

1001-1037 The Queensway

## **PUBLIC ART PLAN**

Prepared for

RioCan Management Inc.

on behalf of

RC Queensway LP

by

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## **1.0 DEVELOPMENT OVERVIEW**

It is acknowledged that the development 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. It is also acknowledged that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

The development site is located minutes away from the TTC's Bloor subway line and Mimico Go Station. This phase of the development is located at the northern portion of the existing Cineplex Theatre site, adjacent to The Queensway, between Dorchester and Islington Avenue. The centrally located park is the public art site. The site is surrounded by two connected 9-storey, residential condominiums to the north, 3-storey residential townhouses to the east, the Queensway Cineplex Theatre to the south, and low-rise commercial buildings to the west.

The development site falls within the boundaries covered by the Queensway Avenue Study and Urban Design Guidelines (Mimico Creek Valley to Kipling Avenue). Page 18 of the above referenced study notes: "A high quality public realm along The Queensway will help develop a sense of pride amongst residents and help improve the commercial profile for the area. The provision of public art in the public realm will further assist the creation of a sense of place and overall recognition of The Queensway. Public art can create identity and can help to celebrate the history and character of the area and its community."

The project will consist of two towers, delivering 544 dwelling units including 12 affordable rental units with a retail component at grade. There is a 1,849.8 square meter dedicated parkland between the two towers of the development.

This public art plan is intended to support the policies described in the City of Toronto's Percent for Art Programme Guidelines through the provision of public art in the most publicly accessible and publicly visible locations. The proposed, open call competition provides an opportunity for a broad range of proponent artists. The free-standing art site affords a wide range of artists' responses. Background information on the site, including previous land use, will be provided to the artists as background material. Artists will be able to interpret site history and future use without restriction of theme. Proposed artworks will be accessible to a broad public audience.

