

Consolidated Clause in Toronto and East York Community Council Report 7, which was considered by City Council on September 25, 26 and 27, 2006.

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**Four Seasons Hotel and Residences Public Art Plan  
(36, 38-48 Yorkville Avenue, 1263 Bay Street and 55 Scollard Street)  
(Ward 27 - Toronto Centre-Rosedale)**

*City Council on September 25, 26 and 27, 2006, adopted this Clause without amendment.*

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**The Toronto and East York Community Council recommends that City Council adopt the staff recommendation in the Recommendations Section of the report (August 23, 2006) from the Director, Urban Design subject to amending Appendix A by adding a section to include the Landscape Planner and Designer, Claude Cormier.**

**The Toronto and East York Community Council submits the report (August 23, 2006) from the Director, Urban Design:**

Purpose:

The purpose of the report is to provide City Council with a copy of the Four Seasons Hotel and Residences Public Art Plan and to seek its approval as recommended by the Toronto Public Art Commission.

Financial Implications and Impact Statement:

There are no financial implications resulting from this report.

Recommendation:

It is recommended that City Council approve the Four Seasons Hotel and Residences Public Art Plan at 36, 38-48 Yorkville Avenue, 1263 Bay Street and 55 Scollard Street.

Background:

On April 25, 26 and 27, 2006, Toronto City Council approved the City Planning staff report for the approval of an application to amend the Official Plan and Zoning By-law to permit the construction of two buildings, at 36, 38 and 48 Yorkville Avenue, 1263 Bay Street and 55 Scollard Street. One is a 46-storey hotel and residential condominium and the second building consisting of a 30-storey mixed-use residential condominium.

As part of the recommendations for approval the Section 37 Agreement secured a number of obligations to the City by the owner including a public art contribution not less than one percent of the gross construction cost of all buildings and structures of lands.

The owners initiated meetings with City Planning staff to discuss the on-site public art opportunities. They have prepared and drafted a public art plan in the early conceptual stages in order to have the artist involved in the design development with the landscape architect. This plan was submitted to city planning staff for review and on July 12, 2006, the owners presented the draft Four Seasons Hotel and Residences Public Art Plan to the Toronto Public Art Commission, which recommended that City Council support the plan.

Comments:

Four Seasons Hotel and Residences Public Art Plan begins with an introduction; a site context; the architectural team; location; history; and project description. The plan discusses the curatorial vision and the conceptual basis to create an urban courtyard in the publicly-accessible areas of the site. The plan describes the site opportunities and focusses on four prominent feature sites in order of importance. The proposed art selection process will be through an invitational competition of local and national artists. The jury is comprised of owner representatives and a mix of art experts, two of whom are local residents. The projected budget is listed along with a base cost estimate, which will be verified by the City. The plan also lists the promotion opportunities and estimated project schedule.

Appendix A is the Four Seasons Hotel and Residences Public Art Plan (36, 38-48 Yorkville Avenue, 1263 Bay Street and 55 Scollard Street) as prepared by the owner.

Conclusions:

The Four Seasons Hotel and Residences Public Art Plan meets the City's objectives for the provision of public art in private development and is in accordance with City Planning's Percent for Public Art Guidelines. At its July 12, 2006 meeting, the Toronto Public Art Commission recommended approval of the attached Four Seasons Hotel and Residences Public Art Plan. I am in full support of this plan and look forward to seeing the results of the public art program as it is developed.

Contact:

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## Appendix A

### Four Seasons Hotel and Residences Public Art Plan

36, 38-48 Yorkville Avenue, 1263 Bay Street and 55 Scollard Street

#### 1.0 Introduction

The Four Seasons Hotel and Residences Art Plan provides a framework for the commissioning of art and for the collaboration of artist(s) with design teams to create a partially integrated public art project that will be based on Toronto Area Chief Building Officials Committee Construction Value Standard, anticipated to be \$1,010,418.00, not including base costs.

#### 2.0 Site Context

##### 2.1 Architect

Peter Clewes, Architects Alliance

##### 2.2 Landscape Architect

Sibylle von Knobloch, NAK design group

##### 2.3 Interior Designer

Yabu Pushelberg

##### 2.4 Location and Description

The Four Seasons development occupies a total of 1.69 acres (6,843 square metres) of land at the northeast corner of Yorkville Avenue and Bay Street, one of the most prominent areas in mid-town Toronto. It will be comprised of two buildings:

Tower I – 46 storeys situated at the southwest corner of the site, containing approximately 254 hotel rooms and approximately 100 Four Seasons branded and serviced condominium units

Tower II – 30 storeys on the northeast portion of the property on Scollard Street, containing approximately 130 Four Seasons branded and serviced condominium units

The base of the condo-hotel building will include a lobby for hotel guests and residents, as well as the Four Seasons restaurant and bar. An eight-storey extension at the north end of the building will house a hotel ballroom and conference facilities, and a 20,000 square foot four Season's Spa, health club and pool that will be accessible to both hotel guests and condominium residents. The second tower will feature a ground floor restaurant fronting onto a landscaped courtyard. Both towers will be connected by an elevated pedestrian link.

