



1680 BRIMLEY ROAD PUBLIC ART PLAN

April 15, 2024

**PREPARED FOR:
BRIMLEY PROGRESS DEVELOPMENTS INC.**

**PREPARED BY:
KAREN MILLS, PUBLIC ART MANAGEMENT**

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PUBLIC ART PLAN - BRIMLEY PROGRESS DEVELOPMENTS INC.

For Presentation to the Toronto Public Art Commission on April 24, 2024.

Land Acknowledgement (courtesy Scarborough Arts), adapted for 1680 Brimley Road.

“The land on which [1680 Brimley Road] is located has been the home of Indigenous people and Nations long before colonial documentation of time and is specifically the land of the Wendat, Anishinaabe, Mississaugas of the Credit, and the Haudenosaunee. [...] We are all treaty people. Many of us have come here as settlers, immigrants, or newcomers in this generation or generations past. We also acknowledge the many people of African descent who are not settlers, but whose ancestors were forcibly displaced as part of the transatlantic slave trade against their will and made to work on these lands. We honour and pay tribute to the ancestors of African origin and descent.”

Project Name

- Town Centre Place

Project Team

- Brimley Progress Developments Inc. (Developer)
- Public Art Consultant: Karen Mills, Mills + Mills Consulting Services Inc. (doing business as Public Art Management)
- Landscape Architect: Ferris + Associates, a Division of NAK DS Inc.

Section 1 – Project Overview

This Public Art Plan (the 'PA Plan') has been prepared in support of the development at 1680 Brimley Road (the 'subject site'), in the City of Toronto, operating as Town Centre Place ('TCP'), owned by Brimley Progress Developments Inc. ('BPDI').



Figure 1- Project rendering, viewed from the intersection of Brimley Road and Progress Avenue. Atria Development, 2024. IQ Vision, 2024.

The subject site has an approximate site area of 17,931 square meters and is bounded by Brimley Road to the east, Progress Avenue to the north, and industrial uses to the south and west of the subject site. The subject site is comprised of 4-towers, ranging in heights from 38 – 47 storeys, with 1,591 Units, 1,208 parking spaces, a Total Construction Area (TCA) of 2,107,243 square feet, and a total Gross Floor Area (GFA) of 1,491,942 square feet. The subject site contemplates a phased development, with Phase I comprising of towers 1 and 2, the western most towers, and Phase II consists of towers 3 and 4, the eastern most towers.

The subject site is under construction related works as a part of Phase I of the development to construct 904 Purpose Built Rental (PBR) units. The subject site is poised to have the public art installation constructed as a part of Phase II, which includes Towers 3 and 4, and the Privately-Owned, Public Space ('POPS') between each tower in Phase II.

The subject site is situated west of the Scarborough Civic Centre and nearby Scarborough Town Centre with access to nearby transit, amenities and retail, the subject site provides for a comprehensive development. This strategic approach is being carried forward to the planning of the public art to be implemented for the subject site. The public art will be located within the POPS space adjacent to Brimley Road between towers 3 and 4 and constructed during Phase II.



Figure 2 - Site Context Plan. Atria Development, 2024.

Section 2 – Project Background

The owner, BPD, retained Karen Mills of Public Art Management in 2021 to provide guidance and steer the public art process for the fulfillment of project specific requirements stemming from the preparation of a Section 37 Agreement ('S37'), which was executed May 2022.

A Public Art Vision Statement ('PAVS') was prepared in 2021, by Karen Mills of Public Art Management, at the request of the City of Toronto of the subject site.

"Based on the City of Toronto Policy for Public Art in Private Development, we acknowledge the following key objectives within our Vision for Public Art:

- *That public art be planned for the most highly visible locations that are visually and physically accessible to the public.*
- *That the process for selecting an artist and concept is fair, open and transparent and adjudicated by art professionals and a local art expert as well as developer representatives. The majority of the selection panel shall be comprised of art experts independent of the developer.*
- *That the artist be given an opportunity to engage with the developer and its team in a meaningful way so that the public art is relevant to the public.*
- *The public art shall be secured through a letter of credit.*
- *The public art call for artist credentials shall offer opportunities (for the commission and any possible mentorship) for local artists.*
- *The artwork shall engage the public and serve as a point of pride in the community.*
- *Priority will be given to fabrication within the GTHA to support high value manufacturing jobs".*

The role of Public Art Management ('PAM') will entail closely working with the owner in preparing all public art documents including Project Opportunity Briefs, Letters of Intent and/or artist agreements and offer guidance through the selection phase. This includes managing Finalist Artist briefings, jury briefings and the subsequent jury sessions.

