

SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN

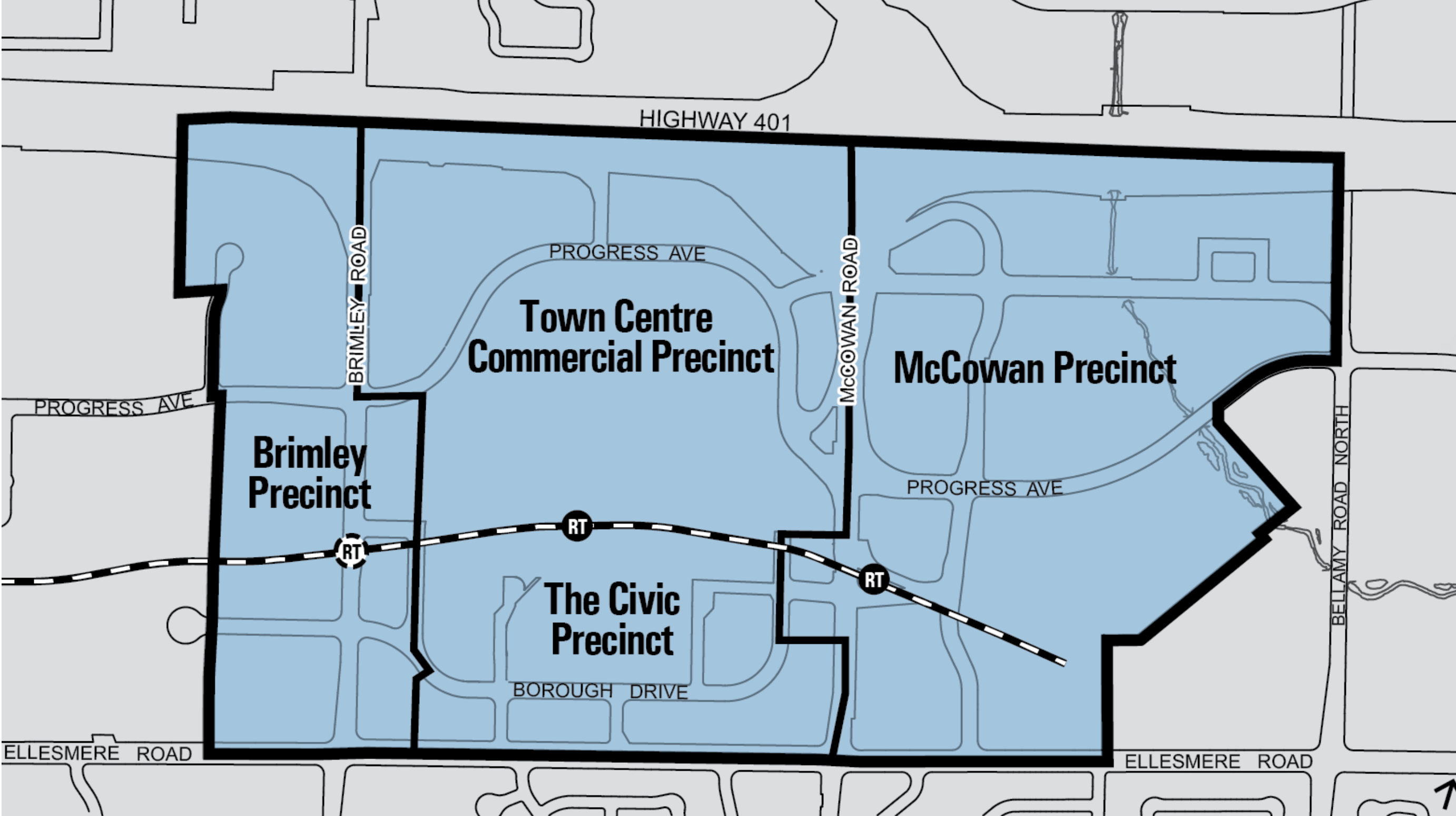
Public Open House and Presentation #1
January 25, 2017



PUBLIC OPEN HOUSE #1: AGENDA

Introductions (City of Toronto)	7:00-7:10pm
Presentation (DTAH)	7:10-7:30pm
Discussion/Workshop	7:30-8:00pm
Summary	8:00-8:30pm

