



STAFF REPORT ACTION REQUIRED

The Burano Public Art Plan, 832 Bay 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:	te080049

SUMMARY

The purpose of this staff report is to seek City Council approval of the Burano 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 ground level area of the development.

The Burano Public Art Plan provides a framework for the direct commission of a fresco painting and associated elements by Italian artist Sandro Martini. The fresco will be installed on the ground level at the northern end of the development, and will be visually accessible at all hours of the day. 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 Burano Public Art Plan, 832 Bay 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. The

developer first held discussions about this plan with City staff and the local Councillor in 2006. Later that year, in October 2006, the public art consultant presented an outline of the proposed art plan to the Toronto Public Art Commission. A refined Plan, which included specific details about the direct commission for this project, was presented 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. A peer review panel also met with the artist to discuss preliminary ideas and the proposed approach. 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 \$800,000.00. The component breakdown of this art budget is included within the plan.

COMMENTS

The Burano Public Art Plan provides a project overview, curatorial vision, and description of the development proposal. Through a process of direct commission, Italian artist Sandro Martini has been retained to install a fresco painting and associated elements in a retail area on the north facing wall on the ground level of the development proposal. Associated elements relating to the fresco may include suspended glass from the ceiling of the interior space; other associated elements, which may extend outdoors, will be determined by the artist in collaboration with the project's landscape architect. The installation will be physically accessible during retail hours, and visually accessible at all times.

The Public Art Plan also outlines an educational and documentation program that will be undertaken as part of this commission. This program will provide OCAD students with a valuable opportunity to observe the process of fresco painting, and will also broaden the understanding and exposure of the City's Percent for Public Art Program. This initiative, combined with the fresco's highly visible installation location, reinforces the City's Official Plan Policies and Urban Design objectives to maximize public accessibility, visibility and exposure of artwork.

The Burano Public Art Plan 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. The Plan is also supported by the Toronto Public Art Commission.

CONTACT

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SIGNATURE

Robert Freedman
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City Planning Division

ATTACHMENTS

Attachment 1: The Burano Public Art Plan, 832 Bay Street

Attachment No. 1
THE BURANO PUBLIC ART PLAN – 832 BAY STREET
July 2008.

BACKGROUND

Bay Grosvenor Developments Limited is in the process of designing a residential and mixed use complex for their lands at 832 Bay Street, Toronto. The project will be called The Burano-responding to the name Murano, its “sister development” by Lanterra. Each project residing on either side of Bay Street just as the islands face one another in the Venetian lagoon.

The developer has assembled an outstanding team of architects (architects Alliance), landscape architects (Janet Rosenberg and Associates) and consultants (including Public Art Management) to work with their experienced management team.

Public art opportunities have been under consideration from the outset- even prior to execution of the Section 37 agreement. This came about as a result of past successes and lessons learned about public art by the development partners.

Among the projects initiated by the members of the development team partners are: Tom Otterness at 18 Yonge was unveiled in 2007, Vito Acconci for WaterPark City is being fabricated and Barbara Astman is creating her designs for 80 meters of glazing interventions at Murano on Bay. The competition for Maple Leaf Square is underway with leading international artists participating in the program.

In October 2006, with the support of the local Councillor and City staff, the developer and public art consultant met with the TPAC to present an idea and approach well ahead of the schedule for bringing an artist on board. At this time, research into artists had been done and the team identified the noted Italian artist Sandro Martini as their preferred candidate. The documents presented to the TPAC noted the following goal:

“Although the project is still in its early stages, the developer would like to bring an artist on board to work with the design team even at these early stages of design development. This approach is consistent with the City of Toronto Private Developer One Percent for Art Policy adopted by Council in 1985. The policy was outlined in Clause 26 of the Neighbourhoods Committee Report No. 16 (October 7, 1985), and details concerning the committee review process followed in Neighbourhoods Committee Report No. 0 of January 6, 1986. This report encourages the involvement of artists from the earliest stages. It clearly states that “competitions will be encouraged but not required”. City policy has been consistent in recommending that artists be brought on as soon as possible in the design process (refer to Stadium Precinct agreements which also provide for direct commissions).

Having undertaken reviews of numerous artists from around the world for their three previous projects, the developer is requesting that the artist Sandro Martini, a noted contemporary Italian artist with experience in collaborations and with a large body of public work, be brought on as a collaborator with the design team in order to develop public art concepts that may be expanded throughout the public areas (visually and physically accessible) within the development.

