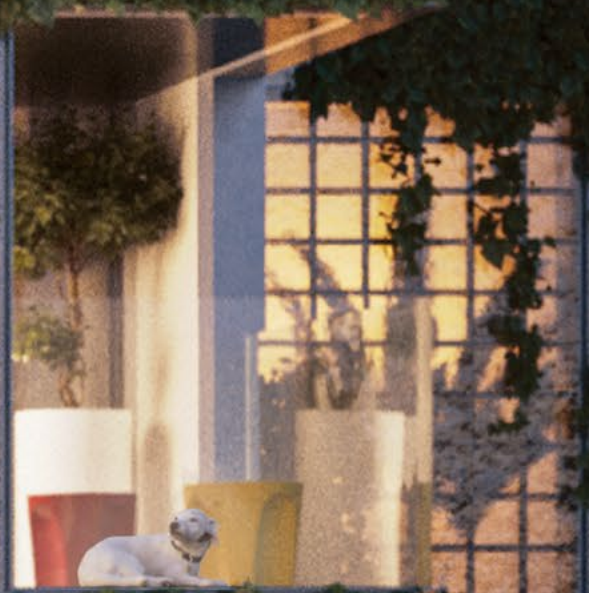






**HOW DO WE USE ARCHITECTURE  
TO CREATE COMMUNITY?**





## MANIFESTO

When our partner Michael Emory at Allied reached out and asked us to look at the nearly 600 feet of frontage he had assembled over 10 years on King Street W in Toronto, it immediately struck us that this site deserved something extraordinary. To design the project, Bjarke Ingels and his team at BIG came first to mind, as we had been looking for an opportunity to work together in Toronto for some time. Allied was equally enthusiastic about that starting point.

I always had a fascination with Habitat 67, well before I was actually able to see it in person. I think it began with my interest in the ideals behind the kibbutz and building a community. We thought of this project as a way to demonstrate how architecture can meet this challenge and, hopefully, on completion, that will be its test: can architecture bring people together? In many respects, I think the project has the potential to be more successful than Habitat 67, which after all, was an experiment built on an island in the middle of a river. Here, we have the opportunity to infill within an already vibrant, successful neighbourhood. King West is one of Canada's truly great neighbourhoods. Walkable, interspersed with parks and amenities, enjoying access to transit and a unique character made up of an eclectic

mix of heritage and a fine-grain typology. At a different scale, using a variety of ways to extend nature, we have managed to create a village green at the heart of our project and in the surrounding landscape.

The other interesting aspect of this project is the inspiration from Maison de Verre, in Paris, which led us to explore the use of glass block both on the building façade and within the project, playing with reflectivity, translucency and transparency to create a luminescent project that changes with the light. Building upon the success of Vancouver House and our adoption of the principal of Gesamtkunstwerk, we have once again taken up the challenge of creating the total work of art. It was through Vancouver House, our first project with Bjarke Ingels, that I first discovered the word and philosophy behind Gesamtkunstwerk, and embraced it as a guiding philosophy for all of our projects, current and future. We realized that, above all, our work expresses the integration of art and architecture, which we hope will elevate our projects to become living sculptures and total works of art. Today, this concept continues to manifest itself in our projects in new and interesting ways, no better than here with what we are calling KING Toronto.

We are also really excited about the chance to work with Public Work, the young, talented landscape architect who has stepped up to meet the challenge of bringing nature into the urban environment. I think the landscape design on this project may be the best in the country. Finally, KING Toronto is also a project that is resonating strongly within the public discourse. We will be putting on our next exhibition onsite in Toronto, within our BIG-designed 2016 Serpentine Pavilion called Unzipped. This project and this conversation are among the ways we are helping contribute to a dialogue around urbanism and the opportunities of using architecture to create community in Toronto, a wonderful city that is considered amongst the most vibrant in the world today.

— Ian Gillespie *Founder, Westbank*



## MANIFESTO

Urban development is an ongoing conversation across time and place. In our time, and in King West, our team at BIG engaged with Westbank and Allied on three questions, and our ultimate design was informed by three observations.

The questions first: What kind of a neighborhood was this before? What has it become now? And where is it going in the future? The observations – and the resulting design – were rooted in the understanding that we gleaned from this inquiry.

The first observation was that King West is a unique space in the Toronto context, characterized by an informal urban network of alleys, back lots and secret gardens. The neighbourhood's historic and gradual transformation from urban manufacturing into a vibrant creative neighborhood had generated a stark variation in scale and activity. We wanted to enhance and expand that architectural diversity, imagining a city block that would expand and contract, ascend and descend. We wanted to honour the neighbourhood context by maintaining and creating alleys, short cuts and underpasses – gaps and cracks for all kinds of urban life.

Second, new urban development seems to tirelessly repeat the same limited range of typologies. In Toronto of late, the tower-on-a-podium seems to be the one size that fits all. Yet Canada has a rich and previously untapped history of urban innovation. Specifically, Moshe Safdie's Habitat 67 in Montreal exploded the monolithic box to create a porous landscape of houses with gardens.

We asked ourselves if we could imagine an urban-integrated equivalent of Safdie's Habitat, half a century later. In this revision, the streetwall is broken and rotated. The monolithic volume of the tower-on-podium is chipped away to create an undulating landscape of terraces. The urban silhouette rises towards the sky or dips down to touch the ground. And at every shift, an urban garden is created, allowing residents access to fresh air and greenery. Each terrace has a tree, so you have both an alpine skyline of individual urban ledges and a forest, rooted in a courtyard that connects the street to a lush, green park.

The third observation, and our third response, was to recognize and acknowledge the dominant materiality of the neighbourhood's

red and yellow brick warehouses. We tried a red brick. A yellow brick. A cement brick. And finally, we rediscovered the glass brick. The glass brick can be transparent, translucent and opaque. It can admit light while protecting privacy. It can sparkle and refract in the daylight and glow from within at night. The lightness and luminosity of the glass brick provides the urban mountain range with the glacial lightness of an iceberg.

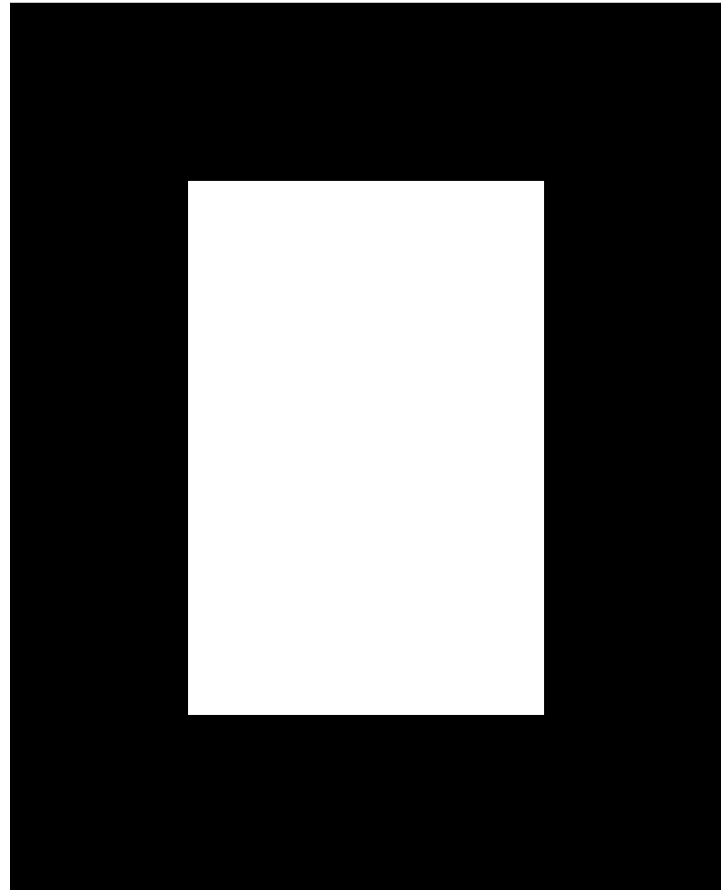
The result is the new architectural character of KING Toronto - inspired by the past, informed by the present and aspiring towards the future.

– *Bjarke Ingels* Founder, BIG



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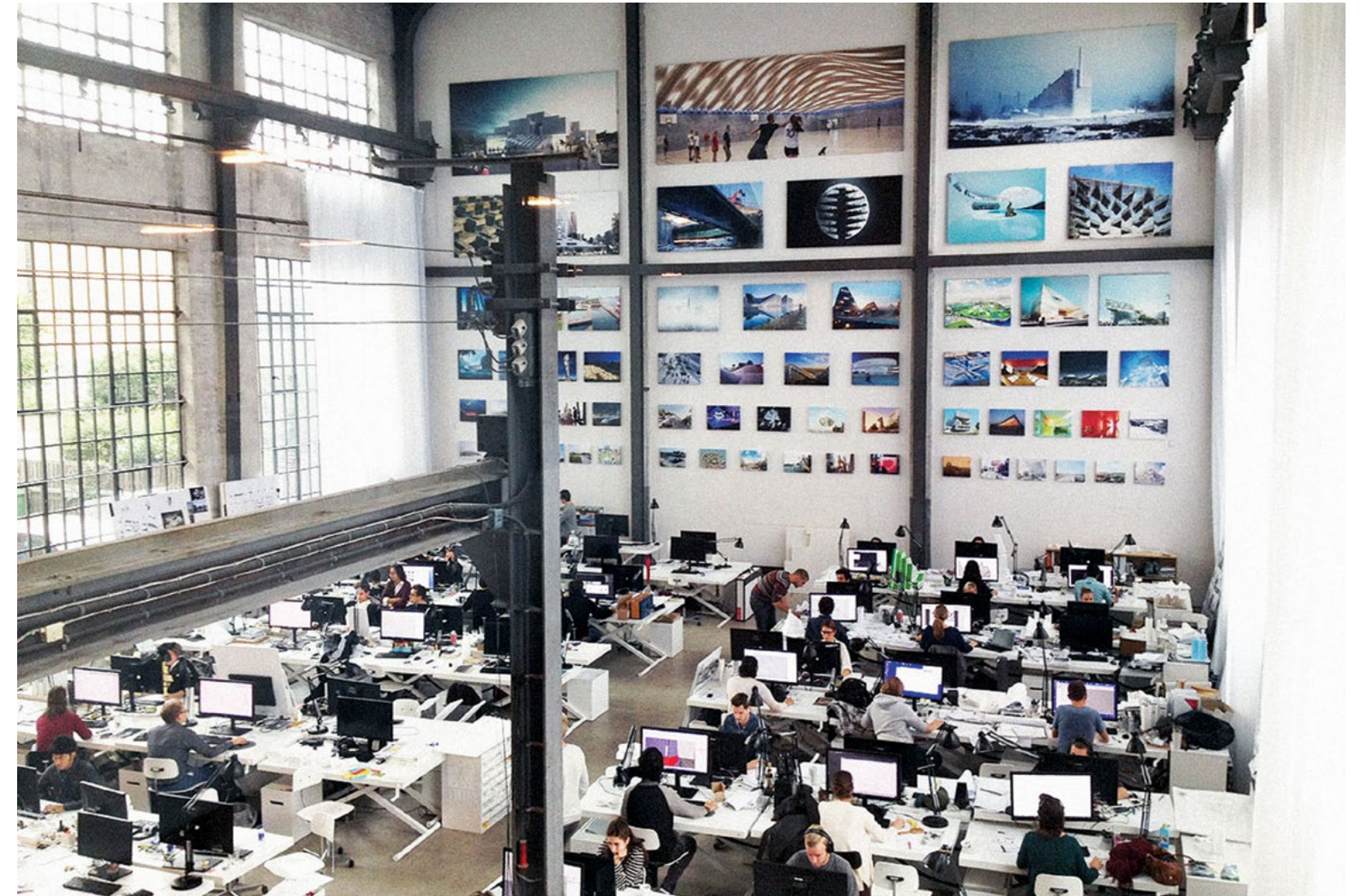
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## INTRODUCING BIG

BIG is a group of architects, designers and thinkers operating within the fields of architecture, urbanism, engineering, interior design, landscape design, product design, research and development with offices in Copenhagen, New York City, and London. BIG has created a reputation for completing buildings that are as programmatically and technically innovative as they are cost and resource conscious. In our architectural production, we demonstrate a high sensitivity to the particular demands of site, context and program. BIG's recently completed projects include VIA 57 West (2016) residential in Manhattan, new education building and an underground multi hal for Gammel Hellerup Gymnasium (2014), the Danish Maritime Museum (2013), Superkilen (2012), the 8 House (2010) in addition to our first project

the Copenhagen Harbor Bath (2003), an urban space that transformed the area of Islands Brygge from a run-down harbor front to the recreational and social center of the city. Current projects include: the Vancouver House residential tower in Vancouver; the Smithsonian Campus Masterplan in Washington DC; the Audemars Piguet museum in Switzerland; the Faroe Islands Education Center; the Shenzhen Energy Mansion in China; and a Waste-to-Energy plant in Copenhagen that will double as a ski slope.



ABOVE:  
The BIG office in Copenhagen



## LEADERSHIP



ABOVE:  
The BIG leadership team

Bjarke Ingels started BIG - Bjarke Ingels Group in 2005 after co-founding PLOT Architects in 2001. BIG is a privately held corporation, owned by Bjarke Ingels and his 16 partners. The company is headed by the Board comprised of Chairman and Founding Partner Bjarke Ingels, Shahrzad Rafati, Christian Madsbjerg, Henrik Werdelin, Finn Nørkjær and Thomas Christoffersen. The Board outlines BIG's strategic long-term goals and mandates the Group CEO and the executive leadership team to implement operational plans to achieve the outlined goals. BIG's partners and owners include: Andreas Klok Pedersen, Beat Schenk, Bjarke Ingels, Brian Yang, Daniel Sundlin, David Zahle, Finn Nørkjær, Jakob Lange, Jakob Sand, Kai-Uwe Bergmann, Sheela Maini Søgaard, Thomas Christoffersen, Ole Elkjær-Larsen, Catherine Huang, Leon Rost, Martin Voelkle, and Agustin Perez-Torres.

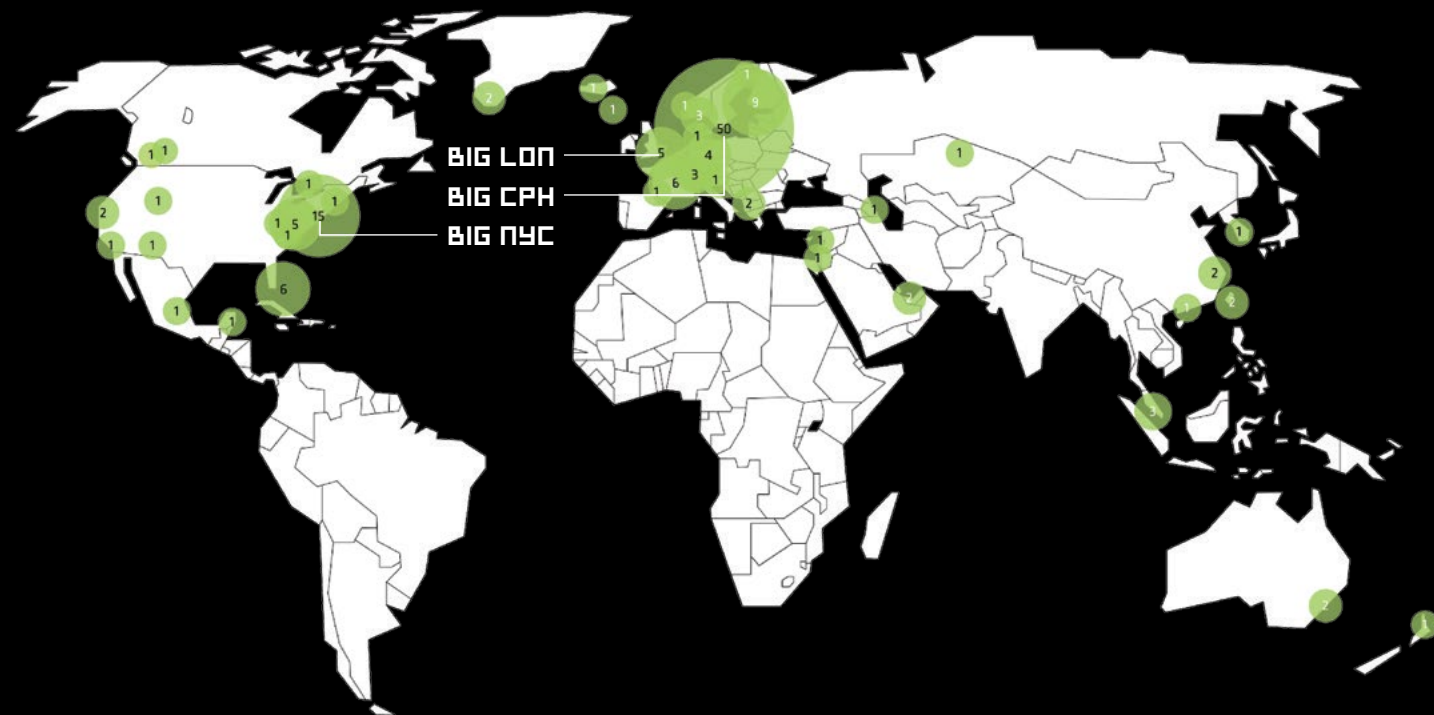
Bjarke Ingels is the Creative Director and in addition BIG will assign a Partner-in-Charge to lead and guide the creative process and to ensure the high quality of our work. The daily management of each commission follows either a flat or hierarchically structured team set-up, according to the character and complexity of the project. When required for a commission we will embed experts and specialists into the team to help us find the best solution. To facilitate the primary running of the company, BIG makes use of an in-house IT department, a communication department, accounting, HR, and administrative assistants.

# INTERNATIONAL PRESENCE

With offices in Copenhagen, New York City, and London, BIG is currently working on various projects around the world. While New York primarily oversees work in North America and South America, Copenhagen is responsible for projects in Europe, the Middle East, and Asia.

We have active projects in over 30 countries which allows us to collect the best practices in each and bring this collective knowledge to any of our projects we are currently working upon. We have thus also established a worldwide network of consultants and collaborators who contribute their expertise to each of our projects in each location. In addition we have

maintained close ties to media throughout the globe which allows us to bring your potential project to the attention of a large audience. Internally BIG's staff come from a wide range of countries representing North America, South America, Asia, Continental Europe, and Scandinavia. Comfortably conversing in 20+ languages allows us to reach far beyond our own borders and engage municipalities, developers, and partners at a very direct and personal level in their own country. We strive to understand the nuances of the cultures within which we work, translating it into our own fresh approach to the given task.



## WHERE WE COME FROM

- Brazil
- Canada
- China
- Czech Republic
- Denmark
- Finland
- France
- Germany
- Greece
- Iceland
- Italy
- Japan
- Korea
- Malaysia
- Norway
- Poland
- Portugal
- Puerto Rico
- Romania
- Singapore
- South Korea
- Spain
- Sweden
- Taiwan
- United Kingdom
- USA
- Venezuela

## WHAT WE SPEAK

- Cantonese
- Czech
- Danish
- English
- Faroese
- French
- German
- Icelandic
- Italian
- Japanese
- Korean
- Malay
- Mandarin
- Chinese
- Norwegian
- Portuguese
- Romanian
- Serbian-Croatian
- Spanish
- Swahili
- Swedish
- Taiwanese
- Thai

## WHAT WE'VE LEARNED

- Master of Architecture
- Master of Advanced Architectural Design
- Master of Architectural Engineering
- Master of Architecture & Urban Planning
- Master of Landscape Architecture
- Master of Urban Planning
- Master of Arts in History of Arts & Design
- Master of Environmental Design
- Postgraduate Degree in Sustainable Design
- Bachelor of Architecture
- Bachelor in Construction Engineering
- Bachelor of Engineering in Urban Planning
- Bachelor of Environmental Design
- Bachelor of Planning and Performance Design
- Bachelor of Construction Management
- Bachelor in Engineering
- Bachelor of Arts in Industrial Design
- Master in Accounting
- Master of Accounting & Financial Management
- Master of Business Management
- Master in Cultural Policy
- Bachelor of Art History
- Bachelor of Arts in Philosophy
- Bachelor of Arts in Science, Technology & Society
- Bachelor of Arts in International Business
- Bachelor of Business Administration in Accounting
- Bachelor of Communications Management

## OUR PROJECTS

BIG takes a holistic approach to design, meaning that we pay attention to the usability of our buildings. Functionality is always an essential part of BIG's design approach as we don't want to design something that is not usable.

BIG's approach is to combine traditional elements in untraditional ways in order to increase the value of the outcome. We are not interested in revolutionizing construction techniques or the method of building. What we are interested in is an evolution, in which years of existing experience and knowledge serve as a foundation for maintaining those constructional demands, which will always be seminal to building and achieving a level of detail that we strive to implement. Additionally, by working in many different regions around the world we can bring the experience and expertise learned in one project to benefit others. The following projects and experience best illustrate how we can integrate this acquired knowledge into all our work.



# DANISH PAVILION, WORLD EXPO 2010



**PROJECT**  
Danish Pavilion, World Expo 2010

**CLIENT**  
EBST

**COLLABORATORS**  
2+1, Arup Shanghai, Arup Advanced Geometry Unit, Tongji Design Institute, Ai Wei Wei, Jeppe Hein, Martin De Thurah, Peter Funch

**BUDGET**  
€ 13,4 mil / £ 9,5 mil / DKK 100 mil

**SIZE**  
3.000 M<sup>2</sup> / 32.300 SF  
100-seat auditorium

**LOCATION**  
Shanghai, China

**STATUS**  
Completed 2010

**AWARDS**  
Detail Award Special Prize for Steel, 2011  
Exhibitor Magazine Award Best Exterior Design, 2010

The Danish Pavilion was designed to not only exhibit Danish virtues, but, through interaction, to give the visitor an experience of some of the best attractions in Copenhagen: the city bike, the harbour bath, the nature playground and an ecological picnic. The bike is a vernacular means of transportation and a national symbol common to Denmark and China. With the pavilion we relaunched the bike in Shanghai as a symbol of modern lifestyle and sustainable urban development. The pavilion's 1500 city bikes were offered for general use to the visitors during EXPO 2010.

In the heart of the pavilion was a harbour bath, which is filled up with seawater from Copenhagen harbour. The visitors could swim in the bath and not only hear about the clean water, but actually feel and taste it. The Little Mermaid was transported to Shanghai to sit in the waterline of the pavilion's harbour bath, exactly as she would in Copenhagen.

In addition to promoting new modes of transportation, the Danish Pavilion was also the only naturally ventilated at the Expo. Air was cooled by the presence of the water, then, following the unique form of the building, moved through the entire space.



# VIA 57 WEST



## PROJECT

VIA 57 West

## CLIENT

The Durst Organization

## COLLABORATORS

SLCE Architects, Starr Whitehouse, Thornton Tomasetti, Dagher Engineering, Hunter Roberts, Entek, Langan Engineering, Roux Assoc., Philip Habib & Assoc., Vidaris, Van Deusen & Assoc., Cerami & Assoc., CPP, AKRF, Enclos, Brandston Partnership, Nancy Packes, Nice Kern, IF Studio

## BUDGET

Confidential

## SIZE

77,200 M<sup>2</sup> / 831,000 SF  
142m tall tower / 467 ft.

## LOCATION

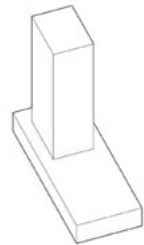
New York, New York, USA

## STATUS

Completed 2016

## SELECTED AWARDS

International Highrise Award Winner, 2016  
CTBUH Best Tall Building Americas, 2016  
AIANY Merit Award, 2012  
P/A Progressive Architecture Awards Citation, 2015



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BIG's inaugural project in NY is a hybrid between the European perimeter block and a traditional Manhattan high-rise. VIA 57 West has a unique shape which combines the advantages of both: the compactness and efficiency of a classic courtyard building providing density, a sense of intimacy and security, with the airiness and the expansive views of a skyscraper. By keeping three corners of the block low and lifting the north-east corner up towards its 467 foot peak, the courtyard opens views towards the Hudson River, bringing low western sun deep into the block and graciously preserving the adjacent tower's views of the river.

The form of the building shifts depending on the viewer's vantage point. While appearing like a pyramid from the West Side Highway, it turns into a dramatic glass spire from West 58<sup>th</sup> Street. The slope of the building allows for a transition in scale between the low-rise structures to the south and the high-rise residential towers to the north and west of the site. The highly visible sloping roof consists of a simple ruled surface perforated by terraces, each one unique and south-facing. Every apartment gets a bay window to amplify the benefits of the generous view and balconies which encourage interaction between residents and passersby. BIG and the project team successfully moved the project through the ULURP (city approval) process. VIA 57 West meets the requirements of LEED Silver.



## 8 HOUSE



**PROJECT**  
8 House

**CLIENT**  
Høpfner A/S, St. Frederikslund, Danish Oil Company

**COLLABORATORS**  
MOE, KLAR

**BUDGET**  
€ 75,6 mil / £ 53,6 mil / DKK 543,5 mil

**SIZE**  
62.000 M<sup>2</sup> / 667.300 SF

**LOCATION**  
Copenhagen, Denmark

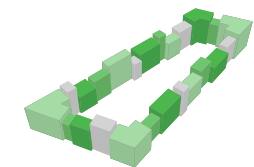
**STATUS**  
Completed 2010

**AWARDS**  
AIA Institute National Honor Award, 2012  
World Architecture Festival Best Housing, 2011  
Scandinavian Green Roof Award, 2010

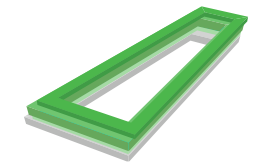
In the neighborhood of Ørestad South outside of Copenhagen, Denmark, the 8 House sits on the edge of a canal with a view of the open fields of Kalvebrod Fælled. With 475 units in varying sizes and layouts, the building meets the needs of people in all of life's stages: young and old; families and individuals; growing and shrinking families. The 8 House is a mixed-use residential building that incorporates a public "sidewalk," a continuous walkway and major artery that links each residential unit and connects to the urban fabric on the ground floor—you can bike all the way up to your penthouse! Social life, spontaneous encounters, and neighborly interactions happen on this sidewalk resulting in a lively, three-dimensional, urban neighborhood.

The bow-shaped building creates two distinct spaces, separated by the bow's 'knot,' which hosts the communal facilities like a library, public atrium with a grand stair, and communal terrace on the 11th floor. This 'knot' is also where the building intersects itself: a 9 m wide passage that connects the two adjacent spaces penetrates the building. Instead of dividing the different programs of the building in separate blocks, functions are layered horizontally. The apartments rest above public, commercial and retail programs—such as offices, a kindergarten, and café—that unfold at the base of the building. As a result, the apartments benefit from increased sunlight, fresh air and panoramic views, while the commercial spaces merge with life on the street.

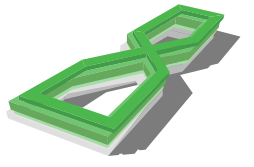
The 8 House has two sloping green roofs totalling over 1700 m<sup>2</sup>, strategically placed to reduce the urban heat island effect as well as to visually tie it back to the adjacent farmlands. The shape of the building allows for daylighting and natural ventilation for all units. In addition, a stormwater management system collects and repurposes rainwater.



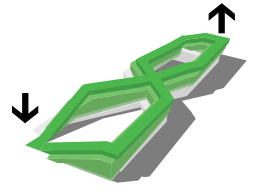
TRADITIONAL PARTITIONING



PROPOSED PARTITIONING



REDUCING SCALE



HEIGHT VARIATION FOR VIEWS



# LEGO® HOUSE



**PROJECT**  
LEGO House

**CLIENT**  
KIRKBI A/S, LEGO Foundation, LEGO Group

**COLLABORATORS**  
Ralph Appelbaum Associates, COWI, K.G. Hansen og Søner

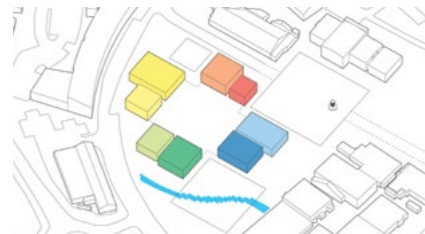
**BUDGET**  
Confidential

**SIZE**  
12.000 M<sup>2</sup> / 129,200 SF  
600-seat forum  
300-seat film room

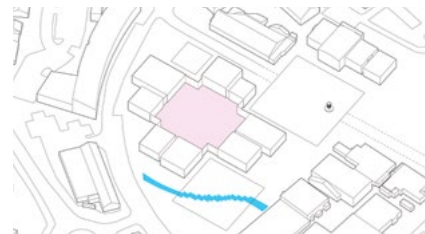
**LOCATION**  
Billund, Denmark

**STATUS**  
Completed 2017

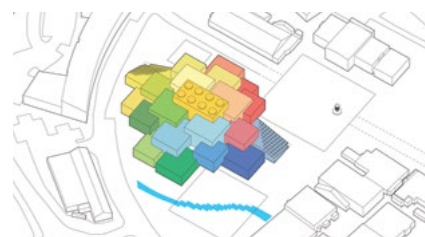
**AWARDS**  
IDEAT Future Awards Shortlist, 2018  
Danish Design Award Winner, 2018



GROUND FLOOR PROGRAM



LEGO® SQUARE



LEGO® HOUSE

For this project, BIG brings the toy scale of the classic LEGO brick to architectural scale with LEGO House, forming vast exhibition spaces and public squares that embody the culture and values at the heart of all LEGO experiences. Due to its central location in the heart of Billund, the 23 m tall LEGO House is conceived as an urban space as much as an experience center. 21 overlapping blocks are placed like individual buildings, framing a 2,000 m<sup>2</sup> LEGO square that is illuminated through the cracks and gaps between the volumes. The plaza appears like an urban cave without any visible columns and is publicly accessible, allowing visitors and citizens of Billund to shortcut through the building. The LEGO square is energized by an urban character, welcoming locals and visitors to the café, restaurant, LEGO store and conference facilities. Above the square, a cluster of galleries overlap to create a continuous sequence of exhibitions. Each gallery is color-coded in LEGO's primary colors so wayfinding through the exhibitions becomes a journey through the color spectrum.

The first and second floors include four play zones arranged by color and programmed with activities that represent a certain aspect of a child's learning: red is creative, blue is cognitive, green is social, and yellow is emotional. Guests of all ages can have an immersive and interactive experience, express their imagination, and not least be challenged by meeting other builders from all over the world. The top of the building is crowned by the Masterpiece Gallery, a collection of LEGO fans' beloved creations that pay tribute to the LEGO community. Atop the Masterpiece Gallery, citizens and visitors can get a 360° panoramic view of the city. Some of the rooftops can be accessed via pixelated public staircases that double as informal auditoria for people watching or seating for performances.



# SHENZHEN INTERNATIONAL ENERGY MANSION



**PROJECT**  
Shenzhen International Energy Mansion

**CLIENT**  
Shenzhen Energy Company

**COLLABORATORS**  
Arup, Transsolar, FRONT

**BUDGET**  
Confidential

**SIZE**  
96.600 M<sup>2</sup> / 1 mil SF  
220 m + 120 m tower height

**LOCATION**  
Shenzhen, China

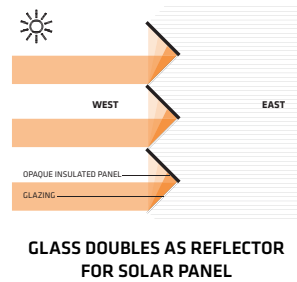
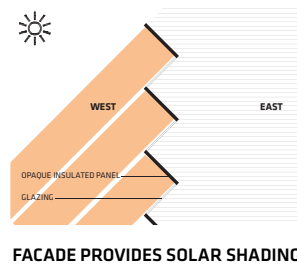
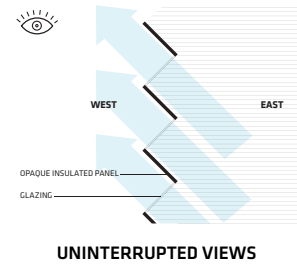
**STATUS**  
Completed 2017

**AWARDS**  
HKIE Structural Excellence Award, 2018

The skyscraper has evolved as an economically efficient way to provide flexible, functional and well-illuminated workspaces for dense populations of professionals. Today the skyscraper needs to evolve into a new sustainable species. It must retain highly developed qualities such as flexibility, daylight, views, density and general usability while exercising new attributes.

The volume and height of the new headquarters for Shenzhen Energy Company was predetermined by the urban masterplan for the central area. The development consists of two towers rising 220m to the north and 120m to the south, linked together at the feet by a 34m podium housing the main lobbies, a conference center, cafeteria and exhibition space. Together with the neighboring towers, the new towers form a continuous curved skyline marking the center of Shenzhen.

We have developed an undulating building envelope which creates a rippled skin around both towers and breaks away from the traditional glass curtain wall. By folding parts of the envelope that will reduce solar loads and glare, the façade consist of closed and open parts. The closed parts provide high-insulation while blocking direct sunlight and providing views out. As a result, the towers appear as a classical shape with an organic pattern from a distance and as an elegant pleated structure from close-up. This sustainable facade system reduces the overall energy consumption of the building without any moving parts or complicated technology. The folded wall provides a free view through clear glass in one direction and creates plenty of diffused daylight by reflecting the direct sun between the interior panels.





# CAPITASPRING



**PROJECT**  
CapitaSpring

**CLIENT**  
CapitaLand Limited, CapitaLand Commercial Trust, Mitsubishi Estate Co., Ltd

**COLLABORATORS**  
Carlo Ratti Associati, RSP, ARUP, Engineer, Facade, Vertical Transportation, Greenmark, Acoustic, BECA, COEN, Arcadis, TSM, IGnesis, Nipek, Takenouchi Webb, Jacobs, The Asylum, DesignBridge

**BUDGET**  
Confidential

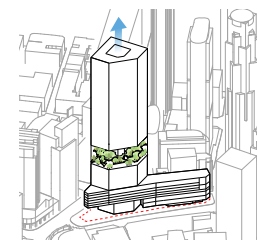
**SIZE**  
93,000 M<sup>2</sup> / 1 mil SF  
280m / 918 ft. tall tower

**LOCATION**  
Singapore

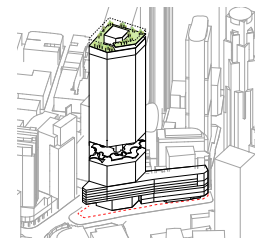
**STATUS**  
In Construction, Completion in 2021

The 280 m tall high-rise is an oasis in the bustling Central Business District of Singapore. The tower, one of tallest in Singapore, blends urban life with tropical nature, redefining and elevating workplace and living standards for its users while adding an elegant new landmark to the Singapore skyline. Located in the heart of Singapore's financial district, the new 93,000m<sup>2</sup>, tech-integrated and verdurous skyscraper which includes the 'office of the future', a serviced residence and retail components, transforms the site of a former car park complex built in the 1980s. The tower is set to make a distinctive mark on the Singapore skyline: the building's exterior façade consists of vertical elements that are pulled apart to allow glimpses into the green oases blooming from the base, core and rooftop. A dynamic interplay of orthogonal lines and lush greenery presents itself in the contrasting textures of steel and glass, interweaved with tropical vegetation.

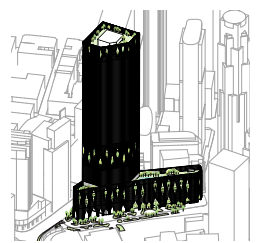
At the ground floor, visitors will be met by a public rainforest plaza and park. A series of spacious activity pockets invite possibilities for fitness sessions, temporary art installations or other community events. Meandering garden paths and covered passages create natural entryways into the City Room, a 19 m high generous open space at the foot of the tower. The first eight floors are dedicated to the serviced residence, including facilities such as a swimming pool, jacuzzi, jogging track, gymnasium, social kitchen, residents' lounge and barbecue pits. The top 29 floors of the tower offer premium office spaces with panoramic views to the Singapore River and Marina Bay. At the core of the building and residences are four connected levels of organic softscape, called the Green Oasis a mesmerizing 30 m open-air garden for work, casual strolls, relaxation, exercise and events.



THE GREEN SPRING



THE GREEN ROOF



GLIMPSE OF THE GREEN OASIS



# HUALIEN



**PROJECT**  
Hualien Residences

**CLIENT**  
TLDC (Taiwan Land Development Corporation)

**COLLABORATORS**  
ARUP

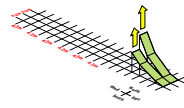
**BUDGET**  
Confidential

**SIZE**  
120,000 M<sup>2</sup> / 1.3 mil SF

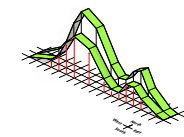
**LOCATION**  
Hualien, Taiwan

**STATUS**  
In Construction, Completion in 2023

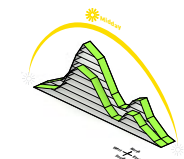
Hualien is a rapidly developing city located in the middle portion of Taiwan's East coast. TLDC, a prominent land developer based in Taipei, has recently obtained license to turn what used to be an industrial and factory region into a world class beach resort. The site is located prominently along the coast and near the intersection of two river deltas. Taiwan's spine of mountains can be seen to the west while the coast is to the east; Hualien city is to the north. For the masterplan, a language of green landscape stripes is used to create a mountain landscape of commercial and residential program that reflect their natural counterparts in the background. The stripes run east-west to frame the best views while also becoming an optimal shading system for Taiwan's hot and humid tropical climate. High glare, low angle morning and evening sun is effortlessly blocked by the stripes while favorable north-south light is allowed into the units. Green roofs further mitigate heat gain and combined with the striping create a low energy masterplan.



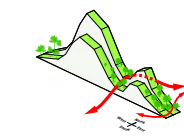
GRID SYSTEM



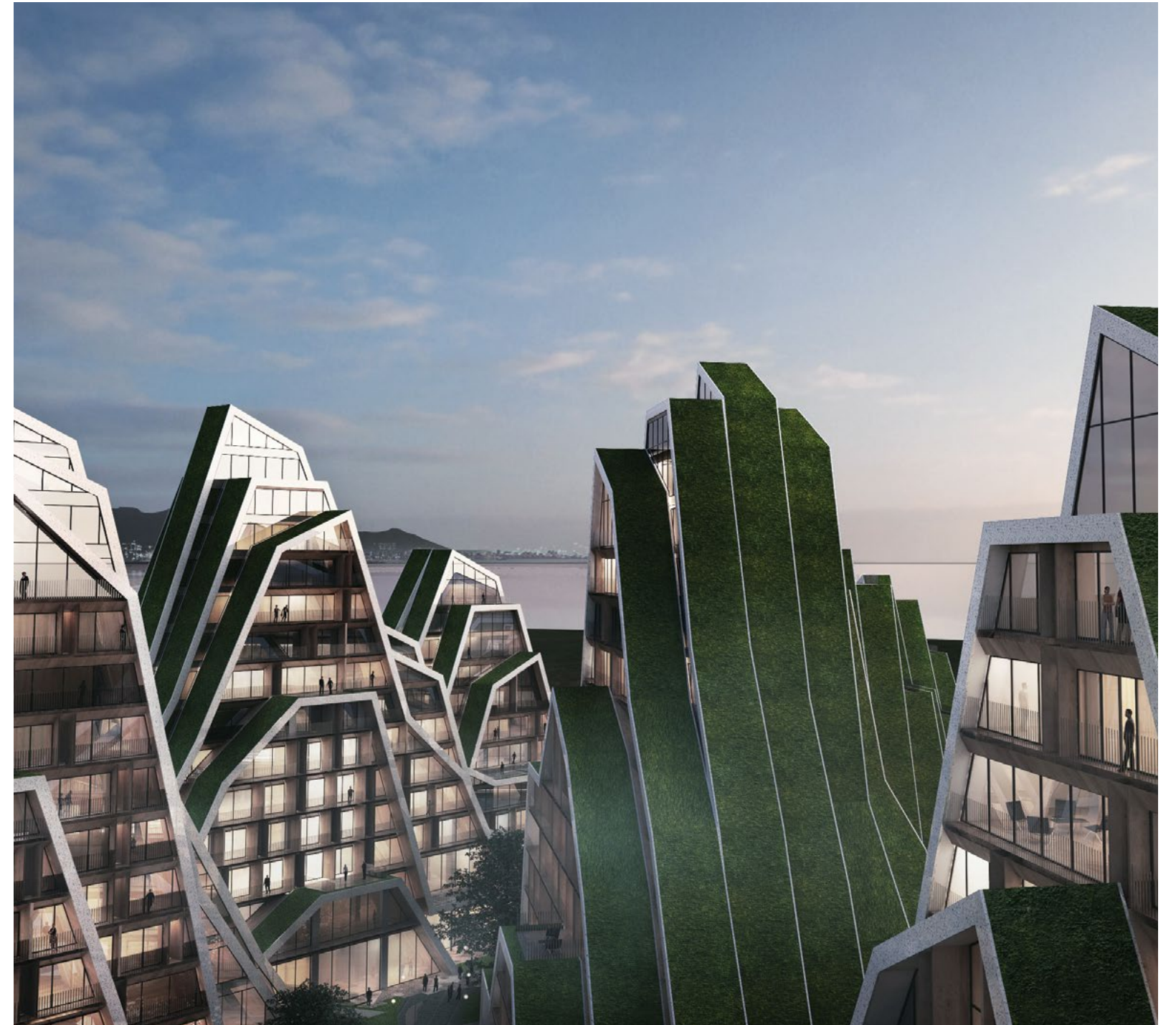
STRUCTURAL SYSTEM



SUN ORIENTATION



PEDESTRIAN CIRCULATION



# TELUS SKY TOWER



**PROJECT**  
Telus Sky Tower

**CLIENT**  
Westbank, Allied & Telus

**COLLABORATORS**  
DIALOG, Integral Group, Glotman Simpson Consulting Engineers, LMDG Building Code Consultants, Gunn Consultants Inc, Bunt & Associates, ICON, Brook Van Dalen & Associates Limited, Morrison Hershfield, Tractel, RSI Studio, BIG Ideas

**BUDGET**  
€ 130,5 mil / £ 92,2 mil

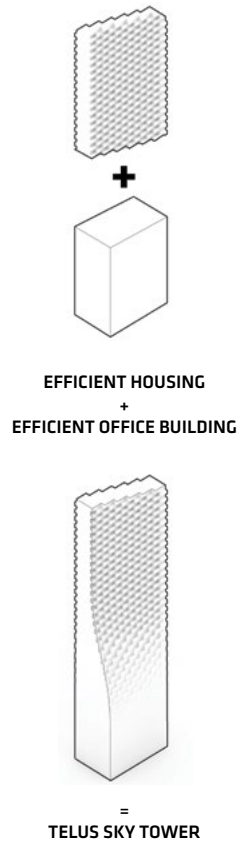
**SIZE**  
69.680 M<sup>2</sup> / 750.000 SF  
220m tall tower / 722 ft.

**LOCATION**  
Calgary, Canada

**STATUS**  
In Construction, Completion in 2019

Downtown Calgary has developed as a typical North American city center with a cluster of corporate towers surrounded by a periphery of low-density suburban homes. The Telus Sky Tower creates a lively mixture of living and working at the intersection of lightrail and arterial roads in the heart of the center, creating a more varied and walkable city center for Calgary. It is designed to seamlessly accommodate the transformation from working to living as the tower takes off from the ground to reach the sky.

The large floor plates for workplaces recede to achieve the slender dimensions of residential floor depths. The texture of the façade in a similar fashion evolves from a smooth glass façade enclosing the work space to a three-dimensional composition of apartments and balconies. The resultant silhouette expresses the unification of the two programs in a single gesture—in rational, straight lines composed to form an evocative figure.



