

19

# DETAILED PUBLIC ART PLAN

4975-4997 Joyce

April 2026



EXPANDED FIELD

# PROJECT STATISTICS

<b>CIVIC ADDRESS</b>	4975-4997 Joyce Street, Vancouver BC
<b>USE</b>	Secured market rental, Retail
<b>TOTAL FSR</b>	18.90
<b>TOTAL DENSITY</b>	261,534 Sq ft
<b>TOTAL UNITS</b>	404
<b>USE STATEMENT</b>	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.



# LOCATION





- 1 SUBJECT SITE
- SUBJECT PROPERTY
- JOYCE COLLINGWOOD STATION
- PRECINCT PLAN
- B BUS STOP
- T 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.

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









CICCOZZI  
ARCHITECTURE



SIGHTLINE PROPERTIES



**CICCOZZI**  
ARCHITECTURE



**SIGHTLINE PROPERTIES**







# **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

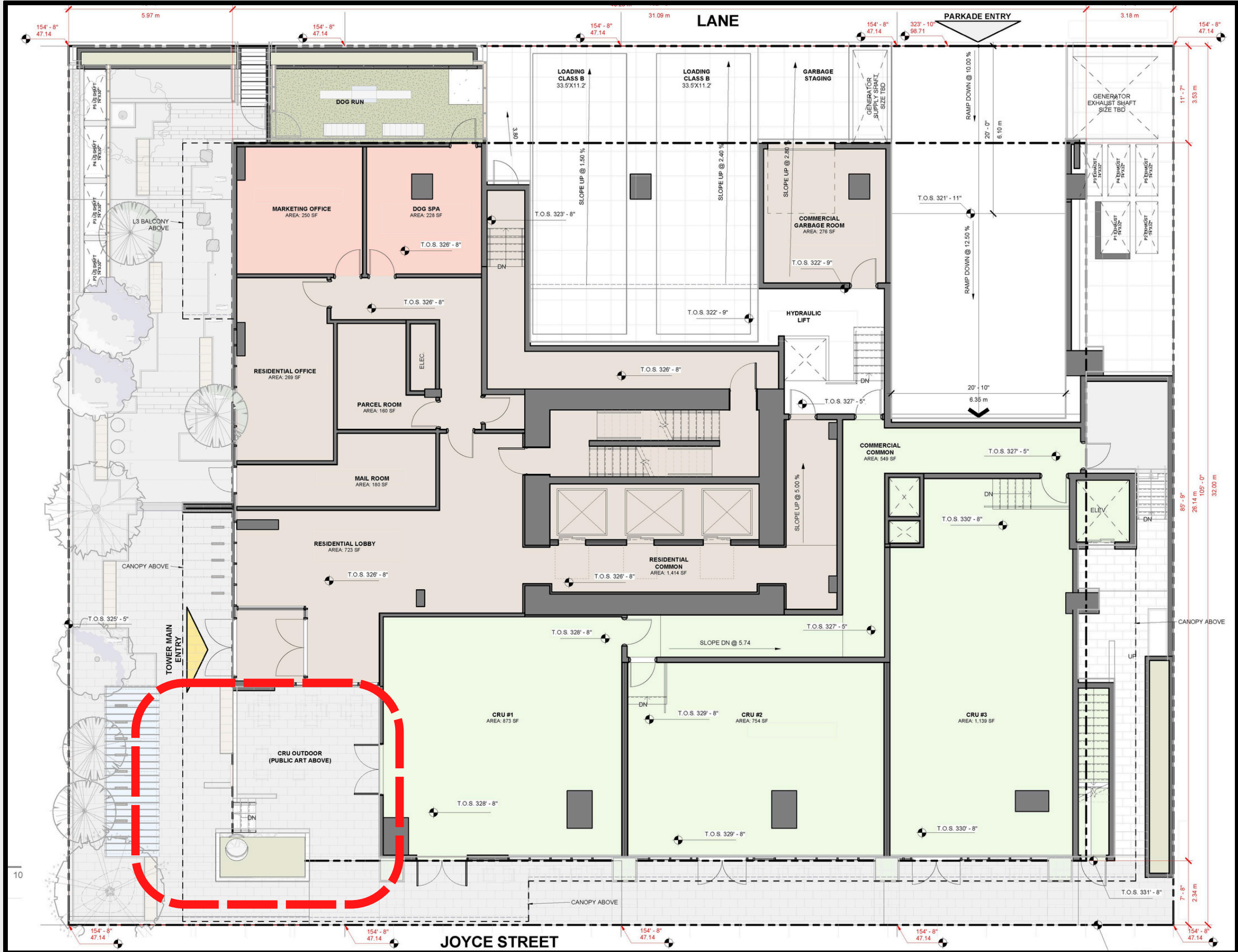
The retail plaza at the corner is proposed for public art due to its exceptional visibility, accessibility, and environmental advantages. Positioned prominently at the intersection, this corner is exposed to maximum sunlight throughout the day. The bright natural lighting will not only illuminate the 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.

