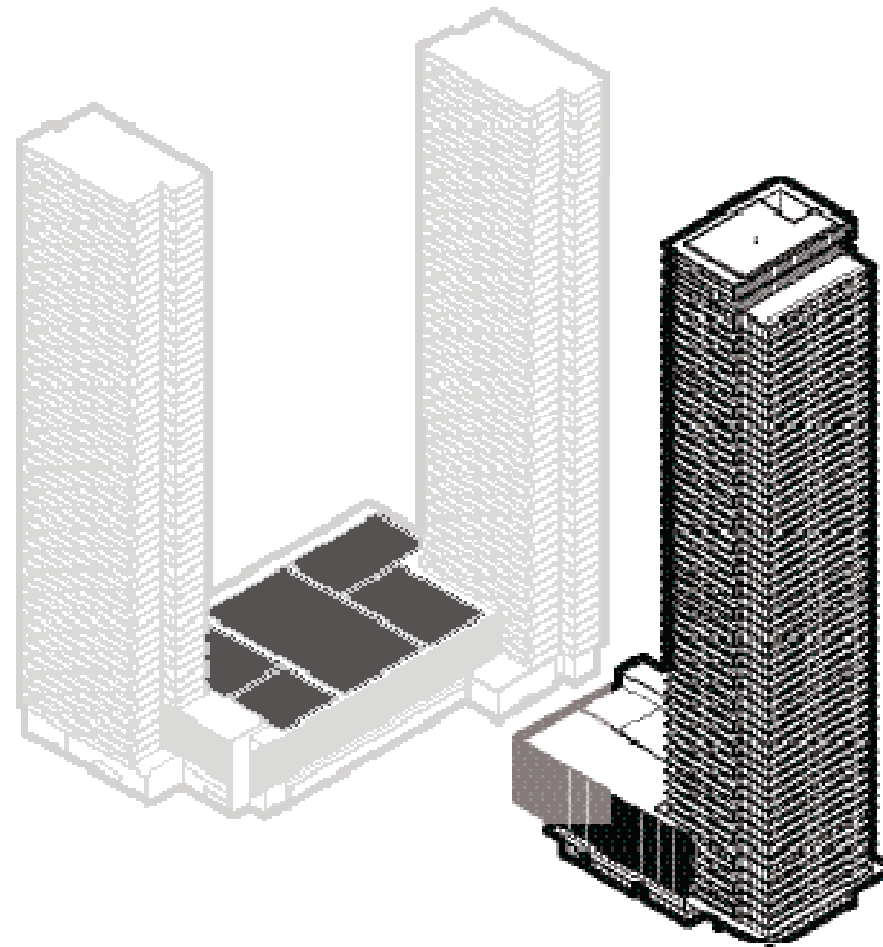


TRANSIT CITY TOWER 3

PUBLIC ART PROGRAM

SEPTEMBER 12, 2018



Prepared for the **Design Review Panel** by:



Diamond Schmitt Architects



INTRODUCTION



This document describes a comprehensive process led by SFM Curatorial, and in collaboration with Diamond Schmitt Architects and SmartCentres to commission a \$3.5 million original public artwork using section 37 funding.

These evaluation and selection processes have been conducted in accordance with guidelines established in the City of Vaughan's Public Art Report (issued June 2016.) This document shall make references to evaluation criteria and practices described in that document.

The result of this process is the creation of a 920 m² (nearly 10,000 ft²) light wall which acts as an exhibition venue for a permanent collection of original artworks. At this point in the curatorial process, we have selected three artists to create artworks for the light wall.



