

## Public Art Plan:

### Woodbine Casino Expansion Project – Block 10



Project Name:	Woodbine Casino Expansion Project
Address:	555 Rexdale Boulevard
Developer:	Ontario Gaming GTA LP
Architect:	Chris Dikeakos Architects Inc and CGL Architects
Landscape Architect:	PMA Landscape Architects
Prepared by:	Ben + Karen Mills, Public Art Management
Date:	December 4, 2019

## Introduction

Ontario Gaming GTA LP is developing the Woodbine Casino Expansion Project, a multi-phase, mixed-use development project located in Ward 2 Etobicoke North in Toronto. The project is part of the major overall expansion of the existing Woodbine Racetrack, which will remain open for the duration of the project. The development will be comprised of retail, entertainment, office, and hotel venues connected by publicly-accessible landscaped spaces and pedestrian mews.

The expansion is part of the development of the 684-acre site overall that will be done in phases. The current phase will build-out a new casino facility, a performance venue, hotel, retail, office, restaurants, and parking facilities in addition to extensive exterior landscaped areas and parkette features throughout.

The site will be bounded by Lexie Lou Loop to the north and east, Queens Plate Boulevard to the west, and the existing Woodbine Racetrack to the south. This new development will provide numerous long-term employment opportunities at these various facilities and the planned GO Transit Station that will be built in proximity to the site will help drive tourism and visitors to the area. Future developments are planned for the surrounding neighbourhood as well.

Located in the Rexdale area of northwest Toronto, the area was named after Rex Heslop who purchased farmland in the area in the early 1950's and began developing affordable housing for new residents due to a shortage of homes in the region. Additional commercial and industrial developments were also built to support the local workforce and the community grew from what was formerly a small farming community into a mid-century suburban centre in a matter of a decade.

In 1956, the state-of-the-art New Woodbine Racetrack opened with the goal of streamlining the fragmented horse racing industry in the Province, and in 1959 Queen Elizabeth and the Duke of Edinburgh attended the prestigious Queens Plate for the first time. The famed Northern Dancer, the first Canadian-bred horse to win the Kentucky Derby, had his last race here in 1964, winning the Queen's Plate by 7.5 lengths. It is also the track where Secretariat ran in his final race before retiring in 1973.

The Humber River, the main western tributary of Lake Ontario to the west of Toronto runs extensively throughout the area as well. Originally named "Cobecheonk", an Indigenous term of the Anishinaabe which means "leave the canoes and go back", it was later renamed by then-Lieutenant-Governor John Graves Simcoe after the Humber estuary in England. The area itself is known as Adoobiigok (Place of the Black Alders) in Anishinaabemowin, and is an important connection between Indigenous peoples on the north shore of Lake Ontario and the Lake Simcoe/Georgian Bay region.

The area is also home to a campus of Humber College, which was founded in 1967 as well as the Humber Arboretum and West Humber Parkland.

The buildings are being designed by Chris Dikeakos Architects Inc and CGL Architects with PMA Landscape Architects providing landscape design services.

The project is currently underway and the public art will be installed by 2022.

#### **Public Art Requirement Reference:**

From the Notice of Approval Conditions (NOAC), Item 5 Section B:

“The applicant to proceed through the City's One Percent for Public Art process.”

They will follow the standard City of Toronto Private Developer Percent for Public Art Guidelines in the planning and implementation of the public art for the project. With an estimated hard construction cost of \$500,000,000, the Owner will have a fixed public art budget of \$5,000,000 total.

#### **Public Art Objectives:**

- Will provide public art commissioning opportunities for equity-seeking communities and all artists for all of the proposed art locations
- Will make the best use of privately owned and publicly accessible space to enhance the surrounding public realm in an accessible way
- Will take into account the various uses of the site (gaming, racetrack, performance venue, hotels, retail, parking, and restaurants)
- May take into consideration the history of the area and diversity of the neighbourhood
- Create landmark public art features that will be appropriately-scaled and highly visible for Locations 1, 3, and 4
- Create an appropriately-scaled and thoughtfully-considered public art installation for Location 2 that doesn't conflict with the future signage while maintaining it's own integrity as a distinct work of art
- Create meaningful commissioning opportunities for Indigenous or emerging artists for at least one of the Location 5 art sites. This location will be exclusive to emerging artists from Indigenous and equity-seeking communities who have not completed a permanent public art installation.

