

# STANLEY GREENE NEIGHBOURHOOD PUBLIC ART MASTER PLAN

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A view looking south across Downsview Park towards the Stanley Greene Development.

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## I. Introduction

Parc Downsview Park Inc. (Downsview Park/ The Owner) hired Andrew Davies Public Art Consulting to prepare a Public Art Master Plan for the Stanley Greene Neighbourhood. This Plan will fulfill Downsview Park's Subdivision Condition Requirements as well as their Section 37 Agreement to provide art to the public to support their proposed development either within the site or on city owned lands. As part of the Section 37 Agreement, Downsview Park will make a Public Art Contribution of a minimum of 1% of the gross construction costs of the Stanley Greene development to a maximum of \$1,000,000, to the City. This public art contribution will be realized through the development of a Public Art Master Plan for the Stanley Greene Neighbourhood. The implementation of public art will occur in conjunction with construction of the new neighbourhood. The implementation of public art will unfold as an integrated process between the selected artist and the Stanley Greene design team. Andrew Davies Public Art Consulting will oversee all phases necessary to implement the public art pieces, including the commissioning, design, and installation of public artworks in the Stanley Greene site, following approval of the Public Art Master Plan by the City of Toronto.

### The Site

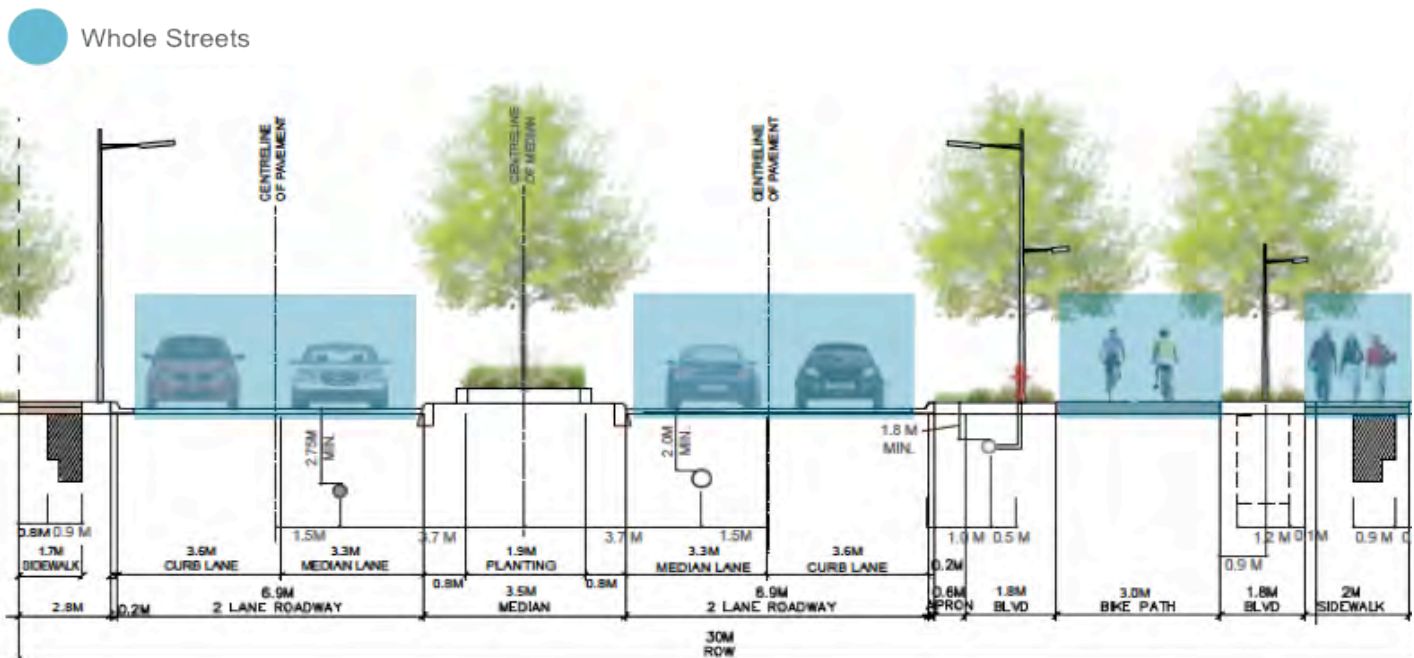


The Stanley Greene Neighbourhood is situated on 63.5 acres at the southwest corner of Downsview Park (The Park). To the east, the neighbourhood is bound by the railway, as well as an industrial district. To the west, the neighbourhood is flanked by Keele Street, and a residential community, and to the south sits the Mount Sinai Memorial Park Cemetery and a community of single-family homes. The site is owned by and is being developed by Downsview Park. Prior to this new development, the area was developed in the 1950s for military housing as part of Canadian Forces Base Downsview. There are no heritage structures on the site; however, a grove of existing trees has been identified for preservation. Downsview Park's intent is to register the plan of subdivision and to begin installation of infrastructure in spring 2014.



## 1.1 Stanley Greene Neighbourhood Development Context

The development framework will see the phased creation of a modern, residential development in Toronto that includes a mixture of residential unit types, open spaces, and some commercial uses. The Stanley Greene District Plan and Design Guidelines identifies this neighbourhood as representative of “Downsview’s commitment to creating complete communities that have a focus on a high quality of life, sustainable design, and a contemporary architectural character.” The neighbourhood will be accessible by public transit, and will promote pedestrian activity through ‘whole streets’ that support all types of mobility (walking, biking, rollerblading, driving etc.). The neighbourhood will also implement sustainable storm water management, expansion of the tree canopy, green building design, and designated bike lanes. Upon completion, this neighbourhood will promote a vibrant public realm and become a model for environmentally sustainable development.



A rendering from The Stanley Greene District Plan and Urban Design Guidelines of ‘Whole Streets’ that support all types of mobility.