PAM will manage the mentorship lessons which include the following topics:

- How to find and respond to Calls to Artists;
- Preparation of proposals in response to Calls;
- Understanding public art agreements and how they work within the construction environment;
- Fabrication contracts and managing fabricator relationships;
- Therapeutic Art Session (a special session directed to art within healthcare environments-provided given the increase in healthcare construction throughout the province);
- Special topics of interest to the Mentee.

PAM (www.publicartmgmt.com) has managed approximately 400 public art projects across Canada, in the USA, Europe and Australia. Their portfolio includes management of the 2010 Olympic and Paralympic Winter Games Legacy Public Art for the City of Vancouver, international projects for Global Affairs Canada including the Paris Embassy courtyard commission for the 2024 Summer Games, Canada's Gift to Australia for their Centenary of Federation, development and implementation of the Integrated Art Program for the New Canadian Embassy in Berlin.

PAM is an expert in the field of therapeutic art programming for hospitals across Canada. Karen Mills was a member of Mayor Miller's Roundtable for the Clean and Beautiful City. PAM led the way in developing mentorship programs which the City of Toronto is now encouraging. She is the pro bono manager of the Underground Railroad Commemoration in Windsor Ont. where she has worked on the Gordie Howe International Bridge as an SME and member of the Aesthetic Design Committee. She is the manager of the Etobicoke Civic Centre Public Art Program.

Section 3 – Public Art Vision and Community Considerations

Scarborough Centre Public Art Master Plan

Additionally, the PA Plan considers the goals of the SCPAMP in developing a vision that speaks to and engages the community.

- *Reinforces urban design objectives for the site, street, or district as appropriate.*
- *Assists in identifying public art opportunities at the earliest possible stages of development review and in planning for capital projects.*
- *Identifies and prioritizes a variety of public art types, opportunities, and locations in the public realm.*
- *Provides guidelines for implementation and best practices for artwork selection.*
- *Results in public art that is of the highest quality, visually stimulating and of enduring value.*
- *Culturally enriches the Scarborough Centre and responds to local context.*
- *Has a positive influence in the community and on the City's cultural and visual landscape.*

Section 4 – Proposed Location

The proposed location comprises a series of perforated metal wind screens augmented by public art situated in the POPS. The purpose of the windscreens is to provide comfort to users of the POPS space by reducing the impact of wind at the ground level. The art will be visually and physically accessible to the public given its' location along Brimley Road. Pedestrians and commuters will have an unobstructed view from the City's right-of-way and will be provided with access to the art installations.

- Identified opportunities in POPS area;
- Five identified wind screens with public art incorporated;
- High pedestrian traffic area;
- Distributed locally in concentrated area.

