



1-15 DELISLE AVENUE AND 1496-1510 YONGE STREET PUBLIC ART PLAN

Submitted to The City of Toronto

Presentation to The Toronto Public Art Commission

Art Consultants: Marnie Mandel Art Advisory

Owner: Slate Asset Management

Project Architects: Studio Gang and WZMH Architects

Landscape Architects: Janet Rosenberg & Studio

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Contents

1.	Land Acknowledgement for Toronto	3
2.	Introduction	3
3.	Owner	4
4.	Property.....	5
4.1	Site Location.....	7
5.	Site History and Sources of Inspiration	7
5.1	History: David A. Balfour Park's Indigenous History	7
5.2	Colonial History	8
5.3	Architectural Design	11
6.	Section 37 Agreement.....	13
7.	Development.....	13
8.	Public Art Vision.....	13
9.	Public Art Objectives	13
10.	Sites for Public Art	14
10.1	Location A: Entrance Way West	15
10.2	Location B: Canopy Soffit	16
10.3	Location C: Garden Beds	18
11.	Artist Research	19
12.	Artist Shortlist.....	19
12.1	Short List Candidates.....	20
13.	Selection Committee	20
14.	Mentorship Program	21
15.	Community Programming Opportunity.....	21
16.	Estimated Public Art Budget	22
17.	Schedule (Subject to Change)	23

1. Land Acknowledgement for Toronto

We acknowledge the land we write about in this Public Art Plan as 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.

2. Introduction



Rendering of One Delisle facing South
Image courtesy of Slate Asset Management.

One Delisle is a city-building initiative designed for the community and inspired by the urban and natural features of the Yonge and St. Clair neighbourhood. Created with the intention of connecting people and places, the residential tower is destined to be an iconic landmark and meeting place for residents and the community who live, work, and play in the area.

Slate Asset Management engaged the world-renowned architectural team, Studio Gang, to design One Delisle because of their high level of skill and competency, aesthetic originality, and environmental and civic consciousness. The project's goal is twofold – first, to bring broad-based urban improvements to the Yonge and St. Clair community, and second to reinvent the way we think about high-rise living. The result is a pioneering structure that is considerate of the public realm and maintains the street's character. The building design mitigates the impact of wind and shadow formed by high-rises. One Delisle will achieve Toronto Green Standard Tier 1. For the residents of One Delisle, the innovative design realizes unique balconies and terraces, sheltered from the elements, that will offer an extended outdoor period.

Municipally known as 1-15 Delisle Avenue and 1496-1510 Yonge Street, the "Subject Site" has received zoning approvals to develop a 47-storey (150-metre) mixed-use building with 34,000 square metres of residential gross floor area and 1,700 square metres of non-residential gross floor area at grade. With the development, the facade of

the existing building at 1496-1500 Yonge Street will be incorporated into the podium of the new building, and Delisle Park will be redesigned and expanded by approximately 50 percent, generally located to the East of 33 Delisle Avenue, north of 30-40 St. Clair Avenue West, and West of the development site.

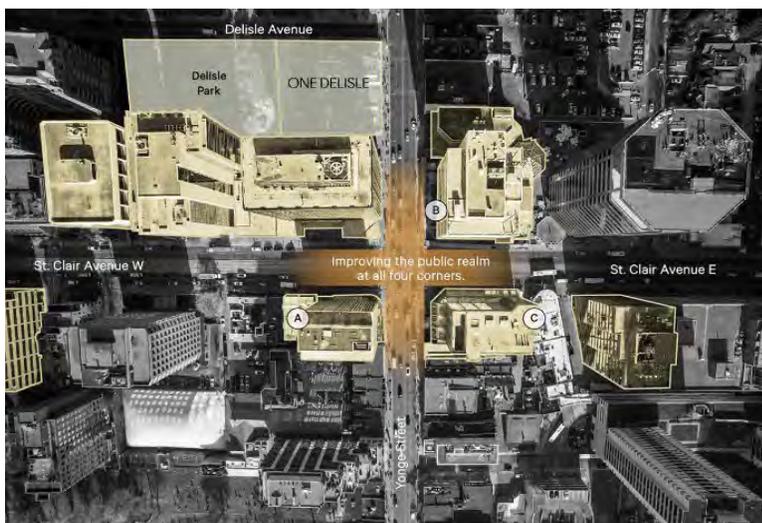
Slate is committed to offering a financial contribution of \$500,000.00 towards Public Art in exchange for amendments to the zoning by-laws on the Site as per the Section 37 agreement.

1-15 Delisle Avenue and 1496-1510 Yonge Street Public Art Plan explains the process for commissioning a site-specific artwork that fulfills the Section 37 requirements and aligns with the City of Toronto Percent for Public Art Guidelines policies and guidelines.

