



## 88 QUEEN STREET EAST PHASE TWO-B PUBLIC ART PLAN

Submitted to The City of Toronto

Presentation to The Toronto Public Art Commission

Art Consultants: Tatar Art Projects

Owner: Queen Developments II Inc

Project Architects: Hariri Pontarini Architects  
+ Turner Fleischer Architects

Landscape Architects: Claude Cormier + Associés

Date: September 21, 2021

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## 1. Land Acknowledgement for Toronto

We acknowledge the land we are writing about in this Public Art Plan as the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

## 2. Introduction

Occupying an entire city block in Toronto's bustling downtown, the Development at 88 Queen Street East will feature four residential buildings, a public park, a POPS office and a series of mews lined with cafes, restaurants, and shops.

Due to the scale of the project, the construction has been separated into two phases. Phase One was completed in 2020 and built up the northern section of the Site known as Parcel A. This area now contains a 28-storey mixed-use tower with a seven-storey podium with retail uses at grade and a public park with an impactful public art wall by celebrated American artist Barbara Kasten.

Phase Two (the southern half of the Site) is currently under construction. It, too, has been divided into phases. Phase Two-A includes the middle section of the Site with two purpose-built rental towers owned by Fitzrovia Real Estate Inc. Phase Two-B is the final piece of the Development. It encompasses the southern quarter of the Site. Phase Two-B proposes a 51-storey mixed-use building with a 6-storey podium and the completion of the internal pedestrian square and mews. Phase Two-B is the subject of this Public Art Plan.

As part of the Section 37 Community Benefits related to the amendments to the zoning by law, the owner has committed to offering a financial contribution of \$1,500,000.00 towards Public Art.

*88 Queen Street East Phase Two-B'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 Percent for Public Art Guidelines policies and guidelines.



*Rendering looking east toward 88 Queen*

### 3. Owner

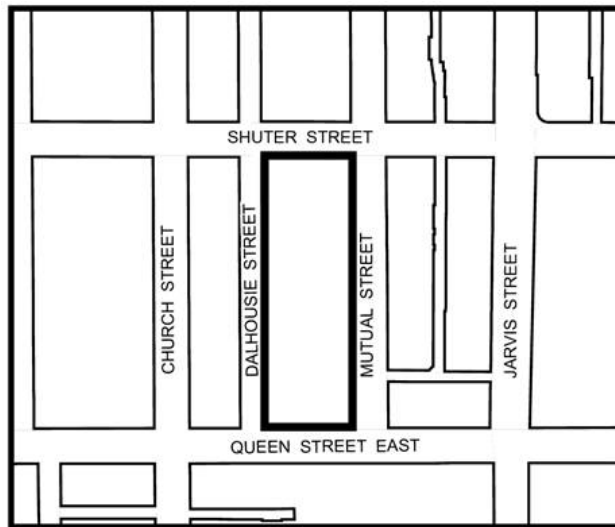
Queen Developments II Inc. is a subsidiary of St. Thomas Developments. St. Thomas Developments is a proudly Canadian real estate development company with an impeccable reputation for unparalleled design and unsurpassed quality. Since 2001, St. Thomas Developments Group has completed significant developments in the Greater Toronto Area, including One St Thomas and Seven St. Thomas. One St Thomas features a remarkable piece of public art commissioned through the City of Toronto's Percent for Public Art Program. *Shift* consists of 20 individually hand carved marble sections of drapery by artist Carl Taçon. The work mixes classical imagery with contemporary graphics. The result is a technically complex, masterfully crafted, and visually dramatic piece of Art.