BELOW:  
Telus Sky in Calgary, Canada



# VANCOUVER HOUSE



**PROJECT**  
Vancouver House

**CLIENT**  
Westbank

**COLLABORATORS**  
DIALOG, Integral Group, PFS Studio, Buro Happold, Glotman Simpson, Nemetz & Associates, LMDG, Morrison Hershfield, BVDA Facade Engineering, HLB Lighting Design, James KM Cheng Architects

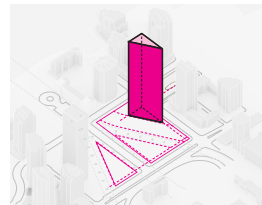
**BUDGET**  
Confidential

**SIZE**  
66,500 M<sup>2</sup> / 716,000 SF  
149m tall tower / 490 ft.

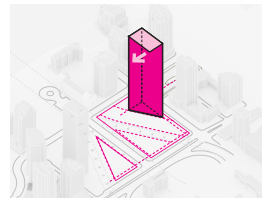
**LOCATION**  
Vancouver, Canada

**STATUS**  
In Construction, Completion in 2019

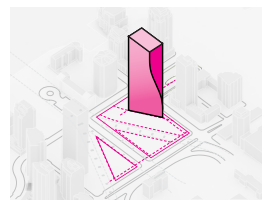
**SELECTED AWARDS**  
WAF Future Project of the Year, 2015  
Canadian Architect Award of Excellence, 2015  
MIPIM AR Future Project Commendation, 2014



EXTRUSION OF TRIANGULAR FOOTPRINT



TRIANGLE TO RECTANGLE

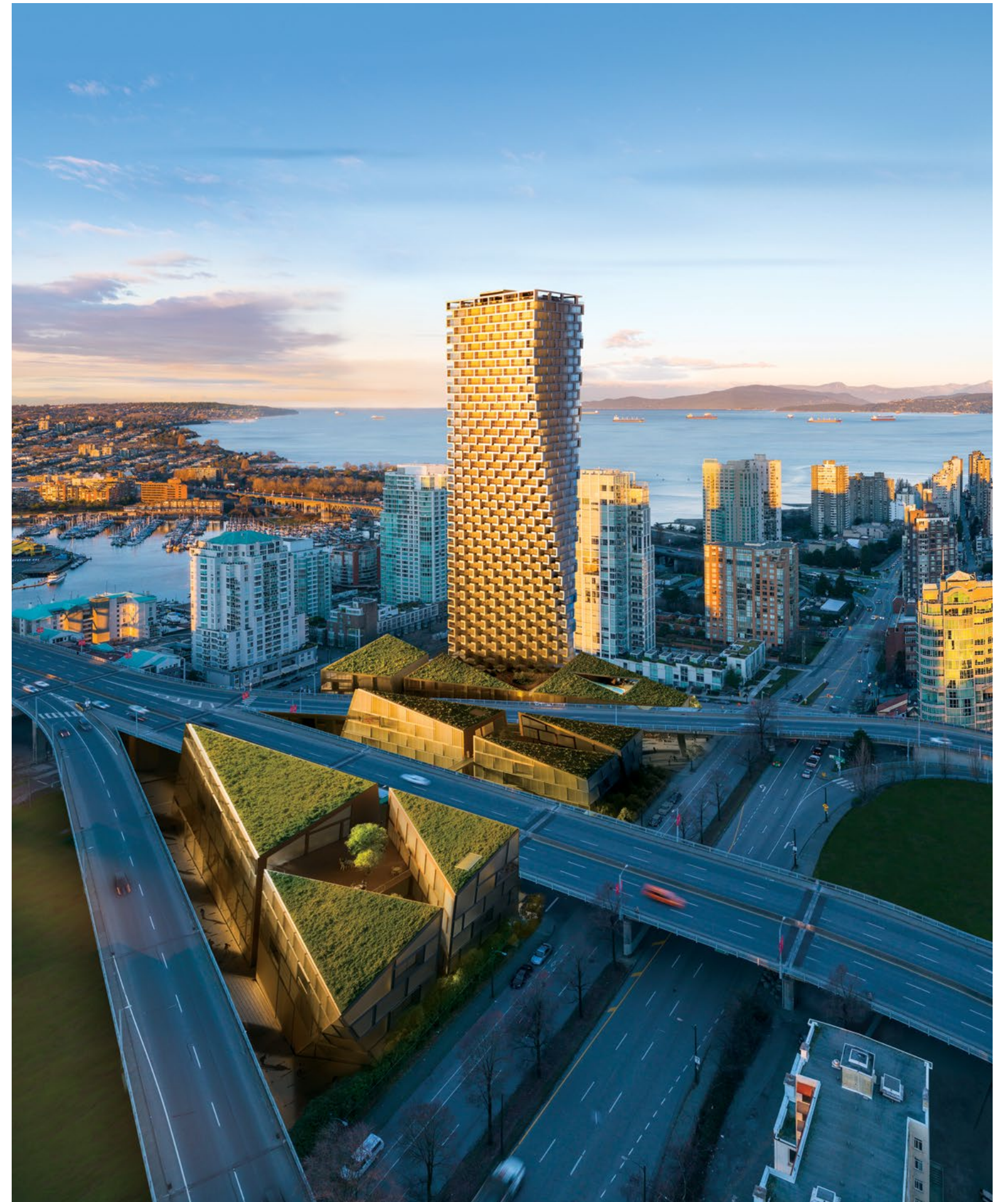


INCREASED REAL ESTATE VALUE

Negotiating a difficult site trisected by the overpass, our design optimizes the conditions for its future inhabitants—in the air as well as on the street. At its base, the footprint of the tower is conditioned by concerns for two significant neighboring elements. Firstly, a 30-meter/100-foot setback from the bridge ensures that no residents will have windows and balconies in the middle of heavy traffic. Secondly, concerns for sunlight to an adjacent park limits how far south we can build. As a result, the footprint is restricted to a small triangle. However as the tower ascends, it clears the noise, exhaust, and visual invasion of the bridge.

The design reclaims the lost area as the tower clears the zone of influence of the bridge, gradually cantilevering out over our own site. This movement turns the inefficient triangle into an optimal rectangular floor plate. In doing so, it also increases the desirable spaces for living at its top, while freeing up a generous public space at its base. The resultant silhouette resembles a curtain being drawn

aside, welcoming people as they enter the city. The podium is a mixed-use urban village with three triangular blocks that are composed of intimately-scaled spaces for working, shopping, and leisure which face onto public plazas and pathways. The additional public space adds to the existing streets, giving the neighborhood a variety of open and covered outdoor spaces of various scales.



BELOW:  
Rendering of Vancouver House  
exterior



# 66 HUDSON BOULEVARD / THE SPIRAL



**PROJECT**  
66 Hudson Boulevard / THE SPIRAL

**CLIENT**  
Tishman Speyer

**COLLABORATORS**  
Adamson Associates, WSP Cantor Seinuk, Cosentini, Edgett Williams Consulting Group, Heintges, Neoscape, Pandiscio, Squint Opera, BIG IDEAS

**BUDGET**  
Confidential

**SIZE**  
240.000 M<sup>2</sup> / 2,6 mil SF  
307m tall tower / 1.005 ft.

**LOCATION**  
New York, New York, USA

**STATUS**  
In Construction, expected completion in 2023

**AWARDS**  
ASLA-NY Merit Award, 2017

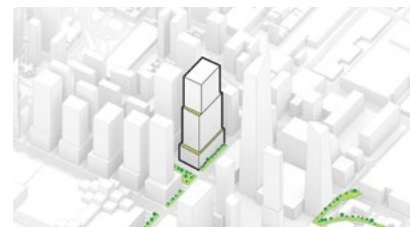
Located at the intersection of the High Line and the newly developed Hudson Boulevard Park on Manhattan's new western frontier, THE SPIRAL extends the green space of the former train tracks in a spiraling motion towards the sky - from High Line to the skyline.

The 1005 foot high-rise is a unique hybrid that intertwines a continuous green pathway with workspaces on every level. The chain of amenity spaces, double height atriums, and terraces begin at THE SPIRAL's main entrance on 34th street and Hudson Boulevard. This creates unique floor configurations that will cater to a diverse community of tenants, giving occupants a stake in the building's iconic skyline presence.

Inside, the spaces offer possible informal setting for activities which connect multiple levels in the building, encouraging physical activity and interaction. THE SPIRAL sets a

new standard for the contemporary workplace, where nature becomes an integrated part of the work environment while spatial features are continuously adaptable to the changing needs of the tenants and their organizations.

The stepping form of THE SPIRAL echoes the architecture of New York City's classic stepped setback skyscrapers and is the natural evolutionary step in the Tishman Speyer portfolio with an iconic silhouette that resonates with the architecture of the Rockefeller center while its modern materials and detailing place it at the forefront of contemporary high-rise design on a path to become a future classic on the Manhattan skyline.



GENERIC TOWER



STRETCH VOLUME



TOWER SPIRAL



# OMNITURM



**PROJECT**  
OMNITURM

**CLIENT**  
Tishman Speyer

**COLLABORATORS**  
Braun Conton Architekten, Bollinger und Grohmann Ingenieure, HL-Technik Engineering, BIG IDEAS

**BUDGET**  
Confidential

**SIZE**  
53.000 M<sup>2</sup> / 570.000 SF  
185m / 607 ft tall tower

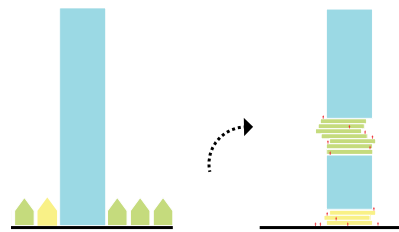
**LOCATION**  
Frankfurt, Germany

**STATUS**  
In Construction, Completion in 2018

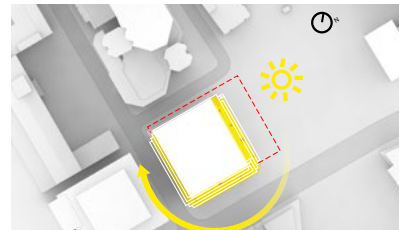
Frankfurt is a unique urban setting that combines the classical European perimeter block city with high-rises forming a vibrant cluster in the city center. The perimeter blocks create well-defined urban spaces and active façade lines, while the high-rises create density and offer a dynamic and changing skyline with views to the mountains around Frankfurt. OMNITURM is located right in the center of this mix of high and low, and embodies the unique character of Frankfurt, combining spaces for working and living in a tower that is at once classical and sculptural.

We propose a tower that is derived from a careful study of the site and program, and as a result creates a strong presence both on street level and in the skyline. The program is a unique mix of two types of offices, residential, and public program. Each part of the height of the tower has its own constraints and potentials. OMNITURM reacts to the constraints and potential of each specific height and program, creating a silhouette that is both rational and sculptural.

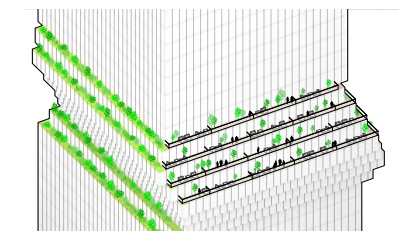
OMNITURM is articulated as a slender and rational stack of inhabited floors, interrupted by two sculptural moves where the program changes. At street level, the floors are shifted back and forth to create inhabitable terraces and canopies facing the park. In the middle of the silhouette where the program changes to residential, the floor plates slide out in a spiraling movement creating terraces and views up and down the streets for the residents. In the upper part the tower returns to the simple stack of floor plates optimized for offices. The movements in the silhouette bring a mix of programs, and add the human scale from street level up into the skyline.



SHIFTED TERRACES



RESIDENTIAL FLOORS  
SHIFTED TO SUN PATH



RESIDENTIAL TERRACES





# AMAGER RESOURCE CENTER



**PROJECT**  
Amager Resource Center

**CLIENT**  
Amagerforbrændingen / ARC

**COLLABORATORS**  
Realities United, AKT II, Topotek 1,  
Man Made Land, FRONT, SLA

**BUDGET**  
€ 460 mil / £ 342 mil / DKK 3,5 billion

**SIZE**  
Building = 41.000 M<sup>2</sup> / 441.300 mil SF  
Landscape = 65.000 M<sup>2</sup> / 699.700 SF  
Roof & Ski Slope = 18.000 M<sup>2</sup> / 193.700 SF  
Façade Area = 30.000 M<sup>2</sup> / 322.900 SF  
Administrative & Visitor center = 4.500M<sup>2</sup> /48.400SF

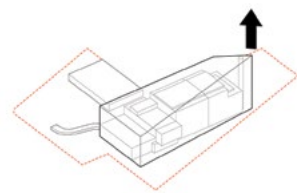
**LOCATION**  
Copenhagen, Denmark

**STATUS**  
In Construction. Building shell completion  
2016; Final completion 2018

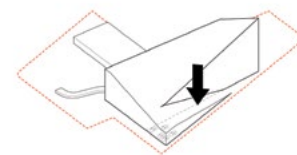
**AWARDS**  
European Steen Design Award, 2017  
Tekla Global BIM Award, 2015

The waste-to-energy plant, Amager Resource Center, is located in an industrial area that throughout the years has turned into an extreme sport destination for thrill seekers. Different extreme sports activities take place in the raw industrial facilities. The Amager Resource Center is the most significant landmark in the area and the building is in need of renewal. We propose a new breed of waste-to-energy plant, one that is economically, environmentally, and socially profitable. Instead of considering Amager Resource Center as an isolated object, we mobilize the architecture and intensify the relationship between the building and the city - expanding the existing activities in the area by turning the roof of the new Amagerforbrænding into a ski slope for the citizens of Copenhagen.

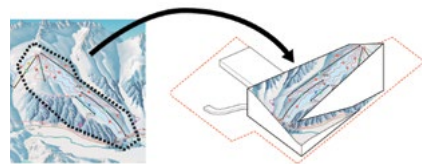
The new plant establishes Amagerforbrænding as an innovator on an urban scale, redefining the relationship between the waste plant and the city. It will be both iconic and integrated, a destination in itself, and a reflection on the progressive vision of the company.



INTEGRATION OF SMOKESTACK



PUBLIC CONNECTION



ALPINE SKIING IN COPENHAGEN



# GOOGLE KING'S CROSS



**PROJECT**  
Google King's Cross

**CLIENT**  
Google

**COLLABORATORS**  
Heatherwick Studio, BIG IDEAS, BDP, Gardiner & Theobald, AKT II, Atelier 10, Olsson Fire & Risk, Sandy Brown, SWECO, Arup, Gillespies, Mott MacDonald, Eckersly O'Callaghan, ACD, Charcoalblue, SHW, REEF Associates, Sturgis Carbon Profiling, Devin Consulting, RWDI, BIM Technologies

**BUDGET**  
Confidential

**SIZE**  
92.000 M<sup>2</sup> / 993.000 SF

**LOCATION**  
London, United Kingdom

**STATUS**  
In Construction, Expected completion in 2021

After designing Google's new headquarter campus in Mountain View, California, the BIG and Heatherwick Studio team were tasked with designing the company's new offices in London. The ten-story block will be Google's first purpose-built building outside the United States.

Rather than imposing a universal style on all of Google's buildings we have sought to develop a design that is rooted in the local character of King's Cross. The Silicon Valley startup garage meets the London train sheds in an architecture that balances tall open workspaces with nooks and crannies; clarity with eccentricity; and innovation with heritage.

Taking advantage of the contextually defined building envelope, we have designed a continuous cascade of work environments that creates connections across the multiple floor plates. By opening up the ground floor and activating the roofscape, the light and airy workspaces are sandwiched between a roofscape of terraced gardens and ground floor of public market halls, auditoria and street shops.



120 YEAR SUPERSTRUCTURE

+



60 YEAR INTERMEDIATE

=



INHABITABLE WAREHOUSE INTERIOR



# ROSE ROCK INTERNATIONAL FINANCIAL CENTER



**PROJECT**  
Rose Rock International Financial Center  
Master Plan

**CLIENT**  
Rose Rock

**COLLABORATORS**  
Arup, McKinsey & Company, HKS, CBRE, CO-OP

**BUDGET**  
Confidential

**SIZE**  
929,000 M<sup>2</sup> / 10 mil SF

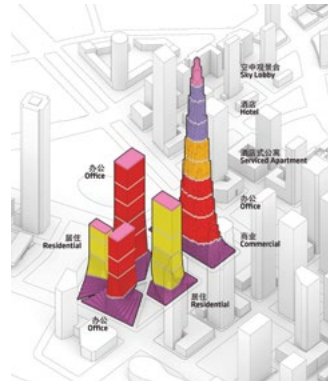
**LOCATION**  
Tianjin, China

**STATUS**  
Masterplan: Completed 2013  
Landmark Tower: 2012 forward

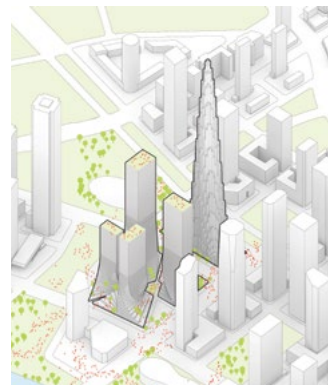
The Rose Rock Center will be to the contemporary Chinese city what the Rockefeller Center was to the American City of the 1930's. The RRIFC forms an urban island in the master plan of Yujiapu, the new Central Business District of Tianjin. Consolidating the six blocks into two parcels optimizes the urban realm for pedestrian continuity. Free from the rigidity of the street grid, the alleys and plazas are designed for maximum pedestrian connectivity by introducing diagonal shortcuts through the site. The intersections of paths form a series of plazas: two framing the landmark tower north and south, and a twin plaza at the heart of the Center.

A series of terraces, sloping streets, ramps and stairs will seamlessly channel the flow of people from the lower levels of the train station upwards towards the waterfront and conference center. The ground floor, concourse and station levels are interwoven across the site via a series of sunken plazas bringing daylight and air to the pedestrian underworld – much like the ice rink of the Rockefeller Center. Visual and physical connections will invite people to navigate across

the levels throughout the center creating a lively and stimulating environment for human interaction. To extend this connectivity to the floors above, we propose to undo the dichotomy between tower and podium and instead create a continuous transformation from the urban realm to the slender skyline. Where the lower regions of the city are designed for the life between the buildings, the upper floors are designed for the life inside the buildings.



OPTIMAL MIXING OF PROGRAM



CONNECTED URBAN REALM



# GOOGLE CAMPUS



**PROJECT**  
Google Campus

**CLIENT**  
Google

**COLLABORATORS**  
Heatherwick Studio, SERA/Studios, AKT, Atelier 10, Front, Eckersley O'Callaghan, ARUP, EKI, CMG, Sandis, Sherwood, ESA, Urban Tree Management, Cumming, HT Harvey, SFEI, Iris, MIR, Dbox, Squint Opera

**BUDGET**  
Confidential

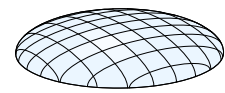
**SIZE**  
325.000 M<sup>2</sup> / 3,5 mil SF

**LOCATION**  
Mountain View, California, USA

**STATUS**  
Master Plan Completed 2015; additional work ongoing

Having inhabited a variety of workplaces—including a garage in Menlo Park, a farmhouse in Denmark and an entire New York city block—Google has redefined and set a precedent as to what makes a great work place. As the first time Google will design and build offices from scratch, the Google Campus master plan proposes redeveloping four sites—places where Google already have offices but hope to significantly increase our square footage. Instead of constructing immovable concrete buildings, we propose creating lightweight block-like structures which can be moved around easily as Google invests in new product areas. Large translucent canopies will cover each site, controlling the climate inside yet letting in light and air. With trees, landscaping, cafes, and bike paths weaving through these structures, we aim to blur the distinction between building and nature.

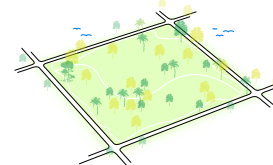
This headquarters project is about much more than just office space; it's about doing more with the local community as well. The master plan integrates bike paths and retail opportunities, like restaurants, for local businesses. We also hope to bring new life to the unique local environment, from enhancing burrowing owl habitats to widening creek beds. This master plan is committed to saving energy—Google's recent agreement to offset our energy consumption in North Bayshore with renewable energy includes the development of this proposal. We have designed a master plan to create office spaces that don't just provide a great home for Google, but also work for the city.



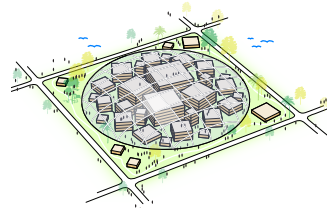
TRANSPARENT ENCLOSURE



RECONFIGURABLE BUILDING SEGMENTS



RESTORED LANDSCAPE & ECOLOGY



NATURE, COMMUNITY, AND INNOVATION



# HONOURS

## SELECTED AWARDS

2018	BIG	Nykredits Arkitekturpris
	MCB	AIA NY   Honors Award for Architecture
	LEG	Danish Design Award Winner, Feel Good Category
	SUK	Veronica Rudge Green Prize in Urban Design Finalist
	DONG	Danish Architect Associations Lille Arne Award
2017	TSP	ASLA NY   Unbuilt Project Merit Award
	8H	Moriyama RAIC International Prize Shortlist
	COCO	Interior Design Best of Year Awards, Multi-Unit Housing
	KGX	London Design Awards, Silver Winner
	CON	Danish Design Award Finalist for Clean Solutions
	HYPE	AR MIPIM Future Project Award Commendation
	SERP	Civic Trust Pro Tem Special Award
	2016	SUK
W57		RIBA International Prize Shortlist
HUD		ASLA National Professional Honor Award
W57		American Architecture Prize Residential Silver Award
2WTC		AIA NY   Design Honor Award for Future Project
SMI		AIA Institute   National Honor Award for Urban Design
W57		CTBUH   Best Tall Building Americas
COCO		ACEC National   Engineering Excellence Platinum Award
2015	SØF	AIA Institute   National Honor Award for Architecture
	SØF	Mies van der Rohe Award   Finalist
	SMI	Society for College and University Planning Excellence Award
	HUD	AIA Institute   National Honor Award for Regional & Urban Planning
	HUD	MIPIM AR Future Award   Big Urban Projects
	COCO	NCSEA Excellence in Structural Engineering Award
	W57	P/A ARCHITECT Magazine Progressive Architecture Awards
	VAN	Canadian Architect Award of Excellence
2014	SØF	DETAIL Award
	SØF	RIBA Award   European National Winner
	HUD	Holcim Foundation   North American Silver Award
	GHG	Center for Active Design Award
	GHG	Architizer A+ Awards   Jury Winner
	VAN	MIPIM AR Future Projects   Highly Commended
2013	BIG	Architizer A+ Awards   Firm of the Year
	SUK	AIA National   Regional & Urban Design   Honor Award
	SUK	Red Dot Product Design   Architecture/Urban 'Best of the Best'
	SUK	International Olympic Committee   Gold Award
	KIM	Progressive Architecture Design Award
	GHG	AL Architecture & Light Design Award
	GHG	Nordic Light Award

## SELECTED EXHIBITIONS

2018	The Big U, Venice Biennale Central Pavilion	Venice, IT
	Hyperloop One, Venice Biennale Danish Pavilion	Venice, IT
	BIG ART, Kunsthal Charlottenborg	Copenhagen, DK
2017	Unzipped	Toronto, CA
	Royal Academy of the Arts Summer Exhibition	London, UK
	Danish Design Awards Exhibition	Aarhus, DK
2016	Beazley Designs of the Year	London, UK
	Hot to Cold - Deutsches Architekturmuseum	Frankfurt, DE
	Art Of Many & The Right To Space - Venice Biennale	Venice, IT
2015	The State of the Art of Architecture - Chicago Biennial	Chicago, US
	Hot To Cold - National Building Museum	Wash. DC, US
2014	Behind The Green Door	Copenhagen, DK
	Byens Natur - Urban Nature	Copenhagen, DK
	Designing For Disaster	Washington, US
2013	Oslo Architectural Triennale	Oslo, NO
	Design of the Year - Design Museum	London, UK
2012	Future Greenland - Venice Biennale	Venice, IT
	Louisiana - Nordic Architecture	Humblebæk, DK
2011	Yes is More - Munich	Munich, DE
	Louisiana - Living	Humblebæk, DK
2010	Yes is More - Arc en Reve	Bordeaux, FR
	Yes is More - Oslo Architecture Museum	Oslo, NO

## SELECTED LECTURES

2018	5th Annual Green Roof Congress	Kuwait City, KW
	Financial Times Future of Construction Summit	London, UK
2017	Vitra Lecture	Muenster, DE
	IKEA of Sweden Keynote Lecture	Almhult, SE
	Near Future Summit	San Diego, US
2016	Serpentine Pavilion Address	London, UK
	RIBA Royal Gold Medal	London, UK
	TEDxEast	New York, US
	Louis I. Kahn Memorial Lecture	Philadelphia, US
2015	NYTimes Cities for Tomorrow Conference	New York, US
	Buenos Aires Biennial	Buenos Aires, AR
	Guggenheim Helsinki Roundtable	Helsinki, FI
	Bloomberg Businessweek Design 2015	San Francisco, US
	Architectural Association School of Architecture	London, UK
2014	Swissbau	Basel, CH
	AIA New York Center for Architecture	New York, US
	Harvard Graduate School of Design	Cambridge, US
2013	WIRED: Future City	Tokyo, JP
	Financial Times Urban Ingenuity Banquet	London, UK
	Tel Aviv University Lecture	Tel Aviv, IL
	NYTimes Energy for Tomorrow: Building Sustainable Cities	New York, US
	Chicago Architecture Foundation	Chicago, US



**ABOVE:**  
Theory meets pragmatism meets optimism in Bjarke Ingels' lecture on Hedonistic Sustainability



KING Toronto will transform what is already a transitional area of Toronto. At a crossroad defined by the east-west corridor King Street W and the emerging north-south connection from St. Andrews playground to the waterfront, BIG, Westbank and Allied have crafted a mixed-use development wrapped around a public plaza that will create a new centre for the community while connecting the various pedestrian pathways that crisscross the area.

The starting point was a shared interest in Moshe Safdie's Habitat 67. We were inspired by, and worked to expand upon Safdie's experiments in using architecture to build community.

The resulting building is organized as a traditional perimeter block with a centre courtyard. The plaza is defined by two distinct atmospheres: a lushly landscaped forest, paired with an urban, hardscaped court. The balance between these perceived opposites is a reflection of Toronto's rapid state of redevelopment: the union of old and new, an open community atmosphere in an intimate setting, calming green scenery within a bustling urban context.

Surrounding this courtyard, KING Toronto rises as sets of pixels extruded upwards to create space for retail, boutique offices and housing – while still protecting the footprints of heritage

buildings on the site. Each pixel is set at the size of a room; rotated 45 degrees from the street grid to increase exposure to light and air.

The building mass is broken into four distinct mountain peaks, with valleys that make way for sunlight to reach the public plaza below. This undulating façade is a connective topography, promoting circulation through the neighborhood while creating green space of an abundance you would usually only expect in the suburbs.

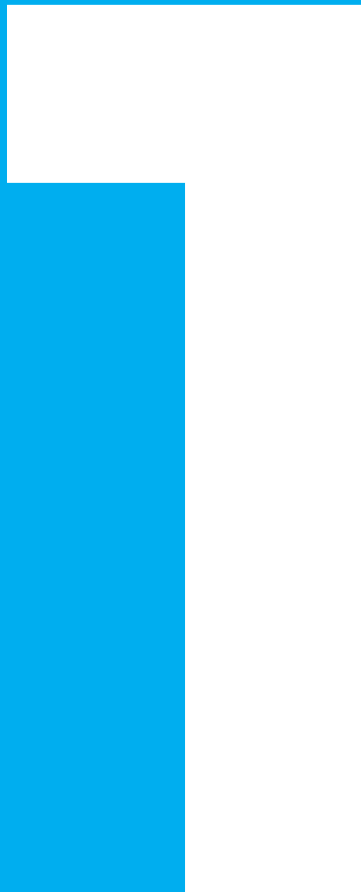
At the base, pixels lift to provide 24/7 access across the courtyard, which will become a new destination for the larger neighbourhood. Existing pedestrian laneways are preserved and connected to this generous public space, which forms a unifying missing puzzle piece in the district's emerging north-south axis.

The building's unique glass block envelope forms a translucent skin, separating inside from outside. Reflecting the urban environment during the day, this luminous façade will turn the building into a glowing neighbourhood beacon at night. The glass blocks also provide a nod to the historic brick and mortar architecture of the area, even while creating luminosity that will provide a beautiful counterpoint. KING Toronto offers an innovative alternative

to the predominant podium-and-tower typology of mixed-use buildings in Toronto: the building steps back – away from King Street W – to reveal the heritage buildings and it opens up to invite the public into the central courtyard. It rises and falls in one continuous, topographical motion, providing balconies and terraces to all residents.

Each element of KING Toronto serves a purpose: The courtyard draws people in from the street, the heritage buildings provide an anchor on King Street W and the residences above offer unique views of the city from their cascading terraces. It's a combination of public plaza, historic construction, retail and residential spaces that, together, will create something greater than the sum of its parts: a new community and way of living for Toronto.

– Bjarke Ingels Group / BIG



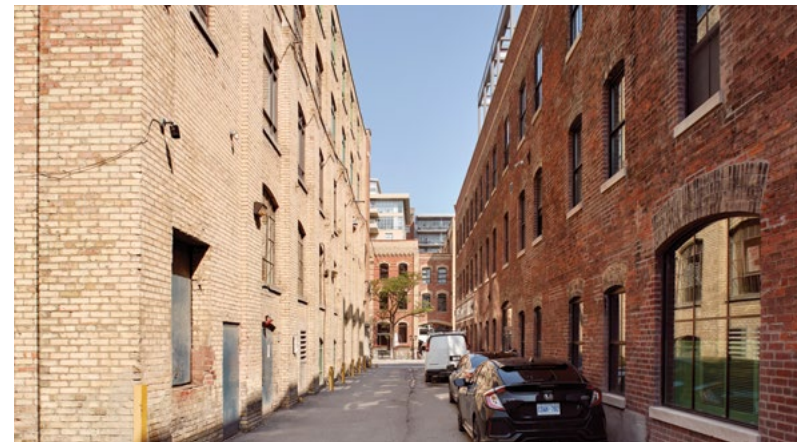
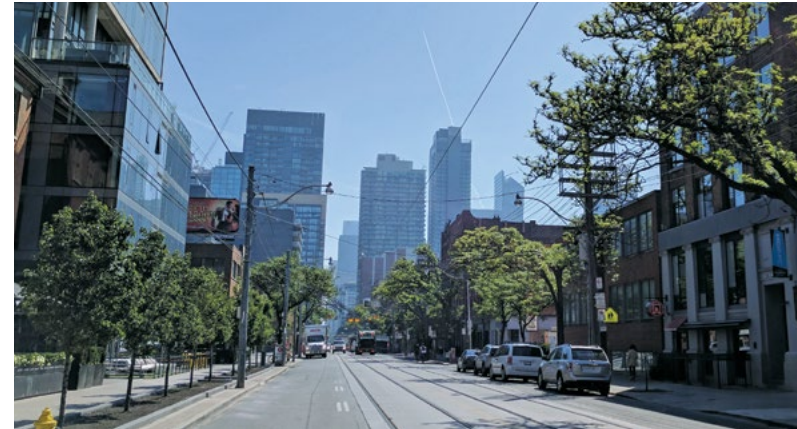
# TORONTO, CANADA

**RIGHT:**  
The site is located between  
489-539 King Street West in  
Toronto, Ontario, Canada



## CONTEXT





CLOCKWISE FROM LEFT:  
View looking east down King Street West to downtown Toronto;  
View looking east down King Street West;  
View down one of King Street's many laneways



ABOVE:  
Current storefronts and heritage  
buildings on site

## A DISTRICT MARKED BY POROSITY

Toronto is a city of long lines. Its vibrant corridors exemplify a form of urbanism in which city streets pass through multiple neighbourhoods along their length. Yonge Street, for example, has long been celebrated as the longest street in the world, and King Street W itself passes through a full spectrum of places from Corktown to St. Lawrence, the Financial District, the Entertainment District, Wellington Place, Niagara, Liberty Village, Parkdale, and Roncesvalles/High Park.

But King West, between Spadina and Bathurst, is an exception to the rule. The built form and public spaces of this area are highly porous. Formed out of the transition from narrow residential lots of the 19<sup>th</sup> century to the large-footprint 20<sup>th</sup> century industrial buildings, King West exhibits a finer-grained fabric

that facilitates a different kind of district. Public movement is invited deeper into the block through a surprising network of narrow laneways and mid-block connections into an urban world of nooks, crannies and inner courtyards. And – seemingly against all odds – retail animation flourishes here in intimate spaces off the main strip of King West itself. In these unique blocks, from Spadina to Bathurst, the life of the street is carried into bustling inner courtyard spaces.

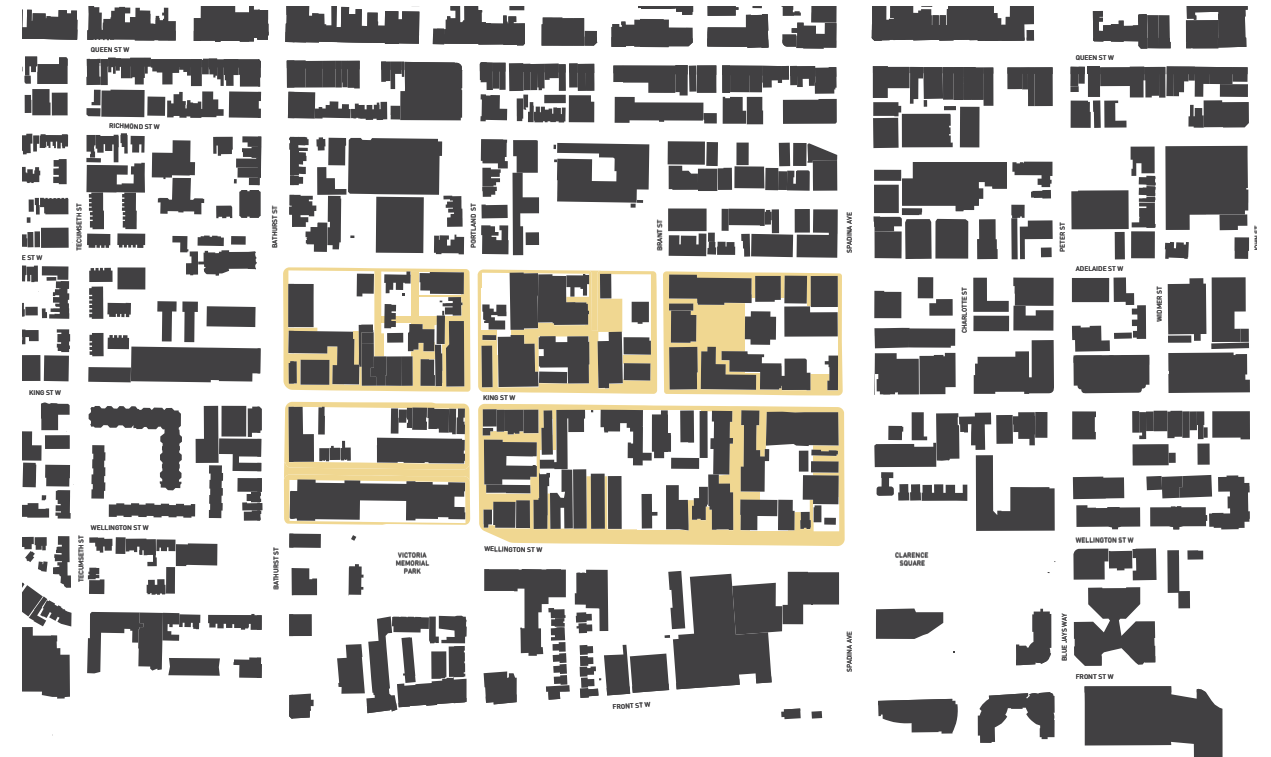
KING Toronto will re-affirm the unique character of King West, contributing to the public realm with a unique form that maintains the porous nature of the neighbourhood with a building that adds a vibrant courtyard, accessed via clear and welcoming openings to the street.

**BELOW, LEFT TO RIGHT:**  
View looking down laneway at 485 King St W;  
Laneway down 500 King St W



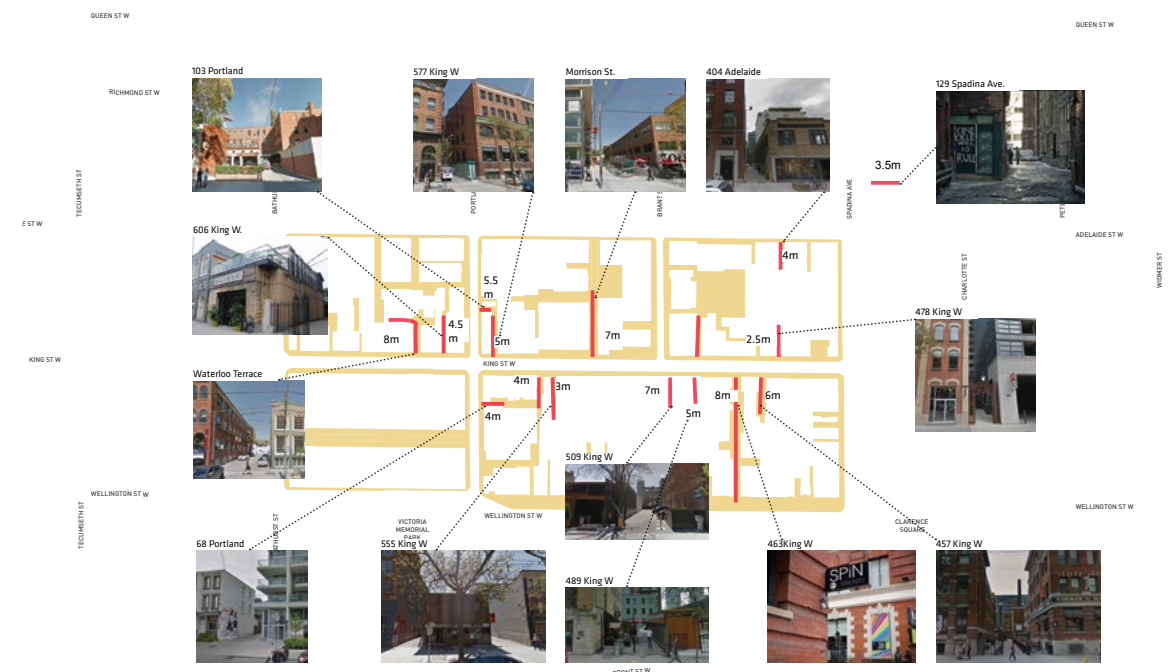
## KING WEST URBAN MORPHOLOGY - FIGURE/GROUND

**RIGHT:**  
When you look at the figure-ground morphology of King West you can start to see the network of laneways, mid-block connections and courtyards.



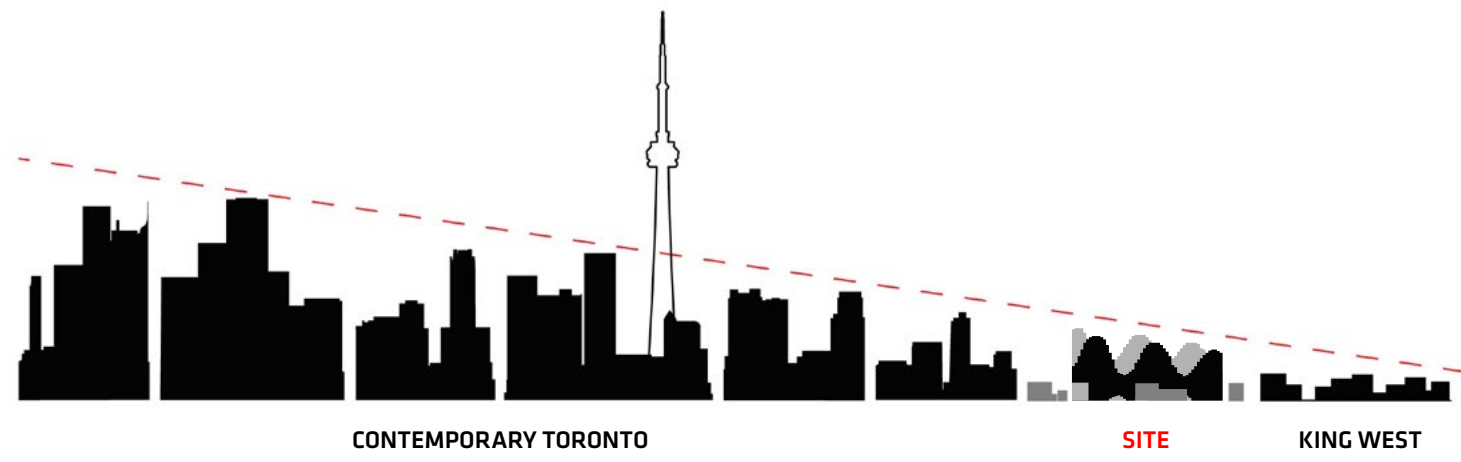
## KING WEST STREETS, LANES AND COURTS

**RIGHT:**  
The streets, lanes and courts of King West create a latent network of intimate, mid-block discoveries of varying widths.

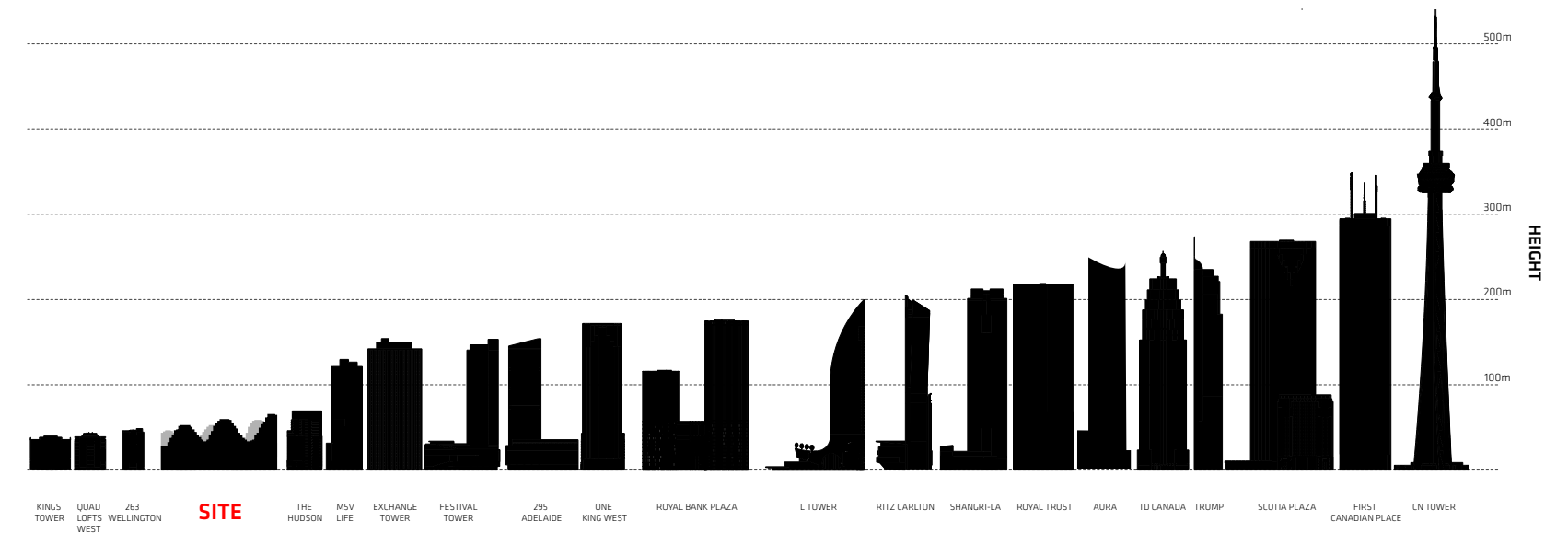


## TORONTO SKYLINE TRANSITION

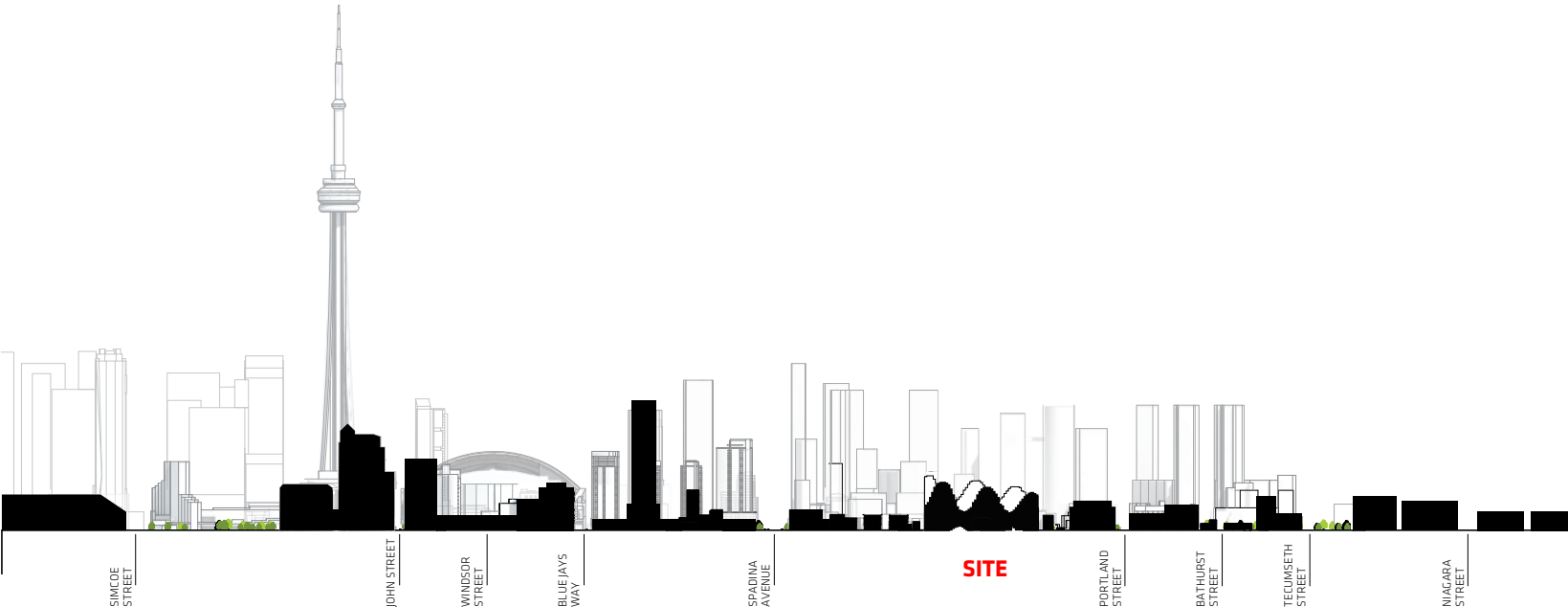
The project sits in a transitional area between Downtown Toronto and King West. The following section diagrams show the scale of KING Toronto in the context of Downtown Toronto.



