

# Public Art Plan: 500 Lake Shore Blvd West Public Art Project

Address: 500 Lakeshore Blvd West

Prepared for: Concord Adex Developments Inc.  
Wittington Developments  
Capital Developments Ltd

Prepared by: Ben + Karen Mills, Public Art Management

TPAC Date: February 24, 2016.



## 1. Introduction and Site Background

Concord Adex Developments Inc. and Wittington Developments (the “Owner”) are developing 500 Lake Shore Blvd West, a mixed-use development located at the northeast corner of Bathurst St and Lake Shore Blvd in downtown Toronto.

The site is the current location of the historic Loblaw Groceteria building. The existing 4-storey building will be the future home of a Loblaw grocery store with offices above. Two residential towers (37- and 41-storeys, respectively) will be located at the north end of the site with a publicly-accessible courtyard and gathering space with various retail uses located at grade and immediately underneath the Gardiner Expressway.

The subject site is located at the northeast corner of Bathurst Street and Lake Shore Blvd, with Housey Street bounding the northern edge of the development, and is located in Ward 20 (Trinity-Spadina) in downtown Toronto. Located in close proximity to Billy Bishop Toronto Island Airport and Confederation Park, the neighbourhood is a high-traffic location and is a prominent development in the City of Toronto.

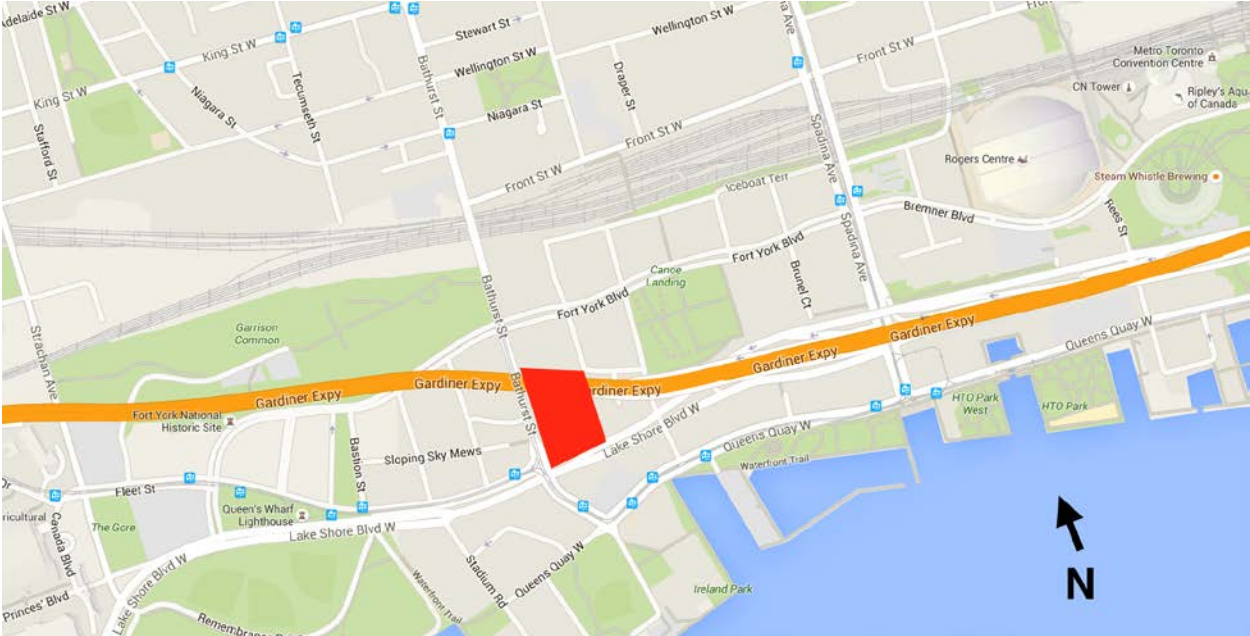
Originally constructed in 1927, the heritage building currently located on site will have a glazed structure atop it, which will be for office/commercial uses. Immediately to the north of this existing building will be two residential towers with retail uses located at grade. The development will connect with the on-going Concord CityPlace development project to the north and northeast of the site and will provide much needed office and retail facilities for the surrounding area.