## 1.2 Public Art Master Plan

This Public Art Master Plan provides the framework for multiple public art programs to be implemented in the Stanley Greene neighbourhood during the course of the development program. The Public Art Master Plan’s objective is to secure an artist at an early stage and facilitate an integrated process between the artist and the design team for the development. The goal of this Public Art Master Plan is to create a unified art and design identity for the Stanley Greene Neighbourhood through this integrated process.

The Public Art Master Plan outlines the following:

- A general description of the guiding principles for the Public Art Master Plan.
- Objectives for the public art including cultural and economic priorities.
- Locations for public art and criteria for selection.

- Budget allocations based on the \$1,000,000 art budget.
- A description of the administration process required to implement the Public Art Master Plan.
- A description of the proposed selection process and draft Call to Artists.
- A description of the proposed community engagement process.
- Maintenance Responsibilities
- Amending Procedures

## II. Background

### 2.1 History

The Stanley Greene neighbourhood, located at the south end of The Park, is the first of five neighbourhoods outlined within the Downsview Area Secondary Plan to be developed on the Downsview Lands. The five neighbourhoods include Stanley Greene, William Baker, Sheppard, Chesswood, and Allen neighbourhoods, each with its own set of development permissions.

A Zoning Bylaw and Plan of Subdivision was approved by the Ontario Municipal Board on October 18<sup>th</sup>, 2013 for the Stanley Greene neighbourhood, and the Plan of Subdivision is intended to be registered in early summer 2014. The sale of development blocks and single-family lots to Downsview Park's building partners, Urbancorp and Mattamy, will be completed following the registration of the Plan of Subdivision to the City of Toronto. Downsview Park, as the developer, is responsible for the construction of municipal roads, sidewalks, landscaping within public right-of-ways, sewers, services (water, hydro, and gas), streetlights and intersection signalization, as well as a storm water management facility, bio swales, and a municipal park within the neighbourhood. The builder, Urbancorp and Mattamy, in partnership, will be responsible for all residential construction within the development blocks and lots, including services within the lot lines.

### 2.2 Planning Framework

On April 26, 2010, PDP submitted a rezoning application for the site which would amend By-law No. 7625 of the former North York to permit 1356 residential units in a range of housing forms, including affordable housing. The Owner, Downsview Park, has elected to provide certain facilities, services or matters as permitted by Section 37 of the *Planning Act* at the Owner's sole expense in exchange for the increase in density permitted by the Zoning By-law Amendment for the Site. This Public Art Master Plan fulfills 'Option 2' as laid out in the Section 37 Agreement between the City of Toronto and the Owner, Downsview Park.

**Option 2** – The Owner will commission Public Art works and/or collaborative Public Art works equal in value to the Public Art Contribution, and such works will be located upon the Site or on City-owned lands in accordance with the provisions of this Section.

The clause for Option 2 indicates, "prior to the issuance of the First Building Permit for the Development, the Owner shall prepare, at its expense, a Public Art plan (the "Public Art Plan") for the provision of Public Art upon the Site or adjacent City-owned lands."

### 2.3 Principles for Public Art in the Stanley Greene Neighbourhood

There are many reasons for introducing art into the public realm. In the Stanley Greene Neighbourhood, public art will enable a sense of pride and identity at an early stage in the development of this new community. Residents will feel a strong sense of place as the public art connects with the neighbourhood's modern sustainable character. Public art will celebrate the important connection between Stanley Greene neighbourhood and The Park.



The City of Toronto “Percent for Public Art Guidelines”, Section 3.1.4 on Public Art Policy indicates:

Public art installations, both publicly and privately owned, make walking through the City’s streets, open spaces and parks a delight for residents, workers and visitors alike. Public art has broad appeal and can contribute to the identity and character of a place by telling a story about the site’s history. It creates a landmark and celebrates the cultural diversity and creativity of our communities.

Public art proposed along Keele St. will engage a youth group from the local community through a mentorship program which will allow these youth to work closely with an the artist throughout design and implementation phases at Location B. Its reach will also stretch outside the Stanley Greene Neighbourhood as the work will be visible to the local communities, pedestrians, and commuters traveling along Keele St daily.

- Public Art will create a sense of community and identity through considered place-making
- Public Art will be created in an integrated process with projects design team
- Public Art will respond to the context of its site, taking into account historical, environmental and social issues
- Public Art will reflect artists and proposals of diverse and outstanding merit
- Public Art will retain the Artist’s original intent and moral rights
- Public Art will address issues of safety and security

### **III. Guidelines and Approach**

In the City of Toronto “Percent for Public Art Guidelines” it is indicated that:

The value of public art and its essential part in city building are recognized in the City's new Official Plan. In Chapter One of the Plan, the second of four “Principles for a Successful Toronto” is A City of Beauty. This principle includes a future vision for Toronto where “public art graces streets and open spaces.

Toronto's Percent for Public Art Plan has become a highly successful cultural initiative. The works of fine art that have begun to appear throughout Toronto's outdoor spaces, plazas, and parks are of high quality, and have gained national, and international importance. As Toronto's public art collection grows, the city will become a place of international cultural significance, and local inhabitants will be able to enjoy the beauty and enrichment of their cityscape resulting from Toronto's public art plan.

Public Art Projects are a successful way to distribute municipal funding while giving something back to the community. They support the careers of Canadian artists, fabricators, engineers, and specialty building trades.

#### **3.1 Public Art Benefits**

For residents and visitors, public art has the power to create and reinforce a sense of community. With regards to the Stanley Greene Neighbourhood, the Owner has plans to redevelop a site, while adding value to the greater community. As part of the redevelopment of the neighbourhood, new public art has the opportunity to become symbol of the community's revival while at the same time establishing its unique, new identity as a sustainable, modern development.

Public art projects contribute to the economy by providing jobs in diverse fields. Public art also contributes to the long-term growth of a city by making neighbourhoods more pedestrian friendly. The budget for this project not only provides the artist's design fees and the cost of materials, it will employ individuals that range from material suppliers and fabricators to construction workers.

From an urban design standpoint, the public art plan will, as directed in the Terms of Reference, compliment and enhance the sustainable and modern design, of the development. The artist will be encouraged to consider the improvement of urban conditions through public art and design.