STUDY AREA



STUDY OVERVIEW AND TIMELINE



Understand Context and Existing Conditions

Inventory of Existing Collection

Councillor Briefing #1
(Nov 22, 2016)

Local Advisory Committee Meeting #1
Jan 17, 2017

Community Consultation #1
Jan 25, 2017

Schools Consultation
Feb, 2017

Guiding Principles and Vision Statement

Draft Public Art Demonstration Plan

Evaluation Methodology and Site Selection Criteria

Local Advisory Committee Meeting #2

Councillor Briefing #2

Community Consultation #2
March 27, 2017

Toronto Public Art Commission (TPAC) Presentation

Implementation Strategy

Conservation Strategy

Final Report and Demonstration Plan

Scarborough Community Council Presentation

BACKGROUND

This Public Art Master Plan is a key recommendation from the Council-approved 2012 Public Space and Streetscape Master Plan for Scarborough Centre.

“Action 6.3: The City should prepare a public art plan for Scarborough Centre to guide acquisitions, ensure the quality, location and placement for new installations, and inform the relocation of existing pieces.”

Support for public art is articulated in a range of existing City of Toronto planning and policy documents, including the Official Plan and the Scarborough Centre Secondary Plan.



SCARBOROUGH CENTRE: PAST



//1947
Before the construction
of Highway 401



//1959
Construction of
Highway 401



//1968
Prior to Town Centre
