

# CONCORD PARK PLACE DISTRICT PUBLIC ART PLAN

Prepared for: Concord Adex Developments Corp.

By: Public Art Management  
Karen Mills

# TABLE OF CONTENTS

I.	Introduction	
	1.1 Development	3
	1.2 District Public Art Plan	8
II.	Background	10
2.1	Planning Framework	10
2.2	Sources	10
2.3	Principles for Public Art	11
2.4	Building on Experience	
III.	Guidelines and Approach	13
3.1	City of Toronto Percent for Public Art Guidelines and Official Plan	13
	3.2 Public Art Dialogue: Bridge Building	14
	3.3 Public Art Benefits	15
	3.4 Objectives of the Concord Park Place District Public Art Plan	18
IV.	Public Art Locations	19
4.1	Criteria for Selection	19
	4.2 Mutual Goals	20
	4.3 Proposed Priority Locations: “Zones”	25
	4.4 Public Art on City Land	26
	4.5 Amending Procedures	
V.	Implementation	26
	5.1 Organization	27
	5.2 Selection Methods	27
	5.3 Mentor Program	27
	5.4 Budget	28
	5.5 Scheduling	29
	5.6 Public Art Project Management Models	
VI.	Summary	29
VII.	Definitions	30
VIII.	References	30

# **I. INTRODUCTION**

Concord Park Place comprises a 45 acre development site located in the Bessarion-Leslie area of Toronto's North District. The site is bounded by Highway 401 on the south, Sheppard Avenue on the north, the CN Railway to the east with Provost Drive dissecting the development. Esther Shiner Boulevard will run east-west through the site arriving at a vast public space featuring a large Community Park. Bayview Village lies to the west of the development, Fairview Mall to the east.

## **1.1. Development**

This is the largest condominium development in the history of North York and will transform a former industrial brownfield into a residential hub featuring splendid high rise towers, green spaces, tree accentuated boulevards, a daycare, a community centre, and a public park. Extensive community consultation took place to ensure that Concord Park Place fit comfortably into the neighbourhood, a primarily residential enclave comprised of a diverse population living in predominantly single family dwellings.

Originally settled by Thomas Clarke (Clarke's Settlement) in the early 19th Century, by mid century the site had grown and was known as Oriole Village because of the many birds in the area. In acknowledgement of this history, Concord (as part of their marketing program) commissioned a renowned local artist to participate in their launch of the project in May 2007. Stephen Cruise worked with local Grade 2 students to design a work that referred to the historic Oriole Village.

By the mid 1950's the site had become extensively industrialized. Most recently, the addition of a large Ikea store on Provost Drive has contributed to the growing retail presence. At present, the surrounding area is comprised of commercial, residential, and post-industrial land usage.



*Aerial View and demarcation of the Concord Park Place Site. Numbers correspond with subsequent photographic site analysis.  
Photo courtesy Concord Adex Developments Corporation*





1. Northward view from Provost Street



2. Southward view from Provost Street



3. Eastward view from highpoint of future Esther Shiner Boulevard



4. Esther Shiner Boulevard at present



5. Northward view from highpoint of future Esther Shiner Boulevard



6. Canadian Tire parking lot



7. Future public park



8. Train tracks at edge of site



9. TTC Leslie bus station



10. TTC Leslie subway station



11. Eastward view along Sheppard Avenue



12. Medical office building on Sheppard Avenue



13. Nearby Donlands park land



14. Neighbourhood



15. Ambrose Street (continues from Provost Street)



16. Commercial space along Sheppard Avenue



17. TTC Bessarion Station (at Sheppard Avenue)



18. Bessarion Street



19. Future Esther Shiner Boulevard from train tracks



20. View west from highpoint along Sheppard Avenue

*Photos: Justin Ridgeway*

Residents and visitors will be well served by two TTC stations flanking the site. The Bessarion and Leslie Stations, which opened in 2002, both feature integrated public art.



*Sylvie Belanger, Bessarion Station*

*Photograph imprint on tile.*

*Photo: Justin Ridgeway*

*Micah Lexier, Leslie Station*

*Penmanship tile mural.*

*Photo: Justin Ridgeway*



## 1.2 District Public Art Plan

This site was purchased by Concord Adex Investments Limited (“Concord Adex”) from Canadian Tire Corporation Limited in 2006. As part of the acquisition, Concord Adex was required to assume agreements with the City of Toronto. The preparation of this District Public Art Plan responds to one of the City requirements outlined in the Subdivision Agreement assumed by Concord Adex. Further, a preliminary presentation to the Toronto Public Art Commission was made in October, 2007. Their input and advice has been incorporated into this document.

The Concord Park Place District Public Art Plan (“District Public Art Plan”) provides a framework for the phase-by-phase public art programs to be implemented during the course of the development program. The Plan’s objective is also to reference the guiding principle’s that will be implemented throughout the plan of subdivision and inform a selection of sites including a consideration of all lands within the plan of the subdivision. It is a comprehensive, yet flexible, working document.

