

Owner/Developer:
**Westbank Projects Corp.
and Allied Properties REIT**
489-539 King Street West Inc.

Public Art Consultant:
Reid Shier Inc.

July 24, 2019

KING Toronto

489-539 King Street West

Public Art Plan



Project Introduction

Westbank and Allied working together as 489-539 King Street West Inc. are proposing to construct a mixed-use office, commercial, and residential building located on the south side of King Street West across from Brant Street, between Spadina Avenue and Portland Street in downtown Toronto. The project is informed by the unique fabric of the King West neighborhood, defined by parks, laneways, courtyards, and mid-block connections. The project is 16-stories tall and offers 440 residential units over top of 200,000 sf. of unique retail and office space.



The redevelopment, called KING Toronto, is located at an emerging crossroads of the established East-West corridor along King Street West and the developing North-South axis from St. Andrews playground to the waterfront. The project envisions a porous public realm with a living courtyard at the heart of the development that will create a new public focal point for the neighborhood as it connects the various pedestrian pathways that crisscross the area.

The King West district is an exception to Toronto's linear lines of city life that seem to obediently follow its avenues and streets, rarely wavering deeper into the blocks or extending as a district. The site sits as a signature moment between Spadina and Bathurst and will invigorate the East-West experience along King Street. This is a unique 'Crossroads Site' able to contribute to the formation of one of the city's most vital public realm networks by anchoring a new North-South connection. This is part of a much larger civic network, ultimately connecting Queen Street with the Lake.

Image: Plan showing nearby places of interest.



Rather than the predominant podium and tower typology of mixed-use buildings in Toronto, KING Toronto offers an alternative approach. Inspired by Moshe Safdie's Habitat '67 in Montreal, the pixelated form of the building erodes as the building rises in order to create a cascading roofline that is defined by vegetation. At grade, the pixelated form opens up the existing heritage buildings on the site, and various entryways into the central courtyard.

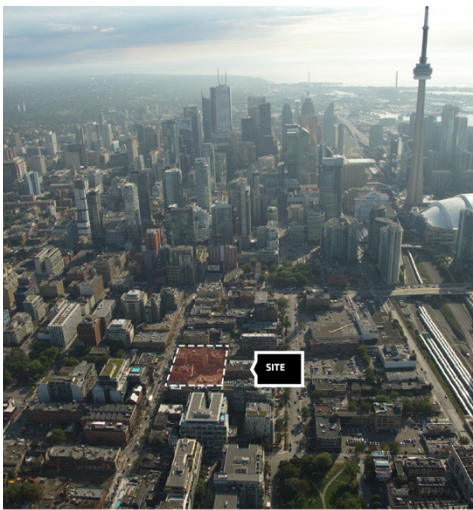
Three main entranceways—two from King St. to the North and one from the south—allow an open flow between the neighborhood and the courtyard. The project is targeting LEED certification.



Top: King Street rendering looking south.

Bottom: Renderings of South (bottom) entrance to the courtyard.

