

34-50 Southport Street, Toronto

PUBLIC ART PLAN



Rendering of 34-50 Southport Street Development, Northeast View

March 18, 2021

SUBMITTED TO:
City of Toronto

BY:
Southport Street Development Corporation

FOR:
Presentation to the Toronto Public Art Commission

ADDRESS:
34-50 Southport Street

OWNER:
Southport Street Development Corporation

ARCHITECT:
Richmond Architects

LANDSCAPE ARCHITECT:
Alexander Budrevics & Associates

ART CONSULTANT:
Marnie Mandel Art Advisory

Table of Contents

- 1. Introduction and Background 3**
 - 1.1. Owner 4
 - 1.2. Site Location and Context 4
 - 1.3. Site History 5
 - 1.4. Sources of Inspiration 6
- 2. Development..... 7**
- 3. Section 37 Agreement..... 8**
- 4. Public Art Vision..... 9**
 - 4.1. Public Art Objectives 9
- 5. Site for Public Art..... 10**
- 6. Artist Selection Process 12**
- 7. Jury..... 14**
- 8. Mentorship Program 14**
- 9. Estimated Public Art Budget..... 15**
- 10. Schedule 16**

1. Introduction and Background

34-50 Southport Street is a new condominium development by Southport Street Development Corporation, currently in preconstruction. The property is located at 34-50 Southport Street in South Swansea, a neighbourhood with proximity to High Park, the Waterfront, the lower Humber River, and the Queensway commercial strip.

Comprised of two residential towers, townhomes, and retail at grade, the development will soon become a thriving community within itself.



Rendering of 34-50 Southport Street Development, South View

Municipally known as 34-50 Southport Street, the "Subject Site" has received zoning approvals for two residential point towers connected by a podium and condominium townhouse units along the north property perimeter.

As part of the approval, the Owner is required to provide a financial contribution towards Public Art. Southport Street Development Corporation's Public Art Plan explains our process for commissioning a site-specific artwork that is well integrated within the Site and aligns with the City of Toronto Toronto's Percent for Public Art Program guidelines and has been reviewed by City Staff and the Public Art Commission.

1.1. Owner

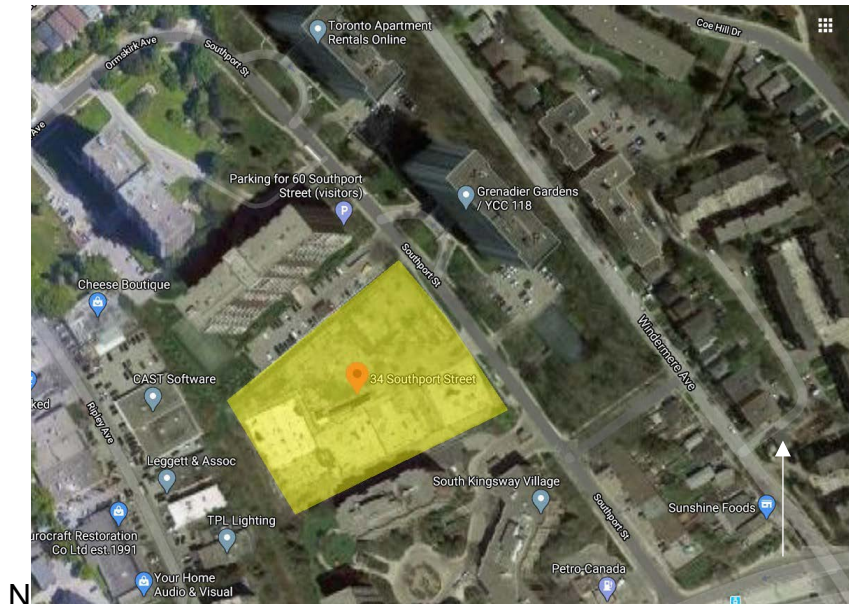
Southport Street Development Corporation is a subsidiary of State Building Group, a widely diversified real estate company based in Toronto.

State Building Group has a history of outstanding real estate developments throughout the Greater Toronto Area. Its success and growth can be attributed to anticipating trends, identifying premium locations, incorporating excellent designs, and having the foresight and ability to pursue significant real estate opportunities.