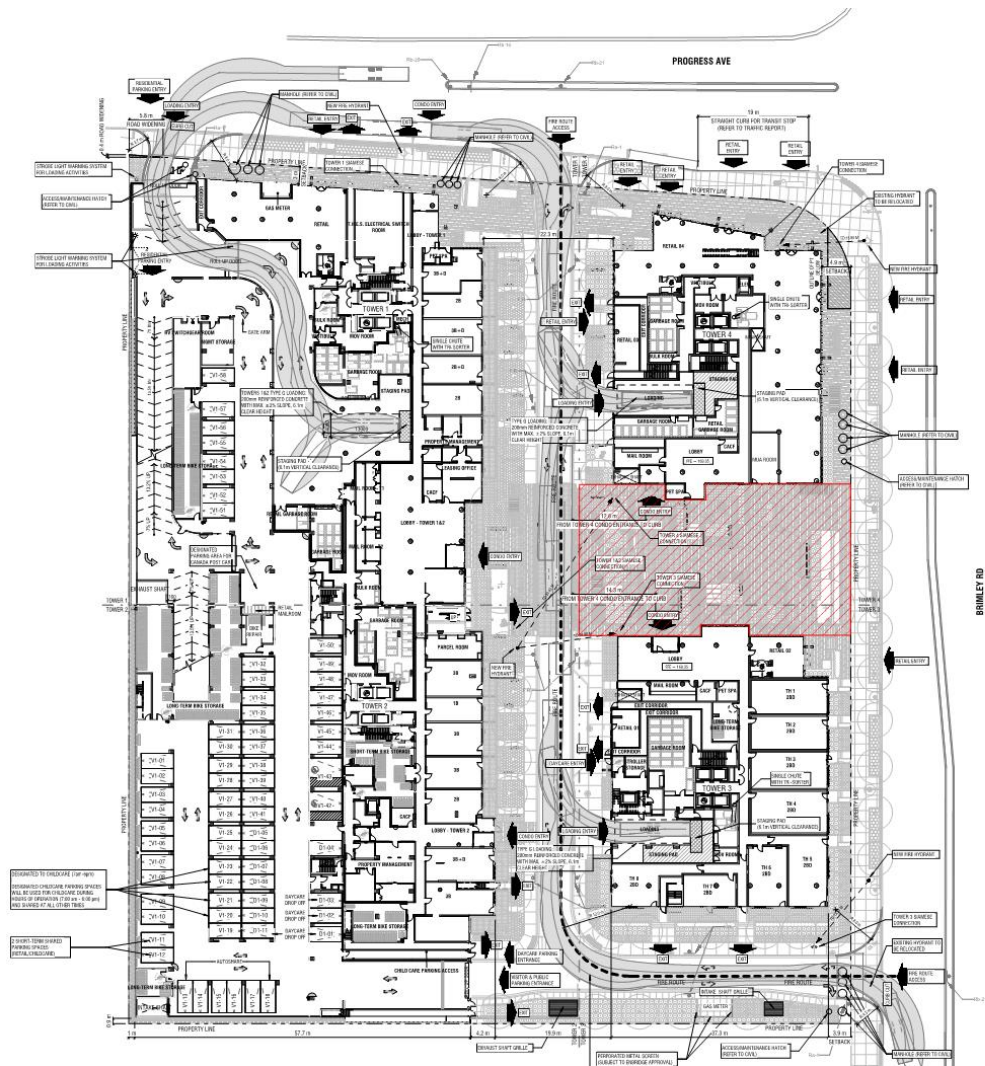


Figure 3 - Context Plan - POPS Location. A&A Architects, 2024.

