

Owner/Developer:
**Westbank Projects Corp.
and Allied Properties REIT**

Public Art Consultant:
Reid Shier Inc.

February 22, 2018

19 Duncan Street

Public Art Plan

THOMSON REUTERS

Introduction

Westbank Projects Corp. and Allied Properties REIT are proposing to construct a 59-storey mixed-use office and residential rental tower at 19 Duncan Street, located in Ward 20 (Trinity-Spadina) in downtown Toronto. The project is located at the southeast corner of Duncan Street and Adelaide Street West. Major streets bounding the project are Queen Street West to the north, University Avenue to the East, King Street West to the South and Spadina Avenue to the West.

The project is in the heart of the Entertainment District, home to a high concentration of cultural landmarks including Roy Thomson Hall, the Princess of Wales Theatre, the Royal Alexandra Theatre and the TIFF Bell Lightbox, as well as numerous restored brick-and-beam conversion properties. The area is also known for a high density of restaurants, night clubs, and other retail that supports the residents, employees, and many visitors to the area. The Entertainment district has also seen substantial residential development completions over the last number of years, and it is increasingly becoming a 24-hour mixed-use community within downtown Toronto.

The site is within walking distance of the St. Andrew and Osgoode TTC Stations as well as streetcar stops along Queen Street and King Street, respectively.

The proposed development incorporates the heritage-listed Southam Press Building built in 1908. The project aims to meet Tier 2 of the Toronto Green Standard and LEED Gold certification for both the residential and commercial components of the project.

Historic Context

The site was once part of the campus of Upper Canada College. In the 1850s, the surrounding area began shifting to industrial uses spurred by the railroads and switching yards to the south. The college was relocated in 1891 and the campus land sold. Commercial and industrial structures, including the Southam Press building soon occupied these lands. The area grew as businesses relocated here following the Great Fire of 1904, with many of the era's buildings still standing today.

Erected in 1908, the Southam Press Building was designed by Sproatt and Rolph Architects, a Toronto firm responsible for a number of institutional, commercial and residential buildings in the city, including Hart House and the Memorial Tower at U of T. With the economy top of mind, the Southam Building was constructed using the still new technique of reinforced concrete.

The Southam company was the building's principal tenant for over five decades, during which time the company grew to become one of Canada's, and indeed one of the world's, first large-scale media conglomerates.

Architectural Context

The built form pattern of the King-Spadina East Precinct is distinct within the City, with contemporary high-rise developments co-mingling with historic warehouses and office buildings, single storey retail and cultural institutions. Both old and new developments are accommodated on this historic pattern of narrow and shallow lots. The historic grid results in a uniquely intimate relationship between old and new buildings.

The proposed development conserves and integrates a listed heritage property into its design, preserves an identified heritage view, and utilizes contemporary materials and tower setbacks to respond to the district's historical scale and character.

On both the north and west elevations of the listed heritage building, basement window openings will be enlarged to provide additional entrances and create a more porous relationship between the street and supporting active uses at grade.

Project Team

Client: Westbank Projects Corp. and Allied Properties REIT

Architect: Hariri Pontarini Architects

Heritage Consultant: ERA Architects

Public Art Consultant: Reid Shier Inc. (with assistance by Public Art Management)

Section 37 Agreement Reference

As per Section 7.1 of the Section 37 Agreement between the Owner and the City of Toronto:

7.1 The Owner agrees that it will make a Public Art contribution having a minimum value of FIVE HUNDRED AND FIFTY THOUSAND DOLLARS (\$550,000.00) or such greater amount as the Owner may in its discretion determine, subject to Upwards Indexing, in accordance with the Public Art program set forth in this section 7 (the "Public Art Contribution").

