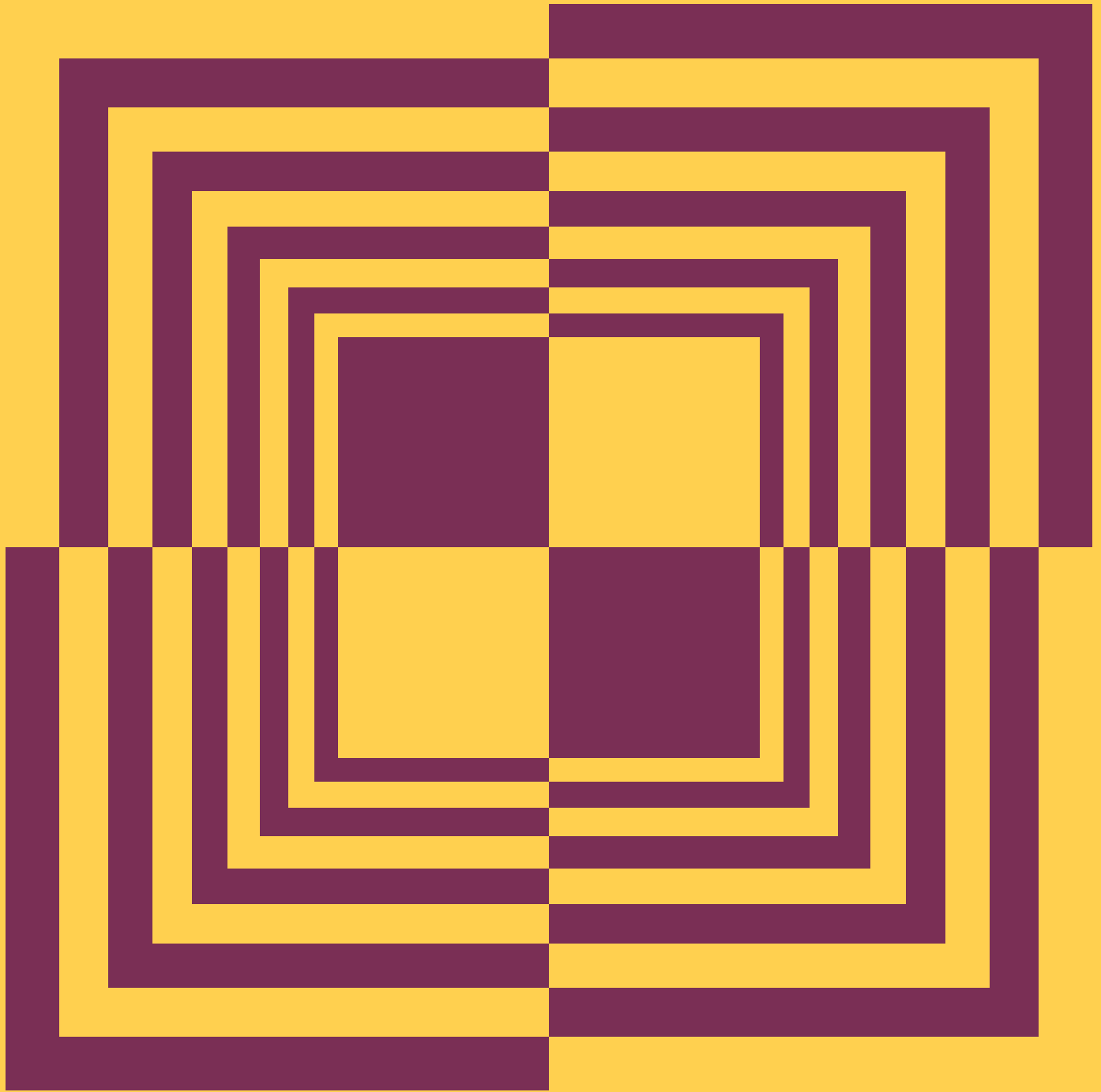


THE DOWNSVIEW LANDS PUBLIC ART STRATEGY



2023

Prepared for
Canada Lands Company and Northcrest Developments

THE DOWNSVIEW LANDS PUBLIC ART STRATEGY: 2023

For the proposed redevelopment of Downsview Lands,
City of Toronto

Prepared by Art+Public UnLtd
01.12.2023

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A Note Regarding Images:

With the exception of project maps and renderings, and images on pages 9 and 10 all artwork images are for illustrative purposes; images represent examples of work relevant to the ideas presented in the Downsview Lands Public Art Strategy.

LAND ACKNOWLEDGEMENT

We acknowledge that Downsview is situated on the Treaty Lands and Traditional Territory of the Mississaugas of the Credit First Nation. Downsview is also the traditional territory of the Huron-Wendat and Haudenosaunee peoples, and is now home to many First Nations, Inuit and Métis Peoples.

PROJECT TEAM

The Project Team is led by Northcrest Development and Canada Lands Company, who have worked together since 2018 to develop a comprehensive plan for the Downsview Lands, which consists of lands owned by Northcrest Developments and Canada Lands Company as described in the land ownership map below.

Northcrest Developments

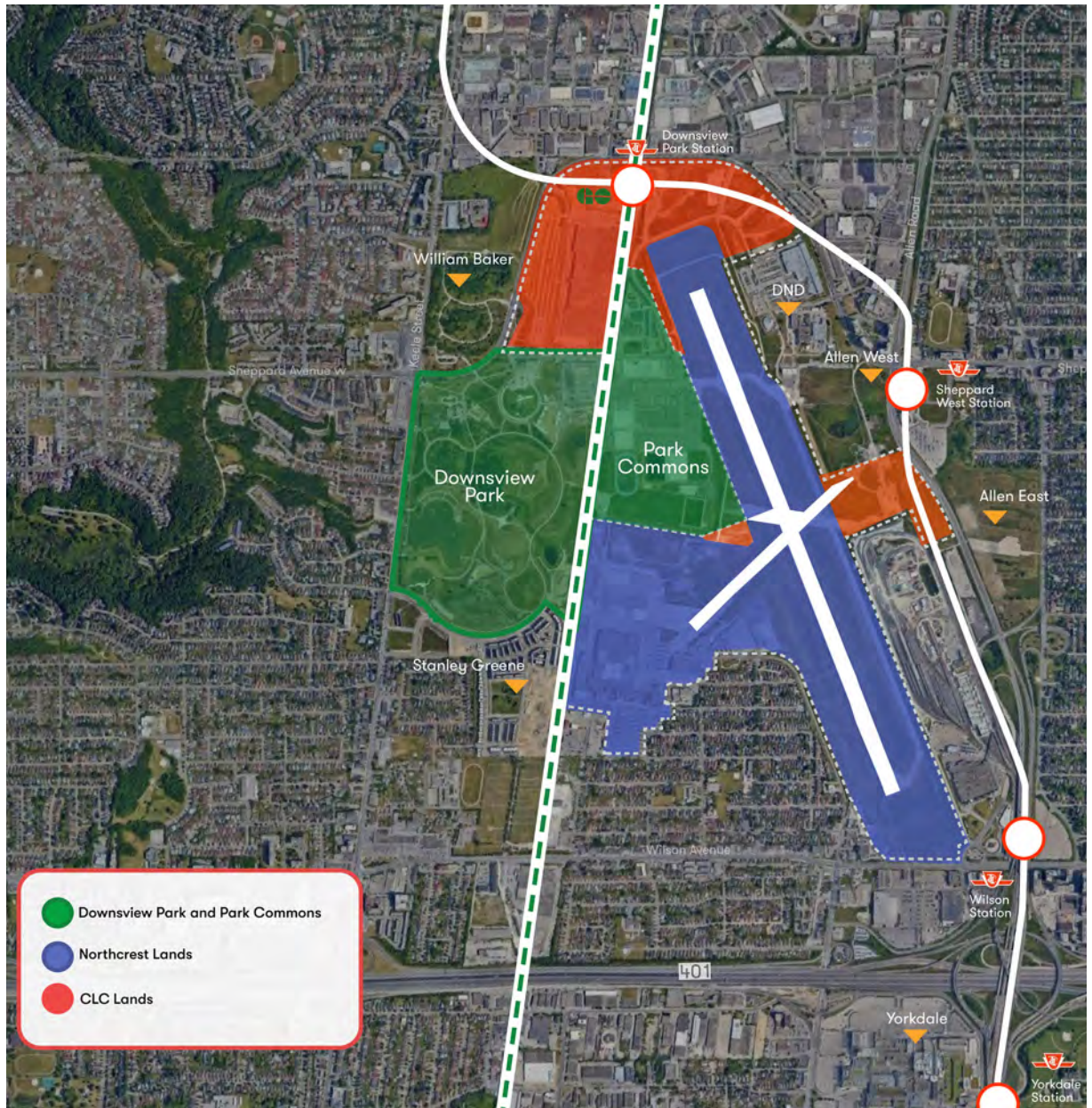
Northcrest Developments is a wholly owned subsidiary of the Public Sector Pension Investment Board (PSP). PSP, a federal Crown Corporation, is one of Canada's largest pension investment managers. PSP manages funds for the pension plans of the Federal Public Service, the Canadian Armed Forces, the Royal Canadian Mounted Police and the Reserve Force. In 2018, PSP purchased the 370 acre "Downsview Airport Lands," which are located in the North York region of the City of Toronto. Northcrest Developments was formed by PSP in 2018 to master plan and develop the landmark site.

Canada Lands Company

Canada Lands Company represents Parc Downsview Park Inc., an agent federal crown corporation that owns just under 600 acres of land adjacent to the Downsview Airport Lands. These lands are comprised of a former Canadian Forces Base that was declared surplus to government needs in 1996. Today, the lands include Downsview Park, the Park Commons, the William Baker neighbourhood, and approximately 150 acres of development lands. Over time, the development lands will be integral to the new, innovative, and sustainable mixed-use community emerging across the Downsview Lands.

ART+PUBLIC UnLtd

ART+PUBLIC UnLtd brings together a combined 30+ years of experience in the public art realm. ART+PUBLIC UnLtd is a team of curators, artists, art administrators and planners who focus on developing and implementing exceptional opportunities at the intersection of art and public. For this project we engaged subject matter experts in the areas of Cultural Planning, Indigenous Arts and Cultural Consultation.



Above:
Land ownership map of the
Downsview Lands.

PURPOSE

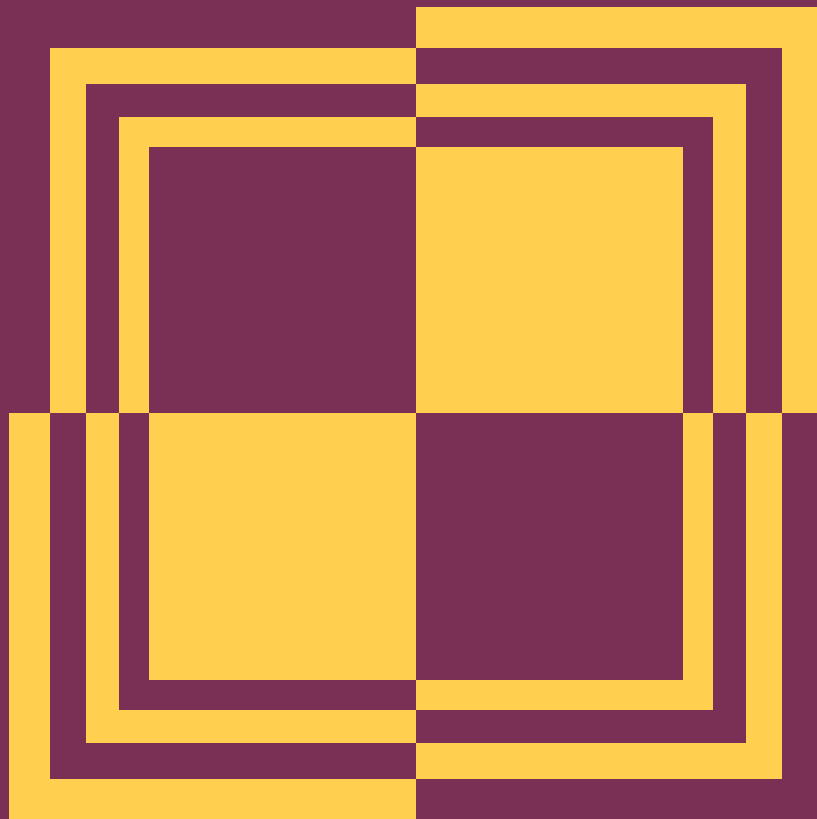
The changes that will occur at the Downsview Lands over the coming decades present a generational and transformative opportunity. The purpose of creating a public art strategy for the Downsview Lands is to ensure that public art and cultural experience are meaningfully embedded throughout the development process. The Downsview Lands Public Art Strategy (“the Strategy”) provides a vision, guiding principles, strategic pillars and programmatic approaches to guide the implementation of public art over an anticipated 30 year development timeline. The scope of the project encompasses: 520 acres of land, ten distinct districts, two landowners, and multiple private and public partners.

The Project Team view public art as playing a catalytic role in fostering a rich cultural landscape that is essential to the success of a 21st century city building project of this scale. As such, this document defines an expansive role for public art.

