



**STAFF REPORT
ACTION REQUIRED**

**The Trump International Hotel and Tower Public Art
Plan, 311 and 333 Bay Street**

Date:	August 22, 2007
To:	Toronto East York Community Council
From:	Robert Freedman, Director, Urban Design
Wards:	Ward 28 –Toronto Centre-Rosedale

SUMMARY

In compliance with the development approval provisions, the owners of 311 and 333 Bay Street have submitted a public art plan for approval by City Council. The full plan is called the Trump International Hotel and Tower Public Art Plan, 311 and 333 Bay Street and is the Attachment 1 in this report. This public art plan outlines the method by which the owner will commission the public art in the publicly-accessible areas of the development. The plan identifies the project objectives, site opportunities, estimated budget, art selection method and a project schedule. The owner will commence the selection of the art upon plan approval. The resulting art installation will be the property of and maintained by the owners of 311 and 333 Bay Street.

The Trump International Hotel and Tower Public Art Plan provides a good 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 Trump International Hotel and Tower Public Art Plan, 311 and 333 Bay Street.

FINANCIAL IMPACT

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

DECISION HISTORY

The City has required public art as part of the development approval of 311 and 333 Bay Street. This requirement was in Clause No. 10 contained in Report No. 1 of the Toronto and East York Community Council as adopted by City Council on February 4, 5, 6, 2003 and further pursuant to Clause No. 30 in Report No. 1 of the Toronto and East York Community Council as adopted by Council on July 20, 21 and 22, 2004.

Council's approval of Official Plan and Zoning By-law Amendments to permit the mixed used development containing a hotel and residential units was appealed by neighbouring property owners. The Ontario Municipal Board subsequently dismissed the appeals and issued its Decision and Order No. 1808 dated November 19, 2004 approving a modified Official Plan Amendment No. 250 and Zoning By-law No. 587-2003 to permit the development.

The Section 37 Agreement dated May 30, 2005 and registered on October 7, 2005 as Instrument No. AT944480 contained the standard public art provisions.

For on-site public art, the owner is required to produce a public art plan for review by City Planning and its advisory panel, the Toronto Public Art Commission. Earlier this spring, the owner met with City staff, drafted a plan and submitted it to the City for review and input. The owner presented to the Toronto Public Art Commission at its meetings on April 4 and May 16, 2007. At its meeting on July 18, 2007 the Toronto Public Art Commission reviewed the final plan with the owner and recommended approval of the attached Trump International Hotel and Tower, 311 and 333 Bay Street.

ISSUE BACKGROUND

The Trump International Hotel + Tower will be located on a very compact site at the south east corner of Bay and Adelaide Streets in Toronto. The first seven floors above grade are enclosed parking facilities followed by a five star hotel component of 21 stories and a combination of mechanical services, recreational and health spa facilities and residential suites at the upper 29 stories. The completed tower will be topped with a quarter dome and spire.

The hotel portions of the building, listed as 311 Bay Street, will be clad in a light grey limestone in order to complement the surrounding buildings. The residences, listed as 333 Bay Street, and the quarter onion dome will be clad in glass.

As outlined in the attached public art plan, there are two sites that will be addressed through the public art program: Site A at the corner of Bay and Adelaide Streets and Site B is the Porte-Cochere. Site A encompasses the first five floors of the facade up to the cornice on Bay and Adelaide streets and the spine at the corner. For Site B, the curved east wall has been identified. The owner has opted for two different approaches in the art selection process – Site A is a direct commission to artist Michael Snow who will be the lead in collaboration with lighting architect Jonathan Spiers. Site B will be subject to a competition amongst invited artists.

