



45 BAY STREET

PUBLIC ART PLAN

Prepared for

Ivanhoé-Cambridge and Hines

by

BRAD GOLDEN + Co

PUBLIC ART CONSULTING

04 OCTOBER 2017

1.0 DEVELOPMENT OVERVIEW

45 Bay is located in downtown Toronto in the city's Financial District. The site is bounded by Front Street to the north, the Gardiner Expressway and Lake Shore Boulevard to the south, Bay Street to the west and Yonge Street to the East. The site is located south of Union Station and directly east of the Air Canada Centre, in the City's South Core. The Proposed Development will provide a key link between the Financial District and the South Core and Central Waterfront through new connections over and under the rail corridor, including through the elevated privately owned publicly accessible space (POPS), a precursor to the City's planned Rail Deck POPS.

Contained, within the development, is a Metrolinx bus terminal integrated into the eastern portion of the tower podium, with direct pedestrian connectivity to Union Station to the east. The bus terminal has access and frontage on Lake Shore Boulevard.

The tower and podium include a total of approximately 136,000 square meters of commercial gross floor area, including approximately 10,00 square meters for bus terminal uses and approximately 7,800 square meters for ancillary retail and amenity uses.

The proposed PATH bridge across Bay Street to the Air Canada Centre galleria connects to a 10m wide public circulation space on the second floor of the 45 Bay podium. This space extends east-west across the Site into the second level of which leads as far as the new bus terminal entrance. Viewed from the south, the new bridge will form the backdrop for the view up Bay Street; views from the bridge are to the south.

This public art plan is intended to support the policies described in the City of Toronto Official Plan, the Precinct C Agreement and the City of Toronto's Percent for Art Programme Guidelines, in the provision of public art in the most publicly accessible and visible locations in the development. The plan is further intended to support the vision presented in the Urban Design Analysis and Planning Rationale, prepared by Urban Strategies Inc.

2.0 PUBLIC ART SITES AND OPPORTUNITIES

2.1 Overview

Through discussions with city planning staff and with Metrolinx staff, the developer and public art consultant have developed a public art plan that engages the most publicly accessible and publicly visible sites, providing interest and orientation to the POPS, visually activating the fully-glazed, ground floor and enhancing the pedestrian experience of the traverse between the Air Canada Centre and the development.

The selected art sites provide opportunities for integration with the POPS and building, as well as a unique opportunity to utilize the, publicly visible, interior space of the building.

2.2. Art Site: Privately-Owned Publicly Accessible Space (POPS)

Connecting 45 Bay, to the south, with 141 Bay (which will be built as a second phase of this development), to the north, and spanning the railway corridor which connects to Unions Station, to the west, is a one acre, elevated, publicly accessible POPS. This unique, urban publicly accessible space is accessible through staircases, north and south of the POPS, as well as through the lobby and sky lobby of the 45 Bay tower. The POPS will be programmed with multiple activities and food services, as well as providing spaces for passive uses.

Art sites have been focused on the west side of the POPS to provide clear space, without interfering with anticipated programming space, and for the potential for the art to be visible from Bay Street below, providing visual interest and orientation to the POPS. Primary and secondary art sites have been identified, based on the amount of available space and potential visibility of the artwork. It will be at the discretion of the Artist to utilize the secondary art sites or not.

2.3. Art Site: Elevator Niches

Located at the end of each bank of elevators, are five niches approximately 3.5 storeys tall, all facing west and visible from Bay Street. The niches continue upward, into the publicly accessible Sky Lobby, allowing for vertical continuity of the artwork expression. Each niche is approximately 33 square meters at the ground floor lobby portion; 14 square meters at the Sky Lobby. The commissioned artist will create a site specific, backlit, glazed artwork that activates these niches. The base cost of the material originally intended to be located at this art site, has been transferred to the art budget. The client has further enhanced the budget for this art site, beyond the requisite public art contribution. Please see 5.0 Project Budget for further details on base cost and client enhancement.

2.4. Art Site: Air Canada Centre (ACC) Pedestrian Bridge

Connecting the Air Canada Centre, to the west, with 45 Bay, to the east, is a pedestrian overpass. This overpass is part of a developing typology of similar structures that provide weather protected connected between buildings in the South Core.

