

**HALO**

480-494 Yonge St. at Grosvenor Street

**PUBLIC ART PLAN**

Submitted to the City of Toronto by Cresford Developments  
For Presentation to the Toronto Public Art Commission

Prepared by: Irene Szylinger, Art Strategies Inc.

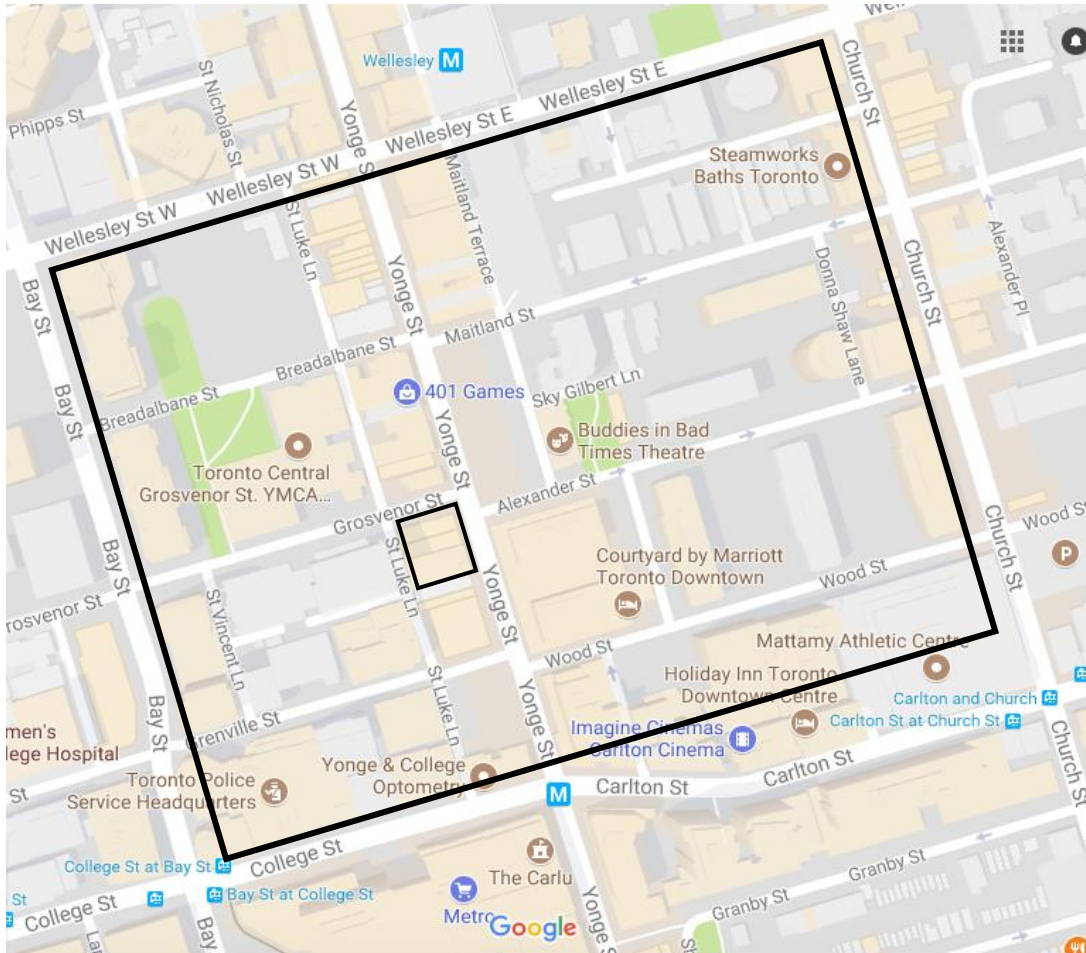


I. Image of the development project

## 1. INTRODUCTION

Cresford Developments Public Art Plan for **Halo** provides a framework for the commissioning of art and for the collaboration of an artist with the developer's design team to create an independent public art project.

