

CITY OF VAUGHAN

EXTRACT FROM COUNCIL MEETING MINUTES OF NOVEMBER 16, 2021

Item 5, Report No. 52, of the Committee of the Whole, which was adopted without amendment by the Council of the City of Vaughan on November 16, 2021.

5. VMC EXPO CITY-CG TOWER PUBLIC ART PLAN UPDATE

The Committee of the Whole recommends approval of the recommendation contained in the following report of the City Manager, dated November 9, 2021:

Recommendations

1. That this report be received for information.

Committee of the Whole (2) Report

DATE: Tuesday, November 9, 2021

WARD(S): 4

TITLE: VMC EXPO CITY-CG TOWER PUBLIC ART PLAN UPDATE

FROM:

Nick Spensieri, City Manager

ACTION: FOR INFORMATION

Purpose

To provide an update on the status of the EXPO City-CG Tower Public Art Plan to develop Public Art on private land located at the northwest corner of Highway 7 and Maplecrete Road in the Vaughan Metropolitan Centre (“VMC”), following Council approval of the site development application on June 12, 2019.

Report Highlights

- Vaughan is a creative urban city committed to integrating art into its public realm – a city where Public Art is accessible to all people and valued as a placemaking catalyst for conveying Vaughan’s unique identity and economic vitality.
- On June 7, 2016, Council approved the Vaughan City-Wide Public Art Program and the VMC Culture and Public Art Framework.
- Recommendations 16 and 19 of the VMC Culture and Public Art Framework are to support the urban design objectives for the VMC, enhance the pedestrian experience, to create memorable environments and enhance wayfinding; and to establish a strong place identity, which embodies the values and aspirations of the VMC; and further, as a Site 10 priority, all private developments within the VMC in publicly accessible spaces are appropriate for Public Art consideration.

Report Highlights Continued

- The EXPO City-CG Tower Public Art Plan details the process for realizing a meaningful, multilayered, and accessible Public Art component to complement the CG Tower site and advance placemaking aspirations for the VMC by creatively animating the uniqueness of the existing urban design context.
- The Public Art Plan proposes developing a thematic art design concept that interprets a storyline of “transformation” inspired by the site’s proximity to the Edgeley Pond and Park through an exploration and celebration of the landscape, the history of the land and the story of Black Creek.
- As a condition of site plan approval, the Owner is required to develop a Public Art Plan and enter into an agreement to commission and install permanent piece(s) of Public Art on-site, funded by the Owner; and a budget of \$500,000 was identified as a discretionary public realm enhancement.
- On September 30, 2021, the EXPO City-CG Tower Public Art Plan was presented to the Vaughan Design Review Panel, which currently serves as the City’s interim Public Art Advisory Committee providing input on site and artist commissioning processes; and the Panel conveyed their support for the direction of the Plan.

Recommendations

1. That this report be received for information.

Background

Vaughan is a creative urban city committed to integrating art into its public realm – a city where Public Art is accessible to all people and valued as a placemaking catalyst for conveying Vaughan’s unique identity and economic vitality. The role and value of Public Art as a vital vehicle for transforming the VMC through the creative use of art and design strategies recurs as a fundamental theme in a number of Council endorsed documents, including: the VMC Secondary Plan, VMC Streetscape and Open Space Plan, VMC Urban Design Guidelines, Vaughan City-Wide Public Art Program and VMC Culture and Public Art Framework.

On June 7, 2016, Item 6, Report No. 26, of the Committee of the Whole (Working Session), was adopted without amendment by Council which included recommendations that staff work with the development community on advancing the integration of Public Art into development proposals where possible or appropriate. As a condition of the Expo City Tower 5 site plan approval, the Owner was required to develop a Public Art Plan and enter into an agreement to commission and install

permanent piece(s) of Public Art located on-site at the northwest corner of Highway 7 and Maplecrete Road in the VMC. A budget of \$500,000 was identified for the project. The Public Art Plan outlines the framework for the commissioning of the art and the collaboration of the lead artist to create the installation. Upon finalizing the Public Art Plan, the Owner will enter into a Public Art Agreement with the City. The Owner will own and maintain the Public Art.

Recognizing the catalytic role Public Art plays in placemaking, the Cortel Group developed a Public Art Plan to realize a meaningful, multilayered, and accessible Public Art component to complement the CG Tower site and advance placemaking aspirations for the VMC by animating the uniqueness of the existing urban design context through a strong creative art storyline.

The Public Art Plan envisions a design concept that will interpret a storyline of “transformation”. The site’s proximity to Edgeley Pond and Park inspired the Plan’s thematic exploration of transformation to be interpreted creatively by the artist team in concept design and development, recognizing the “transformation from early indigenous settlement to the agricultural community, the transformation of these lands from industry to an urban community, and the ongoing transformation of Black Creek and the storm water ponds”.

The Cortel Group hired Public Art Consultant, Karen Zwart-Hielema (dexd) to develop the Public Art Plan and manage its implementation. The collaborative artist team of Alan Tregebov and Joanne Heinen, known for their large-scale sculptural installations sensitive to historical context and local community character, were commissioned to create the artwork. A mentorship opportunity is being considered to involve a student/emerging artist (prioritizing Vaughan-based talent), interested in gaining experience in public art planning, designing site specific public art, and the associated fabrication, coordination and installation process. The consultant will assemble an art advisory panel composed of artists, curators, art educators, architects or landscape architects to provide comment and feedback to the artist team at the concept design stage and the design development stage; and that feedback will be shared with the City of Vaughan’s Senior Art Curator and Planner.

Conforming to the guiding principles identified in the Vaughan City-Wide Public Art Program and the recommendations outlined in the VMC Culture and Public Art Framework, the Cortel Group’s Public Art Plan is subject to on-going evaluation by staff and the Vaughan Design Review Panel for its appropriateness for display in the public realm. City staff will continue to liaise with the Cortel Group and their Public Art consultant to facilitate the execution of their Public Art Plan.

Public Art Project Schedule:

- August 23, 2021 – EXPO City-CG Tower Public Art Plan submitted to City of Vaughan
- September 30, 2021 – Design Review Panel Presentation and Assessment
- November 9, 2021 – Committee of the Whole Report
- Q3/Q4 2021 – Public Art Agreement
- Q3/Q4 2021 – Artist Brief and Contract
- Q4 2021/Q2 2022 – Artist Design Concept
- Q3 2022/Q3 2023 – Design Development/Fabrication
- Q3 2023 – Artwork Installation (Substantial Completion-Building Construction)

Previous Reports/Authority

[Vaughan City-Wide Public Art Program \(June 2016\)](#)

[VMC Culture & Public Art Framework \(September 2015\)](#)

[Extract from Council Meeting Minutes of June 12, 2019 \(Item 10, Report No. 20 of the Committee of the Whole for Z.19.006 and DA.18.050\)](#)

Analysis and Options

Realizing the vision of the VMC Culture and Public Art Framework

The realization of the VMC's vision as a vibrant downtown with exciting activities, social capital and cultural events is predicated on collective efforts in creating a sense of 'place'. Culture and Public Art initiatives contribute to that sense of place, by creating memories and experiences that draw people to use and frequent the VMC on a 24/7 basis versus just passing through the space.

