

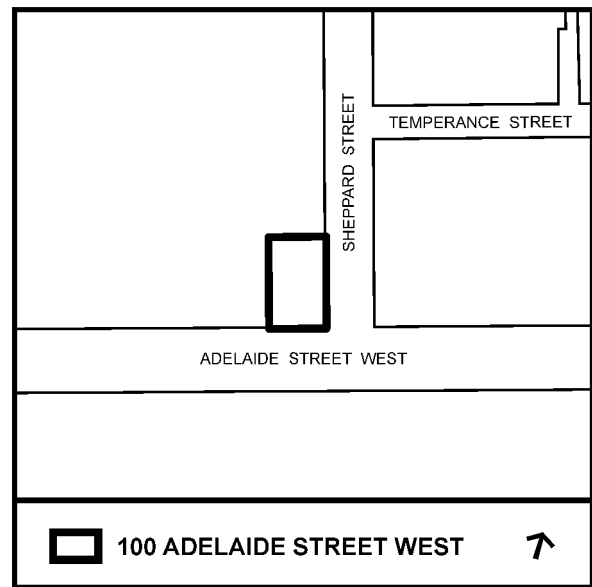
100 Adelaide Street West Public Art Plan

Date:	December 5, 2013
To:	Toronto East York Community Council
From:	Acting Director, Urban Design, City Planning Division
Wards:	Ward 28 – Toronto Centre - Rosedale
Reference Number:	P:\2013\CLUSTER B\PLN\TEYCC\TE13103

SUMMARY

The purpose of this staff report is to seek City Council approval of the 100 Adelaide Street West Public Art Plan. The plan, which is included as Attachment 1 of this report, outlines the method by which the owner will commission public art on a publicly-accessible, privately-owned area of the development site.

This public art plan provides a framework for the commissioning of public art including the art location, budget, art selection process, list of invited artists, and schedule. The attached plan meets the objectives of City Planning’s Percent for Public Art Guidelines and is supported by the Toronto Public Art Commission.



RECOMMENDATIONS

The City Planning Division recommends that:

1. City Council approve the 100 Adelaide Street West Public Art Plan as attached to the report dated December 5, 2013 from the Acting Director, Urban Design.

Financial Impact

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

DECISION HISTORY

The Site Specific By-law 875-2000 permits a new office building with a reconstructed heritage building within the Richmond Adelaide Centre site, which comprises most of the block bounded by Adelaide Street West, Sheppard Street, Richmond Street West and York Street. Registered Section 37 and Heritage Easement Agreements (HEA) secure the provision for: the retention, restoration and conservation of the buildings at 85 and 111 Richmond Street West and a portion of the building at 100 Adelaide Street West; public art; daycare; PATH connection; and other items.

Background information is available at the following link:

<http://www.toronto.ca/legdocs/2000/agendas/council/cc/cc000509/to8rpt/cl024.pdf>

In 2001, a Public Art Plan was filed with the City and approved by City Council.
<http://www.toronto.ca/legdocs/2001/agendas/committees/to/to010710/it043.pdf>

A site plan application was filed in December 27, 2012, for the proposed building. The application has been circulated and is under review.

In 2013, the owner requested a series of variances to the Zoning By-law, and was approved by the Committee of Adjustment, resulting in recent amendments to the Heritage Easement Agreement and the Section 37 provisions.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.TE24.18>

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.TE24.17>

Due to the change in direction of the development plans, the owner agreed to submit a new 100 Adelaide Street West Public Art Plan (Attachment 1) that addresses these new art opportunities.

In accordance with the development approvals and the Section 37 provisions, the owner has produced a Public Art Plan for review by City Planning Staff and its advisory panel, the Toronto Public Art Commission. The owner has opted to commission on-site public art on privately-owned and publicly-accessible space. Initial meetings were held between the owner and City Planning Staff to discuss the public art process and identify the site

potentials. On November 27, 2013, the owner representatives made a presentation to the Toronto Public Art Commission, at which time the Toronto Public Art Commission recommended approval of the 100 Adelaide Street West Public Art Plan.

