

Public Art Plan

114 - 120 Church Street & 59 Richmond Street East, Toronto

Submitted to The City of Toronto



Prepared by Marnie Mandel, Marnie Mandel Art Advisory

Owned by Madison CM Limited

Project Architects Teeple Architects & Turner Fleischer Architects

Landscape Architect MBTW Landscape Architects

Date October 28, 2020

Table of Contents

1.	Introduction and Background	Page 3
1.1	Owner	Page 3
1.2	Subject Site	Page 3 - 4
1.3	Indigenous Site History: A Source of Inspiration	Page 6
2.	Section 37 Agreement	Page 6
3.	Development	Page 6 - 7
4.	Public Art Approach	Page 7 - 8
4.1	Objective	Page 8 - 9
5.	Site for Public Art	Page 9 - 10
6.	Artist Selection Process	Page 10 - 11
7.	Jury and Technical Review	Page 11 - 12
8.	Mentorship Program	Page 12
9.	Community Programming Opportunities	Page 13
10.	Estimated Public Art Budget	Page 13 - 14
11.	Schedule	Page 15
12.	Appendices	Page 16
12 A	Rendering of the North-East View	
12 B	Rendering of the North-West View	Page 17
12 C	Rendering of South-West View	Page 18
12 D	Blueprint of Park	Page 19
12 E	Owner and Art in the Community	Page 20

1. Introduction

Downtown Toronto's Church Street Corridor is currently undergoing a dramatic transformation. This exciting new development spans a single block along Church Street, between Richmond St East and Lombard Street, and will be one of the neighbourhood's new developments. Municipally known as 114-120 Church Street and 59 Richmond Street East, the "Subject Site" has received zoning approvals for the development of a 45-storey mixed-use building comprised of approximately 38,200 square metres of GFA, with retail uses at grade.

As part of the development approval, the Owner is required to convey 198 square metres of land to the City of Toronto to develop a new public park, which includes public art.

The Public Art Plan for the Subject Site explains the commissioning of a site-specific artwork and the collaboration between the selected artist and the Landscape Architect (MBTW Landscape Architects). The plan also elucidates how the Owner, with support from the Art Consultant, intends to achieve the goal of commissioning a Public Artwork that is well integrated within the Parkland to be conveyed to the City and aligns with City of Toronto protocols and policies and guidelines, including the Official Plan and Percent for Public Art program.

1.1 Owner

Madison CM limited is a subsidiary of Madison Group, which has evolved from a family business into a multi-faceted company that owns, develops, and manages landmark residential and commercial properties. Madison's extensive portfolio includes mixed-use high-rise projects, low-rise master-planned communities, office, retail, prestige industrial, rental, and retirement properties throughout Toronto and New York.

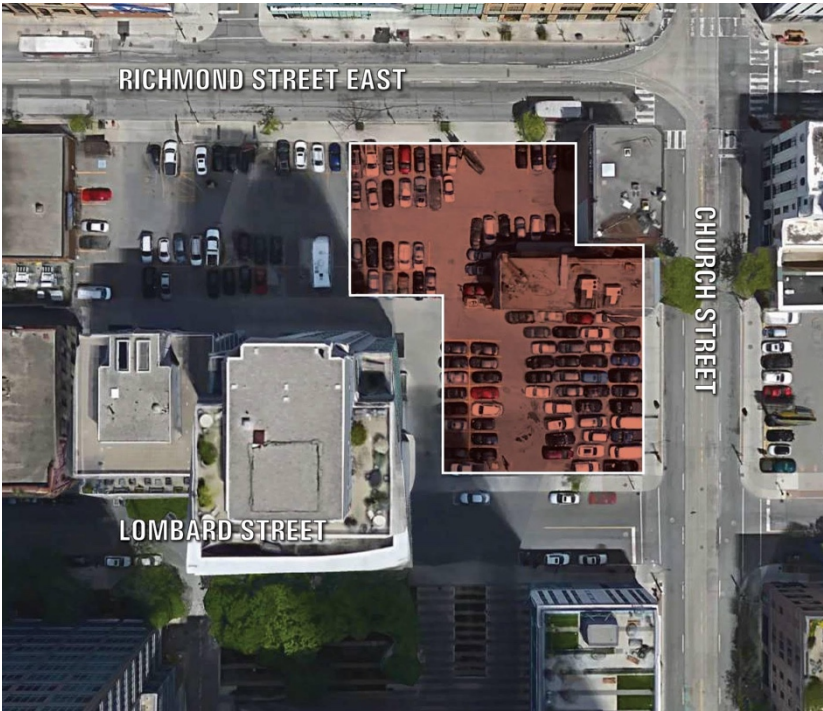
1.2 Subject Site

The subject development will have continuous frontages on Richmond Street East, Church Street and Lombard Street, with a break to accommodate the existing McVeigh's pub and provide visual interest on the corner.