The two buildings will share a courtyard park that will be open to Yorkville Avenue and will be accessible from Scollard Street. (See site description)

This courtyard entrance to the hotel and residences will be a pedestrian friendly environment. A significant amount of walk-through traffic is anticipated.

The area will see a significant increase in population in the next few years and this development should enhance the urban dynamics to the benefit of surrounding restaurants and retail operations.

## 2.5 Heritage and History

A heritage value assessment has been made of the site.

In 1892 a single storey brick car house was built by the Toronto Railway Company next to the existing fire hall. Additional facilities were gradually added. When the Toronto Transportation Commission was formed in 1922, the facilities at Yorkville were deemed to be inadequate and relocated to Eglinton Station. In 1925 the Packard Motor Company purchased the site, removed the tracks, and for the next 45 years the building was used as a service station and garage for various companies.

In 1970 Mercedes Benz of Canada Ltd. redeveloped the site, retaining only one wall of the original structure. In 1991 the property changed ownership again and became home to Bay Lincoln Mercury (Bay Ford).

The area has a vibrant history and the goal is to marry the old Victorian past, as seen in some of the existing architecture in the neighbourhood, with the present, as defined by the high rise architecture of this development and others in the area. The 19<sup>th</sup> century architecture of the Victorian firehall and the neoclassical library on either side of the development will be reflected in the function of the integrated art components.

The competing artists will be provided with the Heritage and History Report, complete with archival photos.

## 3.0 Curatorial Vision

The public art component of this site should enhance the ambience of the space and its users and act as an invitation for pedestrian traffic in particular. This is a highly visible area with significant pedestrian walk-through traffic for the general population as well as owner/guests. Vehicular traffic will be that of people being dropped off, or to use valet parking services.

The intention is to create private/public spaces leading into and within the perimeters of the open courtyard in a manner that ensures the integration of all components of the site. Sight lines will be created and reinforced through the design of the landscaping to best offset the entire public art project. Lighting will be an important factor to ensure that the art components are visible in the dark, along with general ambient lighting of the entire space.

The conceptual basis for the space is to create an Urban Courtyard composed of 2 'rooms with a large-scale, independent sculptural feature in the centre of the first room and an independent wall-like feature at the perimeter of the 2<sup>nd</sup> room and property site. These 4 features will function

to reconcile the contradiction between the architectural styles and scales, creating a coherent unity where the style of the old is amplified to the scale of the new, unifying the past and the present, and organizing this highly public experience within a relatively confined space.

Key to the artists' mandate will be to create a dialectic between the old and the new in aesthetic terms.

#### 4.0 Public Art Site/Opportunity

##### 4.1 Public Art Site Description

The two buildings will share a courtyard park that will be open to Yorkville Avenue and accessible from Scollard Street. This 13,455 square foot public courtyard/park will be the site for the Public Art component of the development.

The intent is to create an integrated environment that identifies one site, consisting of multi-components. Two of the components will be independent sculptural elements and two will be physically integrated elements.

Directly in front of the entrance, there will be a room with a carpet design through hard landscaping. This area will see both pedestrian and vehicular traffic. In the centre of this 'Carpet' there will be a significant free-standing sculptural element. Abutting this Carpet there will be a room for pedestrians that creates an aerial image/design through soft landscaping, with paths running through for the enjoyment of the public. Along the eastern edge of this room, a proposed wall, preferably a water feature, will define and contain the courtyard and mitigate the view to the neighbouring firehall expansion wall.

These features, in order of importance, are:

##### 4.1.1. Wall (Area D on Site Plan)

Situated at the east face of the courtyard, this proposed wall will be used in conjunction with a soft landscaping 'screen' to mitigate the presence of the 1975 extension of the back of the firehall. This landscaping will consist of a row of trees high enough to obscure the fire hall wall. This piece shall be an independent work, providing a highly visible edge to complete the periphery of the courtyard. The length of the wall, together with the landscape element, will be approximately 8-10 metres (26-32 feet) and the height should be between 2-3 metres (6.5-9 feet). The specific dimensions will be left to the discretion of the artists.

We prefer to see this as a water feature, but are open to other proposals from the competing artists. There is no restriction on materials used other than to comply with safety standards and our outdoor seasonal climates.

#### 4.1.2. Sculptural Feature

In the centre of the Urban Carpet (see 4.1.3) we see a large-scale, vertically-oriented independent sculpture, left mostly to the artists' discretion, but with the aim of forming a 'conceptual triptych' with the outlying firehall and library and thereby bringing them into the courtyard, unifying the past with the present.

We would like this feature to address the old Victorian history of the site, providing a contrast and continuity with the 21<sup>st</sup> century architecture of the new buildings. It needs to be a dynamic presence to animate the courtyard across all the seasons and will likely become a signature piece for the complex.

