

<b><u>Villiers Island &amp; Keating West Permanent Public Art Budget</u></b>	<b>ARTWORK *</b>	<b>PROJECT MANAGEMENT ALLOWANCE**</b>	<b>MAINTENANCE***</b>	<b>TOTAL PROJECT BUDGET</b>
	<i>80% of Total Project</i>	<i>14% of Total Project Budget</i>	<i>6% of Total Project</i>	
<b>Villiers Island &amp; Keating West Artwork Sites</b>				
Cherry Street Underpass	2,175,700	380,800	163,200	<b>2,719,700</b>
Trinity Cycle Pedestrian Underpass	466,200	81,600	35,000	<b>582,800</b>
Silo Park	1,864,900	326,400	139,900	<b>2,331,200</b>
Keating Channel South Promenade (multiple small pieces around 6)	2,020,300	353,600	151,500	<b>2,525,400</b>
Keating Channel Pedestrian Bridge	621,600	108,800	46,600	<b>777,000</b>
Promontory Park North	1,864,900	326,400	139,900	<b>2,331,200</b>
Keating Channel North Promenade (multiple small pieces around 4)	1,087,900	190,400	81,600	<b>1,359,900</b>
Silo Square	1,087,900	190,400	81,600	<b>1,359,900</b>
Marina Square	808,100	141,400	60,600	<b>1,010,100</b>
Villiers Park North	621,600	108,800	46,600	<b>777,000</b>
Villiers Park South	621,600	108,800	46,600	<b>777,000</b>
Old Cherry Street Diagonal Plaza	746,000	130,500	55,900	<b>932,400</b>
River Park South - Retaining Wall & Lawn	1,554,100	272,000	116,600	<b>1,942,700</b>
Promontory Park South - Canoe Cove Overlook	-	-	-	-
River Park North- Picnic Lawn Overlook	-	-	-	-
<b>TOTAL:</b>	<b>\$15,540,800.00</b>	<b>\$2,719,900.00</b>	<b>\$1,165,600.00</b>	<b>\$19,426,300.00</b>
10% Contingency				<b>\$1,942,630.00</b>
				<b>\$21,368,930.00</b>

**Notes:**

\*Artwork includes artist fees, design work, fabrication and installation

\*\*Project Management Allowance includes Artwork selection, and coordination of design, fabrication and installation

\*\*\*Maintenance equal to 10% of Artwork construction costs

All numbers rounded to last 2 digits

Promontory Park South Canoe Overlook & River Park North Picnic Lawn Overlook Artworks will be funded through private philanthropy



a waterfront for everyone

# Villiers Island & Keating West Public Art Master Plan

Consultation Summary

WHERE WE ARE AT

# OVERARCHING GOALS

- Provide an implementation plan for Villiers Island and Keating West
- Alignment across public art strategies, plans and frameworks
- Celebrate the site, history and water
- Reflect the diversity of Toronto's vibrant cultural life and communities
- Support the precincts as a local, national and international attraction
- Strengthen the role art plays in revitalization and renaturalization of the River
- Establish formal and informal Indigenous connections through public art
- Develop a forward-looking and flexible approach that leaves room to grow

# OUR PROCESS

# TWO-PRONGED CONSULTATION PROCESS

## 1. Core Stakeholder Working Group Sessions

We will consult with the City of Toronto's public art team and planning team Catherine Dean, Anthony Kittel and Lara Tarlo, this group may also include representation from the TRCA, and PFR.

We will check-in with them:

- (1) to review the guiding principles and vision for the public art plan
- (2) to go over the proposed location selection
- (3) to review and offer feedback on a draft version of the public art plan

*\*\*\* budget and timelines to be reviewed internally by Waterfront Toronto and the City.*

## 2. Subject Matter Expert Interviews

The Bespoke team conducted short and highly focused one-on-one interviews with subject matter experts who bring a knowledgeable perspective across key areas