Public Art plays many roles in the urban context. As outlined in the City-Wide Public Art Program, some of its key roles include:

- Placemaking - creating and enhancing public spaces that promote people's health, happiness, and well-being
- Gateway Marker - an entrance feature that signifies a boundary and assists with wayfinding
- Landmark - an easily recognized feature in the cityscape that contributes to placemaking and orientation
- Local Focal Point - a centre for activity or attention
- Wayfinding - visuals used to convey location and directions
- Interpretation - a work of art that illuminates the character or history of its context
- Functional Element - a work of art that also serves a utilitarian purpose

- Activation and Animation - a work of art that energizes a space, can be interacted with and/or can move independently

The prominent CG Tower site is directly adjacent to and overlooking the future Edgeley Pond and Park. Given the landscape design for Edgeley Pond and Park, Strata Park, and the CG Tower demonstrates an integrated plan of connectivity where public access to the parks is encouraged alongside the West property line of CG Tower, the zone to the south and west of the CG Tower is the area of focus for the potential Public Art locations. The Public Art Plan proposes three potential art locations that includes an overall zone to the west of the tower, where the artwork could be integrated into the site landscape elements and/or furniture:

- Art Zone A – located north of the public pedestrian mews, and facing Edgeley Pond and Park, to be incorporated with landscape elements such as paving, seating and smaller sculptural elements to be included in landscape planters;
- Figurative Placement B – located at the corner of Highway 7 and the public pedestrian mews, is the preferred location for a larger sculptural work for maximum visibility and public access; and
- Figurative Placement C – located adjacent and north of Art Zone A, identified as a supplementary location for sculptural work.

2.4. PUBLIC ART LOCATIONS

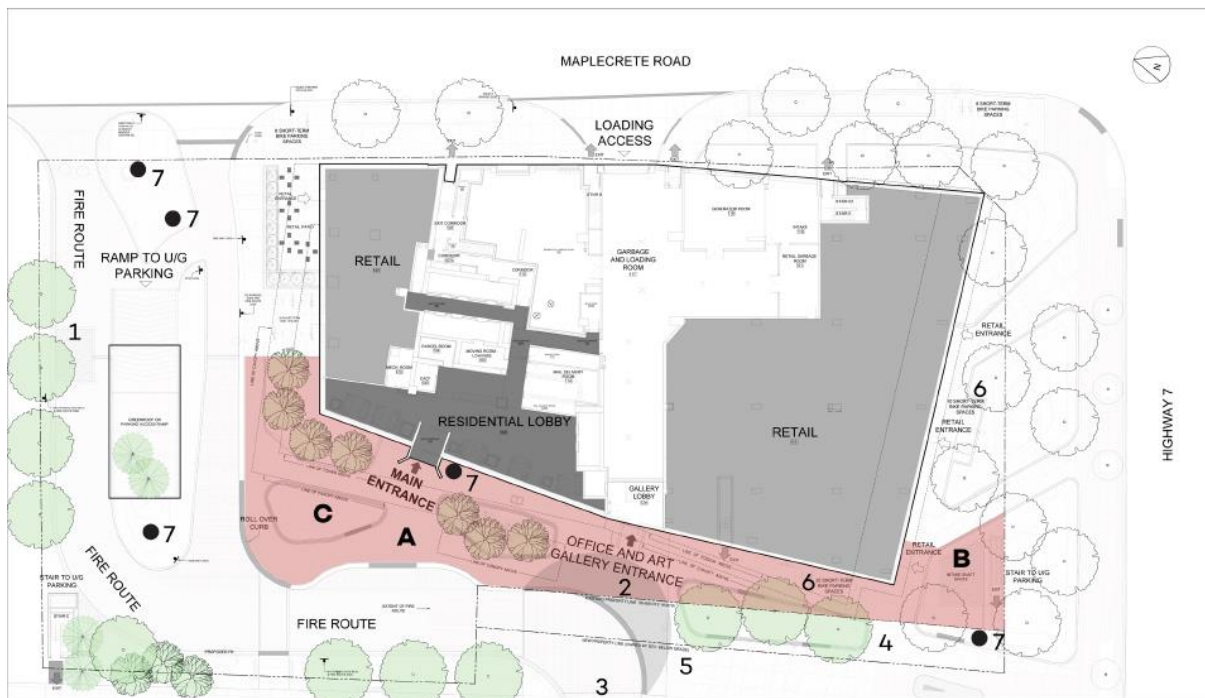


Figure 11. CG Tower Site Plan. Art Locations

The Vaughan Design Review Panel is supportive of the direction adopted for this Public Art Plan, uniquely anchored by its interpretive concept of transformation. The Panel shared insightful feedback for consideration related to the scale, materiality, location, lighting and seasonal positioning of the eventual artwork to best complement the landscape, architecture and public space, and to help foster memorable viewing experiences. Taking these constructive recommendations into consideration, it will be at the discretion of the artist team if the public art will be distributed across several locations or in only one location.

The Vaughan City-Wide Public Art Program is supported by the vision of the VMC Secondary Plan which informs the provision of “public art as an important element of the VMC’s public realm, adding culture, beauty and interest to streetscapes (Policy 4.4.8, VMC Secondary Plan). Recommendations 16 and 19 of the VMC Culture and Public Art Framework are to support the urban design objectives for the VMC, enhance the pedestrian experience, to create memorable environments and enhance wayfinding; and to establish a strong place identity which embodies the values and aspirations of the VMC; and as a Site 10 priority, all private developments within the VMC in publicly accessible spaces are appropriate for Public Art consideration.

This Public Art Plan contributes to public awareness of the role and value of Public Art and Vaughan’s City-Wide Public Art Program in placemaking and City building as a catalyst for shaping the City’s authentic urban character and economic vitality in a key priority location for Public Art in the VMC. It reinforces the expansive movement of Public Art that is beginning to populate downtown Vaughan, designed to captivate the interest of a diverse viewing audience travelling through the public realm of the VMC at the same time as setting the stage for creative, high profile Public Art opportunities for emerging and established Vaughan and GTA visual artists.

Financial Impact

There is no economic impact resulting from this report, as this project is funded entirely by the Owner as a discretionary public realm enhancement. The Public Art installation will be owned and maintained by the Owner.

Broader Regional Impacts/Considerations

The Region’s policy for Economic Vitality recognizes culture as an important element in making the Region a place to work, live and play. Vibrant and healthy communities will attract and retain a skilled labour force.

The policies for An Urbanizing Region direct Regional Centres to recognize the importance of creating a sense of place and high-quality open spaces “that include

meeting places and urban squares that incorporate art, culture and heritage” (s. 5.3.7).

The Region also sets the requirements for Regional Centre secondary plans to include policies addressing the need for Public Art to be incorporated into major Regional and City buildings and to encourage the inclusion of public art in significant private sector developments.

Conclusion

The EXPO City-CG Tower Public Art Plan for developing a meaningful, multilayered, and accessible Public Art component to be located at the northwest corner of Highway 7 and Maplecrete Road in the VMC aligns with the principles identified in the Vaughan City-Wide Public Art Program and the recommendations outlined in the VMC Culture and Public Art Framework. It aligns with the urban design objectives for the VMC, to enhance the pedestrian experience, create memorable environments and enhance wayfinding; and establish a strong place identity which embodies the values and aspirations of the VMC. Supported by staff and the Vaughan Design Review Panel, the Plan complements the CG Tower site and advances placemaking aspirations for the VMC by laying the groundwork for realizing a significant contemporary work of Public Art that creatively animates the uniqueness of the existing urban design context through the storyline of “transformation”.

Conforming to the guiding principles identified in the Vaughan City-Wide Public Art Program and the recommendations outlined in the VMC Culture and Public Art Framework, the Cortel Group’s Public Art Plan is subject to on-going evaluation by staff and the recommendations of the Vaughan Design Review Panel for its appropriateness for display in the public realm. City staff will continue to liaise with the Cortel Group and their Public Art consultant to facilitate the execution of their Public Art Plan.

For more information, please contact: Sharon Gaum-Kuchar, Senior Art Curator and Planner, extension 8088

Attachments

1. EXPO City-CG Tower Public Art Plan

Prepared by

Sharon Gaum-Kuchar, Senior Art Curator and Planner, ext. 8088
Gaston Soucy, Project Manager – Planning, VMC, ext. 8266

Approved by

A handwritten signature in black ink, appearing to read 'Nick Spensieri', with a long horizontal line extending to the right.