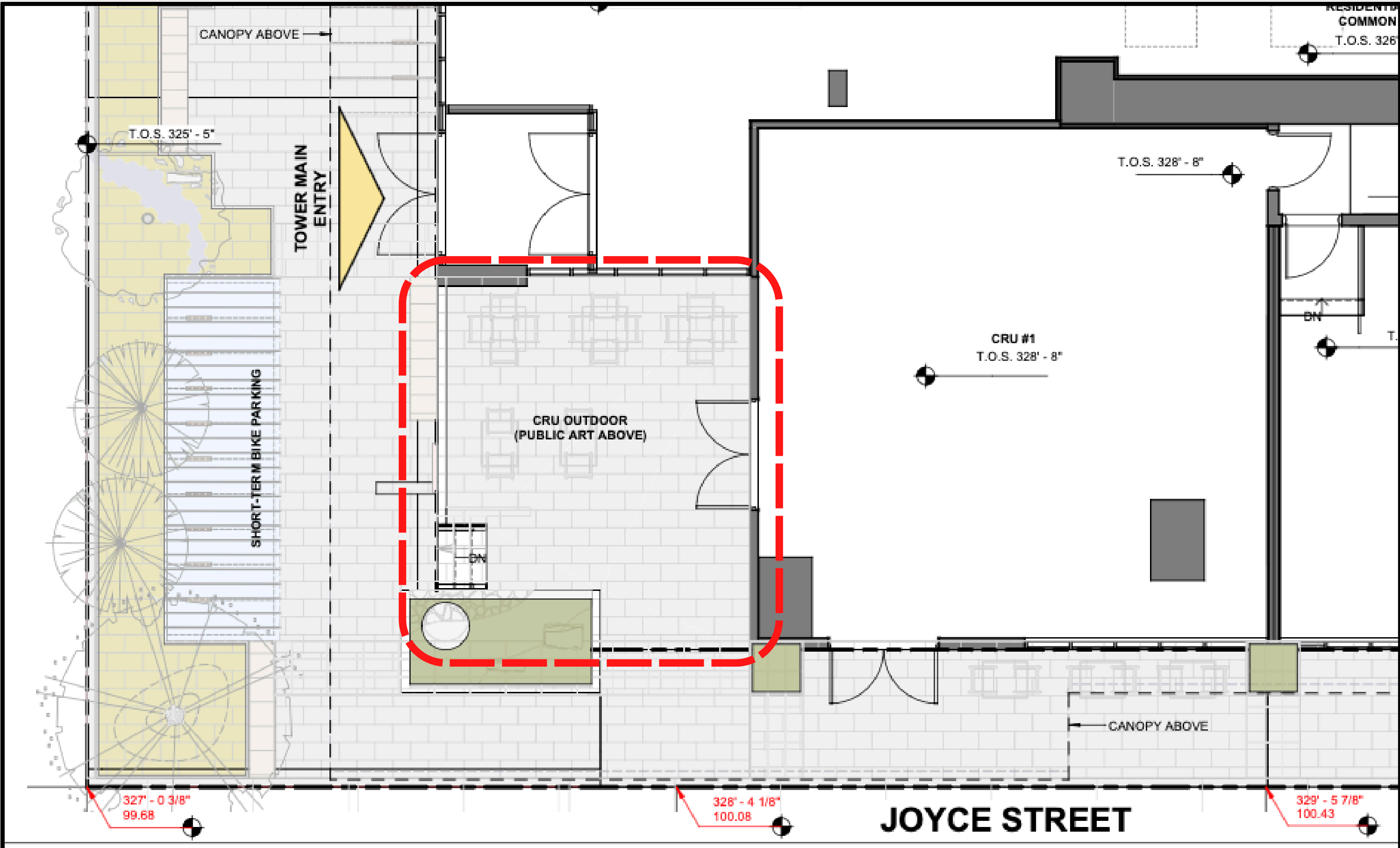
Integrating the artwork into the building's soffit should be the primary strategy. This approach not only protects the artwork from potential damage and weather exposure but also invites viewers to engage with it from below, making it an immersive experience for those entering or passing through the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