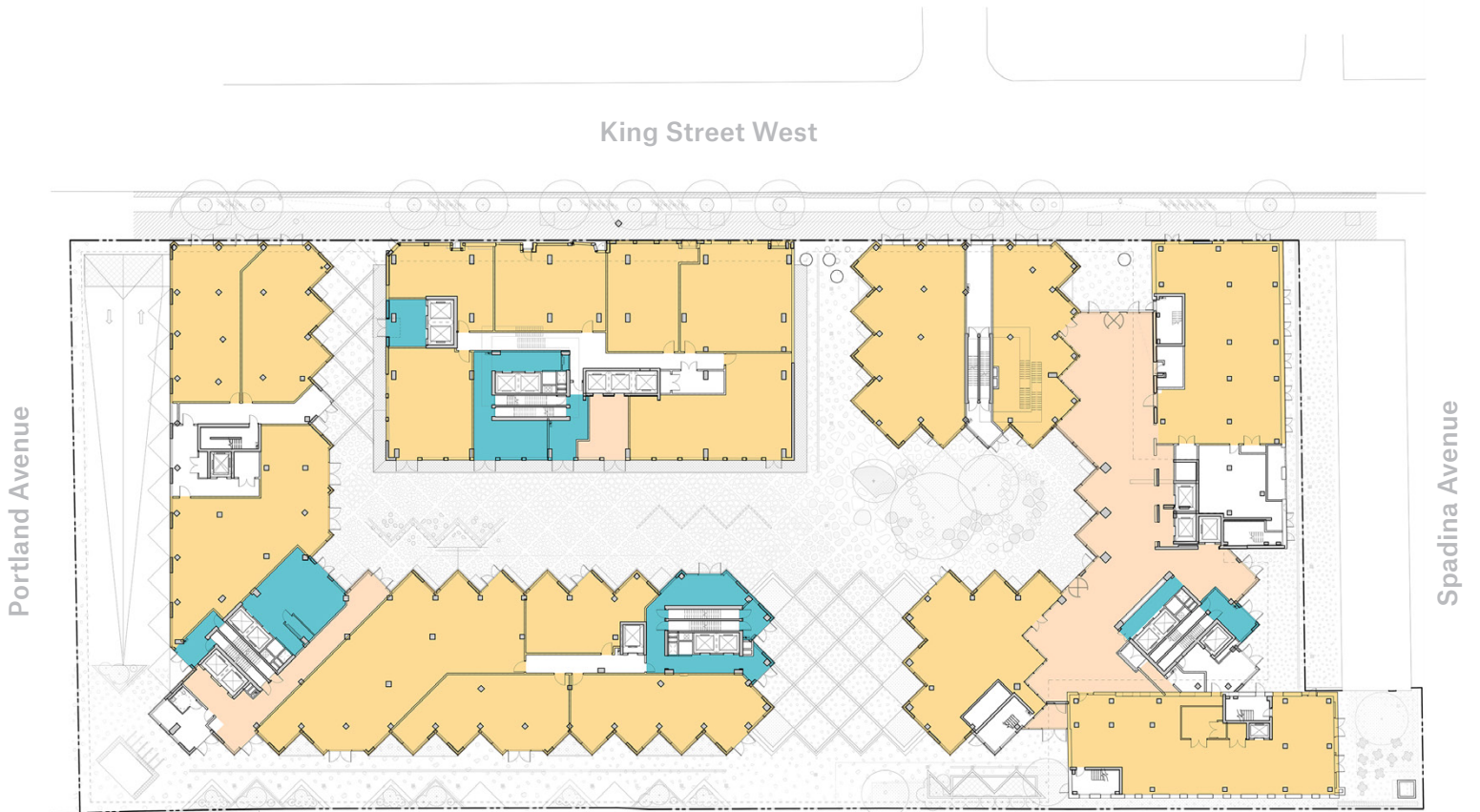
Site in Context



Left: Aerial photo of site context (facing East)

Right: Aerial plan showing the North-South linkage from Queen West to Queens Quay and the Waterfront.