Public Art Budget

Anticipated budget for the program: Approximately \$550,000.00

Administration Allowance through artist selection*: up to 10% of budget

Construction Coordination, Site Preparation, and Contingency**: up to 10% of budget

Public Art Design, Supply and Fabrication: 70-75% of the budget

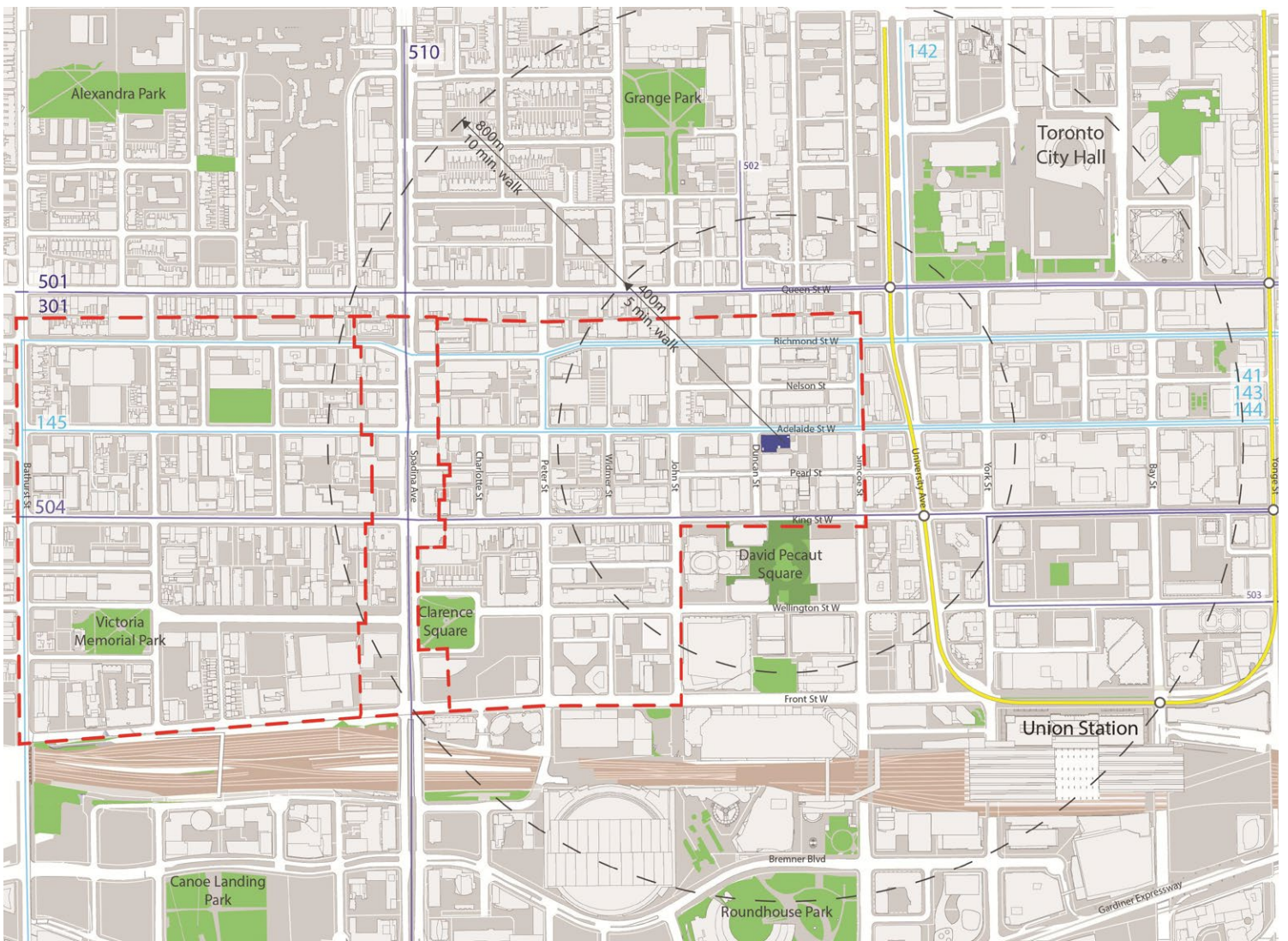
Maintenance endowment: 5-10% of the budget***

* Including: preparation of Public Art Plan, presentation to TPAC, preparation of Finalist Brief, administration of Finalist Design Commissioning process, Finalist Concept fee, planning, administration and management of jury session, and assistance in preparation of artist agreement, in addition to other activities.