3. Owner

Slate Asset Management is a global alternative investment platform targeting real assets. Slate focuses on fundamentals with the objective of creating long-term value for its investors, partners, and communities. Slate's platform has a range of real estate and infrastructure investment strategies, including opportunistic, value add, core plus, and debt investments. Slate is supported by exceptional people and flexible capital, which enable the firm to originate and execute on a wide range of compelling investment opportunities.

Slate is dedicated to the Yonge and St. Clair neighbourhood. They are invested in the economic growth and cultural vitality of the area. Drawn to the history and sense of community, Slate has invested in the Yonge and St. Clair neighbourhood since 2013. Today, Slate's portfolio includes ten high-quality assets, most notably all four corners of Yonge and St. Clair; this represents over 60 percent of the office inventory in the node, totalling over 1.25 million square feet at Yonge and St. Clair. To date, Slate has invested \$50M in capital improvements in the area.



Map of Yonge Street and St. Clair Avenue intersection, One Delisle and the adjacent Delisle Park image courtesy of Slate Asset Management.

Slate has a long-term investment strategy at Yonge and St. Clair. The Yonge + St. Clair Business Improvement Area (BIA) was established with the support of Slate. The BIA aims to strengthen local ties between businesses and enhance their prospects in the neighbourhood; it also provides crucial support to numerous temporary and long-term community and public art initiatives.

Slate has commissioned two significant murals in the area in partnership with the City of Toronto public art initiatives. In 2016, Slate partnered with STEPS, and the City of Toronto's StreetARToronto (StART) program to commission British street-artist Phlegm to paint a 10-storey mural on the west wall of One St. Clair West. "Phlegm proposed the idea of creating a human body out of iconic Toronto landmarks—the CN Tower, old city hall, St. Lawrence Market, the ROM—to represent the City as a vibrant, living ecosystem. After consultations with residents, he also integrated their suggestions, such as ravines and certain buildings. (For example, Shenanigans, the newly minted restaurant and bar directly underneath the mural, shows up in the piece)." Rinaldi, Luc, "How Street artist Phlegm created this sublime, eight-storey mural," August 4, 2016. Toronto Life Web Page.



Images of murals on One St. Clair West (left) and One St. Clair East (right), images courtesy of Slate Asset Management.

Slate partnered with StART once more to commission Toronto-based street artist birdO (Jerry Rugg) to create a surrealist mural referencing the Deer Park neighbourhood on One St. Clair East in 2019. The mural features a large image of a deer and designs that play with perspective. The result is a fun homage to the bright future of the neighbourhood.

4. Property

One Delisle is brilliantly positioned at the southwest corner of Yonge Street and Delisle Avenue. Delisle Avenue is situated one block north of the Yonge Street and St. Clair Avenue intersection. The Avenue begins at Yonge Street and extends westward to Deer Park Crescent. Delisle is a beautiful treelined street with apartment and condo buildings

surrounded by private green space. As part of the One Delisle development, the Delisle Parkette will expand by fifty percent of its current size.



Photography of the City Skyline facing South.
The Site is marked with a yellow arrow.
Image courtesy of Slate Asset Management.



Satellite view of the Site. The Site is shaded in yellow.
Image from Google Maps, January 2022.



The Site is rectangular and is 2,182 square metres in size. It has a frontage of 43 metres on Yonge Street and 62 metres along Delisle Avenue.

The landscaped areas of One Delisle will be designed by Janet Rosenberg & Studio. The design will reference the incredible green spaces surrounding the buildings on the street and the neighbourhood – David A. Balfour Park, a 20-hectare green space and the famed Rosehill Reservoir.

4.1 Site Location

The Site is located in a neighbourhood called Deer Park, named after the multitude of deer that once roamed the area. The name traces its origins to the Ojibway word “Mashquoteh,” meaning meadow where deer come to feed.

Today, Deer Park and the surrounding area, referred to as Yonge Street and St. Clair Avenue, are defined as mixed-use. The area features a combination of commercial, residential, and institutional uses in single-use or mixed-use buildings and parks, open spaces, and utilities.

The Site is ideal for the use of public transit. It is steps from the Yonge-University-Spadina subway line and the dedicated St. Clair Avenue streetcar. In addition to excellent access to public transit, the area has beautiful parklands, as its namesake suggests.

Residents of One Delisle will thoroughly enjoy the location’s nearby access to multiple parklands and green spaces, such as David Balfour Park, Vale of Avoca Ravine, and Oriole Park. The interaction between City and nature is nowhere more evident than at Yonge Street and St. Clair Avenue, where parklands meet the urban environment.



Image of Rosehill Reservoir Garden adjacent to David Balfour Park.