*Shift, Carl Taçon, 2008 - H52" x W136' x D18" - Vermont Mountain White Marble*

#### 4. Site Location

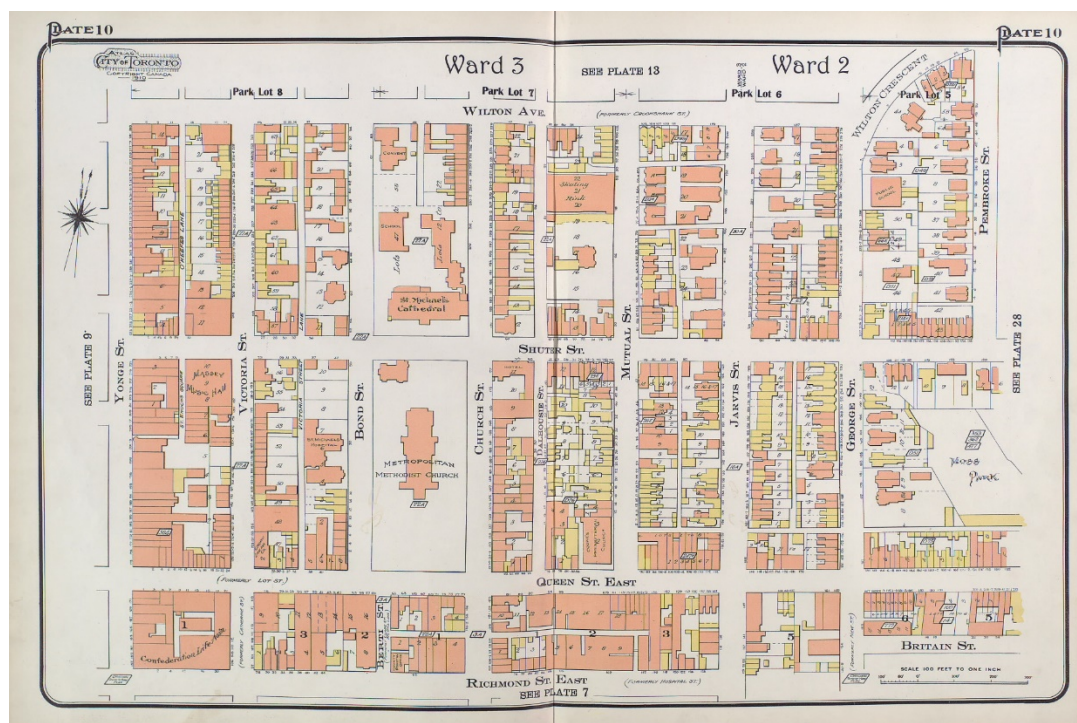
Municipally known as 88 Queen Street East and 30-50 Mutual Street, the Site area, occupies an entire city block. Framed by Shuter Street to the north, Queen Street to the south, Dalhousie Street to the west and Mutual Street to the East, the site spans 0.9 hectares of land. The new buildings are oriented around a proposed north-south mid-block pedestrian connection.



*The Site is framed in the map above*

Before the current redevelopment plans, the site's southern portion was a parking lot, while the northern half contained insignificant low-rise properties. Between 1850 and 1891, the southeast block was occupied by Cooke's Presbyterian Church. An archeological investigation was completed by **ASI: Archeological, Cultural and Heritage Services** and uncovered little to no remaining archeological history on the property.





GOADS 1910, Source: <https://goadstoronto.blogspot.com/>

This Site is within walking distance to the Business District, the Eaton Centre, the Queen Street subway station, Toronto City Hall, Moss Park Armoury, and St. Michael's Hospital.

The Site is located in the central-southern portion of the Garden District. The area was designated the "Garden District" in 2001 to acknowledge its proximity to Allan Gardens, an indoor and outdoor botanical garden and park. The land for Allan Gardens was donated to the Toronto Horticultural Society by George William Allan in 1858. The gardens were officially opened in 1860. To this day, Allan Gardens continues to be an iconic and popular site of natural and architectural beauty in downtown Toronto.

The Garden District has many heritage-designated buildings which honour the commercial and residential past of the area. Sites include the façade of the Athenium (1904), the Metropolitan United Church (1872) and St. Michael's Cathedral (1848), 79 Queen St East (Former Bank of Nova Scotia, 1913) and several low rise streets, commercial buildings with residential space above including 60 Queen Street East (1901), 133 – 135 Church Street (1840's), 99 Queen Street East (1870), and 169 Queens St East (1886-7).