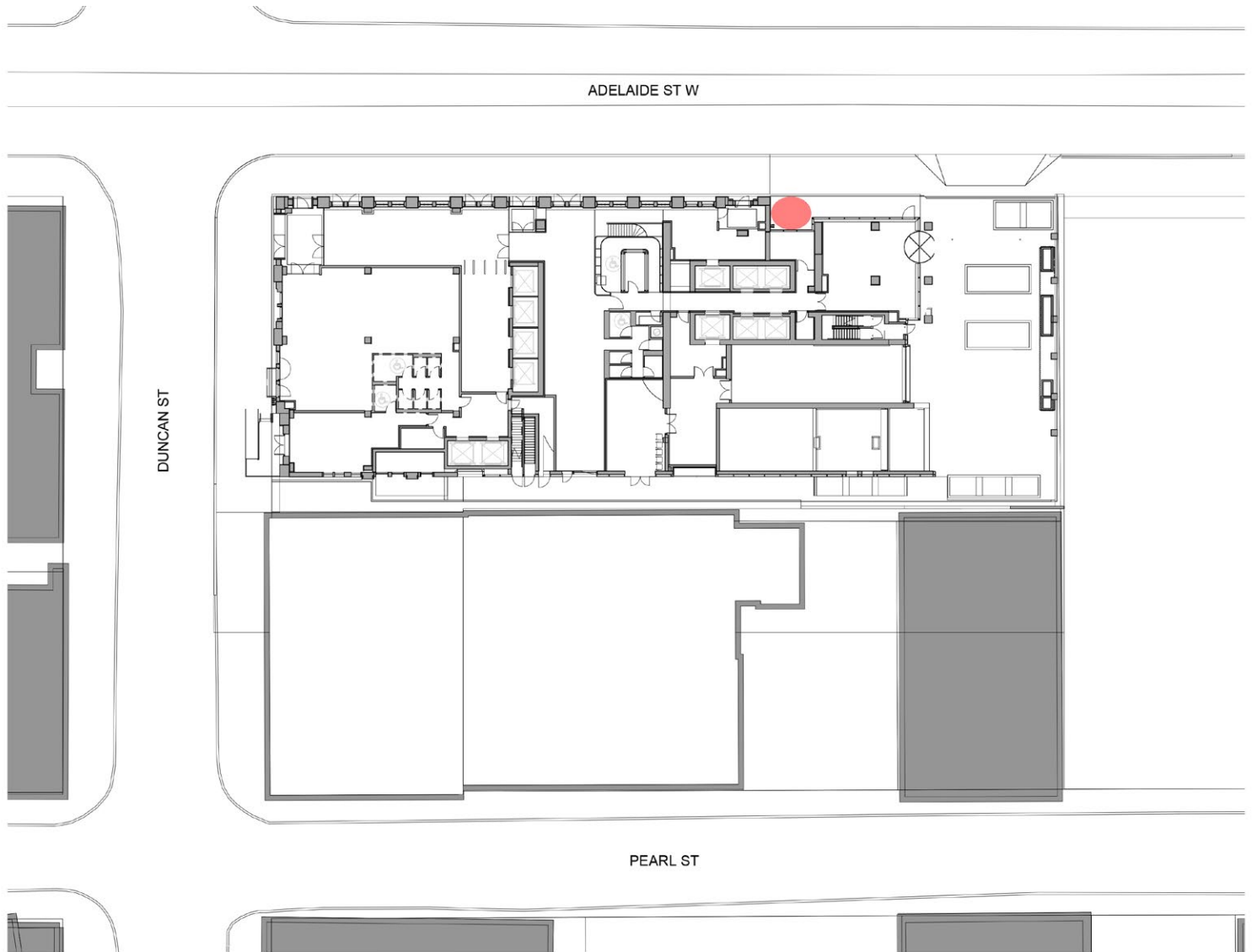
** Including: Architectural, electrical and structural engineering fees for review of designs and provision of stamped drawings, assistance in preparation and issuance of fabrication tenders for art if requested by artist, site preparation including provision of structural supports, electrical supply and other elements required to implement the artwork, and contingency.