5. Site History and Sources of Inspiration

The Site has many themes for the competition artists to obtain inspiration.

5.1 History: David A. Balfour Park’s Indigenous History

Indigenous peoples have cultivated and respected the area we now call Toronto since time immemorial. The Haudenosaunee, Chippewa, Huron (Wendat), Iroquois Confederacy (Mohawk, Oneida, Onondaga, Cayuga, and Seneca), Ojibway (Anishnabeg) and the Mississaugas of the Credit all regarded this land as home at one time.

As the glaciers melted in southern Ontario, nomadic peoples lived along the waterways in small groups (12,000 to 10,000 BP). These locations along the river provided excellent vantage points to observe animals and people. They survived off caribou and other fauna associated with the cooler environment of this time.

Today, the Lower Don River connects to David Balfour Park. It flows along the deep ravine known as the Vale of Avoca. Remnants of the landscape's pre-colonial arrival can be seen today in places such as this. A potential direction for artist inspiration could be the indigenous people's history in Toronto and their connection to the ravines, rivers, and natural spaces near the Site.

Ravine's cloister vital habitat and sustain a web of life connecting thousands of species of plants and animals to one another. From the hawk that hunts for mice, to the ants that forage in a forest of moss, our ravines are nature's beating heart, embedded in a body of concrete and steel.

Jason Ramsay Brown, "The Ravine Scene," *Globe and Mail*, April 17, 2021.



Yellow Creek runs through the ravine at David A. Balfour Park.

5.2 Colonial History

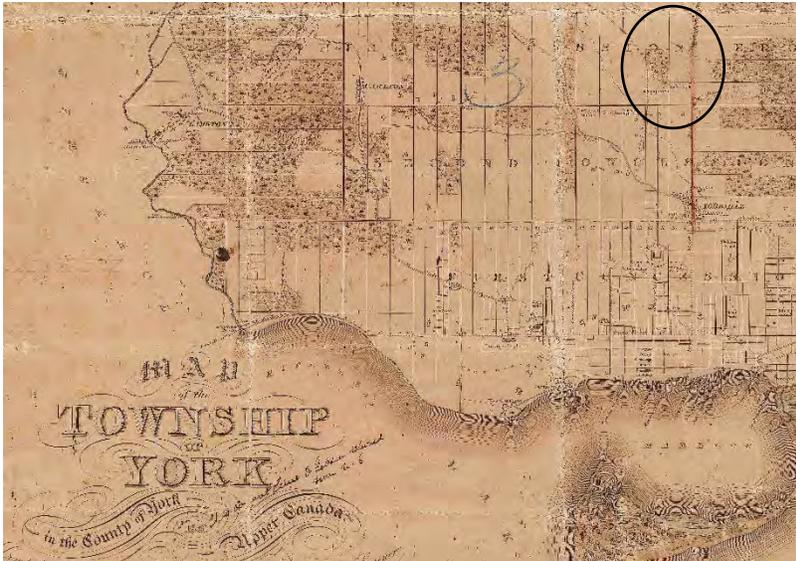
In 1795, Augustus Jones, Deputy Provincial Surveyor, was instructed by Lieutenant-Governor Simcoe to survey and construct a cart road from York Harbour to Lake Simcoe. A cart road (Yonge Street) was completed by February 1796.

With the development of Yonge Street as the primary connecting route to the north and Lake Simcoe, the intersections of the concession roads crossing Yonge Street became popular resting stops, and a series of small villages were established.

Originally the Site was part of a parcel of land identified as Park Lot 21 above the Third Concession on the west side of Yonge Street. The Crown granted it to Frederick Baron de Hoen in 1802.

In 1810, Baron de Hoen sold his property to Mary Elmsley, and she sold the southern 40 acres of Lot 21 to Agnes Heath in 1837. Heath named the property Deer Park. In 1846 Agnes Heath sold the property to her son Charles Wallace Heath, who subdivided the property into 33 lots.

By the 1850s, the Deer Park area had grown to include a handful of country villas, a general store, a school, a cemetery, a racetrack, and a hotel at Yonge Street and St. Clair Avenue. Patrons at the Deer Park Hotel used to delight in feeding the deer that roamed on the hotel grounds.



The estate of Deer Park at the south end of Lot 21 is circled in black. Browne's Map of York County, 1851.

In 1874, Charles Heath sold the remaining lots South of Lawton Park to Weymouth G Schreiber. Schreiber filed for a subdivision plan. The subdivision included 52 building lots and three streets: Delisle Avenue, Heath Street and Marlborough Crescent (renamed Deer Park Crescent).



City of Toronto Archives, Series 372, 90372_39003_10006



City of Toronto Archives, Fonds 1244, Item 10961

The southwest corner of Yonge Street and St. Clair Avenue, the City of Toronto Archives, 1911 (left) and 1923 (right).