Teeple Architects & Turner Fleischer Architects have proposed a high-rise building composed of black matte and glazed brick to contribute to the area's primarily brick surroundings while celebrating its rich industrial history with a contemporary approach. Bronze window surrounds will be installed in such a way to illustrate a willowing firework acting as a visual gateway to downtown from the Don Valley Parkway.

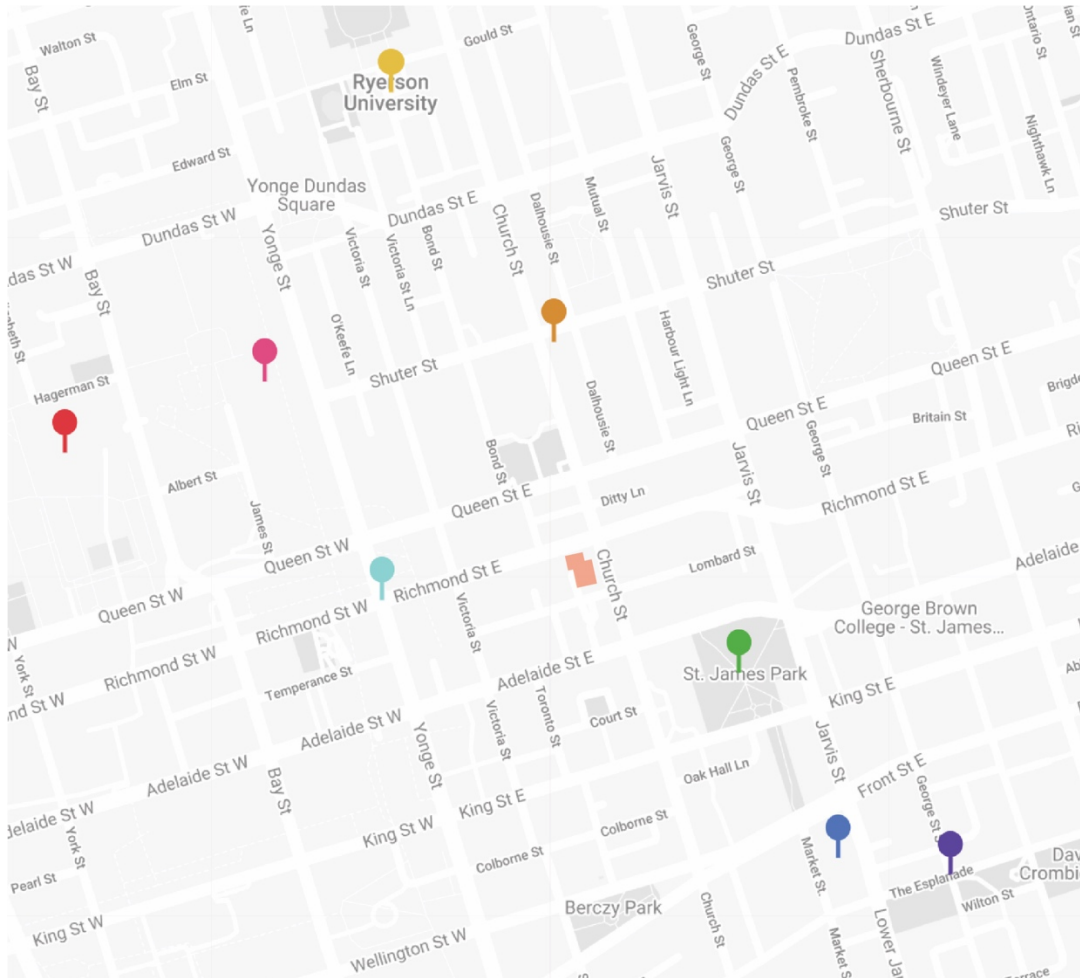
The site is in Toronto Centre: Ward 13, one of the fastest-growing wards in Toronto. The Ward includes Regent Park, St. James Town, Cabbagetown, Church and Wellesley, Ryerson University, Toronto Eaton Centre, and part of the City's financial district.

