

PUBLIC ART STRATEGY

324 CHERRY STREET AND 429 LAKE SHORE BOULEVARD EAST

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PUBLIC ART STRATEGY –

324 CHERRY STREET AND 429 LAKE SHORE BOULEVARD EAST

1.0 INTRODUCTION

The 324 Cherry Street and 429 Lake Shore Boulevard East ('3C Waterfront') development project will have a significant impact on the character of Toronto's waterfront, as it spans 5.6 hectares (14 acres) in a prime location on the shoreline of the city. It will define both the city's shoreline and how it knits itself into the downtown core. This will be a mixed-use community committed to design excellence, connectivity and neighbourhood placemaking through the implementation of a vibrant public art strategy.

Due to the site's unique characteristics and location, these lands represent the "hinge" that connects the series of existing waterfront developments and public realm investments to the west (i.e., Distillery District, East Bayfront, Silo Site) to the emerging waterfront districts and park system to the south and east (i.e., Villiers Island and the Port Lands).

This approved 233,840 square metres (approximately 2.5 million sq. ft.) mixed-use waterfront site is bordered to the north and east by Lake Shore Boulevard and the elevated Frederick G. Gardiner Expressway, to the east by Cherry Street, to the west by future Trinity Street and to the south by Lake Ontario at the Keating Channel.

This Public Art Strategy provides a comprehensive and flexible framework for the implementation of public art programs during the phased development process. The art should touch the ground lightly and often, creating a dynamic streetscape throughout the development and enlivened by permanent and temporary art programming. We want this to be a neighbourhood that makes people want to be here – to live, for work and as a destination – and exceptional, exciting public art is exactly that enticement.

The overarching principle is to create a cohesiveness between the public art commissions wherein the various components built over time are respectful of and/or speak to each other to reinforce the distinctiveness of this waterfront district, as expressed in the Draft Villiers Island & Keating Channel Public Art Master Plan. In addition, this Public Art Strategy acknowledges that the public art requirement may be satisfied in part by 'Community Arts Initiatives' (as further described in this report) and that the 'Community Arts Initiatives' is to create physical space to celebrate arts and culture on Toronto's waterfront.

This Public Art Strategy is an overall plan that provides an order of magnitude for public art projects and identification of priority sites on a private development site totalling approximately 5.6 hectares (14 acres) in area. It proposes long term phasing and budgetary strategies, identification of prominent and priority art locations, site opportunities, art selection methods and possible themes.

This Strategy acknowledges that our public art objectives and goals are made in the same spirit as those expressed by the Villiers Island & Keating West Public Art Master Plan, but understand that our objectives will produce distinctive commissions unique for the 3C neighbourhood while reinforcing the

long-term goals and objectives of the City and Waterfront Toronto as the eastern waterfront continues to be developed and revitalized.

As this Public Art Strategy is a high-level document intended to evolve in its specificity over the next decade, 3C Lakeshore Inc. will keep the dialogue open between Waterfront Toronto and the City to discuss opportunities that may involve cooperation on public art projects on public lands (i.e., the water’s edge).

Art locations and the details of the public art commissions will be identified as the phase specific Public Art Plans are developed.

It is recognized that should the proposed streets and blocks plan for the 3C Waterfront site be modified significantly, this 3C Public Art Strategy will be updated with an Addendum and the resulting changes shall be identified in ensuing phase specific Public Art Plans.



Context Plan

1.1) Land Acknowledgement

The 324 Cherry Street and 429 Lake Shore Boulevard site 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 this land is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. This acknowledgement is an initial step taken to begin the process of truth and reconciliation. The Truth and

Reconciliation Commission issued 94 Calls to Action in order to “redress the legacy of residential schools and advance the process of Canadian reconciliation.” Through the course of this redevelopment, we will look for opportunities to support Indigenous communities.

2.0 BACKGROUND

2.1) Site History

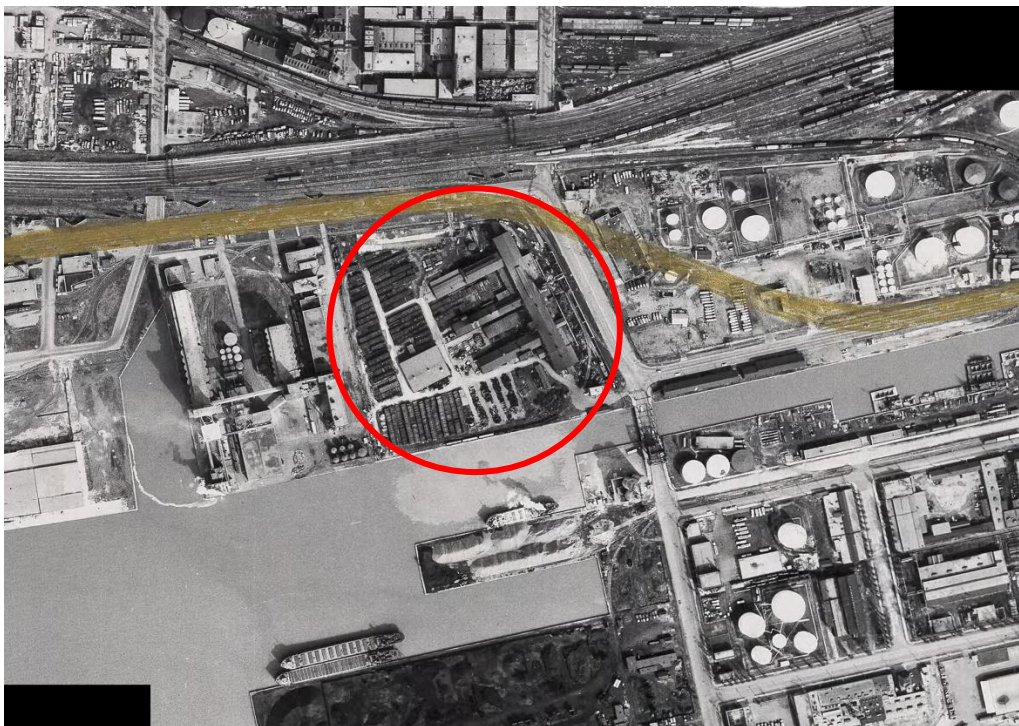
The 3C Waterfront site contained the mouth of the Don River and was left as vacant marshland until the early 20th century when it was occupied by National Iron Corporation Limited (also known as National Iron Works). The National Iron Corporation Limited was a ship-building company in the early 1900s. It was part of a larger area of industrial complexes including Gooderham & Worts and the British Oil Limited.

National Iron Works purchased the site from the City of Toronto in 1909. By 1910, construction of the complex was underway. It was designed by architects Harkness and Oxley.

A portion of the site was sold back to the City of Toronto in between 1931-1939.

In between 1989-1991 all structures on site were removed and the site has been vacant since 1992.

Before 3C Lakeshore Inc. purchased the site, the site was owned by Home Depot. In the late 1990s and early 2000s, under the ownership of Home Depot, a makeshift community was formed known as ‘tent city’. In September 2002, roughly 110 people were evicted from the site which resulted in front page and national news coverage.



1959 Site Aerial, Toronto Archives (site highlighted in red)



1987 Site Aerial, Toronto Archives (site highlighted in red)

2.2) 3C Waterfront Master Plan Overview

The vision of the Master Plan is to transform the 3C Waterfront site into a waterfront destination—an innovative mixed-use community committed to design excellence, sustainability, connectivity and neighbourhood placemaking through distinctive discrete and integrated public art elements.

The Master Plan was led by world-renowned architecture firm Foster + Partners, along with KPMB Architects, planning Alliance and Claude Cormier + Associés. The Master Plan formed the basis for a number of key planning instruments, including the site-specific Official Plan Amendment, zoning bylaw amendment and Master Section 37 Agreement, which were approved by the Ontario Land Tribunal via settlement with the City and Waterfront Toronto in 2017. The Master Plan showcases 12 development blocks, which includes three towers at 137m, 145m and 150m, all currently approved.

In preparing the 3C Waterfront Master Plan, the design team responded to the two main transit-supported rights-of-way that cut through the 3C Waterfront lands: Queens Quay East Boulevard and the realigned Cherry Street, which determined the ultimate location and design of the development blocks for the site. As a result of the planned Queens Quay East Boulevard and the realigned Cherry Street, the 3C Waterfront site is divided into four distinct parcels. A major challenge in the development of the 3C

Waterfront Master Plan was how to stitch together the site, a critical component to the success of any Master Plan.

