



STAFF REPORT ACTION REQUIRED

Approval of Art Concepts for Coxwell, Wellesley, Royal York, Ossington and St. Clair West Stations

Date:	December 16, 2015
To:	TTC Board
From:	Chief Executive Officer

Summary

In accordance with the TTC's "Art in Public Transit Facilities" policy, public art is being provided at five stations as part of the Easier Access Phase III and Second Exit projects and is being administered in groups in co-ordination with the project construction schedules.

Five stations are included in this initial group: Coxwell, Wellesley, Royal York, Ossington and St. Clair West. An open call for artist prequalification was held and a jury selected three artists per station to provide art concepts. Artists and art concepts for the five stations were selected by juries consisting of artists, art educators and art administrators including a local representative, and the TTC's chief architect and were facilitated by the TTC's art consultant. The concepts have been shown to the community as part of a series of public open houses.

Recommendations

It is recommended that the Board approve the public art concepts for these projects, noting that the TTC's "Policy for Art in Public Transit Facilities" has been followed:

- Coxwell Station Easier Access: "Forwards and Backwards" by Jennifer Davis and Jon Sasaki;
- Wellesley Station Second Exit and Easier Access: Low-relief sculptural mosaic by Gisele Amantea;
- Royal York Station Easier Access: "rabbit STOP" by Noel Harding;
- Ossington Station Easier Access: "The Particles" by Scott Eunson and

- St. Clair West Station: “The Commuters” by Rhonda Wepler and Trevor Mahovsky.

Implementation Points

Once art concepts are approved, the art designs will be fully developed and proceed to fabrication and installation in coordination with the project construction work.

Financial Impact

The Easier Access Phase III and Second Exit projects are budgeted projects included in the TTC's 2015-2024 Capital Program which was approved by City Council on March 10/11, 2015. In accordance with the TTC's art policy, the art budget is set at approximately 1% of the construction budget for these projects. This policy is attached as Appendix A.

This amounts to \$128,000 for Coxwell; \$146,000 for Wellesley; \$156,000 for Royal York; \$126,000 for St. Clair West and \$116,000 for Ossington Station.

Decision History

A Pre-Qualification for Artists was released July 25, 2014. There were 89 respondents from which three (3) artists were selected for each location to provide art concepts for the artist's preferred station. A Request for Proposal (RFP) for each individual station was issued on March 6, 2015 for the short-listed artists to submit art concepts for the stations.

The art concepts were reviewed by TTC for general compliance to TTC design standards and technical specifications. The artists presented their art concepts to the juries between June 10 and June 12, 2015. The juries assessed the art concepts based on selection criteria to ensure the art would inspire commuters, symbolize the character of the surrounding neighbourhood and represent the TTC's dedication to excellence of service.

Refer to Appendix B for descriptions and the jury statements for each of the selected art concepts.

The selected artists were subsequently notified and Public Open Houses were scheduled to present the art concepts to the community. The local Councillors were briefed before the Public Open Houses. At the Councillor's request, the Coxwell Public Open House was held on June 23, 2015. The other stations were held as follows: Wellesley on October 1; Royal York on October 6; Ossington on October 8; and St. Clair West on October 22, 2015.

The Public Open Houses were generally scheduled to occur after the summer to increase availability for attendance and to associate the Open House to a relevant project construction update to the community.

Issue Background

Most recently, public art was included in the Modernization projects at Dufferin and Pape Stations and the Union Station Second Platform project. In conjunction with the TTC's Engineering Department and consistent with the TTC's "Art in Public Transit Facilities" policy, the provision of public art has been included in the Easier Access and Second Exit projects.

The process followed to procure the public art for the Easier Access and Second Exit projects is similar to that for other TTC projects and is consistent with the City of Toronto's process. The juries are selected and guided by an art consultant; these are 5 member juries with at least one local (to the station) representative. Each art concept was engaged in a rigorous evaluation process and evaluated against three main criteria: artistic merit; relationship to the public; and relationship to the site. The technical feasibility of each art concept was also evaluated by the TTC's Chief Architect and Senior Project Engineering Coordinator for the Easier Access projects as well as by the jury.

Public art will continue to be commissioned in a similar way for upcoming Easier Access and Second Exit projects in coordination with the project construction schedules.

Easier Access projects provide an accessible path from street to platform levels with the addition of elevators, automatic doors, signage and associated equipment.

A fire and life safety study in 2002 identified 14 high priority stations requiring a second exit. A second exit will improve the level of safety in stations in the event of a major incident by providing a second means of egress from station platform levels to street level where currently only one exists.

Coxwell, St. Clair West and Ossington Station Easier Access projects are currently under construction. Royal York Station Easier Access will commence construction in 2016. Wellesley Station Second Exit is currently under construction and Wellesley Station Easier Access will commence construction in 2017.

Accessibility/Equity Matters

Public art at these five stations is provided as part of the Easier Access project. Easier Access projects provide for an accessible path for persons with disabilities from street level to station platform levels with the addition of elevators, automatic doors, signage and associated equipment.

Comments

The Public Open Houses were generally well attended and comments relating to the art concepts were overwhelmingly positive. Some concerns were expressed with respect to cleaning, maintenance, damage and theft; these issues will be addressed at the detail design stage to ensure the art is well secured and that the materials are durable and maintainable.

The Woodbine Station Second Exit and Easier Access project was also included in this initial group of projects; however, the jury chose not to select any of the three art concepts submitted as each failed to fulfil one or more of the selection criteria. The Woodbine public art will be included in the next group of projects. The RFP's for next group of projects is scheduled to be issued in Q1 2016.

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November 16, 2015
50-89-90
03075-897-19

Attachments

- Appendix A:** TTC Policy “Art in Public Transit Facilities”.
- Appendix B:** PowerPoint Presentation slides from the Public Open Houses regarding the Public Art: Coxwell, Wellesley, Royal York, Ossington and St. Clair West.



Monday , November 30, 2015

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2.1.0 Art in Public Transit Facilities

1.0 RESPONSIBILITY

Chief Capital Officer

2.0 PURPOSE

The purpose of this policy is to ensure that art is an integral component of the design for public areas of transit facilities, wherever possible, and that the artwork selected is suitable for its intended location.

3.0 DEFINITIONS

- 3.1 Public art is that which exists in the public space of TTC station facilities and includes all works that are commissioned, purchased, or donated. Art may be fully integrated or stand-alone.
- 3.2 Temporary displays are for periods of five years or less.
- 3.3 Integrated art is art which replaces or is integrated into standard facility finishes or fixtures.
- 3.4 Stand-alone art is that which is not integrated as station finishes, which is movable, and which may require a designated area or permanent display case for its' protection and mounting. All art which is located externally to a station will be considered stand-alone art.
- 3.5 Public areas are defined as those areas to which the general public has access, and for the purpose of associated cost (see 5.1) includes all new structure, services, and finish required to form the space as an entity.

4.0 APPROVAL PROCESS

- 4.1 The Board will approve the proposed work and its location for the installation of any artwork or artefact in a public transit facility.
- 4.2 Prior to Board approval, each proposed artwork or artefact will be reviewed for conformance with the technical specifications and general requirements of the TTC design standards.
- 4.3 Prior to Board approval:

- 4.3.1 Artists of permanent installations shall be selected using an open competition process and in conjunction with the City of Toronto's Art Committee for Public Places.
 - 4.3.2 Temporary displays of artwork or artefacts shall not compromise safety and operational standards in public areas.
 - 4.3.3 Donated artwork or artefacts will be reviewed for approval by the City of Toronto's Art Committee for Public Places.
 - 4.3.4 The City of Toronto's Art Committee for Public Places will be involved from the outset with regard to new projects that will involve the integration of art in public transit facilities.
- 4.4 Art selection juries, when convened, will include one member representing the TTC. The subject matter of the artwork or artefacts selected shall be non-offensive and in accordance with general community standards. The artist of each approved artwork must enter into an agreement with the TTC to provide the finished installation, including maintenance manuals.