#### **3.2 Objectives of the Public Art Plan**

1. The foundation for a successful Public Art Plan relies on planning, fair methods of artist selection, and experienced and consistent management throughout the project until completion.
  2. Develop a Public Art Master Plan that satisfies Downsview Park's obligation to the Section 37 Agreement with the City of Toronto.
  3. Define the degree of collaboration between the artist and existing stakeholders currently involved with the design of the community.
  4. Identify potential sites and timelines for the inclusion of public art in the overall Plan.
  5. Provide rationale supporting the recommendations of potential sites for the inclusion of public
- Stanley Greene Neighbourhood Public Art Master Plan

art that considers public use, scale, coherence, visibility, safety, accessibility, narrative endowment and urban design objectives.

6. Recommend the types of public art to be considered for each site.
7. Estimate the costs of each of the proposed public art projects identified in the plan.
8. Propose a method for Request for Proposals.
9. Follow the City of Toronto's Percent for Public Art Guidelines.
10. Provide a draft Request for Proposal.
11. Identify an appropriate maintenance plan for all works of public art.

## **IV. PUBLIC ART LOCATIONS**

### **4.1 Site Plan**





## 4.2 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 that exist along identified sight lines within the Stanley Greene Neighbourhood

- Locations that afford the opportunity to celebrate the connection between the Stanley Greene Neighbourhood and The Park
- Locations that afford public art installation to fall in line with early phases of construction for the Stanley Greene Neighbourhood
- Locations which may afford the artist the opportunity to capitalize, through an integrated process, on funding for other significant design elements such as the base costs for engineering and landscaping of existing infrastructure elements.
- Locations where public art would reinforce urban design initiatives that contribute to creating a strong sense of place

#### **4.3 Priority Locations and Budget Allocations**

These key locations for public art were identified in conjunction with the recommendations outlined in the Stanley Greene District Plan and Urban Design Guidelines 2013, and through meetings with all identified internal and external stakeholders on the project. Under review was the feasibility of each location to receive public art, an assessment of the public prominence of each site, and an assessment of the ability for the public art to be integrated into the design and construction process for each site at an early stage.

The Stanley Greene District Plan and Urban Design Guidelines noted that:

- Public art can be landscape/architectural designs, streetscape elements, site-specific sculptures, and/or community improvement projects.
- In the Stanley Greene Neighbourhood and/or the adjacent areas of The Park, public art will be used where possible to improve the public realm and to educate or inform the community about issues relevant to the new development.
- Public art projects are recommended in areas that do not interfere with the pedestrian movement, parks programming, or vehicular traffic.
- The public art should be designed specifically for its location and add to the identity and profile of the community.
- Public art should be both physically and visually accessible and barrier free.

The three proposed sites indicated in the site plan above are listed as site A, B, and C in order of priority. They will draw funding from a single public art budget of \$1,000,000. From this budget, 10% will be set aside for maintenance of the work, 10% for Construction contingency and 10% for Administration. This means that the budget allocated for the commissioning of the artwork is \$700,000. The allocations for each location have been noted below.

## Location A



Looking southwest from The Park at Major Street A and B intersection and the Stanley Greene/The Park connection.



The area shaded in green indicates the plans for a bio-swale along Major St. A and The Park.

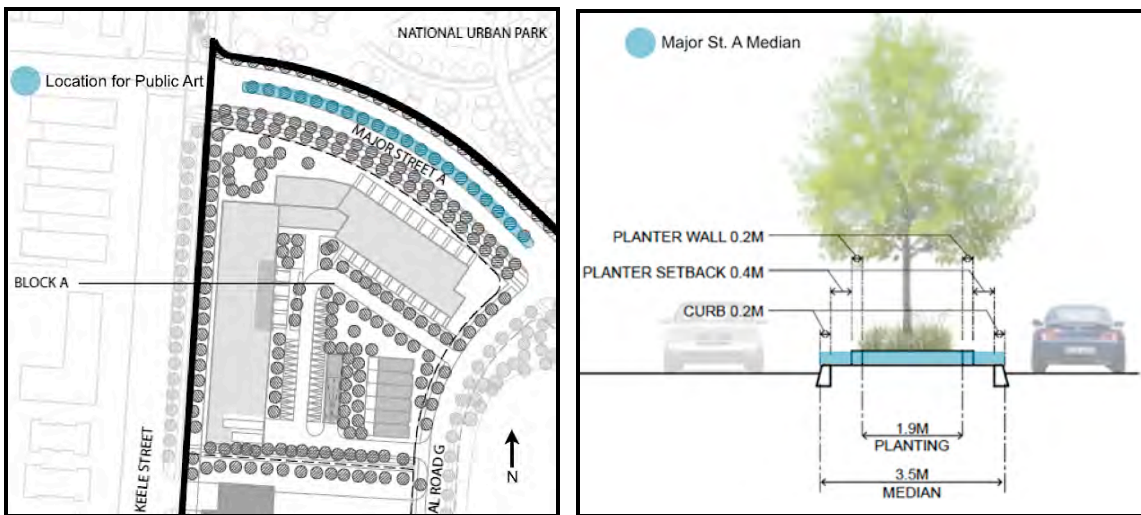
<b>Location A:</b>	<b>Intersection at Major St. A and Major St. B</b>
<b>Recommended Type:</b>	<b>Permanent Installation, major gateway/throughway</b>
<b>Scale:</b>	<b>Large</b>
<b>Budget Allocation Estimate:</b>	<b>Approximately 50% of the art budget after administration, construction contingency, and maintenance reserves have been deducted.</b>
<b>Schedule:</b>	<b>Artist Selection Process to begin upon City Council approval of the Public Art Master Plan</b>

This location was identified in the Stanley Greene District Plan and Urban Design Guidelines. It is recommended that an art installation at this location exist as a major landmark, representing the sustainable character of the neighbourhood, and celebrating the connection between Stanley Greene and The Park. An artwork here will enhance the views and vistas along Major St. A and Major St. B. towards The Park.