To unify the four distinct parcels, two strategies were used as part of the Master Plan development. The first strategy was to allow the tightly knit pedestrian grid of the neighboring Distillery District to the north to drive the configuration of the pedestrian and vehicular routes within the 3C Waterfront lands. Specifically, the 3C Master Plan borrowed the design vernacular to the north and extended the off-axis grid through the site and down to the water's edge. The second strategy was the creation of a large publicly accessible plaza at the centre of the site that would function as the vibrant heart of this emerging neighbourhood.

Once completed over the next decade, the Master Plan will support a 233,840 square metres (approximately 2.5 million sq. ft.) vibrant mixed-use program and an inventory of unique publicly accessible spaces, including the water's edge promenade and the central plaza area.

2.3) 3C Waterfront Master Plan Objectives

The 3C Waterfront Master Plan is a long-term plan for the site which allows for expansion while adhering to the vision of a cohesive neighbourhood which incorporates significant open spaces, pedestrian connections and extensive ground-floor animation areas threaded throughout the site, promoting connections to Lake Ontario with as much publicly accessible land as possible. The southern edge of the 3C Waterfront lands is a continuation of the City's distinctive water's edge promenade that provides for pedestrian activity and movement along Toronto's waterfront.

The ground floor strategy begins at the continuous Queens Quay podium height, which is deliberately punctuated by a series of 10 m wide north/south pedestrian connections that link the northern portion of the development, via the central plaza, to the waterfront. These north/south pedestrian connections also connect to a new private street, east/west Woonerf, that will service the southern development blocks and which could be closed for community events.

The 3C Waterfront Master Plan acknowledges that City's streets and open spaces are the stage on which we interact in public, that they define the theatre of the public realm and, to a large extent, the quality of urban life. Artwork will be integrated throughout the site through a combination of discrete elements as well as integrations incorporated into the design of specific facility features. It is widely acknowledged that public art within the public realm expresses a beneficial sense of humanity at pedestrian scale – it signals that someone has thought about this space and cared about it.



Aerial view of 3C Master Plan, looking north (site area highlighted in red)

2.4) Proposed Pedestrian Streets & Water's Edge Guidelines

The Master Plan proposes a number of pedestrian streets north and south of the future Queens Quay which will be animated by commercial, cultural and retail activity and which will create visual and physical connection to the water's edge.

The 3C Master Plan has also protected for the extension of the water's edge promenade through the site. West of the New Cherry Street, a 13 m wide water's edge promenade (adjacent to the proposed Promenade Road) is proposed and east of the New Cherry Street the water's edge promenade will be 19 m wide. The water's edge promenade will ultimately be conveyed to the city as parkland. 3C Lakeshore Inc. is responsible to design and construct the Above Base Park Improvements to the new park for a development charge credit against Parks and Recreation component of the Development Charges as approved by the City of Toronto. Both sections of the water's edge promenade will be connected below the New Cherry Street Bridge and has been designed to be safe and welcoming area.

The 3C Master Plan has responded to the Keating Channel Precinct Plan proposal for a pedestrian rail underpass connection proposal at Trinity Street (rail line location) to the north of the 3C Waterfront site

through the improved design of the future Trinity Street north of future Queens Quay. Although currently unfunded, it is envisioned that the pedestrian underpass will provide an improved connection from the Distillery District to the waterfront and vice versa.

In addition to the enhanced pedestrian environment, the 3C Master Plan will offer vehicular circulation along Lake Shore Boulevard to the north, Trinity Street to the west, Cherry Street to the east and Queens Quay Boulevard, which run through the centre of the site and the Promenade Road to the south. The 3C Waterfront site will also benefit from the public transportation infrastructure improvements, including the future LRT routes along Queens Quay Boulevard and New Cherry Street. Further, a cycling network will be enhanced in this area through the realignment of Martin Goodman Trail proposed along the future Queens Quay East and by creating additional bike paths along the New Cherry Street (currently under construction) and the future Trinity Street.

2.5) Agreements & Policies:

2.5.1) Policy 5, Toronto Official Plan, Section 3.1.2 Built Form:

“New development will provide amenity for adjacent streets and open spaces to make these areas attractive, interesting, comfortable and functional for pedestrians by providing:

g) public art, where the developer agrees to provide this, to make the building and its open spaces more attractive and interesting.”

2.5.2) Master Section 37 Agreement

Section 5.3 of site-specific registered Master Section 37 Agreement requires the owner to:

“provide a contribution of 1% of gross construction costs of all buildings and structures, not including buildings and structures used for the purposes of Affordable Rental Housing, towards a combination of Public Art and Community Arts Initiatives to the satisfaction of the Chief Planner (the “1 % Contribution”) in consultation with the Ward Councillor and Waterfront Toronto (but not any successor thereto), provided that the Owner may satisfy any or all of this obligation at any time by the payment of funds to the City for the City’s capital budget for Public Art.”

As noted in Section 5 of this document, each phase-specific Public Art Plan will outline the artist selection and commissioning strategies for public art.

3C Lakeshore Inc. is required to provide 1% of the gross construction costs of all buildings and structures, not including buildings and structures used for the purposes of Affordable Rental Housing, towards a combination of Public Art and Community Arts Initiatives (as defined in Section 3 below).

Section 5.4 of their registered Master Section 37 Agreement states that they can deliver the 1% Contribution on a building-by-building basis, in accordance with the terms set out in a Phase Specific Section 37 Agreement. They can also have the ability to pool the 1% Contribution as long as the amount is secured in the Phase Specific Section 37 Agreement.

As contemplated in their site-specific Official Plan Amendment and Zoning Bylaw Amendment Settlement process, at its election and in consultation with the City and Waterfront Toronto, 3C Lakeshore Inc. has the opportunity to allocate the 1% Contribution on a building-by-building basis towards: 1. Public art on site, 2. Community Art Initiative on-site, 3. the Waterfront Toronto Public Art Program and 4. The City's capital budget for public art.

It is anticipated that 3C Lakeshore Inc. will allocate all or the majority of the 1% contribution on-site within their 324 Cherry Street and 429 Lake Shore Boulevard property. Future phase-specific public art plans for the site may consider allocating a portion of the 1% contribution to public art along the water's edge promenade (parkland) adjacent to the 324 Cherry Street and 429 Lake Shore Boulevard site.

2.6) Commitment to Site

3C Lakeshore Inc. will remain involved with the site post development through its ownership of the commercial spaces and through affordable rental and market rental housing.

As such, it is intended that 3C Lakeshore Inc. will retain responsibility for the implementation of the public art commitment, including long term maintenance obligations funded by a maintenance endowment budgeted in the Public Art Plan for each phase.

3.0 PUBLIC ART GUIDELINES AND APPROACH

3.1) City of Toronto Public Art Policies

In 1986, the then City of Toronto was the first Canadian municipality to endorse policies to encourage public art in major developments, including inauguration of their Percent for Public Art program. Since then, this successful initiative has become recognized for its enhancement of the public realm with high quality works by Canadian and international artists.

Its Official Plan encourages the inclusion of public art in all significant private sector developments across the city. City Planning works with the private sector to secure public art contributions through development review, Official Plan amendments and re-zonings. Since 2010, there have been two sets of guidelines that have been developed to stay current and reflective of the zeitgeist.

3.1.2) Percent for Public Art Program Guidelines (2010)

In 2007, City Planning produced the "Percent for Public Art Program Guidelines" which were adopted by City Council in 2010. These guidelines provide a clear description of the process to be followed in the commissioning of public art through private developer contributions. The name of the program is derived from the process that a percent of the project's gross construction costs is dedicated to Public

Art. The governing principle for the Percent for Public Art Program is that art is a public benefit to be enjoyed and experienced by residents and visitors throughout the city. The privately-owned art is intended to make buildings and open spaces more attractive and interesting and to improve the quality of the public realm. The Program requires that the artwork must be clearly visible at all times from publicly accessible areas.

