

7800 Jane Street Public Art Plan

PROJECT NAME | **7800 JANE STREET**

CITY OF VAUGHAN: DRP MEETING | **MAY 25, 2023**

DEVELOPER | **7800 JANE STREET INC**

ARCHITECT | **BDP QUADRANGLE**

LANDSCAPE ARCHITECT | **MBTW**

CONSULTANT | **BEN MILLS, PUBLIC ART MANAGEMENT**

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Indigenous Land Acknowledgment:

We respectfully acknowledge that the City of Vaughan is situated in the Territory and Treaty 13 lands of the Mississaugas of the Credit First Nation. We also recognize the traditional territory of the Huron-Wendat and the Haudenosaunee. The City of Vaughan is currently home to many First Nations, Métis and Inuit people today. We are grateful to have the opportunity to work and live in this territory.

Project Description:

7800 Jane Street Inc. (the Owner) is in the planning stages of developing 7800 Jane Street, a landmark new development in the heart of the Vaughan Metropolitan Centre in the City of Vaughan. The project, located on the northwest corner of Jane Street and Highway 7 is bounded by Apple Mill Road to the north and Jane Street/Edgely Pond and Park immediately to the east and will be a marquee mixed-use development designed by BDP Quadrangle with MBTW providing landscape design services.

The development will be comprised of two high-rise residential towers, 50 and 60 storeys respectively, along with a 17 storey midrise office tower connected by a 6 storey podium that is bisected by a grand pedestrian retail galleria mid-block running east-west. The project includes generous pedestrian clearways and ample open space along Jane St. and features spacious tree-lined boulevard planters extending along Highway 7 and Apple Mill Road. Both corners of the site act as bookends for the project and will allow for pedestrian flow in addition to being excellent future sites for potential public art interventions.

The mid-block pedestrian galleria will connect Jane St. to the newly built road to the west and will provide retail opportunities at grade within this space. Architectural lighting and design elements will enhance the space for users as well as provide a shortcut for commuters on route to the transit hub at the VMC.

The project aims to commence construction in 2024 and the public art would be installed by the end of construction.