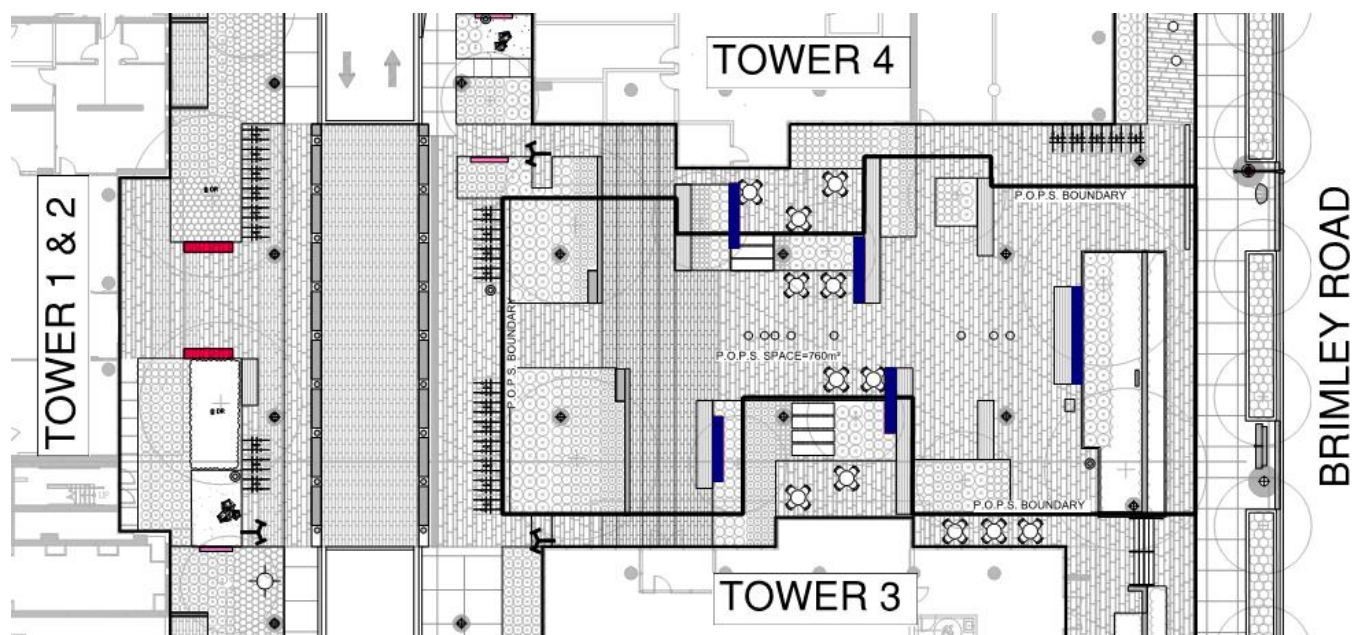


Figure 4 – Art Screen Identification Plan. Blue Rectangles Denote Screens. Ferris + Associates, 2024.

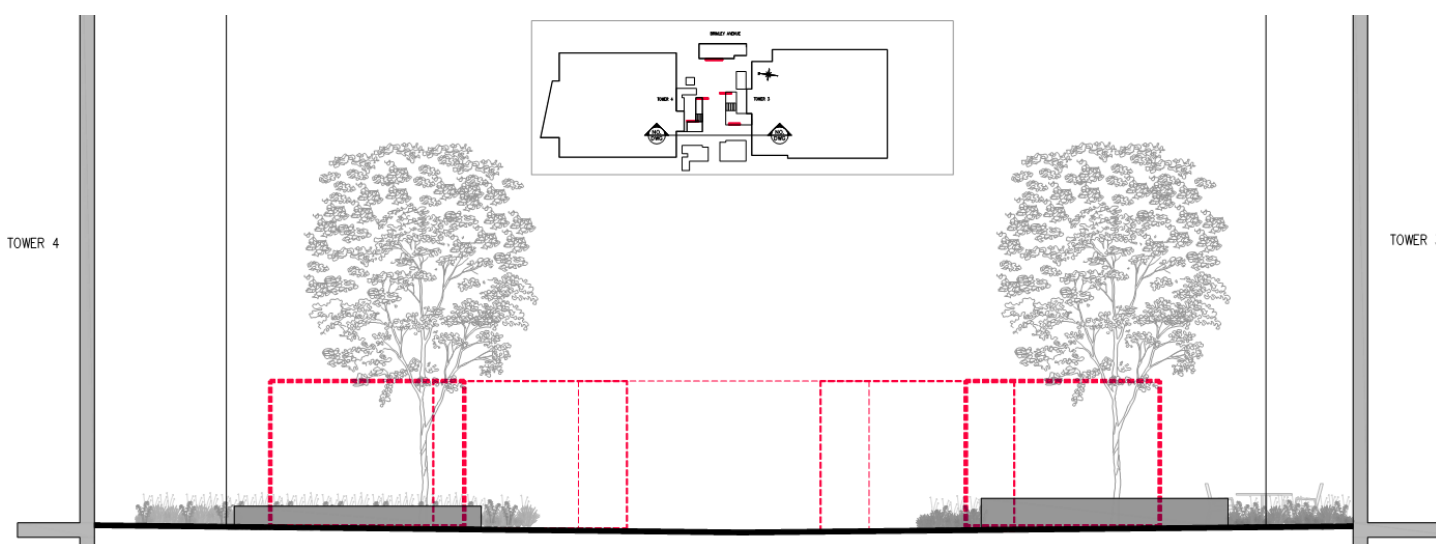


Figure 5 - East-West Concept Section of Wind Screens in POPS. Ferris + Associates, 2024.



