



VANNESS

3362 - 3384 Vanness Avenue & 3347 Clive Avenue

Detailed Public Art Plan (DPAP)

March 17, 2025

public.
Art Consulting

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PROJECT DETAILS

CIVIC ADDRESS:

3362 - 3384 Vanness Avenue & 3347 Clive Avenue, Vancouver

LEGAL DESCRIPTION:

PID 032-332-360; Lot 1 Blocks 155 And 156 District Lot 37 Group 1
New Westminster District Plan EPP139204 and
PID 007-507-771; Lot 4 Block 154 District Lot 37 Plan 16378

OVERALL NET FSR AREA:

436,111 SF

PUBLIC ART BUDGET:

\$863,499.00

PROJECT TEAM

PROJECT OWNER:

Intracorp Vanness Limited Partnership
600 - 550 Burrard St
Vancouver, BC V6C 2B5
Kristi Mazzone, Director, Development
604 801 7048/kmazzone@intracorphomes.com

PROJECT ARCHITECT:

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Vancouver, BC V6G 3J7
Adrian Politano / adrian@bop.ca
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236 521 6568

PROJECT LANDSCAPE ARCHITECT:

Connect Landscape Architecture
2305 Hemlock St,
Vancouver, BC V6H 2V1
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PUBLIC ART CONSULTANT:

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Vancouver, V6A 0K2
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CONTEXT MAP



view looking northwest on Vanness Ave



view looking southeast on Vanness Ave

PROJECT DESCRIPTION





Rendering looking northwest from 41st Street

PROJECT DETAILS

Strategically located at SkyTrain Joyce-Collingwood Station, Vanness introduces a dynamic mixed-use development offering 679 secured purpose-built rental homes and key community amenities.

The site is located at between Vanness Ave and Clive just west of Joyce Street and across from the Joyce-Collingwood Station. Designed as a two-tower concrete development with a 30-storey west tower and a 33-storey east tower connected by a 5-storey podium.

The development offers 679 rental units total and approximately 436,000 buildable square feet. Common areas include the entry lobby and mailroom for each tower, as well as approximately 9,779 square feet of interior amenity space.

The unit mix offers a variety of housing types to suit different needs within the community: 121 one-bedroom units, 213 two-bedroom units, 31 three-bedroom units and 314 studio units. 10% of the units will be dedicated to below market rental. Four levels of underground parking are accessed from the existing lane.

The towers' unconventional form and facade are thoughtfully inspired by the surrounding urban environment. The V-shaped, tapered gap between the structures reflects the artificial, valley-like character of the growing cluster of towers along the SkyTrain Expo Line. This design gesture, particularly impactful from the perspective of approaching SkyTrain passengers, creates a harmonious dialogue with the transit-oriented landscape while asserting a bold architectural presence.

public.

At the ground level, the development will activate Vanness Avenue with retail and restaurant spaces. These commercial fronts will enhance the pedestrian experience, creating a vibrant streetscape that supports community interaction and local economic growth.

A 37-space childcare facility dedicated to The City of Vancouver is prominently positioned at grade and anchors the community-oriented focus of the project. With direct access to an expansive outdoor play area along Clive Avenue, this amenity not only supports the needs of local families but also reinforces the development's role as a cornerstone of the Joyce-Collingwood neighborhood.

ARCHITECTURAL EXPRESSION

The architectural expression of the buildings draws on local features and landmarks to inform the massing and character of the building.

A defining characteristic of the site is its location along the Expo Skytrain line that cuts an unusual valley through the city from downtown into Burnaby and beyond. The Central Valley Greenway that follows below and beside the guideway contributes to the distinctive V-shaped visual profile that splits the skyline of trees and buildings as it traverses the urban grid.

The twin-tower form of the proposal takes this tapered profile and applies it to the space between the towers to invoke the valley form opening to the sky and visually lightening as it rises. The valley bottom of both the Greenway and the lower levels of the project are populated by landscape, greenery, urban agriculture and public art.



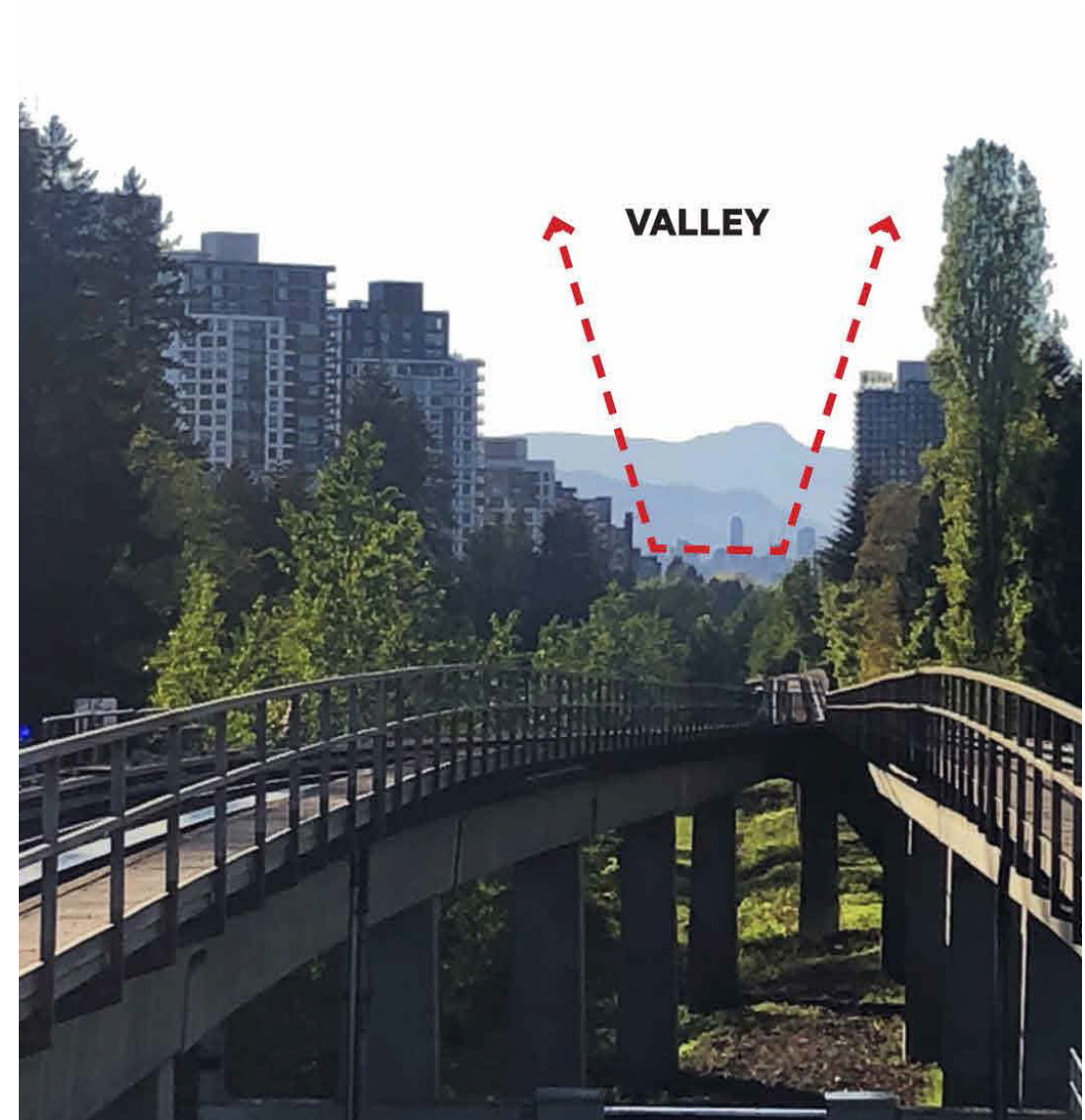
The taller portions of the two towers at the west and east edges bookend the site and lend to a varied roof-line. These outer edges present a more solid envelope to shield from low angle sun and improve insulation values over more typical glazed facades.