This location exists as a major intersection and pedestrian crossing for the two main streets in the Stanley Greene Neighbourhood. Plans for this location include a 3-way pedestrian crossing, a connecting path from Major St. A to the Downsview Park Circuit Path, and a bio swale on both sides of this connecting path. The various elements that come together at this location provide for a unique opportunity. It is recommended that these elements that make up the character of Stanley Greene be integrated into the fabric of the public art proposal. It is proposed that the artist work in direct collaboration with the engineers, landscape architects and planners on this project to realize the vision of their work.

It is suggested that the theme of this piece presents a threshold space or landing, and that the artist work closely with the existing design team to realize an artwork that integrates into the proposed neighbourhood character and fabric, while also providing an interesting and engaging focal point for the new community. The artwork has an opportunity to provide those entering this threshold zone with the recognition that they are in an exciting space of transition between the neighbourhood and The Park.

## Location B



<b>Location B:</b>	<b>Intersection at Keele St. and Major St. A</b>
<b>Recommended Type:</b>	<b>Permanent Installation, along the median.</b>
<b>Scale:</b>	<b>Small - medium</b>
<b>Budget Allocation Estimate:</b>	<b>Approximately 35% of the art budget after administration, construction contingency, and maintenance reserves have been deducted.</b>
<b>Schedule:</b>	<b>Artist Selection Process to begin upon City Council approval of the Public Art Master Plan</b>

This location was identified in the Section 37 Public Art Agreement between Downsview Park and the City of Toronto as a key location for public art. It was identified as suitable for a gateway feature to the district. It was also identified in the Stanley Greene District Plan and Urban Design Guidelines.

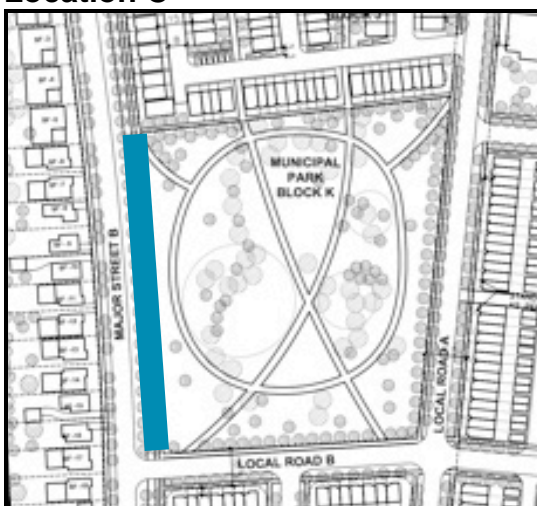
This location exists as the main entrance to the Stanley Greene Neighbourhood from Keele St. The building to the south will be residential with commercial use at ground level, and will be operational during the second phase of the project, from 2016 to 2018. Roadway infrastructure along Major St. A will be complete at the beginning of the first phase of the project, in 2015. To the north of this site is the Downsview Park Orchard. It is recommended that art at this location be integrated into the median and, again, be developed in collaboration with the existing design team. Themes recommended for this site include the significant historical presence of orchards and agricultural production throughout the area, and the sustainable urban planning of the proposed development. Planning and Installation will commence in conjunction with Location A, and will maintain a similar visual language. It is recommended that art at this location consider the roadway and the public right of way. Public art at this location will provide an opportunity to announce the progressive character of this development as one that supports a sustainable lifestyle.

The Section 37 Agreement for this development indicates, “public art should be clearly visible at all times from public sidewalks, public walkways, or publicly accessible spaces (either privately or City-owned) and shall be distributed throughout the Site [...]” There is interest to activate this site by installing public artwork due to high visibility from pedestrians and drivers on both Keele St., and Major St. A. The median has been identified as a prime location for art through its ability to draw visitors into the neighbourhood, and announce its unique character, while also distributing



public art throughout a wider area.

### Location C



Location C



The area shaded in green indicates the plans for a bio-swale along the western corridor of the Stanley Greene Municipal Park.

<b>Location C:</b>	<b>Municipal Park and Major St. B</b>
<b>Recommended Type:</b>	<b>Permanent Installation, integrated with proposed design for west border of The Park.</b>
<b>Scale:</b>	<b>Small</b>
<b>Budget Allocation Estimate:</b>	<b>Approximately 15% of the art budget after administration, construction contingency, and maintenance reserves have been deducted.</b>
<b>Schedule:</b>	<b>Artist Selection Process to begin upon City Council approval of the Public Art Master Plan</b>

