

Active 18 has been committed to the concept of maintaining a viable and energetic arts community in this West Queen West neighbourhood from day one of the organization's genesis. To continue with that commitment, and working in conjunction with Alan Saskin on a Private/Public Art Precinct - a networked program of public art installations to follow the OMB decision's "publically accessible open spaces" we look to the Landscape architect and Park designer to integrate our vision.

Active 18 looks to the *Creative Time* organization in New York City as an excellent model. We borrow very heavily from Creative Time's mandate here as a working draft:

Draft Mandate for Triangle Arts Corporation:

The ***Triangle Arts Corporation*** strives to present the most important, ground-breaking, challenging and exceptional art of our times; art that infiltrates the public realm and engages millions of people in Toronto and it's visitors. We are guided by a passionate belief in the power of art to create inspiring personal experiences as well as foster social progress. We are thrilled when art breaks into the public realm in surprising ways, reaching people beyond traditional limitations of class, age, race and education. We strive to privilege artists' ideas. We get excited about their dreams and respond to them by providing opportunities to expand their practices and take bold new risks that value process, content and possibilities. We like to make the impossible possible, pushing artists beyond their comfort levels, just as they push us beyond ours. In the process, artists engage in a dynamic conversation between site, audience, and context, offering up new ideas about who an artist is and what art can be, pushing culture into fresh new directions. In the process, our artists' temporary interventions into public life promote the democratic use of public space as a place for free and creative expression.

Infrastructure Possibilities for Park Designers:

1. TEMPORARY PROJECT OFFICE: *allows for Artist initiated Public invitation projects which travel around the neighbourhood.*

- An invitation to public to participate over long term.
- Build Potential small site temporary project office on site for duration of project.
 - a. Eg. Geoffrey Farmer's *All the letters in the Alphabet* year long project . He asks for words from public and makes posters that get distributed around the precinct.
 - b. Project finishes with a book documenting the whole piece.



2. ROVING PERFORMANCE/SCULPTURE

- Eg. John Massey's ironic security camera obscura.
 - a. May need power, storage, community office.



3. LAND/SPACE for TEMPORARY SCULPTURE

- a. Eg. Flip book concept as signs installed on identified land.



4. **URBAN SCREENS** : *as temporary project platform.*

- Speakers embedded under platform for sound pieces when video is not active.
- Need power supply.
- Allows for a program of video/film and sound pieces by many different artists.



5. **URBAN SCREENS** – *shared time/space with commercial ventures.*

- a. Must have a good percentage of non-commercial time available to art projects.



6. **WINDOWS**

- Identify windows or 'openings' which could be programmed as interactive or projection spaces.
 - Parking garage windows for example.



7. MURAL WALLS

- a. eg. MOCCA wall
- b. photo murals are now easily produced and can be designed to fit any wall size and aspect ratio.



8. PHOTOTRANSAPRENCY SITES

- Look for potential sites that may situate works that could be viewable from both sides.
 - a. Eg. Stan Douglas's *Riot of 1971* at Simon Fraser university.



9. LIGHTING SYSTEMS: *single pieces as functioning lights.*

- a. Eg. Light object changes with weather data.



10. LIGHTING SYSTEMS: *using building surface.*

- a. Eg. Erik Krikortz's *Emotional cities*, light changes nightly as per the input of people.
- b. Need power and projection setup



11. TRANSIT SHELTER/BACK LIT LIGHTBOXES

- a. Eg. Back-lit lightboxes which allow for various works to be displayed.



12. CAMOFLAGED CELL PHONE TOWER

- a. Allowing open/free signal for people to get online in park.
- b. A Digital APP mapping can show all public art projects (and archives of all the projects).



13. QR mural leading to Program of changing Digital Projects presented on Mobile Phones

- a. QR matrix barcode readable by, mobiles phones with camera, and smartphones. The code consists of black modules arranged in a square pattern on solid coloured background. The information encoded can be text, URL or other data.

Art Piece #1



Art Piece #2



What's on at
the Gallery

Theatre Centre
Schedule

etc.

Leads to app
and web site
with daily/weekly
changing art/info