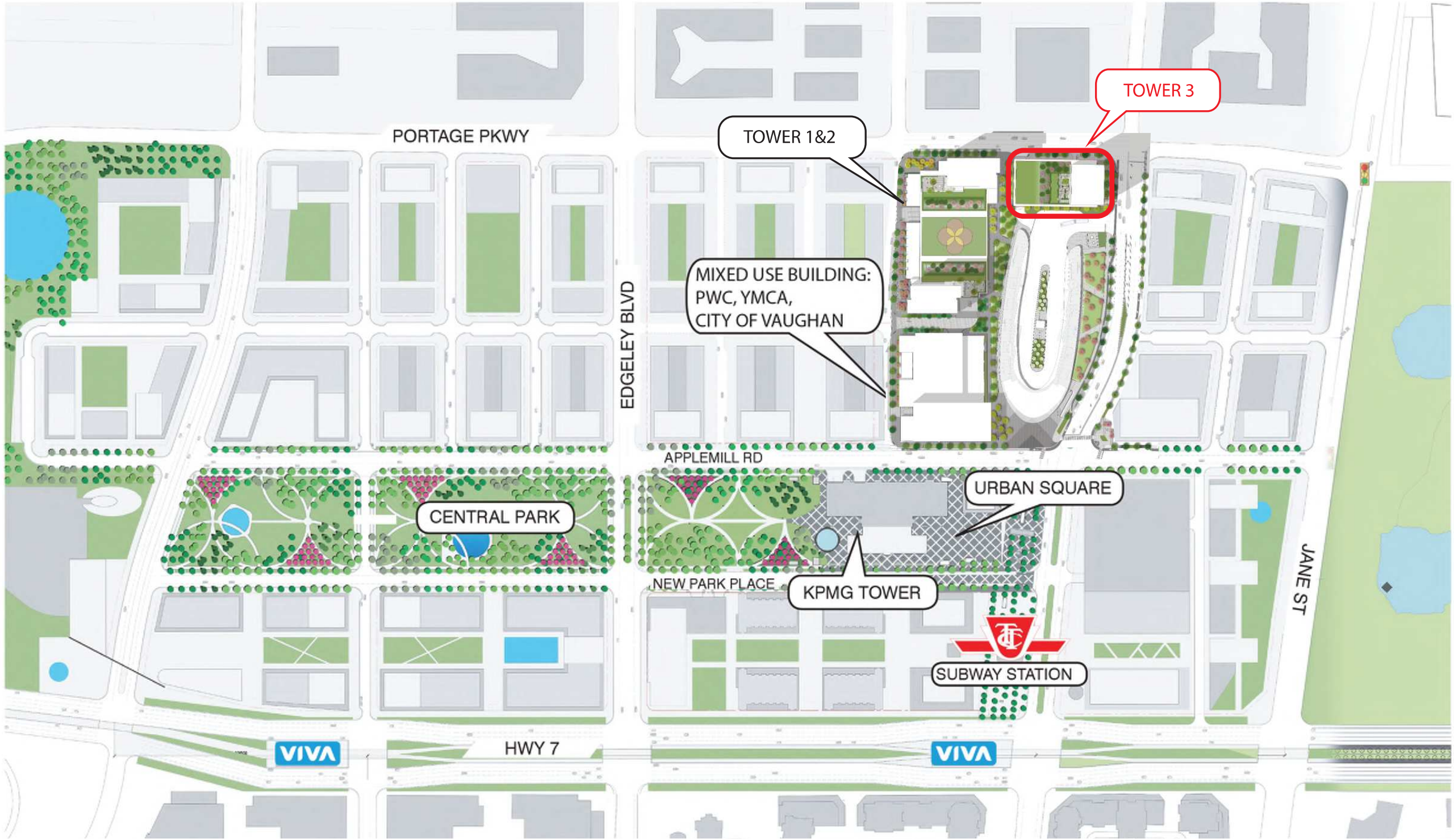
CONTEXT

LOCATION WITHIN THE VMC PRECINCT



CONTEXT

LOCATION WITHIN THE VMC



CONTEXT

AERIAL PHOTOS - SOUTH



CONTEXT

AERIAL PHOTOS - SOUTH



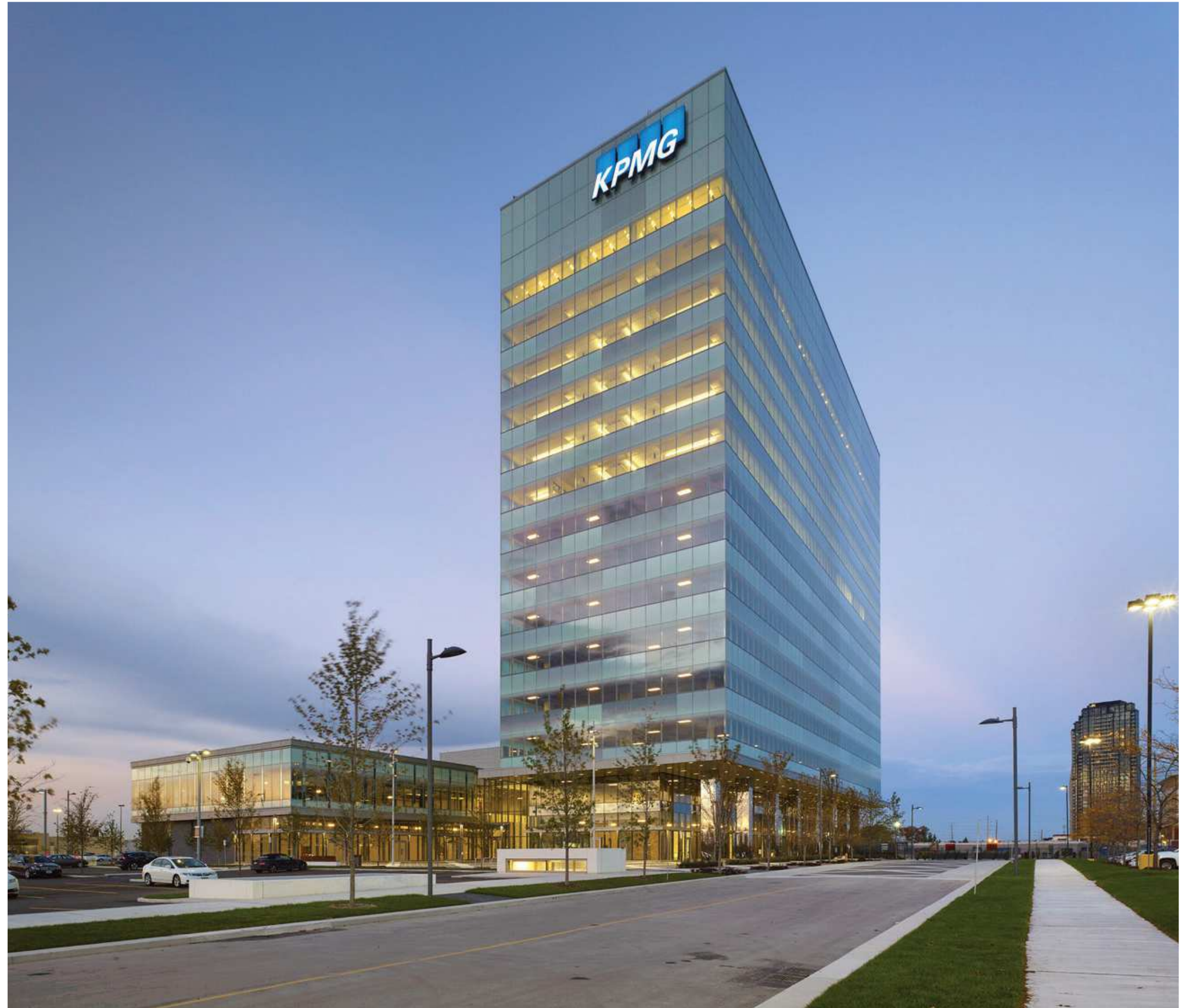
CONTEXT

AERIAL PHOTOS - SOUTH



BUILT CONTEXT

KPMG TOWER



BUILT CONTEXT

PWC/YMCA TOWER AND YRT BUS TERMINAL



PRECEDENTS

RYERSON IMAGE ARTS TOWER - NIGHT VIEW



PRECEDENTS

RYERSON IMAGE ARTS TOWER - DAY VIEW



PRECEDENTS

JULIAN OPIE



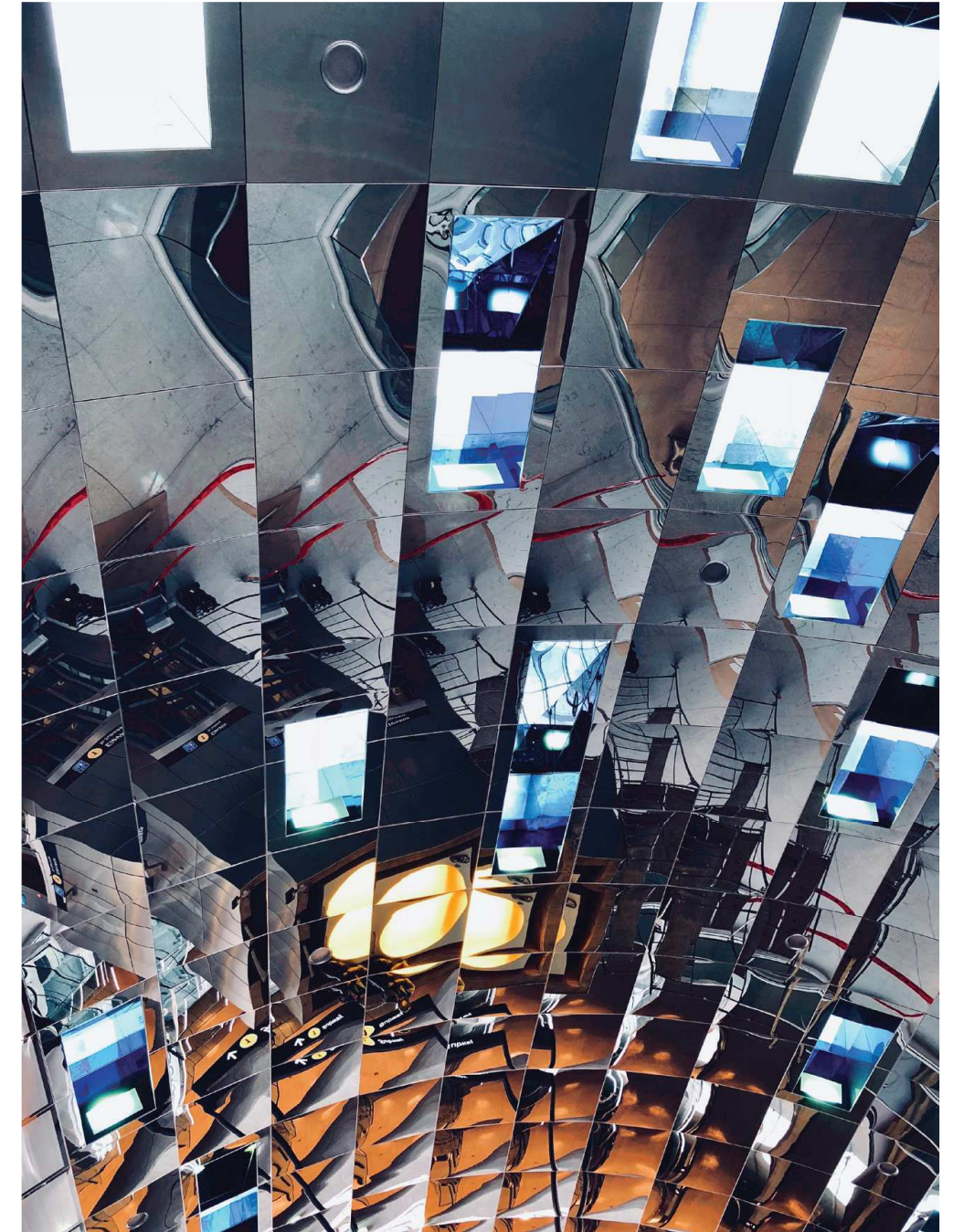
PRECEDENTS

JIM CAMPBELL



NEARBY PRECEDENT

TTC SUBWAY STATION AT VMC



SITE SELECTION



The 10,000 ft² south facade of the Transit City Tower 3 was selected as the ideal location for a landmark public artwork based on the criteria outlined on page 47 of the City of Vaughan's Public Art Report.