Figure 6 - Concept Rendering of POPS Wind Screens. Atria Development, 2024



Figure 7 - Concept Rendering of POPS Wind Screens. Atria Development, 2024.

e. Best Practices:

In keeping with the Developer's commitment to sustainability and in recognition of the limitations of the budget and the desire to create a visible, functional and memorable Artwork, the Developer has elected to enhance key elements within the POPS open space to enhance the landscape design program. This will enable the Art Budget to be used effectively in creating a program that has a stronger visual presence than that of a single stand-alone work.

f. Precedents:

Wind screen projects have been effectively developed in a number of sites across the City of Toronto, notably:

- Humber River General Hospital (south), where they serve as visual cues as well as for visitor, staff and patient comfort.
- Concord Park Place: award winning wind screens designed by James Lahey as well as forthcoming screens designed by Dana Slijboom and Studio Kimiis serve to mitigate ground level wind conditions within the public realm in an easy to maintain way.



Figure 8 - Cut Aluminum Windscreens. Ed Pien, City of Mississauga, 2023.

The benefits of this approach to public art includes:

- Construction works integration;
- Integrated functional art;
- Publicly visible, physically accessible, and functional;
- Reduced maintenance burden on owner;
- Integrated within wind mitigation strategy;
- Scale and visibility;
- Engagement with users by creating a visual narrative that is expressed in the designs cut out of the metal panels;
- Flexibility and provision of an opportunity for an artist normally using a 2-dimensional platform;

Section 5 – Selection Process

Given the possible unknown duration of time of approval of the plan to the stage where the Public Art Plan Update ('PA Plan Update') is required, the Owner will elect to run an open call for Expressions of Interest (EOI) and update the artist list based on the outcome of the EOI's received.

Evaluations of EOI's to be carried out by the Public Art Consultant, Owner and Design Team. Timing of any EOI's would occur before the PA Plan update is required in order to start the process earlier, if the Owner elects to do so.

However, as per the current applicable Section 37, the below clauses are applicable in the timing of the proposals from artists.

- *4.6 Prior to the issuance of the first Above-Grade Building Permit for Tower 4, the Owner shall provide an update to the Public Art Plan (the "Public Art Plan Update") to the Commission and the Chief Planner. The Public Art Plan Update shall include:*
 - *4.6.1 the cost of the proposed Public Art work (which shall not exceed the amount of the Public Art Financial Security) as well as the reasonable base costs of any such element (the "Public Art Budget"). The Reasonable Base Costs of each such element is the reasonable cost of providing the element without the artist's collaboration, as determined by the Chief Planner. If the Owner is not satisfied with such determination, the decision will be made by City Council, whose decision will be final.*
 - *4.6.2 The final location of the Public Art work;*
 - *4.6.3 the distribution of the Public Art Budget;*
 - *4.6.4 the Jury composition; and*
 - *4.6.5 if the call for proposals is to be by invitation, a draft proposal call and a list of the artists to whom the proposal call is intended to be sent.*
- *4.7 The Public Art Plan Update shall be subject to the approval of the Commission and the Chief Planner, and may be subject to further approval by Council if, in the opinion of the Commission and the Chief Planner, the Public Art Plan Update involves material changes relative to the Public Art Plan.*
- *4.8 The Public Art Plan Update, shall form the basis from which to elicit a call for proposals from artists. A call for proposals shall only be made after the Public Art Plan Update has been approved by the Commission.*

The Competition Brief will include information relative to the site history, including the history of First Nations occupation of this area. The current social context of the neighbourhood will be described, and an effort will be made to consider diverse candidates for the opportunity. In the subsequent development of ideas, artists must avoid cultural appropriation. Information concerning such protocols will be provided to Finalists.

- a. Two Stage Competition: Invitational Juried Interviews
 - i. Artists have expressed a preference for juried interviews;
 - ii. Candidates are invited to submit their credentials for consideration by the Owner and the Public Art Consultants;
 - iii. Finalists to be interviewed by the Jury will be identified and those candidates will receive a project briefing;

- iv. Presentations will be made to the Jury and an award recommended;
 - v. The winning candidate will prepare sketch concepts under the terms of a Letter of Intent (paid).
- b. Jury Pool: The jury will comprise 3 voting members as follows:
- i. One representative of the Owner;
 - ii. Two independent artists or art experts with one living or working in the ward;
 - iii. The Owner has the right to veto a recommendation.