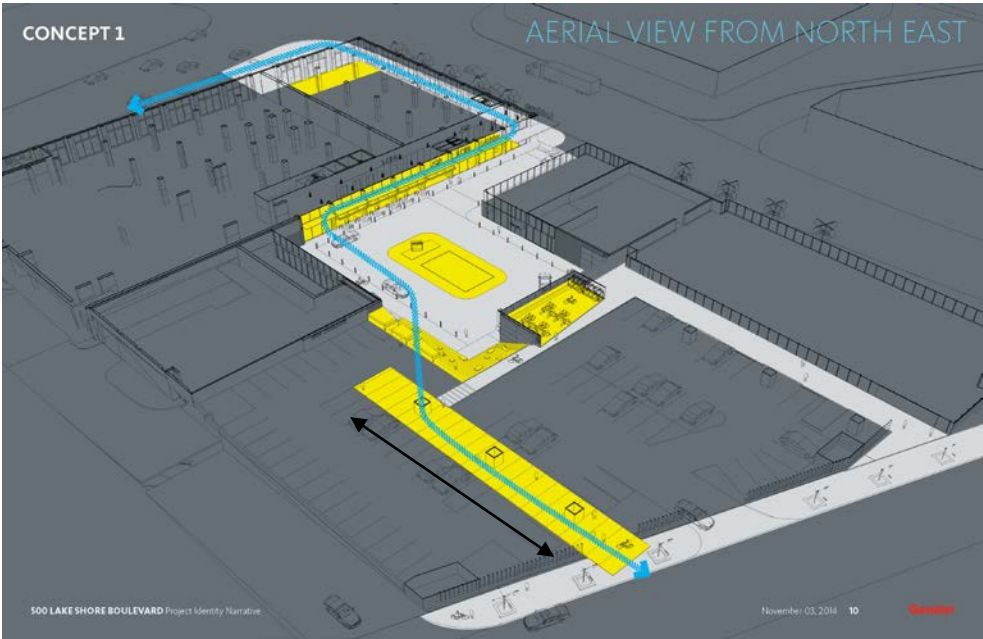
*View looking north across the site.*

Leading the design team on this project will be architects Alliance and Page + Steele/IBI Group through their world class architectural practices.

It is anticipated that the development will be completed by the end of 2018.



*The Site*



Overview of Site: Art Zone indicated by black arrow. Refer to Article 5 for Art Zone detail.

## 2. Governing Documents

The city of Toronto through the 500 Lake Shore Blvd. West Official Plan Amendment and Zoning Plan Amendments (February 17, 2015) has stipulated that public art would include public art lighting under the Gardiner Expressway and a continuation of the Concord CityPlace "Warm by Night" rooftop lighting program designed by Adrian Gollner.

" 6. The owner shall provide public art in accordance with the City's Public Art protocol and the provisions contained within the Fort York Neighbourhood Secondary Plan to achieve permanent public art under the Gardiner Expressway (*at grade*) and continuation of the "Warm by Night" rooftop lighting Public Art Program that has been installed throughout the Railway Lands West on the lot having a value of \$600,000.00 to the satisfaction of the Chief Planner and Executive Director, City Planning Division."