development



//1973
Civic Building and Town Centre
Shopping Mall

SCARBOROUGH CENTRE: PRESENT



Toronto Public Library: Scarborough Civic Centre Branch



Woodlots



Parks and Plazas



Neighbourhoods

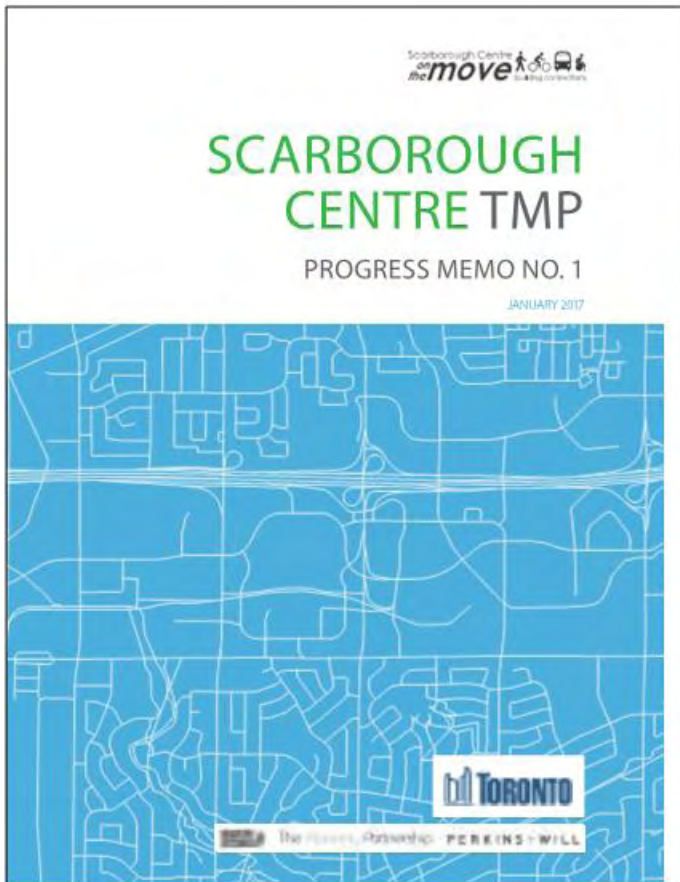


Streets



Public Art

SCARBOROUGH CENTRE: FUTURE



LINE 2 SUBWAY SCARBOROUGH

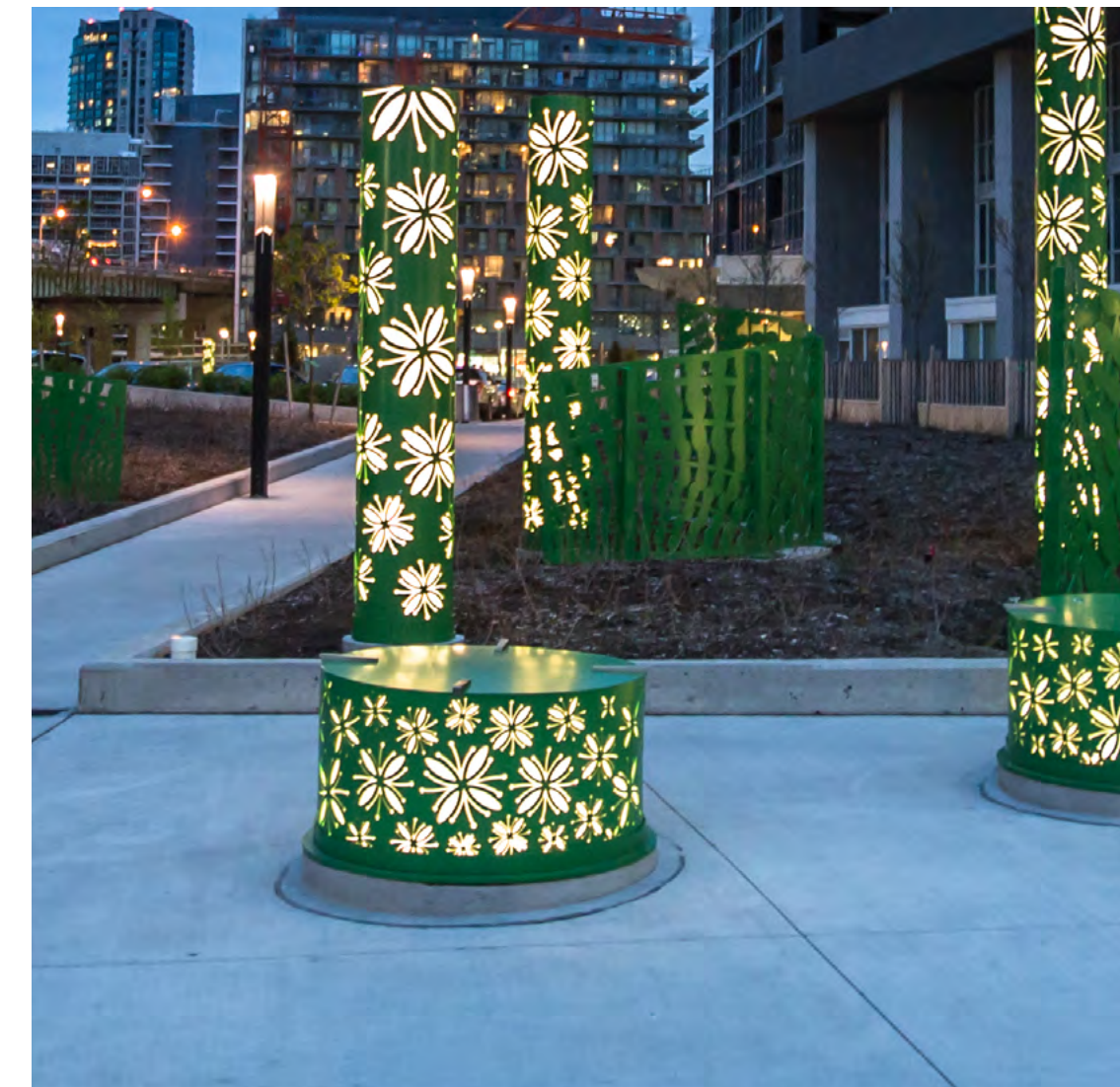


WHAT IS A PUBLIC ART MASTER PLAN?

- **Provides strategic direction**
- **Includes guidelines, principles and best practices for future commissioning, implementation and management of public art**
- **Provides a process for the City to locate, acquire, manage and maintain public art**
- **Provides an implementation plan, budget and conservation strategy**

ROLE OF PUBLIC ART IN PLACEMAKING

- **Reinforces community and neighborhood identity, and/or reflects community diversity**
- **Creates and contributes to memorable places & meaning**
- **Adds to the quality of the experience of the private & public realm, "tells a story"**
- **Can be a connection to the past**
- **Creates a landmark, destination or sense of focus for public spaces**
- **Generates cultural, social or economic value**
- **Reinforces a sense of community pride**



CITY OF TORONTO PERCENT FOR PUBLIC ART

Tool to help coordinate the realization of public art opportunities with the planning, approval and implementation of new development within the City



