Projects and Emily Carr University of Art + Design, *Nesting Nests*, 2018, Port Moody



Bradley Emsley, *Wild Ride (detail)*, 2014, Port Moody



Jennifer Marman & Daniel Borins, *Salmon Run*, 2021, St. George Street Park, Port Moody

# PUBLIC ART OPPORTUNITY

Following detailed site analysis with the Placemaker design team and the City of Port Moody, the prime public art site location has been identified as the high-profile mews situated between the both the market and rental buildings, connecting Spring Street to Clarke Street. The mews provide an expansive space, allowing interaction and engagement across varying elements of the site.

The public art opportunity offers an artist the possibility to consider a wide range of approaches in two and three dimensional forms and mediums, with the ability to integrate with both landscape and hardscape features such as seating and planters, creating an engaging street-level experience for pedestrians and residents that encourages movement and conversation.



*View of the Mary Anne's Place mews from Clarke Street with the public art opportunity outlined in pink*

Offering unique engagement opportunities befitting this distinctive site, the intention of the public art is to contribute to the pedestrian experience and public realm, providing a moment of respite and discovery for residents and passersby alike. Adding interest to the mews and facilitating strong connections, the public art will foster a sense of place and contribute to a warm, welcoming public realm.

The selected artist will be given as much creative license as possible to activate this space, integrating art into the site and community context in a meaningful and lasting way, and creating visual interest. Placemaker proposes to host an enduring artwork that speaks to diverse audiences, inviting engagement on a multitude of levels while celebrating and enhancing local culture. The short-listed artists will meet with the project design team to further discuss the details of this public art project, including site specificities and materials.



*View of the Mary Anne's Place from Spring Street with the public art opportunity outlined in pink*



*View of the Mary Anne's Place development from Clarke Street with the public art opportunity outlined in pink*



In addition, the Mary Anne’s Place site will incorporate a well loved boot sign from a local business as a tribute to its longstanding presence within the neighborhood. The proposed location for the boot is the Southwest corner of the site, at the intersection of Queens Street and Spring Street, with proximity to the Queen’s Street Plaza and recently relocated heritage building. The sign will be integrated with the surrounding landscape, with the possibility to be elevated independently or incorporated into surrounding planters.

# PUBLIC ART BUDGET

The total public art contribution for Mary Anne's Place is calculated at **\$300,000.00**

The amount allocated for the public artwork is **\$235,000.00** and includes the artist fee, artwork materials and fabrication, detailed design drawings, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork storage (if required), transportation, installation, any travel related expenditures, and insurance. All applicable taxes are in addition to the artwork budget. The artist selected will be responsible for a general public liability insurance policy and WCB insurance, if required. 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 and the artist selection process, which includes artist and selection panel honorariums.

## BUDGET ALLOCATION

Public Artwork .....	\$235,000.00
Signage Integration.....	\$10,000.00
Public Art Administration .....	\$43,500.00
Public Art Consultation .....	\$30,000.00
Selection Process and Honoraria .....	\$13,500.00
Artist Honoraria (\$3,500 x 3) .....	\$10,500.00
Selection Panel Honorarium (\$1,000 x 3) .....	\$3,000.00
Photo Documentation License .....	\$2,000.00
Plaque .....	\$2,000.00
Developer's Contingency .....	\$7,500.00
<b>TOTAL Public Art Contribution .....</b>	<b>\$300,00.00</b>

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

# TIMELINE

## TARGET PROJECT TIMELINE

DP Application.....	June 2023
Council Meeting.....	July 2023
3rd Reading.....	October 2023
4th Reading.....	December 2023
Development Permit.....	January 2024
BP Application.....	Early Q2 2024
Construction Commencement.....	November 2024
Project Completion.....	2026

## TARGET PUBLIC ART TIMELINE

Public Art Plan Submission.....	May 2023
Selection Panel Meeting- Review Long List of Artists.....	August/September 2023
Short-listed Artists' Invitation.....	August/September 2023
Artists Orientation Meeting.....	October 2023
Selection Panel Meeting- Artist Presentations.....	November/December 2023
Artist Contract.....	January 2024
Art Installation.....	2026

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# SELECTION PROCESS

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

The selection process will be a two-stage invitational to professional artists/artist teams with a voting selection panel and non-voting advisory. The voting selection panel will consist of 5 members and will include 3 Art Professionals from the Greater Vancouver Art Community and 2 members from the Placemaker design team. Members of the selection panel, excluding members from the Placemaker design team, will be paid a \$1000 honorarium for their work.

In addition, representatives from the City of Port Moody including the Public Art Coordinator, and a representative from the Arts and Culture Committee, Parks Department and Engineering Services will be invited to participate in an advisory capacity (non-voting). The non-voting advisory members on the selection panel will be invited to attend the selection panel meetings and provide commentary and feedback on the proposed long-list of artists, short-listed artist nominations and final artist and public art concept proposed.

## PROPOSED SELECTION PANEL MEMBERS

Hesam Deihimi, Principal, Placemaker  
 Joey Stevens, Architect, GBL Architects  
 Zoe Royer, Port Moody Resident and Arts Professional  
 Deanna Kayne, Executive Director, PomoArts  
 Nathan Lee, Artist

### Alternates:

Gregory Elgstrand, Port Moody Resident and Arts Professional  
 Eric Robertson, Artist and Former Port Moody Resident, Metis and Gitskan

## STAGE ONE

In stage one of the selection process, the selection panel will be oriented to the Mary Anne's Place development project, the public art opportunity, and the community context. Ballard Fine Art 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 artist's past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 3 artists to each develop a concept proposal.

## STAGE TWO

In stage two, the short-listed artists will be invited to develop a concept proposal. The short-listed artists will be provided with in-depth orientation to the project and site, the public art opportunity, and the community contexts, with an opportunity to meet the developer and design team. The short-listed artists will be provided with an honorarium of \$3,500.00 for their work, paid upon receipt and presentation of their concept proposal.

Following the short-listed artist concept proposal presentations and the panel's review, a final artist and artwork will be recommended for selection. Prior to notifying the final artists nominated, Placemaker will have an opportunity to review the nominated artist's concept. The final artist/artist team selected will enter a contract agreement with Placemaker.



SHORTLISTED ARTISTS PUBLIC ART CONCEPT PROPOSALS ARE TO INCLUDE

- i. Written public art proposal (1-2 pages)
- ii. Visualization tools (renderings and/or models)
- iii. A detailed public art cost estimate
- iv. Project timeline (duration)
- v. Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements
- vi. CV and examples of past projects

ARTIST SELECTION CRITERIA FOR STAGE TWO

- vii. High quality and innovative concept with a clear vision of the final artwork
- viii. Demonstrated understanding of the public space and the impact on the proposed site
- ix. Demonstrated public art experience working with commensurate budgets
- x. Understanding of the project architecture, the site and its contexts
- xi. Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance
- xii. Artistic quality of artwork presented in the documentation of past work
- xiii. Consideration of proposed key elements: dynamic, vibrant, colourful and fun
- xiv. Availability

Please note: If no submission warrants consideration, Placemaker reserves the right not to award the commission. If the developer chooses not to award the commission, the jury process is re-started at the expense of the developer (additional fees would not be taken from the Public Art budget).

Please direct any questions to:  
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