

PUBLIC ART PLAN
THE QUAD PHASE II: STUDENT RESIDENCES AT YORK UNIVERSITY
4700 Keele Street, Toronto

Prepared for: FCS Development P2 LP

Prepared by: Mills + Mills Consulting Services Inc. (dba Public Art Management)

ISSUED TO TPAC: Oct. 22, 2020



The Quad Phase II Residences viewed from the intersection of Ian McDonald Boulevard and The Pond Road.

Presentation to the City of Toronto Public Art Commission TPAC Meeting: Oct. 28, 2020

PROJECT TEAM:

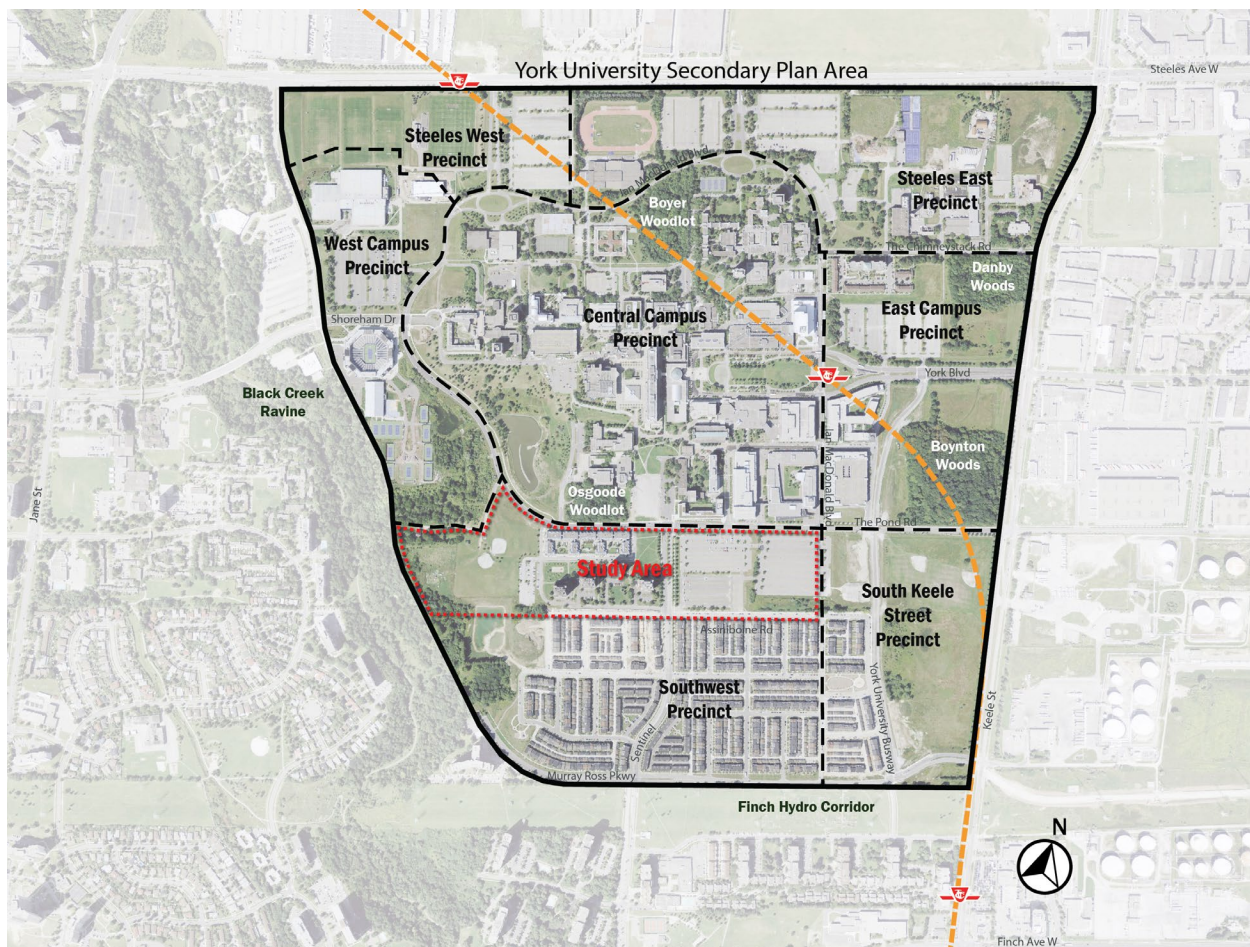
- Land-Owner/Development Corp: York University Development Corporation (YUDC)
- Developer/Buildings Owner: FCS Development P2 LP
- Architect: ARK
- Planner: The Planning Partnership
- Landscape Architect: Quinn Design Associates
- Engineers: Quinn Dressel Associates, MCW Associates
- Public Art Managers: Mills + Mills, Public Art Management