The development site is well situated for an urban demographic with a perfect Walk Score and Transit Score. Errands can quickly be completed on foot, and the Queen TTC subway station on Line 1's Yonge branch is just a few minutes' walk. The East-West streetcar service is also easily accessible via the nearby thoroughfares of Queen Street and King Street.



114-120 Church Street and 59 Richmond Street East Aerial View

Residents will also enjoy easy access to the ever-popular St. Lawrence Market and major sports and special event venues. Drivers can reach the Gardiner Expressway and Don Valley Parkway in mere minutes to access Pearson International Airport and Ontario's regional network of 400-series highways.



The site is also within walking distance of:

- The St. Lawrence Market
- St. James Park & Cathedral
- Toronto City Hall & Nathan Phillips Square
- The Esplanade
- Ryerson University
- Church Street Shops & Restaurants
- The Eaton Centre & Dundas Square
- Yonge Street

1.3 Indigenous Site History: A Source of Inspiration

A potential direction for artist inspiration could be the indigenous people’s enduring relationship and history to the land on which the development site is located. The word “Toronto” comes from the Kanienke’haka word “Tkaronto,” which translates to “the place in the water where the trees are standing.” The term is said to originate from Haudenosaunee and Huron-Wendat fishers posting stakes for fishing weirs in the narrows of the river systems, many of which are now mostly paved over with concrete. Indigenous traders would meet in Tkaronto to network, trade, and form alliances because of the abundance of food sources and vast network of rivers that offered easy travel between portage narrows located along what is now known as Lake Ontario, Lake Huron, Lake Simcoe, and Lake Couchiching.

This territory is subject to the Dish with One Spoon - Wampum Belt Covenant, an agreement to share and care for the Great Lakes region peaceably. The Dish with One Spoon was initially a treaty between the Anishinaabe and Haudenosaunee after the French and Indian War. In the spirit of peace, friendship, and respect, subsequent Indigenous Nations and peoples, Europeans, and newcomers have been invited into this treaty. The literal interpretation of the treaty name "Dish with One Spoon" is that all treaty members will use the territory, aka "the dish" with only one spoon, meaning that we will share in the responsibility of caring for the land and ensuring that the dish is never empty. Notably, there are no knives at the table, representing that we must keep the peace amongst one another. The subject of the Dish with One Spoon is an example of an important historical narrative that could be explored to celebrate and reaffirm indigenous cultures' presence on the site and in the City.

2. Section 37 Agreement

As per the Section 37 Agreement, the agreed sum the Owner will pay towards Public Art is as follows:

- (a) One Million dollars (\$1,000,000) to be allocated to Public Art that will be located within the future Parkland.

The ownership and care for the Public Art and the Parkland will be transferred to the City of Toronto once they are completed and approved by the General Manager.

3. Development

The subject site's proposed redevelopment contemplates the construction of a 45-storey mixed-use tower, which steps back 3 metres from Richmond Street East, Church Street and Lombard Street to provide an appropriate pedestrian scale while responding to the

surrounding built form. Retail uses are proposed on the first level except for the residential lobby and access to the public underground parking. Vehicular access to the development is from Barbed Wire Lane, which is perpendicular to Lombard Street.

The 198 square metres public park to be conveyed to the City is located at the north-west corner of the Subject Site and will be accessible from Richmond Street East. Along the eastern perimeter of the park is a 2.0-metre-wide strip of private land to facilitate the transition between the proposed building and the future Parkland. To provide further transition, an additional 1.0-metre step back is provided above the third floor. The building will be designed with glazing at grade to provide a seamless transition between the public and private spaces while also creating opportunities for 'eyes on the park'.

The Parkland is adjacent to the North-West side of the development and connects to the commercial units at grade with a paved pathway (See Appendix A: Rendering of North-East View and Appendix B: Rendering of North-West View). The South-East corner of the Parkland will offer pedestrian entry to Barbed Wire Lane and entry to the commercial loading dock, residential parking, and access ramp. Delivery trucks can access the commercial loading dock via Barbed Wire Lane. (See Appendix C: Rendering of South-West View)

On the West side of the Parkland, there is a parking lot. This site will most likely be developed in forthcoming years. The Owner acknowledges this future site enhancement should be considered in the parkland design. (See Appendix C: Rendering of South-West View)

The parkland area measures 198 m² and is linear in shape. It is 26.15 metres from North to South and 7.88 metres East to West.