The pedestrian bridge is the site of the Metrolinx sponsored component of the public art programme for this development. Artists will have an opportunity to address the north wall, ceiling and lighting of the overpass to create an integrated artwork that enhances the experience of passage between the two buildings. Depending on the design, the artwork may be visible to pedestrian and vehicular traffic on Bay Street below.

To provide the best possible environment for the presentation of artwork, third party advertising will not be placed within the pedestrian bridge. Any wayfinding/orientation signage will be placed strategically, so as to avoid interference with the artwork.

3.0 SELECTION PROCESS

3.1. POPS Project

We propose an invitational competition as set out below:

The development team has reviewed portfolios of the following artists, selected by the art consultant, on the basis of artistic excellence and of the relevance of their work to this project. After review of the work and consideration of interest and availability of the artist, the following artists have been short-listed for the development of specific proposals.

Arne Quinze, Belgium

Frank Stella, New York

Roxy Paine, New York

Tony Cragg, United Kingdom

The short-listed artists will be paid an honourarium, as well as reimbursed for travel expenses, to develop site specific proposals in response to terms of reference prepared by the art consultant. Short-listed artists will be invited to present their proposal to the project jury. The jury will then select one artist for this project who will subsequently enter into an agreement with the developer to create the artwork. The project architect and project engineer will work with the selected artist to ensure that the artwork is properly integrated into the space. The art consultant will facilitate this coordination.

3.2. Elevator Niches Project

We propose a direct commission, as set out below:

The development team has reviewed portfolios of multiple artists, selected by the art consultant, on the basis of artistic excellence, the relevance of their work to this project and the translatability of their work from painting to glass. After reviewing the artists' work, the client proposes to commission Steve Driscoll to produce a site-specific work, architecturally integrated artwork, to be located at the ground floor lobby and sky lobby levels.

Mr. Driscoll will be paid an artist fee, as well as reimbursed for any travel expenses, to develop a proposal or proposals for the elevator niches. A steering committee, as described in Section 6.1 of this document, will review Mr. Driscoll's proposal(s) twice: at the concept proposal stage and at the completion of the design development stage such that the proposal is shown integrated into the architecture.

The project architect, design and construction teams will work with Mr. Driscoll to ensure that the artwork is properly integrated into the building. The art consultant will facilitate this coordination.

3.3. ACC Bridge Project (Metrolinx Project)

We propose a three-stage competition as set out below:

In May of 2017, Metrolinx completed an international request for qualifications from artists interested in the possibility of working on a number of integrated art projects, in the Greater Toronto and Hamilton Area. This RFQ was advertised broadly and internationally and generated over 300 submissions, from artists around the world.

Metrolinx's Senior Advisor, Integrated Art, Planning and Policy reviewed the list of submissions to prequalify professional artists, as defined by the Canada Council. This prequalified list will be accessed for a number of upcoming projects, including the Air Canada Bridge Project. From this list of prequalified artists, Metrolinx's Senior Advisor, Integrated Art, Planning and Policy has selected a list of artists whose work is suited to the Air Canada Bridge Project.

The jury will review the past work and credentials of the list of prequalified, professional artists to determine a short-list of up to five artists who will be invited to prepare proposals for this project.

The short-listed artists will be paid an honourarium, to develop site specific proposals in response to terms of reference prepared by the art consultant, in collaboration with Metrolinx. The jury will then select an artist for this project who will subsequently enter into an agreement with the developer to create the artwork. The project architect will work with the selected artist to ensure that the artwork is properly integrated into the building. The art consultant will facilitate this coordination.

4.0 TECHNICAL REVIEW

Due to the potential of integrating the three artwork projects with the building, POPS and bridge, prior to the adjudication of the artists' proposals, the art consultant, the project architect and the project engineer, if applicable, will review the proposals and provide comment on any perceived technical matters with respect to the integration of the artwork. The art consultant will compile these questions and will present any potential issues to be addressed by the artist at the adjudication.