Site Plan



Public Art Location

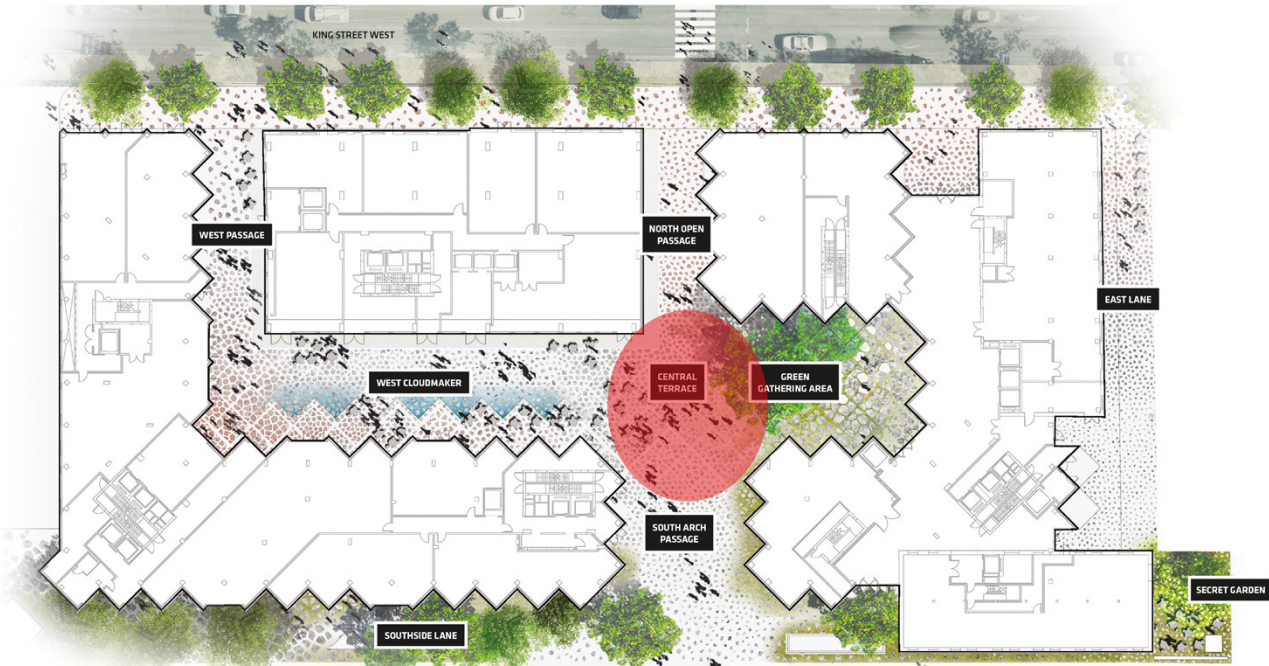
The design team has identified the courtyard/plaza of KING Toronto as the proposed location for a signature work or works of Public Art. The courtyard/plaza acts as the central core and heart of the development, at the nexus of connecting alleyways and public thoroughfares, it will be fully accessible both day and night. Pedestrians entering off King Street or from Wellington Street through, are ushered into a theatrical space defined by the building's cubic stacked forms, softened and enlivened by abundant natural landscaping. Running 20 metres in length and 93 metres wide, the courtyard will be large enough to host events, festivals, and other activities, acting as a place of engagement and respite, with the ambition of becoming a significant public gathering space in downtown Toronto.