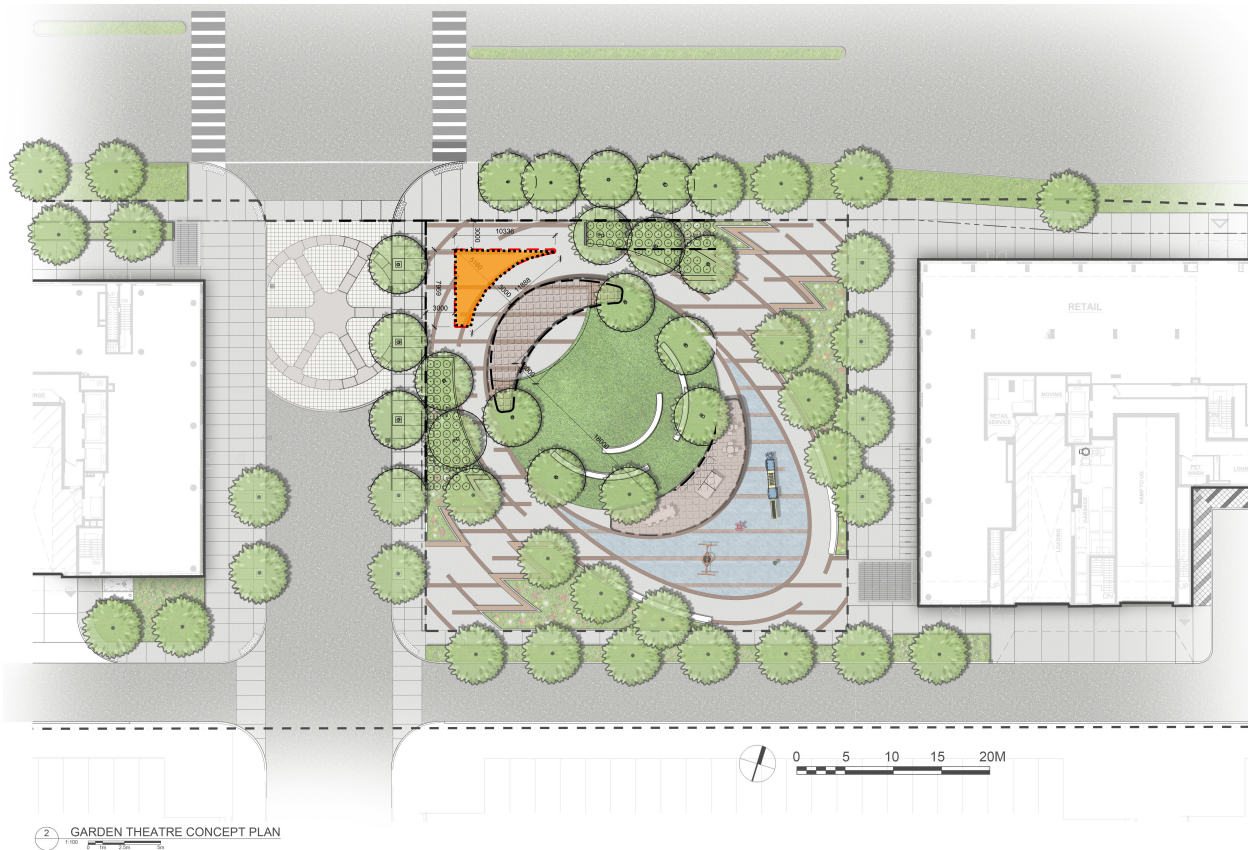
## **2.0 PUBLIC ART SITE**

Through discussions with City staff including economic development and culture (public art), parks, planning, the city's conservator, the developer and project design consultants, an art site has been selected that activates the most publicly accessible and publicly visible site for free-standing public art.

The selected site recognizes the technical and jurisdictional requirements of this park which will be conveyed to the City after construction. The extent of the public art site maintains a three-meter passage clearance as required by City parks.



**FIGURE 1 - CONTEXT PLAN**



**FIGURE 2 - SITE PLAN SHOWING ART SITE**





### **3.0 METHOD OF ARTIST SELECTION**

We propose a two-stage, national, open competition including a technical review process as set out below:

The public art consultant will prepare a Call for Expressions of Interest which will be advertised on multiple platforms, including artwork competition websites and social media. The EOI will be distributed to agencies representing or having access to Indigenous artists, in support of the City's Public Art Strategy. Artists will be requested to submit past work, their curriculum vitae and a statement of interest relevant to the project. Artists will be required to participate in the Mentorship Programme, as described in 5.0 of this public art plan.

From the submissions received, three art experts, participating as jury members, will create a list of prequalified artists, based on the artistic excellence of the artists' responses to the Expression of Interest.

From the prequalified list of artists, the two developer's representatives will determine a shortlist of up to five artists who will be invited to prepare and submit proposals to the five members of the jury (art experts and developer's representatives). Artists will be paid an honourarium for their proposals.

Prior to presentation of final proposals to the jury, artists' preliminary proposals will be circulated to the technical reviewers: project landscape architect, City Conservator and City Parks staff. Reviewers' comments will be provided to the artists so that any comments can be addressed, prior to final presentations to the jury.

The jury will rank the shortlisted artists' proposals and presentations relative to criteria including artistic excellence and relevance to the project. The jury and public art consultant will ensure that any technical matters noted by the technical review have been addressed.

The selected artist will enter into an agreement with the developer to create the artwork and to oversee the integration of their artwork with the landscape design. The project landscape architect and project public art consultant will work with the selected artist to facilitate the integration of the artwork with the landscape design.

