

# LAWRENCE HEIGHTS PHASE 1 DISTRICT **PUBLIC ART PLAN**

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# 1.0 INTRODUCTION

## 1.0 INTRODUCTION

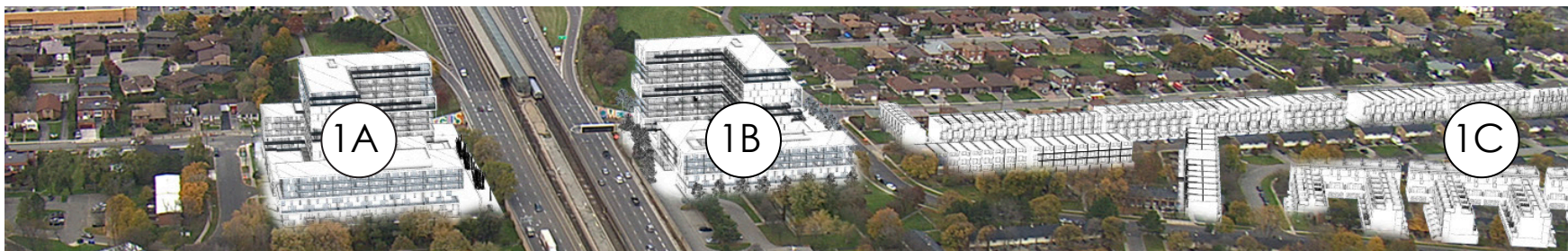
The Lawrence Heights Phase 1 District Public Art Plan ("District Public Art Plan") provides a framework for the commissioning of public artworks and projects for the lands within Phase 1 of the Lawrence Heights Revitalization. This will involve the collaboration of artists and/or art teams with project design teams to create public artworks that are integrated, semi-integrated, or singular interventions. The Phase 1 district area includes lands located on both sides of the Allen Expressway bound by Ranee Avenue to the North, Flemington Road to the West, and Varna Drive to the East. The Southern boundary of Phase 1 is existing TCHC housing that will be redeveloped in the future.

## 1.1 DEVELOPMENT CONTEXT: THE LAWRENCE HEIGHTS REVITALIZATION PHASE 1

In Lawrence Heights, Toronto Community Housing Corporation ("TCHC") is currently taking on its largest Revitalization project, bringing new housing and amenities, as well as strengthening the relationships between residents and the surrounding community. Planning for the revitalization of Lawrence Heights started in 2008, and since then has gathered input from residents, Community Animators, and local organizations which has informed the Lawrence-Allen Revitalization Plan, the Lawrence-Allen Secondary Plan (approved by Toronto City Council in 2011), the Community Services and Facilities Strategy (2011), and the Social Development & Action Plan (2012).

Over the 20 year revitalization, 1208 existing rent-geared-to-income homes housing more than 3,500 residents will be replaced and an additional 4092 market condominium and townhouse units will be built in Lawrence Heights.

In 2013, Heights Development Inc. ("Heights") – a joint venture between Context & Metropia – was selected as TCH's development partner for Phase 1 of the revitalization. Phase 1 will involve the demolition of the existing 233 rent-geared-to-income units administered by Toronto Community Housing and the comprehensive redevelopment of the Phase 1 lands on a realigned street network with 233 replacement rent-geared-to-income units, an additional 824 market residential units, and a 1.1 hectare public park. Phase 1 is expected to take up to 8 years to complete. Construction of the first buildings is targeted to start fall 2015. The Yorkdale Condominiums (1A on map), and Yorkdale Condominiums 2 (1B on map) will be the first two buildings constructed in Phase 1. The next components of Phase 1 include 175 market and 57 TCHC rental townhouses as well as a new public Park (1C on map 1).



MAP 1: DIGITAL RENDERING: PHASE 1



## 1.2 DISTRICT PUBLIC ART PLAN

The site of Phase 1 was re-zoned by Toronto Community Housing in October of 2013 to allow for its re-development as part of the Lawrence Heights Revitalization. Based on the approved site specific zoning, funding for public art is based on the *Percent for Public Art* Program Guidelines for the market housing that is to be developed. The preparation of a District Public Art Plan responds to provisions of the Section 37 Agreement between TCHC and the City of Toronto dated October 8th, 2013. As the development partner of TCHC for Phase 1 of the Lawrence Heights Revitalization, Heights is responsible for the design and implementation of this District Public Art Plan.

The Lawrence-Allen Urban Design Guidelines first identified a series of potential sites for public art on both public and private owned land within the public realm of the broader Lawrence-Allen focus area. These sites were identified for meeting the criteria in terms of appropriateness with respect to pedestrian priority areas, landmark sites, view corridors and view termini. The Lawrence Heights Phase 1 District Public Art Plan expands on these potential sites identifying further site opportunities in the newly designed Phase 1 Area.

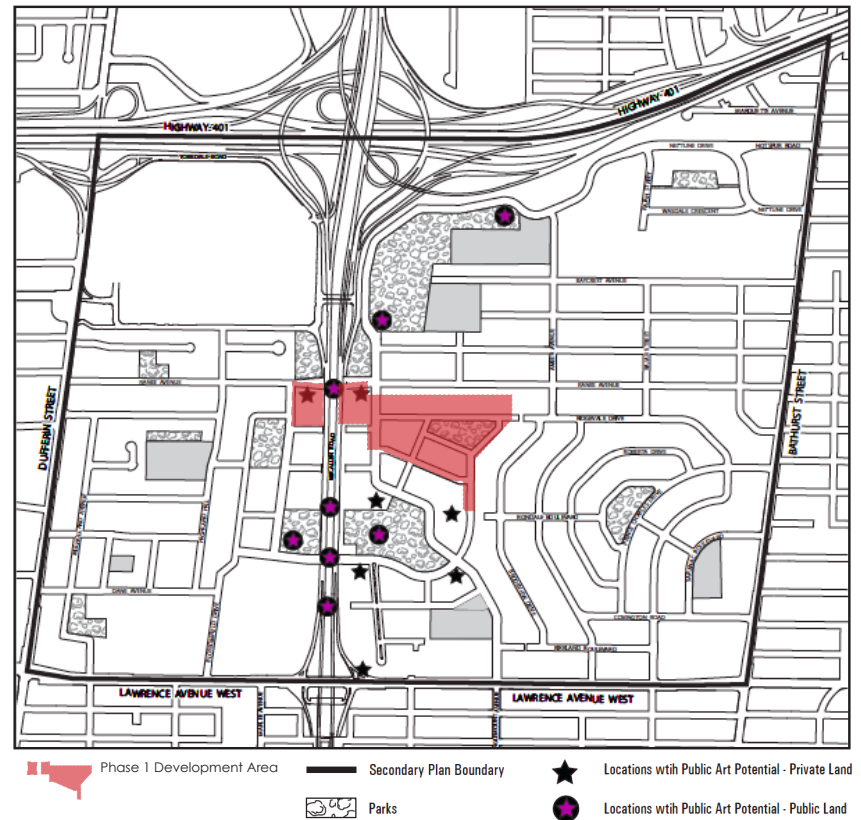
This District Public Art Plan proposes a framework for phased commissioning of two Public Artworks, implemented in line with the re-development time lines. The first commission will respond to opportunities in Block 1A and Block 1B, while the second commission will address opportunities in the remaining section of Phase 1, identified as Block 1C for the purposes of this report.

Each of the two commissions will follow the same artist selection and project implementation process, though these processes may take place years apart due to the phasing of development.

Within this District Public Art Plan you will find:

- An outline of the objectives and principles for the public art program in Lawrence Heights.