ACCESSIBILITY/ VISIBILITY

Over 20 meters tall at its highest point, the artwork is visible from great distance to the general public. There are strong sight lines from the news and Millway Avenue and principally, the artwork has a captive audience of commuters waiting at the bus station.



SITE SELECTION



SITE CAPACITY

SmartCentres will retain ownership of the Light Wall and as such will maintain the operation in perpetuity and act as curators of the rotating collection of artworks. The Light Wall will be designed for maintenance as required. Curation of artworks, including future commissions, will follow the City's Public Art Program, with involvement of City Staff leading the Public Art Program. The Light Wall utilizes long life LEDs RGB fixtures with remote and accessible drivers (power supplies). The fixtures used will be commercial grade and outdoor rated. The robust suspended glass curtain wall will be engineered with considerations for environmental factors and the fact that the work is suspended in the air by over 2 stories places it out of physical reach by the public.

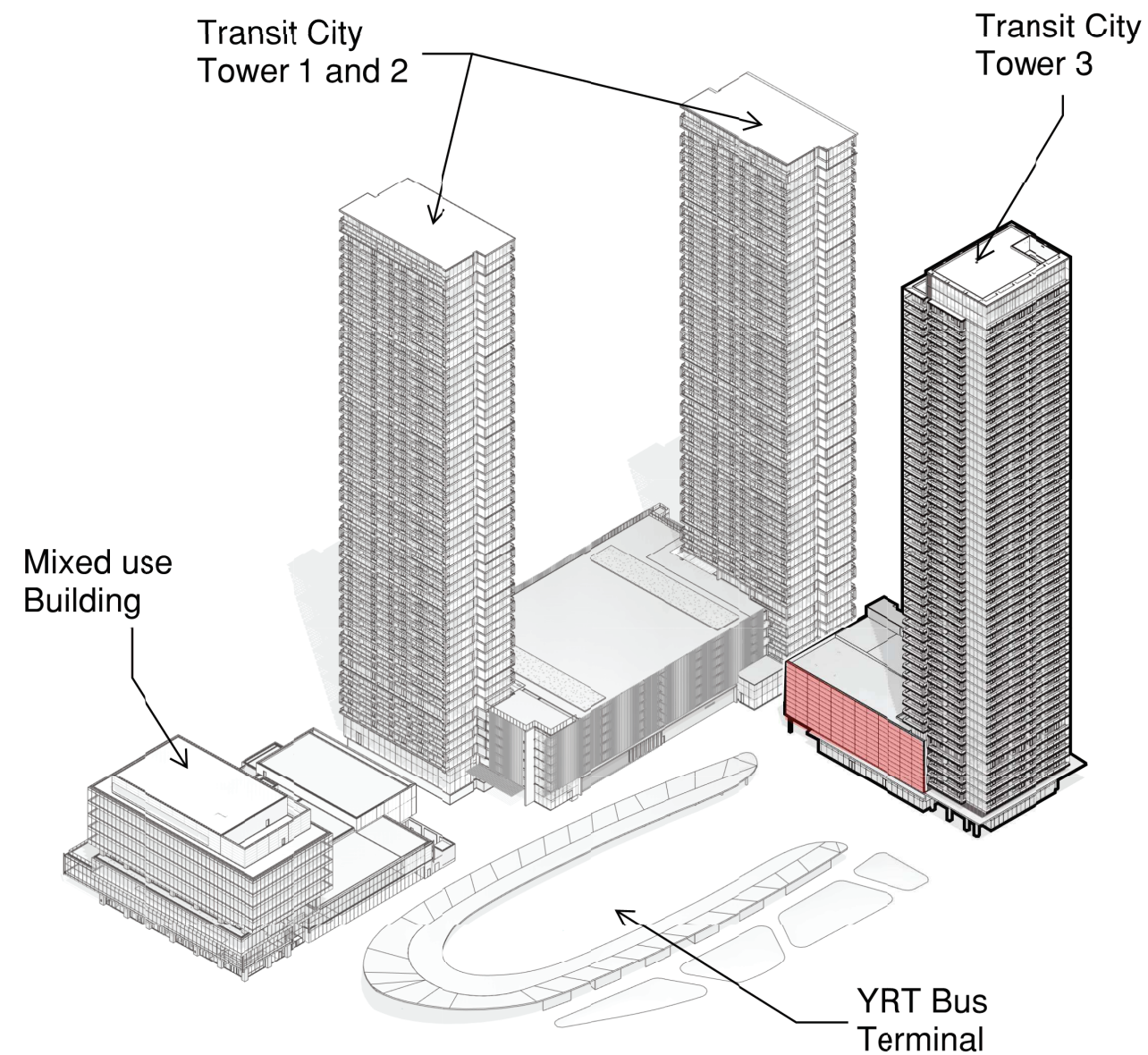
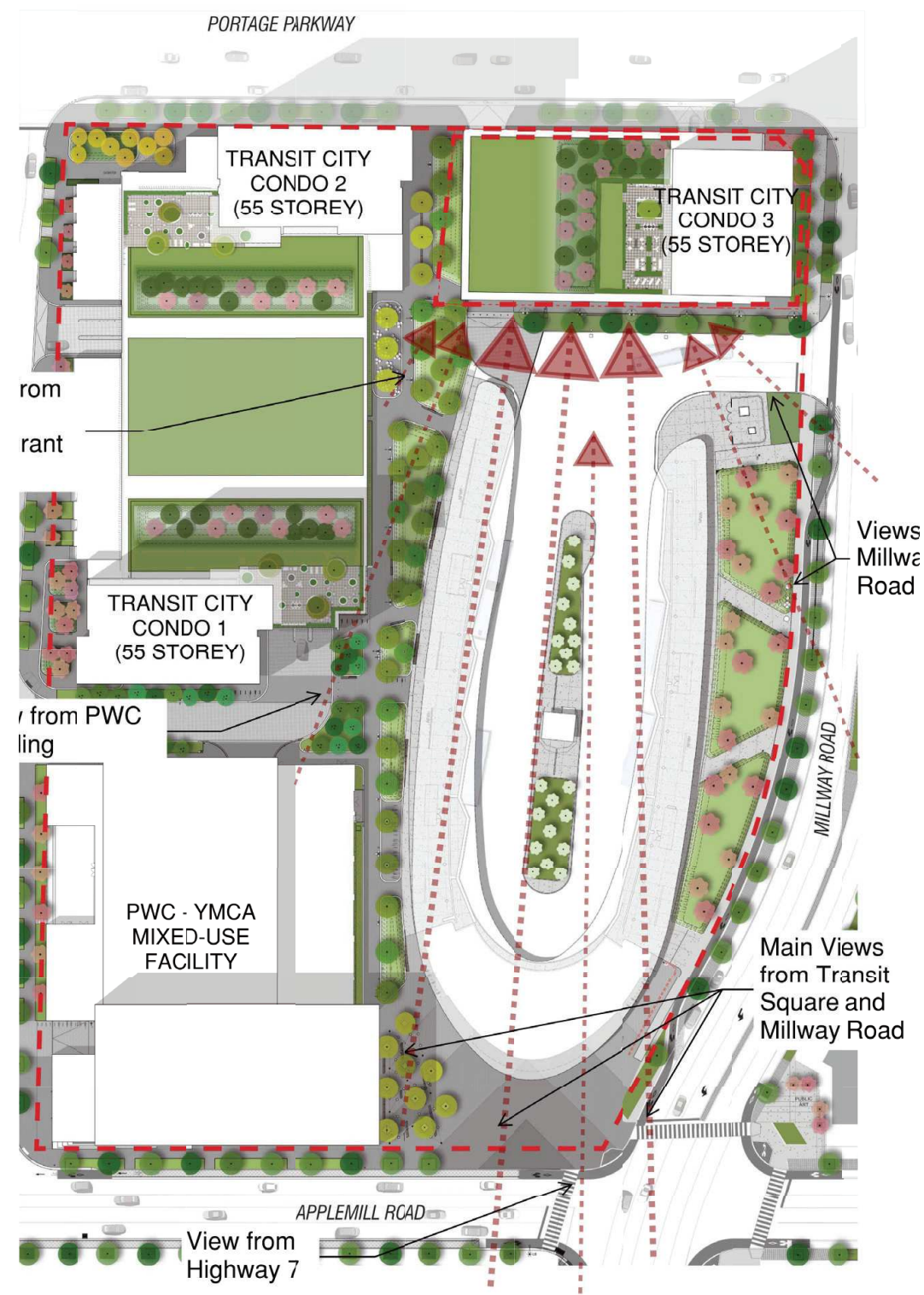
COMPATIBILITY/ENHANCEMENT