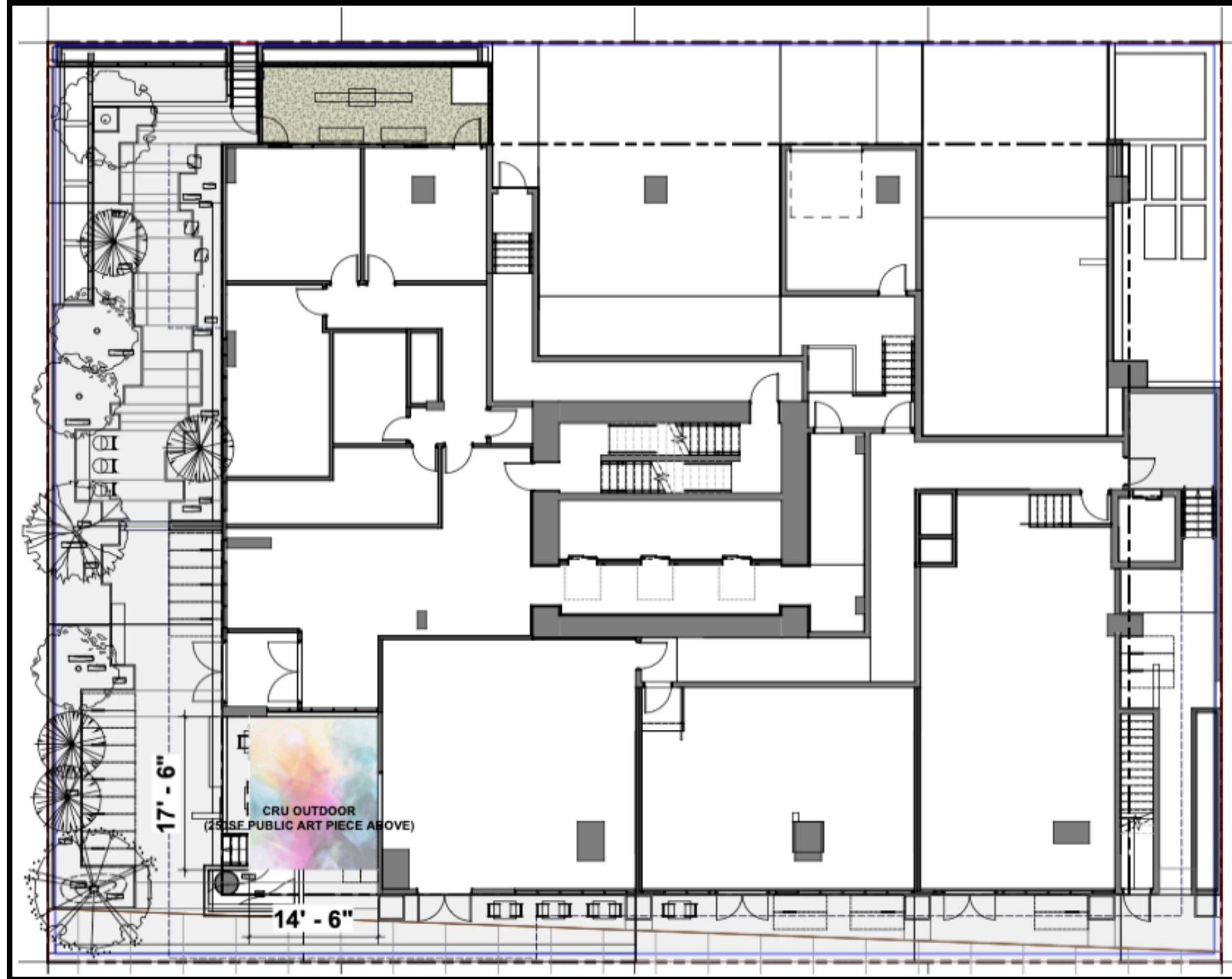
# SITE PLAN



# SITE PLAN









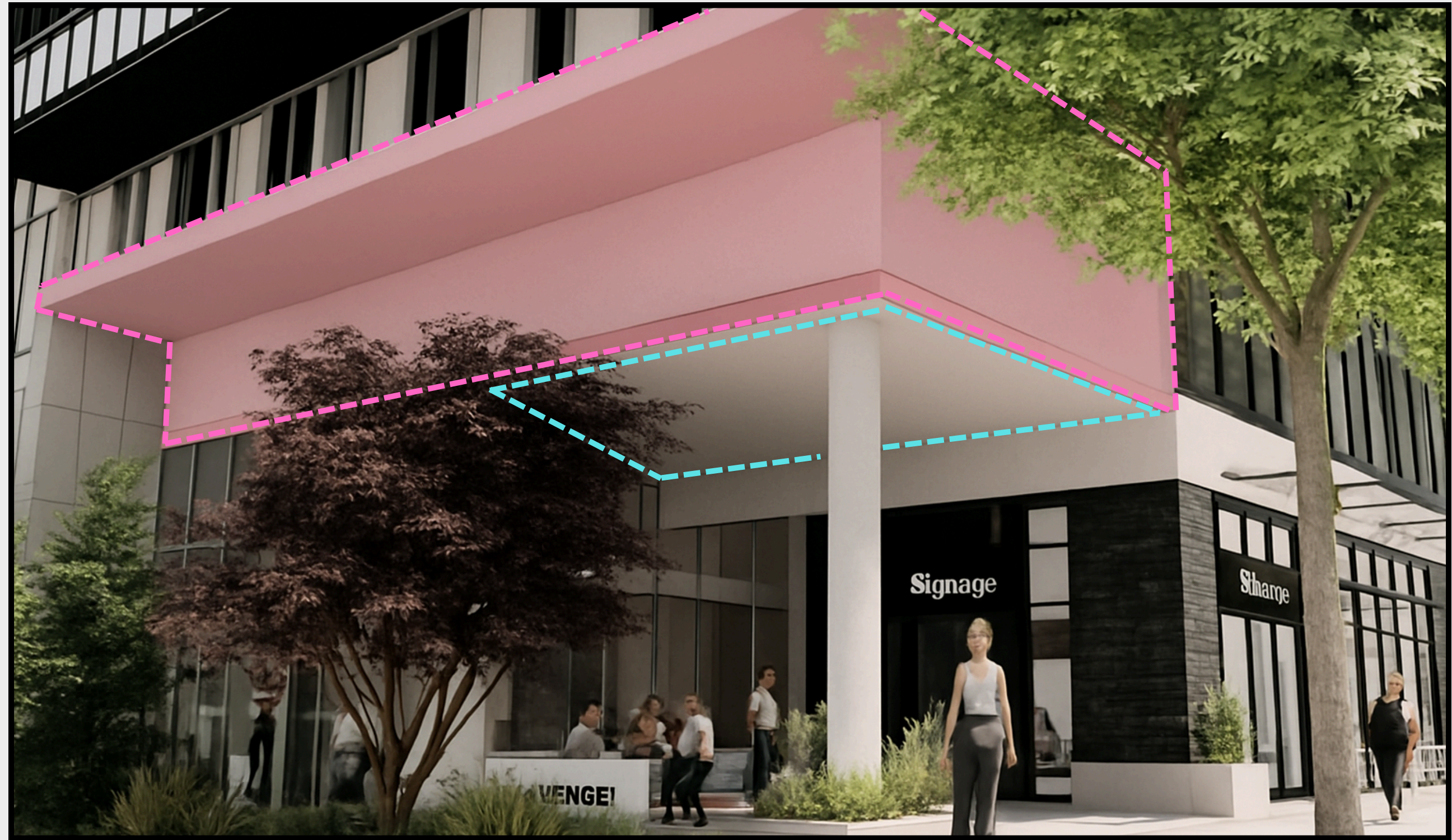
# SUPPLEMENTARY SOFFIT OPPORTUNITY

In addition to the primary artwork zone beneath the plaza soffit (outlined in teal), a secondary opportunity exists for a supplementary mural or integrated artwork on the facade band above the plaza. This location offers a unique supplementary canvas for work that responds to the corner condition, pedestrian movement, and the experience of passing beneath the building mass.