ISSUE BACKGROUND

The owner has determined that a public art commission will be located in the South Plaza, a large area that is prominently visible and accessible to pedestrians, vehicular traffic and office tenants. Other sites were considered, but the plan outlines the benefits for selecting the Adelaide Street West South Plaza.

The art selection method, described in the plan, is an invitational competition. From the seven artists identified in this plan, a short list will be determined by the project team. The artists will be invited to submit proposals to an art selection jury which will convene to award the commission. The attached plan identifies the two owner representatives and two independent art experts. According to the attached 100 Adelaide Street West Public Art Plan, a ward representative has not yet been appointed. The competition will be in 2014, and the owner is currently in the process of selecting a ward representative, and will inform City Planning once that individual has been identified.

The owner has offered to include a mentorship program, engaging a local artist to shadow the art process and play an active role whenever possible. In the Competition Terms of Reference, the owner will include the document entitled Heritage Elements of 100 Adelaide Street West, provided by City Staff from Heritage Preservation Services.

The scale of this project is very significant, and has the potential to produce an important and high profile public art commission.

COMMENTS

The 100 Adelaide Street West Public Art Plan is in compliance with the City's objectives for the provision of public art in private development. This on-site program is in accordance with the City Planning Percent for the Public Art Program, and is supported by the Toronto Public Art Commission. Upon City Council's approval, the owner will commence work with the artists as scheduled in the attached plan.

We look forward to the results of the public art competition.

CONTACT

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SIGNATURE

James Parakh
Acting Director, Urban Design
City Planning Division

ATTACHMENT

Attachment 1: 100 Adelaide Street West Public Art Plan

ATTACHMENT 1

100 ADELAIDE STREET WEST – PUBLIC ART PLAN

Submitted to City Planning by Oxford Properties Group

Prepared by Irene Szylinger and Judith Tatar, Public Art Consultants

1. INTRODUCTION



100 Adelaide Street West (South façade)

The Oxford Properties Group project known as **100 Adelaide Street West** is located at the intersection of Adelaide Street and Sheppard Street in the heart of Toronto's commercial financial district.

The project consists of a new 42-storey office tower and associated below-grade parking structure, which includes restoring, reinstating and incorporating the historic south and east facades of the existing 16-storey building.

The building design represents an integration of historic and contemporary architecture that when combined will result in a unique structure. It will reflect the preservation of the heritage aspects of the site together with the contemporary construction style of existing high-rise built-forms within the neighbourhood.

In 2001, City Council approved the first Public Art Plan for this site. Revisions to the original approvals required a different approach and a new, revised Public Art Plan is presented. This revised Public Art Plan is to be approved by City Council in 2014.

The Public Art Plan provides a framework for the commissioning of art and for the collaboration of an artist with the developer's design team to create a public art project

with a budget estimated at \$2,350,000.00 based on a calculation of 1% of Gross Construction Costs.

2. SITE CONTEXT



100 Adelaide Street West and Surrounding Buildings (Overhead view facing South West)

100 Adelaide Street West is a new office tower building in the heart of Toronto's downtown financial core. The building is part of the Richmond-Adelaide Centre, a group of connected commercial buildings on the site bounded by Richmond, Adelaide, York, and Sheppard Streets. The 100 Adelaide tower is located at the south east corner of the block at the intersection of Adelaide and Sheppard Streets. The building is a 42 storey office tower which includes a 5 storey podium extending north of the tower footprint, and 5 levels of below grade parking facilities, with approximately 95,558 m² (1,028,204 ft²) above grade, and 16,140 m² (173,666 ft²) below grade gross measured area.

The new tower incorporates restored south and east heritage facades of the existing 16 storey Concourse Building. Heritage features from the original lobby of this building are also incorporated into the new ground floor lobby. The Concourse Building is a designated heritage structure, and incorporates decorative elements designed by Group of Seven artist JEH MacDonald. These elements are primarily featured in the main entrance, the ground floor lobby, the cast stone cladding on the lower 3 floors, decorative

elements at the upper level facades, and the masonry sunburst and thunderbird motifs at the top of the west façade.