# 24X Interviews

## Internal Stakeholders

**Chloe Catan**, Public Art Program Manager, WT

**Ryan Rice**, Indigenous Public Art Curator, WT

**Anthony Kittel**, Project Manager, City Planning, CoT

**Lara Tarlo**, Senior Urban Designer, City Planning, CoT

**Catherine Dean**, Public Art Officer, EDC, CoT

**Matthew Hickey**, Two Row Architects Partner,  
WT Design Review Panel

**Aaron Barter**, Director Innovation & Sustainability, WT

## External Subject Matter Experts

**John Wilson**, Co-Chair West Don Lands Committee

**Kari Cwynar**, Senior Cultural Advisor, Evergreen

**Cameron Cartiere**, Faculty Emily Carr, focus on public art  
& sustainability

**Ken Greenberg**, Urban Designer & City Building Advocate

**Ange Loft**, Ass. Artistic Director Jumblies Theatre,  
Performance

**Michael McLelland**, ERA Principal, Architect and Founder

**Candice Hopkins**, Curator, Toronto Biennial of Art

**Brooke Kamin Rapaport**, Chief Curator, Madison Square  
Park Conservancy

**Melanie Kress**, Associate Curator, The High Line

**Cara Courage**, Head of Tate Exchange, specialist in socially  
engaged art

**Queen Kukoyi & Nico Taylor**, Black Speculative Arts  
Movement of Canada, WT Artist residency

**Nina Maria Lister**, Asst. Professor, Ryerson, Founder  
Ecological Design Lab, Principal, Plandform

**Ilana Altman**, Executive Director, The Bentway

**Emily Henderson**, Writer, Inuit Art Foundation, Indigenous  
Futures

**Phil Cote**, Artist, Activist, Ancestral Knowledge Keeper,  
Historian

**Logan Macdonald**, Artist, curator, writer, educator and  
activist

**Sarah Spencer**, Monument Lab



## Key Areas of Focus:

- 1) Contextualizing Indigenous Relationships with Public Art
- 2) Environmentalism, Water Connections & Sustainability
- 3) Heritage, Histories and Neighbourhoods
- 4) New and Emerging Practices in Contemporary Art

# Desk Research

## Internal Planning Documents

- Port Lands Planning Framework
- Central Waterfront Secondary Plan
- Toronto's Public Art Strategy 2020/2030
- Keating Channel Precinct Plan
- Villiers Island Precinct Plan
- West Don Lands Public Art Strategy
- East Bayfront Public Art Master Plan
- Percent for Public Art Program Guidelines
- Environmental, Social & Governance Performance Report
- Toronto Ravine Strategy
- Port Lands Flood Protection Art Trail

## Public Art Plan Precedents

- Barangaroo Public Art & Culture Plan
- City Art Public Art Strategy (Sydney)
- Estuaire, Nantes <> Saint Nazaire
- Green Square Public Art Strategy 2012
- Toronto's Public Art Strategy 2020/2030

# Planning Alignments

## Port Lands Planning Framework: Art & Culture Connections

1. Be in accordance with the City's Percent for Public Art & Guidelines
2. Enliven and animate the districts with permanent art in ways that contribute to the character of the Port Lands and act as landmarks
3. Provide opportunities for temporary art, events, & performances
4. Consultation with Indigenous stakeholders, arts communities and relevant stakeholders
5. Artists and arts orgs are encouraged to take risks, innovate and create unique art that responds to emerging needs

# TORONTO PUBLIC ART STRATEGY 2020-2030: 16 RELEVANT ACTIONS

## CREATIVITY

- 1.2 Animate Toronto with temporary public art
- 1.3 Identify public art opportunities and engage artists as early as possible in all projects
- 1.4 Champion career-launching platforms for the next generation of public artists
- 1.5 Create new skills development and leadership opportunities for Indigenous artists, curators and art consultants
- 1.6 Deliver a range of competition types and opportunities
- 1.7 Encourage new methods of community-engaged public art works in a variety of media

## COMMUNITY

- 2.2 Activate public art through community-focused educational and interpretive programming
- 2.3 Create more public art opportunities for artists from equity-seeking communities
- 2.4 Engage Indigenous communities to identify sites of significance across Toronto for Indigenous public art projects
- 2.5 Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto
- 2.6 Engage artists and communities city-wide in decision-making related to public art through meaningful consultation processes
- 2.7 Establish an artist-in-residence program in City divisions
- 2.8 Pursue new opportunities for destination public art

## EVERYWHERE

- 3.2 Produce public art master plans on a city-wide basis to provide strategic direction on future project plans
- 3.3 Pool public art funds to produce new works in underserved areas of the city
- 3.4 Advance Indigenous place-making city-wide through public art

# What We Heard

# Site Specificity & Pluralism

# 1

This is an opportunity to explore Lake Ontario's many layers, its geographies, histories, and changing social contexts. The waterway and the shoreline are steeped in Indigenous, settler and unrecorded histories. The site has lived many lifetimes and public art can be central to remaking and recovering stories. Through this plan, we will make an effort to hold multiple viewpoints across time.