#### **Site In Context**

The development site is situated immediately north of Woodbine Racetrack, with planned residential developments underway to the west of the site. Future residential and mixed-use developments are planned for the surrounding neighbourhood and will be built as market conditions dictate. Rexdale Blvd runs along the north and east portions of the site with residential, green space,

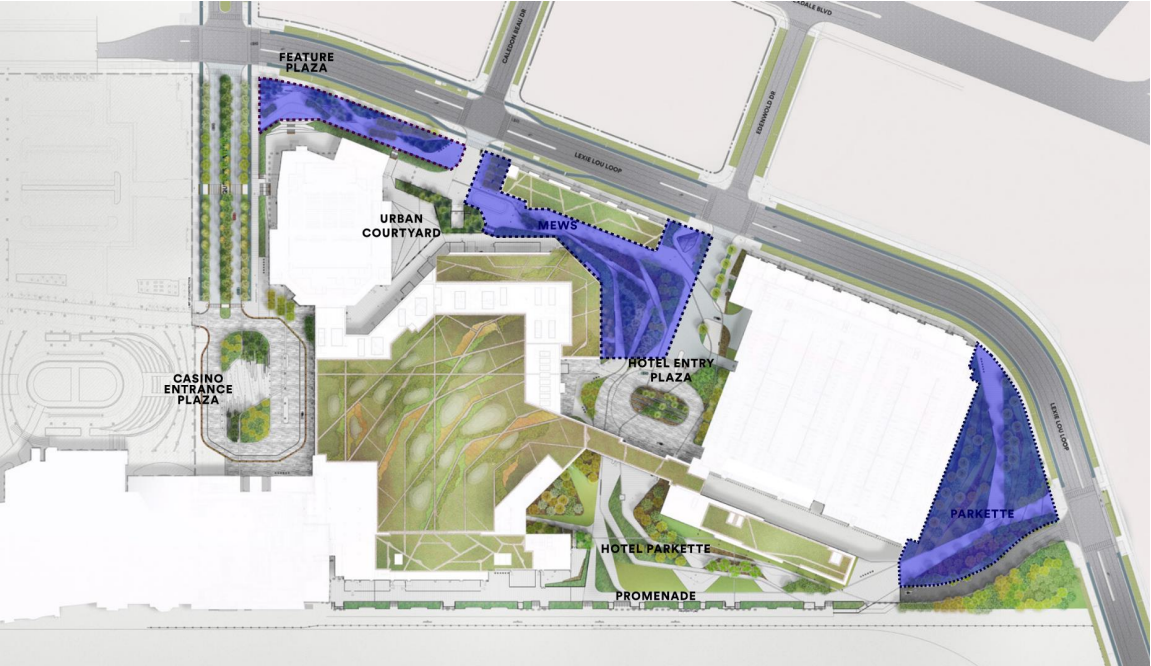
institutional and other mixed use neighbourhoods in the surrounding area. Highway 27 runs immediately east of the site with Highway 427 further west.

The overall development will be home to a performance venue at the northwest of the site, a large casino and gaming facility at the southwest portion, a planned hotel to the east of the casino as well as a 6 storey above-grade parking garage to the east that is bookended by a future parkette site. The central and north portion of the site will have access for parking as well as the hotel drop-off and entrance, but will predominantly be geared towards pedestrians with landscaped spaces throughout.