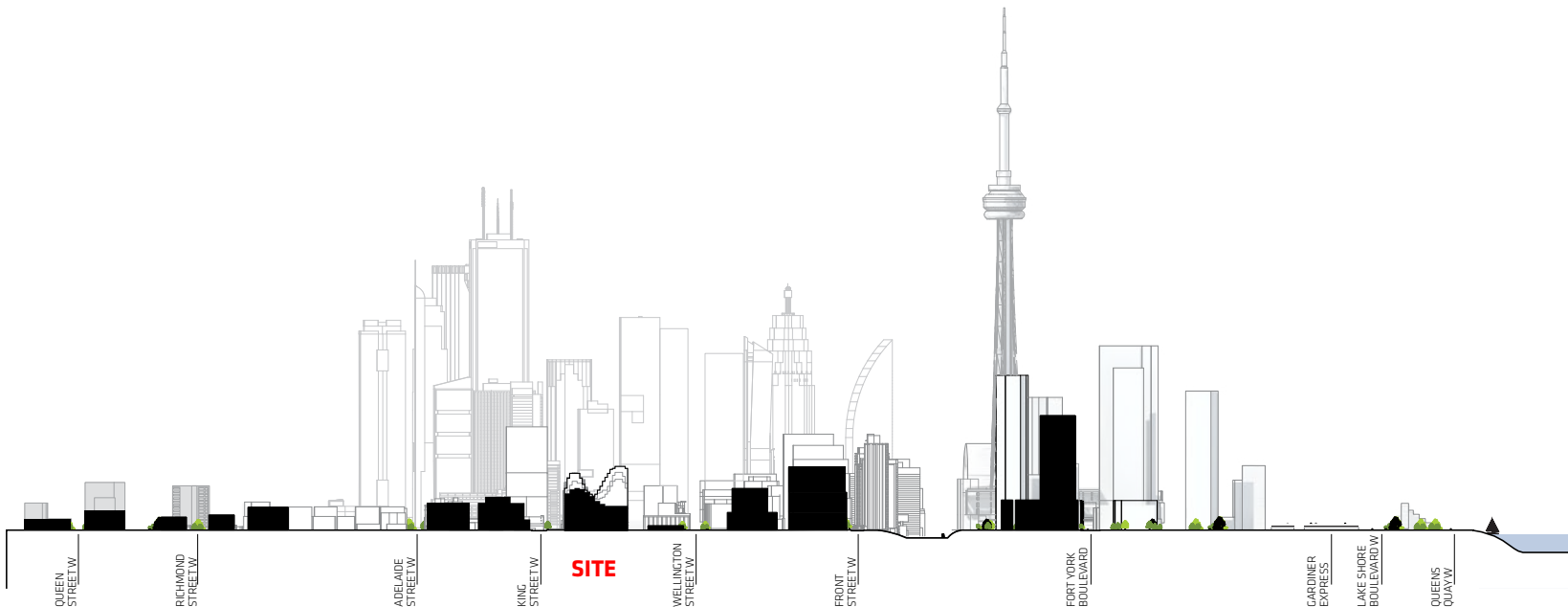
## CONTEXT ICON SCALE



EAST-WEST  
LONGITUDINAL SECTION

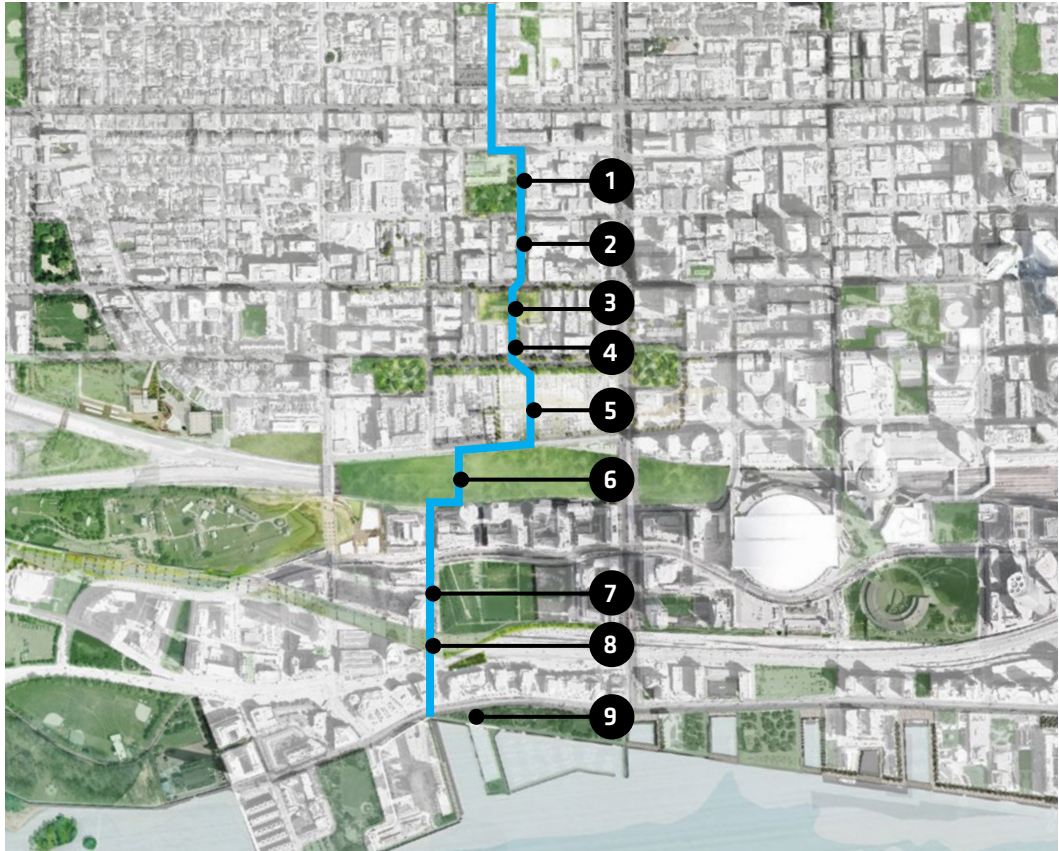


NORTH-SOUTH  
TRANSVERSAL SECTION

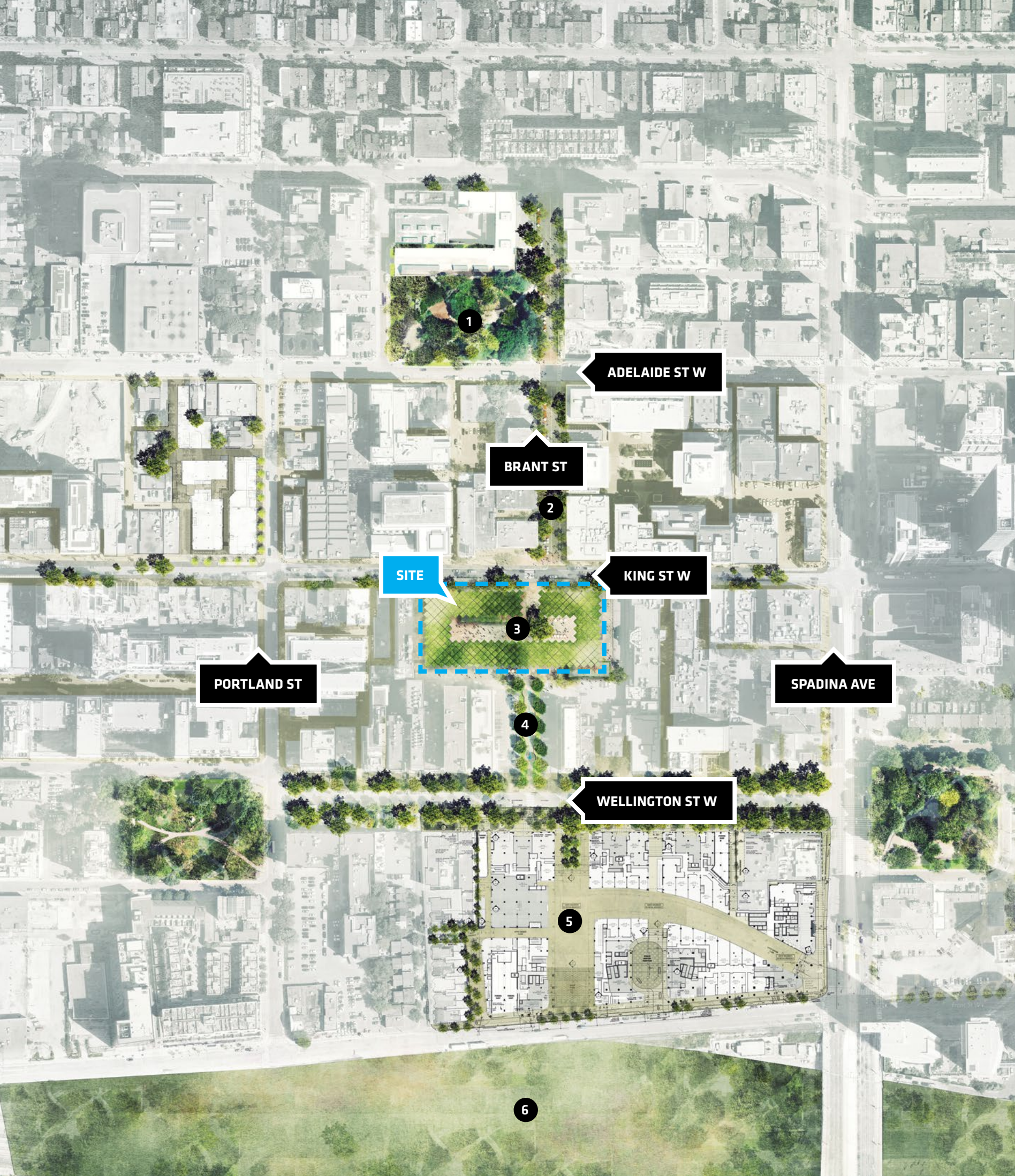


# COMPLETING THE DISTRICT

KING Toronto contributes to this dense urban district and supports a thriving public realm: The new crossroads for King West.

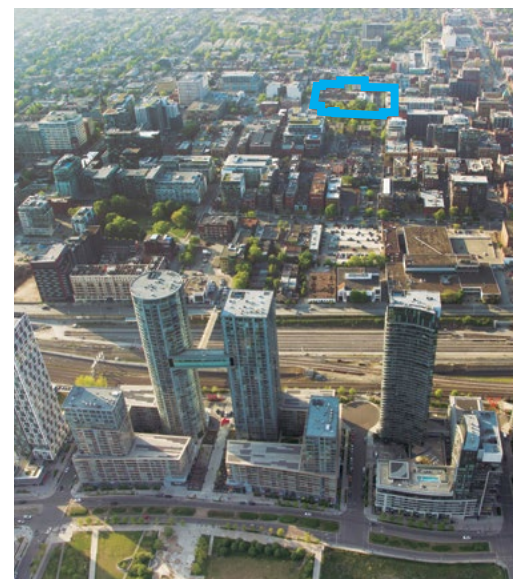
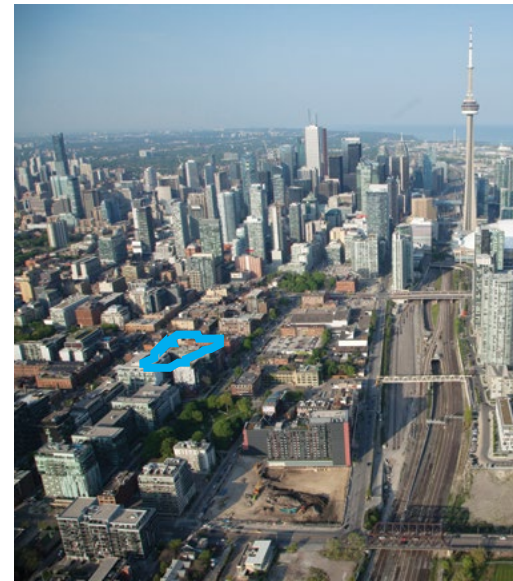


- PLACES IN KING WEST**
- 1 St. Andrew's Playground
  - 2 Brant Street Place
  - 3 KING Toronto Courtyard
  - 4 Future New Park
  - 5 The Well Public Spaces
  - 6 Future Raildeck Park
  - 7 Canoe Landing Park
  - 8 The Bentway
  - 9 Music Garden & Central Waterfront

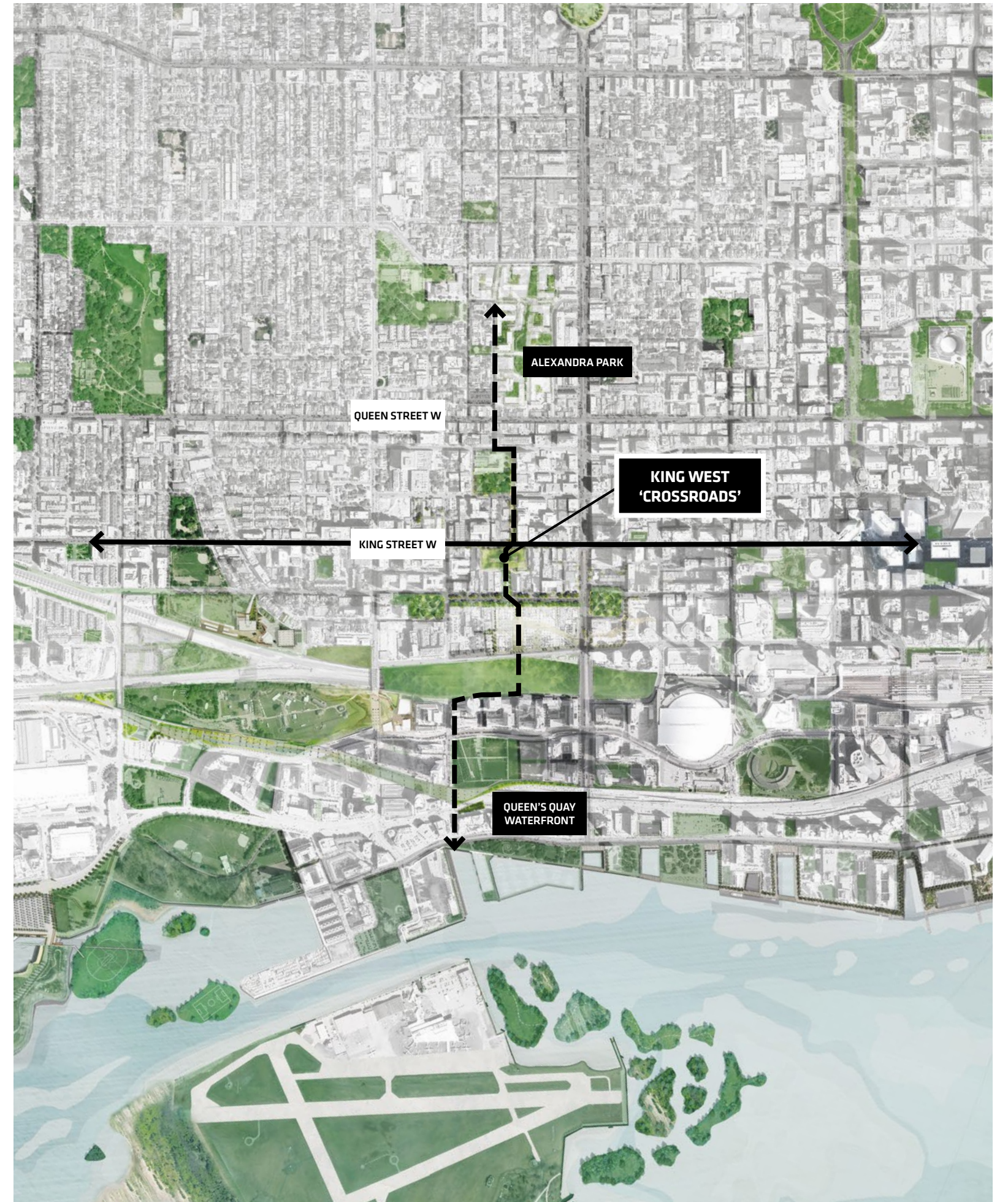


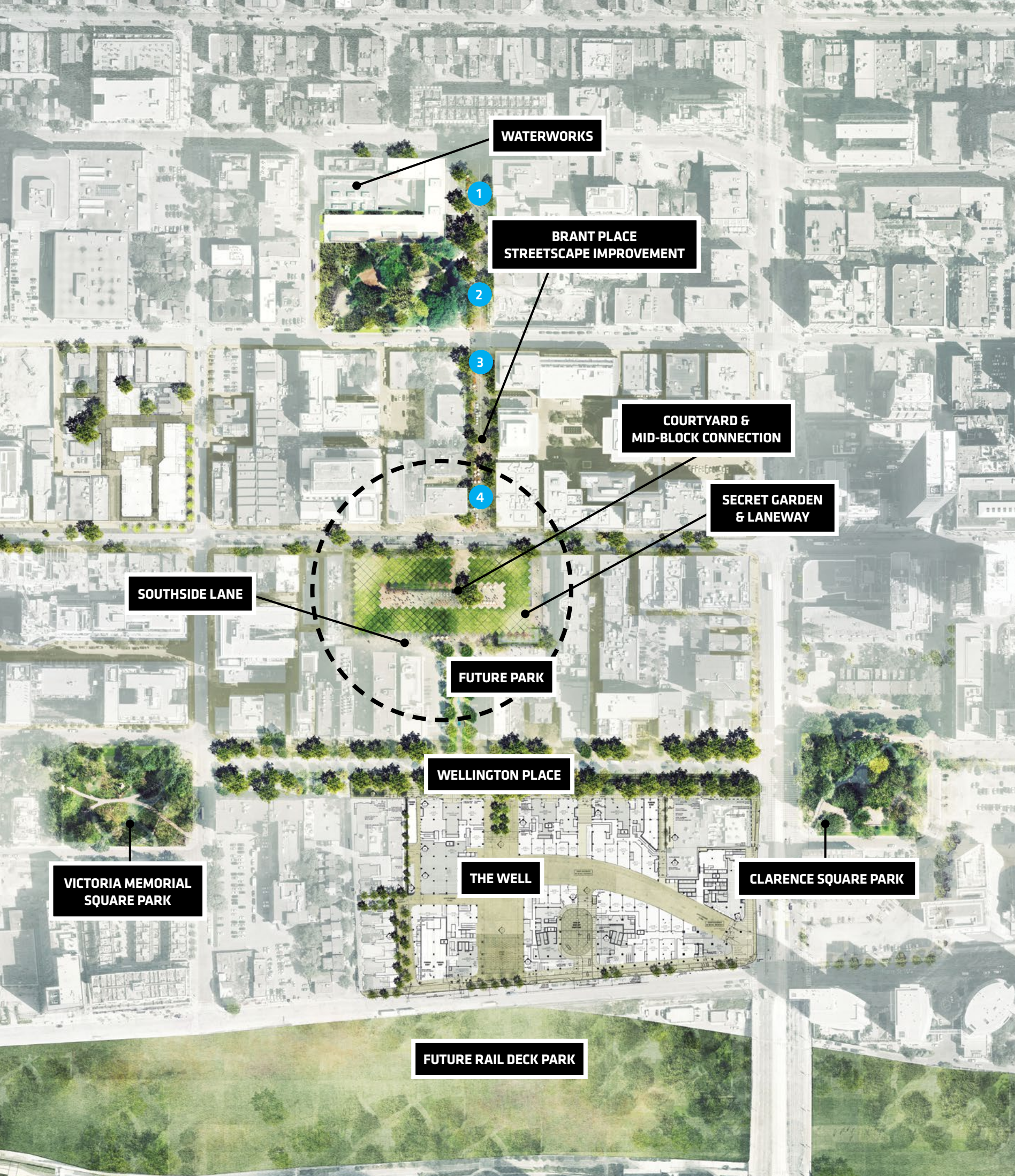
## THE CROSSROADS OF KING WEST: PART OF A CITY-SCALE CONNECTION

In a different kind of tribute to Toronto's long-line urban form, KING Toronto also sits at an important crossroad, creating a signature moment between Spadina and Bathurst. The project will assuredly invigorate the east-west experience along King Street. But it also will anchor a new north-south axis, creating a vital link in a new public realm network that will ultimately provide a direct link from Queen Street through to Lake Ontario.



CLOCKWISE FROM LEFT:  
View looking east down King Street West; View looking south-east to downtown; View looking north from Queen's Quay





**BRANT PLACE**

- 1 Waterworks Street Market
- 2 St. Andrew's Playground
- 3 Schoolyard interface with street
- 4 Street as public gathering space





CN Tower

BEA

TRIGON

MONOCIE

POSONBYS

POSONBYS



DESIGN CONCEPT





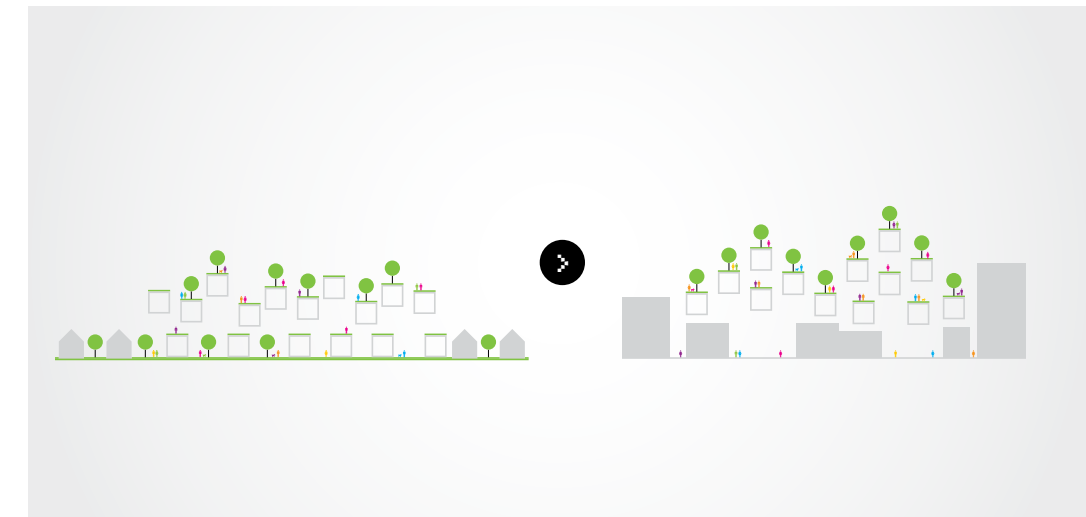
**TOWER + PODIUM**

The traditional street wall podium creates a disconnect between public and private space.



**SOFT TOPOGRAPHY**

By blurring the distinction between peak and valley, we create an impression of continuous public space from the street up to the skyline.



**1967: HABIT 67**

Adding density to suburban environments.

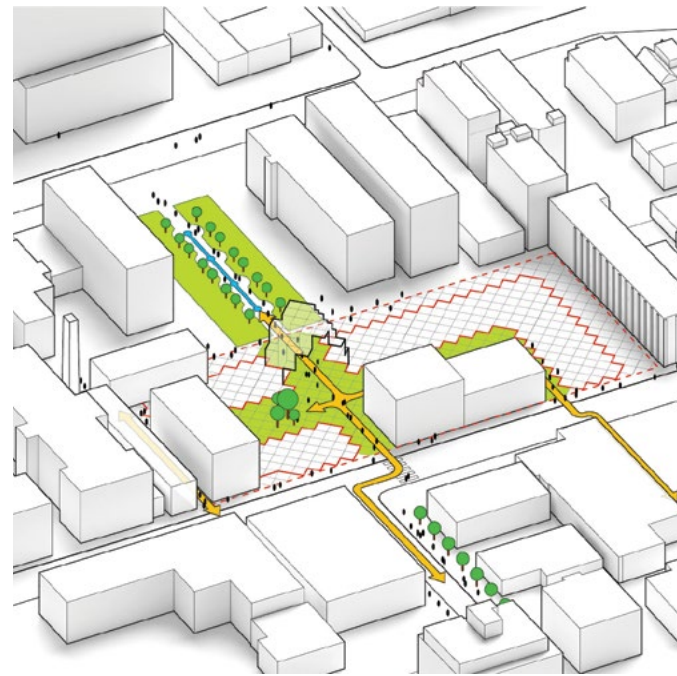
**2018: KING**

Integrating suburban pleasures into urban environments.

## HABITAT 67 AS INSPIRATION

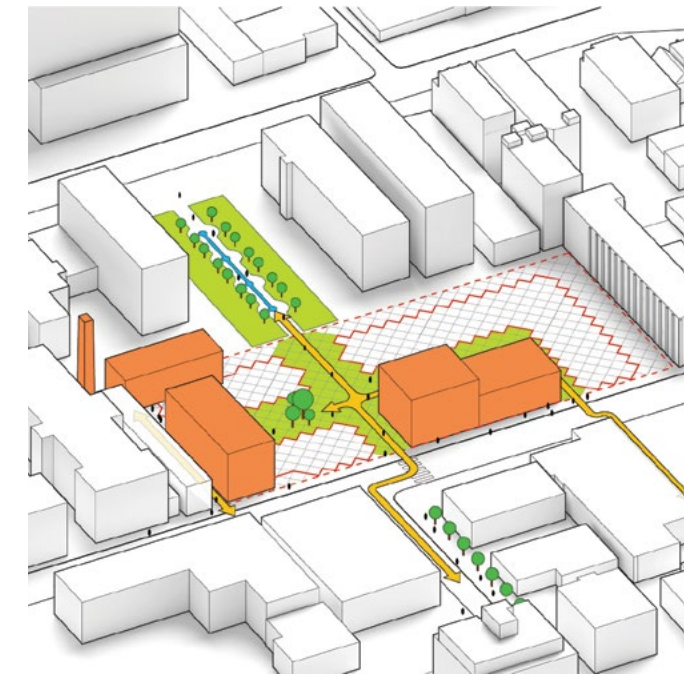
Abandoning the typical tower-and-podium form, KING Toronto was inspired by Habitat 67. Envisioned by architect Moshe Safdie for Expo 67 in Montreal, this project was designed as a ground-breaking experiment in compact urban living. Habitat 67 was designed to integrate the benefits of suburban homes – gardens, fresh air, privacy, lots of light and multi-levelled environments – with the economics and density of a modern urban environment. This manifested itself through a built form of interlocking modular residential units with elevated pedestrian corridors.





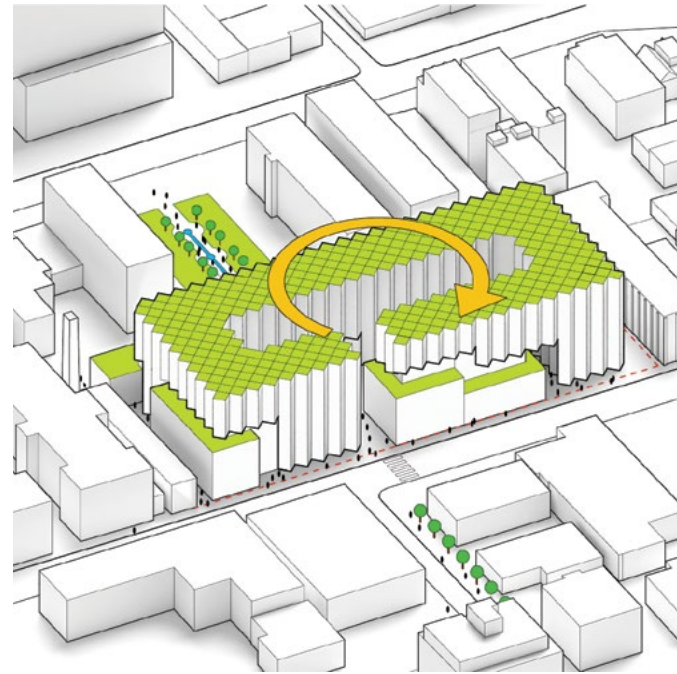
### **COURTYARD**

A central courtyard creates a public gathering space. The mass of the building lifts from the ground to allow passage to and through the courtyard, providing a unique retail and public experience.



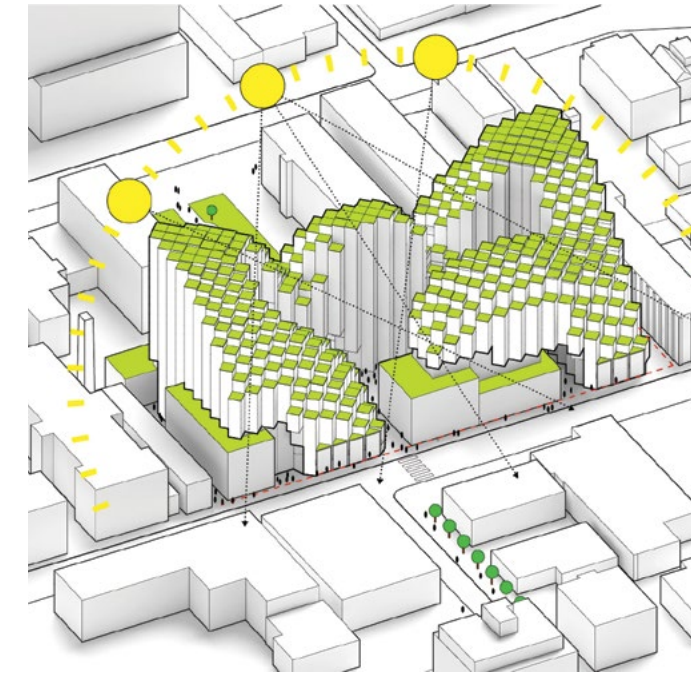
### **HERITAGE BUILDINGS**

There are four existing heritage buildings on site, which are retained and given a new commercial function. These buildings add to the diverse experience on the ground plane.



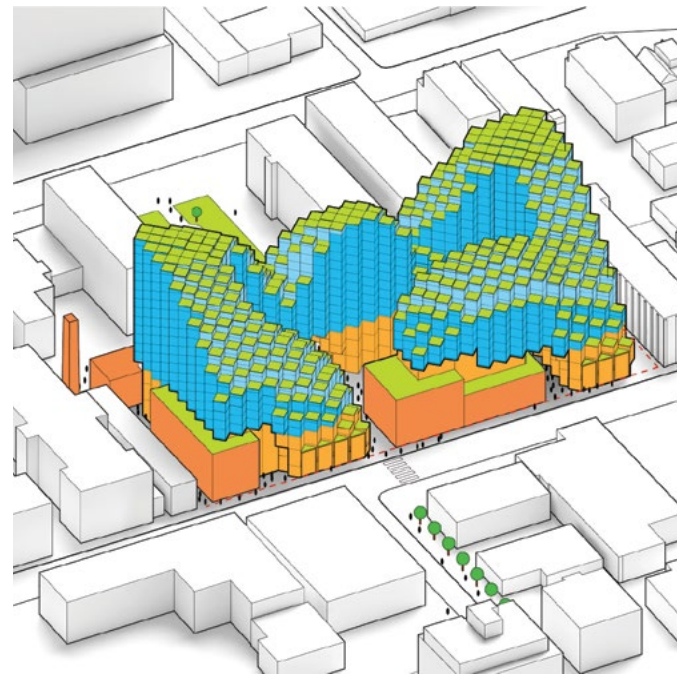
### **GRID**

The building is extruded upwards on a 45 degree grid to King Street to open up views and increase exposure for retail and interior spaces.



### **VIEW OPTIMIZATION**

The roof surface is shaped by 4 peaks and valleys to maximize views and daylight, provide residential terraces and distribute the bulk of the building towards the south, away from King Street.



### **PROGRAM**

Commercial programs including retail and boutique office correspond with the heights of the heritage buildings, while residential units occupy the peaks and valleys above.



### **TERRACES**

Every residential unit has direct access to an exterior space. The peak and valley topography provides private terraces for larger units while all others have balconies (or balconettes).



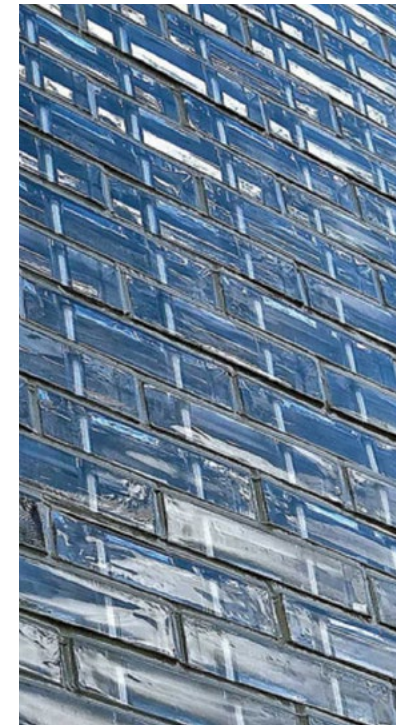
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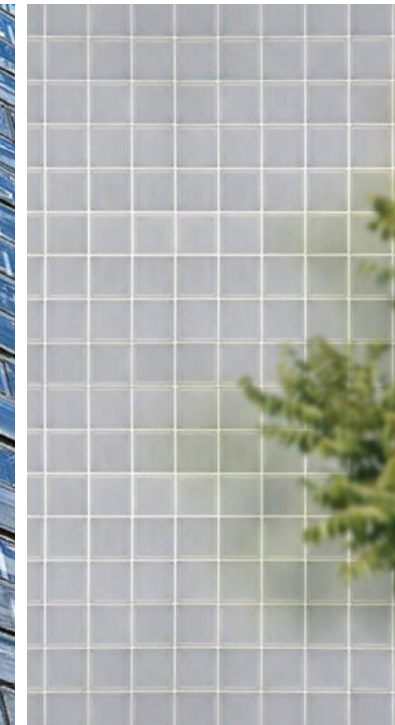
511

## FAÇADE INSPIRATION

The inspiration for KING Toronto's unique façade came from the Parisian Maison de Verre (1932), which was one of the first buildings to demonstrate the potential of revolutionary new construction materials, including glass blocks. The qualities of transparency and translucency - the capacity to draw light in during the day and send it back out during the night - inspired the design of KING Toronto and will continue to inspire as the project's glass mountains illuminate Toronto's nighttime sky.



REFLECTIVITY



OPACITY

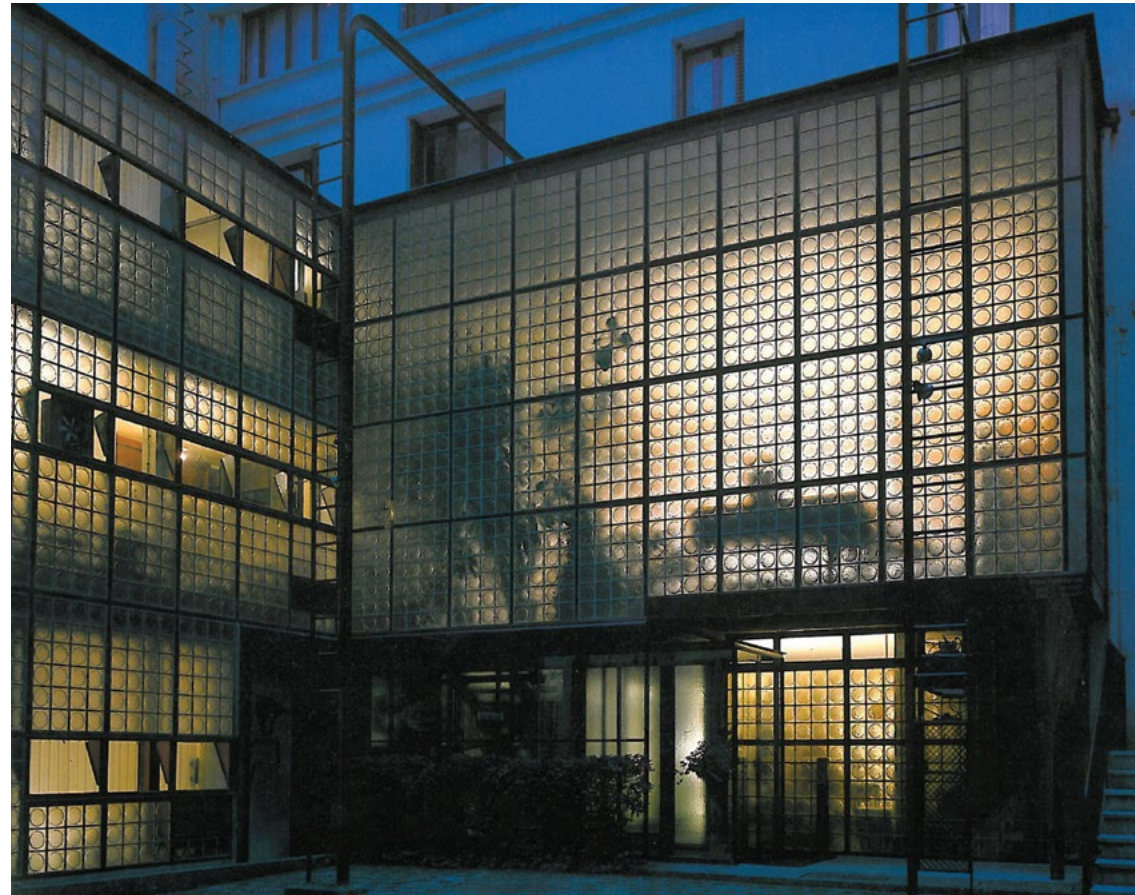


TRANSLUCENCY



LIGHT DISTORTION





MAISON DE VERRE



KING TORONTO



B.I.N.C & CO

POSONBYS

POSONBYS

DESIGN DRAWINGS AND DETAILS



**ABOVE:**  
Axonometric diagram showing the ground level, retail spaces, residential lobbies and courtyard of KING Toronto.



ABOVE:  
Axonometric diagram showing the level 2 retail and office spaces at KING Toronto.



ABOVE:  
Axonometric diagram showing level 2.5 retail and office spaces at KING Toronto.



ABOVE:  
Axonometric diagram showing the level 3 retail and office spaces at KING Toronto.



ABOVE:  
Axonometric diagram showing the overall project massing.





## PART TWO

## LANDSCAPE ARCHITECTURE

Public Work is involved in designing public space in rapidly densifying cities, focusing on the quality of human experience in our evolving urban landscapes. KING Toronto challenged us with three fundamental questions: Can a city densify without losing its quality of life and connection to nature? Can the most multi-cultural city in the world find new built expressions of diversity through integrated architectural and botanical form? Can a project's public realm enhance the porosity and connectivity of the wider historic district and bring vitality to a much larger civic network?

From the start, the project implied a landscape, a new, organic form of mid-rise to counter Toronto's vertical skyline. The building massing developed by BIG suggests a series of peaks and valleys, creating a 'soft podium' grounded on King Street W. Westbank, Allied and BIG then asked Public Work to bring the maximum amount of green to the urban environment, and to add a 'softening' vegetal layer for the pixelated architectural form – a 'living skin' that could harmonize and support the built form while bringing another layer of differentiation and texture to the block. Here was an opportunity to demonstrate urban living that is more like inhabiting a landscape than a condo.

We approached the landscape and public realm at three scales: the domestic unit, the block, and the district. In the public realm we also emphasized three primary qualities: diversity of textures and atmospheres within a coherent

form; leveraging the resilience of the wild through the selection of plants; and, softening the pixel as a complementary gesture.

We sought to create a landscape that works at the scale of the individual (resident on terrace garden, public visitor/shopper in courtyard) but combines in a collective garden – a green contribution to the district and city skyline – while also addressing the deficit of nature in one of the densest and most vital neighbourhoods in the country.

### THE CIVIC GROUND

The courtyard is the social heart of a mid-block connection that facilitates movement through the district and enhances the sense of discovery. Varying from east to west, distinct blue and green spaces reinforce two unique atmospheres, from vibrant retail plaza with dynamic water feature to a contemplative green gathering space featuring the unexpected: mature specimen trees and massive rocks within the urban block. A mineral tapestry defines the courtyard floor. This urban-scaled, terrazzo-like paving, using diverse stone slabs, features a scale-shifting pattern that diffuses from a grid to organic, bringing diverse moments of colour and light and anchoring the glass building to a primordial floor.

### THE GLASS AND GREEN FAÇADE

Climbing vines will extend greenery across a cable-mesh system, complementing the glass-block building façade. Seasonally changing green swaths will soften hard edges and bring

life to the skin of the building, rooting this luminous mass to the ground. The 'greening of glass' will reinforce the whole form as a 'soft podium,' offering a new image of nature within the dense city and bringing thousands of seasonally changing textures to the cityscape.

### THE TERRACES AND ROOFSCAPE

A collection of 370 individual garden terraces form a tapestry of living textures, a collective roofscape that adds biodiversity to the city. Each private terrace garden contributes to the collective landscape by providing soil volumes to support vines that climb and plants that cascade from terrace planters. The changing vegetal textures of diverse plants soften the peaks, presenting a total landscape composition.

– *Marc Ryan* Founder, Public Work

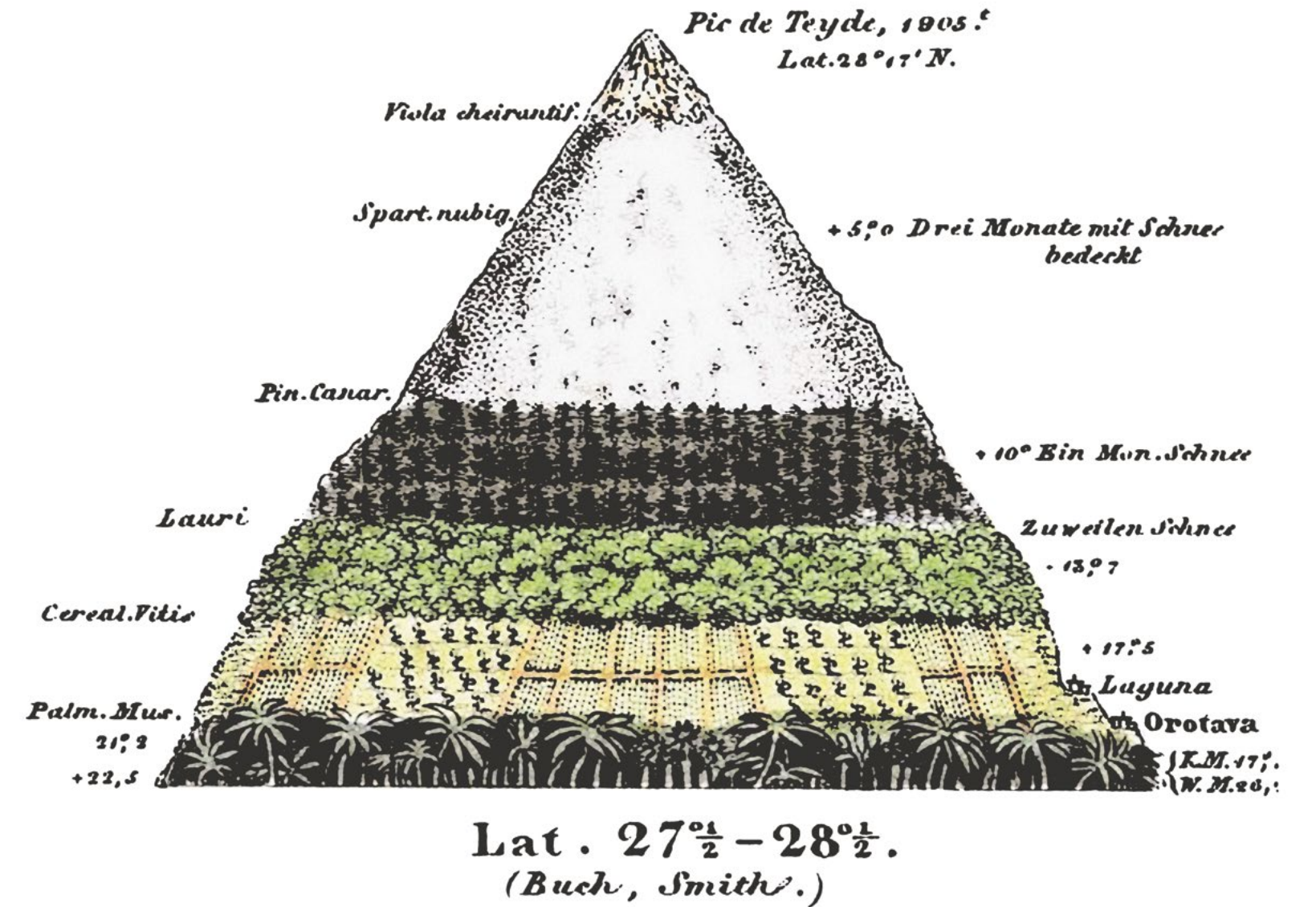




## ALTITUDES OF PLANTING

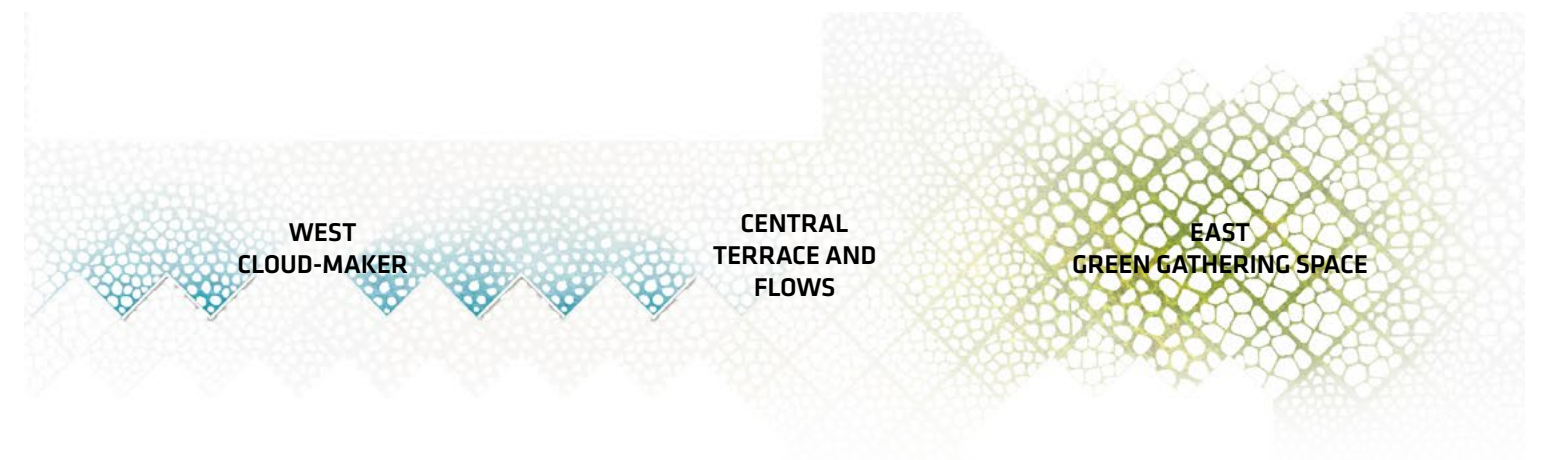
The building massing itself is already suggestive of a landscape. The peaks and valleys of the architectural form which create a 'soft podium' are grounded in diverse plantings.