## 1. 1. Site Specificity & Pluralism

“This needs to be a layered space. How do we maintain and hold memories and stories?” – Emily Henderson

“If this site could speak, what stories would it tell?” – Ken Greenberg

“Public art has the capacity to tell stories, while engaging the community in the land that they’re on.”

– Kari Cwynar

“We need for different histories to co-exist. It’s an effusive narrative that is hard to pin down – there needs to be co-existence and layering of stories – multiple stories at the same time”

– Candice Hopkins

“To emphasize this program as a site specific program, to emphasize the condition based work where artists are being paid to research and engage in the site, rather than just bringing existing artworks to the site.

– Kari Cwynar

“Public art is expected to facilitate coexistence of difference, allowing parallel imaginaries of the same cities and locales (Cartiere and Zebracki 2016)” as quoted in Sara Diamond article.



# Intentional Indigenous Leadership, Relationships & Placeknowing\*

2

This public art plan should be a best practice model for integrating Indigenous leadership, respecting Indigenous relationships, honouring Indigenous practices and systems of knowledge as our way of advancing Truth and Reconciliation with Indigenous nations.

\* Although “placeknowing” shares the same conceptual framework as placemaking, the major difference is how traditional knowledge serves to inform the ways in which communities give meaning to the cultural landscape they use and inhabit. This results in a holistic understanding of how places evolve through time and space. (Indigenous Design + Planning Institute, New Mexico)

## 1. 2. Intentional Indigenous Leadership, Relationships & Placeknowing

“Indigenous people need to be centered in this plan” – Black Speculative Arts Movement

“Indigenous participation comes down to how strong your ties are with different members of Indigenous communities” – Candice Hopkins

“Honour the site, recognize the treaties and be specific about the Indigenous context and systems of knowledge”

– Emily Henderson

“(You need) access knowledge keepers, historians, Indigenous architects and designers” – Phil Cote

“I'm of deep belief that this is an urban reserve and we have over 100,000 different Indigenous people living within Toronto proper, and that people here should be represented – at least to some degree – by the things that we do and the way that we're approaching things – Matthew Hickey

# Invest in Early Stage Processes and Capacity Building

3

Invest in relationships far in advance to bring visibility to public art earlier on. Cultivate relationships with artists through capacity building, residencies, and pilots that support exploring and drawing inspiration from the site. Document, share and learn from the process, provide opportunities for risk taking and ensure artists play an active role in the planning of the site.

### 1. 3. Invest in Early Stage Processes and Capacity Building

“Public art can be most potent and impactful at these early stages in the development process, charting the transformation of the Port Lands as it changes over time, try recording the layer history of the site but also to encourage a broader population to follow alongside the development, to ask questions and to participate sometimes.” – Ilana Altman

“What can the program bring to communities? How do we stretch artists who have not yet entered into public art?” – Candice Hopkins

“Consider ‘trust building’ and lasting relationships as a part of the call.” – Cara Courage

“Bring a base of expertise to support the artists: fabricators, a pro-bono engineer, support network for the artist” – Brooke Rappaport

“I find public art is being brought at the last absolute last moment into the project, it usually ends up on the sidewalk, not incorporated – Michael McClelland

“There's opportunities to be able to install things at an earlier point in time”  
– Matthew Hickey

What We Heard

# Forward Looking, Innovative & Flexible

4

Public art is radically changing and this plan needs to anticipate new ways of working and future possibilities. Art forms are emerging within public space that no longer fit standard definitions. This public art plan should be flexible enough to accommodate the future and reflect recent changes in art practice that include: artists working in collectives, multidisciplinary, ephemeral art and performance art, community-engaged and social art practice, the integration of digital media and anti-monumentalism.

