

Public Art Plan - Notting Hill

4000 Eglinton Avenue West, Etobicoke

Prepared for Lanterra 4000 Eglinton Realty Limited

Prepared by Richan Art

July 28, 2021



Figure 1. View of site facing south-west toward Eglinton Ave W.

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1 Diversity and Inclusion Statement

Richan Art acknowledges the land we are meeting on is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

Richan Art is committed to upholding the values of equity, diversity and inclusion and understands that diversity underpins excellence. Richan Art actively considers artists and selection committee members from members of groups with historical and/or current barriers to equity, including but not limited to,

- First Nations, Métis and Inuit peoples, and all other Indigenous peoples;
- Members of groups that commonly experience discrimination due to race, ancestry, colour, religious and/or spiritual beliefs, or place of origin;
- Persons with visible and/or invisible (physical and/or mental) disabilities;
- Persons who identify as women; and
- Persons of marginalized sexual orientations, gender identities, and gender expressions.

Richan Art recognizes that many of these identities intersect and that therefore, equity, diversity and inclusion can be complex. We value the contributions that each person brings, and are committed to ensuring full and equal participation for all artists and selection committee members.

2 Project Team & Statistics

2.1 Project Team

Developer:	Lanterra 4000 Eglinton Realty Limited
Architect:	IBI Group
Landscape Architect:	NAK Design Strategies
Public Art Consultant:	Emma Landis, Richan Art

2.2 Project Statistics

Plan Submission Date: June 23, 2021

Total Area of Development: 2 hectares (4.97 acres) / 19,392 sq. m.

Project Name: Notting Hill

Total Public Art Allocation: \$800,000

Project Address: 4000 Eglinton Avenue West

Public Art Process: Juried Commission

Relevant Planning Studies: Etobicoke Centre Secondary Plan (2010)

Public Art Schedule: Artist Selection 2022

Project Description: Mixed-use High-rise Development comprised of residential condos and retail; Block A consists of Tower A and B, 25 storeys each, and a 6-storey podium. Block B consists of Tower C, 25 storeys, Tower D, 21 storeys, and a 6-storey podium.

3 Project Overview

3.1 Summary

The development project named Notting Hill is in Ward 2 (Etobicoke Centre) in Etobicoke and located between Royal York Road and Scarlett Road on the north side of Eglinton Avenue West at 4000 Eglinton Avenue West. The site has a frontage of approximately 298 metres (978 feet) along Eglinton Avenue West, depth of approximately 106 metres along the east property line and 38 metres along the west property line. The site area is 20,8734 square feet and 19,392 square metres.