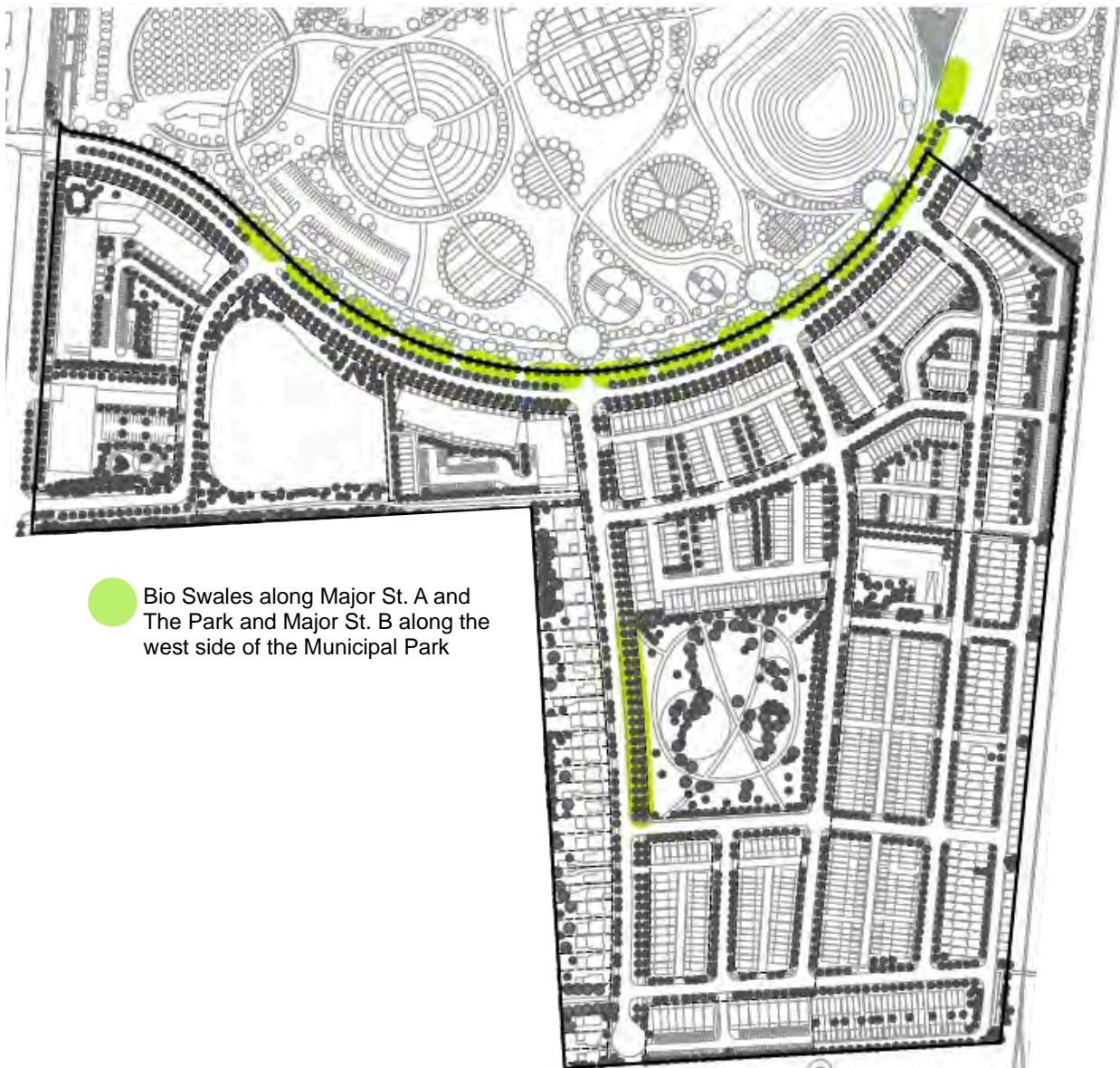
The Municipal Park has been identified in the Section 37 Agreement between Downsview Park and the City of Toronto, as well as in the Stanley Greene District Plan and Urban Design Guidelines as a key location for public art.

Major St. B has been designed with the intention of ensuring clear sight lines from within the Stanley Greene neighbourhood to The Park. It is recommended that public art at this location, along the Municipal Park/Major St. B border, speak to the themes of art at Location A. It is recommended that the same artist from Location A and B engage this space. Design for this location will occur in conjunction with designs for Locations A and B and will continue to be part of an integrated process with the Stanley Greene design team. Artwork here will be visible from the south and north ends of the neighbourhood. There is an opportunity for the work at this site to engage issues that relate to the municipal park, such as seating and/or containment. There is also the opportunity to see the artist work with the existing plans for a bio-swale along this border creating a coherent vision between Locations A and C by engaging the bio-swailes, themes of sustainability and innovative landscape design. Public art at this location will create a visual connection between Stanley Greene's municipal park and The Park to the north.

This location has been identified as a cost effective strategy for widening distribution of public art and creating a coherent artistic vision throughout the neighbourhood. By tapping into the design for the bio-swale, public art at this location will celebrate and enhance Stanley Greene's unique identity. This site offers the opportunity to have the artist work closely with the Stanley Greene



landscape architects, architects, planners, and City Parks and Recreation to decide how the space should be designed to suit the municipal park, and speak to the art at Location A, while capitalizing on existing budgets through the integrated design process. Any public art that is within the municipal park should be designed with respect to safety, appropriateness to the public space, location (so as to be compatible with any entrances or programming in the park), and product technical and maintenance endurance.



**In summary, all three sites listed above have been arranged from A to C in terms of scale, and order of implementation. These sites were identified through a collaborative process with internal and external stakeholders taking into consideration public use, scale, coherence, visibility, safety, accessibility, narrative endowment, and urban design objectives.**

## **4.4 Amending Procedures**

In the event that locations or budget allocations must be adjusted due to changing circumstances in the future, Downsview Park will consult with Planning Staff and prepare an amendment for the review and approval of the Chief Planner and Executive Director in accordance with standard City of Toronto public art practice. Amendments may be subject to further approval by City Council if, in the opinion of the Chief Planner, the proposed modification constitutes a material change in the Public Art Master Plan.

If an artist suggests an alternative public art proposal beyond that which has been identified in the proposal call, the Public Art Master Plan shall be amended accordingly, so long as the suggestion is acceptable to the Owner, and the Chief Planner.

## **V. Implementation**

### **5.1 Selection Process**

It is recommended that the Stanley Greene Public Art Master Plan call for one artist to create public art for multiple sites. By selecting one artist at an early stage, a continuity of artistic vision throughout the neighbourhood will be achieved, and the artist will be able to fully integrate their ideas into the development of the neighbourhood by working collaboratively with the Stanley Greene design team. Working with one artist maximizes the art budget by eliminating extra costs related to running multiple open call competitions on what is already a very tight budget for such a large site. The artist selected for the Stanley Greene project will be awarded the contract through a competition process to be run by the Art Consultant. Artists' proposals will be measured based on their past work and an assessment of their ability to work in a collaborative, integrated process.

The competition will be a selection process consisting of two phases: an International Open Call for Letters of Qualification, and Artist Interviews resulting in the selection of the artist who will commence work on a public art proposal for Stanley Greene in collaboration with the design team. Phase 1: The Open Call will be a request for letters of qualification that will result in 5 artists being selected by the Owner and the Public Art Consultant to interview with the selection committee. A representative from the City of Toronto's Cultural Services Public Art Office should be invited to participate in the artist selection process in a non-voting capacity. Phase 2: Following the interviews, the selection committee will award the contract to the winning artist or artist group based on their past work, an assessment of their ability to work in an integrated and collaborative process, and their artistic vision for the site.

