

Raglan Building Group Inc. (65-83 Raglan Avenue), Public Art Plan

March 8, 2024 (Revised per TPAC comments)

February 7, 2024



Developer
Project Architect
Project Landscape Architect
Public Art Curator /
Public Art Consultant

Raglan Building Group Inc. / Camrost Felcorp Inc.
Arcadis IBI Group
Arcadis IBI Group

David Moos Art Advisory

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1. Land Acknowledgement

We acknowledge that the land in Toronto on which this public artwork will sit is 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. Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands.

2. Project Overview

Situated at the intersection of the Forest Hill, Cedarvale, Wychwood, and Humewood neighbourhoods, the Raglan House tower at 65 Raglan Avenue will be the anchor of new residential development on this north-south block, in a vibrant, transit-accessible neighbourhood just steps from where St. Clair Avenue West crosses Bathurst Street.

The Raglan House development will consist of a two-podium structure of 28 storeys and 320 dwelling units, and allow residents easy access to community amenities, shopping, transit, and entertainment. The development is consistent with the Provincial Policy Statement (2020) and conforms with A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020), the City's Official Plan, and addresses the City's Tall Building Design Guidelines.

As part of the site plan, the developer, Camrost Felcorp Inc., has committed to creating a new park and mid-block connection linking Raglan Avenue and Bathurst Street, which will include a public art component under Section 37 of the Planning Act. It is the intent that the public art in this parkland setting will create a harmonious relationship between the proposed building, adjacent streets, and open spaces. This mid-block connection will allow for greater transit accessibility for residents on Raglan Avenue and surrounding streets, with significantly improved access to the north entrance of the St. Clair West TTC subway station on Tichester Road.

The public art in this location will act as a gateway in both directions, allowing residents and commuters a visual entrance point to the busier Bathurst Street en route to transit, as well as a calming re-introduction to the leafy, quiet neighbourhood to the west. This thoroughfare serves as a vital gateway in a newly conceived dynamic development.

3. The Development

Raglan House is a luxury residential building conveniently located steps from the bustling intersection of St. Clair Avenue West and Bathurst Street in midtown Toronto. The building will have a total gross floor area of 23,613.53 square metres, with 166 parking spaces and 347 bicycle parking spaces.

The building fronts onto Raglan Ave., approximately halfway up the north-south block stretching between St. Clair Avenue West and Claxton Boulevard. The building will span 28 storeys, with 320 residential units, two outdoor terraces, and underground parking facilities. The site is accessed by vehicular traffic travelling north on Raglan Avenue. To the south of the building the developers will incorporate a publicly accessible east-west pedestrian walkway that will seamlessly connect with the park being constructed at 1528 / 1530 Bathurst St., at the signalized intersection with Tichester Road. This parkland and mid-block connection, where the public art will be situated, covers 479 square metres and will enable streamlined access for local residents who presently walk a circuitous route in order to connect with Bathurst Street, a key thoroughfare to access public transit and other amenities.