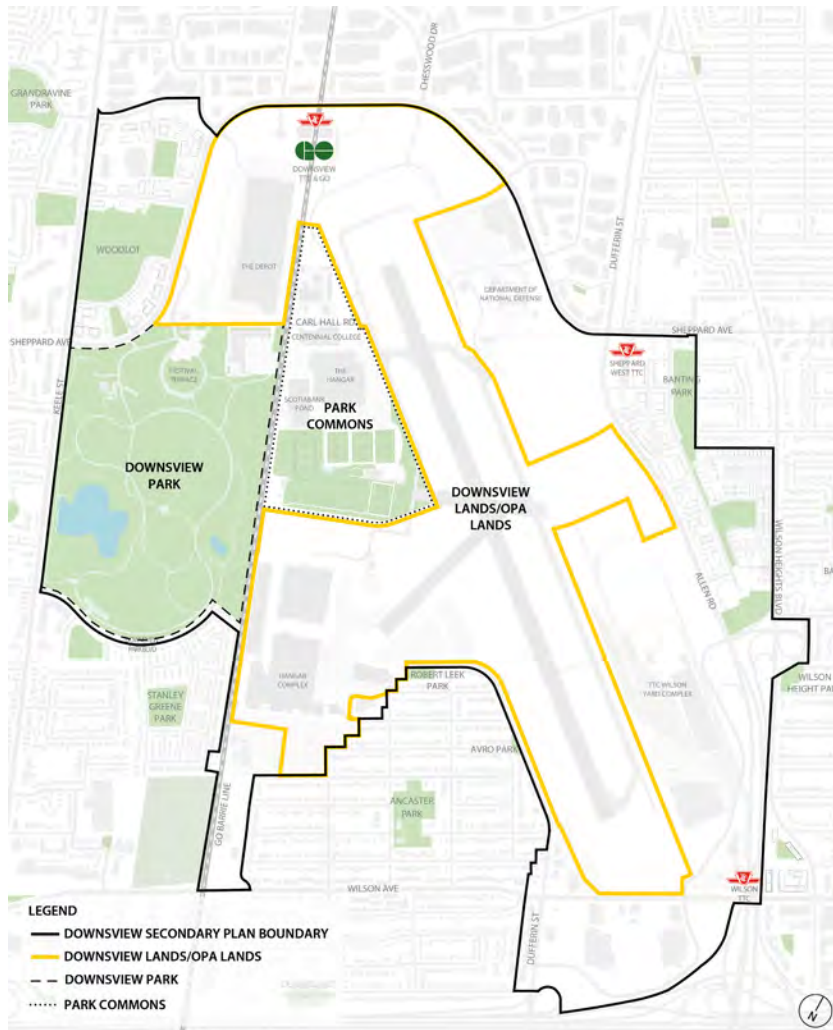
The implementation of the Downsview Lands Public Art Strategy will unfold through the development of a series of district-level Public Art Plans. This series of Public Art Plans will interpret the vision, principles, and pillars of the strategy to determine a balance of programs best suited to the unique public art opportunities and sites that are specific to each district. Council endorsement of this Strategy through the Official Plan Amendment (OPA)/Secondary Plan update ensures the vision outlined here can be realized across the 520 acres, 10 districts and 30+ years, and celebrated beyond.



INTRODUCTION



Northcrest Developments (“Northcrest”) and Canada Lands Company (“CLC”) are collaborating to comprehensively plan and redevelop 520 acres of development lands in Downsview. The proposed development is one of Toronto and North America’s largest city building projects. In support of the Official Plan Amendment (OPA) application for the lands, a public art strategy is required, ensuring that public art is planned in a comprehensive way across the Northcrest and CLC lands. For the purpose of this Public Art Strategy, the lands will be referred to as the “Downsview Lands.” The Downsview Lands are complemented by the 290-acre Downsview Park, along with Park Commons amenities to the west.



The Downsview Lands fall within the wider City of Toronto Secondary Plan Area shown here.

The Public Art Strategy for the Downsview Lands is informed by an extensive engagement and consultation previously carried out by Northcrest and CLC via id8 Downsview. Additionally, the Strategy undertook a public art focused engagement process, research into best practices and trends in contemporary art, and a review of existing planning for the Downsview Lands to date. The Strategy therefore aligns with the overarching vision and principles of the *Downsview Secondary Plan*, *Downsview Framework Plan*, as well as the *City of Toronto Public Art Strategy 2020/2030*, and includes recommendations to enhance and expand the impact of public art.

Following the OPA application in September 2021, the City of Toronto commenced the City-led “Update Downsview” process. The City of Toronto is preparing a Master Environmental Servicing Plan (MESP), Urban Design Guidelines (UDGs), a Zoning By-Law Amendment (ZBLA) and a Community Development Plan (CDP) to support the Secondary Plan update. The documents apply to the wider Secondary Plan Area, which includes the Downsview Lands (shown on page 9).

1.1 PUBLIC ART STRATEGY CONTEXT

This document outlines this project’s vision, and related principles and programs, that may unfold over multiple decades. However, the Downsview Lands Public Art Strategy has been drafted at a particular moment in time. The following section provides a high level overview of the planning, public art, and Indigenous context within which this document has been drafted.

1. Planning Context

Northcrest Developments and CLC have jointly prepared a Framework Plan, which outlines a shared vision for the Downsview Lands. With the vision of creating “a place to play and gather, a place to explore, work, and innovate” the Framework Plan is driven by six over-arching guiding principles:

- Establish complete & connected communities;
- Achieve inherent sustainability & resilience;
- Cultivate city-nature;
- Connect people & places;
- Embed equity & accessibility; and
- Honour the uniqueness of the place and its people.

Over the span of thirty years, the Downsview Lands aim to achieve the following:

- Vibrant and complete communities, with ten distinct interconnected mixed-use neighbourhoods;
- 100 acres of new parks and open space, including a reimagined Runway;
- Primarily mid-rise buildings (6-14 stories across the site), with clustering of the tallest buildings near transit stations or where they will cast fewer shadows on key open spaces, and/or as urban design accents at key intersections;
- Densities and streets to support active mobility;
- A “Green Spine” that runs the length of the lands that will be a car-free active mobility, ecological and storm water management corridor;
- Four new rail crossings: some solely for pedestrians and cyclists; and
- A phased build-out that takes place over thirty years.

The Framework Plan was informed by three rounds of public consultation, from May 2020 to August 2021, via a comprehensive engagement initiative

called “ideate” Downsview (known as “id8 Downsview”). Engagement participants highlighted the importance of equitable outcomes for Indigenous, Black and other equity deserving communities, including access to recreation and below-market rent spaces, as well as the importance of commitments to resources, space and opportunities to continue to build a thriving, vibrant and sustainable local arts and culture ecosystem. The need for a variety of dedicated community-run arts initiatives (spaces and programs, for example) as part of future planning was emphasized, as well as access to funding and development opportunities that would nurture local artists and organizations’ capacity to contribute to growth and sustainability. The importance of opportunities for community members of all ages to engage locally in arts and culture was also emphasized.

Over 3,000 individuals participated in id8 Downsview, including representatives from over 105 organizations. These organizations continue to engage in collaboration with the City through the City-led “Update Downsview” Study process.

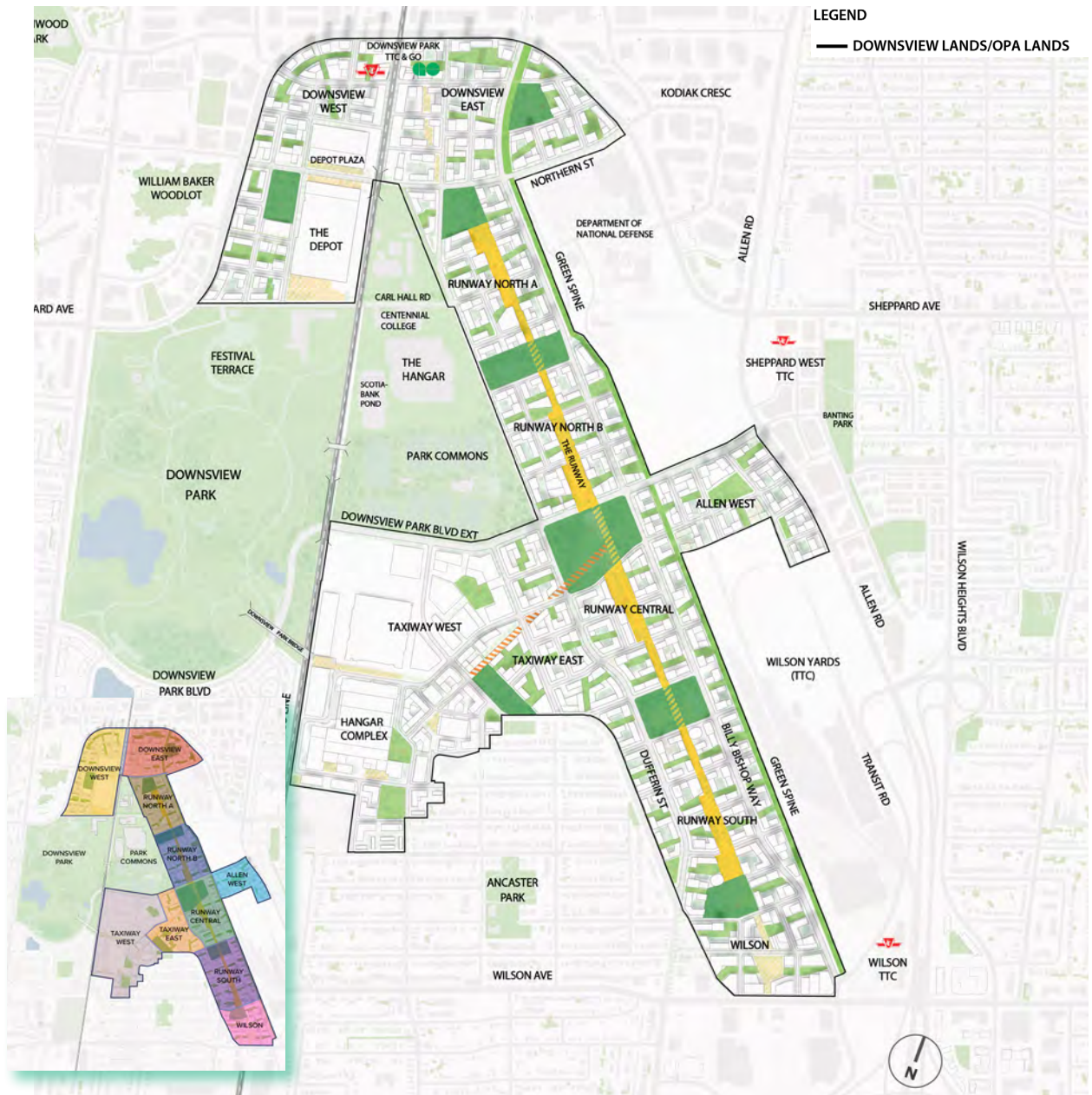
The Framework Plan formed the basis of an Official Plan Amendment application (the “OPA application”) that was submitted by Northcrest and CLC in September 2021. The City of Toronto then launched the Update Downsview Study, which includes an update to the 2011 Downsview Secondary Plan and applies to a broader area than the Framework Plan (refer to the map on page 9). As part of this study, the City of Toronto is preparing Urban Design Guidelines (UDGs), a Community Development Plan (CDP), and a Zoning By-law for Interim Uses (Zoning By-law). The Urban Design Guidelines will provide design direction for proposed developments within the Secondary Plan Area.

The Community Development Plan (CDP) is a framework for the implementation of community prioritized actions that ensure equitable opportunities for communities, residents, community groups, businesses, rights-holders, etc. in the Downsview area.

To date, discussions coming out of the Community Development Plan process have also focused on fostering equitable outcomes for Indigenous, Black and other equity-deserving communities, including removing barriers in accessing quality jobs, spaces, training, education, and other services related to housing, affordable food, environment, health, and well-being. Following a months-long City-led community and stakeholder engagement process, eight CDP pillars were identified, one of which is Arts, Heritage and Education. Within the Arts, Heritage and Education pillar, discussions focus on opportunities for events and temporary programs, as well as resources for skill and capacity-building and investment in permanent cultural landmarks. The CDP requires different levels of government, private and non-profit sectors to work together and secure resources that address the core needs of a community as identified in the Pillars.

The Zoning By-Law is being introduced by the City of Toronto for a portion of the Downsview Lands to allow the vacant lands to be activated in the “long meanwhile”. As it is anticipated that it will take over 30 years to develop the Downsview Lands, there are ample opportunities for interim placemaking, community engagement and community building prior to development proceeding through the District Plan process. Activations could include a variety of local arts and culture activities, as well as retail, community and economic development uses and programs.

The Framework Plan, Secondary Plan, Community Development Plan, Urban Design Guidelines and Zoning By-Law all stress the importance of developing complete communities with the intention of addressing the need for social, cultural and economic development.



This concept plan has been prepared for demonstration purposes only. It is only meant to convey the vision and structuring elements of the Framework Plan. The detailed design and location of local streets, open spaces, development parcels and buildings are not within the scope of this application. These details will be secured through future district planning and development application processes.

2. Public Art Context

The Downsview Public Art Strategy is developed within an exciting public art context:

- The City of Toronto is three years into their first ever city-wide Public Art Strategy, which sets out a ten-year plan to strengthen the City's commitment to public art. The strategy "presents a vision to advance public art across Toronto, and enhance the impact of the City's public art programs for the benefit of residents and visitors". The City's vision of "Creativity and Community, Everywhere" is underpinned by a commitment to advancing truth and reconciliation with Indigenous communities through public art.
- The City of Toronto's Public Art Strategy 2020/2030 was launched with ArtworxTO: Toronto's Year of Public Art 2021-2022, a year long celebration of Toronto's exceptional public art collection and the creative community behind it. This ambitious initiative supported artists and art projects that reflected Toronto's diversity and created new opportunities for the public to engage with art in their everyday lives. Northcrest and CLC partnered to host one of ArtworxTO's Community Hubs in Downsview and launched XOXO Downsview which offered a vibrant year round program of contemporary art from emerging and established artists.
- The area surrounding the Downsview Lands is home to several notable works of public art. The City of Toronto commissioned artist Jeannie Thib, and Landscape Architect Scott Torrance, to create *MOTH Gardens* at the intersection of Keele Street and Wilson Avenue, an integrated art and landscape monument to the local cultural significance of the Downsview airport and Bombardier plant. On the east side of the development, the sprawling artwork *Dodecadandy*, by Marman and Borins, graces the landscape surrounding Sheppard West station. The nearby Allen East District development is being developed by City agency CreateTO, with a Public Art Strategy that will see public art as a major connector of activity within the public realm.