The upper strata of the building where terraces are intermixed with the architectural form features a strategy of softening with vegetal textures. Each unit with a terrace garden gains its own private garden, while also contributing to the collective landscape by providing soil volumes to support climbing vines upon the building façades and cascading plants which descend from terrace planters.





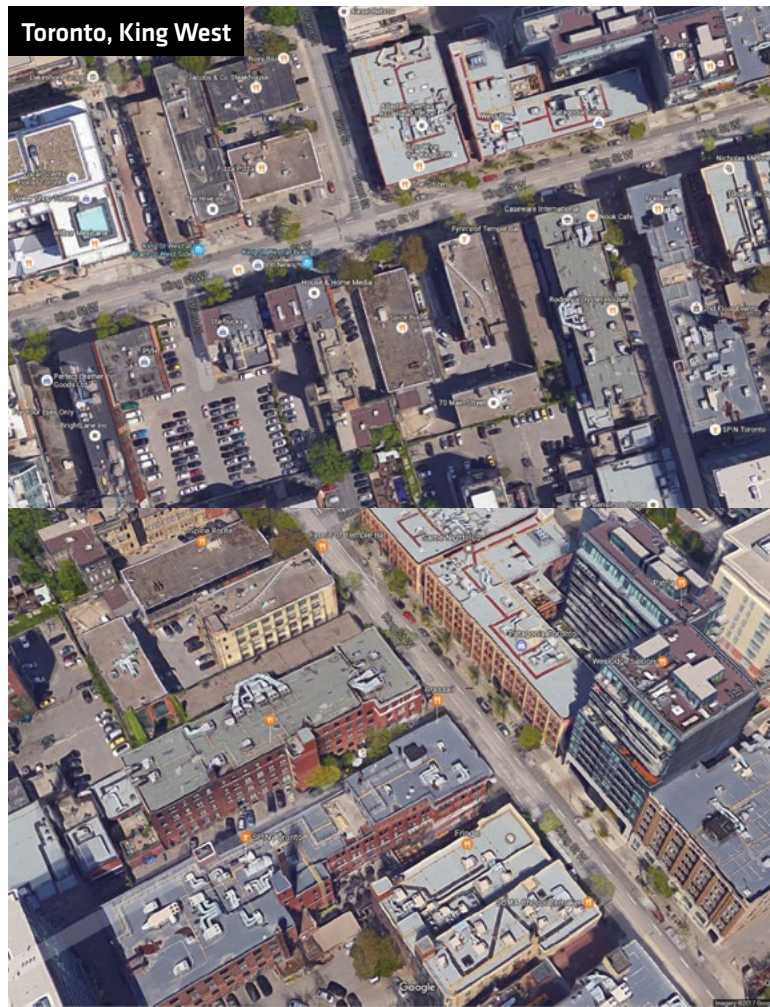
PUBLIC REALM AND THE COURTYARD



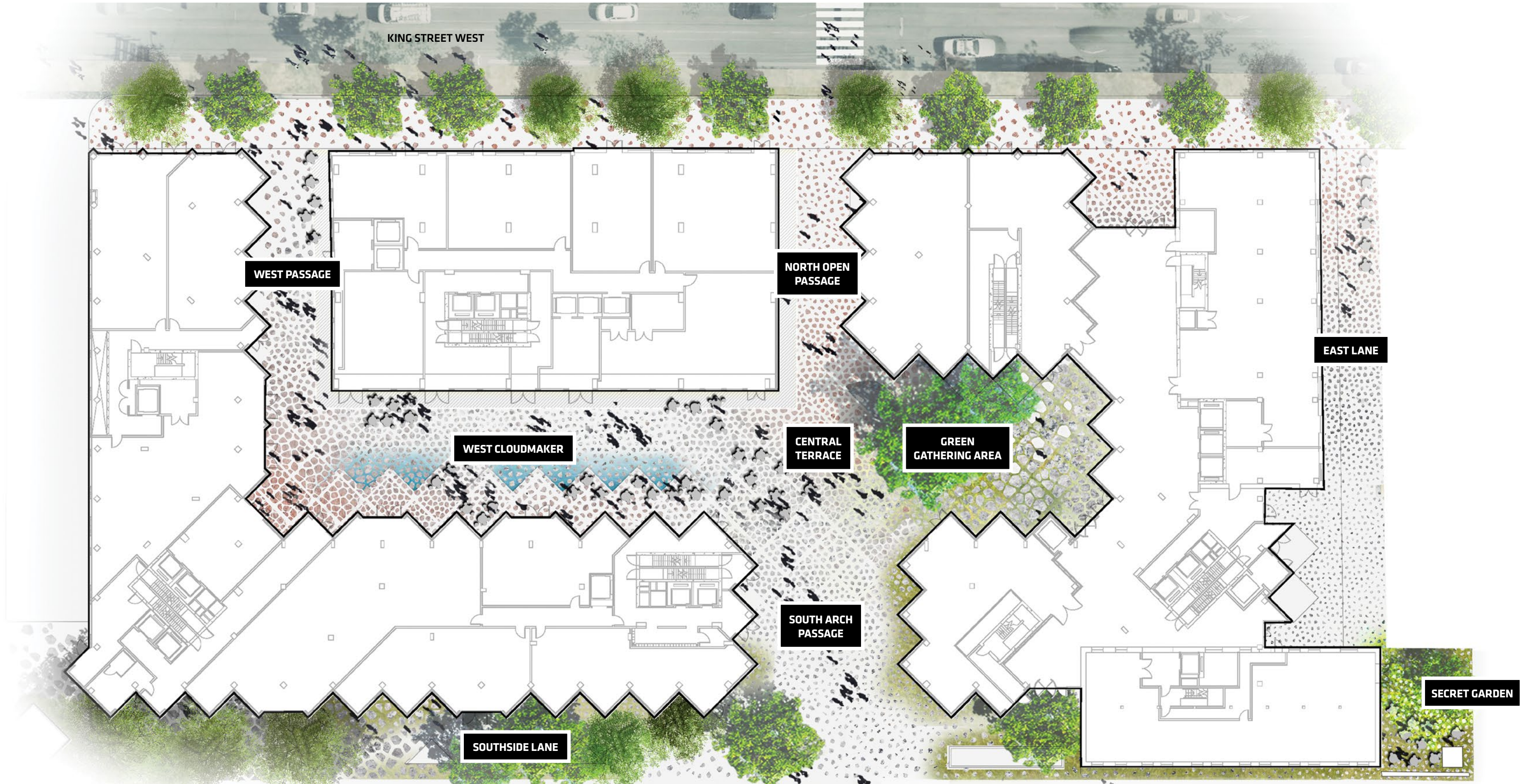
ABOVE:  
The public realm and courtyard at KING Toronto is made up of 3 general zones – the east , the central and the west gathering areas.

## A DIFFERENT MODEL FOR KING WEST'S PUBLIC REALM

Comparing King West with Berlin's Mitte District of highly connected courtyards unveils a very similar scale of spaces. The courtyard and public realm at KING Toronto will provide retail and cultural amenities within a unique urban environment.

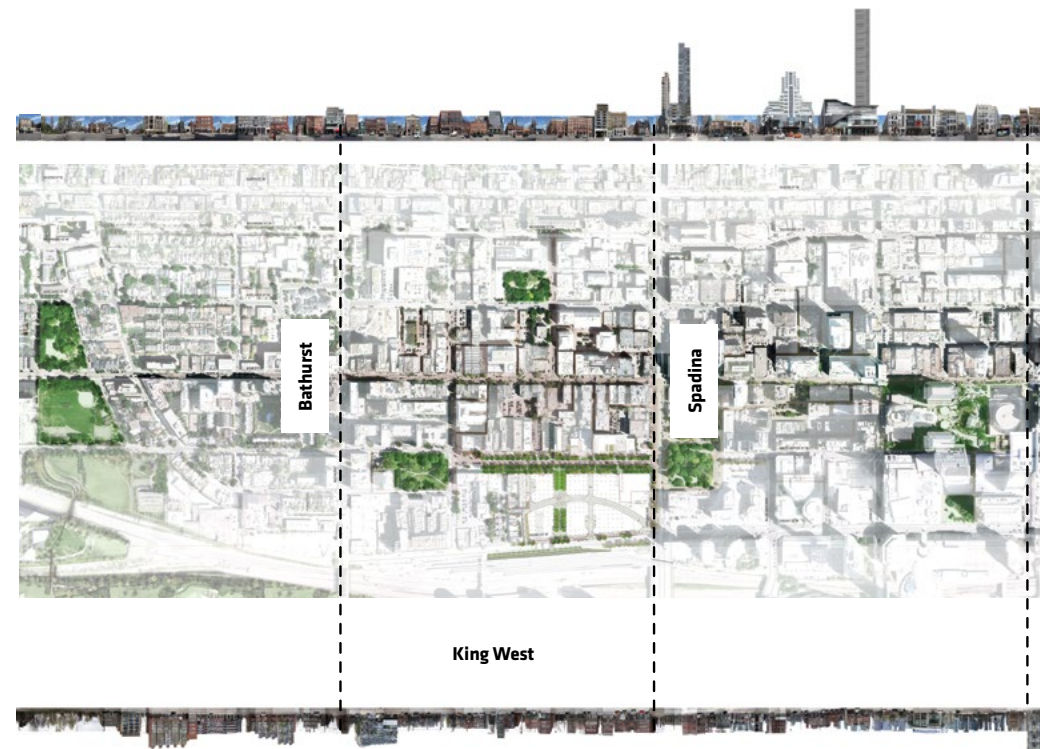


**OVERALL  
LANDSCAPE PLAN**



## INTEGRATION WITH THE KING STREET PILOT

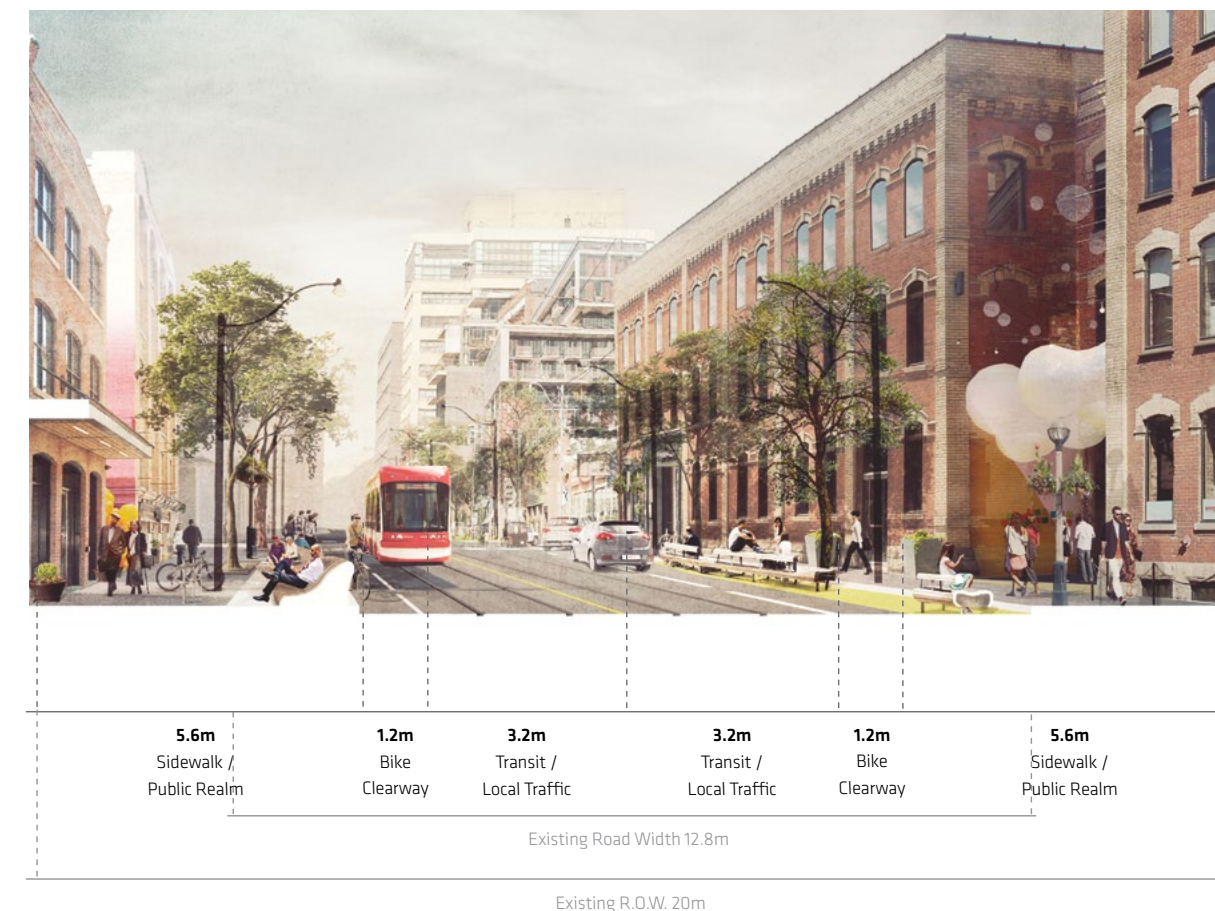
We've considered this project in relation to the upcoming King Street Pilot Project with the goal of integrating its objectives to expand the public realm to alleviate the public space deficit, while maintaining local access needs and activate the already rich, latent network of intimate, mid-block laneways and courtyard spaces.



**RIGHT:**  
On-Street Parkettes & Patios –  
Introducing Public Gathering Space to King  
Street via the Pilot Project



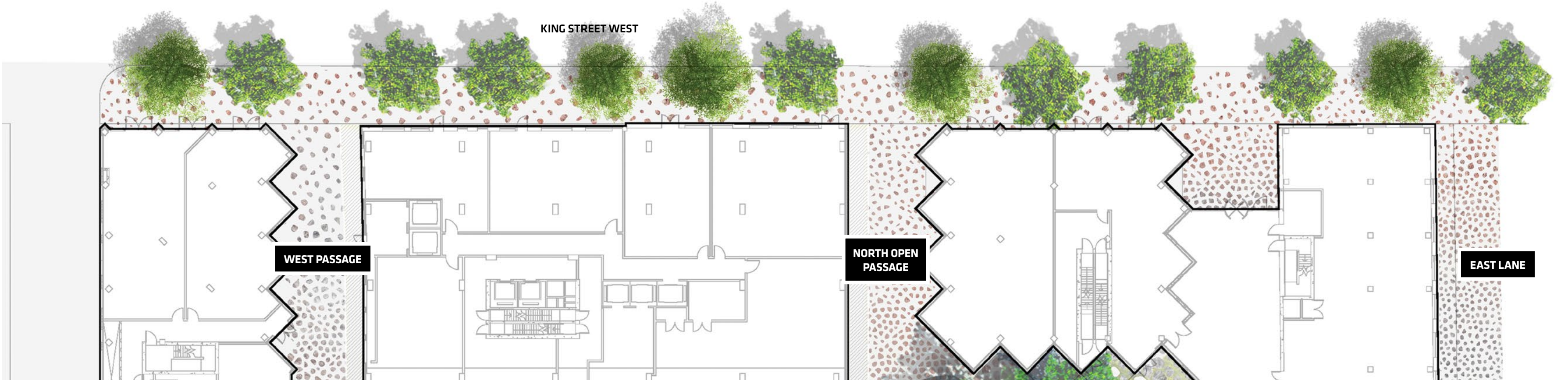
**THIS PAGE:**  
King Street Pilot between Spadina and  
Bathurst Street



# TREE CANOPY GROWTH

Silva-Cell technology will provide soil volumes that supports the growth of mature canopy trees able to thrive in urban conditions.

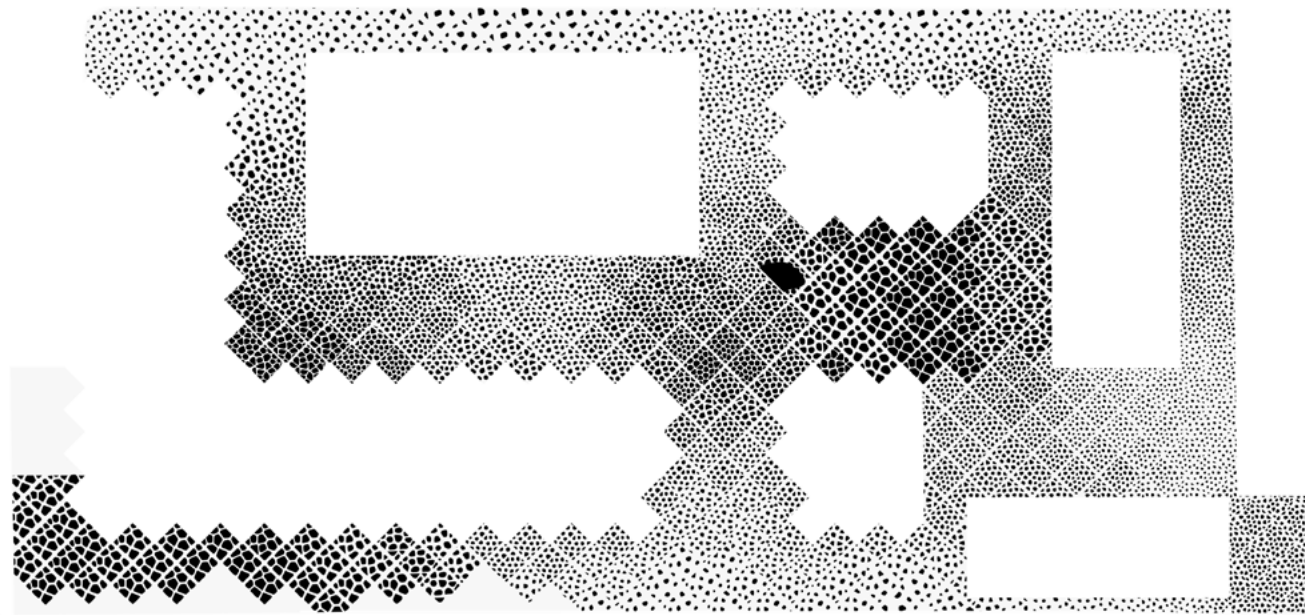
BELOW:  
Examples of mature street trees and those along King West at KING Toronto



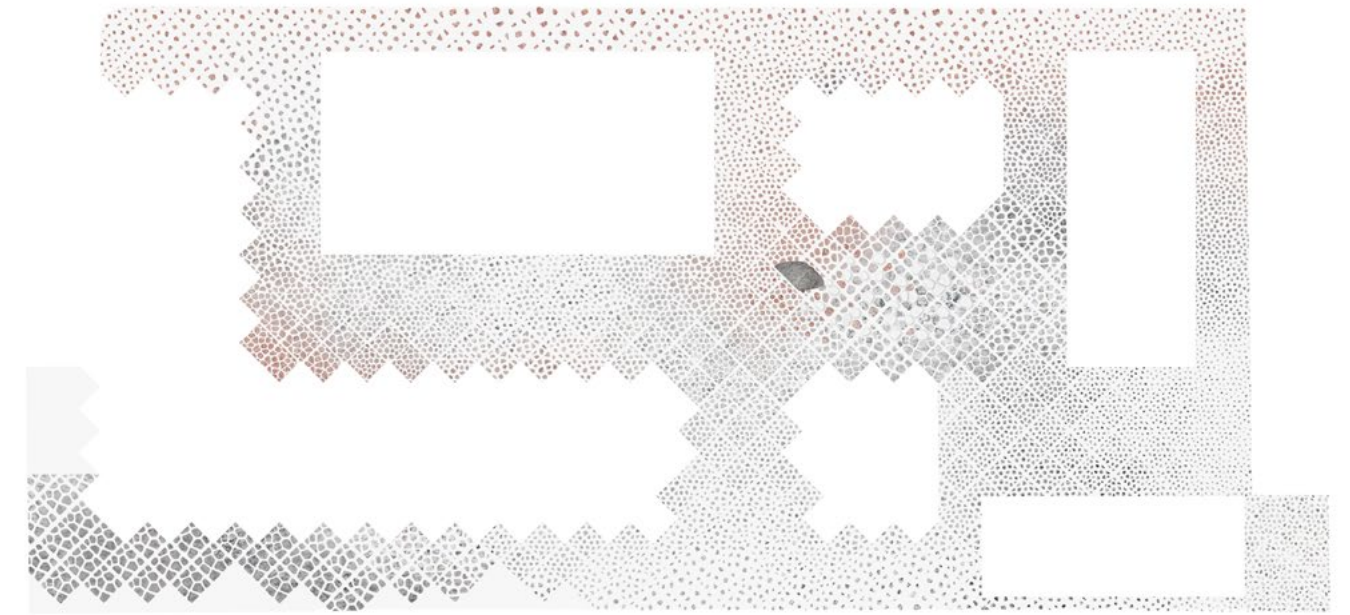
## THE GROUNDPLANE

Introducing distinct identities within the public realm paving will allow the project to reinforce unique atmospheres for the courtyard defined by the East, Central and West gathering areas. The special mineral floor amplifies the change in character from east to west through both scale and colour shifts.

**SCALE SHIFT AND  
DIFFUSION OF THE  
GRID**



**MATERIAL AND  
COLOUR SHIFT**





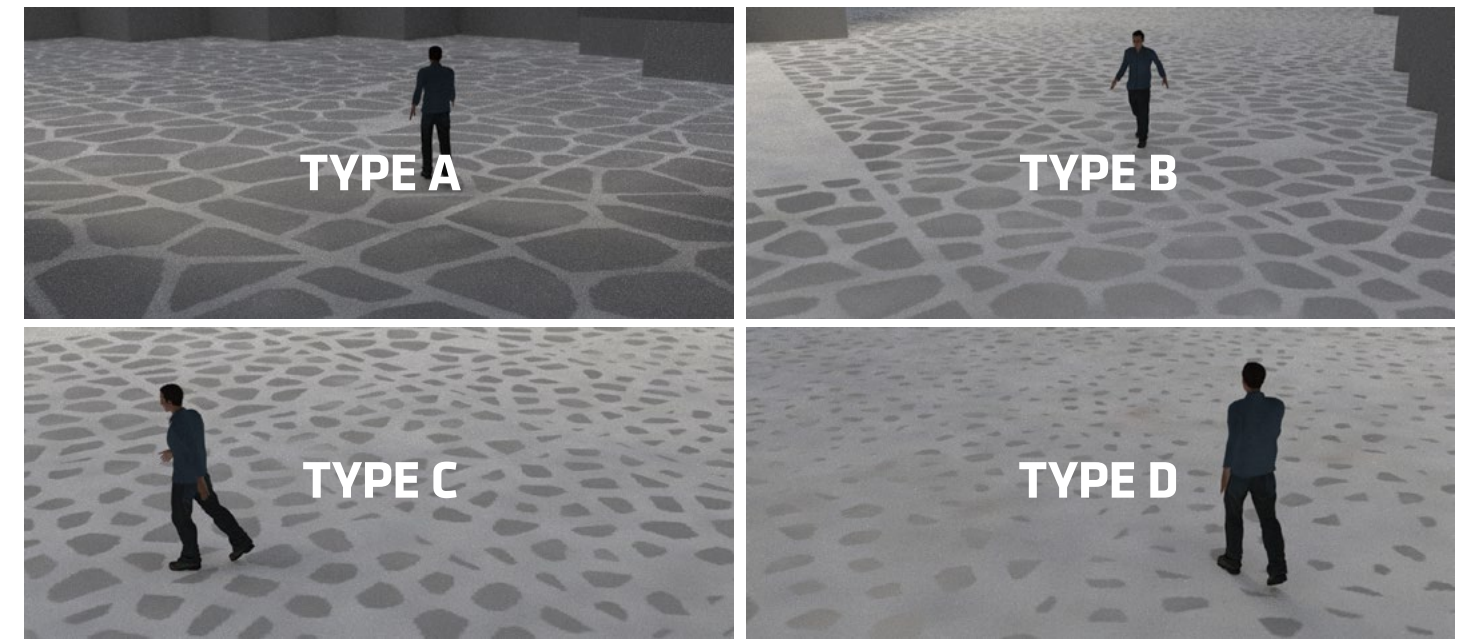
**SHIFTING COLOUR ACROSS THE COURTYARD:  
A GEOLOGICAL COLOUR GRADIENT**



**TERRAZZO PAVING SCALED FOR THE PUBLIC REALM**



**BELOW:**  
Different types of stone grids define the scale and pattern shift through the public realm paving.



STRONG GRID ← → DISSOLVED GRID

**EAST: GREEN GATHERING AND EXTRUSIONS**

A contemplative green gathering space featuring an unexpected grouping of mature specimen trees and massive rocks anchors the east side of the courtyard. This lush woodland fern garden – interspersed between rock outcrop seats and sculptural glass skylights – celebrates its shady environs by creating a cool quiet oasis at the heart of the block. Here is a place of calm amidst the vitality and movement of King Street and a rare point of contact with nature in the city.



**OPPOSITE:**  
Extrusion, shifting scale/density across the courtyard

## CENTRAL: TERRACE FLOWS AND SKYLIGHTS

A mineral tapestry defines the courtyard floor. This urban-scaled terrazzo-like paving uses diverse stone slabs and features a scale-shifting pattern that diffuses from a grid to organic, bringing diverse moments of colour and light and anchoring the glass building to a primordial floor. A trail of sculptural glass extrusions and flush skylight pavers create a visual connection to the underground retail. Additional embedded lights in the paving provide a unique diffused lighting effect at night while also providing emphasis to the public pathway which links the park to the south with King Street to the north.



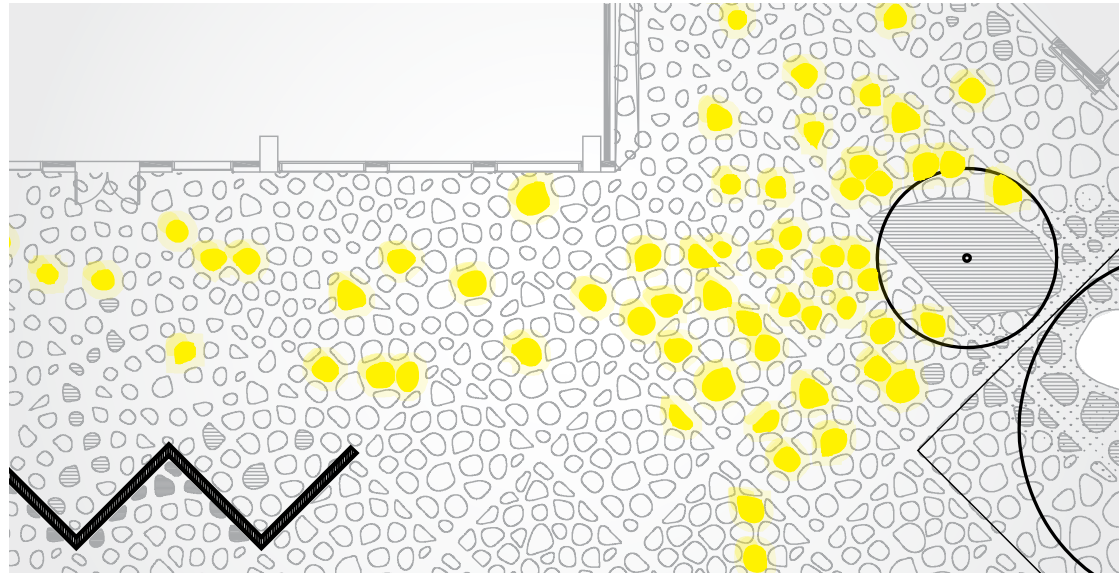
**A**  
**CAST GLASS SKYLIGHTS**



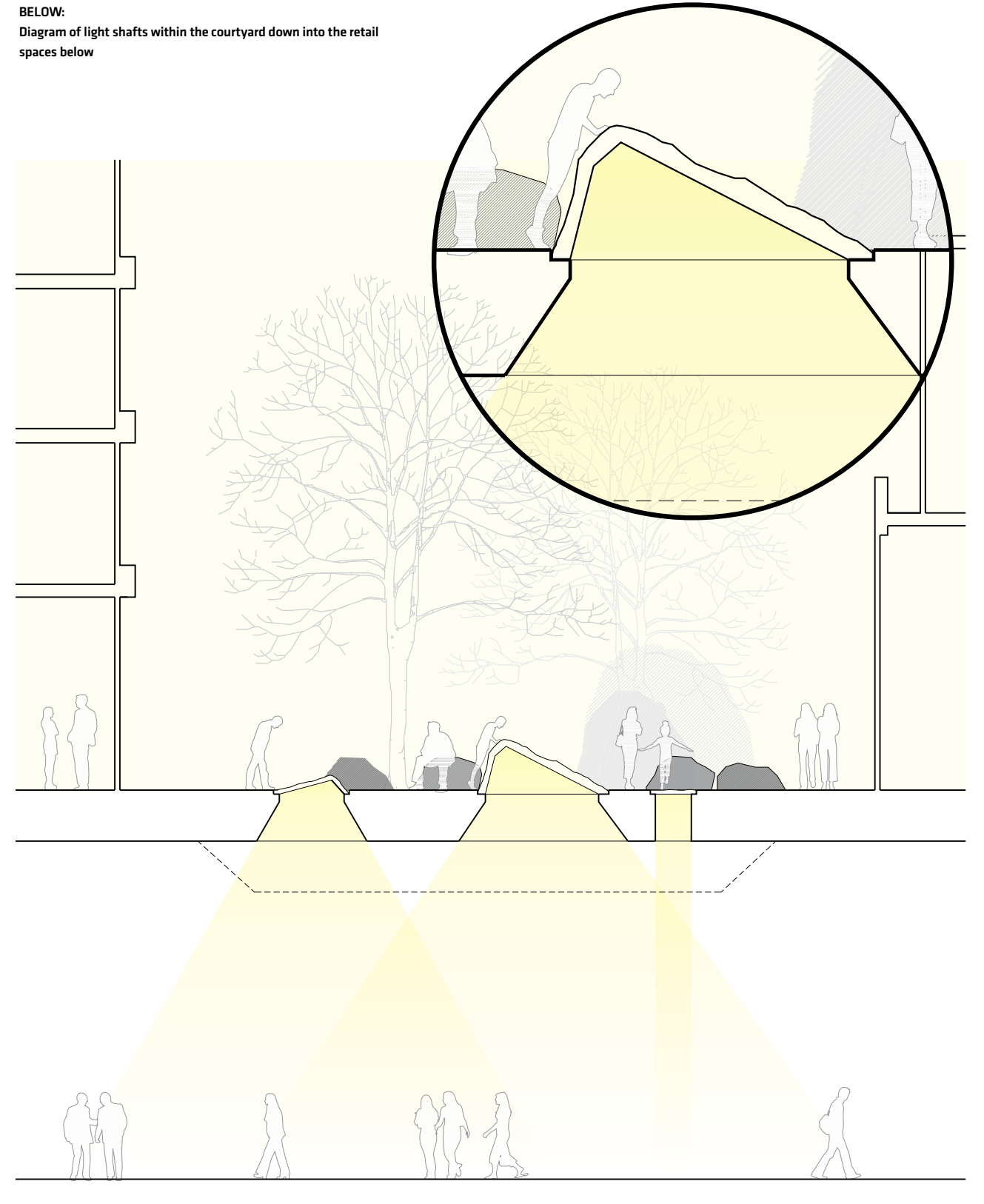
**B**  
**LIGHT SHAFTS**

**ABOVE:**  
The central terrace will feature a combination of cast glass skylights and light shafts down into the retail spaces below.

BELOW:  
Cast glass skylights in the courtyard will glow at night;  
Enlarged plan of cast glass skylights inside the Central Terrace



BELOW:  
Diagram of light shafts within the courtyard down into the retail  
spaces below



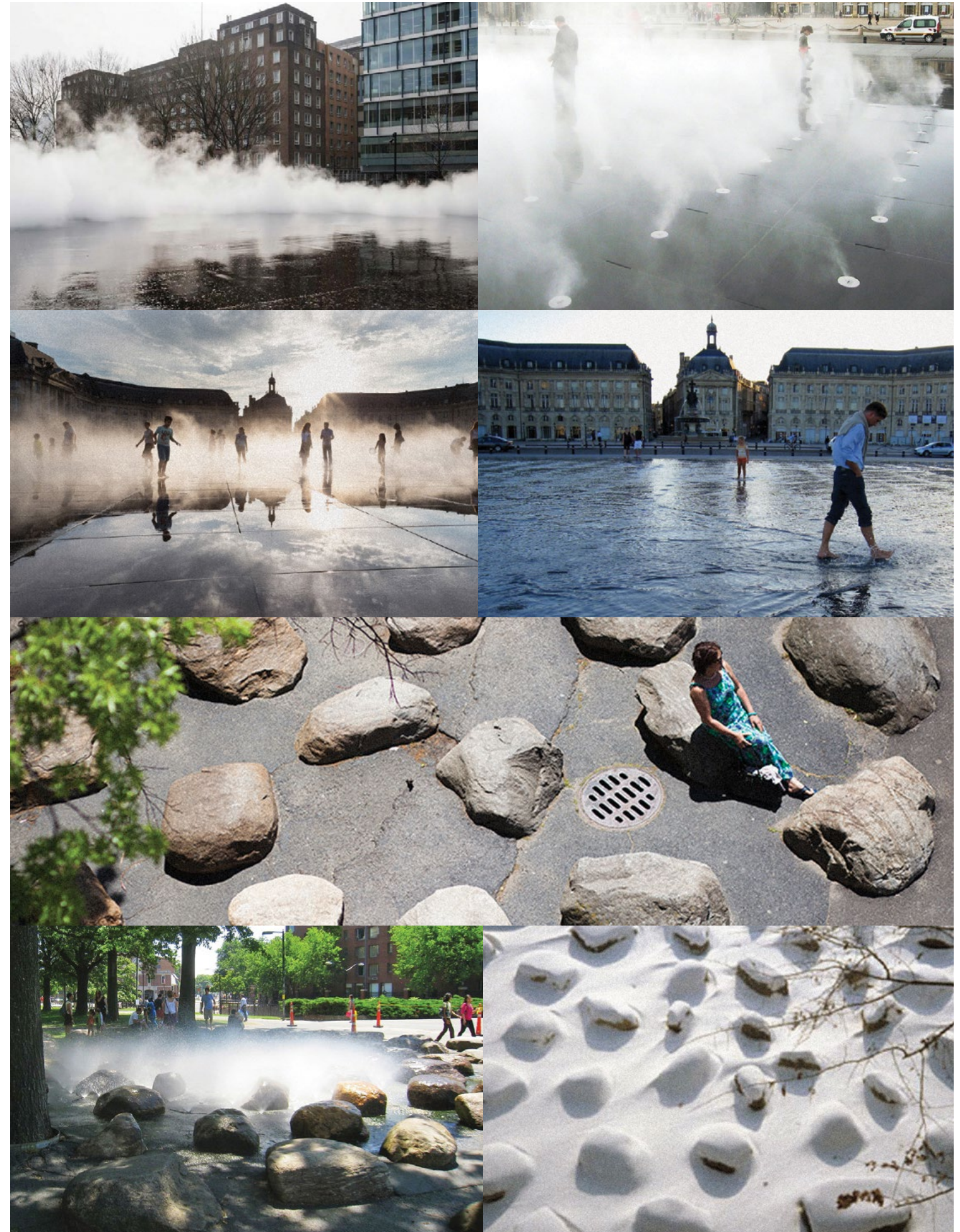
## WEST: THE CLOUD-MAKER FEATURE, WEATHER AS A MATERIAL AND ATMOSPHERE FOR THE COURTYARD

Within the naturally created micro-climate of this protected courtyard, we propose a programmable weather system in the form of the 'Cloud-Maker' to distinguish this particular environment as one of Toronto's most memorable and magical spaces. It will become a signature of the project's sustainable approach to water management. To maximize the role of water as a resource to the courtyard experience, a system of water capture conveys rain water and grey water to feed a large-scale cistern underground.

The result is the most magical of experiences: a dynamic water feature that ebbs and flows from dry to wet, and fog-emitting nozzles create ephemeral vapour formations in the air. Like a cosmopolitan cloud, or a little fragment of Vancouver, the courtyard landscape design is supplemented by a powerful ingredient of atmosphere and experience: weather. In summer, a light fog descends upon the courtyard floor to animate and cool the space. Lighting installations will bring the fog to life at night.

A carefully curated retail environment fronts this memorable linear feature and extensive seating is provided to ensure it is an animated public experience.

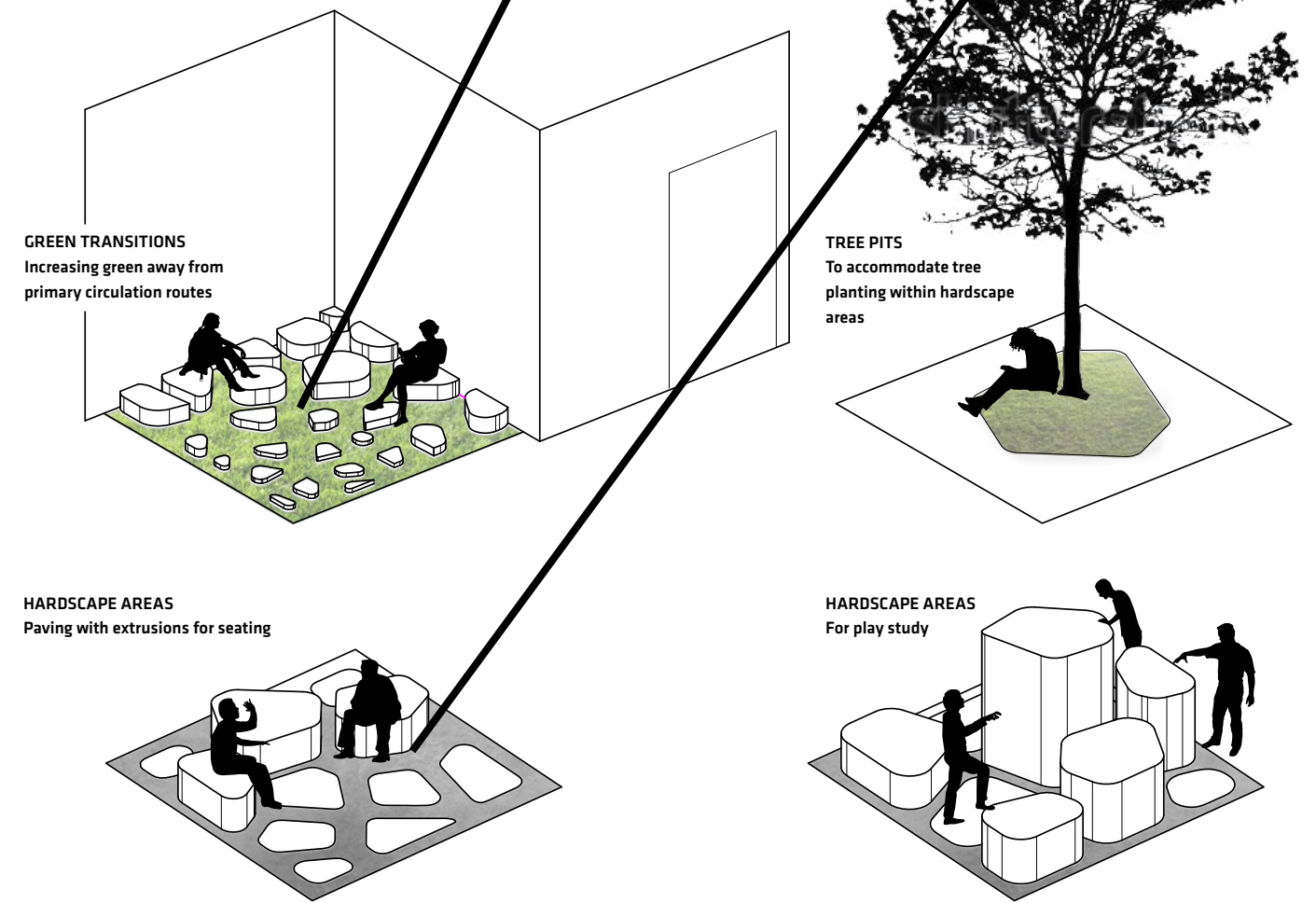
**OPPOSITE:**  
A dynamic, seasonally changing atmosphere - inspiration references





**SOUTHSIDE LANE:  
DIVERSITY OF RETAIL AND  
RESILIENT LANDSCAPING**

The southside lane provides a diversity of fine-grain retail storefronts in order to animate this important interface with the future park to the South. Resilient landscaping creates the interface between the park, the south arch and the retail storefronts.





Asoan





SECRET GARDEN



## HOW TO KEEP A SECRET

Preserve its relative concealment as a neighbourhood treasure: an all-season patio to enjoy outdoor dining, connected to the adjacent restaurant space. Preserve the playful 'peek gap' between historic buildings and create a new perspective into the garden.

Keep something precious and intimate here: a contorted, specimen tree whose form is a surprise and delight. Also, the conversion of the stack into an oven/fireplace to bring outdoor comfort to the shoulder seasons. Finally, connect the oven to a new 'thermal wall' that radiates heat and enhances the viability of this intimate space as a comfortable and unique winter place.

Make it a dynamic secret: modulate openness vs. complete closure to conceal or reveal the secret at different moments, and make evening or off-season transformations.

**OPPOSITE:**  
Image of the secret garden today.



## ELEMENTS OF THE SECRET GARDEN

### 1 PIVOTING 'GROWTH PANELS' FOR ENCLOSURE

Dynamic, operable panels between the surrounding building's will allow the secret garden to modulate between openness and complete closure. This also introduces a classic garden element: the garden gate.



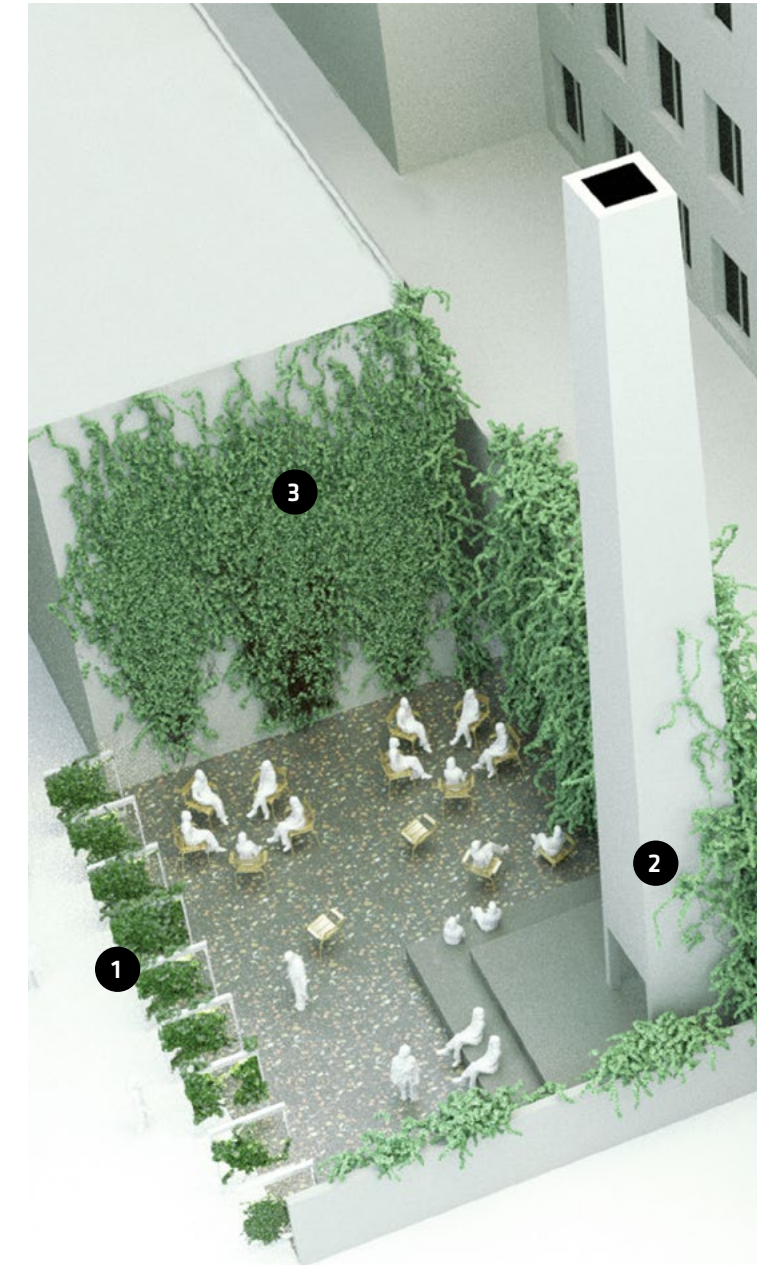
### 2 RE-IMAGINED STACK AND PLINTH

An existing chimney will be repurposed and re-imagined into an outdoor oven that radiates heat and enhances the viability of this intimate space.