State Building Group has developed a full range of outstanding luxury condominiums and several prestigious single-family master-planned communities. The company also builds and manages a portfolio of premium commercial and industrial buildings, shopping centers and high-rise residential properties. Recent achievements include the Heritage Toronto Award of Excellence for the restoration of the historic John Street Roundhouse.

The Owner is excited about the opportunity to add a piece of Public Art to the Site that honours the area's unique features and brings the community together. We intend to make the public art a marquee feature for the Site.

1.2. Site Location and Context

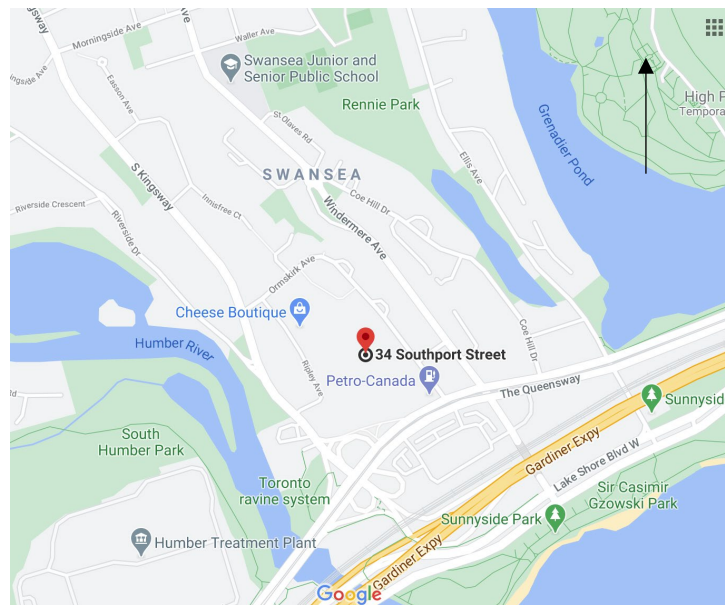


Aerial View of 34-50 Southport Street

The development is located on Southport Street, half a block north of The Queensway in the South Swansea Neighborhood (Ward 4). The site area is 12,130 square meters (1.213 hectares) with a frontage of approximately 106.2 meters along Southport Street with a lot depth of 146.9 meters.

Southport Street enjoys proximity to several waterways and natural settings for social gatherings, exercise, and relaxation. Amongst these natural environments, the area contains two skating rinks, several wading pools, a public pool and two community centers, and public libraries.

The Swansea Secondary Plan describes the area as an Apartment Neighborhood with some industrial and commercial sections in the locality. The Plan was created to ensure the uniqueness of the neighbourhood is maintained. For example, it highlights the area's zoning requirements, including the land use and standards for the height, density, and location of buildings and a dedication to green space.



Map Featuring the Multiple Waterways and Parks Surrounding 34-50 Southport Street

SOURCE: GOOGLE MAPS

1.3. Site History

For thousands of years, Indigenous people of different nations have lived in the Swansea area. The nearby Humber River was the southern terminus for those who travelled from Lake Ontario to Lake Huron and the upper lakes. This passage was known as the Toronto Carrying Place Trail. The Trail was traversed by the Huron – Wendat, Seneca, and the Mississauga First Nations at the time of contact with Europeans.

The York settlement's quick expansion was partly due to the Toronto Carrying Place Trail's easy access to the Northwest. Several streets in Toronto were constructed on top of the Trail. Some portage routes inspired railways, hydro corridors, and highways. "The Carrying Place has not been used for two hundred years, but its route and impact can still be seen." (Glenn Turner, *The Toronto Carrying Place*, 2016)

1.4. Sources of Inspiration

In terms of inspiration for the artwork, the Owner would like the artists to consider the nearby waterways, the diverse vegetation and wildlife that thrive in the area's natural environments, and the pride and joy residents feel for Swansea.

Bountiful waterways cradle the Site. To the west is the Humber River, whose water flows directly into Lake Ontario. To the east is Catfish Pond, surrounded by Rennie Park. Further east is Grenadier Pond, which banks onto High Park. These waterways have a great deal of cultural, historical, and ecological value. At one time, they were reliable sources of fresh water, safe anchorages and offered an abundance of food, including fish. They enabled Indigenous people and European settlers to travel, build and sustain communities.