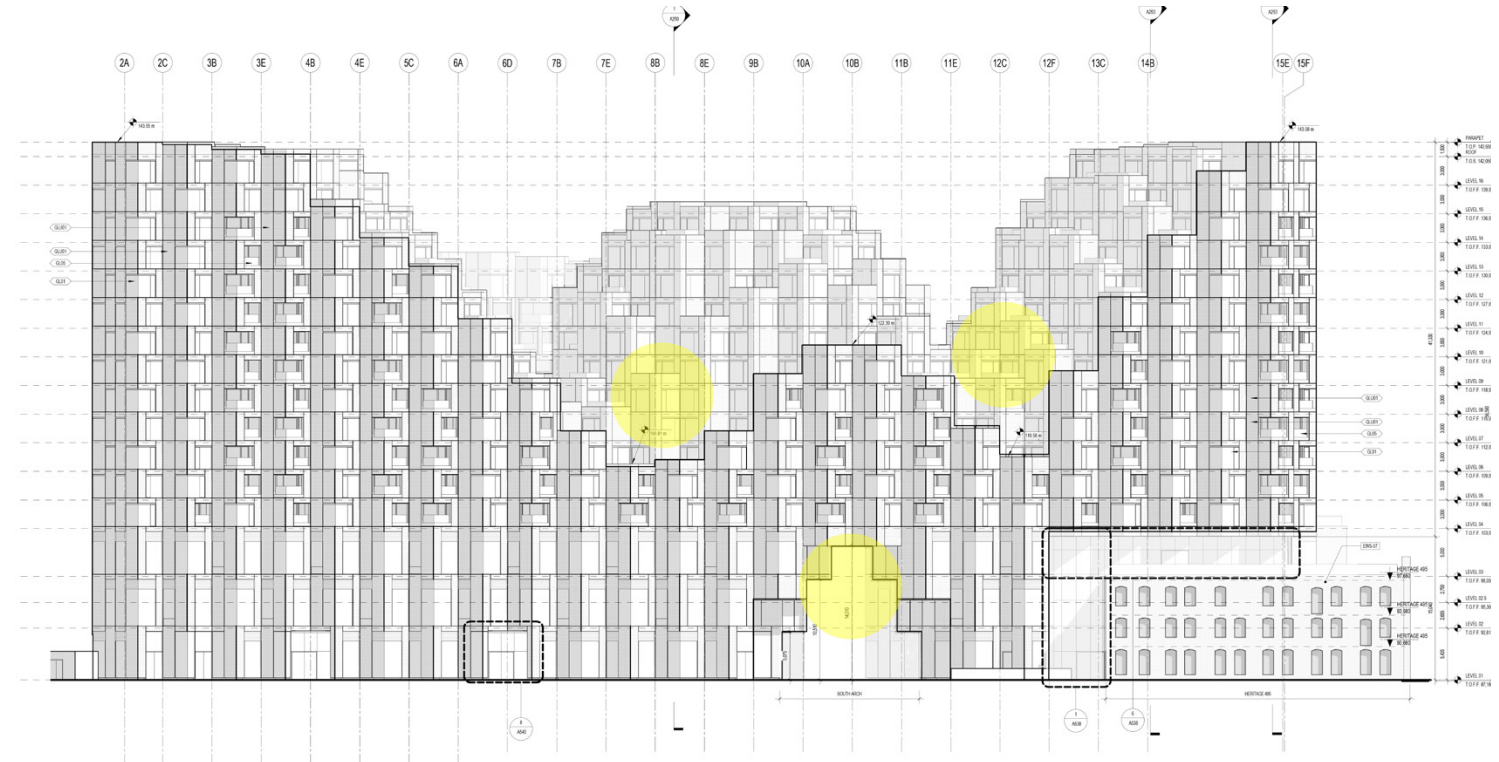
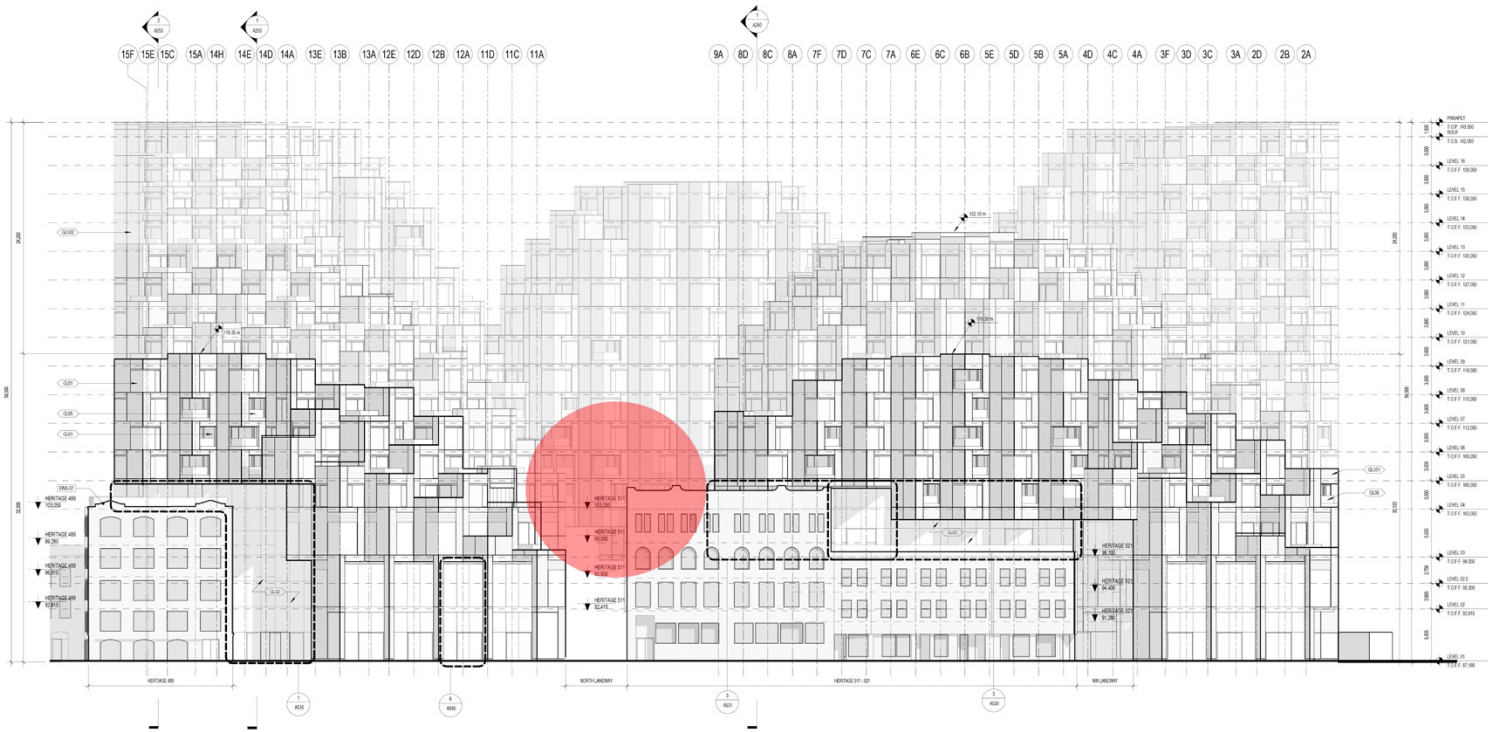
The strength of the courtyard is defined by its interplay of architectural and landscaped surfaces. The geometry of BIG's design is coupled with lush garden elements, designed by Public Work, that emerge from and cascade down the building's stacked cubic forms. Working together, these hard and soft elements are set against a hardscaped urban court, purposely free of major design elements other than the water feature and tree grouping, to provide maximum opportunity for public animation and use. Furthermore, the building has gone through a number of design iterations to maximize daylight into the courtyard, but sunlight in the mornings and late evenings will still be limited, particularly in winter.