The City of Toronto annexed Deer Park in 1908. After the annexation, it did not take long for the area to be further developed. In 1913, the 512 St. Clair streetcar was launched. The introduction of the streetcar line strengthened the area's position as a transport and commercial hub and marked Toronto's northward expansion.



Image of St. Clair Station in the 1950s, the City of Toronto Archives (left).
Image of St. Clair Avenue looking west from TTC entrance, late 1960s City of Toronto Archives (right).

The 1950s were a prosperous period for Toronto. There was large-scale residential and commercial construction, an extraordinary baby boom, and increased consumer spending. On March 30, 1954, the St Clair subway station opened along with the original Yonge line (Eglinton to Union station).

Forty St. Clair Avenue West was constructed in 1966 and designed in the modernist style. One and two St. Clair Avenue West were also constructed in the same year. It is evident from the surge in construction that there was great excitement for densification at Yonge and St. Clair in the 1960s.



View the west side of Yonge St, north of St. Clair (1973), City of Toronto Archives (left).
View of the Hollywood Theatre on Yonge St, South of Heath Street (1974), the City of Toronto Archives (right).

During the 1970s, the area was home to theatres, top restaurants, and several upscale retailers. As a result, the construction boom continued into the 1970s and 1980s with twenty-one St. Clair East (1970), twenty-two St. Clair Avenue East (1976) and one St. Clair Avenue East (1978) and thirty St. Clair Avenue West (1986).

The recession of the early 1990s impacted the growth of Yonge and St. Clair. Throughout the late 20th century, prominent retailers, restaurateurs, and cultural attractions that once characterized the area dwindled. Today, the neighbourhood flourishes as new developments like One Delisle are realized.

5.3 Architectural Design

One Delisle was designed to fit into the immediate Yonge and St. Clair neighbourhood and the larger City of Toronto. At the base, the tower emulates the linear grid of the City and matches the proportions of the two-storey storefronts along Yonge Street. The residential entrance on One Delisle has a powerful cantilevered canopy to articulate the pedestrian doorway. Flanking the doorway are multi-storied glass walls that are cleanly delineated by dark grid frames. The overall aesthetic at ground level is minimal. As the tower scales upward, it transforms into a sixteen-sided circular tower that resembles nature's organic and irregular forms like a honeycomb pattern.



Rendering of the entryway to One Delisle on Delisle Avenue. Image courtesy of Slate Asset Management.

Such innovation is born from Studio Gang founder Jeanne Gang's unique, ecological approach to design. "Ecologists don't just look at individual species on their own," she explained in a 2016 TED talk. "They look at the relationships between living things and their environment. They look at how all the diverse parts of the ecosystem are interconnected, and it's actually this balance, this web...that sustains life."

Studio Gang practices architecture with environmental consciousness and civic-mindedness. They aim to create sustainable, inclusive, and beneficial spaces for all.

Known for finding innovative solutions to design problems, Studio Gang drew inspiration from a German beach chair, the Strandkorb to create the balconies at One Delisle. The

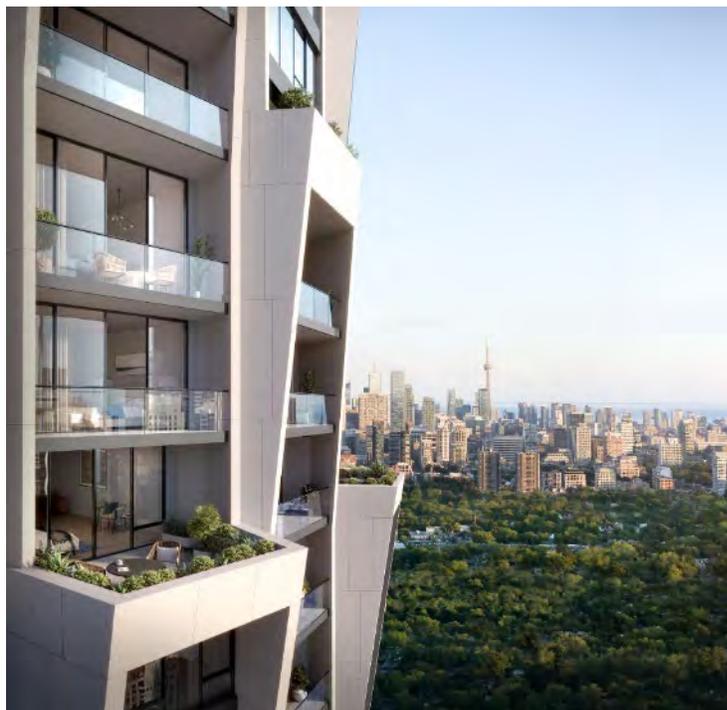
Strandkorb's unique construction protects from the sun with an awning and shelter from the wind with a solid back and enclosed sides.