Proposed Jury “Pool” Criteria (may be amended in future if necessary)

- Majority art experts independent of the developer;
- Experience in PA juries or in making public commissions;
- Artists and art experts required;
- One candidate who lives and or works in Scarborough;
- Equity and Diversity in Jury selection

Jury Candidates

- Tessa Shank, artist, Anishnaabe, PA commissions;
- Devon Sioui, artist, Wendat Huron Nation, Mural commissions;
- Samantha Dennis, artist, Scarborough;
- Gaetane Verna, museum director, curator Canadian Pavilion Venice Biennale;
- Faith Rajasingham, Curator, Scarborough Arts.

Artists

Candidates for the juried interviews may be added to by the public art consultants within 2 months of the commencement of the competition. Diversity and the opportunity for working with equity deserving, under-represented candidates will be a priority for both Artists and Jury candidates.

Tentative Artist Long List

- Jordan Sook;
- Jorian Charlton;
- Marlene Hilton Moore;
- Marie-Judith Jean Louis (also a potential mentored artist);
- Jim Bravo (possible collaboration with Philip Cote).

The Jury and Artist candidate lists may be amended if required in the future.

Section 6 – Mentorship

One local, emerging, or mid-career artist will be selected by the Public Art Consultant and the Artist as a mentee who will undergo public art training comprising not fewer than 5 online sessions. The lessons will cover finding opportunities, the application process for RFQs or EOIs, commissioning contracts (design only option versus design build fabricate install) and fabricator agreements.

Mentorship will be facilitated through a mentorship program between Public Art Management and selected mentees. Mentees will be selected on the following criteria:

- The Owner has the option to participate in a call for Expressions of Interest or rely on consultant, curator, or jury recommendations.
- Local artists will be engaged;
- Candidates will be considered based on calls for Expression of Interest , which will include a description of the mentorship, and artists can be recommended by members of the Jury.
- Artist Criteria: (See Exhibit 1 – Evaluation Matrix, Stage 1 Submissions)
 - An emerging or early to mid career artists with an expressed interest in the development of public art projects.
 - Has received professional training as an artist;
 - Must have engaged in a small number of exhibitions, possibly within public or commercial galleries;
- Artist is defined as someone who:
 - Is trained in the field;
 - Based on peer review the Artists has been accepted and recognized by peers as an Artist;
 - Should have graduated a minimum of four (4) years prior to this application (or equivalent to);
 - Have a documented history of public exhibition.

Artist selection shall follow a combination process, an open call for Expressions of Interest (EOI) to be carried out prior to the preparation of the Public Art Plan Update. Candidates proposed in this Public Art Plan will be considered as potential candidates to be invited to submit an EOI.

Assessment of the submissions will be carried out by the Owner, the public art consultant and members of the design team. In addition to the considerations in the Marking Matrix, the considerations for diversity and underrepresented communities will also be a factor. Mentorship candidates will be evaluated by the Public Art Consultant and a fee shall be determined based on current CARFAC rates for visual artists.

3-5 artists will advance as Finalists to the juried interviews. A project briefing will be conducted to assist candidates in the preparation for their interview.

The Public Art Plan will also consider candidates for the Jury.

Section 7 – Amending Procedure

Under Article 4.12 of the Section 37 Agreement, the Public Art Plan may be amended in the future. This article governs the process whereby this may be undertaken.

Section 8 – Communication + Education Strategy Plan

The Plan includes on-going:

- Social Media updates- <https://www.instagram.com/Towncentreplace/>;
- Construction Website updates;
- Project Website updates - <https://towncentreplace.ca/>;
- Updates to Councilors on progress of project;
- Communication with City Staff.

Section 9 – Budget

The Section 37 Agreement between the City of Toronto and Brimley Progress Developments Inc. was executed on May 2, 2022.

- *4.3 Prior to the issuance of the first Above-Grade Building Permit for the Lands, the Owner shall provide an irrevocable standby letter of credit satisfactory to the City Treasurer in the amount of \$300,000 (the “Public Art Financial Security”) to secure the commissioning of Public Art for the Lands.*
- *4.4 The amount of the Public Art Financial Security shall be indexed upwardly in accordance with the Non-Residential Construction Price Index for the City, calculated from the date of execution of this agreement to the date of the issuance of the first Above-Grade Building Permit for the Lands.*

In accordance with Articles 4.3 and 4.4 of the Section 37 Agreement, the allocation for the Public Art is \$300,000. (excluding HST) and is indexed upwardly in accordance with the Non-Residential Construction Price Index for the City. The Developer is commissioning public art for its site subject to the conditions articulated in the Agreement.