Figure 1: Artist's Rendering Aerial View of 7800 Jane St Development

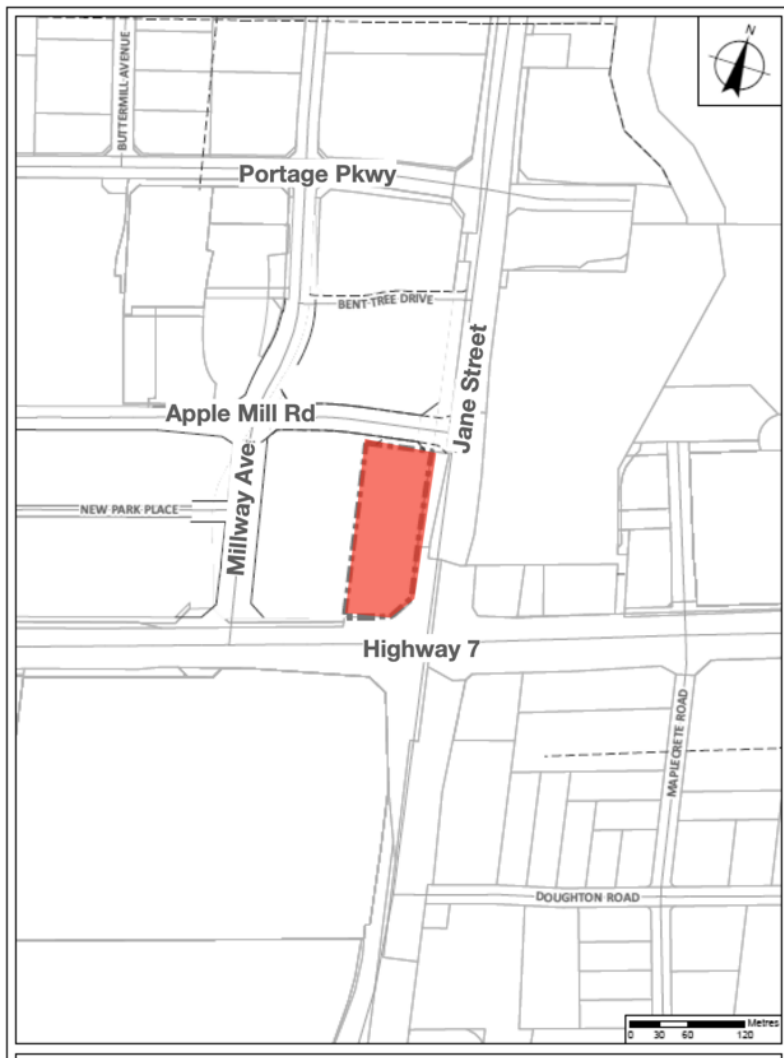


Figure 2: Aerial View of Development Site, Indicated in Red



Figure 3: Rendering from Local Road Frontage of 7800 Jane Street

Public Art Requirement Reference:

The following is an excerpt from the executed Section 37 Agreement between the Owner and the City of Vaughan: Section 4.3 (a):

“Prior to the issuance of the first below-grade Building Permit, the Owner shall file with the City the Letter of Credit. The amount of TWO MILLION ONE HUNDRED AND EIGHTY-FIVE THOUSAND DOLLARS (\$2,185,000.00) from the Letter of Credit shall be applied towards the Public Art Contribution, as security against the Owner’s obligation to deliver the Public Art in accordance with this Agreement and the Public Art Agreement (to be entered into amongst the parties), to the City’s satisfaction.”

The Owner will follow the approved process outlined in the City-Wide Public Art Program as well as the VMC Cultural and Public Art Framework Final Report in the planning and implementation of the public art for the project.

Public Art Objectives and Goals:

- Commission a landmark public art installation at the corner of Jane St. and Highway 7.
- Commission a “bookend”, complementary public art installation to the north at Jane St. and Apple Mill Rd.
- Enhance the pedestrian galleria space through the integration of public art.
- Provide a meaningful mentorship opportunity for an emerging artist from BIPOC community in Ontario.
- Consider the influence of Edgely Pond and Park and the Black Creek in the development of the public art.
- Optimize the use of privately owned and publicly accessible spaces to enhance the surrounding public realm in an accessible and creative way.
- Take into consideration the history of the area.
- Take into consideration the natural and native habitat of the area.
- Establish benchmarks for future public art projects in Vaughan.
- Ensure that the public art is durable and low maintenance

Site in Context



Figure 4: Site in Context, Development Site Noted in Red

Aligning with VMC Culture and Public Art Framework:

The future public art for the development will make a significant contribution to the City of Vaughan and be a benchmark for the VMC. In terms of the goals of the public art and as it relates to the strategic directions outlined in the VMC Culture and Public Art Framework, we believe that the public art at 7800 Jane St will achieve all four. Those goals are: 1) design and build great public and private space, 2) attract creative people and jobs, 3) create memorable experiences, and 4) build a recognizable VMC identity. The design of the development is exemplary and incorporates spaces that will be well-suited to public art expressions, and will attract creative people to live and work there. We also hope to create memorable experiences through the public art that will bring a distinct identity to the development and act as landmarks within the VMC area.



Site in Context Description:

The site is located between Highway 7 and Apple Mill Rd on Jane St with the future Edgely Pond and Park immediately adjacent to the east in the heart of the VMC and with the VMC Transit District to the south. Numerous developments are built or underway in the area and this burgeoning neighbourhood will soon be home to thousands of new residents. The Vaughan Metropolitan Centre Subway Station is immediately to the west of the site, providing convenient transit for future residents and people working in the area. The Expo 5 Condos are being developed to the east while the Transit City development is located to the north.