### **4.0 JURY COMPOSITION**

Matthew Varey, Artist, Creative Director of Visual Arts, Etobicoke School of the Arts (lives and works in the Ward)

Bareket Kezwer, Artist, Founder of Women Paint

Jay Havens, 2Spirit Artist, Educator and Collaborator of Kanien'keha'ka and Scottish Canadian ancestry

Client Representative: Catherine Klostranec, Director, RioCan Living

Client Representative: Heidi Green, Director, Development

**Technical Advisors to the jury (non-voting):**

Scott Torrance, FORREC, project landscape architect

City Conservator – Emily Ricketts, Conservator, Public Art and Monuments, Economic Development and Culture

City Parks Staff – Leigh Lichtenberg, Senior Project Coordinator, Parks, Forestry and Recreation

**5.0 MENTORSHIP PROGRAMME**

Facilitated by the public art consultant and Matthew Varey, creative director at the Etobicoke School of the Arts (ESA) and member of the jury for procurement of the artist for this project, the artwork programme presents an opportunity for a student attending ESA to participate in mentorship engagement with the artist commissioned for the project.

A shortlist of prospective mentees will be selected by Matthew Varey. Prospective mentees will submit examples of past work as well as a statement of interest for their participation in this programme. The commissioned artist for this project will select the mentee on the basis of the submitted materials.

The selected mentee will engage with the commissioned artist during design development and design consultant coordination stages. If possible, mentees will meet with artwork fabricators. Mentees will have the opportunity to attend a future TPAC meeting and to engage with the project public art consultant regarding public art processes.

**6.0 PROGRAMME BUDGET**

<b>Item</b>	<b>Budget</b>
Total Programme Budget	\$817,300
Artwork Capital Budget	\$620,000 (±76% total budget)
Administration Allowance*	\$85,300 (±10% total budget)
Maintenance**	\$82,000 (±10% total budget)
Publicity and Dedicatory Plaque	\$10,000 (±1.3% total budget)
Mentee Honourarium	\$5,000 (±0.7% total budget)
Contingency***	\$15,000 (±2% total budget)

\* The Administrative Allowance includes artists' presentation honouraria, jurors' honouraria and art consultant's fees.

\*\* Economic Development and Culture will assume responsibility for maintenance once the artwork has been delivered to the City.

\*\*\* Any surplus from the contingency will be allocated to the maintenance budget. In addition to the project contingency, the commissioned artist will be required to carry a contingency within their budget.

## 7.0 PROJECT TIMELINE

The following projected timelines are dependent upon approval of the public art plan by the Toronto Public Art Commission and appropriate City Planning staff and by coordination with project construction schedules.

Artist Selection Process	Fall 2024
Artwork Integration with Park Design	Winter 2024
Artwork Fabrication	Spring 2025-Spring 2026
Park Construction Start	Fall 2025
Artwork Installation	Spring/Summer 2026
Park Completion	Summer 2026

*subject to timing of park construction*

## 8.0 ROLE OF THE ART CONSULTANT

The art consultant will be an independent agent who will facilitate the public art programme and will act as an advocate for the artists with the intent of achieving the successful integration of art within the development project, in accordance with the City's guidelines. The art consultant will provide management of the project, as required, throughout development of the site strategy, artist procurement, artwork design development; project management and installation coordination as further described below:

**Site Strategy:** discussions with client and project design consultants and City staff to design an art programme that addresses the most publicly accessible space.

**Artist Procurement:** preparation and issuance of notice of competition; preparation of Artists' Brief and communication with artists throughout competition process; coordination and chairing of artist selection session, facilitation of artist's contract; coordination of artwork production.

**Design Development:** provide expertise to artists on design and construction processes; coordinate communication with project design team and constructors (if appropriate); coordinate integration of artwork with building components, as required.

**Project Management:** liase between client, project design consultants and project constructors; provide assistance to artists throughout artwork fabrication; coordinate payments to artists; provide assistance to artists and constructors for coordination of installation of artwork.

**Mentorship Programme:** facilitate engagement of the mentee with the commissioned artist. Coordinate mentee attendance at TPAC meeting and with artwork fabricators, if possible.

**Project Completion:** as required: provide assistance in the composition of publicity materials and project launch; facilitate transfer of a maintenance manual for the artwork, facilitate installation of a dedicatory plaque, facilitate photographic documentation of the artwork.