*** To be determined based on the final public art concept and anticipated future maintenance requirements

Site in Context



Site Plan



Public Art Location

The Owner intends for the artist to treat the cove area spanning the first 10 levels of the new building, from the ground up to the height of the soffit of the condominium building, as a canvas for their work. The location itself is approximately 3.5 meters wide and 40 meters high, allowing for a monumental space for the artist to work.

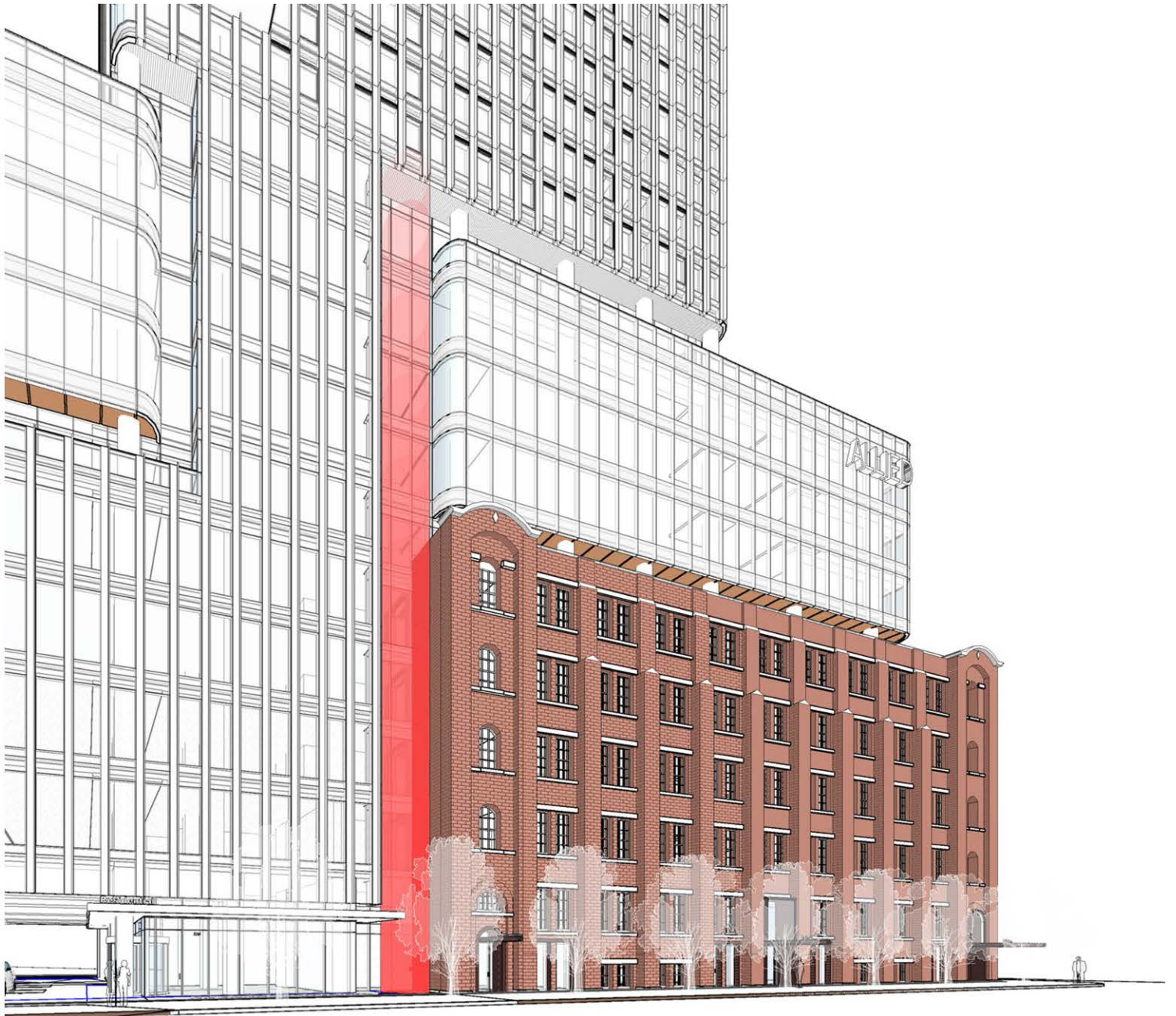
The art opportunity will be concentrated in the new build portion of the development, and while in close proximity to the existing heritage property, it will not be installed on or fastened to the heritage property in any way.