Drawings of the Strandkorb featuring the moveable awning and sheltered sides. Image courtesy of Slate Asset Management.

The tapering of the balconies on each storey help create an overhang that minimizes direct sunlight in the summertime and optimizes sunlight exposure in the winter. The balcony modules also help serve another purpose: passive solar heating and cooling. With solid walls on either side of most balconies, Gang's team attempts to create comfortable microclimates to give residents a usable outdoor space year-round.

In addition to the vibrancy and urban character of the neighbourhood, the adjacent ravines and their ecological environs were a significant source of inspiration. Studio Gang was drawn to these opposing features and brought them together at One Delisle, where natural and organic elements are contrasted with urban finishes and striking design.



Rendering of the unique balcony design at One Delisle facing south. Image courtesy of Slate Asset Management

6. Section 37 Agreement

Within Section 4.4 PUBLIC ART CONTRIBUTION of the Section 37 Agreement, the following clause states the financial contribution for Public Art.

The Owner agrees that it will contribute equal to FIVE HUNDRED THOUSAND DOLLARS (\$ 500,000.00) (the “Public Art Contribution”) in accordance with the Public Art program as set forth in this Section.

7. Development

When complete, One Delisle will feature a 47-storey (150-metre) mixed-use building with 371 dwelling units and retail uses at grade. The Art Deco facade of the existing building at 1496 -1500 Yonge Street will be incorporated into the podium of the new building.

The proposal meets several significant public realm and built-form objectives, some of which are outlined in the Yonge-St. Clair Planning Framework, including securing a 2,506 square metre public park near the Yonge-St. Clair intersection; restoration and relocation of an existing Art Deco façade; developing a north/south midblock connection between St. Clair Avenue West and Delisle Avenue; high-quality architecture; and consolidated access and servicing for the block.

8. Public Art Vision

Slate and Marnie Mandel Art Advisory (MMAA) share a collective vision of creating site-specific public artwork that appeals to the community and explores the urban and natural features of the Yonge and St. Clair neighbourhood. The artwork will be celebratory, impactful, and meaningful. The artwork will be in the area of the residential lobby for One Delisle. Here, the artwork will emphasize the pedestrian entrance. It will be visible from Delisle St. and most likely Yonge St. as well.

9. Public Art Objectives

As widely noted, the main objective of the City’s Public Art Policy is to enhance and assist in humanizing the Site and the City for the benefit of both the public and the Owner. In accordance, Slate proposed that significant attention be directed to the following criteria:

Quality: The proposed work will be high-quality in craftsmanship, aesthetic standard, site-specificity, site integration and artistic engagement.

Site Specificity: The proposed Artwork will aim to celebrate Toronto’s history, natural landscape, and the architectural distinctiveness of One Delisle.

Integration: Appropriate mounts, brackets, support structures, foundations, fittings, lighting, and railings will be considered to ensure a safe and optimum aesthetic experience for viewers from key vantage points.

Technical: The Artist Competition Brief will provide detailed structural plans of all unique locations. Artists selected for the competition will be required to adhere to the measurements, material options, and weight limits approved by the structural engineering consultants for each location. All proposals will undergo a technical review to ensure they are structurally viable and safe.

Public Use: The proposed Artwork will be accessible and visible to the public at all times.

Scale: The proposed Artwork must be appropriate for the size and shape of the location. The artwork will be viewed close-up and far away by pedestrians and vehicular traffic from several vantage points and should stand out against the built form.

Safety standards: The proposed Artwork will comply with city safety standards. The public art will not impede the physical accessibility or visibility of pedestrian pathways or entrance area. In addition, the artwork shall be designed in such a way that it cannot be easily climbed. The lower portion of the artworks shall not have any design elements that resemble appendages or steps to instigate or enable climbing. This is particularly important and relevant if the artist is to select location A the west entranceway quadrant.

Weather Suitability: The work must anticipate and mitigate several physical concerns:

- Tolerate Toronto's variable climate and weather conditions;
- Avoid water, ice and snow accumulation upon or below the artwork;
- Tolerate wind forces while not inducing wind tunnelling effect; and,
- Enable maintenance and window cleaners to access windows in need of repair and cleaning

10. Sites for Public Art

The consensus among the City of Toronto urban planning staff, Slate, and the public art consultant is that the area surrounding the residential entrance on Delisle Avenue is the optimal location for the artwork. In this location, on private property, the artwork has the potential to enliven the Delisle Streetscape and command attention to the building entrance. It will be visible from Delisle Avenue and Yonge Street.



Rendering of lobby entrance and building façade, looking South from Delisle Ave. Image courtesy of Slate Asset Management.