"What is Public Art? Public art is work in any medium that has been produced by an artist, installed in a publicly-accessible space."

– City of Toronto Public Art Strategy 2020/2030

The City of Toronto delivers public art policy, plans and programs through three departments: The City of Toronto Public Art and Monuments Collection which is managed through Economic Development and Culture; the Percent for Public Art Program which is overseen by Planning, Urban Design; StreetARToronto (StART) which is run through Transportation.

Due to the scale of the development, there will also be opportunities for the City of Toronto to allocate 1% of the capital budget for major municipal and infrastructure projects, to public art commissions, through the City's

"The term "public art" is defined in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. Located in or part of a public space or facility provided by both the public and private sector, public art also includes the conceptual contribution of an artist to the design of public spaces and facilities."

– Public Art Policy, The City of Sydney, Australia

"Writer and public art critic Patricia Phillips defines the idea of public space as a creative commons in the classic sense of the word—a space for debate and multiple voices, that stimulates democratic process, transition and change."

– Public Art Toolkit, Creative City Network of Canada

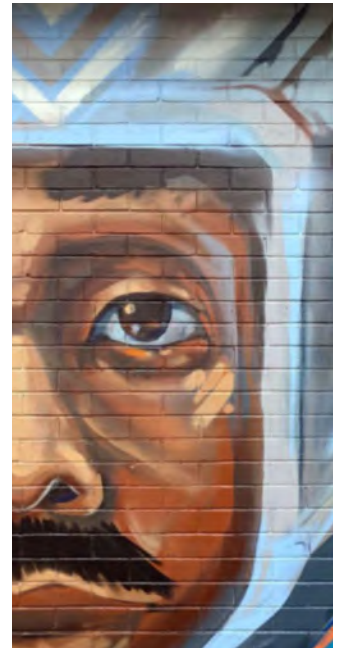


Above (Upper):

MOTH Gardens, Jeannie Thib and Scott Torrance, Toronto.

Above (Lower):

Dodecadandy, by Marman and Borins, Toronto.



Left: *Wind Rose*, by Future Simple Studio, in collaboration with Born in the North and Department of Words and Deeds, for XOXO Downsview.

Above: *Ulysses Curtis Mural* by Danilo Deluxo for ArtworxTO.

internal Percent for Art Policy¹ administered through Economic Development and Culture. These municipal capital projects, taking place within the boundary of the Downsview Lands, will allow for unprecedented public/private coordination of public art programs and an expanded definition of public art in general.

3. Indigenous Acknowledgement and Context

The lands that Downsview is situated on are covered by Treaty 13 with the Mississaugas of the Credit. These lands are the traditional territory of the Michi Saagig Anishnaabeg, and the historic homelands of the Hudenosaunee, and the Wendat peoples. Today Toronto is home to many diverse First Nations, Inuit and Métis peoples. Public Art functions in a way to create a sense of place, which is an asset when advancing Indigenous placemaking and placekeeping in this context, as public art is a vehicle with which to look to ancestral and contemporary indigenous histories. Northcrest and Canada Lands Company are committed to working with First Nations Rights Holders and upholding Indigenous knowledge, traditions, and values. Both have together and individually developed relationships with the Rights-Holders and will continue to foster those relationships as the development unfolds.

¹ City of Toronto Official Plan, Section 3.1.5 d; Toronto Public Art Strategy: 2020/2030, Section 3.1.

1.2 PUBLIC ART STRATEGY METHODOLOGY

1. Desk Research and Scan of Comparables

The Downsview Lands Public Art Strategy is reflective of local, national, and international best practices within public art, as determined by desk research and a scan of comparable projects and policies. Supporting research includes globally-acclaimed public art programs and grassroots projects, both equally of value and relevance for a site like the Downsview Lands.

Thematic areas of research included durational approaches, recurring programs of commissioned works from established artists, permanent public art sites, Public Artist in Residence programs, and large-scale rotating installations, etc. Precedent programs considered and informing this Strategy include Skulptur Projekte Münster, Canary Wharf, The Fourth Plinth, The Highline, Nantes Estuary, Governor's Island, Forge Project, Storm King, PROJECT 1, Waterfront Toronto, Quartier des Spectacles, PAIR, RAIR, among others.²

2. Arts Focused Engagement

Following desk research and policy review, the Public Art Strategy conducted an arts-focused engagement process that included local residents and artists, the broader arts community, the Huron-Wendat and Mississaugas of the Credit First Nation (MCFN). This engagement was complemented by a review of the robust engagement previously carried out through the *id8 Downsview* process and the Arts & Culture Focus Group engagement for the Community Development Plan.

1.3 PUBLIC ART STRATEGY ENGAGEMENT—KEY FINDINGS

The Downsview Lands Public Art Strategy engagement process encouraged artists, arts leaders, First Nations Rights-Holders, and local residents to provide meaningful input to inform the priorities and recommendations of the Strategy³. The following summarizes the key findings:

1. Support for Public Art at the Downsview Lands

Throughout the engagement process, interviewees expressed support for the potential of public art at the Downsview Lands—from placekeeping and placemaking, to enriching the built environment and sparking optimism and joy.

2. Challenges

Topics such as securing adequate and ongoing funding, living up to the inherent potential, and balancing cultural tourism with the needs of local communities, are key challenges for the Public Art Strategy for the Downsview Lands to address.

3. Opportunities

Engagement participants were quick to point out the many opportunities for public art at the Downsview Lands. These include the site's physical

² For a list of public art precedent research see *Appendix 3*.

³ For a report of the arts-focused engagement process see the *Downsview Centre Public Art Strategy Engagement Report, Appendix 2*.

potential, the accessibility of the location to many communities, as well as the potential to highlight the vibrant local communities, organizations and cultures across Downsview through both interim and long-term activations and programs.

4. Support for Equitable & Sustainable Public Art Processes

Engagement participants encouraged the Public Art Strategy to be a leader in addressing issues of equity, inclusion, resiliency and systemic barriers within public art processes.

5. Support for Indigenous Relationship Building

Recognizing that the Downsview Lands are situated on the Treaty Lands and Traditional Territory of the Mississaugas of the Credit First Nation (MCFN) and are the traditional territory of the Huron-Wendat and Haudenosaunee peoples, was a central topic in many engagement conversations.

6. MCFN Recommends Ongoing Engagement & Alignment of Values

MCFN emphasized the importance of early and ongoing engagement throughout the visioning, development and final decision making stages of public art processes at the Downsview Lands.

It was also recommended that the Public Art Strategy should align with the MCFN values of inherent sustainability, protection of the environment for future generations, and support for Indigenous reconciliation and capacity building.

Feedback further encouraged the Strategy to embrace a full spectrum of Indigenous artists and art practices, representing a variety of creative disciplines.

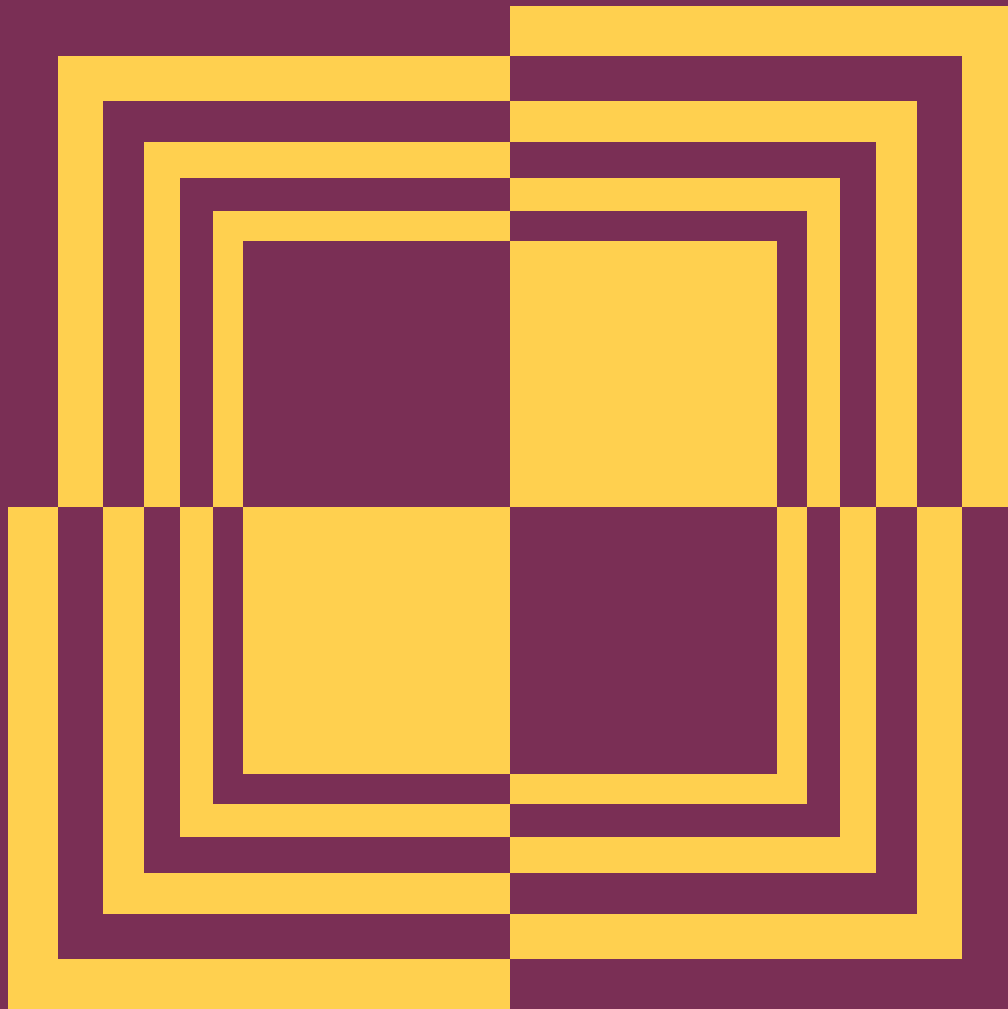
7. Explore Innovative Funding Models

Engagement discussions highlighted the evolving landscape for Public Art funding in Toronto. This includes new government funding opportunities, as well as emerging opportunities in philanthropy, corporate partnerships and revenue generation.

8. Consider Future Governance Models

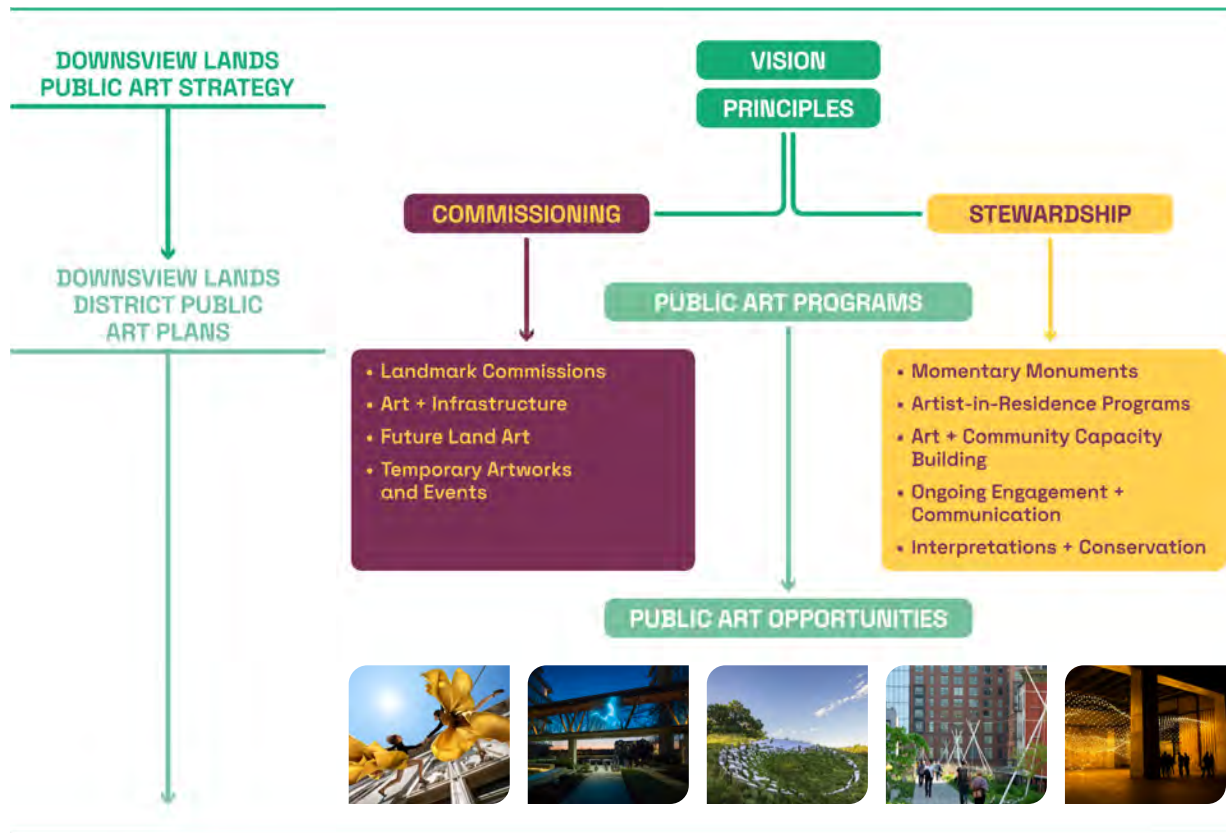
While the Public Art Strategy is not intended to develop the future governance model for the Public Art program at the Downsview Lands, all of the processes in the Strategy are dependent on a viable governance structure or structures. Engagement participants cautioned that the future governance model is foundational to the long-term success of public art at the Downsview Lands.