Nick Spensieri, City Manager



EXPO CITY - CG TOWER PUBLIC ART PLAN

30 September 2021
City of Vaughan - DRP





Figure 01, View of CG Tower from Northwest, image courtesy of BDP Quadrangle

EXPO CITY PUBLIC ART PLAN

PROJECT: **CG TOWER**

ADDRESS: **2920 HIGHWAY 7 WEST, VAUGHAN, ON L4L 1A6**

DEVELOPER: **ROYAL 7 DEVELOPMENTS**

ARCHITECT: **QUADRANGLE ARCHITECTS LIMITED**

LANDSCAPE ARCHITECT: **DTAH**

PREPARED BY: **DEXD**

DATE: **30 SEPTEMBER, 2021**



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INTRODUCTION

1.1. INDIGENOUS LAND ACKNOWLEDGEMENT

We respectfully acknowledge that the City of Vaughan and the land that we are discussing 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.

1.2. DEVELOPMENT CONTEXT

The Expo City development is distinct within the Vaughan Metropolitan Centre (VMC), being the first to provide for intensification and compact development to support the recently opened TTC subway station. This was made possible by way of a 2008 Ontario Municipal Board decision, which approved high-rise residential towers on the subject site (Files Z.06.051 and 19T-00V21). This approval has specifically been recognized within the 2010 Vaughan Official Plan and VMC Secondary Plan (Policy 9.3.4), distinguishing this site from others within the VMC.

The proposed development will assist in achieving opportunities within the VMC to achieve the highest densities in proximity to transit, described as follows in Section 3.0 of the VMC Secondary Plan:

“The planned investments in rapid transit set the stage for significant growth in the VMC. The Secondary Plan seeks to focus population and job growth so that the critical mass of a downtown can be established in the next 20-25 years. The plan also sets out a framework and policies intended to lead to an attractive public realm, distinct and diverse neighbourhoods, and beautiful architectural and cultural legacies.”

The Expo 5 building will complement the Highway 7 frontage as well as the Edgeley Pond and Park frontage. The building will contribute to a vibrant and active streetscape along Highway 7 and provide for a unique and iconic tower of high architectural design in a location designated for tall buildings and intensification.

Source: Bousfields Inc. Report, June 21, 2018

1.3. PUBLIC ART REQUIREMENT REFERENCE

As a condition of site plan approval for the subject development, a Public Art Agreement for the implementation of public art for the proposed development will be executed between the City and the Owner. The Owner shall develop a Public Art Program that follows the approved process outlined in the City-wide Public Art Program. The public art budget is at the discretion of the Owner and is in the amount of \$500,000. The public art will be located on the CG Tower property and the Owner will own and maintain the public art.

1.4. OWNER PROFILE

The Cortel Group is a family-run collective of diverse, dynamic and successful businesses that build commercial and residential communities throughout Toronto, its neighbouring cities, and even across the province. Their core values are to create complete communities, be responsible to the environment, and imagine the future.

The Cortellucci Family are supporters of arts and culture in the region. In 2005, the donation of the Saint-Jean de Brébeuf and Joseph Chihoatenhwa commemorative bronze statues was made to the City of Vaughan. In 2007 they were contributors to the Art Gallery of Ontario Galleria Italia. They provided assistance in producing 'Passage to Canada: Tones and Atmospheres from the Palette of Joseph Cusimano' (1992) by Glauco Pellegrini, and an English/Italian book on the work of Italian-Canadian Surrealist painter Joseph Cusimano.

To celebrate the start of construction of Nord Condos (East of the CG Tower site) Cortel commissioned a vibrant, geometric mural by local artist Luke Ceolin. The abstract art piece was painted onto concrete construction

barriers, which are used on site and are moved around throughout the construction process.

For the CG Tower project, Cortel Group engaged the artist Peru 143 to paint a mural in the sales centre. Peru is a muralist and graphic artist whose practice is informed by digital and traditional art forms and his 25 years of painting graffiti. "Peru has an incredible ability to use geometric shapes to introduce a vibrancy to a space – especially a large space – that instantly transforms the setting. We were amazed by the character his other works brought to the respective spaces we found them in – they force an encounter with the viewer that necessarily engages and stimulates, and this is what we wanted to bring to the CG Tower experience".

The Cortel Group is committed to providing a meaningful, multilayered, and accessible public art component to the CG Tower site.

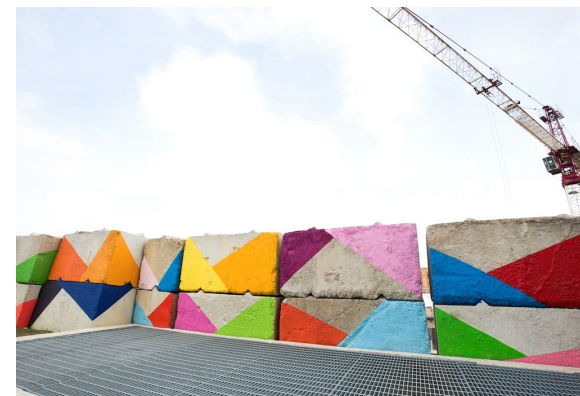


Figure 03, CG Tower Sales Centre, Mural by Peru 143

1.5. SITE CONTEXT



Figure 04, Area Context

1.5. SITE CONTEXT



Figure 05, Site Context

1.5. SITE CONTEXT

CG Tower by Cortel Group is a condominium located in the heart of the Vaughan Metropolitan Centre. The master-planned urban core, Vaughan Metropolitan Centre, spans nearly 442 acres of land which includes 1.5 million square feet of office space and 750,000 square feet of retail space.

CG Tower is located near the northeastern corner of Highway 7 and Jane Street. The site is rectangular in shape, with a frontage of approximately 52 metres along Highway 7, and a depth of approximately 101 metres along Maplecrete Road, resulting in a site area of approximately 5,243 square metres. The tower is the fifth and final phase of the EXPO City Master Planned Community, built next to the EXPO City Nord Condos (Tower 1, Tower 2, Nord East and Nord West), overlooking the Black Creek and the new Edgeley Park. The CG Tower is a 5-minute walk from the Vaughan Metropolitan Centre, the TTC's Yonge subway line and YRT/VIVA Rapid Transit Service and local buses. When driving is necessary, Highway 7 allows for easy connection to Highway 400 and 407 ETR which you can get to within minutes. The Vaughan Metropolitan Centre is a strategic location for the concentration of the highest densities and widest mix of uses in the City, allowing it to become a

multi-faceted and dynamic place to live, work, shop and play, attracting activity throughout the day.

The EXPO City lands will be home for approximately 4,000 or 5,000 people. Niagara University and other retail/commercial businesses are operating the vicinity.

To the immediate west of the site is the Edgeley Pond and Park, which is the largest open space and City-owned piece of land in the VMC. The Park is to be a dynamic and iconic signature public space in the heart of the VMC. The space will include sustainable and innovative stormwater management initiatives and provide a hierarchy of pathways and trails and passive and active amenities. Further west, on the west side of the Jane Street right-of-way is a one-storey mixed office and commercial development (7800 Jane Street), followed by the Vaughan Metropolitan Centre subway station (3150 Highway 7).

To the northwest of the site, at Portage Parkway and Jane Street, is the site of three approved high-rise residential towers ("Transit City"), a purpose-built YMCA and the recently built KPMG offices.

To the immediate south of the subject site, on the south side of the Highway 7 right-of-way are lands also located within the VMC Area and designated 'Station Precinct' in the VMC Secondary Plan. While the lands are currently occupied by light industrial uses, a range of office, retail and high-rise and mixed-rise residential uses are encouraged.

