Attachment 1: 101 St. Clair Ave. W. and part of 111 St. Clair Ave. W. - Imperial Plaza

101 St. Clair Ave. W.
Toronto, Ontario

Detailed Public Art Plan
May 30, 2014 (revised June 20, 2014)

Developer
Camrost Felcorp Inc.

Project Architect
Onespace Architects inc.

Project Landscape Designer
Janet Rosenberg and Studio

Public Art Curator/
Public Art Consultant
David Moos Art Advisory
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1. Project Overview

Built in 1957 as the headquarters of one of Canada’s largest and most successful corporations, the former Imperial Oil building located at 111 St. Clair Ave. W. was an icon of mid-century International Style modernism—sleek lines and a self-evident structure. Today its distinctive architectural heritage remains self-evident, displaying its signature exterior grid façade and carefully proportioned roof which has elegantly defined the skyline of midtown Toronto for half a century.

The exterior wall and roof features include a canopied observation deck and a two-storey penthouse set back from the roof. Built with a structural steel frame, the lower two-storeys are clad with polished pink granite and the upper floors faced with Indiana limestone.

In the entry lobby, which forms a soaring reception space, the walls are clad with Lorado Chiosso marble and gold mosaic tiles and the floors are composed of pink and grey Tennessee marble. Of particular significance are the two monumental murals by Canadian artist York Wilson that flank the walls on either side of the passage from the entrance hall to the elevator lobby. The colourful abstract murals, visible from the street, portray “The Story of Oil” and the varied applications of the resource conveyed in a neo-Italian Futurist aesthetic. Each panel measures a majestic 21 feet high and 32 feet wide, conveying the history of oil from early discovery to dynamic contemporary applications. “The Story of Oil” consumed three years of Wilson’s creative arc and reflects the summa of this artist’s achievement.

“The Imperial Plaza” is made up of three properties, 101, 111 and 129 St. Clair Ave. W., currently being redeveloped, under separate applications. The intent is to unify the developments and existing heritage components, including Deer Park United Church at 129 St. Clair Ave. W. (designated under By-law 1052-2010), the former Imperial Oil building (designated under 1234-2010, at 111 St. Clair Ave. W., and the St. Michael’s Cemetery Mortuary vault. This Public Art Plan addresses the public art requirement for 101 St. Clair Ave. W. A separate, but related Public Art Plan has been prepared for 129 St. Clair Ave. W. It is our intention that the public art installations book-end the ‘Imperial Plaza’ site, and are therefore linked to one another. This presents a unique opportunity for the selected artist’s to play up on each other’s ideas and pieces.

Among the three options outlined in Section 6, Item 6.5 of the City of Toronto Section 37 Agreement, dated April 12, 2012, Camrost Felcorp Inc. has elected to work with Option #2, “Public Art On the Site”. As per Section 6.8 of the Agreement, public art shall be located upon the Site adjacent to St. Clair, in the privately-owned, publically accessible open space and shall be clearly visible at all times from public sidewalks, public walkways or publically accessible spaces. The proposed public art will animate and unify the eastern (101 St. Clair Ave W.) and western (129 St. Clair Ave. W) boundaries of Imperial Plaza, and create interesting and harmonious relationships between the proposed buildings, open spaces and the street.

Estimated at approximately $675,000.00¹, the percent for public art allocation will enable the creation of a substantial public art installation.

The desire to maintain and enhance the historical fabric of this location, led Camrost Felcorp Inc. to work closely with local Torontonian, Dr. David Moos. David is the former Curator of

¹ Together with any increases to reflect increases in the Construction Price Statistics between January 1, 2012 and the provisions of the fund.
Modern and Contemporary Art at the Art Gallery of Ontario (AGO) and former Chair of the Art Committee for Public Places of the City of Toronto, and has been selected as the Public Art Consultant/Curator for this Public Art Plan. David will work with Camrost Felcorp Inc. to determine the appropriate artist(s) to produce the public art installation. Considering high caliber artists who have sensitivity to the history and context of the site are key objectives. Canadian and international artists will be engaged to determine the best outcome.