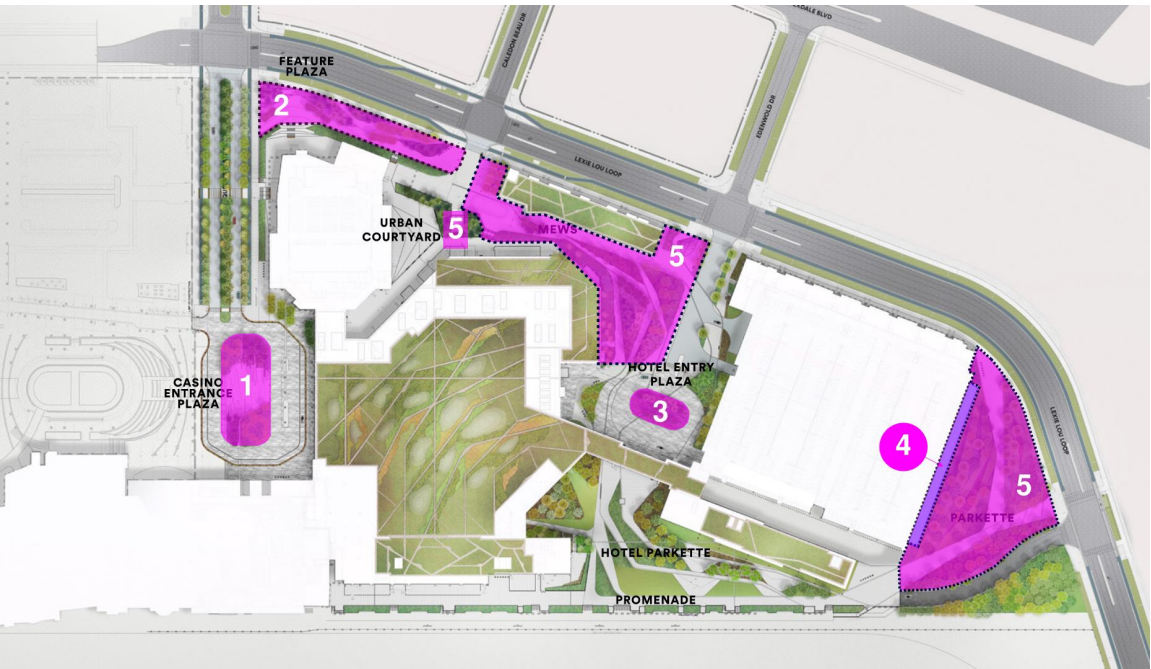




Site Plan with POPS Areas Shown in Purple:



Site Plan With Art Locations Shown in Pink:





### Public Art Locations:

There are four primary public art locations being proposed for this project, with descriptions of each provided below. In addition to the four primary public art locations, secondary public art opportunities are described, and while the exact locations have yet to be determined, several preliminary areas have been indicated. The Owner would like to emphasize that all of these locations provide highly visible, publicly-accessible sites for public art which will feature prominently on the overall site but will also act as highly-visible expressions of contemporary art for the immediate areas in which they are located while being suitable in terms of scale, form and materials. These locations will aligned with future-Privately-Owned Publicly Accessible Spaces (POPS, and indicated in blue on the site plan above) and be accessible to all both physically and visually and will be features of the overall development.

The budgets for these respective locations have been based on visibility and high-traffic areas, but also in order to provide an equitable distribution of art locations across the site. The form and scale of all the future artworks will be appropriate for their respective art locations in order to create a harmonious development, blending art and design.

It is important to note that the future artworks will be located within private property that is accessible to the public 24 hours a day, and would not be located on City-owned property, therefore the maintenance will be the responsibility of the Owner.

Additional perspectives and renderings illustrating the intended art sites can be found in Appendix 1.

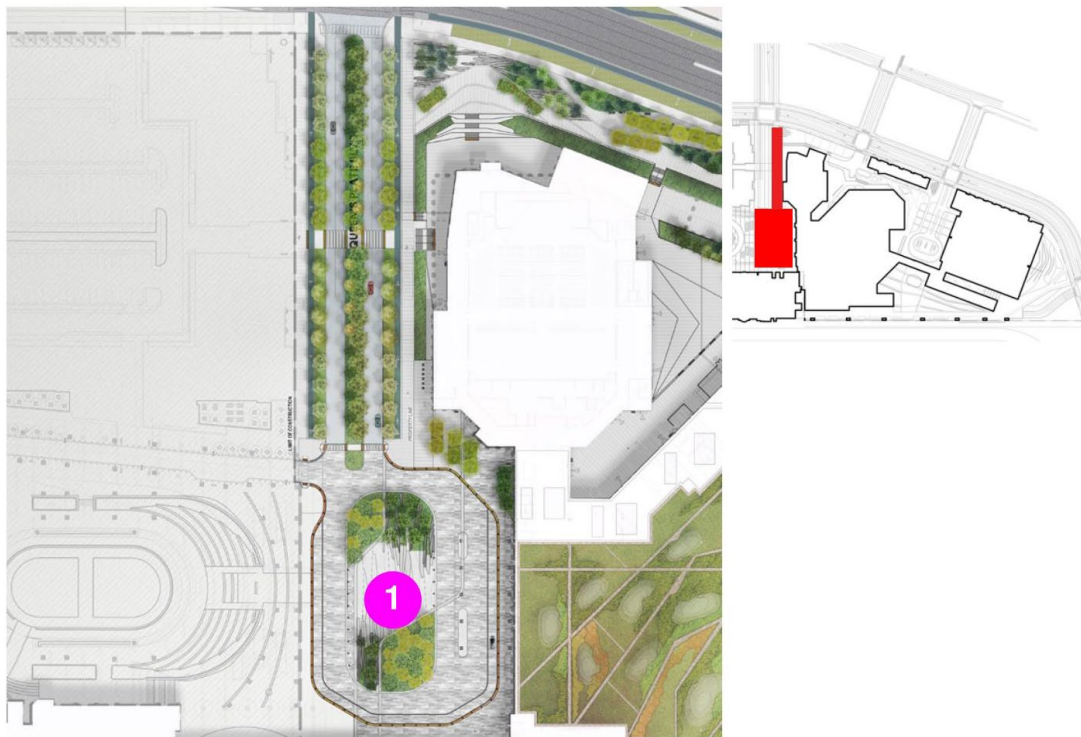
### Location 1: Casino Arrival Court:

This location features prominently for the project as it provides a grand location for an art installation at the arrival entrance of the casino portion of the development at the south end of Queens Plate Boulevard. This location will be a grand feature for the site as it is situated at the arrival portion of both the new casino facility as well as the existing Woodbine Racetrack.