The District Public Art Plan outlines the following:

- A general description of the guidelines for the District Public Art Plan.
- An outline of objectives for the public art.
- Identification of priorities for public art and potential site opportunities.
- A description of the proposed selection method to identify artists and/or art projects.
- A preliminary estimate of the proposed overall budget based on currently estimated construction costs.
- A description of the administration process required to implement the Public Art Plan including a post-selection project management model.
- Amendment procedures (in the event that such are proposed in the future).

The emergence of Concord Park Place within the Bessarion-Leslie area will constitute a unique community, providing an opportunity to produce a compelling public arts program that will engage the community and speak of its setting. The natural and built environments create a framing of the site, generating its perimeters, situating it within the context of a larger scope and complexity. Tributaries of the Don River and sections of the East Donlands Park network adjacent to the site permit, within proximity, an escape into the tranquil refuge of forests and river streams. Sweeping multi-lane roads, specifically Highway 401 and Sheppard Avenue, confine the site as a retreat from traffic. Along Sheppard Ave. restaurants, service stations and retail outlets have gathered alongside office buildings. Railways and hospitals, succeeded by the view of a distant horizon of high rises maintains its eastern border while, to the west, the site backs onto a quiet residential enclave amongst tree-lined streets. Inhabitants may either commute or work nearby where they also may dine, shop and seek entertainment; most significantly, though, Concord Park Place is where they will call home.



A successful adaptation of the development and its public art project will explore, address and integrate the multi-faceted, mixed-use make-up of the site and its surroundings.



*Bill Wrigley, Shepard Avenue underpass mural. Photo: Justin Ridgeway*

*Colette Whiten and Paul Kipps, North York Centre for the Performing Arts Photos: Justin Ridgeway*



## **II. BACKGROUND**

### **2.1 Planning Framework**

The Concord Park Place Public Art Plan was prepared in response to the City of Toronto Subdivision Agreement, Article H.7.2 Special Conditions dated 7, October, 2005, which states:

Each development...will contribute 1% of the gross construction cost for the provision of public art. To ensure that all public art supports the principles and structure of this area as defined by the Bessarion-Leslie Context Plan, the Owner(s) will prepare a District Public Art Plan in consultation with City Planning and the Toronto Public Art Commission (TPAC) to the satisfaction of the Chief Planner and Executive Director, to be submitted to Community Council for their review, prior to the approval of the first site plan for any building within Phase 2 and 3 respectively.

The purpose behind commissioning public art is to enhance and assist in humanizing developments and the City for the benefit of the public and the Owner. Concord intends to commission art for its own lands for the benefit of the community, workers and visitors at Concord Park Place in accordance with City policy.

In addition to this District Public Art Plan, detailed block plans will be submitted for TPAC review as development advances in a phased manner. Such block plans will be developed in consultation with City staff and will be submitted to TPAC for review prior to the issuance of building permits for various blocks in accordance with City policy.

The development will be phased and to ensure an equitable distribution of art throughout the site, as well as ensuring that significant works may be commissioned, funding requirements from individual blocks may be directed in whole or in part to sites other than the individual block being developed. Funds expended through the program may be pro-rated.

### **2.2 Sources**

A variety of sources were consulted prior to the preparation of the District Public Art Plan, in particular the draft Percent for Public Art Guideline of the City of Toronto and the Concord CityPlace Public Art Plan, 1999. It should be noted that Concord Adex, within the Concord CityPlace development, has developed one of the most successful public art programs in the country. The experience and knowledge gained from this program, as well as sister programs for their lands in Vancouver has formed the basis for this District Public Art Plan.

“For residents and visitors, public art has the power to create and reinforce a sense of community particularly in areas of new development where there may have been no previous permanent community. Public art offers not only an immediate topic of conversation, but an instant place-maker.”

Concord CityPlace District Art Plan 1999 cited in the Draft Percent for Public Art Guideline, City of Toronto, 2007

The City of Toronto draft Percent for Public Art Guidelines formed the basis of this Plan and approach. Objectives for public art as noted in the Official Plan have informed Concord’s approach to this site.

Other district art plans such as the “East of Bathurst” and “West of Bathurst Plans” for Wittington Properties and the Malibu District Art Plan were also reviewed. The Olympic and Paralympic Public Art Plan (draft) for the City of Vancouver was also assessed.

## **2.3 Principles for Public Art**

Public art may take the form of integrated, semi-integrated or singular interventions. The approach used by Concord in assessing the type of opportunity will depend on the underlying principles behind their evolving, sophisticated corporate public art program. These include:

- The project's capacity to provide an interesting opportunity for the artist to engage the public and the owners of the development.
- Heightened site accessibility: visually and / or physically.
- Investigating opportunities to expand the public art in effort to engage the space in a variety of scales, from the intimate and personal to the urban.
- Consideration of past models and experience with the intent of surpassing previous efforts while reflecting international discourse on public art and community building. This entails finding a balance between the monumental and smaller "surprises" and making appropriate site selections.
- Promoting and building Toronto's public profile at the national and international level.
- Encouraging local and / or emerging artists, including the implementation of mentorship programs.
- Engaging the public realm by increasing awareness of Public Art and building the knowledge and interest of the public.
- When possible working within the community i.e. engineering, fabrication, installation.