WAYS TO SELECT OR COMMISSION PUBLIC ART

- **RFQ/RFP**
- **Artists as part of multi-disciplinary planning and design teams**
- **Ideas or open competitions**
- **Invitation and limited competitions**
- **Direct commissions**



TYPES OF PUBLIC ART

Independent
Sculpture
or Discrete Element



Site Specific
Works



Integrated with
Other Structures
or Sites



Temporary
(Event or Programme)

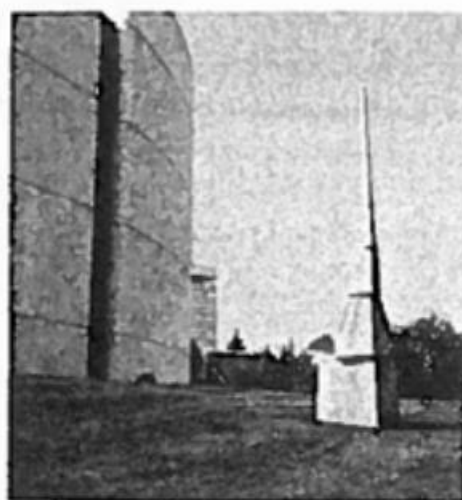


1994 INTERNATIONAL GRANITE SCULPTURE SYMPOSIUM

SCULPTURES FROM THE GRANITE SYMPOSIUM OF 1994

In the spring of 1994, artists from around the world came to the former City of Scarborough for the International Granite Sculpture Symposium. From May 11 through June 22, they laboured on blocks of Stanstead grey granite brought from the Eastern Townships of Quebec and using drills, saws and chisels, created art from massive pieces of stone.

Many passers-by stopped and talked with the artists and learned first-hand what was involved in the process of making art. The sculptures that emerged (#'s 2 to 9 on the map) are the legacy of an extraordinary cultural event. They are a reminder of the magic of the creative process and the universal language of art.



"CLOUD SENSOR" (4)

"CLOUD SENSOR" YOSHIO YAGI - JAPAN

"The task of sculpture is to serve as an instrument which generates new space - not just to act as an ornament".

This piece embodies Yoshio Yagi's interpretation of the earth/sky theme. What we see here is the earth reaching up to touch the sky. With the granite pinnacle acting as a cloud sensor, almost weathervane-like. The weight and mass of the base tapers in four pieces to something taller and lighter, suggesting earth becoming sky. (4)

"PROCESSION" (UNDER REPAIR) PETER ROLLER - SLOVAKIA

"On our human journey, we are all pilgrims whose origins are shrouded in mystery".

"Procession" is an observation of the journey of humankind through time. The simple shapes and marks of these pilgrim-like figures make them seem like ancient symbols of a common and familiar origin. Their apparent motion suggests their journey through existence with their beginnings and destination unknown. (8)

"EARTH AND SKY" PETER ROLLER - SLOVAKIA

The large vertical slab and round stones represent Peter Roller's view of the links between earth and sky. Some ancient beliefs saw the earth as flat and covered by the dome of the sky with the stars as holes through which peeked the light of paradise. In this sculpture, meteor-like stones have fallen from the sky/slab to the earth. (2)



"EARTH AND SKY" (2)

"ERUPTION" JANIS KARLOVS - LATVIA

"Art is a collection and reflection of the civilized energy of humanity. Each artist must charge the inert material he works with, such as stone, with his creative force, so that the resulting sculpture may energize its surroundings".

This piece features a pyramid shape within four huge columns. The river stones complete the granite pyramid and appear to rise and push apart the columns. The highly polished inner faces of the columns contrast with the rough outer surfaces of the granite. (7)

"FIBONACCI CADENZA" UDRAVA - CANADA

"My work is about creating organic formations which resonate with natural structures. 'Fibonacci Cadenza' refers to related elements in nature - sea mammals, wings, eroded artifacts, the horizon".