1. INTRODUCTION:

The Planning Context:

The York University Secondary Plan (the Secondary Plan) was approved in 2010 and provides detailed planning direction for the campus and related lands. The Secondary Plan divides the campus into seven precincts, including three 'Core Precincts' and four 'Edge Precincts'. The Core Precincts are intended to accommodate the primary academic and related functions of the university. The Secondary Plan provided direction to undertake a Precinct Plan for York University which was subsequently undertaken and approved at City Council in 2020 along with the Urban Design guidelines.

The Southwest Precinct will be transformed through the development of a broad mix of uses, including housing, institutional, commercial, retail and other opportunities in a mixed use and urban setting.



Context Plan from York University Precinct Plan for the Southwest Precinct (North), July 23, 2020 Urban Strategies

The Quad Student Community Phase II marks a continuation of investment in student housing on the York University Keele Campus. Situated at the south part of the York University's main campus at 4700 Keele Street, the site is bounded on the north by The Pond Road, the west by Haynes Avenue with Ian Macdonald Blvd. / Leitch Avenue defining the east edge. Assiniboine Road is situated to the south. The Seneca@York Campus is situated to the north on The Pond Road.

Two new buildings known as C3 and C4 are planned to the immediate east of the existing Quad Student Residences Phase I, both rising eight storeys to heights of 30 metres at the southwest corner of The Pond Road and Ian MacDonald Boulevard. The C3 and C4 buildings respectively contain 540 m² and 681 m² of ground-floor retail spaces, extending the row of shops and restaurants introduced in the first phase.

Originally a suburban campus, quite separate from the city, York University's Keele Campus is maturing into a distinctly urban campus. Following the successful completion of "The Quad Student Residences Phase I" situated to the west, the forthcoming "The Quad Student Community Phase II" further supports this new identity by transitioning between the Academic Core and the private residential developments south of Assiniboine Road.



A shared vision and integrated design process focused on the creation of a dynamic, metropolitan, multi-faceted community which knits the core academic campus within the surrounding urban setting. Characterized by a human-scale and supported by a robust pedestrian, cycling and vehicular infrastructure, the development contributes to the creation of

a community on an urban, university campus and local scale. The quality of the urban design, landscape and built form and unique expression celebrate the university edge, welcome the world to York and speak to York University's position as a pre-eminent post-secondary institution - dedicated to excellence, committed to community and cultivated on a tradition of innovation.

The greening of The Pond Road and creation of a prominent outdoor urban square at Haynes Avenue and The Pond Road signals the vision for excellence and the importance of this edge precinct development to the core academic campus. The development is located at 4700 Keele Street within walking distance to the 2017-opened York University subway station, reducing the need for extensive dedicated parking.

It should be noted that the Quad Phase I award winning public art was designed by Montreal based artist, Nicolas Baier who collaborated on the program with Guela Solow the project architect.



Other public art in the district is in process under the sponsorship of the DUKEHeights BIA which is commissioning a landmark sculpture installation for the Finch and Keele intersection.

2. SECTION 37 AGREEMENT: GOVERNING DOCUMENTS

The Section 37 Agreement was executed on July 22, 2020 defining the “Public Art Contribution” as a set sum as follows:

“Prior to the issuance of the first Above-Grade Building Permit for a Building within the Development, the Owner shall provide the City with a Letter of Credit in the amount of FIVE HUNDRED THOUSAND DOLLARS (\$500,000) indexed upwardly in accordance with the Construction Price Index”

In accordance with the Article 5.4(b) of the Section 37 Agreement, the Developer intends to follow Option 2 and commission public art for its site.

The Section 37 Agreement further states that:

“Prior to registration of the plan of subdivision for the Development that includes all or any part of the Site, the Owner shall, at its expense, prepared and submit to the satisfaction of the Chief Planner, a plan for the provision of Public Art on the Site. The Owner agrees that the Public Art plan shall be submitted by the Chief Planner to the Commission for recommendation and the subsequent approval of City Council shall have been obtained not later than first occupancy of any Building within the Development (the "**Public Art Plan**").”