The main entrance to the building will be through the arched entryway of the restored heritage façade which features the original integrated mosaics and relief panels. Two other entrances are provided on Adelaide Street, and from the open plaza immediately south of 120 Adelaide. These entrances open into a large 10 metre high lobby space which will feature stone flooring, and stone clad walls with decorative metal mesh features. The lobby will provide elevator and escalator access to the PATH system at level P1, and elevator access to all parking levels.

The PATH connection to the east provides access to retail, food court, and tenant amenities. Provision is made for a future PATH connection at the south-east corner of the site.

A pedestrian through-block connection is provided from Sheppard Street at the north end of the site between the loading dock structure and 85 Richmond Street. The open air parking ramp is covered by a suspended glazed canopy. Visitor bicycle parking is provided within the internal courtyard west of the loading dock.

The neighbourhood is an established commercial and retail node as evidenced by some of the largest commercial, hospitality and retail buildings in the City; First Canadian Place, Bay Adelaide Centre, Royal Bank Plaza, Scotia Plaza, Shangri-La Hotel, Four Seasons Centre for the Performing Arts and Trump International Hotel and Tower to name a few. Oxford Properties Group has created a significant hub at the Richmond-Adelaide Centre with significant plazas, courtyards, and open space pedestrian connections.

***Please Note: Appendix 'A'** (attached) is an outline of the many important heritage elements that will be preserved at this site. This outline has been provided by Heritage Preservation Services, City of Toronto, and will be included in the artists' competition brief.

3. PROJECT TEAM

Lisa Chandler, Oxford Properties Group
Carl Blanchaer and Robert Sampson, WZMH Architects, Project Architect
Josh Chaiken, KPF Associates, Design Architect
Janet Rosenberg, Janet Rosenberg and Associates Inc., Landscape Architect
Irene Szylinger and Judith Tatar, Public Art Consultants