5.0 PROGRAMME BUDGET

Item	Estimated Budget
POPS Project	\$2,000,000
Elevator Niches Project	\$1,550,000*
Metrolinx ACC Bridge Project	\$546,000**
Total Artwork Construction Budget	\$4,096,000 (±91% total budget)
Administration Allowance	\$239,000 *** (±5.4% total budget)
Publicity	\$20,000 (±0.5% total budget)
Mentorship Honourarium	\$5,000 (±0.1% total budget)
Maintenance Fund	\$50,000 **** (±1% total budget)
Artwork Integration & Construction Contingency	\$90,000 ***** (±2% total budget)

* Includes \$200,000 base building transfer and \$250,000 supplement from the Owner. Any surplus from Elevator Niches artwork construction budget will be allocated to the POPS Project

** The artwork construction budget will be increased by an amount equal to the base cost of the building element affected, if the artist chooses to replace any or all of these elements as part of their proposal.

*** The Administrative Allowance includes honouraria for the short-listed artists, artist travel costs, juror's honouraria and art consultant's fees.

****An existing building operation fund is in place to address ongoing maintenance of the artworks. The Maintenance Fund is to address conservation of the artworks, as required.

****Any surplus from the artwork integration and construction contingency amount will be allocated to the maintenance fund and or publicity fund.

6.0 JURY COMPOSITION

6.1. Jury: POPS Project

The seven person jury for the POPS project will be composed of:

Adam David Brown, Artist, OCADU Professor
Stuart Reid, artist, OCADU Professor
Evan Webber, architect, art director (lives in the ward)
Rhonda Wheppler, artist, educator
Pierre-François Champleau, Senior Vice President, Development, Ivanhoé Cambridge
David Janzen, Project Architect
Veni Iozzo EVP Communications and Public Affairs, CIBC

Juror Alternates:

For the Developer:

Peter Tragoulias, Development Manager, Ivanhoé Cambridge
Alison Kimmell, Director – Development, Hines Canada

6.2. Steering Committee: Elevator Niches Projects

A five person steering committee will guide the elevator niches project through conceptual and design development. This steering committee will be composed of:

Stuart Reid, artist, OCADU Professor
Evan Webber, architect, art director (lives in the ward)
Rhonda Wheppler, artist, educator
Pierre-François Champleau, Senior Vice President, Development, Ivanhoé Cambridge
Veni Iozzo EVP Communications and Public Affairs, CIBC

6.3. ACC Bridge Jury

The five person jury will be composed of:

Ilana Altman, Director of Programming, The Bentway; Founder, The Artful City
Beth Kapusta, Design and Strategy Consultant
Vanessa Runions, Associate Art Curator, TD Bank Group
Evan Webber, architect, art director (lives in the ward)
Pierre-François Champleau, Senior Vice President, Development, Ivanhoé Cambridge

Juror Alternates:

For the Art Expert:

Adam David Brown, Artist, OCADU Professor

For the Developer:

David Janzen, Project Architect

7.0 TIMELINES

The following, proposed timelines are dependent upon approval of the public art plan by the Toronto Public Art Commission and appropriate City Planning staff and by coordination with project construction schedules.

7.1. All Projects

Present to Toronto Public Art Commission	September 27, 2017
Meeting of Community Council	February 2018
Meeting of City Council	March 2018

7.2. POPS Project

Artist Brief Issued	Spring 2018
Artist Presentations	Fall 2018
Artwork Fabrication	Winter 2018 - Spring 2021
Artwork Installation	Spring 2021

(in sequence with POPS construction)

7.3. Elevator Niches Project

Artwork Development	Fall 2017
Artist Presentation	Winter 2018
Artwork Fabrication	Winter 2018 - Fall 2019
Artwork Installation	Fall 2019

(in sequence with building construction)

7.4. Metrolinx Project – ACC Bridge

Artist Brief Issued (projected)	Winter 2018
Artist Presentations (projected)	Spring 2018
Artwork Fabrication	Summer 2018 - Spring 2019
Artwork Installation	Spring 2019

(in sequence with bridge construction)

8.0 PROJECT TEAM

Developer: Ivanhoe-Cambridge & Hines

Design Architect: Wilkinson Eyre Architects

Production Architect: Adamson Associates Architects

Landscape Architect: Public Work

Public Art Consultant: BRAD GOLDEN + Co

9.0 MENTORSHIP PROGRAMME

To provide an opportunity for young, aspiring artists to learn about the City's public art programme processes and protocols, as well as first hand exposure to the development and creation of a public artwork, the public art consultant will coordinate and facilitate a programme that will include discussions and, if possible, attendance at a City of Toronto Public Art programme presentation as well as studio to Mr. Driscoll's studio and related fabrication facilities participating in the design development and creation of the Elevator Niches Project, as further described in Section 3.2 of this Public Art Plan.