## 5. Current Ward Demographics

The Site is part of Ward 13, known as Toronto Centre. In terms of population growth, the area outpaces other wards by six percent due to the increasing number of high-rises being constructed in the Ward. Those who live in the area are predominately in the age range of 25 to 44 years old. In addition, 54% of individuals in the area live

independently. This number is much higher than the Toronto average (32%). While 50% of the Ward's population is comprised of visible minorities, English remains the mother tongue of most people in the area at 56%. The area's population is well educated, with 91.2% of the Ward's population having obtained a certificate, degree or diploma, and 70.3% are active in the labour force. There are notably higher proportions of people working in management, arts, culture education, law, and social and community government in the Ward.

## **6. Site History**

The Site has a multitude of historical and contemporary themes for the competition artists to source inspiration. The artists selected for the competition have been chosen to give expression to the narratives cited below.

### **6.1 Indigenous History**

Indigenous peoples have cultivated and respected the area we now call Toronto since time immemorial. The Haudenosaunee, Chippewa, Huron (Wendat), Iroquois Confederacy (Mohawk, Oneida, Onondaga, Cayuga, and Seneca), Ojibway (Anishnabeg) and the Mississaugas of the Credit all regarded this land as home at one time.

As the glaciers melted in southern Ontario, nomadic peoples began to live along the waterways in small group (12,000 to 10,000 BP.). These locations along the river provided excellent vantage points to observe animals and people. They survived off caribou and other fauna associated with the cooler environment of this time.

One such location in Toronto, where nomadic people thrived was the Don River. This development Site is in the vicinity of the Don River and its bountiful valley. As the climate in southern Ontario warmed even further (10,000 to 2800 BP) , Indigenous people adapted by settling on sites for longer and developed new tools. Slate tools crafted by Indigenous people were discovered in 1886 during road building near Riverdale Park East. Based on archaeological study, we know Indigenous people's made pottery from the surface's clay deposits along the river.

In 1700, Mississaugas of the Credit lived in the area after the Haudenosaunee moved south of Lake Ontario. In 1787, the Toronto Purchase took place. This unfortunate contract led to the forfeiting of land ownership by the Mississaugas of the Credit to the British Crown to found the Town of York, which would eventually become Toronto.

A potential direction for artist inspiration could be the indigenous people's enduring relationship and history in Toronto and more specifically the Don Valley. The artist may examine the different ways indigenous people nourished and housed themselves along the Don Valley and their unique cultural and oral traditions linked to the waterway.

## **6.2 An Indigenous Community Builder: Verna Johnston**

Verna Johnston was an Ojibwe woman from Neyaashiinigmiing reserve (Ontario) who started a boarding house for Indigenous youth in Toronto in 1972. The boarding house was located at 59 McGill Street. The boarding house supported native youth who felt removed from their own culture in Toronto. Johnston cooked, cleaned, counseled, and cared for them all as though they were all her grandchildren. During her time on McGill Street, she wrote “Tales of Nokomis” a compilation of stories her grandmother told her. Johnston was awarded the title of Indian Woman of The Year by the Native Women’s Association in 1976. She is one of many inspirational Indigenous peoples who have helped shape Canadian history and have unique connections to the area of the development.

Continuing the legacy of Verna Johnson, many supportive and welcoming indigenous organizations operate in the area, including the Miziwe Biik Aboriginal Employment and Training Centre, Anishinaabe Health Toronto, and the Native Women’s Resource Centre.

For whom this inspiration applies, the artist may also choose to celebrate indigenous cultures' presence on the Site in a meaningful way that is not discussed above.