History of the Area:

The area now known as the City of Vaughan has been occupied by a number of Indigenous First Nations over the centuries and is now situated in the lands of the Mississaugas of the Credit First Nation. Evidence of human existence in the area dates back over 10,000 years, as the area falls within the Carrying Place Trail, a well-used trade route used by First Nations to connect Lake Ontario to Lake Simcoe. Having been used for trade since at least 1500, the “Humber Portage” was also a way for travellers to avoid navigating the unpredictable Humber River. Originally named “Cobecheonk”, an Indigenous term of the Anishinaabe which means “leave the canoes and go back”, it was later renamed by then-Lieutenant-Governor John Graves Simcoe after the Humber estuary in England.

By this time the area had been established by two prominent Iroquoian villages along the Humber River and the Black Creek. These communities served as trading posts for travellers along the trail as well as from the St Lawrence and the Mississippi Rivers. By the latter part of the century, small scale agricultural crops of tobacco, beans, squash, and corn, to name a few began to take hold and more permanent villages were established.

By the time of first contact with European settlers in the 17th century, many of the First Nations in the area began moving north towards Lake Simcoe and Georgian Bay, it is believed. Ultimately, this led to the spread of diseases such as smallpox and measles which devastated these communities. Further conflicts arose and battles were fought during the middle part of the 1600's and the area was evidently largely abandoned aside from sporadic settlements of French fur traders and allied Iroquois settlers. By the 1700's the area was again populated by Algonkian, Ojibwa, and Mississauga hunters and trappers from the north. By 1758 a large tract of land was sold by the Mississaugas to the British government followed by what is known as the Toronto Purchase in 1787.

Around 1800, the area around what is now Jane St. and Highway 7 became a rural farming community known as Edgeley. Many of these settlers came from Pennsylvania and brought with them various skills needed in a frontier-like settlement. They also brought with them apple seeds which they planted in the area along with other fruit trees and crops.

With the boom of industry and population growth in the middle part of the 20th century, the area became home to a diverse population of immigrants from parts of Europe and Asia. Currently there are over 100 languages spoken in the City of Vaughan.

Public Art Opportunities and Site Potential:

The three public art zones are noted in the site plan above in pink. These areas each provide unique opportunities for the artists to address and integrate their public art concepts into their sites. The selection of these locations has been based on a number of factors, including:

- High visibility
- Public accessibility
- High pedestrian traffic
- Sufficient space for impactful public art installations
- Locations are within private property (therefore not the responsibility of the City)
- Will not impede pedestrian traffic along Jane St.
- Create way-finding opportunities at important intersections across the site
- Equitably distribute public art throughout the site in publicly accessible areas
- Highlight major transit routes within the VMC
- Complements and reinforces goals of the VMC Cultural Framework Study and Public Art Policy, 2015

As noted above, these locations are within the Owner's property and will not be the responsibility of the City. The sites will be highly active in terms of pedestrian traffic and vehicular traffic and will be visible from many directions. These art locations will also help reinforce and be highly complementary to the goals of the VMC Cultural Framework Study and Public Art Policy (2015) as well as the City-Wide Public Art Program for the City of Vaughan.

The intention is to commission three separate artists/artist teams for the three respective sites.

The artists will have the opportunity to work with the design architect and landscape architect to integrate their artworks within their respective locations in order to achieve cohesive but distinct contemporary public art expressions. The form and scale of the future artworks will be appropriate for the development in order to create a harmonious expression, blending art and design, while delivering a new series of landmarks in the City of Vaughan.

The Owner would like to emphasize that these locations provide highly visible, publicly-accessible sites for public art, which will feature prominently for the overall development and will also act as highly-visible expression of contemporary art for the community. These locations are accessible to all, either physically and/or visually, and will be highly-impactful features of the development.