Town Centre Place Public Art Budget Breakdown		
Activity	Allocation	Note
Administration	\$30,000	<ul style="list-style-type: none"> • Derived as 10% of overall art budget. • Art Consultant involved to oversee implementation and mentorship program. • Includes Art Consultant Fees, Competition Management Fees, Jury Fees, Mentorship Fees and Artist Presentation Fees.
Maintenance Reserve	\$15,000	<ul style="list-style-type: none"> • For future maintenance costs.
Mentorship Fee	\$5,000	<ul style="list-style-type: none"> • To be paid to mentee for their participation and completion of the deliverable.

Artwork Allocation	\$250,000	Items include: <ul style="list-style-type: none"> • Artist Design Fees + Labour • P. Eng. Engineering Review + Sign Off • Upgrade Cost of Supply, Fabrication, Coating, Delivery, Installation, and Inspection.
Reasonable Base Cost	The artwork is proposed to take the form of an artist designed enhancement of permanent elements within the Site. The total of the Reasonable Base Cost of the art enhanced elements plus the artwork budget shall comprise the cost of the proposed public artwork.	<ul style="list-style-type: none"> • Wind Analysis is a part of the base cost. • Foundation costs are included as a part of the base cost.
Total	\$300,000	

Table 1 - Town Centre Place - Public Art Budget Breakdown

Section 10 – Schedule

The following table provides a summary of completed, on going and upcoming related tasks relating to the public art process for the development. Both completed and upcoming planned related tasks are documented to ensure that the future Public Art Plan Update adheres to the work done to date and in line with current executed agreements related to the implementation of the art.

Town Centre Place Public Art Schedule			
No.	Task	Status	Date
1	Public Art Vision Statement	Complete	September 13, 2021
2	Section 37 Agreement Execution	Complete	May 2, 2022
3	Phase I Construction Start	Complete	October 2023
4	Preliminary Art Plan Presentation to City of Toronto	Complete	February 21, 2024
5	Submission of the Public Art Plan	Complete	April 4, 2024
6	Toronto Public Art Commission (TPAC) Public Art Plan Presentation	On-Going	April 24, 2024
7	Public Art Financial Security – Letter of Credit – \$300,000 Prior to First Above Grade Permit	On-Going	October 2024
8	Phase I Construction Finish	On-Going	September 2027
9	Phase II Construction Start	Outstanding	TBD
10	Public Art Plan Update – Required prior to first Above-Grade Permit for Tower 4	Outstanding	TBD
11	Public Art Installation – To be completed prior to Tower 4 Registration	Outstanding	TBD
12	Phase II Construction Finish	Outstanding	TBD

Table 2 - Town Centre Place – Public Art Schedule

Exhibit 1 - Evaluation Matrix, Stage 1 Submissions

**PUBLIC ART
MANAGEMENT**
Tel. 416 917 7664

1680 Brimley Road
Public Art Program
Evaluation: Stage One Submissions

Artist Name: _____

SUMMARY				
CV		Remarks		
Past Work				
Complete and Compliant				
Attended EOI Briefing				
Mentorship Preference?				
EVALUATION CRITERIA		EXCEPTIONAL	PASS	FAIL
1. Compelling Statement of Interest: <ul style="list-style-type: none"> Understanding of the opportunity based on artist statement of interest Application is in tune with knowledge, experience and skills 				
2. Professionalism/Collaboration Potential <ul style="list-style-type: none"> Successful past collaborations or community projects Experience/ professional assessment 				
3. The candidate has the potential to: <ul style="list-style-type: none"> Engage community at large in the urban neighbourhood Serve as intuitive wayfinding landmarks 				
4. Distinctive Identity: (shown through their examples) <ul style="list-style-type: none"> Enhance user experience through thoughtful artwork designs Foster connection and dialogue Strong visual competency 				
5. Profile/Experience through Reference Checks **note: if candidate is considered a finalist, references should be checked prior to confirming decision.				

Name of Evaluator: _____ Date: _____