4. PUBLIC ART SITE SELECTION

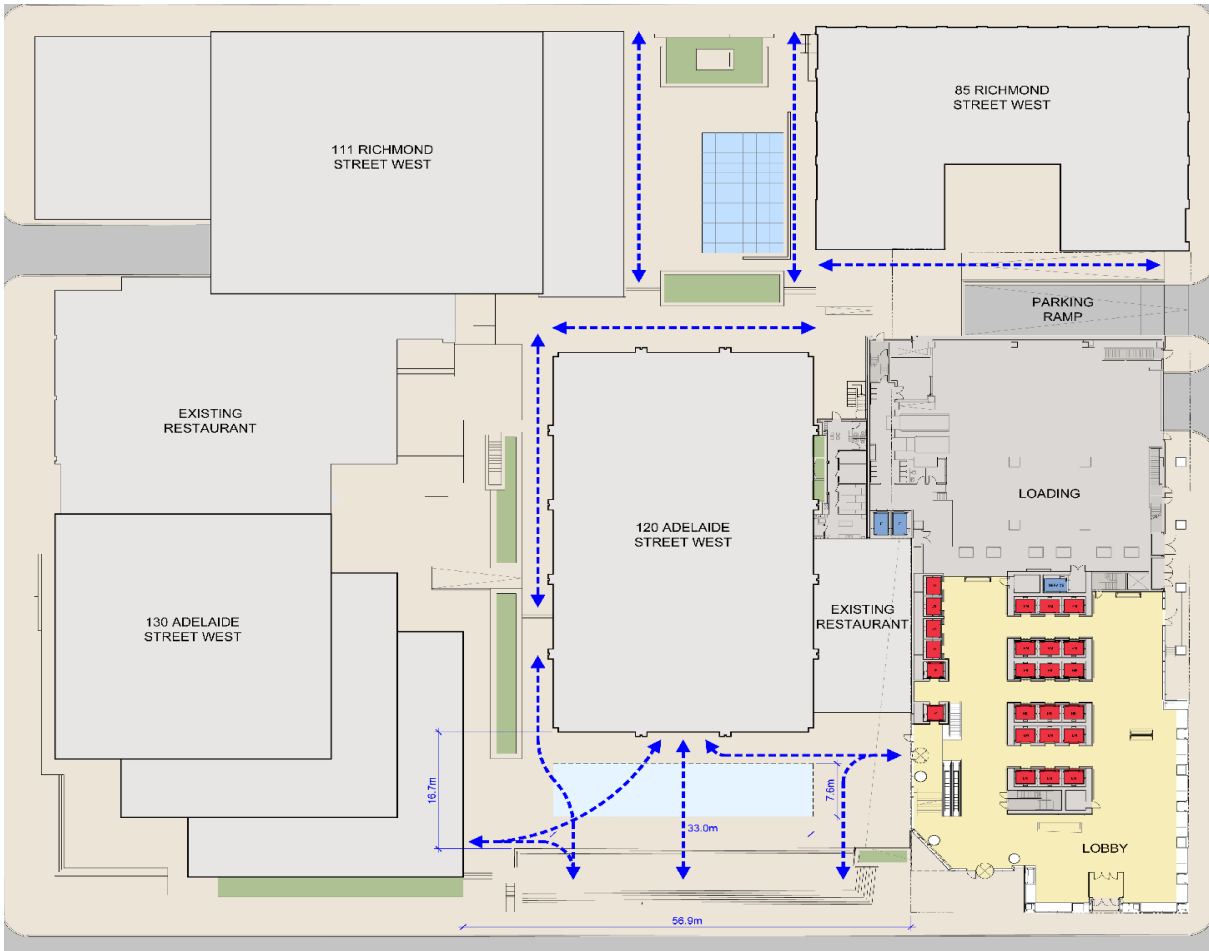
SOUTH PLAZA – SELECTED SITE

At the site of *100 Adelaide Street West*, the building footprint of the development will occupy a significant portion of the square foot area resulting in limited opportunities to introduce a public art installation within the development site boundary. Also at the site, five original plaster ceilings segments from the former Concourse Building will be displayed as artifacts within the new building lobby, which precludes the lobby from serving as a location for Public Art.

Accordingly, the project team suggests that the optimal location for the public art intervention is the area shown as the rectangle parallel to Adelaide Street indicated in a pale blue colour on the diagram below.

Identified as the south plaza, this rectangular space measures approximately 57 metres long by 19 metres deep, providing a sufficient area to introduce a significant public artwork that will engage pedestrians and commuters as well as enhance the public realm.

The south plaza of the Richmond-Adelaide Centre is adjacent to 120 Adelaide Street and provides an at-grade connection for the three Adelaide Street towers (100, 120 and 130 Adelaide). The south plaza is highly visible to motorists travelling on Adelaide Street and very accessible to pedestrians and to the occupants of the office buildings.



Selected Site: Plan South Plaza (Arrows Indicate Proposed Circulation Patterns)

The diagram above also indicates with blue arrows the suggested pedestrian flow through the south plaza ensuring that the future artwork which will be highly visible will not impede pedestrian flow and access

The rendering provided above is only an indication of the area designated to be occupied by an art installation. This rendering does not include the Landscape Plan for the plaza as the landscape architect will work with the project team to accommodate the selected art installation.

Several other sites were considered but not chosen, as follows:

Site 1 – North Pedestrian Walkway (Rejected)

One site considered was the pedestrian pathway between the north end of the building and 85 Richmond St. This area, covered by a glazed canopy, was discounted due to the very limited visibility and to avoid competing with the restored heritage thunderbirds and sunburst from the heritage façade intended for the south wall of the walkway.