THE DOWNSVIEW LANDS PUBLIC ART STRATEGY



2

THE DOWNSVIEW LANDS PUBLIC ART STRATEGY



2.1

VISION

The Downsview Lands will be a transformative and generational opportunity for public art in Toronto. The Downsview Lands Public Art Strategy recognizes both the scale and timeline of the Downsview Lands as opportunities to push the boundaries of public art, support artists in expanded fields of practice, and make visible and tangible the role of arts and culture in creating complete communities; at Downsview Lands, public art plays a catalytic role in the growth of a broader cultural landscape.

This vision anticipates that all of the ten districts of the Downsview Lands will be activated with public art that highlights the specificities of place, while contributing to an overall landscape of exceptional art and culture throughout the Downsview Lands.

Images Above (L-R):

BANDALOOP; *stillness & motion* by Metz and Chew; *Fallen Sky* by Sarah Sze; *Agora* by Duane Linklater; *Pulse Typology* by Rafael Lozano-Hemmer.

2.2

PRINCIPLES

The following seven principles represent the intentions for the Downsview Lands with respect to the ethos and approach to public art. These principles also give further context to the Public Art Strategy's vision and set the tone for how the Strategy can be reflected across subsequent Public Art Plans for each district.

1. Prioritize innovative artworks, art practices and technologies, that are bold, unexpected and unique within Toronto

The Strategy supports and encourages innovation in public art and prioritizes artworks that are bold, unexpected and unique within Toronto, while considering the impact that works and new technologies can have on the public realm and public experience.

2. Support expansive public art programming at the Downsview Lands

The Strategy anticipates the need for flexibility towards changing definitions of public art and supports all types of art programming and practices, including temporary, durational, and permanent works.

3. Champion equity, inclusivity, and social sustainability¹ through public art

Public Art on the Downsview Lands can advance equity, and social sustainability through its leadership, operations and decision-making processes, to ensure that the production and enjoyment of public art is inclusive and accessible for all, and that it remains relevant and inspiring—now and in the future.

4. Amplify Indigenous cultures of the Rights-Holding Anishinaabe, Haudenosaunee, Wendat and urban Indigenous peoples at the Downsview Lands and ensure continuous collaboration with Indigenous peoples

The Public Art program will acknowledge and respect ancestral connections, living-culture, place-knowing and place-keeping through partnerships with Rights Holders and urban Indigenous peoples. Continuously engaging with Indigenous artists, elders, storytellers, and Indigenous peoples, will enable public art to amplify and share Indigenous traditions, knowledge and culture.

5. Embrace the storytelling potential of public art

Downsview has a rich history of Indigenous presence and unique role in aviation history. These and other histories and future shared narratives can be explored as meaningful points of connection between diverse publics as Downsview community evolves over time.

6. Create opportunities for local, national and international artists and audiences to engage in dialogue and shared experiences

The Downsview Public Art Strategy explores a range of opportunities intended to meaningfully support emerging and underrepresented artists, provide opportunities for local, national and international artists, and encourage engagement with local communities and broader audiences.

¹ Social sustainability combines design of the physical realm with design of the social world – infrastructure to support social and cultural life, social amenities, systems for citizen engagement, and space for people and places to evolve. (Source: Social Life, a UK based social enterprise specializing in place based innovation)

Social sustainability occurs when the formal and informal processes; systems; structures and relationships actively support the capacity of current and future generations to create healthy and livable communities. Socially sustainable communities are equitable, diverse, connected and democratic and provide a good quality of life. (Source: WACOSS, Western Australia Council of Social Services)

7. Activate every district with public art to create equitable access to a landscape of art and culture throughout the Downsview Lands

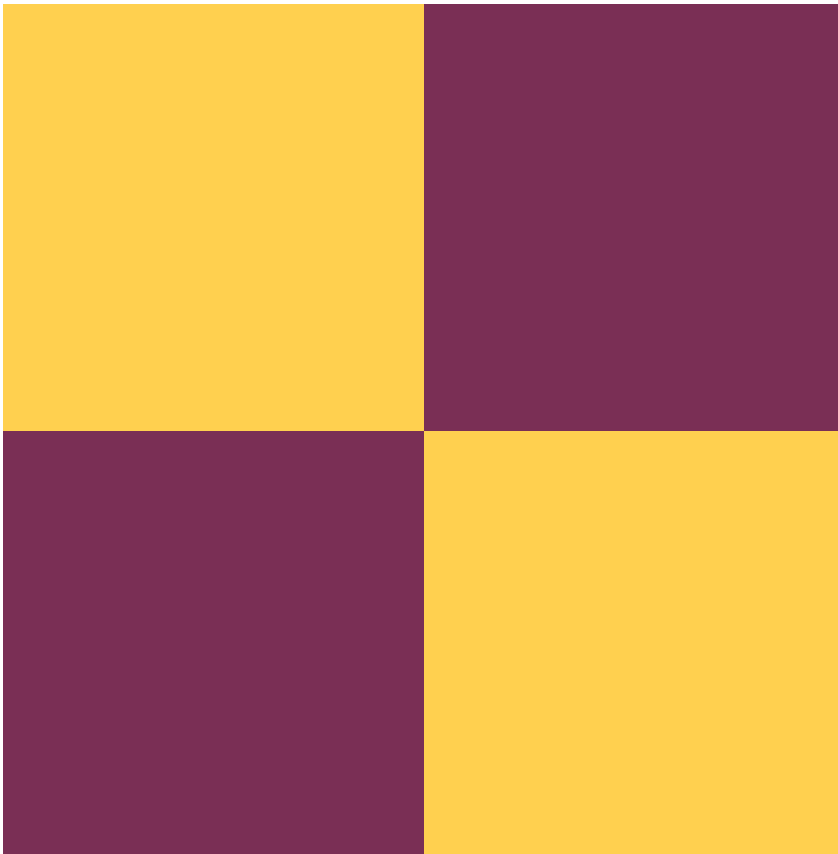
Public art in each of the ten districts of the Downsview Lands is intended to support unique experiences, weaving the vision and principles of the Public Art Strategy into the fabric of the public realm, through the identification of Public Art Opportunities that are specific to the character and assets of the district

2.3 STRATEGIC PILLARS

The vision for public art at the Downsview Lands is realized through two interlocking pillars of Commissioning and Stewardship. These pillars are the public art expression of the landowners' overall commitments to innovation and sustainability.

While not every public art program outlined below can be represented in every district, the intention of the Downsview Lands Public Art Strategy is for both Strategic Pillars to be represented in every district, with public art opportunities identified and developed in ways that are appropriate, site specific and timely.

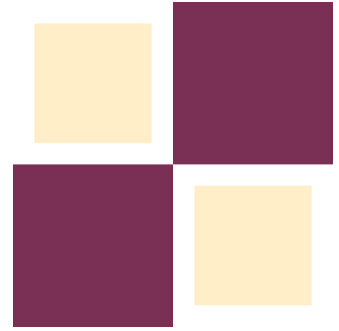
The degree to which each of the Strategic Pillars is realized within districts will be determined at the district planning phase and through future Public Art Plans. Assessment will take into consideration each district in relation to the adjacent context, thinking about public art as a component of the overall program of the district, and about the composition of public art opportunities across the development.



STRATEGIC PILLAR #1: COMMISSIONING

For the purposes of this Public Art Strategy:

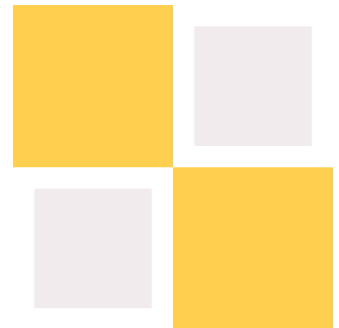
Commissioning is the procurement of new public art projects. Commissioning at the Downsview Lands is rooted in innovation and embodies the Strategy's vision of continually pushing for expanded practices and exceeding expectations in the field of public art. Within public art at the Downsview Lands, innovation can be fostered through a bold and forward thinking series of Commissioning programs that thoughtfully leverage the resources, sites and timeline of the development. These Commissioning programs can support public art opportunities that explore site-specificity and scale, innovative working methods, and integrate artists into development infrastructure and placemaking, using novel materials, technologies and processes. At the same time, ongoing engagement and collaboration will ensure that the inventiveness and ingenuity of artists, arts leaders, knowledge keepers and Indigenous partners will continue to inspire the Downsview Lands public art commissions.



STRATEGIC PILLAR #2: STEWARDSHIP

For the purposes of this Public Art Strategy:

Stewardship is the ongoing care of shared resources. Stewardship at the Downsview Lands refers to the thoughtful and intentional development of sustainable practices for public art, and careful consideration of the role public art can play in the ongoing vitality of the people, land and artworks that create a public art landscape at Downsview, as well as fostering community, inclusivity and equity. Stewardship takes shape as a series of public art programs aimed at ongoing investment in the past, present and future of artists, audiences and artworks. Consistent with actions identified in the City's Community Development Plan, the programs focus on fostering sustainable social practices and civic engagement through the work of artists, with continued, meaningful commitment to capacity-building initiatives, activations, engagement, communications, interpretation, and maintenance. Sustainability can refer to the environmental impact of public art, while also focusing on the role art plays in fostering social dialogue and cohesion, with intentional efforts to include diverse audiences and artists, and a commitment to bolstering the overall resilience of the arts community and public art landscape.



Perhaps the most groundbreaking aspect of the Downsview Lands Public Art Strategy is the embedding of concepts and strategies of stewardship and long term viability from the outset. There is a tremendous opportunity for the Downsview Lands to play a leadership role in bolstering sustainability within the Toronto arts sector and to model sustainable arts practices and processes as a global leader.

The Downsview Lands Public Art Strategy is built on the idea that the Commissioning and Stewardship pillars are interconnected and mutually supportive. They coexist in a mutually-defining relationship that makes both pillars stronger.

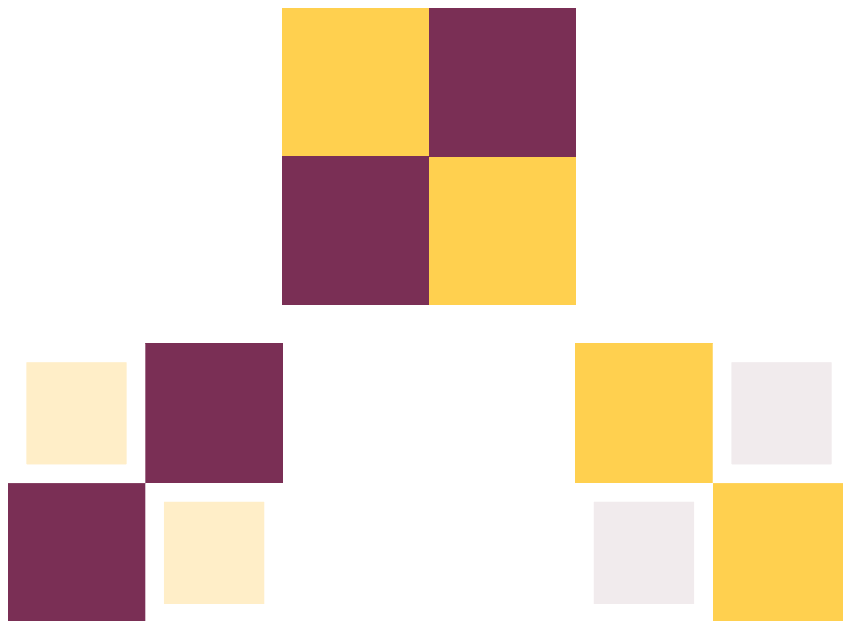
Innovative commissioning will be undertaken with a view to sustainable practices both environmental (i.e. materials, methods, concepts and themes) and social (i.e. selection processes). In turn, sustainable stewardship can show a commitment to innovation (leading in areas of capacity building, and finding new and dynamic ways of engaging audiences and communicating the people and stories of the Downsview Lands through art).

2.4 RECOMMENDED PROGRAMS

The following recommended programs give shape to the Strategic Pillars and begin to outline future public art opportunities at the Downsview Lands. They include practices and methods that are traditionally hallmarks of a long term public art landscape (Landmark Commissions, Art and Infrastructure), as well as some unique approaches conceptualized specifically in response to the transformative scale of the Downsview Lands (Future Land Art, Momentary Monuments).

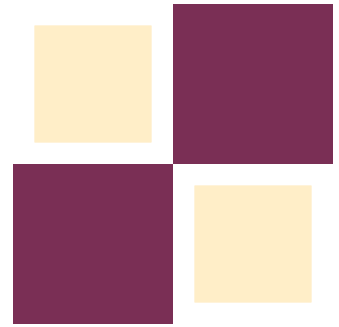
The Commissioning pillar is realized by making space for innovative and boundary pushing works, with locations and capital investments identified at the District Planning stages. The Stewardship pillar is a series of programs implemented through ongoing governance and operating investments. There are two exceptions to this: (1) Temporary Artworks and Events, which exist within the Commissioning pillar, but require administrative oversight and operating funds; and (2) the Momentary Monuments, which will require site identification at the time of district planning and capital investment, but exists within the Stewardship pillar.

Over the thirty-year development timeline, and across the ten districts, district public art plans and subsequent development applications can explore opportunities to find space and resources for the following public art initiatives.



STRATEGIC PILLAR #1: COMMISSIONING

This pillar may be realized through the following programs



2.4.1(i) LANDMARK COMMISSIONS

What is a Landmark Commission?

Implemented at different scales as appropriate to site, Landmark Commissions allow public art to act as a public realm facilitator; siting supports wayfinding, place-making and place-keeping (landmarks, gathering place, playspaces, gateways). Within this Program, public art is commissioned with a view to permanence, using durable materials and robust fabrication methods, and is intended to be maintained for its lifespan; these works are intended to last 25 years +.