Another source of local influence comes from the nearby Telus building. It presents a very recognizable architectural language of horizontal bands and a tapered profile - both of which are echoed in the design.

East and West outer elevations of the two towers employ a metal panel system with punched windows to help control unwanted heat gain. The overall window to wall ratio is kept low at approximately 40% to optimize energy efficiency of the envelope. Long balcony bands on the South and North provide views and south shading in the summer.

The tapered upper portions of the towers are joined by a 5 storey podium element. The white bands of the north and south balconies and surrounding frame help to reduce the perceived height of the podium as it dives below the roof level and helps establish a defining horizontal split at level 2. This strong horizontal recess above the ground-level retail units along Vanness acknowledges the Skytrain track and station level.

The main residential lobbies are defined by a feature material with a wood-look on both vertical and soffit surfaces extending from outside to inside the lobby spaces and special canopy treatment to differentiate these areas from the commercial portions. The various entrances and functions of the frontage are complemented by the landscape design program of patterned paving, street furniture and planters help to animate and give scale, rhythm and amenity to the pedestrian realm.

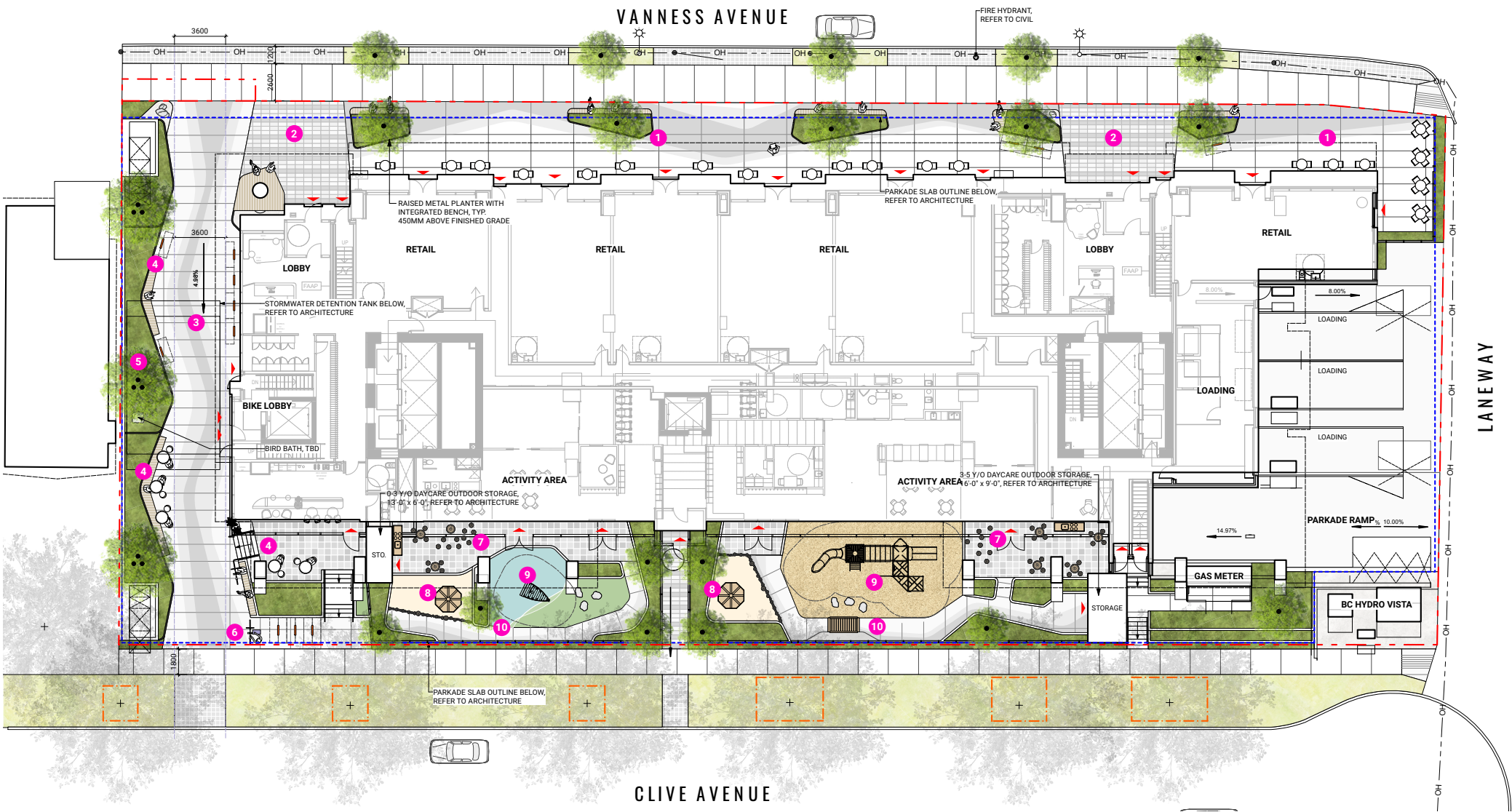


Detail image from the architectural brief showing architectural inspiration.

RESIDENTIAL
DAYCARE
COMMERCIAL
AMENITY



LANDSCAPE PLAN



COMMUNITY CONTEXT

HOST NATIONS

The City of Vancouver and this development are located on the traditional and unceded homelands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (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

Renfrew-Collingwood, a Vancouver neighborhood rich in history, is anchored by Kingsway, a route originally established as an Indigenous trail connecting the Fraser River to Burrard Inlet. This vital corridor facilitated travel and trade for Indigenous communities and was later expanded by European settlers in the 1860s into a wagon road, eventually becoming the modern Kingsway.

Before settlement, the area was a dense wilderness, home to diverse wildlife such as cougars, black bears, and waterfowl. It featured unique ecosystems, including three beaver-constructed lakes along Grandview Highway and the now-extinct Moody Lake, which once spanned today's Kingsway and Vanness Avenue. Indigenous communities utilized this landscape for hunting, gathering, and travel, emphasizing a deep connection to the land.