## **6.3 Colonial History**

Originally the Town of York was a small settlement on the coast of Lake Ontario, surrounded by Fort York. 88 Queen Street East and the Garden District were considered outside of the city boundaries. Queen Street was initially called Lot Street, and the plots of land above Lot Street were set aside for wealthy citizens with links to the government. Park Lots 5 and 6 were owned by the Jarvis family and the Allan family, and Lot 7 was provided to the McGill family.

John McGill (1752-1834) was a native of Scotland who emigrated to Virginia in 1773. He joined the Loyal Virginians during the American Revolutionary War and settled in New Brunswick as a Loyalist. Following John Simcoe’s arrival in 1792, he resided in the Town of Newark (Niagara-on-the-Lake) with his family. In November 1793, Simcoe ordered him to move to the Town of York. In exchange for the move, he was granted Park Lot 7. The land was patented in McGill’s name on July 21, 1809.

While settled in Toronto, McGill oversaw the construction of the first parliament buildings. Unfortunately, McGill resigned from most of his work in 1818 due to ill health and the death of his wife, Catherine Crookshank.

At this time, little to no records are available on Catherine Crookshank. However, there is information about her family. Catherine Crookshank’s brother George also had a high-ranking position in the Toronto government.

McGill’s residence was located at the south end of his lot, fronting Queen Street, in



McGill Square. His home was a place of refuge during the American Invasion in April 1813, which is the current site of the Metropolitan United Church.



*McGill Cottage, 1912, Source: Toronto Public Libraries*

His estate was inherited by his nephew, Peter McCutcheon, on the condition that he adopt the surname McGill. Peter McCutcheon/McGill was born in Scotland in 1789 and settled as a merchant in Montreal in 1809. He assumed his uncle's surname in March 1821 to inherit his estate. McGill remained in Montreal, never residing in Toronto.

McGill sold all of his uncle's land in parcels. Such details are provided in the "Stage One Archaeological Resource Assessment of 88 Queen Street East." By 1880 most of the lots in the district had been built up. Buildings were built with wood frame construction and brick. Development in the early decades of the 20<sup>th</sup> century occurred similarly to the final decades of the 19<sup>th</sup> century. New structures were built as infill on larger lots and replaced earlier structures. Several buildings from the period were influenced by Edwardian Classicism.

Until the end of the 19<sup>th</sup> century, many of Toronto's wealthiest families lived along Jarvis and Sherbourne Street. However, the aftermath of the First World War and the Depression Era changed Canada's cities' social and economic fabric. In many cases, wealthy single-family homes were divided into apartments for working or middle-class families.

In the 1950s, urban renewal schemes were established in several sectors of the Don District, such as Regent Park North and South and Moss Park, to provide public housing. These schemes led to low-density housing being replaced with higher-density apartment housing.

Despite the 20<sup>th</sup> Century changes to the area, there remains a high concentration of built heritage, historical landscape and streetscape patterns that showcase the 19<sup>th</sup> Century influence in the area.

## **7. Section 37 Agreement**

Within Section 4.4 PUBLIC ART CONTRIBUTION of the Section 37 Agreement, the following clause states the financial contribution for Public Art.

The Owner agrees that it will make a contribution equal to ONE MILLION FIVE HUNDRED THOUSAND DOLLARS (\$ 1,500,000.00) (the “Public Art Contribution”) in accordance with the Public Art program as set forth in this Section

## **8. Development**

When completed, the Development at 88 Queen Street East Phase Two will feature three residential buildings with six storeys of commercial podium, a POPS, and a series of mews lined with cafes, restaurants, and shops.

Construction was separated into two phases. Phase One was completed in 2020 and built up the northern section of the Site known as Parcel A. This area now contains a 28-storey mixed-use tower with a seven-storey podium with retail uses at grade, a public park, and an impactful public art wall by notable artist Barbara Kasten.