3.2 Site Context and Location

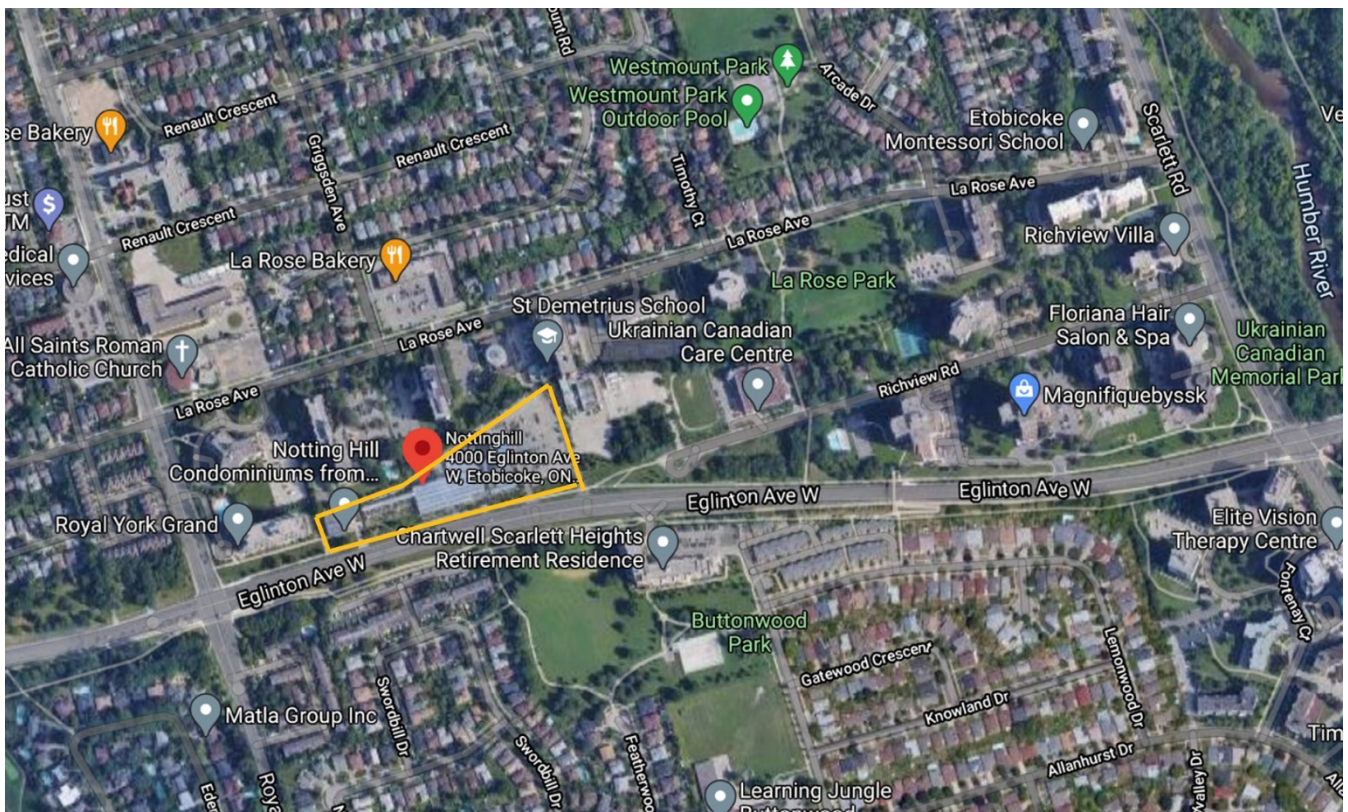


Figure 2. Site location and surrounding streets. Image captured from Google Satellite View.

North of the site:

Residential apartment buildings are the prevailing built form north of the site. Two 12-storey apartment buildings and one 15-storey apartment fronting onto La Rose Avenue are located immediately north of the site. Two 13-storey apartment buildings are located northeast of the site. The St. Demetrius Catholic Church is located between the above noted apartment buildings. La Rose Park is located further northeast. Two 16-storey residential apartment buildings are located at the northwest corner of La Rose Avenue and Scarlett Road.

South of the site:

Across Eglinton Avenue West is a low-rise residential neighbourhood with predominantly single-detached homes and townhouses. Buttonwood Park is directly south of the subject site across Eglinton Avenue. A 9-storey building (Scarlett Heights Residence) is located east of the park. Further east of this is a cluster of 10 apartment buildings ranging in height from 6 to 19 storeys. Single-family dwellings and townhouses are located between the Scarlett Heights Residence and the cluster of apartment buildings noted above.

East of the site:

Immediately east of the subject property is the rear yard of the St. Demetrius Catholic Church with a surface parking lot and a school yard. East of the school yard along Richview Road is the Ukrainian Canadian Care Centre (a 4-storey retirement residence). Further east of this are four single-family dwellings. Immediately east of the single-family houses are 19-storey and 13-storey apartment buildings on the north side of Richview Road. Between Richview Road and Eglinton Avenue are four residential apartment buildings ranging in height from 15 to 20 storeys.

West of the site:

Immediately west of the subject property is a 15-storey residential apartment building. To the north of this building is a 13-storey apartment building with frontage on Royal York Road and La Rose Avenue. On the west side of Royal York Road are 2-3 storey residential dwellings.