“

What began as a trail that connected many villages and many people continues to actually do the same thing. It's connecting many people, but for many more cultures, and it's bringing people the places they need to go”

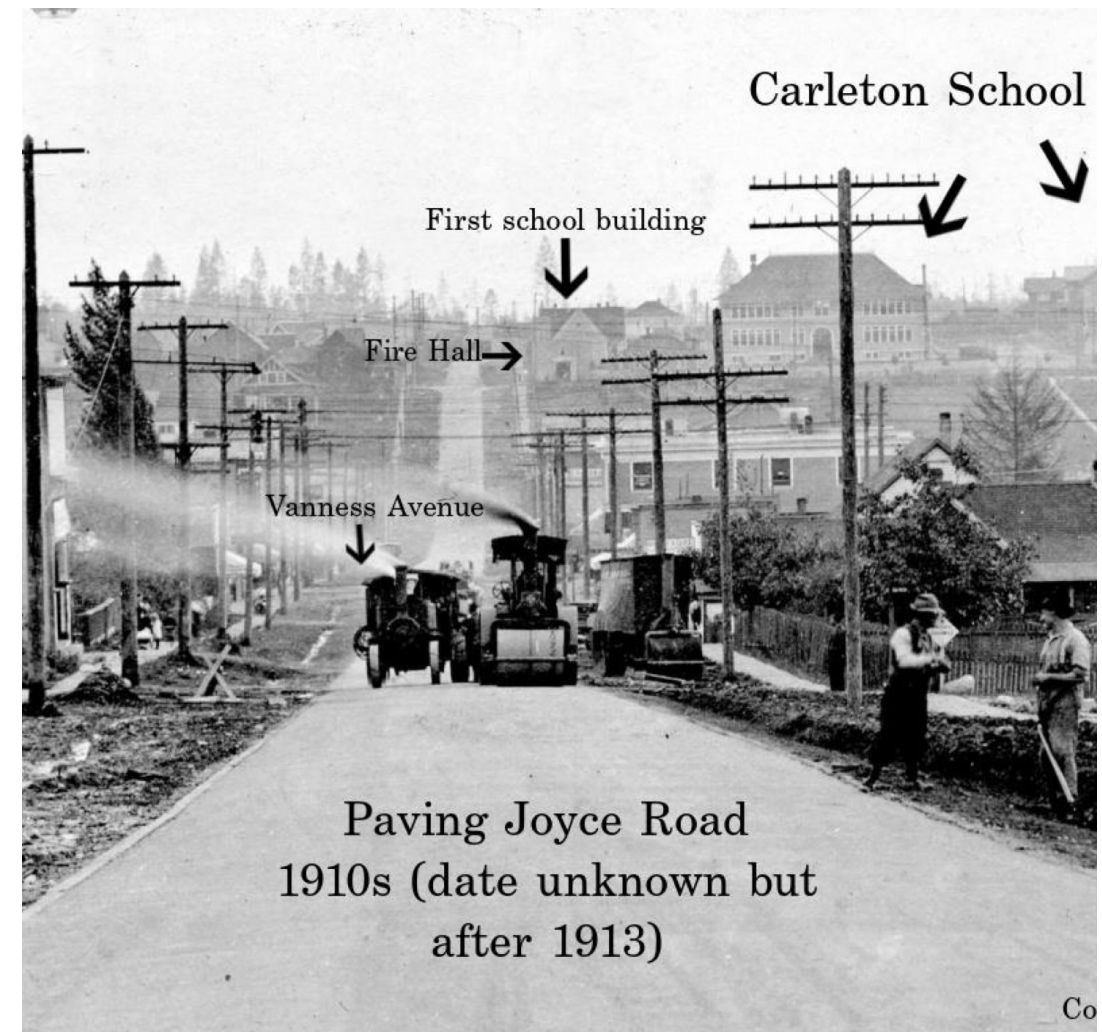
~Artist and Ethnobotanist T'uy't'tanat-Cease Wyss (Burnaby Beacon, 2021)

This trail laid the groundwork for The British Columbia Electric Railway (BCER) Interurban track was built in 1891, following the same route as the skytrain today. This new form of transportation further spurred growth in the area and the community took root as services sprung up in the area to support the growing resident base. BC Telephone Company—now Telus set up an office on Vanness Avenue around 1910. In 1927 BC Telephone moved to 3056 Kingsway, where the Dexter manual exchange operated for many years. Here, switchboard operators manually connected all calls before automation took over.

In 1908, John Francis Bursill, a local advocate for free public libraries, established the Bursill Institute Library—the area’s first library—on Ruby Street. Stocked with his own books, it served the community until 1954.

As Vancouver expanded, the need for accessible libraries grew. In 1951, the Vancouver Public Library (VPL) opened the Collingwood branch at Rupert and Kingsway, making books more accessible to the area’s growing population. It quickly became the system’s top branch for children’s book circulation and housed the bookmobile, extending library services to outlying neighborhoods.

The Collingwood branch also became an architectural milestone. Designed by Harold Semmens and Douglas Simpson, it was VPL’s first Modernist library—an open, inviting space that contrasted with the imposing designs of earlier libraries like the Carnegie Library. The success of this innovative design led to Semmens and Simpson’s commission for VPL’s main branch at Burrard and Robson (1953–57), further cementing Collingwood’s influence on Vancouver’s cultural landscape.



An early image of the Joyce Collingwood Area showing Vanness Avenue (Date unknown)

After World War II, Vancouver faced a severe housing shortage as returning veterans sought homes. To address this, the city repurposed agricultural land in East Vancouver, including Joyce–Collingwood, into residential subdivisions. Many families built their own homes without contractors, resulting in a diverse mix of architectural styles.

Developers also introduced rows of uniform houses, shaping the post-war suburban landscape. By the 1970s and 1980s, these once-new neighborhoods had become well-established, known for their tree-lined streets and modest homes with white picket fences. However, as redevelopment surged, many original houses and trees were replaced by larger homes and second-growth vegetation.

Through the 1970s and 1980s, the “Vancouver Special” emerged as a dominant housing style—efficient, affordable, and easily replicated, the Vancouver special was also driven by building code which did not require builders to include the basement in the overall square footage. By the 1980s, Joyce–Collingwood had evolved into a well-established neighborhood.

The arrival of the SkyTrain Expo Line in 1985 sparked another wave of transformation, making Joyce–Collingwood one of Vancouver’s fastest-growing residential hubs. Today, it remains a vibrant and culturally diverse community, serving residents and providing a welcoming home for newcomers.



Collingwood Branch of The Vancouver Public Library, opened in 1951, Designed by Harold Semmens and Douglas Simpson.