Ground Floor Plan of Phase One and Two



“Futurism” is a multi-paned glass mural adhered to the podium of 88 Queen Street North facing the public park. Kasten’s work is inspired by shapes/forms applied in historical and contemporary architecture visible in the neighbourhood. The mural’s image was created by assembling large props in front of a black and white format film camera. Each colour was digitally manipulated and printed on an individual sheet of glass. “Reflections of the mural’s environs blend with the wall’s image visible through the glass. The mural becomes a backdrop for human interaction in the park” (Barbara Kasten’s Explanation of the Artwork)



*Image of Barbara Kasten’s work on Site, depicting scale and colour of the work alongside residential units above.*

Phase Two (the southern half of the Site) is currently under construction. It, too, has been divided into phases. Phase Two-A includes the middle section of the Site with two purpose-built rental towers owned by Fitzrovia Real Estate Inc., linked with a sky bridge. Phase Two-B is the final piece of the Development. It encompasses the southern quarter of the Site. Phase Two-B proposes a 51-storey mixed-use building with a 6-storey podium and the completion of the internal pedestrian square and mews. A total of 1,140 residential units and commercial/retail areas of 11,750 m<sup>2</sup> are proposed. There would be 86,250 m<sup>2</sup> of residential and 11,750 m<sup>2</sup> of non-residential gross floor area; the total gross floor area would be 98,000 m<sup>2</sup>.

## 8.1 Design

Inspired by the Site’s historical context and multiple heritage designated structures, Hariri Pontarini Architects and Turner Fleischer Architects have incorporated recognizable architectural features into their contemporary design. The southern building has bronze-coloured finishes, ornate details and large expanses of glazing,

which resemble industrial windows from the early 19th century. Above the podium stands a sleek tower with a sensibility that complements the surrounding high-rise architecture present around the site.



*Rendering of tower's podium with bronze and expansive windows that resemble 19<sup>th</sup>-century industrial buildings*

The two tower's at the centre of the site have curved corners and punched-in windows. The design of the mews and POPS will be primarily hardscape, with a uniform parquet-patterned covering the site. Trees and vegetation and seating, and furniture will be provided in the POPS and park, while the streetscapes along Dalhousie, Queen, and Mutual will be improved with more trees and wider sidewalks. The landscape design is being led by Claude Cormier + Associés.



## 9. Public Art Vision

Queen Developments II Inc. and Tatar Art Projects share a collective vision of creating a site-specific public artwork that reflects the Development's unique location. The artwork will be beautiful, celebratory, impactful, and meaningful. The corridors of the mews are removed from the noise and rush of the city streets. The artwork should add to this feeling of respite.

## 10. Public Art Objectives

The Owner agrees that the main objective of the City's Public Art Policy is to enhance and assist in humanizing the Subject Site and the City for the benefit of both the public and the Owner. Significant attention for the public art will be given to the following criteria:

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

**Site Specificity:** The proposed artwork will celebrate a unique element of Toronto's history.

**Integration:** The proposed artwork will be well integrated into the Site with appropriate foundations, plinths, lighting, railings, graffiti proof and Toronto's extreme weather and much more to ensure an optimum aesthetic experience for viewers from all vantage points, primarily through the mews and framing the central city streets.

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

**Scale:** The proposed artwork must be appropriate for the size and shape of the site location. The artwork will be viewed close-up and far away by pedestrians and vehicular traffic and, therefore, should stand out against the high-rise built form and aid in defining the plaza entryway and plaza walkway. The perspective from each pedestrian access-way and the framing from the pedestrian walkways will be considered when it comes to the final design of the artwork.

**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 variability of weather conditions. Also, the Site and artwork should be designed to allow for maintenance and snow removal to access the space easily.

## 11. Sites for Public Art



### 11.1 A1 Primary Site for Public Art

The primary location for the public art is the central axis point between the multiple circulation paths and north of the POPS. In this location, the public art will not be in obstruction of any critical pedestrian circulation paths.



*Rendering of P.O.P.S. & Mews with Placeholder Sculpture Depicting Maximum Twenty-Foot Artwork Height.*

The artwork's profile at the central axis point of these circulation paths will draw interest from all accessways. In addition, this location offers a high degree of visibility along the east-west and north-south mews and the west entrance to the POPS via Mutual Street.

