

S

DETAILED PUBLIC ART PLAN

590 W 29th Ave.

October 2025



EXPANDED FIELD

PROJECT STATISTICS

CIVIC ADDRESS	590 W 29 th Ave., Vancouver BC
USE	Secured market rental, Retail
TOTAL FSR	3.00
TOTAL DENSITY	150,284 Sq ft
TOTAL UNITS	229
USE STATEMENT	100% secured market rental housing

PROJECT TEAM

- **PROJECT OWNER - SIGHTLINE PROPERTIES**
 - Lead: Jamie Vaughan

- **ARCHITECT - YAMAMOTO ARCHITECTURE**
 - Lead: Taizo Yamamoto

- **LANDSCAPE ARCHITECTURE - DURANTE KREUK**
 - Lead: Andrew Briggs

- **PUBLIC ART CONSULTANT - EXPANDED FIELD**
 - Lead: Christina Hirukawa

LOCATION AND DEVELOPMENT CONTEXT

The subject site is situated in Vancouver's South Cambie neighborhood, offering a prime location with convenient access to several key amenities and landmarks.

- Queen Elizabeth Park: Located approximately 140 meters east of the property, this 130-acre park is one of Vancouver's most prominent green spaces. It features a conservatory, manicured gardens, and various recreational facilities, providing residents with a nearby oasis for relaxation and outdoor activities.
- BC Children's and BC Women's Hospitals: These major healthcare institutions are situated about two blocks west of 590 W 29th Avenue, offering essential medical services within close proximity.
- King Edward Canada Line Station: Approximately a 6-minute walk (around 0.5 km) from the property, this SkyTrain station provides residents with efficient public transit options, facilitating easy commutes to downtown Vancouver and other parts of the city.
- Hillcrest Park and Community Centre: Situated roughly 485 meters from the property, Hillcrest Park offers various recreational amenities, including sports fields and a community center, enhancing the neighborhood's appeal for active lifestyles.

Overall, the site boasts a strategic location that combines residential tranquility with immediate access to parks, healthcare facilities, public transit, and community amenities, making it a highly desirable address in Vancouver