Depending on the concept development process, the artist may wish to consider a lighter, more fluid treatment of the area above the datum line of the heritage building as it extends to the full height of the channel reaching the soffit above.

The Owner will continue to consult with Urban Design, Heritage Preservation Services and Community Planning staff for this project.

Public Art Objectives

- Animate and highlight the project through a contemporary expression of public art that is sensitive to the urban and heritage context of the neighbourhood and that will engage the community, residents, property users and visitors.
- Use appropriate scale, materials, and execution to provide public art to the neighbourhood that is site-specific, engaging, and represents the art of our time.
- Define a landmark for the neighbourhood that is a “must experience.”
- Low/manageable maintenance requirements over the long term to ensure the art is always accessible to the public.
- Integrate art thoughtfully into the building by having the preferred artist collaborate and consult with the project architect, heritage consultant, and Heritage Preservation Services directly and at an early stage of the project.



Selection Process and Rationale

A direct commission by the Canadian artist Omer Arbel is being proposed for this project. A finalist commission brief will be prepared and sent to Mr. Arbel to review and initiate development of concept-creation. He will be given direct access to the project architect and design team to allow for a fluid process and exchange of ideas. Given Mr. Arbel's exceptional track record in the field of design, this process will benefit the artist, and the final result, exponentially.

A minimum of three concepts will be developed by Mr. Arbel and provided to the public art jury for review. One of these three or more concepts will be chosen by the jury for the 19 Duncan Street Public Art Commission.

A provision will be made for a mentorship program with Mr. Arbel for an artist of talent (one mentorship) who has not yet created a permanent public commission. The public art consultant will identify possible candidates in conjunction with the Owner and Mr. Arbel.

Based on his global recognition as an artist and designer, as well as his creative understanding of complex solutions using a variety of materials in various working and living environments, Mr. Arbel has the potential to create a landmark installation for both the project and the City of Toronto.

City staff will participate in a technical review prior to the final selection of the art concept.