## **2.4 Building on Experience**

Public Art Management has extensive experience in planning, managing and overseeing the construction of more than 60 public art projects of substantial complexity, many comprising multiple phases and components. Working domestically and abroad they have realized projects in Toronto, Vancouver, Ottawa, Calgary and Hamilton, Berlin, Washington, Seattle and, Canberra and are presently advising the City of Vancouver on their citywide Legacy Olympic and Paralympic Public Art Program. Their experience in pushing the boundaries of public art has brought many significant new works into being through a belief in working as a team with the Artist and Owner to see projects through to successful completion.

Anish Kapoor, *untitled Mountain*, Simcoe Place, 1995. Photo: Karen Mills

This work is now a key part of the City of Toronto collection and pre-dates Kapoor's second North American commission, the \$25 million "Cloude Gate" at Millenium Park in Chicago by some 10 years



Anish Kapoor, *Cloud Gate*, Millenium Park, 2004/2005



The national press and international art press are interested in and aware of Toronto's public art with coverage in periodicals such as the Globe and Mail, National Post, International Sculpture, Azure Magazine to name a few. This coverage is important in branding Toronto not only as a cultural destination but as a "creative city"- a great place to live, work and establish businesses.

*Toronto Star, Concord's "Rosa Nautica" was first artwork to make Page 1.*



Concord Adex, through its associated companies has completed significant public art projects for their Toronto and Vancouver properties. The collective experience of their development and construction team in planning and executing public art projects, from conception through completion, has been highly instructive in the approach recommended within the District Public Art Plan.



The objective of the District Public Art Plan is to present a system through which diverse public artworks of outstanding artistic merit, interest and beauty will enhance the city. The outcome is illustrated in the City of Toronto draft Percent for Public Art Guidelines, in which the majority of the works cited were those managed by Public Art Management and the greatest single developer contribution came from Concord. Together and with input from City staff, the successes and shortcomings of past projects continue to be assessed with the expectation of capitalizing on past processes that worked well and reducing the risk of anything other than a stellar outcome. These projects will be a credit to the City of Toronto and Concord Adex providing pleasure for residents, owners, visitors and the general public.

Sensible public art planning starts with the establishment of realistic goals and a clear vision of what the program will mean to the community, the City and the nation as it evolves. Those of Concord Adex are devised to respond to a variety of physical, social, and historical factors: urban design issues; architecture and landscape design; the history and nature of the site; the character of the community; the proposed audience(s). With an extensive and dominant transportation network within the area, consideration was given to identifying some artwork opportunities that work on an urban scale. This is balanced with consideration for creating meaningful public art experiences for pedestrians: residents and those passing by. Commissions will range from large, urban scale to the small and intimate.

This plan has been tempered with an understanding of processes - of the artists' method of creation and with knowledge of and respect for the process of construction. To be effective, we have looked beyond theory to practice in the field. Concord works with artists to ensure success.

### **III. GUIDELINES AND APPROACH**

#### **3.1 City of Toronto: Percent for Public Art Guidelines and Official Plan**

"Public art installations, both publicly and privately owned, making walking through the City's streets, open spaces and parks a delight for visitors, workers and residents alike."

Section 3.1.4, Toronto Official Plan, 2002

The Percent for Public Art Program of the City of Toronto has generated one of the most successful cultural initiatives in North America. Toronto has seen public art projects of uniformly high quality and of national and international importance come to life. As the program matures, the public will benefit from its extraordinary cultural richness adding to the beauty and distinction of the City.

The approach proposed in the District Public Art Plan is to develop artworks that meet or exceed the benchmarks produced by the Private Developer Percent for Art Program to date. These benchmarks are echoed in the scale and diversity of public art produced by nationally or internationally recognized artists. In keeping with this principle, Concord Adex is willing to re-allocate its public art budget to also cover certain blocks that do not exceed density (and, thus, do not obligate public art) in order to maintain continuity in their vision of the development in its entirety.

### 3.2 Public Art Dialogue

The production of public art offers opportunities for an artist to engage in meaningful dialogue with a vast, diverse and, particularly to Concord Park Place, a changing audience. The future artwork will form part of the living environment of the residents. It must be a welcome and friendly neighbour. For visitors to the Canadian Tire and Ikea retail stores, some artwork could function as a visual cue, an icon assisting orientation around the site. Others could form an urban scale tableau forming an important backdrop to significant streets such as Esther Shiner Boulevard. On a narrative level, artwork may refer to historic Oriole Village in a subtle yet poetic way. For users of the 401, public art may be an urban scale interpretive signpost, a landmark on that road home, an announcement of being in Toronto.



*Pierre Vivant, Magic Roundabout, Cardiff Bay, Wales Example of artwork animating the street (Photo: art-publique)*



*Peter Struycken, NAI, Rotterdam, Netherlands Example of art lighting on an architectural scale/ pedestrian level (Photo: Peter Struycken)*

Public art may not be the practice of choice for all artists. For those who do elect to seek commissions, the knowledge gained and the relationships forged during the course of a project, will benefit the artist in the future.

