



**STAFF REPORT  
ACTION REQUIRED**

**TEDCO/Corus Entertainment Public Art Plan  
125 Queens Quay East -**

<b>Date:</b>	June 11, 2008
<b>To:</b>	Toronto and East York Community Council
<b>From:</b>	Director, Urban Design, City Planning Division
<b>Wards:</b>	Ward 28 – Toronto Centre-Rosedale
<b>Reference Number:</b>	Te080037

**SUMMARY**

The purpose of this staff report is to seek City Council approval of the TEDCO/Corus Entertainment Public Art Plan. The plan has been prepared by the Public Art Consultant and Developer for this project in compliance with the development approval provisions. The full plan, which is Attachment 1, outlines the method by which the owner will commission the public art in the privately-owned, publicly accessible areas of the development. The owner will commence the art program once the plan is approved. The resulting art installation will be owned and maintained by the owners of 125 Queens Quay East.

The full plan meets the objectives of the City Planning Percent for Public Art Program and is supported by the Toronto Public Art Commission.

**RECOMMENDATIONS**

**The City Planning Division recommends that:**

1. City Council approve the attached TEDCO/Corus Entertainment Public Art Plan (125 Queens Quay East).

**Financial Impact**

The recommendations in this report have no financial impact.

## **DECISION HISTORY**

The subject site is located within the East Bayfront – West Precinct area. At its September 25, 26 and 27, 2006 meeting, Toronto City Council adopted Zoning Bylaw 1049-2006, a new zoning bylaw applying to both private and publicly-owned lands in the East Bayfront – West Precinct. Subsequent to OMB appeals, this bylaw was modified by City Council at its meeting of September 26 and 27, 2007.

East Bayfront Zoning By-law No. 1049-2006 contains provisions pursuant to Section 37 of the *Planning Act* which permit the City to secure a public art contribution in accordance with the City's public art program. The Toronto Economic Development Corporation (TEDCO) proposes to construct a head office for Corus Entertainment on the lands located at 125 Queens Quay East. The public art plan in Attachment 1 has been prepared pursuant to By-law 1049-2006 as a component of this proposed development.

## **ISSUE BACKGROUND**

Meetings were held with the developer team and City Planning staff to discuss the public art process and public art site potentials. The owner drafted the TEDCO/Corus Entertainment Public Art Plan and worked with City Planning for comment and input. The Toronto Public Art Commission (TPAC) reviewed a draft of this plan on April 30, provided comments and subsequently, recommended approval of the revised plan at their following meeting on June 4, 2008.

## **COMMENTS**

The TEDCO/Corus Entertainment Public Art Plan provides a project overview, curatorial vision, and a description of the development. Public art locations have been determined by selection criteria which favour high levels of public exposure, distinctive public realm opportunities, and consideration of the waterfront environment of the development. Accordingly, the plan proposes to focus artistic expression in areas of the site, including a publicly accessible passageway located on the ground floor of the proposed building, which take advantage of public vistas from Lake Ontario and the public promenade adjacent to it. These locations reinforce the City's Official Plan Policies and Urban Design objectives to maximize public accessibility and visibility of artwork, and were deemed suitable by the Toronto Public Art Commission.

The art selection process will be conducted through Selection Panels or Peer Review Committees, which will assess artist submissions. The process includes a mentorship program for local artists. An estimate of the art budget is also included within the plan.

The TEDCO/Corus Entertainment Public Art Plan meets the City's objectives for the provision of public art in private development, is in accordance with the City Planning Percent for Public Art Program, and is supported by the Toronto Public Art Commission.

## **CONTACT**

Jane Perdue

Tel. No. 416 392-1304

Fax No. 416 392-1744

E-mail: [jperdue@toronto.ca](mailto:jperdue@toronto.ca)

## **SIGNATURE**

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Robert Freedman, Director, Urban Design  
City Planning Division

(P/2008/ClusterB/pln//Te080037 TEDCO public art plan)

## **ATTACHMENTS**

Attachment 1: TEDCO/Corus Entertainment Public Art Plan (125 Queens Quay East)

**TEDCO / Corus Entertainment  
Public Art Plan  
125 Queens Quay East  
Toronto, Ontario**

**Prepared for: TEDCO / Corus Entertainment  
By: Public Art Management  
Submitted to: The City of Toronto Public Art Commission**

## **1. Introduction**

Located at the foot of Lower Jarvis, the TEDCO/ Corus development rests upon the water's edge at the shore of Lake Ontario. As part of the process of revitalizing Toronto's waterfront, the Toronto Economic Development Corporation's development is an integral component of the East Bayfront West-Precinct Plan. The masterplan's initiative to bring about sustainability through a mixed-use development schedule comprised of residential (75%) and employment (25%) populations, is promoted within TEDCO / Corus' project intent.