The collaborative process will allow the thinking of the artist to be introduced in many areas of the development- both as integrated and stand alone elements. The public art consultant supports this approach as does the project architect (Peter Clewes) and the landscape architect (Janet Rosenberg). This is a unique opportunity that should not be missed and we trust that the City will endorse the process. Estimated budgets, credentials of the artist and other support materials will be presented to the Toronto Public Art Commission at its meeting on Oct. 30, 2006.”

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Recognizing that formal approval could not be given and that the developer was proceeding at his own risk, the TPAC applauded the approach.

With positive feedback from the TPAC, the developers, design team and artist carried on work. In addition, a peer review panel comprising Barbara Astman (commissioned artist for Murano), Liz Wylie (then curator of the University of Toronto Art Collection) and City representatives met with the artist to discuss preliminary ideas and approaches. Jane Perdue participated in this exercise. Martini's work was secured through an interim agreement (appended to this public art plan).

The artist not only understands the project but the collaboration with the owners and design team has resulted in a unique and dramatic public art program for the City- one that is truly integrated but which allows artwork that is clearly art by a contemporary master.

Work has advanced to the stage where a clear understanding of the program components has been achieved.

Artist: Sandro Martini

Location: Ground Level Public Space at north end of development (proposed retail use with space open and accessible to the public during hours of operation- visually accessible at all times). Artwork to be installed approx. 3 m. above floor level providing uninterrupted views.

Space is open to the public and clearly visible from the street at all times. Primary location identified by artist and peer review panel is the north facing wall which will contain a fresco painting. Glass elements relating to the fresco will be suspended from the ceiling. Some other art elements may extend outdoors to the public seating space along the north edge of the building. The developer will retain ownership and hence control of this space.

Fresco maximum dimensions: 24.5 m x 8 m. Suspended elements- number and placement to be determined. Plaza elements- subject to collaboration with landscape architect.

Education Program:

Students from OCAD will be invited to observe the process of fresco painting- this is a rare and important opportunity. The process will be thoroughly documented.

Budget: \$800,000.

Allocations: Up to:

10 % Administration Allowance
15% Site preparation, coordination and contingency
5% Documentation and communications, unveiling
70% Artwork

Schedule: Completion expected in spring/summer 2011

Public Art Consultant: Karen Mills + Justin Ridgeway, Public Art Management

The purpose of this report is to advance work by Mr. Martini through completion of the development.

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EXHIBIT 1- ARTIST INTERIM AGREEMENT

THE BURANO Public Art Opportunity: Purchase Order

March 11, 2007.

Purchase Order for artistic design services (concepts) to be created by Sandro Martini (Artist) for The Burano development project in Toronto, Ontario Canada. The Owner is Lanterra Developments Ltd.

1. The Artist will meet with the design team, Owner, Peer Review Group and other project consultants to consider the opportunities for public art within the allocated location.
2. Based on these discussions, the Artist will be supplied with suitable drawings by the Project Architect, in order to commence developing general concepts for artwork to include: locations for artistic intervention; possible materials; general form of the artistic elements.
3. The General Concepts will be prepared by the Artist and submitted to the Owner as coloured drawings, renderings (scalable) and (if requested by the Owner) models on or before: July 2007.
4. The Artist will indicate a selection of materials that may be used to produce the artwork. Such materials may be reviewed by code consultants and may be subject to the requirements of the Ontario Building Code.
5. The Owner, Project Architect and Peer Review Group will offer feedback on the designs, locations and materials.
6. Should the Owner approved the general concepts in principle, and upon the approval of the City of Toronto Public Art Commission, the Artist will be offered a contract to continue to work with the design team as Artist for the project.
7. It is understood that the artwork may be constructed as integrated parts of the building finishes or as stand alone art elements. The means of production of the artwork will be determined by the Owner and Artist in the course of design development. Liability concerns and government regulations may require that some or all of the artwork is produced (according to the Artist's designs) in Canada.

Fee for General Concepts: _____

Out of pocket travel expenses are over this fee. Travel expenses to be pre-approved by the Owner.

Final Fee for design of artwork to be negotiated by the Artist and Owner.

Sandro Martini

Mark Mandelbaum
Lanterra Development

March 11, 2007