4. Public Art Approach

The developer and Marnie Mandel Art Advisory share a collective vision of creating a dynamic and innovative public artwork within the new Parkland, which is compatible with the development while also engaging communities, fostering dialogue and animating and activating the space (The Percent for Public Art Program and Toronto Public Art Strategy 2020-2030).

To successfully realize an artist-led design process, the artist will be given direct access to the project's Landscape Architect for a fluid exchange of ideas. In addition, the contracted artist(s) will be involved in the early stages of the process allowing for improved collaboration with the project team. This aligns with Section 1.3 of The Percent for Public Art Program and Public Art Strategy 2020-2030, "To identify public art opportunities and engage artists as early as possible in all projects."

"The City of Toronto's Official Plan recognizes the value of public art in contributing to the city's identity and character and celebrating the cultural diversity and creativity of our communities." The artist contracted for the project will create a specific work that responds to the site's unique environment and enhances its surroundings, taking inspiration from the adjacent building design, the site's physical characteristics, the surrounding contemporary context and the site's indigenous history.

Aligning with the vision of The Percent for Public Art Program and Public Art Strategy 2020-2030, Section 1.5, we recognize the importance of advancing Indigenous place-making city-wide through public art and will make extra effort to include indigenous peoples in the process.

Lastly, the short-listed design concepts will be adjudicated by diverse art experts and community members. This action fulfills Section 2.5 of The Toronto Percent for Public Art Program and Public Art Strategy, "Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto."

4.1 Objectives

The City's Public Art Policy and The Percent for Public Art Program and Public Art Strategy (2020-2030) have been incorporated into the public art objectives.

Significant attention to the Public Art will be given to the following criteria

Accessibility: The proposed artwork will ensure that Accessibility Design Guidelines are consulted in the Public Art design.

Integration: The proposed artwork will be well integrated into the park site with appropriate foundations, plinths, lighting, railings, and much more to ensure an optimum aesthetic experience for viewers from all vantage points.

Public Use: The proposed artwork must always be visible and accessible to the public inside the Parkland.

Quality: The proposed work will be of high quality in craftsmanship, aesthetic standard, site-specificity, site integration and artistic engagement.

Safety Standards: The proposed artwork should observe city safety standards; ensure vandalism and security issues are considered in the design and material selection and adhere to CPTED (Crime Prevention Through Environmental Design).

Scale: The proposed artwork must be appropriate for the size and shape of the park. The artwork will be viewed close-up by park visitors and afar by pedestrians and vehicular traffic on the street passing the park.

Site Specificity: The proposed artwork will highlight a unique characteristic or historical element of the site that will give the site a "sense of place" and a meaningful legacy.

Weather Suitability: The proposed artwork should select appropriate materials and construction approaches to withstand Toronto's weather conditions variability. The site and artwork should also be designed to allow for a facility of maintenance and snow removal to access the park space easily.

5. Site for Public Art

As required within Section 5.8 of the Section 37 agreement, the artwork is to be sited within the 198 square metre parkland being conveyed to the City:

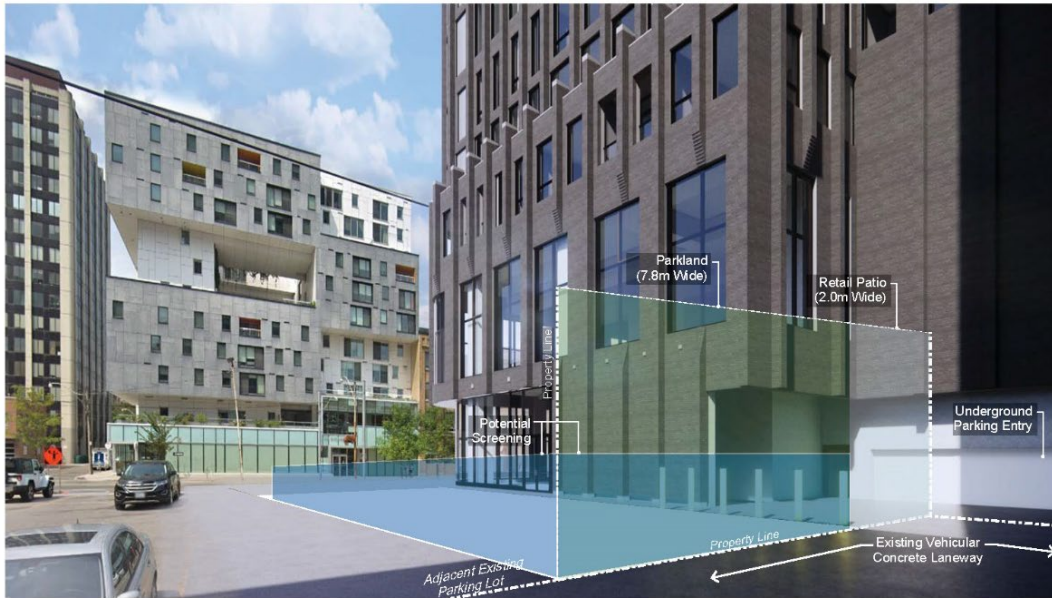
The artwork and the park (198 m² of the Lands to the City) will be conveyed to the City of Toronto once completed as per the Section 37 requirements.