2. Curatorial Vision

David has previously worked with, and will continue to work with Camrost Felcorp Inc. to define a unique curatorial vision for Imperial Plaza.

Camrost Felcorp Inc. and David share a collective vision of honouring the unique architectural history of the Imperial Plaza while also dynamically updating this prominent midtown location. Artists of stature shall be engaged in the process of thinking through a unique artistic statement. As mentioned, there are two significant locations that will be defined by works of art. The second is required for 129 St. Clair Ave. W., and subject to a separate public art plan moving concurrently through the artist selection/Council approval process. Creating a “conversation” between these two locations is a key objective. Older and younger artists will be considered and Canadian and international artists will be engaged. Artists working in diverse media will be asked to submit proposals that reflect the past but boldly embrace the future of this site.

The artist(s) will be advised to participate in determining issues of location, siting of the installation, and engaging in a wider discussion with the surrounding landscape.

In keeping with the City of Toronto’s Urban Design Percent for Public Art Guidelines (2010), a select group of diverse artists will be invited to submit expressions of interest (EOI). The diversity of artists approached will help ensure that a cross-section of Canadian and international visions are explored in the creation of the public art contribution. The selected artist(s) will be evaluated based on their ability to acknowledge, embrace and embody the distinct cultural, social and economic history of the site. It is anticipated that the selected artist will create a timeless public contribution to the neighbourhood and the city.

3. The Development

101 and part of 111 St. Clair Ave. W. is located on the south side of St. Clair Ave. W., just east of Foxbar Rd. and north of St. Michael’s cemetery. Once complete, it will feature a new 26-storey residential building with ten, three-storey townhouses to the south of the vacant, heritage-designated, office building at 111 St. Clair Ave. W., former Imperial Oil Building.

As per the City of Toronto’s Official Plan, the development intends to respect the scale character and form of the heritage buildings and landscapes. In terms of height and massing, the tower, podium and townhouse elements of the development relates to the built form context along St. Clair Ave. W. and Foxbar Rd. The four-storey podium base of the proposed tower gradually reduces in floor size overall, respecting the scale, character and form of the heritage buildings and landscapes. The location and massing of the new tower, its base and townhouses, provide an acceptable transition between the taller buildings along St. Clair Ave. W.
and the low-rise buildings on Foxbar Rd., including the proposed 27-storey residential tower and six, three-storey townhouses to the west at 129 St. Clair Ave. W.

Upon approval from the City, construction is slated to begin in the first quarter of 2014 and finish in the fourth quarter of 2015.

4. **Primary Site for Public Art**

City of Toronto Planning and Urban Design staff, in working with Camrost Felcorp Inc. encouraged the siting of the art work to be along St. Clair Ave. W. This is the most prominent façade of the development, wherein pedestrian and vehicular traffic can experience the streetscape improvements and public art installation.

Per the City’s January 25, 2012 Staff Report *111 St. Clair Ave. W. Official Plan and Zoning Amendment Applications: Final Report*, the public art will animate and link the plaza in front of 95 and 101 St. Clair Ave. W. and the Imperial Oil building; and be located within the privately-owned, publically accessible open space along St. Clair Ave. W. at the most northeasterly corner of the site.

5. **Public Art Opportunities**

Camrost Felcorp Inc. and David Moos will communicate to the artist(s) submitting expressions of interest that if ancillary components of their work extend beyond the designated public art installation area, such extensions shall be favourably considered, pending re-evaluation and approval from the City. In this manner, echoes of the primary art installation may resonate throughout the Imperial Plaza site, creating a synergistic relationship between art and development. Such optional features signal Camrost Felcorp Inc.’s willingness to make art a central component of this development.