This location is private property. The canopy, as visualized below, extends beyond the property line. Within the entrance area, there are several potential locations for the artwork; entranceway West quadrant (A), canopy soffit (B) and the pair of garden beds flanking the entrance (C, D). The artist may utilize any, all, or a combination of these potential locations. These locations are illustrated in the diagram below.

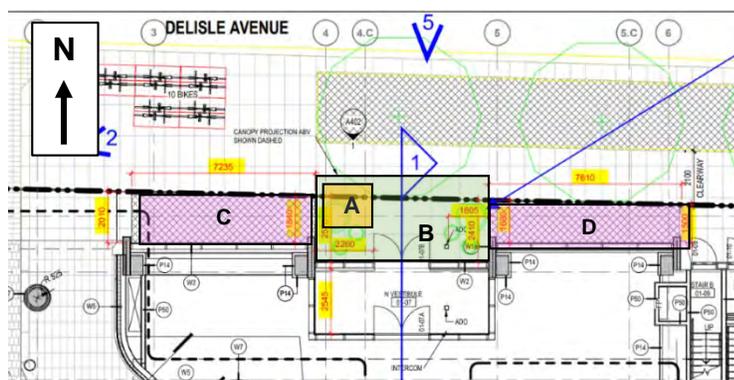


Diagram of the ground-level residential entrance. Potential spaces for public art are shaded (A, B, C, D). A segment of the diagram courtesy of Slate Asset Management.

10.1 Location A: Entranceway West Quadrant



Rendering of the residential entrance, looking South from Delisle Ave. The public art location on the exterior doorway's west side is shaded in purple. Image courtesy of Slate Asset Management.

Location A is to the West of the lobby entrance exterior door. This space measures approximately 5 feet wide by 5 feet deep. It is entirely sheltered by a canopy elevated 15 to 18 feet above ground level. These measurements afford ample opportunity to construct an artwork of significant scale and stature.

This location entails high traffic from people, pets and goods; therefore, the artwork requires strong durability and resistance to physical and chemical stress. In addition, the form should not lend itself to be easily scaled or otherwise prone to mischief, vandalism, or theft. Safety risk mitigation is essential in this location.

Of note, the opposing East side of the entranceway features the accessibility door operation hardware, preventing this space's use for a twin public artwork.

10.2 Location B: Canopy Soffit



Rendering of the residential entrance, looking South from Delisle Ave. The soffit is shaded in purple (Location B). Image courtesy of Slate Asset Management.

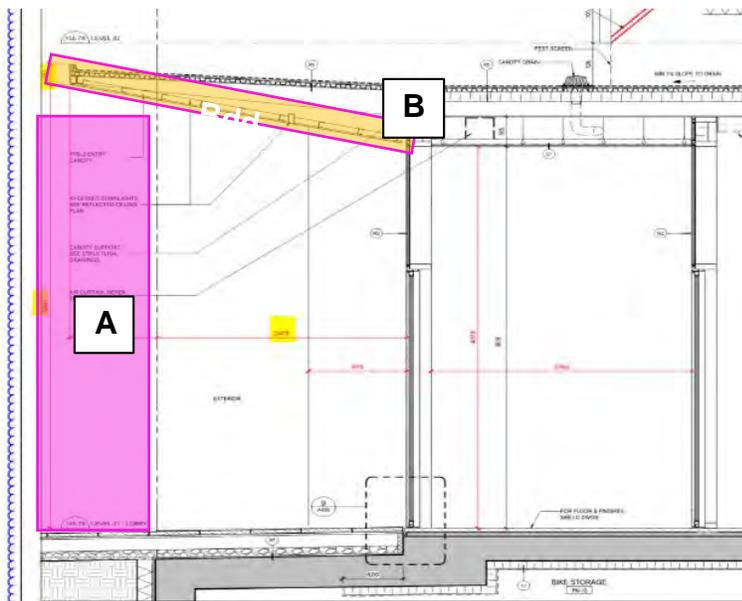
The canopy extends approximately 10 feet beyond the frame of the building producing a striking and sophisticated entranceway for One Delisle. Composed of steel-reinforced concrete, it has no visible embellishment. The shortlisted artists can create artwork for the entirety of the soffit or any portion thereof. In this location, the artwork will enhance the space and create a sense of intrigue about the interior.

The soffit is approximately 20 feet wide by 10 feet deep. The canopy is 15 feet high at the doorway and slopes upwards as it extends away from the building, terminating at a peak height of 18 feet above ground level. To prevent damage from incidental contact, it is recommended that the artwork descends no more than 3 feet from the soffit at any point.

