



141 BAY STREET
PUBLIC ART PLAN

Prepared for
Ivanhoé-Cambridge and Hines

by

BRAD GOLDEN + Co

PUBLIC ART CONSULTING

23 JUNE 2020

1.0 DEVELOPMENT OVERVIEW

The 141 Bay project is the second phase of the two-tower CIBC SQUARE office complex in Toronto's Financial District. The first tower, 45 Bay is currently under construction and is set to open in 2020. Phase II, 141 Bay, will start construction in 2020 and deliver in 2024.

The two CIBC SQUARE towers will be connected through an elevated, privately owned publicly accessible space (POPS), a precursor to the City's planned Rail Deck Park. The 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. The 141 Bay site is bounded by Front Street to the north, the Rail Corridor to the south, Bay Street to the west and Yonge Street to the East. The building will connect to the adjacent Union Station, through a PATH bridge connection at level 2. The tower and podium include a total of approximately 133,000 square meters of commercial gross floor area, including approximately 5,700 square meters of ancillary retail and amenity uses.

This public art plan is a complement to the public art plan for 45 Bay, City of Toronto, approved by Toronto and East York Community Council on February 21, 2018 and by City Council on March 26, 2018

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. and supported by City Planning

2.0 PUBLIC ART SITES AND OPPORTUNITIES

2.1 Overview

Through discussions with city planning staff, the developer and public art consultant have developed a public art plan that engages two of the most publicly accessible and publicly visible sites, visually activating (1) the fully-glazed, ground floor facing the public walkway linking Bay Street to Yonge Street and (2) enhancing the elevated POPS connecting 141 Bay to 45 Bay.

The selected art sites provide opportunities for art integration with the POPS, as well as an opportunity to utilize the, publicly visible, interior space of the building to create a large scale art intervention that will complement the companion artwork for the ground floor of 45 Bay.

As well as the two public art sites described in this plan, there is a third site located in the exterior, public staircase connecting the walkway, north of 141 Bay to the POPS. This art site has been allocated to a tenant sponsored public art programme and will run independently to the scope of this plan.

2.2. Art Site: Elevator Niches

Located at the end of each bank of elevators are five niches, approximately 3.5 storeys tall, all facing north and visible from the pedestrian walkway linking Bay Street with Yonge Street. The niches continue upward, into the publicly accessible Sky Lobby, allowing for vertical continuity of the artwork expression. Each niche is approximately 27 square meters at the ground floor lobby portion; 11 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. Please see 4.0 Project Budget for further details on base cost and client enhancement.

Three of the existing projects in the 81 Bay public art programme, Steve Driscoll's elevator niches project, Roxy Paine's proposal for the POPS and Public Work's design of the POPS itself, speak to relationship of nature and urbanism. Driscoll's artwork is an interpretation of an arboreal space presented in a hot, highly chromatic palette, continuously backlit in the language of urban billboards. Paine's proposal presents a super-scaled, metallic, dendroidal form resembling a tree composed of an amalgam of forms. Public Work's flyover park presents a constructed parterre of surreal landforms, recognizing the "impossible" condition of a planted landscape that spans a corridor of transportation infrastructure.

The elevator niches artwork for 141 Bay will continue this theme of urbanism, nature and artifice as a further interjection in this exploration.

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

Connecting 141 Bay, to the south, with 45 Bay (currently under construction) and spanning the railway corridor which connects to Union 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 lobbies of the 141 and 45 Bay towers. The POPS will be programmed with multiple activities and food services, as well as providing spaces for passive uses.

3.0 SELECTION PROCESS

3.1. Elevator Niches Project

We propose an invitational competition as set out below:

The development team has reviewed portfolios of twenty six artists, selected by the art consultant and the Art Curator for Caisse de dépôt et placement du Québec, acting as the client's representative, on the basis of artistic excellence and of the relevance of their work to this project. The majority of artists' work reviewed were from equity seeking groups, as defined by the City of Toronto's Public Art Strategy, 2020/2030. After review of previous work and consideration of its relevance to the theme of nature, urbanism and artifice, seven artists have been shortlisted for consideration. Based on availability of the artists, a minimum of five of the shortlisted artists will be invited to develop site-specific proposals.