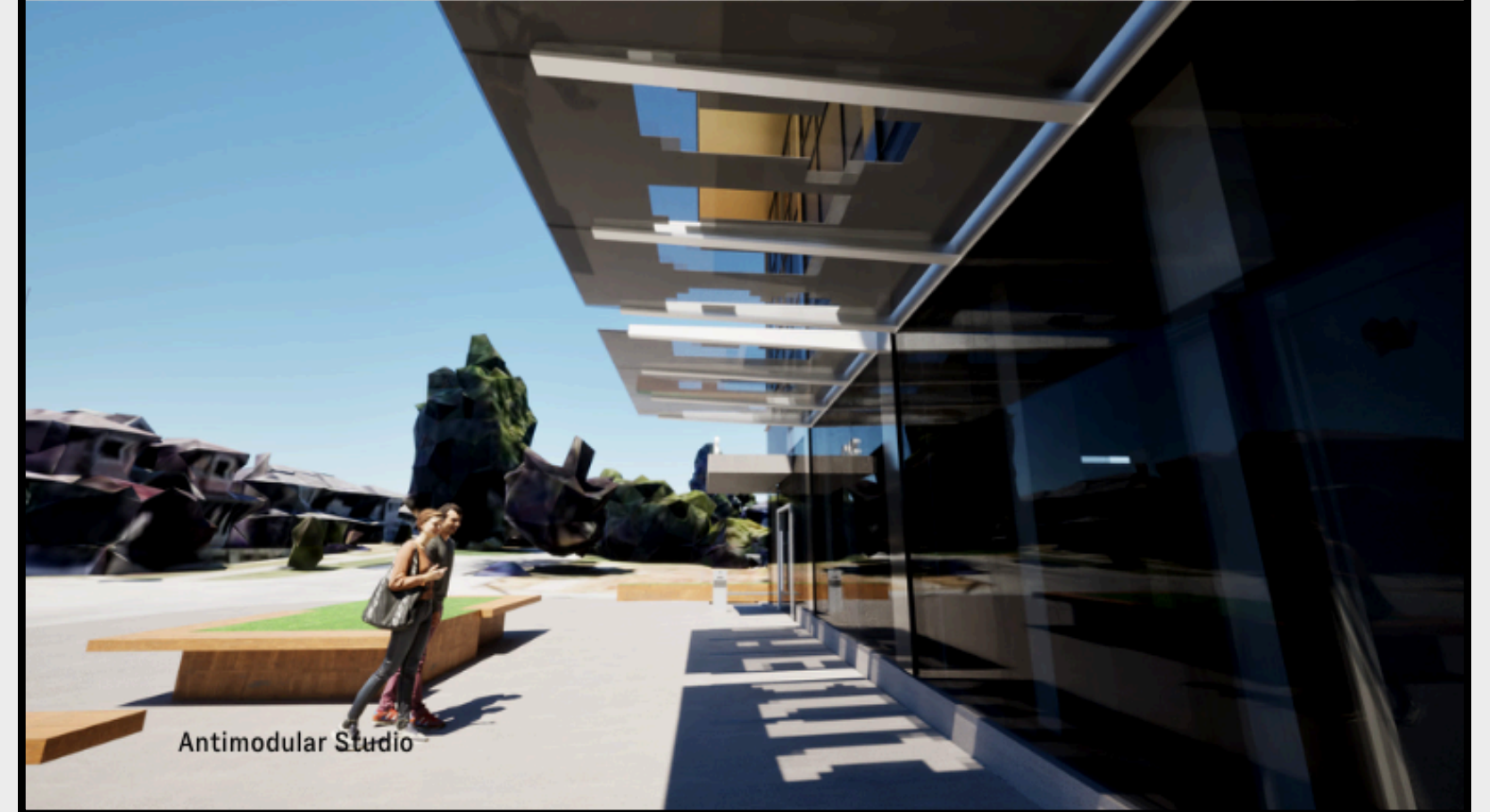
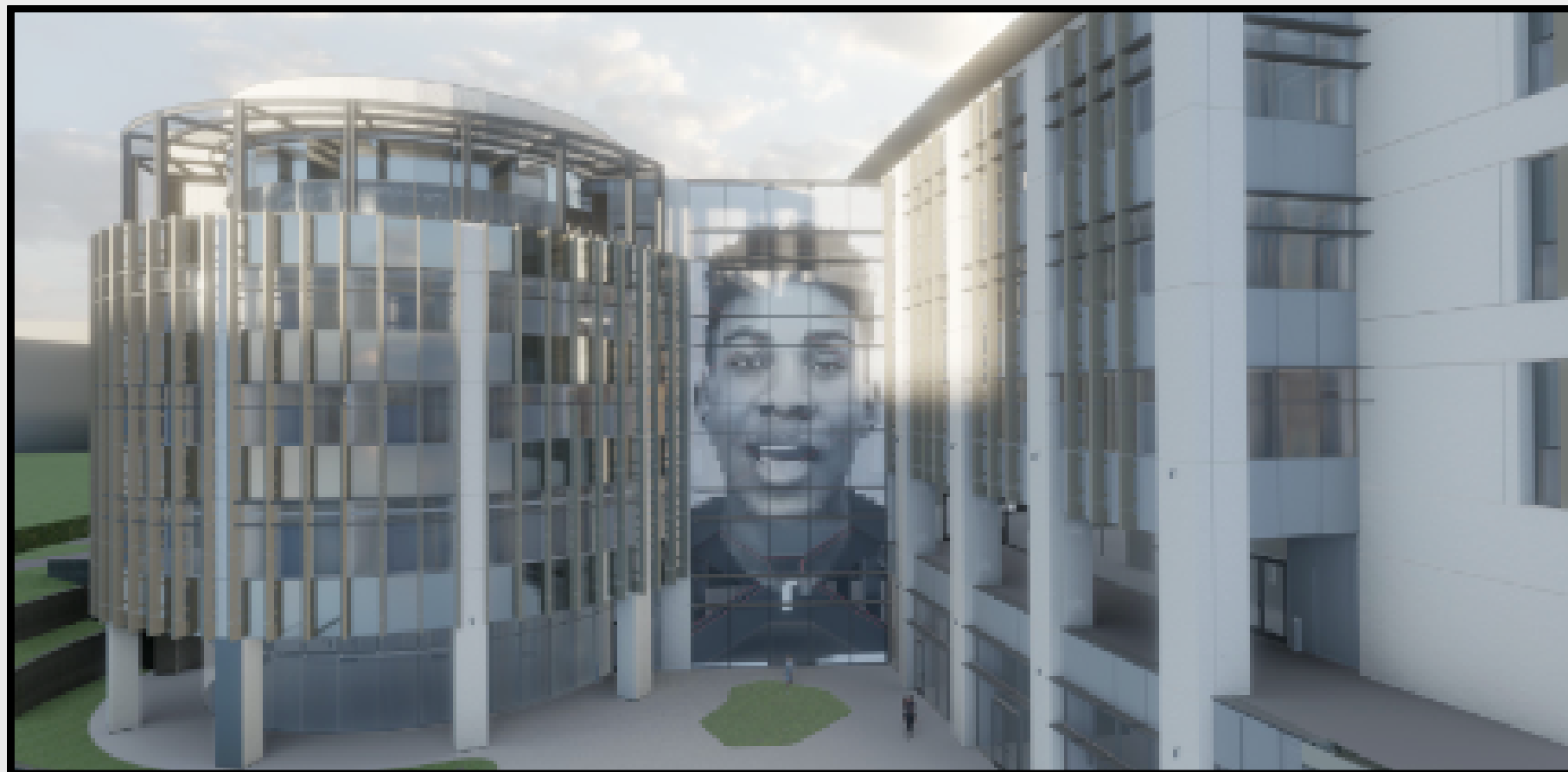
As an optional extension, the artwork may expand to include the horizontal band above the soffit, shown in pink. This upper band allows for visual continuity and increased visibility from a distance. This additional opportunity should remain clearly subordinate to the primary soffit-based installation.