*City of Toronto By-law No.-2015, passed December 9, 2015*

## 3. Project Team

Client: Concord Adex  
Wittington Developments  
Capital Developments Ltd (Project Management)

Architect: architectsAlliance (Commercial component)  
Page + Steele/IBI Group (residential component)

Public Art Consultant: Karen + Ben Mills, Public Art Management

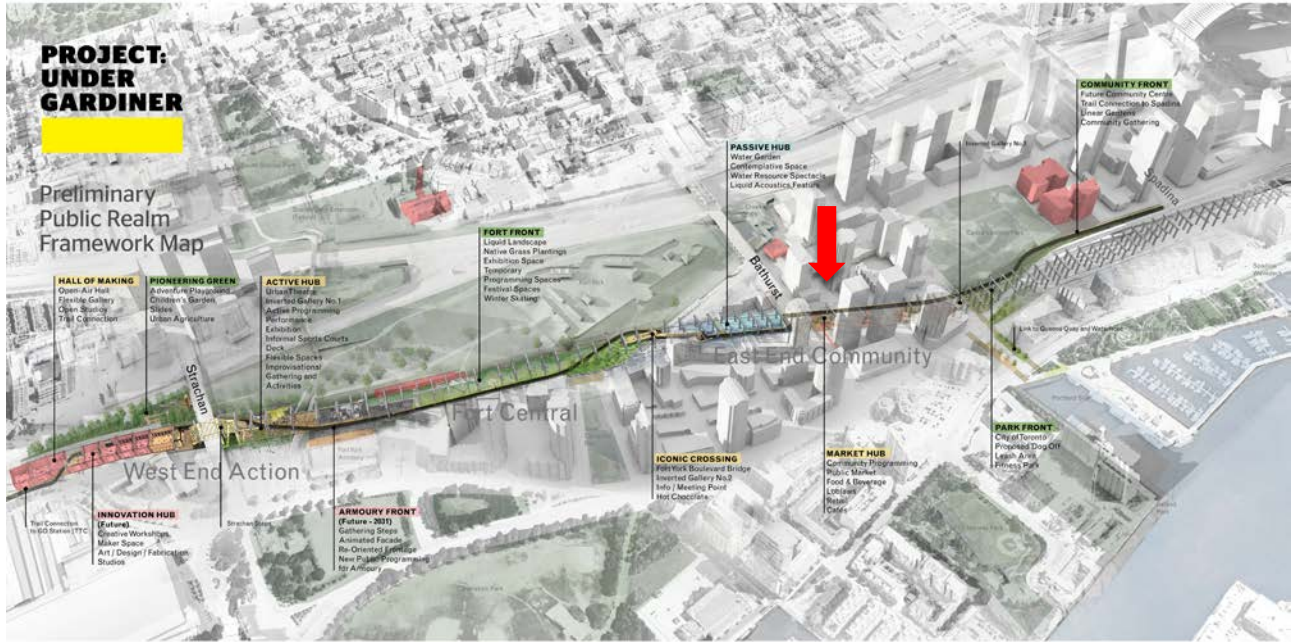
## 4. Public Art Objectives:

- Create a high-quality, maintainable, appropriately-scaled, integrated public artwork for a popular area of the City of Toronto
- Consideration will be given to complementing the Project Under Gardiner (UG) initiative, noting that Concord Adex's VP Development Gabriel Leung, is a member of the UG Steering Committee, and recognizing the public art at Concord CityPlace has long addressed views from the Gardiner, animation of spaces under the Gardiner and has embraced the Gardiner.
- Through a professional juried process, identify public art for the site that is creative, engaging, and represents the art of its time
- Use appropriate scale, durable materials, high quality execution and creativity and provide animation to the area that is engaging
- Define a landmark for the development that is a "must see" both in daytime and at night
- To the greatest extent possible, stand the test of time as a unique work of art

- Low/manageable maintenance requirements over the long term to ensure the art is always accessible to the public
- Consistent with the overall objectives for the development, the public art shall be environmentally sustainable