### 3 A FRAME OF 'WILD WALLS'

The surrounding walls that define the secret garden provide three edges of space defined by unruly green vine growth on the walls. This allows for a complete green immersion of the space, a counterpoint to the conventional cultivated and domesticated green that is typically seen in the city.



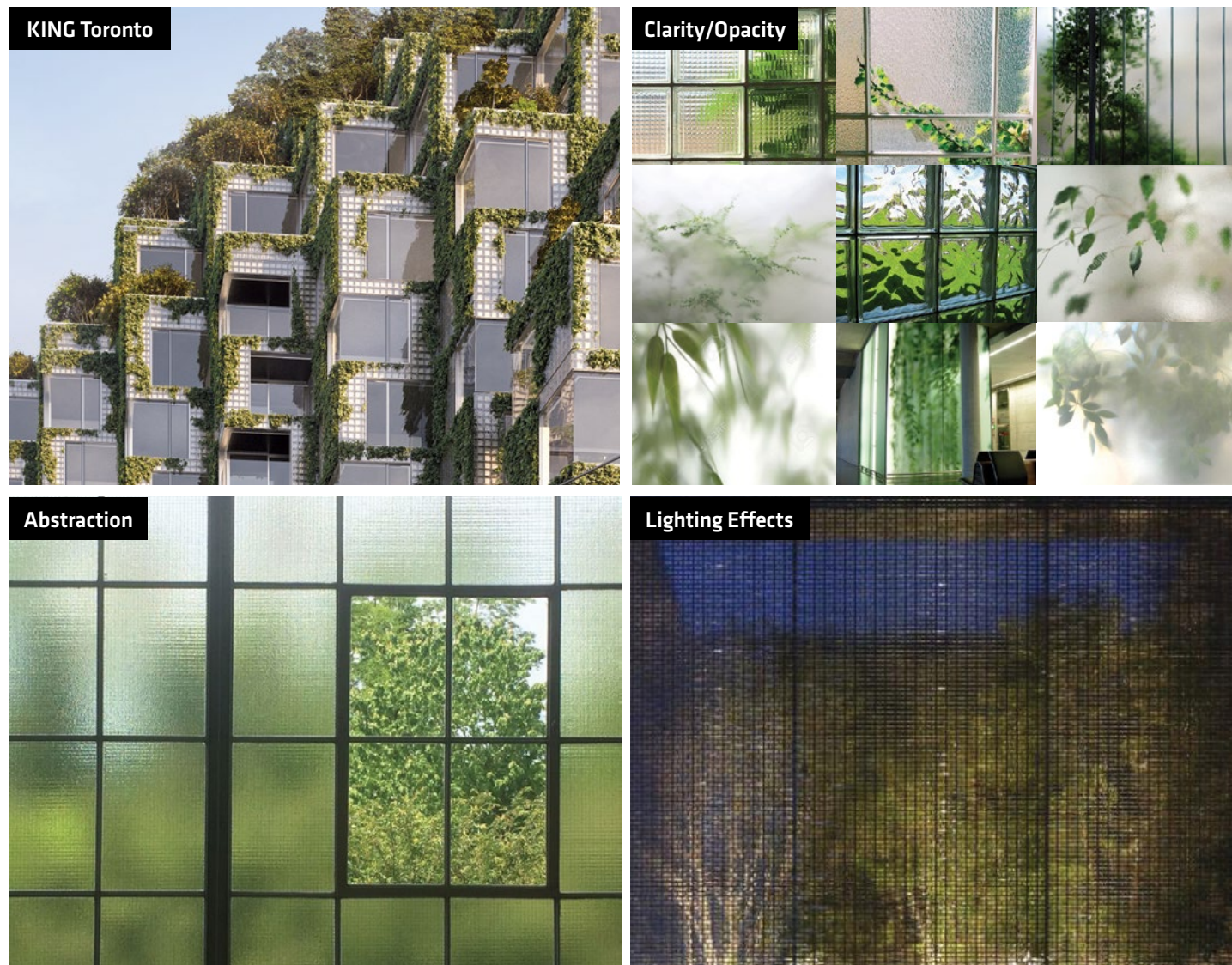
FAÇADE VINE SYSTEM



ABOVE:  
Conceptual sketch of vine façade in courtyard.

## GLASS BLOCK AND LANDSCAPE

The glass block façade provides different opportunities to interact with the vertical landscaping.



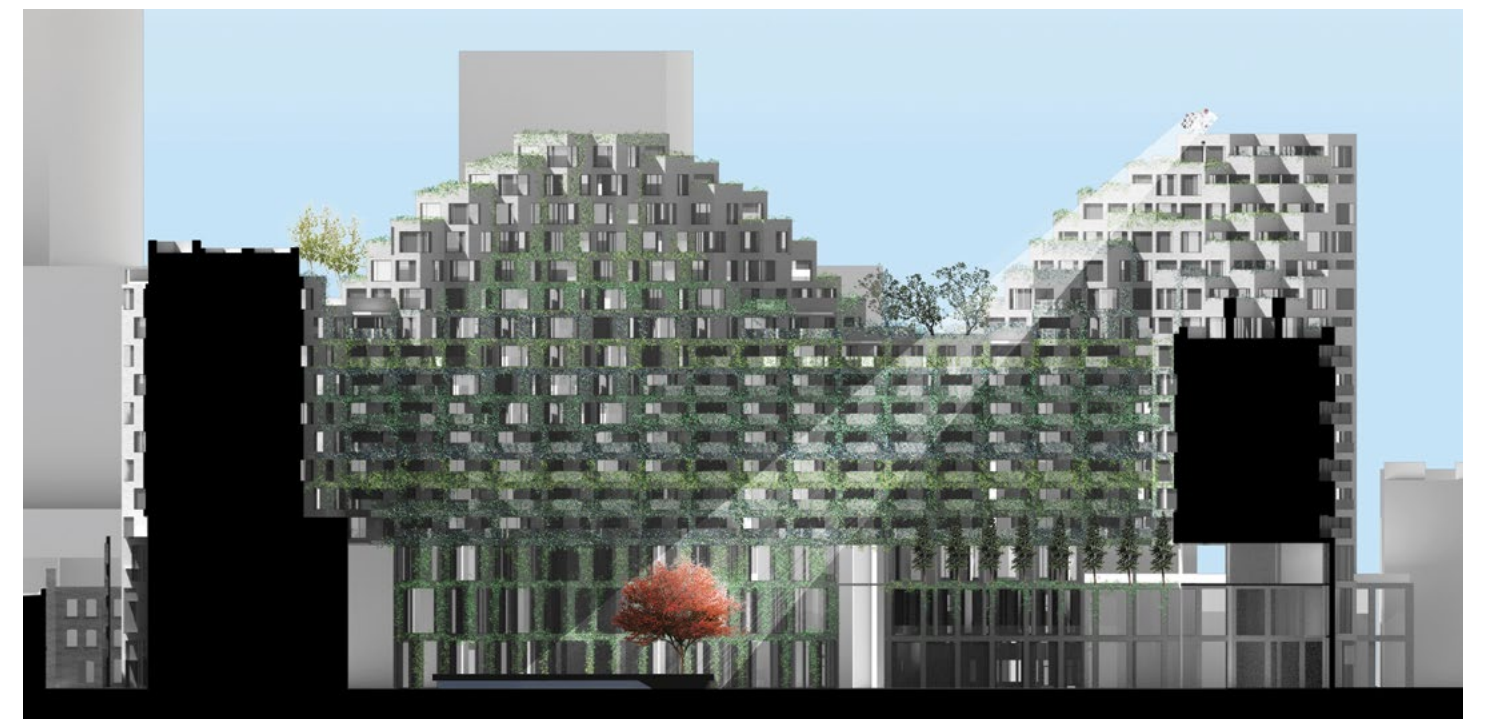
## A VERTICAL LANDSCAPE FOR AN IMMERSIVE GREEN EFFECT

The conceptual sketches below show the strata of vines that will grow inside the vertical faces of the courtyard.

Interior View SOUTH



Interior View NORTH



## GROWTH SUPPORTED VIA CABLE TRELLIS SYSTEM

The vertical vine landscaping will be supported and facilitated through a cable trellis system that will have a special anchoring system on the façade itself to allow for any shape or pattern. The vine species chosen for the vertical landscaping will be specifically tailored to the altitude and orientation upon which they sit on the building.



## COURTYARD VINE GROWTH

**RIGHT:**  
Hardy vines on interior courtyard façade



### CANDIDATE VINES FOR THE INTERIOR COURTYARD

#### VIRGINIA CREEPER

**AVERAGE HEIGHT:** 5-20m  
**HARDINESS ZONE:** 3  
**LIGHT REQUIREMENTS:** Sun, partial shade, shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Adhesive pads  
**SEASONAL COLOUR:** Red leaves in fall



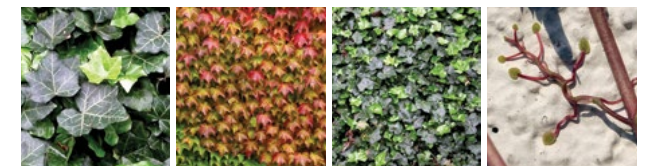
#### ENGLISH IVY

**AVERAGE HEIGHT:** 20-30m  
**HARDINESS ZONE:** 4  
**LIGHT REQUIREMENTS:** Shade, partial shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Aerial rootlets  
**SEASONAL COLOUR:** Red leaves in fall



#### BOSTON IVY

**AVERAGE HEIGHT:** 20-30m  
**HARDINESS ZONE:** 4  
**LIGHT REQUIREMENTS:** Sun, partial shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Adhesive pads and tendrils  
**SEASONAL COLOUR:** Red leaves in fall



#### DUTCHMAN'S PIPE

**AVERAGE HEIGHT:** 10m  
**HARDINESS ZONE:** 5  
**LIGHT REQUIREMENTS:** Full sun to shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Twining. Requires a guide  
**SEASONAL COLOUR:** Yellow leaves in fall



**WISTERIA EXPLOSIONS ON THE SOUTH ARCH AND OPENING TO THE SOUTHSIDE LANE AND FUTURE PARK**



**CANDIDATE VINES FOR THE SOUTH-FACING EXTERIOR FAÇADE**

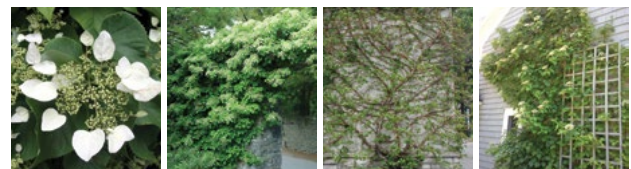
**CLEMATIS VIRGINIANA**

**AVERAGE HEIGHT:** 10M  
**HARDINESS ZONE:** 5  
**LIGHT REQUIREMENTS:** Full sun to shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Twining. Requires a guide  
**SEASONAL COLOUR:** Yellow leaves in fall



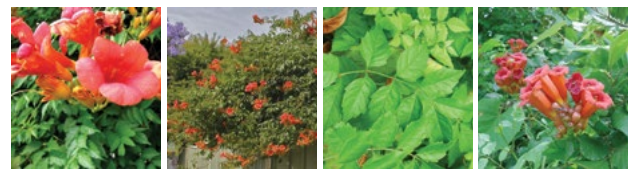
**CLIMBING HYDRANGEA**

**AVERAGE HEIGHT:** 10M  
**HARDINESS ZONE:** 5  
**LIGHT REQUIREMENTS:** Very shade tolerant  
**SOIL REQUIREMENTS:** Well drained  
**CLIMBING STRATEGY:** Aerial roots  
**SEASONAL COLOUR:** White lacy blooms



**TRUMPET VINE**

**AVERAGE HEIGHT:** 10-15M  
**HARDINESS ZONE:** 5  
**LIGHT REQUIREMENTS:** Full sun  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Limited self clinging  
**SEASONAL COLOUR:** Red and orange flowers



**DUTCHMAN'S PIPE**

**AVERAGE HEIGHT:** 10m  
**HARDINESS ZONE:** 5  
**LIGHT REQUIREMENTS:** Full sun to shade  
**SOIL REQUIREMENTS:** Clay, sand, loam  
**CLIMBING STRATEGY:** Twining. Requires a guide  
**SEASONAL COLOUR:** Yellow leaves in fall



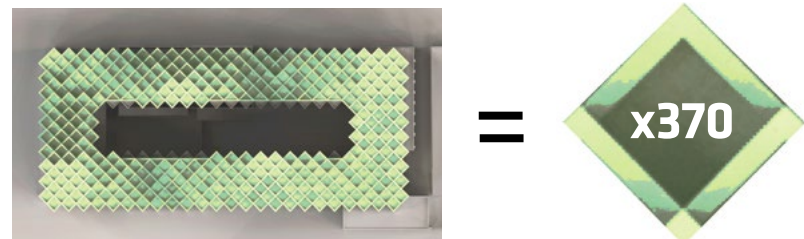
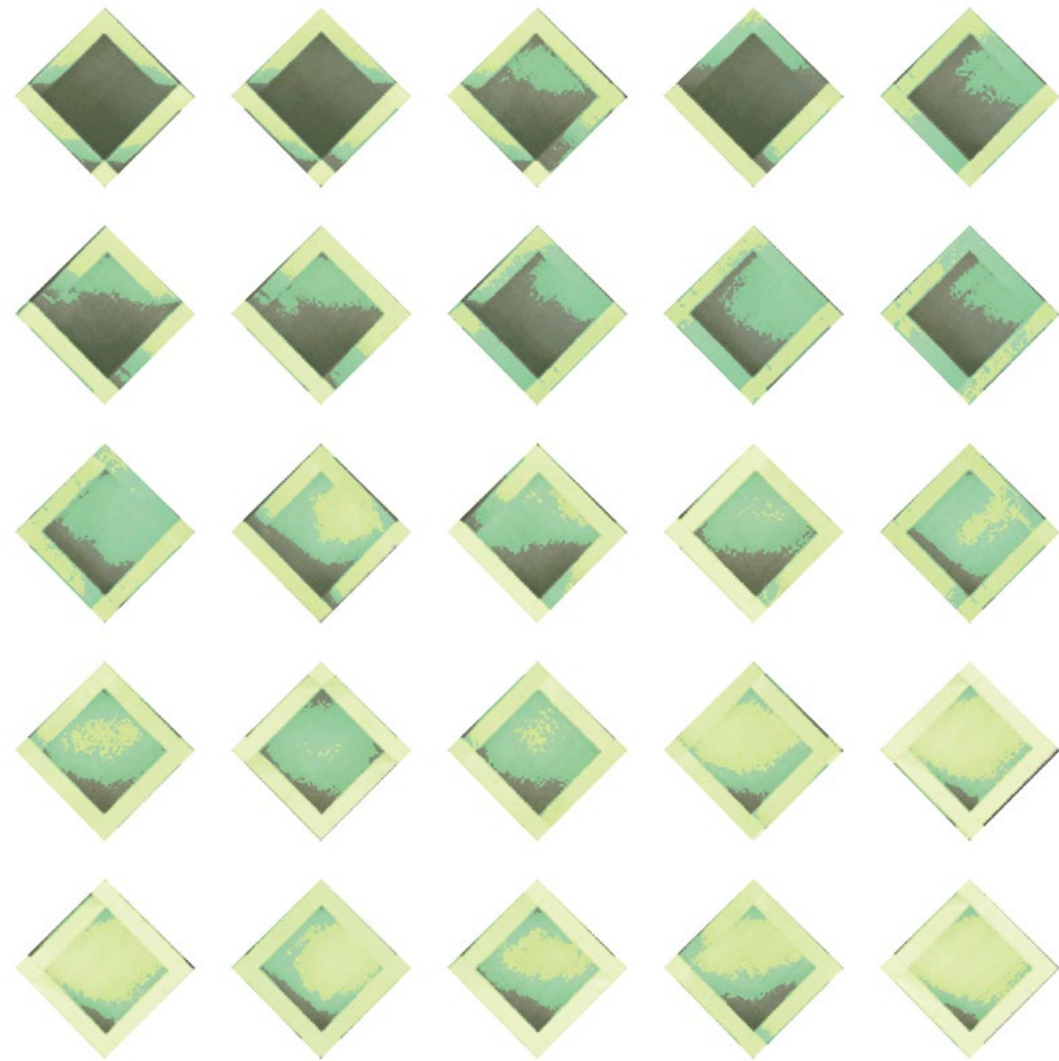
TERRACE ECOSYSTEM AND SOLAR EXPOSURE



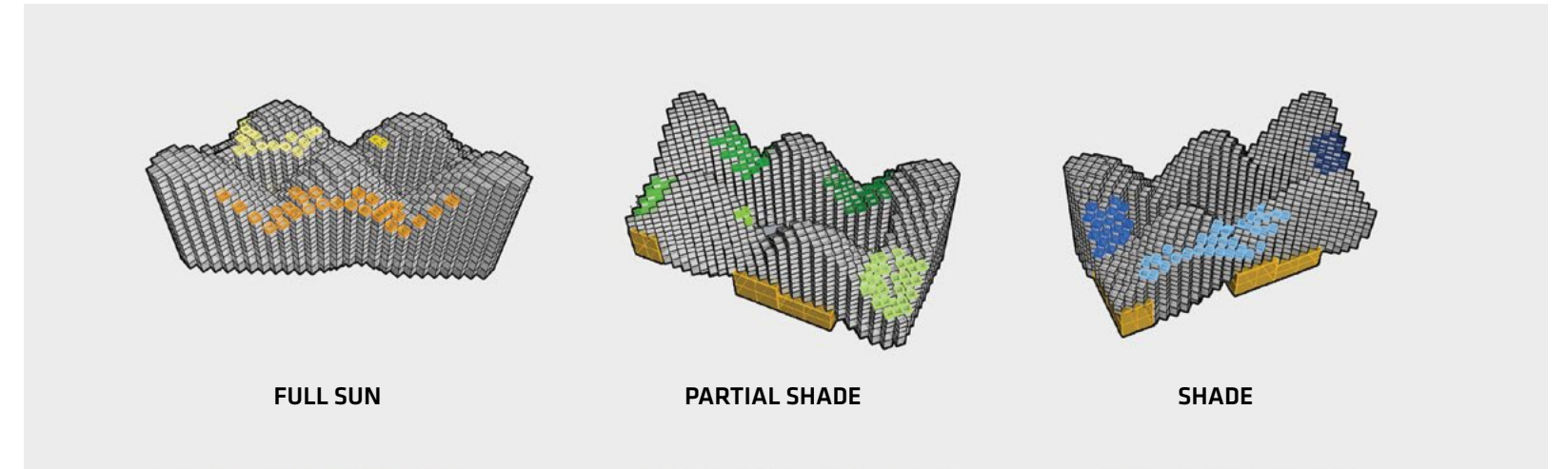


## THE SOFT PODIUM

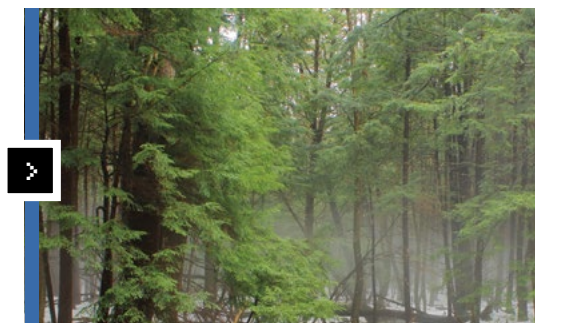
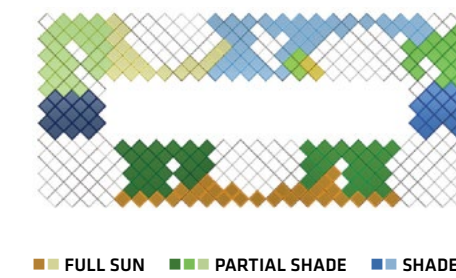
The 'Soft Podium' concept for this building showcases the interplay of form, texture and light. The terraces along the roofscape of the project creates over 370 terraces.



## STUDIES IN SOLAR SECTORS FOR PLANTING



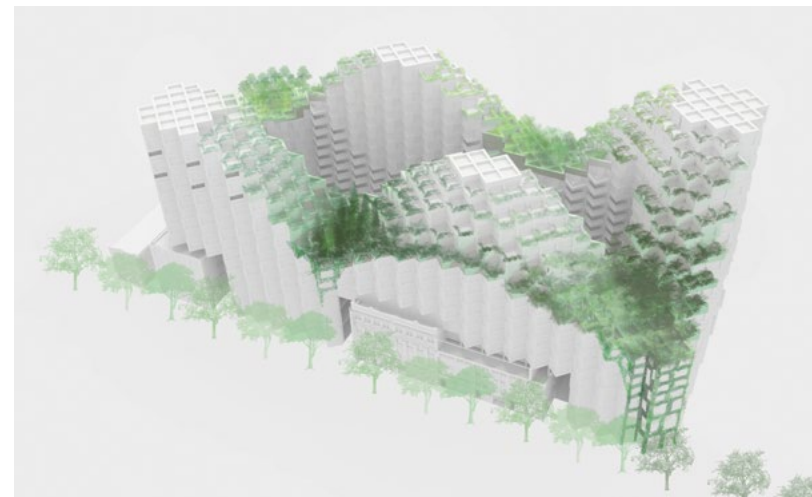
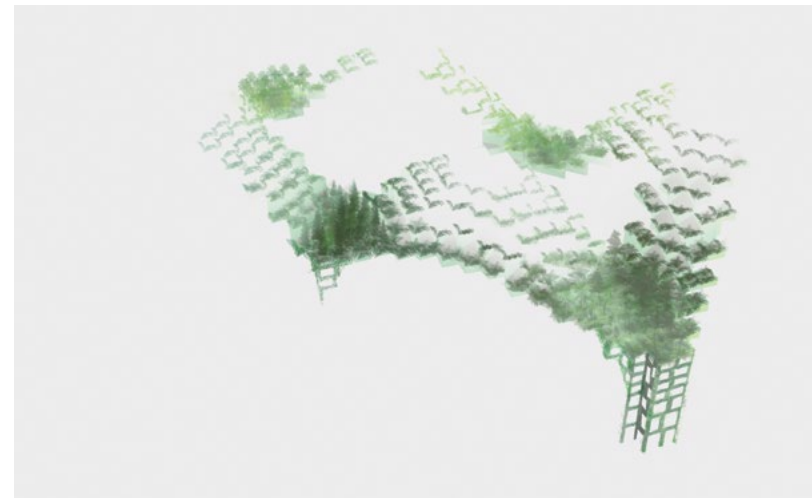
Each of the terraces have been analyzed to determine the amount of daylight and shade provided to determine the types of planting that will thrive in each and every location.



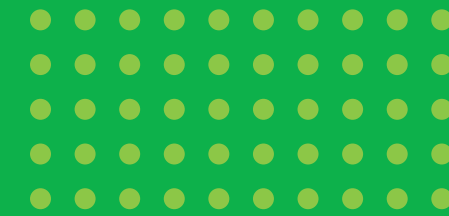
## CONCEPTUAL APPROACH TO THE ROOFSCAPE PLANTING

Creating the conditions for successful growth on the roofscape requires integrated design and engineering. The project ensures adequate depths of soil, wind protection and irrigation to make the planting viable. This is achieved by the stepping of the building massing or by building up planters within the terraces.

Rather than a uniform treatment of the roofscape (eg. Sedum), as is common in Toronto's downtown green roofs, the project takes advantage of the diverse micro-climate conditions to approach the roofscape as a series of 'Solar Sectors' within which individual planting palette's are specifically designed. With this approach, each garden terrace is fine-tuned to its particular condition using native species that are well adapted to challenging conditions. As such, the project provides an antidote to the typical homogeneous roofscapes of the city and aims to build on the biodiversity of the urban environment.



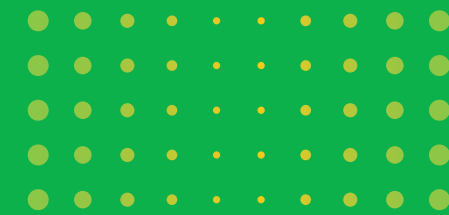
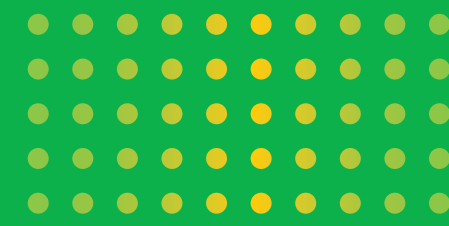
**RIGHT:**  
Studies in vegetative densities



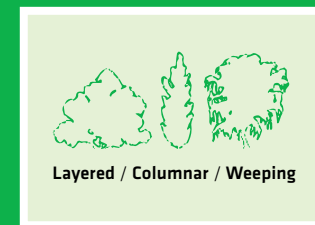
UNIFORM



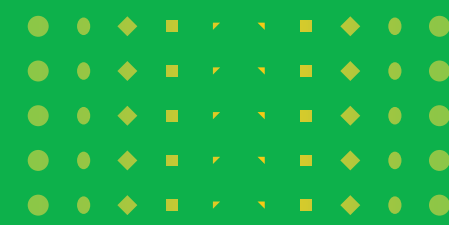
COLOUR



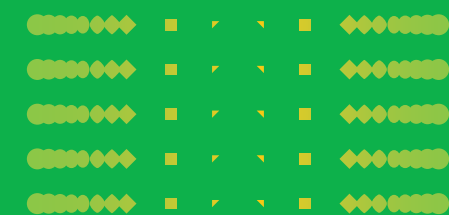
SIZE



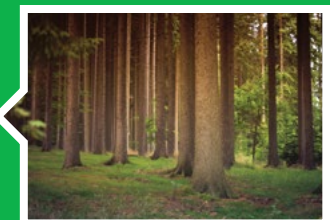
Layered / Columnar / Weeping



FORM



DENSITY



## TERRACES: TREE PLANTING

### STAGHORN SUMAC

South-facing / East-facing / West-facing

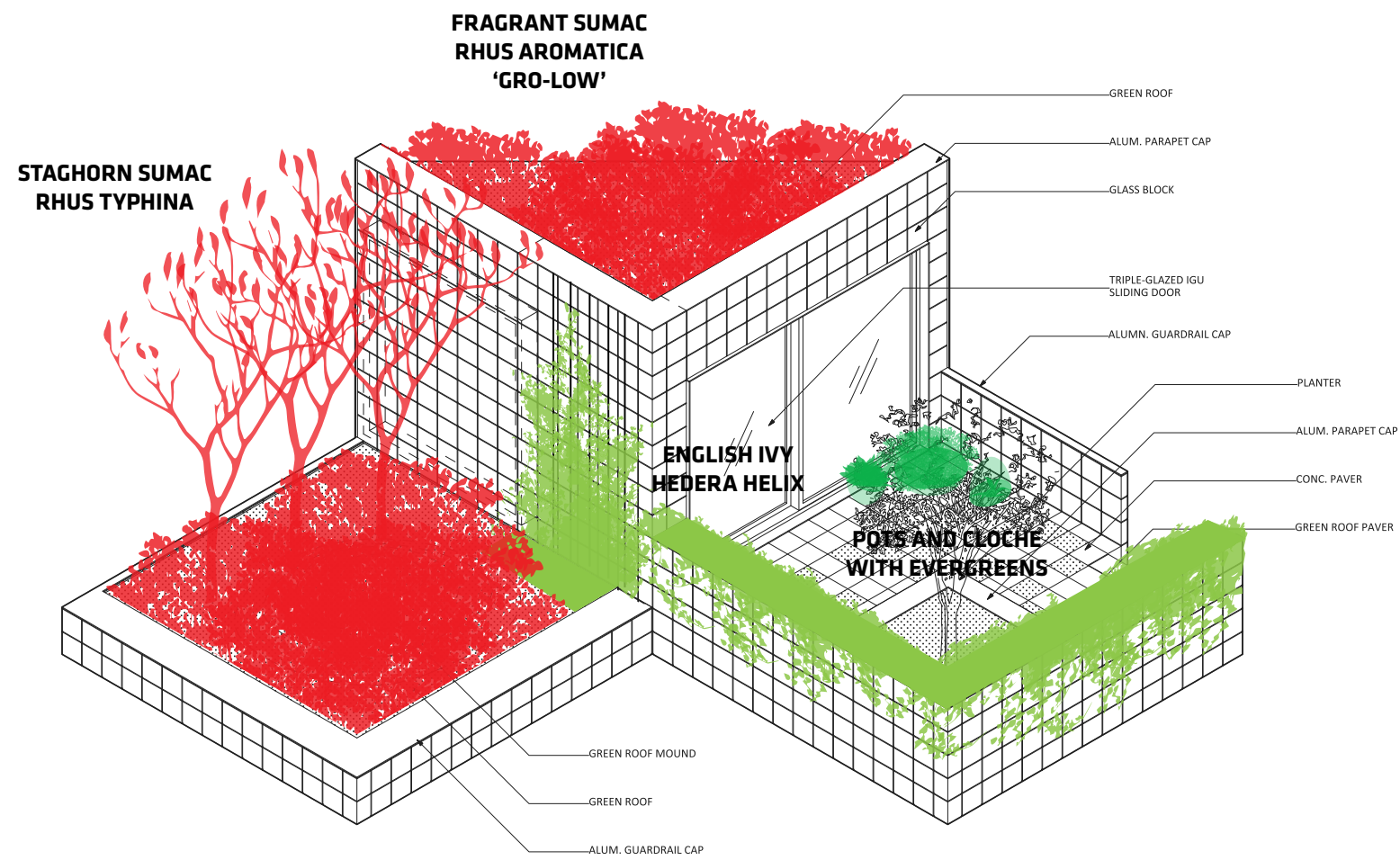


### FLOWERING DOGWOOD & SERVICEBERRY

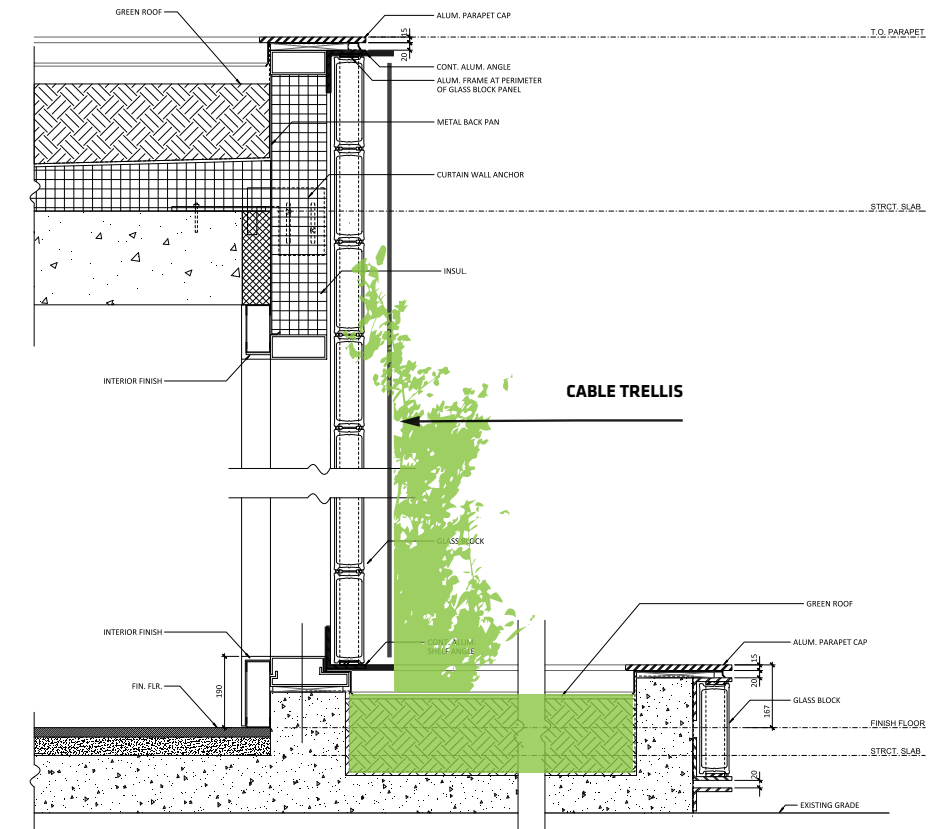
North-facing (shade-tolerant) surprise bloom



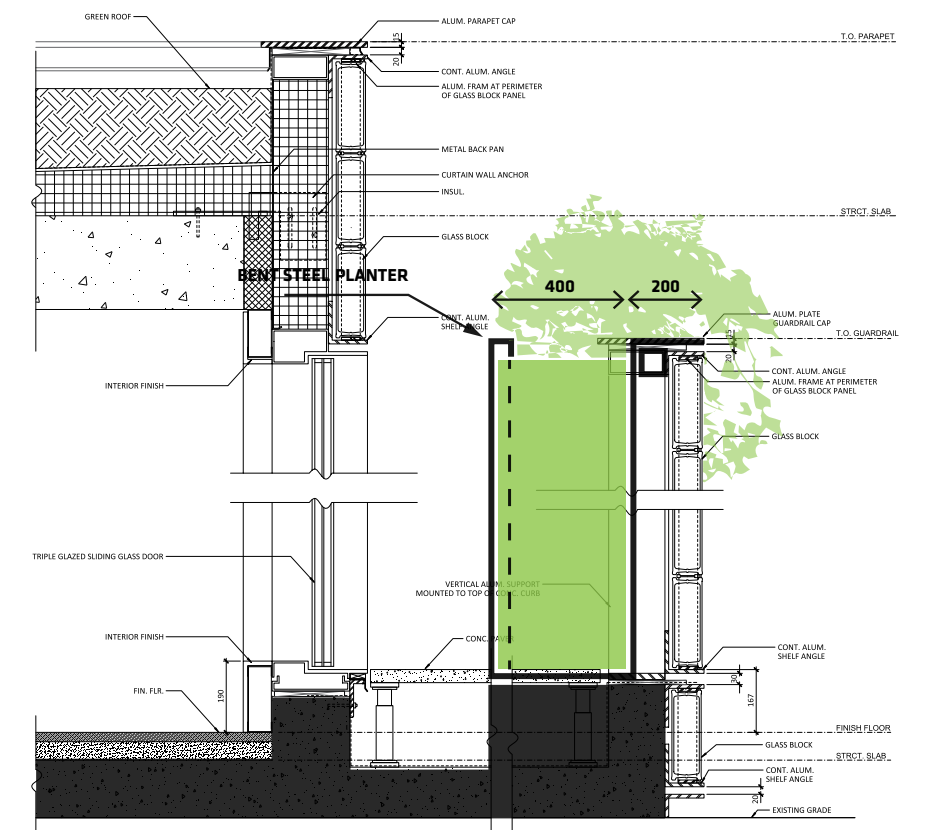
**TERRACES:  
OVERALL PLANTING**



**ENGLISH IVY ON  
TERRACE WALL**



**ENGLISH IVY ON  
TERRACE LEDGE**





Three birds flying in the sky.

Three reflective spheres on a vertical pole.

SUCCI

POSONBYS

POSONBYS

## PART THREE

## PUBLIC ART

In the past two decades, Westbank has emerged amongst the world's leading patrons of public art, working with some of the world's most accomplished artists to design, produce and execute an unprecedented range of ambitious work. Until now, however, we have never had a canvas quite like KING Toronto, including a grand inner courtyard that we anticipate will be transformed by one of the most substantial and beautiful public art works yet to grace the streets – or plazas – of Toronto.

Our public art initiatives come from a desire to exemplify the integration of art into architecture and to use our projects as a platform for creative expression. Architecture, practised well, is an art form and BIG's pixelated landscape at KING Toronto certainly meets that definition. But the critical additional step comes with the search for a public art expression that complements the artistry of our buildings. As a rule, we choose installations that challenge, add meaning and provoke thought in a manner that cannot be achieved solely through architecture. The result, on any individual occasion, is a project that melds creative expression with form, creating a moment of beauty, of provocation and of inspiration for the city and its inhabitants.

At KING Toronto, we have imagined the impact of a floating installation in the centre courtyard. The architects and designers at BIG, for example, suggested the artistic possibilities of suspending mirrored spheres that would take advantage of the infinite changes of light in a partially enclosed space, creating focal points for residents looking in from all angles, even as the art may also beckon to those who are only passing by the courtyard's opening on King Street. We don't actually know yet what the artistic solution might finally be. As part of the City of Toronto's process, we will invite three or four artists to compete in a juried process, but we are confident that we will be able to attract world-class talent and that their proposals will fulfill our own ambitions and those of the people of Toronto.

Even more, we are committed to ensuring that the courtyard art installation combines with BIG's embracing architectural expression to form a single, larger work of art, worthy of the space and transformative for the neighbourhood and the city.

*– Ian Gillespie*





VERSACE

WOMO.to

SHOP

SHOP



## WESTBANK AND PUBLIC ART

Public Art for Westbank, like much of what we do, is at once a project in itself and part of a larger idea that is woven through our practice. The idea is that our projects are not just buildings; they are the physical embodiment of culture. With more than 30 installations either completed or under development, our public art commissions form a body of work that is quickly becoming one of the most significant collections by any developer in the world. We find it deeply rewarding to work with artists of global stature on creations that are important cultural contributions and that provide an additional layer of beauty, complexity and quality to our projects.

Since we began incorporating public art into our projects, we have worked with internationally renowned artists on projects whose scope, size and ambition have redefined conceptions of art in the public realm. Diana Thater's *Light Art* used neon lights to mirror the colors of the surrounding natural environment in a stunning display that spans the height of one of Vancouver's most iconic waterfront towers. Liam Gillick's installation, a recurring sculpted line that reads, *lying on top of a building the clouds looked none nearer than when I was lying on the street*, put a provocative sentiment front and centre across the Fairmont Pacific Rim. Zhang Huan's *Rising* created an unforgettable sculptural moment outside the Shangri-La Hotel here in Toronto.

Westbank's commitment to public art is consistent with the many other cultural initiatives that make up our practice. Initiatives such as the Westbank Piano Program, the 2016 Serpentine Pavilion exhibition 'Unzipped', our vintage couture collection, our music business, the cultural hub we're developing in Blood Alley in Vancouver and our support of community programs, combined with the effort we put into the architecture, are what sets Westbank apart.

We find it deeply rewarding to work with artists, to create projects that are at once an important cultural contribution and an additional layer for our buildings. We hope that each detail in our work can stand alone as something inherently beautiful, while forming part of a larger, more complex outcome.

— Ian Gillespie



### **Light Art** **Diana Thater**

Shaw Tower, 2005

This public art call began with the goal of using the location of the property and the height of the tower to maximum effect. Exploring the use of light to reflect the building's association to Burrard Inlet and the skyline of Vancouver, Diana Thater's piece consists of a straight line of dissolving coloured light running from the top of the building to the ground. At grade, the light disperses into a reflective surface while fog generated from the bottom of the building lifts the pool of light up and out, producing a dynamic lightshow. The Shaw sign at the top of the building and the reflective pool at the bottom also create a compositional balance.

**New Currents and Ancient Streams**

**Gwen Boyle**

Palisades, 1996

Time is symbolized by an "erratic" - a 9-ton pillow basalt rock that is magma, formed by the sea, and its mirror image or "doppelganger" formed and cast from 3,000 pounds of bronze, rests below the falls to look back to time transformed.



**Persian Glass Series**

**Dale Chihuly**

Residences on Georgia, 1998

The Dale Chihuly installation was Westbank's first project with an internationally known artist. Chihuly and his team were very experienced with major installations around the globe, and this delicate, vivid, installation has stood the test of time. While more recent public art installations may express more symbolism, at the time this art made a distinct statement: there is nothing inherently wrong with art being beautiful.





**Abbott & Cordova**

**Stan Douglas**

Woodward's, 2009

So many things had to come together to pull off the Woodward's redevelopment. Having Stan Douglas produce *Abbott & Cordova, 7 August 1971* tied it all together. This work restages the Gastown riot of 1971 and involved more than 100 actors portraying riot police, hippies and Mounted Police. Stan recreated the riot scene by laying down asphalt, reproducing aged building façades and merchandising store windows. The 1971 riot was a pivotal moment in determining Gastown's current character.



**lying on top of a building...**

**Liam Gillick**

Fairmont Pacific Rim, 2009

This passage, in the artist's signature choice of Helvetica bold, occupies floor five through 22 and provides a demarcation between the hotel and the additional 25 floors of luxury residential suites above. The two-foot high letters stand proud on the building's exterior along narrow concrete fins that sharply turn to accentuate the building's most public corner. When viewed from the street, the letters reflect the surrounding buildings and shifting colours of the changing Vancouver sky.



### Forest Screen

**James KM Cheng & Adeline Lai**

Fairmont Pacific Rim, 2010

A photograph of North Vancouver's majestic rainforest, informed the perforated steel screen that graces the south western façade of the Pacific Rim Hotel. Designed by James KM Cheng, the building architect, this screen employs patented technology and comprises 9,500 square feet of stainless steel. Through thousands of texturally rich perforations, bumps and dimples, the perforated steel creates an illusion of trees and light. Spectators may marvel at these majestic trees then step outside and experience the artful transformation. Best viewed from the south side of Cordova Street.





**16.480**

**Omer Arbel**

Fairmont Pacific Rim, 2015

*16.480* is a dramatic installation of 480 glass 16's supported by a set of sitespecific, tree-like minarets. These "trees" rise out of a landscape constructed of burnt wood planks and form an immersive canopy of light that reaches up to 6 meters in height. Bench platforms and higher mounds in the landscape serve the dual purpose of protecting the trees from vehicles, providing refuge to visitors and creating informal meeting places.

16 is formed by sequentially pouring three separate layers of coloured, molten glass on a horizontal plane. Each layer has a different opacity, which responds to the haphazard shape of the previous pour to create a uniquely layered whole. Two of these layered pieces are then attached together and illuminated with an internal LED light. The finished 16 becomes visually complex: each separate colour layer is visible through the others, and a halo of light is captured along the poured edge of the glass. Multiple 16's are supported by a

modular armature system comprised of a series of branch and knuckle components, which may be composed to create a tree-like structure. Each armature segment carries low-voltage electricity and diverges into 2-4 separate branches, allowing both vertical and horizontal installation on floor, ceiling or wall surfaces. The armature enables unique installations ranging from modest to monumental, simple to complex, in an infinite variety of possible forms. The armature includes a kit of interchangeable parts that simply click together for custom, on-site compositions.

"16 is a project that we initiated some years ago... very soon after our debut with 14. At the time we didn't have the technical expertise and glass knowledge to bring it to fruition, but now we do.. and it is very gratifying to finally see it complete." Says Omer Arbel, creative director for Bocci. "16 is an exploration of the deceptively simple process of pouring and layering hot glass. There is a charming analog rawness to this piece which enters into a nice dialogue with the sophistication of the armature system."

**Fusion**

**Susan Point**

Granville at 70th, 2014

*Fusion* is an artwork that carries mediums and cultures...as well as legends. It also, metaphorically, fuses natural imagery with modern methods.

This “original” sculpture is contemporary yet unmistakably Salish. As this development project sits in traditional Musqueam territory and is close to the banks of the Fraser River, this conceptual art piece is based on the theme of “People of the Grass” as well as the “Salmon People” which are uniquely Musqueam. The human element within the salmon has universal appeal that symbolically relates to all peoples. The faces are revealed with traditional Salish elements. Overall, the forms represent a living, thriving culture and historical legacy, as well as this unique community today – giving a sense of place and a landmark that respects the past, present and future.