## 1. 4. Be Forward Looking, Innovative and Flexible

“Younger artists and older artists are thinking about the land in a different way and are really interested in thinking about what is natural to an area and how to work with that” – Kari Cwynar

“How can you connect such a vast territory like the Port Lands through digital strategies so that it becomes a collective exhibition across the larger site”  
– Ilana Altman

“More often now artists work in collectives, and can be multidisciplinary ”  
– Cara Courage

“Recent themes could be climate change, rooftop gardens thinking about global warming and flood mitigation.” – Melanie Kress

“One of the greatest things that public art can contribute to the Port Lands is more experience-based and ephemeral art rather than permanent work.” – Ange Loft

“An emerging trend is anything futurist. How we tell the narrative, how we retell it, reshape it to make a better future. What does the future of this space look like, What can it be used for, specifically by Indigenous people, with allies to push it forward?” – Black Speculative Arts Movement

# More Inclusive

# 5

To better reflect the diversity of the City of Toronto when it comes to artists and audiences, we need to remove systemic barriers. This public art plan should communicate with a welcoming tone of voice, go to where the artists are, and start to adapt traditional municipal criteria. The processes, technical language, representation on the selection committees and juries as well as qualifying restrictions limit the candidates who are willing or able to apply.

## 1. 5. More Inclusive

“Identify disidentified communities ... we are seeing some traction with inclusion of people with disabilities. Think through how spaces can accommodate” – Logan Macdonald

“Tactics to overcome systemic barriers: change the tone of voice to be less alienating, more transparency with the artists, go where the artists are, and qualifications for Indigenous artists are a huge barrier – this is your biggest barrier – use partnerships within established networks” – Candice Hopkins

“When you make a call for submissions call it a call for artists. Your language needs to be as accessible as possible.” – Emily Henderson

and transparency, site visits, meet and greets, walking psycho geographies”

– Cara Courage

“Be accessible for ‘non-art loving’ audiences, intergenerational audiences, strive to reach everyday life in an impactful way” – Cameron Cartiere



# Community Involvement and Belonging

# 6

Surrounding communities are important stakeholders who need to be involved in the implementation of the public art plan and engaged in an ongoing basis. Community and artist involvement should be an integral part of the process; so that local and creative voices can be empowered to impact decision making.

## 1. 6. Community Involvement and Belonging

“Strive for art that is more embedded in community” - Candice Hopkins

“Make sure a percentage of the art plan is about community art classes. What about allowing the community to become a community?” - Cameron Cartiere

“You need art that actually reflects some of the community members that gather within this area, sometimes they’re being pushed out because of developmental projects like condos, and things not necessarily needed to help community flourish.” - Black Speculative Arts Movement

“I hope you are allowing community engagement practitioners to reach out to the community while developing their project. It would be a shame to eliminate them from the process to force them to work in a backwards fashion.” - Ilana Altman

“Conversations about community engaged art and a real understanding of what community conversations will look like around commissioning public art will be really important.” - Melanie Kress

“Public art offers a different relationship to audiences than art in a gallery ... Artist David Rokeby suggests ‘You would come upon it without expecting it ... You are dealing with people who have not transformed themselves into a culture-viewing person’” - Sarah Diamond 2017

# Sustainability is Critical

7

In the same way that Villiers Island will be a climate positive community, sustainability needs to be integrated throughout this public art plan through practices, processes, themes, materials, maintenance, shipping reusability and impacts on nature. This transformational “return to nature” and growing environmental consciousness at a critical time, needs to guide the public art plan.

## 1. 7. Sustainability is Critical

“Sustainability to me is highly tied to being reusable, something even after its current meaning is passed it still recycles.”

– John Wilson

“Sustainability needs a set of principles so that the public art plans and process all gets filtered through this lens”

– Nina Marie Lister

“Sustainability needs to be thought of holistically.” – Ilana Altman

“The public art plan should acknowledge that we are in nature and we are a part of nature”

– Ken Greenberg

“Climate change – a code red threat to humanity, according to the UN – requires us to think differently. It challenges us to imagine alternative futures. Public art can help us reckon with the crisis and provoke creative responses, helping us to push the boundaries of what can be possible.”

– Aaron Barter

“We have an obligation to investigate and encourage sustainable processes. More artists are taking these measures. It’s important for this plan to be at the forefront of that.”

