

Public Art Plan: Woodbine Square Development– Block 9



Project Name: Woodbine Square Development - Block 9
Address: 555 Rexdale Boulevard
Developer: One Toronto Gaming (OTG)
Owner: Woodbine Entertainment Group (WEG)
Architect: WZMH Architects
Prepared by: Ben + Karen Mills, Public Art Management
TPAC Date: June 23, 2021

Indigenous Land Acknowledgment:

We acknowledge the land we are discussing is on 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.

Project Description:

One Toronto Gaming (Developer) in conjunction with Woodbine Entertainment Group (Owner) is developing Woodbine Square (Block 9), a multi-phase, mixed-use, non-residential development project located in Ward 2 Etobicoke North in Toronto (the site). Woodbine Square will provide entertainment, retail and restaurant uses to create an urban, pedestrian-orientated setting to compliment the new expanded Gaming District and the existing Woodbine Racetrack Grandstand.

The site is bounded by the future Dance Smartly Boulevard to the North, Queens Plate Drive to the East, and the existing Woodbine Racetrack Grandstand 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.

The buildings are being designed by WZMH Architects. The project is planned to receive notice of approval conditions as part of the site plan application which will allow for initial construction in in 2021. The public art will be installed by 2024.

History and Culture of the Area:

Traditionally, hunting grounds for the Five Nations Iroquois Confederacy; comprised of the Mohawk, Onondaga, Oneida, Cayuga, Seneca Nations from south of Lake Ontario, as well as the Anishinaabe Nations and Wendat; from the Penetanguishene peninsula and Lake Simcoe area, by the middle-to-latter part of the 17th century these two groups broke out in war over this vast area and it's natural riches.

The Iroquois Confederacy was eventually pushed back south of Lake Ontario, and resulted in the region eventually being settled by the Mississaugas, who are the direct ancestors of what we now know as the Mississaugas of the New Credit First Nation. Between 1695-1820 these people migrated around the region cyclically based on hunting, fishing, foraging, growing and harvesting seasons.

With European colonial encroachment in the late 18th and through the 19th century, these First Nations were unfortunately forced from their traditional lands and made to settle in what is now known as the New Credit Reserve.

The Etobicoke Creek area 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 Humber River, a main western tributary of Lake Ontario in the west end 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.

Today, the West Humber neighbourhood where Woodbine Racetrack is located in, and where Woodbine Square is proposed to be located, is one of the most diverse communities in Toronto, with over 63% of the residents being born outside of Canada. Emigrating from countries such as India, Guyana, Jamaica, Philippines, Jamaica, Nigeria, Somalia, Iraq, Pakistan, Italy, and other parts of the World. Predominant non-English languages spoken in the community are Punjabi, Gujarati, Spanish, Tagalog, Italian, Somali and Hindi, among others.

Public Art Requirement Reference:

The Plan of Subdivision which include the subject site requires the owner to provide a public art plan. According to the Notice of Approval Conditions (NOAC) the Developer/Owner will abide by the following:

The Developer/Owner will follow the standard City of Toronto Percent for Public Art Program, Public Art Guidelines in the planning and implementation of the public art for the project. With a preliminary estimated hard construction cost of \$45,000,000, the Developer/Owner will have an estimated public art budget of \$450,000 total, which equates to 1% of the hard construction costs.

Site in Context:



Site Plan:

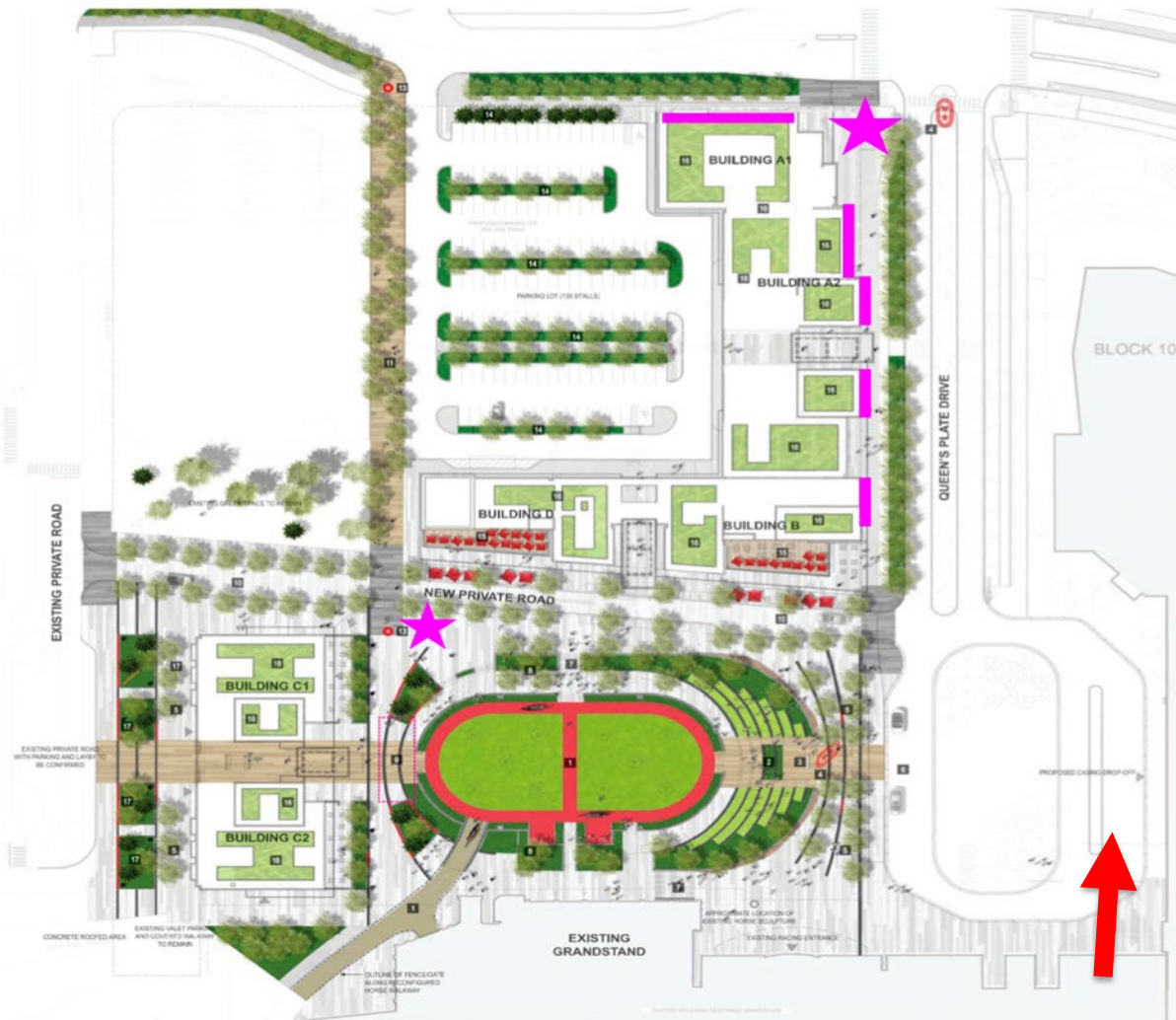


**WOODBINE BLOCK 9
LANDSCAPE CONCEPT PLAN
APRIL 8, 2019**

- 1 NEW WALKING CIRCLE AND RECONFIGURED WALKWAY
- 2 GRAND SEATING TERRACE / STAIRS
- 3 CANTILEVERED VIEWING PLATFORM
- 4 WOODBINE FEATURE SCULPTURAL SIGNAGE
- 5 WELCOME PLAZA - ACCENT PAVING, SEATING
- 6 PROPOSED BLOCK 9 DROP-OFF
- 7 STAIRS TO WALKING CIRCLE LEVEL
- 8 GROVE
- 9 TEMPORARY EVENT STAGE LOCATION
- 10 NEW PRIVATE ROAD BASED ON URBAN DESIGN GUIDELINES - FLUSH CURB, BOLLARDS, PATIO SPACES
- 11 THREE LINED PEDESTRIAN WALKWAY
- 12 PROPOSED LOCATION OF PUBLIC ART BASED ON URBAN DESIGN GUIDELINES
- 13 ADDITIONAL POTENTIAL LOCATIONS OF PUBLIC ART
- 14 BIOWALK
- 15 ROOFTOP PATIO
- 16 GREEN HOOP
- 17 WIND SCREEN