The artist and Landscape Architect will determine the location(s) for the artwork(s) within the Parkland in coordination with PF&R staff. The Landscape Architect's role is to support the realization of the artistic concept with landscape integration, structure, and material. Aligning with section 1.3 of The Toronto Percent for Public Art Program and Public Art Strategy 2020-2030, the artist will be engaged as early as possible to ensure the art "feels more connected and integrated with its site." (p.30)

The Parkland is long and narrow, measuring 26.15 metres from North to South and 7.88 metres from East to West. The artist will have to be creative in designing and positioning the artwork to ensure the park remains accessible and does not feel cramped or constricted, while also considering the redevelopment potential of the lands to the immediate west.

The artist must also consider the many entry points to the Parkland and ensure that the art does not obstruct or impede accessibility. These entry points include the entrance on Richmond Street, the pathway on the north-east side of the development, which connects to the commercial units and the south-east corner, which offers an informal entry to Barbed Wire Lane. (See Appendix A: Rendering of North-East View, Appendix B: Rendering of North-West View and Appendix C: Rendering of South-West View).

The final component to consider for the artist and Landscape Architect is the west side of the Parkland. At present, there is a public parking lot on the adjacent property. This parking lot detracts from the visual sightlines and atmosphere of the park. It is presumed that this property will be developed in the forthcoming years. The Landscape Architect and the artist should consider a design that can obscure the view and support the possibility of future site enhancement.



View North of Park and Podium from Richmond Street East

As part of the Section 37 Agreement, the Owner is responsible for providing the above base park improvements intended to be designed and coordinated with the public art approach selected.

The building is being designed by Teeple Architects & Turner Fleischer Architects and the landscape elements for both the building and the park are handled by MBTW Landscape Architects.

Upon approval from the City, the building's construction is slated to begin in the Summer/Fall of 2021.

6. Artist Selection Process

A two-stage design competition is being proposed:

Stage 1: Invitational Competition

An artist long list was crafted by the Art Consultant based on initial discussions with the Development Team. The long list of artists was drafted with an equity and diversity lens to ensure a thoughtful representation of Toronto's diverse artist community. The long list included a selection of qualified artists who have some experience in creating large-scale works for public works, with particular attention being given to artists who have

collaborated with other artists, architects, and skilled trades. Artists selected for the long list provided a written expression of interest, a portfolio, and their availability for the project.

Six artists were selected for the short-list.

- Abbas Akhavan
- Architecturama
- Atomic3
- Caroline Monnet
- Julie Nagam
- Val Vint

Stage 2: Competition Brief for Artist Shortlist

A competition brief will be created by the Art Consultant and reviewed by City Staff. In addition, all short-listed artists will have the opportunity to discuss their concepts with the landscape architect and determine how to integrate their work into the Parkland best. They will then prepare detailed concepts for which they will be paid an honorarium. Submissions will then be reviewed by the Owner team and Jury to determine a preferred concept.

A draft of the proposed short-listed artists' concepts will be circulated to City Staff to comment.

The winning artist(s) will be individually contracted by the Owner to develop the Public Art and work with the project consulting team (Owner, project managers, Landscape Architect, consulting engineers and Art Consultant) and City Staff.

7. Jury and Technical Review

The Jury will be comprised of five members, as follows:

- A representative of the Development Team
- A representative from the Landscape Architecture team
- One or two jury members who are professional and qualified independent art experts or artists with the professional qualifications to design artwork according to Toronto's Public Art program.
- One or two jury members will act as a representative of the Ward. Potential jury members listed below indicate whether they work or live in the Ward.