When making a percent for public art contribution, a developer has three options:

1. 'Off-site' - the contribution is collected by the City in a Public Art Reserve Fund and used with other similar contributions to commission public art for a city initiative in the local ward.
2. 'On-site' – the contribution is used by the developer to commission a public artwork located on or immediately adjacent to the development property. In some cases, the developer commissions art as part of the design for an open space or a park that will later become a city owned amenity. When the public art program is 'On-site' a Public Art Plan is required. The Public Art Plan provides implementation details including public art opportunities on the site; a feasible budget and project schedule; and method for art/artist selection.
3. 'On-site' and 'Off-site' – any combination of the above two options.

It is anticipated that 3C Lakeshore Inc. will allocate all or the majority of the 1% contribution on-site within their 324 Cherry Street and 429 Lake Shore Boulevard property. Future phase-specific Public Art Plans for the site may consider allocating a portion of the 1% contribution to public art along the water's edge promenade (parkland) adjacent to the 324 Cherry Street and 429 Lake Shore Boulevard property.

3.1.3) Public Art Strategy 2020-2030

As the City recognized the symbolic significance of public art, this strategy was issued which commits to strengthen the City's commitment to public art. It presents a vision to advance public art across Toronto, and to enhance the impact of the City's public art programs for the benefit of residents and visitors. The strategy further prioritizes advancing the work of artists and developing creative talent, by championing the next generation of public artists, and building new skills development opportunities for Indigenous artists, curators and art consultants. Through this strategy, the City of Toronto hopes to partner with artists to push the boundaries of public art, and produce high-quality projects of all sizes and types that reimagine the experience of the public realm. Further from the document:

"Embedding truth and reconciliation as foundational principles for public art, acknowledging the Indigenous history, present and future of the land as part of all of its public art projects". It stipulates that "Indigenous art projects should continue to be chosen by Indigenous selection panels, while juries and committees for non-Indigenous projects should endeavour to include Indigenous representation wherever possible."

"Public art can take on many forms. It encompasses a broad range of artistic practices rooted in the tradition of visual arts, including but not limited to sculpture, murals, street and graffiti art, video, and digital media. It can also include aspects of performance, theatre, music, culturally-significant ceremony, or other more ephemeral artistic experiences. The artistic medium will depend on the nature and objectives of a particular program or commission."

Public art can be permanent or temporary. Public art can be produced as a long-term or "permanent" installation, built to last for the foreseeable future, or as a shorter-term, "temporary" work, designed to be experienced over a period of days, weeks, months, or several years."

This 3C Waterfront Public Art Strategy will follow these guidelines by commissioning artists that adhere to the benchmarks identified by these policies to produce works of similar scale and diversity.

It is also important to note that the site-specific Zoning Bylaw and Master Section 37 Agreement contemplates that "Community Arts Initiatives" shall include any capital facilities and/or cash contributions allocated toward the provision of capital facilities that will support art and culture on Toronto's waterfront. It is intended that such facilities will support on-site display, performance and/or education in the arts and will be publicly accessible, subject to such reasonable restrictions as typically accompany the delivery of community services. The main objective of the 'Community Arts Initiative' is to support arts and culture on Toronto's waterfront in the form of a capital facility and/or cash contribution to be allocated toward the provision of a capital facility to support this objective. As outlined in the Master Section 37 Agreement, if 3C Lakeshore Inc. intends to allocate a portion of the public art monies towards the 'Community Arts Initiative' it must submit a detailed proposal for the City's review and consideration, including City of Toronto Economic Development and Culture Division. Further, any proposed 'Community Arts Initiative' will be presented and considered at the time of the phase specific Public Art Plan.

3.2) Public Art Benefits

Development of this brownfield and formally industrial parcel of land will bring people into the area to live, work and play. A robust public art programme creates a sense of place. It provides visual landmarks that create a distinct identity for the area and develops a sense of community, pride and ownership for those living and working within it. Additionally, as landmarks, these artworks will also draw tourists to the area, creating a vibrant mix of permanent and casual users of the neighbourhood.

Public art investment in culture also economically benefits the whole city, as it creates jobs for artists, specialist consultants, engineers, landscape architects, material suppliers, fabricators and specialist installers.

Public art invests a place with "place making" qualities and culture, and has the capability to interpret the historic, social, cultural and narrative nuances of our urban environment.

As public art will be commissioned in sync with the phasing of development, 3C Lakeshore Inc. can capitalize on the success and ensuing publicity of their initial commissions to bring sustained attention to this neighbourhood.

3.3) Public Art Objectives

Public art is the most visible, easily nameable and recognized landmark of most streetscapes and provides a sense of unity and identity to a community. It often acts as a magnet, enticing people to linger in an area -- thereby creating a series of active public spaces, a prime goal of the 3C Waterfront site. Public art should enhance compatibility and strengthen the connection between buildings, open spaces and streets, creating humane and memorable environments for the public.

Public art should be guided by the overriding principle that it must be first and foremost an artwork. The commissioned work should be accessible, legible and meaningful to a broad public, acknowledging however, that complexity of content that reveals itself over time is a desirable quality. Good public art retains its complexity of reference while minimizing the prior knowledge of art required of the viewer.

Artworks should provide a unique identity for this neighbourhood and a heightened and enriched sense of community by referencing physical, architectural, historical and/or social aspects of the site. As a response to location, public art may address urban design considerations and incorporate functional characteristics.

Above all, the art should be more than a historical recollection or a re-assembly of parts which render it mere illustration. It should create delight, beauty and complexity of content to engage the public over time.

As public art is for the public realm. its locations must be visible and accessible at all times day and night. Locations within private building lobbies and in corporate offices are excluded.

As noted above, the Community Arts Initiatives contribution is intended to be allocated towards a permanent bricks and mortar facility which will support on-site display, performance and/or education in the arts and will be publicly accessible. As outlined in the Master Section 37 Agreement, if 3C Lakeshore Inc. intends to allocate a portion of the public art monies towards the 'Community Arts Initiative' it must submit a detailed proposal for the City's review and consideration, including the City of Toronto Economic Development and Culture Division. Further, any proposed 'Community Arts Initiative' will be presented and considered at the time of the phase specific Public Art Plan.

3.3.1) Public Engagement and Education

3C Lakeshore Inc. is interested in promoting education, awareness, interest and engagement of the public art commissions and/or 'Community Arts Initiative' for the area's residents and visitors. The intent is to accomplish this mission by the following actions as applicable:

- After each phase is completed, an information session will be held with occupants of the building(s) to talk about the conceptual evolution of the artwork and/or facility, the City's Percent for Art Program, and the developer's commitment to a long-term maintenance program. It is anticipated that this event will be attended by the artist and any collaborators, the art consultant, the developer and potentially the City of Toronto's public art officer.
 - Funding for this event will be identified in the overall contingency budget allocation in the Public Art Plan for each phase (not from the Art implementation budget).
- As it relates to public art commissions, an occupant of any of the completed buildings will be sought as the community representative on the jury committee to select future commissions.
- Signage will be prominently located near the commissioned work that provides information on the artist, the artwork concept, the fabrication materials and the Percent for Art Program.

4.0 OVERVIEW OF PUBLIC ART OPPORTUNITIES

4.1) Introduction

As 3C Lakeshore Inc. considers this site to be a distinct neighbourhood, a coherent identity will be expressed throughout the art program. This permits the public art to become a considered and integral

part of the site, whether it is in the creation of discrete, semi-integrated and/or integrated elements or whether a community facility is delivered that supports on-site display, performance and/or education in the arts on Toronto's waterfront as part of its 1% public art program/budget.

To link the network of pedestrian streets running north and south and to emphasize their pedestrian nature and functional requirements, one opportunity to be explored in subsequent phase specific public art plans is sculptural seating elements which could be consistent throughout the approximately 14 acres (5.6 hectares). These forms are not decorated benches but rather distinct artworks that offer comfortable seating. Over the course of the development of this parcel, these artworks could be produced by a variety of artists as the different phases are built.

As appropriate, artists will be brought in at the beginning of the decision-making process for each phase, working with architects, landscape architects, signage and lighting professionals on such elements as ground inlays, arcade designs and landscape elements (seating, lighting and other installations).

Artistic practices rooted in the tradition of visual arts include but are not limited to sculpture, murals, street and graffiti art, video, audio and digital media. The artistic medium will depend on the nature and objectives of a particular program or commission.