To the immediate east of the subject site are the constructed first four phases of the Expo City buildings, ("Nord East and West"). Further east is the Riviera Events and Convention Centre (2800 Highway 7) which is also designated for high-density mixed-use development within the VMC Secondary Plan.

Finally, to the immediate north of the site is the Edgeley Pond and Park, as described in greater detail above, and the future Strata Park. Further north is the site of the approved "Met Condominiums" (7895 Jane Street). The project will consist of a 35-storey tower as well as 62 townhouse units. To the northeast of the site (north of Nord East and Nord West) are low-rise commercial and office uses.

➤ 1.6. VAUGHAN METROPOLITAN CENTRE CULTURE & PUBLIC ART FRAMEWORK

The VMC Culture & Public Art Framework builds on the realization of the VMC's vision as a vibrant downtown with exciting activities, social capital, and cultural events, and is predicated on collective efforts in creating a sense of 'place'. Culture and public art initiatives contribute to that sense of place, by creating memories and experiences that draw people to use and frequent the VMC on a 24/7 basis versus just passing through. The four strategic directions of the VMC Culture & Public Art Framework are to 1) design and build great public and private spaces, 2) attract creative people and jobs, 3) create memorable experiences, and 4) build a recognizable VMC identity. Public art is woven into the framework to achieve these goals. The 'Key Locations for Public Art in 2021' diagram on the following page is an excerpt from the VMC Culture & Public Art Framework.





MAP IS ILLUSTRATIVE ONLY

- 1** Transit Square/TTC Plaza
- 2** Subway Arrival Plaza
- 3** Edgeley Pond/Black Creek
- 4** Avenue 7 Boulevard
- 5** Jane Street Green Spine
- 6** Gateways

- 7** Central Park
- 8** Millway Avenue Promenade
- 9** Community Centre Public Art
- 10** Private Development Applications
(known as of 2015)
- 11** Cultural Facility
- 12** Temporary Installations

*Key Locations For
Public Art in 2021.
Exerpt from the VMC
Culture and Public
Framework*

1.7. HISTORY AND LOCAL COMMUNITIES

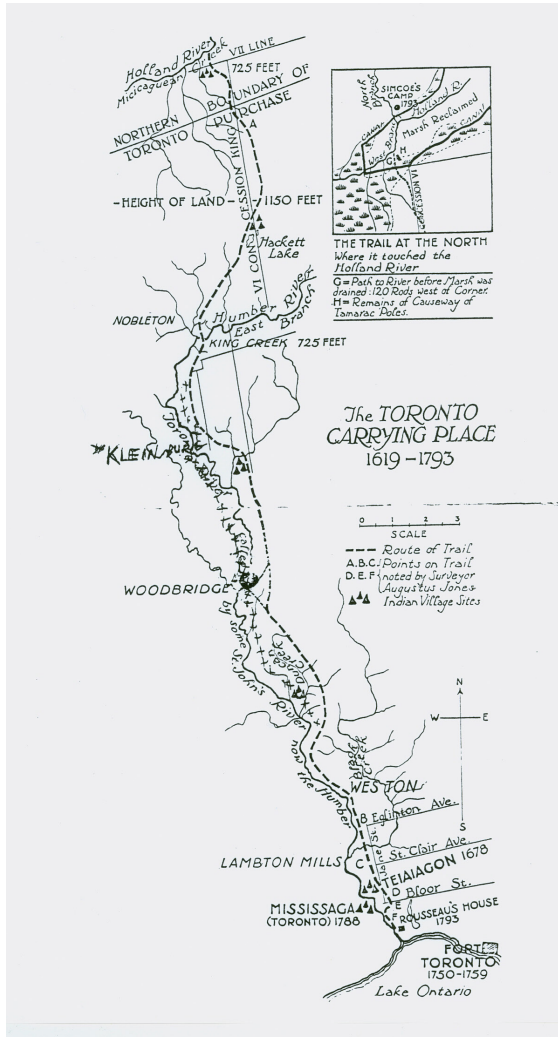


Figure 06, Map of the Carrying Place Trail

Source: [City of Vaughan](https://www.cityofvaughan.ca)

The City of Vaughan and in particular the area surrounding the intersection of Jane Street and Hwy 7 has undergone significant transformation over time.

The main periods of evolution of First Nations cultures between 9000 B.C. and 1650 A.D are the Paleo-Indian, Archaic and Woodland periods. During this time land use was geographically broad and the relationship of people and the land evolved in with the changing physical environment - especially regarding vegetation, forest cover, and bodies of water like rivers, creeks and lakes that were key to their survival.

Paleo-Indians (9000 BC – 5000 BC) occupied southern Ontario following the retreating glacier. Spruce trees and forest-tundra plants spread over the land followed by animals that are now extinct or living in the far north. Occupants of the land were largely nomadic following herds of caribou. During the Archaic period (5000 BC – 700 BC) temperatures warmed – to even warmer than today, forest cover changed, and new species of animals

and plants appeared on the north shore of Lake Ontario. By 6000 BC the climate and vegetation are like what we are accustomed to today. The lifestyle was based on a hunting and gathering economy. In the Late Woodland Period (700 BC – 1000 AD) the climate cooled and food resources changed. The population began to increase and corn and agriculture was eventually introduced in the area which resulted in a semi-sedentary village-based way of life. Two large and permanent Iroquoian villages were in place near the central Humber River and on its branch, Black Creek around 1500. They were permanent trading centres for networks connecting to the St. Lawrence and Mississippi Rivers. By about 1550 occupants of these habitations moved north to join the Huron in the Penetang peninsula.

1.7. HISTORY AND LOCAL COMMUNITIES (CONT.)

From the late 1600's to the early 1800's the Mississaugas (eventually becoming known as the Mississaugas of the Credit First Nation) migrated around the area fishing, hunting, and foraging along with growing and harvesting crops. In 1787 the Toronto Purchase took place, and these discussions were viewed as a purchase of land by the settlers although there was no documentation to support this. In 1805 a subsequent negotiation resulted in the surrender of the traditional lands of the Mississaugas of the Credit First Nation on either side of the 'Carrying Place Trail' reaching from Lake Ontario to North of Vaughan near the base of the Holland River.

The Crown had already started to sell land in the area following the 1787 Toronto Purchase discussions. In 1792 Upper Canada was divided into 19 counties, further divided by a network of roads that divided the counties into smaller townships to encourage settlement. Settler villages in the area tended to follow similar locations of First Nations settlements along waterways. These villages sprung up in support of agricultural production.

Around circa 1800 the area at the intersection of Highway 7 and Jane Street became the small rural farming community of Edgeley, with first settler

inhabitants arriving from Somerset County, Pennsylvania. These individuals helped to create communities by bringing skills of millers, blacksmiths, merchants and carpenters to support the developing agriculture in the area. At the time, much of the surrounding landscape of Edgeley was planted with fruit trees (mainly apples) and other crops. At the intersection of Highway 7 and Jane Street, there was a hotel, a general store, post office, and cider mill. Many of the streets in the area have been named for the town's settlers and their products.

In the mid-20th century, following World War II there was significant immigration from Europe and groups including Italians, Jews and Eastern Europeans settled in the area. The population growth was consistent throughout the 1960's – 1970's. Vaughan embraced the idea of industrial and commercial development. The approximately 1,000-acre Canadian National Railway yards opened nearby in 1965, and industrial developments began to replace the area's agricultural lands in the 1970's and 1980's. Villages including Kleinburg, Maple, Thornhill and Woodbridge joined to become the Town of Vaughan in the 1970's. Between the 1970's and 1990's the population increased from 15,000 to 100,000+ and was incorporated as a city in 1991.