This project is also the first new "employment use" building under the adopted plan. It will serve as the head office for Corus Entertainment and house, among other facilities, radio (Q107 and "The Edge" 102.1) and television studios, film and animation production suites, as well as event hosting. Project architects for the base building are Diamond + Schmitt Architects.

The site is bordered by Queens Quay East to the immediate north, Lake Ontario to the south, the future developments of East Bayfront (including Sherbourne Park) to the east, while to the west the future "Sugar Beach" public space at Jarvis Slip, adjacent to Redpath Sugar.

Indisputably, this site and its surroundings has been the focus of a great deal of attention as the City, in collaboration with Waterfront Toronto and community involvement, has sought to draw its citizens to one of its greatest resources, Lake Ontario. Each project will play a key role in determining how the city's inhabitants will engage the waterfront, be it as a place to live, work, play, or all of the above.

## **2. Neighbourhood: Waterfront Toronto**

Waterfront Toronto has enacted a rigorous design process of competitions to ensure the highest level of excellence in their continuing transformation of the East Bayfront West-Precinct. Rotterdam's West 8 Urban Design + Landscape Architecture was awarded the lead to devise a masterplan for the 3 KM stretch of waterfront which includes the area between the lake and the TEDCO site. A 1.5KM continuous 19M wide public promenade will border

the site as a buffer to the water's edge. Public art may be commissioned by Waterfront Toronto for this zone.

At the Jarvis Street Slip, Team Claude Cormier's "Sugar Beach" park will become TEDCO/Corus' neighbour (with construction timed concurrently). At 90M wide, this park will act as an interface between the TEDCO/Corus building and the Jarvis Slip infrastructure, providing a public space for residents and workers alike to enjoy. TEDCO/ Corus representatives and the public art consultant met with the Cormier team to discuss their plans and the opportunities for public art. Given the nature of the Cormier design, the number of activities and programming to be developed on the site, it was decided that this was not an appropriate location for TEDCO / Corus commissioned art.

A short distance to the east, landscape architects Phillips Faarvaag Smallemberg will be designing the 1.5 hectare Sherbourne Park, a mid-point in the extents of the precinct that will extend to Parliament Slip. Artist Jill Anholt is working with this team.

The private sector is developing the Pier 27 mixed use, residential project and major public art commissions are planned for this location, west of the Redpath Sugar facility. All of these elements collaborate to define place, bring identity, and, in turn, bring people to the waterfront of East Bayfront.

The East Bayfront West-Precinct, with 24 hectares of waterfront property will be home to 7000 residents and 8000 jobs with 5.5 hectares of parks and public space. With its mandate to create community through sustainability and the demonstration of design virtuosity the water front vision is clearly progressive. The TEDCO / Corus project and its Public Art Program fully intend to exceed expectations with enhancements to the waterfront that will bring a sense of thriving community and promise to the highly anticipated Waterfront re-development.

### **3. Agreement**

Public art for the development has been secured through the Section 37 Agreement with the City of Toronto (Section 5). The developer has elected to commission public art for its own property in accordance with Option 2.

## **4. Approach to Public Art**

The developer, the public art consultant and City staff met to discuss the opportunity and approach to public art for the site.

Given the context of the building and its singular purpose and function, it was concluded that public art expressed within the building, focusing on an architectural scale approach was appropriate. There are significant public vistas from the Lake and adjacent public promenades as one views the project from the south. Future development may screen long views of the facility from the north. In addition, the local Councillor has suggested that artwork become part of an internal, public, ground level passage through the building. This will commence at the north lobby and run through the passage to the south.

The public art approach will be to develop a concept that reinforces the idea of the work being performed in the building as an artistic interpretation.

Benefits of public art are evident as the urban space that we inhabit becomes humanized and personal. Public art intervention creates temporal and spatial moments to be encountered throughout an individual's daily activity, generating unique forms of interaction with infinite possibilities. This experience encourages the people to reconsider the space in which they live and work, reflecting on the wonder and enjoyment of their surroundings.