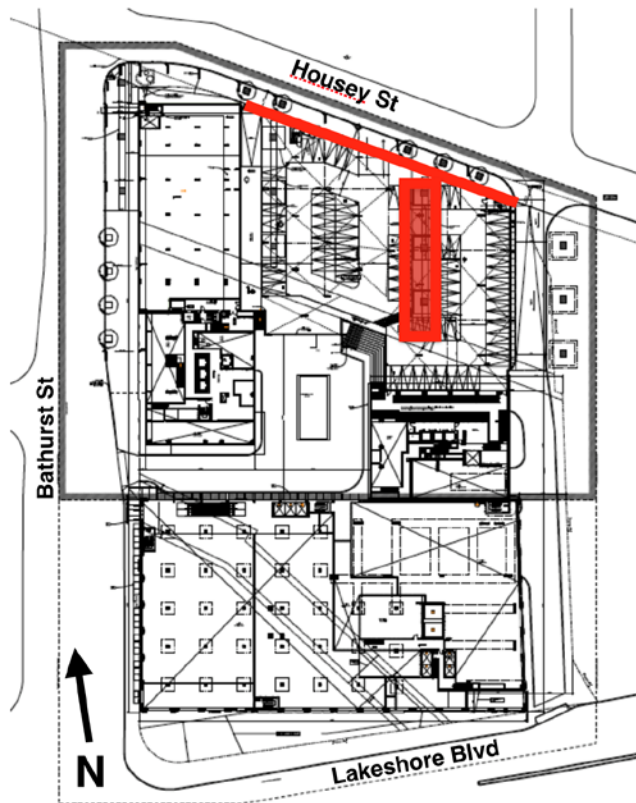


Looking East across Bathurst



500 Lake Shore Blvd. is noted as a “Market Hub” in the Project Under Gardiner Preliminary Public Realm Framework Map. Market hub noted by red arrow.

5. Site Plan (Art Zone indicated in red)



## **6. Public Art Vision Statement:**

The development team for 500 Lake Shore Blvd. West will integrate public art into the development in a meaningful way. The objectives for the art will be to create iconic elements as part of the city designated art zones. Public art will be developed in two zones: artwork integrating light into the program will be introduced under the Gardiner and the rooftop lighting program already in existence in CityPlace will extend to include this block. These are key locations within the campus. They are publicly accessible and highly visible offering the visitor the chance to interact with the artwork on a human scale as well as making an urban scale statement.

Public art will enhance the public realm by promoting a sense of place and by recognizing the rich heritage of this area, the program can “stitch together” a cohesive story for the site. The general feeling shall be of an “experience” and not just a “moment” of public art.

Vision Statement Issued to Planning Dept., May 20, 2015

## **7. Art Location Descriptions:**

### **A. Pedestrian Courtyard Zone:**

The “public art zone” for the project will be located within the under Gardiner, publicly-accessible spaces at the northwest portion of the site, as indicated in red on the site plan above. The goal for the public art is to enliven these spaces beneath the Gardiner Expressway and provide an enhancement to at-grade publicly-accessible space. Lighting will be included.

The intention is to give the artist the opportunity to create a cohesive installation providing an art “experience” for users of the site.

The primary feature for this space could **potentially** be reminiscent of a public art “pergola” or “sculptural cover” to act as a lit, visually penetrable, animated and engaging environment at the underside of the Gardiner Expressway at grade level. The approaches may come in the form of: related screen or fence-like elements, sculptural elements, glazed elements, or possibly integrated features within the surrounding space underneath the Gardiner. A single narrative or a series of elements could potentially animate this heavily-trafficked pedestrian fare, providing beautiful visual elements, light and separation from the parking zone occupied by cars. Day and night experiences will be a consideration.

There is the intention of enhancing the public art with durable, supplementary lighting for the evening hours and darker months of the year.

### **B. Artist-Designed Rooftop Lighting**

A continuation of Concord Cityplace’s highly successful *Warm by Night* public art rooftop lighting program will continue for the residential component of the 500 Lakeshore West development project. Designed by the Canadian artist Adrian Gollner on an ongoing basis for the last 14 years, *Warm by Night* has become a staple for the neighbourhood and acted as a place marker for the Spadina-Fort York neighbourhood.

The design of the artwork will be continued for this project with Mr Gollner and will be one of the final *Warm by Night* installations for the Concord CityPlace development. The artists noted in this brief will not be asked to submit ideas for this location in order to maintain the cohesive narrative that Adrian has been building on for over 15 years.