Site 2– Sheppard Street (Rejected)

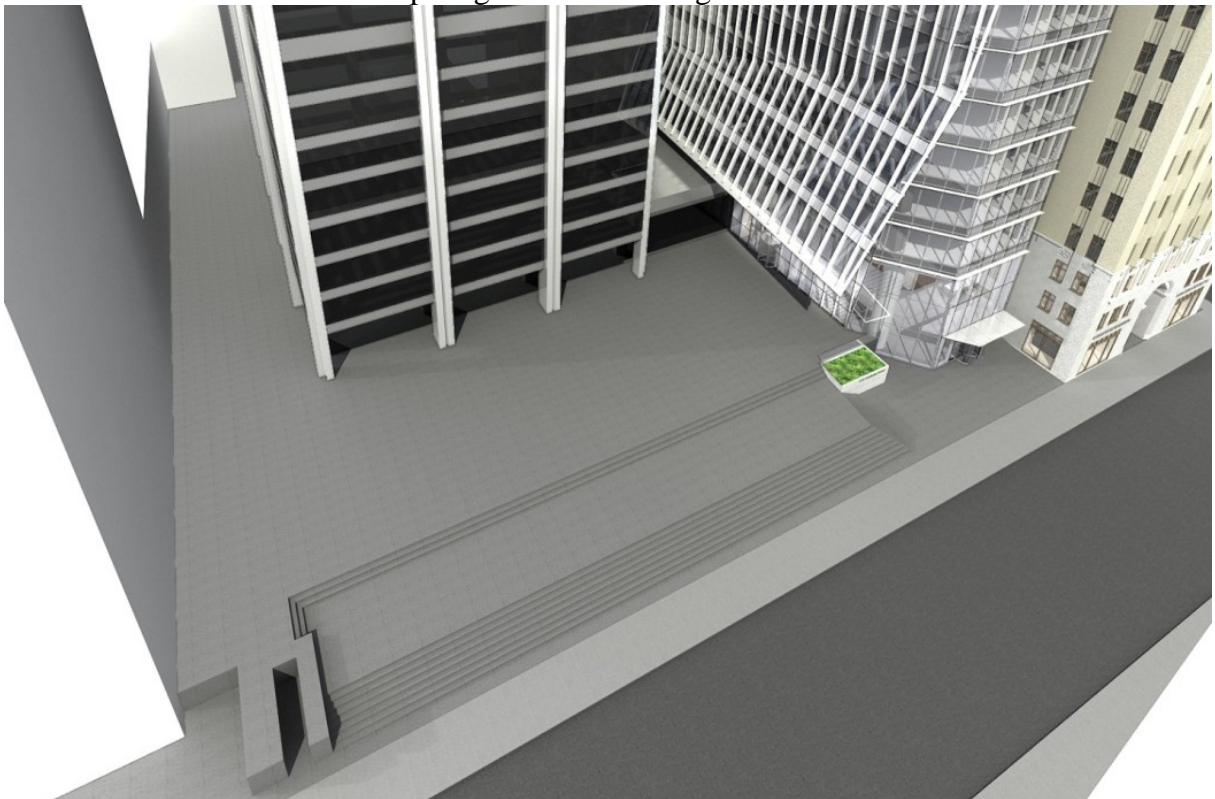
Another site considered was a small area located on Sheppard St, below the second floor overhang immediately north of the heritage façade. This site was deemed unsuitable as it has a limited amount of public engagement and visibility from Adelaide Street West and is a very limited space, horizontally and vertically.

Site 3 - Main Entrance on Adelaide Street West (Rejected)

The small, irregular shaped area at the sidewalk level on Adelaide Street, west of the heritage façade was considered. The area is immediately in front of the main building entrance and will see a great deal of pedestrian traffic entering and exiting the building. This site was deemed unsuitable as an art work in this location would obstruct the entrance and would be an impediment to the pedestrian circulation.

Site 4 – North Plaza (Rejected)

The courtyard of the north plaza (the Richmond-Adelaide Centre Courtyard) was considered; it already has a significant amount of landscaping surrounding a large glazed skylight and a screen designed by artist Jean-Pierre Morin. This site was discounted due to the limited area available and to avoid competing with the existing features.



Rendering of Selected Site –South Plaza.