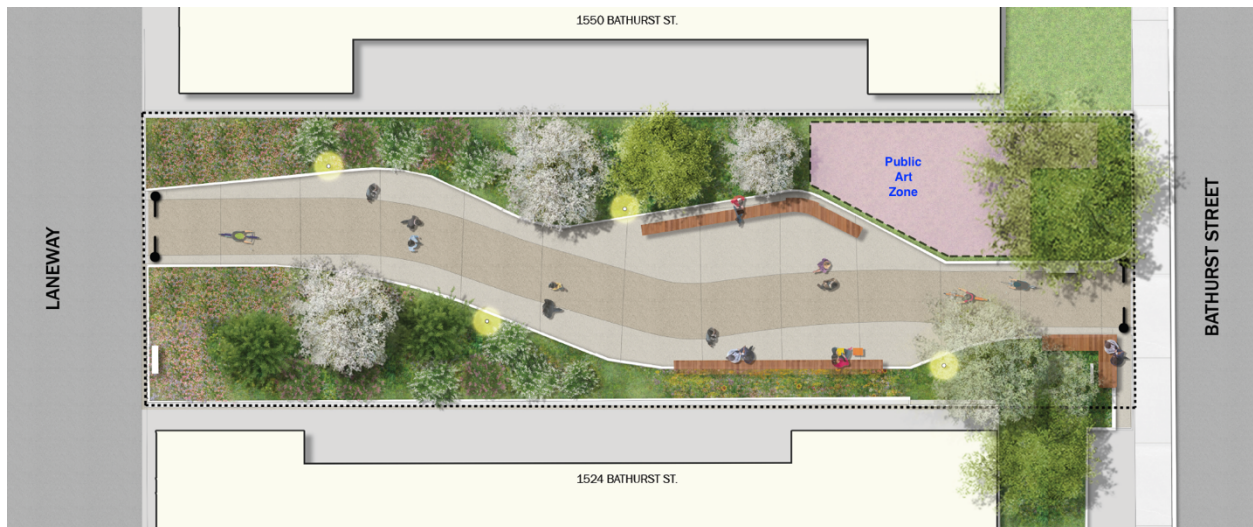
In keeping with the St. Clair Avenue West and Bathurst Street Planning Framework, the new mid-block connection between Raglan and Bathurst meets the objectives to create a transit-supportive community, with mid-block connections that are accessible at all hours of the day, and include landscaped areas, seating, and public art. It is anticipated that a mid-block connection that links Raglan Avenue and Bathurst Street will further assist with the overall connection between Bathurst Street and Vaughan Road to the west of the Raglan House development. While the neighbourhood already boasts a high walk score and a subway station used by nearly 35,000 daily riders in 2019, the introduction of more mid-block connections will further improve transit accessibility and ideally serves public realm objectives.

4. Primary Site for Public Art

Within the development site, the public art will be located in the future park located at 1528 / 1530 Bathurst St., with the Bathurst-facing eastern edge of the park identified as the prime location for the artwork. The footprint set aside for the public artwork totals 40 square metres and sits adjacent to a Norway Maple that is being preserved as part of

the park planning. It is the developer's intent that the artists submitting EOIs engage with the natural environment of the site including the adjacent tree.

This location will provide the most visibility and accessibility during all hours of the day, being easily accessible to pedestrians entering the park from the signalized intersection at Bathurst Street and Tichester Road. (See Figures 1 & 2)



5. Curatorial Vision

The introduction of a public art component near the signalized intersection of Bathurst Street and Tichester Road marks a commitment to continue the cultural engagement occurring in this midtown Toronto neighbourhood. A short walk away residents can find the sculpture *Three Points Where Two Lines Meet* by Christian Giroux and Daniel Young, as well as artwork installations by Gordon Rayner and Rhonda Weppler and Trevor Mahovsky in the St. Clair West subway station. To the west of the development site, a high percentage of cultural workers living in the area has led to the Oakwood-Vaughan neighbourhood being recognized as a designated arts district. It is the hope that additional development proposals in the area will include a public art component to continue to enliven the cultural fabric of the neighbourhood.

The commissioned artwork for Raglan House will sit within the parkland being created between Bathurst Street and the public laneway to the rear of the Raglan House tower. The parkland will link seamlessly with a privately-owned publicly accessible walkway running along the south side of the 28-storey building. The artwork will be in harmony

with, and fully integrated into the park setting, working alongside the design elements of the park – integrated seating, lighting, vegetation – to offer neighbourhood residents a work that is publicly visible and accessible at all times.

With respect to the Raglan House development, the parkland will serve as a portal to and from the neighbourhood, connecting residents with main thoroughfares, the Cedarvale Ravine and nearby entertainment destinations. The artwork to be sited within this park will allow for reflection during the daily commute, prolonged interactions during a restful break, and will engage with the undulating topography of the Cedarvale ravine to the north and east.

It is the intent of the Public Art Consultant that the selected artists may engage with the natural environment of the nearby ravine system, the Indigenous legacy of the surrounding community, as well as the built heritage and social fabric of nearby neighbourhoods.

Cedarvale Ravine, part of the city's network of more than 11,000 hectares of ravines, is home to a biodiverse ecosystem and offers public access stretching south from the Eglinton Avenue West area to Heath Street, just east of the proposed artwork site. Saved from the threat of the Spadina Expressway extension in the 1970s, Cedarvale Ravine represents a study in plant life and interactions with wildlife, while also serving as a meeting space and route by which to traverse and explore the neighbourhood.