Site Plan With Potential Art Locations Shown in Pink:



Public Art Objectives:

- Will provide public art commissioning opportunities for artists from Indigenous and equity-seeking communities
- 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) as well as the future public art for the Woodbine Casino Expansion Project immediately to the east
- 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

Public Art Locations:

There are three (3) potential art locations/zones being considered for this project, with the goal of commissioning a public artwork for at least one (1) of the locations/zones. The Developer/Owner would like to provide prospective artists with the opportunity to choose a site or sites which melds well with their artistic practice and not force them into a site which may not be ideal for their work. As we are committed to considering artists from a diverse range of backgrounds, especially Indigenous Artists and Artists from equity-seeking communities, we would like to afford these artists this flexibility to choose.

The two potential locations noted with a star in the above site plan are likely to be sculpture sites in nature, however, based on discussions and feedback from prospective shortlisted artist candidates, the nature, form, and opportunity for these locations may evolve based on their input and artistic creativity.

The location at the northeast of the site could act as a gateway or beacon, of sorts, to the development and adjacent Woodbine Casino Expansion development to the east. This location also has the opportunity to complement a forthcoming public artwork on the eastern side of Queens Plate Drive, which is still to be determined as it is in the planning and competition phase. For more details on the Woodbine Casino Expansion Project (Block 10), please refer to the following link: <https://www.toronto.ca/legdocs/mmis/2020/ey/bgrd/backgroundfile-145162.pdf>

The starred location to the southwest of the site will be located along the private east-west street and adjacent to the walking ring, which, in addition to its principal use for viewing the horses on live race days, the space will be used as a public outdoor amphitheater and active public space.