Commissioned work consists of discrete pieces of artwork that have been commissioned by open, limited or invitational competition. It may be work that is not integrated with the site either in a physical or conceptual manner. Usually, this type only relates to the site from a location and scale point of view and is created off site. However, some commissioned pieces do relate to the site both in terms of location, geography, and the site. These may also be termed as discrete pieces even though the artist has addressed the physical components of the site and the surrounding area.

The success of the public art commissioning program relies on the principles and methods employed to both involve and select artists. Strategies for outcomes that allow synergy between the artwork and its setting include introducing artists as members of the design teams for each building phase, which permits them to be engaged early in the planning process.

In regards to 'Community Arts Initiatives', 3C Lakeshore Inc. has the opportunity to allocate a portion of the 1% Contribution towards this potential bricks and mortar capital facility subject to City approval of its proposal.

4.2) Context

The location of any artwork should be sensitive to the scale of the open space, and the related architectural context and the functionality of the street plan.

The specific history of the development of the waterfront and its peoples and the expansion of the city could be explored to thematically link this development into the city context. Artworks could build on this legacy, recognizing the diversity of aesthetic traditions and visual arts genres that are reflected in the creative life of the city. Celebrating diverse cultures and heritage from multiple points of view and connecting residents to the built and natural environment of the site will inspire people to live in, work in, visit and invest in this neighbourhood.

Public art projects reflect a wide range of contemporary public art practices.

It should be noted that although 3C Lakeshore Inc. has not made a proposal towards a 'Community Arts Initiative', the 3C Master Plan has protected for the opportunity of a cultural/arts facility at the heart of its site.

4.2.1) Planning Context

As noted above, this 324 Cherry Street and 429 Lake Shore Boulevard site and surrounding area are experiencing significant change and reinvestment. This change, including public art delivery, is guided by a number of key planning documents prepared by the City of Toronto and/or Waterfront Toronto.

Below is a brief summary of some of the key planning documents guiding the redevelopment efforts on the eastern waterfront and the city as a whole.

Central Waterfront Secondary Plan

The Central Waterfront Secondary Plan (CWSP) was adopted by City Council in 2003 as an amendment to the former City of Toronto Official Plan. The CWSP is in effect for some areas of the Central Waterfront, including the 324 Cherry Street and 429 Lake Shore site, but is not currently in force for the Port Lands due to appeals to the Ontario Land Tribunal.

After a four-year settlement process, the Local Planning Appeal Tribunal (now Ontario Land Tribunal) issued a written Decision on December 22, 2017 which approved modifications of OPA 257 as it relates to the 3C Waterfront site.

Zoning Bylaw 1174-2010

The 3C Waterfront site is subject to site specific amendments to the former City of Toronto Zoning By-law 438-86 and Keating Channel – West Zoning By- Law No. 1174-2010, which zones the site Commercial Residential (CR(h)), with the (h) denoting requirements that must be fulfilled prior to lifting the holding symbol to permit development. Detailed regulations with respect to building heights (including tall building locations), setbacks and step-backs; density; build-to lines; and permitted plaza areas, among other matters, are established in these by-law regulations. There are two future park blocks abutting the Keating Channel zoned Park (G).

After a four-year settlement process, the Local Planning Appeal Tribunal (now Ontario Land Tribunal) issued a written Decision on December 22, 2017 which approved site specific modifications to the Zoning By-law amendment, a Master Section 37 Agreement, as well as Minutes of Settlement regarding an exchange of old Cherry Street lands to realize the new 40-metre-wide Cherry Street alignment, all as it relates to the 3C Waterfront site.

As noted earlier in this document, the Master Section 37 Agreement details the Public Art requirements for 3C Waterfront site, including the ability to deliver a 'Community Art Initiative' with a portion of the 1% contribution.

Lower Don Lands Framework Plan

The 2010 Lower Don Lands Framework Plan was the initial document that lays out a road map and business case for the redevelopment and investment into the Lower Don Lands. The aim of the Framework Plan is to help guide future planning exercises for the Lower Don Lands, including the

adoption of the Keating Channel Precinct Plan and the proposed amendments to the Central Waterfront Secondary Plan.

The Plan sets out a new structure and vision for the Lower Don Lands area based on the Central Waterfront Secondary Plan and the MVVA proposed Don River alignment. The vision was grounded on creating new mixed-use neighbourhoods that are linked to parks and open spaces, including the re-naturalized Don River. The Framework Plan also identified neighbourhood precincts, water's edge green space and connecting infrastructure and services. In addition, it outlines a series of next steps, including securing funding and additional land and the need for a phasing strategy to construct the re-naturalized Don River open space system, specifically noting that soil and groundwater remediation planning, engineering design and landscape design need to commence prior to environmental and planning approvals.

Keating Channel Precinct Plan

Building on the Lower Don Lands Framework Plan, the Keating Channel Precinct Plan, which was endorsed by City Council in 2010, provides a more finely grained community design and service and infrastructure plan for the Keating Channel Precinct area. The Keating Channel Precinct Plan is a document that guides the overall urban design, planning and development in the precinct by establishing the location, scale, character and function of public spaces, streets, buildings and facilities.

As outlined in the Precinct Plan, the Keating Channel is expected to be the first new community to be developed in the Lower Don Lands. The Keating Channel Precinct is anticipated to transform into a vibrant mixed-use community that will connect within the existing and planned communities surrounding the precinct area, including acting as a gateway to the new Port Lands community to the south. The Precinct Plan outlines the proposed neighbourhood DNA or key elements that will support the transformation. These elements include:

- A mix of uses: housing jobs, community services, recreational and cultural facilities
- Social and economic diversity: opportunities for people of all incomes and backgrounds to live together
- Beauty, comfort and environmental responsibility: an attractive and comfortable environment with buildings that are beautiful to look at and environmentally sustainable
- Multi-modal: inherently superior and highly competitive transit and active transportation options
- Open space, parks and recreation: direct access to adjacent natural areas including Lake Ontario, the Don River Valley, the naturalized mouth of the Don River, Lake Ontario Park and Tommy Thompson Park
- A system of healthy and beautiful street trees that contribute to Toronto's urban forest and provide shelter from the otherwise harsh elements of the high-density neighbourhood.

The 3C Waterfront site is located in the Keating Channel Precinct area.

Draft Villiers Island & Keating Channel West Public Art Master Plan

Waterfront Toronto is in process of preparing a public art master plan for the Villiers Island and Keating Channel West Precincts to address public art delivery on public lands. There are a number of overarching goals that are informing the creation of this public art master plan, including:

- Provide an implementation plan for Villiers Island and Keating Channel West
- Alignment across public art strategies, plans and frameworks
- Celebrate the site, history and water
- Reflect the diversity of Toronto's vibrant cultural life and communities
- Support the precincts as a local, national and international attraction
- Strengthen the role art plays in revitalization and re-naturalization of the river
- Establish formal and informal Indigenous connections through public art
- Develop a forward-looking and flexible approach that leaves room to grow

The draft public art master plan has also focused on the following areas:

- Contextualizing Indigenous relationships with public art;
- Environmentalism, water connections and sustainability;
- Heritage, histories and neighbourhoods; and,
- New and emerging practices in contemporary art.

This high-level public art strategy for the 3C lands has responded to the goals, key areas and proposed themes found in the Draft Villiers Island & Keating Channel West Public Art Master Plan. It is also intended that the subsequent phase specific public art plans that will be prepared for this site in the future will respond to the Draft Villiers Island & Keating Channel West Public Art Master Plan document.

4.3) Possible Thematic Considerations for Public Art Commissions

In alignment with the draft Villiers Island and Keating Channel West Public Art Master Plan, artists are encouraged to address, but are not limited to the following approaches:

- Physical evolution of the waterfront, with specific reference to the confluence of waterways at the Keating Channel, and the land growth of the city to the east and south
- History of the site and its pre-settler Indigenous communities, including the multiple and layered histories along the waterfront
- Current societal concerns, including environmentally-focused work as a way to incentivize large audience (issues like climate change and responses to inextricable global crises)
- Public art of our time, including innovative practices and new ways of doing

4.4) Selecting Public Art Artists

For this Public Art Strategy, Artist or Public Artist defines a person recognized primarily as a visual (fine) artist.