To the south of St. Clair Avenue West runs Davenport Road, a longstanding Indigenous trail and one of the earliest roads in the Toronto area, while Vaughan Road to the west of the Raglan development site also follows the route of earlier Indigenous trails. Area rivers including the buried Taddle Creek, with its headwaters near Bathurst and St. Clair, were a springtime gathering place for Indigenous populations who would fish in the waters.

Prior to 1915, the streetcar was running along St. Clair Avenue, an early example of public transit in Toronto that linked urban and rural populations through to the mid-20th century. The majestic stone Connaught Gates at Bathurst Street and Claxton Boulevard were installed in 1913, intended to be the grand entrance to the master-planned community of Cedar Vale, pioneered by Casa Loma builder Sir Henry Pellat. The community was never fully realized due to the lack of paved roadway along Bathurst Street, north of the Cedarvale Ravine.

With a focus on diversity and the introduction of more public artworks by female and BIPOC artists working in public realm commissions, the developer is proposing a

selection process for a work by a Canadian Black or Indigenous artist. The artists being considered to produce this work include Hannah Claus, Anna Binta Diallo, Gabrielle L'Hirondelle Hill, Tau Lewis, Meryl McMaster, Caroline Monnet, and Sojourner Truth Parsons.

Hannah Claus is a multidisciplinary artist of Mohawk and English ancestry who creates installations – often suspended – that focus on memory and place. With works that emphasize an Indigenous worldview, Claus uses a multitude of materials to reference the sky, earth, and water in her practice. Her works embolden viewers to engage with the land on which they stand and to interact with those around them to build more meaningful and responsible relationships. Claus has been exhibiting nationally and internationally for nearly 20 years. Solo exhibitions have been presented at the Dunlop Art Gallery, Regina, the McCord Museum, Montreal, and the Confederation Centre Art Gallery, Charlottetown. In 2019 Claus was awarded a fellowship from the Eiteljorg Museum in Indianapolis.

Anna Binta Diallo is a Senegalese-born multimedia artist living and working in Winnipeg. Diallo's practice centres on memory, nostalgia, and identity, with an interest in the relationship between humanity and nature and the formation of narratives underpinning these connections. Diallo's work is often an amalgam of image fragments, maps, and layering, referencing borders and language and commenting on issues of place and experience. Diallo has exhibited extensively in Canada and undertaken public art projects in Montreal, Toronto, and Winnipeg. Diallo's work has been presented in solo exhibitions at Museum London, the School of Art Gallery at the University of Manitoba, and the Robert McLaughlin Gallery. She is the recipient of numerous awards including the Barbara Spohr Memorial Award at the Walter Phillips Gallery in Banff, and was longlisted for the Sobey Art Award in 2022.

Gabrielle L'Hirondelle Hill is a Cree and Métis artist whose practice is centred on found objects and their relationship to property and economy. Hill's sourcing of materials – everything from pop can tabs to de-accessioned museum artifacts – leads to her exploration of ownership, trade, and differing economic structures within her sculptural works. L'Hirondelle Hill has exhibited widely in Canada and internationally; in 2021 she had a solo exhibition at the Museum of Modern Art, following a solo presentation at the College Art Galleries at the University of Saskatchewan in 2020. Group exhibitions include the Venice Biennale in 2022, Le Magasin CNAC in France in 2022, and the Vancouver Art Gallery in 2020.

Tau Lewis, a Toronto-born artist, works in sculptural portraiture, utilizing found objects and integrating them into a methodology of assembling and creating fantastical beings,

commenting on Black identity and collective traumas. While she initially worked with rigid materials such as cast-off wood, metal, or cement, her more recent work is an amalgam of softer media such as used clothes and curtains. Her work has been exhibited at the Venice Biennale, the National Gallery of Canada, MoMA PS 1, New York, and Hepworth Wakefield, UK.

Meryl McMaster is a Canadian artist with Plains Cree, Métis, British, and Dutch ancestry. Working in photography, McMaster creates objects and sculptural garments in a practice that focuses on identity, sense of self, and historical narratives. The performative and sculptural components that feed into her photographic practice often focus on Indigenous representation and the environment. Her solo exhibition *Bloodline* was presented at the McMichael Canadian Art Collection in early 2023 before travelling to Remai Modern in Saskatoon and Musée d'art de Joliette. She has been awarded the Scotiabank New Generation Photography Award, the REVEAL Indigenous Art Award, the OCAD U Medal, and was longlisted for the 2016 Sobey Art Award.