5. ART SELECTION CRITERIA

The following requirements will be included in the Terms of Reference for the artists upon receiving the competition brief including Appendix ‘A’ written by Heritage Preservation Services, City of Toronto highlighting historical references and significance:

The artwork should:

- Address the significance of this commercial hub and add interest and vitality to the public realm;
- Be a single or multi-component work of art;
- Reference in a contemporary context the importance of the heritage elements;
- Be scaled for visibility from a distance and impactful in its positioning;
- Be responsive to the aesthetic vocabulary of the surrounding architecture;
- Be accessible to the general public, physically and conceptually, while being of the highest aesthetic standard;
- Be distinct in its materials from the materials used in the streetscape;
- Be subject to public safety standards, snow removal, ease of maintenance, durability in our variable climate and wind conditions at the site;
- Be a low-maintenance installation and employ systems of energy that are compatible with the developer’s own environmental sustainability initiatives; and
- Reflect the developer’s aim to commission an artwork that highlights the vitality of this area and anchors the development for the area residents and workers.

6. ARTIST SELECTION PROCESS/LONG LIST

The art consultant, the developer and design team reviewed more than 20 artists from around the world. Oxford Properties Group will conduct a one-stage invitational competition of three artists from the long list below. Every artist listed possesses a portfolio of high-profile public art projects and each has direct experience commensurate with the demands, scale, profile and budget required to implement the public art commission for this site.

Alice Aycock
Ball-Nogues Studio
Tony Cragg

Richard Hudson
Takashi Murakami

Mia Pearlman
Jaume Plensa

7. ONE-STAGE INVITATIONAL COMPETITION PROCESS/SHORT LIST

Oxford Properties Group, together with the project architects and public art consultants, will determine the short list of artists. The artists will be paid to prepare a full proposal which will include the concept, the technical mechanisms, fabrication details, budget and visuals in a manner which will allow the jury to clearly envision the artist’s intent.

The artists will be required to submit their respective proposal two weeks prior to the jury date for technical review. Then the artists will personally present their proposals to the jury and respond to questions. The jury will select a winner at the end of the presentations.

With the art consultant as facilitator, the client team members may make recommendations to be considered when the winning proposal goes through its design development phase.

8. THE JURY

The jury will make all decisions by majority vote and will be composed of two developer representatives and three external art experts, as follows:

- Client Representative (Oxford), Lisa Chandler
- Project Architect Representative (Principal, WZMH), Carl Blanchaer
- Collector, Art Patron (Chair, Art Gallery of Ontario Board), Maxine Granovsky
- Practicing Artist in the Ward, TBD & confirmed by the City
- Director of The Power Plant Contemporary Art Gallery, Gaëtane Verna

9. MENTORSHIP PROGRAM

Oxford Properties Group will award a \$10,000 honorarium to an emerging Canadian artist who will be selected for a mentorship by the successful artist of the art project at 100 Adelaide Street West in consultation with the art consultant and client. The mentored artist will have an opportunity to shadow the art process and play an active role whenever possible.

10. MAINTENANCE OBLIGATION

Oxford Properties Group will maintain the artwork at 100 Adelaide Street West in accordance with the specifications and directions outlined by the Artist in the mandatory Maintenance Manual. In the event of a sale or transfer of 100 Adelaide Street West, the new owner will maintain a similar maintenance obligation from such subsequent owner via appropriate assumption agreements.

11. PROJECTED ESTIMATED BUDGET

Based on an expected gross construction cost of \$235,000,000.00 for the project at 100 Adelaide Street West the estimated one percent art budget of \$2,350,000.00 will be allocated as follows:

- **10% Project Management and Administration:** Competition and expenses including artists' fees, jury honoraria (5%) and (5%) to consultant fees.

- **75% Art:** winning artist's fee, design development, materials, fabrication, transportation, footings, installation, insurance, legal fees, testing, permits, plaque, consulting and engineering fees.