Today, they are some of Toronto's most important watersheds: cleaning the groundwater, impeding shoreline erosion, and enabling unique ecosystems to flourish. The Lower Humber River Wetland Complex is one of the few remaining coastal wetlands in the Toronto area. Humber is the only Canadian Heritage River designated in the GTA. It is distinguished for the unique plants and animals that use it for spawning, rearing and feeding.

One can find the madly spotted Northern Leopard Frogs, yellow-breasted Eastern Meadowlark, and the long-beaked Virginia Rail amongst the various fauna types in the Lower Humber River. Each spring and summer, lovely perennial flowers appear, including the Marsh Marigold of the buttercup family, the distinctive Jack-in-the-pulpit flower, and the bright orange Michigan Lily. (TRCA, Humber River State of the Watershed Report, 2008)

Another unique natural environment in the area is the oak savannah in High Park. It is a remnant of Indigenous land stewardship in the City. Before European settlement, First Nations people were responsible for preserving the oak savannah landscape encompassing much of the area. They did so by controlling burns in the forest. Vestiges of this natural environment still exist in High Park. An oak savannah is an open landscape containing widely spaced black oaks, scattered with low shrubs and a wide variety of prairie grasses and wildflowers.

Today's Swansea residents share much pride in the nearby waterways and natural environments. For many, they provide a sense of place and identity. Swansea was one of the last villages to be annexed by the City of Toronto (1967) because of its strong community ties. It is the only area in the City that has a community-run town hall. The building is well-loved by community members and buzzes with social programming in non-covid times.

2. Development

The proposed development consists of two residential point towers connected by a podium and townhouse units along the north property perimeter.

The ground floor program includes a public plaza, townhouses, a joint condominium lobby entrance, and a retail frontage along Southport Street and a public plaza. Generous glazing means ample opportunity for views out onto the street and the proposed plaza. The upper podium levels create an extra level of activity and allow for elevated views onto the road and the public plaza.

The commercial uses proposed for the podium are intended to be neighbourhood-oriented and anticipated to meet area residents' day-to-day needs.

The proposed development style is modern, with point towers consisting of vision glass, spandrel glass, tempered glass and pre-finished aluminum railing, stone veneer, precast, granite, and exterior wood composite panel. The facade treatments will be carried through for all buildings to provide for a consistent style.

Upon approval from the City, construction is estimated to begin in 2021 to 2022. In the Swansea Secondary Plan, a bylaw was specially created for 34-50 Southport Street to establish a precedent for a mixed-use development to be constructed on the Site. It states the lot area is permitted provided the new development has a minimum of 1,300 square meters and a maximum of 2,200 square meters of floor area for retail and service uses.