Here, the artist is examining the harmonious yet contrary relationship between ordered elements and seemingly disordered elements in nature. The outer surfaces of natural granite are indented with marks representing the ratio of natural growth, a complex mathematical basis found in nature. The inner surfaces of smooth, rhythmic forms suggest waves, wings, fins or ribs that relate the piece to organic forms. (5)



"FIBONACCI CADENZA" (5)

"NATURAL DEVELOPMENT" PETER MACHATA - SLOVAKIA



"Natural Development" looks at the evolution of generations. The largest stone suggests "the old ways" shown by the use of natural granite. The opening in the second stone provides space for the new to develop within the framework of the old. The newness is emphasized by new colour granite, defined shape and a polished surface. The third stone stands for the "new" - completely developed, standing alone with only the square shape to link it to the old. Will this start the next cycle? (3)

"ODE TO THE SUN" ROB SCHREVEL - THE NETHERLANDS

"A sculpture must be more than a geometrical form - it must embody a poetical content. My work has evolved from pure geometry towards expressing mythological figures and realities. All my sculptures including 'Ode to the Sun' form a continuum - one sculpture leads to the next - building on previous work".

The relationship of Earth and Sun is explored in this piece. The altar-like structure invites you to walk among the columns looking up through the eye or opening to see the sky. Reflected light on the smooth surface of the opening contrasts with light falling on the rough surfaces of the disc and columns. Your attention is drawn to the light through the eye or opening. During Summer Solstice (June 21), the piece acts as a sundial using rays of light, instead of shadow, to show time. (6)



"ODE TO THE SUN" (6)

"STONE FOR QUIET WATER" KNUT WOLD - NORWAY

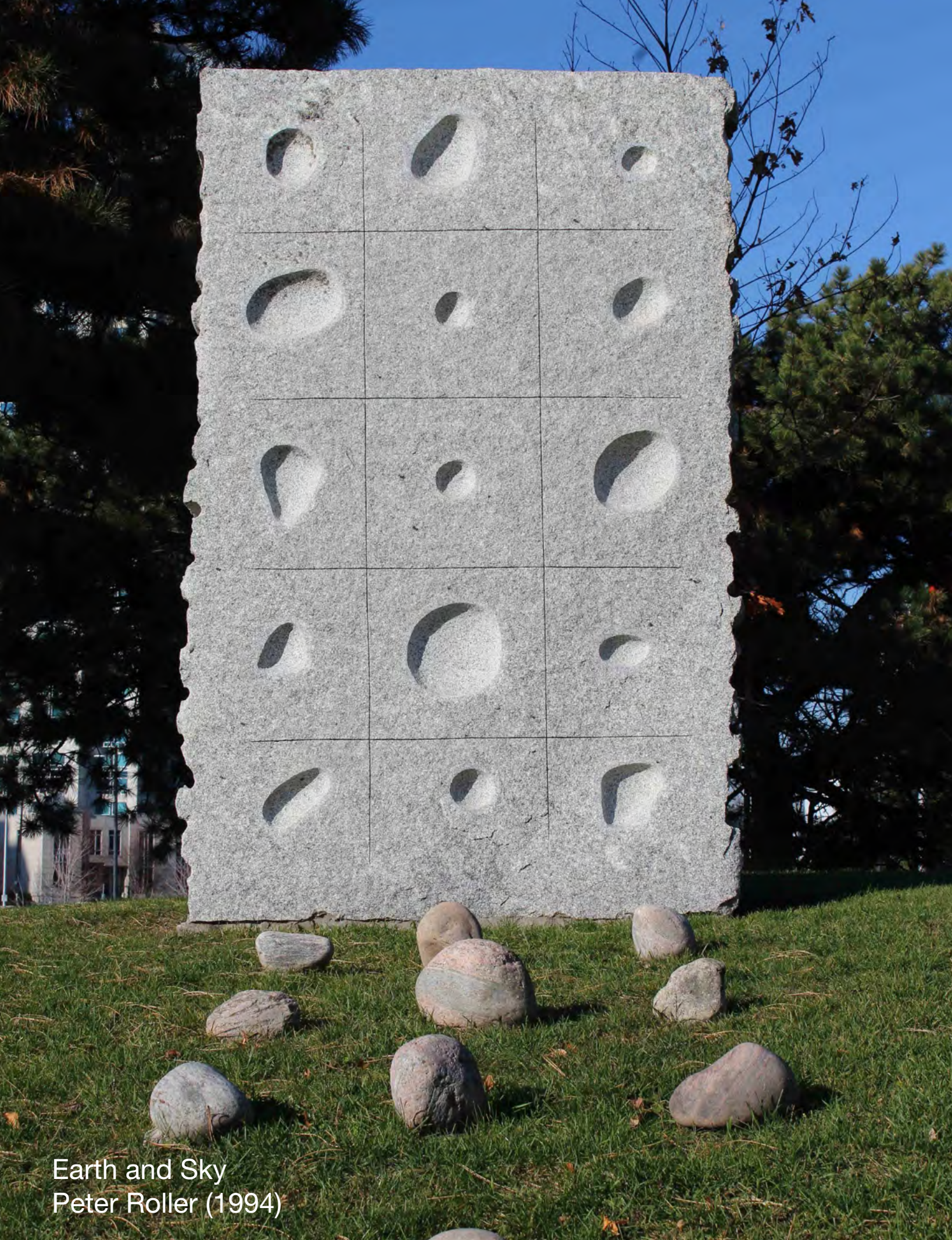
"Penetrating dark forests...high mountains...I began to transform nature into drawings and clay figures. My sculptures evolve slowly ... expressing a passion for natural materials".