For artists, the public art process takes them beyond the studio, through a shifting public forum. Artists are introduced to people, practices and concerns that they may not normally experience in their studio practice, or in gallery exhibition. Their concepts must meet the unique criteria in regards to audience and practicality. They must recognize and appeal to an audience with varying levels of expertise or interest in art. They must consider feasibility, balanced with imagination while contending with the fields of engineering and construction on a monumental scale. This entails working through approvals, procedures and protocols that, without appropriate guidance, can be mysterious, intimidating and frustrating. At the outset, the reaction to the presence of an artist in a construction program can be one of apprehension.

Once the initial process of mutual edification (for both artists and construction managers) is hurdled, overall participation in making or installing art can become an exciting and engaging event. The team at Concord Adex and Public Art Management are there to provide support to all members involved in the project to realize the goal of creating artwork of enduring value that engages its audience and speaks on a variety of different levels. The team has extensive expertise in the fabrication and construction of artwork and offer support and advice to artists throughout the project.



Partnership and a team approach are key to the success of any project. Concord Adex and Public Art Management realize the importance of consultation with City staff and maintaining correspondence on a regular basis throughout the project to assess emerging opportunities, changing trends in public art, and ongoing innovations in urban planning.

Concord Adex seeks to provide interesting, compelling works of public art for its residents and the city at large. As a city filled with artists, designers and many others working in the creative fields, the company recognizes the diversity of media, content and methodologies represented by the Toronto and international arts. Extensive artist research and collaboration encourages the exchange of ideas.

*Karen Mills and Anish Kapoor on the site of "Untitled Mountain" Simcoe Place, 1995.*

Competitions are under the scrutiny of a jury, comprised of a diverse range of individuals with distinct areas of art expertise, so that they may approach the selection process from multiple perspectives and, thus, as pragmatically as possible. Local representation (art expert) is a requirement. A dialogue is set up, via information meetings, between these representatives and those selected to participate in the public art competition so that the interests of the artist, Owner and the community can be effectively communicated.

Concord Adex also proposes the creation of a documentary film containing interviews with the artist and development team, so that those in the community may be better informed of the processes involved with public art programs. The film would coincide with a public awareness program to further educate the community. This documentary may in fact, be composed as a series of works featuring projects as they advance over time.



### 3.3 Public Art Benefits

For residents and visitors, public art has the power to create and reinforce a sense of community. In redeveloping an existing site, Concord's Park Place has the opportunity to make a valuable contribution to a reconstituted space and become a significant member of the neighbourhood.

In economic terms, implementing public art is one of the most cost-effective means to create jobs across a diverse sector of the economy, while making an investment in culture. Public art projects produce jobs for artists, engineers, landscape architects, specialist consultants, material suppliers, fabricators, construction workers, equipment operators and labourers. In general, the artists design fee is a small part of the overall project cost with the balance going into the creation of the work.

Involving artists from a broad range of cultures means that Toronto's public art is as diverse as its citizenry. Our city is made up of people from around the world and the public art of the City reflects that outward view. Concord Adex has been a leader in bringing the best of the cultural world to Toronto.

International Names at Concord CityPlace:

Douglas Coupland  
Francisco Gazitua  
Jackie Ferrara  
Matt Mullican  
Marlene Hilton Moore  
Adrian Gollner

Coming Soon:

John McEwen  
Pierre Poussin  
Maha Mustafa  
Jose Parla

For the community, public art provides cultural and tourist attractions, as well as aesthetic and environmental benefits. A piece provides not only a topic of conversation, but asserts itself as an instant place-maker. Such landmarks assist in the navigation of the site and also act as a meeting place encouraging social interaction.



*At the Rogers Centre, Matt Mullican's "Combination of the Two" is one such example of the artwork as landmark, guiding visitors through the site by using the bus parking as a reference point. The iconic images also speak of the site history. Artist and project team consulted extensively with City of Toronto Archives and major local cultural and sporting attractions on the content of this installation. EG: Gardiner Museum, Roy Thomson Hall, Princess Alexandra Theatre. (Photo: Karen Mills)*

Equal measures of sensitivity, intelligence, and complexity in a project utilizes public art in such a way as to maximize its aesthetic and functional potential. Well-conceived art projects may also assist marketing initiatives. Michael Snow's sculpture entitled, "Flight Stop" at the Toronto Eaton Centre, is a well-known example of an artwork that has become a symbol for its venue. The Santiago Calatrava Galleria at BCE Place is the venue and the public art at the same time. For developers, public art presents the opportunity to bring a distinct identity to a project.





*Francisco Gazitua's "Barca Volante" (2005) is an icon denoting the Harbour-View Estates development. With its companion work "Rosa Nautica" (2007) and related sculptural, functional elements on the west side of Spadina Avenue, the public art underscores the identity of the development through an understanding of place: its location upon the shore of Lake Ontario, a history revealed within the art program. The artist provided a stroke of genius in combining functional and purely sculptural elements. This is a truly "urban scheme". Photo: Jordan Mills*



*Above Right: Francisco Gazitua: Rosa Nautica, stairs, railings, wall works at Block 25 Concord CityPlace*

*Scheme was conceived while development advanced with cooperation of City staff, Owner and Artist (Photo: Karen Mills)*

*Below: Francisco Gazitua, Karen Mills, The Chilean Ambassador, and Alan Vihant at dedication ceremony (Photo: Brian Fong)*



Public art investment contributes to the success of the development in its entirety. The philosophy behind the HarbourView Estates program of works was to reinforce the sense of neighbourhood, promoting an overall urban design strategy: introduce works at various scales to allow for appreciation of the artwork by pedestrians as well as those in vehicles; enter a language of form and theme to identify the place without resorting to physical barriers and fixed perimeters.