**8. Budget:**

The anticipated budget for the program:	\$ 600,000
(fixed with an escalation clause)	
Administration Allowance, including	
Competition administration through artist selection**:	up to 10% of the budget
Construction Coordination, Site preparation,	
Installation and Contingency***:	up to 15% of the budget
Public Art Design, Supply and Fabrication:	70% of the budget
Maintenance endowment:	up to 5% of the budget

We note that the property Owner for each installation will be responsible for on-going maintenance (Location 1, by 500 LS Limited Partnership, location 2 by the condominium corporation(s)).

*\*\* Including: preparation of Public Art Plan, presentation to TPAC, planning and administration of Expression of Interest, assistance in short listing final candidates, preparation of Finalist Brief, management of jury sessions, and assistance in preparation of artist agreement(s), in addition to other activities.*

*\*\*\* Including: Architectural, electrical and structural engineering fees for Owner consultant review of Artist designs and stamped shop drawings, costs for Owner assistance in preparation and issuance of fabrication tenders for art if requested by artist(s), Owner site preparation cost including provision of structural supports, electrical supply and other elements required to implement the artwork, and project contingency.*

**9. Gross Budget Allocation:**

A. Pedestrian Courtyard Zone:	85% of total budget (approx. \$510,000)
B. <i>Warm by Night</i> Rooftop Lighting:	15% of total budget (approx. \$90,000)

(allowances are noted above)

**10. Selection Process:**

A two-stage design competition is being proposed:

Stage 1: Request for Expression of Interest + Interview



This will be prepared and circulated to the long list of artists noted in the Public Art Plan. Artists who respond to the invitation will be required to provide a written Expression of Interest identifying their availability and through an interview process with the public art consultant, Owners, and architect, discuss their initial thoughts/approach to the site. The Owner team will then review submissions and interview results and identify Finalists, up to a maximum of four (4) artists.

## Stage 2: Finalist Brief

The Finalist Brief will include project information, technical information and information concerning Project Under Gardiner as well as extensive information on the site history. The Finalist Brief will be prepared and sent to short list of artists selected. City staff will be invited to review the document.

Artists will then prepare detailed concepts for which they will be paid an honorarium. Submissions will then be reviewed by Owner team and Jury in order to determine a preferred concept. City staff will be invited to participate in the Technical Review.

The winning artist(s) will be individually contracted by the Owner to develop the public art and to work with the project consulting team (developer, project managers, consulting engineers and public art consultant).

## 11. Artist Candidates:

Demakersvan, Spencer Finch, James Nizam, Casey Reas, Jim Campbell, Jose Davila, Mark Handforth, David Spriggs, Jacob Hashimoto, Lab[au], Rafael Rozendaal, Geoffrey Farmer, Jennie Suddick.

## 12. Jury Composition:

- The jury will comprised of five (5) members as follows:
  - Two representatives of the Owner or it's nominated representative
  - Independent art experts of whom one is an artist and one is a resident of the ward
- The three independent jury members will be drawn from the following pool:

Jessica Carroll, Arts writer

Betty-Anne Jordan, Independent curator

Katharine Piro, Artist + Ward resident

Bret Despotovich, Artist + Ward resident

Emma Clough, Independent Curator,  
Ward resident

Jennifer Simaitis, Curator

Brian Rideout, Artist

Nick Bierk, Artist

The Owner has the right to veto the jury recommendation.