The relationship of humanity and nature is contemplated here. Nature's vastness shows itself in the large outer surface of the raw granite. Humankind shows itself in the tooled areas which are mostly hidden. This piece was intended to stand by water to allow the viewer to see the tooled surfaces in the reflection. (9)

AT PRESENT, THERE ARE 13 EXISTING PUBLIC ART WORKS IN SCARBOROUGH CENTRE

Hand of God
Carl Milles (1975)





Earth and Sky
Peter Roller (1994)



Cloud Sensor
Yoshio Yagi (1994)



Fironacci Cadenza
Uga Drava (1994)



Ode to the Sun
Rob Schreefel (1994)



Eruption
Janis Karlovs (1994)



Procession
Peter Roller (1994)



21 Points in Equilibrium
James Sutherland (1973)



Stone for Quiet Water
Knut Wold (1994)



Natural Development
Peter Machata (1994)



Icarus
Gord Smith (Private) (1980)



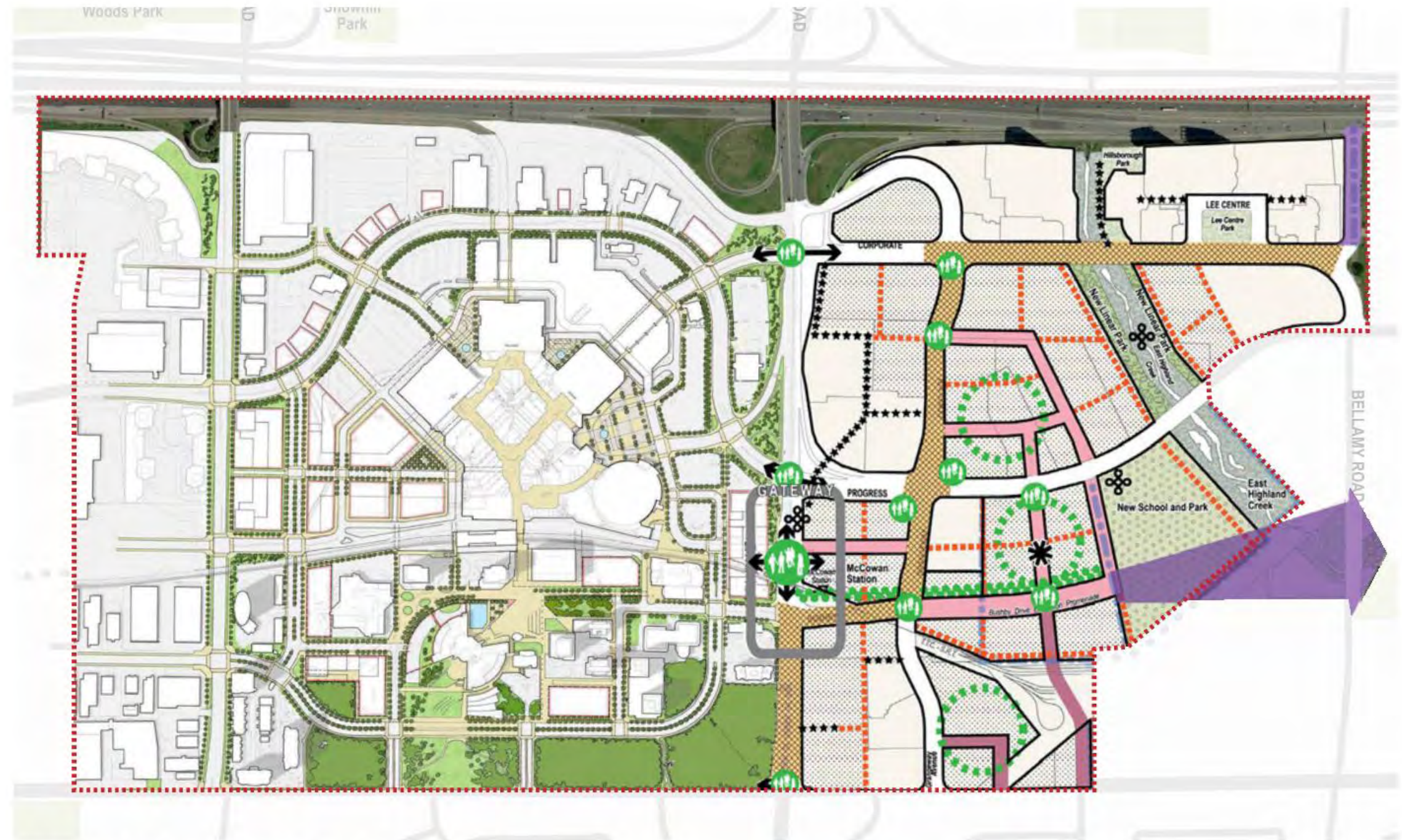
Bronze Women on a Bench (Private)
(date / artist unknown)