4 Historical Context

Richan Art acknowledges the land we are meeting on is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

The word "Etobicoke" appears to be the direct English derivation (by sound) of the Ojibwa word "Wadopika", which means "there are alder trees" or, "Wadopikang", which means "place where the alder trees grow" (From Otchipwe dictionary 1878). Etobicoke was adopted as the official name in 1796. Etobicoke artist and young spiritual elder Phillip Cote notes that the Anishinaabe people "are not traceable because we left a very-small footprint." Cote paints murals reflecting the area's Indigenous heritage in an effort to decolonize the history of Etobicoke.

The development site is in the Etobicoke neighbourhood of Westmount, which was part of the Richview farming district beginning in the early 1800s. The elevation in the scenic neighbourhood is what earned it the name "rich view."

The first timber land was purchased by John Scarlett and his family along the Humber River. Timber land was purchased to clear out forest in order to make space for farmland. The private road which connected John Scarlett and his three sons' properties was named Scarlett Road to pay tribute to the family.

St. Philips Road and La Rose Avenue are named after the historical St. Philip's Anglican Church and the La Rose family farmhouse. St. Philip's Anglican Church was only the second church congregation in Etobicoke and its first service was held in 1824. The La Rose farmhouse is one of the local historic buildings that still stands to this day.

The community was centred on the sawmill that was built in 1792 by John Countryman on the west bank of the Humber River. The area was also home to the Wadsworth milling empire, which turned the area into Upper Canada's major milling centre.

It was not until the 1960s that Etobicoke experienced rapid urbanization with the influx of Italian and Eastern European immigrants. In 1970, a four-lane bridge was built across the Humber River and Richview Sideroad became Eglinton Avenue West. By 1975, Catholic churches and schools such as St Demetrius Catholic Church were established to serve growing immigrant communities.

Toronto Life named the neighbourhood the safest neighborhood in Toronto in 2011, with the lowest crime rate of any neighborhood in the Greater Toronto Area. To this day, most housing types in the area are low density single homes.

References:

Etobicoke Historical Society

City of Toronto, Etobicoke - History of the Name

Toronto.com, "Etobicoke artist strives to revive lost Indigenous history"

5 Description of Development

Notting Hill is a mixed-use high-rise development consisting of two blocks (Block A & Block B). Block A consists of two residential towers, each with a height of 25 storeys, while Block B consists of two residential towers with heights of 25, and 21 stories. There is a total of 1,320 suites. Both Blocks provide at grade retail space, which is centralized along the proposed internal private roadway to create a community gathering space for both visitors and residents to utilize. The development is inspired by the much-heralded community in Central London, Notting Hill, which is celebrated for its colourful culture and upscale shops.

Between the residential buildings accessible by Eglinton Avenue W to pedestrians and vehicles, there will be a promenade lined with shops and cafés for public enjoyment and relaxation. A tree-lined public park will also be located on the development site, just west of Block A.

The project is being designed by architect IBI Group and landscape architect NAK Design Strategies.



Figures 4a and 4b. Block A (Buildings A & B); Block B (Building C & B)