Caroline Monnet is an Anishinaabe / French artist whose practice blends modern materials and traditional visual cultures to navigate Indigenous identity and legacy. Monnet's recent works include the use of Anishinaabe geometric patterns and design, chiselled into insulation and working as a reclamation of housing opportunities and materials. Much of her work is steeped in tensions, whether between borders or the duality of her own Indigenous and European identities. Monnet was awarded the 2020 Sobey Art Award and the 2020 Pierre-Ayot award, and has participated in group exhibitions nationally and internationally, including the Whitney Biennial, Toronto Biennial of Art, and at the Musée d'art contemporain de Montréal, and KØS museum in Copenhagen.

Sojourner Truth Parsons, raised in British Columbia and now based in the US, is of Afro-Indigenous and settler heritage and routinely focuses on the elemental aspects of environments, interior or exterior, in a manner that skirts any rigid definition of abstraction or representation. Her work has referenced African American quilt making, abstract painting of the 1950s and '60s, and motifs of bodies; flora and fauna are recurrent in her atmospheric compositions. Parsons has exhibited with Esther Schipper, Berlin, Hauser & Wirth, New York, and Various Small Fires, Seoul. She has taken part in residencies at the Santa Fe Art Institute and The Rooms, St. John's.

The selection of an artwork by a Black or Indigenous female artist will complement the inclusionary work that is already being carried out to make the new park on Bathurst Street the site of a Moccasin Identifier installation, recognizing the ancestral presence of First Nations, Metis, and Indigenous communities.

6. Public Art Opportunities

Sitting adjacent to a major transit corridor and standing near a key intersection highlighted for growth, the Raglan / Bathurst site is a prime location for the inclusion of public artwork by a Canadian artist.

Opening a mid-block connection that is key to planning initiatives in the precinct, with the ability to engage with residents and commuters who will traverse the park on a daily basis, the site provides an optimal opportunity to introduce work by an internationally recognized female Black or Indigenous artist.

The work to be produced by one of the shortlisted female Black or Indigenous artists presents the opportunity for an artwork that converses with the natural environment in the local area and is site-specific in nature. In previous works, the short-listed artists have used found materials, sourced materials typically associated with building methods, and used natural and site-specific materials such as porcupine quills, sand, and lavender essence. These materials have been used to put forth issues of memory and place, the construction of identity and representation, engagement with nature, and the relationship between found objects and property and economy.

6.1 Key Objectives

- Create an art installation that is harmonious with the development, new parkland, and surrounding streets
- Create an art installation that is visible at all times of day, to those traversing the new parkland or those passing by on foot or bicycle
- Create artwork that encourages people to use the new parkland, and to spend time in the park contemplating and interacting with the new artwork
- Create an artwork that addresses issues of identity and place for members of Toronto's Indigenous communities

6.2 Design Objectives

- Create artwork that animates the new parkland but is also sympathetic to the existing surrounding buildings
- Create artwork using materials that will not require extraordinary maintenance over time

- Create artwork that is integrated into the design of the park itself, and dynamically functions in relation to landscaping and site furniture

7. Project Teams

The project team will consist of a Design Team and an Artist Selection Team.

7.1 Design Team

The Design Team will work alongside the artist and David Moos Art Advisory to coordinate on matters relating to the siting of the artwork within the new parkland, specifically in relation to technical, structural, engineering, and legal matters. The Design Team will assist at the commissioning stage to ensure the artwork plans meet with the overall goal of installing an artwork that fosters a harmonious relationship with the parkland and surrounding community.

Joseph Feldman, COO, or Angela Feldman, Executive Vice-President | Camrost Felcorp Inc.

Neno Kovacevic – Director | Arcadis Landscape

Brian Jacobs – Senior Landscape Architect | Arcadis Landscape

Mengfan Sha – Landscape Designer | Arcadis Landscape

The City of Toronto Parks, Recreation & Forestry department and Economic Development and Culture will review the technical aspects of the artist proposals and final selected artwork and provide technical feedback regarding issues surrounding long-term maintenance requirements, safety, and liability. As the work will be turned over to the care of the City, artists invited to submit proposals will be advised that considerations around ease of long-term maintenance will factor into the selection process.