Steve Driscoll
Mel Gausden
Holly King
Gavin Lynch
Landon Mackenzie
Linda Martinello
Charlene Vickers

Should the above-listed artists be unavailable, the following artists will be contacted:

Cori Creed
Elyse Dodge
Kim Dorland

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. 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 design and construction teams will work with the selected artist to ensure that the artwork is properly integrated into the space.

Jury Composition

Ilana Altman, Co-executive Director, The Bentway
Mara Korkola, Artist
Evan Webber, Architect, Art Director (lives in the ward)
Veni Iozzo, Executive Vice President Communications, Public Affairs & Workplace Transformation at CIBC, CIBC
Marie-Justine Snider, Art Curator, Caisse de dépôt et placement du Québec

Juror Alternates:

For the Art Experts:
Meaghan Hyckie, Artist

For the Developer:
Alison Kimmell, Director Development, Hines Canada

3.2. POPS Project

Through an invited competitive process, as outlined in the public art plan for 45 Bay, the proposal presented by Roxy Paine was unanimously selected by the competition jury for its artistic excellence and response to the conceptual underpinnings of the design of the POPS.

On further consideration of the scale of the proposal vis a vis the scale of the POPS and its surrounding and due to the limitations of availability of significant exterior public spaces within the project, we propose that funds from the 141 Bay public art programme be allocated to increase the size of Mr. Paine's original proposal. As well as increasing the size of his proposal, Mr. Paine will be requested to include additional and

complementary sculptural components, ideally of a similar material to the original proposal.

The project architect, landscape architect and construction teams will work with Mr. Paine and his team to ensure that the artwork is properly integrated into the POPS.

A steering committee will review the development of Mr. Paine's artwork twice: at the concept proposal stage and at the completion of the design development stage such that the proposal is shown integrated into the POPS.

Steering Committee Composition

Ilana Altman, Co-executive Director, The Bentway

Mara Korkola, Artist

Evan Webber, Architect, Art Director (lives in the ward)

Veni Iozzo, Executive Vice President Communications, Public Affairs & Workplace Transformation at CIBC, CIBC

Marie-Justine Snider, Art Curator, Caisse de dépôt et placement du Québec

4.0 PROGRAMME BUDGET

Item	Estimated Budget
Elevator Niches Project	\$2,000,000*
POPS Project	\$2,250,000**
Total Artwork Construction Budget	\$4,250,000 (±94.5% total budget)
Administration Allowance	\$150,000 *** (±3.3% total budget)
Mentorship Programme	\$5,000 (±0.1% total budget)
Publicity	\$20,000 (±0.4% total budget)
Maintenance Fund	\$35,000 **** (±0.8% total budget)
Artwork Integration & Construction Contingency	\$40,000 ***** (±0.9% total budget)

* Includes \$200,000 base building transfer.

** Amount to be allocated, in addition to \$2,000,000 provided through the 45 Bay public art programme.

*** The Administrative Allowance includes honouraria for the short-listed artists, artist travel costs, juror's honouraria, steering committee 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.

5.0 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.

5.1. All Projects

Present to Toronto Public Art Commission	February 2020
Meeting of Community Council (anticipated)	March 2020
Meeting of City Council (anticipated)	April 2020

5.2. Elevator Niches Project

Artists' Brief Issued	Spring 2020
Artists' Presentations	Summer 2020
Artwork Fabrication	Fall 2020 - Spring 2022
Artwork Installation	Fall 2023 – Winter 2024
	(in sequence with building construction)

5.3. POPS Project

Artwork Fabrication	Spring 2020 - Fall 2021
Artwork Installation (projected)	Fall 2023 – Winter 2024
	(in sequence with POPS construction)

6.0 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

7.0 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 visits to the artist involved in the project and related fabrication facilities participating in the design development and creation of the Elevator Niches Project, as further described in Section 2.2 of this Public Art Plan.

In support of equity seeking groups, mentorship programme candidates will be selected in consultation with agencies supporting these groups. The candidates will be paid an honourarium for their participation in the programme.

8.0 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: communication and coordination with the artist throughout artwork development; coordination and chairing of steering committee sessions.