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

Sightline'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*

RENDERINGS





NORTHWEST



NORTHEAST



SOUTHWEST



SOUTHEAST

PUBLIC ART CONTEXT



Family: Five Figures for a Triangle
Lyse Lemieux, 2020



Playtime
Myfanwy MacLeod and Shannon Oksanen, 2016



Coming Home To
Robin Roberts, 2023



Eagle Woman
Shain Niniwem Selapem Jackson, 2023



Pattern Reflection
Cameron Kerr, 2017



Meristem
IE Creative, 2018

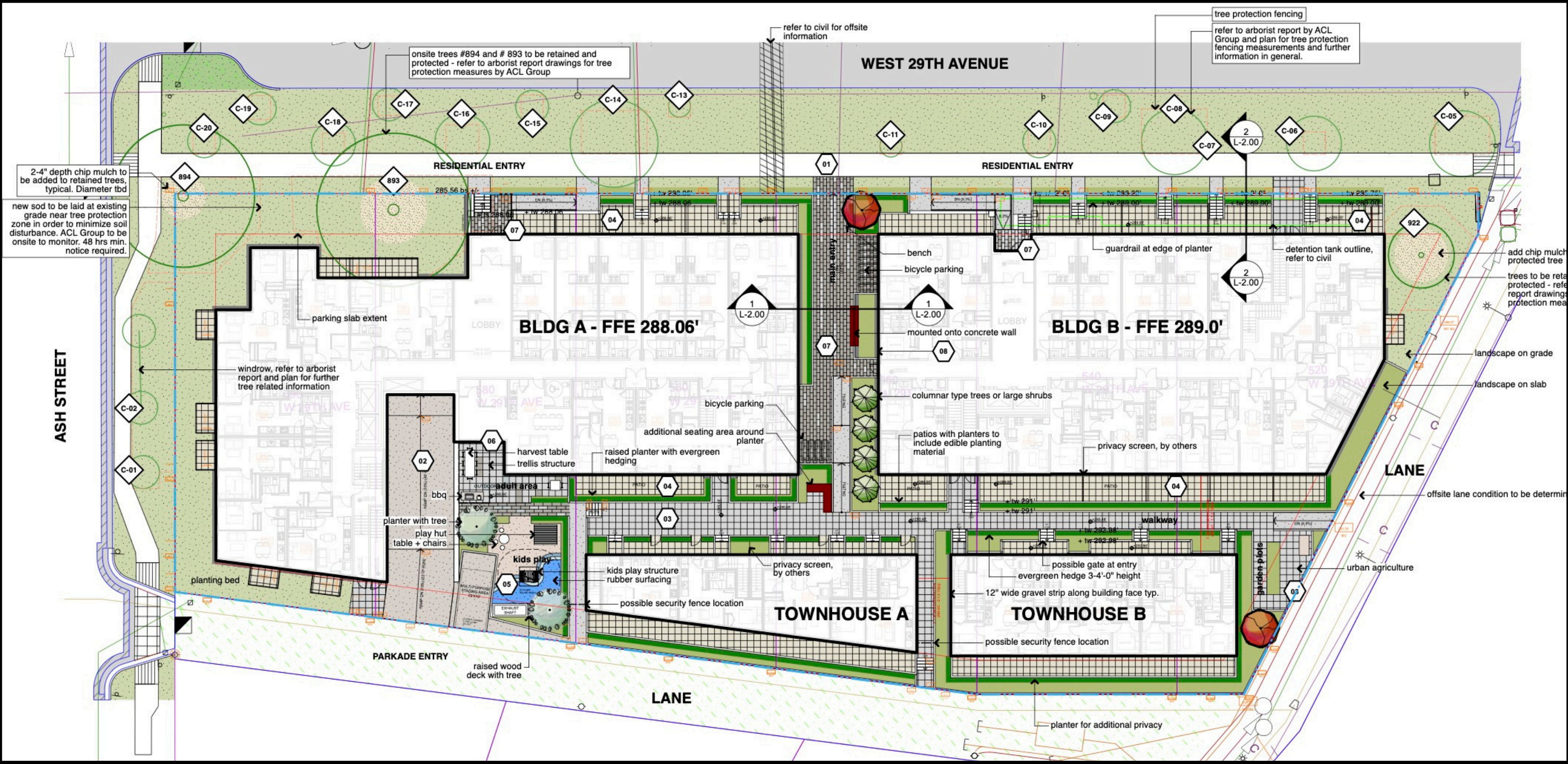


900 Oranges
Gathie Falk, 2020

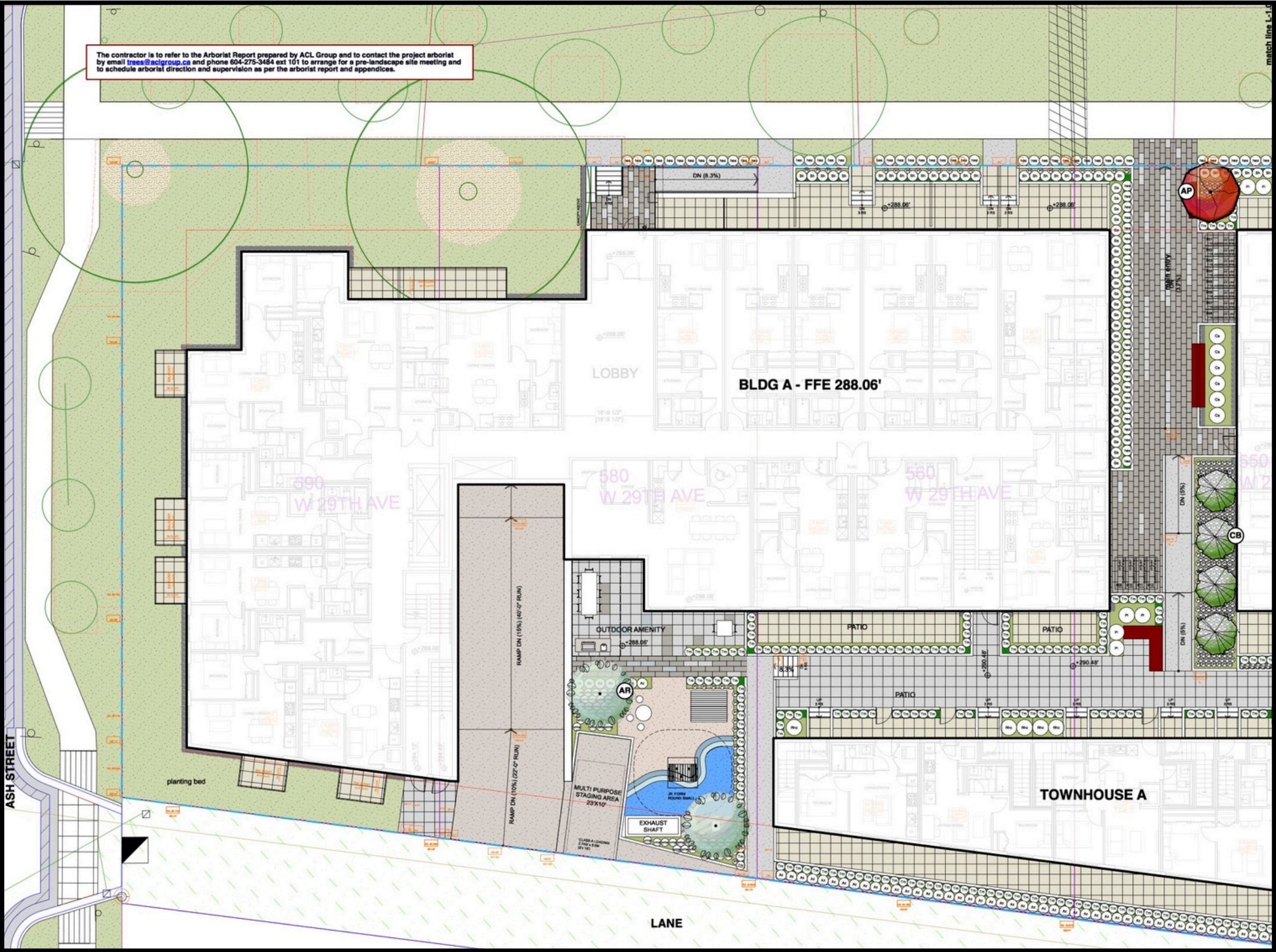


Memento (Poodle)
Gisele Amantea, 2012

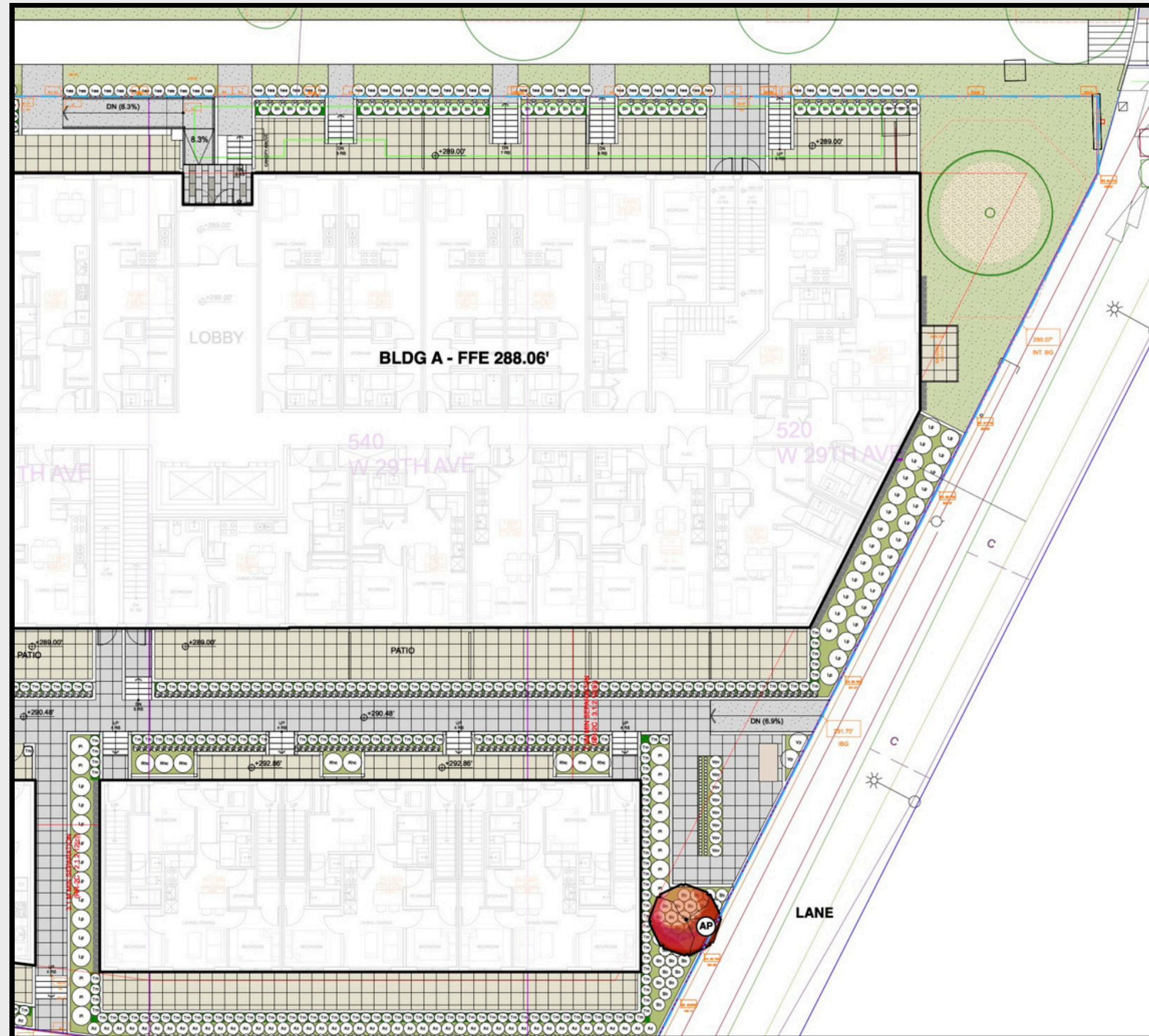
SITE PLAN



SITE PLAN (WEST)