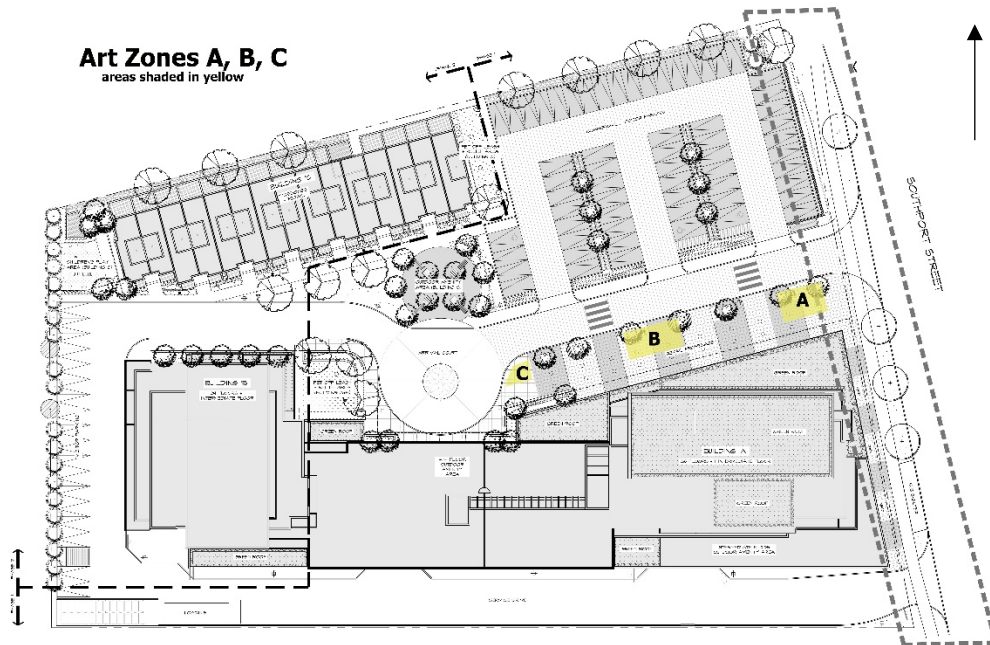


Rendering of 34-50 Southport Street Development, South View

Prominence	Colours and materials that stand out from the buildings and landscape are encouraged.
Scale	The proposed artwork must be appropriate for the size and shape of the site location. The artwork will be viewed close-up and afar by pedestrians and vehicular traffic and, therefore, stand out against the high-rise built form, the trees in the planter beds, and help define the plaza entryway and promenade.
Safety Standards	The proposed artwork should observe city safety standards and ensure vandalism and security issues are considered in the design and material selection.
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 maintenance and snow removal to access space easily.

5. Site for Public Art

The plaza is destined to be a bustling promenade lined with shops and cafes, making it a place to socialize, relax, and people-watch. The services available in the plaza will support the entire community beyond the residents of the development.



Site Plan with Three Art Zones Shaded in Yellow

The public art will be integrated along the plaza's promenade. Artists will have the opportunity to place artworks in the zone marked A or develop a series of artworks along the path in the zones marked A, B, and C. Since zone A is the primary location, artwork must be installed here.

If the artist chooses to create art in more than one zone, the artworks must share aesthetic characteristics and be devised from the same narrative. Artists can create artworks of various scales in the spaces, but the works must be visually understood as related.

The pedestrian corridor along the plaza has been expanded to 6.95 meters, and the entire promenade is 10 meters wide to integrate benches, tree planters, seating, and the provision of public art. The public art zones will not encroach on the requisite pedestrian clearway width or the edge zone. Also, the art zones are a safe distance from the retail at grade and consider the sightline and pedestrian movement required for the multiple retail entrances.

The renderings show planters and seating in zones A, B, and C. To integrate the artworks into the site plan harmoniously, the landscape architects may need to alter the street furniture's location and size in some areas of the plaza. The landscape architect will collaborate with the commissioned artist to feature the artworks in the space. The artists can also design street furniture such as tables, benches, planters or incorporate their art within the planter beds.

Zone A: City of Toronto Planning and Urban Design staff encouraged the artwork to be situated on the public plaza at Southport Street. This area provides a highly visible location for a prominent art installation. The artwork can act as a landmark for the Site and capture the attention of both pedestrian and vehicular traffic. The maximum space available for this artwork is eight meters in length and four meters in meters. In this Site, the Owner is open to artwork of grandiose scale but not exceeding 25 feet high as the podium is 19.7 feet high.



Rendering of the Corner of Southport Street and Private Drive with Art Zones

Zone A, B, and C: The placement of art throughout this walkway will form an art trail. It will encourage visitor attendance, community interactions and foster a sense of place.