The three independent jury members will be drawn from the following pool:

- Jason Baerg*, Artist, Indigenous Activist, Historian and Curator
- Yvonne Monestier*, Senior Executive at Waddington Auction House and former Public Art Curator of the City of Mississauga, Ward Representative
- Asad Raza*, Cultural Producer and Curator
- Heather Rigg, Independent Curator
- Jennifer Simaitis*, Works at Casey House and Independent curator, Ward Representative

*Indicates candidates who have Public Art jury experience.

City staff will be notified in advance of the composition of the five-member Jury; in addition, the Jury chair will be notified of the short-listed artists before the commencement of the competition.

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

In addition to the jury review, City staff are required to provide technical comments on proposals supplied by the short-listed artists. This review process is necessary to ensure that the artwork can be maintained by City staff, is acceptable to PF&R staff, and adhere to the City of Toronto building codes and compliances.

8. Mentorship Program

As part of the Owner's commitment to supporting artists' professional development, a mentoring bursary of up to 1.0 % of the overall budget will be allocated to an emerging artist. In support of The Percent for Public Art Program and Public Art Strategy (2020-2030), Section 1.5, the Owner would like to offer the bursary to an indigenous artist, if possible. The Art Consultant will reach out to the Aboriginal Curatorial collective to select candidates and work with the Jury to make the final decision.

The mentee will support the selected artist in the concept, design and/or fabrication of the public artwork. It will be the responsibility of the artist and Art Consultant to determine the unique role and responsibilities of the mentee. Depending on the expectations set out for the mentee, and the level of involvement, remuneration may be altered accordingly within the limits of the set S.37 contribution for Public Art.

9. Community Programming Opportunities

The Owner has a history of supporting artists and investing in Public Artwork, and they are enthusiastic about commissioning a work of Public Art for the Parkland. (See Appendix F)

Once the artist is selected through the juried competition and a contract has been signed by both parties to initiate the fabrication, the Art Consultant will work with the Owner's Marketing Team to promote the art program. The Art Consultant will notify nearby galleries, art institutions and community organizations to determine ways to promote the Public Artwork and collaborate on programming initiatives.

The Owner has also entertained the idea of using their undeveloped site for a Nuit Blanche project in October 2021 to increase the awareness of the artist and mentor artist selected for the Public Artwork and the new Parkland.

10. Estimated Public Art Budget

Based on the Section 37 agreement, the art budget for 114 Church is \$1,000,000. and will be allocated as follows:

<p>Art 79% \$790,000.00</p>	<p>Artist fees, materials, fabrication, transportation, installation, insurance, legal fees, electrical and structural engineering fees for review of designs and provision of stamped drawings, electrical supply, hook-up, ESA inspections assistance in preparation and issuance of fabrication tenders for art if requested by the artist(s), site preparation including the provision of structural supports, and other elements required to execute the artwork.</p>
<p>Mentoring Bursary Program 1% \$10,000.00</p>	<p>As part of the Owner's commitment to supporting artists' professional development, a mentoring bursary of 1.0 % of the overall budget will be allocated to an emerging artist.</p> <p>The mentee will support the selected artist in the concept, design and/or fabrication of the public artwork. It will be the responsibility of the artist and Art Consultant to determine the unique role and responsibilities of the mentee.</p>
<p>Administrative Costs 8 -10%</p>	<p>Preparation of Public Art Plan, presentation to TPAC, planning and administration of artists, assistance in short-listing final candidates, preparation of Competition Brief and Terms of Reference, juror honorariums and expenses, management of jury sessions,</p>