5.0 INSTALLATION

- 5.1 The standard allowance for public art shall be at least 1% of the overall cost of the public areas of the facility.
- 5.2 The installation of stand-alone art will be in response to gifts, grants, or sponsorship and shall be processed in accordance with Toronto Urban Planning's Percent for Public Art Program.
- 5.3 It is TTC policy to integrate an artist into the design team at the outset of new TTC projects in public transit facilities.

6.0 OWNERSHIP AND INSURANCE

- 6.1 Ownership and the responsibility for insurance, inspection and maintenance of completed stand-alone art (except routine cleaning of station surfaces and display cases) shall be transferred to the City.
- 6.2 Ownership and responsibility for integrated art shall remain with the TTC.

7.0 REMOVAL

Artwork or artefacts may be removed with the Board's approval at any time on the recommendation of staff, subject to consultation with the artist and the Board.

8.0 COST

- 8.1 The cost of stand-alone artwork or artefacts, including display cases, installation, inspection, maintenance (except routine cleaning of station surfaces and display cases) and removal costs, as well as associated staff time, will not be borne by the TTC, except as noted in 8.2, unless such cost is approved by the Board.
- 8.2 The cost of integrated art is included in the project budgets of the Capital Program, which is approved by the City. When stand-alone installations are included in new facility construction, any required display cases or structural supports will be incorporated into the facility design and included in the integrated art budget for the project.
- 8.3 For artwork or artefact costs not covered by the City, funding may be canvassed through grants or from private sources or a combination of public and private funds.
- 8.4 Where art is installed that will likely require future maintenance or conservation which is beyond the expectation of normal operating maintenance, an amount not less than 10% of the art budget shall be included in the project budget, and shall be deposited with the City for that purpose.

9.0 TEMPORARY DISPLAYS - COMMUNITY GROUPS AND SCHOOLS

- 9.1 Temporary display of artwork in permanent display cases included at existing subway stations or any future subway station installations, will be the responsibility of the Head of Customer Communications – Customer Communications Department.
- 9.2 Temporary displays of community art shall be for short periods of time, not exceeding five years in duration.
- 9.3 Community art is not subject to approval by the City of Toronto's Art Committee for Public Places, unless recommended by staff. All such art shall be approved by the Chief Customer Officer.

10.0 REFERENCE SOURCES

- Toronto Urban Design – Percent for Public Art Program Guidelines
- TTC Design Manual

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TORONTO TRANSIT COMMISSION

Coxwell Station Easier Access

**Construction Update and Public Art Concept
Danforth Mennonite Church**

June 23, 2015



TORONTO TRANSIT COMMISSION

Coxwell Station Public Art

- Station upgrade work is subject to TTC Public Art Policy
- Art will be an important component of the station improvements
- Art jury including a local representative will review proposals
- One artist selected to produce artwork
- Concept presented to community at open house
- TTC Board approves concept
- Artist develops the artwork in co-ordination with the Easier Access Project



Public Art

Jury Statement

Having reviewed three excellent public art proposals for the Coxwell TTC station, the jury unanimously selected “Forwards and Backwards” by Jennifer Davis & Jon Sasaki. The jury was impressed by the evocative elegance of this piece and felt that it skillfully summed up the character of the neighborhood – hopeful, dramatic, playful and exciting – without anchoring it specifically to any one cultural group or historic era.

We believe that “Forwards and Backwards” is an appropriate, achievable work that may easily be embraced as a neighbourhood gem in the future. We are pleased to recommend its installation in the Coxwell TTC station.

Cindy Rozeboom, Jury Member & Managing Director of East End Arts



TORONTO TRANSIT COMMISSION

Public Art Concept



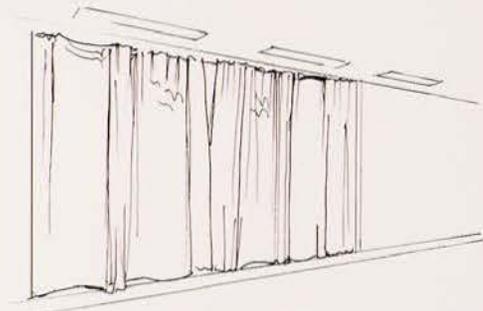
Forwards and Backwards by Jennifer Davis and Jon Sasaki

June 23, 2015

Construction Update Open House

Forwards and Backwards

Jennifer Davis and Jon Sasaki



Development sketch for Forwards and Backwards by Jon Sasaki



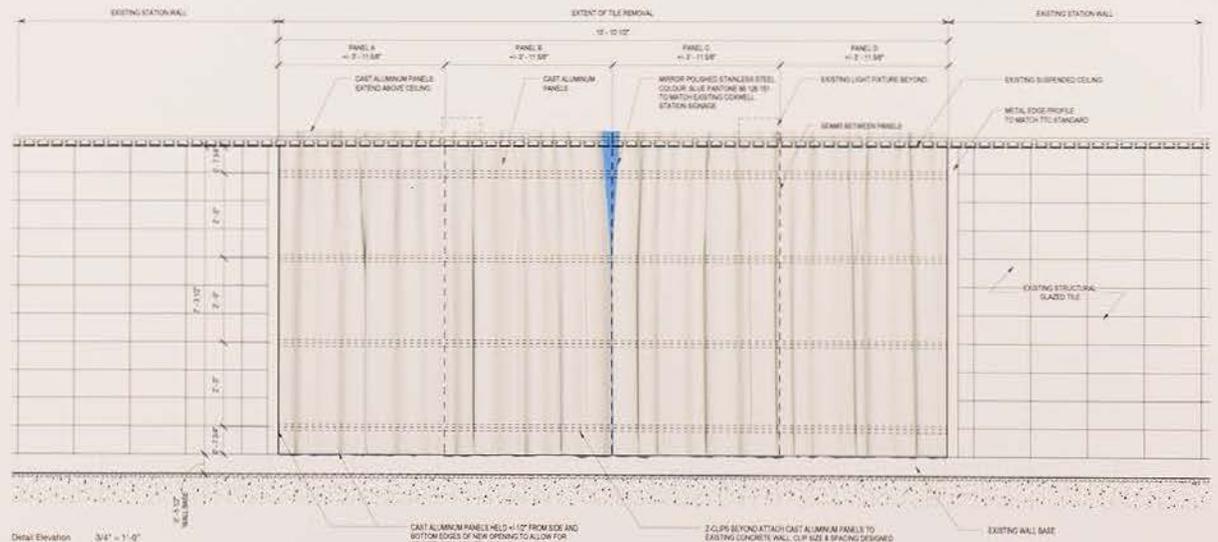
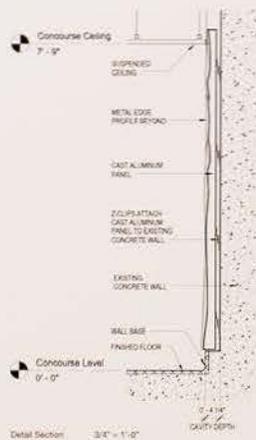
Furniture mirrors playfully supporting a viewer's reflections



Interacting with the mirrored surface of Circuit Gate (2004) by artist Anish Kapoor in Chicago



Ottawa's cityscape is reflected in the curved metal surfaces of Howe Landing's Northshore (2009)



Forwards and Backwards

Jennifer Davis and Jon Sasaki

Forwards and Backwards is a site-specific public artwork that playfully reflects in its shiny surface the setting of Coxwell station and the people it serves. It invites us to look forward with anticipation into the neighbourhood's future while at the same time considering its past.