From an urban design standpoint, the District Public Art Plan proposed will reinforce the physical connections with the City, enhancing sight lines, view corridors, using public art to advantage in improving the urban conditions of specific areas. The public art will complement, celebrate and enhance the architecture and landscape of the site.

### **3.4 Objectives of the Concord Park Place Public Art Plan**

The foundation for successful public art projects rely on logical planning, fair methods of artist selection, and experienced and consistent management throughout the project until completion. The District Public Art Plan mandates:

- Focus on a select group of prominent locations for public art ensuring that budgets will be sufficient to create artworks of appropriate scale and substance.
- Maintain a reserve public art allowance to implement new projects as the architectural program advances. This gives the plan a degree of flexibility.
- A commitment to retain experienced public art management services to oversee the program from artist selection, through contract execution, design, fabrication, construction, installation and completion.
- Strong and equitable criteria for selection in order to promote excellence: The public art must be of outstanding quality and enduring value in the opinion of the owners and the public art jury that selects it.
- Artists commissioned for Concord Park Place Public Art projects must understand and respect the nature of the locations in which they are developing artworks and be sensitive to the needs of residents and visitors, be they residential areas, public parks or other public spaces.
- Reinforce the identity and sense of place: links to existing neighbourhood; diversity within public spaces echoed in public art which echoes and demonstrates understanding of the space as one that is constantly evolving. While public artworks may refer to site history, purely didactic artworks may be of short-term appeal. To succeed, public art commissions must be an expression of our times and not merely a recitation of historical facts.
- Artworks will provide a variety of experience to viewers both in scale, materials, and approach.
- Public art will be stimulating and will benefit the public realm.
- Public artworks will become cultural attractions for the City.
- The District Public Art Plan incorporates flexibility and may be amended in consultation with the Toronto Public Art Commission and the Chief Planner and Executive Director as required.
- In some way, the artwork will speak to the site as a unique place in Toronto (social, cultural, physical and geological history, for example).
- Continue tradition of bringing international trends to Toronto.

## IV. PUBLIC ART LOCATIONS

### 4.1 Criteria for Selection

Consideration given to the following criteria in identifying locations for public art:

- Locations that afford high public use or public exposure.
- Locations which afford an opportunity to add a variety of unique and/or distinctive artworks to the public realm ranging from integrated, functional elements that enhance the architecture and landscape to individual, focal point artwork.
- Locations which may afford an opportunity for artists to capitalize on the funding for other significant designed elements (integrated, functional approaches).



*Marlene Hilton Moore, "Orenda", landscape element Concord CityPlace, 2002. Work speaks to history of site and the presence of willow trees along the shore of the lake. (Photo: Justin Ridgeway)*



*Jackie Ferrara, "18 Niches", Concord CityPlace, 2003. Art on an urban scale- mediating between architectural and pedestrian scale. 90% of project cost went to master bricklayers executing artist design. (Photo : Karen Mills)*



*Stephen Cruise at Concord Park Place launch with school children, 2007*

## 4.2 Mutual Goals

The public art policy of the City of Toronto seeks the development of public art in the most publicly accessible parts of the site and encourages artists to participate in the creation of interesting harmonious relationships between buildings, open spaces and streets. This principle has governed the identification of potential locations within the Concord Park Place Public Art Plan.

The Bessarion-Leslie Context Plan (2004) offered the following expectations:

“..the Bessarion-Leslie area is located on the site of the former Oriole Village. Through the public steering committee process, participating residents suggested the new community be named Oriole Village to commemorate the area’s local heritage and to suggest natural connections with this site’s history and the natural environment. The imagery associated with the “oriole”, a bright orange and black bird, is encouraged to influence architecture, street and civic names, streetscape elements, public art, and park features in the emerging community.”

The public art locations proposed in the District Place Public Art Plan support these expectations. Additionally, they support the goals of the City of Toronto Percent for Public Art Guidelines seeking to, “enhance and assist in humanizing the development and the City”.

## 4.3 Proposed Priority Locations: “Zones”

Priority public art locations or “Zones” offering a variety of approaches have been identified. All locations are publicly accessible, highly visible and offer opportunities for a variety of expressions for public art. The possibility of additional future locations identified as the architectural program advances has been anticipated. Additional locations identified over time will be subject to the review and approval of the Toronto Public Art Commission and the Chief Planner and Executive Director. Public art programming will be implemented in phases occurring in conjunction with the development of the site’s construction, ensuring a continuity of vision, while allowing for flexibility.