This public art initiative will result in the production of not just a single artwork, but an infrastructure that can be used to exhibit a variety of artworks to be commissioned in the future. The digital art collection may be presented on a rotating exhibition schedule, with each artwork on display for a few months.



SITE SELECTION

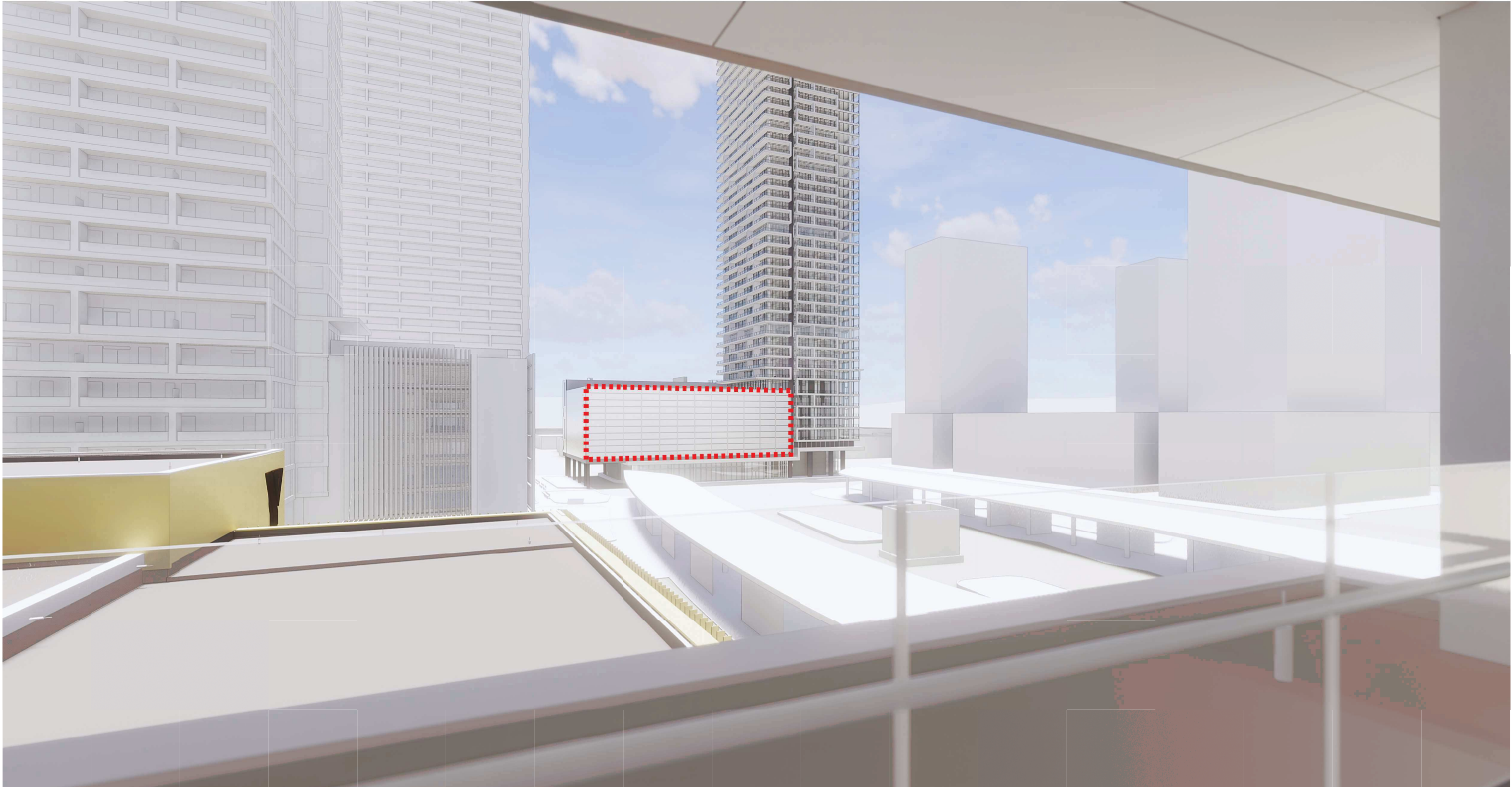
LOCATION OF LIGHT WALL AND MAIN VIEWS OF LIGHT WALL



PERSPECTIVE VIEW FROM HIGHWAY 7



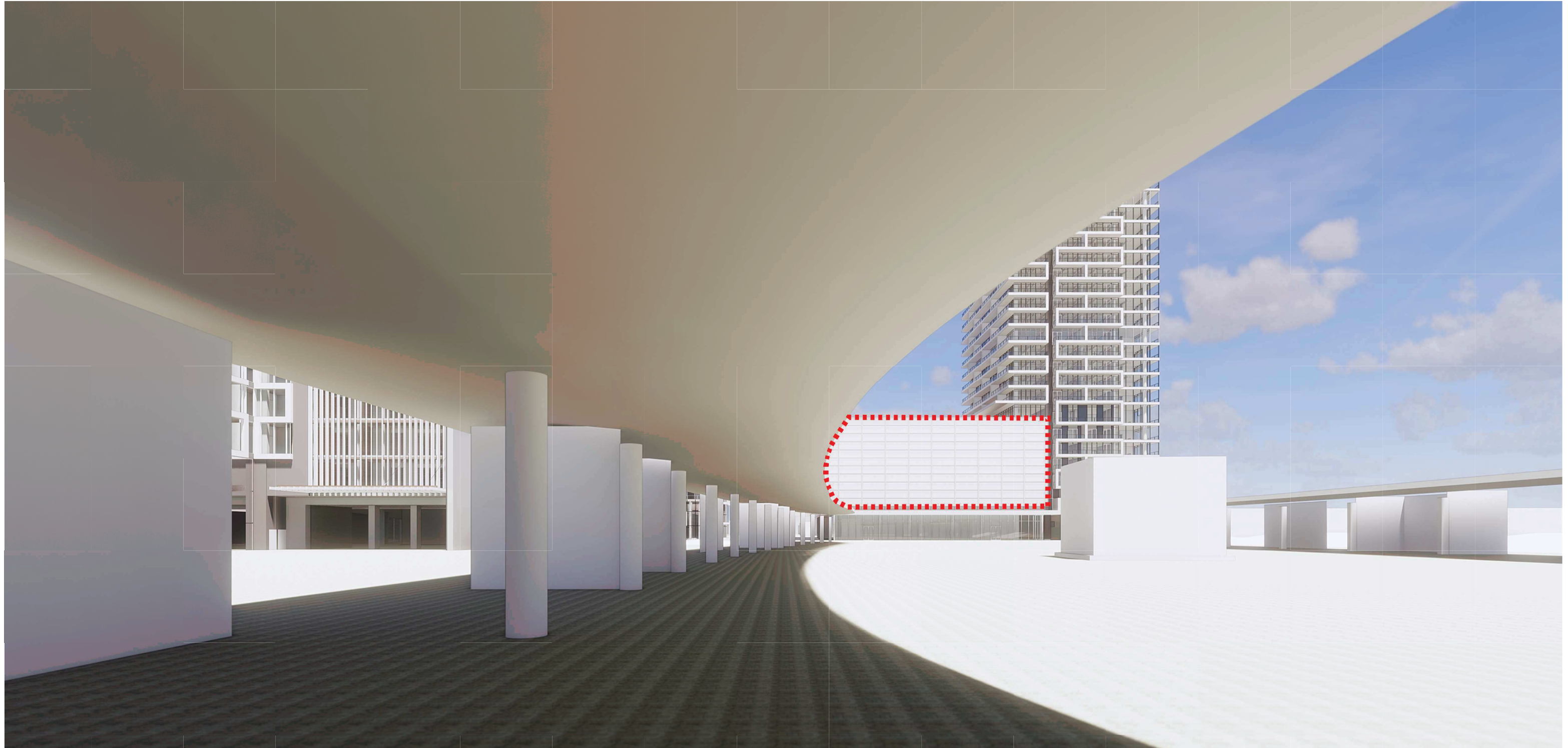
PERSPECTIVE VIEW FROM PWC BUILDING



PERSPECTIVE VIEW FROM MILLWAY ROAD



PERSPECTIVE VIEW FROM YRT BUS TERMINAL



PERSPECTIVE VIEW FROM UCA RESTAURANT PATIO



SCALE OF LIGHT WALL

Proposed Light Wall, 930 m²



Sistine Chapel Ceiling, 560 m²



Picasso's Guernica, 27 m²



NIGHT AND DAY



DAYTIME CONSIDERATION

As with most light based art the work will only be activated and visible at night. The daytime presence is one of clean architectural consideration. DSAI has labored significant effort to ensure that the Light Wall design during the day does not read as large video screen turned off.

NIGHTTIME CONSIDERATION

The team will examine ambient lighting levels to arrive at the correct level of illumination for the Light Wall. The Light Wall will create impact without being wastefully over lit.



ARTIST SELECTION PROCESS



A SEARCH FOR INTERNATIONAL ARTISTS

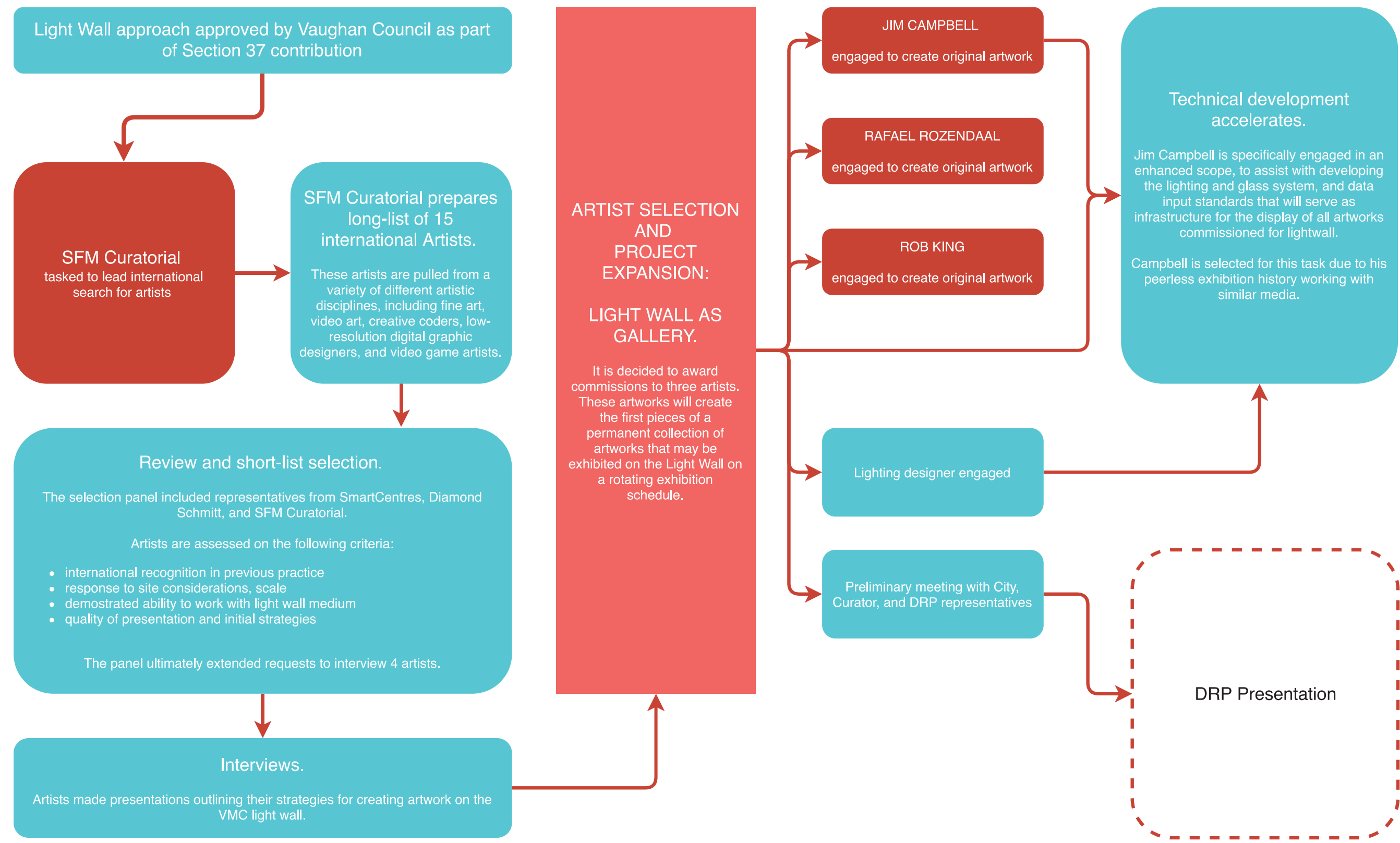
For the selection process, SFM Curatorial, commissioned by SmartCentres, conducted a global search for artists specializing in abstract, light-based, and low-resolution digital art. SFM Curatorial researched and identified a long-list of Canadian and international artists with an existing body of work demonstrating outstanding artistic merit, technical capability, and aesthetic vision in the field of low resolution artwork.