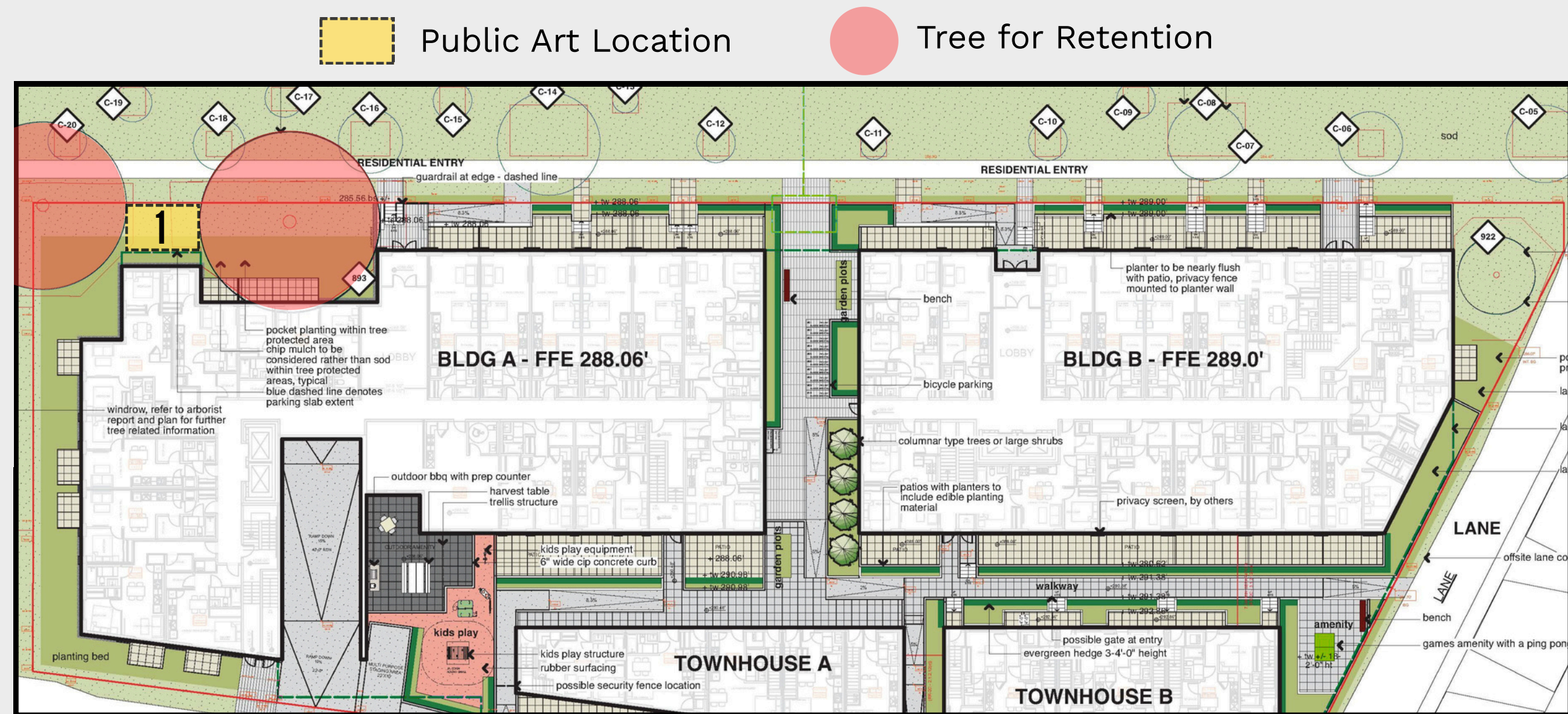
SITE PLAN (EAST)



PROPOSED PUBLIC ART LOCATION - OPTION 1

We propose that the primary location for public art be in the northwest corner of the site, positioned between two large coniferous trees that are slated for retention. This area delineated in **yellow** offers a rare opportunity to integrate public art into a natural setting, allowing for a site-specific installation that highlights the relationship between art, landscape, and community. The trees serve as a natural frame, creating a distinct visual moment as people approach the site from Ash Street. Their presence gives the space a sense of permanence and calm, which can be reinforced through thoughtful artistic expression.

This location also benefits from high visibility. It sits at a well-trafficked intersection, with strong sightlines for drivers traveling along both Ash and 29th Streets. In addition to vehicular exposure, the corner connects directly to the public sidewalk, allowing pedestrians to interact closely with the artwork. This combination of accessibility and visibility makes it an ideal setting for a piece that encourages community interaction, quiet reflection, and a deeper connection to place. The addition of public art here would transform the northwest garden area from a simple transitional zone into a memorable space that invites people to slow down and engage with their surroundings.