Mentorship Programme: coordinate the programme and provide first hand communications with candidates including artists' studio visits, City public art meetings, fabricator facilities.

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.

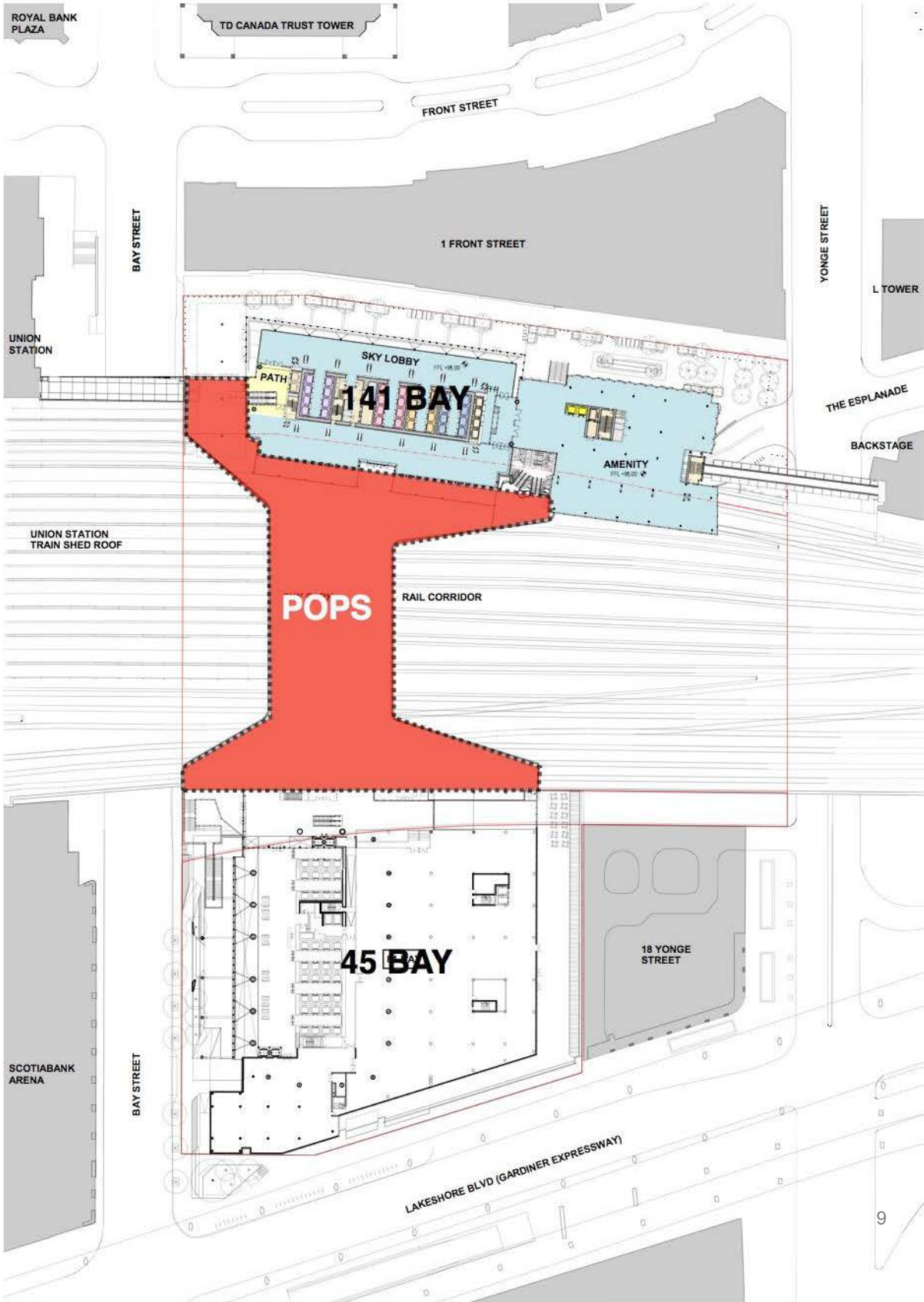
Project Completion: provide assistance in the composition of publicity materials and project launch; facilitate transfer of a maintenance manual for the artwork, facilitate installation of a dedicatory plaque, facilitate photographic documentation of the artwork.