MAP 2:  
PUBLIC ART LOCATIONS. LAWRENCE ALLEN URBAN DESIGN GUIDELINES



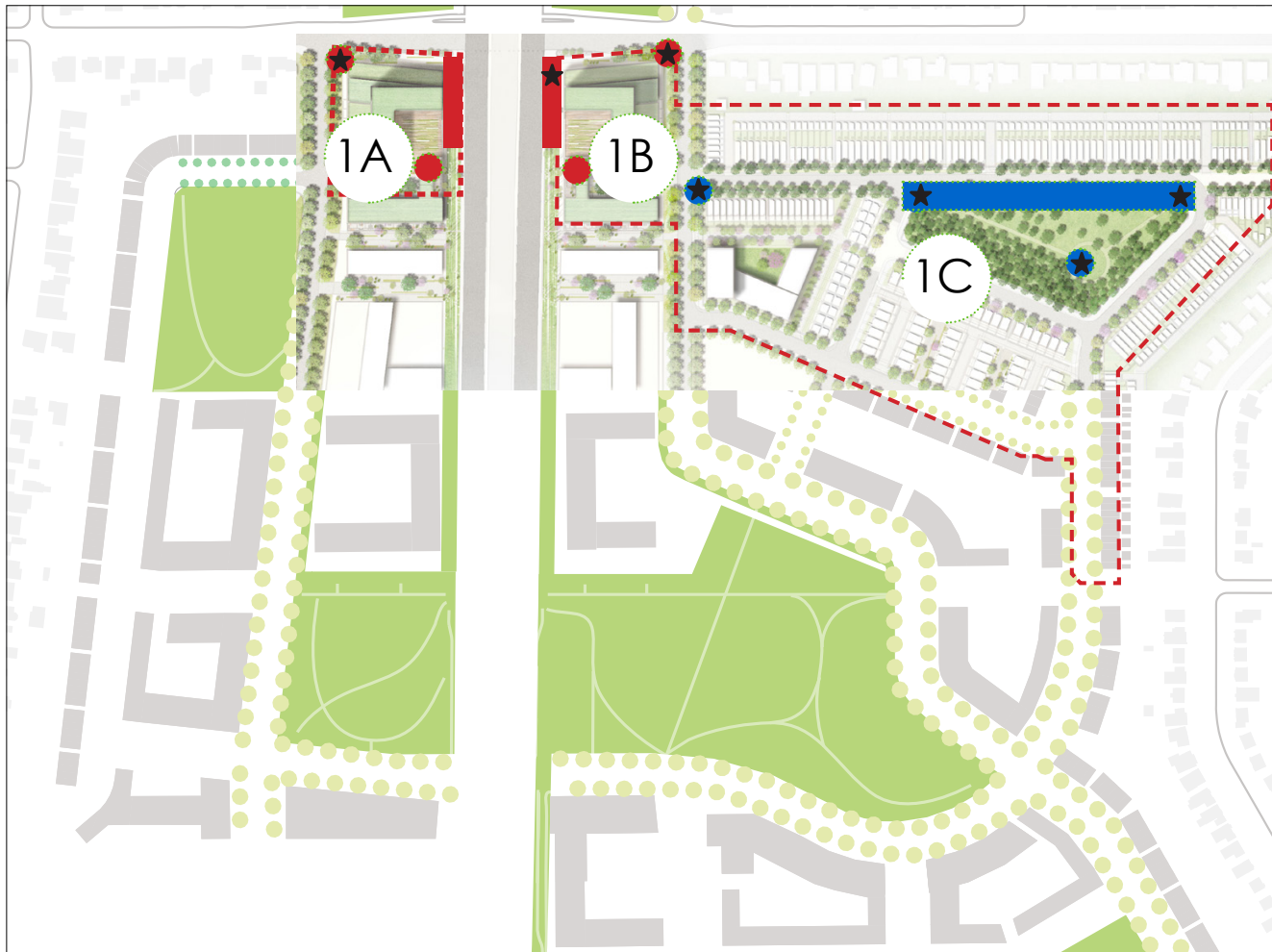
- Potential priority and secondary site opportunities for public art.
- A description of the proposed implementation process that includes:

1. A selection method to identify artists
2. A description of the role of the public art consultant
3. A description of the public art program management model
4. A preliminary estimate of the proposed budget based on estimated construction costs

### 1.3 PHASE 1 DISTRICT PUBLIC ART PLAN MAP

This District Public Art Plan identifies both priority and secondary locations with Public Art potential within each development block area, identified in map 3. Priority locations are sites with a high level of public accessibility, visibility, and offer opportunities for a variety of expressions for public art. Secondary sites have moderate levels of accessibility and visibility and represent suitable sites for public art. With this in mind artist(s) will be given the agency to select the site they intend to activate. Artist may activate one site or multiple sites. Locations marked with a star sit on public land.

MAP 3: PHASE 1 DISTRICT PUBLIC ART PLAN MAP



BLOCKS 1A & 1B Priority ■ & Secondary ● Locations

BLOCK 1C Priority ■ & Secondary ● Locations

--- Phase 1 Development Area

★ Sites With Public Art Potential On Public Land

## 1.4 URBAN DESIGN AND PLANNING CONTEXT

The Lawrence Heights redevelopment project is part of a new wave of change taking place in Toronto, with the central suburbs assuming exciting new roles based on changing demands, and the absorption of new urban density. The result of redeploying increased density within a well-connected urban structure is the ability to generate new community energy and vitality within the public realm.

The quality of the public realm is vital in creating memorable community environments in which people want to live, work and play. This development proposal seeks to connect, activate and diversify the public realm as part of the provision for new market and rental housing.

The design of the public realm is central to the revitalization. Phase 1 of the project introduces new urban forms including mews, lanes, urban streets and blocks, and a linear park. Each is designed to reflect a new sensibility for the area that is fundamentally urban and social - geared towards enhanced physical & social connectivity, and flexibility, promoting mixed modes of transportation and wealth of choice for movement, and designed to include memorable spaces for the community to come together within a transformed public realm.

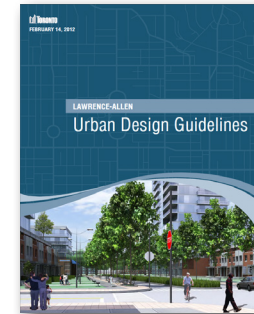
The revitalization of the Lawrence Heights community has been the focus of a comprehensive planning process over the last decade. Within the overall context of the City of Toronto's Official Plan, numerous plans and studies have been undertaken. The following is a summary of the key guiding documents that have shaped the Phase 1 development:

### **Lawrence-Allen Secondary Plan, 2012**

The Lawrence-Allen Secondary Plan, approved June 19, 2012 per OMB decision, identified the need for further elaboration on the public realm and accompanying design guidelines and strategies. Blocks 1A and 1B were called out as 'special areas' requiring particular attention in the form of further elaborated guidelines.

### **Lawrence-Allen Urban Design Guidelines, 2012**

The Urban Design Guidelines, issued on February 14, 2012, supplements the Secondary Plan by providing more detailed guidance for development.



### **The Lawrence Heights Social Development Plan - 2012**

In 2012 the City of Toronto, Toronto Community Housing and the resident lead Social Development Plan Steering Committee co-authored ***Sharing Our Community Together: Our Social Development & Action Plan for Lawrence Heights***. This plan will act as a road map for the neighborhood's revitalized future.



### **Lawrence-Allen Public Realm Master Plan, 2013 (Draft)**

This in-progress report provides a set of principles as considerations to each of the public realm components and also to the overall integrated public realm network. (Report in-progress - serves as a guiding document only)



## 1.5 PUBLIC ART PLANNING FRAMEWORK

The Lawrence Heights Phase 1 District Public Art Plan was prepared in response to provisions laid out within multiple planning documents including the Site-Specific Zoning By-law Amendment No. 1338-2013 and the Section 37 Agreement between TCHC and the City of Toronto dated October 8th, 2013.

### Section 37 Provisions

As part of the City of Toronto's Official Plan of the Ontario Planning Act, Section 37 Agreements determine what community benefits will be provided in return for increases in height and density associated with a particular development. Section 37 additionally mandates the development of a Public Art Plan. Schedule 2 - of Section 37 Provisions of By-Law 1338-2013 provides that: "(4) Prior to the issuance of the first above-grade building permit for the redevelopment of the Development Site, the owner shall: a) Obtain approval of a Public Art Plan carried out in compliance with the Percent for Public Art Program Guidelines for the construction of the proposed market residential units."