Site Plan:

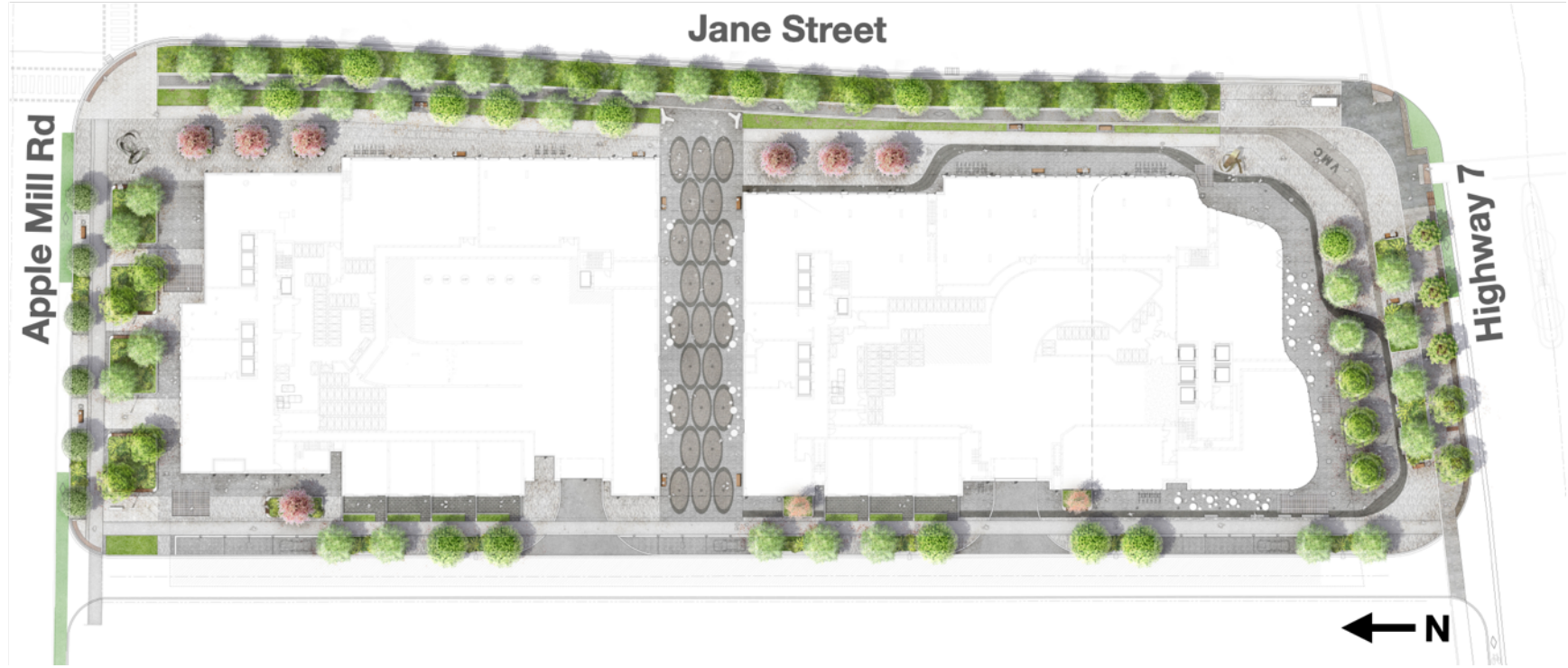


Figure 5: Site Plan of 7800 Jane Street

Site Plan with Proposed Public Art Locations:



Figure 6: Site Plan with Art Locations Noted in Pink and Numbered in Green

Public Art Location 1: Highway 7 and Jane St.



Figure 7: Close up View of Art Location 1 in Plan



Figure 8: Rendered View of Location 1 Looking Northwest



Figure 9: Rendered View of Location 1 Looking Northeast

Public Art Location 1 Description:

The corner of Jane St. and Highway 7 allows for a landmark sculptural public art expression as it sits at a major intersection in the heart of the VMC and will act as a beacon for the development. This area will be highly active both visually and physically with building and retail signage, advertising, architectural design features in addition to vehicular and pedestrian traffic past the area constantly. Because of this, and because this is largely the “front door” to the overall development, the public art should feature prominently amongst all this activity. This location will be the primary art location where a larger portion of the public art budget will be expended as it is the most prominent and active location on the development site.