Our Professional Artist definition is in accordance with the International Artists Association as someone who: *“earns a living through art making; or possesses a diploma in an area considered to be within the domain of the fine arts; or teaches art in a school of art or applied art; or whose work is often seen by the public or is frequently or regularly exhibited; or is recognized as an artist by consensus of opinion among professional artists.”* (Source: [CARFAC](#)). Additionally, as per Canada Council guidelines, a professional artist is defined as someone who:

- has specialized artistic training (not necessarily in academic institutions)
- is recognized as a professional by his or her peers (artists working in the same artistic tradition)
- has a history of public exhibitions
- has produced an independent body of work

4.4.1) Criteria for Commissioning Artists

Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to the particular project and its probability of successful completion.

Different kinds of competitions will be conducted, depending on the size and nature of the project requirements and also will be used to identify artists to integrate early into design teams through the following methodologies: juried interviews, and juried Ideas, Conceptual and/or Design competitions.

The list of artists will be subject to the approval of TPAC, and will be identified in the Public Art Plan for each phase as applicable (excluding Phase 1 which will issue a Letter of Credit for the public art requirement).

Specifically excluded are artworks done by students under supervision of art instructors or done to satisfy course requirements, design architects or landscape architects.

4.4.2) Artist and Artist Teams:

The Artist is defined as one person or more than one person working together in an Artist Team with other visual artists or with other design professionals; an Artist Team must delegate one artist as the liaison with the project team.

4.5) Public Art Typologies

Any of the following expressions of public art can be considered for this neighbourhood and will depend on the site conditions, type and duration of public engagement desired by the commission.

Definitions of public art and the qualifications of artists will be in accordance with the definitions identified in the City of Toronto’s *Percent for Public Art Guidelines (2010)* and guided by the City’s *Public Art Strategy – 2020-2030*.

4.5.1) Integrated: Public art that is conceived, designed and built specifically for the site and derives some degree of its conceptual inspiration from the local site narrative. This work derives its conceptual and physical integration from a particular site to the degree that it could not exist anywhere else. The emphasis here being on accessing the site narrative, if it is meaningful. Works of this nature usually involves some collaboration between artists or artist teams and project architects or project landscape architects.

4.5.2) Semi-Integrated: Artworks that to some degree derive its content from some aspect of the site and is noticeably influenced by its location, but which could exist elsewhere if some of the physical and conceptual conditions were similar. Works of this nature usually involves some collaboration between artists or artist teams and project architects or project landscape architects.

4.5.3) Discrete: Artwork that is created off-site and moved into place which relates to the site from a locational and scale point of view. The work is not physically integrated and may or may not be conceptually linked to the site.

4.5.4) Permanent: Those works that have been commissioned with durable materials, fabrication and installation methods that permit them to remain indefinitely on the site.

These works require ongoing maintenance which is the responsibility of the owner; maintenance terms are identified by the artist in a Maintenance Manual which is provided to the developer for the owner. The Public Art Plan for each parcel will identify the money allocated for maintenance, with which the owner is required to establish an endowment fund to provide for long term care.

4.5.5) Temporary: Temporary public art refers to work that has an extended duration beyond performances of very short duration, and has a duration of spanning several months to several years. These works can include the commissioning of murals and/or temporary installations while development is in progress.

Temporary projects, if undertaken at the discretion of 3C Lakeshore Inc., will not be funded by the phase specific 1% public art budgets but will, in all instances, come from other sources separate from the Percent for Public Art Program.

4.5.6) 'Community Arts Initiative': In addition to the above, if 3C Lakeshore Inc. intends to allocate a portion of the public art monies towards a 'Community Arts Initiative' facility, as defined in the site-specific Zoning Bylaw Amendment and Master Section 37 Agreement, it must submit a detailed proposal for the City's review and consideration, including the City of Toronto Economic Development and Culture Division. It is intended that 3C Lakeshore Inc. and the City will together to ensure that any potential 'Community Arts Initiative' facility meets the outlined objectives and is ultimately successful.

5.0 ARTIST SELECTION & COMMISSIONING STRATEGIES FOR PUBLIC ART

As a lively public realm is a stated goal for this development, the public realm design should work in unison with the permanent public art projects. To this end, efforts will be made to engage artists as part of the team early in the planning and design process. Working with architects, landscape architects and engineers gives the artist the opportunity to create projects which will attract people by adding an aesthetic overview. The success of a collaborative process depends on all members accepting the following:

- 1) Artists who are added to the design team early in the process create the opportunity for the artwork to respond to the proposed building(s) and landscape strategy and for the proposed building(s) and landscape strategy to respond to the artwork to optimize results;
- 2) Art is an important aspect of the project;
- 3) Artists must be recognized as equal members of the design team.

Recognizing that 3C Lakeshore Inc. is required to provide a Public Art Plan as part of the Phase-Specific Section 37 Agreement and to enter into the Agreement prior to first above building permit for any given phase, 3C Lakeshore Inc. will commit to work with City of Toronto, City Planning Staff to advance the public art plan through the Site Plan Approval process.

3C Lakeshore Inc. is committed to an art program that is local, national and international in scope.

5.1) Artist Selection Process

For all public art initiatives, practicing visual (or fine) artists exclusively will be commissioned or selected.

Artwork which is integrated or semi-integrated usually involves collaboration between artists or artist teams and project architects or landscape architects. The term "collaboration" will be used specifically to describe projects in which two or more individuals respond to the general call to all artists to submit.

In cases where there are teams consisting of more than one artist commissioned to produce a design concept, one artist will be designated the leader or contact person as liaison to the project team.

5.2) Art Competition Options

The City of Toronto's Public Art Commission seeks to ensure fair and informed artist selection methods. Depending on the site opportunities and the budget allocation, the city recommends that artists be selected from various options identified below.

The outreach will be targeted to also reach artists meeting experience qualifications including self-identifying Indigenous (First Nations, Inuit and Métis), Black, Persons of Colour (BIPOC), persons from LGBTQ2+ communities, persons with disabilities and marginalized groups.

Artists, who meet the criteria noted above, will be selected by one of four general competition methods which will be phased with the timing, budgets and procedures of the building construction schedules as they are defined in the Master Plan. International as well as national artists will be considered for the various commissions. Artists will be selected by one or more of the following methods:

5.2.1) Open Competition

Further to the criteria for potential artists outlined above, this is a general call to all artists to submit. There is no pre-selection of artists and although there may be restrictions and targeted outreach to identified marginalized groups, the competition is open to all individuals within the categories described by the sponsor. Artists are invited through public notice or advertisement.

Two Stage - Any interested artist is invited to submit a resume. The jury invites Finalists to submit complete proposals.

5.2.2) Invitational Competition

Following an Expression of Interest (EOI) to artists, supplemented with artists invited by the Art Consultant to submit, a limited number are invited to participate.

One Stage – Artists are invited to submit complete proposals in an RFP.

Two Stage - Artists are invited to submit concept proposals. Finalists submit complete proposals.

5.2.3) Combination Open/Invitational

Following an Expression of Interest (EOI) to artists, supplemented with artists invited by the Art Consultant to submit, this competition may occur in stages, as follows:

One Stage- Any interested artist and a number of selected artists submit complete proposals in an RFP.

Two Stage - Any interested artist and a number of selected artists submit concept proposals. Finalists submit completed proposals.

5.2.4) Direct Commission

One or more artists may be invited to submit qualifications. Based on background and completed project history, the Jury will select one artist to be commissioned for the project without a specific proposal. The Selected artist works with client to develop a proposal acceptable to a Jury. If the Jury is ultimately unable to approve an acceptable proposal, the competition will have to be re-run at additional cost which will be funded from a se (not from the 1% budget allocated to this commission).

5.2.5) Expressions of Interest and Qualifications (EOI & Q)

Expressions of Interest & Qualifications (EOI & Q) will be solicited through local, national and international advertisements and community outreach to develop a roster of artists who would be approached when permanent commissions for specific phases are launched. As noted above, the outreach will be targeted to also reach artists meeting experience qualifications including self-identifying Indigenous (First Nations, Inuit and Métis), Black, Persons of Colour (BIPOC), persons from LGBTQ2+ communities, persons with disabilities and marginalized groups. A methodology will be developed should outreach to specific communities be needed, according to the requirements of a phase.

As the buildout of this parcel is approximately 10 years, the EOI & Q would be launched at the beginning of Phase II (the first phase with a public art component) and again at the beginning of subsequent phases in order to remain current and capture emerging qualified artists.