Following the awarding of the contract to the artist, the artist will embark on a series of internal meetings with the stakeholders and design team for the Stanley Greene Neighbourhood. From the information ascertained from these meetings, the artist will develop schematic design proposals for Locations A, B, and C. Upon completion of the schematic design proposals for each site, a technical review of the proposed public art works will take place. Present at this technical review will be a City of Toronto Cultural Services Public Art Officer, a Public Art Conservator representing the City of Toronto, a representative from Right of Way, Transportation, a representative from PF&R, the Public Art Consultant, the Downsview Park design team, and any other required City representatives. Prior to proceeding on the development of the art work the artist will demonstrate, through revised designs, that they have addressed all of the technical issues brought forward by the review team. Final design and installation plans will be reviewed by a City of Toronto Public Art Officer, a representative from Right of Way, Transportation, a representative from PF&R, Downsview Park, and any other City representative needed. Final

sign off on design and installation plans will come from a representative of Downsview Park and the City of Toronto.

The Artist will be required to have all permits in place for City of Toronto and Downsview Park lands prior to installation. Upon completion of the installation Downsview Park and the City of Toronto will have final inspection and sign off on the work installed. Representatives of the City of Toronto will include a City of Toronto Cultural Services Public Art Officer, a Public Art Conservator representing the City of Toronto, a representative from Right of Way, Transportation, a representative from PF&R and other City representatives as needed. The Public Art Consultant will identify the Downsview Park team.

## **5.2 Selection Committee Composition**

This Public Art Committee shall be comprised of 5 (maximum) voting members. All candidates, with the exception of the Owner representatives, must have expertise in public art. The Owner's representation should have a firm understanding of public art, architecture, or landscape architecture, and it is recommended that they have previous experience working on the project. The artist professionals should have a firm understanding of international contemporary art, and any experience in working on integrated projects that include landscaping and/or architecture would be an additional benefit.

A five (5) person Selection Committee shall have the following composition:

- Two (2) representatives of the Owner/agency tenant, or end-user.
- At least one (1) National art expert
- At least one (1) Municipal art expert.
- One (1) representative of the local community who has art expertise.

At least one member of the selection committee shall be a resident of or someone who works in Ward 9 of the City of Toronto.

The selection committee "pool" from which candidates will be drawn includes:

### **National**

Marc Mayer – Director, National Gallery of Canada  
Jonathan Shaughnessy – Associate Curator of Contemporary Art, National Gallery of Canada

### **Municipal**

David Liss - Director/Curator, Museum of Contemporary Canadian Art  
Stuart Keeler - Director/Curator, Art Gallery of Mississauga  
Kitty Scott – Curator of Modern and Contemporary Art, Art Gallery of Ontario

### **Local**

Yvonne Singer, Associate Professor: Art Studio, York University  
Philip Monk - Director/Curator, Art Gallery of York University

### **Representatives of the Owner**

Alan Saskin – President, Urbancorp  
David Anselmi - Director, Real Estate, Canada Lands Company  
Sandra Cooke – Project Manager, Development, Downsview Park

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

### **5.3 Budget**

It is expected that the public art requirement for the Stanley Greene Neighbourhood will be \$1,000,000.

#### **Notes:**

- a) 10% will be directed to Public Art Administration and project management costs including: preparing an Open Call for International Artists, reviewing submissions, administering the selection committee interviews, preparation of a draft agreement, progress reporting and artist assistance during implementation.
- b) Up to 10% reserve for a maintenance endowment of all three locations
- c) Up to 10% reserve for Project Implementation, Site Preparation and Contingency which may be directed toward the following:
  - Owner engineering/consultant services required to implement public art.
  - Site preparation.
  - Costs to add artist to Owner's 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.

### **5.4 Ownership and Maintenance**

Ownership and maintenance will be determined by the City of Toronto and Downsview Park upon completion of the Technical Review of the schematic design phase.

Upon approval of the design and installation plans the Art Consultant will notify the City of Toronto and Downsview Park of numbers relating to the total maintenance budget for each site/artwork that is to be owned and maintained by the given party. 10% of the total budget for each site will be deposited into Reserve Accounts for future maintenance of the artwork.

The Artist will provide to the City of Toronto and Downsview Park a detailed maintenance schedule and plan. The artist will provide a separate maintenance plan for each site, with a breakdown of how the 10% maintenance reserve should be applied. If the artwork is to include operating systems such as the requirement for hydro and or Internet, budgets should be included.

The maintenance plan will also include details relating to the artwork materials and finishes with full specifications of all materials, lighting, electrical specifications, all technological maintenance, as built drawings, and an Artist biography, image, and Artist Statement signed off on by the Artist.

In the case that an artwork is situated on Downsview Park land, and IF it has been determined to be part of the City's Public Art Collection a host agreement will need to be arranged between Downsview Park and the City of Toronto. The Public Art Consultant will facilitate these meetings between Downsview Park and the City of Toronto.

Upon transfer of work to the City of Toronto's Public Art Collection a final deed must be signed by the acting Director of Culture. Upon completion of work to be owned and maintained by Downsview Park, a final deed accepting the work must be signed by a signing officer of Park Downsview Park Inc. / Canada Lands Company CLC Limited.

## 5.5 Draft Schedule

1.	<b>January 22<sup>nd</sup> 2014</b>	Toronto Public Art Commission Presentation.
2.	<b>February 25<sup>th</sup> 2014</b>	Community Council
3.	<b>March 19<sup>th</sup> 2014</b>	City Council
4.	<b>March (end) 2014</b>	Call for Letters of Qualification.
5.	<b>April (end) 2014</b>	Call for Letters of Qualification (Close)
6.	<b>May 2014</b>	Shortlisted Artists Interviewed Selection Committee votes on the best candidate, and they are notified.
7.	<b>May (end) 2014</b>	Contract awarded to Artist.
8.	<b>May – July 2014</b>	Internal stakeholder meetings with Artist and Design Teams.
9.	<b>July</b>	Artists' schematic design proposals completed
10.	<b>July (end)</b>	Technical Review with City Staff and Downsview Park
11.	<b>August (beginning)</b>	Sign off on final design and installation plans by the City of Toronto and Downsview Park.
12.	<b>August (mid)</b>	Detailed maintenance plans provided to the City of Toronto and Downsview Park.
13.	<b>September 2014</b>	Projected completion of construction of base course road works.
14.	<b>December 2014</b>	Projected completion of Utilities installation.
15.	<b>May/June 2015</b>	Projected completion of Municipal Park construction.
16.	<b>2015</b>	Public Art installed.