One male and one female candidate will be selected to participate in this programme. In support of developing, young local talent, candidates will be selected by the visual arts programme director at the Etobicoke School for the Arts. The candidates will be paid honouraria for their participation in the programme.

10.0 ROLE OF THE ART CONSULTANT

The art consultant will be an independent agent who will facilitate the public art programme and will act as an advocate for the artists with the intent of achieving the successful integration of art within the development project, in accordance with the City's guidelines. The art consultant will provide continuous management of the project throughout development of the site strategy, artist procurement, artwork design development; project management and installation coordination as further described below:

Site Strategy: discussions with client and project design consultants to design an art programme that addresses the most publicly accessible spaces

Artist Procurement: presentation of portfolios of potential artists; shortlisting of artists to be invited for proposals; preparation of Artists' Brief and communication with artists throughout competition process; coordination and chairing of adjudication session, facilitating artist's contract. For direct commissioning: presentation of portfolios of potential artists; visits to artist's studio; communication and coordination with the artist throughout artwork development; coordination and chairing of steering committee sessions

Design Development: provide expertise to artists on design and construction processes; coordinate communication with project design team and constructors (if appropriate); coordinate integration of artwork with building components (as required).

Project Management: liase between client, project design consultants and project constructors; provide assistance to artists throughout artwork fabrication; coordinate

payments to artists; provide assistance to artists and constructors for coordination of installation of artwork.

Project Completion: provide assistance in the composition of publicity materials and project launch; facilitate transfer of a maintenance manual for the artwork, facilitate installation of a dedicatory plaque, facilitate photographic documentation of the artwork.



Figure 1 - CONTEXT PLAN (current condition)



Figure 2 - SITE PLAN (current condition)