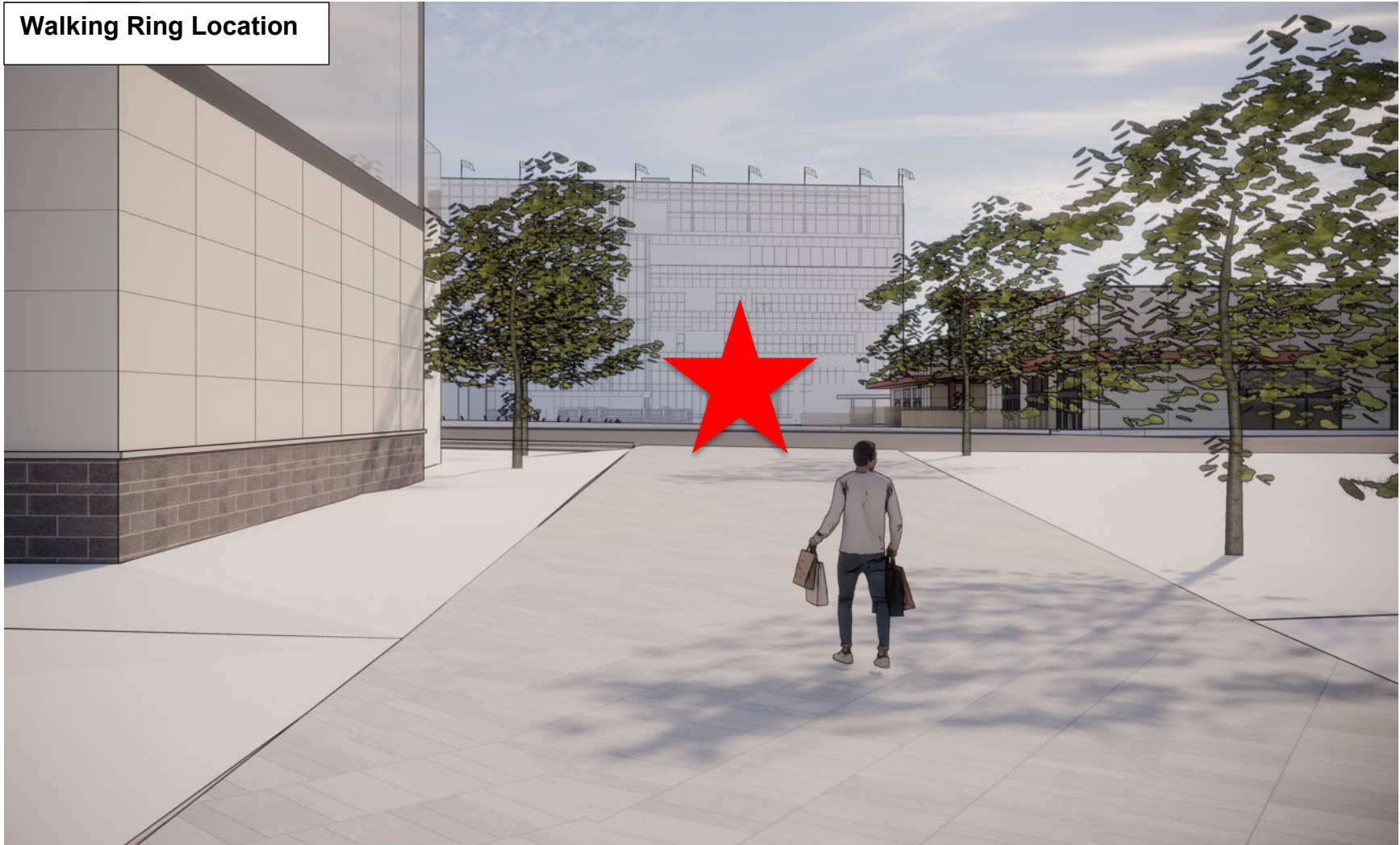
The zones noted in pink lines on the site plan above indicate integrated public art opportunities along Dance Smartly Boulevard at the north and along Queens Plate Drive spanning north and south along the eastern edge of the site. These art opportunities provide for large-scale integrated artworks which may be completed by one or multiple artists and would animate both Dance Smartly Boulevard as well as Queens Plate Drive and be open to artists who work predominantly in two-dimensional media and who traditionally do not receive many public art opportunities in general.

The selection of these respective locations/zones has been based on visibility, traffic, sufficient space for an impactful public art opportunity, as well as the future public art located to the east as part of the Woodbine Casino Expansion Project. 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.

The Developer and 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 development but will also act as highly-visible expressions of contemporary art for the immediate neighbourhood. These locations are accessible to all both physically and visually, and will be highly visible features of the overall development. 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 Developer/Owner.

Art Location Perspectives:

Walking Ring Location



Northeast Corner and Integrated Sites



Budget:

Total Public art budget (1% of hard construction costs)	\$450,000
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 Developer/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. Special attention will be made towards engaging BIPOC artists and community/arts organizations which work with these various

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 Developer 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 three (3) members, drawn from the following candidates, which will include at least one Developer/Owner representative:

- Akshata Naik, Etobicoke Arts, Artist and Ward Rep
- Michael Belmore, Artist
- Ekow Nimako, Artist
- Chief Lady Bird, Artist
- Liza Mironova, Arts Expert
- Asad Reza, Arts Expert
- Yasin Osman, Artist
- Developer /Owner representatives

The jury will be comprised of two outside Art Experts, with at least one of them being an Artist, while one member of the jury will either live or work in the Ward. The third juror will be a member of the Owner/Development team.

The 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 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.

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 public art consultant and Developer team. Any changes or additions to the pool of potential jurors will be consulted with the City in advance.

The Developer has the right to veto the jury recommendation as per the terms of the agreement with the City. The 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:	June 23, 2021
Council Approval:	June 2022
Competition Commences:	Q3 2022
Artist Selection:	Q3 – Q4 2022
Artwork Fabrication:	2023
Completion:	2024