Figure 1 - CONTEXT PLAN (current condition)



Figure 2 - SITE PLAN (current condition)



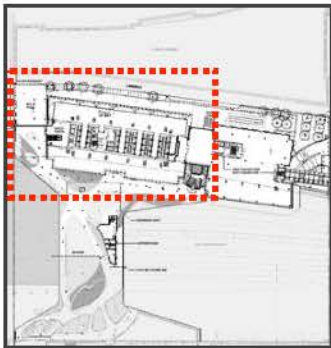
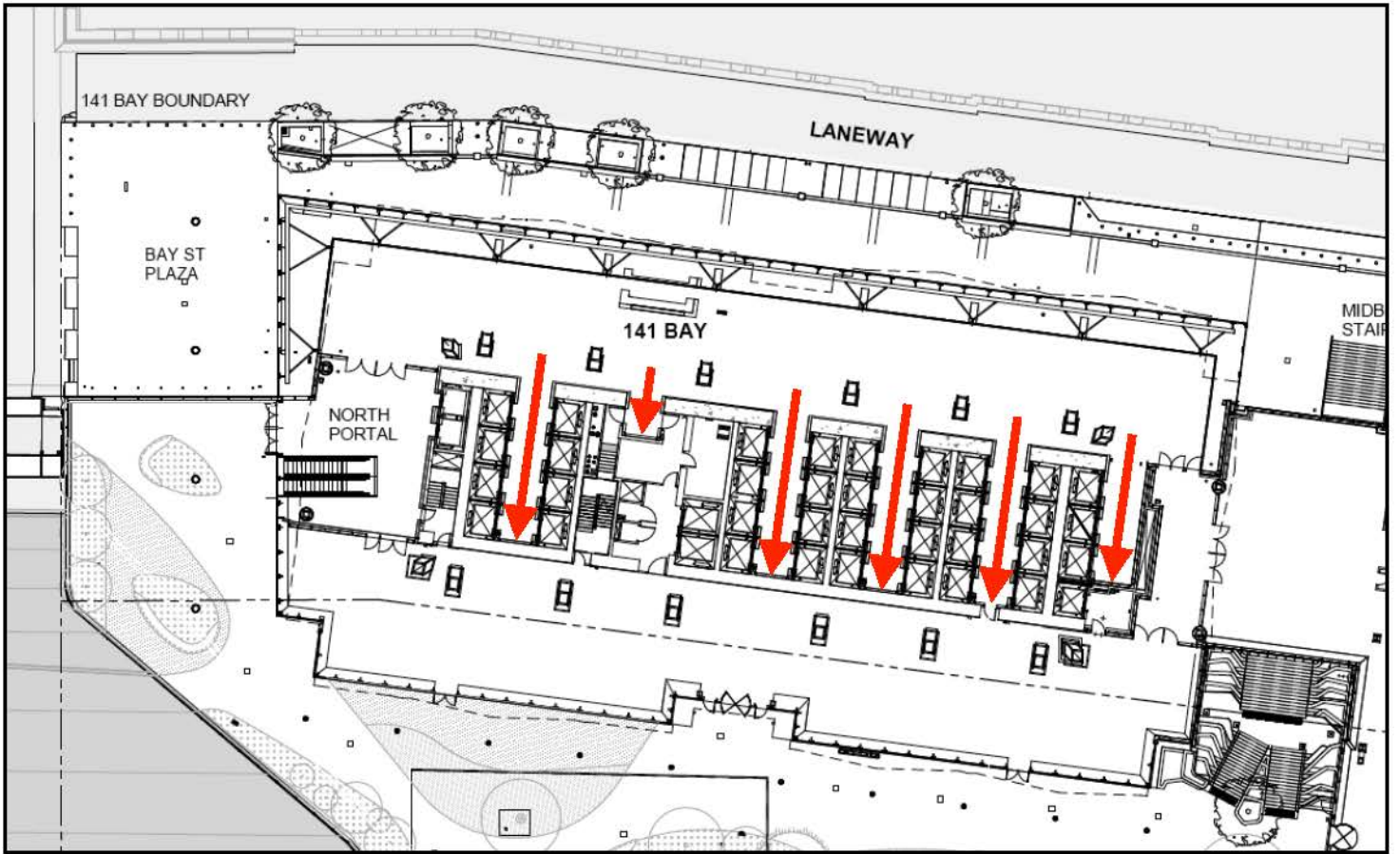