Section 12 of the Section 37 Agreement sets out the basis upon which the required Public Art Plan shall be executed. Section 12.7 sets out three options for implementing the Public Art Program. Option 2 states *"the Owner may commission Art works and collaborative Art works to the value of the Art Contribution and such works shall be located upon the Subject Lands or City-owned lands adjacent thereto in accordance with the provisions of this Article 12."*

**Heights thus intends to commission art for its own lands and for city owned public parks within the district plan area for the benefit of the community, workers and visitors of Lawrence Heights and in accordance with City policy. The commissioning of Public Art will be undertaken in two phases to ensure the distribution of art throughout the site, while also ensuring that significant works can be commissioned. This plan includes provisions for Public Art Commissions, the first within Blocks 1A and 1B, and the second within Block 1C.**

### Official Plan

Further considerations have been incorporated into this District Public Art Plan, based on the Official Plan in regards to the role of Public Art. Section 3.1.4 of The Official Plan contains specific policies which describe the role which public art will play in City-building and the development of a vibrant built environment. The preamble to this section provides that: *"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."*

### Lawrence-Allen Secondary Plan

Section 2.2.6 of the Lawrence-Allen Secondary Plan additionally sets forth specific objectives: *"Public art in Lawrence-Allen will contribute to the character of the neighbourhood by enhancing the quality of public spaces and spaces that are publicly accessible and visible. Public art will facilitate expression of community heritage, community identity, cultural diversity, and community values of sustainability and connectivity, and other themes that will contribute to a sense of place. Opportunities for the local arts community and local artists to participate in the provision of public art will be encouraged."*

**In response to these mandates, Heights intends to seek out and commission socially engaged artists and artist teams with proven track records and ongoing practices of engaging diverse communities.**

## 1.6 PRINCIPLES FOR PUBLIC ART PROGRAM

Public art may take the form of integrated, semi-integrated or singular interventions. Additionally, The public art program will be administered based on following Lawrence Heights' Principles for Public Art.

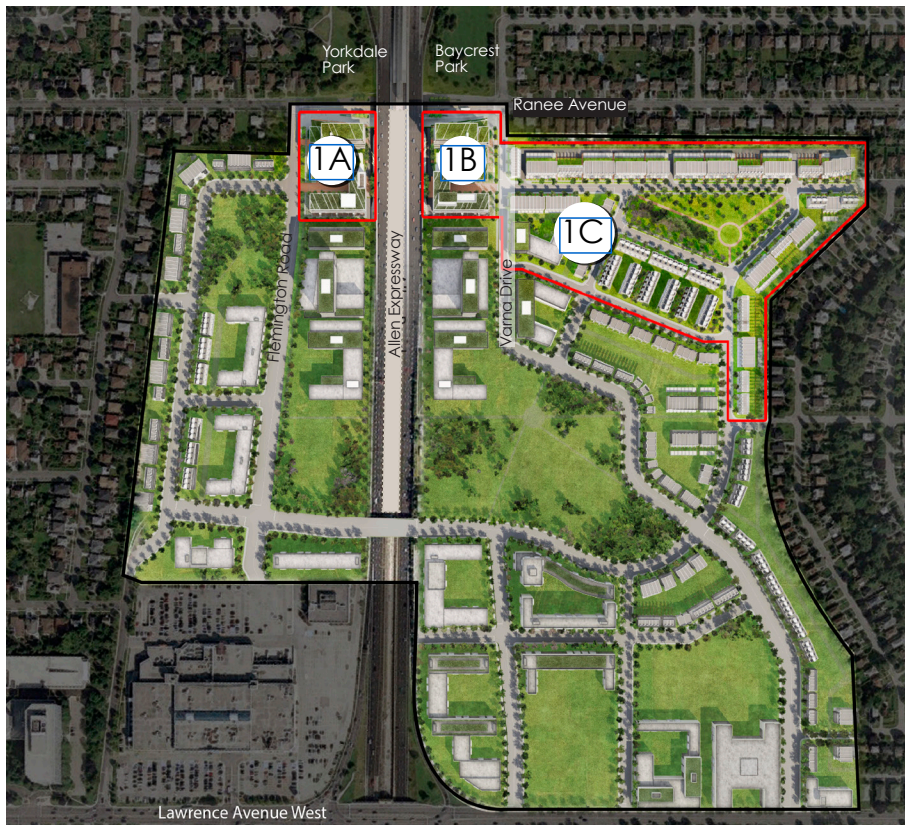
These include:

- **ARTISTIC OPPORTUNITY:** The project's capacity to provide a unique opportunity for the artist to engage the public and the residents of the development.
- **ENGAGING THE PUBLIC REALM:** Engagement through the Arts.
- **PUBLIC PROFILE:** Promoting and building Toronto's public profile at the national and international levels.
- **SITE SELECTION AND SPECIFICITY:** The project's selection of appropriate site(s), and further responsiveness to the specific physical, environmental, and design context of the proposed site(s).
- **SITE ACTIVATION:** The dynamic activation of the site and consideration of interventions on a variety of scales.
- **HEIGHTENED SITE ACCESSIBILITY:** The project's contribution visually and / or physically to the accessibility of the site.
- **COMMUNITY ENGAGEMENT:** Where appropriate within the Artist's process, a meaningful engagement of community residents in the conception, fabrication, installation, and/or final artwork.
- **SOCIALLY ENGAGED ARTISTIC PRACTICE:** The artist's proven experience with a community engaged artistic practice. Consideration of past models and approaches, while reflecting on the international discourse on public art, social practice, tactical urbanism, and community building.
- **RESIDENT OPPORTUNITIES:** Where possible, the creation of employment and/or mentorship opportunities for residents.
- **SENSITIVITY TO CULTURAL HERITAGE:** Consideration of community heritage, community identity, cultural diversity, community values, and other themes that will contribute to a sense of place. Some of these themes have been well documented in the Lawrence Heights Social Development Plan (2012) and the Heritage Interpretation Plan (2015).

## 2.0 OPPORTUNITY 1

### 2.1 BLOCK 1A & 1B

The first opportunity for the commissioning of public art exists within Blocks 1A & 1B, as shown in maps 5 and 6. Blocks 1A & 1B are situated in the northwest corner of the Phase 1 development area of the larger Lawrence Heights Revitalization. The site is bounded by Ranee Avenue to the north, Flemington Road to the west, Varna to the east, and 2 new public streets to the south on either side of the Allen Expressway. Blocks 1A & 1B have a unique proximity to both Yorkdale Mall and the Yorkdale TTC subway station at Ranee.



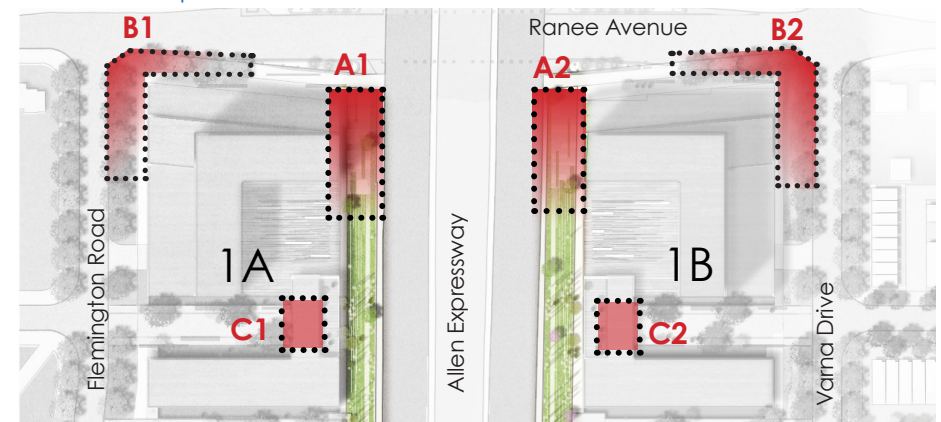
MAP 4: LAWRENCE HEIGHTS REVITALIZATION DEVELOPMENT AREA

### 2.2 THEME: PRONOUNCING AN ENTRANCE

At the northernmost sites of the new Lawrence Heights Development and the connection point to both Yorkdale Subway Station and Ranee Avenue, Blocks 1A & 1B represent an opportunity for public art that *Pronounces the Entrance to the Community*.