This area will be highly active both visually and physically with building signage, advertising, architectural design features in addition to vehicular and pedestrian traffic cycling through the area constantly. Because of this, and because this is largely the “front door” to the overall development, the public art should feature amongst all this activity.

A singular large scale sculptural work of art or a series of sculptural works may highlight this space and be a welcoming beacon for the development, however other forms and media other than sculpture may be considered for this site.

### Budget for Location: 1: \$1,500,000









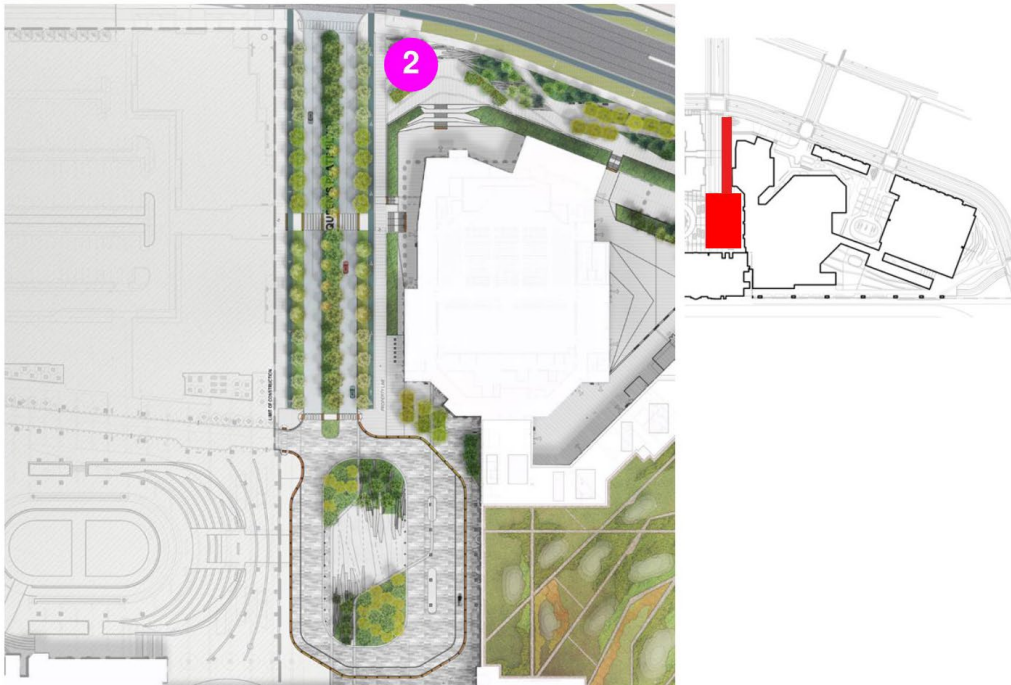
### Location 2: Parkette:

This art location is within the parkette space situated on the southeast corner of Lexie Lou Boulevard and Queens Plate Blvd.

This zone will allow for a series of sculptural landscape elements that will provide a bookend for the northwest corner of the site, welcoming visitors to the facilities as they arrive from Queens Plate Blvd at the north and along Lexie Lou Loop from the west. Artists will be given the opportunity to work closely with the landscape architecture team, if they choose so, to design distinct artist-designed elements within this space which may take a variety of forms, with an emphasis on durable and low maintenance materials. These elements may be functional in nature but it will not be a requirement and largely up to the artist what form they may take.

Because there will be significant signage and wayfinding information within this area, in addition to digital advertising for the performance venue, a large scale artwork is less likely for this location in order not to clutter the space with too much visual information and distract from the artwork. Information regarding the future signage can be found at the end of the document in Appendix 2.