What can this Program achieve at the Downview Lands?

Variety of scale is celebrated, with artists able to conceive of works at the scale of the landscape and major public realm gestures—as well as smaller moments, celebrating human scale.

Opportunities within this program embrace environmental sustainability, with works that can address relationships between urban and landscape, and explore innovative ways of addressing environmental considerations thematically and conceptually as well as through material choices and working methods. This program will support identification of public art commissions by local, national and international artists to attract local and global art and culture audiences.

Public art becomes a destination-maker with visitors seeking a “distinctly Downview” experience, engaging with art moments at key sites and public locations (e.g. gateways, parks and plazas, the Runway, etc.)

Landmark Commissions at the Downview Lands can support wayfinding and acts as public realm facilitator, with key permanent commissions becoming essential placemaking markers in the understanding of place.

Where can this program be sited in the Downview Lands?

There is an opportunity for each district to consider the role that Landmark Commissions can play in supporting wayfinding at Gateway sites, and creating gathering places, meeting points and signature sites along the Runway, in Parks, Greenways and Privately Owned Publicly-accessible Spaces (POPS).



Above:

Golden Tree,
Douglas Coupland,
City of Vancouver.

Left:

The Speech Bubble,
Jennifer Marman and Daniel
Borins, Toronto.

2.4.1(ii) ART AND INFRASTRUCTURE

What is Art and Infrastructure?

Art embedded in infrastructure allows artists to bring artistic thinking and concepts into major design and construction projects. Within this Program, artists are engaged to work collaboratively with wider project teams (engineering, architecture, landscape) to develop art concepts that enhance the public realm at the scale of infrastructure, such as bridges, plazas, streetscapes.

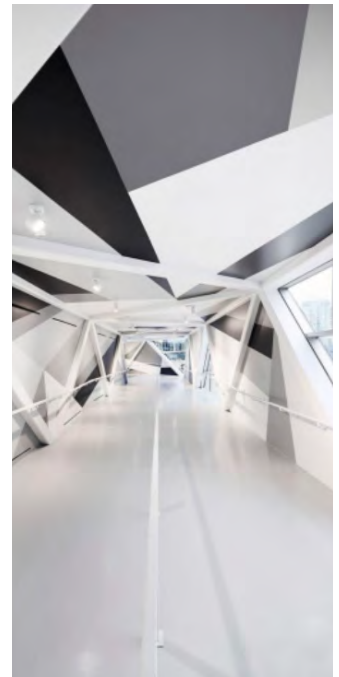
Often completely integrated into the public realm infrastructure, public art within this Program is commissioned with a view to permanence, using durable materials and robust fabrication methods.

What can this Program achieve at the Downsview Lands?

Engaging artists early in a project facilitates and encourages collaboration with the wider project team and allows for art concepts to become fully integrated into a broader public realm. These commissions allow for tremendous impact on site and can allow the impact of art budgets to extend exponentially; with art concepts woven into larger public realm gestures, the base budget of the infrastructure element can be leveraged, allowing the art impact to stretch to the scale of infrastructure.

Where can this program be sited in the Downsview Lands?

Given the scale of each district, all districts have the possibility of having big infrastructure moves; for example, bridges (for example, the Northern Crossing and Downsview Park Bridge), institutional buildings, major streetscapes, parks, plazas, etc.



Above (L & R):
SFC Bridge, Jennifer Marman,
Daniel Borins with James
Khamisi, Toronto (exterior and
interior views).

2.4.1(iii) FUTURE LAND ART



What is Future Land Art?

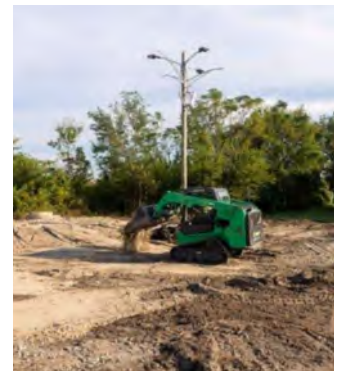
Future Land Art is a program conceived specifically for Downsview to leverage the extraordinary scale of the development. This is a contemporary reimagining of Land Art, variously known as Earth Art, Environmental Art, and Earthworks, which was a movement that emerged in the 1960s and 1970s. Land Art expanded the definitions of art materials and siting. Materials in this form of work are often the materials of the Earth, including the soil, rocks, vegetation, and water. While in historical art practice, the sites of such works were often remote and inaccessible, the reimagining of such practices at the Downsview Lands brings a dynamic urban approach to this art form with a forward-looking focus on people's relationship with land.

Above:

The Wave Field,
Maya Lin, University of
Michigan Campus.

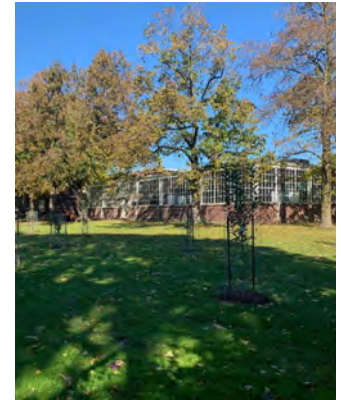
Below (L & R):

1741 Forstall Street Garden,
Kevin Beasley, New Orleans.



A contemporary future-thinking re-imagining of Land Art can position the Downsview Lands as a leader in facilitating dialogue around our understanding of our relationship to the land. With landscape as material, Future Land Art can evolve over time, embracing innovative ways of expressing relationships to place. As with the Art and Infrastructure program, the intention with this work is to conceptually address scale, both in time and space.

Opportunities for Future Land Art at the Downsview Lands can exist in the interim—both before the lands are ever developed and while the lands are being developed—and eventually be included in future Major Parks, POPS, greenways and/or the Green Spine where appropriate.



Above (L & R):
Orchard by Diane Borsato,
for Toronto Biennial of Art,
Mississauga.

2.4.1 (iv) TEMPORARY ARTWORKS AND EVENTS

What are Temporary Artworks and Events?

Temporary public art is created for a specific occasion, time frame or event and is temporary in nature. These installations, exhibitions and events can last anywhere from a day, a few months, or several years. These impermanent approaches to arts and culture have the potential to bring people to the Downsview Lands time and again. This program may include an interdisciplinary mix, such as: visual arts, media arts, new technologies, performance art, music, theatre and dance.

What can this Temporary Program achieve at the Downsview Lands?

Art programming of a more ephemeral nature can foster a healthy public commons and supports an important public dialogue about art and community. The emerging priorities and actions for the “Update Downsview Community Development Plan” state a need for arts programming and a strong desire to prioritize space for festivals and events.

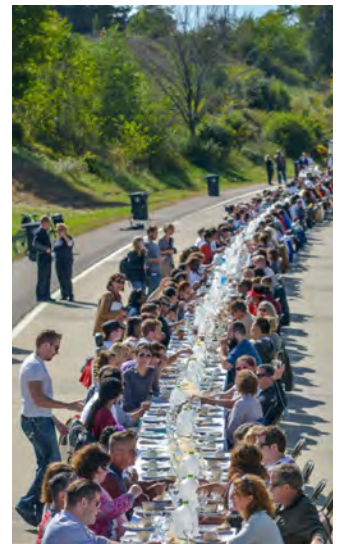
This program embraces the ‘long-meanwhile’ of the Downsview site and celebrates the scale of the site as a resource to support art experiences, becoming a programming hub for local and global artists, arts organizations and audiences.

Northcrest and CLC have already significantly invested in the vitality brought to a site through temporary cultural programs and art events. This strategy underscores the importance of this program as a means of providing renewed and dynamic opportunities for various audiences to experience different areas of the site.

Partnering with existing art events and installations would allow the Downsview Lands to strategically offer dynamic installations and events. The strategy bolsters the existing ecosystem of arts organizations and festivals, celebrating and supporting the cultural diversity of the local communities in dialogue with global artists, arts events and festivals.

Where can this program be sited in the Downsview Lands?

All districts will determine opportunities to support Temporary artworks and events, both in the interim stages of development and as future permanent sites for hosting works. The Runway districts should assess opportunities for sites that can accommodate events and installations, which can align with the planned “urban rooms” as outlined in the Urban Design Guidelines. Identified sites should be designed with access to power, and flexible base material that can accommodate potential changing footings, and other potential features that would support ongoing and changing activations.



Above:

500 Plates, Hunter Franks,
Akron, Ohio.

NEXT PAGE

Upper:

Agora by Duane Linklater,
The Highline, NYC.

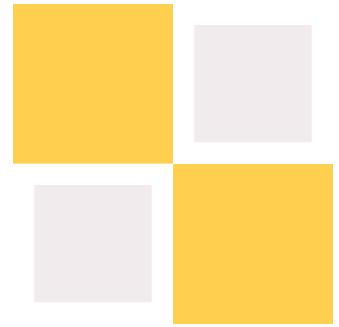
Lower:

pi'tawita'iek: we go up river by
Jordan Bennett, Toronto.



STRATEGIC PILLAR #2: STEWARDSHIP

This pillar may be realized through the following programs



2.4.2(i) MOMENTARY MONUMENTS

What is the Momentary Monuments program?

A new program conceived for the Downsview Lands, Momentary Monuments builds sustainable and future-focused thinking into the commission of Temporary Artworks and Events and offers a response to sustainability challenges within the global contemporary public art commissioning landscape. This program considers how works commissioned as temporary can have more longevity, by existing in different locations at different times (across the site over the period of development), potentially (but not necessarily) finding final siting somewhere within the Downsview Lands.

What can this Program achieve at the Downsview Lands?

This program positions the Downsview Lands development as offering innovative ongoing solutions to a sustainability issue that exists within global contemporary art practices. Relentless commissioning of new durational works has led to wasteful practices that are not environmentally sustainable—nor socially sustainable as the burden often falls to the artist to find homes for, or destroy, their work.

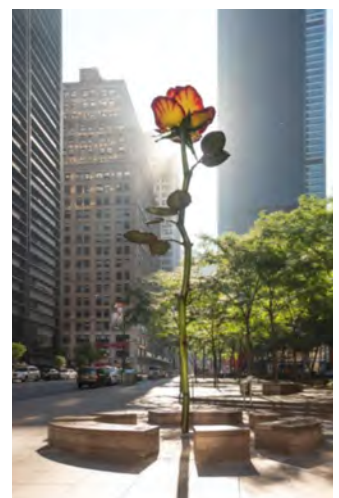
In addition to building this thinking into some projects within the Downsview Lands's Temporary Artworks and Events program, there is the possibility for the Downsview Lands to take a leadership role in providing host space for long term loans and/or acquisition of large scale artworks that have been commissioned by other bodies (e.g. Biennials, Triennials and any number of commissioning bodies across North America).

Leveraging the Temporary Artworks and Events program, there is an opportunity for Downsview to play a leading role in thinking about the relationship between public art and site, incorporating loans and remounts of existing works as a way of building out the public art experience at the Downsview Lands.

The Downsview Lands's public realm can host an ever evolving and shifting collection of works on a long term loan basis, even moving as a marker from site to site across the time of development. This supports sustainable practices by giving artworks, commissioned elsewhere, new life and renewed meaning, making a case for more thoughtful resource allocation over the longer term. In some cases, these works may find a permanent home somewhere within the Downsview development.

Where can this program be sited in the Downsview Lands?

This program may find opportunities within all districts at various stages of development; undeveloped lands and sites along the Runway may be identified for temporary installation, while permanent sites may be identified within other POPS, Parks and sites adjacent to surrounding neighbourhoods/gateways.



Above (Upper):

Thomas J Price. *Within the Folds (Dialogue I)*, (Installation view, AGO).

Above (Lower):

Isa Genzken *Rose III* (Installation view, New York City).

2.4.2(ii) ARTIST IN RESIDENCE

What is an Artist in Residence Program?

This program allows artist's practices and perspectives to go beyond making art. An Artist in Residence program would see a series of artists working within wider project teams, over the course of the thirty year development time frame. The form of these projects can vary widely depending on the artist's practice and the phase of development; projects may take the form of temporary installations, events, workshops, exhibitions, performances, etc.

Such programs have been employed in municipalities across North America and Europe, with profound impact in improved relations between city-building entities and the public. An Artist in Residence program gets to the very heart of valuing creativity as part of a healthy vibrant city, embedding artists in city building.

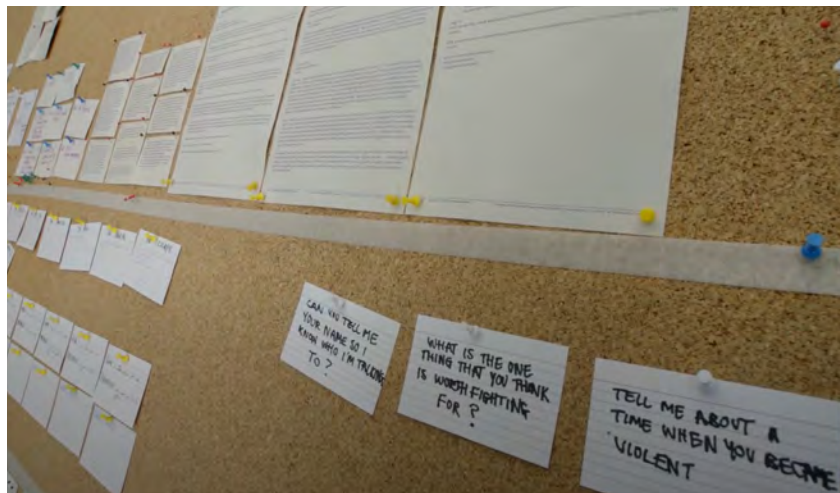
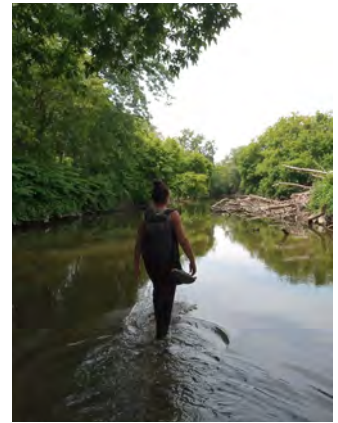
What can this program achieve at the Downsview Lands?