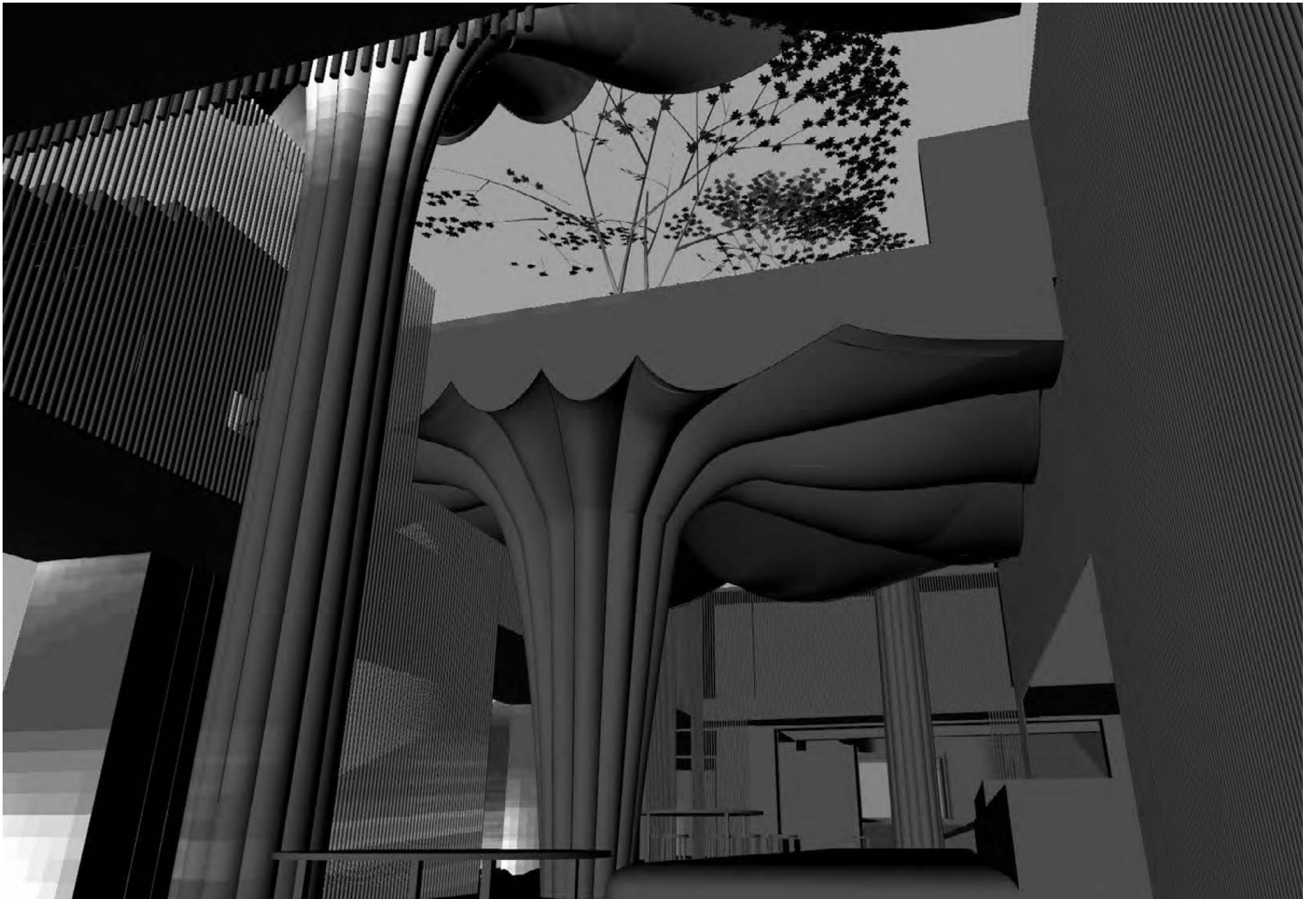
Omer Arbel

Omer Arbel (born Jerusalem, 1976) is a designer and sculptor based in Vancouver and Berlin. He is known for his work in materials research, ambient lighting design, house design, and as the creative director of Bocci, a Canadian manufacturing and design company. Mr. Arbel's work hovers at an intersection of artwork and industrial design, and his practice is grounded in material experimentation, with many of his outcomes remaining conceptual. Emblematically, Mr. Arbel cites "specificity in manufacturing," as a guiding principle, essentially crafting a system that produces form rather than designing the form itself. His experimental approach to glass blowing, for example, has helped reinvigorate the idea of contemporary product lighting.

Mr. Arbel's work has been featured in exhibitions at Spazio Rossana Orlandi in Milan, the Art Institute of Chicago, Monte Clark Gallery, Vancouver and The Vancouver Art Gallery. In 2013, the Victoria and Albert Museum in London featured 280 of Mr. Arbel's glass spheres cascading over 30 metres from the museum's vaulted ceiling. Additionally, Canada House in Trafalgar Square was reopened in February 2015 with the addition of 157 of Mr. Arbel's 57 series in the central rotunda. In 2011

Mr. Arbel received an iF Product Design Award and the Best of Year Award from Interior Design Magazine, and in 2015, The Royal Architecture Institute of Canada (RAIC) awarded Mr. Arbel the Allied Arts Medal, given once every two years to a Canadian artist or designer for outstanding achievement in artwork designed to be integrated with architecture.