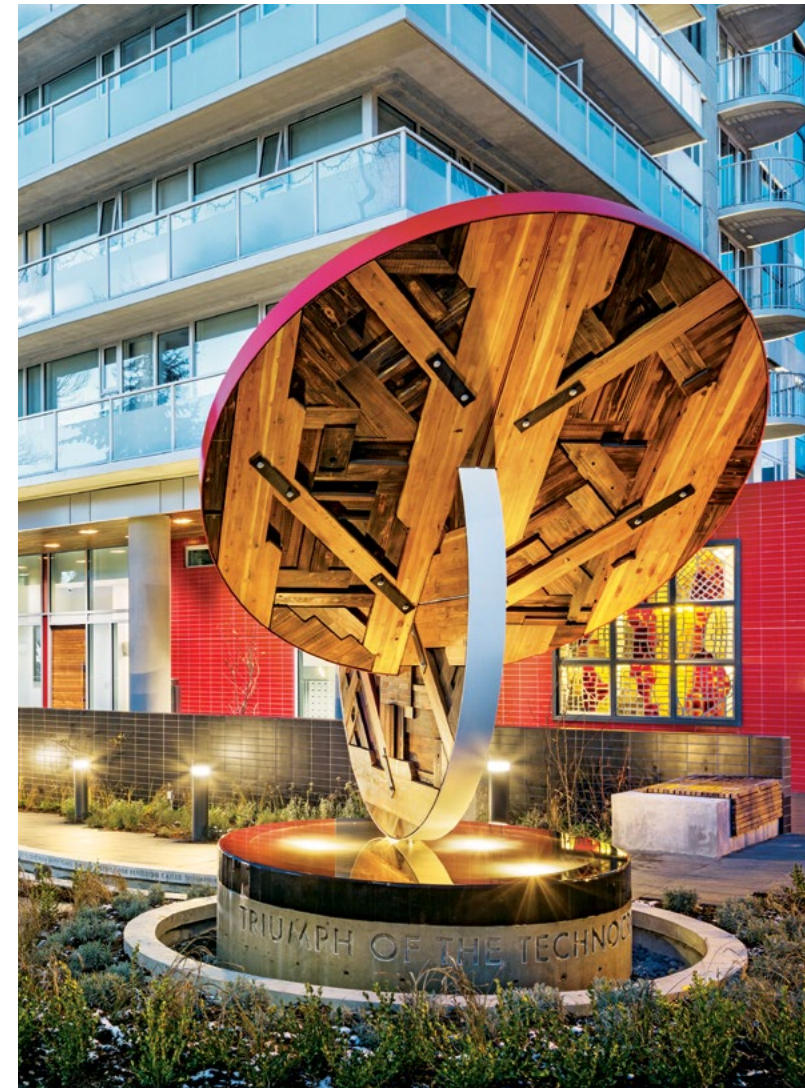


**Triumph of the Technocrat**

**Reece Terris**

The Lauren, 2014

This public artwork is constructed entirely from reclaimed wooden girders salvaged from the demolished St. John’s Church that once existed on the site. Literally taking the form of the “placeholder” sculpture depicted in the 3D model of the future development, this work makes physically tangible the relationship between ideation and fabrication as related to the production of art. Through a reversal of the roles of the artist and the art producer or fabricator, the art makes visible the unseen mechanistic process of development and land speculation impacting the surrounding community. The sculpture is a self-reflexive critique of its own development and process of creation, and draws parallels between the role and complicity of all players involved in the development process.



**Rising**  
**Zhang Huan**

Shangri-La Toronto, 2012

After an extensive global search conducted with the Art Gallery of Ontario serving as our advisor, we unanimously chose Zhang Huan, one of today's leading contemporary artists. Captivated by the artist's unbridled imagination, the committee felt that Huan brought a dynamic and startling creative vision to this project. While his early sculptural proposal depicted a flock of fluttering birds taking flight from a rooted tree trunk, he subsequently developed this motif into a series of winged birds surrounding the Shangri-La tower, appearing to animate and activate the entire façade. Each meticulously fabricated bird becomes an emblem of transcendence reaching skyward. Following a visit to Toronto in 2009 and numerous discussions held in his Shanghai studio, Huan expanded his concept to include linear motifs within the main entrance spaces of Shangri-La which further extend his visual and poetic idea. This work of art has become an intrinsic part of the way people experience the architecture of Shangri-La Toronto.







*Good Afternoon  
My Human Friends:*

*Thank you all for coming to my unveiling ceremony. I am very happy to share and witness this historical moment with everyone here.*

*My name is Rising given by a Chinese guy. In fact I do not believe I have done much, not to mention creating anything at all, I have only felt my body and functions were imbalanced and crazy, it is then I have realized that I was born a beast! My dream is to leave earth and rise up to the sky, greater than any height upon clouds and air and fly to a new realm, rising to the mythical heaven, dream world of beauty and harmony.*

*I believe this heaven is Shangri-La, sincerity creates good aura, I believe I will be living here for a long time.*

*With years of battle, you have finally made me what I am today, humans have so much creativity and energy to toss around, you people are fantastic. You have used so much of human-resources, material and financial resources on me, as well as moving me from east earth to west earth, building me such a deluxe hotel. I wonder why? Have you thought all of this to be real? If so, Amen.*

*Finally I would like to say I love you all and my ancestors will thank you for this! Thank you again to those human friends who have given into this creation.*

*Sincerely,  
Rising*

*English translation of Zhang Huan's prose  
from the unveiling ceremony – May 5, 2012*

## Beyond the Sea, Against the Sun

Martin Boyce

TELUS Garden, 2016

*Beyond the Sea, Against the Sun*, Martin Boyce's latest installation, illuminates the laneway at TELUS Garden, inviting visitors to explore the vibrant space within. Linking three continuous chains of hanging lanterns, Boyce creates a convergence of lights at the crossroads of the laneway. Scaled up and clustered in colourful constellations, their presence will heighten the dramatic possibilities of the site while marking and activating the space below.



*Not quite a year to the day but close.  
Somewhere beyond the sea....  
... waiting for me....*

*This song goes through my head as we make our way up the path towards the gate. Vines that last year gently caressed now cover the tall gate posts. The gates are chained shut but one has become dislodged from its hinge and fallen forward slightly giving us just enough space to squeeze through.*

*I remember the building as a ruin, glorious in its abandonment but a ruin none the less. As it came in to view at the top of the long driveway it looked rather handsome. As if in the intervening year it had somehow thrown back its shoulders and stood up tall again.*

*Above the front entrance is the word, "hotel," slightly too small to be read from any great distance but written in a beautiful hand crafted, cursive script, the type of which you'd only ever see above a Venetian stationers or glove shop from the 1950's. I had come across this place completely by chance while on a long hike. I hadn't packed a camera and contrary to every piece of sensible advice I had set off alone without checking that my phone was fully charged. I wondered if the lack of mobile signal had caused the phone to go into panic search mode and while thirsting for any kind of airborne waves had drained itself of power without me even touching it... either that or it was dead when I left the villa only for me to notice when I excitedly took it out to photograph my find.*

*In place of a hundred digital iPhone images all I returned home with was an old black and white postcard that I found behind the reception desk. The card shows the building at what looks like the moment of its inception. The painted stucco walls hide any sense of brick by brick construction, as if the will for it to exist had caused it to appear in a single moment, complete but devoid of the architectural details it had now*

*accumulated. Where in the postcard there are rows of simple framed apertures, the windows of the top two floors now have louvered shutters, most of which are closed giving the impression of a structure snoozing in the midday sun. The ground floor windows have ornate wrought iron grills through which the building squints out into the distance through semi-opaque pools etched into the glass by years of sun and dry sandy air.*

*On the terrace to the back we unstack some old metal framed chairs and sit in the heat of the afternoon. Someone produces a few beers which are colder than they should be after three hours in a make shift cool bag. The frozen slices of watermelon which kept them company have thawed out and make the bottles sticky but the combination of cold beer and melon flavoured fingers licked in the hot sun is better than any cocktail I have ever tasted anywhere.*

*Every so often one of us drifts off, drawn back into the building to experience the same rooms transforming in the changing light. Each walk through unearths new details and moments. Beautiful old bakelite switches, like little poems to the electric light bulb, door handles, intricately patterned wallpaper that turns out not to be wallpaper at all but is in fact a hand painted scene of entwined branches and birds.*

*Later on the sun takes a dip behind the hills and everything is bathed in orange. At the far end of the terrace is a chain of coloured lanterns that I do not remember from last year. They are strung between four wooden posts although the last group of lanterns do not quite reach and hang from the sagging cable close to the ground. I cannot tell whether they are going up in advance of a special occasion or have fallen in a moment witnessed by no-one.*

*The sun is very low now and for a moment it looks as if the lanterns are softly illuminated. I go closer and see that they are made of perforated metal and are heavier than they look.*

*The coloured paint is faded and stained. Then it happens again, the lanterns glow like light-bulbs dimmed as far as they can without being extinguished. Like fireflies trapped in jam jars I think to myself as if conjuring up some perfect childhood memory even though I have never seen anything of the sort. I do not know if it was the warm, cast shards of low, last light reflecting the inside of the painted lantern but in that moment I felt as if something was waking.*

*Whereas earlier we had felt like "now" moving through a landscape of "then," the place suddenly felt alive and charged. It was still beautiful but no longer static, like somewhere moored to a present and future, not lost or set adrift against the sky.*

*The plan was to camp here in the hotel grounds but we decided to find another spot close by. We didn't feel driven out by any kind of malevolent force, quite the opposite but equally we didn't feel like we had been invited to stay. Remembering a shaded patch of ground not too far from the gates we make our way back as we had entered.*

*From our camp a large moon silhouettes the hotel rooftop and a tangle of TV aerials clustered around the tall chimneys. We sit looking out into the hills with that elation scented exhaustion that comes after a long trek in the sun. Instead of the aerials silently receiving tens of chattering channels I imagine them transmitting. Years of lost dreams and stories that got stuck behind wardrobes and under rugs are now projected onto the chilled night air.*

*Somewhere beyond the sea  
Somewhere against the sky.*

– Martin Boyce; November 7, 2016



**Northern Lights**  
**Douglas Coupland**  
TELUS Sky, 2019

The TELUS Sky façade features integrated LED lighting which wraps around each “pixel,” the window frames of the building, along the south façade. This fully programmable installation serves as the basis of the public art by Doug Coupland. Coupland will be creating a series of façade animation sequences that takes advantage of the building’s curved skin while, at the same time, using what architect Bjarke Ingels sees as a highly mineralogical underlying structure. Coupland will also be creating an app, available free to the public. *Northern Lights* will allow smartphone and tablet users to hold devices up to the TELUS Sky’s façade to see and read colour-specific messages which are otherwise unviewable within an overall full-colour motion sequence. These messages could be simple data like date, time and weather, but then could also become larger and quite elaborate sequences such as wind passing over a grass field or a bird in flight, simple but primal images of earth and sky.



**Spinning Chandelier**  
**Rodney Graham**  
Vancouver House, 2019

Graham’s sculpture extends from his 2005 35-mm film loop installation *Torqued Chandelier Release* in which a crystal chandelier whirls rapidly as its supporting cable is unwound. Installed under the bridge above the intersection of lower Granville Street and Beach Avenue, a monumental 14 by 21-foot crystal recreation of the film’s 18<sup>th</sup> century French chandelier will slowly rotate and rise over the course of twenty-four hours, then once a day release and dynamically spin back to its starting point. *Spinning Chandelier* will quickly become an urban icon, turning a dark under-bridge into an enjoyable focus of public celebration.

## PART FOUR

## INTERIOR ARCHITECTURE

KING Toronto's interiors have been developed in response to the historical nature of the nearby buildings and of the neighbourhood itself. We saw an opportunity to revisit the industrial aesthetic and heritage of historic Toronto and to accentuate it with refined European influences and touches.

Toronto is Canada's largest city – its bustling financial capital and our project – will be an island in this dynamic environment: the new community flowing through the spaces will find calmness and serenity while enjoying the bright, green and permeable outdoor/indoor spaces.

In the same way the architecture gently embraces and enhances the existing buildings, framing them in a cascade of white translucent pixels, the interiors frame the individual experience, with comforting, natural materials and lush vegetation.

From the public areas to the private spaces, we offer a journey through a newly built geological formation: entering through a grand fissure – the atrium; resting/enjoying life in the forest – the courtyards and lobbies; moving through hidden galleries – the corridors; and, finally, reaching the top of

the mountain, where a glistening 'glacier' is waiting to be admired and where each individual home provides a place to settle down and recharge.

The public spaces are conceived as an extension of the residences with lounge areas resembling a living room: welcoming and comfortable, inviting you to stop, wait, read or chat with friends. The selection of furniture and accessories was calculated to bring out the inherent qualities of the living spaces as gathering places.

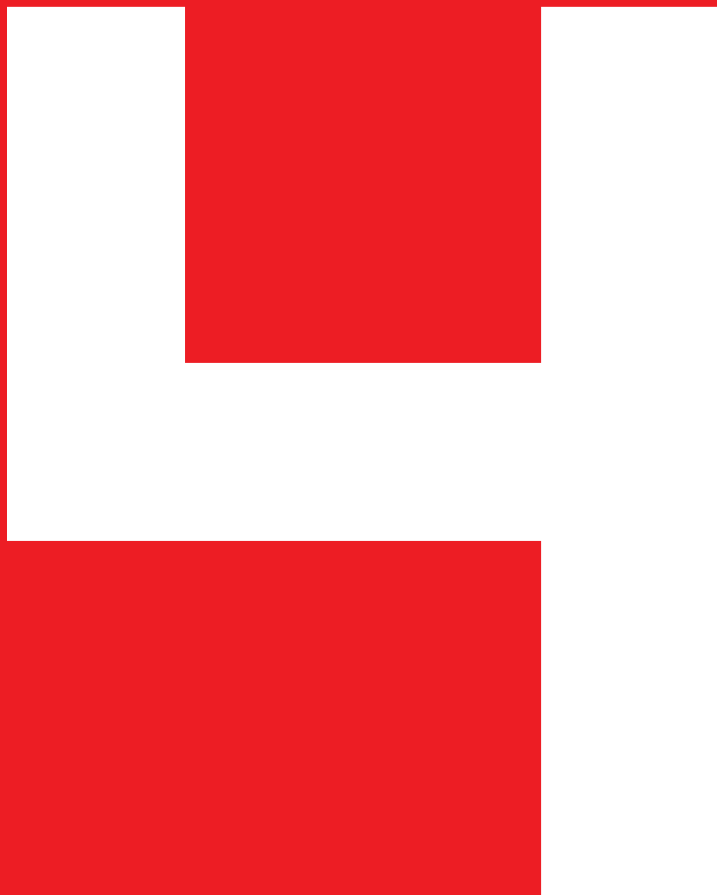
The refined, industrial aesthetic can be felt in both public and private spaces: while it is a defining element, clearly visible in the former, it is subtler and focused more on the details in the latter.

The materials used in the public areas are mainly aged/blackened metals, corrugated concrete, textured glass in different scales and lush vegetation. Within the residences, service areas such as bathrooms and kitchen are grouped together to form an anchoring block. Clad in a choice of three different materials, this solid, gravitational element forms a counterpoint to the translucency and luminosity of the glass-block façade.

The furniture selections for the residences was made in collaboration with B&B Italia and Maxalto. Through their range of products, we combined timeless Italian design with contemporary innovation. The accessories for homes, as well as furniture for public spaces, are selected predominantly from Scandinavian inspiration, which highlight our design sensibility through the use of light, warm materials and a muted color palette.

When developing interiors, BIG always takes a holistic approach to design, from large scale to small scale, the design intent is carried through to create a complete vision. As a result, we were able to design several custom products, ranging from the suite entry doors, terrazzo floor tiles, wood parquet and kitchens, to a piano for the east atrium.

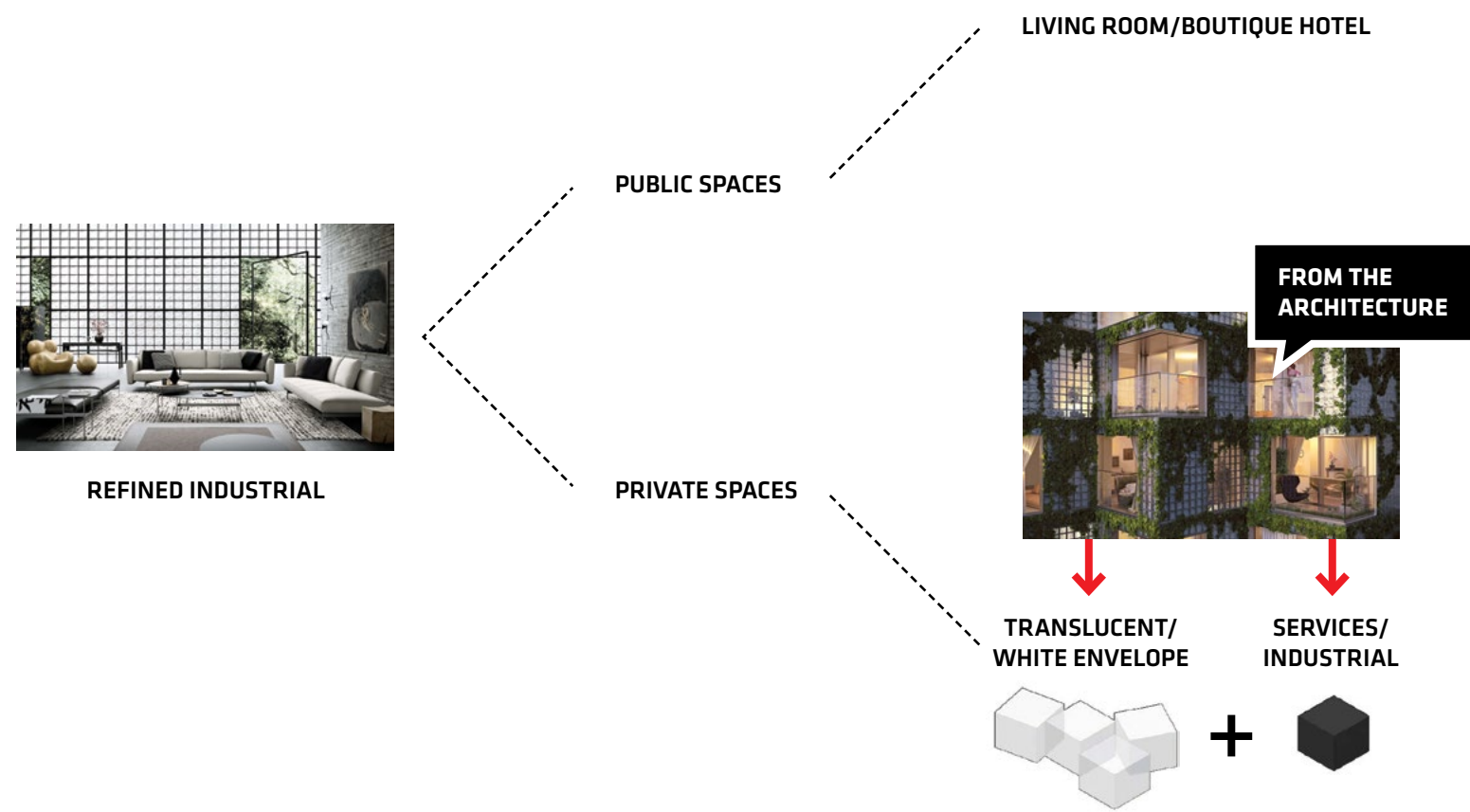
– *Francesca Portesine* Director of Interior Design, BIG



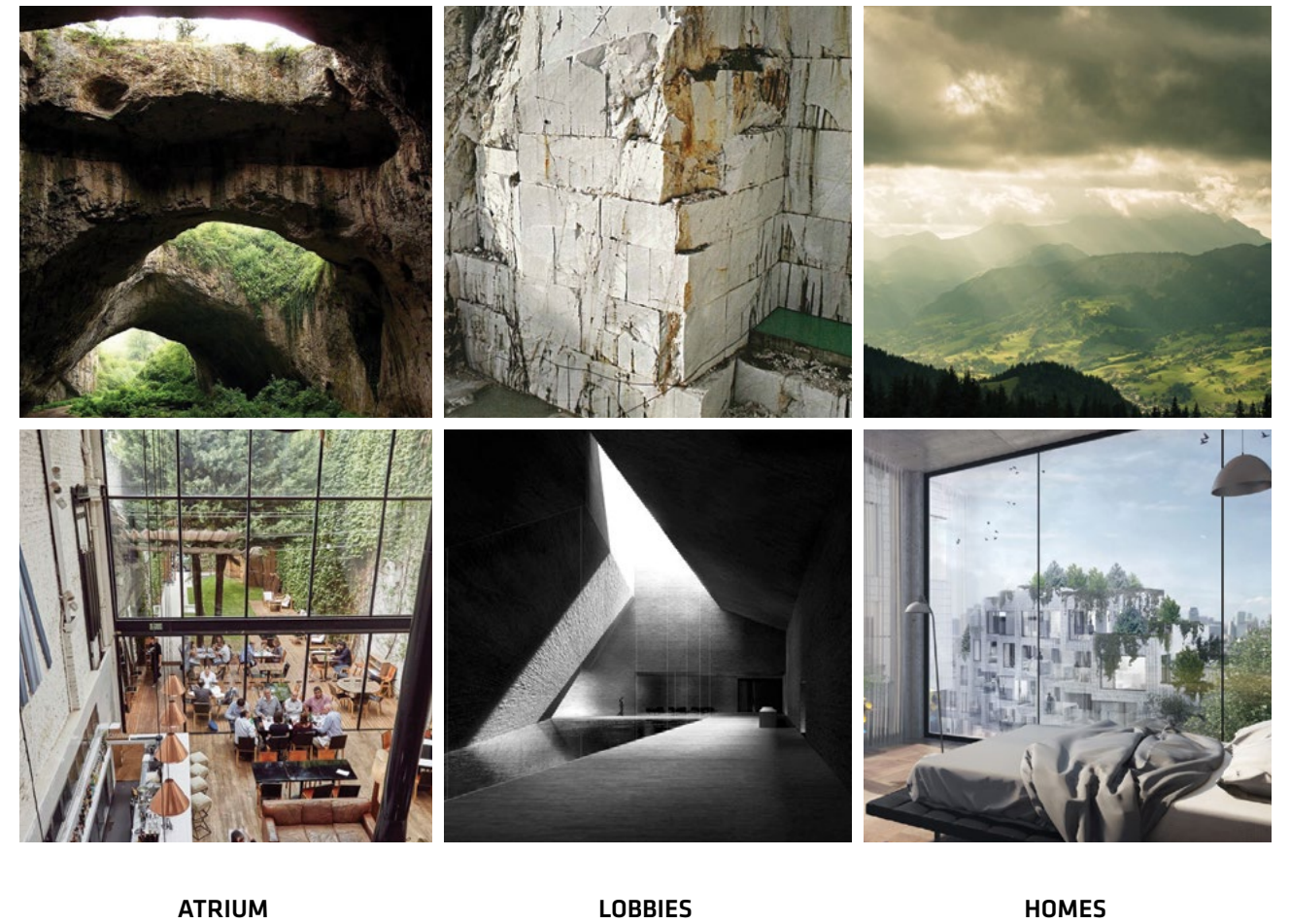


ABOVE:  
Inspiration for KING Toronto's  
Interior Architecture

CONCEPT



INSPIRATION



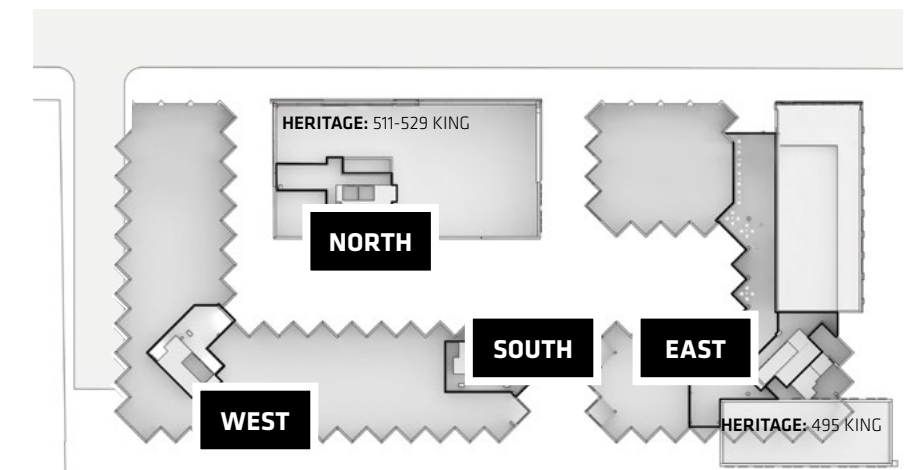
## PUBLIC SPACES

## RESIDENTIAL WELCOMING LOBBIES



ABOVE:  
Axonometric diagram showing  
the ground floor of KING Toronto

RIGHT:  
Lobby locations for each of  
the four mountain peaks



# LOBBY IDENTITIES

Each of the four mountains will have its own lobby complete with its own identity.



**EAST MOUNTAIN  
INSPIRATION**



**NORTH MOUNTAIN  
INSPIRATION**



**WEST MOUNTAIN  
INSPIRATION**



**SOUTH MOUNTAIN  
INSPIRATION**



**EAST MOUNTAIN  
FURNISHINGS**



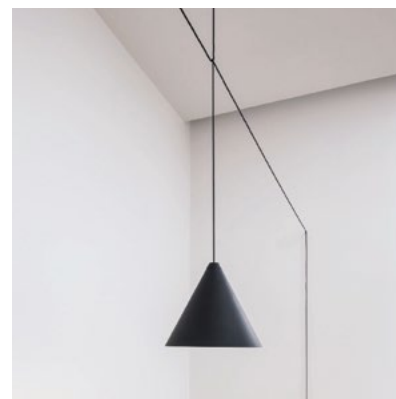
**NORTH MOUNTAIN  
FURNISHINGS**



**WEST MOUNTAIN  
FURNISHINGS**



**SOUTH MOUNTAIN  
FURNISHINGS**





**EAST LOBBY ATRIUM**



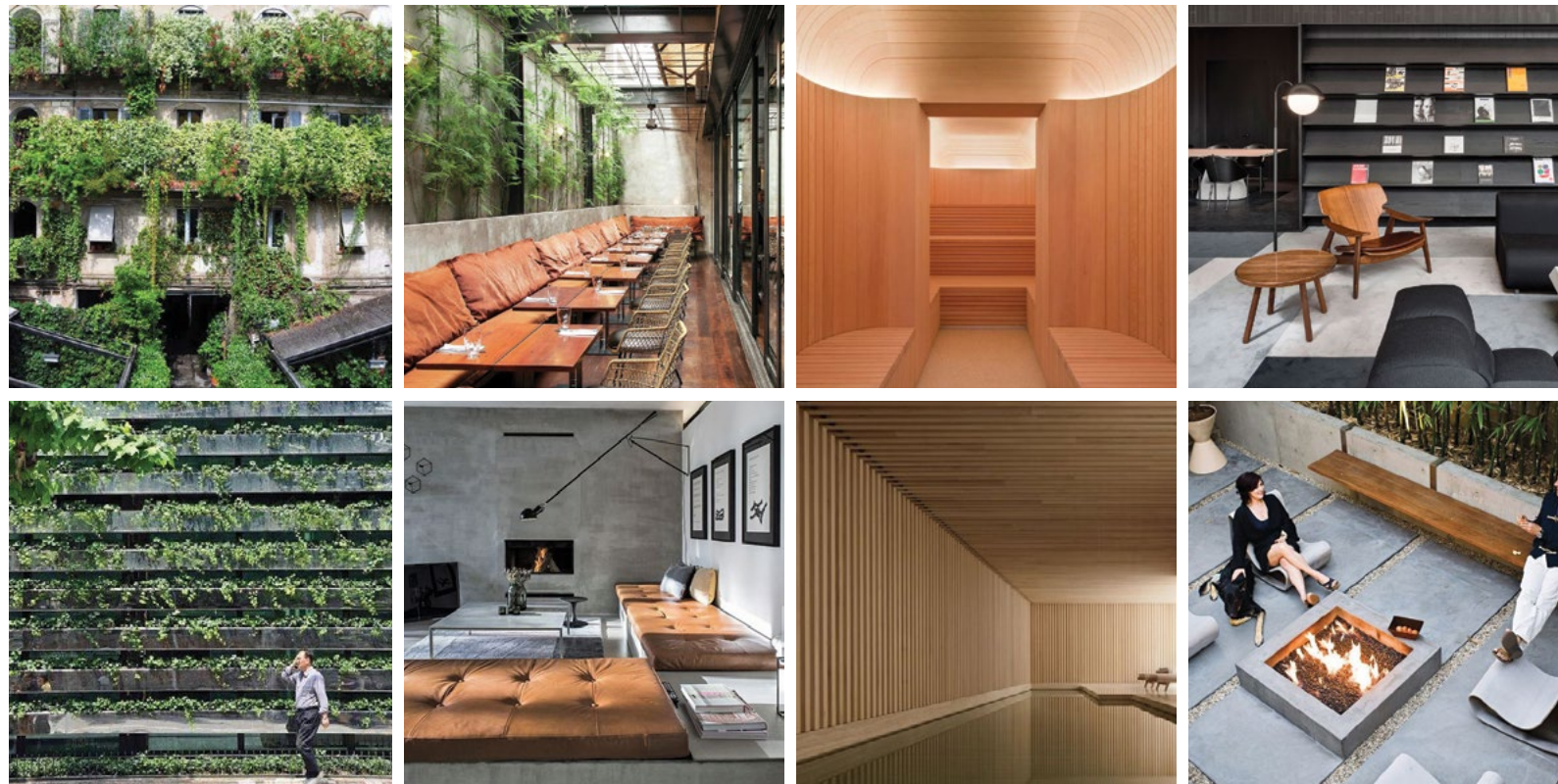
**INSPIRATION: REFINED INDUSTRIAL**



**ABOVE:**  
View inside the atrium looking towards the East welcoming lobby

# HERITAGE WALL

BELOW:  
The East lobby atrium features a 5-storey tall heritage brick wall that will be animated through landscaping and lighting.



INSPIRATION



GREEN BALCONY



ILLUMINATED ARTWORK AT NIGHT



ABOVE:  
View inside the atrium and East welcoming lobby



ABOVE:  
View inside the atrium looking outside towards the courtyard

**NORTH LOBBY**



**INSPIRATION: HERITAGE**



**ABOVE:**  
View inside the North welcoming lobby

**WEST LOBBY**



**INSPIRATION: LIGHT**



**ABOVE:**  
View inside the West welcoming lobby

**SOUTH LOBBY**



**INSPIRATION: GREEN**



**ABOVE:**  
View inside the South welcoming lobby

AMENITIES



# INSPIRATION

Taking inspiration from the building's mountainous peaks and valleys, KING Toronto will feature a mountain inspired spa and Hamman with a spectacular indoor-outdoor pool, hot tub and spa, along with a gym, outdoor terrace and games/party room.





POOL

BELOW:  
View of a mountain inspired  
pool at KING Toronto





BELOW:  
View of the gym looking out at the  
outdoor terrace



**GAMES AND  
PARTY ROOM**

BELOW:  
View inside the games and  
party room



RESIDENTIAL INTERIORS





The kitchen area is characterized by dark, flat-panel cabinetry. The backsplash is made of small, reflective tiles. A dining table with four chairs is set in the foreground. Two pendant lights hang over the table. The floor is made of light-colored wood in a herringbone pattern.

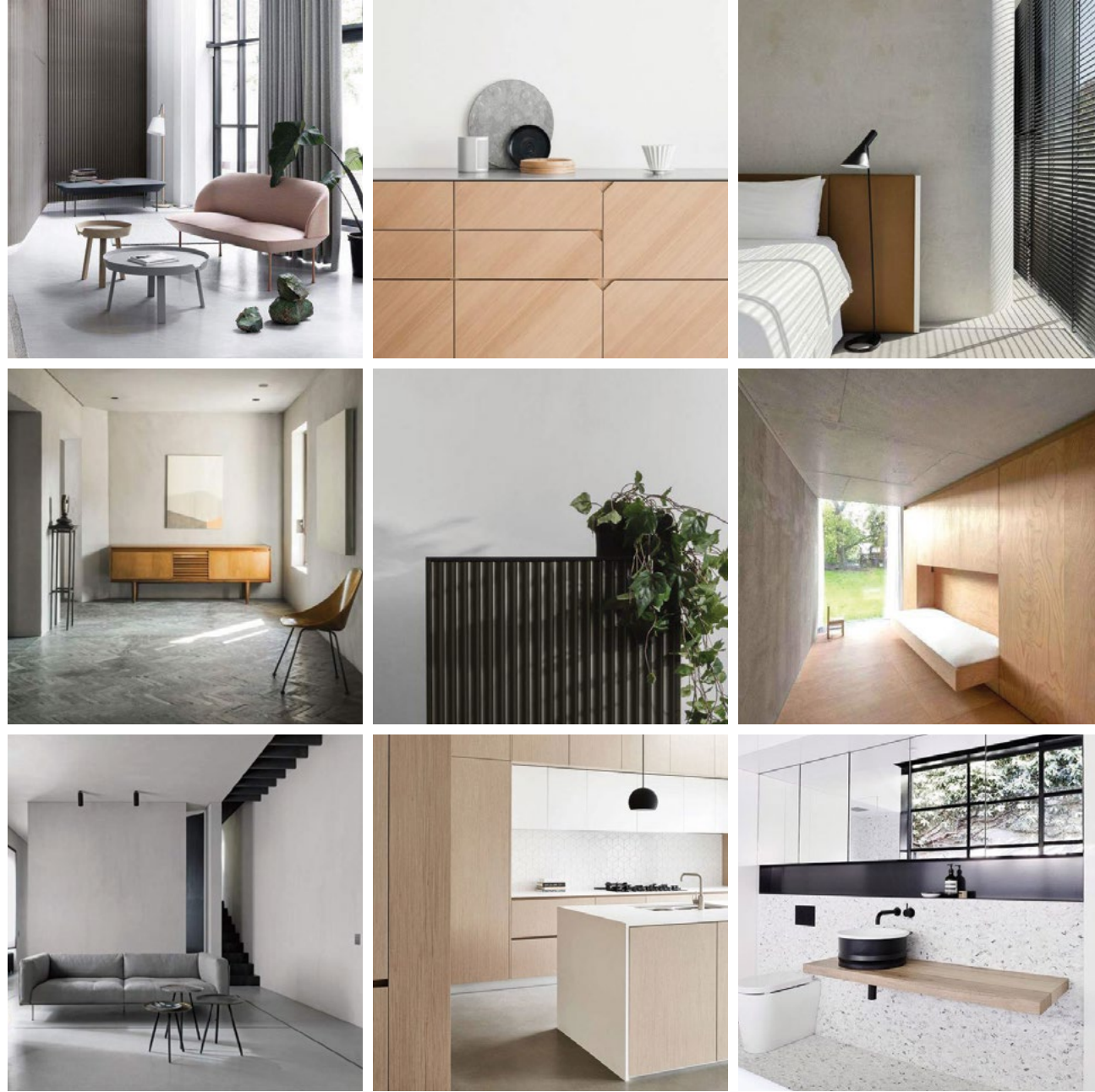


The living area features a light-colored sofa with two pink pillows. A dark coffee table is in the foreground. A large window on the right side offers a view of a green building. A floor lamp is positioned next to the sofa.

A dark, oval-shaped coffee table with a black base, holding a stack of books, two silver spheres, and a pink vase with dried flowers.



**INTERIOR  
INSPIRATION**



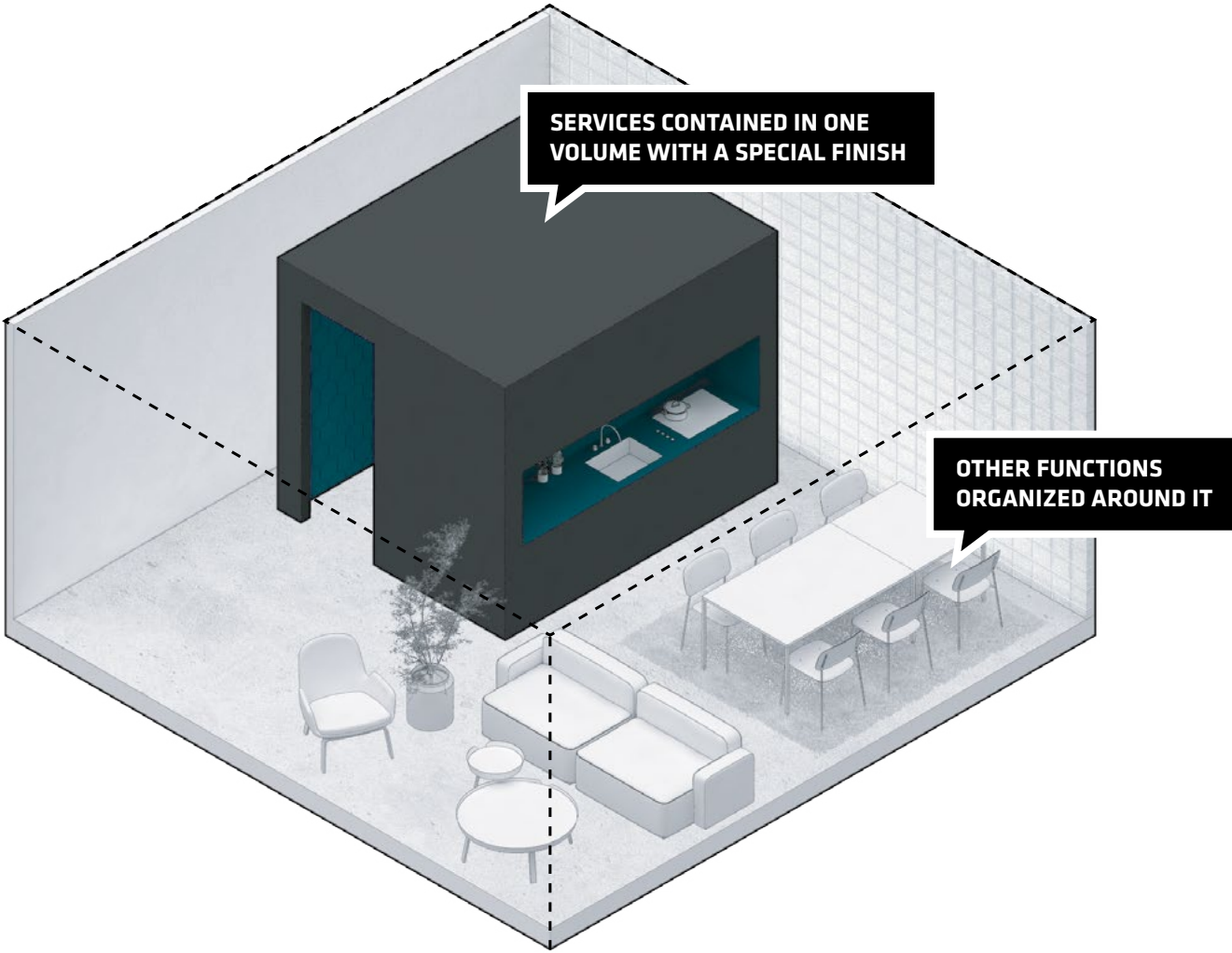
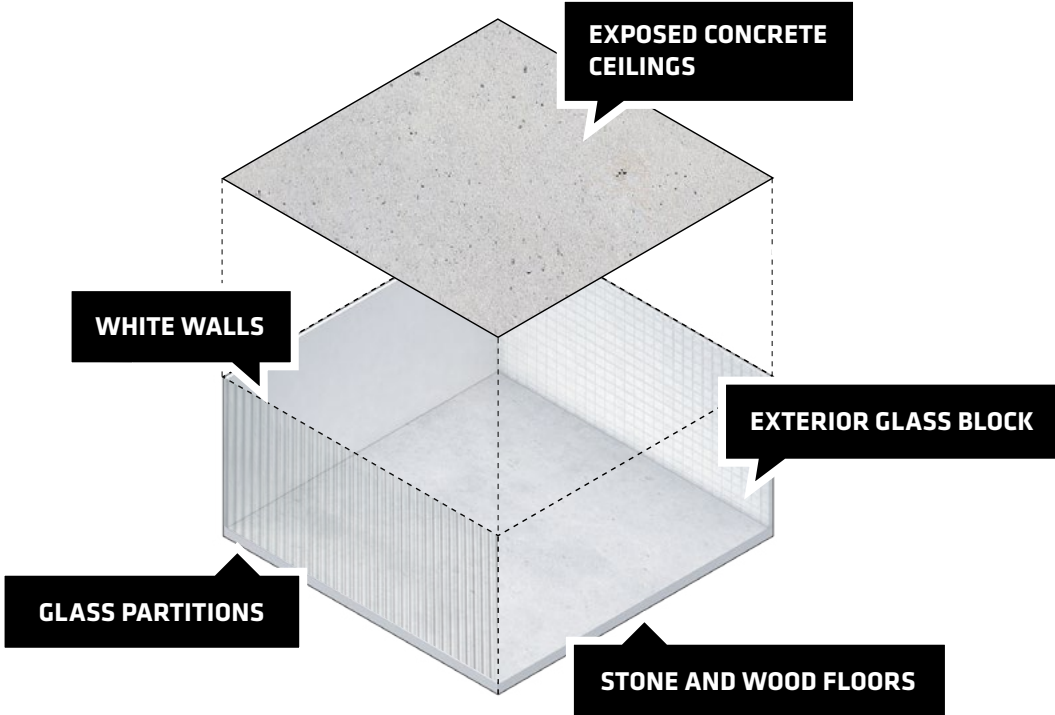
**LIGHT**



**DARK**

# MATERIAL CONCEPT

The material concept for the residences at KING Toronto features a simple industrial modern palette with the kitchen and bathroom being the dominant and anchoring features within the space.

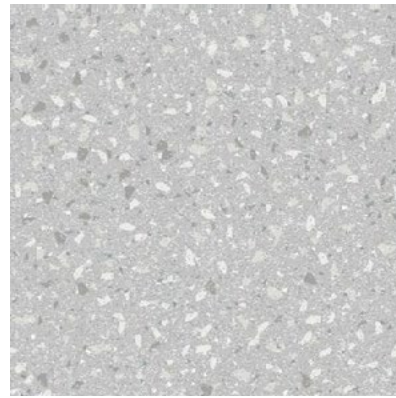




## KITCHEN MATERIALITY

Each kitchen will be clad in a choice of three different materials; white oak wood, matte black laminate and fluted glass. Each of these three options has a different complementing countertop and backsplash materiality of light and dark grey terrazzo and stainless steel. The solid, gravitational element created by the kitchens form a counterpoint to the translucency and luminosity of the glass-block façade.

### WOOD

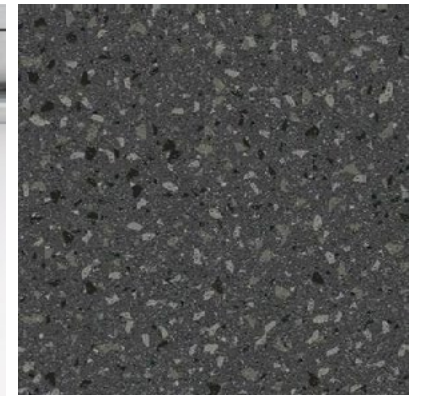


LIGHT GREY  
TERRAZZO NICHE  
AND COUNTERTOP



WHITE OAK  
WOOD FACE

### DARK

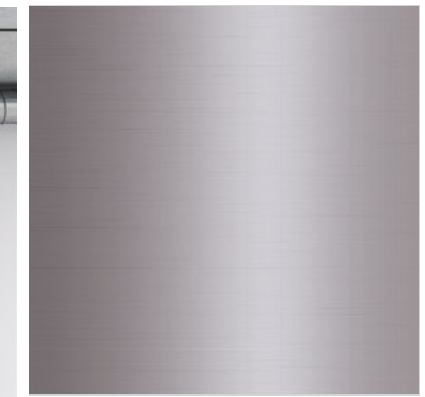


DARK GREY  
TERRAZZO NICHE  
AND COUNTERTOP

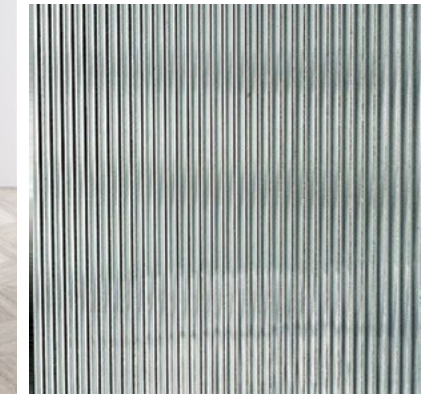


MATTE BLACK FACE

### GLASS



STAINLESS STEEL  
NICHE AND  
COUNTERTOP



FLUTED GLASS  
FACE

# MIELE

Westbank deals exclusively with Miele, the world's leading high-end appliance manufacturer, who has curated an appliance lineup in keeping with a building of this quality. Miele PureLine appliances seamlessly flow into the design of a modern kitchen. Jet black glass combined with stainless steel accents presents a balanced harmony between the appliances and the kitchen.