Specifically we reached out to artists in the below 4 genres

- Low Res Video Artists
- Artists/Designers from the Video Gaming Community
- Legendary Low Res Pioneers
- Programming Artists



ARTIST SELECTION PROCESS



*Curation of artworks, including future commissions, will follow the City's Public Art Program, with involvement of City Staff leading the Public Art Program



JIM CAMPBELL

A veteran artist based in San Francisco best known for working with low resolution displays. Jim Campbell a graduate from MIT with a B.S. in Electrical Engineering and Mathematics not only does he have an extensive experience in producing work but also innovating the technology and materials to create the image.

CAREER HIGHLIGHTS

Whitney Biennial, 2002

Public Collections in: Metropolitan Museum of Art, NY; The Museum of Modern, NY; Smithsonian American Art Museum, Washington DC; The Whitney Museum of American Art, NY; The San Francisco Museum of Modern Art



Salesforce Tower 2017



Broken Window - 2010



RAFAEL ROZENDAAL

New York based new media artist Rafael Rozendaal creates work with a zen-like minimalistic aesthetic. His work frequently embraces the limitations of technology rather than pushing the limit of them.

In addition to his large scale illuminated works - he is also well known for selling websites as artworks, and for a Chrome Browser extension he developed which overwrites all the content on a web page into a colourful minimalist composition void of text.

CARRER HIGHLIGHTS

Seen to the right “Much Better Than This” was a series of low resolution videos tht illuminated Times Square each night in February 2015.