3. PRINCIPLES FOR PUBLIC ART

The City of Toronto is engaged in a process to ensure that public art activities throughout the City are developed with the principle of equity for all. This is a central principle underlying the City of Toronto Percent for Public Art Program for Private Development as well as the recent “Toronto Public Art 2020-2030” which seeks to present a process of meaningful outreach with the broadest possible art community. Collectively, these principles are embedded within the public art plan for The Quad Phase II.

- To provide an important opportunity for a diverse range of artists to apply ensuring equity and diversity in the selection of Finalists and a proposed Mentorship program. Outreach to include communications with multi-cultural, equity-seeking and Indigenous artist organizations and curators.
- Through a professional juried process, identify public art for the site that is of the highest quality and represents the best that contemporary art has to offer
- To be appropriate for the site in scale, materials, execution and creativity
- Be engaging for the public
- Act as a way-finding beacon(s) for the site
- Ensure the public art has visibility via the view corridors south and is publicly accessible
- To provide an important opportunity for an artist to work with fabricators and skilled

workers in the design, creation and installation of the public art

- The artwork will be carefully integrated into the site in a collaborative way and will stand alone as works of art
- Will be durable and require low/manageable maintenance requirements over the long term

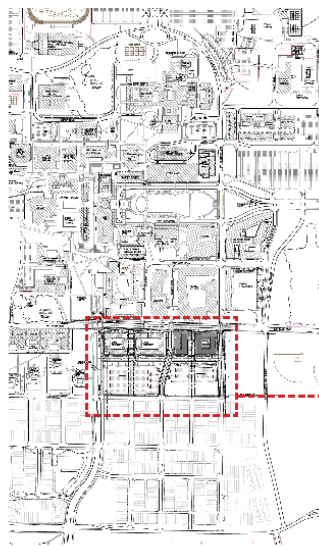
4. PUBLIC ART LOCATION

As part of the public art program for this phase of the Quad Residence development, careful consideration was given to the selection of a highly visible, physically accessible location for public art that could deliver it in association with the development and to serve as a symbol and beacon for the community.

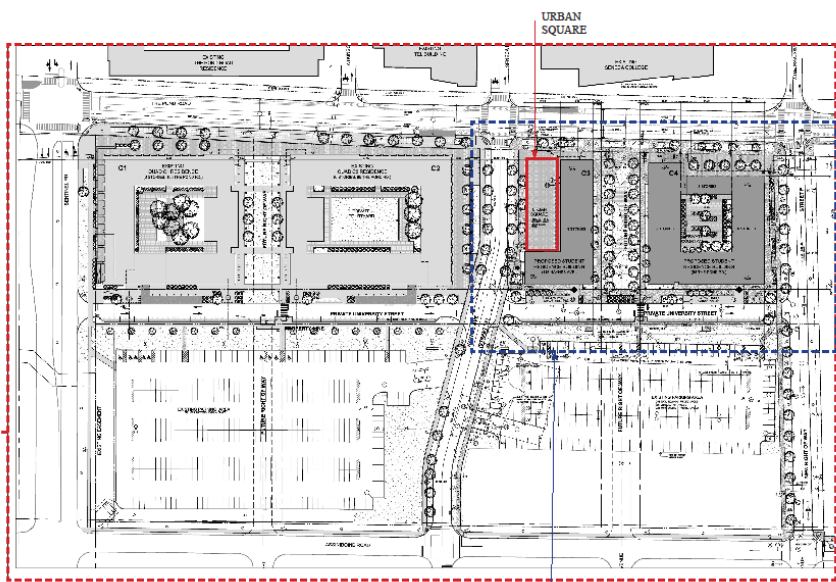
The large urban open space in this precinct, an Urban Square situated at the corner of The Pond Street and Haynes Avenue, offers an ideal location on this site for a work of public art. This location offers views from multiple directions, a series of other public amenities such as shops and restaurants that will attract visitors and adequate space to position artwork in a variety of locations safely set back from exposure to street pollution. This outdoor urban open space will serve students, residents and the community at large and the public art will be a feature within the design. This certainly offers the possibility for an engaging artwork-focal point, “selfie friendly” viewable in a comfortable and safe location.

The future precise location within the urban square will be coordinated with commissioned artist and design team.

Above all, this location offers an opportunity to publicly present an important cultural asset for the community in an active, engaging and multi use publicly accessible space.