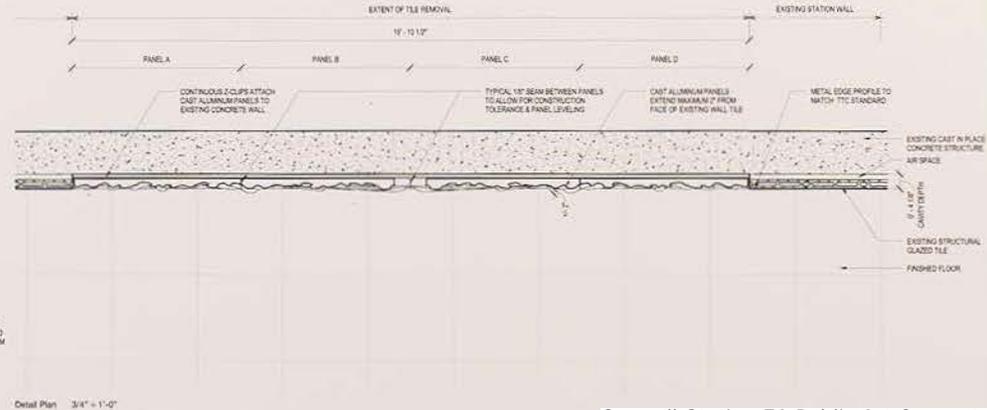
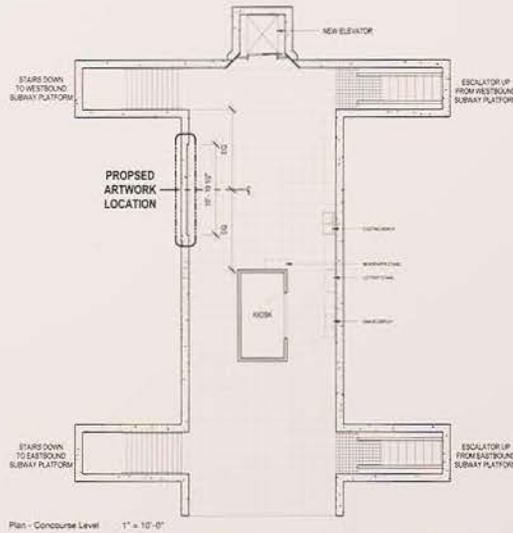
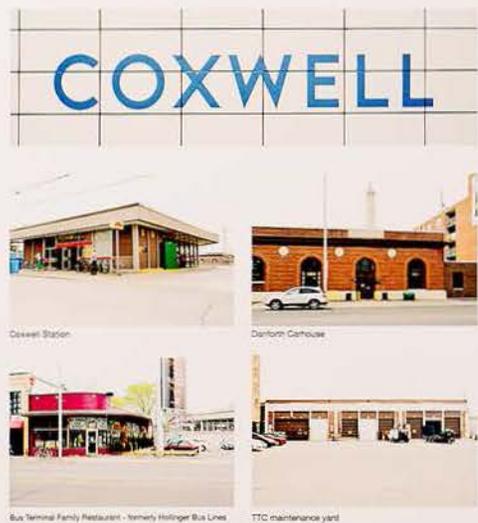
The community served by Coxwell Station is a fascinating one, largely because, despite our herculean research efforts, it has proven so damn difficult to pin down. We believe that this is part of what makes it wonderful. We have made many enjoyable trips to the area over different seasons, on various weekdays and weekends and at varying times of the day. Through on-the-ground participation we have glimpsed how the station is used and by whom. Outside, we have dined in local restaurants, researched in the local library archives, chatted with residents and explored Coxwell Avenue from top to bottom. We discovered a neighbourhood that defies easy definition, one that has long been in a community in flux, one with no dominant characterizing narrative. We see this as a very exciting attribute, and would like the neighbourhood to an artwork that is still taking shape at the moment, a work-in-progress that has yet to be unveiled.

In response to this very challenging site, we propose an irregularly modulated three-dimensional sculpted curtain, cast in polished reflective aluminium, a nod to the material palette used widely in the TTC's rolling stock and infrastructure. Read as a curtain, this piece would announce that something exciting was about to be revealed. One might imagine the sense of expectancy as a theme production is about to begin. Read formally as a modulated reflective surface, the piece would literally double the space of the concourse level, making it feel more generous and open, while its burlesque mirror effect would make playful interactions, encourage curiosity and exploration. Individuals passing by **Forwards and Backwards** could see their reflected bodies widen in the convex folds, compress in the convex pleats, and morph in complex ways between the two. Walking past the sixteen feet high, a commuter could observe their reflection transition through a dozen varied permutations, wide, tall, narrow, truncated, skewed. A reminder that individuals, like the community itself are in constant flux. The gleaming surface of this sculpture would dance with the dynamic, kinetic, kaleidoscopic reflections of the Coxwell community passing by and would be an even-changing expression of the neighbourhood's people in motion.

In researching this station and local area we were interested to discover the importance of Coxwell as a hub of transit infrastructure, both currently and in its early days. There is and always has been a great deal of essential activity that happens here "behind the curtain" so to speak. For example, the Danforth Carhouse's stone's throw away was a inspector maintenance yard that began operations in 1910 and continues to operate as office space for station collectors and drivers. And at the platform level of Coxwell station, one can see a small, unassuming room where subway operators begin their end shifts, a junction point for driver changeovers. And looking backwards, Hollinger Bus Lines served the area out of what is now the Bus Terminal Family Restaurant, before being absorbed into the TTC in 1981. The stunning art deco building that anchored the terminal point of the line still stands adjacent to the subway station. Very few TTC passengers are aware of all the essential backstage activity that happens or has happened at Coxwell. Our sculpture would allude to the crucial maintenance work that has happened in the vicinity, and acknowledge the contributions made by the many employees who toil behind the curtain at Coxwell.

The **Forwards and Backwards**, like the sculpture itself, would invite a multitude of interpretations: the movement of vehicles in and out of service yards for example. Some might picture the rhythm of commuters to and from work; others might construe the title in a chronological way and consider the present moment as a vantage point between future and past. Or some might think of the site spatially when they notice themselves looking at their reflection and seeing the space in front of them and behind them simultaneously, forwards and backwards. We do not wish to define interpretation rigidly. As with all public art, once it leaves the hands of the artists, it belongs to the community and it exists as that Coxwellians would bring their own insights to it.

This curtain has parted ever so slightly in the middle as if to suggest it could be closed wide open. A gleaming wedge of "Coxwell blue" peeks out from behind, the same hue that was defined as an accent colour in the original design for the station. This curtain is not a barrier, in fact it is anything but. It is inviting like a security blanket, it is a bit of poetry that will reveal its secrets to anyone who takes the time.





TORONTO TRANSIT COMMISSION

Open House – Wellesley Station Second Exit Construction Update and Public Art Concept

YMCA – 20 Grosvenor Street

October 1, 2015



TORONTO TRANSIT COMMISSION

Public Art Concept

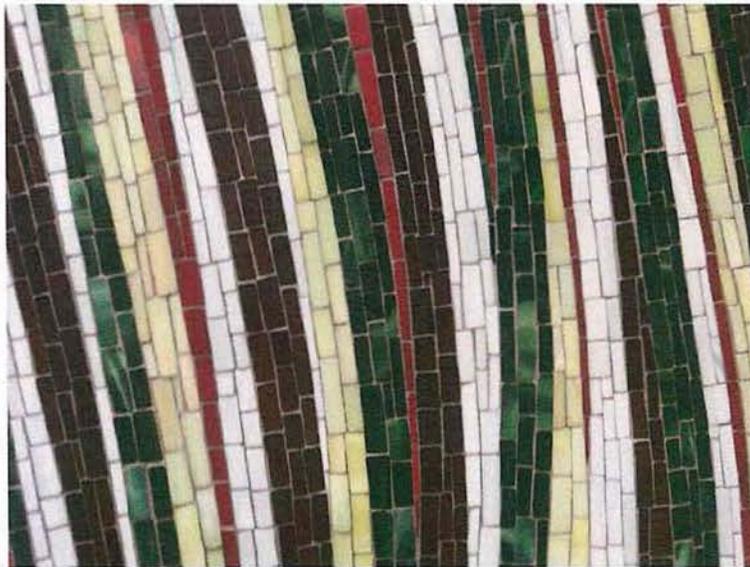
- Station upgrade work is subject to TTC Public Art Policy
- Art will be an important component of the station improvements
- Art jury including a local representative reviewed proposals
- One artist selected to produce artwork
- Concept presented to community this evening at open house
- TTC Board approves concept
- Artist develops the artwork with the TTC Chief Architect and Easier Access Project team



TORONTO TRANSIT COMMISSION

Public Art

Gisele Amantea - Artist's Statement



“The thematic of the artwork is movement and history...The optical sense of movement created by the combination of line and colour is emphasized by the graceful physical undulation of the surface of the artwork...The colours are based on the colour-set of the original glass tiling of the stations on the Yonge Street line...My desire would be...to create a work that has artistic integrity, that captures the imagination, is open to multiple interpretations and experiences...”