NOTE: Any proposed ‘Community Arts Initiatives’ facility will not be subject to a competition and jury process. If 3C Lakeshore Inc. intends to allocate a portion of the public art monies towards a ‘Community Arts Initiative’ facility it must submit a detailed proposal, which will also address community and stakeholder consultation, for the City’s review and consideration, including City of Toronto Economic Development and Culture Division. It is intended that 3C Lakeshore Inc. and the City will together to ensure that any potential ‘Community Arts Initiative’ facility meets the objectives and is ultimately successful.

6.0 THE JURY

Each public art competition will have a jury involved with the selection according to the type and number of stages within each project. The jury will review the finalist proposals, make non-binding recommendations to artist for consideration during design development phase, and will have the option of awarding or not awarding the commission. In the case where the commission is not awarded, the competition will have to be re-run at additional cost which will be funded from separate sources (not from the 1% budget allocated to this commission).

6.1) Composition of Each Jury

Each jury should consist of an odd number with a minimum of 3 people (5 preferable; 7 maximum). It should be comprised of jurors with extensive knowledge in the visual arts field (art jurors), as well as a 3C Lakeshore Inc. (‘the client’) representative(s). The number of professional members should be greater than the client representative(s). The jury will be recommended by the Art Consultant for the approval of the client. One member of the jury should live or work in Ward 10. In addition, the jury should strive to include some representative from self-identifying Indigenous (First Nations, Inuit and Métis), Black, Persons of Colour (BIPOC), persons from LGBTQ2+ communities, persons with disabilities and/or other marginalized groups.

This decision-making process will be inclusive of a broad range of voices, reflecting the diversity of the arts sector and the population of the City of Toronto.

The jury will vary from project to project and its composition will generally reflect the building development most directly responsible for generating the art budget for the project.

For continuity of aesthetics and philosophy between the projects over time, one of the art jurors may overlap in two consecutive phases.

The public art consultant will not serve on the jury but will administer all jury activities, thereby providing continuity for the project. Additionally, Waterfront Toronto and City of Toronto Economic Development and Planning divisions will not serve on the jury but it is intended that they will be consulted through the process to ensure consistency within the broader waterfront and City context.

7.0 MENTORSHIP PROGRAM

3C Lakeshore Inc. is committed to initiating mentorship programs to provide young artists working in Canada with direct experience in the public art process. The mentored artist should be chosen by the

winning artist in consultation with the client to shadow the art process, playing an active role whenever possible.

These opportunities will provide artists with solid insights into realizing a public art project and will expose them to various methods and strategies for managing the process.

Funding will be come from overall project contingencies and not from the artwork production budgets.

8.0 POTENTIAL PUBLIC ART SITES

Because 3C Lakeshore Inc. considers the site as a whole community with a coherent identity, it is important to express this character through the public art program. This approach allows the artwork to become a considered and integral part of the site, expressed as discrete, semi-integrated or integrated elements.

As appropriate and wherever possible, artists will have the opportunity to be engaged as part of the design team at the beginning of the decision-making process to work with architects, landscape architects, signage and lighting professionals.

There are numerous opportunities to integrate public art on the site. For example, to link the network of streets and to emphasize their pedestrian nature and functional requirements, one opportunity that could be explored is sculptural seating elements which could be consistent throughout the approximately 14-acre site. These forms are not decorated benches but rather distinct artworks that offer a seating component. Over the course of the development of this parcel, these artworks could be produced one or more artists as the different phases are built.

3C Public Realm:

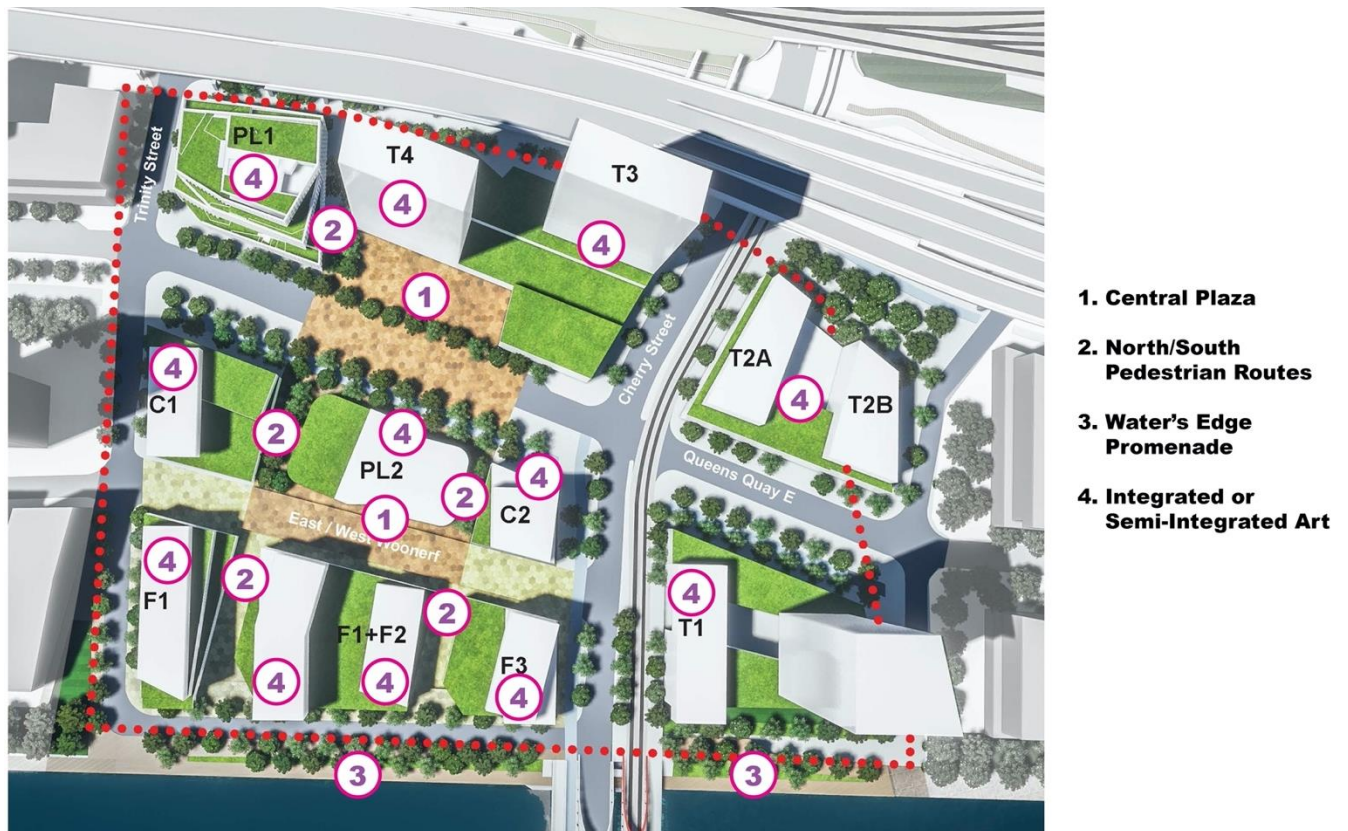


8.1) Site Selection Approach and Criteria

The historical significance of these waterfront lands influences both the selection of specific sites and the artistic approach of individual projects. Art projects on these lands have the ability to reconnect the waterfront to the downtown city core, overcoming the disconnect created by the Gardiner Expressway and Lake Shore Boulevard East.

Permanent and temporary public art site opportunities have been evaluated according to the following criteria:

- Locations that have high public use or offer prominent visibility
- Locations that emphasize entry points to this new neighbourhood, enhancing the sense of occasion and arrival
- Locations that allow for creative design of other public realm elements (i.e., seating, light standards, landscaped areas, paving surfaces)
- Locations that are Vista Landmarks, focal points aiding in site orientation and marking connections south to the Keating Channel.



Public Art Opportunities

8.2) Prioritized Public Art Locations

The 3C Lakeshore Inc. Master Plan shows a hierarchy of public streets, private street and parks and open spaces. Locations for public art should respond to this hierarchy, as it allows for public accessibility, high visibility and offers opportunities for a variety of artistic interpretations and expressions.