– Logan MacDonald

## Summary Slide

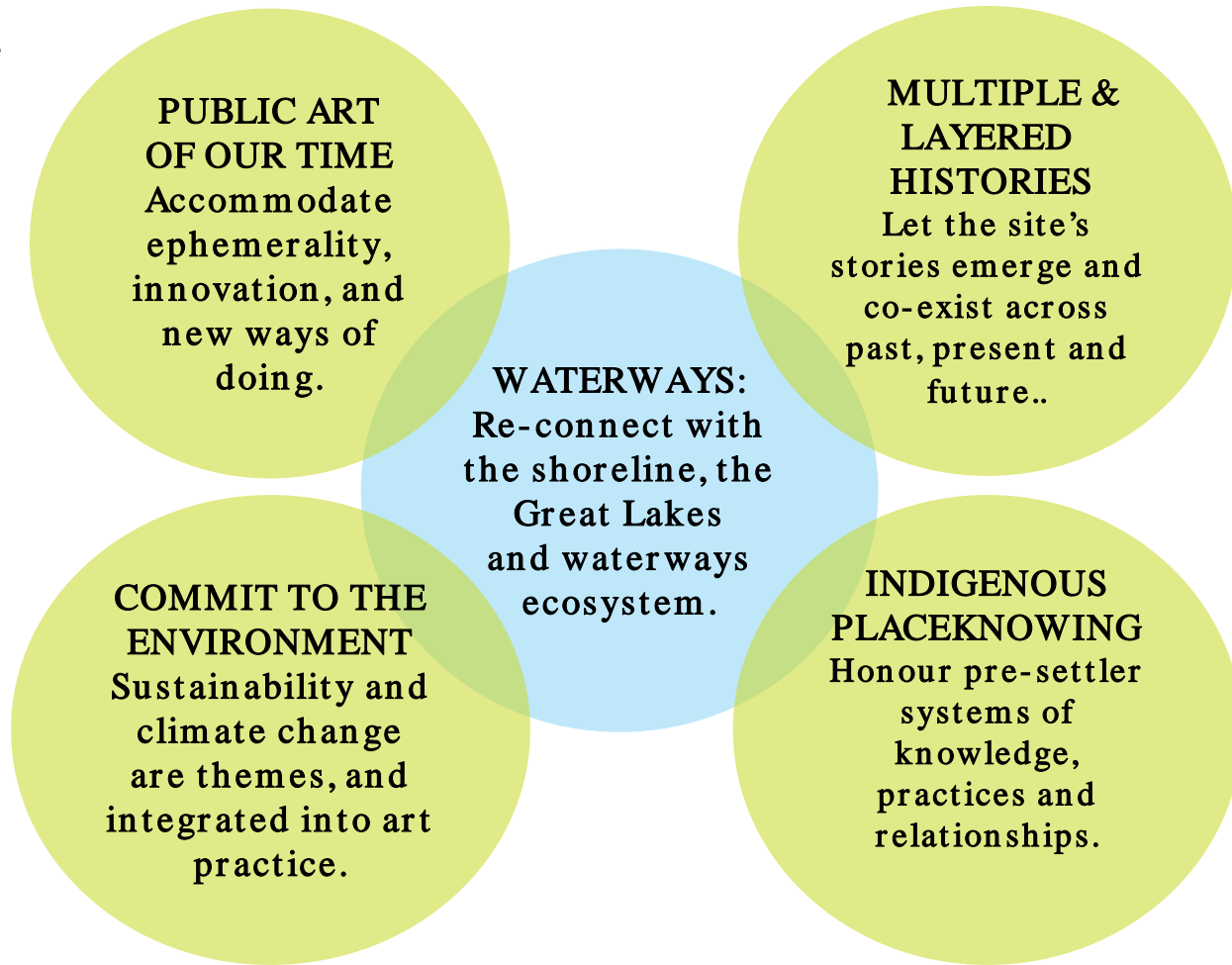
1. Site Specificity & Pluralism
2. Intentional Indigenous Leadership, Relationships & Placeknowing\*
3. Early Stage Processes and Capacity Building
4. Forward Looking, Innovative & Flexible
5. More Inclusive
6. Community Involvement and Belonging
7. Sustainability is Critical

# Vision, Aim & Themes

# Aims

- Commission a series of outstanding permanent and temporary works of art for the Villiers and Keating Channel precincts from local, national and international artists
- Honour diverse histories and narratives that have formed this landscape, in particular pre-settler and ongoing Indigenous experiences
- Provoke public debate and awareness around the most pressing issues of our time
- Support and initiate art, culture and social engagement in the public spaces of Villiers Island and the Keating Channel
- Support the overall revitalization efforts of Toronto's waterfront through art as a catalyst

# Vision & Themes





## THE WATERWAYS

Use art to re-connect the shoreline, Great Lakes and waterways back to communities, nature and the city.