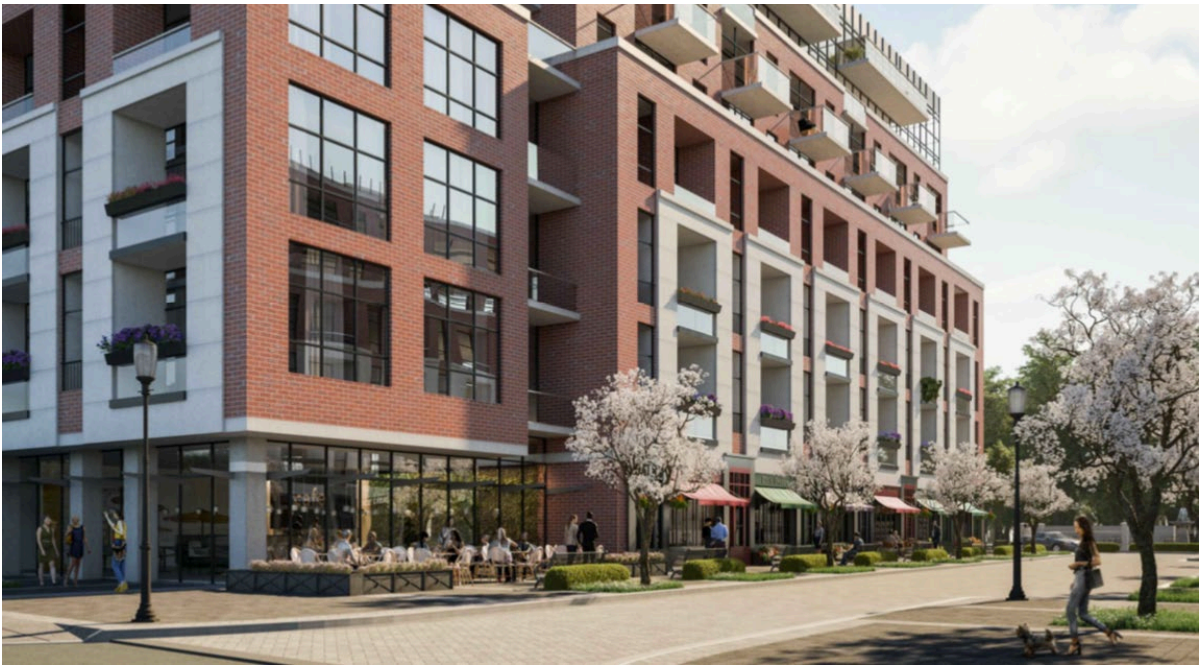


Figure 5. Retail street frontage. View from Eglinton Ave W facing northwest between Blocks A and B.



Figure 6. Retail street frontage. Detail view of figure 4.



Figure 7. Map view of Figures 5 and 6.