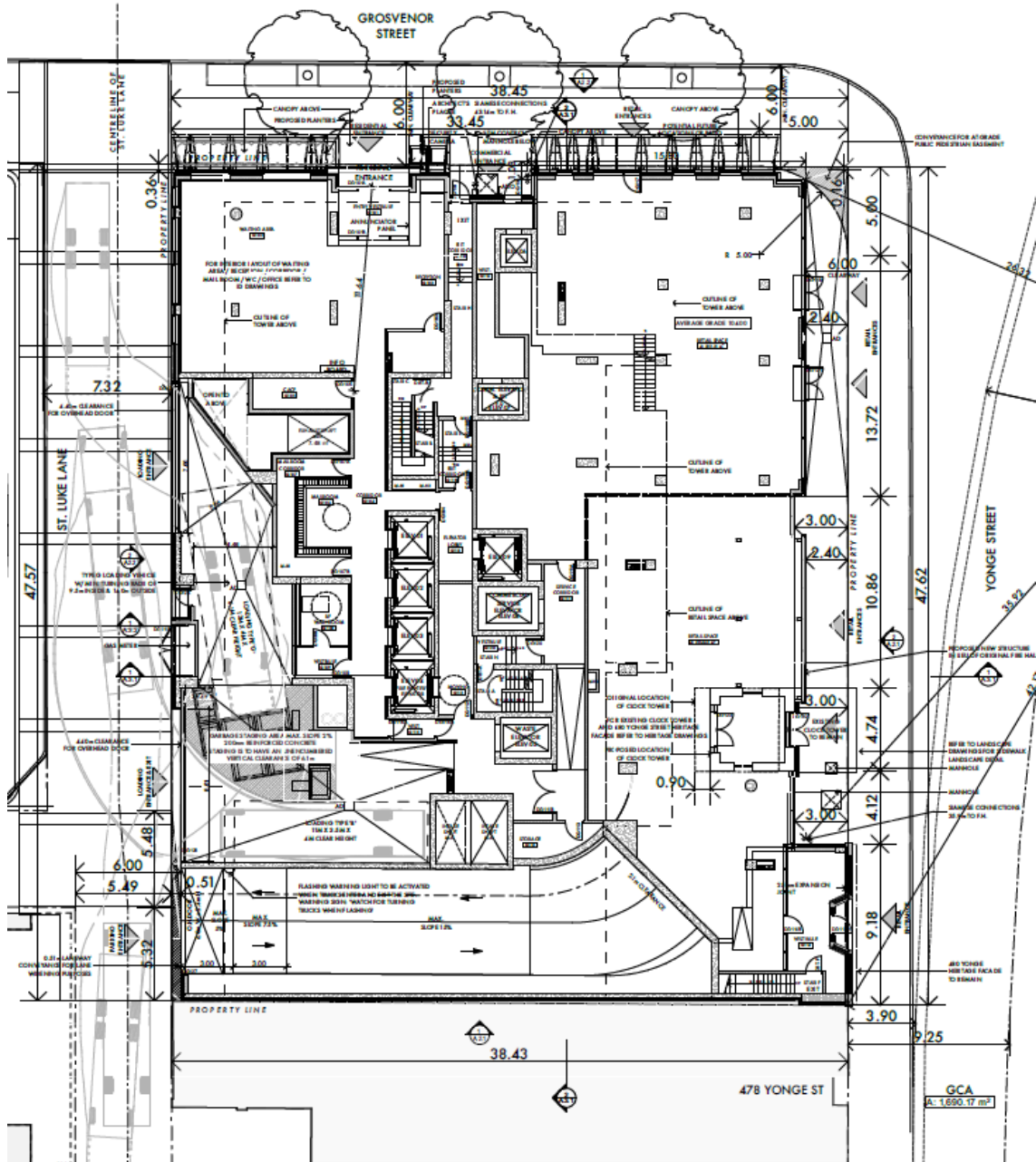
**Halo** is located at the south west corner of Yonge Street and Grosvenor Street and is bordered by St. Luke's Lane to the west. The development site is situated between two main intersections. It is approximately two blocks north of the intersection of Yonge Street and College Street and it is two blocks south of the intersection at Wellesley Street and Yonge Street. The project is therefore within walking distance to the Yonge Street subway located at both major intersections.