The land along the shore and its waterways hold powerful Indigenous and settler stories. The juncture where the Don River enters the Keating Channel is a charged site marked by new arrivals and departures, catastrophes and regeneration, settlements and occupations, conflict and reconciliation, industrialization and the rewilding of nature. Public art is a catalyst for exploring and rebuilding relationships to water.

## THE WATER & WATERWAYS

“The harbour and the wetlands around the harbour are why Toronto came to be here, that storyline is kind of exciting because it’s related to Indigenous, geological and industrial past.” - John Wilson

“The ports exist because of the trade network ... All of the rivers are connected to Lake Ontario and these rivers were trade routes.” - Phil Cote

“We’re trying to create healing spaces using our art, and water is an important healing element. Lake Ontario is a big body of water that creates boundaries ... you can see it as a bridge that connects different communities together.

- Black Speculative Arts Movement

“Toronto is a city that has its back to the waterfront. Projects like this have the potential to help people find a way to get there and find a relationship to the water.” - Ilana Altman

“Projects like this have the potential to help people find a way to get there and discover a relationship to the water.” - Kari Cwynar

“Think about things that tether or traverse the water - what lets you see or experience a place differently?” - Candice Hopkins

## HISTORIES & NEIGHBOURHOODS

Enable multiple, layered and site specific histories to co-exist.

This site has lived many lives, undergone moments of radical transformation and is now moving towards an exciting future. There are also lesser known and unrecorded pre-settler histories, migrant stories, displaced knowledge systems, lived experiences, and untold futures to be shared in the Port Lands. Public art can hold space for a plurality of viewpoints and activate the site across a continuum of past, present and future.

## HISTORIES & NEIGHBOURHOODS

“The Port Lands have had many lives before the current one and are now in a process of reinvention ... This is a land on the edge of the water with incredible Indigenous and settler stories.” – Nina Marie Lister

“There needs to be a co-existence and layering of stories – multiple stories at the same time.”

– Candice Hopkins

“How do you make the city talk through public art? Use the flashpoints, the struggles and the moment of transition ... The Indigenous lens here is critical and then you also have the history of the Industrial era and shipping. There is Garrison’s Creek, the railway, the Great Industries, the revival of new neighbourhoods... Pluralism is key here.”

– Ken Greenberg

“Be open to tales of **displacement**, they are as important as what is being newly developed.” – BSAM

“The arts community is being decimated by development of downtown core and being hugely displaced.” – Michael McLelland

“Artists are interested not just in the natural environment, but in the evolution of place, the messier parts of history and the effects of industrialization, the current rebirth of the river after some neglect.” – Kari Cwynar

## INDIGENOUS CONNECTIONS

Honour Indigenous peoples, systems of knowledge, relationships, and practices.

A site both old and new, Villiers Island and the Keating Channel remains an important gathering place for Indigenous peoples on the shores of Lake Ontario. Celebrate this landscape through a focus on pre-settler histories and ongoing Indigenous experiences. Be specific about the Indigenous context, land treaties, knowledge systems and teachings because they are integral to the site and have been historically misrepresented.

## INDIGENOUS CONNECTIONS

“This is a charged and layered space with lots of histories. There is the Dish With One Spoon Wampum Belt covenant and treaties on these lands. Make sure you get specific with Indigenous histories. How do you maintain and hold memories?” - Emily Henderson

“Imperative to include not only Indigenous stories, but also Indigenous people in the planning process. How can we continue to include Indigenous people and their stories and their teachings as part of this land, which is theirs.”

- BSAM

“There is so much rhetoric out there about Indigenous history, but that doesn't mean we can forget history. Our narratives are being diluted with half-baked histories.”