The Downsview Lands may support a potential Artist in Residence program, wherein artists are invited to work alongside project teams (planners, developers, architects, landscape architects, etc.), bringing an ability to creatively communicate, through public facing projects, the significance of the vast development. Artists may work alongside the green infrastructure planning team, for instance, and develop a project that tells the story of green infrastructure and why it is being developed at Downsview. An artist may work with the planning team to think about the role the Runway will play in the future.

The Artist in Residence program supports engagement findings, CDP actions, as well as the Toronto Public Art Strategy 2020/2030, action 2.7. Recognizing artists as creative problem solvers, this program may specifically seek to engage local, equity- deserving and indigenous artists, embedding these artists within the city-building process to help formulate creative solutions to pressing civic challenges, while at the same time expanding opportunities for public understanding of the work that goes into city-building. This program may potentially extend beyond the development timeframe as an ongoing method for facilitating outreach and interpretation.

Where can this program be sited in the Downsview Lands?

The Artist in Residence program may be implemented in tandem with the development of any of the districts, as well as coordinated with any of the major city-building initiatives across the Downsview Lands.



Above (Upper):

Maria Hupfield, ArtworxTO Legacy Artist in Residence, with City of Toronto Parks, Forestry and Recreation, Ravines Unit.

Above (Lower):

The launch of *CycleNews Project*, by Tania Brugera in collaboration with Mujeres in Movimiento and Kollektiv Migrantes, New York City.

Left:

Blast Theory, artists-in-residence at World Health Organization, Contagious Cities 2.

2.4.2(iii) ARTS CAPACITY BUILDING

What is Arts Capacity Building?

The Arts Capacity Building Program identifies, invests in, and maintains space and resources for artists and creatives to live, create and engage audiences; as well as affordable studio and educational facilities, community workshop spaces, and exhibition, production and performance spaces.

What can this Program achieve at the Downsview Lands?

The Downsview Lands development can create opportunities to provide space to artists and arts organizations to foster an arts environment that supports skills development for artists, arts workers and administrators.

This program responds to the repeatedly stated desire from community, stakeholders, and Rights Holders, that were engaged to see the development facilitate access to maker spaces, creative entrepreneurship and mentorship programs; including temporary and permanent spaces for artists to work and exhibit work, as well as access to creative/technological programming and funding for artists and creators.

Through this program the Downsview Lands development can play a leadership role in building a thriving arts ecosystem. The program is aligned with Secondary Plan priorities, and can support CDP actions by facilitating access to a network of arts spaces and arts groups that can foster exposure and mentorship amongst their respective communities. Spaces should be flexible, well appointed and designed with the artists as users in mind. Downsview can contribute to social, economic and cultural development and wellbeing, supporting a diverse and growing community, as well as the City's art ecosystem more broadly. At the district level, consideration can be given to thinking about creative clustering within and across districts, with opportunities for studio space, shared fabrication amenities, exhibition and event spaces, mentorship, etc.

Within this program, there would be a focus on social sustainability and equitable access to space, as art facilitates capacity and community building and education, with the provision of space for making, skill development and learning.

Where can this program be sited in the Downsview Lands?

All districts can consider delivering this Program: both existing buildings that are being repurposed and new buildings within planned mixed use districts.

Below (Left):

Artist Material Fund, led by Suzanne Carte.

Below (Right):

Artist Studio Space, Artscape Gibraltar Point.



2.4.2(iv) ONGOING ENGAGEMENT AND COMMUNICATION

What is Ongoing Engagement and Communication?

Ongoing intentional engagement and communication with local audiences regarding the public art opportunities, events and progress taking place is an important Program.

What can this Program achieve at the Downsview Lands?

Ongoing engagement with existing and new communities at Downsview and the surrounding area around issues, stories, possibilities and desires for public art in their neighbourhoods can foster a sense of ownership and builds champions for the program and the value of art as part of a dynamic urban centre as well as avenues for aspiring artists to play a role in future public art opportunities.

The public may be engaged in developing goals for public art opportunities, informing artist briefs, providing feedback on artist concepts, engaging in concept development, etc. Reasons to engage communities in the public art activities and programs on site include (but are not limited to):

- Raising awareness about the program or project
- Gathering feedback and data to support project decisions and directions
- Connecting citizens to their neighbours and their shared histories/stories
- Encouraging discourse on a topic or issue that is pertinent to a project
- Supporting interpretation

Typically, a public art strategy or plan will include engagement, communication, interpretation and conservation as strictly operational components that come after the work of commissioning. The Downsview Lands Public Art Strategy proposed programs signal commitment to sustainable and innovative public art practices by bringing aspects of collection management into the development of the dynamic public art landscape from the start.



Above:

Before I die, Candy Chang,
New Orleans.

Where can this program be sited in the Downsview Lands?

Public art opportunities for this program may be identified within all districts across the various phases of development.



Shoreline Tour, Art Spin featuring The Water Guardians, Marman and Borins, Toronto.

2.4.2(v) INTERPRETATION AND CONSERVATION

What are Interpretation and Conservation?

Interpretation is the act of explaining the meaning or significance of an artwork. Interpretation is supported by the development and maintenance of various tools for accessing and understanding artworks. These can include plaques, maps, apps, podcasts, websites, self-guided tours, and other interpretive assets. Ongoing development of different methods and platforms for interpretation and experience of the public art program ensures enduring interest and viability for the public art landscape. This supports public art as a wayfinding/public realm facilitator, as well as ongoing re-engagement through different tours, podcasts, etc.

Conservation is the continual oversight and care for existing artworks. It includes creating and updating an inventory of holdings, as well as the development and allocation of resources, and the regular review and maintenance of existing artworks.

What can this Program achieve at the Downsview Lands?

The Downsview Lands Public Art Strategy will result in an exceptional collection of public art. As such, permanent artworks will be commissioned with a view to durability and longevity. Landmark Commissions, Art and Infrastructure, Future Land Art, and Momentary Monuments will become part of a Downsview Lands public art collection, and an ongoing program of maintenance and conservation. Ongoing care to ensure good condition of all commissioned artworks will ensure that public art endures as a positive fixture, reinforcing an inclusive sense of place in the Downsview Lands.

How can this Program be achieved at the Downsview Lands?

Interpretation can be implemented through low tech and high tech strategies, including for example informational plaques accompanying artworks, public art brochures, maps and self guided tours; or online resources including podcasts, audio guides or interactive AR programs.

Conservation that is purposeful from the outset includes strategies like: consulting with a public art conservator during design development to review material and installation methods from a durability perspective; requiring artists completing permanent commissions to submit a maintenance manual upon project completion, so that the commissioning entity has the information required to ensure the artworks function as intended and can endure as positive elements of the Downsview Lands experience.

Given the expanding definitions of public art, there could likely be a number of commissions that are conceptualized as elements that will exist long term, but are not permanent; for example, within the Temporary Artworks and Events and Momentary Monuments programs. These works may be commissioned with a defined lifespan, and may include instructions regarding expectations for acceptable states of wear and tear over the installation period, as well as instructions for deinstallation.

If applicable, artworks commissioned on public property can be conveyed to the City of Toronto Public Art and Monuments Collection, in accordance with the City's artwork donation policy and deed of gift process.

Artworks commissioned by the City, for example through the Percent for Public Art policy on municipal capital projects, will be owned and maintained by the City.

Where can this program be sited in the Downsview Lands?

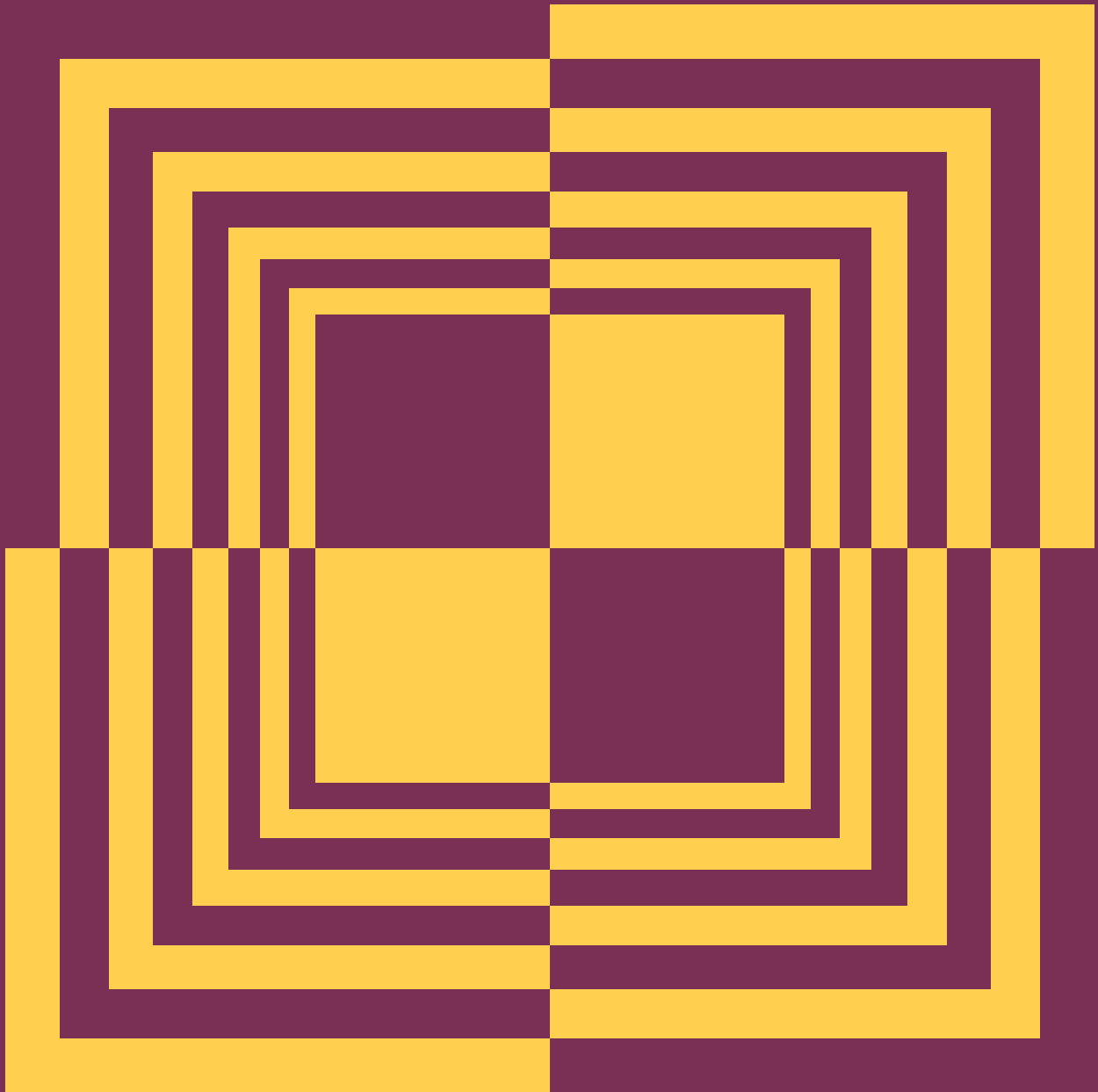
Opportunities for this program will exist across all districts in the Downsview Lands.



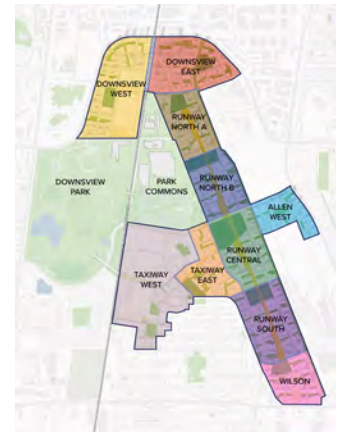
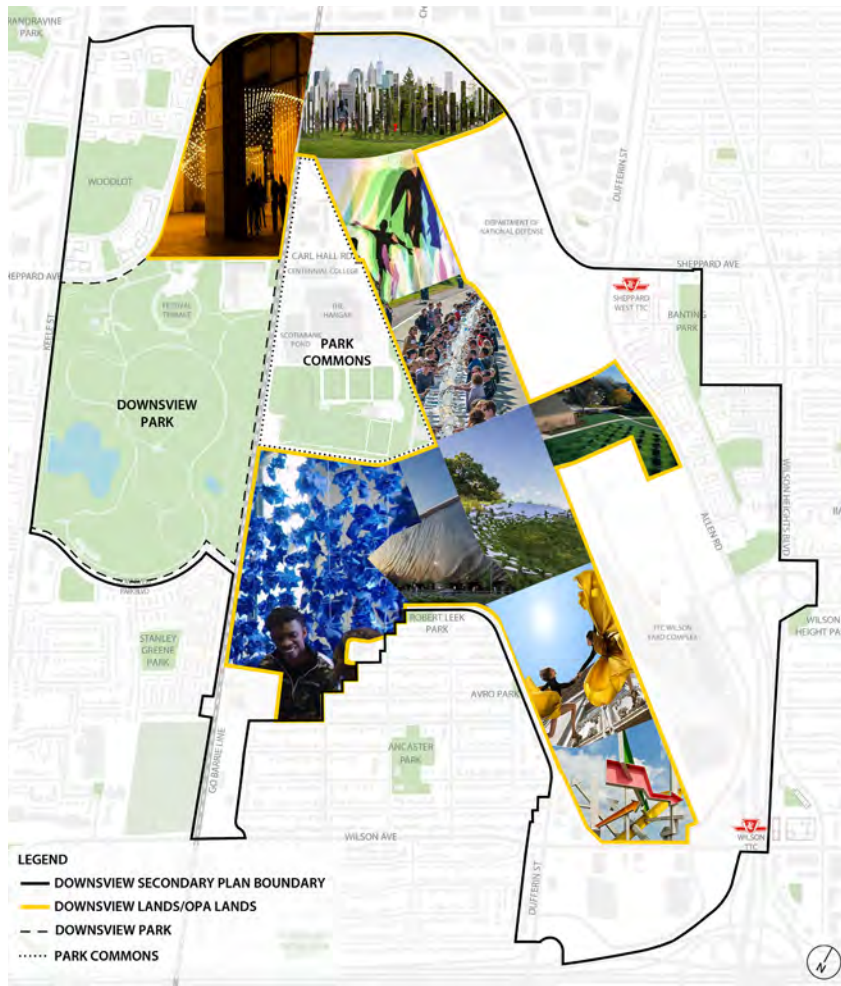
Left:

Conservation work being done on *Mindshadows*, Catherine Widery, Toronto.