### Budget for Location 2: \$500,000



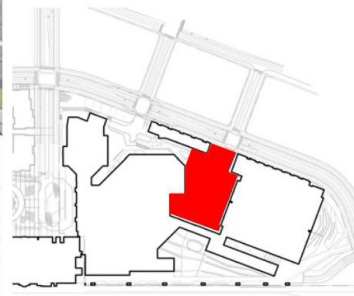
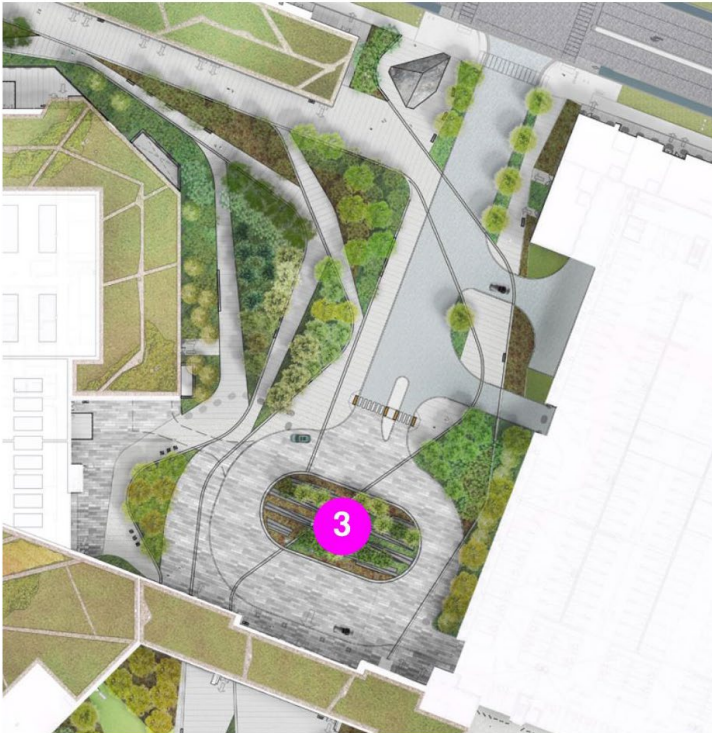


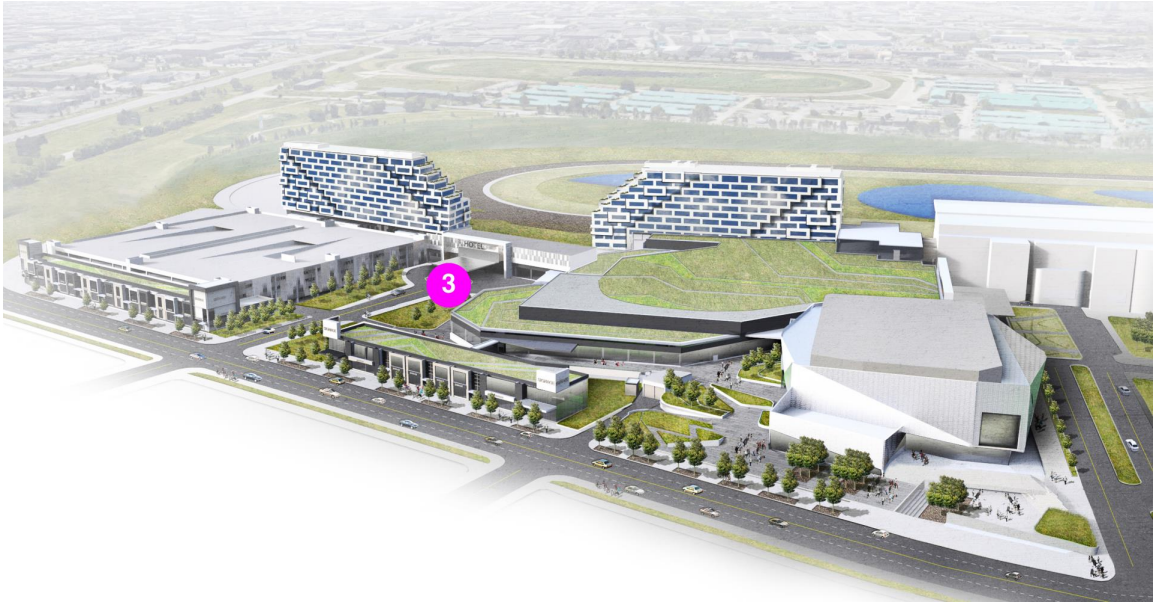
### Location 3: Hotel Entrance Port Cochere:

This location is north of the hotel entrance and is located south of Edenwold Boulevard indicated on the site plan. This location will be similar in nature to Location 1 but on a more modest scale. The vehicular drop-off for the hotel will encircle the intended art site with modest landscaping features and plantings creating a barrier-free canvas for a public art installation.

This space could allow for an urban-scaled sculptural feature, which will welcome hotel guests upon their arrival and will provide way-finding for the site, although sculpture won't be a requirement for this location as other forms of art may be considered. The goal is to commission a great work of contemporary art that works in terms of scale and visibility.