### 2.3 POTENTIAL LOCATIONS FOR PUBLIC ART

As identified in maps 5 & 6, one priority & two secondary locations for public art have been identified within each of Blocks 1A & 1B based on public accessibility, value as neighbourhood entranceways, pedestrian pathways, view corridors and view termini. High visibility locations shown in red on map 5.



MAP 5: POTENTIAL PUBLIC ART LOCATIONS FOR BLOCK 1A & BLOCK 1B

**Site A1 & A2 (PRIORITY):** These zones encompass a public park east of Allen Road and a publicly accessible open space west of Allen Road, which represent significant additions to the public realm as well as new pedestrian pathways. In particular, a unique opportunity for integrated public art works exists at the north entrances of each park/Open Space along Ranee Avenue, where new retaining walls will be constructed parallel to the Allen Expressway in each park/Open Space. Site A1 sits on publicly accessible private space and site A2 sits on Public Park land.

**Site B1 & B2 (SECONDARY):** The corners of Flemington and Ranee Avenue as well as Varna and Ranee Avenue respectively represent entranceways to the west and east portions of the neighbourhood, with high visibility along Ranee avenue. Sites B1 and B2 sit on public land.

**Site C1 & C2 (SECONDARY):** At the termini of both the linear park and the Open Space and new private courtyards or "mews", opportunities exists for integrated public art on and below the covered building overhangs.





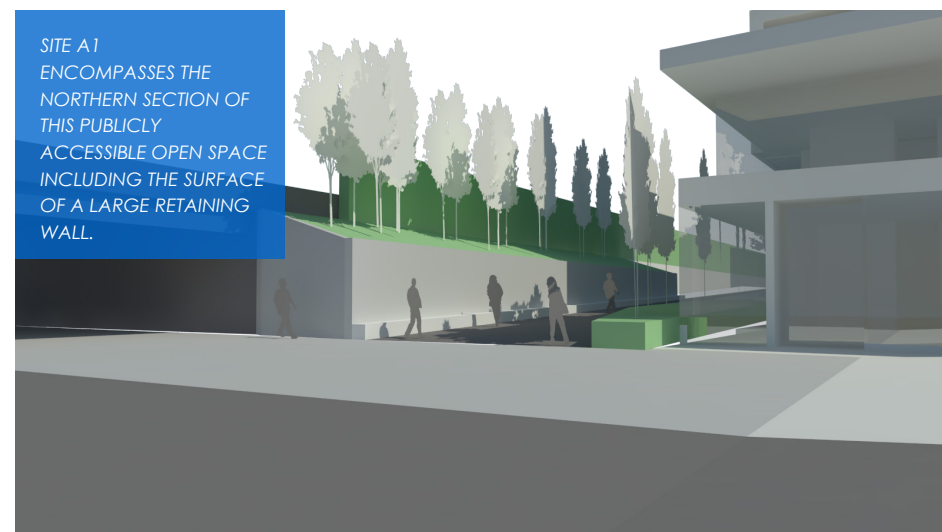
MAP 6: THE CONTEXT OF BLOCK 1A & 1B



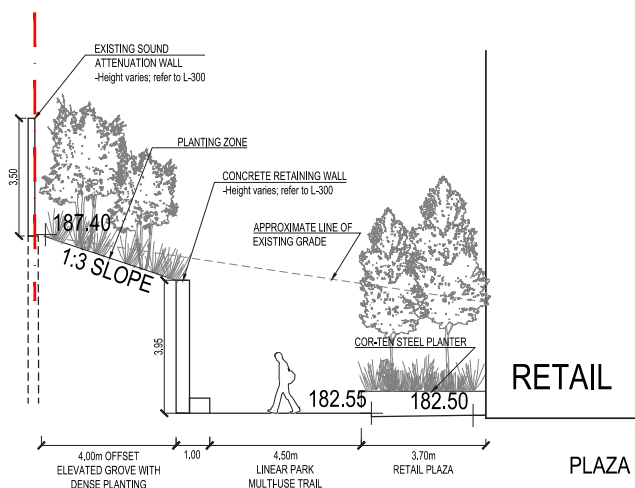
## 2.4 THE GREENWAY: A LINEAR PARK AND OPEN SPACE

A highlight of the Lawrence Heights Secondary Plan is a Greenway that includes both public park and publicly accessible open space running parallel with the Allen Expressway on both sides. The project introduces a new identity for the Greenway to overcome its challenging, traffic-dominated context.

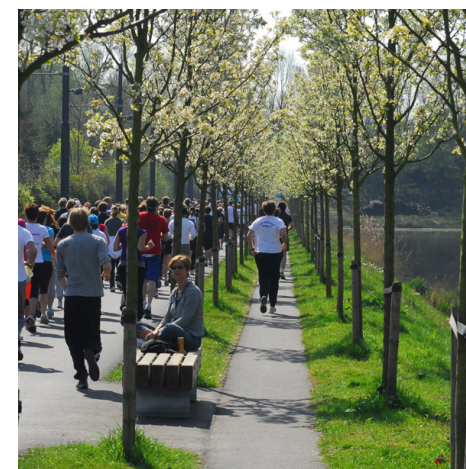
The initial 115m segments of the Greenway will signal the start of a new community green network. The northernmost section of the Greenway will set the stage for future phases of construction which, over time, will connect from Ranee to Lawrence as a continuous public pedestrian corridor. It represents a key link within the larger system of parks and open space for Phase 1 and will establish the design language for the future community Park. It plays a role as the northern terminus of the line to mark the end of the Greenway and slow movement as it intersects with Ranee Avenue and transit (Yorkdale subway station). A new retaining wall will be constructed at the entrance to each park on both Blocks along the Allen Expressway.



ARTISTS DEPICTION OF GREENWAY ENTRANCEWAY FROM RANEE AVE. ON BLOCK 1A



EAST - WEST SECTION - THOUGH GREENWAY AT RETAIL PLAZA (SITE A1)