6 Proposed Locations for Public Art

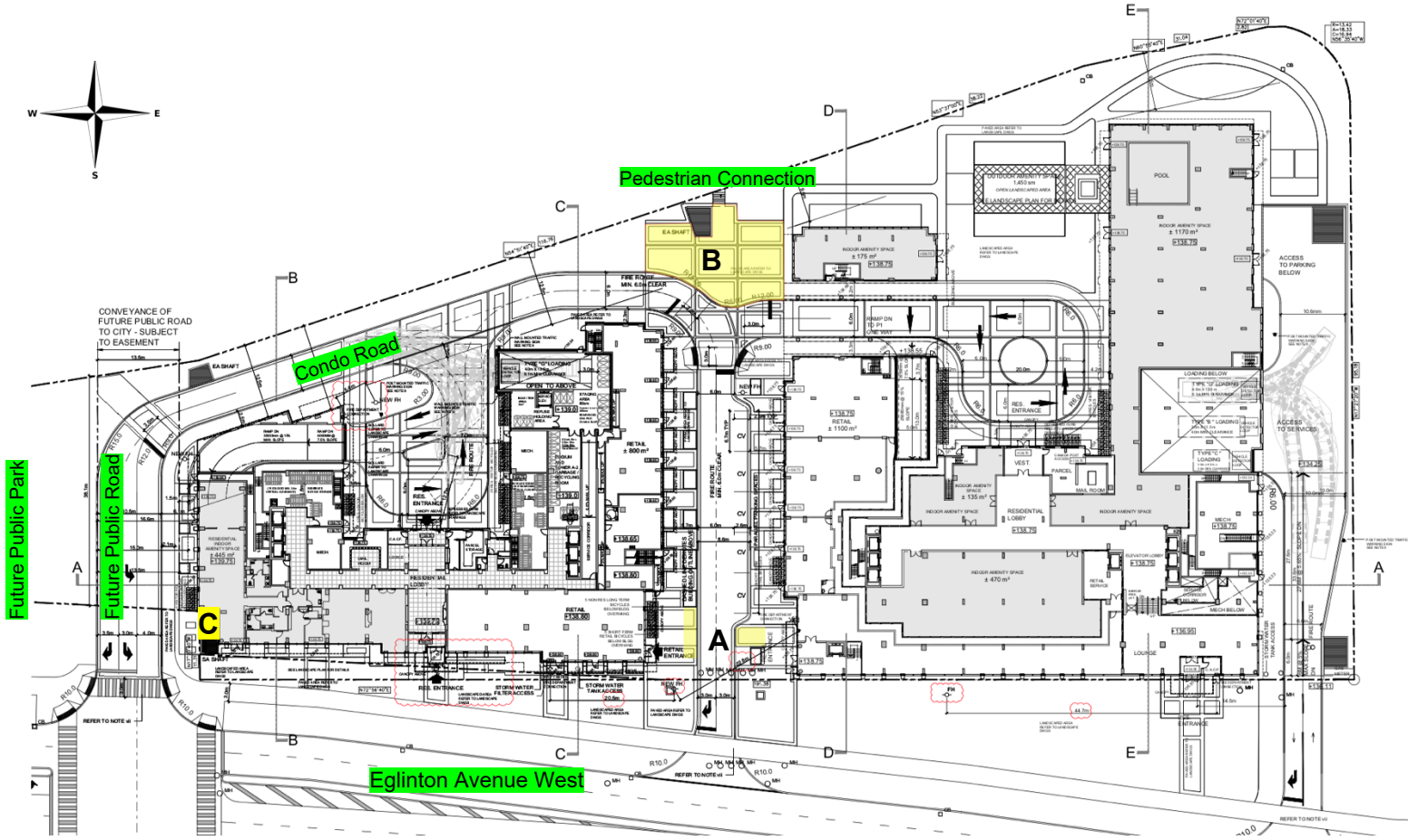


Figure 8. Architectural plan of Block A (left) and Block B (right). Image by IBI Group.

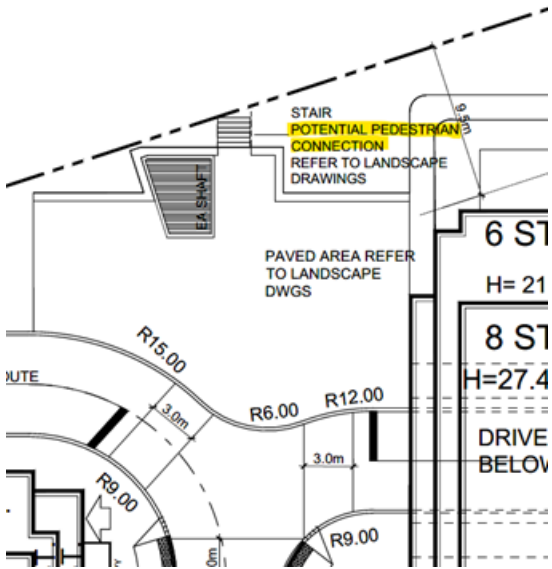


Figure 9. Detail of the architectural plan highlighting the Potential Pedestrian Connection on the northern side of the development site.



Figure 11. View of site facing south-east toward Eglinton Ave W.
Art Location B is pictured in the north courtyard between Blocks A and B.