ROB KING

Rob King is a GTA based New Media artist and creative technologist. He is the founder of XZZ Creative Technologies and his work has been shown worldwide in such diverse sites as Sao Paulo, MOMA New York, Belfast, Budapest, Weimar and Montreal. His work explores the social dynamics of networked spaces, the potentials of mobile and ubiquitous computing, dynamic and generative processes, ludology, visualization, generative systems, play, and design tools for creativity.

CARRER HIGHLIGHTS

Working ith the team that created “Tentacles” a MOMA exhibit and as been shown worldwide in Germany, Brazil, the UK, India, Canada and the USA



FLUXe - nuit blanche 2011



JIM CAMPBELL - SKETCH 1



Video of swimmers for reference only. This image is taken from previous work Jim Campbell created. It illustrates though how a low resolution image can still project recognizable figures. When viewed as video the image is even more legible.



JIM CAMPBELL - SKETCH 2



In this sketch Jim Campbell imagines an never ending video of waves crashing into the shoreline.

** this is a sketch and does not reflect the artists final vision for thier artwork*



RAFAEL ROZENDAAL - SKETCH 1



Rafael Rozendaal created an algorithm that renders a low resolution video of reflections on water. This universal slow smooth motion as broad appeal and yet is abstract enough to not tire.



RAFAEL ROZENDAAL - SKETCH 2



** this is a sketch and does not reflect the artists final vision for thier artwork*

Rafael is known to explore colour mixing and in this still from a video sketch he has written code that endlessly mixes fields of bright colours in a slow pace.



ROB KING - SKETCH 1



Rob King explores the relationship of 2 waveforms as they react with each other. The added colours and fluid dynamics soften this phenomena with a visual performance that will never completely repeat itself.



ROB KING - SKETCH 2



In this video sketch by Rob King he has programmed 'bottom feeding creatures' with long colourful flowing bodies that scour the 'digital fish tank' for food.



LIGHT WALL AS A GALLERY



AS A GALLERY

As the team interviewed artists it became clear that this media wall should not be exclusive to a single artist. We observed through the interview process just a sample of the variety different artists can bring to the Light Wall. **It was decided that the light wall should be a 'permanent gallery' with rotating artworks.** Additionally, this avenue creates the potential for new commissions in the future. These artworks can be tied to seasons, festivals, special events, etc. The team is very excited about this enhanced vision for the Light Wall and the possibilities it will offer.

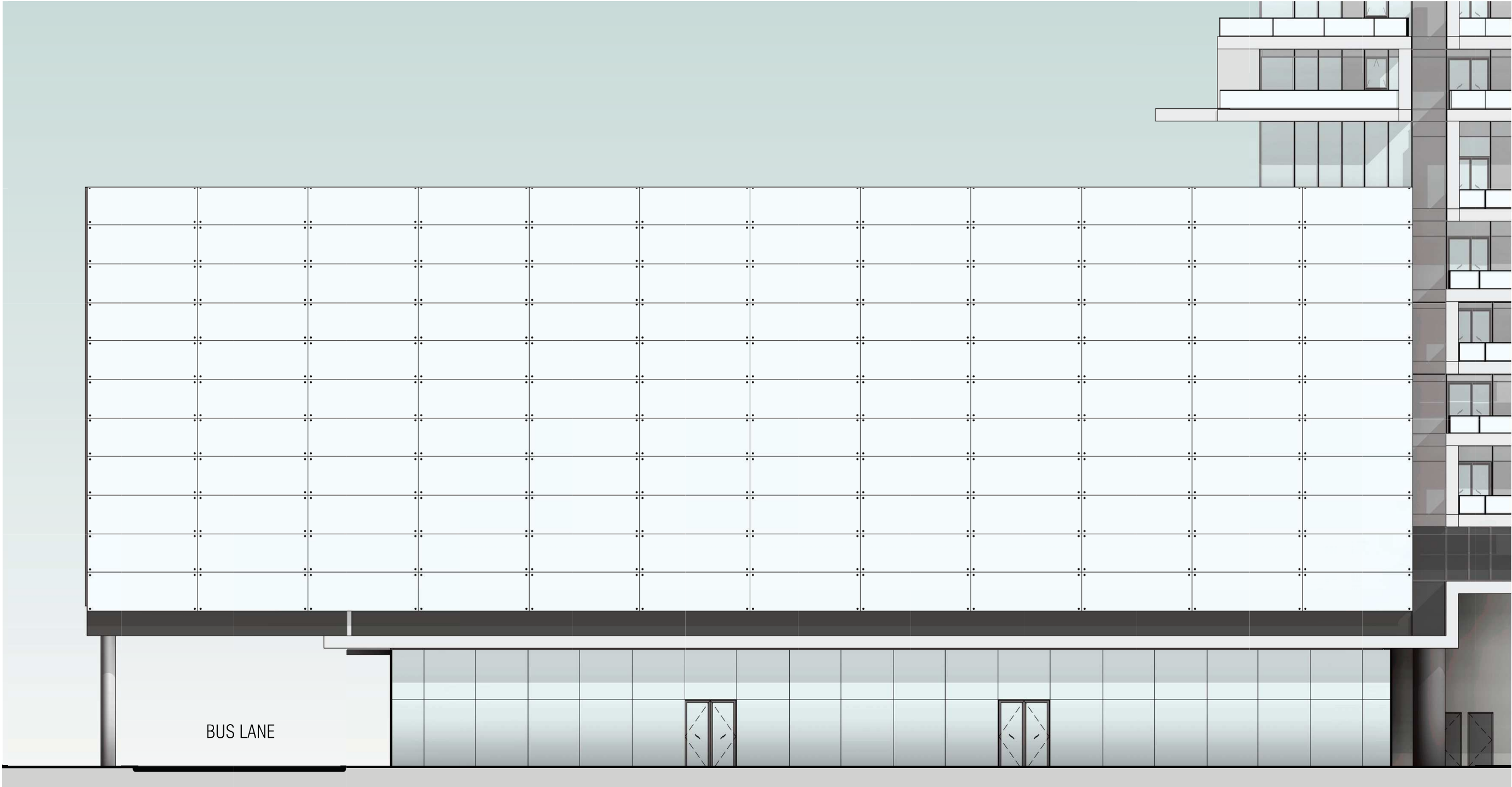
JIM CAMPBELL TO SERVE AS CONSULTANT

In addition to being commissioned for an original digital artwork for the Light Wall. Jim Campbell will act as a consultant to shape the Light Wall into a flexible low-res screen that all artists can use.