Such conditions provide both a challenge and an opportunity for a Public Art work or works. The building's pixelated design and rich landscape

elements establish strong design foils, while the desire to maintain open space in the courtyard limits the potential for the work to be located on the ground. Given these parameters, the design team feels the Public Art work would be successfully located at an elevated height within the courtyard space, and ideally located at the plaza's central axis so that it is visible from King Street. The area south of the site is no longer a "Cat Park" and currently has not been designed. Design and implementation is being managed by the City. This location will allow the Public Art to address the challenge of animating and enlivening the courtyard/plaza both for residents and passersby, respond to the limitations of natural light, while having the space to create a constructive dialogue with the unique, idiosyncratic vocabulary of KING Toronto's architecture. The artist or artist team will be encouraged to explore a dramatic statement, while being cautious of any potential imposition their work might have on views from individual condominium units that face into the courtyard.

In support of this goal, the design team proposes three major guiding objectives for the KING Toronto Public Art commission. Principally, it is desired the work assert a strongly independent voice and character that will offset and contrast with the project's architecture. Secondly, it should be set apart from the courtyard plaza, ideally drawing the eye upward and away from the ground. Thirdly, it will help to bring light or ambience into the courtyard plaza. These objectives are summarized as "Reflectivity", "Verticality", and "Balance".