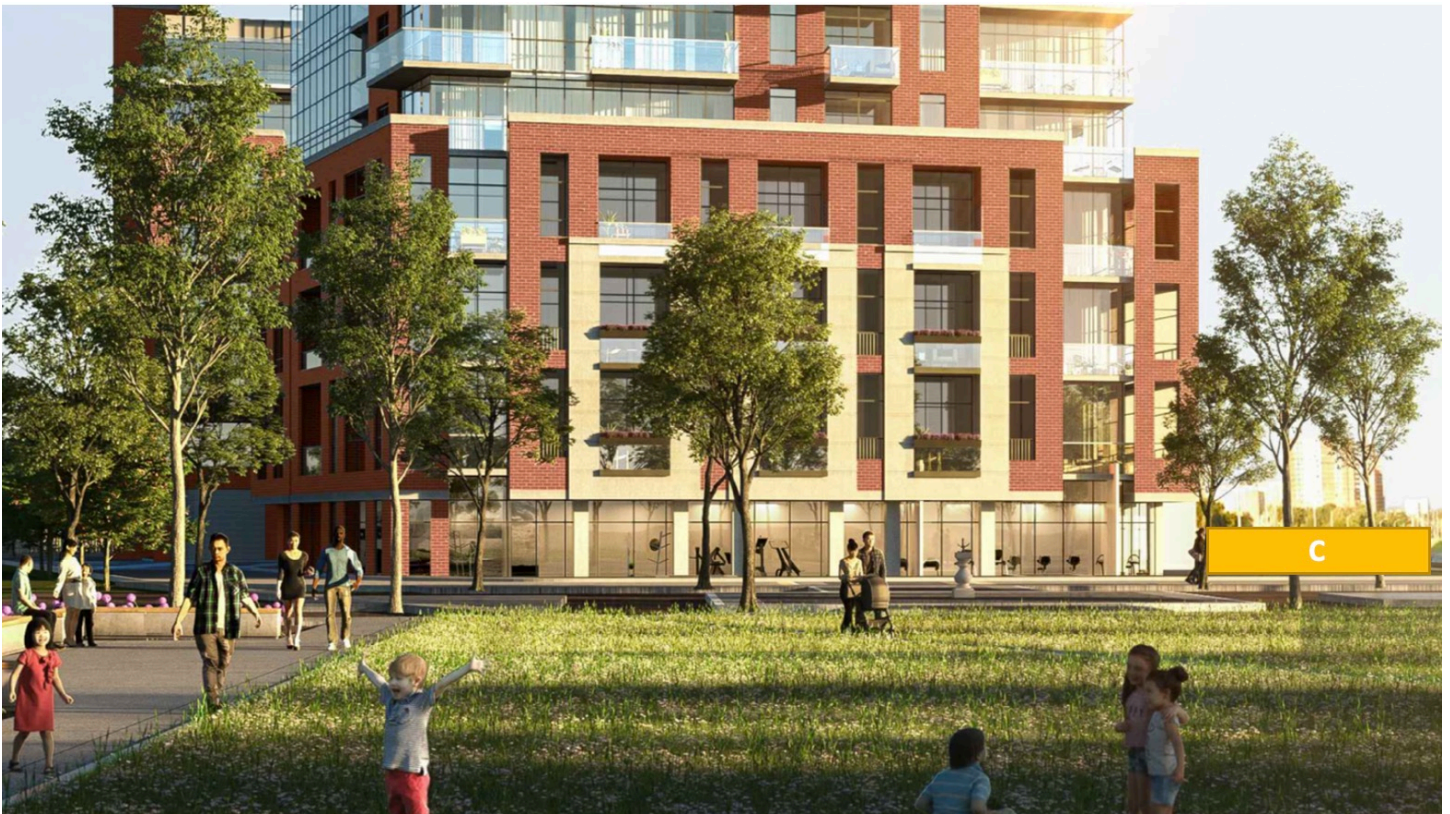


Figure 11. View of Block A Tower A from the future public park. Art Location C pictured at southwest corner of Block A.

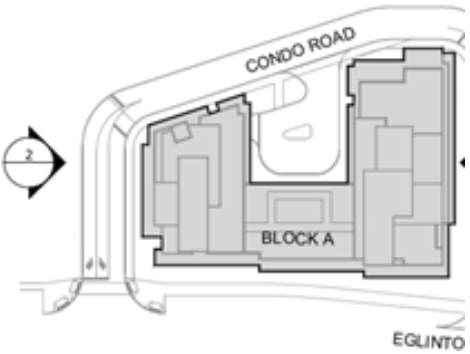


Figure 12. Map view of Figure 11.

7 Public Art Objectives

The following Public Art Objectives have been developed:

1. Encourage pedestrian traffic in the area by creating an inviting and interesting space for people to meet and socialize.
2. Enhance the area's sense of community identity and pride of place through the accessibility of a visually stimulating original work of public art.
3. Create an opportunity for community members to encounter public art in their own neighbourhood.
4. Commission public art through an objective and professional art selection process.
5. Contribute liveability to a developing neighbourhood through public art.
6. Enhance the area as a destination for people within the broader neighbourhood.

8 Public Art Criteria

The artwork shall be selected based on suitability within the potential locations, the budget, accessibility, the neighborhood's historical context, and the architectural context. The budget encompasses the artist selection, fabrication, installation, as well as the future maintenance of the artwork after installation. The artist will be an established, professional artist recognized for the quality of their work, and shall conceive an original work of art specifically for this project.