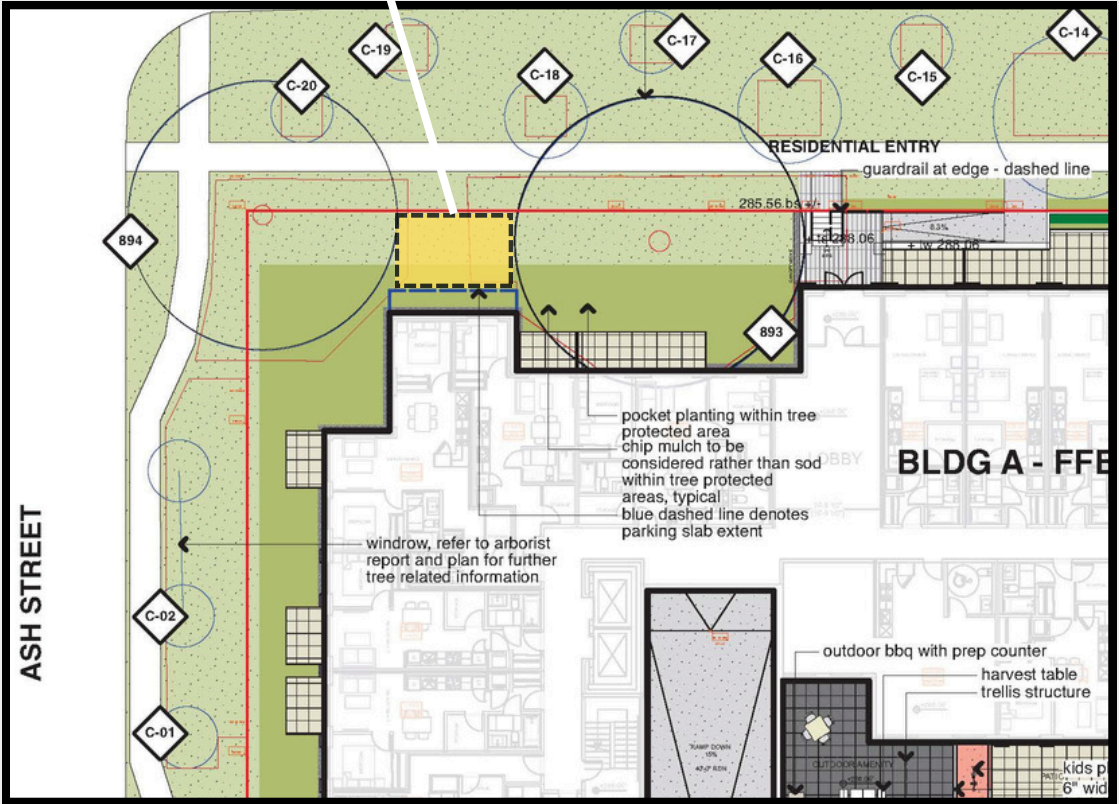


This open space offers artists the flexibility to create immersive, multi-dimensional installations that respond to the site and its surroundings. Artists will be invited to use all or part of the designated area, with freedom to explore different scales, materials, and approaches. The space can support a wide range of work, from freestanding sculptures to integrated landscape features or interactive pieces, encouraging diverse and creative responses.

As a semi-public area nestled between key site elements, it acts as both a physical and symbolic threshold. By placing art here, it becomes part of everyday life, something experienced regularly, not just observed. The result is a meaningful connection between the artwork, the site, and the community it serves.

PROPOSED PUBLIC ART LOCATION

Retained Trees



PROPOSED PUBLIC ART LOCATION


TREE CONSIDERATIONS

Canopy stays untouched: The arborist confirms that as long as we stay outside the dripline, the canopy isn’t impacted.

- The artwork sits between the two trees but outside the dripline (the edge of the canopy).
- No branches overhang the pedestal, so no pruning or canopy changes are expected.
- This placement respects the arborist’s protection area and keeps the trees’ crowns undisturbed.