COMMENTS

The Trump International Hotel and Tower Public Art Plan, 311 and 333 Bay Street. follows City Planning's process and provides an outline of the method through which the owner will commission the public art. The plan begins with an introduction to the downtown site and an estimate of the public art commitment. The plan outlines the process through which the two art sites and selection methods were reached. Site A is a direct commission to a prominent artist who will lead a collaboration with the lighting architect. For Site B the owner has opted for an invitational competition among four artists. Preliminary design and implementation schedules are outlined. The Art Advisory Committee of five members includes two developer representatives and a majority of art experts, one of whom will be a local representative. The plan also includes a preliminary budget estimate and distribution. The competition will commence upon City approval.

The Trump International Hotel and Tower Public Art Plan, 311 and 333 Bay Street. meets the City's objectives for the provision of public art in private development and is in accordance with the City Planning Percent for Public Art Program. I am in full support of this plan and look forward to the results and implementation of the art.

CONTACT

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SIGNATURE

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ATTACHMENTS

Attachment 1: Trump International Hotel and Tower Public Art Plan, 311 and 333 Bay Street.

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**Public Art Plan, Trump International Hotel + Tower
311 and 333 Bay Street, Toronto, Ontario**

Presented to the Toronto Public Art Commission
July 18, 2007

by
Rina Greer and Catherine Williams, public art consultants

Also in attendance: Lyndon Devaney, Zeidler Partnership Architects

1. Introduction

The Trump International Hotel + Tower will be located on a very compact site at the south east corner of Bay and Adelaide Streets in Toronto. Rising 59 stories in height, the first seven floors above grade are enclosed parking facilities followed by a five star hotel component of 21 stories and a combination of mechanical services, recreational and health spa facilities and residential suites at the upper 29 stories. The completed tower will be topped with a quarter dome and spire.

The hotel portions of the building, listed as 311 Bay Street, will be clad in a light, warm grey limestone in order to complement the surrounding buildings. The residences, listed as 333 Bay Street, and the quarter dome will be clad in glass.

The building's immediate neighbours are: to the west, 320 Bay Street, the Canada Permanent Building of 1930 now home to CIBC Mellon Bank; to the north, the Bay Adelaide complex of three phased, mixed use towers currently under construction; to the east, the contemporary tower of Scotia Plaza; to the south, two historic buildings, the National Club and the original Bank of Nova Scotia. In addition to the stone cladding, an entrance canopy projected from the second floor and a continuous cornice from the fifth floor fronting Adelaide and Bay Streets are architectural details that reference the materials and scale of these historic neighbours to the south and west.

The main entrance to the hotel, residences and all parking will be off Adelaide Street. Deliveries will be via Bay Street. Two public laneways will be located between the building and its eastern and southern neighbours.

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 construction costs for Trump International Hotel + Tower at \$200,000,000.00; therefore, the total allocation to public art is estimated at \$2,000,000.00.

2.1 Deciding on Option 1 or 2 -- Reviewing Seven Artists for Appropriateness:

As the client was new to public art, he was unsure which public art option (1: pay out, or 2: commission artwork) he would select from the Section 37 Agreement. The client and architect have had a long-standing interest in developing a public artwork using light. Therefore, the art consultants presented a list of Canadian and international artists and people experienced with the use of light or able to conceptualize projects involving viewer participation.

Ed Carpenter, Portland, OR
Robert Irwin, San Diego, CA
Micah Lexier, New York, NY
Lisa Neighbour, Toronto, ON
Leni Schwendinger, New York, NY
Jonathan Speirs, Edinburgh, Scotland
Orest Tataryn, Toronto, ON

2.2 Narrowing the choice:

After investigating the work of the above, Micah Lexier, Leni Schwendinger and Jonathan Speirs were invited to be interviewed. After the interviews, the client authorized a fast track “ideas” competition between Speirs and Lexier.

Ideas were submitted from both parties and the client was inclined to recommend a direct commission from Jonathan Speirs.

Two meetings were held with City staff. Staff comments focussed on the value of public art that is viewable at the pedestrian level and the importance of the inclusion of visual artists. The developer has taken these comments into account and seeks the endorsement of the Public Art Commission for two public art commissions for two sites.