COOKTOP



WALL OVEN



SPEED OVEN



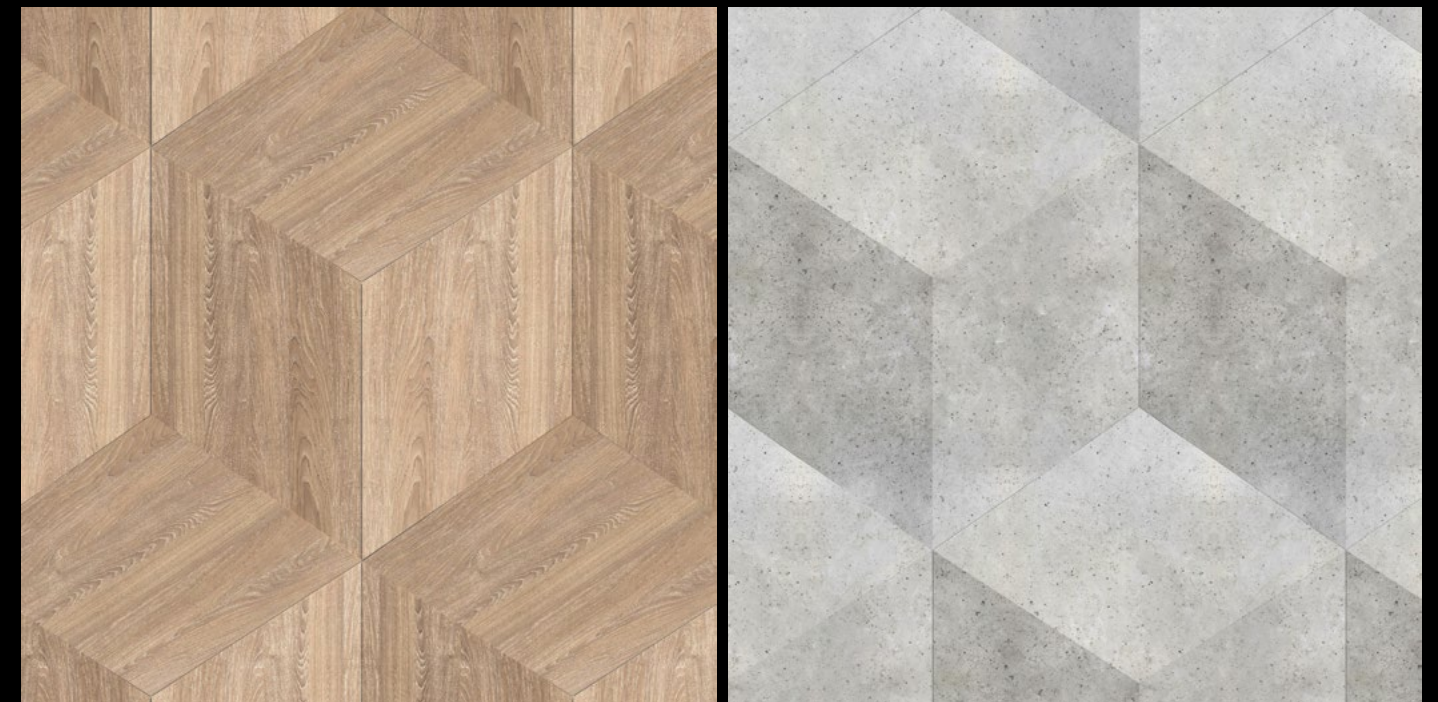
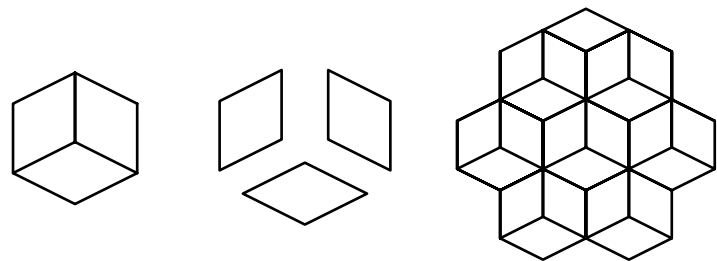




## FLOORING

The floors within each home are custom designed by BIG. The main living areas feature a large scale wood parquet, emulating the modularity of the building. The bathroom floors feature a similar concept but the effect of the modularity is achieved through custom coloured terrazzo tiles.

**BELOW:**  
Custom tile study, using the geometry of the pixels.



LIVING SPACES

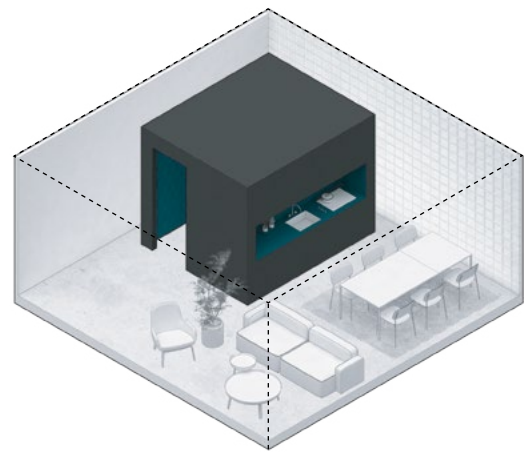
BATHROOMS



## BATHROOM MATERIALITY

The materiality of the bathrooms is inspired by the concept of the anchoring the service spaces within the homes. The dark cladding of the bathroom walls are complimented with matte black plumbing fixtures and a coloured vanity which plays off the hues of the glass block façade. These elements are contrasted with the lighter tones of the custom terrazzo flooring and custom white frosted pendant light fixtures.

**BELOW:**  
The inspiration for the bathroom design was to create a dark anchoring element within the homes to contrast the glass block façade.



FLOORING



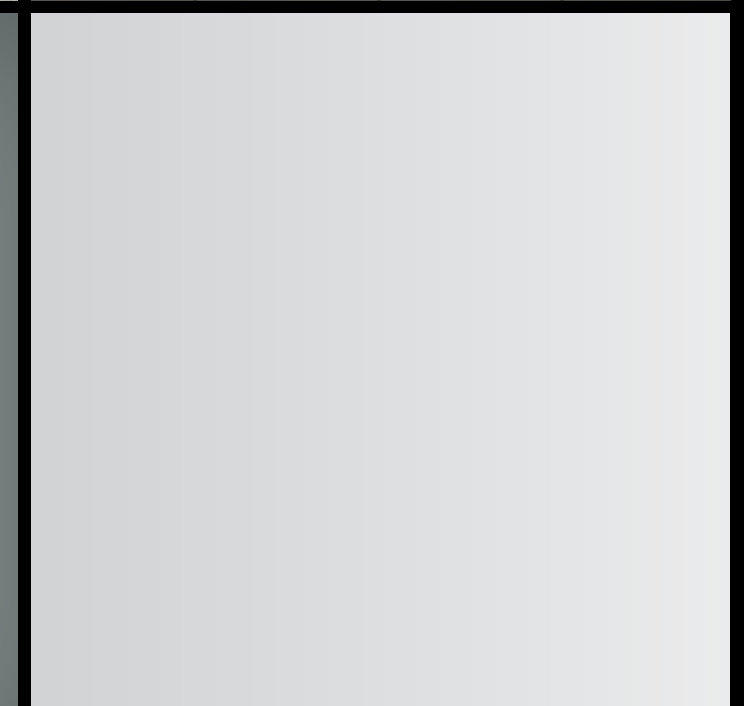
WALLS



VANITY



MIRROR







## LIGHTING

The feature lighting in the dining areas and bathrooms have been custom designed by BIG. The dining areas will feature a mouth-blown glass pendant fixture with an ombré mirrored finish. The bathrooms will feature two smaller mouth-blown glass pendant fixtures with an ombré frosted white finish.



**RIGHT:**  
Working images of the custom  
designed light fixtures by BIG.













## PART FIVE

## GESAMTKUNSTWERK: A TOTAL WORK OF ART

### A TOTAL WORK OF ART

Every real estate project is a collaboration, but the best projects come off like a finely choreographed dance, with every contributor showing up at just the right moment and adding just the right touch. We depend so heavily on the imagination of the architects, the reliability of the engineers, the efficiency of the construction managers and the expertise and commitment of every individual worker. KING Toronto offered a strong reminder that, with a partner like Allied, we all benefit, as well, from the vision and ambition of an excellent city builder.

These learning experiences are endless, and in more than 30 years, Westbank has been tutored by some of the best architects and artists in the world, as well as by brilliant partners and subject area experts of every kind. In the process, we have added capacity and complexity to what we can achieve, always raising our level of ambition. We also have gathered an expanding vocabulary that explains and inspires what we do, and the way we do it.

### GESAMTKUNSTWERK

One of the words in that new vocabulary was the German Gesamtkunstwerk: it was coined by a German philosopher in the 1820s and it translates as “total work of art.” We came

across Gesamtkunstwerk while working with architect Bjarke Ingels on our first project together, his remarkable design of Vancouver House, and the word fit perfectly. It illuminated his intention to create an unexpected and completely elegant high-rise form, married to a groundplane that melds so well with its surroundings that it is destined to transform the entire neighbourhood. In an extremely challenging property, this was a seamless and coherent solution, a total work of art.

### LAYERING

We were introduced to a second concept while we were working with the great Japanese architect Kengo Kuma on a Vancouver project on Alberni Street. Kuma is deeply thoughtful in his application of layering, which in Japanese translates as *tsumikasane*, meaning “to heap on top of.” Let there be no misunderstanding, though, that Kuma-san throws anything down in “heaps.” Rather, he takes delight in considering every element, every increment of space or additional piece of material to assure that they all fold together into an optimally realized whole.

Taking these concepts together – and applying them to the development not just of buildings but of whole new neighbourhoods, it becomes clear that a total work of art cannot be a stark monolith; rather, it must be a triumph of

complementary components – of layers. That was the motivation for our design and our approach to KING Toronto. Instead of an indifferent collection of buildings, Ingels and his team at BIG have delivered an urban mountain range in glass and greenery. Neither does this new form seek to upstage or overwhelm the heritage buildings on site. On the contrary, BIG’s pixelated landscape embraces and complements the existing buildings, and the neighbouring streetscape, as well.

As you turn the pages of this book – ultimately, as you move through the fully realized courtyard, lobbies, fine-grained retail, homes and terraces of KING Toronto – you will surely see an intricately, infinitely layered collaboration. When we add the culminating, carefully considered additional layers, the floating public art in the courtyard and the Ingels-designed Fazioli piano, we anticipate nothing less than a total work of art.

– Ian Gillespie



## WESTBANK PIANO PROJECT

If the principles behind Gesamtkunstwerk, the total work of art, are manifesting themselves in various aspects of our projects, perhaps the most visible expression is in the Westbank piano program. In our longstanding collaboration with Fazioli, the world's premier piano-makers, we challenge the architect of our projects to find an opportunity for the typology of the building to provide a solution to the design of a piano. It is a way of unifying and reconciling the ideas that at a large scale, you have the building typology and at human scale you have the piano.

The result is both born of a challenge and an opportunity for creativity. The instrument must play like the finest piano in the world, but you should also be able to see the materiality or typology or both of the architecture in which it resides, expressed in its design.

Our longstanding relationship with Paolo Fazioli began with perhaps our best known Alberni Street project, the Shangri-La Hotel, Vancouver. The Fazioli piano was installed there some nine years ago and today we have commissioned almost a dozen additional Fazioli pianos.



**RIGHT:**  
The Butterfly Fazioli  
Venelin Kokalov, 2017

**OPPOSITE:**  
Ian and Mr. Fazioli in the  
Fazioli factory



## WESTBANK X FAZIOLI

The piano is the instrument of a larger idea that has woven its way through our practice. It is both a demonstration of the passion that we put into our buildings and a gift to the architects and designers of our projects, in the form of a unique design exercise. Designing a Fazioli is an opportunity for architects to exercise their creative expression in a completely different, yet parallel medium. In some respects, it is similar to the BMW Art Car program that started in 1975 with Alexander Calder and ended in 2010 with Jeff Koons. It was this successful integration of art and industrial design that inspired the Westbank piano program.

In the Westbank collaboration with Fazioli, the architect is challenged to design a piano that responds to the building typology itself. The process of this design challenge is really interesting for both the designers and ourselves, and with each piano design, we become a little more adventurous. As long as Paolo Fazioli is willing to accommodate us, we will try and continue to surprise and delight.

Our piano program is a bridge between our public art programs, the principle of Gesamtkunstwerk, and the adoption of the Japanese philosophy of layering which we are exploring. Our public art projects are a central organizing element of our practice, where the success of the projects and the art program are inextricably linked. The piano program is yet another layer within a general art program, tying each of our projects together and connecting them with our live music and coming music venues and conceivably, with our vintage couture.

Architecture practised well, is an art form. Today, most people do not think of architecture that way. They think of it as being simply part of the process to construct a building and in most cases that is probably correct. However, in the case of the architects with whom we work, they are truly artists in their own right. The way they approach a design solution, reveals a perspective that is both innovative and beautifully articulated.

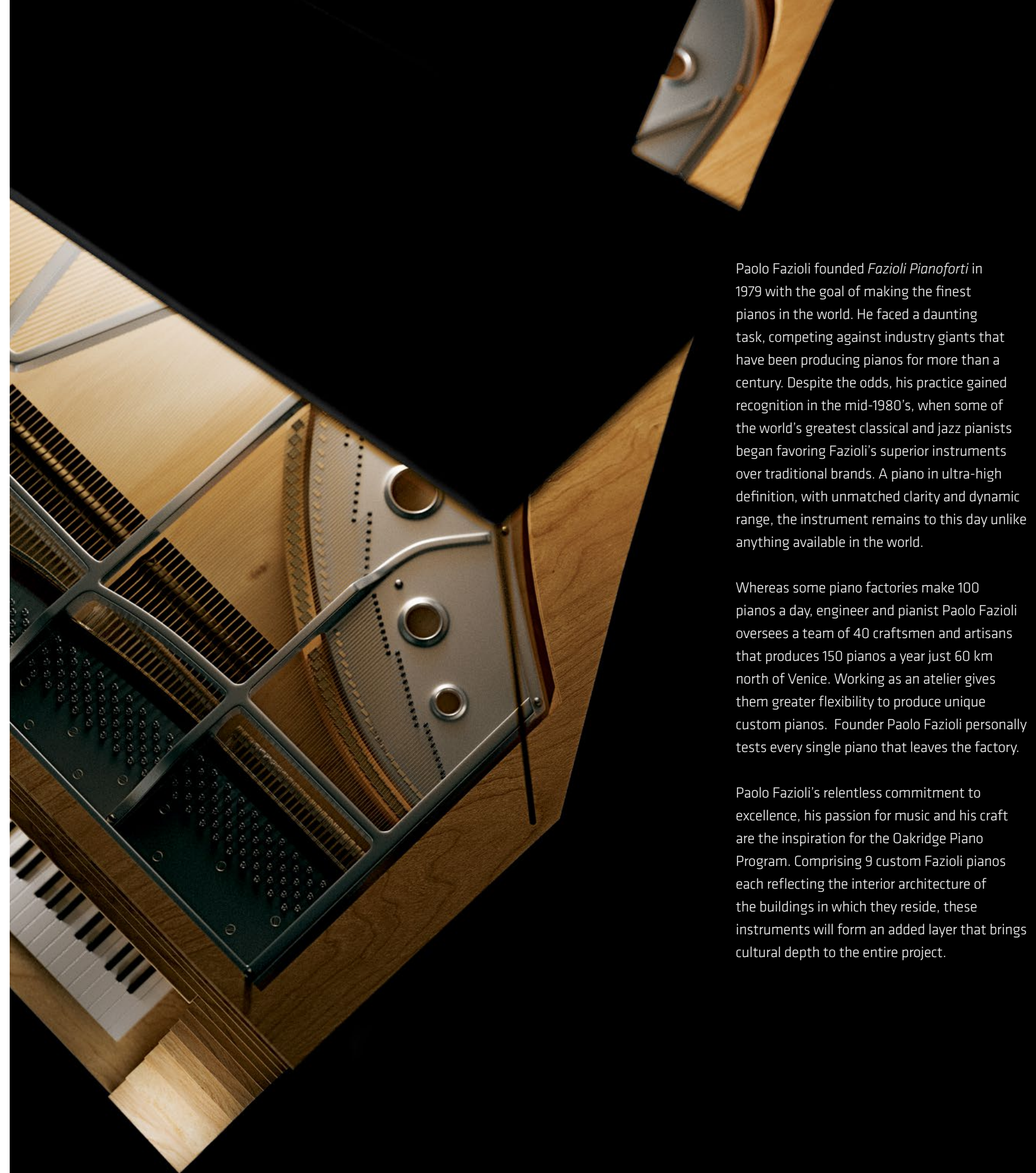
Whether it is the piano program, the art program, the form of the building or the many layers embedded into each of our projects, you will see a rare degree of artistry. The Fazioli piano designs by our architects are an integral part of this process and each one is a vivid manifestation of our dedication to the total work of art.

### WESTBANK COMMISSIONS:

**Shangri-La Vancouver** Fazioli  
**Shangri-La Toronto Hotel Lobby** Michelle Biggar  
**Fairmont Pacific Rim** Michelle Biggar  
**TELUS Garden** Gregory Henriquez  
**The Butterfly** Venelin Kokalov  
**Vancouver House** Bjarke Ingels  
**Alberni by Kengo Kuma** Kengo Kuma  
**400 West Georgia** OSO  
**Oakridge** Various Designers  
**KING Toronto** Bjarke Ingels



**OPPOSITE, CLOCKWISE FROM TOP LEFT:**  
**Vancouver House** Fazioli Bjarke Ingels, 2019;  
**Alberni** Fazioli Kengo Kuma, 2021; **KING Toronto**  
will have a Fazioli piano custom designed by BIG  
inside the atrium.



Paolo Fazioli founded *Fazioli Pianoforti* in 1979 with the goal of making the finest pianos in the world. He faced a daunting task, competing against industry giants that have been producing pianos for more than a century. Despite the odds, his practice gained recognition in the mid-1980's, when some of the world's greatest classical and jazz pianists began favoring Fazioli's superior instruments over traditional brands. A piano in ultra-high definition, with unmatched clarity and dynamic range, the instrument remains to this day unlike anything available in the world.

Whereas some piano factories make 100 pianos a day, engineer and pianist Paolo Fazioli oversees a team of 40 craftsmen and artisans that produces 150 pianos a year just 60 km north of Venice. Working as an atelier gives them greater flexibility to produce unique custom pianos. Founder Paolo Fazioli personally tests every single piano that leaves the factory.

Paolo Fazioli's relentless commitment to excellence, his passion for music and his craft are the inspiration for the Oakridge Piano Program. Comprising 9 custom Fazioli pianos each reflecting the interior architecture of the buildings in which they reside, these instruments will form an added layer that brings cultural depth to the entire project.

## THE FAZIOLI COMPANY

The FAZIOLI company was born of a challenge: to prove that the piano is not a "set" instrument, anchored in a passive and indissoluble way, to tradition. On the contrary, we have assumed that the piano, like any other work of human ingenuity, may and must be subject to scientific technical development and aesthetic evolution, without this being a "betrayal" towards that glorious past that has written the story.

After nearly forty years, we believe that we have consistently carried on this mission, even by stimulating the competitors already on the market before us. After our appearance in 1981, the most important pianist companies started to innovate and improve their product. We can surely say that the instruments that are being built today are on average superior to those of 40 years ago.

The story of Fazioli is full of challenges: We have always been ambitious. We have faced several times intriguing innovations to the form of the piano.

In addition to the M. Liminal and Aria models, among the best known of our special collection, the pianos built for Westbank represent the jewels of our practice. In our offices, their names are abbreviated, as is the case with the closest friends: the "Fairmont", the "TELUS," the "Shangri-La," and the two pianos we have recently started to build - "Kengo Kuma" and "Bing Thom"...

We believe that Westbank's initiative to entrust dynamic architectural studies and the most creative designers with aesthetic piano innovation has been very far-sighted and we are very proud that the task of implementing them has been entrusted to us.

Each proposal represents a new challenge for us and an opportunity for growth: an opportunity to write an additional chapter in that piano story that we do not "betray", but carry on with curiosity and ingenuity.

– Paolo Fazioli / Fazioli Pianoforti spa

*L'azienda FAZIOLI è nata da una sfida: quella di dimostrare che il pianoforte non è uno strumento "ingessato", ancorato in modo passivo ed indissolubile alla tradizione. Al contrario, siamo partiti dal presupposto che il pianoforte, come ogni altra opera dell'ingegno umano, possa e debba essere soggetto a sviluppo tecnico scientifico e ad evoluzioni estetiche, senza che ciò costituisca un "tradimento" verso quel glorioso passato che ne ha scritto la storia.*

*A distanza di quasi quarant'anni, riteniamo di aver coerentemente portato avanti questa missione, addirittura stimolando i concorrenti che già erano sul mercato prima di noi. Dopo la nostra comparsa, nel 1981, le più importanti aziende costruttrici di pianoforti si sono lanciate nell'innovazione e nel miglioramento del loro prodotto. Possiamo sicuramente affermare che gli strumenti che oggi si costruiscono sono*

*mediamente superiori rispetto a quelli di 40 anni fa.*

*La storia di Fazioli è costellata da sfide: ne siamo sempre stati avidi. Abbiamo affrontato più volte anche quella, così intrigante, dell'innovazione della forma del pianoforte.*

*Oltre ai modelli M. Liminal e Aria, fra i più noti della nostra collezione speciale, i pianoforti costruiti per Westbank rappresentano dei veri fiori all'occhiello. Nei nostri uffici i loro nomi vengono abbreviati, come si fa con quelli degli amici a cui più ci si affeziona: il "Fairmont", il "TELUS", il "Shangri-La", oltre ai due pianoforti che abbiamo iniziato recentemente a costruire - il "Kengo Kuma" e il "Bing Thom"...*

*Riteniamo che l'iniziativa di Westbank di affidare a studi di architettura dinamici e ai designer più creativi l'innovazione estetica del pianoforte sia stata molto lungimirante e siamo molto orgogliosi che il compito di realizzarli sia stato affidato a noi.*

*Ogni proposta rappresenta per noi una nuova sfida ed un'opportunità di crescita: un'occasione per scrivere un ulteriore capitolo di quella storia del pianoforte che appunto non "tradiamo", ma semmai portiamo avanti con curiosità ed ingegno.*

– Paolo Fazioli / Fazioli Pianoforti spa



## WESTBANK X B&B ITALIA

Westbank has partnered with B&B Italia, the leading Italian company in the international world of designer furniture, to curate a collection of beautiful, well-crafted furnishings for each home.

B&B Italia's products have contributed to the history of Italian design. A history based on technology, creativity, and that inherent style that has made Italy famous throughout the world, establishing the "Made in Italy" brand that has been exported to international markets. The B&B Italia furniture collection has its roots in its ability to reflect contemporary culture and the capacity to respond quickly to the ever changing lifestyles, habits and requirements. Modern furniture elements that are distinctive and characterized by exceptional quality and timeless elegance.

The result of the unique union between creativity, innovation and industrial know-how. Lounge chairs, sofas and standing lights will draw on the rich tradition of Italian furniture design, including the essence of Milan's classic modernist design era from 1960-1980, but also contemporary models, supplied and manufactured by B&B Italia.

To provide the continuity of design language and quality, BIG has also collaborated heavily with a custom kitchen manufacturer from Italy, procured through B&B Italia, to achieve a design that reflects the beautiful aesthetic of the homes and to realize their design intentions and detailing criteria.



## B&B ITALIA

B&B Italia is a leading group in the high-end design furnishing sector. Founded in 1966 by Piero Ambrogio Busnelli, B&B Italia has always stood out for its strong orientation towards research and innovation, which has allowed it to give life, in collaboration with the masters of design, to iconic and timeless products.

Headquartered in Novedrate (Como) - in a building designed by Renzo Piano and Richard Rogers in 1971 - the company has built its success on the ability to represent contemporary culture, to sense and anticipate trends, to respond to changes in taste and living needs. B&B Italia's call to research and innovation is mirrored in its collections of furnishings that represent an essential segment of Italian design history, based on a unique union of creativity, innovation and industrial know-how, and focused on producing timeless products that last a lifetime. The heart of the company is its internal R&D Centre, which is a real forge of cultural meetings and experiences, strongly fuelled by partnerships with international designers such as Antonio Citterio, Piero Lissoni, Mario Bellini, Gaetano Pesce, Naoto Fukasawa, Patricia Urquiola, Barber & Osgerby, Jeffrey Bennett, and many others.

**RIGHT:**  
B&B Italia's headquarters in  
Novedrate, Italy.



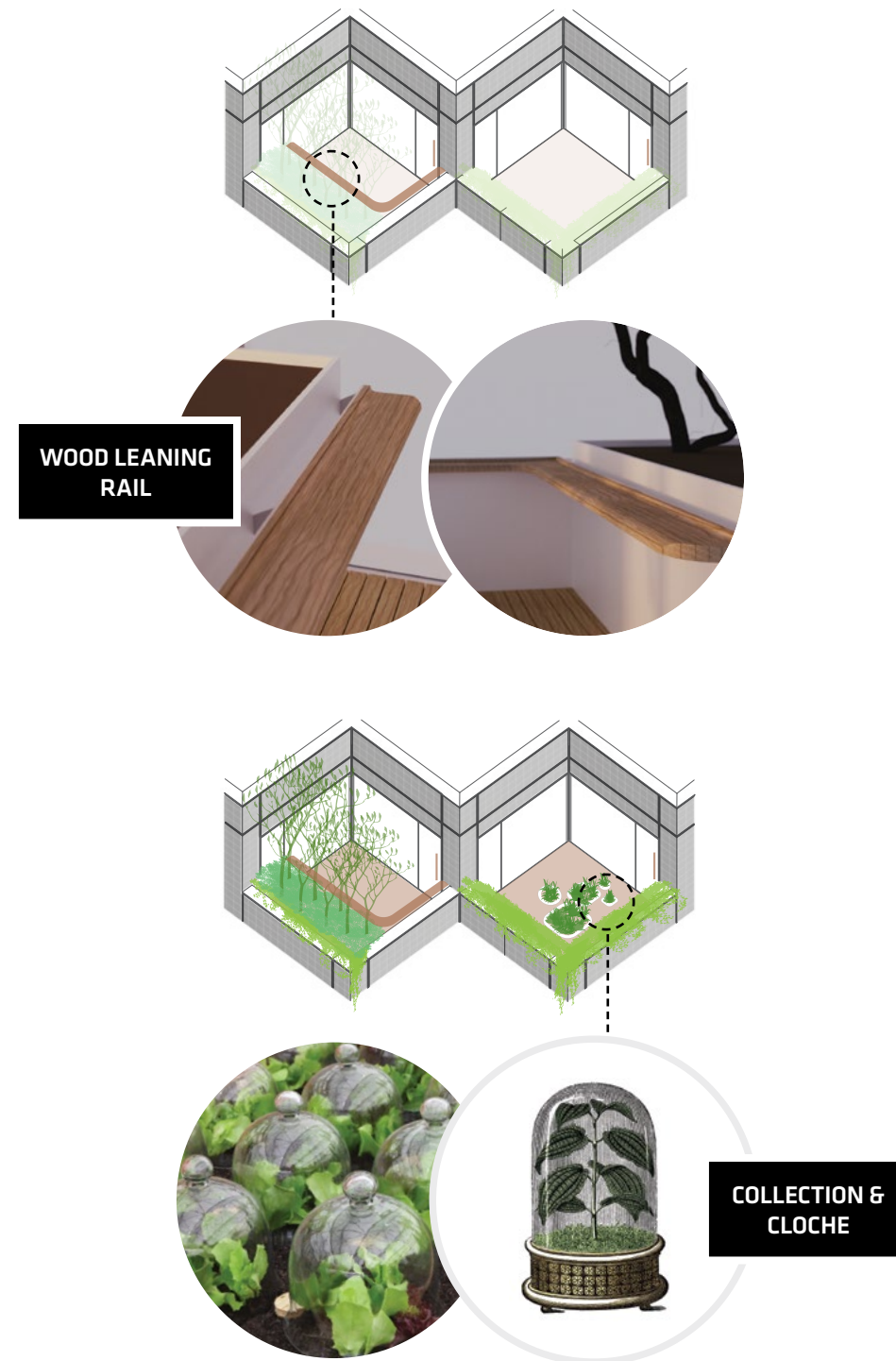


ABOVE:  
BBB Italia's headquarters in  
Novedrate, Italy.

## TERRACE ACCESSORIES

The project seeks to demonstrate the possibility for urban living to be more like inhabiting a landscape, rather than a condo. The landscape strategy moves from the macro to the micro scale, recognizing that elements must work from the human scale of the individual (resident on terrace garden, public visitor/shopper in courtyard) but add up to a much larger collective green contribution to the district and city skyline.

With a collection of 'Softening Elements' at the domestic scale, every resident can add organic features to their terrace. These custom elements reflect the sensibility of living in a landscape, including: organic wood leaning rails, clusters of container planters and cast-glass cloches.



A COLLECTION OF 'SOFTENING' ELEMENTS  
AT THE DOMESTIC SCALE





### KING STREET, CITY BUILDING AND THE TRANSFORMATION OF TORONTO

In the long, brutal recession of the early 1990s, Allied discovered a glint of new promise on King Street. At a time when the economic slowdown combined with massive oversupply to push real estate vacancies above 25%, Allied noticed that two heritage buildings along King, with retail space at grade and office above, were staying full and generating respectable rents. Three things made this surprising performance possible: first, the buildings were close to Toronto's downtown core; second, they were distinctive; and third, they could be made available to users at much lower occupancy costs than the conventional office towers.

But there remained an obstruction that discouraged any continuation of this success. City zoning restricted most of the area to light-industrial uses – no retail, no office, no residential allowed. Yet, light-industrial users were moving to the northern parts of the city, to modern, efficient buildings closer to major transportation arteries. As the only people permitted to use the King Street structures were leaving, the area was falling into steep decline.

The response to this disturbing reality was simple, intelligent and transformative. In 1996, Mayor Barbara persuaded City Council to pass the King-Spadina Redevelopment Plan and

the King-Parliament Redevelopment Plan (as discussed in further detail in the next few pages). Known as “The Two Kings,” these plans allowed the private sector to put land and older structures east and west of the downtown core to any socially acceptable use: people could live there, work there or sell goods there, as long as the requirements of the Building Code were met. This changed everything.

Residential developers were quick to see the opportunity, at first converting older structures to loft condominiums, which were popular with end users, but generated insufficient profit because of the high costs of conversion. Developers soon turned to building new condominiums from the ground up, creating a boom that prevails to this day.

Having spotted the King promise early, Allied began innovating in 1996 and accelerated through the remainder of the decade, at first converting a huge number of older structures to office use with retail at grade. Occupancy and rent levels went steadily upward, and by 2000, Allied couldn't create brick-and-beam workspace fast enough to meet the demand.

Thanks to the passage of The Two Kings, residential developers attracted large numbers of residents to the areas east and west of the downtown core. Allied attracted large numbers of office workers, as well. As these populations

grew, retailers moved in to serve them. The different uses were mutually supporting. Residents, office workers and retailers made the areas better for themselves and for each other. Classic urban renewal and city building!

The Two Kings transformed Toronto by allowing the private sector to spearhead urban renewal and city building east and west of the downtown core. It wasn't all about King Street, but King Street was the focal point of the transformation and remains so to this day. Allied drove the transformation from the beginning and remains a big part of it, along with Westbank.

King Street has been and remains the future of Toronto.

– *Michael Emory* *President & CEO, Allied*



## A NEIGHBOURHOOD COMES BACK TO LIFE ON KING STREET

by Ken Greenberg

A leisurely, 20-minute walk from the heart of the Toronto's financial district brings you to King Street west of Spadina Avenue, the office towers of King and Bay still looming in plain view.

Two decades ago, this area was a wasteland, with only a few isolated businesses hanging on amid the demolished industrial buildings and low-cost surface parking lots. Yet today, a powerful momentum of change has been unleashed. The King/Spadina area has been steadily filling in, as the remaining robust, early-20th century mercantile buildings were repurposed for new work spaces and dwelling units. With this mix of residential and work space, the population has grown by leaps and bounds, turning King/Spadina into a vibrant 24/7 neighbourhood. A great profusion of businesses of all sizes and shapes have sprouted up, along with an eclectic mix of professional offices and services, and a selection of restaurants and cafés serving local residents, employees and visitors. Streets once monopolized by heavy truck traffic and parking access, are transforming step by step, encouraged by the highly successful King Street Pilot project to accommodate vastly increased use by transit, pedestrians and cyclists.

### HISTORY

How did this come about? The area's history begins with brave starts and reversals. This part of King Street was first built out after the lands within the military reserve surrounding Fort York were released for residential development in 1837. But everything changed in the mid-1850s, when the Northern Railway arrived, with its passenger depot and shops on landfill south of Front Street.

Manufacturers, drawn by the railroad, began displacing residents, building a whole district of substantial mid-rise loft-like buildings, largely between 1905 and 1920. On the south side of King Street west of Spadina, large, handsome factories were erected for "name" clients, turning the area into a Canadian industrial powerhouse, from which manufactured goods of all types were exported by rail.

By mid-twentieth century, with globalization and technological change, struggling industries began abandoning the field, setting the stage for the next step in the area's evolution. The remaining post-and-beam loft buildings proved remarkably well-suited to post-industrial mixed-use, and their redevelopment added a layered richness to the eclectic character of the neighbourhood, enhancing its capacity to absorb change.

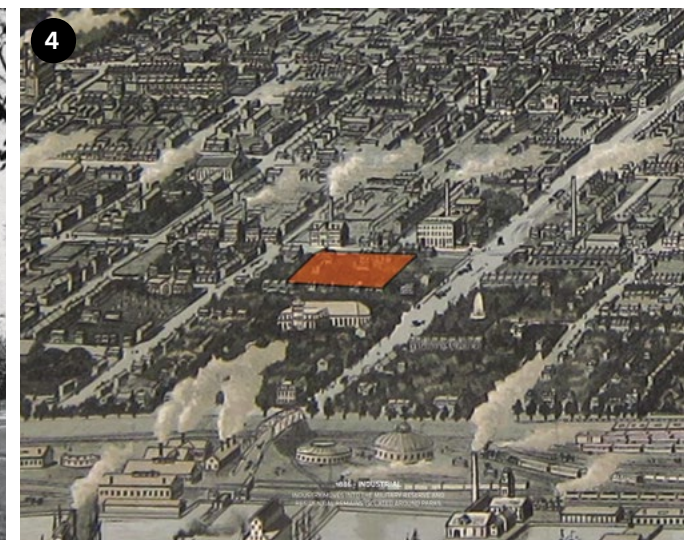
The planning foundation for this transformation was laid more than 20 years ago with the "Kings initiative" championed by then Mayor Barbara Hall. Shortly after her election in 1994, Mayor Hall had convened a group including Jane Jacobs, Chief Planner Paul Bedford, economist Gary Stamm, developer Bob Eisenberg and myself. We proposed an ambitious example of "subtractive urbanism," pointing out that by simply removing an unhelpful prohibition, the constraining zoning on 400 acres of former industrial lands, the City would make way for people to live and work in the declining industrial areas straddling Toronto's core.

The new planning policies overturned decades of enforced, unhelpful and out-of-date segregation in which Toronto had applied highly

specific limits on the type of uses to which land could be put. The restrictive approach, once intended to keep dirty industry away from businesses and residences, by this point merely obstructed the emerging desires of both residents and businesses to combine land uses, rehabilitating the real estate market in areas of transition and obsolescence. From the outset, complementing the city's top down policy shift, a critical ingredient in the success of the portion of King/Spadina west of Spadina Avenue has been the proactive community stewardship provided by the Wellington Place Neighbourhood Association (WPNA), joined later by the neighbouring Garment District Neighbourhood Association (GDNA), both formed to represent the interests of those who had come to live and work in the area. These associations have worked with local Councillors and city staff to shape and guide change during this neighbourhood revival.

### A NEW PLANNING PARADIGM FOR TORONTO

One of the most fundamental adjustments has been the move from segregation to integration, to get beyond a city made up of large, discrete, homogeneous lumps of single land use, residential enclaves, business districts and office parks, shopping plazas and malls, isolated campuses, major complexes of all kinds often accessed primarily by driving with increasingly long and stressful transit commutes. The underlying motivation has been to put these components back together in synergistic, mixed and diverse configurations as Toronto grows vertically with ever greater overlap combining living and working at close quarters.



#### ABOVE:

- 1 Map of King West from 1834. King West was planned as a military reserve adjacent to the developing city centre
- 2 Map of King West from 1837. Four parks were planned to create east-west corridors within the neighbourhood.
- 3 Image of Victoria Memorial Park from 1837
- 4 Image of King West from 1886. At this time industrial uses began to move into King West and the residential areas around the parks remain isolated.

Whatever reasons may have existed for distancing our homes from our work places are collapsing in the new economy, where seamless interconnectivity and overlap are sought after. We are returning to an older, more functional way, in which people lived closer to their work and to the services and amenities that make pedestrian-enabled neighbourhoods so livable. The Westbank/ Allied King Street project is providing an even finer grain of connectivity by breaking up a very large block and introducing a network of pedestrian passageways – a counterpoint to the surrounding larger grain of the industrial era and one that creates opportunities for small scale enterprises and animation.

A complex, heterogeneous city like Toronto needs variety in its built form and neighbourhood character; one size need not fit all. The King Street project demonstrates that it is possible to achieve sustainable density in innovative ways, creating a human-scaled setting for neighbourhood life even while drawing inspiration from a rich local history. I have been privileged to work on a generation of new projects in the area with progressive developers like Westbank and Allied, who bring a commitment to enlightened city building, employing talented architectural firms like BIG and Landscape Architects like Public Work. Design professionals of this caliber enrich the range of building typologies, moving beyond well-worn templates like the tower/podium to embrace fresh, mid-rise building types with contemporary interpretations of the internal courtyard as shared public space.

Programs are more complex and much greater attention is now paid to what happens at street level along the sidewalk. Compression, tightening up spaces, filling in voids and at the same time serving the needs for a growing population forces design innovation and ingenuity in using space more effectively. This is demonstrating what creative architecture and landscape design can contribute to city building. It doesn't just offer a new look or style; rather, it presents fundamentally new approaches to making urban places great by expanding the vocabulary of public space, adding life, interest and vitality to the ground plane and transforming the entire neighbourhood in the process.

**OPPOSITE:**  
Aerial view of King West neighbourhood today.



## GLOBAL CITY

*There are reasons that cities such as New York, London, Paris, and Singapore (and Toronto) routinely attract the best companies, the top talent, and the most investment dollars. Influential cities such as these possess the right mix of factors such as business activity, human capital, information exchange, political engagement, and cultural experiences that help organizations and people to thrive.*  
– 2018 Global Cities Report, ATKearny

There are many ways to measure the qualities of a global city, and by every such metric, the city of Toronto earns its way onto the list. In fact, when the global consultancy ATKearney looks at both its lists – the first, an Index of cities that are currently doing well, and the second, an Outlook identifying those cities showing the most promise – it comes up with a super list of “Elite Cities,” among which Toronto stands fourth in North America.

Of course, such lists always include places you where would rather visit than live. But Toronto, also makes the top 10 in virtually every global list for those cities with the highest quality of life, as judged on factors such as stability, healthcare, culture, environment, education and infrastructure.

With 2.8 million people, Toronto is the largest city in Canada and one of the 5 most multicultural cities in the world. It is Canada’s business and finance centre, as well as its cultural capital. It’s a national and international centre for live music, theatre and the performing arts and for the amount of excellent television

and movie work executed in the city. It’s also in the top 10 of the World Economic Forum’s list of the leading high-tech cities in the world, with an innovation culture that is supported by one of the most advanced and accomplished systems for education and research. The University of Toronto, for example, consistently ranks among the world’s top 20 research institutions.

Thanks, in part, to its diverse population, Toronto’s food and restaurant culture is unmatched; Vogue magazine has declared it a must-visit food destination. The same level diversity means that Toronto neighbourhoods are richly varied, with cultural communities all existing in a mosaic, rather than a melting pot. Finally, Toronto is one of the safest cities in North America; Statistics Canada has reported that it’s even among the safest in Canada!

### **A GREAT GLOBAL CITY; A GREAT LOCAL INVESTMENT**

It’s a mistake to treat real estate as a commodity. If you buy property by the square foot, you can always get something cheaper, something farther away – something weighed, as it were, by the pound. But the value of that purchase will rise and fall with the market, sometimes rising a little faster in boom times, but usually falling a little farther when things turn bad.

In every economic circumstances, quality will float to the surface. In that calculation,

location is undeniably important. The world’s highest-quality (and highest-value) real estate markets all share strengths in such broad factors as geography, climate, accessibility, prosperity, stability, and social and environmental livability. They tend to be in economic and cultural capitals.

### **Examples of High-Value Cities**

Geneva  
Hong Kong  
London  
Melbourne  
New York City  
Paris  
Rio de Janeiro  
San Francisco  
Seattle  
Singapore  
Shanghai  
Sydney  
Tokyo  
Toronto  
Vancouver  
Zurich  
Los Angeles



The highest value, however, attaches not just to properties in the best location, but those that are best in class. These are marked by optimal location and extraordinary architecture, and are distinguished by extremely high quality of execution. Even beyond the general quality of their location, they are also placed carefully in their immediate space – by their interaction and by the very presence enriching their setting. Such buildings don’t just benefit their owners, residents, retailers and tenants, they make their neighbourhoods and their whole cities better.

If you look in the cities where Westbank practices, you will find that Westbank’s buildings consistently emerge as some of the highest-value properties. In Vancouver, for example, the four leading properties are all Westbank creations, including: the Fairmont Pacific Rim by James Cheng; Vancouver House by Bjarke Ingels; Alberni by Kengo Kuma; and most recently The Butterfly by the late Bing Thom. In Toronto, the list would surely include the Shangri-la, by James Cheng.

In that context, there is no question that King will make its neighbourhood, and this city, better. There is no doubt that this will stand as one of the most enviable residential addresses in Toronto and around the globe.

## NEIGHBOURHOOD STORY

There is something about the term “fine-grained” that implies quality, like the strength and beauty that you find in the fine grain of a piece of slow-growing hardwood, or the silky texture that you can only get in a high thread-count fabric. Fine-grain describes an article or arrangement in which smaller is better.

The fine-grain advantage applies equally well to the urban fabric: big, single-purpose blocks of space tend to be inflexible – even brittle. For example, a shopping centre that is heavily reliant on big-box tenants can suffer terribly if a single, large retailer fails or moves out. Those big-box spaces can also present a cold, inaccessible face to the street; you might find yourself walking long distances from one door to the next, with little to look at and nowhere to stop.

On the other hand, shoppers, stragglers and sightseers all love fine-grained retail districts. These dense, busy spaces tend to be people-friendly, active and interesting, with lots of small shops, lots of doors, lots of choices and interesting opportunities. Think of some of the great fine-grain retail districts: Shoreditch, Mount Street or Camden Town in London; Saint-Germain-des-Pres or Saint Honore, in Paris; Williamsburg, in Brooklyn or the Meatpacking District, in Manhattan; Shimokitazawa or Harajuku, in Tokyo; and, soon, King Street West.

It’s no accident that these interesting shopping streets and neighbourhoods have often emerged organically in spaces that were once bigger but were broken down over time. First, retail trends have changed in the past three or four decades, moving to larger-format stores. There is also a significant incentive, when building new space, to look for large retail tenants: it’s so much simpler to negotiate one deal and build one big space rather than having to create and maintain a whole complicated maze of tiny shops and maker spaces.

But Westbank and Allied are committed to maintaining the scale and porosity of the streets and laneways that have already made this part of King Street enticing. We are also intent upon extending the range of available retail, creating space for everything from high-fashion and luxury retailers to maker spaces. Retail at KING Toronto will, first, meet the needs of residents and, second, provide such an alluring experience that it creates a citywide draw for discerning shoppers, visitors and fans of excellent public art and architecture.

Whatever brings people to King, they will be glad they came; they will be inclined to linger; and they are all but certain to hurry back.

– Ian Gillespie

**RIGHT:**  
Photographs of Allied’s fine-grain retail buildings along King Street West.



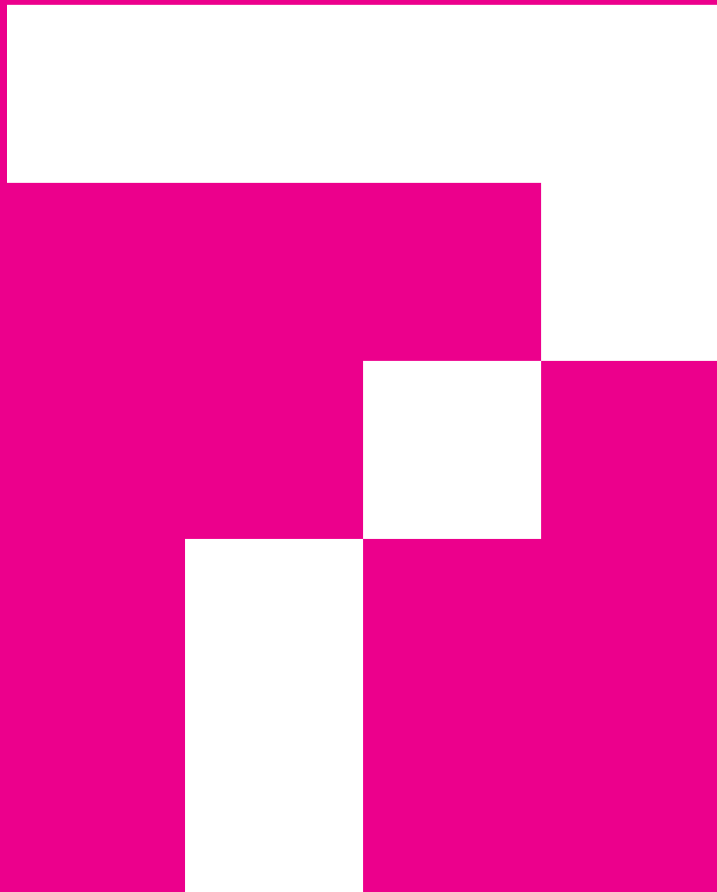
## PART SEVEN

## DEVELOPMENT

Westbank is a practice dedicated to the creation of beauty, in all forms and in the broadest definition. As we have grown the category of a developer has become too narrow to contain the essence of our practice. We are not motivated by the same things as a developer, our values are different: we invite collaborations with cultural pioneers, showcasing their work and allowing it to inform and influence our projects. We strive to develop relationships with creatives so that we function as patrons of their art, rather than as consumers of artistic services. We embrace our eclectic nature, broadening our interests and seeking out willing collaborators in art, culture, music, fashion, technology, sustainability, and architecture, while taking on projects at every scale, from the micro to the macro level. We are and have always been

a practice seeking to make meaningful contributions to the cities in which we work and we see the creation of beauty as the means to this end. Through these and other endeavors, we have come to realize that too often, beauty is mistaken as a luxury, an option or an accessory, when we have never seen it as anything less than essential. Recognizing this, we have taken it upon ourselves to fight for it; to create it, to foster it and to celebrate it. In committing our efforts fully to this end, we have evolved beyond the definition of a real estate development firm, to become a culture company.