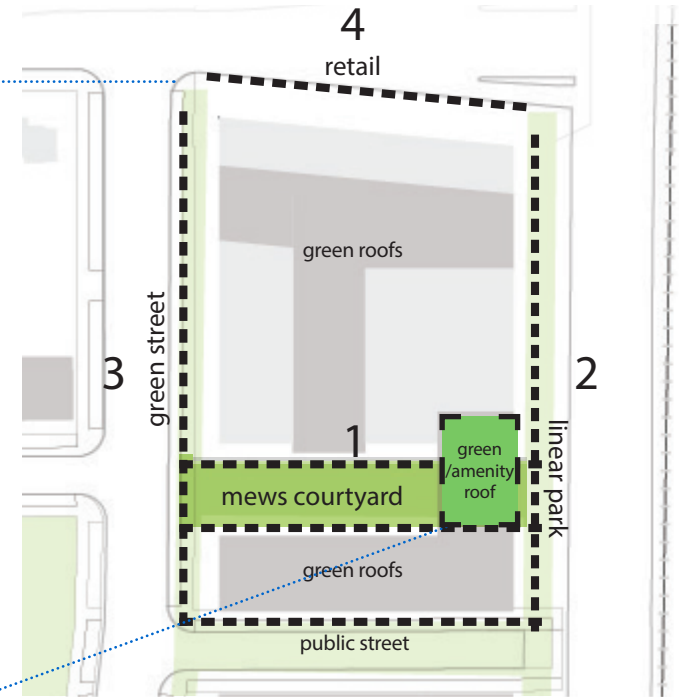


E.G. GREENWAY CONCEPT INCLUDES PEDESTRIAN AND MULTI USE TRAILS

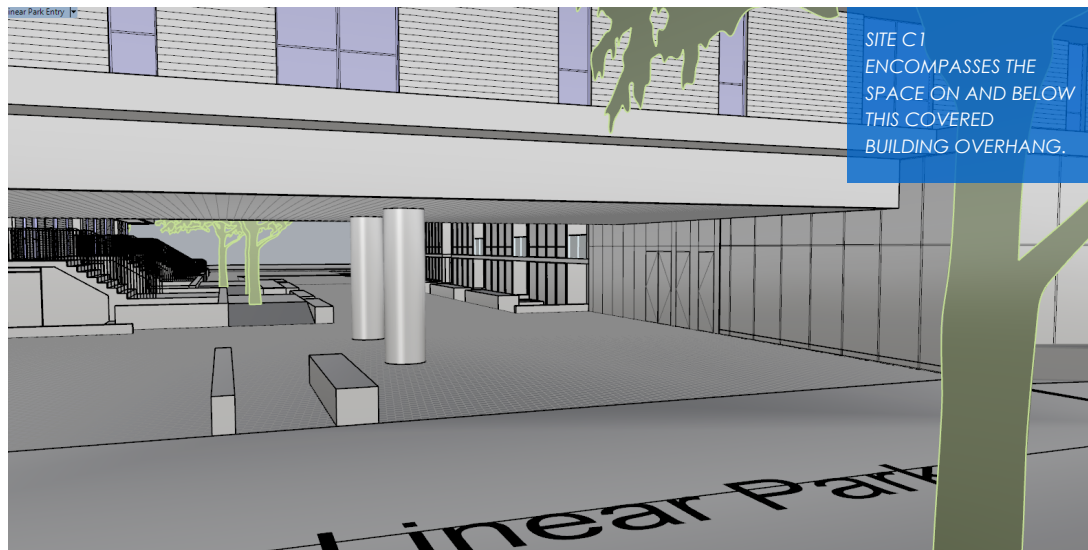
## 2.5 THE BUILDINGS



RENDERING OF YORKDALE CONDOMINIUMS ON BLOCK 1A



Block 1A and Block 1B have been designed with four active frontages, creating a diversity of opportunities for public artworks of varying scales and intensities.