3. Art Site(s) Requirements

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

Complimentary to the architecture

Resistant to environmental conditions

Safe for the public

Low in maintenance including graffiti resistant materials or treatments

Viewable at the pedestrian level

Mindful of issues such as light spill to the buildings’ occupants, to neighbouring buildings and to birds in migration

Mindful of energy conservation in the selection of materials as much as possible

4. Two Art Commissions

4.1 Site A -- Corner of Bay and Adelaide Streets:

This site encompasses the first five floors of the facade up to the cornice on Bay and Adelaide Streets and the spine at the corner, with the artistic focus on the components closer to grade, using the theme of light.

The developer is familiar with and confident in the work of Michael Snow of Toronto and Jonathan Speirs of Edinburgh and wishes to proceed with a direct collaborative commission with Michael Snow as the visual artist and Jonathan Speirs providing the technical expertise.

Candidates for Site A:

Michael Snow has an international reputation as a visual artist, filmmaker and musician. As a visual artist, he works in many media, including drawing, painting, sculpture, holography and photography. In experimental film, he is universally regarded as a seminal influence.

Snow has created a reputation as a "framer of vision" who, through his inventive and provocative work, has amazed and astounded audiences for close to fifty years. His work has appeared at exhibitions in every major art centre in Europe and North America, and his films have been shown at retrospectives and film festivals in the United States, Australia, Japan, the Netherlands, France, Austria and Italy.

In 2004, the Université de Paris I, Panthéon-Sorbonne awarded him an honorary doctorate. The last previous artist so awarded was Pablo Picasso.

Michael Snow has executed prominent public commissions that include "Reflections", his photo mural at the Canadian Embassy in Washington, "The Audience", his frieze at Toronto's SkyDome, "Flight Stop", his photo/fibreglass Canada Geese at the Eaton Centre and "Windows Suite" a multi-screen video installation at the Pantages Hotel and Condominium in Toronto.

Snow's reputation in the visual arts make him a logical choice as an artist who could focus on the particular challenges of the Trump International Hotel + Tower.

Jonathan Speirs is a renowned lighting architect with world-wide experience in corporate, museum, hotel and transportation settings. Importantly, he has created successful integrated public art projects that are distinct from his architectural projects. He understands the relevance of site context and has produced complex artworks that speak to site history and use and reveal themselves over time.

Speirs is a principal of Speirs and Major Associates, a team of 20 people working in Edinburgh and London offices whose disciplines include art, architecture, lighting, interior, graphic and theatrical design. He is a recipient of numerous national and international lighting awards, including the Lighting Dimensions International Architectural Lighting Designer of the Year Award in 1997.

The scope and integration of this large-scale public artwork will require sophisticated expertise and an ability to work seamlessly within a team approach. Jonathan Speirs brings extensive technical and aesthetic expertise to this project and has an established working relationship with Zeidler Partnership Architects.

4.1.2 Collaboration

Michael Snow and Jonathan Speirs are pleased to collaborate with Snow as the lead. Over the next several months during the Concept Development phase, they will work separately and then jointly, to evolve idea(s) that can be presented to the Art Advisory Committee for consideration. Once the Committee accepts a concept (and this may take more than one presentation), the concept will be advanced through the Design Development Phase, providing firm structural and budget documentation for final Committee review.

4.1.3 Preliminary Timeline for Site A:

July- Aug 07	Scope defined through Terms of Reference
Aug – Oct 07	Concept Development
End Oct 07	Art Advisory Committee convenes
Nov 07 – April 08	Design Development
End April 08	Art Advisory Committee convenes
Feb – July 08	Construction Documents
Aug – Sept 08	Tender
Oct 08 – Aug 09	Fabrication
Sept – Dec 09	Installation
Jan 10	Hotel soft opening
March 10	Final Occupancy

Site B -- Porte-Cochere:

The curved east wall of the porte-cochere has been identified as the art site. This location, off Adelaide Street east of Bay Street, will be a highly public space used by all pedestrian and vehicular traffic entering the hotel and residences and visible from the street. Most hotels currently have drop off areas that have the look and feel of a parking lot so the presence of an art site in this location will be a benefit to pedestrians as well as to users of the building.