In 2010 the Vaughan Official Plan and VMC Secondary Plan were established

and today the subject site is within Vaughan's planned downtown core, the Vaughan Metropolitan Centre. Vaughan is home to nearly 335,000 people and has been steadily increasing since 2017. Age, marital status, and household demographics shows that there is a high percentage of dual income homes and families, with a much smaller aging population (Median age is 40 years old). The largest Indigenous population is Metis, followed by First Nations. The largest influx of immigrants was pre-1981. The immigrant population as of 2015 was 140,000. There are at least 99 languages spoken in Vaughan. The largest of the visible minorities are of South Asian and Chinese descent.

Sources: [Toronto and Region Conservation Authority](#), [Vaughan Economic & Cultural Development](#), [Townfolio](#), [Wikipedia](#), [Urban Toronto](#), [Indigenous Toronto](#), [Stories that Carry this Place](#)



Figure 07, Post Office & General Store

Source: [Wkiwand](#)

1.8. PROJECT DESCRIPTION



Figure 08, View of CG Tower from Edgeley Pond & Park.
Image courtesy of BDP Quadrangle

Expo 5 will be a 60-storey mixed-use development of contemporary architectural design. The building will include a 3-storey podium element, with a 57-storey tower above. The building will have a total gross floor area of 55,133 square metres, of which 52,663 square metres will be residential space. The ground floor of the building will include 1,046 square metres of street-related retail space, accessed from Highway 7 and Maplecrete Road, as well as the building's loading and servicing areas. Access to the loading area is from Maplecrete Road, access to the underground parking is further north from Maplecrete Road. Access to the residential lobby area and elevators, and to the publicly accessible upper levels of the podium is from the west façade of the building, adjacent to Edgeley Pond and Park.

The second floor of the podium will contain a 1,334 square metre art gallery/exhibit space, as well as a 178 square metre outdoor terrace. The second and third floors of the podium will also contain the mechanical equipment.

To the north of the building will be a public park with stratified underground parking providing for visitor parking for the residents as well as for the surrounding commercial uses. The park itself will include programmable space, seating, plantings and other passive and active amenities.

The tower element will be setback from the Highway 7 frontage, and oriented in such a manner as to improve views to the Strata Park and to Edgeley Pond and Park. In addition, the building will include stepped silhouettes to reduce the mass of the building while adding a unique profile to the city skyline. The tower step backs will also respond to Edgely Park by providing elevated outdoor terraces which provide various lookout points to the park. The parking for the building will be located on-site and below the Strata Park to the north.

The project is designed by architects BDP Quadrangle and landscape architects DTAH.

2. PUBLIC ART OPPORTUNITIES & SITE POTENTIAL

2.1. Public Art Objectives

- To enhance the public realm and contribute to the local community's sense of identity and pride of place,
- Achieve maximum public engagement - being clearly visible and physically accessible to the general public from multiple vantage points,
- Consider the architectural concept and surrounding public realm and be suitable in scale to the surroundings,
- Be site-specific, with a strong conceptual narrative that responds to the uniqueness of the location and surrounding context,
- Engage the local community in the process,
- Uphold a high aesthetic standard and be of quality craftsmanship,
- Be of durable low maintenance materials, considering Vaughan's variability of weather conditions and seasonal maintenance requirements,

- Be observant of applicable safety and security standards in the design of the artwork.

2.2. SITE POTENTIAL

The CG TOWER site is directly adjacent to and overlooking the new Edgeley Park and Pond. The landscape design for Edgeley Pond and Park, Strata Park, and the CG Tower have been completed by DTAH. The design of these three sites demonstrates an integrated plan of connectivity where public access to the parks is encouraged alongside the West property line of CG Tower. There will be a public pedestrian mews between the CG Tower property and the upcoming (yet to be determined) development to the West. The zone to the south and west of the CG Tower is the area of focus for the potential public art locations. Retail shops and planted areas are on the ground floor along Hwy 7, and an art gallery entrance is on the west at ground level facing the public pedestrian mews.

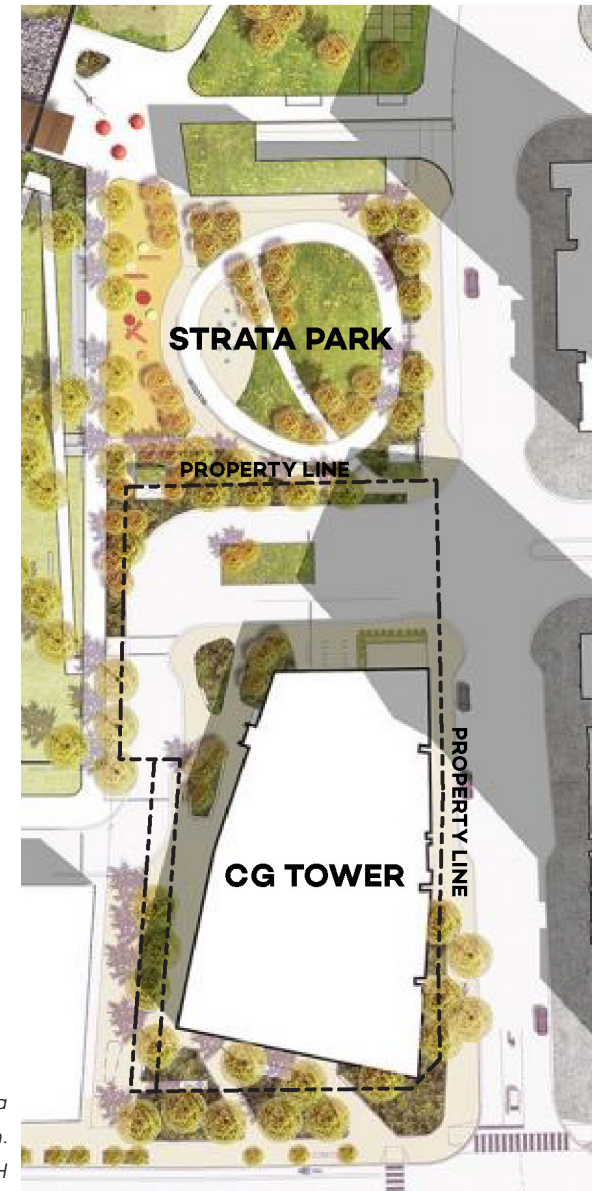


Figure 09, Detail, Property Line and Strata Park. CG Tower site Landscape Plan.
Image courtesy of DTAH

2.3. PUBLIC ART OPPORTUNITIES

The intent is for the art to be site specific. An overall zone to the West of the tower is defined for the artwork where it may be integrated into the site landscape elements and/or furniture. There is a preferred location for a freestanding work at the southwest corner of the property for maximum visibility and public access. It is at the discretion of the artist team if the public art will be distributed across several locations or in one location. If the artist concept includes the replacement of base landscape elements as part of the artwork, the base cost of any landscape or other elements replaced by the artwork will be transferred to the artwork budget.