## 13. Schedule:

TPAC Presentation:

February 24, 2016

Community Council

April 5, 2016

City Council

May 3, 4, 5, 2016

Competition Commences:

Spring 2016

Completion:

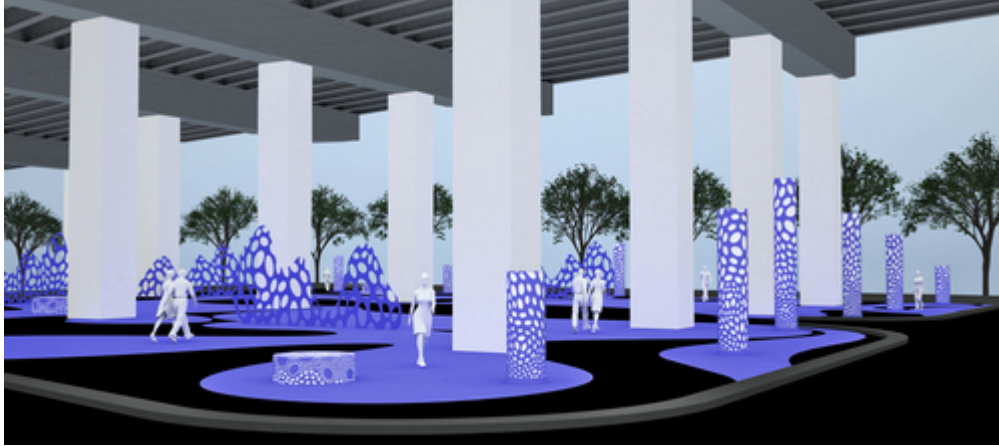
Q4 2018

<http://www.concordartspace.com/concord-cityplace-art.html>

**APPENDIX 1: Public Art Context: Examples of Permanent Public Art in Concord CityPlace and near the 500 Lake Shore Boulevard West Site.**



A. Left: Fleet and Bathurst, Douglas Coupland's, Monument to the War of 1812; Right: Pierre Poussin's Mitois Courtyard, illuminated columns and seating (2007- 2010) under the Gardiner at grade.



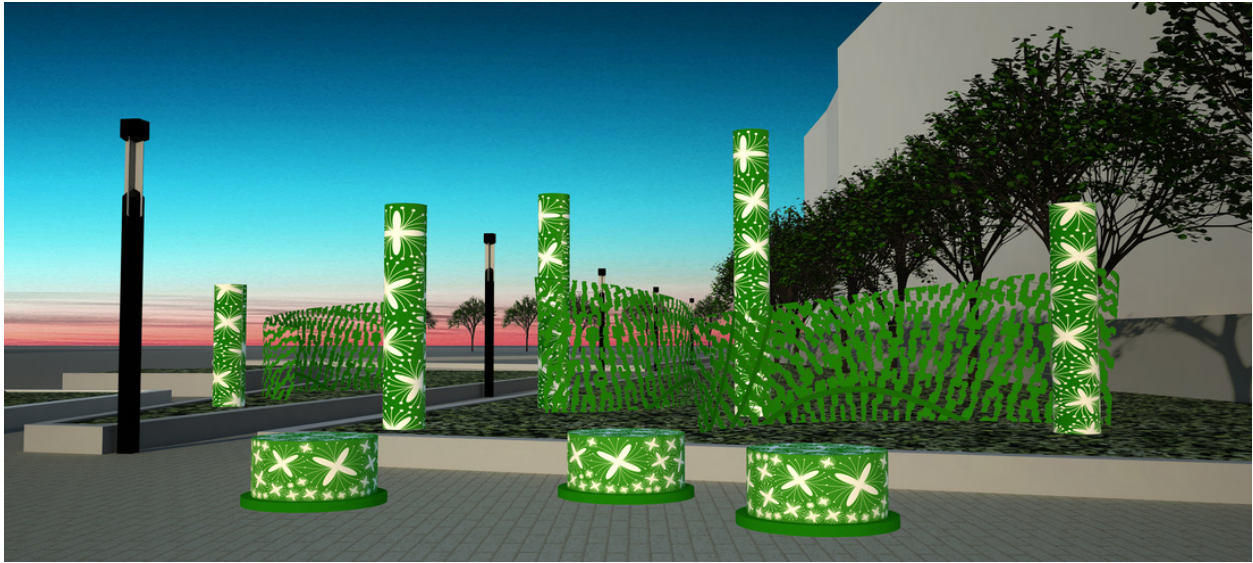
*Concept drawing: shows columns, benches and ground plane artwork*