### Budget for Location 3: \$750,000







#### Location 4: Parking Façade:

The 6 storey above-grade parking structure located at the East end of the site provides a large-scale opportunity for an artist to design a façade screen system that will enhance the overall appearance of the structure within the overall site.

The artist will be given the opportunity to work closely with a team of experts in the development and creation of their concept that will screen the building off from the surrounding area and create a massive-scale art expression for the public. The goal is to enhance the look of this parking structure through an artistic intervention and enhance the base-building condition of the structure.

The artist will be able to influence the design and composition of the cladding on the north, south, and east frontages of the façade while the approximately 100m long by 11m tall east-facing façade which faces the future parkette space will be designed by the artist as a grand artistic intervention.

**Budget for Location 4: \$1,500,000**





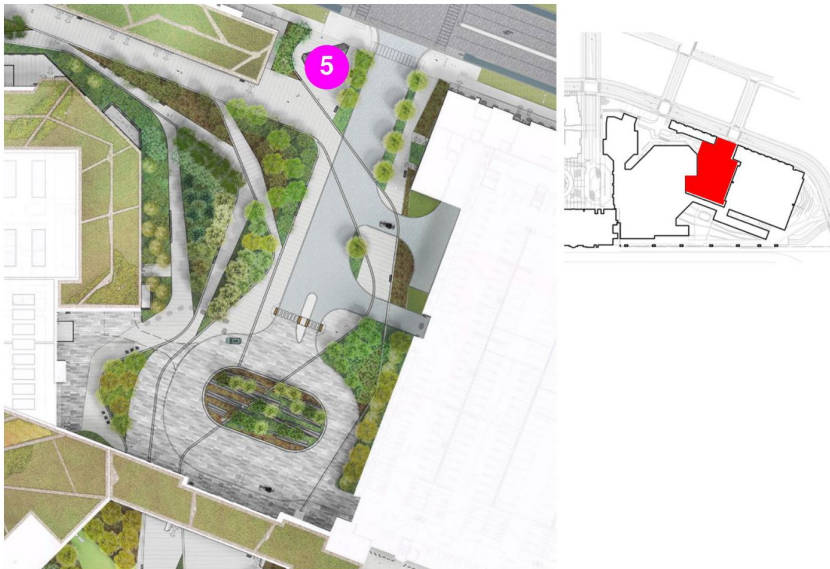
### Locations 5: Public Art Opportunities for Emerging Artists from Indigenous and Equity-Seeking Communities:

These art locations will complement the primary art locations and also take a variety of forms, such as but not limited to:

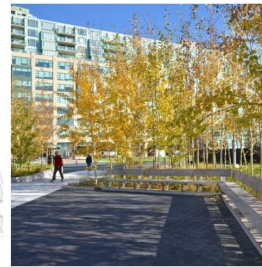
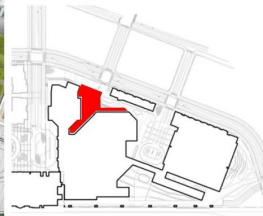
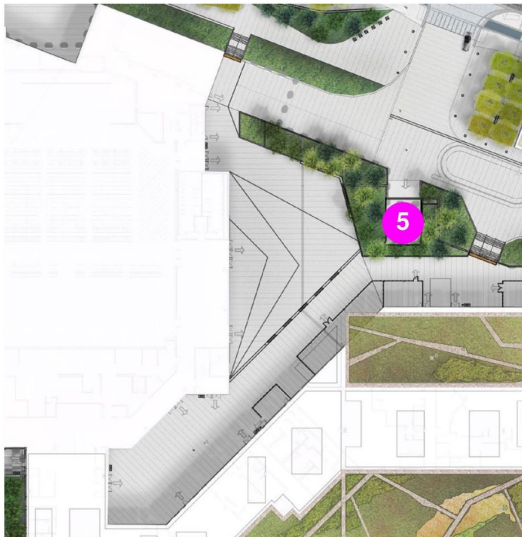
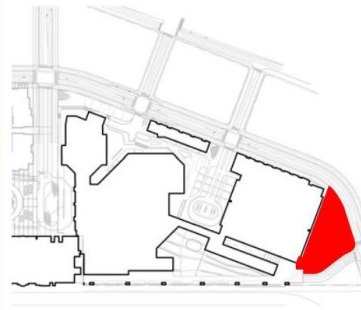
- Permeable, artist designed panels which do not hinder sightlines or block views or create hiding spots
- Canopy features designed by an artist
- Seating features designed by an artist
- Distinct artist-designed lighting features
- Artist-designed water features
- Artist-designed way-finding elements
- Artist-designed digital art opportunities
- Paving or landscape elements designed by an artist

Some of these opportunities have been indicated preliminarily on the site plan and will be managed concurrently along with the other art locations. While not all of these locations will necessarily be addressed, depending on costs, the Owner intends on focusing on these locations for potential art installations. The budgets for these locations will be part of the overall public art requirement for the project. The goal is to commission public art in at least one of these proposed areas..