Top: King Street Elevation—
Art Siting—Primary View

Bottom: South View Elevation—
Art Siting—Secondary Potential
Views

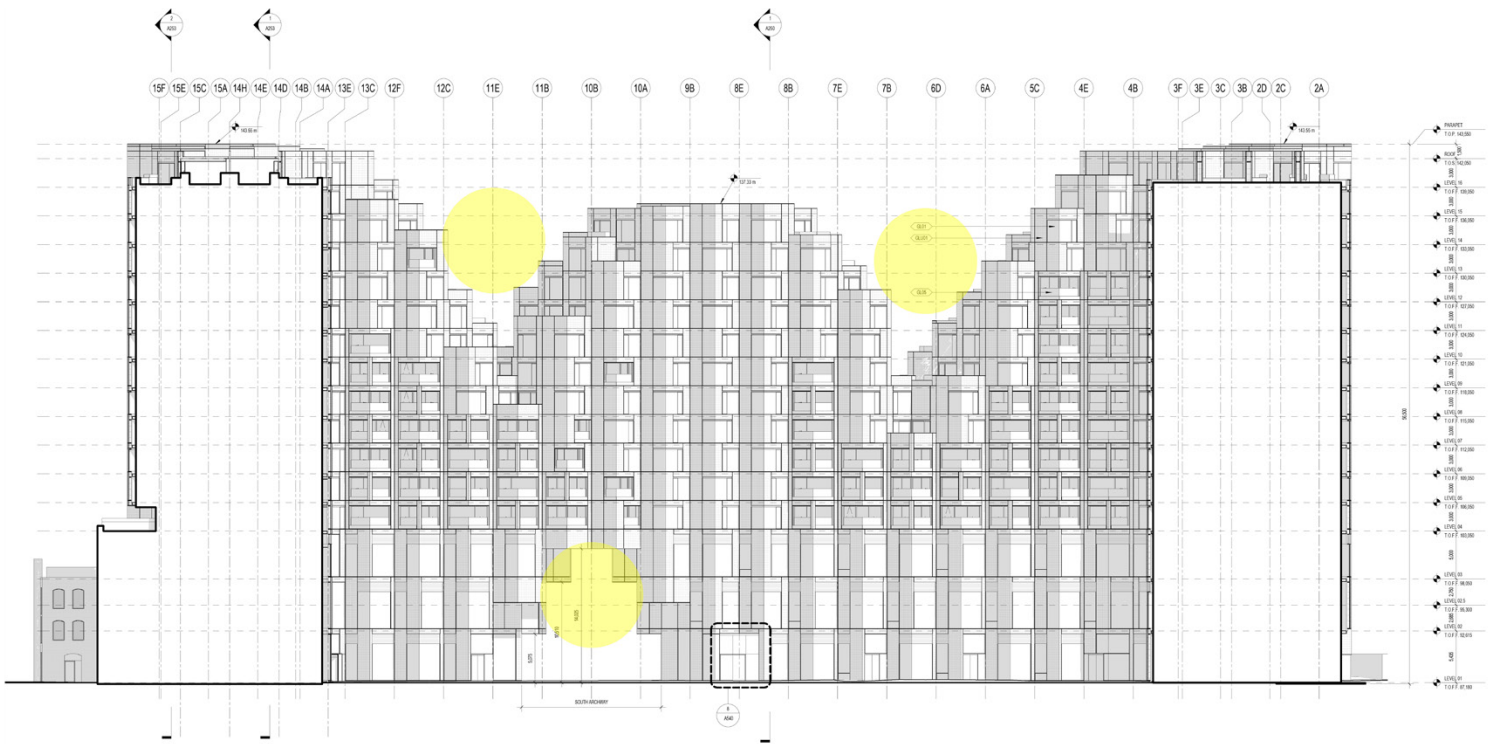


Image: South Courtyard Elevation—
Art Siting—Secondary Potential
Views

Public Art Objectives

KING Toronto Public Art Objectives:

- Reflectivity or Illumination: Potential to bring light into the courtyard.
- Verticality: Potential to draw the eye upwards.
- Balance: Potential to offset and contrast the project's cubic/pixelated architecture.
- Emphasizing and enlivening the mid-block pedestrian connection, from King Street down to the future park on Wellington.
- Ensure that the work is visible by pedestrians from King Street, cultivating curiosity that draws passerby into the courtyard from the street.