Roots remain protected: The arborist’s guidance is simple: avoid excavation in the root protection area. Our pad is beyond it, so the trees aren’t at risk.

- The pedestal is outside the tree-root protection area, so no digging near major roots.
- With installation happening beyond that zone, the arborist doesn’t anticipate root impacts.
- Standard low-impact methods are more than sufficient here—no special mitigation required.



Tag/ID	# of Trees	Loc	Bylaw Y/N	Common name, (Botanical)	Dbh (cm)	Ht (m)	Spr (m)	LCR (%)	Class	Condition	Value	Priority	Stand Y/N	Assessment Findings:	ACTION	CPZ (m)	RPZ (m)
894	1	ON	Y	Deodar cedar (Cedrus deodara)	94	23	6.5	60	O	F	H	2	N	<ul style="list-style-type: none">• Reaction wood on the underside of a scaffold with upswing form appears with a potentially occluded shear plane crack. The scaffolding branch is competing for leader status and attaches to the stem where a hole opens to the N with reaction wood circumferential to the opening. Detailed testing would be necessary to determine the presence and extent of internat decay and any implications to risk.• This tree may be at high risk of failure associated with the defects.	RETAIN	6.5	

Tag/ID

of Trees

Loc

Bylaw Y/N

Common name, (Botanical)

Dbh (cm)

Ht (m)

Spr (m)

LCR (%)

Class

Condition

Value

Priority

Stand Y/N

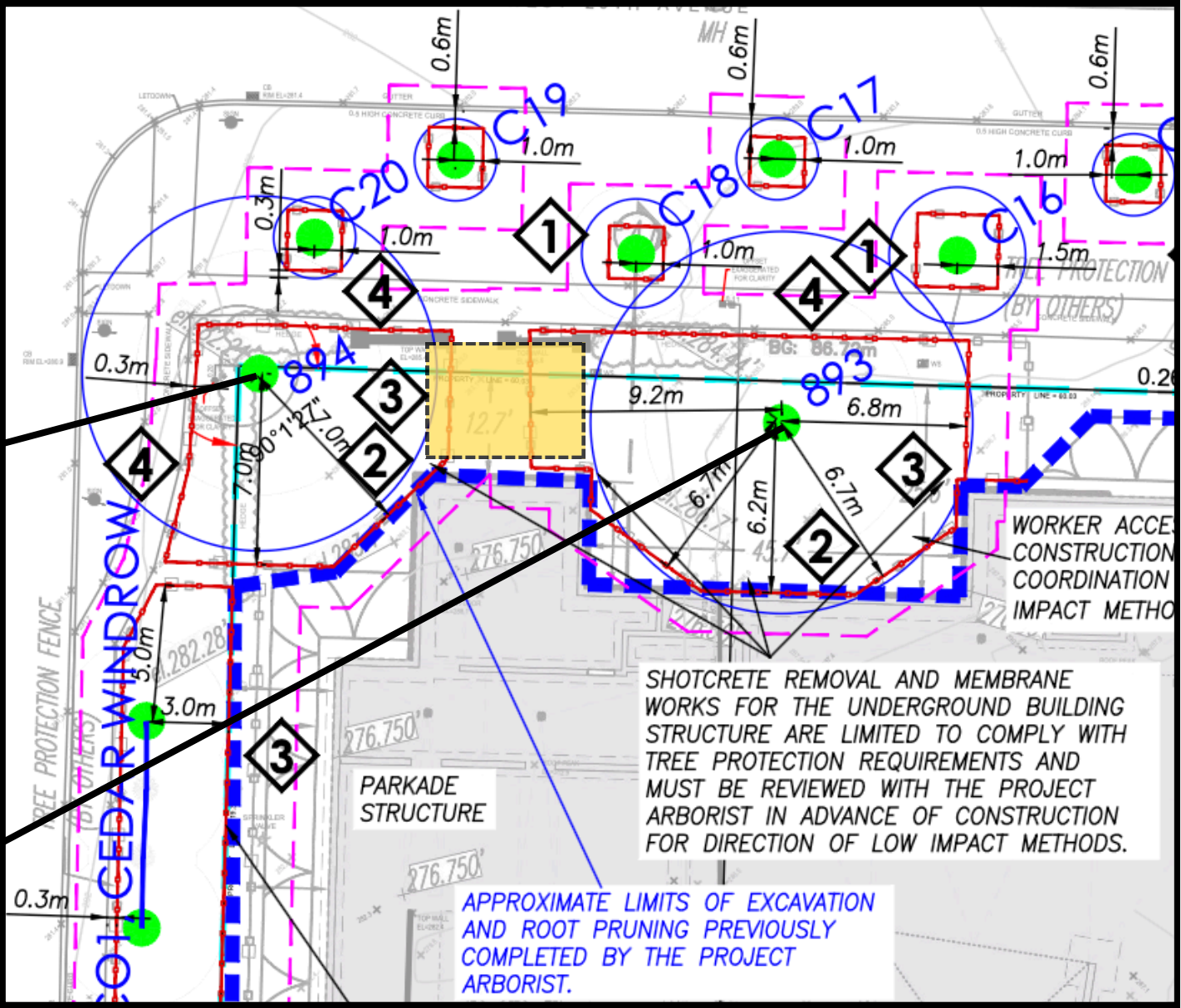
Assessment Findings:

ACTION

CPZ (m)

RPZ (m)

| 893 | 1 | ON | Y | Deodar cedar (Cedrus deodara) | 100 | 21 | 7.0 | 70 | O | G | VH | 1 | N | - DBH is representative of the largest of measured stems (100,60,65cmø) at 1.4m above grade for protection setback calculation purposes. - Three stems appear to furcate into the root crown. - Impaired structure where multiple leaders attached at 14m to the dominant stem. - Rubbing limbs on the stem are causing damage. | RETAIN | 7.0 | |



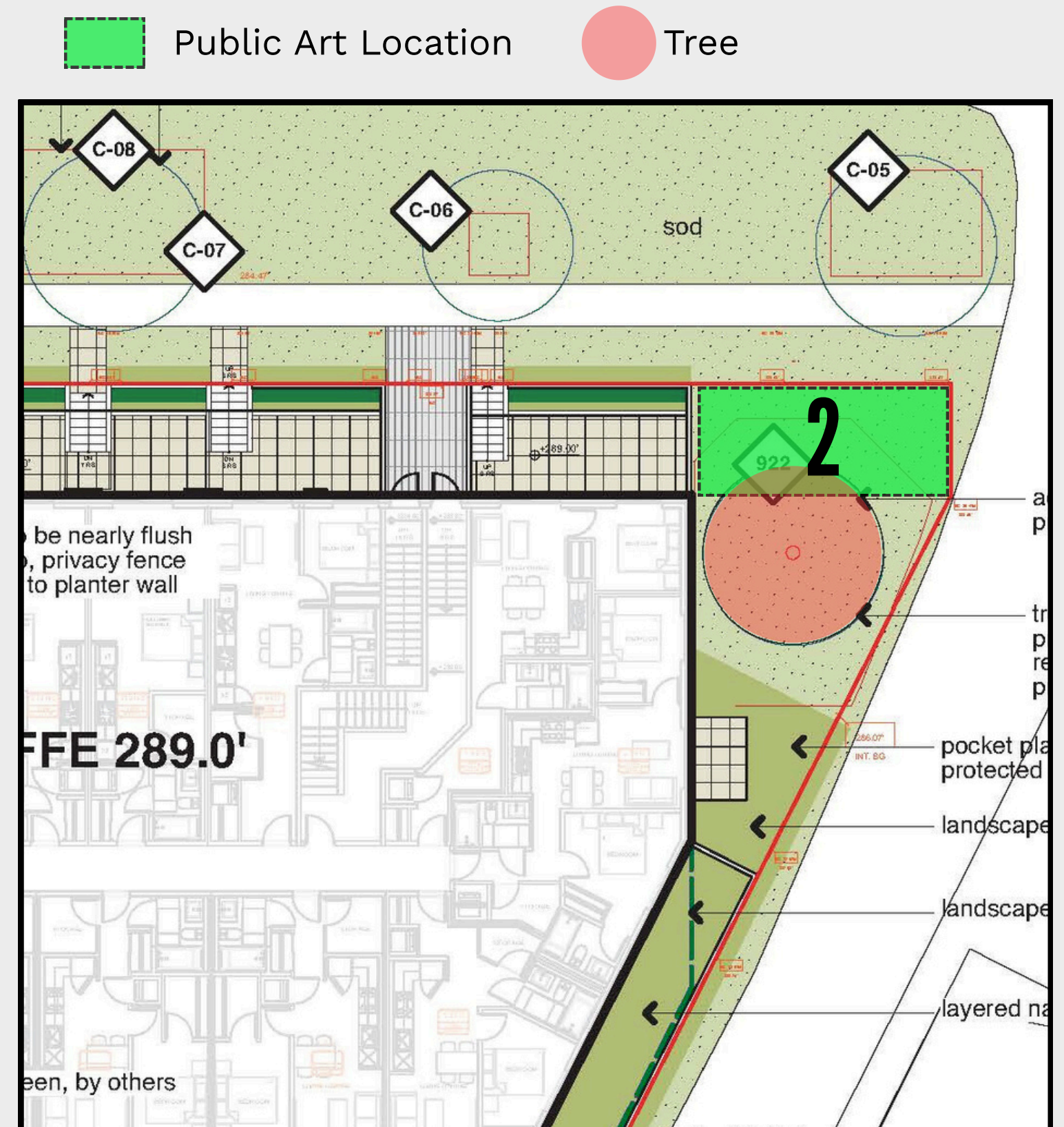
PROPOSED PUBLIC ART LOCATION - OPTION 2

The northeast corner of the site, outlined in **green**, offers an secondary opportunity for public art.

While smaller in scale and more tucked away than the primary location in the northwest corner, this space still holds strong potential for meaningful artistic intervention. It is bordered by 29th Street and a narrow lane, and includes a smaller tree that is to be retained as part of the site's landscape plan. Although this area is located on private property, it remains visible from the public realm, allowing for subtle engagement with passersby.

Given its quieter character and lower levels of foot and vehicle traffic, this space lends itself to a more intimate, contemplative piece. It may not serve as a primary focal point, but it provides a unique chance for a smaller-scale artwork that complements the larger site and its surroundings. It could function as a standalone piece or as part of a two-part installation, working in visual or conceptual conversation with a primary artwork placed in the northwest corner. This relationship could establish a rhythm or narrative across the site, guiding visitors from one point to another and encouraging deeper exploration of the space.

The tree offers a natural anchor and framing device for the artwork, much like the coniferous trees in the northwest garden. An artist could choose to work with the tree's presence, highlighting the interaction between natural growth and human-made expression. While more modest in scale and visibility, this northeast garden can become a thoughtful counterpoint to the more prominent art space, offering contrast, balance, and a quieter layer of meaning within the overall site experience.



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 **\$297,562** is based on the eligible project development.

The budget assumes a single artist would be selected for this project rather than multiple artists.

Total Public Art Budget	
Artwork Design and Production	\$200,062
Artist Honoraria	\$12,000 (3 x \$4,000)
Selection Panel Honoraria	\$3,000 (3 x \$1,000)
Travel and Accommodation	\$0
Community Advisors	\$1,000 (2 x \$500)
Public Art Consultant	\$32,000
Developer's Contingency (5%)	\$12,000
Civic Program Contribution (10%)	\$30,000
Plaque(s)	\$7,000
Selection Cost	\$97,000
Total	\$297,062

SELECTION

SELECTION PROCESS

All stages of the selection process will be facilitated by Christina Hirukawa of Expanded Field. Sightline 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 Sightline. The art professionals on the panel will be paid a \$1,000 honorarium for their work.

COMMUNITY CONSULTATION

Community consultation will be thoughtfully considered throughout the project. A non-voting community advisory will be established and consist of 2 representatives (\$500 honorarium each) from the neighbourhood, with deliberate effort to include individuals from marginalized communities. The role of the community advisory will be to provide feedback 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 neighbourhood, and their insights into the community's aspirations around public art in advance of the development of the artist concept proposals.

We are committed to removing barriers that may prevent participation from marginalized groups throughout this process. When selecting artists, panel members, and community representatives, we will actively work to include historically underrepresented voices, particularly those with connections to the neighbourhood's cultural heritage.

Critically, the establishment of a non-voting community advisory is to offer perspectives that may inform the work(s) of art. The aim will be to have at least two touchpoints with the community advisory during the selection and conceptualization process, with additional opportunities for engagement available to ensure meaningful participation from all community members, regardless of background or circumstance.

POTENTIAL ART SELECTION COMMITTEE

- Sightline Team Member
- Architectural Team Member
- Sunny Nestler, Artist (with work locally within the area)
- Allison Collins, Curator, Writer and Arts Professional
- Lucien Durey, Artist and Community Organizer

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.

STAGE ONE

OUTREACH FOR PRELIMINARY PROPOSALS

The public art consultant will conduct a broad search for preliminary proposals, reaching out through public art, design, and architecture platforms, as well as other relevant communication channels and professional networks. The opportunity will be shared widely with artists of all backgrounds and locations, including local and national candidates.

In addition to this broad outreach, the Community Advisory Committee (CAC) will play a key role in recommending artists whose practices reflect important community values and perspectives. Their guidance, alongside input from the Selection Panel and public art consultant, will ensure that the process foregrounds community priorities. Advisors will first be oriented to the development project, the public art opportunity, and the community context to shape their recommendations.

At this stage, artists will be asked to submit a preliminary concept along with their qualifications. Expanded Field will review all submissions for eligibility and completeness, retaining only those that meet the requirements and demonstrate satisfactory quality. Expanded Field, together with the Selection Panel, will then analyze the submissions, incorporating feedback from the CAC on community relevance. Through discussion, the panel will evaluate the alignment between the artists' profiles and the opportunity, and will select a shortlist of four artists to advance to Stage Two.