PUBLIC REALM

The Joyce-Collingwood and broader Renfrew-Collingwood area in Vancouver has evolved from its historical roots into a vibrant, transit-oriented community, with access to many amenities. The neighborhood is notably multicultural, with a significant portion of residents identifying as visible minorities. As of the 2016 Census, Renfrew-Collingwood had a population of 51,530 residents with majority between the ages of 20 and 64.

In the mid-19th century, European settlers expanded trails into wagon roads, laying the groundwork for the neighborhood's development. The introduction of the SkyTrain in 1986 further transformed Joyce-Collingwood into a key transit hub, shaping its urban character.

Today, Joyce-Collingwood boasts a variety of amenities that contribute to its dynamic public realm, some of which include:

- Collingwood Neighbourhood House
- Evergreen Community Health Centre
- Collingwood Library Branch
- Collingwood Park
- Gaston Park
- Joyce-Collingwood SkyTrain Station
- Sir Wilfred Grenfell Elementary School
- Graham D Bruce Elementary School
- Windermere Secondary School
- Sir Guy Carleton Elementary School



A group of children from Collingwood Neighbourhood House (CNH)'s child care program plant flowers outside of the CNH Annex as part of the opening celebrations on July 14, 2023.

The Joyce-Collingwood Station Precinct Plan (Approved June 2016 Last amended July 10, 2024) envisions further enhancements to the public realm, focusing on:

- Improved Streetscapes: Upgrading sidewalks, lighting, and landscaping to create more inviting pedestrian environments.
- New Public Plazas: Developing gathering spaces near the SkyTrain station to encourage social interaction and community events.
- Sustainable Design Initiatives: Incorporating green infrastructure, such as rain gardens and urban tree canopies, to enhance environmental sustainability and urban livability.

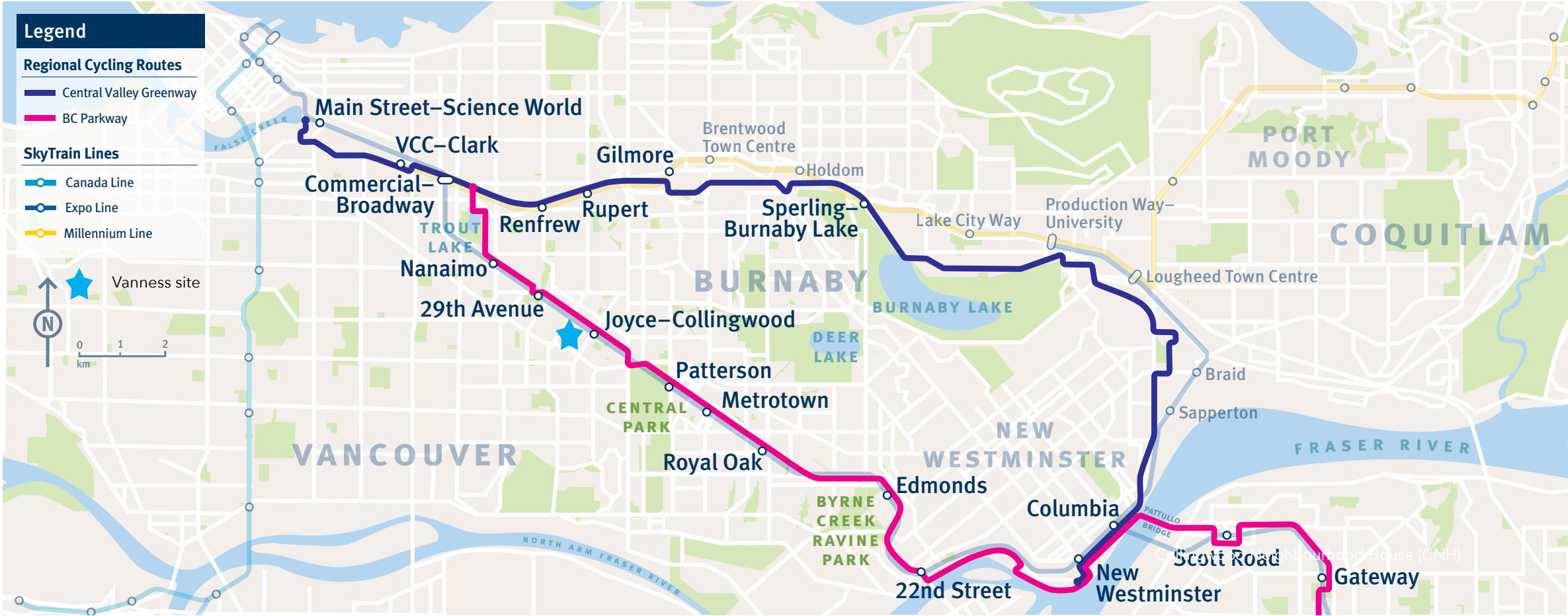
The plan further outlines a vision for a vibrant, transit-oriented community with enhanced green spaces and recreational facilities. A key component of this plan is the renewal of the nearby Collingwood Park, a 1.27-hectare park a 6 minute walk from the site. Recognizing that many of the park's features are nearing the end of their lifespan, the Vancouver Park Board has initiated a comprehensive renewal project. Planned improvements include a new playground, skateboard feature, splash pad, pathways, and seating areas. Construction began in spring 2024.

Notably, The BC Parkway path can be accessed nearby the site. The BC Parkway forms a 26-kilometre, multi-use path that follows SkyTrain's Expo Line, connecting Surrey City Centre, New Westminster, South Burnaby and Vancouver. The route offers a one-path ride through four municipalities for



commuters and endless opportunities to explore vibrant neighbourhoods and parks. The Parkway was originally constructed more than 30 years ago, when bike paths were an up-and-coming concept and there were few established requirements for path design.

By building upon its rich history and existing amenities, Joyce-Collingwood is poised to become an even more vibrant and connected community, with a public realm that supports the diverse needs of its residents.



BC Parkway and Central Valley Greenway Map, showing close proximity of the route to the Vanness site

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 Vanness seeks to exemplify these values.

Public art directly adjacent the site is limited, but several noteworthy examples are nearby. Renee Van Halm's *Carpeting* (2019) is located at the Joyce-Collingwood SkyTrain Station across from the site. Additional works, including Sonny Assu's *Kingsway Trail*, are detailed on the following pages. Notably, the Metrotown area, just one SkyTrain stop to the east, features a significant collection of public art installations.

Images to r: details of Renee Van Halm, *Carpeting*, 2019, Joyce Collingwood SkyTrain Station.