A singular large scale sculptural work of art or a series of sculptural works may highlight this space and be a welcoming beacon for the development, however other forms and media other than sculpture may be considered for this site.

Artists may draw upon a variety of sources for inspiration in developing their concept for the site. Whether it's the natural forms of Edgely Pond and Park and the Black Creek, the pre-colonial histories of Indigenous Peoples (where appropriate and with the necessary permissions), the early days of agriculture and industry, or the post war boom in population growth and diversity, the artists will have a lot to draw upon in the development of their concepts. A precedent example of our approach to this site can be found in Appendix A.

Public Art Location 2: Apple Mill Rd. Corner

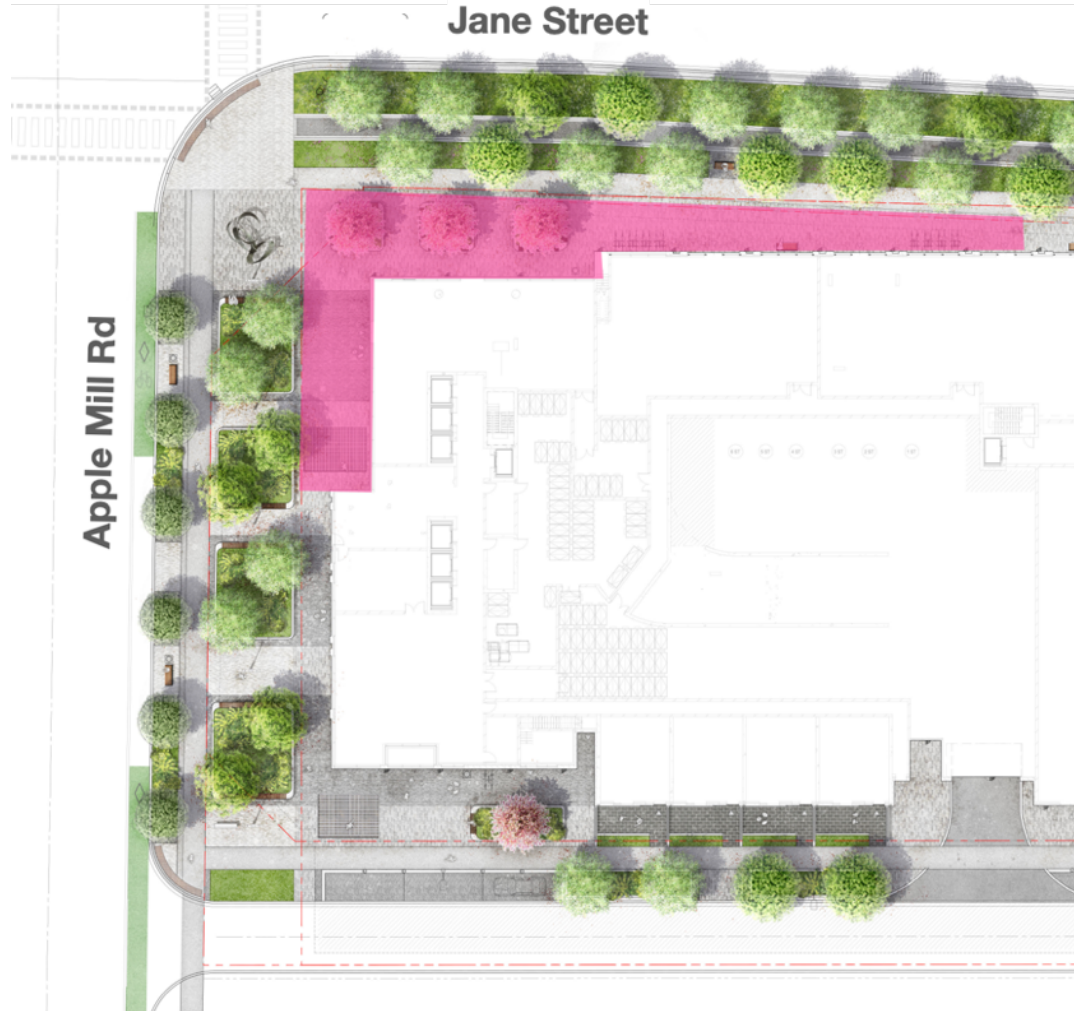


Figure 10: Close up View of Location 2 in Plan



Figure 11: View of Location 2 from Edgely Pond and Park Looking West



Figure 12: View of Location 2 Looking Southwest

Public Art Location 2 Description:

This location also allows for a sculptural expression of public art at the corner of Jane St. and Apple Mill Road. While not as prominent an intersection as Location 1, this site will create a “bookend” opportunity for an artist to address. Whether it is a sculptural intervention or potentially an integrated work of public