### Budget for Additional Art Opportunities: \$750,000











## **Total Public Art Budget: \$5,000,000**

### **Budget:**

Total Public art budget (fixed)	\$5,000,000
Location 1	\$1,500,000
Location 2	\$500,000
Location 3	\$750,000
Location 4	\$1,500,000
Location 5	\$750,000
Administration Allowance, including competition administration through selection of art**:	10%
Public Art Design, Supply, Fabrication, Installation, including Construction Coordination, and Site preparation***:	80%
Maintenance endowment:	10%

\*\* Including: preparation of Public Art Plan, presentation to TPAC, planning and administration of call to artists, assistance in short listing final candidates, preparation of Finalist Brief, management of jury sessions, assistance in preparation of artist agreements, post completion conferences with Owner and any other stakeholders, in addition to other activities.

\*\*\* Including: Architectural, electrical and structural engineering fees for review of designs and provision of stamped drawings, assistance in preparation and issuance of fabrication tenders for art if requested by artist(s), site preparation including provision of structural supports, electrical supply, hook-up, ESA inspections and other elements required to implement the artwork, and contingency.

### **Selection Process:**

A two-stage public art competition is being proposed:

#### **Stage 1: Open and Invitational Call for Credentials**

This will be prepared and circulated on newswire and social media services such as Akimbo and EFlux inviting professional artists to submit their CV and images of past work in order to be considered for the project. Artists applying to the open call will be applying to the overall project, and based on the applications received, will be designated for specific sites based on a review by the public art consultant, Owner team, and Jury members. This same team will review these applications and determine a short list of up to 30 artist candidates to be considered for the project. An artist/artist team may be considered for multiple sites if appropriate. It is also important to note that at least one site will be

designated for artists who have little to no public art commissioning experience in order to mentor these artists and provide a meaningful opportunity to grow their artistic practice.

A separate call for credentials will be issued for Art Location 5 and will be exclusive to emerging artists from Indigenous and equity-seeking communities. This call will be similar in nature to the one issued for the overall project but will only be open to emerging artists from Indigenous and equity-seeking communities.

## Stage 2: Finalist Brief

This will be prepared and sent to the short list of artists selected. Up to date architectural information, 3D files, neighbourhood context and area history, among other information, will be included in this brief in order to best assist the artists in their concept development. They will then prepare detailed concepts for which they will be paid an honorarium. Submissions will then be reviewed by Owner team and Jury in order to determine a preferred concept.

The winning artists will be individually contracted by the Owner to develop the public art and to work with the project consulting team (developer, project managers, consulting engineers and public art consultant).

### Jury Composition:

The jury will be comprised of five (5) members, drawn from the following candidates, which will include at least two Owner representatives:

- Ashley Watson, Humber College Art Gallery, Ward Rep
- Niall McClelland, Artist
- Ekow Nimako, Artist
- Chief Lady Bird, Artist
- Jennifer Simaitis, Art with Heart
- Derek Liddington, Artist
- Menon Dwarka, Arts Etobicoke and Ward Rep
- Two Owner representatives

The jury will be comprised of a majority of outside Art Experts, with at least one member being an Artist, one member that either lives or works in the Ward, and two members of the Owner/Development team. The outside artist/art expert jurors will make up the majority of the jury composition in relation to the Owner team members. These jurors will be chosen based on availability as well their level of interest in taking part in the jury process for the project, and will be selected by the Art Consultant and Owner team. These candidates were chosen based on a number of reasons, including their location, knowledge of the surrounding area, their work in the neighbourhood, their artistic practice, and in their experience in working on public art projects. Artists with no public art experience have also been included in order to introduce them to the public art