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

Previous experience in projects involving both private lands and public lands has provided precedents that have imparted useful lessons in organization and efficiency. Public Art Consulting will work with Downsview Park until completion of all public art projects detailed in this plan. Public Art Consulting was retained by Downsview Park and will report to Downsview Park. Public Art Consulting will undergo consultation with other applicable stakeholders as required by Downsview Park. Public Art Consulting will facilitate the implementation of this Public Art Plan.

## **5.7 Mentorship Program**

A mentorship program will be implemented for this commission that will allow a local youth artist to work alongside the selected veteran, professional artist to gain significant, real-world experience. This selected youth will be chosen from a local youth group and will work with the artist throughout the design and implementation phases for Location B, at Keele St. and Major St. A. Public Art Consulting will oversee the selection and administration of the Mentorship Program on behalf of the Owner.

The youth will be selected in consultation with the local councilor and the local art professional on the selection committee. A variety of youth groups will be identified. Once the appropriate youth group has been identified the Stanley Greene artist will be invited to review Letters of Interest submitted from prospective mentees. It will be up to the Stanley Greene Artist to choose the Mentee and administer the mentorship program. The mentorship program will be included in the scope of work required by the artist as part of their contract with Downsview Park.

## **VI. Draft Proposal Call**

View in Appendix

## **VII. Summary**

This Public Art Plan emphasizes public art in prominent locations and directs a significant investment toward publicly owned land.

In summary, the plan will be an effective tool for guiding the development of public art in a way that is fair and balanced, promising lasting benefits for the Stanley Greene community and the City of Toronto at large.

## **VIII. References**

“Stanley Greene District Plan and Urban Design Guidelines”  
Parc Downsview Park Inc. & BrookMcIlroy, 2013.

“Stanley Greene Section 37 Agreement”  
City of Toronto & Parc Downsview Park Inc., 2013.

“Percent for Public Art Guidelines”  
City of Toronto Planning and Development Department, 2010.

## Appendix A

### LOCATION A



### PRECEDENTS

**Location:** Killesberg Park, Stuttgart, Germany.

**Materials:** stone, sculpted precast concrete, bronze, wood, indigenous plantings, concrete foundations and soil.

**Process:** City of Stuttgart Commission.

*Memorial Garden, Michael Singer 1992*

*Memorial Garden* is a one-acre garden, which exists as a series of enclosed and open spaces; one can walk through the garden into an interior space and exit again into the forest on the other end. The work transitions from a natural setting to a dynamic, sculpted landscape that exists on both negative and positive plains. The main garden area is enclosed with walls, and the granite patterns subtly draw the viewer out into the space beyond the interior courtyard.

The piece consists of wells, streams, native vegetation, and pools of water that highlight the shapes of the chambers below the surface. The site is surrounded by an old apple orchard, and mountain that was created after World War II from the rubble of nearby buildings. There is also a poem incorporated into the piece on a granite tablet that was found in 1945 on an old wall in Warsaw, Poland. Nachman of Breslow originally wrote the poem around 1800. "The world in its entirety is a narrow bridge, the main thing is not to be afraid."



*Memorial Garden, Michael Singer 1992*



*Courtyard Garden, Michael Singer*

## LOCATION A



## PRECEDENTS

**Location:** Storm King Art Centre, New York.

**Materials:** Sculpted Earth and Grass.

**Process:** Commissioned by Storm King

***Storm King Wavefield,***  
**Maya Lin 2009**

The *Storm King Wave Field* by Maya Lin covers 11 acres of land and is placed in a shallow pit on the Storm King grounds that once supplied gravel for the adjacent New York State Thruway. These grassy waves are based on midocean waves, which are larger than the Stokes waves used as precedents for a similar project by Lin. In this setting, Lin's *Wavefield* draws attention to the juxtaposition of the natural mountains in the background and the smaller, man-made hills that make up her work. One is reminded of the hand of the artist versus the power of nature. At the same time, the wave-like intentions of the work draw attention to the seemingly sturdy nature of earth versus the fluid movement of water.

The viewer is reminded of the relationship between humans and nature, while the poetic quality of this work allows one to reflect on the possibility of living in harmony with our natural surroundings both on land and in the ocean.



**Location:** University of Michigan.

**Materials:** Sculpted Earth and Grass.

**Process:** Commissioned by the Association FXB in memory of Francois-Xavier Bagnoud, and gift of his mother, Countess Albina du Boisrouvray.

***The Wave Field,*** Maya Lin 1995

A 90 square-foot sculpted earth project based upon the Stokes wave; repetitive, cupped, small waves ranging in size from three to six feet in height. Lin describes the work as playful, because it occurs on a very human scale, and transformative, because as the sun moves across the sky throughout the day, the work completely changes.

**‘The Wave Field’ expresses my desire to completely integrate a work with its site, revealing the connectedness of art to landscape, or landscape as art.” – Maya L**



## LOCATION B



*Midnight Dance*, Zadoc Ben-David 2012

## PRECEDENTS

**Location:** Exhibited at the Sotheby's auction, Singapore Botanical Gardens.

**Materials:** Corten Steel

**Process:** For Private Sale

In 2012, 16 works by Zadoc Ben-David were exhibited and presented for auction by Sotheby's Asia.