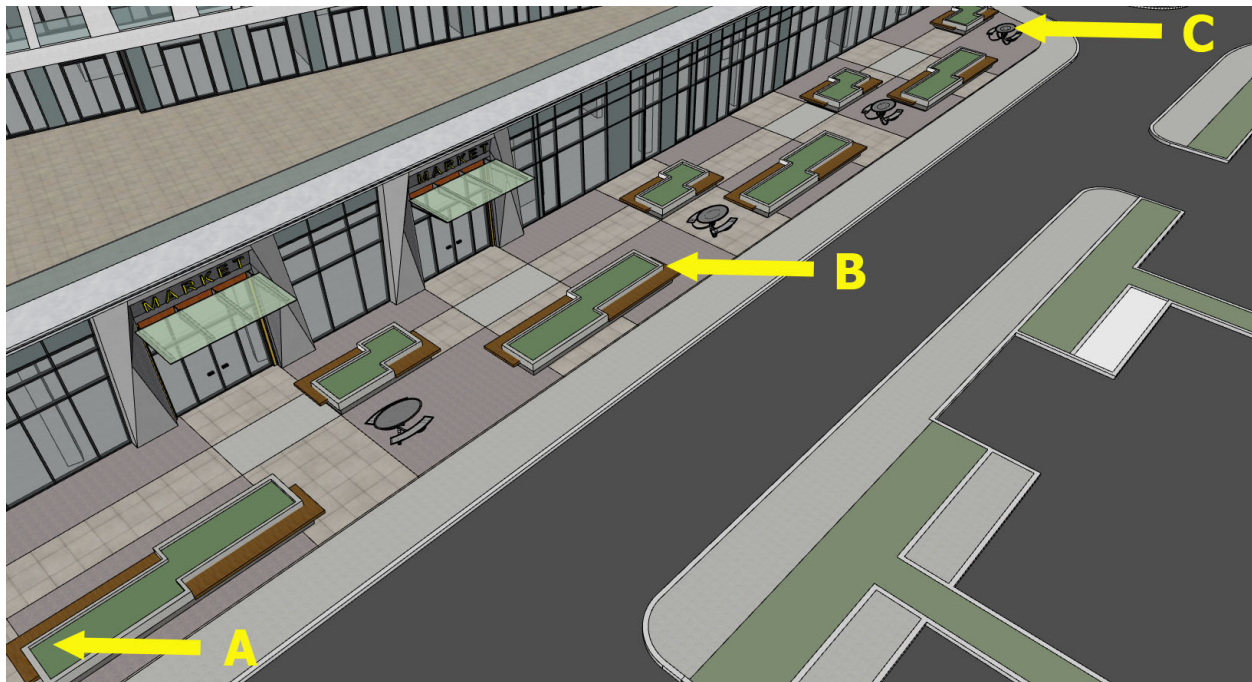
Each location can become a unique and special gathering space. The planters and street furniture will be planned around the artworks to increase their prominence and enjoyment.

Zone B is located mid-block between the two crosswalks. It stretches 10 meters wide by four meters deep. This artwork will be the midpoint for the art trail.

Zone C is the westernmost corner of the promenade before the roundabout. This artwork will add another unique focal point and serve as an endpoint for the art trail. The space available for this artwork is three meters squared.

The art zones are demarcated with arrows in the rendering of the promenade. The artworks in these locations may take various forms, including but not limited to sculpture, site furniture, and pavement enhancements.

The art site is located on publicly-accessible, privately-owned land and will not be located on City-owned property. Therefore, the artwork's maintenance will be the Owner's responsibility and, ultimately, the condo board.



Art Zones are Emphasized with Arrows in the Rendering of the Promenade

6. Artist Selection Process

A two-stage design competition is being proposed:

Stage 1: Artist Long List

An artist-long list was crafted by the art consultant based on initial discussions with the development team. The client was interested in working with a Canadian artist whose aesthetic was contemporary and partially representational or entirely abstract to be accessible to a broad audience. They were interested in engaging artists whose art is visually bold and dynamic to generate feelings of wonder, excitement and awe in viewers. The long list of artists was drafted with an equity and diversity lens to ensure a thoughtful

representation of Toronto's artistic community. The long list included qualified artists who have experience creating large-scale works for public spaces that are imaginative, sensory, and experiential.

Over 50% of the long list was composed of women and members of the BIPOC community. Twenty-five percent of the long list artists have never completed a public artwork commission over \$150,000.

Artists selected for the long list were asked to provide a written expression of interest, a portfolio, and their availability for the project.

Stage 2: Artist Shortlist

The Owner, development team, architect and art consultant reviewed the long list to develop a shortlist of artists. Artists were evaluated based on several criteria: art experience, aesthetic, and interest in the themes associated with this Site – namely water, nature, and community. The shortlist comprises a group of artists with varied artistic practices that will provide us with unique proposals.

A competition brief will be sent to a shortlist of artists. They will prepare detailed concepts. The Owner and jury will review these submissions to determine a preferred artist concept and design.

The Owner will contract the winning artist to develop the public art and work with the project team (project managers, architects, consulting engineers and art consultant).

Short List Candidates:

Jillian Anholt – Anholt was selected because of her minimalist aesthetic, experience with the theme of water and extensive background in the public art realm.