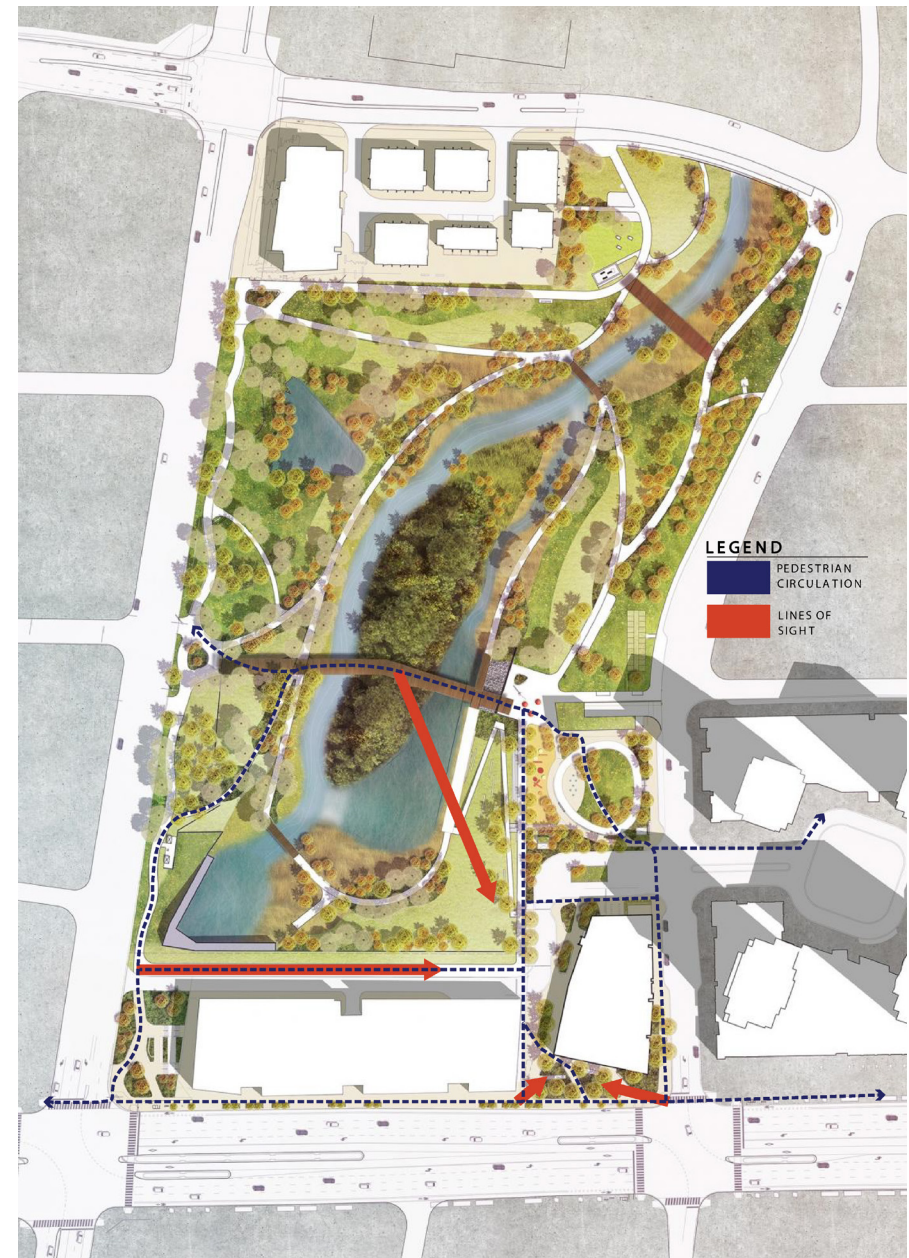


Figure 10, Edgeley Pond & Park with CG Tower site Landscape Plan.
Image courtesy of DTAH

2.4. PUBLIC ART LOCATIONS

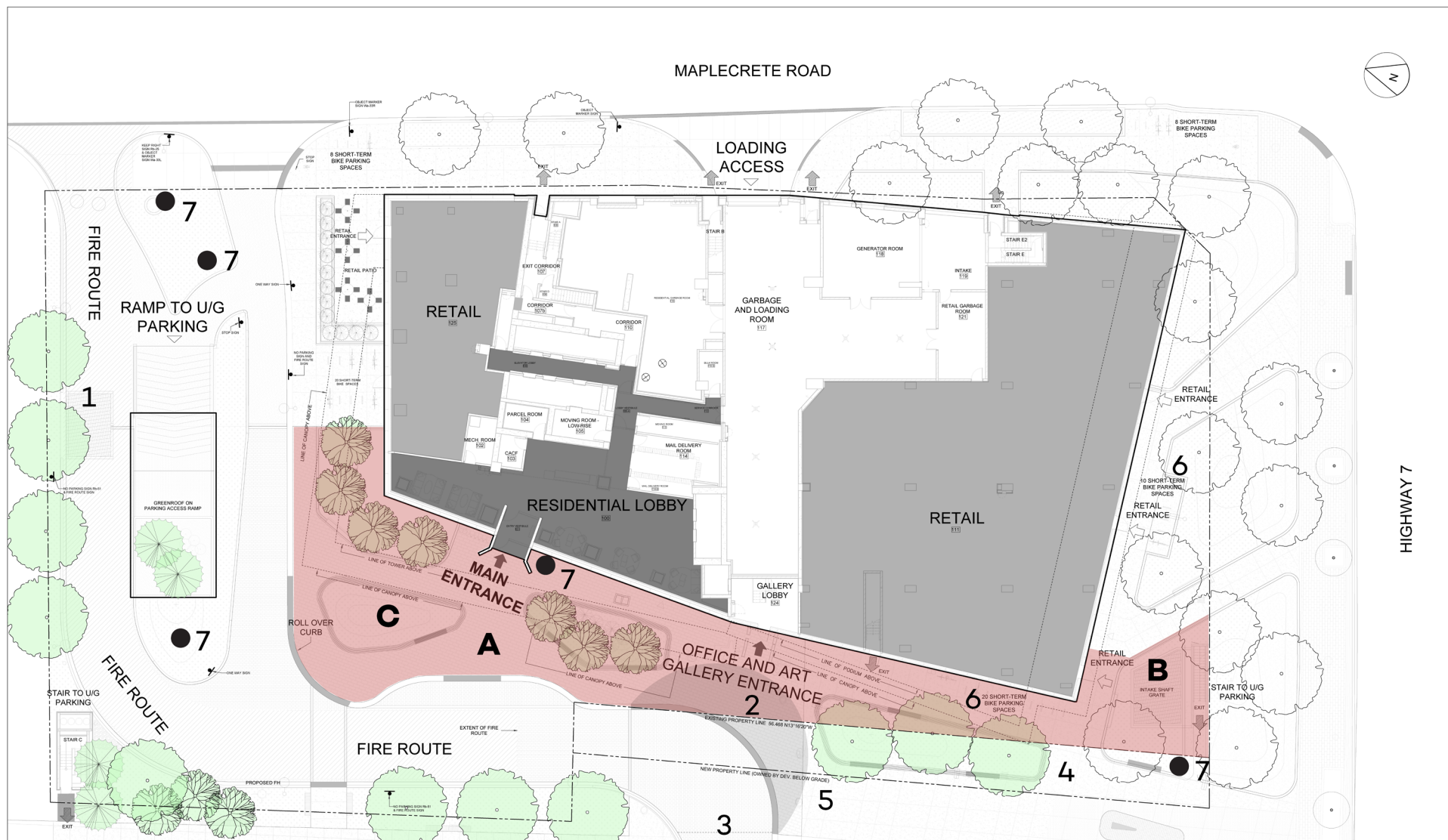


Figure 11, CG Tower Site Plan, Art Locations

Art Locations

- Art Zone A – Shaded in red, this area within the property line is available for the artist to consider incorporating and/or replacing elements of the landscape (paving, seating, etc.). In addition, smaller sculptural elements could be included in the landscape planters that are within this zone. This zone runs alongside the public mews and faces Edgeley Pond and Park. There will be opportunity to coordinate with the landscape architect regarding the incorporation of art with the site landscape.
- Figurative Placement B – This is a preferred location for a larger sculptural work. It is highly visible to the general public, including pedestrians and vehicular traffic on Hwy 7. It is at the pedestrian gateway entrance to access the public parks and provides the most opportunity for public engagement. It is visible from the residential building entrance and plaza area. There is a potential relationship between this location and the gallery space located on the second floor of the podium that could be explored. There will be opportunity to coordinate with the landscape

architect regarding the trees/vegetation in this location as well as with the architect regarding the air intake and stair access to the parking below. Signage located in the vicinity will also be coordinated.