Reticulated Gambol
Young + Giroux (2008)

POTENTIAL SITES + OPPORTUNITIES

- **Civic buildings, institutions or cultural facilities**
- **Parks, plazas, open spaces or woodlots**
- **Gateways and thresholds**
- **Transit Infrastructure**
- **Development sites (private + public)**



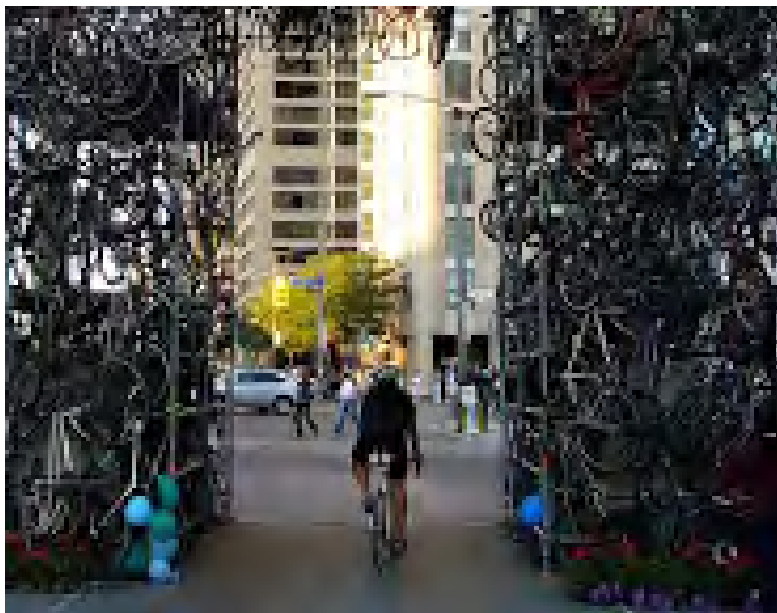
Precinct Plans in the Study Area (TMP)