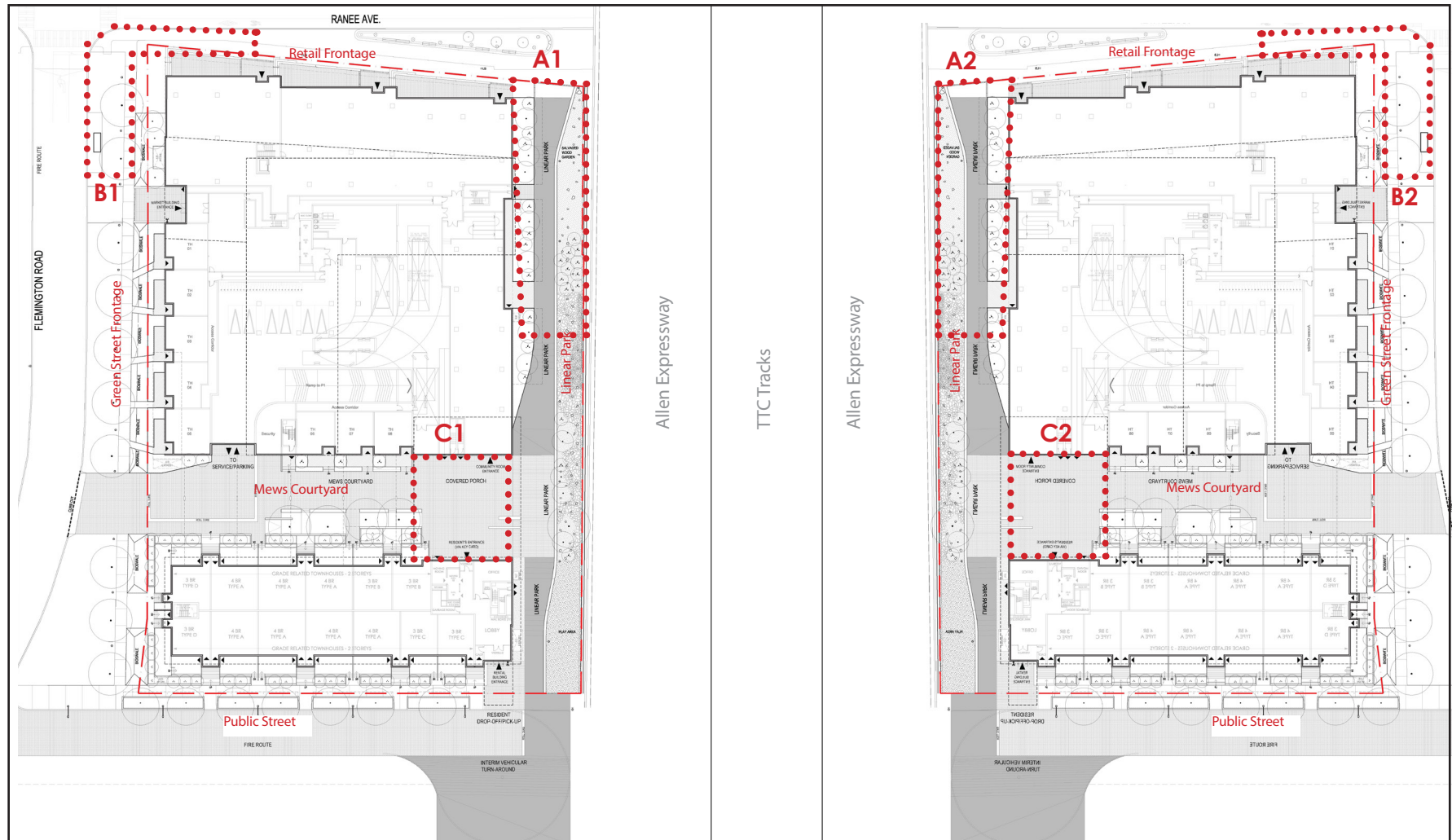
RENDERING OF TERMINI OF LINEAR PARK AND MEWS ON BLOCK 1A



RENDERING OF MEWS, WITH GREENWAY IN THE BACK



## 2.6 SITE SPECS



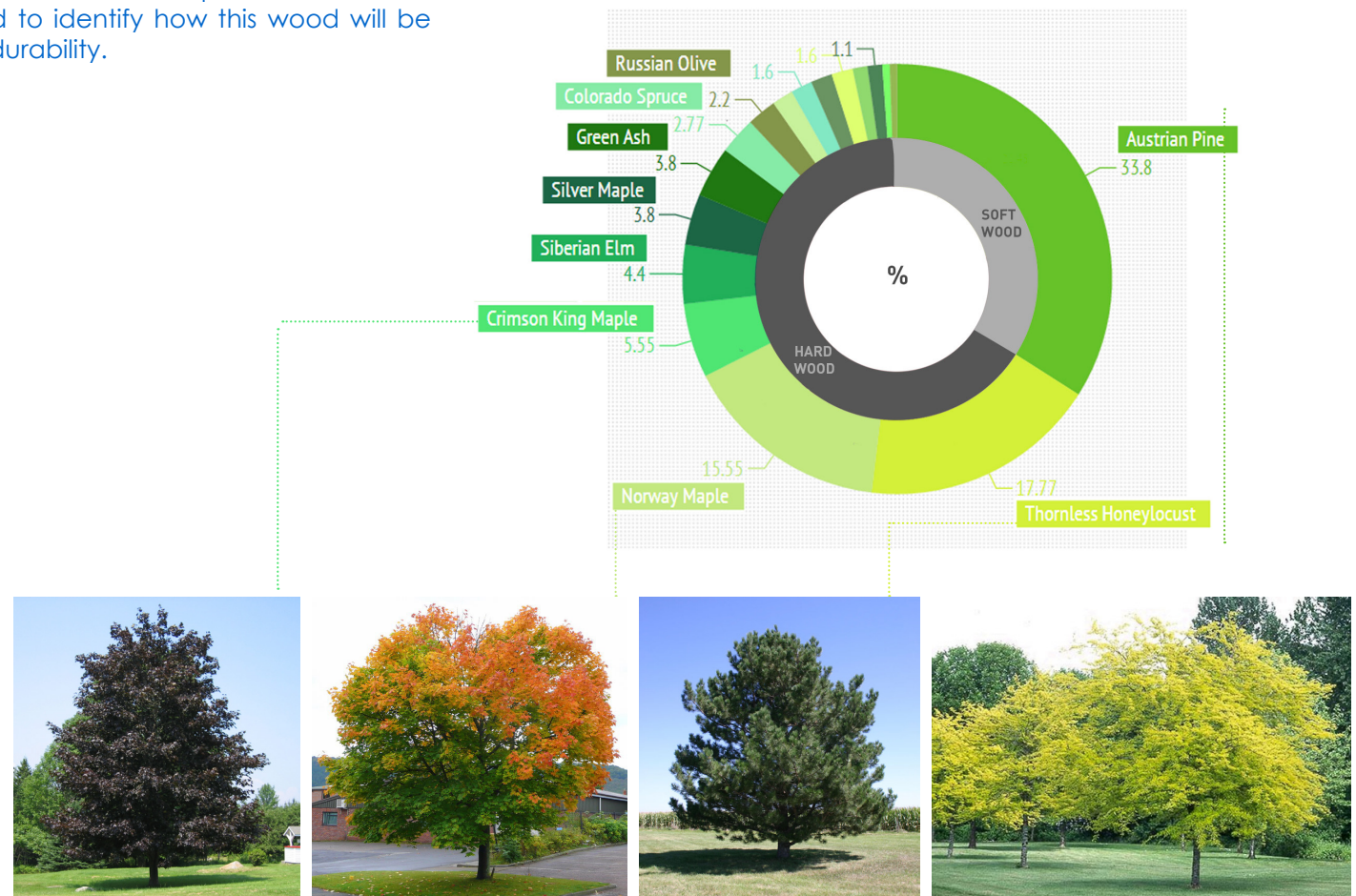
MAP 7: STRUCTURE PLAN - BLOCK 1A & 1B

## 2.7 MATERIAL OPPORTUNITY: SALVAGED WOOD

During the construction of Phase 1, many trees within the development area will need to be removed to facilitate construction. It is Height's vision that these trees be salvaged and utilized as material for the new urban design and, if applicable, public art. While it is not mandatory, Heights encourages artist teams to consider ways in which to reinterpret the milled timber from the existing mature trees as a component of the raw material for public art. This material can be used as part of the creative process, such as through wood molds, or as a material component of the final artwork. If wood is utilized in the final public artwork, the artist or team will be expected to identify how this wood will be treated to assure its long-term durability.

### DETAILS ON SALVAGED TREES

The most appropriate tree species for re-use are the thornless honey locust, maples, ash, and any other hardwood species (which are ideal for many purposes including furniture). The honey locust in particular is ideal for wood elements within the linear parks, as this species has a natural resistance to rot.



## 3.0 OPPORTUNITY 2

### 3.1 BLOCK 1C

The second opportunity for the commissioning of public art exists within Block 1C as shown in map 8. This Block includes the northeast section of the Phase 1 development area of the larger Lawrence Heights Revitalization. Central to Block C is a new public park, a major addition to the public realm. This park represents an ideal centralized site for public art.

### 3.2 THEME: CONNECTIVITY

BLOCK 1C offers the opportunity for public art that emphasizes the new park as a gathering point and core connective tissue of the community.

### 3.3 POTENTIAL LOCATIONS FOR PUBLIC ART

One priority & three secondary locations for public art have been identified within Block 1C based on public accessibility, sight lines, gateways, and neighbourhood connections. All four proposed sites sit on public land, with sites A, B, and C within a new public park and site D located within the right of way. As such, the specific parameters of these opportunities will be clarified in consultation

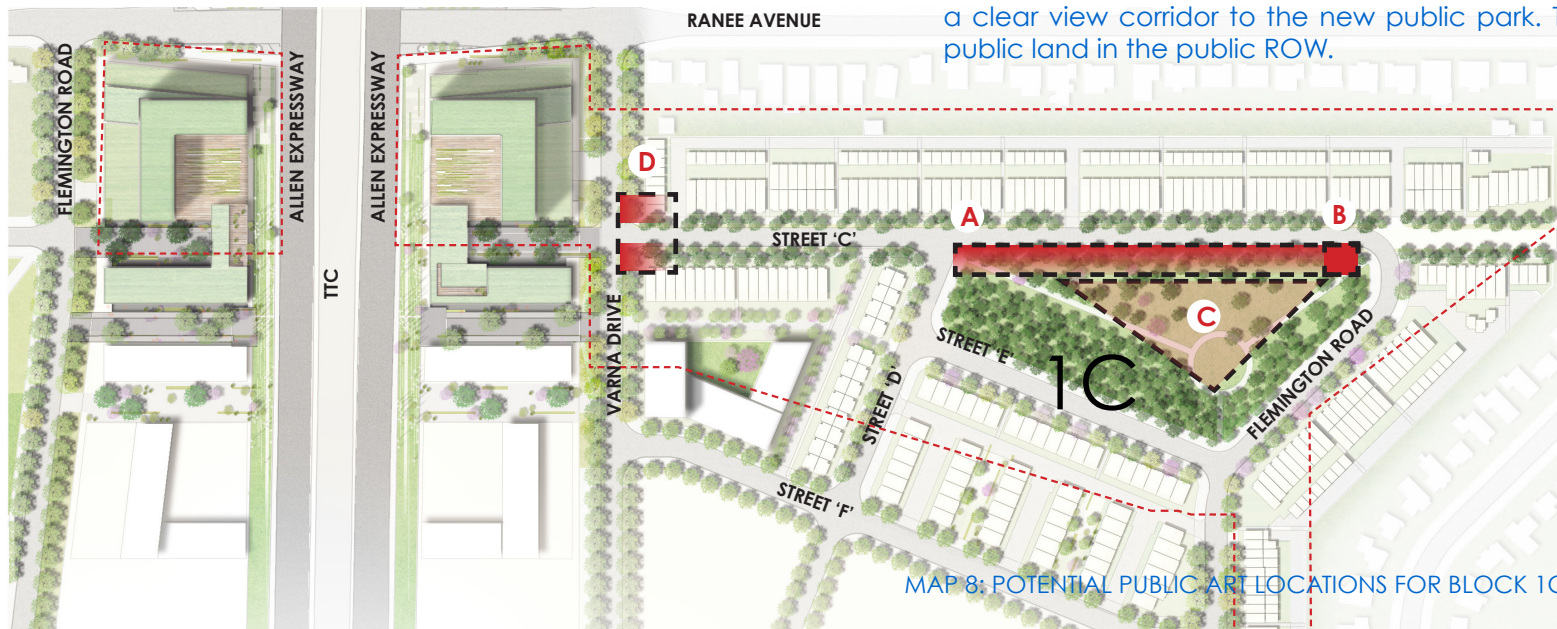
with the Parks Department, Transportation Services and Engineering and Construction Services as plans are developed for the new park and new roadworks. The public park is expected to be designed by the Parks Dept. This will be determined as the project progresses. Additionally, the aforementioned staff will be engaged as appropriate to undertake a technical review of public art concept proposals prior to the selection of the final public artwork(s) for these sites. The artist may engage only the priority site, and/or may choose to also engage secondary sites.

**Site A (PRIORITY):** Site A spans the entire northern street frontage of the new public park. This site has clear site lines along Street C, inviting residents from Varna to the West as well as neighbourhoods to the east into this new public amenity space.

**Site B (SECONDARY):** corner of Flemington Road and Street 'C' represents a key automobile and pedestrian termini, linking Lawrence Heights to bordering neighbourhoods to the east.

**Site C (SECONDARY):** Site C consists of the central area of the new public park, a major new gathering point.

**Site D (SECONDARY):** The corner of Varna Avenue and Street 'C' represents a key automobile and pedestrian termini, linking residents of the townhouses to the east with residents of Block 1B. It too has a clear view corridor to the new public park. This site is located on public land in the public ROW.



MAP 8: POTENTIAL PUBLIC ART LOCATIONS FOR BLOCK 1C



# 4.0 IMPLEMENTATION

## 4.1 Public Art Program Management

Heights will oversee the implementation of the public art program laid out in this District Public Art Plan, and will manage the project through the following process:

- **PREPARE THE DISTRICT PUBLIC ART PLAN**

Heights in consultation with stakeholders (Heights, TCH, City) has developed this District Public Art Plan.

- **PRESENT DISTRICT PLAN TO TPAC**

District Public Art Plan presented to Toronto Public Art Commission, Chief Planner, Executive Director, and City Council.