## II. Map with location of the development outlined

The buildings and municipal addresses currently at the site range from 480 to 494 Yonge Street. There are four buildings located on the development site. At 480 Yonge Street there is a three storey brick building; at 484-488 Yonge Street there is a two-storey building and a clock tower that was part of Old Fire Hall No. 3; at 490A and 490 Yonge Street there is also a two storey building while at 492-494 Yonge Street there is a three storey brick building with a one storey front extension.

Site Plan



All the buildings within the development site, except the residential building at 492-494 Yonge Street, have been used for commercial purposes at grade with residential units above. The commercial units are now largely vacant.

The Public Art Plan for **Halo** is intended to reinforce the overall design objectives of responsible urban development. The former mainly low-rise mixed use site will become a mixed-use high-rise site located on Yonge Street between Grosvenor and Grenville streets.

The design allows for opportunities for small businesses, neighbourhood restaurants and retail at grade and on the second floor of the podium. Public transportation is easily accessible in this pedestrian-friendly, mixed-use neighbourhood.



### III. Close up of development site

## **2. DEVELOPMENT PROJECT DESCRIPTION**

Named **Halo**, this Cresford development project consists of one 38 storey mixed-use tower. There are 451 apartments of varying sizes with a wide mix of bedroom types. Of this total, 425 apartments are residential condominium units and 26 are rental units. The retail space remains at grade and on the second level at 480-494 Yonge Street. Level 3 of the podium will contain the residential amenity services.

The two levels of commercial units will have their entrances on Yonge Street while the residential tower entrance will be located at 3 Grosvenor Street. The developer has provided 82 residential parking spaces and 35 commercial parking spaces in a five-level underground garage. As well there are a total of 474 bicycle parking spaces. The entrance to the garage is from St. Luke's Lane.

The development tower is situated along the Yonge Street corridor and the retail/commercial spaces situated at grade and on the second level conform to the previous mixed-use character of the neighbourhood. The building design is integrated into the site context with the retail frontage wrapping the corner of Yonge Street at Grosvenor Street.

### **3. PROJECT TEAM**

Ryan Millar, Cresford

Luciana Budur, architects Alliance, Architect

Amy Norris, ERA Architects, Heritage

Tomek Chwieszczenik, Ferris & Associates Inc., Landscape Architect

Irene Szylinger, Art Strategies Inc., Public Art

### **4. HERITAGE**

There are two buildings at this site that have been designated as heritage properties.

The three storey building at 480-482 Yonge Street and the historic clock tower property at 484-488 Yonge Street have been designated heritage properties. The proposed development will conserve and incorporate both: the front portion of the existing three storey heritage building and the existing clock tower building.

The three storey commercial building at 480 Yonge Street was built in 1864 when it was used for commercial and residential purposes. In the late 19<sup>th</sup> century it became the Blue Posts Hotel and subsequently devolved into the original Britnell book store and art gallery. By 1912 it housed the Bank of Montreal (Carlton Street Branch) when classical architectural details were added by the architectural firm of Darling and Pearson. In the later 20<sup>th</sup> century the building housed retailers.

This building is an important commercial building relevant in the evolution of Yonge Street as 'Main Street' and the city's viable business character. According to ERA architects: "It stands as one of the earliest remaining buildings in the section of Yonge north of College Street where the Oddfellows' Hall (1892) at 450 Yonge Street, the Bank of Montreal Building (1887) at 496 Yonge Street and the Scottish Ontario and Manitoba Land Company Stores (1883) at 664-680 Yonge are among the other surviving commercial blocks recognized on the City's Heritage Register."

Just to the north of this building lies the second designated property at this site. The building at 484 Yonge Street, built in 1871, was originally a fire hall which was known as Fire Hall No. 3. The building included a clock tower that still exists today. The clock

tower was the result of a rare collaboration between two architects, James Grand and William Irving. While Grand and Irving did not have a formal partnership, they did collaborate on two fire halls for the City of Toronto.