POTENTIAL THEMES

Sustainability + Environment



Thresholds + Gateways



Interact + Engage



Celebrate Culture



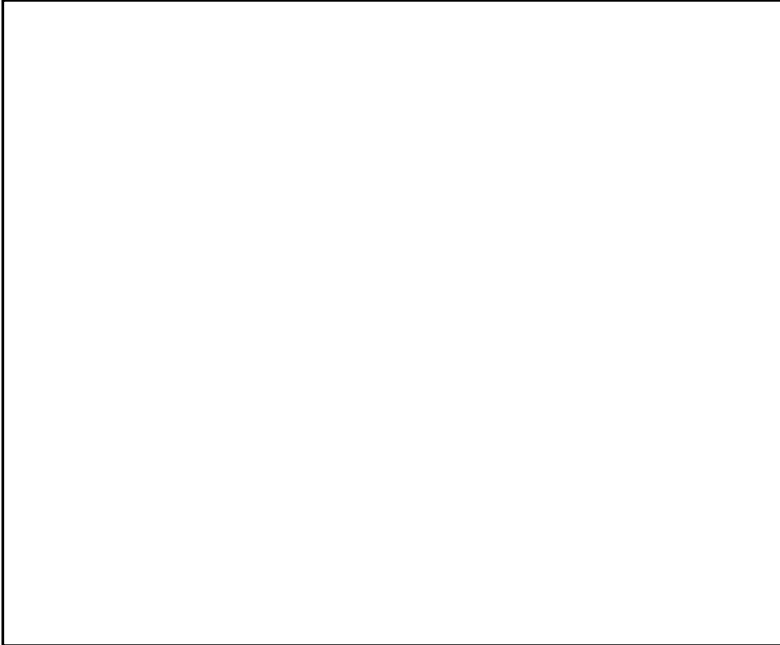
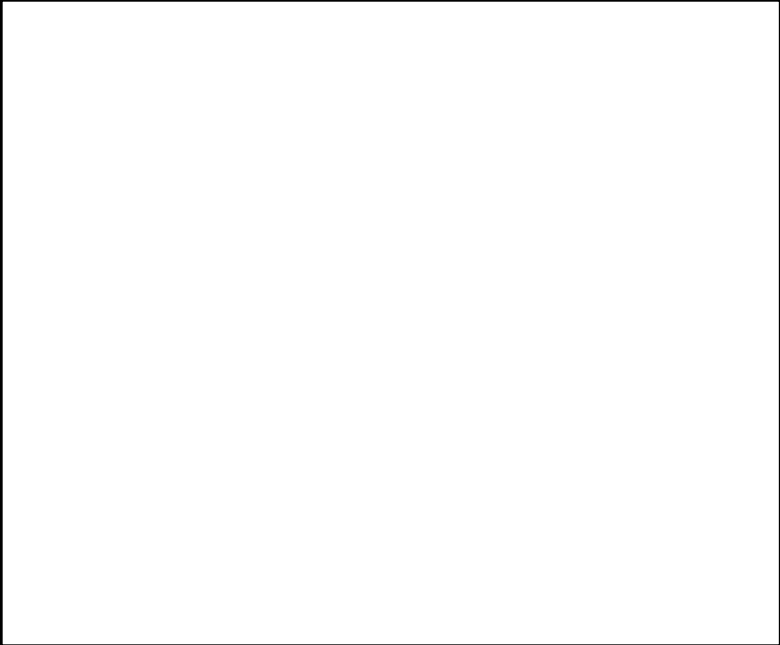
Art Infused Infrastructure



Historic Continuity



Other?



DISCUSSION

- 1. What are the important stories to tell about Scarborough and the Centre through public art?**
- 2. What types of Public Art would you like to see in the Centre?**
- 3. Any questions about the material presented this evening?**

GUIDING PRINCIPLES- DRAFT

- 1. Contribute to overall cultural vitality and sense of place in Scarborough Centre, which in turn can support new cultural, economic development and tourism opportunities.**
- 2. Use public art as a connector for people and places throughout Scarborough Centre.**
- 3. Encourage public art that fosters learning, inquiry and dialogue.**
- 4. Promote community identity, involvement and participation in selection and making of public art.**
- 5. Draw on local, national and international artists.**
- 6. Support diverse approaches including permanent and temporary works, integrated art, design collaborations and new media practices.**
- 7. Promote creativity and innovation and reflect a variety of artistic expressions that represent excellence in creativity and design.**
- 8. Prioritize sites based on desired impact, both as high profile and under-serviced areas.**
- 9. Ensure that public art is an integral component of public works, public facilities, new buildings, transit areas and open spaces.**

KEY MESSAGES: LOCAL ADVISORY COMMITTEE #1

- **Tell The Story Of Scarborough Identity And Culture**
 - **"Home Above The Bluffs"**
 - **"Metamorphosis"**
- **Don't Forget Pre-European Contact**
- **Existing Collection Is Not Well Known, And Of Varied Importance**
- **Quality over Quantity; Range Of Works Desired**
- **A Realistic And Achievable Collection / Manage Expectations**