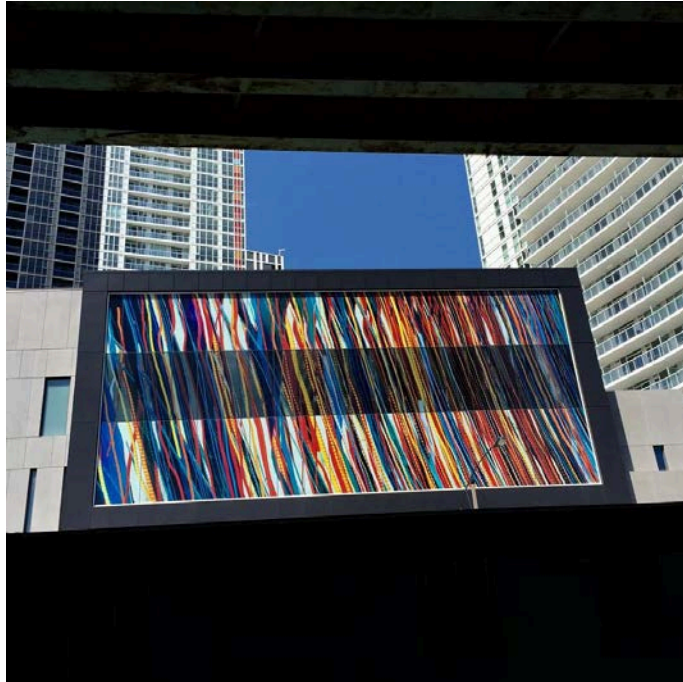
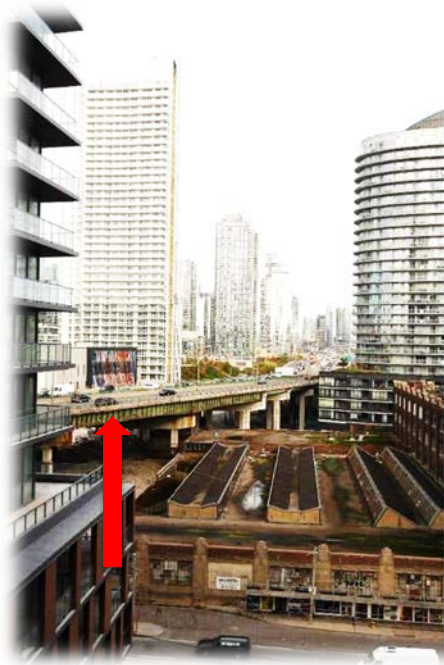


*Block 9/10: Mitosis Courtyard, Pierre Poussin: traffic paint animates the ground plane. The Gardiner provides protection from the elements for dog walkers and pedestrians. The columnar forms are carried to Block 33 with cut out patterns featuring native Ontario plants (clematis and ferns) expressed in the artwork.*



*Artwork at night- Variegation columns and seating, Pierre Poussin, Block 33 at Concord CityPlace- day and night presence is important. Rendering below.*





*B. Katharine Harvey, Gardiner Streams, (2013- 2014) Block 33 at Concord CityPlace, integrated art facing the south; concept uses images of traffic moving along Gardiner printed onto translucent film laminated into the glazing system.*

*C. Douglas Coupland, The Red Canoe, iconic sculpture overlooks the Gardiner.*



*D. Warm By Night:*

*Warm by Night, (2002- on-going) Adrian Gollner, permanent public art lighting of rooftops at Concord CityPlace; Puente de Luz in foreground. View looking south from Front Street.*