#### 4.1.3. Hard landscaping in the area closest to the entrance - The Urban Carpet

This room measures 27 metres wide by 37 metres long. The artists will be asked to design a carpet in various colours of granite to provide a threshold where the scale of the automobile yields to the pedestrian privilege of the courtyard, while creating visual interest for the towers above. This gesture unfurls the plush sophistication of the hotel interior into the courtyard, welcoming tourists, visitors and local residents alike.

A base cost estimate for the granite has been included in the budget.

#### 4.1.4. Hard and soft landscaping abutting The Carpet - The Flower

This area will also have visibility from above and must reflect this vantage point. It should be a visually striking composition of flowerless trees and shrubs in the form of an image, perhaps a flower, to broaden the experience of the courtyard and offer a subtle separation of spaces that foster comfort and intimacy – a place to see and be seen.

Note: The winning artist will be teamed with landscape architect, Claude Cormier, from Montreal, who has been instrumental in formulating the curatorial vision of the site.

The artist(s) will work with Claude Cormier and the developer to finalize the design of all landscape features to ensure an aesthetic continuity throughout the entire courtyard. All features will be coordinated to enhance and maximize the visibility of all the art components.

### 5.0 Artist Selection Process

#### 5.1 Invitational Competition

We believe that treating this as one site with multiple components would be more suitable and ensure a successful resolution of the vision. Consequently we are inviting 6 artists to submit proposals.

The art consultant and the developer(s) have reviewed portfolios of over 30 artists. We are submitting our choice of 6 artists that are to present design concept drawings. They are to be paid a fee of \$2,500.00 each. The jury will select the winner(s).

These artists are:

- (1) Paul Beliveau;
- (2) Douglas Copland;
- (3) Linda Covit;
- (4) Eldon Garnet;
- (5) Reinhard Reitzenstein; and
- (6) Collette Whiten & Paul Kipps.

Alternates:

Robert Fones; and

Dyan Marie.

## 5.2 Jury

The committee will be composed of two developer representatives and three considered art experts.

They are:

1. Alan Menkes – President, Menkes Developments Ltd.;
2. Andrew Hoffman – Chief Operating Officer, Menkes Developments Ltd.;
3. Margaret Priest – artist; professor of art, University of Guelph;
4. Gilles Ouellette – President and Chief Executive Officer, BMO Financial Private Client Group and Deputy Chair, BMO Nesbitt Burns; art patron and collector; co-founder, The Ouellette Family Foundation; local resident; and
5. Joyce Zemans - Art Historian & Administrator, member of Board of Governors of York University, private collector.

Alternates:

1. Peter Clewes, Architect (developer representative);
2. Julia Ouellette – art patron; collector; Board Member, MOCCA and Canadian Art Foundation; co-founder, The Ouellette Family Foundation; local resident (Art Expert); and
3. Shanitha Kacha – Art Patron; collector; Board Member, Canadian Art Foundation; local resident; Co-chair, Canadian Art Gallery Hop (Art Expert).

## 6.0 Projected Budget

### 6.1 Anticipated Gross Art Budget – \$1,010,418.00

Site allocation - Minimum of 80% of budgets

Administrative costs - up to 10% of budget

This includes the consultant's fee, travel fees for out of town artists, courier, telephone and general office expenses.

Subject to jury approval and supporting budget documentation, the artist(s) will be given discretion over the allocation of money for each component

### 6.2 Base Cost Estimate - \$ 408,348.50

The City will verify these base cost estimates through a cost submission provided by the owner.

Granite Paving (Area A) 1,054 sq.m. @ \$300/sq.m.	\$316,200.00
Deciduous tree planting 16 @ \$450 ea.	\$ 7,200.00
Topsoil, grading, sodding 806 sq.m. @ \$4.50/sq.m	\$ 3,343.50
Granite Walkway (Area B)	\$ 19,200.00
1.5M planting soil on slab 1,209 cu.m. @\$45/cu.m.	\$ 54,405.00
Soft Landscaping Tree Screen behind wall 8 @ \$1,000 ea.	<u>\$ 8,000.00</u>
<b>TOTAL</b>	<b>\$408,348.50</b>

The artists' budget requirements must be supported with back-up documentation, i.e. quotes & estimates, where applicable. The following would be included in this budget:

design fee - includes dealer commission if applicable;  
material costs;  
fabrication costs;  
supervision of fabrication;  
on-site labour costs related to installation;  
extraordinary equipment costs required for fabrication or installation;  
any necessary permits or testing costs;  
insurance costs - Comprehensive General Liability, studio and contents;  
legal fees;  
applicable taxes;  
travel and delivery expenses during fabrication and installation; and  
contingency fund (10% of fabrication cost).



## 7.0 Promotion

The art consultant, in collaboration with the marketing department, will contribute to all promotional activity related to the competition, completion and installation of the art project, including press releases, unveiling ceremonies, proper accreditation and signage and liaison with the media.

## 8.0 Schedule

Anticipated PAC approval:	July 19, 2006, 2001
Downtown Community Council:	September 13, 2006
City Council:	September 25, 2006
Artist Competition:	TBD - Fall/Winter/Spring '06/'07
Installation:	TBD