9 Selection Process

A long list of professional artists is created by the Public Art Consultant. The Public Art Consultant shall identify a reasonable number of prospective artists with the appropriate international and/or domestic artists of established reputation and experience. The Selection Committee may collectively decide on whether all artists on the long list should be contacted for an expression of interest. The Public Art Consultant will request expressions of interest from the artists agreed upon by the Selection Committee.

The winning artist will be determined by the Selection Committee.

The winning artist will, in the Selection Committee's opinion, be able to produce the most suitable and noteworthy work respecting the budget and timeframes required to produce the artwork. In the context of the foregoing, if the most suitable artist and their work is only attainable through direct commission, the Owner may do so.

Only professional artists will be considered. According to the Canada council for the Arts, a professional artist is one who has specialized training in the artistic field (not necessarily in academic institutions); is recognized as a professional by his or her peers (artists working in the same artistic tradition); is committed to devoting more time to artistic activity, if possible, financially; and has a history of public presentation or publication.

The Public Art Consultant shall liaise with the winning artist regarding their contract, art design, fabrication, and installation.

10 Selection Committee

The Selection Committee will be comprised of five (5) members as follows:

- Four Selection Committee members who are either tenured art professors, or qualified independent arts professionals, or artists with the professional qualifications to design artwork pursuant to Toronto's public art program.
- A minimum of one of the professionally qualified Selection Committee members will also act as a representative of the Ward. Potential Selection Committee members listed below indicate whether they work or live in the Ward.
- Mark Mandelbaum, CEO and Chairman, Lanterra Developments

Four independent Selection Committee members will be drawn from the following pool:

- Luke Parnell, Professor of Sculpture and Installation, OCAD University
- Akshata Naik, Gallery and Program Manager, Arts Etobicoke (Ward member)
- Ekow Nimako, Sculpture and Installation Artist
- Sharon Norwood, Mixed Media Artist
- Ilana Shamoon, Deputy Director & Director of Programs, Toronto Biennial of Art
- Yvonne Monestier, Director of Fine Art, Waddington's Auctioneers and Appraisers
- Xiaojing Yan, Sculpture and Installation Artist

If requested, City staff will be notified of the composition of the Selection Committee as per Section 7.7 (b) (iii) of the registered Section 37 Agreement with the City.

11 Artists

The following long list of professional artists represents artists suitable and qualified to create public art for Notting Hill. One artist will be selected from a short list by the Selection Committee, and contracted by the Owner to create an original site-specific work of public art. The City will be notified of the selected artist. If a non-listed artist needs to be selected, the artist must meet the criteria outlined in the Public Art Plan for Notting Hill, and the City can provide their consent, which cannot be unreasonably withheld.

- Michel de Broin, Canada
- Mary Anne Barkhouse, Kwakiutl First Nation
- Gordon Reeve, Canada
- Hal Ingberg, Canada
- Anique Jordan, Canada
- Manolo Valdes, Spain
- Jeffrey Gibson, Mississippi Choctaw-Cherokee
- Virginia Overton, USA
- Anna Liu and Mike Tonkin, England
- Larry Bell, USA
- Mark Wallinger, England
- Subodh Gupta, India
- Antony Gormley, England
- Sarah Morris, USA

12 Budget and Distribution

12.1 Section 37 Option

As per Section 7.5 (b), of the Section 37 Agreement, Instrument No. AT5572546, registered November 16, 2020, the Owner has elected Option 2:

Section. 7.5 “(b) Option 2 – The Owner will commission Public Art and/or collaborative Public Art equal in value to the Public Art Contribution, and such Public Art will be located upon the Site or on City-owned lands in accordance with the provisions of this Section 7”

12.2 Budget

As per Section 3.2 and 7.4 of the Section 37 Agreement, Instrument No. AT5572546, registered November 16, 2020 between the Owner and the City of Toronto:

“the Owner agrees to make a contribution to Public Art in the amount of \$800,000 (the ‘Public Art Contribution’).”