TORONTO TRANSIT COMMISSION

Jury's Statement

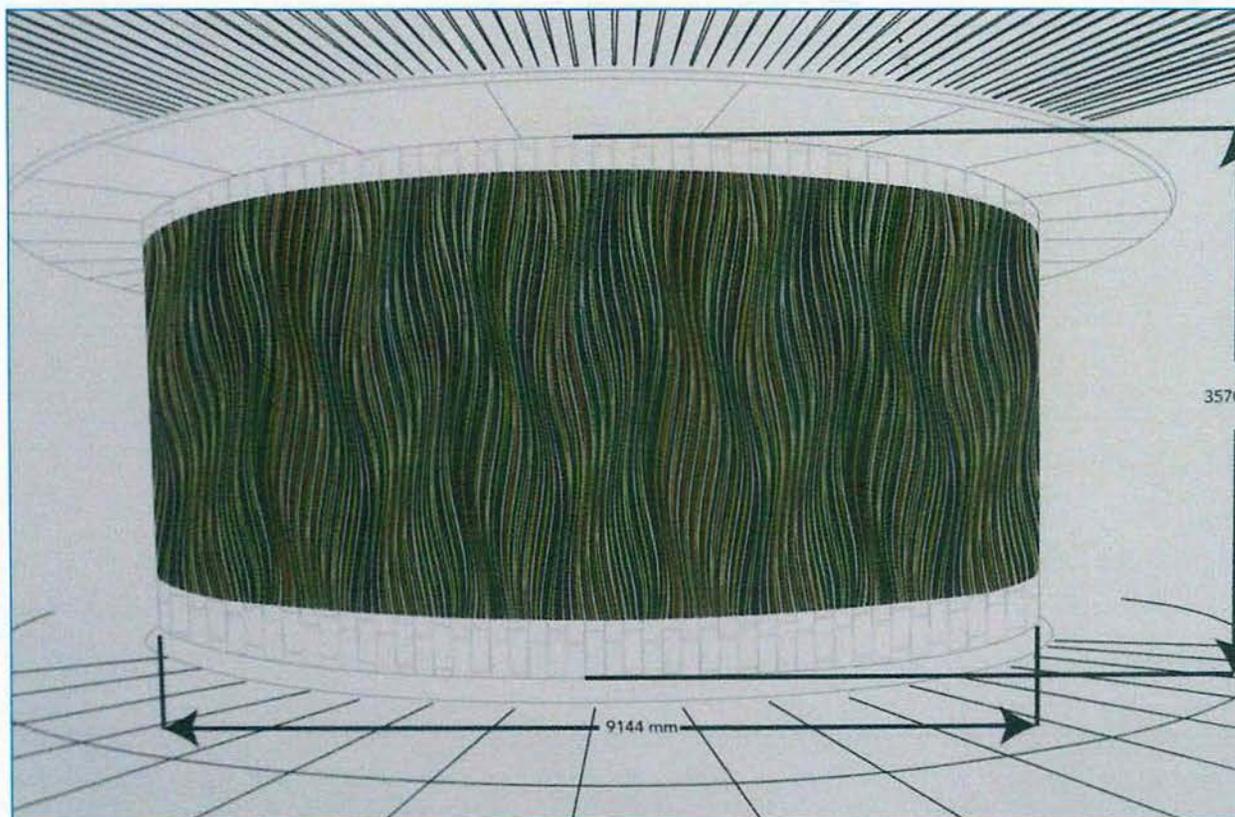
"Gisele Amantea's proposed artwork for Wellesley Station is a low-relief sculptural mosaic, architecturally integrated into the station's curved wall, slated for reconstruction. The Jury felt that the location on the interior curved convex wall was preferable. Amantea's artwork will marry beautifully with the space, make the three-dimensional nature of the work read even more dynamically, and bring a high level of sophisticated beauty to the central core of the station. The mosaics sweeping, undulating patterns of intricate tilework with diverse, vibrant colouration will greatly enrich the experience of using the station."

- Paul Raff, Juror and local representative



TORONTO TRANSIT COMMISSION

Public Art



Low-relief sculptural mosaic, architecturally integrated into interior curved convex wall

October 1, 2015

Open House – Wellesley Station Second Exit Construction Update & Public Art Concept