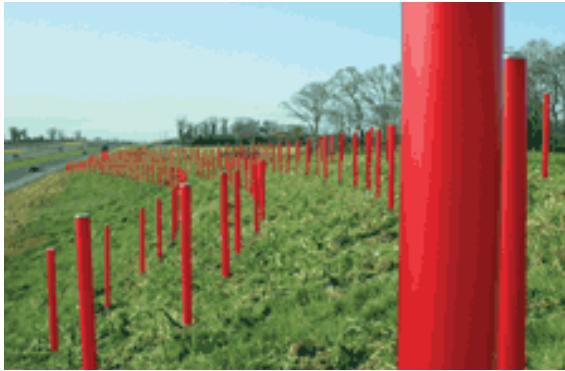


## Zone 1: Highway 401

This zone comprises the ground level and or the rooftops within sight of the 401. Public art may include treatments within the separation between Block 12 and the highway area or may address the rooftops with large-scale graphic elements that are readable from a distance.

A sculpted landform or sound attenuation artwork is also possible.

It is understood that any intervention along the 401 will not be disruptive or a distraction to vehicular traffic and drivers. Artwork in this zone may act as a “Welcome Mat” to the community, for residents and visitors alike, signaling homecoming and arrival. In this way, the art and spirit of Park-Place will be shared with a larger population, as a landmark and emblem.



*William Dennisuk, progressive work, Ireland*

## Zone 2: South Edge, Block 19/20

The south edge of Block 19/20 offers an excellent opportunity for public art. The work could be integrated into the building to signify its own presence. The Ikea store, south of this block, offers an increased audience for public art. Examples would be building glazing or elements springing in and out of the facade to announce itself, making its own entrance a feature. Further significance is implied as this intersection also serves as a portal to Esther Shriner Boulevard which will figure prominently within the site's entirety, serving as a central community basin; retail and service outlets will promote the feeling of a village Main Street.



*Artistic possibilities in new materials, Vanceva film-artist design applied to banks of glazing.*

*Iole de Freitas, Kassel installation for Documenta, 2007 An extreme example of inside out (Photo: Karen Mills)*

The internal “courtyard” space of Blocks 19 and 20 may provide the opportunity for a series of thematic interventions consisting of motifs, or associative artworks by one, or several artists. The landscape could become the canvas and material for such artwork in the form of artistically driven landforms, in the manner of pedestrian scale earthworks, or editions of sculptural or interactive elements.

### **Zone 3: Community Park**

A large Community Park and School site situated at the west side of the development presents an opportunity for the development of unique public art. This area should offer opportunities for physical, as well as visual interaction. Approaches such as sculptural water features, free-standing sculptures, pavilions or earthworks are possibilities. Development of all or part of the park as an integrated artwork is also a possibility with the potential to produce works that generate a cohesive theme or intention. Another approach may consist of the inclusions of a large scale iconic landmark artwork significantly situated within the park; this could act as a meeting place and be helpful in orientation throughout the grounds. Consideration must be given to ensuring public safety and maintaining adequate play areas for children/ recreational activities. Placement of artwork(s) will need to consider these practical requirements.

In addition, once planning advances, opportunities for public art within the Community Centre or adjacent to the school(s) should be assessed.



*Mark di Suvero, “Pyramid-ian” and “Mozart’s Birthday”,  
StormKing Art Center*



### **Zone 4: The “Connector” Program, Multiple elements throughout Concord Park Place**

In response to the Bessarion-Leslie Context Plan it is proposed that an artist develop a program of functional art elements that may be dispersed about the development, thus creating a consistent language of forms throughout the site. These elements will convey historic, factual and geographic information (in a poetic and artistic way) to the public i.e. telling the story of Oriole Village. Elements could include benches, fences, lanterns, tree protection elements etc. Zone 4 will concentrate on edges of the development and in the network of sidewalks through the area, with opportunities for public art expressions on Esther Shiner, Sheppard and other vehicular and pedestrian conduits. This opportunity can be appended as the overall development advances.

The intention of this expansive continuous zone is to bring the pre-existing community into the recent development of ParkPlace, recognizing and making visible the area’s narrative and traditions. In so doing, ParkPlace will itself become a continuation of the neighbourhood and its history.





*Stephen Cruise: National Soccer Stadium- functional art benches that focus on local history*

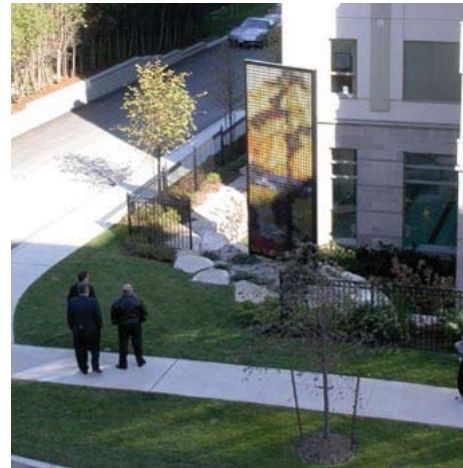
## Zone 5: Focal Points: Entrances ; Urban Corridors

As developing blocks advance, consideration will be given to the installation of focal point artworks in strategic areas terminating view corridors. While dominant elements may be situated exterior to the building, artists should be allowed to move into the interior, exploring the interstices and redefined boundaries arising from the dissolve of barriers between inside / outside. Pushing art through the skin of the building into visually accessible spaces, turning lobbies and prominent building areas into art vessels are examples expressing current trends in international art. Evolving the art from a single element and turning it into a part of the building offers exciting possibilities. This approach also provides opportunities for a wider variety of artists to engage in public art making.