Sonny Assu, *Kingsway Trail (Indigenous Trail)*

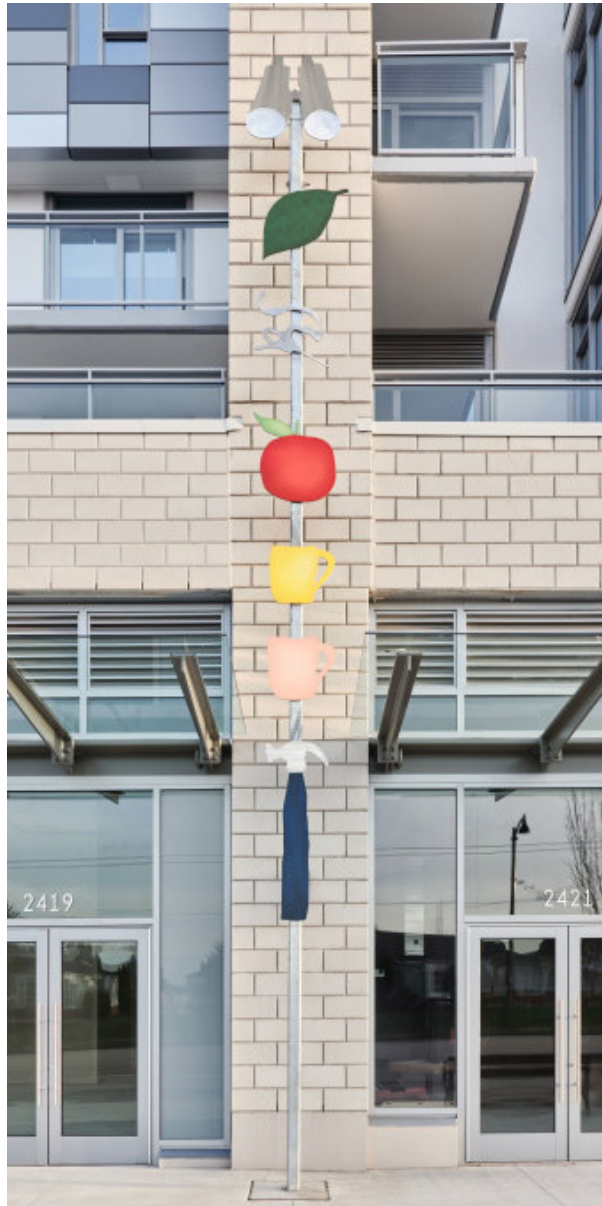
Sonny Assu's *Kingsway Trail*, commissioned for Vancouver's 125th anniversary in 2012, is a public art installation along Kingsway from Main Street to Boundary Road. The project honors Kingsway's dual history as an Indigenous foot trail and a colonial wagon road, using street markers that merge traditional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

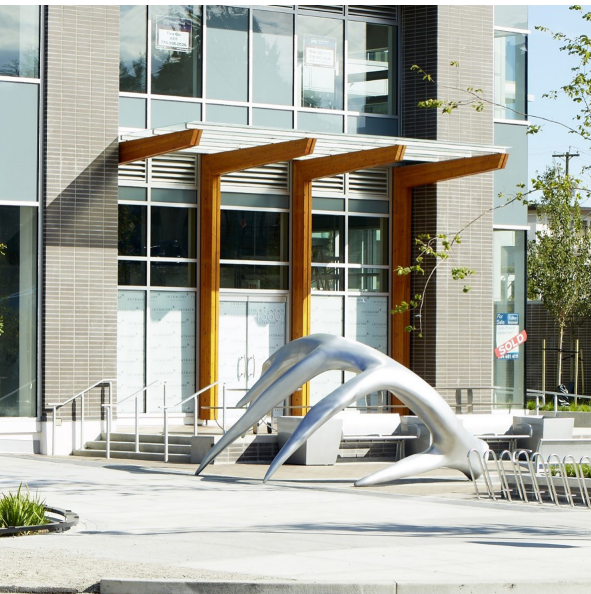
The work acknowledges the Musqueam, Squamish, and Tsleil-Waututh Nations and challenges the erasure of Indigenous histories in urban contexts. As Assu noted, "Hidden in plain sight, it seems we forgot to acknowledge the first 9,000 years."



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



Images clockwise l to r: Brent Sparrow, *Bright Futures*, 2010, Killarney Community Centre, 6260 Killarney Street, Vanessa Brown, *Charms*, 2021, 2395 - 2443 Kingsway, Kahn Lee, *108 Steps*, 2018, 2220 Kingsway, Gerry Sheena along with carving team Roxanne Charles, Yvette Muskego and her two children, Nathaniel Frank-Piche, Mathew Sheena and Veronica Rose Waechter Dane, *The Ancient Cedars Journey Home*, installed at Collingwood Neighbourhood House, Carmen Rose, *Still Here*, 2699 Kingsway



Images clockwise l to r: Hyun Kuk Cho, *Korean War Memorial: Ambassador of Peace*, 2007, Central Park near Boundary and 45th, Lead Pencil Studio, *Old Column*, 2017, Willington Ave, Douglas Coupland, *21st Century Rock Garden*, 2024, Telford Ave, Joe Fafard, *Evangeline*, 2015, Willington Ave, Kim Cooper, *Immutable Affection*, Telford Ave, Metrotown Metz and Chew, *Shed*, 6463 Silver Ave, Metrotown

ABOUT PUBLIC

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.

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 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.

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.

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 Vanness 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