8.2.1) Open Space

- Central Plaza
- North/south pedestrian routes (to enhance urban regenerative schemes, working with landscape architects for semi-integrated or integrative approaches) / potential sculptural seating public art components / Vista landmark commissions.
- Water's Edge Promenade

It should be noted that the water's edge promenade will ultimately be conveyed to the city as parkland. 3C Lakeshore Inc. is responsible to design and construct the Above Base Park Improvements to the new park for a development charge credit against Parks and Recreation component of the Development Charges. It is recognized that if public art installations are proposed on future public lands additional arrangements/agreements with the City of Toronto and Waterfront Toronto will be required.

Future phase specific Public Art Plans will address the implementation details, including how the artwork will address open space and edge conditions of the 3C site.

8.2.2) Built form

- Integrated and semi-integrated artworks sensitive to the architectural envelope (including facades, canopies, galleries, glazing)

NOTE: In accordance with City of Toronto Public Art policy, public art can be incorporated into building and landscape projects but base building and landscape features are excluded from Percent for Art budgets.

9.0 Proposed 'COMMUNITY ARTS INITIATIVE' SITE

Although 3C Lakeshore Inc. has not made a proposal towards a 'Community Arts Initiative', the 3C Master Plan has protected for the opportunity of a cultural/arts facility at the heart of its site.

As outlined in Section 3 above, the main objective of the 'Community Arts Initiative' is to support arts and culture on Toronto's waterfront in the form of a capital facility and/or cash contribution to be allocated toward the provision of a capital facility to support this objective.

As outlined in the Master Section 37 Agreement, if 3C Lakeshore Inc. intends to allocate a portion of the public art monies towards the 'Community Arts Initiative' it must submit a detailed proposal for the City's review and consideration, including City of Toronto Economic Development and Culture Division and must meet certain criteria as a community facility and benefit. Further, any proposed 'Community Arts Initiative' will be presented and considered at the time of the phase specific Public Art Plan.

A development block immediately south of future Queens Quay East has been earmarked for this use if this opportunity comes into fruition.

10.0 CONCEPTUAL PHASING STRATEGY and BLOCK CHARACTERISTICS

It is envisioned that development will proceed west to east for phases north of future Queens Quay East and then west to east for phases south of Queens Quay East. Full buildout of the site is approximately 10 years, with construction anticipated to commence on the PL1 building in 2022. The blocks are identified as follows and are listed in order of anticipated construction:

- **PL1** Office
- **T4 / T3** Two residential/commercial towers with shared podium
- **T2A & 2B** Affordable and market rental residential building(s)
- **C1, F1** Residential /commercial buildings
- **PL2** Cultural hub/'Community Arts Initiative' building
- **F1 / F2** Residential /commercial buildings
- **C2, F3** Residential /commercial buildings
- **T1** Residential /commercial tower

Please refer to approved Master Plan site plan illustrated in Appendix B, page 33.

10.1) Phase 1: PL1 - Office

The first development phase is an 11-storey office building. In accordance with 5.4 of Master Section 37 Agreement, the developers will issue a Letter of Credit (LC) to the City for the public art contribution required of this building, to be delivered in the subsequent development phase. The LC allows for the pooling of resources as a strategy of implementation. The public art budget for the subsequent development phase, Phase 2, will include the letter of credit for public art from Phase 1, PL1.

The City agrees with this arrangement as there are several interim conditions to unlock this initial phase and because the subsequent development includes a sizeable northern plaza that is a prime location for a significant public art opportunity. This implementation strategy allows the first two building phases to be considered simultaneously for public artwork and allows a cohesive visual language to begin to be shaped for this approximately 14- acre site.

The 10 m pedestrian connection on the east side of the block, between PL1 and T4, is an opportunity to introduce permanent public art in this location (i.e., sculptural seating), as well as for artists to work with landscape architects to create semi-integrated work into the landscape design, including surface paving patterns. Since the majority of the walkway is temporary until completion of the subsequent phase, this area along with the north plaza area will be available when Phase 2: T4 + T3 is completed.

10.2) Phase 2: T4 + T3 (+ PL1) - Two residential/commercial towers, encompassing the north Central Plaza, and sharing podium and parking garage elements including implementation of the 1% funding generated by Block PL1.

The heart of the neighbourhood for both residential and commercial populations will be the large, publicly accessible Central Plaza at the centre of the site. Spanning two locations, north and south of future Queens Quay East, it ties two portions of the site together and provides a unifying focus to the Master Plan. It will become a central gathering place for activity, repose and visual stimulation. As it is envisioned as the public centerpiece of the community, it should have distinctive public art components.

Intersecting the future plaza is the future 38 m wide Queens Quay East, an active thoroughfare accommodating two lanes of vehicular traffic, a transit line and the Mark Goodman Trail, which will all contribute to raised levels of physical and aural activity in the neighbourhood.

The **Central Plaza North** (north of future Queens Quay East), will be a key gathering/outdoor space on the site with ample seating area, and key opportunities for permanent public art, temporary art and public programming.

- This large plaza area will be the focal point of the community and will serve as a highly visible destination for gathering and meeting. It should be the focus of the public art budget because of its central location, its large scale and its anticipated high daily pedestrian use.
- The site is large enough to accommodate both a permanent public art commission, to be installed at the end of this building phase, as well as temporary interventions and performance-based artworks and public programming that would be ongoing as the community developed, and afterwards.
- For daily users, this mixture of permanent and temporary works at this central hub will provide identity and continuity through the permanent commission and create daily interest through the temporary interventions.
- Given the central location and nature of this plaza, an artist could be engaged to produce a unique paving pattern design for both the north and south plaza sections intersected by future Queens Quay East.

10.3) Phase 3: T2A + T2B - Affordable and market rental residential building(s).

- Opportunities for integrated and semi-integrated public art commissions within the building design (for arcades, building edges, canopies, galleries, etc.), with artists working as part of design teams, and for discrete public art sculptural seating artworks.
- The public art budget for this phase will be generated from the market rental housing only.
- Protect for the ability to provide an LC for this phase to consolidate public art budgets with subsequent phase.

10.4) Phase 4: C1 + F1 - Mixed commercial/residential building

This is a prime opportunity to create a unique neighbourhood, as its 10-metre-wide interior streets are all pedestrianized, with vehicle traffic directed only to the perimeter streets and on Queens Quay Boulevard. This condition offers a rare opportunity to have an environment heavily impacted by artists and by public art – in terms of overall design and individual elements.

- Potential for permanent sculptural seating artworks on north/south streets, which serve as a unifying landmark to knit together the identity of the overall development.
- An artist could be engaged to produce a unique paving pattern design for the north/south pedestrian streets; this could be the same artist creating the sculptural seating artworks to ensure a dialogue between the public realm elements.
- Opportunities for semi-integrated and integrated public art commissions within the building design (for arcades, building edges, canopies, galleries, etc.), with artists working as part of design team.
- Protect for an ability to provide an LC for this phase to consolidate public art budgets with subsequent phase.
- At the election of 3C Lakeshore Inc., a portion of the T1 (which is the final phase) may be allocated to this Phase to help realize the Vista Landmark to mark the views south to the water.

10.5) Phase 5: PL2 - Cultural hub/'Community Arts Initiative' building and F2A + F2B Mixed commercial/residential buildings

- Block PL2 has been protected for a 'Community Arts Initiative' program if the opportunity presents itself. As an active building with one or more institutional and community-based users, it will attract new and evolving populations over time. It is framed on either side by two mixed-use buildings (C1 and C2) and sits at the heart of the site.

- The east/west private street that forms the southern edge of the PL2 building is envisioned as a pedestrian priority street which will be able to be closed to vehicular traffic. It is ideal for temporary and performance based public art events in an area that will be active with pedestrians.
- The **south side of the Central Plaza** is located south of future Queens Quay East. The southern central plaza area will provide seating, landscape elements and public art, which can be a mix of permanent and temporary commissions.
 - Discrete Artwork: 1 artist/team to create a discrete artwork (i.e., sculptural seating artworks that invite seating and lounging but are distinctly artworks not embellished benches).
 - Integrated: an artist could be engaged to produce a unique paving pattern design for the north/south pedestrian streets.
 - Artist created paving pattern of the south side of future Queens Quay East should be consistent with north side of Central Plaza; this could be the same artist creating the sculptural seating artworks to ensure a dialogue between the public realm elements
- Protect for an ability to provide an LC for this phase to consolidate public art budgets with subsequent phase.
- At the election of 3C Lakeshore Inc., a portion of the T1 (which is the final phase) may be allocated to this Phase to help realize the Vista Landmark to mark the views south to the water.