Figure 4 - PLAN SHOWING ELEVATOR NICHE ART SITES

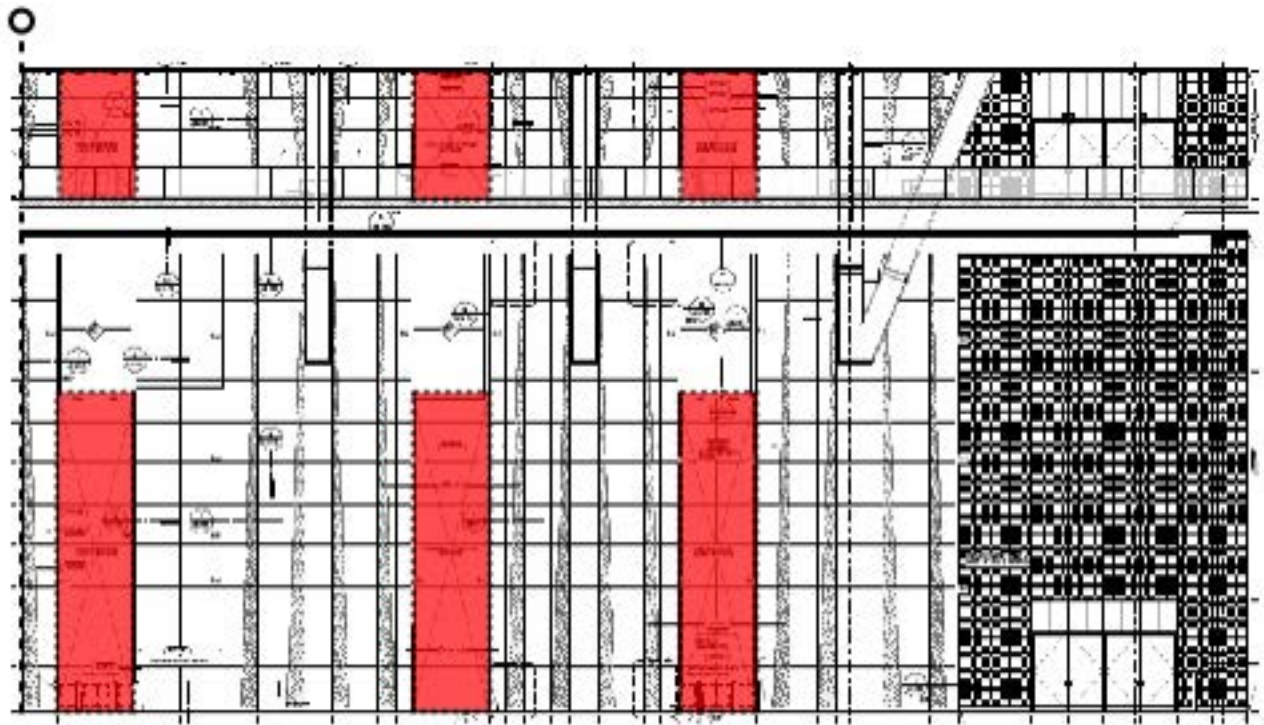


Figure 5 - PARTIAL (east) ELEVATION SHOWING ELEVATOR NICHES ART SITES



Figure 6 - PARTIAL (west) ELEVATION SHOWING ELEVATOR NICHES ART SITES





Figure 7 - PLAN OF POPS SHOWING APPROXIMATE LOCATION OF ART SITE

 Art Site



Figure 8 - VIEW OF POPS, LOOKING WEST, SHOWING APPROXIMATE LOCATION OF ART SITE



Figure 9 - VIEW OF POP& FROM 141 BAY LOOKING SOUTH



Figure 10- VIEW OF POP& FROM 45 BAY LOOKING NORTHEAST