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PRELIMINARY PUBLIC ART PLAN

4975-4997 Joyce

September 2025



EXPANDED FIELD

PROJECT STATISTICS

CIVIC ADDRESS	4975-4997 Joyce Street, Vancouver BC
USE	Secured market rental, Retail
TOTAL FSR	18.90
TOTAL DENSITY	261,534 Sq ft
TOTAL UNITS	404
USE STATEMENT	90% secured market rental housing 10% below-market rental 3,315sf of retail

PROJECT TEAM

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

- **ARCHITECT - CICCOTZI ARCHITECTURE**
 - Lead: Sophia Romero

- **LANDSCAPE ARCHITECTURE**
 - Loci Landscape Architecture

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

LOCATION AND DEVELOPMENT CONTEXT

4975-4997 Joyce Street is located in the Joyce-Collingwood neighbourhood in East Vancouver, a growing urban area known for its multicultural community and convenient access to transit and amenities.

More specifically, the site is mid-block along Joyce Street between Vanness Avenue and Wellington Avenue. It is located 200m north of the Joyce-Collingwood Skytrain station. Comprised of four parcels and developed with four single detached houses, the frontage along Joyce Street is 132' and an area of 13,838 sq. ft.

The area is part of an evolving urban landscape, characterized by mid- to high-rise residential developments, street-level retail, and a focus on walkability and livability. City planning efforts emphasize transit-oriented development, encouraging higher density near transit stations while incorporating public spaces and pedestrian-friendly design.

Joyce-Collingwood is a well-connected transit hub, centred around the Joyce-Collingwood SkyTrain Station on the Expo Line. This provides quick and reliable access to downtown Vancouver, Burnaby, and Surrey. Multiple bus routes and cycling infrastructure further support sustainable and accessible transportation options.



The map illustrates the SkyTrain Station area, showing the station platform and tracks on the left. To the right of the station is a large commercial building complex. A specific building within this complex is highlighted in red, indicating the subject of the report. This building is located at the intersection of Joyce Street and a lane. The map also shows surrounding streets including BC Pkwy, Yardley Ave, and Wellington Avenue. Various lot numbers and building footprints are indicated throughout the plan.



- 1 SUBJECT SITE
- SUBJECT PROPERTY
- JOYCE COLLINGWOOD STATION
- PRECINCT PLAN
- BUS STOP
- SKYTRAIN
- 200 M RADIUS FROM TRANSIT
- 100 M RADIUS FROM TRANSIT
- BIKE ROUTE
- TRANSIT ROUTE
- 10 MINUTE WALK
- PARKS
- 2 COLLINGWOOD PARK
- 3 CARLETON PARK
- 4 GASTON PARK
- 5 MELBOURNE PARK
- 6 PRICE PARK PLAYGROUND
- SCHOOLS
- 7 GRAHAM D BRUCE ELEMENTARY
- 8 COLLINGWOOD NEIGHBOURHOOD
- 9 SIR WILFRED GRENFELL ELEMENTARY
- 10 ST. MARY'S

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











PUBLIC ART CONTEXT



Peaceable Kingdom
Tom Dean, 2008



Flower Totems
Sam Carter, 1980



108 Steps
Khan Lee, 2018



Charms
Vanessa Brown, 2021



Still Here
Carmen Rosen, 2016



Bright Futures
Brent Sparrow, 2010

POTENTIAL PUBLIC ART LOCATIONS

The retail plaza at the corner is proposed for public art due to its exceptional visibility, accessibility, and environmental advantages. Positioned prominently at the intersection, this corner is exposed to maximum sunlight throughout the day. The bright natural lighting will not only illuminate the art, but will also contribute to the plaza’s role as the project’s primary public gathering space.

Moreover, this corner is the most active zone in terms of pedestrian and vehicular traffic. Facing Joyce Street, a busy thoroughfare, the location offers uninterrupted views to both passing motorists and pedestrians. As a result, public art in this location will receive the highest exposure. This level of visibility ensures the artwork serves as a strong visual landmark, contributing to both the identity of the building and the neighbourhood as a whole.

Integrating the artwork into the building’s soffit should be the primary strategy. This approach not only protects the artwork from potential damage and weather exposure but also invites viewers to engage with it from below, making it an immersive experience for those entering or passing through the plaza. Such integration, particularly as it is located immediately adjacent to the building’s entry will elevate its prominence.



SITE PLAN



PUBLIC ART OPPORTUNITIES



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 **\$517,837** 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	\$356,837
Artist Honoraria	\$24,000 (3 x \$8,000)
Selection Panel Honoraria	\$3,000 (3 x \$1,000)
Travel and Accommodation	\$0
Community Advisors	\$2,000 (2 x \$1,000)
Public Art Consultant	\$52,000
Developer's Contingency (5%)	\$21,000
Civic Program Contribution (10%)	\$52,000
Plaque(s)	\$7,000
Selection Cost	\$161,000
Total	\$517,837

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 2-3 representatives 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
- Erika Wong, Neurodivergent curator, lecturer and artist
- Anjeanette Dawson, First Nations Reconciliation Educator and Artist
- Mar Corte, Artist (with work locally within the area)

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: OPEN CALL FOR PRELIMINARY PROPOSALS

The public art consultant will launch an open call for preliminary proposals through public art, design, and architecture platforms, as well as through other relevant communication channels. The opportunity will be open to artists of all backgrounds and locations, local, national, and international.

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 \$8,000 for their work, paid upon submission and presentation of their concept proposal.

COMMUNITY ADVISORS

Two to be Selected

- **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 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 process 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 propose 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 to help flesh out a cohesive proposal
- Learn and build 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.

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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:

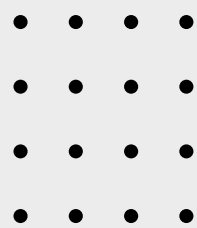
- Artists with disabilities
- Indigenous and radicalized artists
- Queer and trans artists
- People with limited income, housing, or education access

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

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.

TIMELINE

- REFERRAL - MAY 20, 2025
- PUBLIC HEARING - JUNE 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
Christina@Expanded-Field.com