Gisele Amantea

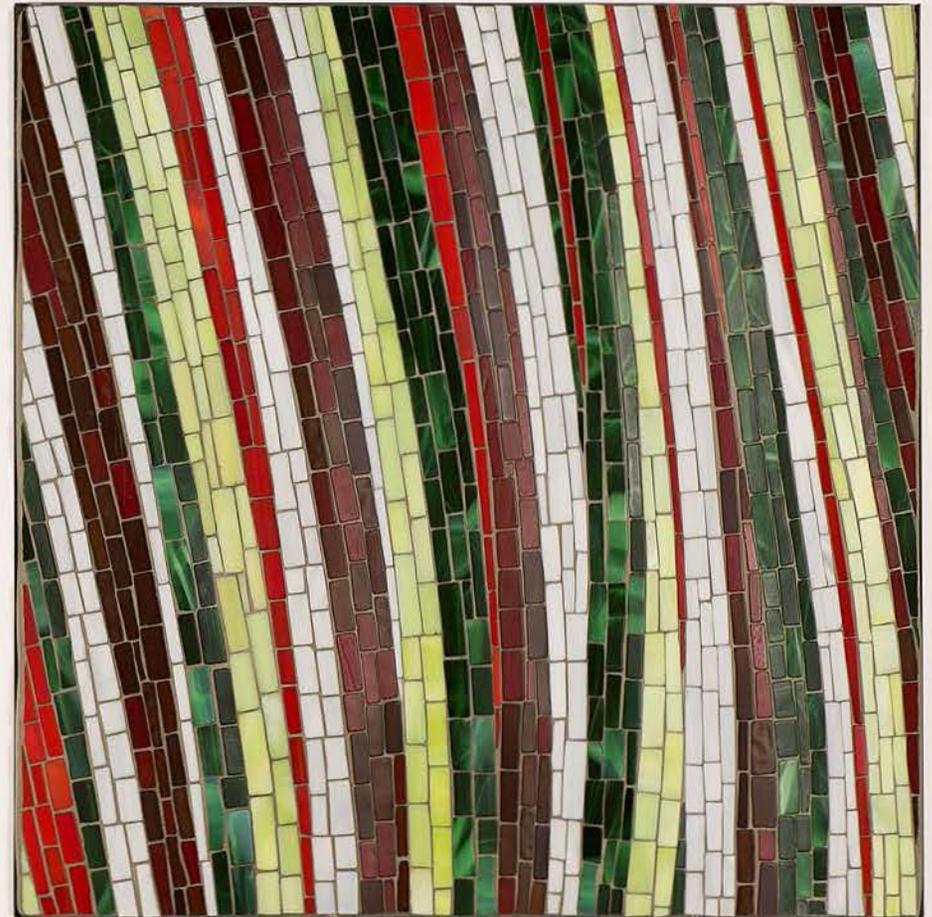
Concept Two

Wellesley Station Proposal

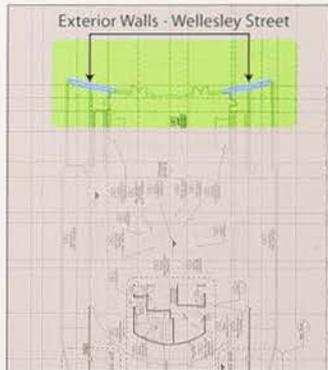
Exterior - Wellesley Street



Elevation Detail - Artwork with Stainless Steel Frame



Mosaic Sample



Location of Artwork



View to the East



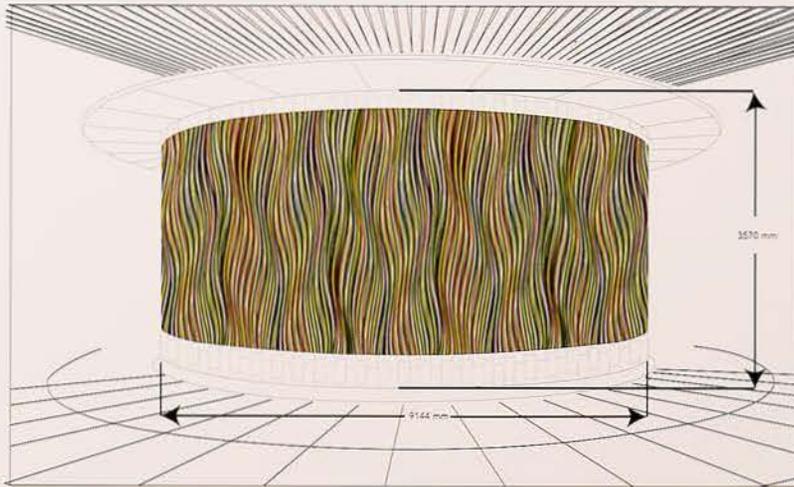
Exterior View



Gisele Amantea
Wellesley Station Proposal

Concept One
Interior - Drum Wall

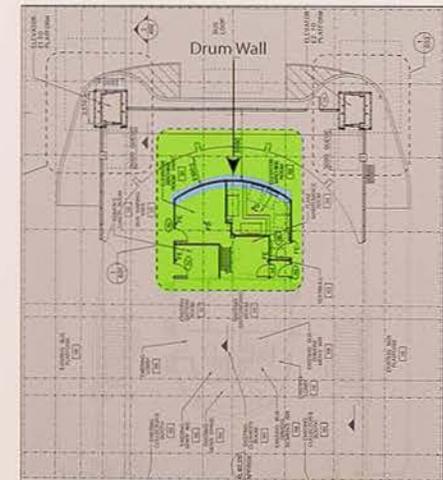
Artwork
3048 mm H x 8534.4 mm W



Elevation View
3D Simulation



Wall Section
Interior Drum



Location of Artwork



TORONTO TRANSIT COMMISSION

Royal York Station Easier Access Project and Public Art

Community Update and Public Art Concept October 6, 2015



TORONTO TRANSIT COMMISSION

Royal York Station Public Art

- Station upgrade work is subject to TTC Public Art Policy
- Art will be an important component of the design
- Approximate value \$156,000
- Art jury including a local representative recommended concept
- Concept presented to community at public open house on October 6, 2015
- TTC Board to approve concept and award contract

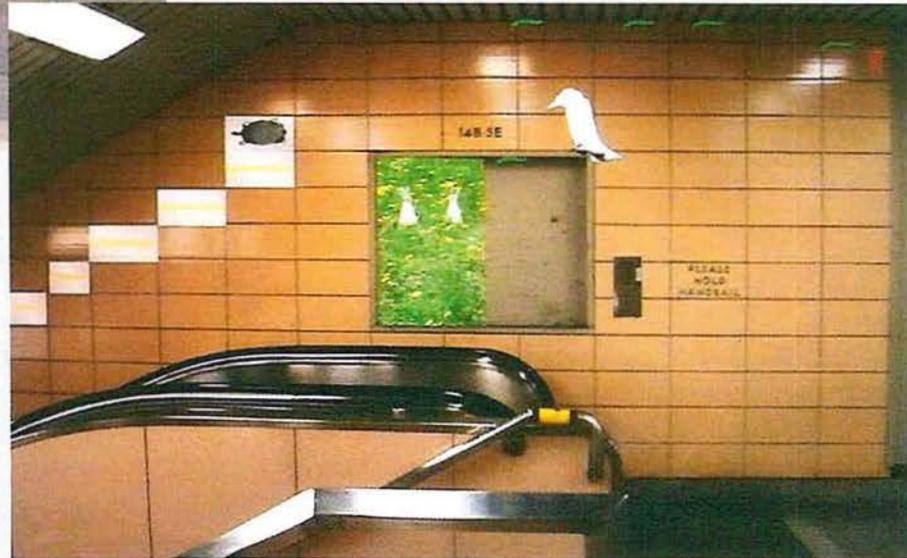
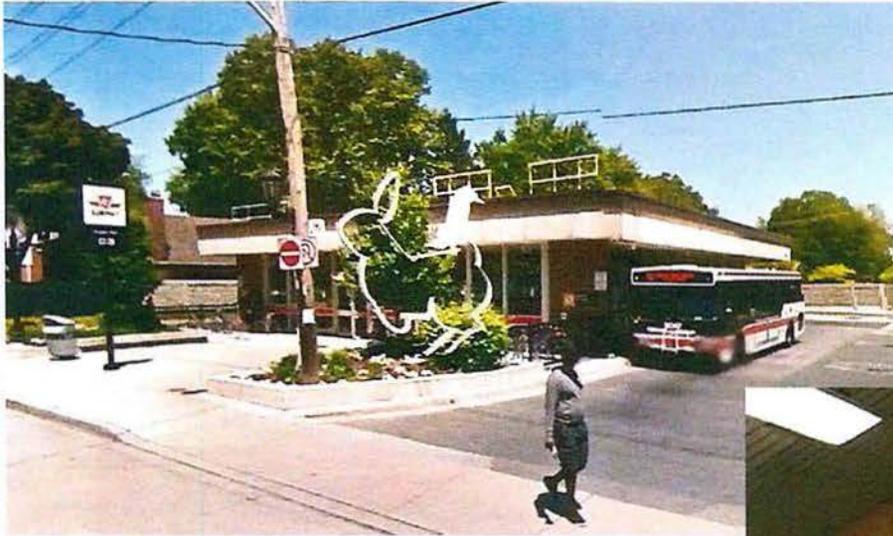
October 6, 2015

Royal York Station Easier Access Project and Public Art



TORONTO TRANSIT COMMISSION

Royal York Station Public Art



October 6, 2015

Royal York Station Easier Access Project and Public Art



TORONTO TRANSIT COMMISSION

Royal York Station Public Art

I was delighted to be a member of the jury that selected Noel Harding's proposal for the Royal York Subway Station. As the local representative on the jury, I have a particular connection to this rather utilitarian structure as most of the people I spend my day with, as Head of the Department at Etobicoke School of the Arts, pass through the station on their way to and from the School.

The jury believes Noel Harding's proposal to be successful in how effectively it engages public imagination and how well it reflects contemporary artistic practice, at the international level. Mr. Harding has managed to integrate relationships with language, interpretation, perception and experience, using the dual voices of artist and curator. The experience of this work, as a whole, and the activation of space beyond the individual artworks are in keeping with some of the most influential art work being exhibited today. Mr. Harding's installation provides touch points and engagements for, I can imagine, most TTC customers.

There is an element of delight and wonder within what Mr. Harding has proposed; a careful combination of humour and intellect. This duality will be presented through the use of recent printing technologies – both two and three dimensional – to transform Royal York Station into a pulsing and active “cabinet of curiosities”.

Mr. Harding's artwork will provide a catalyst for active engagement, inquiry, curiosity, and commitment. It was a great honour to be part of the team that selected Mr. Harding's proposal. I will be enormously excited to hear of people's reactions, once the work is installed.