It is anticipated that Indiana Limestone will wrap around from the outside facades into the east wall of the porte-cochere. The wall for art measures approximately 16.5' high x 69' long although the bottom 3' is not available for artwork as there is no adjacent sidewalk and cars can drive quite close to it. The depth of the artwork can be 50mm deep; the artwork will be able to project only minimally beyond the face of wall.

The developer has elected to run an invitational competition among four artists, each of whom will be paid to develop proposals. Artists will receive a Terms of Reference and drawings showing the design and relevant technical specifications of the porte-cochere. The artwork will be required to take into consideration and be coherent with the entry elements and drive surface. The proposals will produce schematics showing suggested images, a written statement about the concept and preliminary budget projections.

Artists for Site B

Artists will be asked to consider the theme of immigration when developing their proposals.

The following artists will be invited to compete: Stephen Andrews, Michael Awad, Sylvie Belanger and John Oswald.

The artists will be briefed at one meeting to be held at the offices of the consultant. For consistency, the same art advisory committee as for Site A will review the proposals and select the winner.

Preliminary Timeline for Site B

Oct 07	Scope defined through Terms of Reference
Nov 07 – April 08	Competition
End April 08	Art Advisory Committee convenes
May – July 08	Construction Documents
Aug – Sept 08	Tender
Oct 08 – Aug 09	Fabrication
Sept – Dec 09	Installation
Jan 10	Hotel soft opening
March 10	Final Occupancy

5. Art Advisory Committee

An Advisory Committee of five will meet at least three times.

For Site A, which is a direct commission, they will meet at least twice. In recognition of the fact that a direct commission is an evolutionary process, the Committee will meet with the two candidates to review their initial explorations and to advise on which concepts have both artistic and practical merit. A second meeting will review the evolution of the final design concept, its materials, structural concerns and budget with supporting quotes from the major suppliers. If required, the Committee will meet again until a concept is acceptable.

For Site B, which is an invitational competition, they will meet once to evaluate the four proposals and select one winning design.

The Committee will include two representatives of the developer, Val Levitan, Talon International Development Inc. and Eberhard Zeidler, Zeidler Partnership Architects and, pending confirmation, three of the following art experts:

John Massey:	Visual Artist
Lisa Steele:	Visual Artist
Barbara Fischer:	Director/Curator, Justina M. Barnicke Art Gallery, Hart House
David Liss:	Director/Curator, Museum of Contemporary Canadian Art
Sarah Milroy:	Art critic, Globe and Mail
Elizabeth Legge:	Professor of Art History, University of Toronto

One local Resident representative will be selected from the following, pending availability: Margaret McNee, lawyer at McMillan Binch Mendelsohn and member of Board of Power Plant or Terry Burgoyne, lawyer/collector at Osler Hoskin & Harcourt and Chair of MOCCA Board.

6. Preliminary Budget

The estimated budget of \$2,000,000 will be apportioned as follows:

Administration of competition including travel for out of town artists, art consultants' fees:	\$200,000 (10%)
Maintenance: held in trust, this fund will be administered by the hotel or the condominium, as outlined in the artist/developer contracts	\$100,000 (5%)
Art, including artist fees, expenses, sub-consultants, design development, materials, fabrication, footings, lighting, installation:	\$1,700,000 (85%)
Site A:	\$1,300,000
Site B:	\$400,000
Total.	\$2,000,000 (100%)

NOTE: Art budgets are considered upgrades to base materials. Credit for the cladding materials will be added to the art budget so the art components will be an upgrade to required finishes.