The historic importance of the clock tower is expressed by the Heritage Impact Assessment as follows: "The property of 484 Yonge Street has cultural heritage value for the design of the clock tower from the former Yonge Street Fire Hall, which was one of the two purpose-built fire stations commissioned by the City of Toronto in the early 1870s that, while providing firefighting services to the northern neighbourhoods, became a familiar symbol of community identity. The clock tower displays architectural elements typical of the late Victorian era, particularly the classical detailing from Italianate precedents and the mansard roof associated with the popular Second Empire style."

The associative value of the clock tower from the former fire hall is also linked to the historical development of Yonge Street as it evolved in the mid to late 1800s from a local shopping destination for the adjoining residential neighbourhoods to its rebranding as Toronto's "Main Street" after Robert Simpson and Timothy Eaton opened landmark department stores near the Queen Street intersection. The popularity and rapid growth of the area around Yonge and College Streets required local services, including the fire hall with the iconic clock tower that immediately became a focal point in and for the community. (ERA Conservation Plan, Appendix 3, Schedule "A").

Contextually, the fire hall clock tower is valued for its contribution to the character of Yonge Street, north of College Street, which is typified by the surviving buildings that began and supported the transition of Yonge Street in the late 19<sup>th</sup> century as Toronto's main commercial corridor. The highly visible clock tower from the former Yonge Street Fire Hall is an integral part of the small collection of surviving buildings from this era.

The contextual value of the property at 484 Yonge Street is also related to its historical and visual links to its surroundings on the west side of Yonge Street between Grenville and Grosvenor Streets. There the clock tower from the former Yonge Street Fire Hall adjoins the commercial building at 480 Yonge Street, which dates to the mid-19<sup>th</sup> century and was updated in the early 1900s and is also recognized on the City of Toronto Heritage Register.

The clock tower from the former Yonge Street Fire Hall is a long-standing local landmark and familiar feature on Yonge Street since the 1870s.

In 1929 the fire hall was decommissioned and in the 1950s the building was occupied by the well-known St. Charles Tavern to which the clock tower remained attached.

The St. Charles Tavern has an important connection to the gay community of Toronto where its members congregated. In the 1960s it was the site where annual Halloween drag shows resulted in violent protests. These protests culminated in an alliance between LGBTQ activists, sympathetic politicians and local businesses. This alliance is

considered a milestone in the fight against homophobia and is recognized as part of the history of diversity and LGBTQ culture in Toronto.

## **5. PUBLIC ART SITE DESCRIPTION**

The development at **Halo** will provide a pedestrian-friendly environment along Yonge Street Grosvenor Street and St. Luke's Lane. The landscaping and new and historic buildings will create an attractive new niche that will animate this portion of the Yonge Street corridor and reinvigorate the otherwise understated intersection.

After consultation with the city planning staff and the public art coordinator we propose that the primary location for the artwork is along the large wall space where the garage is on St. Luke's Lane that is open to and used by the public.

It is required that the art installation at this primary site will have a component wrap around the corner onto Grosvenor Street. This will invite pedestrians and motorists to explore and view the entire artwork in St. Luke's Lane.

Situated in an area that has a width of 7.32 metres for most of the site, the public art will be located in a space that will be within view of the condominium and rental residents and those passing by into the intersection at Grosvenor Street and St. Luke's Lane.

In a traffic study commissioned by the developer it was determined that at least 750 pedestrians walk in the Lane on a daily basis which is approximately 30 pedestrians per hour.

The particular significance of St. Luke's Lane was discovered in a meeting between the developer and the art consultant with the representatives of the Canadian Gay and Lesbian Archives. There is evidence in the Archives that there was an entrance to the St. Charles Street tavern from St. Luke's Lane which offered some privacy and safety to the patrons of the tavern.