Public art has the power to create and reinforce a sense of community, particularly within a new development. It defines a sense of place and provides not only a geographical, but also a social landmark by which people may assemble and orient themselves within the development and the larger city.

These are the goals for the public art program: to offer an intimate and immediate engagement with the public art as well as an urban scale, architectural expression.

## **5. Public Art Locations**

### **5.1. Criteria for Selection**

Consideration of the following criteria has been used to identify locations for public art:

- Locations that anticipate high public use (such as the interior passage) or high public exposure (exterior locations)
- Locations which afford an opportunity to add a variety of unique and/or distinctive artworks to the public realm
- Locations where public art would reinforce urban design initiatives such as creating a strong sense of place in key locations (such as at the water's edge) and capitalizing on views.

It must be noted that Corus will be installing a large scale screen at the ground level of the building. This will be used for programming by Corus. Public art will be physically separated and (in content and approach) distinct from this element.

## **5.2. Proposed Priority Locations**

### **Location 1: The Atrium/Entrance Zone**

The atrium comprises a single continuous volume of space that transects the entire building creating a glazed volume visible from the south (the public promenade, lake and Toronto Islands).

This element offers a significant opportunity for a major work on an architectural scale that will be visible at all times of the day. Elements will be placed close to the glazing and must be positioned to offer strong day and nighttime views from exterior public spaces. In addition, the artwork should express itself on the exterior of the building if possible. Opportunities at the north entrance- to signal public art and invite the public to explore the interior (public passageway) art will also be explored.

### **Location 2: Soffit and ground plane:**

The soffit of the building extending from the rooftop offers a simple, yet interesting opportunity for an artist. Lighting is incorporated into this area and the artist will be given the opportunity to transform this lighting to create a unique presence around the edge of the building- one that will not transmit light but will create an effect of colour. In addition, a program of elements that combine lighting and colour may also be placed around the



building perimeter where possible. Care will be taken to respect “night sky” issues.

### **Location 3: North Lobby and Public Passageway**

A publicly accessible route through the ground level of the building will commence at the north lobby, proceed through the building and terminate at the south entrance to the facility- immediately adjacent to the restaurant on the south east corner of the building. This offers a unique and important opportunity for an artist to create an all enveloping artspace- one that is singular to the City and which may serve as a significant public attraction.

The artwork will engage the entire passageway (possibly walls, ceiling, lighting etc.) but should be signaled at the north lobby. No opportunity such as this has ever been presented and it opens the door to a wide variety of artists working in many disciplines to create a permanent and extraordinary installation.

An interactive building kiosk with information about the art program (mini documentaries- artist and team interviews) and other building facts will be situated in the lobby. Content concerning the artwork will be developed for the kiosk (which itself is not an artwork). This may be tied to interactive programming for building opening and events.

## **6. Artist Selection Process:**

### **6.1. Selection Process**

The artwork will be selected through a two stage process- an open call for credentials followed by identification of a shortlist of candidates who will be invited to submit proposals.

### **Mentorship Program**

A mentorship program will be introduced pairing the commissioned artist(s) with a local early career artist. Local artists will be recommended by local curators and each commissioned artist will select their mentorship candidate. The fees for the mentored artist will be drawn from the budget allocation for each site.

The Selection Panels or Peer Review Committees assessing artist submissions will include at least one artist, one developer representative and an art expert representative from the ward.

Selection Panel will include:

2 representatives of the Ownership team

3 art experts independent of the Owner and shall include at least one artist and one art expert resident of working in the ward.

Outside art experts will be drawn from the following candidates:

Daniel Faria, art expert working in the ward

Robin Young, Collector, arts patron (major sponsorships in the ward)

Edward Burtynski, artist

Barbara Astman, artist

Denise LeClerc, curator, National Gallery of Canada

Austin Cooper, collector and art expert residing in the ward

Michael Awad, artist

## **7. Budget**

\$1.2 million

### **Allowances:**

up to 10% administration

up to 5% project documentation/ documentary (may include content concerning art program for interactive information/kiosk)

up to 10% project coordination, consultant fees, site preparation to receive art

30% Atrium/ Entrance Zone

30% Public Passageway

15% Soffits