Matthew Varey, Juror and Community Representative



50 cast iron white rabbit pairs at 11" height



10 stainless steel mirror polish birds 18" height mounted on perch



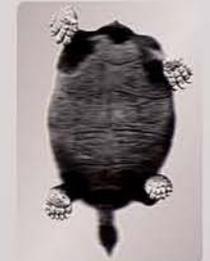
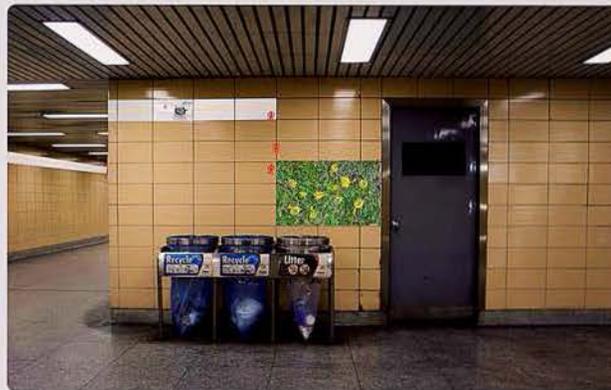
1000 aluminum prints: TTC tile size 8" x 13.5"

The TTC Royal York Station is situated in a residential area between the valleys of Mimico Creek and the Humber River.

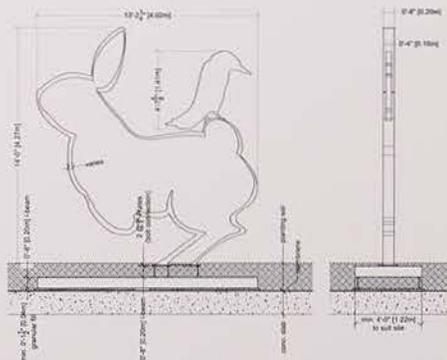
The station views are of tree lined streets and residential gardens that form a distinct feel of luxurious green space.

The intent is to infiltrate the character of the area and populate the geography of the station.

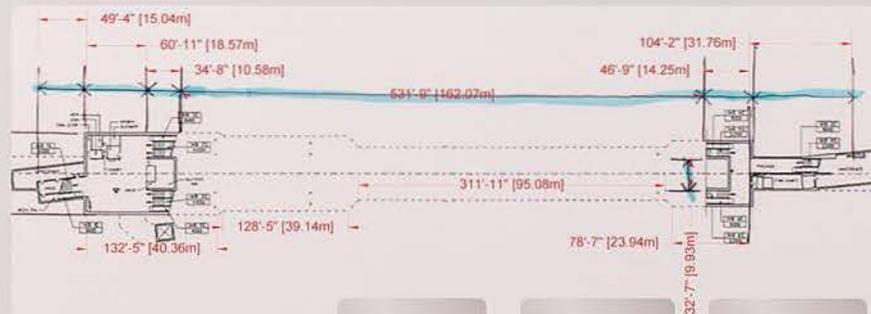
Fables are short allegorical tales that feature anthropomorphic animal characters, plants, objects, and natural forces.



500 sq.ft. custom sized aluminum prints up to 4" x 8"



stainless steel mirror polish



500 polymer 3D prints: red ant, green caterpillar up to 4' long



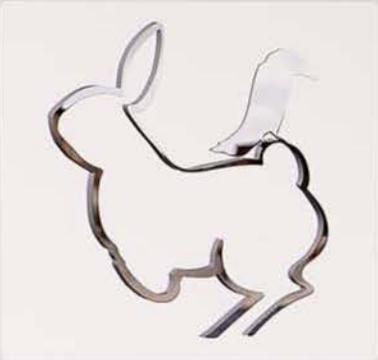
Events extend the storyline from entrance features into the underground, through passages, at kiosks, service areas, doorways and signage.

The station with its existing character provides points of stimulus for the narrative as visual events.

A yellow line weaves through the length of the station creating connections and pathways that pause with events.

Red ants and green caterpillars punctuate the grammar. Stop and go associated to their characters.

rabbit STOP
TTC Royal York Station
noel harding



In "The Tortoise and the Hare," we are quickly introduced to what will be the central problem or conflict of the story when two characters decide to hold a race. In Classical times the story was annexed to a philosophical problem by Zeno of Elea to ...

demonstrate that movement is impossible to define satisfactorily.



An old Greek source comments that 'many people have good natural abilities which are ruined by idleness; on the other hand, sobriety, zeal and perseverance can prevail over indolence. Later interpreters have asserted that it is the proverbial

the more haste, the worse speed

or the Biblical observation that

the race is not to the swift
(Ecclesiastes 9.11).



In the Fables of Aesop translated into Human Nature (1857), the hare is changed to a thoughtful craftsman prostrate under the foot of a capitalist. In "The True History of the Tortoise and the Hare" (1915)

the hare realizes the stupidity of the challenge and refuses to proceed any further.

rabbit STOP

TTC Royal York Station

noel harding



TORONTO TRANSIT COMMISSION

Ossington Station Easier Access Project

Construction & Public Art Concept Update
Open House – College/Shaw Library

October 8, 2015

PUBLIC ART CONCEPT

- Station upgrade work is subject to TTC Public Art Policy
- Art will be an important component of the station improvements
- Art jury including a local representative reviewed proposals
- One artist selected to produce artwork
- Concept presented to community this evening at open house
- TTC Board approves concept
- Artist develops the artwork with TTC Chief Architect and the Easier Access Project team



JURY STATEMENT

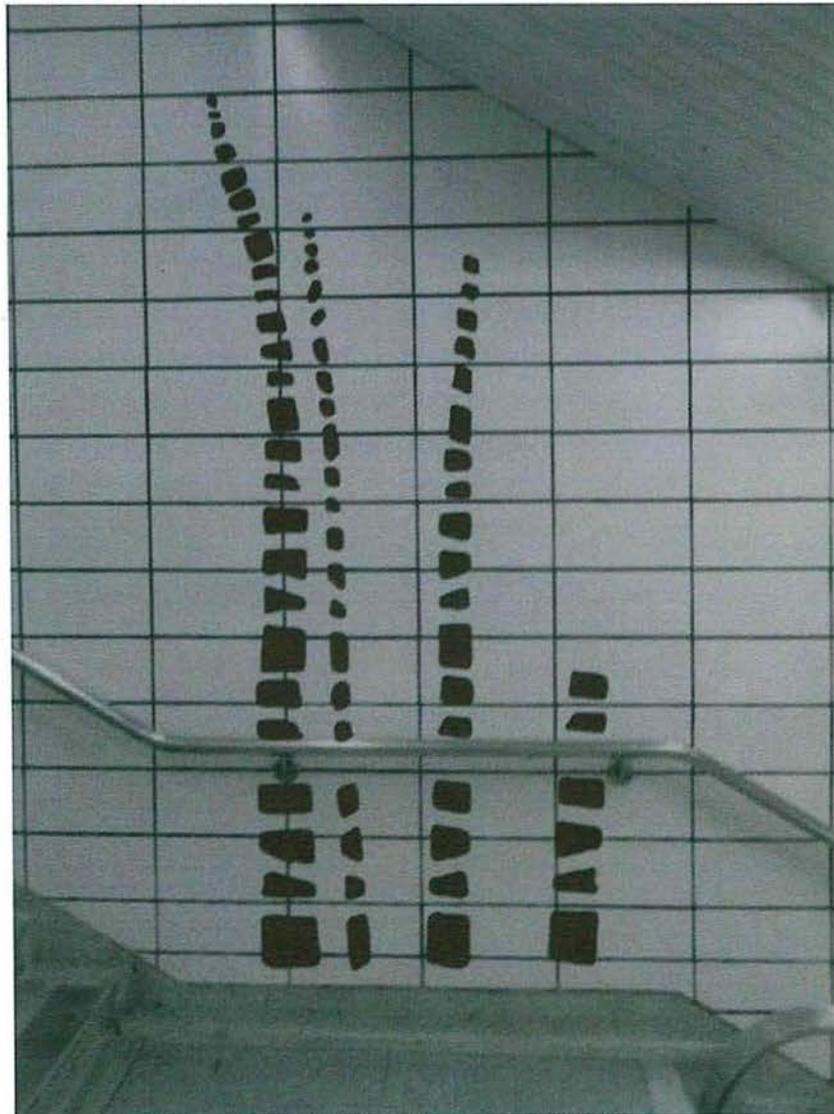
“...The jury was impressed with the thorough research that the artist conducted to develop his proposal; considered together with his past public art projects, we felt great confidence in his abilities to achieve his intended goals. He made a careful study of material choices, the station’s wayfinding, existing signage, colours and architectural details, and the flow of movement throughout it. We liked that the work engages passengers that regularly use the station, as well as those that pass through it. The artist’s hands-on production plan is highly cost efficient, allowing for an artwork of considerable scope, within the budgetary allowance. The simplicity of the overarching concept is balanced by the rich and subtle variety of detail in his “particle” formations, and the pleasing tactile quality of their form and texture. We anticipate that the project will enrich the transit experience for visitors and regular commuters alike. ”