IMPLEMENTATION



3 IMPLEMENTATION



3.1 SITING AND OPPORTUNITIES

The Downsview Public Art Strategy considers the high level public art siting and opportunities of the Downsview Lands, which extend through multiple districts. As the Downsview Lands development is rolled out, each district will develop a Public Art Plan, which will articulate how public art will contribute to the character of the plan area.

The identification of Public Art Opportunities and siting at the district and block level, will require aligning district priorities, and an overall public realm and development program informed by the Public Art Strategy Pillars and Programs.

District Plans, Site Plans, Urban Design Guidelines and the Public Art Plans at the district level should be coordinated in a way that identifies appropriate sites for permanent commissions, as well as zones for changing installations and opportunities for engagement and interpretation. Further, where appropriate, opportunity identification will also include identifying space within the built form for capacity building art programs, like studios, maker-spaces, workshops, theatres, etc.

Above:
Downsview Lands Districts map (R); Secondary Plan area map with overlay of precedent art images on Downsview Lands districts (L).

The process of identifying sites within districts will take into consideration the characteristics of the district and public realm, as well as criteria to ensure visibility and viability of the public art components. Consideration should be given to the following criteria in identifying locations for art commissioning:

- Afford opportunities for art that will be unique in the development and create a distinctive, iconic neighbourhood
- Support public art as a meaningful component of overall public realm program and activity
- Support overall distribution, variety of works and public art experiences across the site
- Support the Downsview Lands Public Art Strategy Vision and Principles and Downsview Framework Plan Principles as well as relevant City's documents, i.e. Secondary Plan, Community Development Plan, Urban Design Guidelines and Toronto Public Art Strategy 2020/2030
- Ensure artworks are publicly and equitably accessible
- Ensure artworks are highly visible

3.1.1 PUBLIC REALM

The following sites and opportunities are defined by the major public realm moves of the Downsview Lands Framework Plan. These public realm elements extend through multiple districts, therefore their public art programs should be coordinated across multiple districts.

3.1.1 (i) THE RUNWAY



The 2.1 km Runway will be reimagined into a pedestrian-focused community connector. It is anticipated that the four Runway districts will include a mix of residential, retail, commercial, cultural and community uses, fronting onto this unique space with an animated ground floor from day to night.

Above (L & R):
Renderings of the Runway, from the Downsview Framework Plan.

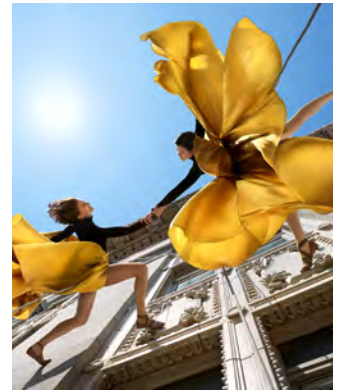
As a continuous, linear space, the Runway will become Downsview's primary pedestrian priority corridor of community activity and social life. The Runway is a key public realm feature that can support the Downsview Public Art Strategy, with the potential to become an arts and culture corridor, accommodating temporary and permanent installations, performances, events, festivals and markets, etc. The Runway will be an amenity for those living in Downsview and beyond.

The Runway will be designed to ensure various opportunities to experience art. A series of "urban rooms" is imagined along the length of the Runway in the Urban Design Guidelines, which will allow for a variety of activity depending on the surrounding uses and the width of the space. These "urban rooms" present opportunities for the Temporary Artworks and Events program.

Further, small-scale pavilions or kiosks could support activation and animation, such as art installations and events. In its design and development, the Runway should include opportunities for the integration of infrastructure that will support arts programming and events (for example, power outlets, adjacent amenities, etc.). At key moments, Landmark Commissions, Temporary Artworks and Events, and Momentary Monuments could be considered along the length of the Runway

As the final form of the Runway will be developed over a number of phases, there is an opportunity for the interim condition to provide a variety of siting opportunities—for the Temporary Artworks and Events program and earlier stages of the Momentary Monuments program. Eventually, those Momentary Monuments installations could take up more permanent space on the Runway or surrounding open spaces (POPS, parks or greenways) as the final form of the Runway unfolds.

Potential Public Art Programs that this public realm element could facilitate include: Temporary Artworks and Events; Art and Infrastructure; Landmark Commissions; Momentary Monuments; Ongoing Engagement and Communications.



Above:

BANDALOOP, Aerial Performance.

Left:

Double Gazebo, Native Art

Department International, City of Markham.

3.1.1 (ii) THE TAXIWAY



The Taxiway is a Privately Owned and Publicly-Accessible Space and key extension of the Runway that follows the general alignment of the existing taxiway and the future desire line between the Hangars and Nexus Park, forming an essential connection between the Runway districts and the adaptively reused facilities. The Taxiway will have active edges to support public realm vibrancy and experience of an animated pedestrian street.

The intention for the Taxiway is to offer a variety of pedestrian experiences across the extent of this district, and art will play a key role in delivering on this intention. Opportunities here will help facilitate wayfinding and creating a sense of place through the Art and Infrastructure and Landmark Commissions programs. Potential public art opportunities along the Taxiway include performances, events, festivals, and markets. Permanent infrastructure that supports durational programs will be encouraged along the Taxiway, including the installation of small-scale pavilions or supporting structures that provide amenities and electrical power.

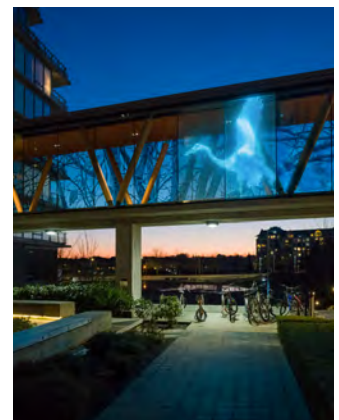
Potential Public Art Programs that this public realm element could facilitate include: Art and Infrastructure; Landmark Commissions; Temporary Artworks and Events.

Above:

Turbulent Line,
UAP + Ned Kahn Facade,
Brisbane Airport.

Below:

stillness & motion by Metz and
Chew, Richmond.



3.1.1 (iii) GREEN SPINE

The Green Spine will be an essential component of the active mobility corridor that runs along the eastern edge of the Downsview Lands. It will create strong active connections within the site, to transit stations, and integrate into the area's broader cycling and pedestrian network.

The Green Spine is also envisioned as an important ecological corridor that will also be a part of the green infrastructure network. It will be designed to have a width of approximately 15 metres to comfortably accommodate the movement of cyclists, pedestrians, wildlife, and stormwater.

Potential Public Art Programs that this public realm element could facilitate include: Art and Infrastructure; Landmark Commissions; Temporary Artwork and Events; Ongoing Engagement and Communications.



Left (Upper):
Green Spine Precedent St. Kjelds,
Copenhagen.

Left (Lower):
Downsview Lands Green Spine
section diagram.

3.1.1 (iv) GREENWAYS

In addition to Parks, a network of linear green corridors will move people and wildlife, and manage stormwater across the site, connecting the network of parks and open spaces to each other, to green space in surrounding communities, and to Toronto's ravine system.

Greenways are linear green spaces, or landscaped pedestrian and cycling connections, that form important active mobility, stormwater, biodiversity, and/or ecological corridors within the Plan Area, particularly between parks and the Green Spine, though greenways themselves are not parks. Greenways may vary in design, but should be designed to facilitate connectivity with a focus on pedestrian and cyclist safety and comfort. Greenways may be located along the edge of the street or through the interior of a block.

When considering Public Art Opportunities in Greenways, requirements of green infrastructure should be taken into account first to ensure coordination and minimal impact on both the public art and the green infrastructure. There may also be an opportunity to integrate public art into the green infrastructure as a type of Art and Infrastructure commission.

Potential Public Art Programs that this public realm element could facilitate include: Art and Infrastructure; Landmark Commissions; Ongoing Engagement and Communications.



Above (Upper):

Yardstones,
by Adad Hannah, Toronto.

Above (Lower):

Peeled Pavement,
by Jill Anholt, Toronto.

Left (Upper):

Greenways rendering from the
Downsview Framework Plan.

Left (Lower):

The Evolution of God, by Adrian
Villar Rojas, High Line, New York.

3.1.1 (v) PARKS

Public parks of various sizes will be located throughout the Downsview Lands. The intent of the parks and open space network is that residents and workers will generally be within a five-minute walk from a Major Park. Park development and programming in the Downsview Lands will create healthy, active and green places that meet a range of outdoor needs for residents and visitors and provide valuable spaces for natural habitats and systems. They will be comfortable spaces that support healthy lifestyles by allowing for active and passive recreation and social gathering, prioritizing safety, promoting a positive user experience, and contributing to improving physical and mental well-being.



Parks are a natural location for various types of public art commissioning, with artworks supporting gathering, play, contemplation, commemoration, knowledge-sharing and celebration of the natural landscape.

The Downsview Lands will host a number of Major Parks. Nexus Park, located at the intersection of The Runway and the Taxiway, is the largest open space within the Downsview Lands. The Framework Plan presents Nexus Park as a place “where workers and residents from across Downsview come to connect: to place, to nature, and to each other.” While the program for Nexus Park will be led by the City, this Strategy sees the site as a tremendous opportunity for commissions within the Future Land Art, Landmark Commissions and Art and Infrastructure programs, with the opportunity for an artist or multiple artists to work collaboratively with Landscape Architecture teams to impact the shape of the park and the story it tells.

Potential Public Art Programs that this public realm element could facilitate include: Future Land Art; Art and Infrastructure; Landmark Commissions; Temporary Artworks and Events; Ongoing Engagement and Communications.

Above:

Fallen Sky, by Sarah Sze, Storm King Art Centre, New York.

Below:

Please Touch the Art, Jeppe Heim, Brooklyn Bridge Park.



3.1.1 (vi) GATEWAY SITES



The Downsview Lands development will be well connected to its surroundings, by walking, rolling, transit and automobile at multiple arrival and departure points. These sites of connection make ideal points for high-profile, large-scale public art commissions that act as signifiers of arrival.

Three TTC subway stations (Wilson Station, Sheppard West Station, and Downsview Park Station) create places of arrival at the Downsview Lands, connecting to the Downsview East and West Districts, and the Wilson and Allen West districts. The Downsview Park GO Station sits at the boundary between Downsview East and West districts, which is on the Barrie GO Transit rail line.

As sites connecting Downsview to the surrounding areas both near and far, these sites present key opportunities to deploy public art as a means of creating an exciting sense of destination and arrival with Landmark Commissions at signature sites.

Additional Gateway Sites, including underpasses, rail crossings and “views” may be identified during detailed planning. Where applicable, development will define and frame views to major public realm elements, existing buildings and other prominent landmarks, like public art. These opportunities would be defined through the District Plan and development application review processes.

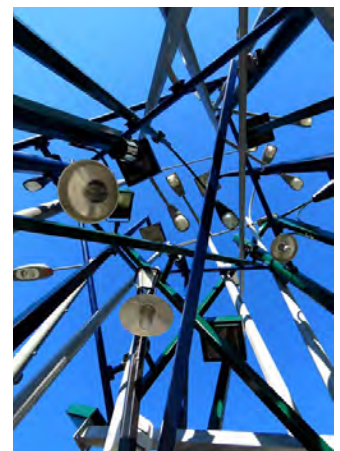
Potential Public Art Programs that this public realm element could facilitate include: Landmark Commissions; Art and Infrastructure; Temporary Art and Events.

Above:

Possibilities, by Michel De Broin, Mississauga.

Below:

Untitled (Toronto Lamp Posts), by Tadashi Kawamata, Toronto.



3.1.1 (vii) MAJOR STREETS

The Downsview Lands development proposes reconnecting the site to the City's major street network with four new Major Streets: the north-south extensions of Dufferin Street and Billy Bishop Way and two east-west links: the extension of Downsview Park Boulevard, and a new Northern street. Within the site, these Major Streets will be the primary "main streets" that link many proposed neighbourhoods together, animated in key areas by shops, restaurants, offices, and other active uses.

These streets' design will ensure a robust network of comfortable pedestrian and cyclist routes, surface transit routes, and green infrastructure to support stormwater management. Major streets will be scaled to serve their intended functions while maintaining their intimacy and critical place-making role.

Potential Public Art Programs that this public realm element could facilitate include: Art and Infrastructure; Landmark Commissions; Momentary Monuments; Ongoing Engagement and Communications.

3.1.1 (viii) PRIVATELY OWNED PUBLICLY ACCESSIBLE SPACES

The Downsview Lands will host a large number of Privately Owned Publicly Accessible Spaces ("POPS") that will be integrated into the public realm network.

These POPS may include some parks, open spaces such as plazas and naturalized areas, as well as greenways and mid-block connections. POPS are integral to the overall open space network and add to the range of experiences and amenities across the Downsview Lands.

POPS in each district can be considered for appropriate public art siting, in particular for opportunities within the Landmark Commissions and Art and Infrastructure programs, and act as gateways, landmarks, gathering places, play spaces as well as potentially hosting Temporary Artworks and Events.