- Figurative Placement C – This location is identified as a supplementary location for a sculptural work. There is opportunity for views of this location from the pathways at the edge of the adjacent park where there are breaks in vegetation. This location is more private in nature as it is near the entrance of the residential tower.

Site Notes

1. All trees surrounding the site to the west (shaded in green) fulfill requirements for screening as identified in the Wind Report. There is flexibility for minor adjustments to placement of these trees.
2. Roll curb area to the west is to allow for turning around in shaded area as road will end at dashed line.
3. Roadway ends here until the adjacent development at the corner

of Jane Street and Hwy 7 occurs. (Details are currently unknown).

4. The rectangular strip of land to the west is city-owned at grade and owned by the Owner below grade. It is to be determined when this public mews will be accessible.
5. City-owned land
6. Bicycle parking
7. Freestanding Signage Locations on site are noted

2.4. PUBLIC ART LOCATIONS

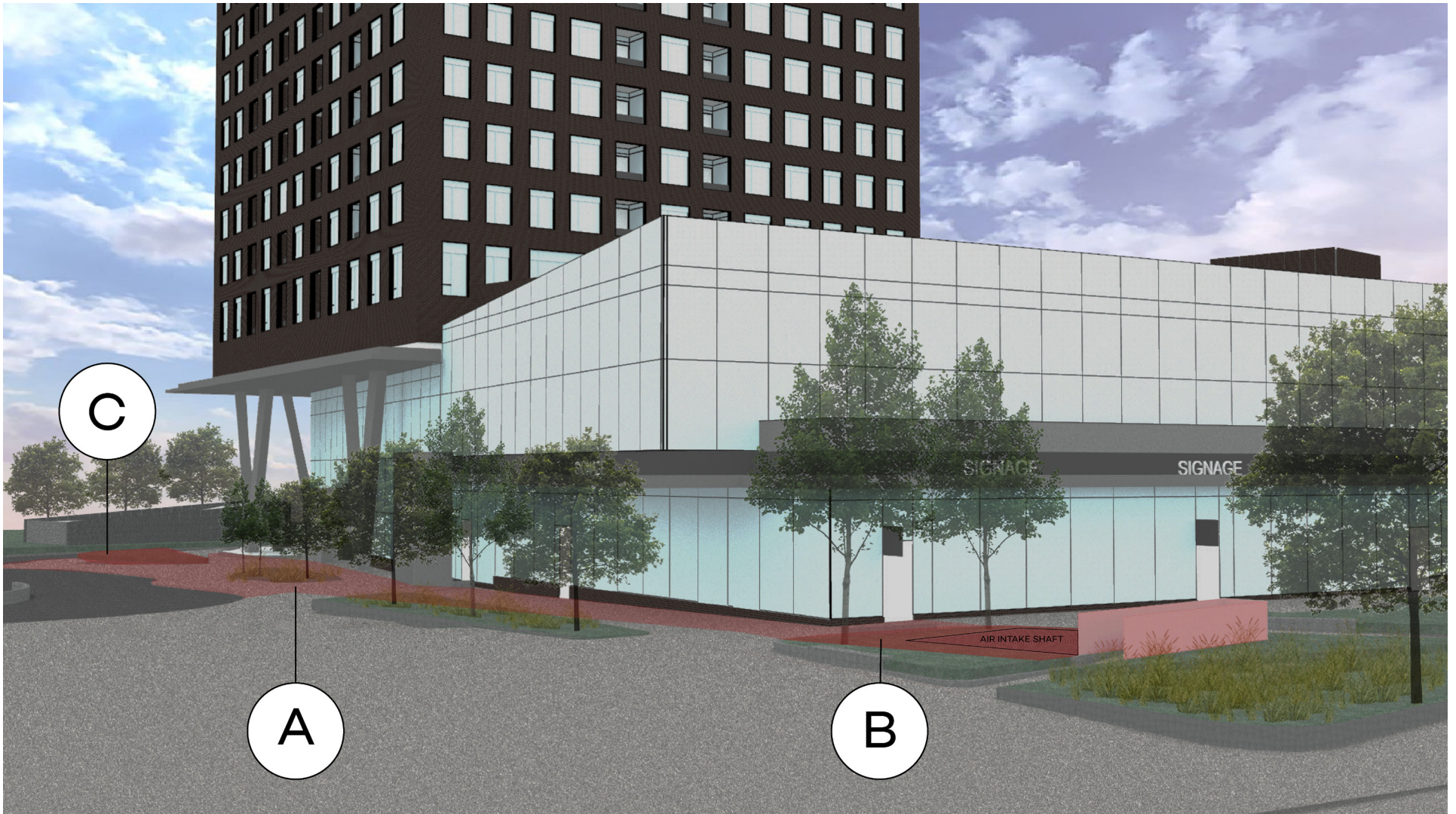


Figure 12, 3D Diagram, Art Locations

3. IMPLEMENTATION

3.1. PROJECT SCHEDULE

The following proposed timeline is dependent upon approval of the public art plan by the City of Vaughan Design Review Panel and appropriate City Planning staff and in coordination with project construction schedules.

- Cortel Group Draft Public Art Plan Submission to City – August 23, 2021
- Preliminary Planning Review – August 27 – September 20
- Design Review Panel: Thursday, September 30, 2021 – Art Plan Presentation by Owner
- Design Review Panel: Thursday, October 28 – minutes adopted
- Committee of the Whole: November 9, 2021 – Public Art Curator/Planning reports
- Public Art Agreement: Fall 2021
- Artist Brief/Contract: Fall/Winter 2021
- Artist Concept Design Milestone: Winter/Spring 2022
- Design Development/Fabrication: Summer 2022 to installation
- Building Construction Start: in process
- Artwork Installation: Summer 2023 (expected Substantial Completion)



4. ESTIMATED BUDGET

Total Public Art Budget	\$500,000.
Administration: Public art plan, art advisory honoraria, art consultant fees	10%
Maintenance: varies depending on materials/scope of the project	5-10%
Art Budget: Artist fee, design development, supply, fabrication, transportation, installation of artwork, construction coordination, site preparation, insurance, legal fees, permits, inspections, mentorship stipend, consulting/engineering fees, site plaque/marker, lighting, documentation. Note: The base cost of any landscape or other elements replaced by the artwork will be transferred to the artwork budget.	75%
Contingency: landscape/architecture liaison, project consultant team drawing modifications if required, price inflation, changes in scope, launch & promotion, community outreach	5-10%

5. METHOD OF ARTIST AND ART SELECTION

The CG Tower site is currently under construction and based on project schedule the Cortel Group is initiating a direct commission with an artist to provide a site-specific public artwork for the site. The group reviewed the history of art programmes in several international cities and see the tremendous value and benefit to the public realm.

Consideration was given to the attention that an international artist might lend to the prominence of the work. Richard Serra was considered as an international artist. Working with a well-known Canadian artist such as Douglas Coupland was also considered. Ultimately a strong desire to work with an artist who is familiar with the area, land, local community and its history and development over time was a primary consideration. The Cortel group wanted to work with an artist who would capture aspects of the site, generating a new and intriguing understanding of the land, the people, and the history. Another key consideration was to work with an artist who has experience in producing critically acclaimed public art that is of quality craftsmanship and longevity.