- **PREPARE BLOCK PLAN AND PRESENT TO TPAC**

In conjunction with the Site Plan Approval, a public art consultant will be hired who in consultation with Heights will develop detailed individual block plans for the identified public art opportunities. Public Art programs will be developed simultaneously with the emerging site plans reflecting the objectives of the approved District Public Art Plan. Detailed public art block plans, as further described in this plan, will be a condition of site plan approval.

- **HOST COMPETITION**

The Public Art Consultant will consult the Toronto Public Art Commission and appropriate city staff when drafting the competition brief for each commission. The Art Consultant will then implement the competition process.

- **COORDINATE IMPLEMENTATION**

Heights will coordinate with the selected artists and city staff to facilitate the smooth implementation and installation of the selected public artwork(s). The public art consultant will be available on contract to assist with this process on as needed basis.

- **MAINTAIN COMMUNICATION WITH CITY**

As Project Manager, Heights will maintain on-going communication with City staff (this may include staff from Parks Department, Engineering Services, Arts and Cultural Services, Transportation Services, and Urban Design)

NOTE: If Public Artwork is to be sited on Public Land, Public Art Terms of Reference will be developed and submitted to Stakeholders, including requisite City departments, for comment.

## 4.2 Public Art Consultant Scope

The art consultant will be an independent agent hired on contract by the developer to contribute to the implementation of both public opportunities outlined in this plan. The primary scope of work for the art consultant will be to promote and facilitate the artist selection and competition process, as well as acting as an advocate for the artists throughout this process with the intent of achieving the successful integration of art within the development project. The Public Art Consultant will be selected by Heights. As of June 5th a short list of 5 potential consultants have been identified and Heights has commenced an interview process to select the most appropriate candidate. A contract will be awarded to the successful candidate within 30 days of the approval of this District Public Art Plan.

The scope of work for the Public Art Consultant for each Public Art Opportunity, in chronological order, will be as follows:

- **PREPARE BLOCK PLAN:**  
Upon approval of the site plan and site plan agreement, the art consultant in consultation with Heights will develop detailed individual block plans for the identified public art opportunities. Public Art programs will be developed simultaneously with the emerging site plans reflecting the objectives of the approved District Public Art Plan.
- **PREPARE COMPETITION BRIEF:** A competition brief will be written for each block plan for the purposes of promoting the public art opportunity. The brief will be vetted through a technical advisory committee of city staff brought together by the City of Toronto's Urban Design Department, prior to its issuance to the public. This technical advisory committee should include staff from the Parks department, the Public Arts office, Right of Way, and potentially a private conservator,
- **PROMOTE THE OPPORTUNITY:** Promote the two public art opportunities to local and international artists and teams via online art forums such as Akimbo. This includes distributing the competition brief, as well as holding a local information session.
- **TARGET SOCIALLY ENGAGED ARTISTS:** Develop a list of at least 10 socially engaged public artists whose practices and past works fit well with this opportunity and context. The public art consultant will then target promotion to these artists and encourage their submissions. This should include artists who have the capacity to engage diverse communities and also develop permanent public artworks.
- **LIAISON WITH ARTISTS:** Throughout the competition process the public art consultant will liaison with interested artists. They will maintain clear and transparent lines of communication with all applicants throughout the competition process.
- **LIAISON WITH COMMUNITY:** The public art consultant will liaison with the TCH community animator team to gather resident feedback on the finalist proposals. This feedback will be summarized in text by the public art consultant and presented to the jury members.
- **SELECT FINALISTS:** Work with the Developer to select 5 finalists and liaison with each while they prepare and present detailed design concepts for the jury.
- **COORDINATE THE JURY:** As part of the competition process the public art consultant will coordinate the jury process.

- **ARTIST CONTRACT:** The Art Consultant shall develop an artist's contract that is agreeable and signed by all relevant parties.
- **CONSULTATION THROUGHOUT PROCESS:** The Consultant shall be available throughout the project implementation for periodic review as needed.

### 4.3 Artist Selection and Competition Process

Heights, with the assistance of the chosen Public Art Consultant, will do an open call for proposals from artists and art teams via online art forums such as Akimbo and will subsequently prepare a competition brief. The brief will be vetted through the City of Toronto's Urban Design Department prior to its issuance to the public. The developer will then select 5 finalists with priority going to artists with significant public art experience, each artist or artist team will be paid a fee of \$3000 to prepare and present detailed design concepts to a jury. Prior to the final jury decision the 5 finalists design concepts will be presented to the TCH community animator team to gather resident feedback. This feedback will be summarized in text by the public art consultant and shared with the jury members.

The successful artist will work with the developer and design team to ensure that the art concept presents an integrated and connected feel with the design of the buildings, public realm and site. The winning entry must fall within the outlined budget and be easily maintained. A maintenance fund will be created by the developer. If the public art is installed on private land owned by the condominium corporation, the fund will be turned over to this legal entity.

Due to the fact that the proposed sites for Opportunity 1 fall both on public and private land, special attention will be made to this factor. The five finalists will be informed about this reality. If their proposed artworks fall both on public and private land, they will be asked to consider how this may affect maintenance. The selected artist will additionally be asked to work with the developer to address this challenge throughout implementation.

The public art work if on public lands will be donated to the City of Toronto's Public Art and Monument Collection which is managed by Arts and Culture Services. For this reason, public art on public lands is subject to public accessibility and safety standards, including the City Accessibility Guidelines, City operational guidelines and standards including snow removal, maintenance and durability in our variable climate. Additionally, the public art must comply with The Material Selection Guidelines for Outdoor Artworks as well as the General Requirements for Donation to the City of Toronto's Public Art and Monument Collection.

Prior to being issued to artists, the technical and maintenance sections of the Competition Brief will be reviewed by:

- Toronto Transportation Services regarding rights-of-way issues
- Toronto Engineering and Construction Services regarding utilities and construction issues
- Toronto Parks, Forestry and Recreation Division regarding public park issues
- Toronto Urban Design regarding urban design issues and public art objectives
- Toronto Arts & Culture Services, Economic Development and Culture regarding public art objectives.

Additionally, artist finalists will be asked to submit their proposals for technical review. The technical review will be undertaken by The Heights development team as well as representatives from:

- Transportation Services



- Engineering and Construction Services
- Parks, Forestry and Recreation's Parks Division
- Arts & Culture Services, Economic Development and Culture
- Urban Design Division, City Planning

Arts & Culture Services, Economic Development and Culture will participate in an Ex-Officio capacity in the final selection process. Technical reviews of all public art components will also take place on an as needed basis as commissioned designs advance through construction documents. Finally, Heights maintains the right to veto the selected artist and redo the competition at its own expense.

### **Jury**

The committee will be composed of one developer representative, one community representative, three art experts, including one expert from the local community (Ward 15). The jury members will be compensated \$300 each for their participation and expertise.

1. [TBD] Developer: Heights
2. [TBD] Local Resident (TCH Animator) (area resident)
3. [TBD] Arts Expert who is a member of the LH Culture Advisory Group (Lives and or works in ward). If an eligible candidate cannot be found an alternate will be identified by the Arts Consultant.
4. [TBD] Arts Expert
5. [TBD] Arts Expert (Selected by Art Consultant)

Alternate (2nd resident rep, or arts expert) - Alternate will be included in the jury process, but will only be asked to vote if one of the other jury members is unable to complete their responsibilities due to unforeseen circumstances.