The primary site for the artwork permits generous height but limited surface area. The artwork can be between 8 feet in diameter and 20 feet tall. Above 20 feet tall, the artwork begins to block sightlines from the tower windows, which are important for safety and visibility of the mews. Artists may create works above 20 feet high but must take into consideration the impact on the sightlines.

Both City Staff and the Owner agree that this is the most visible, safe, and impactful location for public artwork.

## **11.2 A2 Secondary Site for Public Art**

There is an opportunity to install supplementary artworks along the north-south mews to attract visitors from the entry off Queen Street.

The pedestrian corridor along the plaza has been expanded to (approx. 10m wide & 110m in length (from Queen to Public Park Phase One). The entire promenade integrates 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.

If the artist decides to create work in the Primary Site and the Secondary Art Site, the artworks must share the same narrative and aesthetic. The works may be of different dimensions, but the works must be visually understood as related. It must also be noted, artworks in the secondary location cannot compromise the integrity of the artwork by diluting the budget outlined for the Primary Site.

The art will be located a safe distance from the retail at grade. In addition, the artwork placement will consider the sightline and pedestrian movement required for the multiple retail entrances. 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 plaza areas to incorporate the art. The landscape architect will work with the commissioned artist to feature the artworks in the space.

The plaza is destined to be a bustling promenade lined with shops and cafes, making it a place to meet, socialize, relax, and people-watch. The services available in the plaza will support the entire community beyond the residents of the Development. In these potential sites, the artwork becomes a landmark for the Development.

## **12. Artist Selection Process**

TAP & Queen Developments II Inc. recommends pursuing a two-stage competition.

### **12.1 Artist Research**

TAP fulfilled a five-month research phase to select the artists for the competition. To start, TAP advertised a call to BIPOC artists. The Call was open from January to April 2021 on Akimbo. In addition, over thirty artist collectives across Canada were invited to notify their members. The call received numerous applications, but unfortunately, none of the applicants met the criteria for the artist selection set out in the plan.

Ultimately, TAP compiled a long list of over 25 artists and interviewed each artist about their artistic practices, qualifications, and availability for the project. The long list included artists with varied experience, interest in diverse mediums, a range of aesthetics, and artistic intentions.



The long list of artists was sourced with equity and diversity. 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 of over \$150,000.00.

## 12.2 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: public art experience, aesthetic, connection and interest in the site's multiples narratives and histories. As a result, the shortlist comprises a group of artists with varied artistic practices that will provide us with diverse concepts and sources of inspiration for review by the Selection Committee.

A competition brief will be sent to the shortlist of artists. They will then prepare detailed concepts. The Owner and Selection Committee 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 consultants).

## 12.3 Short List Candidates

**Choi Jeon Hwa:** Hwa's practice of stacking ordinary objects is inspired by the Korean tradition of erecting stone stacks at village entrances as objects of worship (Doltap). Considering the vertical requirements of the artwork at this site, Hwa's stacking series is well-suited for the space. His use of ordinary objects is accessible, pleasing, and playful. Hwa is a celebrated artist based in South Korea with many years' experience creating public art.

**Nadia Myre:** Myre was selected for her contemporary, contemplative, and nature-inspired interpretations of Indigenous culture in her work. The Site has an extensive Indigenous history for her to feature. Myre is a mid-career Anishinaabe sculptor and an experienced public artist living in Montreal, Canada.

**Will Ryman:** Ryman was selected because of his bold, beautiful, and site-specific public artwork. The Client would like an artwork that compels visitors to enter the arcade, and Ryman's work has this draw. In addition, considering his interest in flora, the Client thought he would be inspired by the Site's relationship to the Garden District. Ryman has an extensive background in the public art realm. He is an established American Artist.

**Hank Willis Thomas:** Thomas is an internationally distinguished conceptual artist working primarily with themes related to perspective, identity, commodity, media, and popular culture. Hank is an established African American artist living in the United States of America.