- **15% Contingency:**
 - A. Landscape architect & architect liaison, architectural and electrical modification to accommodate the artwork; price fluctuations in the artwork materials, change orders & unforeseen costs.
 - B. The art consultant, in collaboration with the developer's marketing department, will participate in all promotional activity related to the competition, completion and installation of the art project including: press releases, unveiling ceremony, accurate assignment of credits, signage and media liaison

100% Total

The contingency budget will reflect the type of artwork commissioned. Depending on what modifications are required (electrical, mechanical, structural) the contingency will be modified and adjusted as required but will not increase.

12. PRELIMINARY SCHEDULE

Agenda closing for Public Art Plan submission to TPAC	November 6, 2013
TPAC meeting	November 27, 2013
Toronto East York Community Council	January 15, 2014
Toronto City Council, approval PAP	February 19/20, 2014
Timing of Competition	Fall 2014
Fabrication and Installation	2015-2017
Occupancy	2017

Appendix A: Heritage Elements of 100 Adelaide Street West

prepared by: Heritage Preservation Services, City of Toronto, (to be included in the completion brief).

The property at 100 Adelaide Street West is identified for architectural and historical reasons. The Concourse Building was completed in 1928 according to the plans of the Toronto architectural firm of Baldwin and Green. Group of Seven artist J. E. H. MacDonald and his son, Thoreau MacDonald, designed the decoration on the exterior of the building and in the lobby.

The Concourse Building displays decorative elements associated with Art Deco styling. As originally built, the skyscraper rises 16 stories in a single-shaft tower. Constructed of reinforced concrete and steel, the building is clad with artificial stone and buff brick. Significant features are found on the south façade facing Adelaide Street West, on the east elevation on Sheppard Street, at the top of the west wall, and in the original lobby.

On the south and east walls, the three-storey base is faced with two-toned artificial stone. On the south façade above the second storey, the base is decorated with roundels and geometrical motifs. The original walls from the 4th through the 16th stories are divided vertically by piers that are clad with buff brick, display stone brackets, and extend above a parapet. The piers on the east elevation rise from the second-storey. Between the piers, the east and west walls have flat-headed window openings and concrete spandrels that are stained a light-green colour. 16 spandrels on the east elevation display geometrical motifs. The parapet over the south and east walls has crenellations that are decorated in abstract designs using glazed coloured tiles with gold leaf. Between the crenellations, sculpted and painted panels display wheat sheaf motifs in gilt. The parapet was originally illuminated by up-lights placed between the 13th and 14th floors.

The west wall was designed as a party wall. At the top, dark glazed brick is applied for a sunburst motif with birds that is centered between two thunderbird motifs.

The principal entrance to the Concourse Building is centered on the south wall between shop fronts that retain the original glazed transoms. The entrance is placed in a monumental two-storey arch with a moulded surround. The precast concrete panels incorporate floral and geometrical motifs and, at the top of the arch, small coloured mosaic tiles display emblems of Canadian industry. Inside the arch, triple doors originally displayed decorative iron grilles that have been removed. A coloured mosaic panel over the doors has imagery representing the “concourse” of the elements of air, earth, water and fire. The wall lanterns that flanked the arch and the single lantern above the doors have been removed.

On the interior, the original lobby inside the south entrance contained important features that are documented in historical photographs. The lobby displayed light fixtures from the Art Deco style. The original buff and green terrazzo floors incorporated green

starbursts and bronze stars. The walls, ventilation panels, doors and elevators contained decorative ironwork. Above a painted coved cornice, painted and stencilled designs of deer, loons and clouds decorated the ceiling. The cornice and ceiling (now concealed and over painted) are the only surviving original features.

The property at 100 Adelaide Street West is located on the northwest corner of Adelaide and Sheppard Streets, west of Bay Street. The Concourse Building is important in context with the neighbouring properties to the north on Richmond Street West, with the Victory Building (#80), the Graphic Arts Building (#73), the Federal Building (#85), and the Yolles and Rotenberg Building (#111).

The Concourse Building is distinguished by its Art Deco features and by the coloured iconography created by the important Canadian artist, J. E. H. MacDonald. With its elaborate detailing and use of colour, the building is highly visible in the downtown core of Toronto and is a landmark in the Financial District.