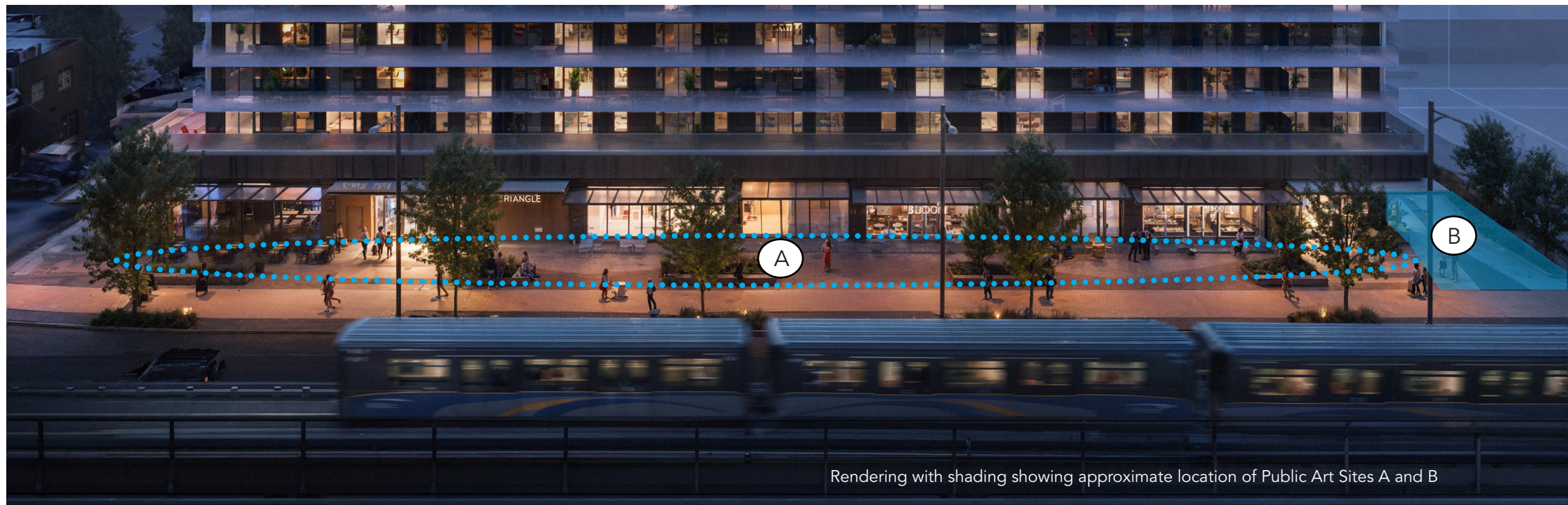
PUBLIC ART OPPORTUNITY

Situated in a central, highly visible location adjacent to the SkyTrain, the development is conceived as a vibrant hub for residents, visitors, and commuters alike. The integration of public art is envisioned as a key element in amplifying this identity, transforming the space into an inviting cultural landmark.

In collaboration with Intracorp, Boniface Oleksiuk Politano Architects and Connect Landscape Architecture, two strategic sites for public art have been identified. These locations were selected to maximize flexibility, visibility, and engagement, thoughtfully responding to the surrounding urban context.

The concept proposes the opportunity for a linear gallery that fosters community interaction, offering a dynamic aesthetic experience that enriches the urban fabric.

An artist may consider one or a combination of sites. Ensuring public safety and creating a work requiring minimal conservation intervention will also be critical considerations for the artist.



Rendering with shading showing approximate location of Public Art Sites A and B

A PUBLIC ART SITE A Streetside Plaza

The northeast Streetside Plaza, fronting Vanness Avenue, has been designated as the primary location for public art within the development.

Positioned at the urban threshold, this area offers an accessible setting, ideal for a signature sculptural installation or a cohesive series of artworks. **The site supports diverse artistic approaches, media, and forms, encouraging innovative integration with both the landscape and hardscape elements. Artists may consider the possibility of media works involving electricity and lights and multi-media as well as interactive elements to engage the public.**

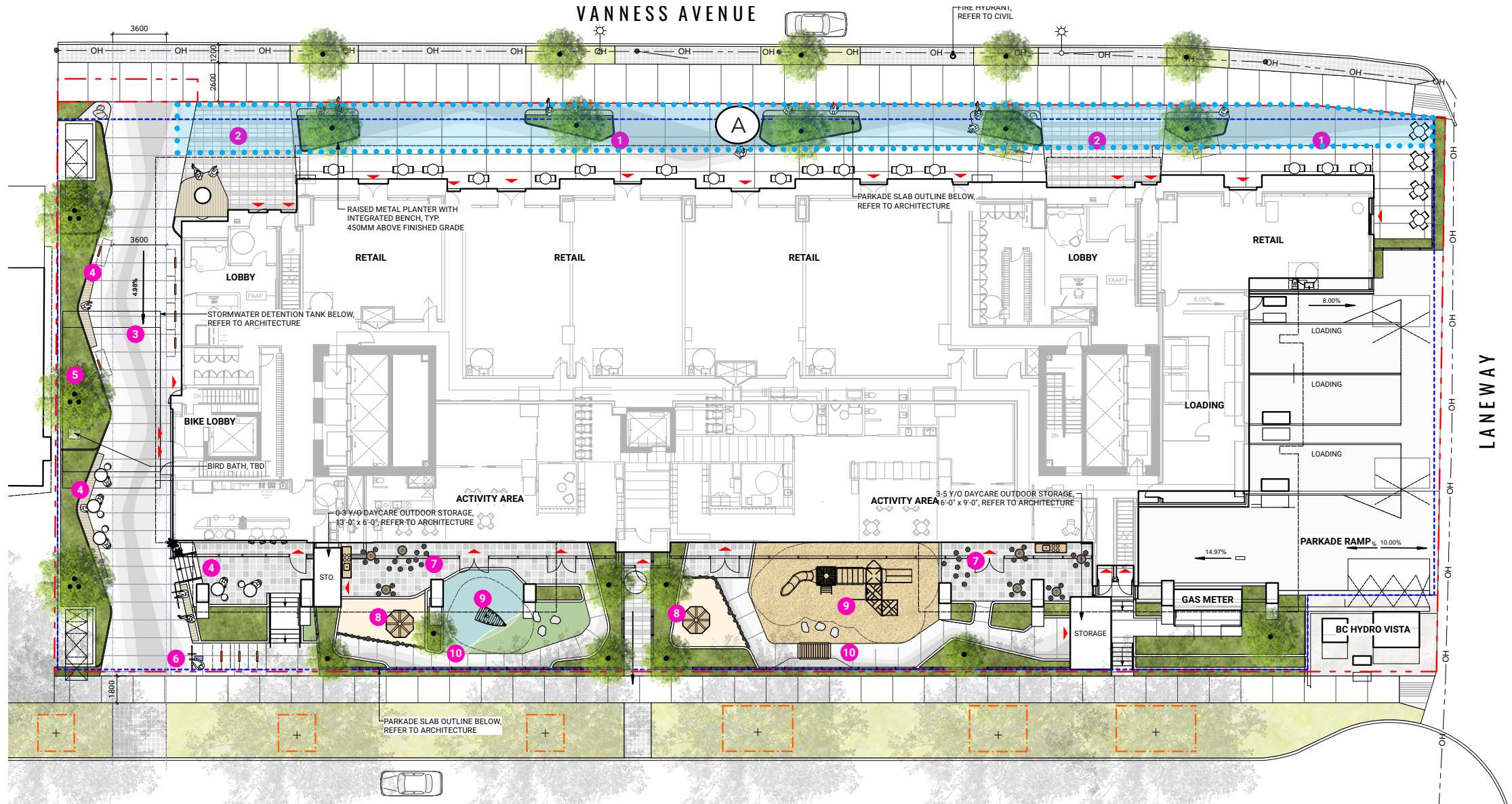
The Streetside Plaza has been prioritized for its potential to foster public engagement and social interaction. The envisioned artwork will serve as a focal point, drawing visitors into the site and encouraging dynamic community connections within this highly visible urban setting.

The placement of trees, as shown in the current design, may be reconsidered or adjusted to accommodate and enhance the public art installation, ensuring the artwork becomes an integral feature of the site. Selected artists will collaborate closely with the design team to ensure the seamless integration of the artwork, maximizing its visibility and impact.