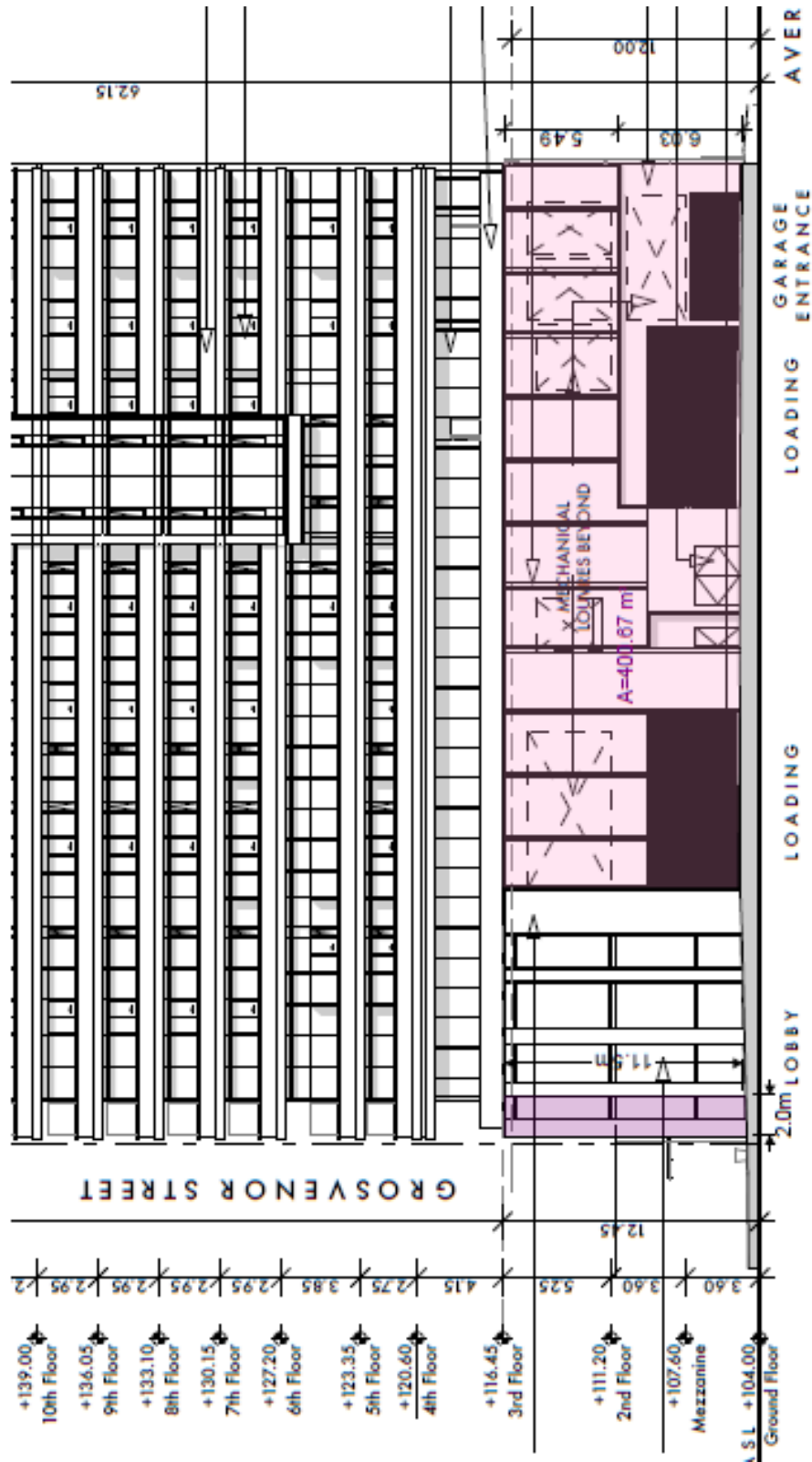
The required second location for the Public Art at this site is the interior of the clock tower. The clock tower is a square structure with space available on the four walls particularly at the second floor level. It is suggested that this secondary site can also have art suspended from the bell tower in addition to the space on the walls. Art that can be seen through the windows will encourage the public to explore the interior.

In the following 4 pages please see: the image of St. Luke's Lane from Grosvenor Street, the elevation drawing of the proposed art site space in St. Luke's Lane, the Grosvenor Street entrance with the 'wrap', and the elevation of the interior of the clock tower.