These locations will be identified through the course of the development of Block programs and in consultation with City staff. Any artworks will be mindful of traffic (vehicular or otherwise) and will ensure there is no disruption or obstruction of intersections or sidewalks.



*Francois Morellet (Photo courtesy art-publique)*



*Panya Clark, Amica Centre (Photo courtesy Panya Clark)*



## Zone 6: Edges

Consideration will be given to edge conditions, especially along streets - Sheppard Ave and Provost, in particular. Artworks for these areas may encompass the design of features such as canopies and canopy supports or elements that are adjacent to public sidewalks. Edges will also be addressed through the advancement of the “Connector” program.



*Francisco Gazitua, concept:  
canopy supports for  
London on the Esplanade*

### Future Location(s):

In order to ensure flexibility within the District Public Art Plan and to accommodate opportunities for public art in locations as the architectural program advances, it is recommended that sites may be amended to capitalize on future locations that may not be apparent under the current development plan. These may include, but are not restricted to public art integrated into the architecture in elements such as canopies, entrance features, glazing interventions, rooftop features, functional artworks and sculpture. As programs are presented on a block by block basis, these sites may be identified.

### 4.4 Future Public Art on Adjacent Lands

It is anticipated and understood that there are possible future artworks on non-Concord lands, for example, those belonging to the Canadian Tire Corporation (CTC). These pieces will be respected and acknowledged in the development of the Concord Adex's Public Art Plan for ParkPlace with consideration to location and appropriateness, understanding that these artworks may constitute an aspect of the context in which ParkPlace public art will occur.

#### **4.5 Public Artwork on City Land**

It is understood that the development of artworks situated on publicly owned land or installed on a public right of way must be coordinated in consultation with the appropriate City departments (Public Works, Parks) and with involvement of the City's Culture Department. A maintenance endowment drawn from the public art budget shall be placed in a public art maintenance reserve fund, based on approximately 10% of the public art site allowance (excluding administrative costs). Public artworks situated on City land will be donated to the City of Toronto.

The Public Art Manager for Concord Adex shall administer the public art competitions for those projects located on public land and shall coordinate work in the field with other consultants. The Public Art Project Management model described in Section 5 of this plan describes this process.

#### **4.6 Amending Procedures**

In the event that locations or budget allocations must be adjusted through changing circumstances in the future, Concord Adex will prepare an amendment for the review and approval of the Toronto Public Art Commission and the Chief Planner and Executive Director. The amending procedure will apply if the block and road patterns for this development are altered in a significant way. This process is consistent with City practice on other projects including Concord CityPlace.

### **V. IMPLEMENTATION**

#### **5.1 Organization**

Upon approval of the site plan and site plan agreement, by the Toronto Public Art Commission, the Public Art Manager in consultation with Concord Adex will develop detailed individual block programs for further review and approval by the TPAC. Input from the local planner and urban designer will be incorporated into such block programs. Public art programs develop simultaneously alongside detailed individual block programs, in phases and from the outset, thereby providing foresight and promoting continuity. Block programs will be a condition of site plan approval.

#### **5.2 Selection Methods**

Public art or artists may be selected on the basis of invitation competitions or direct commissions. One open call for credentials will be utilized to supplement developer artist files.

Concord Adex has conducted more calls to artists, conducted more studio visits, and managed more public art competitions than any developer in Canada. The resources collected through these activities and the experience they have gained means that this public art development team has a knowledgeable, sophisticated and collaborative approach to public art. During the course of the past decade, experience has shown that the most effective use of resources should be directed to assisting the artist throughout the design, fabrication and installation process. Effective and efficient selection processes means that more resources can be directed to the artwork itself.

### **5.2.1 Competitions**

The Owner will, in the detailed public art program for a site, identify the competition method of choice, should they elect to conduct a competition.

These include:

- Juried interviews
- Invitational Competition for Ideas
- Invitational Concept Competition
- Invitational Detailed Design Competition

The detailed public art program will specify the competition type for each location. This decision will be made in consultation with the City and the Public Art Commission as well as other stakeholders who may have an interest in the public art location.

Should a direct commission be proposed, a Peer Review Panel comprising the developer, public art consultant, an artist and a local resident will review and offer input into concepts proposed by the nominated artist.

### **5.2.2 Jury Composition**

Public Art Juries shall be comprised of 3 to a maximum of 5 members all of whom have expertise in public art.

A 3 person jury shall have the following composition:

- one (1) representative of Concord Adex
- at least one (1) artist
- one (1) representative of the local community who has art expertise

A 5 person jury shall have the following composition:

- two (2) representatives of Concord Adex
- at least one (1) artist
- one (1) outside art expert
- one representative of the local community who has art expertise

At least one member of the Jury shall be a resident of the ward.

In accordance with City of Toronto guidelines, the developer has the right to veto the Jury recommendation and re-run the competition.

### **5.3 Mentor Program**

A mentorship program allows young artists and students to work alongside veteran professionals to gain significant experience. Such a program will be considered, where appropriate, as block plans advance.

