

MANIFEST [O] LAND:

TOWARDS AN ARCHI-CULTURAL LANDSCAPE AT ONTARIO PLACE

BY
Tina Sadeghi Pari

A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs in partial fulfillment of the requirements for the degree of

Master in Architecture

Azrieli School of Architecture and Urbanism
Carleton University, Ottawa, Canada

© 2019

TINA SADEGHI PARI

MANIFEST [O] LAND:

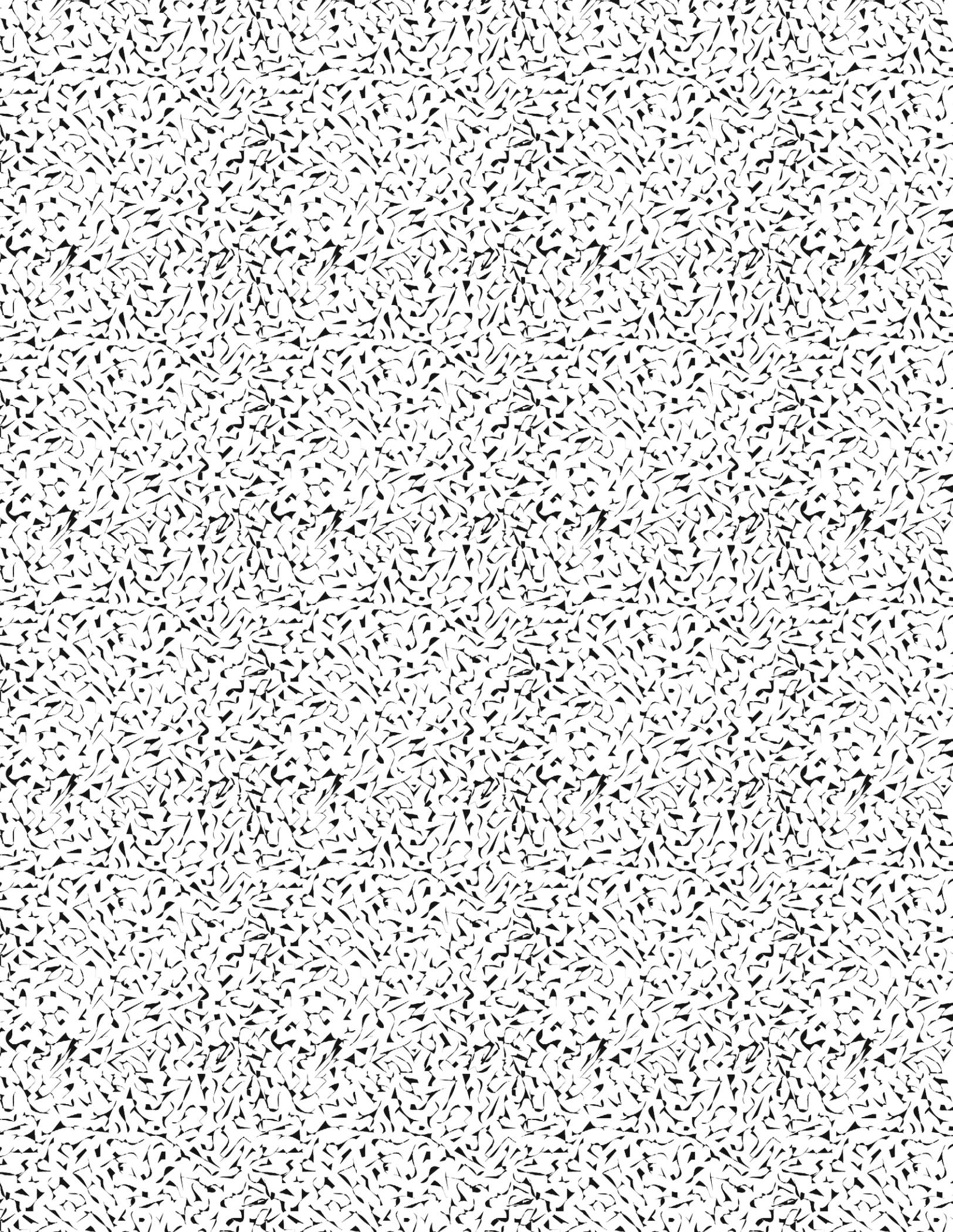
TOWARDS AN ARCHI-CULTURAL LANDSCAPE AT ONTARIO PLACE



Tina S. Pari
M.Arch Thesis

2018 - 2019





ABSTRACT



Publicly-owned spaces in cities are often catered to passive activity or activity based on consumption, resulting in designs that are not dependent on the city they are in, nor influenced by them, and rendering them interchangeable between any city. This thesis demonstrates the need for an activity-based approach to design and advocates against the privatization of public space. By critically examining the waterfront landscape of Ontario Place in Toronto, Canada in both its original and present state, a set of design and program opportunities are established from which a proposal is made as a counterpoint to the provincial government's recommendations for it. The proposed design introduces programmatic and schematic design; connecting infrastructure, program and architecture in a partial masterplan that will be open for completion through a series of public competitions and civic engagement, ultimately forming a thriving urban archi-cultural mosaic that is reflective of the city spirit of Toronto.

Bismillah.

To Farah, Reza, Beeta, Neda, Mona, and Agha, I dedicate my sincerest thanks and eternal gratitude for the unconditional support you have provided. This accomplishment is yours.

CONTENTS

Abstract	iv
Acknowledgements	v
List of Illustrations	vii
0/ A Prelude	01
1/ A Disruption of the Status Quo	11
Sacred Space, Ontario Place	12
2/ A Critical History	16
The Toronto Waterfront	18
The Ontario Place of the Past	25
Lessons for the Future	30
Current Characteristics	41
Recommendations of The Government: An Overview	63
3/ A Contemporary Public Space	67
Alternative Spatial Configuration	70
4/ A Manifesto	77
5/ Manifest[O]: A Call For Ideas	92
Competition Brief	96
Propaganda Images	109
6/ A Radical Optimism	115
Image Sources	118
Bibliography	123

LIST OF ILLUSTRATIONS

ix	FIG. 1 - Toronto from the water.
05	FIG. 2 - Ontario Place in relation to Toronto and Lake Ontario.
08	FIG. 3 - Early sketch of Ontario Place and its access points.
09	FIG. 4 - Ontario Square,
09	FIG. 5 - HTO Park
09	FIG. 6 - Toronto Music Garden
09	FIG. 7 - Inukshuk Park
09	FIG. 8 - Corronation Park