5.1 **Key Objectives**

- Create a work of art that announces the gateway entrance to 101 St. Clair Ave. W.,
- Ensure the art is visible and accessible to the public at all times;
- Introduce a landmark art installation that enhances and defines the character of this prominent midtown area;
- Introduce an art installation that functions well when experienced close-up and afar by pedestrian and vehicular traffic;
- Ensure that the art is integrated into the landscape and fabric of the project, and any required pedestals, lighting, and other necessary features to ensure a most advantageous aesthetic experience. It is expected that the artist coordinate their work with the project Landscape Architect; and
- Consider a variety of artistic approaches and creative technologies in order to animate the designated space(s).
5.2 Design Objectives

- Create work that promotes awareness of the thoroughfare leading south from St. Clair Ave. W. to the building. Artists will be encouraged to consider both the north-south and east-west axes of the site;
- Introduce a captivating, declarative, visually and intellectually stimulating art installation;
- Insert high quality public art into a precinct not currently defined by works of art;
- Produce an art installation that fits with the existing character of the buildings but has its own unique and defined presence;
- Engage artists who understand the site’s history and contribute to defining its future; and
- Ensure the materials and/or technologies (if any) employed by the artist(s) do not require ongoing re-adjustments or extraordinary maintenance; and
- Ensure vandalism, safety and security issues are considered.

6. Project Teams

The project teams will consist of the Artist Selection Team and the Design Team. The Artist Selection Team will select the winning artist and proposal. David Moos will manage the artist selection process.

6.1 Artist Selection Team

The Artist Selection Team will review the initial request for artists’ EOI, review and evaluate EOI s, identify a shortlist of artists, and coordinate the presentation of artists to the Design Team and Camrost Felcorp Inc.

The following make-up the Artist Selection Team:

David Feldman | CEO and President – Camrost Felcorp Inc.
Jay Smith | AGO Board member, past Chairman of the Power Plant Centre for Contemporary Art, and noted art collector - Ward Resident
Margaret Priest | Artist and Educator – Ward Resident
Mara Cervini | Project Architect – Onespace Architects Inc.
Linda Lewis | Toronto Architects Conservatory, Toronto Arts Council and Toronto Arts Foundation member

6.2 Design Team

The Design Team will contribute their design and technical expertise to the evaluation of the proposed public art installation(s). The Design Team will assist the Artist Selection Team with the artist(s) interviews.

The Design Team consists of the following members:

Rod Rowbotham | Project Architect – Onespace Architects Inc.
Janet Rosenberg | Landscape Architect - JRA
7. **Public Art Consultant**

David Moos, in his role as Public Art Consultant will manage the invitational artist selection process. The Public Art Consultant will write the request for artists’ EOI, and will work with the Artist Selection Team to schedule and conduct any interviews/any necessary studio visits with the shortlist of artists.

David Moos will work closely with the selected artist(s) to refine the final proposal, provide the contracts to the selected artist(s), facilitate and advise on the fabrication process, and provide a plan for the long-term maintenance of the public art installation. The Public Art Consultant will work closely with the Design Team and the developer throughout the site preparation and installation.

8. **Artist Selection Process**

The artist selection process will be an invitational competition. David Moos, working with the Artist Selection Team has identified artists well suited to the site and scale of this project. Potential artists who will be asked by the Artist Selection Team to submit an EOI include: Stephan Balkenhol, Daniel Borins and Jennifer Marman, Aaron Curry, Julia Dault and Thomas Houseago.

The Artist Selection Team, in consultation with the Design Team, will review the EOI s and the selected number of artists – preferably three will be shortlisted. Successful artists will have expressed a strong interest in the project, will have submitted a compelling vision statement, and will have demonstrated an ability to work at the scale demanded by this project. Each of the shortlisted artists will be requested to complete a comprehensive design scheme for which they will be compensated. The Artist Selection Team may conduct interviews, studio visits and/or review proposals and portfolios of the shortlisted artists.

Part of the artist selection process will include a technical review of each proposal by the Design Team and additional development resources, as required. The submissions will be reviewed on (but not be limited to) materials, estimated costs - based on tenders, structural integration within the development, and timing. As required, the winning proposal may be revised based on results of the technical review and Artist Selection Team comments.

9. **Public Relations Program**

The Imperial Plaza public art contribution for 101 St. Clair Ave. W. presents a great public relations opportunity to showcase the development and the artist, on the world stage.