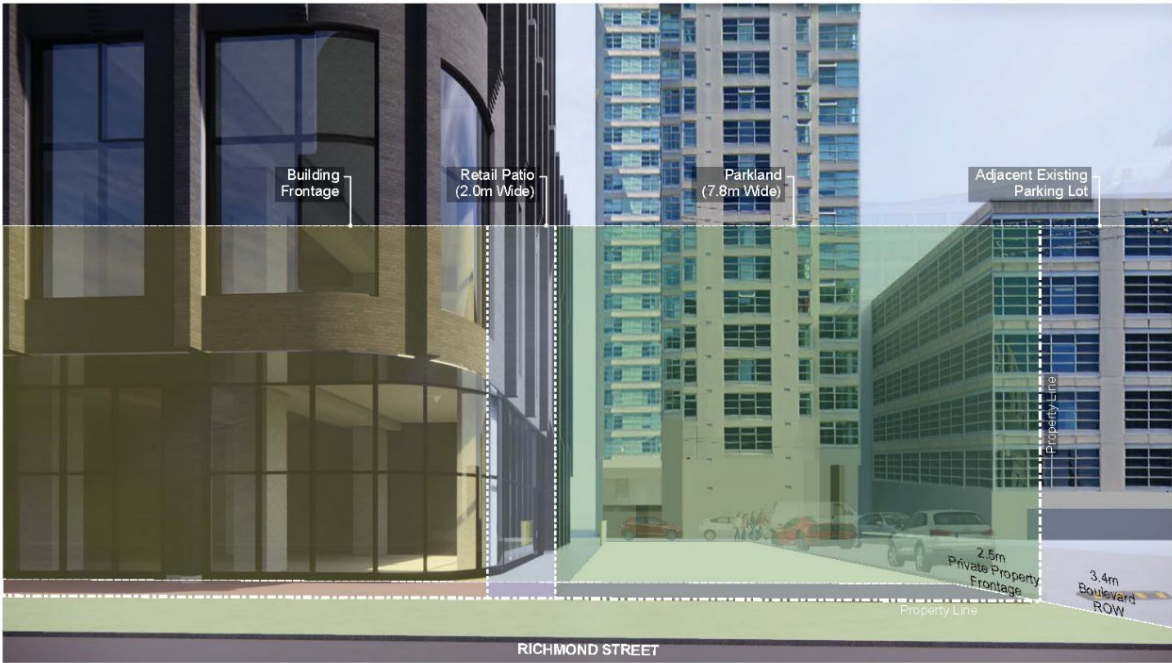
<p>\$80,000 - \$100,000.00</p>	<p>assistance in the preparation of artist agreement(s), advise on artwork design development, project management and installation coordination, post-completion conferences with the Owner and any other stakeholders, etc.</p>
<p>Maintenance 10-12% \$100,000.00 - \$120,000</p>	<p>According to Section 5.5 PUBLIC Art in Section 37, of the Section 37 Agreement between the Owner and the City "The Parties agree that a percentage of the Public Art Contribution allocated to Public Artworks will be set aside to provide an endowment for the maintenance of the Public Artwork. The amount set aside is to be no less than 10 percent (10%) of the Public Art work's budget, in accordance with the Public Art Program, and the distribution of it is to be managed and expended by the City for the purpose of maintaining the Public Artwork." The percentage calculated may be altered depending on the technical and/or material complexity of the proposed artwork.</p> <p>Note: The fluctuation of funds between Administrative Costs and Maintenance Fees, shall collectively not represent more than 20% or \$200,000 overall, and will shift proportionately according to need.</p>
<p>Total 100% \$1,000,000.00</p>	

11. Schedule (SUBJECT TO CHANGE)

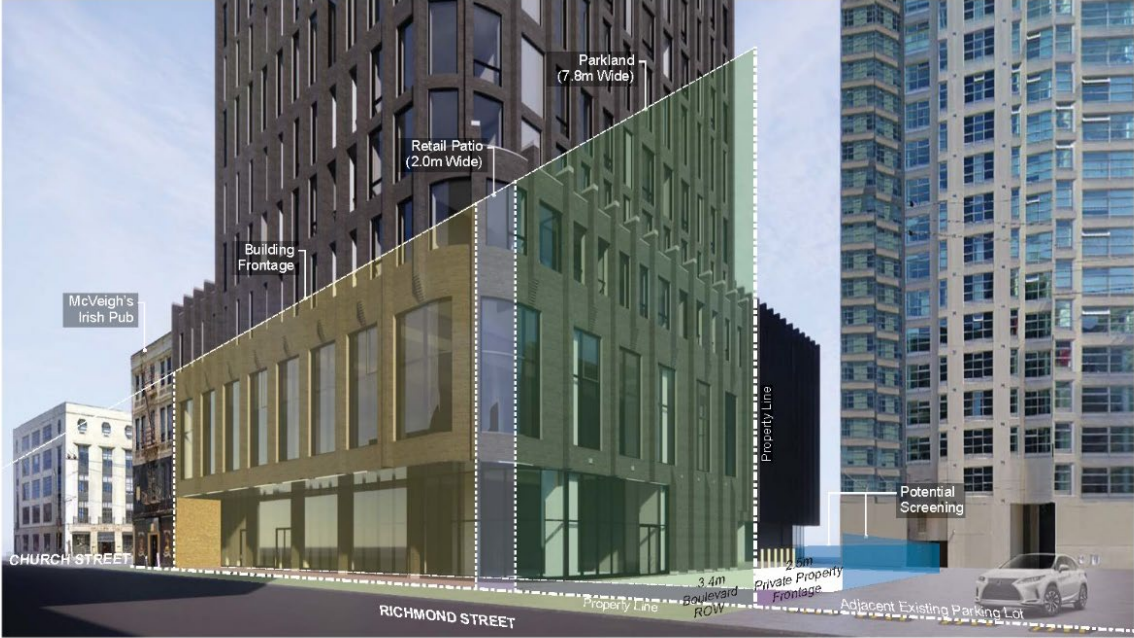
All to be finalized depending construction schedule:

Presentation to TPAC	October 28, 2020
Community Council	December 2, 2020
City Council Approval	December 16/17, 2020
Competition Brief Delivered to Artist Shortlist	December 2020
Jury Selects Successful Artist	February 2021
Artist Contract Signed	March 2021
Design Development with Landscape Architect	March - April 2021
Design Fabrication	2022 - 24
Installation	2024
Occupancy	2025

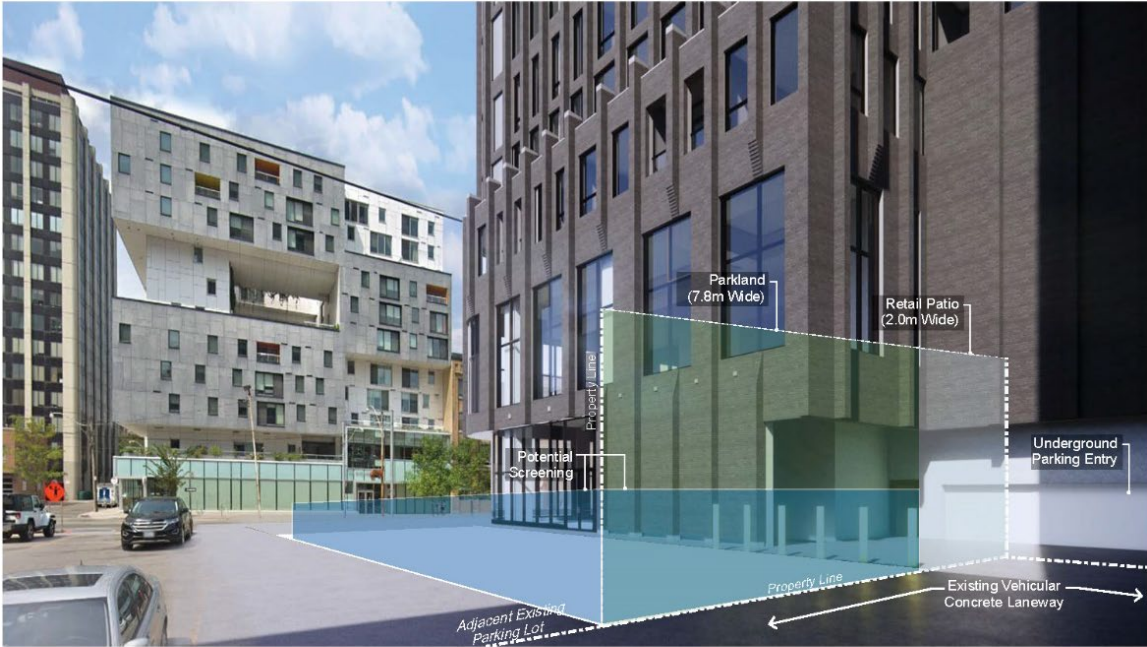
Appendices
Appendix A: Rendering of North-East View



Appendix B: Rendering of North-West View



Appendix C: Rendering of South-West View



Appendix E: Owner and Art in the Community

In 2017, the Madison Group began commissioning mural artworks for blank walls in publicly visible spaces throughout their urban portfolio. Overall, the company aims to utilize its outdoor spaces and lobbies, where possible, for Public Art offerings in an effort to support local, as well as internationally established artists.

The first piece of Public Art commissioned by Madison Group is a lit mural by Philadelphia duo Percy Street Studio at 150 Eglinton East.



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