Kenneth Lavallee – Lavallee was selected for his modern and engaging interpretations of indigenous culture. As mentioned above, the Site has an extensive indigenous history that offers a wealth of inspiration. Lavallee is a sculptor and muralist. At present, he is creating the art for the future Dr. Lillian McGregor Park.

Caroline Monnet – Monnet was chosen because of her visually striking and multi-layered responses on our environment and the natural world from an indigenous perspective. The owner was interested in inviting an artist who could explore these subject matters simultaneously. Based in Montreal, she is a mid-career multi-disciplinary artist.

Maha Mustafa – Mustafa was selected because of the boldness of colour and form in her work. They are full of energy and movement. The owner was drawn to the positive sensations that her works induce. She is a Swedish-Iraqi **artist** living and working between Sweden and Canada.

Muse Atelier - Jacqueline Metz and Nancy Chew –The artist duo has been working together for many years. They create narrative-based multi-piece installations, thoughtfully responding to Site and social interaction. Much of their experience is on West Coast. This project is their first opportunity to create work on the East Coast.

7. Jury

City staff will be notified in advance of the competition of the composition of the five-member jury. The jury will be comprised of five members from the below list:

- A representative of the owner or development team.
- A representative from Richmond Architects or Alexander Budrevics & Associates Ltd.

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

- Sam Mogelonsky,* Public Art Artist and curator, ward resident
- Akshata Naik,* Program & Gallery Manager, Arts Etobicoke, ward employee
- Alex Mcleod,* artist
- Jason Baerg,* Indigenous consultant and artist
- Jon Sasaki,* artist and ward resident

The list above comprises 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 and jury members who will act as representatives of the ward. Gender parity will be exercised in the final jury selection.

***Indicates individuals who have Public Art jury experience.**

The development team, with support from the art consultant, will select the jury members. The Owner has the right to veto the jury's recommendation as per the terms of the agreement with the City.

8. Mentorship Program

As part of the Owner's commitment to supporting artists' professional development, a mentoring bursary of 1% (\$5,000.00) of the overall budget will be allocated to an emerging artist and/or arts manager. In support of the Toronto Public Art Strategy (2020 to 2030), the Owner would like to offer the bursary to a Humber College student in the Arts Administration and Cultural Management program. The mentee will support the Art Consultant in the final year of the installation of the artwork. Together they will create a customized work plan to match the interests of the mentee. The mentee will learn how public artworks are commissioned through hands-on experience. They will hone

transferable technical, project management, and professional skills and build new cross-sectoral relationships. Specific responsibilities will include assistance in fabrication coordination, artist relations, installation organization, safety protocols, stakeholder communications and promotions, wrap-up programming, maintenance review, etc.

9. Estimated Public Art Budget

Based on the Section 37 agreement, the art budget for 34-50 Southport Street is \$500,000.00. It will be allocated as follows:

Percentage	Amount	Description
Art: 84%	\$420,000.00	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.
Administrative Costs: 10%	\$50,000.00	Preparation of Public Art Plan, presentation to TPAC, planning and administration of artists, assistance in shortlisting final candidates, preparation of Competition Brief and Terms of Reference, juror honorariums and expenses, management of jury sessions, 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.
Mentoring Program: 1.0%	\$5,000.00	A mentoring bursary of 1% of the overall budget will be allocated to an emerging artist and / or arts manager. In support of the Toronto Public Art Strategy (2020 to 2030), the Owner would like to offer the bursary to a Humber College student in the Arts Administration and Cultural Management program.
Maintenance and Contingency Fund: 5%	\$25,000.00	The condo board will manage the maintenance.
TOTAL: 100%	\$500,000.00	

10. Schedule

All to be finalized depending on construction schedule:

Description	Date
Presentation to TPAC	February 3, 2021
Community Council	April 21, 2021
City Council Approval	May 5 / 6, 2021
Building Above Grade Construction Permit	May / June 2021
Issued Artist Terms of Reference Sent	May 2021
Proposal Materials Due	August 2021
Juried Competition	September 2021
Artist Contract Signed	October 2021
Design Development / Fabrication	2022 to 2023
Installation	2024 to 2025
Occupancy	2025