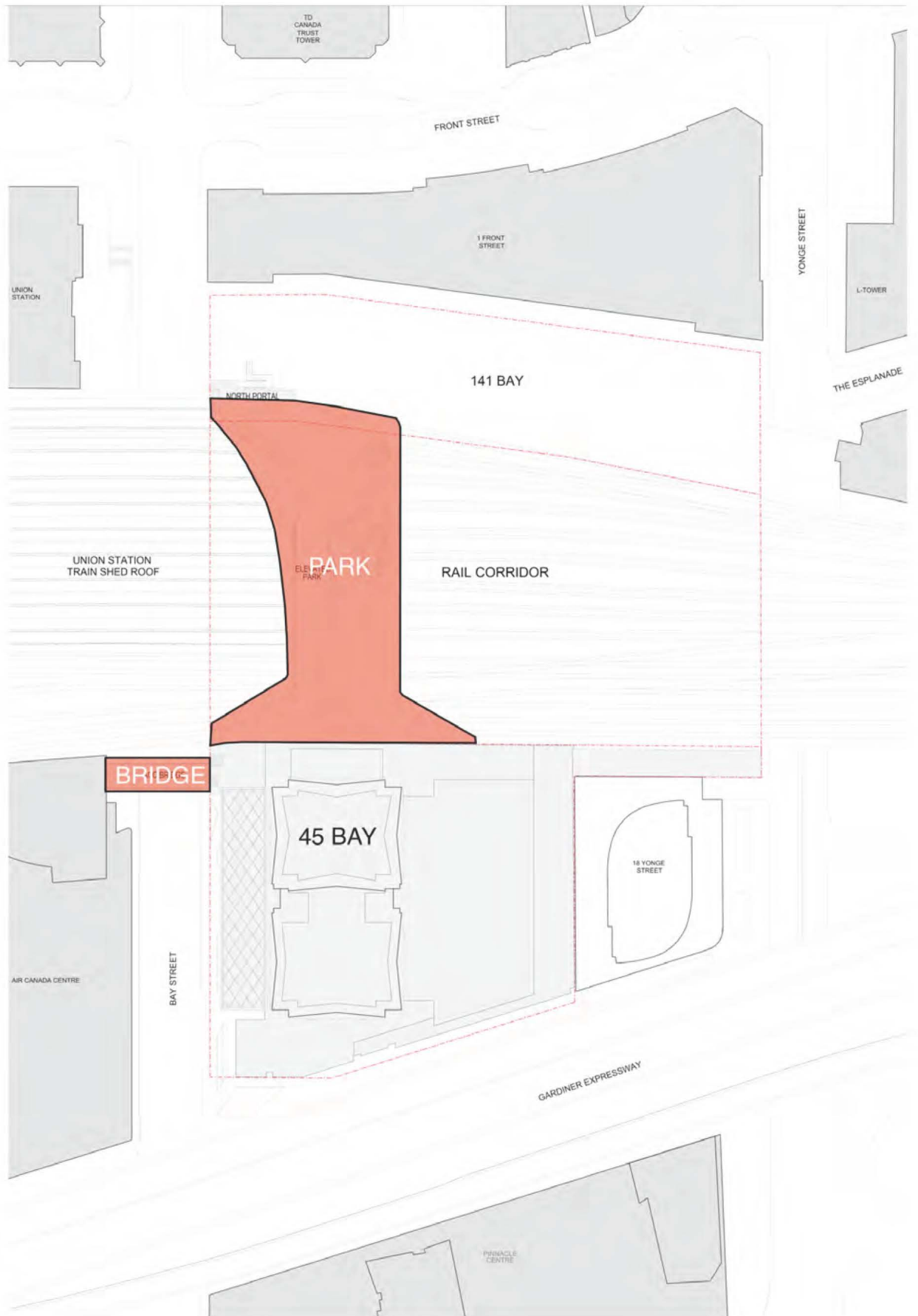


Figure 3 - ART SITES: PARK & ACC BRIDGE



Figure 4 - PLAN OF PARK SHOWING ART SITES

- Primary Art Sites
- Secondary Art Sites



Figure 5 - VIEW OF PARK, LOOKING WEST