The public relations program will include:
- Formal public announcement of the artist and proposed installation, once confirmed;
- Art installation unveiling event - on site; and
- Concurrent events for the artist(s) at an appropriate local arts organization, e.g. Art Gallery of Ontario (AGO), Royal Ontario Museum (ROM), or University of Toronto (UofT) and Ontario College of Art and Design (OCAD).
The artist will be present at the unveiling and requisite interviews with local, national and international media. Promotional materials (e.g. brochure, naming of the privately-owned, publically accessible open space) respecting the artist and the art installation may be produced and provided by the artist, if requested by City staff. These materials will provide background and context for residents and community members. A plaque to accompany the artwork shall be provided, as per City staff request.

10. Community Programming Opportunity

Once the artist is selected, David Moos will notify nearby galleries, both in Forest Hill and Yorkville and explore ways in which they may collaborate with this opportunity.

David and Angela Feldman have entertained the idea of community programming with the AGO, raising the possibility that the successful artist will be able to deliver a lecture at the AGO and engage with the Education Department. The successful artist(s) may serve as a visiting artist at the AGO, interacting with and inspiring young art students.

11. Conflict of Interest

It is understood that the Public Art Consultant is an independent agent who will facilitate the Public Art Plan and act as an advocate for the artist(s) to achieve the successful integration of the art installation within the development and the surrounding urban fabric.

12. Estimated Public Art Budget

As outlined in the City of Toronto’s Urban Design Percent for Public Art Guidelines (2010), and identified Section 6, Item 6.4 of the City of Toronto Section 37 Agreement, dated April 12, 2012, the public art budget is a minimum of $675,000.00. The budget is allocated as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Work*</td>
<td>85%</td>
</tr>
<tr>
<td>Endowment for Maintenance</td>
<td>5%</td>
</tr>
<tr>
<td>Public Art Consultant/Curator</td>
<td>6%</td>
</tr>
<tr>
<td>Public Relations (Artist Selection/Launch)</td>
<td>1%</td>
</tr>
<tr>
<td>Contingency/Miscellaneous</td>
<td>3%</td>
</tr>
</tbody>
</table>

*NOTE: This 85% includes artist fees, stage two-artist fees, travel costs, expenses, drawings, fabrication consultants, fabrication, insurance, transportation of Art Work. Artist’s creative fee should equal 20% of total Art Work budget. Remaining 15% of the total public art budget includes all other fees, and competition advertising costs.

All cost savings will be redirected to the Art Work or endowment for maintenance.

13. Schedule (Subject to Change)

- Public Art Plan to Toronto Public Art Commission – June 25, 2014
- Public Art Plan considered by City Council – August 26\textsuperscript{th}/27\textsuperscript{th}, 2014
- Call for EOI\textsuperscript{s} from artists - Spring 2016
- Jury review and contract establishment with artist – Winter 2016
  - Within 30 days of entering into a contract with an artist for works, a copy of the contract will be provided to the Chief Planner
- Project implementation – Spring 2018

As stipulated in the Section 37 Agreement, Camrost Felcorp Inc. understands that within 30 days after the installation, photographs of the public art installation and will be provided to the City. The installation shall be completed and installed (substantially in accordance with) within 6 months from the date of substantial performance of the Development, as determined by the Construction Lien Act. If requested, provide to the Chief Planner, within 6 months of the installation, the cost and distribution of the Public Art works.
Figure 1: 101 St. Clair Ave. W. – Neighbourhood Context Plan

Approximate location of proposed Public Art with seating

Source: Camrost Felcorp Inc. based on Bing Maps,
Figure 2: 101 St. Clair Ave. W. – Site Plan

Approximate location of proposed Public Art with seating
Source: Camrost Felcorp Inc. based on Onspace Architects inc., 2013.
Figure 3: 101 St. Clair Ave. W. - View south from St. Clair Ave. W. towards proposed public art location

Source: Camrost Felcorp Inc. based on Onespace Architects inc., 2013