If this location is chosen, the artwork needs to complement the design of the canopy aesthetically. The artwork should enhance the space and create a sense of warmth, temptation, and intrigue but should not distract from the simplicity of the design in a trite or garish manner. The spirit of the architectural design is critical to the client and Studio Gang and should be top of mind. This is the subjective position of the art consultant and will be further examined by the selection committee.

The artist may use various materials in this location, including glass, clays, or metals. The client is particularly interested in employing new technologies, such as Custom CNC. The artist will work in partnership with the architect of record and design architect to incorporate the artwork into the structural elements of the building to ensure safety, longevity, etc.

As mentioned above, there are opportunities to utilize any combination of the potential locations A, B, C or D. For example, an artist may propose a work that extends from the West entranceway (A) upward and onto the soffit (B).



Side view of entrance canopy with measurements.
Image courtesy of Slate Asset Management.

10.3 Locations C, D: Garden Beds



Rendering of residential entrance, looking South from Delisle Ave. Garden beds West (C) and East (D) are shaded in purple. Image courtesy of Slate Asset Management.

Two nearly identical garden beds, laterally adjacent to the entranceway on the West (location C) and East (location D), are also available for locating artwork. Location C is 24 feet wide, and location D is 25 feet wide. Both are 6 feet deep. The glass behind the garden beds is symmetrical. Each glass wall is comprised of five glass panels measuring 22 feet across. Artists who choose to site an artwork in the garden beds could place works in both locations (C and D). To utilize the budget efficiently, artworks in these locations should prioritize width and height over depth.

The rendering pictured above is an interpretation of the landscape plan and is a reference to the future condition of the Site. The shortlisted artists will be provided with the landscape plan for the area in their Terms of Reference. The select artist will build on the landscape plan and work with the landscape architect to highlight their design.

Lastly, sculptural works in these locations should be mindful of the façade's inclusion of large glass windows permitting generous sightlines and natural light into the lobby. The artist may consider transparent or translucent materials or works incorporating negative space to maintain some degree of visibility to-and-from the lobby interior. The artworks should not be opaque and block all natural light into the lobby.

These works will be visible from the interior lobby. The front and back of the artwork must present interest to viewers. Note: the glass walls of the tower are standard laminated glass 31mm thick.

As mentioned above, there are numerous opportunities within these locations. The shortlisted artists can be incredibly imaginative in combining them or choose to isolate a single location (A, B, C, D). Artists are encouraged to consider incorporating art into multiple locations.



Rendering of residential entrance, looking South from Delisle Ave. All locations are shaded. Image courtesy of Slate Asset Management.

11. Artist Research

Marnie Mandel Art Advisory (MMAA) compiled an extensive and well-researched list of over 25 artists and interviewed each about their artistic practice, qualifications, and availability for the project. The long list included artists with varied experience, practice in diverse mediums, a range of aesthetics, and artistic intentions.

The long list of artists was sourced with equity and diversity principles. Over fifty percent of the long list was composed of members of the BIPOC community. Twenty-five percent of the long list artists have never completed a public artwork commission of over \$150,000.00.

12. Artist Shortlist

The development team and art consultant reviewed the long list to develop a shortlist of artists. Artists were evaluated based on several criteria: public art experience, aesthetics, connection and interest in the Site's multiple narratives and histories. As a result, the shortlist comprises a group of artists with varied artistic practices that will provide us with diverse concepts and sources of inspiration for review by the Selection Committee.

MMAA and Slate recommend pursuing a two-stage competition:

1. A competition brief will be sent to the following artist shortlist. They will then prepare detailed proposals.

Slate, MMAA, and the Selection Committee will review these submissions. Ultimately, Slate will contact the winning artist to develop the public art and work with the project team (project managers, architects, consulting engineers, etc.) to execute the art plan.

12.1 Short List Candidates

Sonny Assua – Assua was selected for his bright, contemporary, pop-inspired artwork that references his indigeneity and modern life experiences. A distinctly urban and progressive artist for an urban locale. As mentioned above, the Site has an extensive indigenous history that offers a wealth of inspiration. Assua has completed multiple projects in British Columbia.

Marc Fornes – Marc Fornes / TheVeryMany is a design studio practicing at the intersection of art, architecture, and computation. The Owner is interested in inviting an artist whose work matches Studio Gang in innovation and sensitivity to nature. “To each passerby beneath the suspended structure, a different kind of personal connection is forged, as the work provokes comparisons to the recognizable world, influenced by individual experiences and associations,” which leaves the form open to interpretation,” explains the Studio. Based in New York, Fornes’s artwork is featured worldwide.

Hal Ingberg – Ingberg is a Montreal-based artist and architect with well-respected artworks commissioned throughout Eastern Canada. The client selected him for his experience in glass artistry and architecture and his knowledge of colour theory.