The choice of Omer Arbel to produce a public artwork for 19 Duncan St. is based on his combined experience as an artist, architect and designer, and his specific expertise in creating objects that combine utility with great originality. The team believes Mr. Arbel is uniquely positioned to create a public artwork of creative boldness in productive dialogue with the project's contemporary and heritage architecture. Mr. Arbel has produced a number of works that introduce contemporary motifs into historical contexts, such as those cited at the Victoria and Albert Museum and at Canada House, London. Mr. Arbel's range of disciplines, and his ability to push the boundaries of his craft while maintaining a sensitivity to context, provide confidence in the success of public artwork for 19 Duncan Street and the City of Toronto.



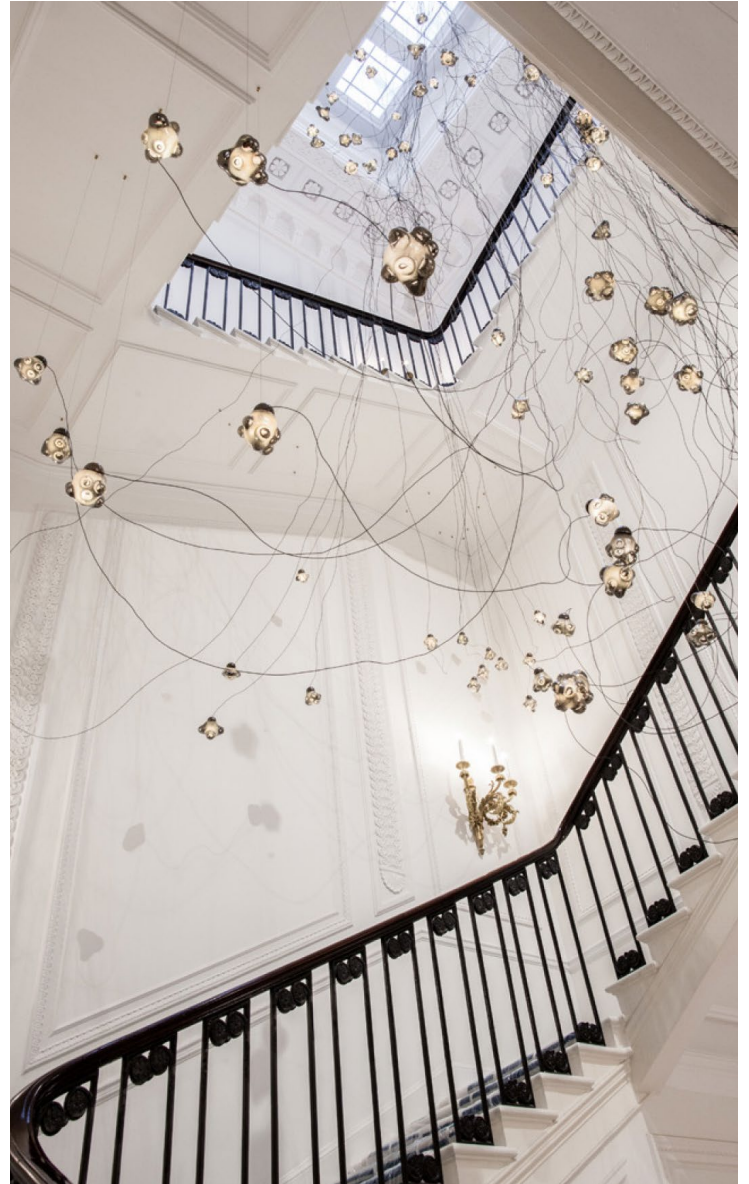
Above: 75, 2016-ongoing. House developed with experimental concrete casting using fabric formwork.



Above: 44.376, 2016. Installation view at Barbican Museum, London. Glass, aluminum, steel, electrical components.



Left: 16.480, 2015. Fairmont Pacific Rim, Vancouver. Glass, steel, charred cedar, electrical components.



Right: 57.157, 2015. Canada House, London. Blown and dipped glass, rigid coax, aircraft cable, electrical components.