**Location:** Yonge St. North York Civic Centre, Toronto

**Materials:** Sheet Steel

**Process:** City of Toronto Public Art Commission.

This work represents fourteen larger-than-life silhouettes of ballet dancers. The work divides a section of Yonge St. in North York, in front of City Hall. The sequenced figures represent an animation of dancers preparing for a "lift".



*The Dance*, Robert Sprachman 1998

## LOCATION C



*Courtyard Garden, Michael Singer 1990*

## PRECEDENTS

**Location:** Becton Dickinson Corporation, Franklin Lakes New Jersey.

**Materials:** Sculpted granite. Stone, ground-cover plantings.

**Process:** Private Commission associated with new building expansion.

Singer's work follows the landscape of the area surrounding the building. The work begins near the building with a series of stepping-stones and low, retaining walls and follows the grading of the landscape down towards the woodlands. This work followed two interior courtyard spaces that were designed by the artist at this location four years prior. The indoor and outdoor pieces speak to each other, incorporating similar form, materials, and details, which create an artistic consistency throughout the site.

Sculptural elements throughout the piece exist both below ground level and above. A channel supplies water to the sculpture creating pools in the negative spaces. The channel runs alongside the work, and once the water reaches the bottom of the piece it is collected in a cistern and returned to the top of the piece, constantly re-circulating.



**Location:** Middlebury College, Vermont.

**Materials:** Granite, cast concrete, painted steel, aluminum, and plantings.

**Process:** Purchase of the Committee on Art in Public Places with funds provided by the Middlebury College Board of Trustees One Percent for Art Policy.

*Garden of the Seasons, Michael Singer 2004*



## Appendix B



### DRAFT Proposal Call for Letters of Qualification



Parc Downsview Park Inc. (Downsview Park) is seeking an artist to design and develop public art in three locations throughout the Stanley Greene Neighbourhood. The artist selected for this commission agrees to enter into an integrated process with the Stanley Greene design team.

Parc Downsview Park Inc. - Call to Artists for Letters of Qualification

Three Permanent Public Artworks for the **Stanley Greene Neighbourhood along the south-west border of Downsview Park, east of Keele St.**

The Stanley Greene neighbourhood, located at the south end of Downsview Park, is the first of five neighbourhoods outlined within the Downsview Area Secondary Plan to be developed on the Downsview Lands. Parc Downsview Park Inc. currently owns the full extent of the Downsview Lands (572 acres), comprised of the national urban park and five surrounding neighbourhoods.

The City of Toronto recently rezoned the Stanley Greene Neighbourhood to include residential properties, and a new subdivision will be registered with the city in early summer 2014. Parc Downsview Park Inc., as the developer, is responsible for construction of municipal roads, sidewalks, landscaping within public right-of-ways, sewers, services (water, hydro, and gas), streetlights and intersection signage and traffic lights, as well as a storm water management facility, bioswales, and a municipal park within the neighbourhood. In addition, Parc Downsview Park Inc is obligated to commission Public Art for The Stanley Greene Neighbourhood as part of its Section 37 agreement with the City of Toronto. Downsview

Park is seeking an artist or artist team to enter into an integrated design process for public art at an early stage in the development of this community. The candidate should have previous experience working in collaborative, integrated processes with architects, landscape architects and planners.

The development framework will see the phased creation of the first modern, residential development in Toronto since the 1950s. The Stanley Greene District Plan and Design Guidelines identifies this neighbourhood as representative of "Downsview's commitment to creating complete communities that have a focus on a high quality of life, sustainable design, and a contemporary architectural character." The neighbourhood will be accessible by public transit, and will promote pedestrian activity through 'whole streets' that support all types of mobility (walking, biking, rollerblading, driving etc.). The neighbourhood will also implement, sustainable storm water management, expansion of the tree canopy, green building design, and designated bike lanes. Upon completion, this neighbourhood will promote a vibrant, outdoor, public realm and become a model for environmentally sustainable development.

Downsview Park views the unique context and parameters of this site as an opportunity to commission an artist or artist team to create three site-specific, public art works that will engage with the innovative design plans for the neighbourhood. The art production budget for these projects, including all fees, materials, technologies, fabrication and installation costs is approximately **\$700,000.00 total**. This budget is broken down for each site, Location A = 50%, Location B = 35%, and Location C = 15% of the total art production budget.

For this first stage of the competition, Downsview Park invites local and international artists or artist teams to respond to this call with Letters of Qualification by submitting the following:

- Resume(s) in text form
- Letter of Qualification
- 6 to 8 digital images of recent, relevant work in the following format:  
jpg images on a PC-compatible CD-R  
maximum of 1024 x 768 pixels per image  
resolution of 72 dpi per image  
maximum size of 1 MB per image  
RGB, sRGB or grayscale colour mode files only (no CMYK)  
caption each with number, your name and title of work, ex: 1\_Name\_Title
- An "Image Information" sheet that details per image: number, artist(s) name, title, date, medium, dimensions. Please be sure the number on the list matches the number of the jpeg image.
- Be sure to label the CD-R with your name.
- If desired, include a stamped, self-addressed envelope for return of submission material.

Submissions by email are not accepted.

**Submissions must be received by Thursday,  
20th April 2014 at 5:00 p.m. via mail or  
hand-delivered to:**

Andrew Davies Public Art Consulting  
215 Spadina Ave, Suite 414  
Toronto, ON M5T 2C7

**Late submissions will not be accepted.** If mailing your submission, please make sure it **arrives** no later than 5pm on Thursday April 20th. **Please note:** Artists are NOT asked to submit proposals at this first stage of the competition.

**A short list of 5 artists will be selected during this first stage. These artists will go through an interview process with the Selection Committee. Following the interviews, the selection committee will award the contract to the winning artist or artist group based on their previous work, an assessment of their ability to work in an integrated and collaborative process, and their artistic vision for the site.**

The artist for the Stanley Greene Neighbourhood will be selected through a staged competition process by a specially convened, independent Selection Committee comprised of practicing arts professionals and community representatives.

The Stanley Greene Neighbourhood is administered by Parc Downsview Park Inc. in partnership with the City of Toronto.

For additional information on this facility please go to the following link: