

Public Art Master Plan: 215 Lake Shore Boulevard East



Rendering Looking North

Project Name:	Lakeside Residences
Address:	215 Lake Shore Boulevard East
Developer:	Greenland Group
Architect:	Hariri Pontarini Architects
Landscape Architect:	Janet Rosenberg & Associates
Prepared by:	Karen + Ben Mills, Public Art Management
TPAC Date:	July 22, 2020

Introduction

Greenland Group ("Greenland") is developing Lakeside Residences at 215 Lake Shore Boulevard East, a multi-phase, mixed-use master planned community combining retail uses with residential condominiums at a premier location in Toronto's waterfront neighbourhood.

These former industrial lands have undergone a transformation. New and diverse uses including residential and commercial development, generous parks and public open spaces have been created through a series of development partnerships forged between Waterfront Toronto and private sector entities on publicly owned lands. The East Bayfront Precinct Plan (October 2006) provided the framework and implementation strategy building on the guidelines laid out in the Official Plan Amendment approved in 2003 (Central Waterfront Secondary Plan). The transformation of these lands is now seeing the involvement of private sector developer landowners such as Greenland.

The property is located on the southwest corner of Lower Sherbourne Street and Lake Shore Boulevard East. It is immediately adjacent to Sherbourne Common at the east. The site is easily accessible to Lake Ontario to the south. Planned enhancements to the Sherbourne Street Underpass will facilitate connections with the City, the St. Lawrence neighbourhood to the north. The development is located in Ward 10 (Spadina-Fort York).

The full development program entails the design and construction of 7 buildings. The first phase of the project is comprised of one 14 storey building and one 49 storey building located at the north and eastern portions of the site, connected by a podium and surrounding a pedestrian courtyard and landscaped open space. The site also includes one 39 storey building in the south west corner of the site as a stand-alone building on the other side of the courtyard. The project is being designed by Hariri Pontarini Architects with Janet Rosenberg & Associates providing landscape design services.



Map showing project location.

Located within the vibrant waterfront neighbourhood, the area is home to numerous parks and public gathering spaces such as Sugar Beach, Sherbourne Common, and the Lower Don Lands as well as a wide array of restaurants, hotels, and mixed-use developments. The Toronto Island Ferry and St Lawrence neighbourhood are both within walking distance of the site.

The project is currently underway and the public art will be installed by 2023.

Project Team

Client:	Greenland Lakeside Development Limited, (Greenland Group)
Architect:	Hariri Pontarini Architects
Public Art Consultant:	Ben + Karen Mills, Public Art Management

Section 37 Agreement:

The Master Section 37 Agreement with the City of Toronto was registered on title to the Site as Instrument No. AT4834839 on April 4, 2018. The public art requirement is equal to 1% of the value of hard construction costs. 30% of this contribution is directed as a contribution to the precinct wide pieces to be commissioned by Waterfront Toronto as an off-site contribution.

The Phase 1 Specific Amending Agreement confirming the agreed off-site public art contribution to the City is drafted and awaiting execution.

The Phase I on-site contribution is the subject of this Public Art Plan.

Public Art Objectives:

Over the past 4 years, the Developer has consulted extensively with area stakeholders, City Planners and Urban Designers on the public art objectives for their site. The Waterfront Toronto East Bayfront Public Art Master Plan provided guidance on key objectives for reinforcing “connections” north/south through the site from the lake side to the City and re-creating east-west corridors and open spaces. These “connections” have informed the identification of the public art locations. The design of the development including the architecture by Hariri Pontarini and the landscaped open spaces designed by Janet Rosenberg and Associates have been endorsed by the Waterfront Design Review Panel and the art locations have been selected to complement this elegant and visually rich environment. (Reference the Supplementary Presentation for more examples).



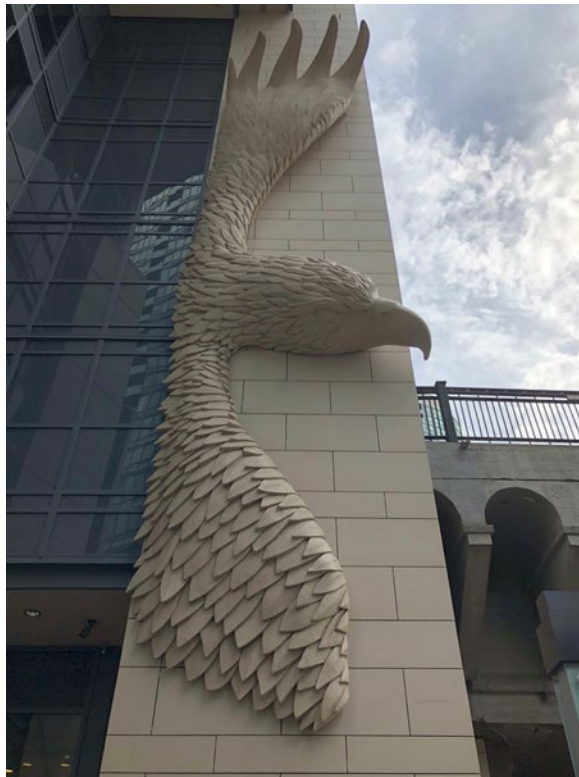
Troika Lightning Bolt, Corus Quay



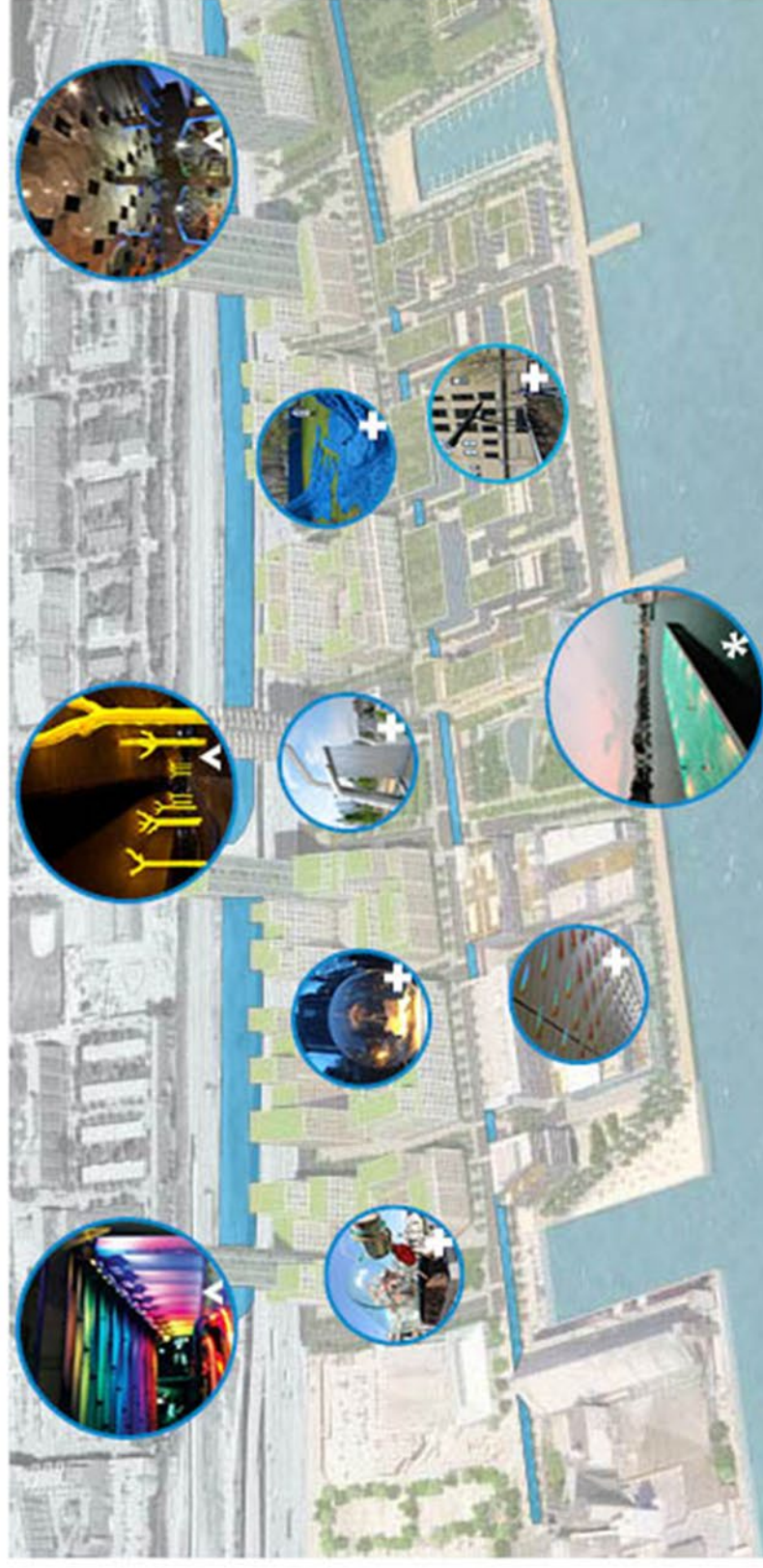
Hadley and Maxwell



Jill Anholt, Sherbourne Common



Dean Drever, Eagle, Yonge and Lake Shore Blvd.



△ Thresholds
+ Connections
* Destination

East Bayfront Public Art Master Plan Artwork Locations Map

Other key public art objectives are:

- Through a professional juried process, identify public art for the site that is of the highest quality and represents the best that contemporary art has to offer
- To be appropriate for the site in scale, materials, execution and creativity
- Be engaging for the public
- Act as a way-finding beacon(s) for the site
- Ensure the public art has visibility via the view corridors south and is publicly accessible
- To provide an important opportunity for a diverse range of artists to apply ensuring equity and diversity in the selection of Finalists and the proposed Mentorship. Outreach to include communications with multi-cultural, equity-seeking and Indigenous artist organizations and curators.
- To provide an important opportunity for an artist to work with fabricators and skilled workers in the design, creation and installation of the public art
- The artwork will be carefully integrated into the site in a collaborative way and will stand alone as works of art
- Will be durable and require low/manageable maintenance requirements over the long term

Public Art Master Plan: Public Art Locations and Phasing

The Owner, in consultation with the City, their public art consultants and the design team has identified the following locations for signature pieces of “on-site” public art that supports the “Connections” objective, as described in the East Bayfront Art Master Plan and in the Objectives for Public Art for the development. These locations address both Phase 1 and Phase 2 opportunities.

The Phase 2 detailed public art plan will be developed in the future but the objectives will be consistent with those described in this document.

Locations are as follows:

Zone A: Phase 1: The corner of Lower Sherbourne Street and New Street offers a highly prominent location and presents the opportunity to create an iconic artwork for the site. (red arrow). This is the primary art location.

Zone B: Phase 1: The north edge of Courtyard area/zone is a significant open space which faces extensive retail and leads on to the future north-south Privately-Owned Publicly Accessible Space (“POPS”) space at the west offers physical accessibility as well as multiple viewpoints and opportunities to engage with art. The courtyard fronts onto New Street: This is an art zone and during the artists’ briefing in the

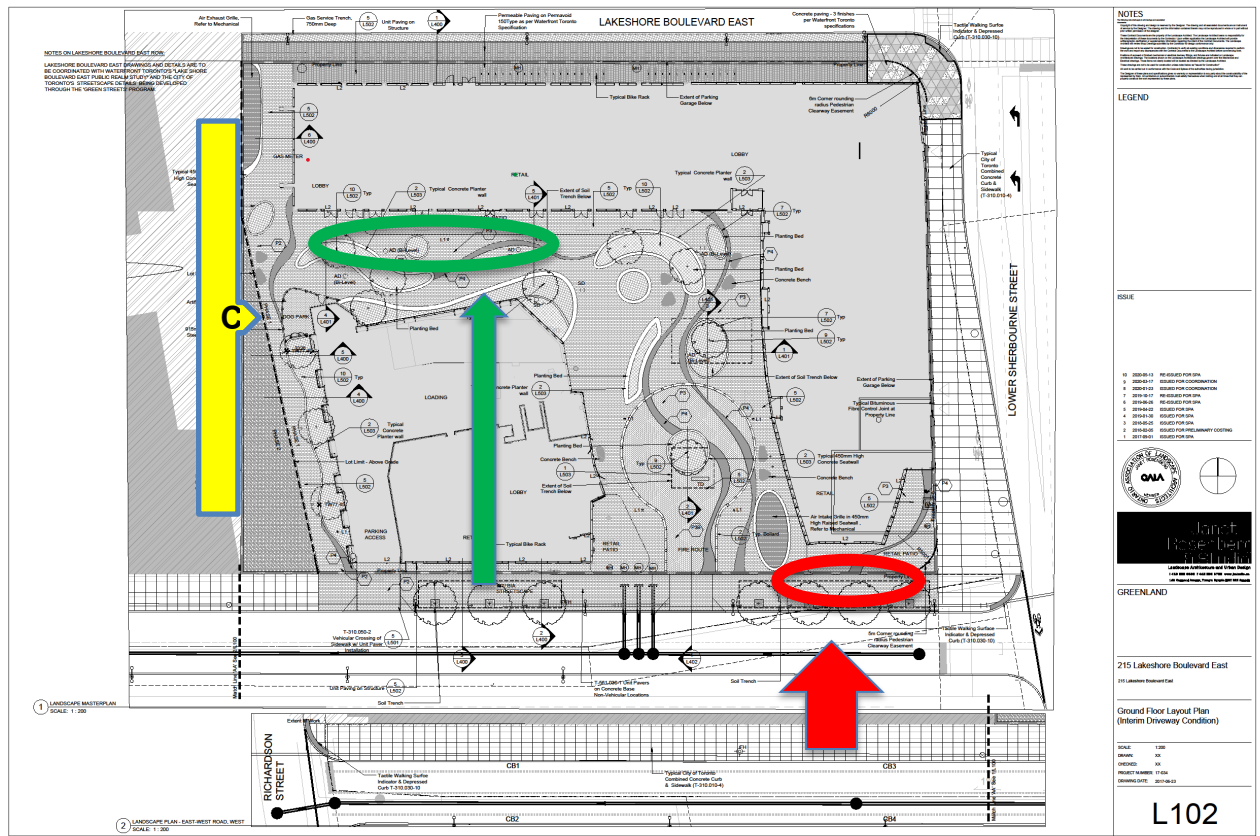
competition phase, key possibilities will be identified in consultation with the design team. (Green Oval: general outline).

Zone C: future Phase 2: The future north-south Privately-Owned Publicly Accessible Space (“POPS”) mid-block connection, which will connect Lake Shore Boulevard East and future New Street, between Phases 1 and 2. (yellow arrow) will form a major public art opportunity once Phase II of the development advances.

The Owner acknowledges that Zone A (at Lower Sherbourne) and Zone B (the north Courtyard area) represent opportunities for public art to be delivered in full with the development of **Phase 1**.

The Owner further acknowledges that public works of art intended for the identified POPS location are more appropriate to be funded and delivered with the development of **Phase 2**.

The precise position of the artworks will be developed through consultation with the Owner, Artists and design team members to ensure sympathetic integration into the overall site and design program.



Zone B

Zone A

Plan showing public art locations.

The public art will be physically and visually accessible to the public and will reside on condominium corporation lands. The landscape design throughout the site offers opportunity for seating and engaging with the public art and the mixed uses at the ground level will encourage people to visit and explore the site.

The artworks throughout the development will provide highly visible locations that will feature prominently on site and act as visual cues for pedestrians, site users and visitors. The artwork(s) will be suitable in scale and form so that they will be prominent and distinct features of the development.

The artworks may take a variety of forms, including but not limited to:

- High quality, contemporary sculpture acting as a focal point
- Multiple component sculpture installations
- Interactive and/or functional artwork elements suitable for public interaction

The future art installation will be illuminated for visibility in the evening but the intention is not to commission a lighting artwork for the primary art location. There may be a possibility to incorporate lighting within the artwork itself, depending on the artist concept.

Future Site C will be described in the Phase 2 public art plan and implemented and funded as part of the future Phase 2 of the development.

215 Lake Shore Blvd. East Budget for Phase 1 On-Site Public Art:

Phase 1: Public art budget (fixed at 1%)	\$1,890,000
Administration Allowance, including competition administration through selection of art**	10%
Public Art Design, Supply, Fabrication, Installation, including Construction Coordination, funding for one Mentorship and Site preparation***: Site A: 55% of requirement Site B: 25% of requirement .	80%
Maintenance endowment:	10%

** Including: preparation of Public Art Plan, presentation to TPAC, planning and administration of artists, assistance in short listing final candidates, preparation of Finalist Brief, management of jury sessions, assistance in preparation of artist agreement(s), post completion conferences with Owner and any other stakeholders, 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(s), site preparation including provision of structural supports, plinths, lighting, electrical supply, hook-up, ESA inspections and other elements required to implement the artwork, and contingency.

The Mentorship Program is directed to providing in-depth guidance and a learning experience for one artist with an emerging interest in public art to work through a comprehensive curriculum developed and led by Ben and Karen Mills. This mentoring is an opportunity for equity-seeking and/or Indigenous artists to learn about both public and private sector public art processes from start to finish by highly experienced public art consultants. The candidate should be an artist who has interest in but no experience or knowledge of public art processes. The "Observer artist" will learn about public art through a case study addressing topics ranging from how to apply for public art projects and respond to RFQs,

through proposal development and submission, understanding contracts, negotiating work to be performed by artist fabricators and engineers, learning about construction and site procedures through to public art completion. The curriculum entails not fewer than 10 sessions of 90 minutes each conducted via Zoom. This program works one on one basis with lectures, case studies and question periods with the Observer Artist able to suggest areas of interest for further investigation. The program is based on experience in mentoring artists over the past 23 years and follows the principles of the Harvard Case Study approach to learning.

The Open RFQ will include a description of the Mentorship Opportunity enabling artists to apply for this program. The Observer Artist will be paid for their involvement through the course of the program. A total fee of \$25,000. Has been allocated for Observer Artist fees.

Selection Process:

A two-stage design competition is being proposed:

Stage 1: Open and Invitational Call for Credentials

This will be prepared and circulated on newswire and social media services such as Akimbo and EFlux inviting professional artists to submit their CV and images of past work in order to be considered for the project. Strong efforts will be made to encourage artists from equity-seeking and Indigenous communities to apply. Diversity will be represented within the jury panel. The public art consultant and Owner team will review these applications and determine a short list of not fewer than 3 artists for each public art opportunity to be considered for the project.
(Locations A + B)

The Open Call will include information on the paid Mentorship Opportunity along with an application form specific to this program. The Owner and Public Art Consultant will review the submissions and identify 3 candidates to participate in juried interviews.

Stage 2: Finalist Brief Site A and Site B

This will be prepared and sent to a short list of artists selected. A briefing will follow in order to review the site potential in detail. Up to date architectural information, 3D files, neighbourhood context and area history, among other information, will be included in this brief in order to best assist the artists in their concept development. They will then prepare detailed concepts for which they will be paid an honorarium. Submissions will then be reviewed by Owner team and Jury in order to determine a preferred concept. The Technical Advisory Committee reviewing and providing a report on each Finalist submission will include representatives of the design team and the public art consultants.

The winning artist(s) will be individually contracted by the Owner to develop the

public art and to work with the project consulting team (developer, project managers, consulting engineers and public art consultant).

Artist Candidates:

Finalists for Site A and Site B as well as the Mentorship Opportunity will be identified by the Owner, representatives of the design team and the public art consultants based on a set of pre-determined criteria.

Jury Composition:

The jury will represent the diversity of the City and be comprised of three (3) members, drawn from the following candidates:

- Esmaa Mohammoud, Artist and Ward Rep
- Sandra Brewster, Artist
- June Clark, artist former arts administrator (exhibited at AGO 2019)
- April Hickox, Artist and Ward Rep
- Anjli Patel, art collector, philanthropist
- Brad Tinmouth, Artist
- Stephanie Pangowish, Artist

In addition, the Owner shall be represented by one member.

- An Owner representative from Greenland Group

The jury will be comprised of a majority of outside Art Experts, with at least one member being an Artist and one member that either lives or works in the Ward. Diversity will be represented within the Jury. The developer has the right to veto the jury recommendation as per the terms of the agreement with the City.

The Technical Advisory Committee will assess each submission for feasibility (structure, cost, public safety) and will prepare a report on these matters to the Jury. Members shall consist of the Owner, representatives of the design team, project engineer and the public art consultants.

The Mentorship Opportunity will be awarded based on juried interviews with the 3 Finalist candidates identified by the Owner and Public Art Consultants.

Schedule:

TPAC Presentation:	July 22, 2020
Community Council:	November 10, 2020
City Council:	November 25, 26, 2020
Competition Commences:	After City Council Approval is in place
Artist Selection:	Q4 2020
Artwork Fabrication:	2021
Completion:	2023