LIGHT WALL DESIGN

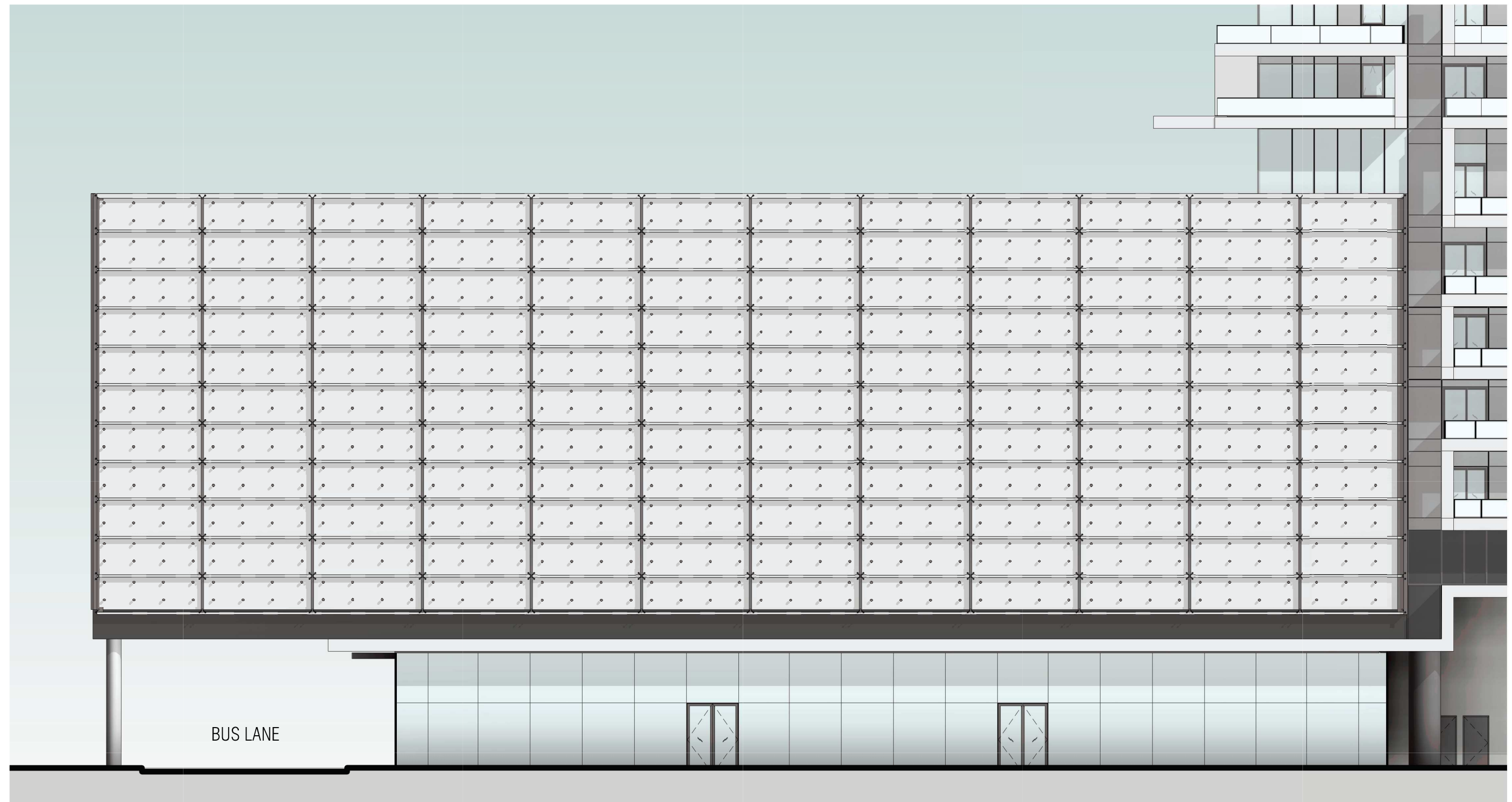
GLASS CLADDING PANELS SCHEMATIC LAYOUT



Independently controlled L.E.D. fixtures mounted behind glass to create coloured pixels.

LIGHT WALL DESIGN

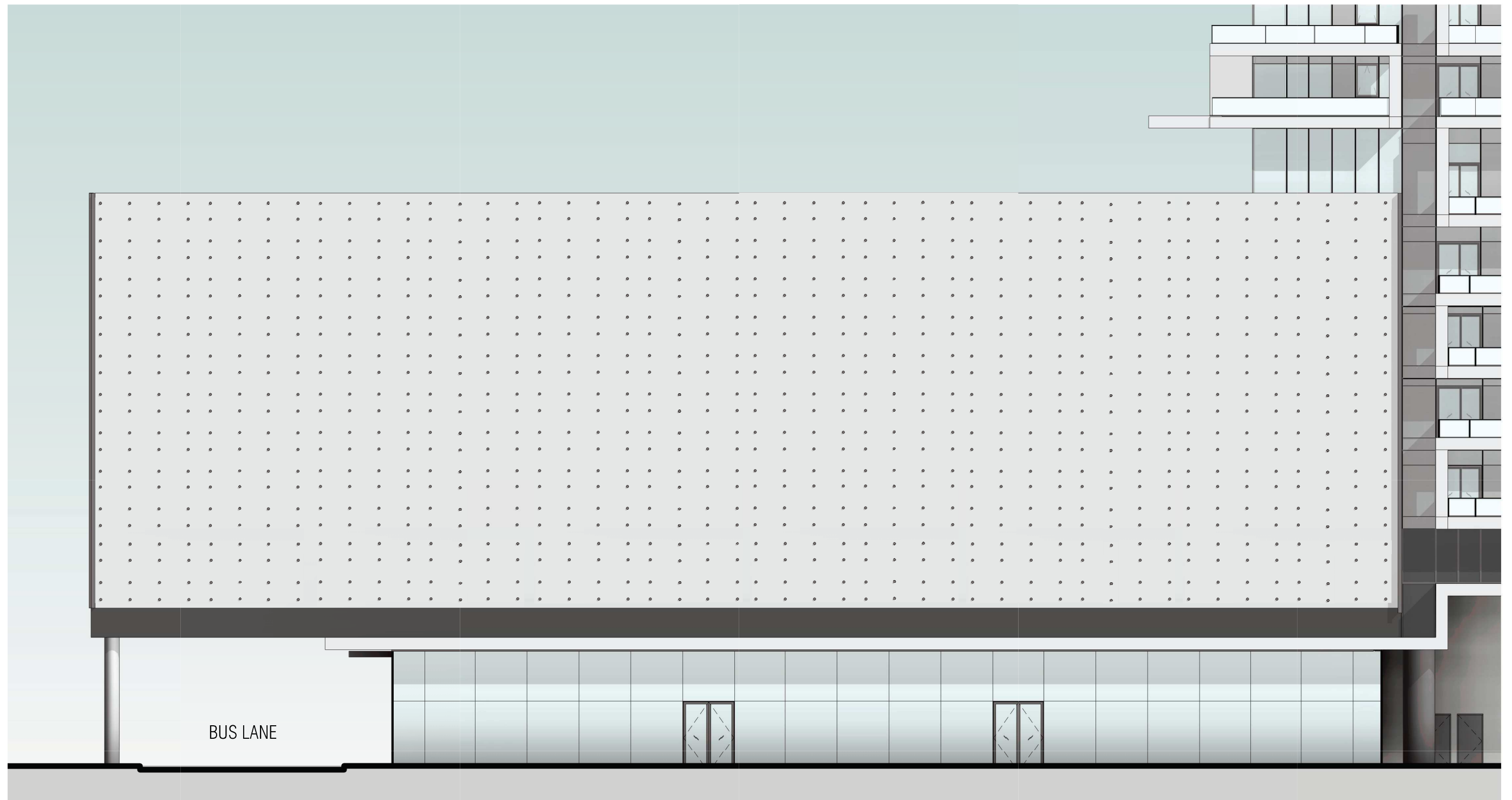
GLASS SUPPORTING SYSTEM SCHEMATICS



Independently controlled L.E.D. fixtures mounted behind glass to create coloured pixels.