Additional priorities for the KING Toronto public art include:

- 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."

These objectives will form the basis of a brief that will be circulated to the shortlisted artists, guiding them during the proposal phase and in development of their Concept Proposals.

Artist Long List

Nadia Belerique
Monica Bonvicini
Carol Bove
Michel de Broin
Lee Bul
Teresita Fernández
Brian Jungen
Kapwani Kiwanga
Duane Linklater
Ken Lum
Liz Magor
Jorge Pardo
Monika Sosnowska
Oscar Tuazon
Xavier Veilhan
Haegue Yang
Dustin Yellin

Selection Process and Rationale

The Public Art Consultant, Reid Shier Inc., will facilitate all stages of the selection process. The selection process will be a Two Stage invitation to professional artists with a Selection Jury.

Stage One: The Jury will be oriented to the development, the surroundings, and the public art opportunity. Beginning with the enclosed Long List, the Jury will determine a short list of three Artists to present detailed written Public Art Proposals.

Given the uniqueness of the building design and international nature of the design team, artists from within and outside Canada will be considered to present written Public Art Proposals.

Stage Two: The three shortlisted Artists will be oriented to the development, the surroundings and the public art opportunity. A briefing document outlining the project's objectives for the commission will be provided. Consistent with the level of Artist invited to propose on the project, Artists will be provided an honorarium of \$5000 to prepare a detailed written Public Art Concept Proposal including budgets and a timeline. The honoraria will be paid upon receipt and presentation of their Concept Proposals.

Final Artist Selection Criteria:

- High quality and innovative concept with a clear vision of the final artwork.
- Demonstrated understanding of the public space and the impact on the proposed site.
- Understanding of the project architecture and landscaping.
- Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, maintenance, and site consideration.
- Artistic quality of artwork presented in the documentation of the past work.
- Experience working on projects of similar scale and diversity of scope.

The final selected Artist will enter into a contract with the Westbank and Allied to complete the proposed artwork on time and on budget prior to the project occupancy permits.

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:

- Kitty Scott, Curator of Modern and Contemporary Art, Art Gallery of Ontario, Toronto
- Rebecca Belmore, Artist, Toronto
- Derek Sullivan, Artist, Toronto
- November Paynter, Curator, Museum of Contemporary Art, Toronto
- Sameer Farooq
- Brigitte Shim
- Phil Lind
- NB: One resident Artist from within the ward YTD.

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

Schedule

TPAC Presentation: July 24, 2019

Community Council: October 10, 2019

City Council Approval: October 29, 2019

Design Development Commences: November 2019

Concept Selection: March 2020

Building completion: Early 2024

Architectural Context

KING Toronto is set in a transitional area of Toronto. From the tall towers of the Central Business District in the East and the East Precinct of Downtown West, to the low-rise neighbourhoods in the Northwest, the skyline is a mark of the city's progress.

The proposed project is organized as a traditional perimeter block with a courtyard/plaza in the center. The courtyard itself is defined by two distinct atmospheres: a lushly landscaped forest paired next to an urban, hardscaped court. The resulting balance between these perceived opposites is a reflection of Toronto's current state of rapid redevelopment: the union of old and new, an open community atmosphere in an intimate setting, calming green scenery within a bustling urban context.

Surrounding this courtyard, the structure rises as sets of "pixels" extruded upwards to create space for housing, retail and boutique offices. The 4 heritage buildings that already exist on the site will remain in place. Each pixel is the size of a room; rotated 45 degrees from the street grid to increase exposure to light and air.

The building mass is broken up into four distinct peaks with valleys in between which allow sunlight to reach the public plaza below. The resulting undulating façade is a connective topography—allowing increased circulation through the neighborhood while creating an abundance of green space normally reserved for the suburbs. At the base, pixels lift to provide public access across the courtyard, which will become a new destination for the neighbourhood. Inspired by the Parisian Maison de Verre, the building envelope is made up of glass blocks, which form a translucent skin separating inside from outside. Reflecting the urban environment during the day, the unique façade material will be luminously backlit at night.