— Ian Gillespie



## WE ARE NOT A DEVELOPER

We are not motivated by the same things most developers are. Our priorities are different. Development is just one thing that we do. It affords us other – often more interesting – opportunities.

Our aim is to become a company unlike any other. Diversity is at our heart and is the key to how we set ourselves apart.

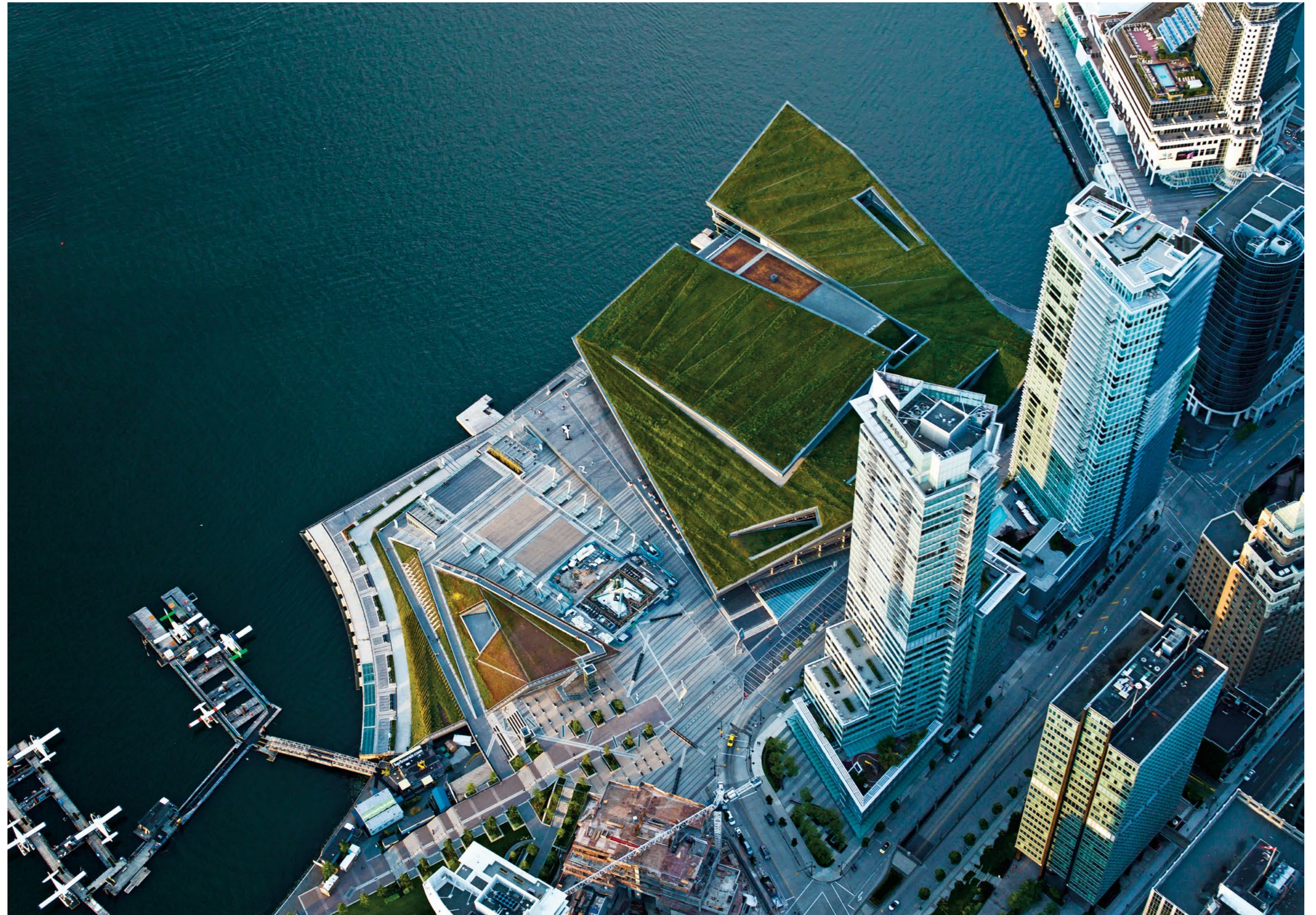
We embrace our eclectic nature, broadening our interests, actively pursuing interesting collaborations outside property: art, culture, technology, sustainability, infrastructure, etc.

We very publicly define ourselves through the things we do. Always allying ourselves with those who share our values.

We explain to the world who we are through the things we do.

Westbank goes beyond just creating buildings; we acknowledge the surroundings and the existing community and create a new addition to the space and community that improves and gives back. Ultimately, we aim to create a positive impact on how people live today.

We see the opportunity to claim this holistic approach to development as the essence of our brand and to call it out. Just like Bauhaus created rules and influenced Modernism, Westbank could influence where culture is today and goes tomorrow.



**CULTURE IS OUR CURRENCY**

We are a culture company.

Everything we do serves to propagate culture.

We define our philosophy through collaboration and association.

We invite unique and interesting collaboration between cultural pioneers, showcasing their work, using it to inform and influence our projects.

We take on the role of patron of culture, and distribute it globally.

In doing so, we define ourselves as more than just a real estate company, or a property development company – we become a bank that deals exclusively in cultural transactions, a global force for the exposition and propagation of cultural movements.



The 2016 Serpentine Pavilion  
Bjarke Ingels



400 West Georgia  
Abstract Model  
OSO



The Floating Teahouse  
Kengo Kuma



16.480,  
Omer Arbel



Fashion, 2004  
Alexander McQueen



The Teahouse Pavilion  
Kengo Kuma



The Butterfly Piano  
Venelin Kokalov



Beyond the Sea, Against the Sun  
Martin Boyce



## LEGACY

The relentless pursuit of perfection. This is the one thing that informs everything we do. Whatever sector we are working in. It is this focus that will create our legacy. Everything we build and do has to be the best expression of us.

It could be about making a city more beautiful. Creating cleaner energy to power that city. Better working practises for those that work for and with us, or giving an artist a new audience, opening people's eyes to something they were previously unaware of. Before you embark on any project, and at every point during it – always ask yourself: will what we leave behind be better than what went before?

Then go make it. And never give up.



## PAVILIONS AND EXHIBITIONS

Ever evolving, Westbank has built a significant body of work in cultural spaces, events and exhibitions. From our first, catalyzing exhibition, Gesamtkunstwerk, we have found an eager audience and will continue to expand this engagement.

### **Gesamtkunstwerk, Vancouver**

**April – June 2014**

Gesamtkunstwerk, German for “a total work of art,” is the name we chose for our first exhibition, based on the Bjarke Ingels-designed Vancouver House. Celebrating the integration of art into architecture, Gesamtkunstwerk drew more than 25,000 visitors into a conversation about art, design and city building.

### **Japan Unlayered, Vancouver**

**January – February 2017**

Japan Unlayered explored the architectural manifestation of the uniquely Japanese design philosophy of layering. Concentrating on cultural elements that informed the design for Alberni by Kengo Kuma, we welcomed nearly 40,000 visitors into a discussion about architectural excellence. We hope this cross-pollination between Vancouver and Tokyo will further Westbank’s growth and, perhaps, add to the aesthetic and cultural richness of the younger city, Vancouver.

### **Serpentine Pavilion, London**

**June – October 2016**

For 16 years, London’s Serpentine Gallery has commissioned rising international architects

to design summer pavilions at Kensington Gardens. In 2016, Bjarke Ingels created “Unzipped Wall,” which transformed from a straight line into a three-dimensional enclosure. Serpentine pavilions are generally one-time use structures. As a patron, we were determined to give Ingels’ brilliant work an afterlife with touring exhibitions.

### **Fight for Beauty, Vancouver**

**October 2017 – February 2018**

In three decades of city-building, creating, collaborating and exploring, Westbank has evolved into a cultural practice. Our Fight for Beauty exhibition was a way of expressing our evolution and sharing our journey – describing the enormous effort that we continue to pour into the fight to nurture, create, protect and celebrate beauty in all forms. Our Fight for Beauty exhibition, in a pavilion at the Vancouver Fairmont Pacific Rim, attracted more than 50,000 visitors, whose insightful responses demonstrated a love for our city and a desire to continue being part of the art, architecture and planning conversation.

### **Light as a Common Thread, Seattle**

**October 2018**

Architect James Cheng, one of our most frequent collaborators, loyal friends and generous mentors, was a perfect partner for a foray into a new city – in this case, Seattle. With Cheng, we have launched First Light, an elegant addition to the Seattle skyline that will also serve as a canvas for John Hogan, a Seattle artist who works primarily in glass. Light as a Common Thread will explore and display the drawings, designs and work of both architect and artist and will introduce Westbank’s unique approach to the people of Seattle.

### **Unwritten, Vancouver**

**Fall 2018**

Westbank’s largest project to date is also the most ambitious example of city building in Vancouver: Oakridge sits on 28 acres at the geographic center of the city, at the crossroad of two of its most important transportation corridors. Unwritten invites all Vancouverites to learn about the Oakridge evolution, to explore key themes, from sustainability to wellness and mobility to architecture, and to contribute their own thoughts and ideas.



**ABOVE:**  
Fight for Beauty exhibition, 2018

## PAVILIONS AND EXHIBITIONS

### UNZIPPED, Toronto

September – November 2018

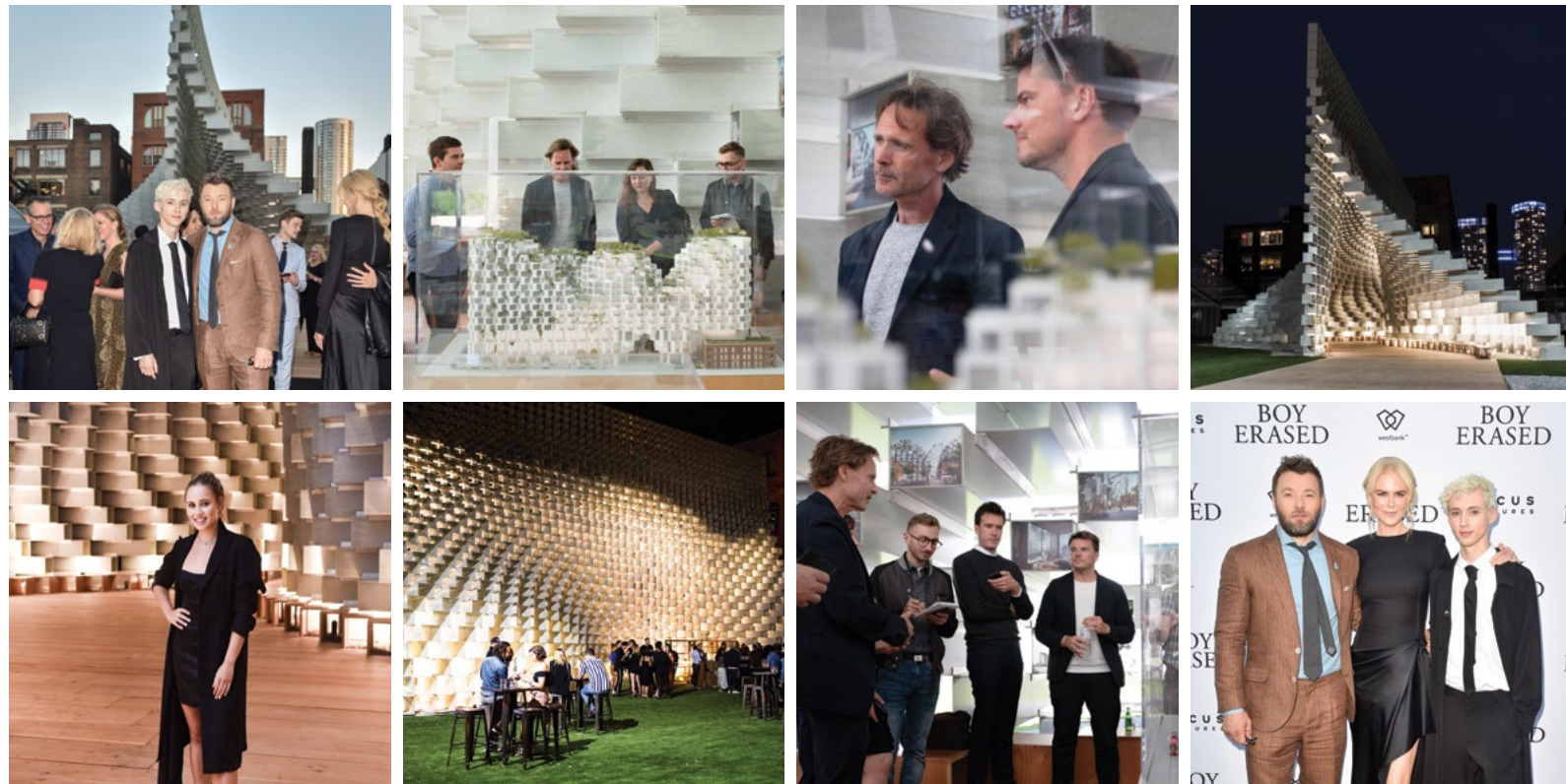
Ingels' Serpentine creation next appears in Unzipped Toronto: Exploring the Architect-Patron Relationship, an exhibition exploring our next collaboration on King Street W. This exhibition has been curated by BIG showcasing the work of collaborations with Westbank as well as other global projects by BIG. The exhibition also hosts an ongoing events programme including lectures, panels and other featured events related to building artistry, city-building and community engagement.

#### BELOW (CLOCKWISE):

Boy Erased TIFF premiere party at the 2016 Serpentine Pavilion; KING Toronto architectural model in Unzipped; Ian Gillespie and Bjarke Ingels; Night-time photo of the 2016 Serpentine Pavilion by Justin Wu; Lauren Gillespie, Soho House event at Unzipped; Ian Gillespie and Bjarke Ingels inside Unzipped; Joel Edgerton, Nicole Kidman and Troye Sivan

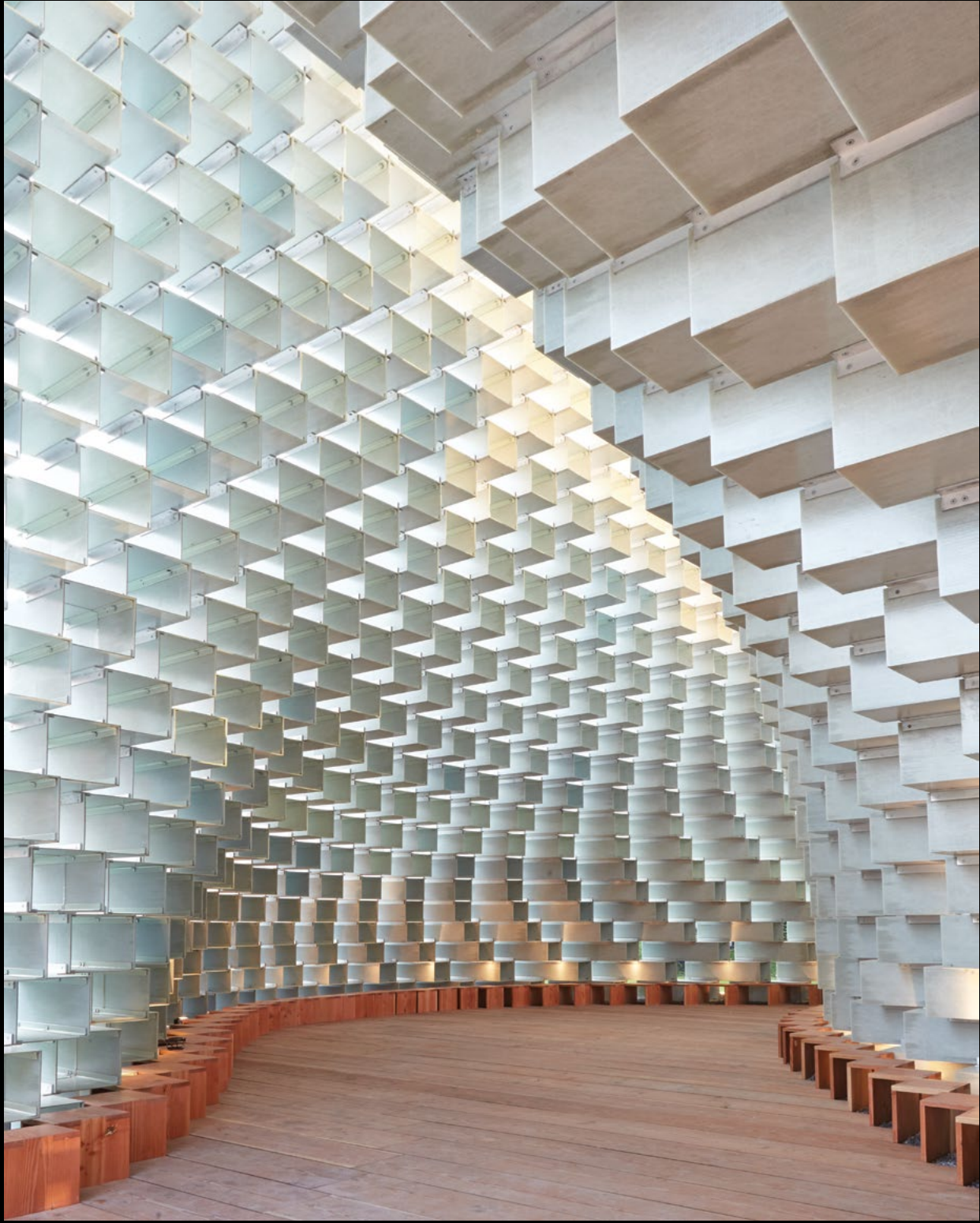
#### OPPOSITE:

Photograph of the 2016 Serpentine Pavilion re-built in Toronto





ABOVE:  
Bjarke Ingels admiring the 2016 Serpentine Pavilion  
re-built in Toronto for Unzipped





ABOVE:  
Unzipped 2018 opening event



**ABOVE:**  
Panel discussion with Nelda Rodger, Bjarke Ingels, Ian Gillespie and Stephan Jost at the Unzipped 2018 opening event.

**OPPOSITE:**  
A view inside Unzipped 2018.



## Our interest in Toronto

Our Toronto adventure began with the Shangri-La Hotel and Residences with related projects including Soho House and Momofuku restaurant with our frequent partners Ben Yeung of Peterson Group and Avtar Bains. When combined with our next three developments, Westbank's reputation in Toronto will be well established.

**Shangri-La Toronto**, our first foray into the Toronto market, is a 705-foot tower featuring a 202 room Shangri-La Hotel and 395 luxury residential condominiums, located on University Avenue, Toronto's ceremonial avenue.

On the border between the entertainment and financial districts, these homes enjoy the convenience and vibrancy of urban living with the services of the 5-star Shangri-La Hotel, which was chosen in 2014 by Wallpaper Magazine as the top Urban Hotel in the world. The project offers owners and hotel guests a host of amenities including a lap pool with hot tub, sauna and steam room, a spa, fitness centre, function spaces and specialty restaurants, one of which is Momofuku, a three-storey and tri-concept restaurant by lauded New York chef, David Chang.

The 67-storey tower has a folding façade that recognizes the ceremonial nature of University Avenue while elegantly articulating the various uses within the building. The tower is anchored on both ends by three-storey glass cubes to showcase the specialty restaurant and event spaces.

Similar to the Pacific Rim, the original partners, Westbank and Peterson, continue to own the hotel, with a long term goal of continual refinement and layering on of art and culture, in an effort to establish the hotel amongst the best urban hotels in the world.

OPPOSITE:  
View of Shangri-La Toronto from  
University Avenue looking South







ABOVE:  
Photograph inside the  
Shangri-La Toronto lobby





Shangri-La hotel

Carmen

Shangri-La Hotel

**19 Duncan/225 Adelaide**, just a block away from Shangri-La at the corner of Duncan and Adelaide is a combination of a rental residential tower on top of a heritage office building. 19 Duncan is another project which continues to strengthen our relationship with Allied, whose property portfolio is anchored in the surrounding blocks. Allied was the first to recognize the emerging creative and digital economies and how their preferences for office space and location are much different than other sectors of the economy - they are a visionary who are also turning out to be a fantastic partner. That vision has proven instrumental in helping us convince Thomson Reuters, one of Canada's strongest global

brands, to lease all of the office space in 19 Duncan, as the location of their new Global Innovation Hub. At the end of the day, we were able to draw Thomson Reuters through the quality of our architecture and our interesting location. An area just outside the financial core, surrounded by amenities and an authentic, vibrant neighbourhood, is exactly what their young educated workforce is looking for.

OPPOSITE:  
View of 19 Duncan from the North



**Mirvish Village** is our third project in Toronto at Bloor and Bathurst where, along with our partner, Peterson Group, we bought Honest Ed's discount department store from his son David Mirvish in 2014. We wound up with this 3.5 acres at one of Toronto's most iconic corners, which is as much a responsibility as an opportunity. It is incumbent upon us to honour the historical connection that people have to this location. So, working with Henriquez Partners Architects, we resisted the typical large-scale Toronto development pattern in favour of a fine-grained retail and pedestrian experience more suited to the rhythm of Bloor Street. The project will mesh well with the neighbourhood and will cluster around a new public market.

Mirvish Village will also be a further opportunity for Creative Energy, our district energy utility, to demonstrate intelligent city building by looking beyond the building scale. The site will host the Mirvish Village Neighbourhood Energy System, a block-scale network that will provide reliable and renewable heating, cooling, and power. The initial emphasis of the system will be on

using waste heat recovery from onsite power generation to feed all six new buildings in the project (including five towers) along with the 24 existing heritage buildings. The block-scale energy grid will be designed to be lower cost and more reliable than stand-alone systems. It will future-proof the capacity to adopt additional low carbon technologies, as well as expand to serve other buildings as the adjacent Four Corners develops. Just as the development of this historic site is a responsibility to pay tribute to the past, so too is it a responsibility to ensure that the buildings, which will stand for generations to come, be designed in a way so as not to harm the climate. The flexibility that this system affords will enable climate friendly solutions for not just the entire developing block, but also the neighbouring community.

**OPPOSITE:**  
View of Mirvish Village from the corner of Bloor and Bathurst



**KING Toronto** will be the realization of the combined vision of Westbank, Allied and BIG, a reimagining of the community-building potential of Moshe Safdie's Habitat 67 and an updating on the glass-and -light innovations first exemplified in the Maison de Verre, in Paris. Bjarke Ingels' concept for KING Toronto, suggesting a Mediterranean mountain town, will complement the surrounding context and neighbourhood.

Similar to Bing Thom's design for the Westbank project at Broadway and Commercial in Vancouver, BIG's design at Vancouver House, Gregory Henriquez's design at Mirvish Village and his finished product in the Woodward's development in Vancouver, KING Toronto is another example of how to use architecture to solve the challenges of urbanization. Density done effectively, as in these neighbourhoods, is the very medium through which a sense of community can emerge.



## PARTNERSHIP WITH ALLIED

This project is a collaboration of two firms from opposite sides of the country, that came together a few years ago in the middle. Calgary to be exact. Westbank and Allied first came together, along with Telus, to develop TELUS Sky in Calgary, which will be completed in 2019. Designed by frequent Westbank collaborator BIG, this project will be quite simply a game changing project for the city – the first cowgirl in a city of cowboys.

Since this first project our relationship has only grown stronger. We continued from Calgary to Toronto, first with 19 Duncan, then went back to the West Coast to work together once again, at 400 West Georgia. Now we have returned to Toronto to create KING. This is another BIG designed project, that captures both the beauty of Maison de Verre and the progression of Moshe Safdie's aspirational design at Habitat 67.

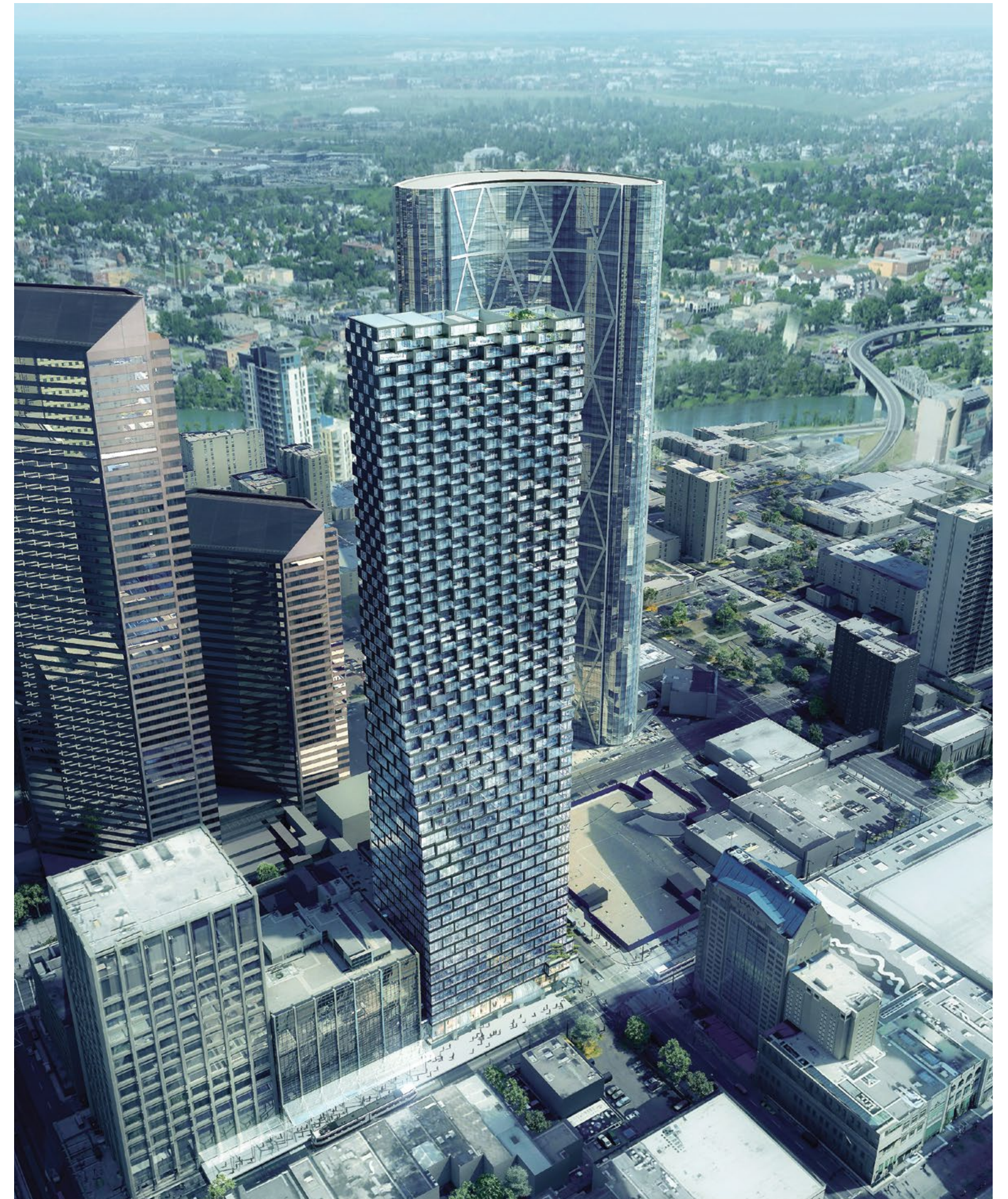
Westbank has been working in Toronto for the past decade, creating seminal projects including Shangri-La Toronto, Mirvish Village, 19 Duncan and now KING. Allied has spent the last 20 years assembling the lands along King Street West to create a lot with over 600 feet of frontage. They are based in Toronto and have been working in this community and around the city for much longer.

We have deep roots in this neighbourhood and an ambition to support its growth. Our partnership at King Street is a representation of our long-term commitment to King West, and to creating lasting, meaningful contributions to this community.

There will be more projects to come, each having in common a determination to take a stand, for the creation of beauty in its broadest sense. Our cities are our future and we are committed to making them beautiful, more equitable, sustainable and prosperous. We invite you to join us in this cause and watch us do some insanely good work together.

– Michael Emory and Ian Gillespie

**RIGHT:**  
Telus Sky in Calgary



This is a story of collaboration and a testament to what can be achieved through partnerships and shared values. These values have created the foundation on which we have been able to foster innovation, creativity, sustainability, artistry and city-building.

Our partnership with Allied and BIG began with TELUS Sky in Calgary. Today, we are building upon the relationships we have formed to expand our work and bring a new project to Toronto, with even greater ambition.



#### **Allied**

Allied operates first and foremost on the principle that real estate is a profoundly human business. Our properties are run by people for people, and we've built our portfolio to better serve the people who use our buildings. In 2003, we went public for the express purpose of consolidating high-quality workspace, enabling us to become a leading owner, manager and developer of urban office properties in Canada. Our commitment to distinctive urban workspace is founded on a clear value proposition: well-designed, centrally located, distinctive and cost-effective workspace that adds value, socially, culturally and economically, for our users and for the communities and the cities in which our buildings operate. We believe that each building represents an investment in the community and recognize that the strength of a neighbourhood, as well as the performance of buildings within it, are inextricably linked. Allied is also a product of its history and its business environment. Increasingly, the single most important element of our business environment is urban intensification. Canadians are living and working downtown in greater numbers than ever before. The future of Allied is in the future of urban workspace. It involves the continued consolidation and mixed-use intensification of distinctive urban office properties, sensitivity to design and collaboration, each of which are integral to our success and also add value – economically, socially and culturally. We are committed to creating urban office environments that enrich experience and support the success of our tenants, while contributing vitality to the urban fabric of our cities.

#### **BIG**

BIG is a Copenhagen, New York and London based group of architects, designers, urbanists, landscape professionals, interior and product designers, researchers and inventors. The office is currently involved in a large number of projects throughout Europe, North America, Asia and the Middle East. BIG's architecture emerges out of a careful analysis of how contemporary life constantly evolves and changes. Not least due to the influence from multicultural exchange, global economical flows and communication technologies that all together require new ways of architectural and urban organization. BIG believes that in order to deal with today's challenges, architecture can profitably move into a field that has been largely unexplored. A pragmatic utopian architecture that steers clear of the petrifying pragmatism of boring boxes and the naïve utopian ideas of digital formalism. Like a form of programmatic alchemy, we create architecture by mixing conventional ingredients such as living, leisure, working, parking and shopping. By hitting the fertile overlap between pragmatic and utopia, we architects once again find the freedom to change the surface of our planet, to better fit contemporary life forms.

#### **Bjarke Ingels**

Bjarke Ingels founded BIG Bjarke Ingels Group in 2005 after co-founding PLOT Architects in 2001 and working at OMA in Rotterdam. Bjarke defines architecture as the art and science of making sure our cities and buildings fit with the way we want to live our lives. Through careful analysis of various parameters from local culture and climate, ever changing patterns of contemporary life, to the ebbs and flows of the global economy, Bjarke believes in the idea of information-driven-design as the driving force for his design process. Named one of the 100 Most Influential People in the World by TIME Magazine in 2016, Bjarke has designed and completed award-winning buildings globally.

In 2011, Wall Street Journal named Bjarke the Innovator of the Year; he received the Danish Crown Prince's Culture Prize in 2011; the Golden Lion at the Venice Biennale in 2004; and the ULI Award for Excellence in 2009. Alongside his architectural practice, Bjarke has taught at Harvard University, Yale University, Columbia University, and Rice University and is an honorary professor at the Royal Academy of Arts, School of Architecture in Copenhagen. He is a frequent public speaker and continues to hold lectures in venues such as TED, WIRED, AMCHAM, 10 Downing Street, the World Economic Forum and many more. In 2018, Bjarke was named Chief Architectural Advisor by WeWork to advise and develop the firm's design vision and language for buildings, campuses and neighborhoods globally.



## **KING STREET WEST**

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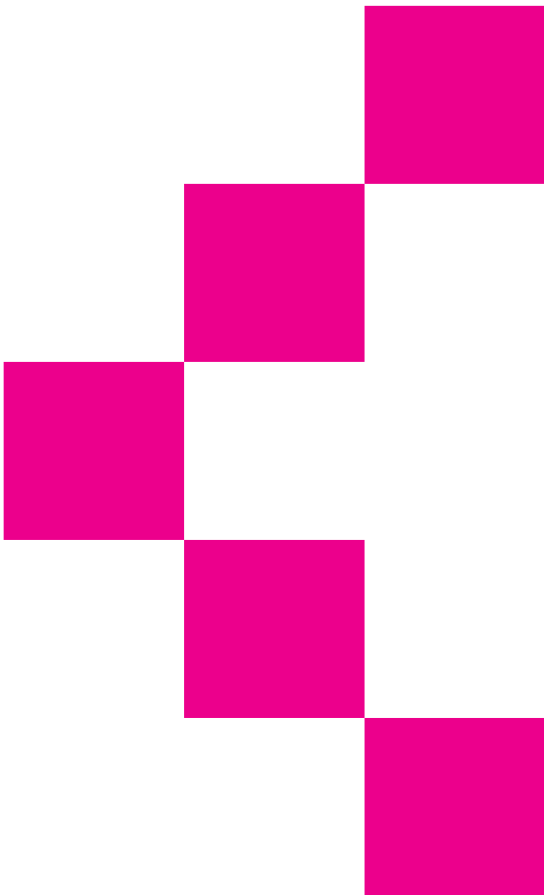
The purpose of this book is to outline the developer's intended vision for the proposed "KING Toronto" development project. As such, all descriptions, illustrations and/or other depictions contained in this book of the proposed development and/or development area surrounding the project site are conceptual only. This book should therefore not be relied upon as a representation or warranty, collateral agreement or condition, express or implied, of the final plans and specifications for the project, as the final plans and specifications are subject to the final review and approval of any applicable governmental authority and the developer and its consultants and engineers.

Dimensions, sizes, specifications, layouts and materials are approximate only and subject to change without notice. E. & O.E.

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**30  
REASONS  
WHY**



## 1 GLOBAL CITY

Toronto is consistently ranked one of the most liveable and desirable cities in the world. With excellent universities (the University of Toronto is consistently ranked in the world’s top 20), hospitals, parks, and schools, low crime, a diverse economy driven by a fast-growing tech industry, and a rich, multicultural fabric of food, art and music, Toronto offers an extraordinary quality of life.

## 2 A WORLD-CLASS ADDRESS

KING Toronto belongs to a unique cohort of architecture that is seen only in the world’s premier cities. This is a rarified strata of buildings that typically feature a combination of the following: breathtaking architecture, extremely high quality execution, unparalleled location, a context rich in amenities, and views – all pulled together by a talented, international development team. KING Toronto enjoys all of these characteristics and more, taking its place as one of the best addresses in Canada, or the world.

## 3 VIBRANT ECONOMY

In the last 12 months, Toronto has generated more creative economy jobs than San Francisco, Seattle, DC, and New York City combined. At the same time it possesses one of the largest financial services clusters in the world, and its economy now contributes to a significant percentage of Canada’s gross domestic product. That economic strength will only continue to grow as Toronto’s population increases by an astounding 100,000 people per year.

## 4 INTELLIGENCE

Toronto boasts one of the best-educated populations in the world. With higher post-secondary education rates than competing

cities like London or New York, Toronto’s economy is not only resilient, it is increasingly defined by the artificial intelligence industry, in which Toronto is now a world leader. Institutions and firms like the MaRS Discovery District, the Vector Institute, Sidewalk Labs, and Element AI are drawing world-class talent, making the city a breeding ground for innovation.

## 5 DIVERSITY

Toronto is the second-most diverse city in the world, behind only London. With approximately 50 per cent of its residents born outside of Canada, the city now benefits from a rich multi-ethnic and multicultural fabric that gives every resident access to an incredible variety of food, music, traditions, language, and neighbourhoods.

## 6 TRANSIT

King Street West has become a pedestrian- and transit-oriented high street, with fast modern tram service that serves over 80,000 riders per day. The King Street transit line links together Toronto’s most important neighbourhoods, from Liberty Village to St. Lawrence to the Financial District to KING Toronto.

## 7 WESTBANK: FIGHTING FOR BEAUTY

Westbank is dedicated to the creation of beauty, in all forms and in the broadest definition. Westbank has built a practice around long-term commitments to artistry, sustainability and city-building, creating work of the highest standards. Our projects consistently lead their markets in design innovation, creating value through ideas, design excellence and quality. We have always sought to make meaningful architectural, economic and cultural contributions to the

cities in which we work, and we see the creation of beauty as the means to this end. By purchasing a home at KING Toronto, you can be sure of owning the finest quality product at a prime location in a world-class city.

## 8 BIG: INNOVATING IN ARCHITECTURE

Bjarke Ingels started the Bjarke Ingels Group (BIG) in Copenhagen in 2005 after working with Rem Koolhaas at OMA in Rotterdam. In 2010, Fast Company listed him among its “Top 100 Most Creative People in Design,” and in 2011, the Wall Street Journal named Ingels “Innovator of the Year,” describing him as “rapidly becoming one of the design world’s rising stars.” Winner of a Venice Biennale Golden Lion, two American Institute of Architecture awards, and the World Architecture Festival award for Housing, Ingels has lectured at Harvard, Yale, and Columbia, and is a frequent speaker for TED and the World Economic Forum. KING Toronto is BIG’s 5th project with Westbank and 1st project in Toronto. The patron/architect relationship allows for deep, long-term and more meaningful explorations, allowing a project such as KING to happen.

## 9 ALLIED: LEADING THE KING WEST TRANSFORMATION

Originally laid out as a residential district, King West has become a magnet for industrial activity after the railway terminus was established South of Front Street in the 1850s. As manufacturers began migrating to other parts of the city in the mid-twentieth century, however, King West began its urban transformation built around a collection of handsome, fully restored heritage buildings. Allied has been Canada’s leader in this transition. Today, their curation of over 100

buildings in King West has transformed the area into a vibrant community with a mix of living, working, shopping, culture, recreation, and entertainment. No one is more invested in the success of KING Toronto than Allied.

## 10 A LEADING CULTURAL DISTRICT

In addition to being home to Toronto’s newest architectural masterwork, King West has evolved into one of Toronto’s leading cultural districts, home of the renowned Toronto International Film Festival, the Mirvish theatre district, some of the city’s best restaurants, and within walking distance of the Art Gallery of Ontario and OCAD University.

## 11 A NETWORK OF PARKS

KING Toronto will act as the thread that ties together a network of public green spaces throughout the King West neighbourhood, from the revitalized St. Andrew’s Playground to the north through the project’s own courtyard to a new park on Wellington Street that will offer a green link directly to the 21-acre Rail Deck Park being built over the railyards to the south.

## 12 BUILT FOR THE PEDESTRIAN

With nearly 600 feet of frontage on King Street West—increasingly a transit and pedestrian-first street for shopping and public life—and a network of laneways running through the site, KING Toronto will be built for the pedestrian experience. The design creates a dynamic, porous block that blends the landscape of the public courtyard with the green residential terraces.

## 13 RETAIL ECOSYSTEM – HIGH STREET AND FINE GRAIN

KING Toronto will contain an entire ecosystem

of retail, from large-scale grocery offerings to mid-sized luxury and fashion boutiques, to fine-grained micro-retail and world class restaurants. We have scoured the globe for excellent examples and found that the places where people best love to shop and to linger are the fine-grained retail districts: Shoreditch, Mount Street or Camden Town in London; Saint-Germain-des-Pres or Saint Honoré in Paris; Williamsburg in Brooklyn or the Meatpacking District in Manhattan; Shimokitazawa or Harajuku in Tokyo; and soon, KING Toronto.

## 14 GESAMTKUNSTWERK: A LIVING SCULPTURE, NOT A BUILDING

KING Toronto extends the concept of Gesamtkunstwerk (a “total work of art”) that Westbank and BIG first introduced so successfully with Vancouver House. More than a single tower, the grouping of buildings that make up KING Toronto are themselves an ambitious work of art, a living sculpture. KING Toronto’s artfulness at all scales will bring visual and physical splendor to daily living, inspiring residents and visitors alike.

## 15 HABITAT 2.0

Abandoning the typical tower-and-podium form, KING Toronto was inspired by Habitat 67, architect Moshe Safdie’s ground-breaking experiment in compact urban living at Expo ’67 in Montreal. Habitat 67 was designed to integrate the benefits of suburban homes – gardens, fresh air, privacy, and multi-levelled environments – with the economics and density of a modern urban environment. For KING Toronto, BIG has extrapolated on Safdie’s pixelated form, translated it for a dense urban context, and rotated the pixels at a 45-degree above the ground plane in order to optimize

light and views in a topography of stepped terrace homes.

## 16 MAISON DE VERRE

A second inspiration for KING Toronto’s unique architectural expression was Pierre Chareau’s Maison de Verre in Paris, the radiant and literal house of glass which, in 1932, became one of the first buildings in the world to demonstrate the potential of glass block as a revolutionary new constructions materials. The qualities of transparency and translucency – the capacity to draw light in during the day and softly diffuse it in darkness – inspired the design of KING Toronto: glowing glass mountains illuminating Toronto’s night sky.

## 17 LANDSCAPE DESIGN BY PUBLIC WORK

At KING Toronto, one of North America’s most innovative landscape design firms, Public Work, whose most recent work includes The Bentway, promises to bring nature back into the city of Toronto.

## 18 A LIVING COURTYARD

KING Toronto will be anchored by one of the world’s best public spaces – a living courtyard designed to change with the seasons. Programmed by Westbank and Allied, it will be transformed with art, music, fashion, food, culture, all year round. The courtyard is the social heart of a new mid-block connection that enables new ways of moving through the district and enhances the sense of discovery in the public realm.

## 19 A LUSH, GREEN VERTICAL LANDSCAPE

KING Toronto will be the greenest high-rise building in Canada. With trees planted at each terrace level—specially selected for elevation and sun exposure—green roofs and planters,

and an all-embracing layer of ivy vines, KING Toronto will introduce a lush, green landscape into the heart of downtown Toronto.

## 20 SECRET GARDEN

KING Toronto features a secret garden at the southeast end of the site – a lush, green refuge tucked away from the main courtyard behind one of the four conserved heritage buildings. Preserved as a neighbourhood treasure, it will include an all-season patio for outdoor dining under the cover of leafy canopy trees. A heritage smokestack that sits within the secret garden will be restored and converted into an outdoor wood-burning oven. Designed to reveal itself in different ways at different times of the day, the garden will transform from day to night, and from winter to summer.

## 21 OUTDOOR LIVING ROOMS

Indoor-outdoor living has long been the hallmark of west coast lifestyles, and Westbank’s total design thinking now extends this to Toronto. The homes at KING Toronto will all enjoy generous outdoor space, with balconies and terraces that are more than twice as large as is typical in Toronto. These spaces create outdoor living rooms, extending and adding spaciousness to your life with ample room for dining, lounging, and entertaining.

## 22 GALLERY LOBBIES

In a full re-imagination of the concept of the residential lobby, KING Toronto will feature four separate lobbies for each of the mountain peaks. Designed by BIG, the lobbies will be soaring public spaces, animated on all sides by Toronto’s most interesting food and fashion retailers.

## 23 INTERIORS BY BIG

BIG’s design team has taken a fresh look at every detail that makes up a home: from the ground floor lobbies, to the elevator cabs, to the suite entry doors and the custom designed flooring. This concept of total design demands both originality and innovation. From KING Toronto’s custom-designed kitchens to light fixtures, the palette of interior finishes has been carefully designed and detailed by BIG to create a refined industrial aesthetic.

## 24 B&B ITALIA

B&B Italia, the world’s leading contemporary furniture company, will furnish each of the homes at KING Toronto. Residents will have the option of purchasing custom B&B Italia furniture, chosen specifically for their suites by BIG.

## 25 MOUNTAIN SPA

Taking inspiration from the building’s mountainous peaks and valleys, KING Toronto will feature a mountain spa with a spectacular indoor-outdoor pool and hot tub, spa massage and treatment rooms, gym, and games/party room.

## 26 PUBLIC ART

In a class of its own as a patron of public art, Westbank has embraced demanding, avant-garde work by the finest artists, using its projects as vast canvases. At KING Toronto, we have imagined the impact of a floating installation in the centre courtyard that will be refined and potentially re-imagined entirely through a juried process. It is an extremely rare opportunity to find such a large expansive canvas for an artist which is certain to attract some of the best public artists working anywhere in the world today.

## 27 RICH HERITAGE AND MURALS

In a celebration of the history of King West, KING Toronto will conserve and embrace four heritage buildings as an integral part of the overall project. We also plan to engage local artists in a program to create evolving murals on the heritage façades.

## 28 FOOD CULTURE

Located in Toronto’s cultural district with over 350 restaurants within a short walk, KING Toronto combined with one of the world’s most diverse communities provides all of the ingredients for a food-lover’s paradise.

## 29 SUSTAINABILITY

KING Toronto will feature innovative sustainability measures including low-carbon energy sources, enhanced thermal insulation in the exterior glazed block walls, water conservation through on-site cisterns and low-flow plumbing fixtures and air purifiers.

## 30 TRACK RECORD

Westbank’s buildings have a proven long term track record of outperforming the market. This is a result of our focus on a high degree of artistry and the value that society attaches to beauty.



ALLIED



westbank<sup>25</sup>

BIG