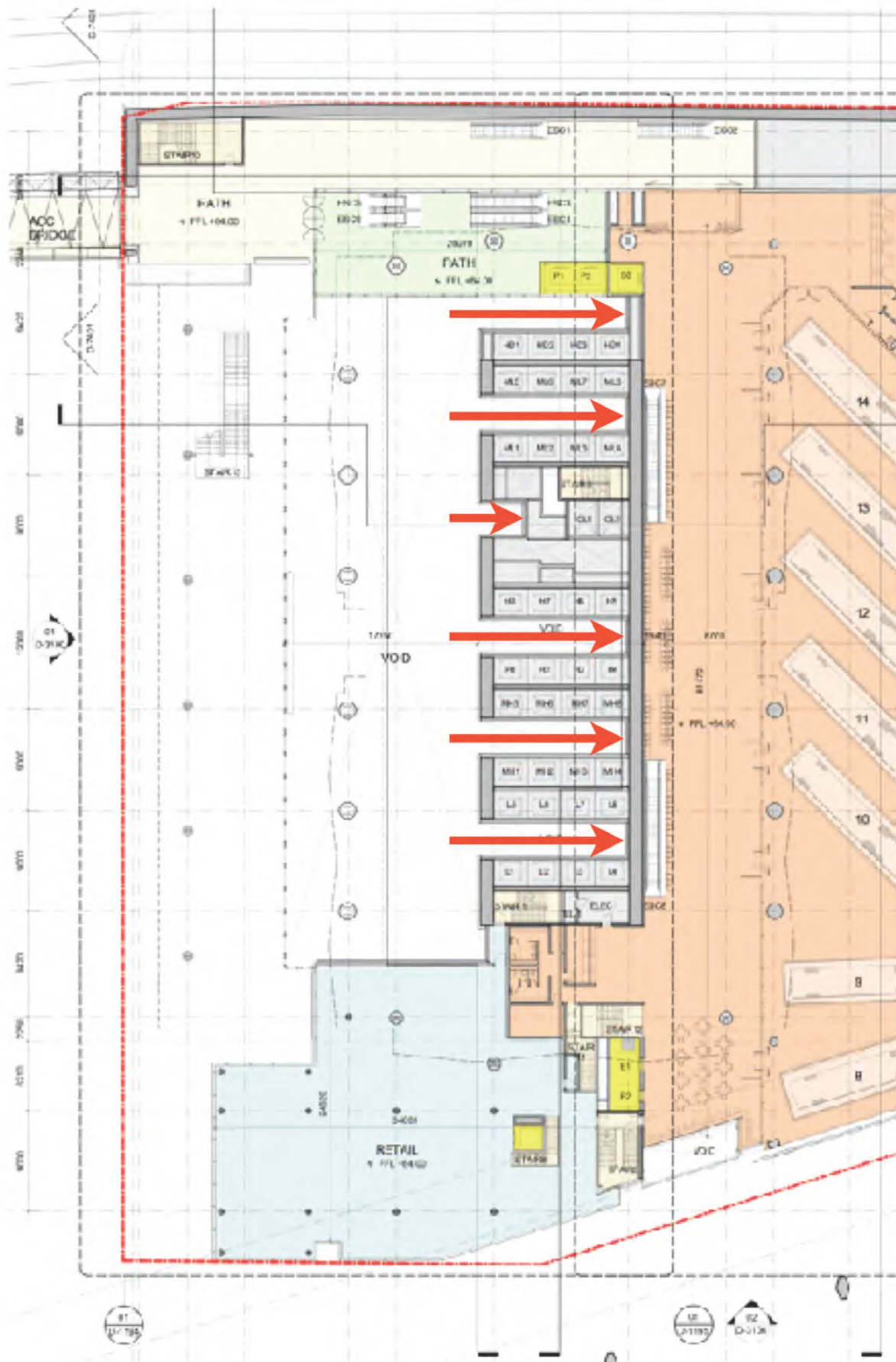


Figure 6 - PLAN SHOWING ELEVATOR NICHES ART SITES

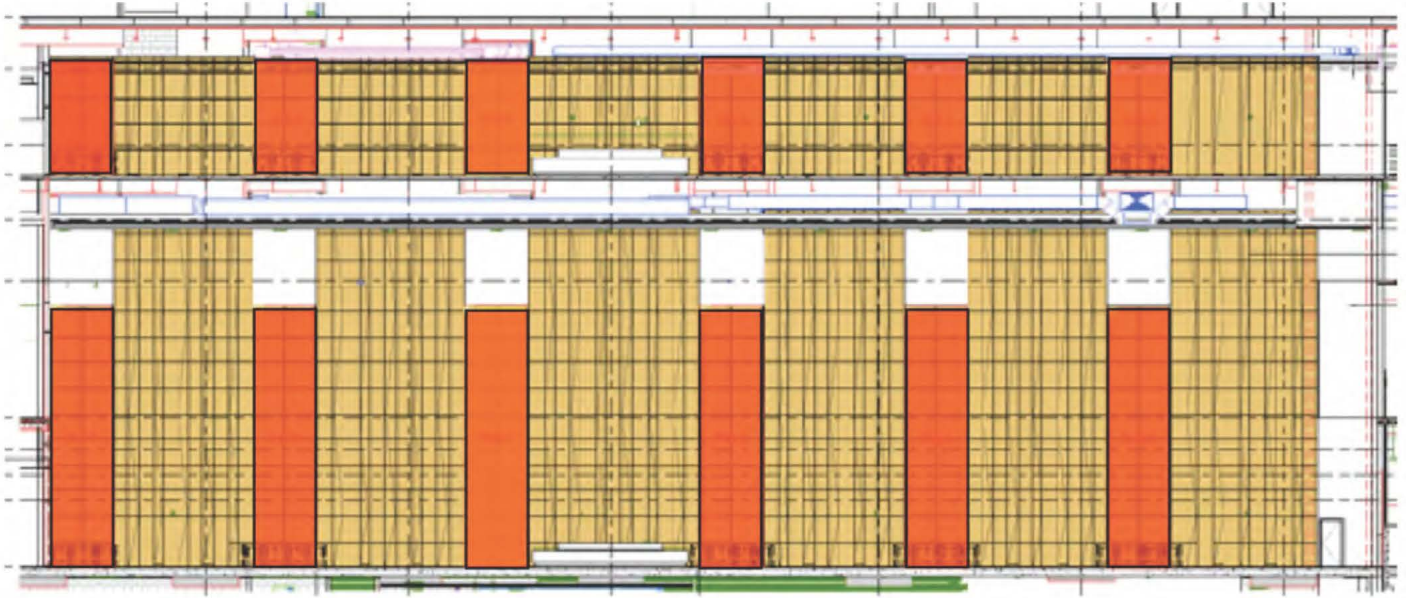


Figure 7 - ELEVATION SHOWING ELEVATOR NICHE ART SITES



Figure 8 - VIEW FROM BAY STREET