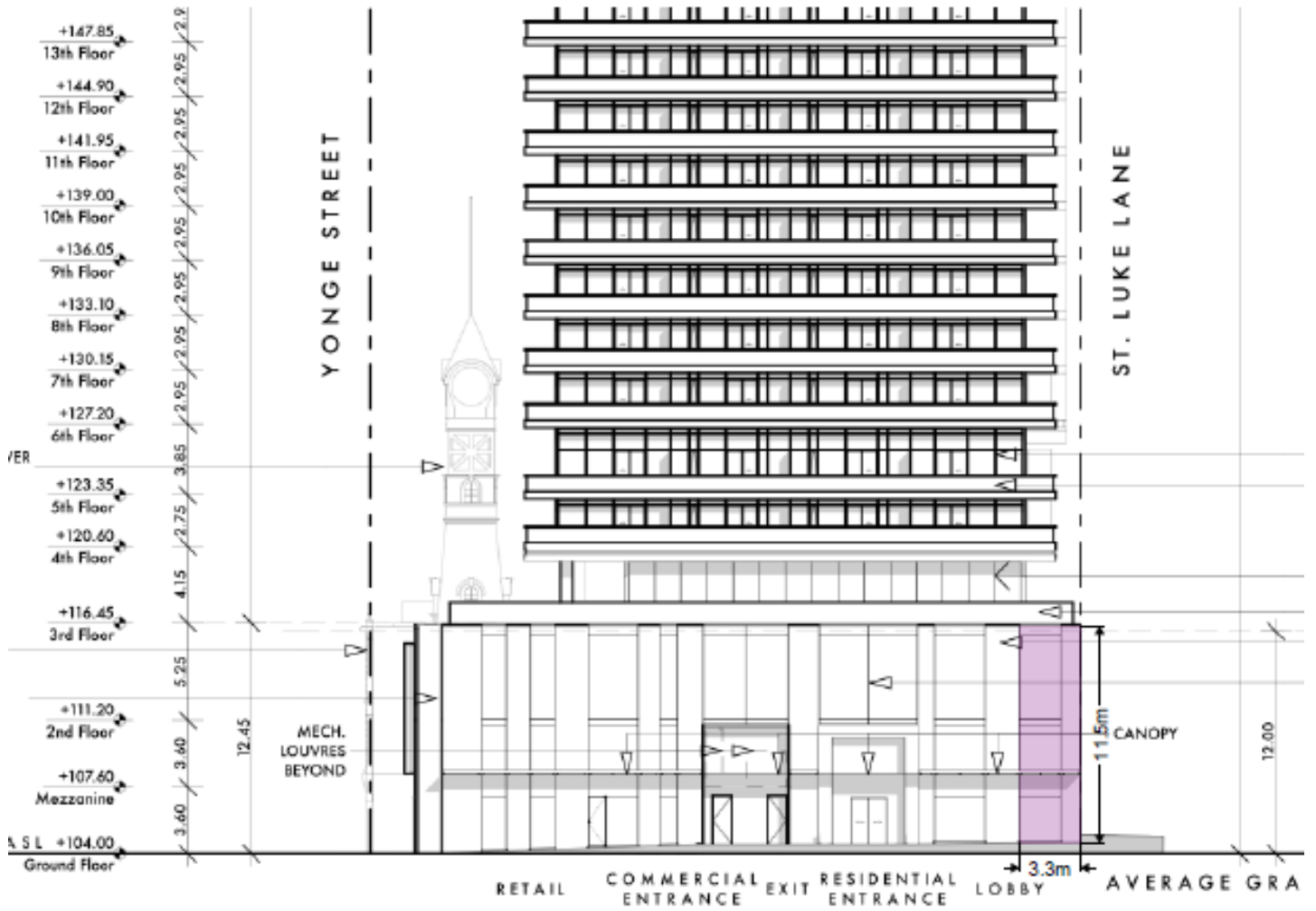


IV. St. Luke's Lane & Grosvenor Street

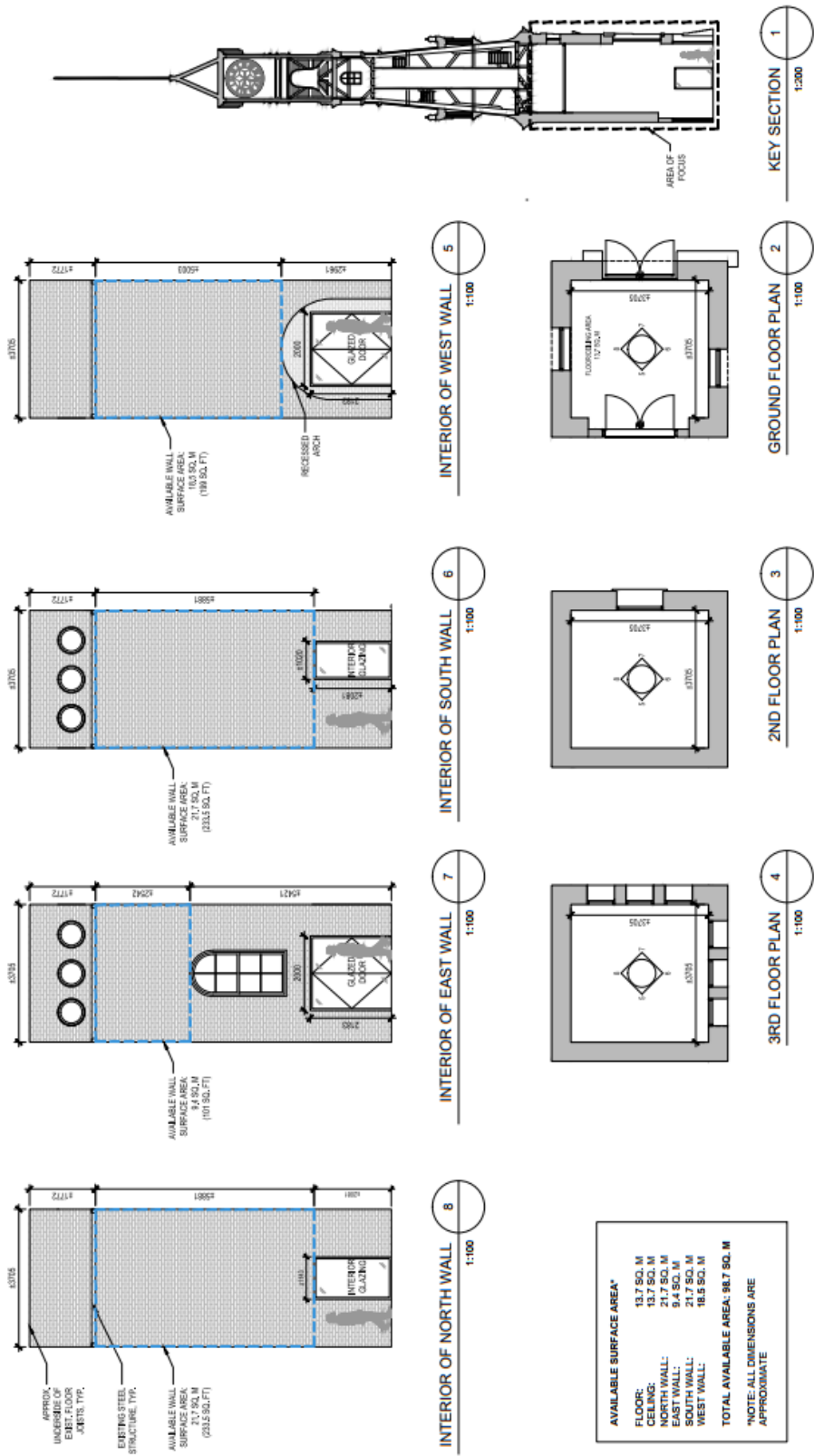




V. Public Art Site – St. Luke’s Lane elevation with full height corner ‘wrap’



VI. Grosvenor Street Elevation with 'wrap'



VII. The Clock Tower Interior Elevations

The choice of the sites was made based on considerations of space and safety for pedestrians and motorists as well as visibility. These two sites were seen as the areas where the art will be most visible to the tower residents, to pedestrians, to shoppers in the retail shops and drivers along St. Luke's Lane which has long served as a busy passage way.

## **6. CURATORIAL VISION**

It is the intent that the public art component of this site should enhance the significance of this development and add interest and vitality to the public realm. Full consideration has to be given to the history of the proposed public art sites and to the importance of the sites to the LGBTQ community. The public art has to endeavour to interpret the cultural significance of the history of the St. Charles tavern.

