



**STAFF REPORT
ACTION REQUIRED**

James Cooper Mansion Public Art Plan, 582 Sherbourne Street

Date:	August 6, 2008
To:	Toronto East York Community Council
From:	Robert Freedman, Director, Urban Design
Wards:	Ward 27 –Toronto Centre-Rosedale
Reference Number:	te080048

SUMMARY

The purpose of this staff report is to seek City Council approval of the James Cooper Mansion Public Art Plan. The plan has been prepared by the Public Art Consultant and Owner in compliance with the development approval provisions. The plan, which is included as Attachment 1 of this report, outlines the method by which the Owner will commission public art in the privately owned, publicly accessible areas of the development.

The James Cooper Mansion Public Art Plan provides a framework for the commissioning of artworks on prominent public areas of the site. The attached 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 James Cooper Mansion Public Art Plan, 582 Sherbourne Street.

FINANCIAL IMPACT

There are no financial implications resulting from the adoption of this report.

DECISION HISTORY

The owner of this development is required to produce a comprehensive public art plan for review by City Planning and its advisory panel, the Toronto Public Art Commission. Earlier this year, the owner met with City staff, drafted a plan and submitted it to the City for review and input. The owner presented the James Cooper Mansion Public Art Plan to the Toronto Public Art Commission at its meeting of July 9, 2008. The Toronto Public Art Commission made a recommendation for approval of the Plan.

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 worked with City Planning and, using its comment and input, prepared the Public Art Plan. Based on preliminary estimates of gross construction costs provided by the developer, the percent for public art contribution for this site was estimated to be approximately \$365,000.00. The art budget and its component breakdown are included in the plan, along with a description of the art selection method.

COMMENTS

The James Cooper Mansion Public Art Plan provides a project overview, curatorial vision, and description of the development proposal. The plan proposes to focus artistic expression in two separate locations on the site: the forecourt garden along Linden Street, and the front garden along Sherbourne Street. Both locations will be highly visible to pedestrians walking along these streets, and to guests and residents of the proposed development. As such, these locations reinforce the City's Official Plan Policies and Urban Design objectives to maximize public accessibility and visibility of artwork.

The James Cooper Mansion 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.

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SIGNATURE

Robert Freedman
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City Planning Division

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ATTACHMENTS

Attachment 1: James Cooper Mansion Public Art Plan, 582 Sherbourne Street

Attachment No. 1
James Cooper Mansion Public Art Plan, 582 Sherbourne Street, Toronto, Ontario
Presented to the Toronto Public Art Commission
July 9, 2008
by Catherine Williams, public art consultant

Also in attendance: Melissa Cristofoli, Tridel

1. Introduction

The site for development is the James Cooper Mansion at 582 Sherbourne Street two blocks south of Bloor Street. The boundaries are 592 Sherbourne to the north, Sherbourne Street to the east, Linden Street to the south and 26 Linden Street to the west. The proposed development will include the restoration of the exterior of the James Cooper Mansion, the refurbishment of the mansion's interior, the relocation of the entire mansion closer to Sherbourne Street and a 32 storey contemporary condominium erected behind it and four townhouses along the southern boundary of Linden Street.

The following description is adapted from the Conservation Plan prepared by Goldsmith Borgal & Company Ltd. Architects.

James Cooper was born in England in 1828 and served an apprenticeship in shoemaking before he emigrated to Canada in 1847. He joined Sessions, Carpenter & Company in the manufacture of shoes and boots. In 1867 he became a partner with the firm, which he eventually went on to run with Mr. Smith, expanding their operation to Montreal and trading as far as the West Indies and Australia. Mr. Cooper's success enabled him to buy property in the upscale ward of St. Thomas, at the north end of Sherbourne Street. His neighbour to the north at 592 Sherbourne was Charles Gooderham, brother of Henry Gooderham of the prosperous Gooderham and Worts Distillery. Mr. Cooper's house was constructed in 1881 in the Second Empire style in red brick trimmed with wood, pressed metal and expensive Ohio golden sandstone. Second Empire buildings, with tall mansard roofs and dormers, were modeled after the opulent architecture of Paris during the reign of Napoleon III. The style spread to England during the Paris Exhibitions of 1852 and 1867 and then the fever spread to North America.

The James Cooper Mansion is one of Toronto's few remaining late 19th century Second Empire Style of this scale and forms an important part of the surviving 19th century streetscape of Sherbourne Street. Read in context with its neighbour at 592 and other surviving properties along Sherbourne and Jarvis Streets, it indicates the neighbourhood's affluent past and importance in the growth of the city.

The Knights of Columbus occupied the property from 1910 – 2005. The house is remarkably well preserved and it retains its classic central hall plan and grand stair, extensive mouldings in mahogany and most of the period door hardware in brass.

2. Public Art Commitment

In keeping with the Section 37 agreement, the developer proposes to spend 1% of the hard construction costs on public art. The developer currently estimates the costs for new construction at The Residences at the James Cooper Mansion at \$36,500,000; therefore, the allocation to public art is estimated at \$365,000.