- Phil Cote

“Set aside local Indigenous art projects because they have been historically absent.” - Candice Hopkins

“What does this landscape mean to Indigenous artists now, after it's been through all these changes?” - Kari Cwynar

## NEW & EMERGING ART PRACTICES

Show public art that is distinctly of our time, by supporting innovation, ephemerality, and multidisciplinary.

The landscape of public art and contemporary art practice is dramatically changing. To ensure the highest calibre of artworks, we need to be flexible by design, support the integration of temporary artworks, enable temporary water activations, and anticipate that artists need room to explore new art forms. Through a focus on the relevant issues of our time, we can activate the public realm in new ways and provoke discussion and interest amongst publics.

## NEW & EMERGING ART PRACTICES

“What good public art does is create thought and attention around the public realm. It shows that a city cares.”

– Cameron Cartiere

“How we tell the narrative, how we retell it, reshape it to make a better future? What does the future of this space look like?” –

Black Speculative Arts Movement

“The landscape of public art is changing ...There is this idea that monuments change. What does it mean to create a monument with an end date? With public space, consider memories, histories, interpersonal moments and community-meaning making.” – Sarah Spencer

“Public art has a role in activism, it is hard to divorce creative practice from political issues at the moment.” – Ilana Altman

“I don’t want art that just stays there, I want art that does something. We need more experience based art, I want to bring movers, dancers and community engaged pieces.” – Ange Loft

“There is a real return to artists thinking about plant life and gardens, like Indigenous reconciliation gardens, anti-racist Zen garden.”

– Kari Cwynar

“Now it’s about: can we use art to de-centre knowledge? Everyone has lived experience, relational and plural learning.” – Cara Courage

“Amongst younger Indigenous artists there is an explosion in new media and augmented reality.”

– Emily Henderson



## SUSTAINABILITY & CLIMATE CHANGE

Sustainability and climate justice should be a focus, an inspiration and integrated into precedent setting practices.

This site carries with it a heavy legacy of human intervention, destruction and pollution. Our generation bares witness to the near catastrophic negative impacts that humankind has had on the environment. With the loss of biodiversity and the impending risk of complete ecological collapse; climate justice is one of the most urgent issues of our time. This plan can integrate environmentally sustainable practices, directly addressing climate change through public art, and set new precedents.

## SUSTAINABILITY & CLIMATE CHANGE

“It would be amazing if the principles of sustainability could be implemented within the form of the works, not just the content.” – Kari Cwynar

“A lot of work is trying to raise awareness around climate change. Horticultural, rooftop gardens and revitalization of urban centres is really important. Global warming and flood mitigation.” – Melanie Kress

“Artworks that are made to decompose over time, and you can watch them become more part of the natural world ... things start to rot and clump, and you can watch it happen over a decade or two.” – John Wilson

“Within the natural environment you can invite people into the unveiling of things in nature.”

– Cameron Cartiere

“Understanding the life cycle and the impact of a project from all facets is really important.”