7.2. Artist Selection Team

The Artist Selection Team will review the EOIs and comprehensive proposals submitted by the artists. The Artist Selection Team will review and evaluate the EOIs and comprehensive proposals alongside the Design Team and in consultation with the city, to identify a shortlisted artist. The following make up the Artist Selection Team:

Joseph Feldman, COO, or Angela Feldman, Executive Vice-President | Camrost Felcorp Inc.

Gianni Ria – Project Architect | Arcadis Architects

Kent Monkman – Artist

Margaret Priest – Ward resident, artist / professor

Julie Crooks – Curator, Arts of Global Africa and the Diaspora, AGO

8. Public Art Consultant

David Moos, president and founder of David Moos Art Advisory, has been consulting on public art projects in Toronto for almost two decades, and is the former Chair of the Art Committee for Public Places at Toronto City Hall from 2004 to 2010. A Torontonian, Moos is the former Curator of Modern and Contemporary Art at the Art Gallery of Ontario and has worked with Camroost Felcorp Inc. on a number of projects to bring public art to development sites in Toronto.

David Moos will manage the provision of artwork plans and schematics for the site, writing and compiling documentation related to the commissioning of the artwork. Moos will work closely with the artists and the Artist Selection and Design Teams to confirm the final artwork design and placement within the parkland.

9. Artist Selection Process

The artist selection process will be an invitational competition. The Artist Selection Team will invite a select group of artists to submit proposals for the site; the terms of reference for the EOI will be reviewed by the city. Potential artists who will be asked to submit an EOI include Hannah Claus, Anna Binta Diallo, Gabrielle L'Hirondelle Hill, Tau Lewis, Meryl McMaster, Caroline Monnet, and Sojourner Truth Parsons.

The Artist Selection Team, in consultation with the Design Team and the city, will review the EOIs and a selected number of artists – preferably three – will be shortlisted. Successful artists will have expressed a strong interest in the project, will have submitted a compelling vision statement for the site-specific artwork, and will have noted how their work will engage the public and converse with the natural and built environment. Each of the shortlisted artists will be requested to complete a comprehensive design scheme for which they will be compensated. The Artist Selection Team may conduct interviews, studio visits and/or review proposals and portfolios of the shortlisted artists.

The Artist Selection Team, the Design Team, and the city will evaluate the comprehensive design proposals submitted by the short-listed artists. The submissions will be reviewed and ranked based on (but not limited to) materials, estimated costs (based on tenders), structural integration within the site, and timing. The city's review will be especially focused on site suitability, any safety or liability concerns, and ease of long-term maintenance.

The winning proposal may be revised based on results of the technical review and Artist Selection Team comments.

The artist selection process is expected to take seven to eight months from council approval of the public art plan. This will include receipt of the Eols and comprehensive design schemes, organizing proposals and packages for the Artist Selection Team, Design Team and the city, artist dialogue, team meetings, and site inspection as required.

10. Public Relations Program

The developer will engage with local and national media once the public artwork is ready to be unveiled. The public relations program will include the following:

- Public announcement of the artist once plans and siting are confirmed
- Artwork unveiling, with the artist present
- Artist availability for interviews with local and national media
- A plaque in the parkland noting artwork details.

11. Mentorship / Community Programming Opportunity

In keeping with the emphasis on mentorship built into public realm commissions, the artists will be asked to outline mentorship opportunities within their artwork proposals. This can take the form of the mentorship of a Toronto-based post-secondary fine arts student, or an artist with studio practice experience who would benefit from mentorship in areas of public art commissioning and fabrication of works for outdoor installation. Special consideration would be given to selecting a Black or Indigenous mentee. It would be expected that the commissioned artist would offer mentorship and advice in terms of artistic practice, public realm placemaking, comprehensive drawings and fabrication, maintenance considerations, contracts, transport and installation of site-specific works, and project management considerations including budgeting and timelines.

As part of this paid mentorship opportunity, the artist would receive a mentoring fee and the mentee would receive an honourarium to cover expenses related to the program. The artists submitting EOIs would be expected to outline specifics of their mentorship plan such as time commitment, communication, and end goals. It would be expected that the mentorship program would run for approximately one year, once the final artist is selected.

The artist selected to create the artwork for the Bathurst Street park will play a key role – along with the public art consultant and artist selection team – in establishing terms of reference for the call for mentee candidates, as well as the shortlisting and final selection of the mentee.