Figure 9 - VIEW OF ACC BRIDGE FROM SOUTHEAST showing zones of art opportunities

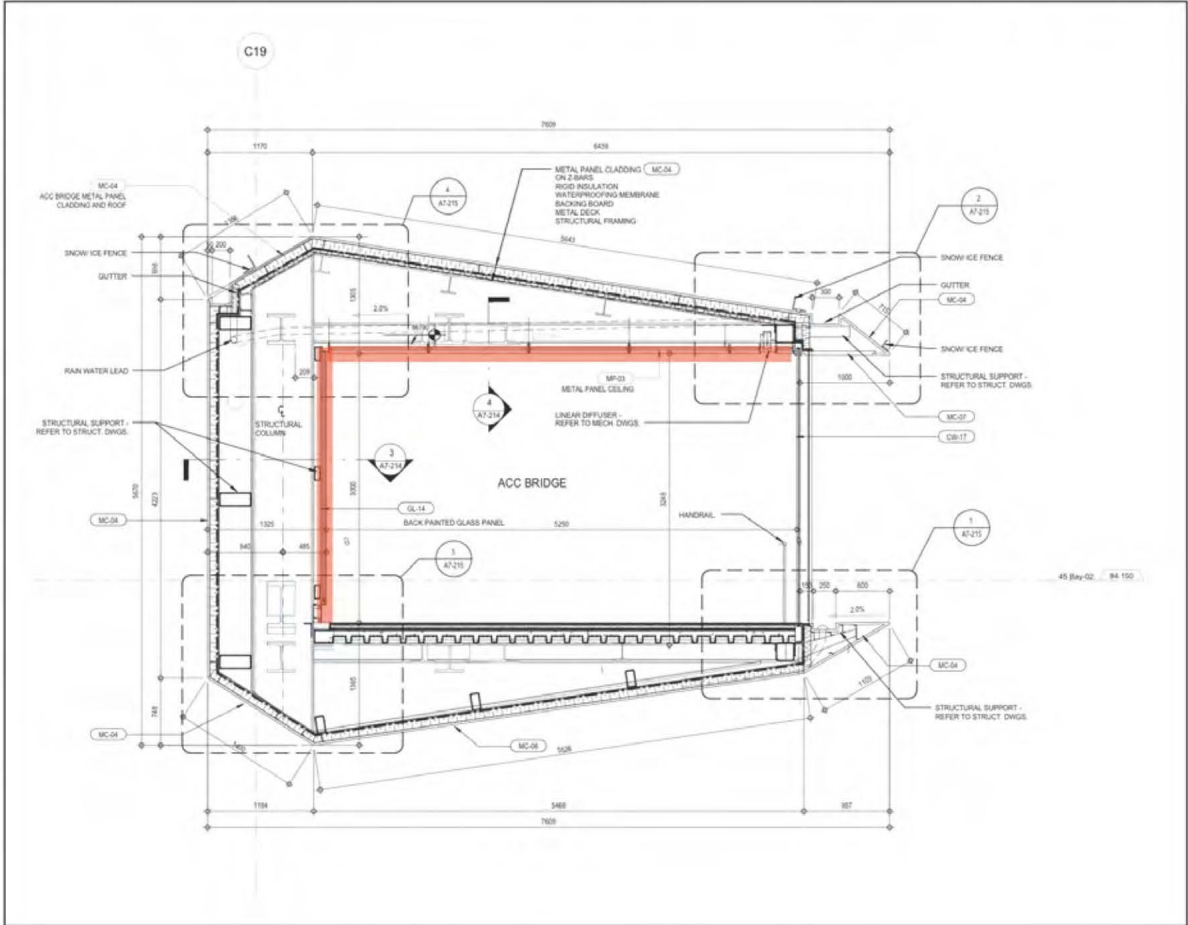


Figure 10 - CROSS SECTION OF ACC BRIDGE - showing zones of art opportunities