The retail plaza corner is proposed for public art due to its exceptional visibility, accessibility, and environmental advantages. Located at a prominent intersection, the space benefits from abundant daylight and high levels of pedestrian and vehicular traffic along Joyce Street, ensuring strong exposure and legibility.

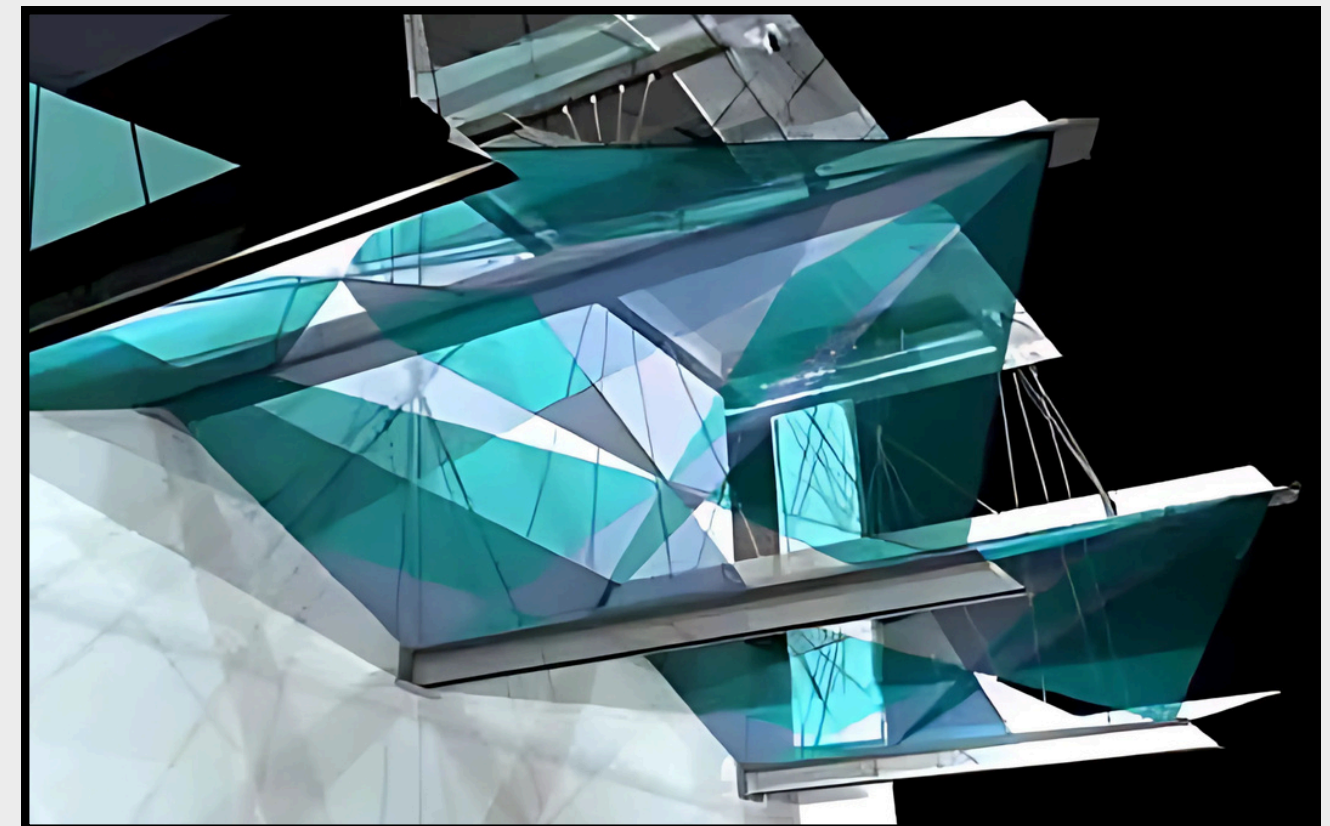
This secondary opportunity provides further room for an artist to expand their vision while its proximity to the building entry further reinforces the artwork's prominence while maintaining a clear hierarchy between primary and secondary elements.