The developer has elected to hold an art competition and proposes to invite four artists to bring proposals forward for two art sites.

3. Two Public Art Sites

In consultation with the developer, Heritage consultants, the project's landscape architect, City staff and the local councilor, the following sites for art were considered.

3.1 Decorative Fence

Evidence on the site shows that a decorative iron fence once stood on top of a stone base surrounding the house. The original stones are on the property and one can see in the top course cut off iron bars that were elements of the original fence embedded in the stone. As few of the joints are sound and many of the stones have shifted, it will be necessary to create an entirely new stone base and iron upper fence. This fence will serve as a defining edge to the property.

It is proposed that the fence will run in a panel and post rhythm along Sherbourne and Linden Streets with one gate opposite the ceremonial entrance to the James Cooper Mansion and two gaps where two sidewalks lead from Sherbourne and Linden Streets to the entrance of the new condominium on the south side of the property. The fence will wrap around the north side for a short distance, likely one panel of fencing and a terminating column.

The top course of the fence was considered as an opportunity for art and a list of proposed artists were presented; however, the developers concluded that it was most likely that the public would focus on the historic house and read the fence as a whole, thereby missing the small details created by an artist. As a result, they declined this option. The developers have committed to rebuilding the fence which is intended to convey a stately sensibility to fit with the James Cooper Mansion. Artists for the public art competition will take its design into consideration when creating their proposals.

3.2 Canopy

In order to highlight the historic architecture of the James Cooper Mansion, the entrance and the linkages to the contemporary buildings are deliberately simple and modern in their design. Opportunities for public art were explored for the cantilevered aluminum canopy over the entrance and on the extensive glass panels around it. These options were declined because they were judged as architectural rather than artistic solutions and, given their set back from Sherbourne Street, as only visible to residents of the complex.

3.3 Forecourt Garden along Linden Street

Leading to the main entrance of the condominium is a forecourt garden, which fronts on Sherbourne Street and runs parallel to Linden Street along the southern end of the property. The intention is for it to act as a bridge from the historic house to the contemporary glass tower. It is approximately 70 feet long and 14 feet wide, excluding the landscaping. It will be surrounded by the iron fence with two gaps for entry to the condominium entrance, one at Sherbourne Street and the second on Linden Street.

This site was chosen so that work(s) of art could be visible to the general public as well as to residents of the building. The site allows for a number of locations of art along its length thereby engaging the viewers as they enter the building or walk along its southern boundary. The art may take the form of low sculptural elements so as not to interfere with the impact of the historic house and/or some form of embellishment or inlays to the walkway leading to the main entrance.

3.4 Front Garden along Sherbourne Street

The landscaped area, in front of the relocated James Cooper Mansion and to the north of the walkway which leads to the ceremonial entrance, offers an opportunity for one or more free standing works of art. This site will be highly visible to pedestrians walking on Sherbourne Street

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and to guests or residents who use the ceremonial entrance when attending weddings and other special events. This site was chosen along with the forecourt garden site.

4. Art Site Requirements

The following requirements will be listed in the Terms of Reference for the competing artists:

- To take into consideration the historic nature of the site and its contemporary additions
- To be resistant to environmental conditions
- To be mindful of public safety: no sharp, protruding points and not able to be climbed
- To be low maintenance, including graffiti resistant materials or treatments.

5. Selection Process and Jury

The developers have elected to run an invitational competition among four artists: Stephen Cruise, Eldon Garnet, the team of Yvonne Lammerich/Ian Carr-Harris and the team of Colette Whiten/Paul Kipps.

The invited artists will be paid to develop proposals for the site. They will receive a Terms of Reference and drawings showing the architecture as well as the existing landscape plan and the proposed design for the wrap around fence. Information about the history of the site, its original owner James Cooper, and his business of manufacturing shoes and boots, will also be included.

The proposals will produce schematics showing the design direction, images, preliminary materials, a statement about the concepts and preliminary budget projections.

The artists will be briefed at one meeting to be held on site or at the offices of the developer.

A jury of five members will award one winning proposal. The jury members are:

- two representatives of the developer: Steve Daniels, Tridel and Andre Brochu, project architect
- three art experts: Fern Bayer, writer, curator and local resident; David Liss, Curator/Director, Museum of Canadian Contemporary Art (MOCCA); Panya Clark Espinal, artist.

The jury will have the right to choose one artist for both sites or two artists for one site each, provided the two proposals are compatible.

6. Preliminary Budget

The estimated budget of \$365,000.00 will be apportioned as follows:

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Administration of competition, travel for out of town artists, consultants' fees:	10%	\$ 36,500.00
Maintenance fund turned over to the condominium board	10%	\$ 36,500.00
Art, including artist's fee, materials, fabrication, footings, lighting, installation and contingency	80%	\$292,000.00
Total:	100%	\$365,000.00

7. Preliminary Schedule

Brief Sent to Artists	September/October 2007
Artists' Presentations to Jury	February 2009
Winner Announced	February 2009
Contract/ Final Drawings	March – July 2009
Fabrication	July 2009 – March 2010
Installation	Spring 2010
Occupancy	Spring 2010