Rendering with shading showing approximate location of Public Art Site A

A PUBLIC ART SITE A
Streetside Plaza

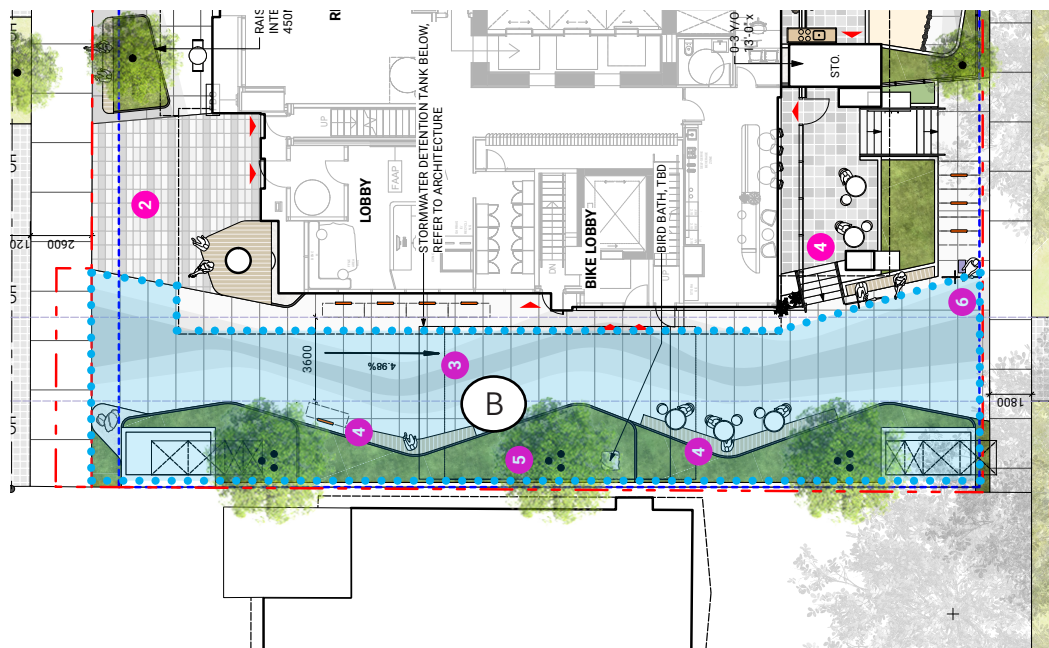


Site Plan showing approximate location of Public Art Site A. Shading is approximate.

B PUBLIC ART SITE B Mid-block Connection

To ensure maximum creative flexibility for artists or artist teams, a secondary opportunity, Site B, has been identified within the mid-block connection.

Conceived as a natural extension of the primary location (Site A), Site B provides an expanded canvas for those envisioning a series of interrelated artworks distributed across the site. However, the opportunity remains intentionally open, allowing artists to engage with either one or both sites, depending on their conceptual approach.



Landscape Plan showing approximate location of Public Art Site B. Shading is approximate.



Rendering with shading showing approximate location of Public Art Site B

PRECEDENT IMAGES



Images clockwise l to r: Simone Leigh, *Jug*, 2019, Xwalactun, *He-Ya Meymuy (Big Flood)*, 2016, Audain Art Museum, Whistler, Claudia Wiese, *Rehearsal*, 2021, Brooklyn Bridge Park, New York, Masako Miki, *Holographic Entities*, Uber Headquarters, San Francisco, 2021, Claudia Comte, *The Italian Bunnies*, 2022, Shanghai, China, Caroline Rothwell, *Trees (System)*, 2024, Sydney, Australia, Ron Terada, *The Words Don't Fit The Picture*, 2010, Vancouver.

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	\$650,000.00
Artist Concept Proposal Honoraria (\$5,500 x 4)	\$22,000.00
Community Advisory (\$800 x 3)*	\$1,800.00
Selection Panel Honoraria (\$1,200 x 3)*	\$3,600.00
Public Art Consultant	\$86,349.00
Plaque	\$2,000.00
Photo Documentation	\$3,500.00
Developers Contingency	\$7,301.00
10% Civic Contribution	\$86,349.00
Total Public Art Budget	\$863,499.00

*Rates comply with CARFAC standards for 2025

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. At least one artist will be included in the advisory group.

In order to prioritize community engagement, we would like to invite a member of the community advisory group who is well versed in the history and its cultural make-up of the site 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. We would also provide the 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. Finally, we would offer the selected artist a community member to continue to liaise with through the public art process, as needed, so the artist might continue to seek counsel as they realize their project.

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

Justine Ma, Board member, Collingwood Community Centre (Area Resident)

Mark Recuenco Rito, Collingwood Community Centre, Rise Program (Area Resident)

Michelle Sound, Artist (Representative from a diverse background, Member of broader Vancouver Arts Community)

Alternate:

Angela Evans, Collingwood Business Improvement Association

Karen Zalamea, Artist (Member of broader Vancouver Arts Community)

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. The Selection Committee will include a minimum of one artist.**

SELECTION COMMITTEE COMPOSITION

- (1) Representative from Intracorp, Kristi Mazzone, Director, Development
- (1) Member of the project design team, Adrian Politano, Boniface Oleksiuk Politano Architects
- (3) Members of the Vancouver Art Community:
 - Phanuel Antwi, Independant Curator and Associate Professor, UBC
 - Rydel Cerzo, Artist
 - Russna Kaur, Artist

Alternates:

Bruce Grenville, Independent Curator and Consultant

Karice Mitchell, Artist and Professor

Matthew Hyland, Executive Director, Contemporary Art Gallery

Jake Kimble, Artist

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

STAGE ONE

Public Art Consulting will curate a long list of 8 – 12 suitable artists or artist teams for consideration in conversation with The Selection Committee. **Selection Committee members will be invited to offer input on the longlist once they have accepted the invitation to participate as part of the curatorial process.** From this list, the Selection Committee will determine a short list of 4 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 community advisors** 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	January 23, 2024
Rezoning Enactment	May 2025
DP Issuance	June 2025
Construction Start	July 2026
Occupancy	July 2029
Public Art Checklist	November 2024
Preliminary Public Art Plan Presentation	February 2025
Detailed Public Art Plan Presentation	April 2025
Artist Longlist Finalized	March/April 2025
Selection Panel Meeting #1	May/June 2025
Shorlisted Artist Invitations	May/June 2025
Artist Orientation Meeting	June 2025
Artist Concept Presentations	September 2025
Final Artist Selection/Contract	October 2025
Artwork Installation	July 2029

* Dates are best estimates targets and are subject to change

Appendix A | Biographies of Proposed Selection Committee and Community Advisory Members

Phanuel Antwi is an Associate Professor in the Department of English Language and Literatures at UBC. In 2022 he was named Canada Research Chair in Black Arts and Epistemologies. He is an artist, curator, and organiser concerned with race, poetics, movements, intimacy and struggle.