– Ilana Altman

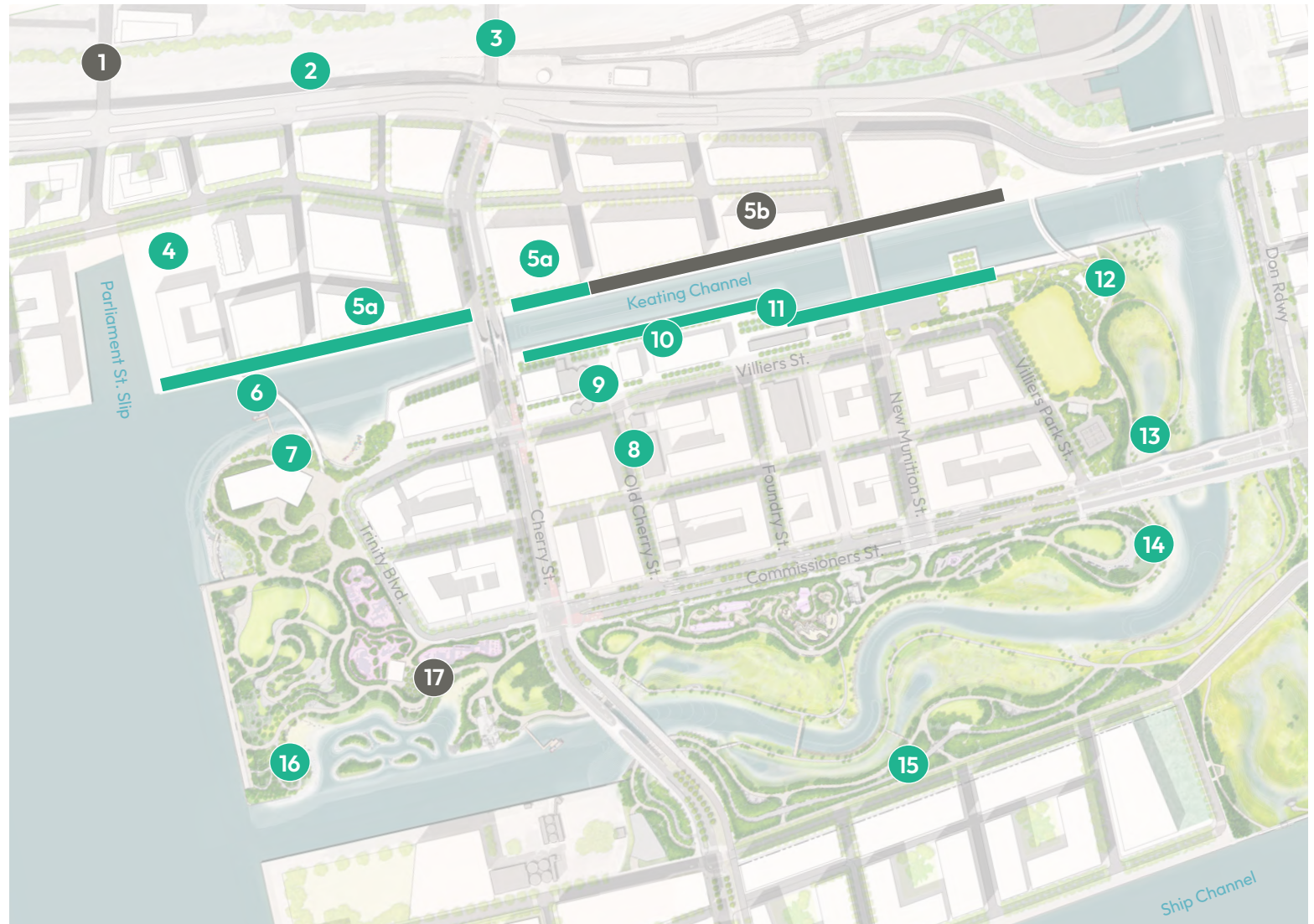
“The lake’s edge is powerful but potentially catastrophic in nature. This is also about relationships to earth, water, species, humans. There is pollution legacy too and a destruction creation narrative.” – Nina Marie Lister

“Sustainability could be at the forefront of what you are doing in the Port Lands for public art. I haven’t yet seen it done at a bigger scale and attached to arts and culture ...” – Logan Macdonald

## PERMANENT ART LOCATIONS

1. Parliament St. Underpass (covered by East Bayfront Public Art Master Plan)
2. Trinity Cycle Pedestrian Underpass
3. Cherry St. Underpass
4. \*Silo Park
- 5a. Keating Channel North Promenade
- 5b. Keating Channel North Promenade (covered by future Keating East Public Art Master Plan)
6. Keating Channel Pedestrian Bridge
7. \*Promontory Park North
8. Old Cherry Street Diagonal Plaza
9. Silo Square
10. Keating Channel South Promenade
11. Marine Square
12. Villiers Park North
13. Villiers Park South
14. River Park North - Picnic Lawn Overlook
15. River Park South - Retaining Wall and Lawn
16. Promontory Park South - Canoe Cove Overlook
17. Pavillion with integrated art by Indigenous artist (not funded through this Plan)

\* Parks have yet to be designed, exact location to be determined in conjunction with future park design



# Thank you.

Presented for Waterfront Toronto by:

Bespoke Cultural Collective  
1179 King St. W #0015  
Toronto, ON M6K 3C5  
[www.bespokecollective.ca](http://www.bespokecollective.ca)



a waterfront for everyone