-Heather Nicol,

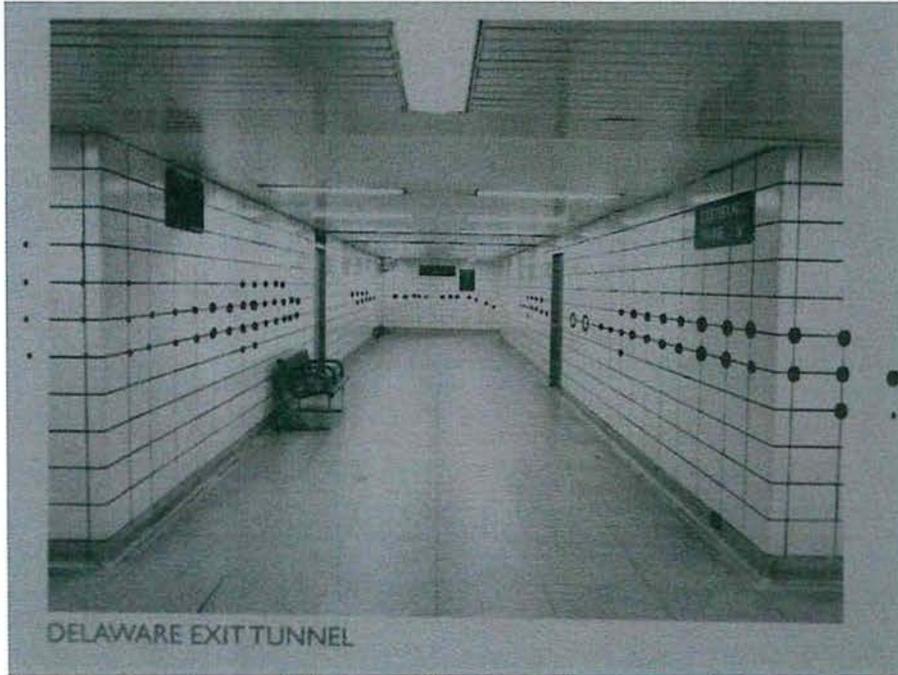
Juror and community member



PUBLIC ART AT OSSINGTON



SCOTT EUNSON –ARTIST’S STATEMENT



“I appreciate the clean, straightforward aesthetic of the original Ossington station design, and I propose to create a number of installations that populate the vast tile grids of the station walls, creating a finer scale and texture that references history, growth and movement... The Particles will act as an informal way-finding system, responding to the need for visual cues to navigate the station, hinting at paths and giving the spaces a sense of flow and visual interest.”



OSSINGTON PARTICLES

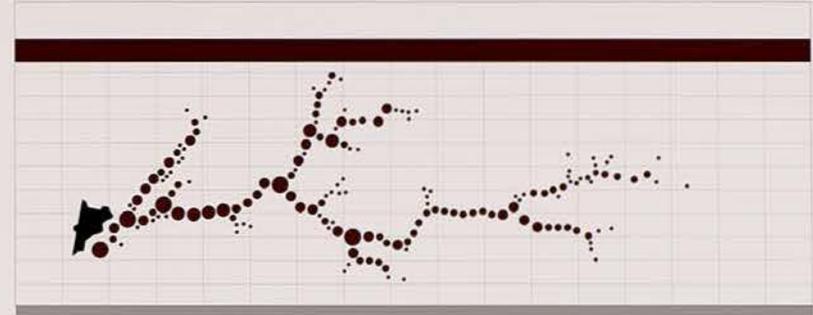
SCOTT EUNSON



SAMPLE PARTICLE SHAPES
CNC-CUT CORIAN, SANDED, POLISHED
NON-DESTRUCTIVELY FASTENED TO TILES
USING STRUCTURAL ADHESIVE.



SITE DETAIL/MATERIAL COLLAG



EASTBOUND PLATFORM ENTRY WALL - GARRISON CREEK PATTERN

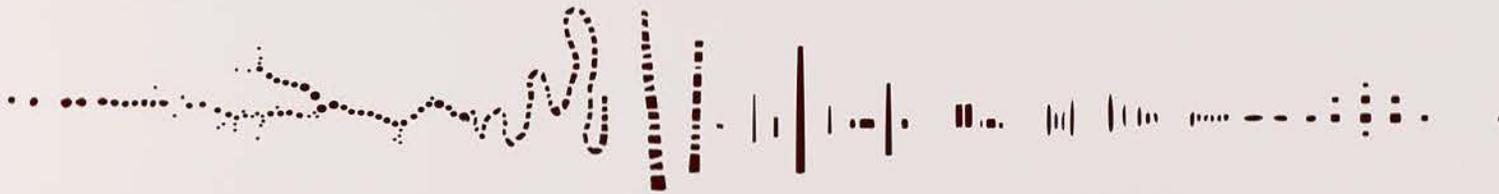
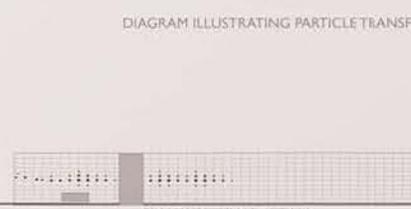


DIAGRAM ILLUSTRATING PARTICLE TRANSFORMATION THROUGH SITE

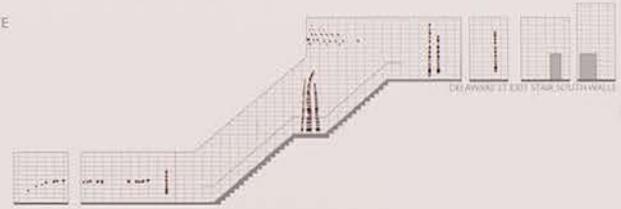


DELAWARE ST EXIT STAIR NORTH WALLS

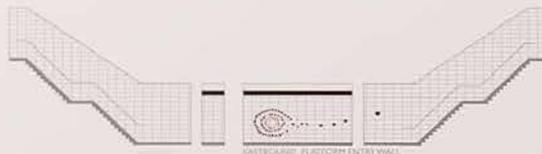
DELAWARE ST EXIT AND TUNNEL
SCALE 1:100



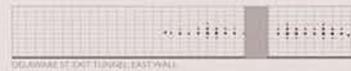
DELAWARE ST EXIT TUNNEL WEST WALL



DELAWARE ST EXIT STAIR SOUTH WALLS



EASTBOUND PLATFORM ENTRY WALL



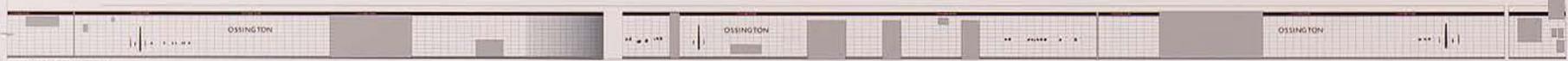
DELAWARE ST EXIT TUNNEL EAST WALL



WESTBOUND PLATFORM ENTRY WALL



WESTBOUND PLATFORM



EASTBOUND PLATFORM

OSSINGTON PARTICLES

SCOTT EUNSON

Man is the animal that draws lines which he himself then stumbles over. In the whole pattern of civilization there have been two tendencies, one toward straight lines and rectangular patterns and one toward curves. There are reasons, mechanical and psychological, for both tendencies. Things made with straight lines fit well together and save space. And we can move easily — physically or mentally — around things made with round lines. But we are in a straddled, having to accept one or the other, when often some intermediate form would be better. — Piet Hein

OSSINGTON PARTICLES

I appreciate the clean, straightforward aesthetic of the original Ossington station design, and I propose to create a number of installations that populate the vast tile grids of the station walls, creating finer scale and texture that references history, growth and movement. The Particles are individual sculptural units that gather and cluster into patterns using the grid pattern of joint lines as an organizing system from which to follow or deviate. The deep red colour creates a vibrant, warm contrast to the tile, while integrating into the existing palette of materials.