Kathleen Ryan – Kathleen Ryan is a New York-based sculptor. Ryan’s sculptures often recast found and handmade objects as spectacular signifiers of our time. The materials she chooses to represent her subject matter are unexpected and thought-provoking. Her work takes inspiration from the natural and organic world, making her an appropriate fit for this project.

Carolyn Salas – Carolyn Salas is a California-based sculptor best known for her monumental white cut-aluminum sculptures incorporating elements of dream theory by Carl Jung, language and arrangement, mythology, and history. The Owner is interested in how Salas will be inspired by Gang’s architectural design, informed equally by the natural world and human invention.

Studio Sheng – Shan Shan Sheng is a female Chinese-American artist specializing in glass artistry in San Francisco. The Owner is interested in how she will interpret the nearby ravines and green spaces in the glass medium with its obvious natural attributes. She is an experienced public artist with multiple public art commissions.

13. Selection Committee

City staff will be notified in advance of the competition of the composition of the five-member Selection Committee. The Committee will be comprised of five members from the list below. With support from the art consultant, the development team will select the committee members.

- A representative from Slate Asset Management
- A representative Studio Gang (Architect)
- A representative from Janet Rosenberg & Studio (Landscape Architect)

The three independent committee members will be drawn from the following pool:

- Jason Baerg,* Indigenous consultant and artist
- Jordan Dunlop, Artist, Ward Representative
- Margaret Priest,* Artist and Educator, Ward Representative
- Asad Raza, Curator, Cultural Producer and Writer
- Amanda Wand, Artist and Educator, Ward Representative

*Indicates individuals who have Public Art Selection Committee experience.

One to two members of the Selection Committee are professional and qualified independent art experts or artists with the professional qualifications to design artwork according to Toronto's Public Art program. In addition, one to two committee members will act as a representative of the Ward.

14. Mentorship Program

Slate is excited about the prospect of offering a mentorship opportunity to an artist who has a particular interest in sculpture and creating site-specific public art. As part of the Owner's commitment to supporting artists' professional development, a mentoring bursary of up to 1.0% of the overall budget will be allocated to the mentee.

The mentorship program is a unique opportunity for an artist to learn from a more established artist with public art experience. Depending on the winning artist, the relationship and learnings will vary. They will also differ depending on the mentees' interests and availability.

It will be the responsibility of the winning artist and Art Consultant to determine the unique role and responsibilities of the mentee. At the outset, a contract will be developed to outline the terms and expectations of both parties.

The mentorship will be offered to a Toronto artist. The Selection Committee will be asked to help compile a list of artists. The winning artist will interview up to three candidates for the mentorship opportunity, and the Selection Committee will assist in the mentee selection process.

15. Community Programming Opportunity

Slate has a history of supporting artists and investing in Public Artwork, and they are enthusiastic about commissioning a work of Public Art for One Delisle. The Art Consultant will work with Slate to promote the art program. In addition, the Art Consultant will notify nearby galleries, art institutions and community organizations to determine ways to promote Public Artwork and collaborate on programming initiatives.

16. Estimated Public Art Budget

Based on the Section 37 agreement, the art budget for One Delisle is \$500,000.00. It will be allocated as follows:

82% Art \$410,000.00	Artist and proposal fees, design development, materials, fabrication, transportation, installation, insurance, legal fees, architectural, electrical and structural engineering fees and provision of stamped drawings, assistance in preparation and issuance of fabrication tenders for art if requested by the artist(s), site preparation including the provision of structural supports, electrical hook-up, ESA inspections and other elements required to execute the artwork.
9% Administrative Costs \$45,000.00	Preparation of Public Art Plan, presentation to TPAC, planning and administration of artists, assistance in shortlisting final candidates, preparation of Artist Brief, management of Selection Committee sessions (honorariums and expenses \$500.00 - \$750.00 each), assistance in the preparation of artist agreement(s), advise on artwork design development, project management and installation coordination, post-completion conferences with the Owner and any other stakeholders, in addition to other activities.
8% Maintenance \$40,000.00	1 Delisle Ave LP will oversee the public art maintenance fund.
1% Mentorship \$5,000.00	The winning artist and art consultant will manage the mentee. The Selection Committee will support the selection process.
100% Total \$500,000.00	

17. Schedule (Subject to Change)

Presentation to TPAC	January 11, 2023
Community Council	May 24, 2023
City Council Approval	June 14/15/16 2023
Construction Permit	June 2023
Artist Competition Brief Sent	Summer 2023
Artist Proposals Due	Fall 2023
Juried Competition	Late Fall 2023
Artist Contract Signed	January 2024
Design Development/Fabrication	Winter/Spring 2024
Installation	2026
Building Occupancy	2026 - 2027 * All dates are dependent on the construction