## 5.4 Budget

It is expected that the public art requirement for Concord Park Place will be approximately \$8 million based on 2007 construction costs and approved densities. Requirements from various blocks may be pooled to provide funding for landmark works and funds will be pro rated in order to advance work from development phase to development phase. This partial budget does not include all blocks within the plan of subdivision (i.e. blocks not owned by Concord Adex).

Block	Estimated Requirement
-------	-----------------------

Block 3	\$523,390.
Block 4	\$165,281.
Block 5	\$602,000.
Block 10	\$1,194,863.
Block 12	\$1,414,430.
Block 13	\$1,073,925.
Block 14	\$622,479.
Block 19	\$977,175.
Block 20	\$812,700.

### Notes:

a) 10% will be directed to Public Art Administration and project management costs including: progress reporting; artist assistance; mediation; co-ordination of work on site with contractors; and review of disbursements.

b) Up to 5% reserve for maintenance endowments.

c) Up to 5% reserved for community relations, documentary and other public awareness programs.

d) Up to 15% for Contingency/Project Implementation Allowance which may be directed toward the following:

- Owner engineering/consultant services required to implement public art.
- Costs to add artist to owner general liability and builders' risk insurance (as needed) once work arrives on site.
- Construction contingency.
- Extraordinary costs that arise during the course of the public art project.

All costs are over and above normal project management costs and reflect those additional costs that are required to implement a public art project and see to its completion.



## **5.5 Scheduling**

Timing to initiate the plan is contingent on development conditions and is expected to be phased in over a period of some ten (10) years. Installation of public artworks will coincide with the phased completion of individual blocks. The most effective programs are those which can be coordinated within the overall construction program.

## **5.6 Public Art Project Management Models**

Previous experience in projects involving both private lands and public lands has provided precedents that have proven useful lessons in organization and efficiency for Concord Adex and Public Art Management.

### **5.6.1 Public Art Sited on Concord Adex Lands:**

- Public Art Manager retained by Concord Adex and reports to Concord Adex.
- Consultation with City on detailed public art program.
- Detailed public art program presented to Toronto Public Art Commission.
- Upon approval of program by Toronto Public Art Commission and Chief Planner and Executive Director, plan proceeds.
- Public Art Manager facilitates implementation of the public art project.

### **5.6.2 Public Art Sited on City Owned Lands:**

- Public Art Manager, retained by Concord Adex, reports to Concord Adex while maintaining on-going communication with City staff.
- Consultation with Stakeholders (Concord Adex, City, other representatives) on detailed public art program.
- Detailed public art program presented to Toronto Public Art Commission, Chief Planner and Executive Director.
- Program to include scope of work for Stakeholders' consultants/staff and management plan.
- Public Art Terms of Reference submitted to Stakeholders, including requisite City departments, for comment.
- Competition adjudicated in accordance with program approved by Toronto Public Art Commission, Chief Planner and Executive Director.
- Public Art Manager responsible for overseeing implementation of public art project.

## **VI. SUMMARY**

The Concord Park Place Public Art Plan is an innovative, responsive, realistic living document. It presents a template to continue co-operation between Concord Adex and the City and introduces realistic, effective methods for managing public art projects. The experience of the developer's public art team will greatly contribute to the success of the program. Their history of cooperation with City staff, the Toronto Public Art Commission and with artists is a testament to their conviction and commitment to public art.

The Concord Park Place Public Art Plan emphasizes public art in prominent locations and directs a significant investment toward publicly owned land. It acknowledges that opportunities may arise through the architectural program and presents a mechanism whereby they may be explored.

In summary, the Plan will be an effective tool for guiding the development of public art in the Concord Adex Lands in a way that is fair and balanced, promising lasting benefits for the community and the City.

## **VII. DEFINITIONS**

“Artist” includes professionals undertaking artistic endeavours which may include but are not limited to visual artists, sculptors, landscape artists, designers and artists working in the decorative arts (ceramics, metalwork, textiles etc.).

“Building Permit” means a permit to construct a building, within the Site, pursuant to Section 8 of the Building Code Act, S.O., 1992, amended or re-enacted from time to time; for greater clarity, a Building Permit does not include a permit for demolition or for excavation.

“Public Art Coordinator” means the staff person at the City of Toronto Architecture and Urban Design Department who is responsible for overseeing implementation of the City of Toronto Public Art Policy.

“Public Art Manager” is the person retained by Concord Adex to oversee implementation of the Concord Park Place Public Art Plan and whose responsibilities include the provision of all services necessary to facilitate the selection, contracting, design, fabrication, construction and installation of commissioned public art works.

“Publicly Accessible Art” means that the public art is clearly visible at all times from public sidewalks, public walkways, public open spaces and privately-owned publicly accessible open space.

## **VIII. REFERENCES**

“Art for Public Places”  
City of Toronto Public Art Program, 1993.

“Public Art Policy Study”  
City of Toronto Planning & Development Department, June 1991.

“Concord CityPlace Public Art Plan”  
Public Art Management, 1999.

“Bessarion –Leslie Context Plan”  
City of Toronto Planning & Development Department, 2004.

“Draft Percent for Public Art Guidelines”  
City of Toronto Planning & Development Department, 2007.