Top: Aerial axonometric view (South facing).

Landscape Design

KING Toronto seeks to demonstrate the possibility for urban living to be more like inhabiting a landscape, rather than a condo.

Green on Glass

A collection of 370 individual garden terraces forms a tapestry of living textures creating the building's 'soft podium' and offers a new image of nature within the dense city—a mid-rise form that brings thousands of seasonally changing textures to the cityscape.

Image: 'Bridging' of terrace planters to re-articulate the peaks of the building massing as a coherent landscape



Project Team

Client: Westbank Projects Corp. + Allied Properties REIT

Architect: Bjarke Ingels Group (BIG)

Architect of Record: Diamond Schmitt Architects

Landscape Architect: Public Work

Public Art Consultant: Reid Shier Inc.

Section 37 Agreement Reference

As per Section 7.1 of the draft Section 37 Agreement between the Owner and the City of Toronto (in keeping with Staff recommendations per s. 4(a)(i) of TE 34.31):

7.1 The Owner agrees that it will make a Public Art contribution having a minimum value of NINE HUNDRED THOUSAND DOLLARS (\$900,000.00) 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 \$900,000.00

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***

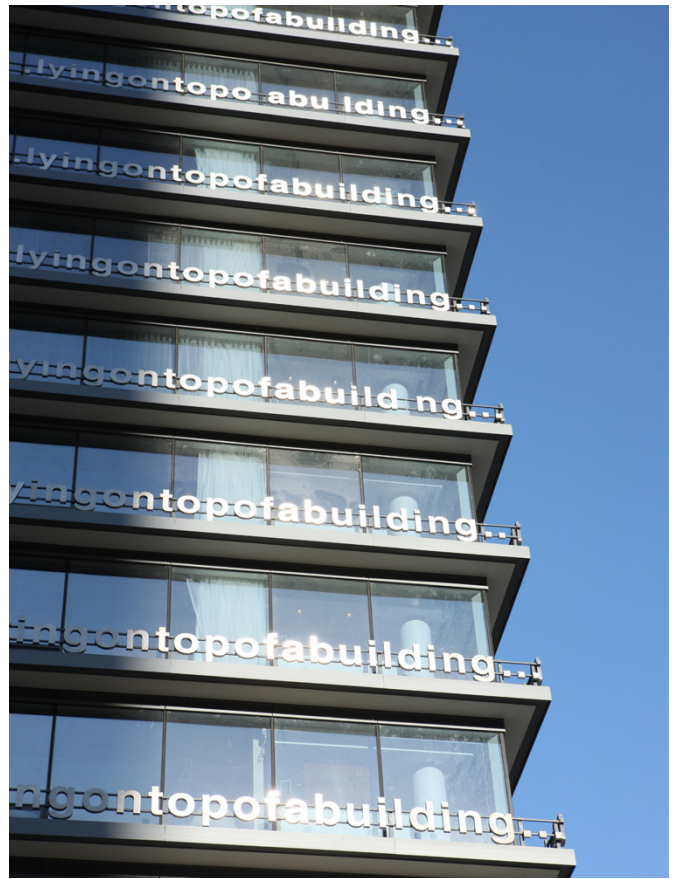
* * Including: preparation of Public Art Plan, presentation to TPAC, preparation of Finalist Brief, administration of Finalist Design Commissioning process, Finalist Concept fee, planning, administration and management of jury session, and assistance in preparation of artist agreement, in addition to other activities including honoraria (×3).

** 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. Depending on the nature of the final concept and it's budget, the precise allocation between fabrication and maintenance will be adjusted. (ie: if concept is maintenance heavy, fabrication to maintenance ratio will be closer to 70/10. If not then ratio will be closer to 75/5.

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

Reid Shier Inc.
Art Consultancy

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