The developer and public art consultant will seek out additional engagement opportunities, specifically those surrounding education and youth-oriented events. The new parkland sits across Bathurst Street from St. Michael's College School. Here there is the potential for collaboration with arts students, potentially during the school's annual spring Celebration of the Arts events honouring student achievement. In addition, educational opportunities may be extended to students at the Toronto District School Board's arts program at Central Technical School, located on Bathurst Street, 2.6 km south from the installation site. These educational engagement opportunities could include information on sustainable practices in public art, engaging with diverse communities, the importance of public realm commissioning, and the logistics of producing site-specific public artworks.

The developer and public art consultant will also explore further educational and community opportunities with local galleries, museums and the artist, including the opportunity for the artist to present a workshop for post-secondary arts students.

12. Development Team's Public Art Experience

Camrost Felcorp Inc. is a leader in residential development in Toronto. With more than 100 buildings realized or in process since 1976, Camrost Felcorp Inc. has made an organizational commitment to include public art components in a wide range of its projects.

Camrost Felcorp Inc. maintains a deep commitment to providing visually engaging artworks at its project sites, most recently with the installation in November 2022 of David Altmejd's sculpture *Figure Catching a Fly* between the towers at 21 Avenue Rd.

and 200 Cumberland St. This commitment to internationally significant artists and artworks that define public art plans is central to the ethos of Camrost Felcorp Inc.'s buildings. The developer has a two decade-long relationship with Public Art Consultant David Moos – former Curator of Modern and Contemporary Art at the Art Gallery of Ontario (AGO) and a former Chair of the Art Committee for Public Places for the City of Toronto – and continues that engagement with the Raglan House development.

Camrost Felcorp Inc. has exhibited its commitment to public art at a number of its residential projects in Toronto. In 2019, the sculpture *Toronto Man* by artist Stephan Balkenhol was installed at Camrost's Imperial Village site on St. Clair Avenue West, and other examples of previous public art installations include Richard Deacon's *Between The Eyes* at the World Trade Centre on Yonge Street, and the *Steel Sails* at the Marina Del Ray development along the city's lakeshore.

21 Avenue Rd.



World Trade Centre



13. Conflict of Interest

It is understood that the public art consultant is an independent agent who will facilitate the Public Art Plan and act as an advocate for the artist to achieve the successful integration of the art installation within the site and the surrounding neighbourhood.

14. Estimated Public Art Budget

As stipulated in the Section 37 agreement (clause 6.6 (xii)), Camrost Felcorp Inc. understands that the public art contribution must be in place prior to occupancy of 65 Raglan Ave., and occupancy of the development is not permitted prior to the installation of all art contemplated by the Public Art Plan. Per clause 6.6 (xiii) of the Section 37 agreement, the letter of credit used to secure the owner's obligations of the Public Art

Contribution shall remain in effect until the owner has completed the installation of all public art commissioned per the Public Art Plan.

Per the developer's Section 37 agreement (clause 6.2) the public art budget will be \$400,000.00 CAD, to be allocated as follows:

Artwork	74.5% / \$298,000
Approximate breakdown of \$298,000 artwork budget:	
Artist fees (including mentoring fee)	\$68,400
Mentee honourarium	\$7,500
Submission fees for three shortlisted artists	\$7,500
Public programming / education	\$4,000
Artwork drawings / materials / fabrication / site construction / insurance / legal / transport / installation / artwork documentation / accent lighting / signage / taxes	\$210,600
Endowment for Maintenance	10% / \$40,000
Public Art Consultant / Curator and Project Management	7.5% / \$30,000
Contingency / Miscellaneous	8% / \$32,000

15. Schedule (Subject to Change)

- Parkland design development – Summer through Winter 2023-24
- Hire parkland construction team – Winter 2023-24
- Public Art Plan approved by TPAC – February 2024
- Public Art Plan approved by Community Council and City Council – April 2024
- Confirmation of artist proposal – Fall 2024 – Winter 2025
- Parkland construction starts – Fall 2024
- Parkland construction complete – Summer / Fall 2025
- Public art project implementation & installation – Fall 2025 – Winter 2026



Figure No. 1



Figure No. 2 – Parkland context in relation to redevelopment site and POPS space