20	FIG. 9 - Diagram of the Toronto Waterfront.
22	FIG. 10 - Ontario Place in context of other regions of Toronto.
23	FIG. 11 - Diagram of Toronto Waterfront distinguishing Public and Private Land Ownership.
24	FIG. 12 - Changes along the waterfront from 1834-1971.
26	FIG. 13 - Timeline. Events and significant changes at Ontario Place from 1971 until 2019.
27	FIG. 14 - Aerial view of the Ontario Pavilion.
27	FIG. 15 - Ontario Pavilion.
27	FIG. 16 - The expansive Ontario Pavilion at night.
28	FIG. 17 - Original map of Ontario Place circa 1971.
29	FIG. 18 - Aerial photograph of Ontario Place circa early 1980s.
31	FIG. 19 - The Children's Village.
31	FIG. 20 - The Queen of England visits Ontario Place.
31	FIG. 21 - Gymnastics performance. .
33	FIG. 22 - Updated plan of Ontario Place.
34	FIG. 23 -. Aerial photograph of Ontario Place circa early 1980s.
34	FIG. 24 -. Len Casey, the program director of Ontario Place, in front of the Forum.
36	FIG. 25 - Eric McMillian sitting amongst his creation. 1974,
36	FIG. 26 - Indigenous performance.
36	FIG. 27 - Multicultural presentations at the Forum.
37	FIG. 28 - The Children's Village net structure.
37	FIG. 29 - Sailing lessons.
38	FIG. 30 - Advertisement. The Toronto Star, May 15, 1980
42	FIG. 31 - Key map of Ontario Place.
43	FIG. 32 - Sketch of the various aspects of Ontario Place still standing.
44	FIG. 33 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 34 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 35 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 36 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 37 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 38 - Snapshots of Ontario Place at Western arrival point.
44	FIG. 39 - Snapshots of Ontario Place at Western arrival point.
47	FIG. 40 - Figure-ground diagram of Ontario Place.
47	FIG. 41 - Diagram of the trees. on the site.
48	FIG. 42 - Contour diagram.
48	FIG. 43 - Diagram of softscape vs. hardscape.
49	FIG. 44 - Transportation routes.
50	FIG. 45 - Key map of Canadian National Exhibition grounds.
51	FIG. 46 - Land use map of area surrounding Ontario Place. Based off of City of Toronto Land Use Map.
52	FIG. 47 - Snapshots of the rock-formation buildings turned into canvases for school groups.
52	FIG. 48 - Snapshots of the rock-formation buildings turned into canvases for school groups.
54	FIG. 49 - Asphalt circulation paths..
54	FIG. 50 - Asphalt circulation paths..
55	FIG. 51 - The Exhibition Pods.
55	FIG. 52 - The Cinesphere.
56	FIG. 53 - Spatial conditions.
56	FIG. 54 - Spatial conditions.
56	FIG. 55 - Spatial conditions.
56	FIG. 56 - Spatial conditions.
56	FIG. 57 - Spatial conditions.