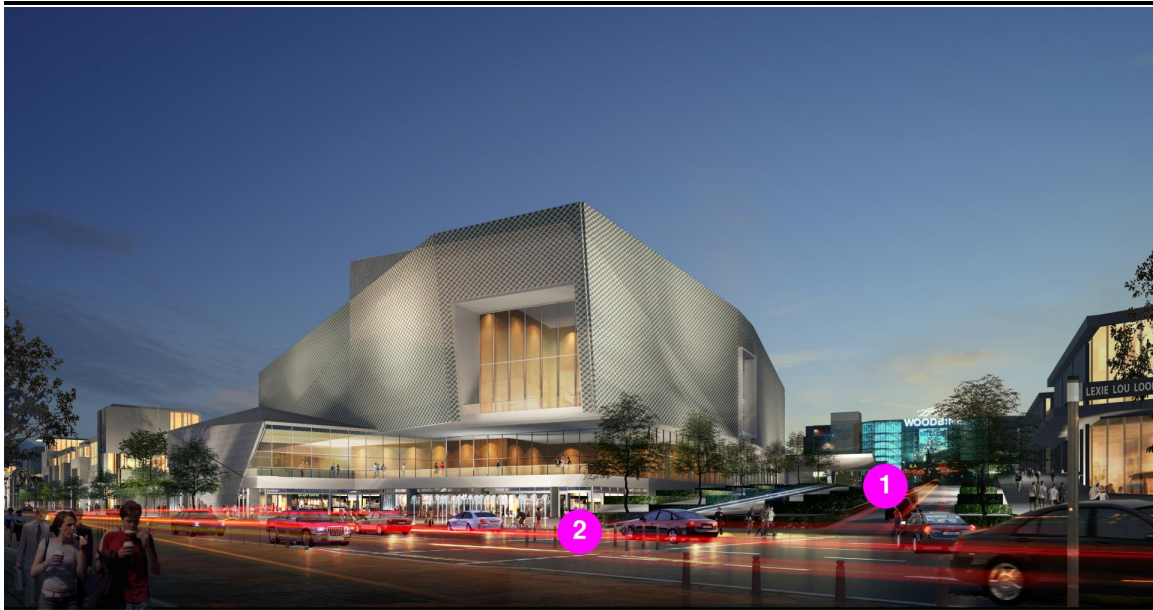
jurying process and train up the next generation. The developer has the right to veto the jury recommendation as per the terms of the agreement with the City. This jury will preside over all of the art location selection panels in order to maintain consistency and understanding of the overall development.

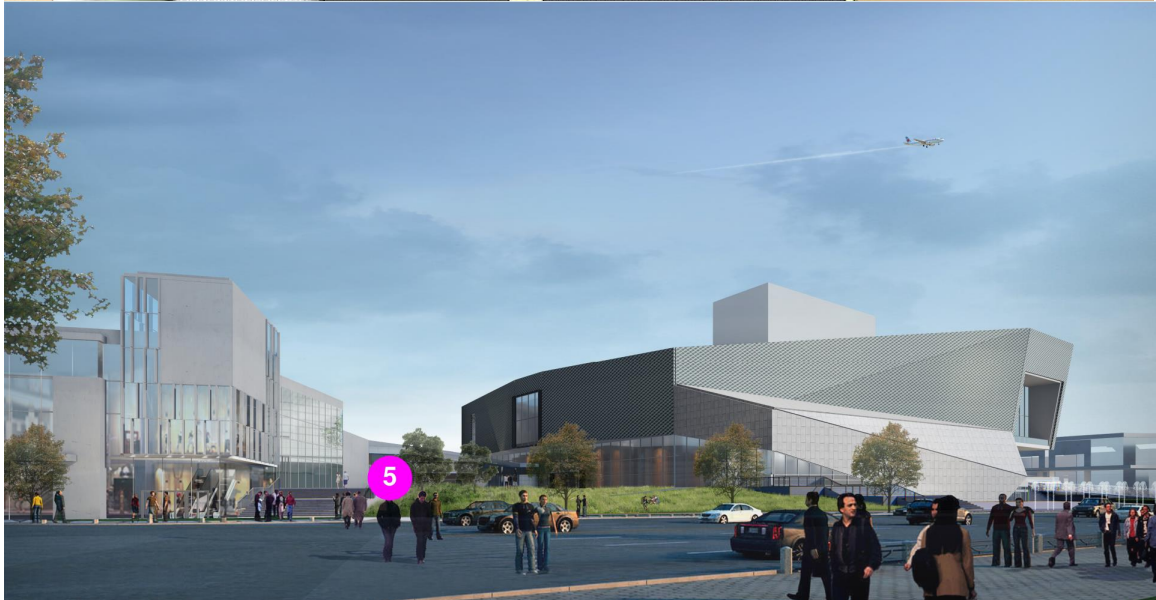
**Schedule:**

TPAC Presentation 1:	October 30, 2019
TPAC Presentation 2:	December 4, 2019
Community Council:	February 5, 2020
City Council:	February 27, 2020
Competition Commences:	Q1 - Q2 2020
Artist Selection:	Q2 – Q4 2020
Artwork Fabrication:	Late 2020 - 2021
Completion:	2022



## **Appendix 1** **Art Location Views**







## Appendix 2 Future Signage Information

\*Please note that signage designs are still to be finalized