**Winnie Troung:** Winnie Truong is a Toronto artist working in drawing and animation. She explores themes of identity, feminism, and fantasy. She is interested in challenging herself to make sculptures. Troung is a mid-career Chinese Canadian artist with solid relationships in the Toronto arts community to support her in this task.

### 13. Selection Committee

City staff will be notified in advance of the competition of the composition of the five-member Selection Committee. The Committee will be comprised of five members from the below list. The development team, with support from the art consultant, will select the committee members.

- A representative of the Owner or Development Team
- A representative from Fitzrovia Real Estate Inc. or Landscape Architect's Team

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

- Jason Baerg,\* Indigenous consultant and artist
- Karen Carter,\* Director of BAND (Black Artists Network Dialogue)
- Pamela Edmonds,\* Senior Curator, McMaster University
- Barbara Macdonald,\* Art Expert and Patron, Ward Representative
- Syrus Marcus Ware,\* Public Artist

\*Indicates individuals who have Public Art Selection Committee experience.

One or two of the Selection Committee are professional and qualified independent art experts or artists with the professional qualifications to design artwork according to Toronto's Public Art program. In addition, one or two committee members will act as a representative of the ward.

### 14. Mentorship Program

The Owner is excited about the prospect of offering a mentorship opportunity to an artist who has a particular interest in sculpture and creating site-specific public art. 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.

The mentorship program is a unique opportunity for an artist to learn from a more established artist with public art experience. Depending on the winning artist, the terms of the relationship and learnings will vary. They will also differ depending on the mentees' interests and availability.

It will be the responsibility of the winning artist and Art Consultant to determine the unique role and responsibilities of the mentee. At the outset, a contract will be developed to outline the terms and expectations from both parties.

The mentorship will be offered to a Toronto artist. The Selection Committee will be

asked to help compile a list of artists. The winning artist will interview up to three artists for the mentorship opportunity, and the Selection Committee will support selecting the elected mentee.

## **15. Community Programming Opportunity**

The Owner has a history of supporting artists and investing in Public Artwork, and they are enthusiastic about commissioning the second work of Public Art for 88 Queen Street East. The Art Consultant will work with the Owner's Marketing Team to promote the art program. In addition, 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.

## 16. Estimated Public Art Budget

Based on the Section 37 agreement, the art budget for 88 Queen Street East is \$1,500,000. It will be allocated as follows:

81% Art \$1,215,000.00	Artist fees, design development, materials, fabrication, transportation, installation, insurance, legal fees, architectural, electrical and structural engineering fees and provision of stamped drawings, assistance in preparation and issuance of fabrication tenders for art if requested by the artist(s), site preparation including the provision of structural supports, electrical hook-up, ESA inspections and other elements required to execute the artwork
10% Administrative Costs \$150,000.00	Preparation of Public Art Plan, presentation to TPAC, planning and administration of artists, assistance in shortlisting final candidates, preparation of Artist Brief, management of Selection Panel sessions, assistance in the preparation of artist agreement(s), post-completion conferences with the Owner and any other stakeholders, in addition to other activities, shortlist artist competition & Selection Committee honorariums and expenses (\$750 ea)
1 % Mentoring Program \$15,000.00	The winning artist and art consultant will manage the mentee. The Selection Committee will support the selection process.
8% Maintenance \$120,000.00	Crossbridge Property Management
100% Total \$1,500,00.00	

## 17. Schedule (Subject to Change)

– all to be finalized depending on construction schedule:

Presentation to TPAC	July 14, 2021
Community Council	October 14, 2021
City Council Approval	November 9 – 17, 2021
Construction Permit	December 2021
Artist Competition Brief Sent	December 2021
Artist Proposals Due	March 2022
Juried Competition	April 2022
Artist Contract Signed	April 2022
Design Development/Fabrication	May 2022 - 2024
Installation	2024
Occupancy	2024