art, there are a variety of ways to address this location in a creative and thoughtful way. The goal is to commission a great work of contemporary art that works in terms of scale and visibility as well as durability and maintainability. This location will be viewed as the secondary art location. While a very active and prominent location, it is less so than Location 1 therefore a smaller portion of the budget will be expended here.

Other potential artistic interventions may include, but are not limited to:

- Permeable, artist designed panels which do not hinder sightlines or block views or create hiding spots
- Canopy features designed by an artist
- Seating features designed by an artist
- Artist-designed way-finding elements
- Paving or landscape elements designed by an artist
- Artwork integrated into the built form of the project

There are a multitude of opportunities for the artist to consider for this site and inspiration may be drawn from a variety of sources, which will be provided in the finalist candidate brief for the artists, in addition to their own research on the surrounding area. A precedent example of our approach to this site can be found in Appendix A.

Public Art Location 3: Galleria

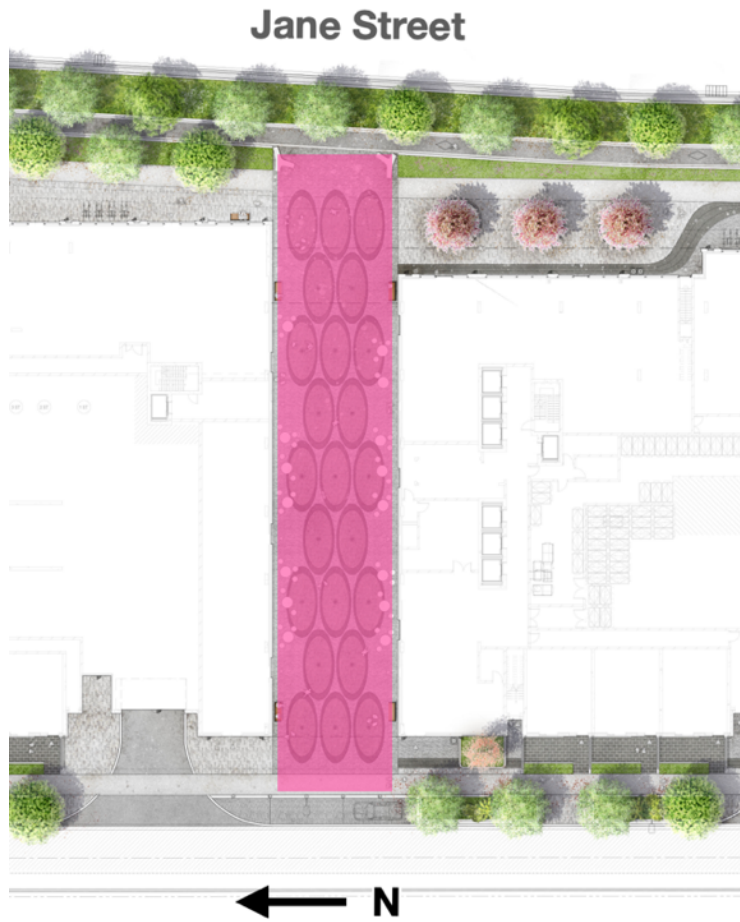


Figure 13: Close up of Location 3 in Plan



Figure 14: Rendered view of Location 3 and Galleria

Public Art Location 3 Description:

The pedestrian galleria space will allow for an immersive public art opportunity for an artist to address. This location likely will not allow for a substantial sculptural installation of any sort due to the pedestrian/public accessibility and to allow for access to the retail spaces, in addition to seating and other site amenities. However, this site does allow for an artist to work with the architecture and design team to incorporate an integrated art program within the space in order to bask the visitors to this space with a series of artistic interventions. The artwork may take the form of, but not limited to:

- Artist-designed lighting
- Integrated sculptural interventions
- Two-dimensional artwork integrations
- Artist designed building features
- Artist-designed paving
- Artist designed functional elements
- Others forms of expression

Seasonality may also be incorporated into the programming of the public art for this location, depending on the medium of the artwork. In the terms of reference/competition brief for this location, the Owner will note their desire to have evolving seasonal elements/relationships to increase the dynamism of the space and create intrigue for the community. A precedent example of our approach to this site can be found in Appendix A. As this location is the least prominent in terms of visibility and activity, in comparison to Locations 1 and 2, as well as restrictive in terms of opportunities, this location will utilize the smallest portion of the art budget.

Budget:

Total Public Art Budget:	\$2,185,000
Administration Allowance, including Competition Administration through selection of Art ¹ :	10%
Public Art Design, Supply, Fabrication, Installation, including Construction Coordination, Site Preparation, and Contingency ² :	80%
Maintenance Endowment:	10%

¹ Including: preparation of Public Art Plan, presentation to PAC, planning and administration of call to artists, assistance in short listing final candidates, preparation of Finalist Brief, artist concept fees, jury honoraria, management of technical reviews, management of jury sessions, assistance in preparation of artist agreements, post completion conferences with Owner and any other stakeholders, in addition to other activities. Any unspent funds will be deployed towards Public Art Design, Supply, Fabrication, Installation, including Construction Coordination, Site Preparation, and Contingency.

²Including: Architectural, electrical and structural engineering fees for review of designs and provision of stamped drawings, assistance in preparation and issuance of fabrication tenders for art if requested by artist(s), site preparation including provision of structural supports or foundations for artwork, electrical supply and hook-up, ESA inspections and/or other elements directly required to implement the artwork on site (as required).

Artist Selection Process:

A two-stage Invitational public art competition is proposed for this project and summarized below.

Stage One: Open and Invitational Request for Credentials (RFQ)

The RFQ will be prepared and circulated on newswire and social media services (such as Akimbo or EFlux) inviting professional artists to submit their CV and images of past work in order to be considered for the project. Special attention will be made towards engaging BIPOC artists and community/arts organizations which work with these various communities. These RFQ submissions will be reviewed and assessed by the art consultant and Owner team in order to determine a shortlist of artists who will be paid an honorarium to create artwork concepts for consideration. This stage will also help build excitement regarding the future public art for the site and to help inform the public well in advance of it's arrival.

Stage Two: Finalist Brief and Competition

A finalist brief will be prepared and sent to the shortlist of artists selected. Up to date architectural information, available 3D files, renderings, detailed neighbourhood context and history of the surrounding area, among other information, will be included in this brief in order to best assist the artists in their concept development. The artists will then prepare detailed concepts for which they will be paid an honorarium. Submissions will then be reviewed by Owner team and jury in order to determine a preferred concept and award the commission.

The winning artist will be individually contracted by the Owner to develop the public art and to work with the project consulting team (developer, project managers, consulting engineers and art consultant). The mentorship candidate will also take part in the Jury session as an observer in order to gain a better understanding of the public art selection process. Once the awarded artists are under contract, a press release will be issued to act as the next stage of public relations for the project and help inform the public and generate more excitement.