The importance of the St. Charles Tavern is summarized on page 14 of the Heritage Impact Assessment report prepared by ERA as follows: "The St. Charles Tavern holds an important significance in Toronto's social and cultural history. As a well-known gay bar, its patrons became targets of hatred and violence during its annual Hallowe'en costume ball. As a result of the violence and intimidation suffered by the gay community, advocacy groups were established and together with some politicians, including Toronto Mayor David Crombie, began pressuring the police force to provide protection against the angry crowds that filled Yonge Street."

The efforts that resulted from this alliance marked the beginning of awareness of the plight of the gay community and the beginning of an official level of tolerance for the entire LGBTQ membership.

In addition to the primary and secondary sites, it is expected that the art installation on St. Luke's Lane will wrap around the corner from the Lane to Grosvenor Street to invite the public to explore the full impact of the public art. As well, there should be some indication that there is an art installation in the clock tower.

The proposed public art component should be of sufficient size and shape to stand out against the high-rise built-form. It is hoped that it will be a dynamic addition to both sites and it must be visible to pedestrians and vehicular traffic.

Safety standards must be observed and the materials selected should suit our variable weather conditions, allow for facility of maintenance and snow removal.

The art work should be accessible to the general public, physically and conceptually, while being of the highest aesthetic standard. In the public domain it is important that the work of art can be "read" and understood in a pleasurable and comprehensible way. It is ultimately the role of public art to enhance the experience of the people who see it.

## **7. THE ART SELECTION PROCESS:**

The art consultant, the developer and design team will review the work of a long list of artists. Cresford will consider artists who have demonstrated a proven track record of professional and impactful body of work and select the best possible candidates to form the short list of three artists from the following list:

**7.1. The artists:** Micah Lexier, Public Studio, Ed Pien, Stephen Andrews, and Robert Fones and Adad Hannah.

### **7.2. One-Stage Invitational Competition Process**

- Cresford, with input from the art consultant, determines the short list of 3 artists
- The 3 artists are paid to prepare full proposals (images, technical and budget information)
- Two weeks before the jury presentation, the proposals are submitted for technical review
- The short-listed artists present their site-specific proposals to a jury
- The jury selects the winning artist and may propose a runner-up
- The developer commissions the winning artist to produce the Public Art for the site

The jury members may offer recommendations to be considered when the winning artist goes through the design development stages. The art consultant will be involved in the process through to completion.

## **8. THE JURY**

The jury will make all decisions by majority vote and will consist of five members, two developer representatives and three art experts as follows:

- Dan Casey or Ryan Millar, Cresford
- Luciana Budur, architects Alliance, architect
- Kelvin Brown, Director of the Gardiner Museum, Toronto
- Dr. Michael Prokopow, Associate Dean OCAD U (cultural & design historian)
- Dennis Findlay, Chair Canadian Lesbian & Gay Archives, lives in the Ward

## **9. PROJECTED BUDGET:**

Based on the Section 37 agreement, the art budget for **Halo** is \$1,000,000 which will be allocated as follows:

- **80% for the Art** –primary site up to 80% & secondary site up to 20%; artist fees, design development, materials, fabrication, transportation, installation, insurance, legal fees, permits, plaque, consulting engineering fees, contingency.
- **10% for Administrative costs** –research artists, liaison between developer, public art coordinator and artists, preparation and presentation of the Public Art Plan, artist & juror competition expenses and, project management fees.
- **10% for Maintenance** -the owner shall provide the City with evidence of transfer of maintenance funds and the art manual.

**100% Total**

## **10. PRELIMINARY SCHEDULE**

Presentation of Public Art Plan to TPAC	September 27, 2017
Community Council	November 14, 2017
Public Art Plan City Council Approval	December 6, 7, 8, 2017
Construction Permit	December 2017
Artist Terms of Reference sent	January 2018
Proposal Materials due	May 30, 2018
Juried Competition	June 15, 2018
Artist Contract Signed	July/August 2018
Design Development/Fabrication	August 2018–August-2020
Installation	August 2020 (depending on construction schedule)