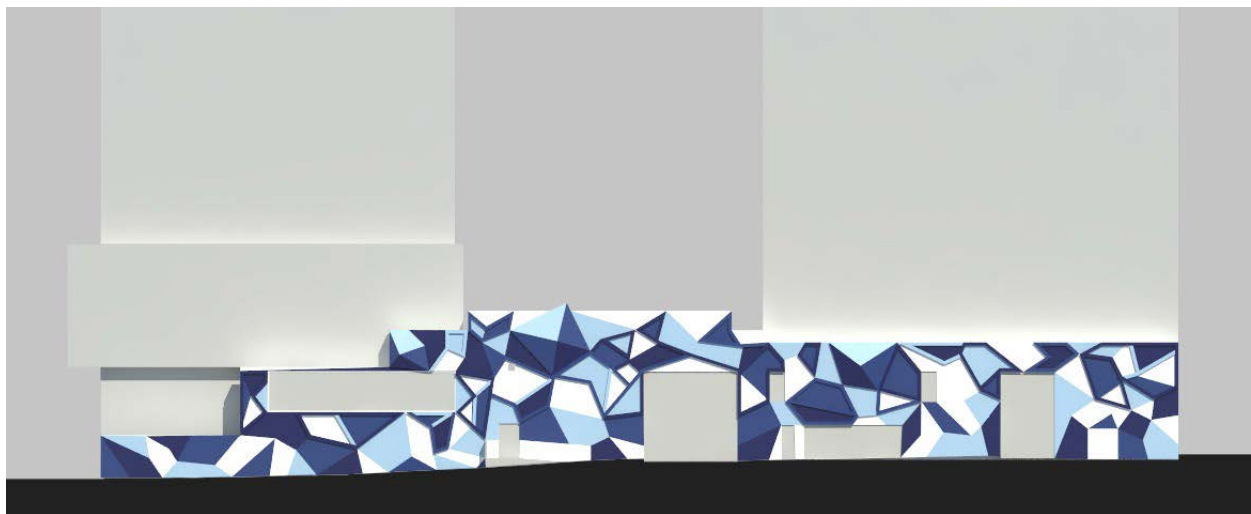


*WBN view looking north from Canoe Landing Park (near Gardiner)*



*E. Matt Mullican, Combination of the Two, art screens and fencing south of Roger's Centre. Art signs are visible from the Gardiner (visible through the art fence) and are made using highway sign technology.*

*F. Coming to Block 37: Niall McClelland a young Toronto artist mentored through his first public art project. Wall concept (subject to modification). 2 and 3 dimensional elements.*



**APPENDIX 2: Criteria for Selection**

<b>EVALUATION CRITERIA</b>	<b>SCORE (0 – 10)</b>	<b>WEIGHT</b>	<b>TOTAL</b>
1. Understanding of the Public Art Opportunity: <ul style="list-style-type: none"> <li>· Idea is feasible and within budget</li> <li>· Suggests durable materials</li> <li>· Maintenance considerations</li> </ul>		4	
1. Integration with Site: <ul style="list-style-type: none"> <li>· Successfully integrated with site and site features and not simply dropped into place</li> <li>· Looks like art, not just an architectural feature</li> <li>· Successful past collaborations</li> <li>· Appropriateness/scale/practicality</li> <li>· Contributes to and enhances surrounding environment including Project UG</li> </ul>		4	
1. Potential Impact: <ul style="list-style-type: none"> <li>· Attract an audience and is “must see”</li> <li>· Scale + visibility- day and night</li> <li>· Enhances public realm</li> </ul>		3	
1. Distinctive Identity: <ul style="list-style-type: none"> <li>· Original idea</li> <li>· Potential to create a unique statement for 500 Lakeshore</li> <li>· Should work on a variety of levels, not simply the obvious</li> </ul>		3	
1. International Stature/ Recognition <ul style="list-style-type: none"> <li>· International/national profile</li> <li>· Positive critical acclaim</li> </ul>		1	
1. Artist availability <ul style="list-style-type: none"> <li>· Artist availability / other commitments</li> <li>· Single or team endeavour</li> </ul>		2	
1. References/ Recommendations by Past Clients or Curators		3	
<b>TOTAL SCORE:</b>			