Potential Public Art Programs that this public realm element could facilitate include: Landmark Commissions; Art and Infrastructure; Temporary Artworks and Events; Momentary Monuments; Ongoing Engagement and Communications.

3.1.1 (ix) DOWNSVIEW PARK

Though not part of the Downsview Lands redevelopment plans, Downsview Park is located directly adjacent to the Downsview Lands and plays a key role as a central amenity for future development. Downsview Park and the Park Commons is 291 acres, with natural areas as well as academic, recreation, and arts and culture activity. Downsview Park itself is a 200 acre destination park with a wide range of amenities. Managed by Parc Downsview Park Inc. (a subsidiary company of Canada Lands Company), with forests, ponds, trails, active and passive play areas, meadows, gardens, event venues and spectacular views of downtown Toronto to the south and the Niagara escarpment to the west, Downsview Park is a significant amenity to adjacent developments and the local community. Therefore, the arts and culture program at Downsview Park could benefit from the same principles

as the Downsview Public Art Strategy, expanding and enhancing the impact of the vision, including through the hosting of a robust program of events, activities and public art opportunities. It is anticipated that as District Plans are developed, opportunities may be identified to integrate the overall public art network into Downsview Park, including for example where adjacent districts have connections or infrastructure connections. Such opportunities could be addressed and negotiated at the District Plan stage.

Potential Public Art Programs that this public realm element could facilitate include: Temporary Artworks and Events; Land Art; Momentary Monuments.

3.1.2 BUILT FORM

The Downsview Lands development will offer a number of built form opportunities to be considered as potential hosts for programs within this Strategy.

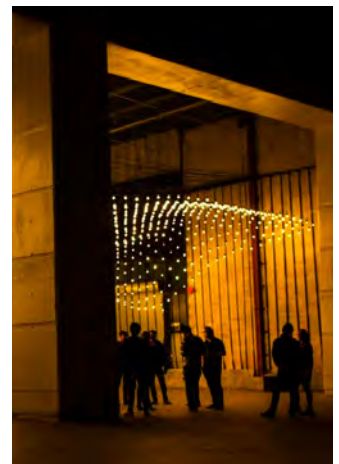
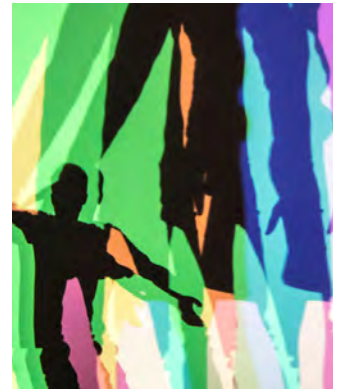
The Taxiway West District is anticipated to foster a thriving employment centre by expanding on and clustering spaces for employment uses, potentially including cultural sector uses including visual arts, music, performance, film and production.

The building known as The Depot is anticipated to become the defining piece of the Downsview West District, a mixed-use district at the northern end of the Downsview Lands. The northern portion of The Depot building is conceived as a market space, while the southern portion can be repurposed for a wide variety of retail, commercial, and community uses. The street and greenway cutting through The Depot are planned to be lined with privately-owned public spaces, providing spillover space for activities within the areas commercial and community spaces.

The majority of the Downsview Lands is proposed as Mixed-Use districts. These areas will permit a wide range of uses, including residential and community facilities, as well as commercial, retail, and office uses.

The creation of live/work/play districts across the development, will mean numerous opportunities to consider integration of the Arts Capacity Building program within new buildings across the development.

Potential Public Art Programs that these built form elements could facilitate include: Arts Capacity Building; Landmark Commission; Art and Infrastructure; Artist in Residence; Ongoing Engagement and Communications.



Above (Upper):

Your Uncertain Shadow (colour), by Olafur Eliasson, Tate Modern, London.

Above (Lower):

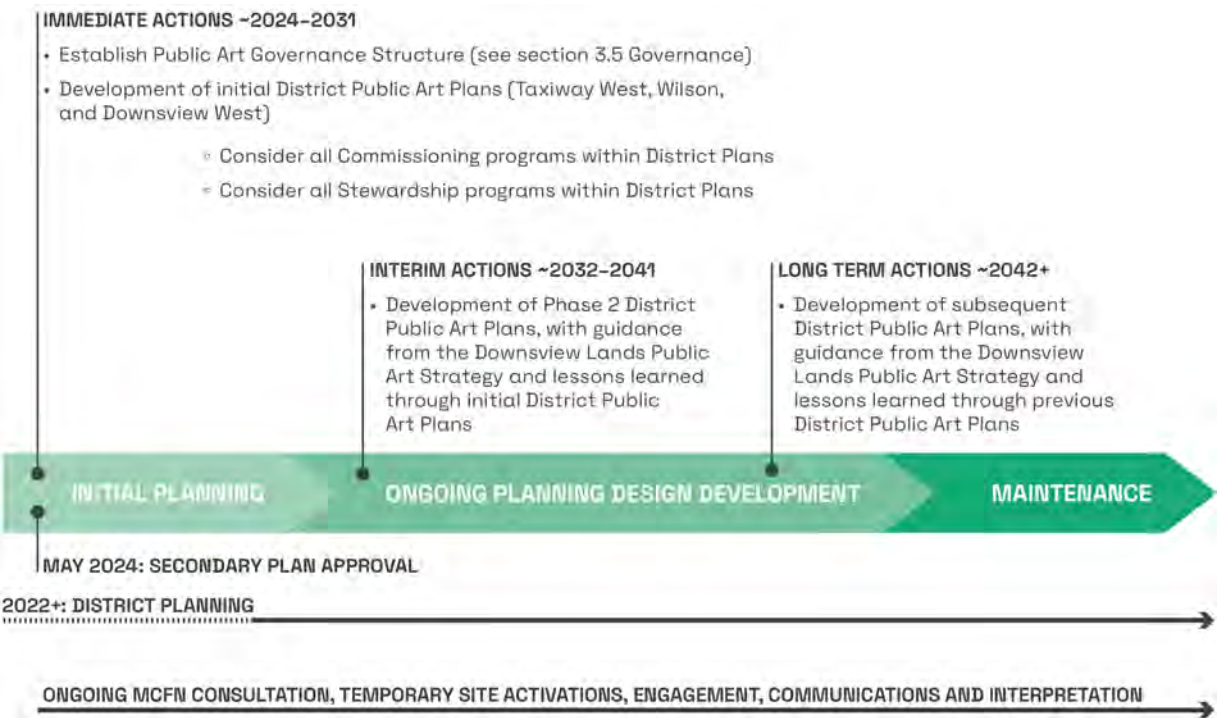
Pulse Typology, Rafael Lozano-Hemmer, Bentway, Toronto.

Left:

Rendering of The Depot, from Downsview Framework Plan.

3.2 PHASING AND PRIORITIES

District Public Art Plans will be prepared to support each District Plan. Permanent public art works will be phased in coordination with the construction roll out.



3.3 FUNDING

It is expected that there will be significant long term investment in public art at the Downsview Lands. The two landowners of the Downsview Lands are committed to funding an expansive and robust program of art for the public spaces and community. Across the project, funding strategies and tools will be defined at the District Planning stage.

Engagement discussions highlighted the evolving landscape for Public Art funding in Toronto. This includes new government funding opportunities, as well as emerging opportunities in philanthropy, corporate partnerships and revenue generation.

As development partners are brought on board, funds would be allocated to the various public art programs that suit the needs and goals of the program component, and the district program as a whole. Over the course of implementation, public art budgets will be developed that appropriately resource both Strategic Pillars of the Public Art Strategy.

In order to leverage the funds that will be collected on these lands in a way that delivers robust public art with impact, Northcrest and CLC see benefits to pooling funds across districts within each of their respective developments. Pooling of funds across development lands is a critical aspect for the success of the Public Art Strategy, enabling the creation of a public art

landscape that defines the Downsview experience and allows each district to develop its own character within this overall narrative.

3.4 PROCUREMENT AND ART SELECTION

Following best practices in public art procurement, balanced with a desire to create a variety of opportunities for artists at different stages in their career, a number of art selection processes will be employed across the various programs.

Supporting the City of Toronto's 10 Year Public Art Strategy and the Downsview Community Development Plan, specific attention will be paid to ensuring selection processes engage and are accessible to Indigenous, Black and equity deserving groups.

The Strategy as a whole presents art opportunities open to local, national and international artists and is intended to include a variety of opportunities for artists working in different media and at different stages of career. When art opportunities are further defined they may be specifically geared towards artists with specific skills, backgrounds, or working in different geographies and media, depending on the scope, scale and objectives of the opportunity. Art Selection Processes and roles for relevant parties may be further defined within District level Public Art Plans.

For programs within the Stewardship pillar (and including Temporary Artworks and Events within the Commissioning Pillar), art selection may include a combination of open or invitational commissions as well as curation through direct invitation, which may be through cultural programming partners: Arts organizations, institutions and community groups may proactively seek to use the sites within the Downsview Lands for their program or event. Curatorial and operational oversight of this program may therefore include the development of partnership criteria to establish parameters for partnership. Among others, these partnership criteria may address site suitability, project viability and alignment with the vision and principles of the Strategy.

For permanent public art opportunities, art can be commissioned in keeping with industry best practices, likely through a competitive process (either through open call or invitation, depending on project parameters). Through implementation, efforts will be made to continually expand access to public art opportunities, identifying opportunities for artists of diverse backgrounds, practices, career stages, perspectives and lived experience.

- With an open call, an announcement to artists is distributed through appropriate art communication channels. Open calls can qualify eligibility around media, form, experience, and may specify local national or international artists, or emerging, midcareer or senior artists, depending on the nature of the project. Efforts should be made to share these calls on channels that reach underrepresented populations and some processes may consider ways to break down some of the barriers for first commissions by new, emerging and equity deserving artists.
- With an invitational call, a short list of artists is selected based on past work and invited to either attend an interview with the project team (in the case of artist selection) or develop proposals based on a project brief provided (in the case of artwork selection). A selection panel convened as per below would be responsible for proposing shortlists and selecting the winning concept.

Peer Review Selection Processes

For permanent commissions, artist and artwork selection should follow best practices of peer input and review. Selection panel composition should ensure that the specific make up of expertise represents the actual requirements of the project. In keeping with City of Toronto Percent for Public Art Program Guidelines (Figure 3, Item 6: Jury Composition), selection panels should include local representation as well as key project team members able to offer contextual and cultural perspectives, should be comprised of a majority of professionals with expertise in art and consider equity, diversity and inclusion within the Selection Panel composition.

In keeping with the guiding principles of this strategy, for projects that are opportunities tailored to commissioning Indigenous artists, the landowners will engage with First Nations Rights Holders on the selection process and ensure that calls are circulated within First Nations arts communities. Such commissions can include Indigenous representation on selection panels and may engage indigenous arts experts in leading and facilitating the selection process.

There may also be opportunities for Engagement and Communications within a selection process, with public workshops supporting development of artist briefs and open houses sharing proposed concepts.

3.5 GOVERNANCE

Successful implementation of this ambitious strategy will require ongoing oversight. Identification of a governance structure would ensure long term commitment to the vision throughout the roll out of public art across the Downsview Lands.

While the Public Art Strategy does not identify a governance model for public art on the Downsview Lands, the processes in the Strategy, particularly within the Stewardship pillar, rely on a viable governance structure. In addition, with a more active Downsview Lands Public Art operation—for example; ongoing activations, dynamic community engagement and innovative partnerships—increases the need for a sustainable and highly functional governance model.

Ideally, an entity (or entities) may be established whose mandate would be to oversee the programming, operations and maintenance of public art programming on the Downsview Lands. It may be the case that each of the landowners identifies an entity responsible for the implementation of public art and related programs within their respective land holdings. These may be existing entities, for whom the governance of the public art programs is part of a larger portfolio of operational responsibilities. Each of the landowners may consider creating a Public Art Manager role to be responsible for coordinating with various internal and external parties to ensure alignment with the Public Art Strategy as well as continuity and efficiency of public art implementation across the development.

A range of governance models can be considered. While some of these models could align with the future direction for public art at the Downsview Lands, others may not be appropriate or desired:

- New special purpose entity/vehicle operating as a trust or company
- Embedded in an existing special purpose entity/vehicle

- New non-profit organization (with or without charitable status)
- Embedded in an existing non-profit organization (with or without charitable status)

Where applicable, an entity could be funded through condominium association and local business association fees. With the full portfolio of publicly accessible sites available, this entity would be able to employ other models of revenue generation, for example space rental or ticket sales. While not necessary, this entity may wish to seek not-for-profit and/or charitable status so as to be able to maximize the potential for philanthropic support and sponsorship of programs and projects, which would support various programs.



Providing a vision, guiding principles, strategic pillars and programmatic approaches, this the Downsview Lands Public Art Strategy aims to ensure that public art and cultural experience unfold in place over the next several decades in ways that foster and maintain meaning and relevance.

Above:

We Want to Exceed Expectation,
Mark Titchener, London.

The strategy sets the stage for an ambitious and unique public art landscape on the Downsview Lands. As is typical for Public Art Plans, the Downsview Lands Public Art Strategy is presented to Toronto Public Art Commission for their review and recommendation.

Subsequently, Council endorsement of this Strategy through the OPA/ Secondary Plan approval process is key to ensure the vision outlined in this strategy can be realized across the 520 acres, 10 districts and 30+ years, and celebrated beyond.

ART+PUBLIC UnLtd would like to thank the Northcrest Developments and Canada Lands Company teams for their leadership in this endeavour. We would also like to extend our gratitude to everyone who participated in our stakeholder interviews and consultations.

APPENDICES

A.1 Reference Documents

A.2 the Downsview Lands Public Art Strategy Engagement Report

A.3 Public Art Precedents Research

APPENDICES