CONTEXT PLAN



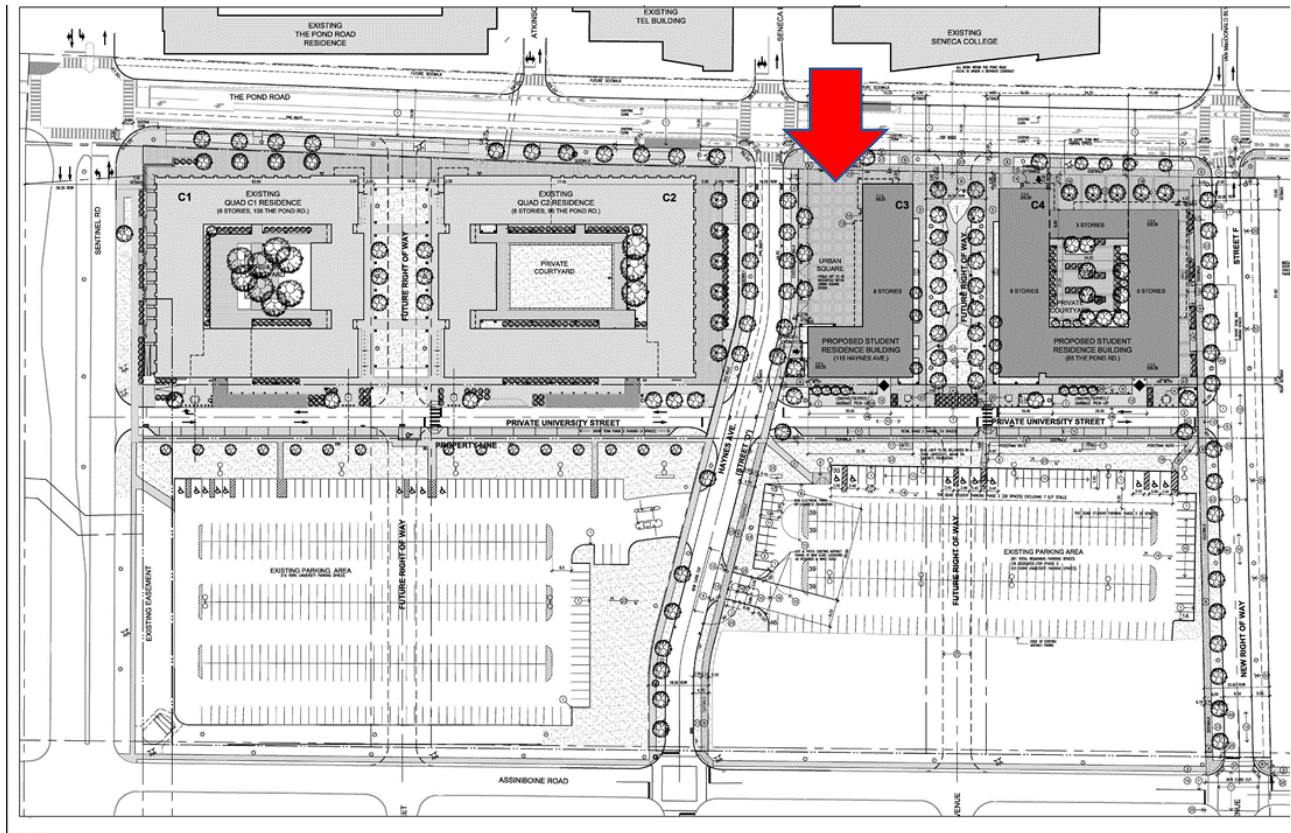
SITE PLAN

THE QUAD
PHASE 2



The Quad Phase 2
Draft Public Art Brief - May 26th, 2020





Outdoor Urban Space/ Urban Square (red arrow)



Outdoor Urban Space: Retail and service commercial activities for students, residents and to attract visitors- services for the broader community. This space rests in the transitional area between “town and gown” and will draw people from a broad catchment area.

5. SELECTION PROCESS

A two-stage design competition is being proposed.

Stage 1: Open and Invitational Call for Qualifications

- a. This will be prepared and circulated on newswire and social media services such as Akimbo and EFlux and circulated through targeted community arts organizations such as NIA as well as through various York University resources.
- b. RFQ will invite professional artists (emerging and experienced) to submit their CV and images of past work in order to be considered for the project. Strong efforts will be made to encourage artists from equity-seeking and Indigenous communities to apply.
- c. Diversity will be represented within the jury panel.
- d. The public art consultant and Owner team will review these applications and determine a short list of not fewer than 3 artists candidates.
- e. The Open Call will include information on a paid Mentorship Opportunity along with an application form specific to this program. The Owner and Public Art Consultant will review the submissions and identify 3 candidates to participate in juried interviews. This opportunity supports the City of Toronto goals as expressed in Toronto Public Art 2020-2030.