STAGE TWO

DETAILED PUBLIC ART CONCEPT PROPOSALS

In Stage Two, the three shortlisted artists will be invited to develop and present detailed Public Art Concept Proposals. Each artist will receive an in-depth orientation to the project and site, including the public art opportunity and the broader community context. The shortlisted artists will also have opportunities to engage directly with the design team and the CAC, ensuring their proposals are informed by community priorities and perspectives.

Each shortlisted artist will receive an honorarium of \$4,000 for their work, paid upon submission and presentation of their concept proposal.

COMMUNITY ADVISORS

- **T'uy't'anat-Cease Wyss (Squamish, Sto:lo, Hawaiian, Swiss)** – Interdisciplinary artist, ethnobotanist, and educator with 30+ years of practice in weaving, storytelling, and land-based projects connecting Indigenous knowledge to urban environments.
- **Diamond Point (Musqueam Nation)** – Coast Salish artist with experience in large-scale public art, including transit-oriented works, focusing on Indigenous identity and cultural presence in public space.
- **Kamala Todd (Métis/Cree)** – Filmmaker, writer, and cultural planner with decades of experience in Indigenous community engagement and cultural planning for the City of Vancouver.
- **Leila Alyssa Trickey** – Community leader with Collingwood Neighbourhood House, bringing deep connections to local immigrant, youth, and senior communities.
- **Margaret Macpherson** – Disability advocate with the Developmental Disabilities Association, ensuring accessibility, inclusion, and representation of neurodiverse and disabled communities.

****Recommendation:** From this list, two (2) community advisors will be invited to support the process and ensure that local values, cultural perspectives, and accessibility priorities are reflected in the public artwork.

EXPANDING ARTISTIC SELECTION APPROACH COMMITMENT TO INCLUSIVITY & BROADER ENGAGEMENT

Open Access Public Art Program - A barrier-free way to select artists in British Columbia

Why This Matters – Many artists are excluded not because they lack talent, but because the process was not made for them. This includes artists with disabilities, neurodivergent artists, self-taught artists, Indigenous artists, and people from other marginalized communities. We hope to implement a program that is built to change that.

Stage 1: Discovery – Finding Artists in New Ways

Referrals from People Who Know the Artist’s Work – We reach artists through community leaders, support workers, teachers, and other artists. They can refer someone they know who makes meaningful creative work but may not think of themselves as an “artist.”

Multiple Ways to Apply – Artists can apply in the format that suits them best.

Accepted formats include:

- Short videos or audio recordings
- Phone calls or voice messages
- Sketches or physical examples
- One-on-one help with online forms
- Applications in other languages, with translation support

No formal training or resume is required. We just want to understand the person and their creative practice.

Stage 2: Engagement – Building Relationships Early

Open Information Sessions – Before asking artists to commit, we hold casual info sessions. These are offered online and in-person with full accessibility, such as captions, interpretation, and plain language.

Exploration Phase – A small group of applicants is invited to explore the opportunity further. Artists can:

- Meet with mentors or support staff
- Learn about budgets, timelines, and processes
- Ask questions in a safe setting
- Share early ideas without pressure

This helps level the field for those who are new to public art.

Stage 3: Selection – Transparent, Inclusive, and Flexible

Community Input – Final artist decisions can include public voting, advisory input, or artist talks. We make these events accessible and welcoming. That might mean small gatherings, online voting, or informal group discussions.

Advisory Circles with Lived Experience – Each project includes a group of community members with direct experience of exclusion. These individuals help shape how decisions are made and ensure that equity stays at the centre.

EXPANDING ARTISTIC SELECTION APPROACH COMMITMENT TO INCLUSIVITY & BROADER ENGAGEMENT

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Stage 4: Support - After the Artist is Selected

Accessibility Help from Day One - Each selected artist is matched with a support person.

They help with:

- Project coordination
- Communication with teams
- Accessibility planning for the final artwork
- Navigating any systems that feel unfamiliar

Ongoing Mentorship and Flexibility - Artists can work at their own pace (within reason) and are supported if their needs change. Mentors are available to help with technical tasks, budgeting, and collaboration.

Built-In Budget for Access - Accessibility is not treated as a bonus. It is planned from the start.

Budgets include:

- Honorariums for community advisors
- Support staff and translation
- Equipment, transportation, or care needs
- Extra time for slower workflows or health-related breaks

Long-Term Plan: Building a More Inclusive Art Culture

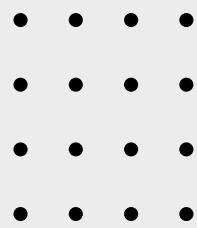
We will co-design this process with people most affected by systemic barriers. This includes:

- Artists with disabilities
- Indigenous and radicalized artists
- Queer and trans artists
- People with limited income, housing, or education access

This is not a one-time program. It is a shift in how we work

TIMELINE

- REFERRAL - JUNE 3, 2025
- PUBLIC HEARING - JULY 2025
- PRELIM. PUBLIC ART PLAN PRESENTATION - SEPTEMBER 2025
- DETAILED PUBLIC ART PLAN PRESENTATION - NOVEMBER 2025
- DP ISSUANCE - 2026
- SELECTION PROCESS COMPLETION - 2026
- ARTIST CONTRACT - 2026
- OCCUPANCY - TBD



Sightline Properties



EXPANDED FIELD
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