Above: 28.280, 2013. Victoria & Albert Museum, London. Blown glass, copper, electrical components.

Jury Composition

The jury will be comprised of three (3) members as follows:

- A representative 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 two independent jury members will be drawn from the following pool:

- Dean Drever, Artist
- Vladimir Spicanovic, Artist + Dean of Art at OCADU
- (lives and works in the Ward)
- Esmaa Mohammoud, Artist
- Barbara Fischer, Executive Director/Chief Curator, Justina M. Barnicke Gallery; Interim Director, University of Toronto Art Centre; Senior Lecturer of Curatorial Studies, University of Toronto

Advisory Panel

A Jury Advisory Panel of 2-3 members will be convened consisting of one member from each of the Urban Design, Heritage Preservation Services, and Community Planning. The Advisory Panel will have no voting rights in the selection process.

The Owner has the right to veto the jury recommendation as per the terms of the agreement with the City.

Schedule

TPAC Presentation: February 28, 2018

Community Council: April 4, 2018

City Council Approval: April 24-26, 2018

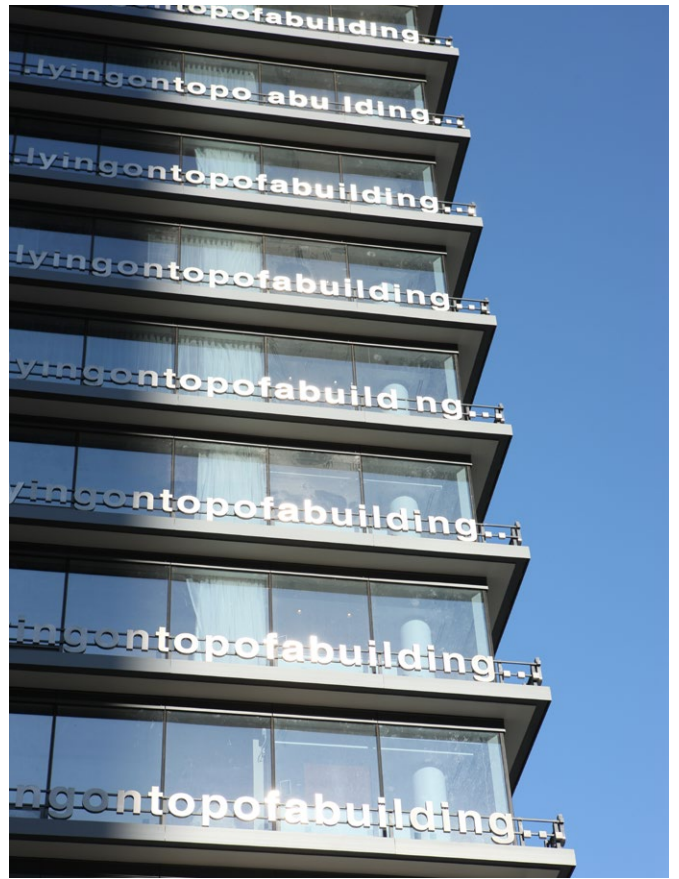
Design Development Commences: Spring 2018

Concept Selection: Summer 2018

Completion: Spring 2021

Developer Background and Context

As one of Canada's leading real estate developers, Westbank began incorporating public art into its projects in 1996. With a reputation for building world-class residential and mixed-use buildings, the creative and successful integration of art is essential for all of their projects. Over its 20+ year history, Westbank has worked with a diverse range of international and Canadian artists, including Stan Douglas, Diana Thater, Zhang Huan, Rodney Graham, and many others.





Opposite top:
Liam Gillick, *lying on top of a building the clouds looked no nearer than when I was lying on the street*, 2009. Installation view Fairmont Pacific Rim, Vancouver

Opposite bottom:
Stan Douglas, *Abbott & Cordova, 7 August 1971*, 2010. Installation view Woodward's, Vancouver

Above:
Martin Boyce, *Beyond the Sea, Against the Sun*, 2015. Installation view Telus Garden, Vancouver

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