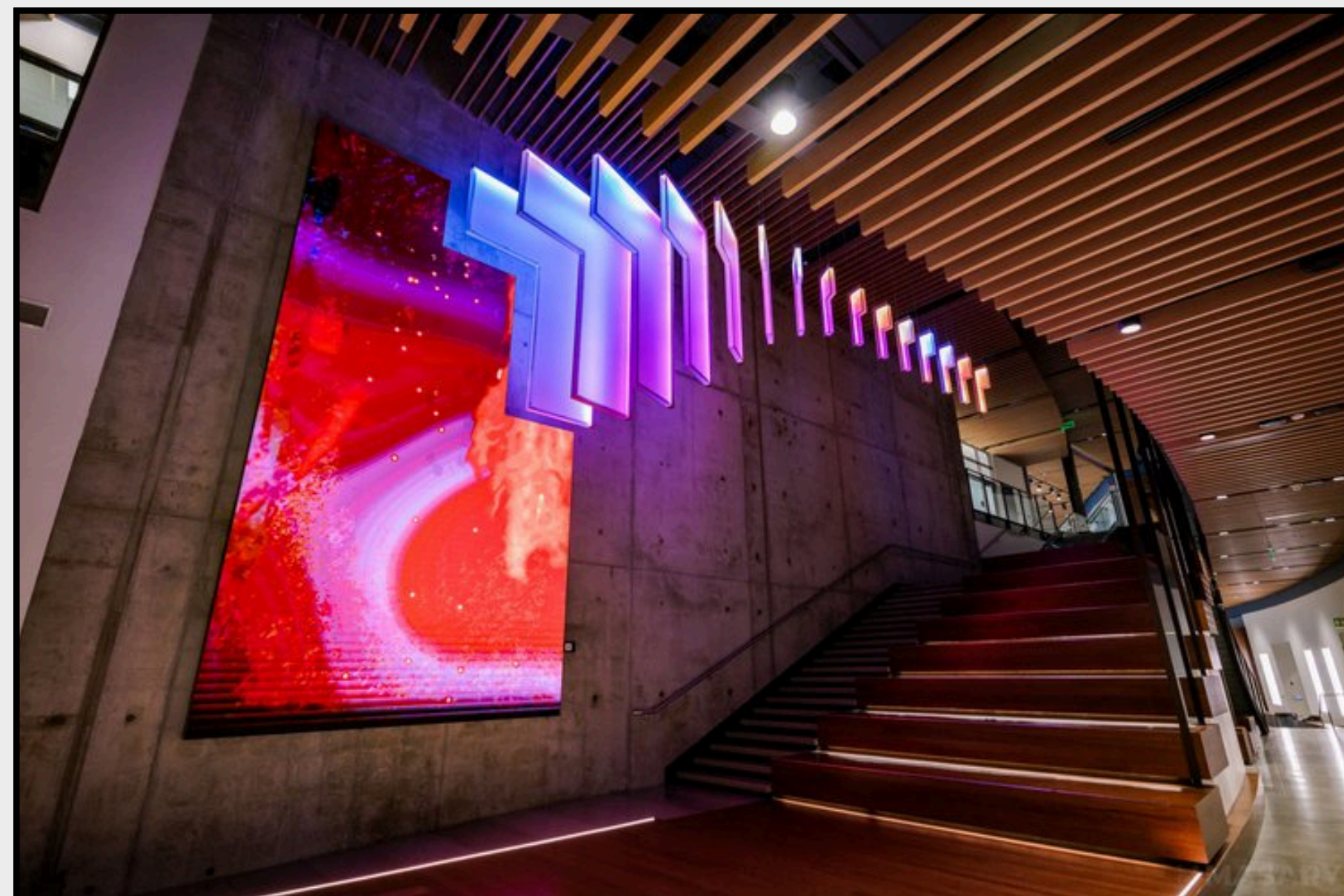
# PUBLIC ART - DIGITAL ART PRECEDENT