Mentorship Opportunity:

A mentorship opportunity will also be offered for an emerging BIPOC artist to take part in learning the public art planning, competition, fabrication, and coordination process. This artist will be mentored by the public art consultant team and will take part in educational sessions with them as well as certain project-oriented meetings to gain a better grasp of the

various steps taken in realizing a public art installation. The mentored artist will be chosen by the public art consultant and Owner team based on applications received from an Open and Invitational Call for Credentials, where we will note this opportunity for less-experienced artists. Specific consideration will be taken for artists who live and work in Ontario. An honorarium of \$25,000.00 will be paid to the mentored artist and will be drawn from the public art contribution.

Public Relations and Communication Strategy:

Throughout the public art competition process the Owner will make periodic announcements/press releases regarding the progress of the public art for 7800 Jane St. First, when the RFC is posted online to solicit applications from artists will be the first step in this program and will help build enthusiasm for the project as well as inform the public that public art will be a part of the site. Second, when the public art jury have awarded the winning artists and all of them are under contract with the Owner, another press release will be issued, informing the community of who will be creating artworks for the project along with some information about the respective artists and how they developed their concepts. Third, in advance of the installations of the artworks for the three locations, another press release (or press releases, depending on the timing of each installation) will be issued showing the artistic concepts for the respective sites. The reason we delay the unveiling of the artists concepts is in the event of potential changes/adjustments to the respective artworks from when they are selected to when they are actually fabricated and ready to install. It is also to build excitement for the artworks and not reveal too much information “too early” in case changes or engineering adjustments are required and to be as accurate as possible. Lastly, the Owner intends to host an unveiling event upon project completion where there will be opportunities to promote the artwork as well as the positive impacts they have in growing the public art collection of the City of Vaughan and the VMC.

Jury:

The jury will be comprised of five (5) members, drawn from the following pool of candidates, which will include at least one Owner representative:

- Brandon Vickard, Artist and Professor at York University
- Sarah Milroy, arts Writer and Chief Curator at McMichael Canadian Art Collection
- Gaetane Verna, Former Director of The Power Plant Contemporary Art Gallery
- Julia Dault, Artist
- Jane Hutchinson, RBC Art Collection
- Chief Lady Bird, Artist

- Yasin Osman, Artist
- Asad Reza, Curator and Arts Writer
- Rebecca Baird, Artist
- Community Representative
- One Owner representative

The jury will be comprised of a majority of outside Art Experts, with at least one member being an Artist, one member that either lives or works in the Ward, and one member of the Owner/Development team. The outside Art Experts will be each paid an honorarium of \$500.00 for their time in taking part in the jury session.

The outside artist/art expert jurors will make up the majority of the jury composition in relation to the Owner. These jurors will be chosen based on availability as well their level of interest in taking part in the jury process for the project, and will be selected by the Art Consultant and Owner team.

These candidates were chosen based on a number of reasons, including but not limited to: their location, knowledge of the surrounding area, knowledge of contemporary art, their work in the GTA, their artistic practice, and in their experience in working on public art projects. Jurors with no public art experience have also been included in order to introduce them to the public art jurying process and train up the next generation.

Tentative Schedule:

DRP Presentation:	May 25, 2023
Community Council:	Based on approvals
City Council:	Based on approvals
Committee of the Whole 2:	September 19, 2023
Public Art Agreement:	TBD (aligned with relevant development planning trigger)
Competition Commences:	TBD, based on construction commencement
Artist Selection:	TBD
Artwork Fabrication:	TBD
Completion:	TBD

Appendix A:



Figure 15: Location 1 Precedent Example. Dream House by Phaophanit & Oboussier @ ICE Condos, Toronto



Figure 16: Location 2 Precedent Example. Don't Hate the Player by Niall McClelland, Toronto



Figure 17: Location 3 Precedent Example. pink-blue (detail) by Kapwani Kiwanga, Toronto