Rydel Cerezo (b. 1996 in Baguio, Philippines; lives and works in Vancouver, BC) is a visual artist based in Vancouver on the unceded and traditional territories of Musqueam, Squamish and TsleilWaututh peoples. His work investigates the space between sexuality, religion, and race. He is interested in how these disparate themes metaphorically and visually coalesce. Cerezo was shortlisted for Philip B. Lind Emerging Artist Prize (2020) and longlisted for the Sobey Art Award (2022). He has exhibited at Aperture Foundation's Summer Open Exhibition Delirious Cities (2019); Photo Vogue Festival: A Glitch in the System, Vogue Italia (2019); The Graduates, It's Nice That (2019); New Ending, Burrard Arts Foundation Residency, (2021); Family Album, Capture Photography Festival (2022). His work was the subject of a solo exhibition at The Polygon Gallery (2022). Cerezo holds a Bachelors of Fine Arts Degree from Emily Carr University of Arts + Design.

Angela Evans has been with the Collingwood BIA since 2007 and in 2010 became the Executive Director. The community is one of Vancouver's most diverse in residents and business ownership. Angela is the Safety Committee Chair for the Vancouver BIA Partnership and part of the Restorative Vancouver Collective – Helping to create a Restorative City. Vancouver will be the first in Canada. Angela has also taken part on steering committees such

as the Collingwood Days, SAFE in Collingwood (Sex work Awareness for Everyone), Intercultural Committee, System Change Certificate Program, Anti Racism, Diversity at Work, community Clean Ups and the Renfrew Collingwood Community Response Network.

Russna Kaur (b. 1991, Brampton, Ontario) is a painter currently living and working in Vancouver, British Columbia. Kaur completed a Bachelor of Arts at the University of Waterloo (2013) and a Master of Fine Arts at Emily Carr University of Art + Design (2019). Russna Kaur is the recipient of the Takao Tanabe Painting Prize (2020) and the IDEA Art Award (2020). She has exhibited works nationally at institutions including the Kamloops Art Gallery (2021), Remai Modern in Saskatoon, SK (2023), Vancouver Art Gallery (2024), Audain Art Museum in Whistler, BC (2024), College Art Galleries at the University of Saskatchewan (2025) and internationally at Galerie Isa in Mumbai, India (2023) and Gajah Gallery in Yogyakarta, Indonesia (2024). Kaur has an upcoming exhibition at the Art Gallery of Burlington in Ontario (2025).

Jake Kimble is a multidisciplinary Chipewyan (D'nesųłnž) artist and curator from Treaty 8 territory in the Northwest Territories whose practice revolves around acts of self-care, self-repair, and gender-based ideological refusal. Kimble belongs to the Deninu K'ue First Nation and currently lives, works, and shoots on the stolen territory of x^wməθk^wəyəm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish) and səłilwətaʔ (Tsleil-Waututh) Nations. Holding both a degree in Acting from Vancouver Film School as well as a BFA in

Photography from Emily Carr University of Art + Design Kimble imbues his work with a sense of theatricality and levity, which are core principles in their practice. They have completed residencies at the Burrard Art Foundation, Vancouver, and the Banff Centre for Arts + Creativity, Alberta, and was the co-curator of the 2024 Contemporary Native Art Biennial (BACA). Kimble's work was featured on the King and Shaw Street billboards for the 2023 Scotiabank CONTACT Photography Festival, and was included in a group exhibition at Audain Art Museum alongside Adad Hannah, Michelle Sound, and Jin-me Yoon for the 2024 Capture Photography Festival. Kimble's work has been exhibited in various group and solo exhibitions across Canada, and can be found in notable collections such as the TD Collection, the Scotiabank Collection, and in the Art Gallery of Hamilton.

Bruce Grenville has worked as a senior curator for public art galleries since 1983—notably at the Vancouver Art Gallery (1997-2022), the Edmonton Art Gallery (1995-97), and the Mendel Art Gallery, Saskatoon (1989-95). During that time he has worked closely with public and private galleries, artists, collectors, donors, appraisers, registrars and conservators to organise exhibitions, actively build public art collections, and develop policy and priorities for acquisitions and collections management. Bruce has more than 30 years of direct experience in the processes of acquisitions, appraisals, and Canadian Cultural Property certification of contemporary and historical art.

Mathew Hyland is the Executive Director, Contemporary Art Gallery in Vancouver and prior held the position of director-curator at Oakville Galleries in Ontario, where he's served for a decade.

Justine Ma, Board member, Collingwood Community Centre

Justine Ma worked as a journalist at CBC before diving into the world of health-care communications. Always keen to learn, she holds an undergraduate arts degree from UBC, and diplomas in Broadcast Journalism and Public Relations from BCIT and UVic. Justine has long called Renfrew- Collingwood home after growing up in the neighbourhood. She now raises her children in the area.

Karice Mitchell is a photo-based installation artist whose practice uses found imagery and digital manipulation to engage with issues relating to the representation of the black female body in pornography and popular culture. Her work seeks to re-contextualize pre-existing images to reimagine possibilities for black womanhood and sexuality detached from the white gaze and patriarchy. She received her BFA at York University (2019) and has recently completed her MFA at the University of Waterloo. Currently, Mitchell resides on the unceded and traditional territories of the xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Stó:l and Səl' ilwətaʔ/Selilwitulh (Tsleil-Waututh) First Nations. She is an Assistant-Professor in the department of Art History, Visual Art & Theory at the University of British Columbia.

Mark Recuenco Rito, Collingwood Community Centre,

Mark Recuenco Rito is a Community Health Care worker at Collingwood Community Centre involved with The Rise Program. Mark has previously held positions at Spectrum Society for Community Living as a Community Support Worker.

Michelle Sound is a Cree and Métis artist and mother. She is a member of Wapsewsiipi Swan River First Nation in Treaty 8 Territory, Northern Alberta where her mother is from, her father's family is from the Buffalo Lake and Kikino Métis settlements in central Alberta, Treaty 6 territory. She was born and raised on the unceded and ancestral home territories of the xʷməθkwəy̓əm (Musqueam), Skwxwə7mesh (Squamish) and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. She holds a Bachelor of Fine Arts from Simon Fraser University, School for the Contemporary Arts, and a Master of Applied Arts from Emily Carr University Art + Design. Sound is a multidisciplinary visual artist and her art practice includes a variety of mediums including photo based work, textiles, painting and Indigenous material practices.

Karen Zalamea (she/her) is a Filipino-Canadian artist, educator, and cultural worker. Zalamea's artistic practice is rooted in photography and critically considers the medium's methodologies, materials, and modes of presentation. Her research has reflected on the camera-mediated relationship between body and space, and has expanded to use photography as a means to think through and encounter broader issues of identity, culture, and memory. Zalamea is the recipient of the 2025 Barbara Spohr Memorial Award for Photography and the 2023 Prefix Prize, and her projects have received support from the Canada Council for the Arts, British Columbia Arts Council, and Conseil des arts et des lettres du Québec. She has attended artist residencies in the Philippines, Iceland, and Canada. Her work has been presented in solo and group exhibitions and as public art projects across Canada and internationally. Zalamea holds an MFA from Concordia University, Montreal, and a BFA from Emily Carr University of Art + Design, Vancouver.