10.6) Phase 6: C2 + F3 - Mixed commercial/residential buildings

This is a prime opportunity to create a unique neighbourhood, as its 10-metre-wide interior streets are all pedestrianized, with traffic only on the perimeter streets and on Queens Quay Boulevard. This condition offers a rare opportunity to have an environment heavily impacted by artists and by public art – in terms of overall design and individual elements.

- Discrete permanent artworks (i.e., sculptural seating artworks on north/south streets, to serve as a unifying landmark to knit together the identity of the overall development).
- An artist could be engaged to produce a unique paving pattern design for the north/south pedestrian streets; this could be the same artist creating the sculptural seating artworks to ensure a dialogue between the public realm elements.
- Opportunities for integrated and semi-integrated public art commissions within the building design (for arcades, building edges, canopies, gallerias, etc.), with artists working as part of design teams.

- At the election of 3C Lakeshore Inc., a portion of the T1 (which is the final phase) may be allocated to this Phase to help realize the Vista Landmark to mark the views south to the water.

10.7) Phase 7: T1 - Mixed commercial/residential tower

- At the election of 3C Lakeshore Inc., a portion of the T1 (which is the final phase) may be allocated to Phases 4 + 5 and 6 to help realize the Vista Landmark commission.
- Opportunities for integrated or semi-integrated public art commissions within the building design (i.e., arcades, building edges, canopies, gallerias, etc.), with artists working as part of design teams.

11.0 POTENTIAL ART APPROACHES OVERALL AND PER CONCEPTUAL PHASE

11.1) Potential Art Approaches per Conceptual Phase

- Discrete or Integrated: 1 artist/team to create permanent Central Plaza artwork.
- Discrete Artwork: For example, 1 artist/team to create sculptural seating form(s) that invite seating and lounging but are distinctly artworks (not embellished benches).
- Discrete Vista Landmark(s) – 2 artist/teams to create landmark focal points north of Promenade Road, one team for each of the two north/south streets, in order to heighten the connections to Lake Ontario.
- Integrated: 1 artist / team to collaborate with landscape architect to create distinctive paving pattern for Central Plaza North and South and potentially the north/south pedestrian streets. This may or may not be the artist also commissioned to produce sculptural seating within the phase. The patterning may vary from quadrant to quadrant.
- Semi-Integrated: 1 artist/team to with architects for opportunities presented to be integrated with the architectural design of the building, building edges or gallerias, depending on architectural design.
- Semi-integrated: Artist/team collaborating with architects and landscape architects on elements in the public realm such as light standards and functional elements.
- A 'Community Arts Initiative' that meets the definition and objectives as outlined in the site-specific Zoning Bylaw Amendment and Master Section 37 Agreement.

11.2) Temporary Projects

Any temporary projects undertaken at the discretion of 3C Lakeshore Inc. will not be funded by the phase specific 1% Public Art Budgets but will, in all instances, come from other sources separate from the Percent for Public Art Program.

12.0 BUDGET ADMINISTRATION

12.1) Introduction

The total budget to be allocated for 3C Waterfront Public Art Strategy will represent 1% of the allowable gross construction cost costs of all buildings and structures, not including buildings and structures used for the purposes of Affordable Rental Housing, towards a combination of Public Art and 'Community Arts Initiatives.'

The 1% public art estimated budget is included in Appendix A. The funds allocated to each development block are based on a 2021 construction estimate and are only a guide to the relative availability of funds and proportional estimate of percent contributions to each public art initiative.

Please note that deductions for affordable housing have not been factored in at this time since direction is still required from the City of Toronto regarding the conveyance of Block T2B as per Minutes of Settlement which may impact where the affordable housing would get delivered on the site.

At the time of construction of each of these buildings, the Public Art Consultant for each project will submit a project budget for review and approval by 3C Lakeshore Inc. and the City of Toronto.

12.2) Public Art Integration into Base Building Costs

If art is integrated into the functional elements of the development (sculptural seating elements, ground inlays or paving patterns, glazing treatments, light standards, etc.), the reasonable base cost of that element will not be included in the public art budget (the reasonable base cost is cost of item without the added artist involvement). Any upgrades or adjustments by an artist to the materials or design of an integrated are to be included in the public art budget.

12.3) Administrative Costs

Administrative costs for the following categories will not exceed 10% of the total art budget.

Public Art Program Administrative Expenses

- Public Art Consultant Fee
- Written Documentation (including Public Art Plan and 'Community Arts Initiative' Proposal)
- Public Art Consultant administrative expenses (postage, courier, long distance phone calls, office supplies, reference materials)
- Public Art consultant travel/accommodation expenses
- Public Relations
- Legal Fees
- Other Project Consultant/s Coordination fees

Competition Expenses

- Artist Competition fees
- Juror fees
- Artist briefing meeting and Jury meeting food and beverage expenses
- Travel and accommodation expenses for artists and jurors
- Printing, postage, Calls for Artists notices and/or courier expenses

12.4) Commissions on Public Land

At the time of developing future phase specific Public Art Plans, 3C Lakeshore Inc. will continue discussions with the City and Waterfront Toronto regarding the feasibility of public art commissions on public lands.

APPENDIX A – 1% PUBLIC ART ESTIMATED BUDGET

As Estimated by the Developer in 2021 Construction Dollars

Based on the *Acknowledgement Agreement, Section 4.1.(4)*, the aggregate public art contribution will be approximately \$7 million (1% of the estimated gross construction costs). This amount is preliminary and will vary and will depend on the final building program.

Budget allocations for the art, regardless of whether on public or private lands, will be determined at the time of submission of the phase specific Public Art Plans and site-specific Section 37 Agreements for each phase. Specifically, as outlined in Section 5.4 of the Master Section 37 Agreement: ‘The Owner shall deliver the 1% Contribution on a Building-by-Building basis, in accordance with the terms as set out in a subsequent Section 37 Agreement to be entered into prior to the first Above-Grade Building Permit for the Building....’.

The phase distribution below represents 1% amount of gross construction costs for each phase. Public art budgets may be pooled between Phase 1 and Phase 2 or at the election of 3C Lakeshore Inc., a portion of the Phase 7 public art budget can be allocated to Phases 4 + 5, and/or 6 to help realize vista focal points on the north/south pedestrian streets.

Please note that deductions for affordable housing have not been factored in at this time since direction is still required from the City of Toronto regarding the conveyance of Block T2B as per Minutes of Settlement which may impact where the affordable housing would get delivered on the site.

Block	Projected Phase of Development	% for Art \$ Estimate
PL1	Phase 1	\$ 566,381 (to be implemented in Phase 2)
T4	Phase 2	\$ 1,006,506
T3	Phase 2	\$ 1,387,334
T2A	Phase 3	\$ 427,865
T2B	Phase 3	\$ 357,577
C1	Phase 4	\$ 280,938
F1	Phase 4	\$ 363,443
PL2	Phase 5	\$ 207,205
F2A + F2B	Phase 5	\$ 602,042
C2	Phase 6	\$ 174,106
F3	Phase 6	\$ 228,787
T1	Phase 7	\$ 1,510,231
TOTAL PUBLIC ART BUDGET		\$ 7,112,416

It is envisioned that all or majority of the public art and any 'Community Arts Initiative' will be delivered on private lands. 3C Lakeshore Inc. is responsible to design and construct the Above Base Park Improvements to the new park for a development charge credit against Parks and Recreation component of the Development Charges, which includes the water's edge promenade and potential underpass connection. It is recognized that if public art installations are proposed on future public lands additional arrangements/agreements with the City of Toronto and Waterfront Toronto will be required.

NOTE:

Maintenance Reserves: The materials and finishes of the commissioned public works will need to be preserved and in good repair at all times to maintain their quality and to ensure that the public realm experience is not compromised. To this end, an amount proportional to the artwork's duration and materials will be identified in the individual Public Art Plans prepared for each block, typically 10% to 15% of the artwork construction costs on private property. Any reserves for any artwork on public lands will align with the City and Waterfront Toronto guidelines.

APPENDIX B: MASTER PLAN



NOTE: Transmitted separately in PDF Format:

Appendix C – SITE SPECIFIC ZONING BYLAW

Appendix D – MASTER SECTION 37 AGREEMENT