Note: Jurors for each jury will be identified as part of Block Plan

## **5.0 Artist Competition Submission Requirements**

### **Round 1 - Expression of Interest**

Please submit an application package in one PDF & a hard copy that includes:

1. Letter of interest (1 page)
2. Project concept description (1 page)
3. Past experience undertaking community engaged projects with diverse peoples. (1/2 page)
4. Fabrication process & material durability (1/2 page)
5. Initial concept sketches + Samples of past work (5-20)

### **Round 2 - Full Concept Proposal**

(top 5 applicants from round 1 will received \$3000 to prepare a detailed proposal)

1. Project concept description (1-3 pages)
2. Community engagement plan (1 page)
3. Fabrication process & material durability (1 page)
4. Proposed Production Time line
5. Proposed Budget
6. Projected long-term maintenance needs
7. Detailed renderings / sketches (2-5)

## 6.0 Project Budgets

Block 1A & 1B: \$829,416 (Estimated requirement)

Block 1C: \$479,970 (Estimated requirement)

Actual budget for public art will be based on final construction costs of the development -- 1% of the gross construction costs.

a) Site Allocation – Minimum 75% of budget. This includes the artist's fee as well as the costs of fabrication, installation, and up to 5% for expenses related to community engagement within the artist or artist team's artistic process. It too includes a 10% contingency fund, which if not used at time of completion of the public artwork, will be utilized to improve and or add to the artist's project.

b) Administrative costs – up to 5% of budget. This includes project management costs including: progress reporting; artist assistance; mediation; coordination of work on site with contractors; and review of disbursements. It too includes costs associated with the competition process including travel fees for out-of-town artists, courier, telephone and general office expenses.

c) Art Consultant – up to 5% of budget. This includes 3% for primary Public Art Consultant scope, and 2% held for additional consultation as needed throughout the implementation process.

d) Resident engagement & community relations - up to 5% for community relations, promotion, documentation, and resident engagement activities that keep both residents of TCHC and the broader community connected to the public art program. If deemed a priority by Heights, the art consultant or the artist, this could include resident consultations, workshops, mentorships, and events. If the artist undertakes significant community engagement as part of their artistic process, a portion of these funds may at the discretion of Heights, be re-allocated from this budget line to support that activity.

e) Maintenance fund – 10% for maintenance must come with any art work donated to the City. For Artworks located on private land up to 10% for maintenance, subject to modification based on the final design(s).

The artist's budget requirements must be supported with back-up documentation, i.e. quotes & estimates, where applicable. The following would be included in this budget:

- Design fee – includes dealer commission if applicable
- Material costs
- Fabrication costs
- Supervision of fabrication
- On-site labour costs related to installation
- Extraordinary equipment costs
- Cost of community engagement activities if it is part of his/her process
- Any necessary permits or testing costs
- Insurance costs
- Legal fees
- Applicable taxes
- Travel and delivery expenses during fabrication and installation
- Contingency fund (5% of fabrication cost)

## 7.0 Promotion

The Art Consultant will be responsible to promote the public art competition. As the public art program manager, context will work with the artist, to coordinate and manage all activity related to the promotion of the public art work, including press releases, unveiling ceremonies, proper accreditation and signage, and liaising with the media.

## 8.0 Schedule

Anticipate District Public Art Plan approval	Summer 2015
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### Opportunity 1

Block Plan Submission	Fall 2015
Artist Competition	Winter 2016
Installation	Spring 2018

### Opportunity 2

Block Plan Submission	Spring 2017
Artist Competition	Fall 2017
Installation	Fall 2019

## 9.0 Amending Procedures

In the event that locations or budget allocations must be adjusted through changing circumstances in the future, Heights 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.





## APPENDIX 1: SAMPLE PUBLIC ARTWORKS

Public art can “pronounce an entrance” and welcome us to the public realm through eye catching monumental sculptures and or playfully designed integrated works that encourage interactivity. Note: The Following images are examples of such projects elsewhere, but not directly representative of the artists who may be considered for this public art program.



MARTIN CREED / "MOTHERS" / NYC



JEPPE HEINE- LONG MODIFIED BENCH / MURAU, AUSTRIA

The use of surface treatment is another possible approach to the public art.



CARL TACON / "SHIFT" / TORONTO



DAN BERGERON / TAI CHI TILES / TORONTO



Artist lead community collaborative projects can result in powerful public art that reflects a community's vision or foregrounds local cultural undercurrents. Projects associated with social practice, new genre public art, community art, and tactical urbanism are welcome as long as they result in permanent public art.



THEASTER GATES / "DORCHESTER PROJECTS" / CHICAGO



RICK LOW / "PROJECT ROW HOUSES" / HOUSTON



JEANNE VAN HEESWIJK + DENNIS KASPIRO /  
"FACE YOUR WORLD" / AMSTERDAM



PARK FICTION / HAMBURG

## APPENDIX 2: DEVELOPMENT DESIGN CONSULTANTS

# KPMB

### KPMB Architects

KPMB was founded in 1987 by Bruce Kuwabara, Thomas Payne, Marianne McKenna and Shirley Blumberg. The firm has since earned hundreds of awards for architectural excellence including 14 Governor General's Medals, Canada's highest honour. In the last decade, KPMB has played a major role in the development of Toronto as an internationally recognized centre with projects for the Bell Lightbox for the Toronto International Film Festival, Canada's National Ballet School, the Gardiner Museum, the Young Centre for Performing Arts and the Royal Conservatory TELUS Centre. KPMB has also contributed to projects across Canada including the Canadian Museum of Nature in Ottawa, Manitoba Hydro Place (LEED Platinum) in Winnipeg and the forthcoming Rемаi Modern Art Gallery of Saskatchewan in Saskatoon. KPMB is currently working on projects for Princeton University, Boston University, Northwestern University, the University of Pennsylvania, the Aga Khan Foundation of Canada and is part of the consortium to design and build the 2015 Pan American Games Athletes' Village.



### Page & Steele - Architects

The award winning firm Page+Steele was established in Toronto in 1926 and merged with IBI Group to form Page+Steele/IBI Group Architects (P+S/IBI) in 2008. In recent years, P+S/IBI has become the pre-eminent Canadian firm engaged in the design of mixed-use developments, with the completion of some of the most prestigious residential and hotel projects across the country. A highly innovative design team complements the high level of service and technical expertise for which P+S/IBI is known, reflected in the more than 30 design awards received by the firm to date. P+S IBI has a proven record of creating landmark projects that withstand the test of time.

# PUBLIC WORK

### Public Work - Urban Design

PUBLIC WORK is an urban design and landscape architecture studio focused on one of the foremost public topics today—the intelligent evolution of the contemporary city. We aim to produce transformative works that invigorate the public realm, optimize and enhance the performance of urban and natural systems, and support public life by adding new layers of experience to the city. At the core of our practice is one question: How can every urban project—public or private—contribute to the quality of life and urban experience in the city.

## APPENDIX 3: HEIGHTS: A JOINT VENTURE OF CONTEXT AND METROPIA



In a short period of time, Context has built a reputation for creating a consistently high caliber of buildings with distinct market appeal based on striking contemporary design. Context's projects have consistently been awarded City of Toronto Urban Design Awards, and have been critically lauded as artful and efficient solutions to the urban design challenges of complex urban sites. All of Context's projects have been well received by the market and have consistently appreciated in value while outperforming market norms due to their innovative suite lay-outs and unique appeal. Past projects include: the pioneering 20 Niagara, the new urbanism of Upper East Side townhouses, the adaptive re-use of a former George Brown College campus in Kensington Market Lofts, the innovative District Lofts, the contextual "main-street" Ideal Condominium, the mixed use MoZo condominium, the terraced luxury building Home on High Park, Radio City in conjunction with the National Ballet School of Canada, the renovation and sensitive addition to an iconic Toronto art deco building in Tip Top Lofts, the striking 45 storey Spire adjacent to St. James Cathedral, and the sensitive restoration of the Annex landmark The Loretto. Context has recently completed Market Wharf, a complex mixed use development south of St. Lawrence Market, and Library District Condominiums in the Railway Lands, overlooking historic Fort York.



Our communities offer a wide range of housing options with an emphasis on affordability and a responsibility to the environment.

Metropia's founder, Howard Sokolowski, has a rich history in residential development. As cofounder and CEO of Tribute Communities for over 25 years, Howard led the development of more than 30,000 homes. One of the things Howard takes great pride in is working closely with the families and administrations that have a deep, vested interest in the outcome of the communities being developed. Under Howard's leadership, Tribute won numerous community and development awards from J.D. Power, the Ontario Home Builders Association and Toronto's Building Industry and Land Development Association (BILD) including Project of the Year, Community of the Year and Builder of the Year.

Partnering with Howard is Tony Moro, former President and CEO of Deltera/ Tridel Builders. Tony brings with him over 35 years experience as Canada's leading builder of condominium communities, during which time he developed over 40,000 condominium units. Under Tony's leadership, Deltera/Tridel Builders won numerous awards.



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