LIGHT WALL DESIGN

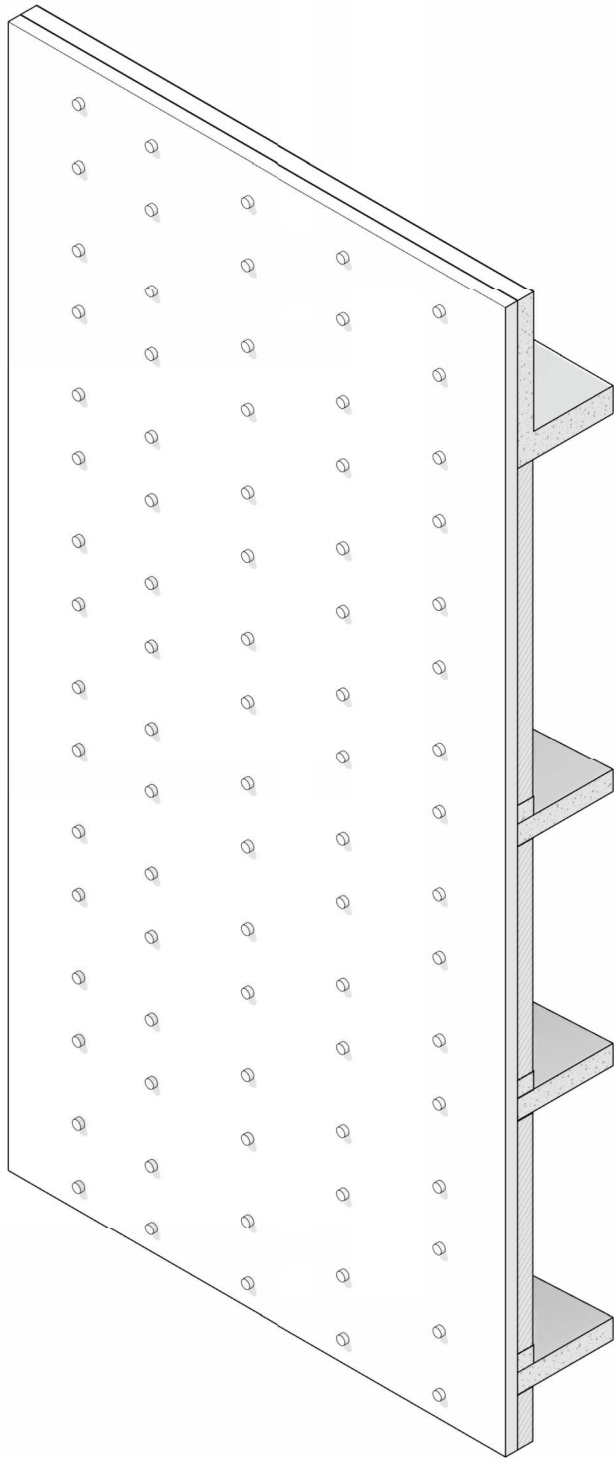
LIGHT SYSTEM SCHEMATIC LAYOUT



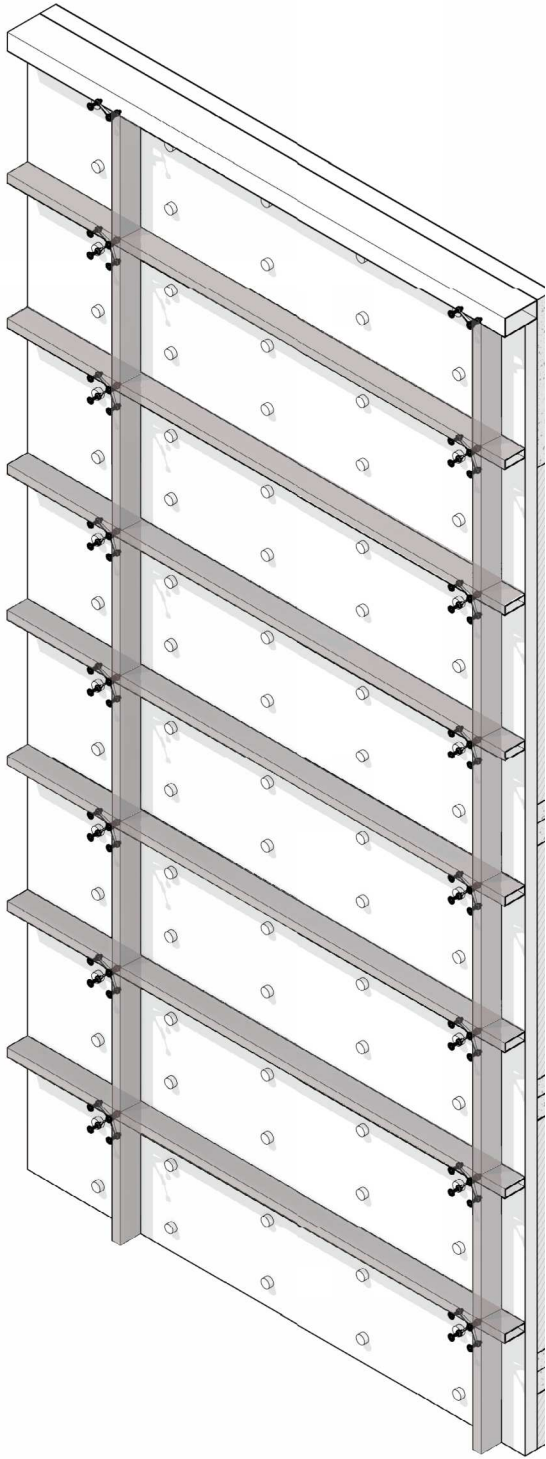
Independently controlled L.E.D. fixtures mounted behind glass to create coloured pixels.

LIGHT WALL DESIGN

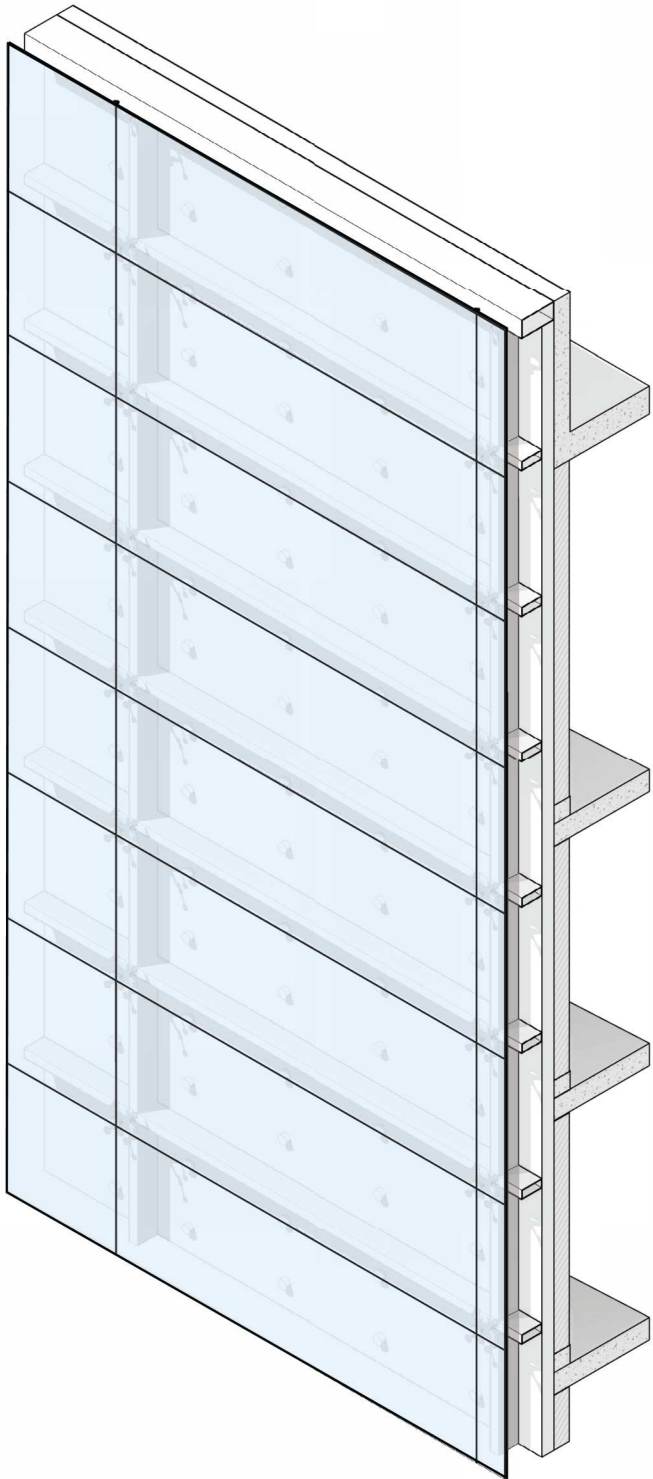
MOUNTING SCHEMATICS



Light System Layout



Glass Supporting System



Glass Cladding

LIGHT WALL DESIGN

MOUNTING SCHEMATICS