Figure 15, Street Light



Figure 13, Street Light - Detail

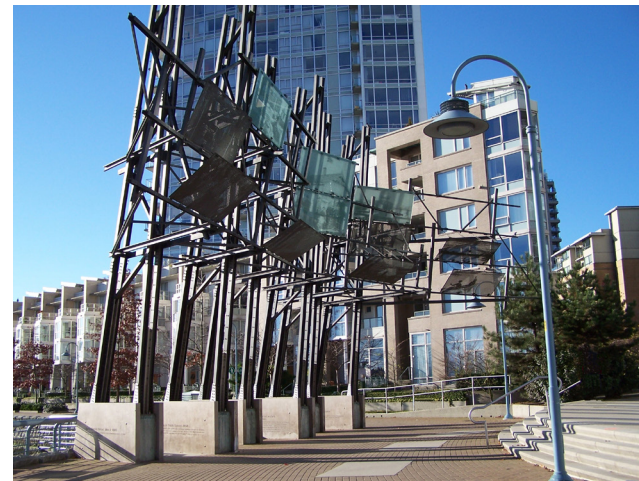


Figure 14, Street Light (1997) and Towers

The artist team of Alan Tregebov and Joanne Heinen has been selected. Alan and Joanne have completed public art commissions to great critical acclaim. Typical of their work is the desire for it to age with dignity and grow into its locale. They have worked successfully on large commissions creating work that is essentially 'archival'. They are deeply familiar with the history, context, and local community.

Alan and Joanne began their research into the history on this part of Concord and the City of Vaughan more than 10 years ago as they were involved in the initial project in the transformation from industrial to the Vaughan Metropolitan Centre, including numerous discussions with senior staff at the commencement of the subway extension and impact on Vaughan. There is limited published work on this local history, but our research included scouring the written history by G Elmore Reaman, *A History of Vaughan* (publ. Vaughan Township, 1971) for the local historical detail. They look forward to the re-opening of the Vaughan Archives after the closure for COVID19 last year to review documents and personal history related to these specific lands.

Joanne and Alan work collaboratively, where the strongest artistic ideas carry the day, and where the best approaches to fabrication and construction will govern. Often, having two experienced artists generates important discussion on how best to bring out the intents and make the ideas available to the public at multiple levels. They use the process of creating and fabricating the elements of the sculpture/construction to express the nuance and hopefully multi-valent concepts (in this case the critical idea of transformation) to life.

The artist team is proposing a story of transformation. The location of the CG Tower provides a unique opportunity to celebrate, investigate and consider the nature of the landscape, the history of the land and the story of Black Creek. Significant components of inspiration to the team include:

- the transformation from early indigenous settlement to the agricultural community,
- the transformation of these lands from industry to an urban community,
- the ongoing transformation of Black Creek and the storm water ponds.



Figure 16, *The Poet, The Fever Hospital*

The site offers potential to “mark the spot” of the transformation and gives the public a glimpse into the magic of Edgeley Pond and Park while on Highway 7. This is a place where the pedestrian access connects Highway 7 to the first ‘chapter’ of the new public park. The Park currently under construction functions as a forecourt to the vast lands and facilities providing a year-round amenity for the public.

Selected previous work includes:

Street Light - Concord Pacific Development on the old EXPO 86 lands made of structural bronze and bronze plate, the patinas (after 25 years) are just starting to turn. The alloys developed for this site have an expected life without restoration of 2000 years in the marine conditions of Vancouver. International competition 1750 Entries. Budget \$750,000. + \$50,000. endowment. Construction completed 1997.

The Poet, The Fever Hospital at Metro Hall, Toronto, adjacent to Roy Thompson

Hall. Heavy bronze plate, perforated stainless steel, massive stone slabs and water elements. Budget \$500,000. Construction completed 1994.

Alan Tregebov with his late partner Bernie Miller were the only non-American finalists for the Martin Luther King Memorial Washington D.C.

Like Alan, Joanne uses a multi-disciplinary approach to the arts, and to architecture. As an architect, Joanne has worked across Canada and in the United States. Her resume includes tenure at a few of the most prestigious architects in Ontario and British Columbia. In Los Angeles, she worked for the internationally renowned sculptural architect Frank Gehry. Her projects at these offices have won numerous awards and accolades.

At the University of Calgary, Joanne was part of a small group who won recognition by winning an international design competition, sponsored by the National Endowment for the Arts, to transform the Houston intersection of

the Inter State 45 and 610 Loop into a piece of sculpture. “The Freeway as Art”, for a budget of 1.2 million, was competed in 1992. In 1993 she moved to Toronto and has collaborated with Alan Tregebov and with Bernie Miller intermittently, until present. She participated in many of the “Street Light” competition entries such as the Martin Luther King submission which reached the final invited short list for the memorial on the Mall in Washington, as well as the Edmonton and Winnipeg Airport submissions. Joanne’s particular expertise is in development of materiality, lighting, and representation through fabrication detailing.

➤ 6. MENTORSHIP OPPORTUNITY

The Artist Team and the Owner are interested in providing a mentorship opportunity for a student/ emerging artist with an interest in gaining experience in public art planning, designing site specific public art, and the associated fabrication, coordination and installation process that occurs. Specific consideration will be given to artists who live/work/or are from Vaughan. The artist/student will be mentored by the artist and will also be able to interact with the art consultant and others involved in the process.

This opportunity will be promoted locally through schools of art (York University), local art galleries and organizations (McMichael) and through the art advisory committee members. Applicants will be asked to submit an expression of interest. The artist team and art consultant will review the submissions and the artist may interview up to three candidates. The final selection of the mentee will be made by the artist. The mentoring scope/terms will be developed based on the selected mentee's availability and area of focus.



Figure 17, Source: [DEXD](#)



7. ART SELECTION PANEL COMPOSITION

An art advisory panel will be assembled to follow the development of the artwork and provide comment and feedback to the artist team at the concept design stage and the design development stage. This panel will be comprised of three members. The composition of the committee will include those with public art expertise and will be a balance of experience including artists, curators, art educators, architects or landscape architects involved in public art. There will be a focus on working with individuals who live/work in the community and finding a diversity of voices.

The Owner with the support of the art consultant will select the committee members. The art consultant will facilitate the review sessions. A representative of the Owner and representatives from the consultant design team (landscape and architecture) will also attend the review sessions for information and technical coordination.

➤ 8. PUBLIC RELATIONS

A public relations plan keeping the city, and the local community informed will create interest, a sense of ownership and a deeper understanding of the work.

In the past, Tregebov and Miller would present their work in progress by invitation at Schools of Art across Canada and engage the Artists and Academics in the discussion of meaning and communication in Public Art. Open exhibitions of the public artwork sketches, paintings and maquettes were held at university galleries and Sable Castelli Gallery in Toronto.

Similar engagements could occur within the community and virtually abroad. Key areas of interest would be: Vaughan City Hall (Atrium), Vaughan Public Libraries (VMC), and Vaughan-based Art Galleries (McMichael).



Figure 18, Source: [Cortel Group](#)



9. CONFLICT OF INTEREST

The role of the Art Consultant is to facilitate public art program as an independent agent, acting as an advocate for the artist to achieve successful integration of art within the development for the purposes of enhancing the urban environment and in keeping with the City of Vaughan's public art program requirements.

9.1. ART CONSULTANT ROLE BY PROJECT STAGES/SCHEDULE

- Public Art Plan/Site Strategy – work with client, consultant design team to design art program in keeping w. City of Vaughan guidelines.
- Participate/present at City of Vaughan Design Review Panel
- Artist Procurement – assist with client/artist contract
- Plan Implementation – Overall & continuous management of the project through concept & design development, fabrication, installation, project closeout. Coordinate communication and liaise between client, consultant design team and project constructors. Coordinate artist payments.
- Design Development/Fabrication/Installation – work w. artist during design and construction process, coordinate communication with project design team and constructors (if appropriate), coordinate integration of artwork components (as required)
- Project completion – provide assistance in the composition of publicity materials and project launch, facilitate transfer of a maintenance manual for the artwork, facilitate installation of a dedicatory plaque, facilitate photographic documentation of the artwork.