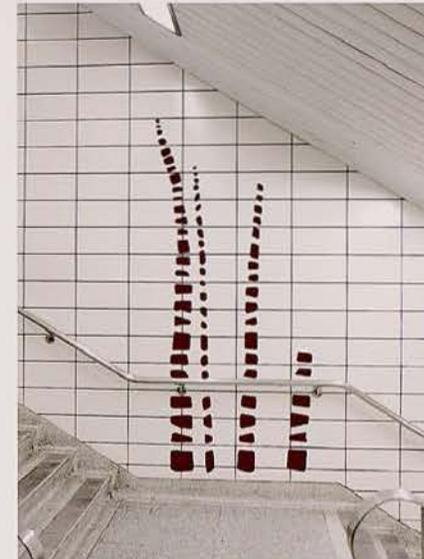
Numbering approximately 800 pieces, the Particles will vary in shape and character, creating arrangements that respond to the flow of people through the subway station. Their forms reference the natural and human history of the site. Excavated from the sandy soil that was once a beach on the shore of Glacial Lake, the station lies in a landscape that was populated with hardwood forests. Small, branching streams drained to Garrison creek, which is represented in the pattern for the eastbound platform entry wall.

My goal is to create a language of Particles that mediates between the stark, crisp lines of the tiles in the station and the flow of human beings through the space. The Particles will act as an informal way-finding system, responding to the need for visual cues to navigate the station, hinting at paths and giving the spaces a sense of flow and visual interest.

Scott Eunson, May 2015



DELAWARE EXIT TUNNEL



EASTBOUND PLATFORM STAIR WALL



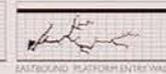
OSSINGTON ENTRY NORTH WALL
OSSINGTON ENTRY SOUTH WALL
SCALE 1:100



CONCOURSE SOUTH WALL



CONCOURSE WEST WALL



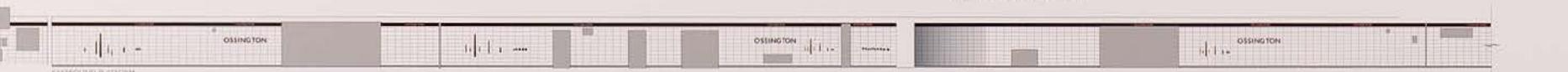
EASTBOUND PLATFORM ENTRY WALL



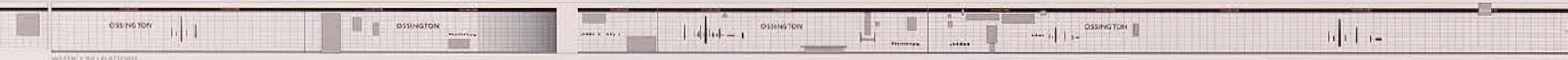
CONCOURSE NORTH WALL



CONCOURSE COLUMNS



EASTBOUND PLATFORM



WESTBOUND PLATFORM



St. Clair West Station Easier Access Project

**Construction & Public Art Concept Update
Open House – Holy Rosary Parish Hall**

October 22, 2015

PUBLIC ART CONCEPT

- Station upgrade work is subject to TTC Public Art Policy
- Art will be an important component of the station improvements
- Art jury including a local representative reviewed proposals
- One artist selected to produce artwork
- Concept presented to community this evening at open house
- TTC Board approves concept
- Artist develops the artwork with TTC Chief Architect and the Easier Access Project team



RHONDA WEPLER & TREVOR MAHOVSKY - ARTISTS' STATEMENT



"...out of the tradition of sculpture as architectural ornament...The artwork draws attention to three elements of the setting: its proximity to surrounding ravines and parks; its commuter function; and its subterranean character. The installation is partly inspired by Pierre Berton's Secret World of OG an underground world of creatures who create a culture out of things...carelessly left...under station benches and subway seats..."



PUBLIC ART AT ST CLAIR WEST



JURY STATEMENT

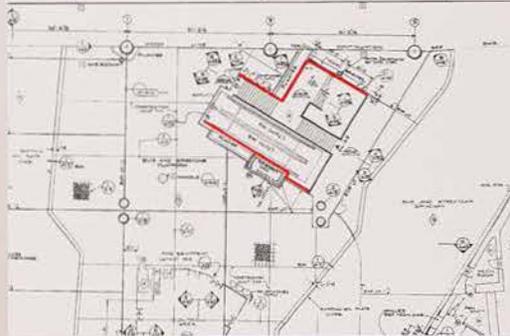
“The decision of the jury was unanimous in awarding this commission to collaborating artists Rhonda Weppler and Trevor Mahovsky. Their proposed artistic intervention is highly site-specific and responds successfully to its context in a variety of ways. This work will animate and enliven an environment which is architecturally interesting, in its own right, and will highlight the space as a vertical threshold into the earth. Relatable across generations, interpretable in a multitude of ways, the content in the work triggers our contemplation of ties between natural and human-made realms. Finely crafted durable objects, the individual components of the installation are highly detailed, intricate and vary completely from one to the next providing transit riders with an artwork which can be re-experienced from numerous viewpoints within the station. “

-Paul Aloisi, Jury Member and Local Representative



Plan

Location of artwork in red. Bronzes to be mounted upon and distributed across the area of textured and grooved concrete walls that surround the central staircase and escalator that descends from the bus and streetcar level of St. Clair West Station.



THE COMMUTERS

Thirty to forty bronze snails, their shells taking the form of everyday objects, appear to be climbing and descending the walls that surround the central staircase and escalators of St. Clair West Station. The snails are on a slow commute that both echoes and contrasts our bustle.

The Commuters comes out of the tradition of sculpture as architectural ornament, emphasizing its decorative nature. Like a daydream, it encourages the architecture to be seen as a surreal underground world. The detail and multiplicity of The Commuters rewards repeat visits. It offers pleasure, but also an opportunity to ponder, as one descends into and rises from the subway.

The artwork draws attention to three elements of the setting: its proximity to surrounding

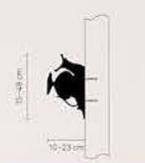
ravines and parks; its commuter function; and its subterranean character. The installation is partly inspired by Pierre Berton's *Secret World of DG*, an underground world of creatures who create a culture out of things, such as comic books and dress-up clothes, carelessly left out by human children.

Are the snails of The Commuters opportunists, making creative use of things we forgot under station benches and subway seats? Or have their natural shells grown into these shapes, a new form of camouflage? In short, are they trying to accommodate to us, or hide from us?

Thoughts of this kind inevitably turn back towards ourselves, to our relation not only to the natural world, but also to our fellow commuters, and to the world of things.

Section

Sculptures mounted to concrete wall using stainless steel anchors set with an epoxy like Hilti-Hitite 500. Other anchoring possible as per consultation with client.



THE COMMUTERS



Drawing from traditions of nature-based architectural detail.
L'Amoroso Museum, Sao Paulo, 1988. Photo by La Repubblica, 1991.

RHONDA WEPPLER/
TREVOR MAHOVSKY