12.3 Distribution of Budget

Anticipated total budget for the program: \$800,000 (subject to indexing as per Section 3.3 of the Section 37 Agreement, Instrument No. AT5572546, registered November 16, 2020).

- 1 Artwork budget: 80%
 - Artist fees, drawings, fabrication costs, site preparation, installation costs, transportation of artwork, plaque, permits, legal, insurance, engineering fees, artist honorarium, Selection Committee honorarium
- 2 Project Management and Administration: 10%
 - Preparation of Public Art Plan
 - Presentation to TPAC
 - Preparations of Terms of Reference
 - Administration and Co-ordination of Artist Competition
 - Administration of Design Commissioning Process
 - Curatorial Vision and Planning
 - Administration and Management of Selection Committee Sessions
 - Preparation of Artist Agreement
 - Project Management during Fabrication and Installation
 - Budget Oversight
- 3 Maintenance Reserve Fund: 7%
- 4 Mentoring Bursary: 3%

13 Mentoring Bursary

The mentoring bursary will be allocated to students of a designated arts education institution in support of research, supervision, and curriculum development related to this public art project. The bursary will support students with a specialization in Public Art in order to encourage future generations of Public Art advocates, professionals, and artists to be more supportive and knowledgeable of the City's Public Art programming. The Owner and Public Art Consultant will also seek to facilitate the participation of local students specializing in art to increase community engagement.

The Owner and Public Art Consultant will agree on the most suitable arts education institution based on the bursary's goals, and the Public Art Consultant shall notify the City of the institution that is to receive the bursary in advance of signing a formal agreement between the Owner and the institution. The institution will solicit involvement of students and/or recent alumni (up to three individuals at any given time). These students/alumni will take on research and receive the guidance of a faculty member who has relevant expertise in public art. The key responsibilities of the student-mentees and the faculty will be developed by the institution in consultation with the Public Art Consultant and the Owner as the project proceeds.

Due to the length of the Public Art project and the academic calendar year, it is likely that different groups of students and/or recent alumni will participate in the three different phases of the public art project. The three phases available for student involvement are commission, fabrication, and installation.

14 Developer Background

Led by Chairman Mark Mandelbaum, President and CEO Barry Fenton since its inception 20 years ago and joined by COO and President of Lanterra Construction Management, Christopher Wein in 2018, multi-award winning Lanterra Developments has established a reputation as a company that creates landmark residential communities admired for their exceptional architecture, brilliant interior design and an array of amenities that make urban living exciting and vital.

At each one of Lanterra Developments' condominium communities, an original work of art is commissioned for the lobby or common areas for residents and the broader public to enjoy. Lanterra has commissioned public works of art from artists such as Barbara Astman (Murano condominium), Sandro Martini (Burano condominium), Vong Phaeophanit and Claire Oboussier (ICE condominium), Tom Otterness (18 Yonge St), and Vitto Acconci (WaterParkCity). As further expression of Lanterra's commitment to public art, Lanterra funds and creates a short video on each artwork in order to record the process and interview the artists about their winning concept. These videos are all publicly available via the Public Art tab of Lanterra's website: <https://lanterraddevelopments.com/public-art/>. Lanterra Developments' commitment to public art is an enduring aspect of their community-building philosophy.

15 Schedule

Submission of Public Art Plan to TPAC	June 23, 2021
TPAC Meeting	July 14, 2021
Etobicoke York Community Council	Fall 2021 (TBC)
City Council Meeting	Fall 2021 (TBC)
Artist Competition	Q1 – Q3 2022 (TBC)
Artist Selection	Q4 2022 (TBC)
Artist Under Contract	Q1 – Q2 2023 (TBC)
Final Design Approval	Q3 – Q4 – 2023 (TBC)
Fabrication of Art	Q1 2024 – Q1 2025 (TBC)
Installation	Sept 2025 – July 2026 (Occupancy)

Emma Landis
Principal, Richan Art

1917-3230 Yonge St
Toronto, Ontario
M4N 3P6

416-219-3554
emma@richanart.com
www.richanart.com