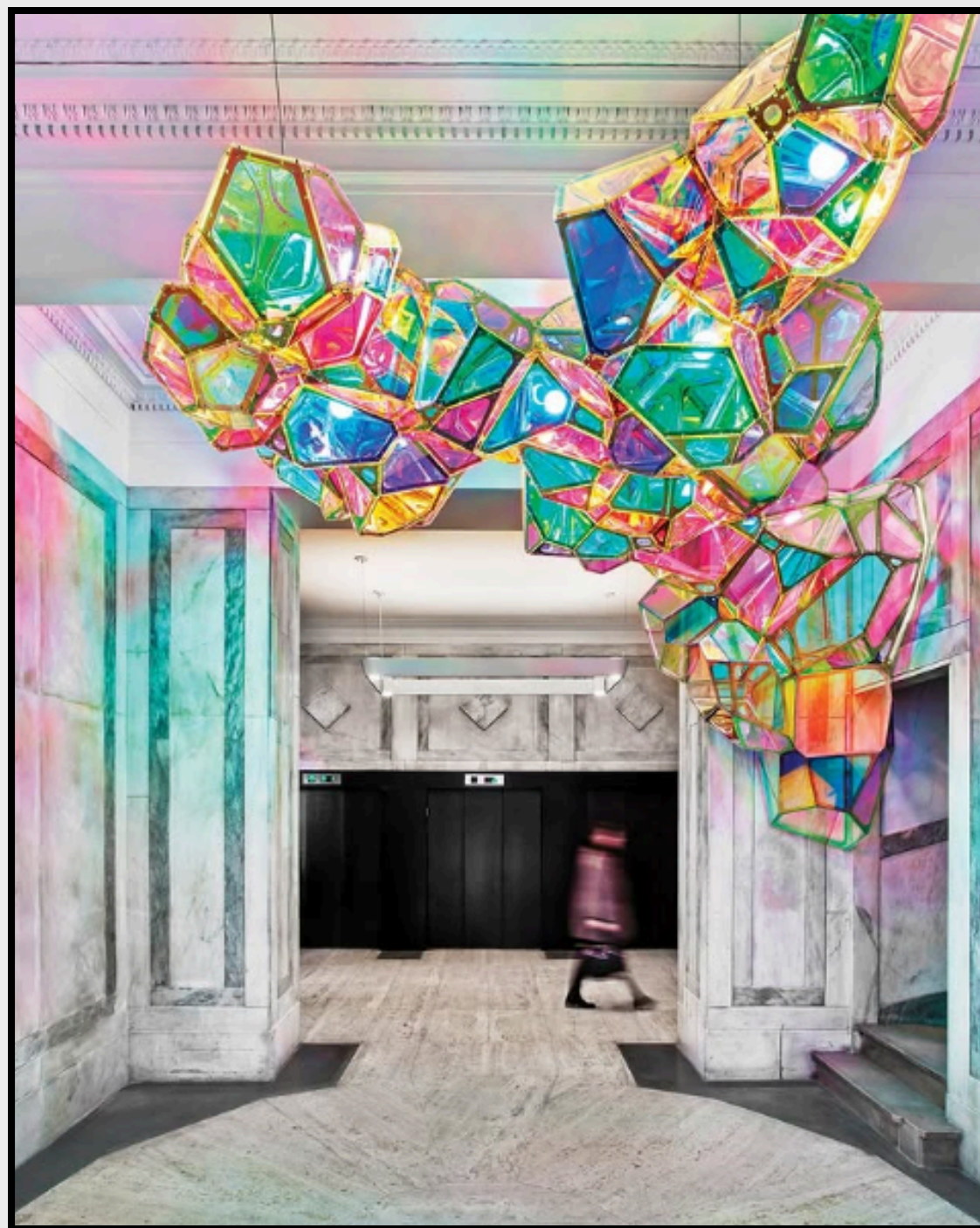
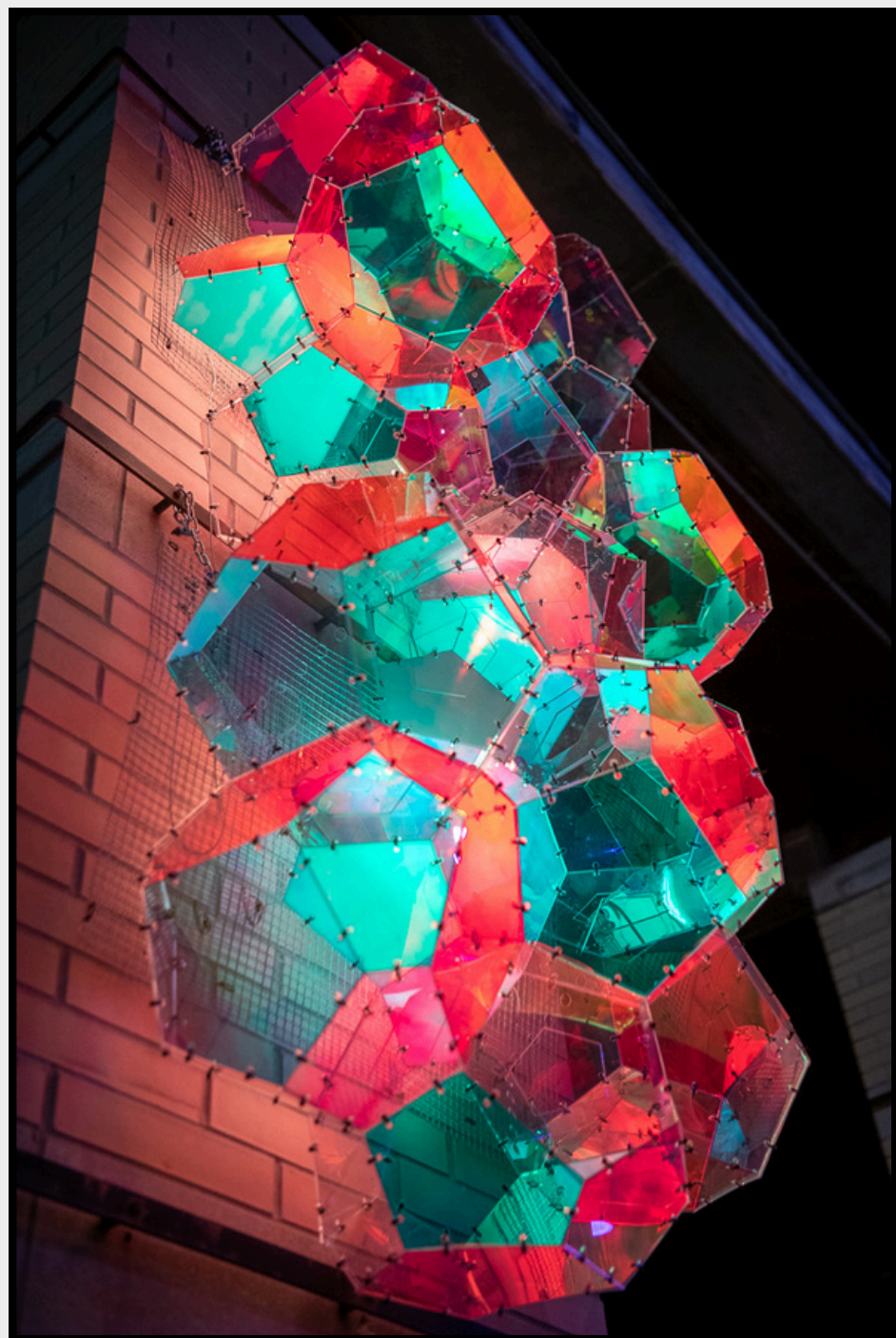
# PUBLIC ART - CONOPY ART PRECEDENT



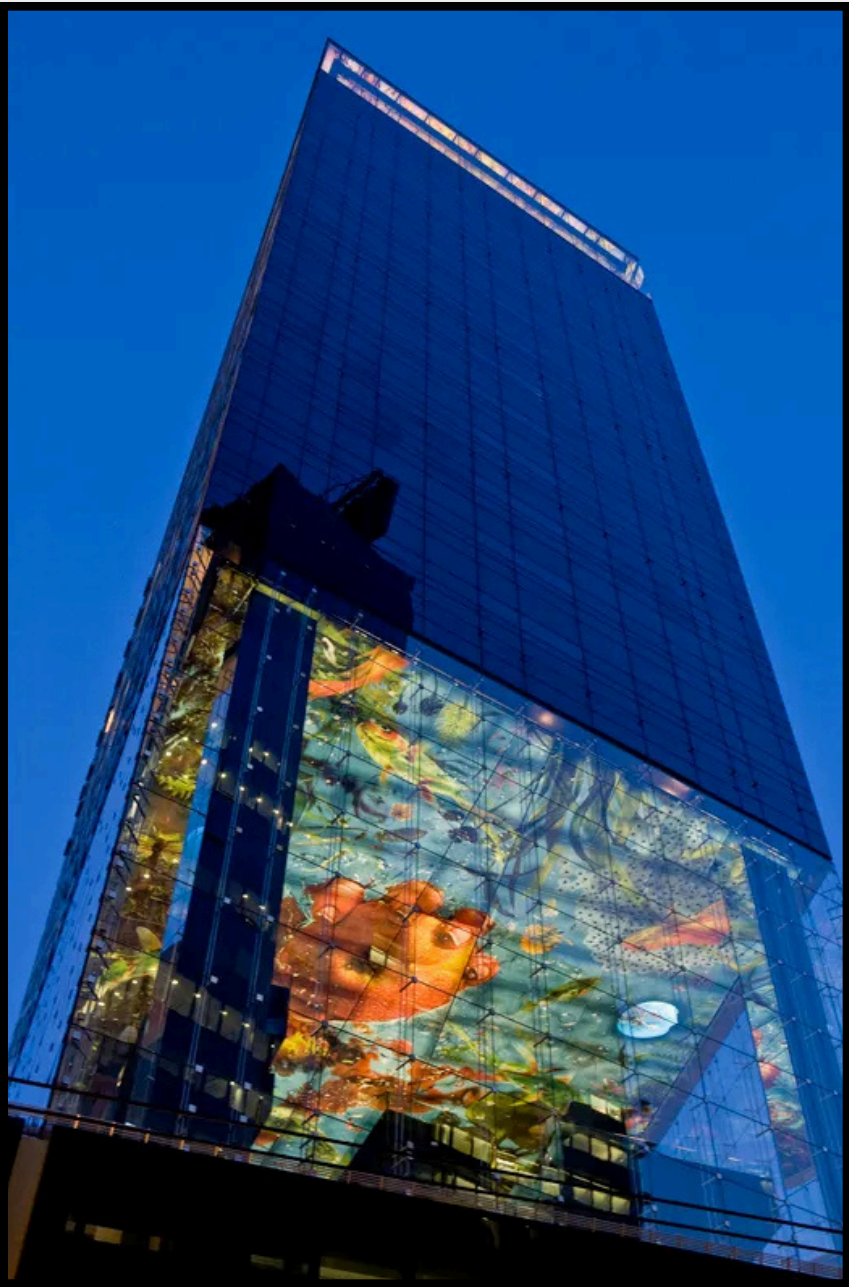
# PUBLIC ART - SUSPENDED ART PRECEDENT



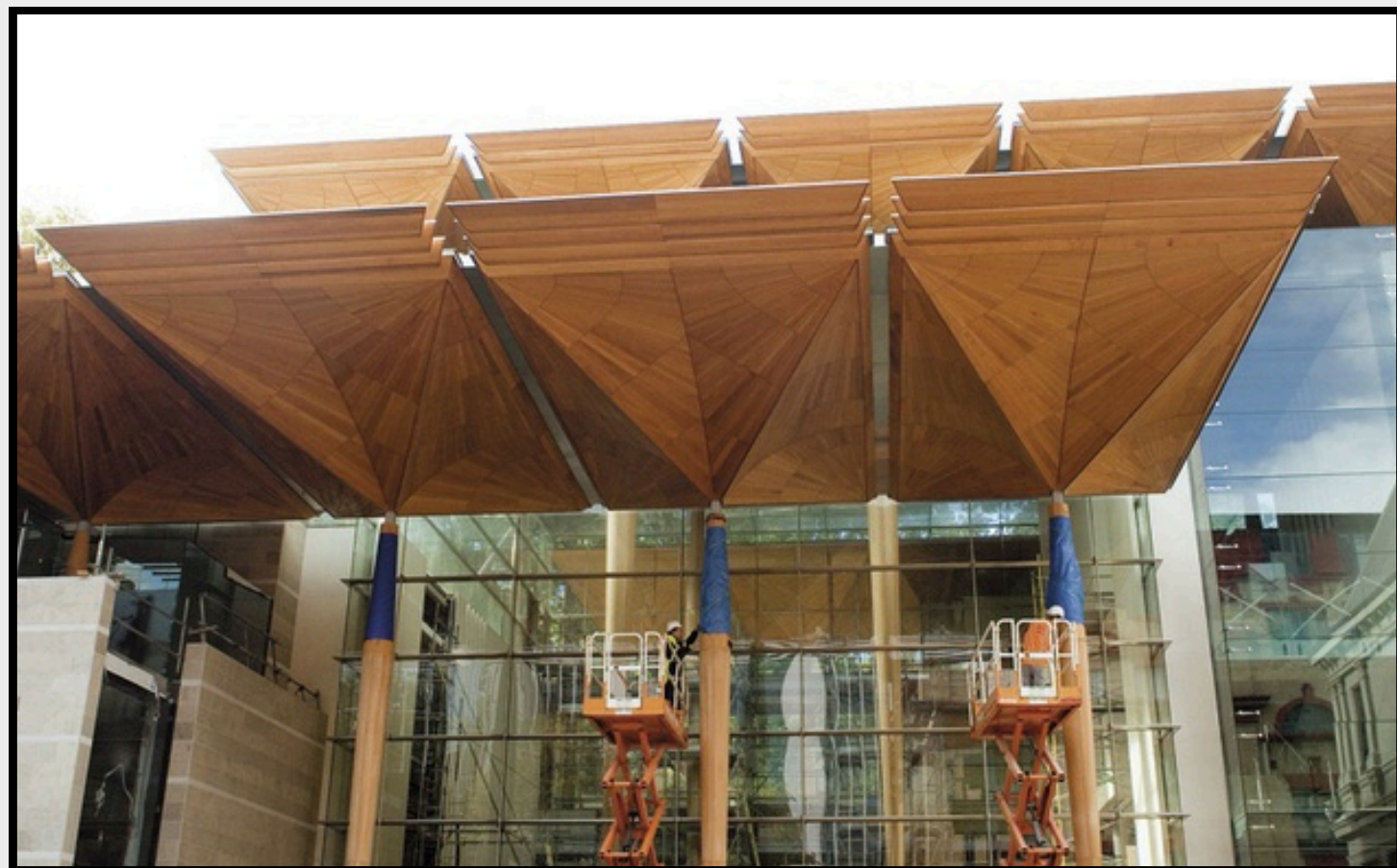
# PUBLIC ART - INTEGRATED AND SUSPENDED ART PRECEDENT



# PUBLIC ART - PRECEDENT



# PUBLIC ART - SUSTAINABLE INTEGRATED PRECEDENT



# 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	\$354,337
Artist Honoraria	\$24,000 (3 x \$8,000)
Selection Panel Honoraria	\$4,500 (3 x \$1,500)
Travel and Accommodatio	\$0
Community Advisors	\$3,000 (3 x \$1,000)
Public Art Consultant	\$52,000
Developer's Contingency (5%)	\$21,000
Civic Program Contribution (10%)	\$52,000
Plaque(s) & Photography	\$7,000
Selection Cost	\$163,500
<b>Total</b>	<b>\$517,837</b>

# 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 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** - A representative from Sightline bringing project insight, coordination experience, and alignment with the broader vision and objectives.
- **Architectural Team Member** - A member of the design team offering expertise in spatial integration, ensuring selected artworks complement the built environment.
- **Erika Wong** - A neurodivergent curator, lecturer, and artist whose practice centers inclusive perspectives and amplifies underrepresented voices in contemporary art.
- **Anjeanette Dawson** - A First Nations reconciliation educator and artist focused on cultural awareness, storytelling, and fostering meaningful community connections.
- **Mar Corte** - A locally active artist with a strong connection to the area, contributing grounded, place-based perspectives to the selection process.

## 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

## CALL 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 \$8,000 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 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.

# EXPANDING ARTISTIC SELECTION APPROACH COMMITMENT TO INCLUSIVITY & BROADER ENGAGEMENT

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

### 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:

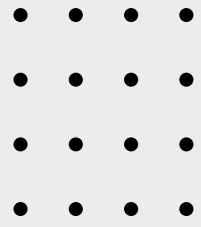
- Artists with disabilities
- Indigenous and equity-deserving artists
- Queer and trans artists
- People with limited income, housing, or education access

**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 - APRIL 2026**
- **DP ISSUANCE - 2026**
- **SELECTION PROCESS COMPLETION - 2026**
- **ARTIST CONTRACT - 2026**
- **OCCUPANCY - TBD**



# Sightline Properties



EXPANDED FIELD  
[Christina@Expanded-Field.com](mailto:Christina@Expanded-Field.com)