Stage 2: Concept Competition

Stage 2 of the process will entail a design concept competition.

- a. A Finalist Brief will be prepared and sent to Finalist artists.
- b. A briefing will follow in order to review the site potential in detail. Up to date architectural information, 3D files, neighbourhood context and the resident community among other information, will be included in this brief in order to best assist the artists in their concept development.
- c. Finalists will then prepare detailed concepts for which they will be paid an honorarium.
- d. The Technical Advisory Committee (reviewing and providing a report on each Finalist concept submission) will include representatives of the design team and the public art consultants.
- e. Concept submissions will be reviewed by Owner team and Selection Panel in order to determine a preferred concept.
- f. The winning artist(s) 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).

The Selection Panel:

The Selection Panel will be comprised of 5 people, a majority of whom are outside Art Experts, with at least one member being an Artist, one member who either lives or works in the Ward, one member who will be a representative of York University. The developer will be represented along with the project design architect. Diversity will be represented within the Selection Panel composition.

The developer has the right to veto the Selection Panel recommendation as per the terms of the agreement with the City.

Selection Panel Pool consists of the following candidates:

- a. Henry Morton, project developer and operator
- b. Guela Solow Ruda, project architect
- c. Janet Jones, Professor Dept. of Visual Arts, York University
- d. Barbara Balfour, Artist, Associate Professor Visual Arts, York University
- e. Robert Fones, Artist
- f. Dean Drever, Indigenous Artist
- g. Meryl McMaster, Indigenous Artist
- h. Judith Schwarz, Artist, Associate Professor Visual Arts, York University
- i. Monique Aura Bedard (they/them), Indigenous Artist

The Selection Panel will provide written evaluations of each concept and based on marks achieved, will recommend a concept winner and will participate in the selection of the Mentorship artist (Observer Artist).

The Mentorship Opportunity will be awarded based on juried interviews with the 3 Finalist candidates identified by the Owner and Public Art Consultants.

The Technical Advisory Committee:

The Technical Advisory Committee will assess each submission for feasibility (structure, cost, public safety) and will prepare a report on these matters to the Selection Panel. Members shall consist of the Owner, representatives of the design team, project engineer and the public art consultants.

6. MENTORSHIP:

The Mentorship Program is directed to providing in-depth guidance and a learning experience for one artist with an emerging interest in public art to work through a comprehensive curriculum developed and led by Ben and Karen Mills. This mentoring is an opportunity for equity-seeking and/or Indigenous artists to learn about both public and private sector public art processes from start to finish by highly experienced public art consultants. The candidate

should be an artist who has interest in but no experience or knowledge of public art processes. The “Observer artist” will learn about public art through a case study addressing topics ranging from how to apply for public art projects and respond to RFQs, through proposal development and submission, understanding contracts, negotiating work to be performed by artist fabricators and engineers, learning about construction and site procedures through to public art completion.

The curriculum entails not fewer than 10 sessions of 60 minutes each conducted via Zoom. This program works on a one on one basis with lectures, case studies and question periods. The Observer Artist is able to suggest areas of interest for further investigation. The program is based on experience in mentoring artists over the past 23 years and follows the principles of the Case Study approach to learning.

The Open RFQ will include a description of the Mentorship Opportunity enabling artists to apply for this program. The Observer Artist will be paid for their involvement through the course of the program. A total fee of \$25,000. Has been allocated for Observer Artist fees.

7. BUDGET:

Public Art Contribution: \$500,000.00

(secured under letter of credit and
subject to escalation based on Construction Price Index)

ALLOWANCES:

Administration allowance:	10%
Consultant fee (Includes Mentoring)	
Jury Fees	
Artist Submission Fees	
Coordination costs/ foundation/plinth/contingency:	15%
Maintenance Endowment:	up to 10%
Mentorship fee to be paid:	5%
Artwork budget (design, supply, fabricate, deliver, install):	60%

8. SCHEDULE

Letter of Credit Posted to City:	At Building Permit Application
TPAC:	October 28, 2020
Council Approval anticipated:	December 2020
RFQ to Artists:	Q2 2021
Concepts Reviewed by Selection Panel:	Q4 2021