LIST OF ILLUSTRATIONS

- 56 FIG. 58 - Spatial conditions.
- 66 FIG. 59 - Masterplan proposed in the Minister's Advisory Panel Report.
- 74 FIG. 60 - Drawing of Parc de la Villette.
- 74 FIG. 61 - Axonometric drawings of Tschumi's Follies
- 75 FIG. 62 - Cedric Price's Fun Palace.
- 76 FIG. 63 - Zaryadye Park in Moscow, Russia.
- 76 FIG. 64 - Zaryadye Park. Note the variability in sightlines and spatial condition.
- 76 FIG. 65 - Zaryadye Park amphitheatre.
- 108 FIG. 66 - An example of "developing the mosaic" at Ontario Place.
- 108 FIG. 67 - A hypothetical cumulative design.
- 109 FIG. 68 - Propaganda image 1 of Exhibition Pods.
- 110 FIG. 69 - Propaganda Image #2. Waterfront access.
- 111 FIG. 70 - Propaganda Image #3. Juxtaposition.
- 112 FIG. 71 - Propaganda Image #4. Daydreaming.
- 113 FIG. 72 - Propaganda Image #5. Performance.
- 114 FIG. 73 - Propaganda Image #6. Play grounds.



FIG. 1
Toronto from the water.
Image by author.

0 A Prelude

The city has historically been an ever-evolving central economic node in which whole societies could be represented through various cultural lenses. Congruent, a commonly accepted notion is that the city is not only shaped by its inhabitants, but its inhabitants are also shaped by their city. At its best, the multifaceted city strives to translate an amalgamation of the collective hopes and desires of a heterogeneous population into various outlets throughout its urban fabric. Commenting on the forces by which built environments are created, Siegfried Kracauer wrote,

1 Leach, Neil.
Rethinking Architecture:
A Reader in Cultural
Theory. Routledge,
2006. Introduction, xv.

“Spatial images are the dreams of society. Wherever the hieroglyphics of any spatial image are deciphered, there the basis of social reality presents itself.”^[1]

This leads to the more contemporary question: What do the ‘hieroglyphics’ of the modern city say of the social reality today? Toronto is an example of a North American metropolis that is a manifestation of social, political, and spatial programs which are contextually Capitalist, a theme that runs in common with any case of rapid urbanization. As Toronto’s population increases, the city is attempting to support growth through the introduction of several kinds of urban infrastructure. However, these changes also come at a time where subsidization is in decline, prompting an increase in private investment into space. This implies that the large-scale urban planning of the city is driven not by achieving high quality of life, but by market economies which arguably create inequalities in the social and in the spatial realm.

These spatial inequalities exist both on the micro and macro scale. On a micro scale, image in the city is primarily a

product and tool of commercial enterprise and is given free reign to dominate space, as seen in the almost offensive neon glow of centrally located Yonge-Dundas Square, while non-sanctioned images like street art and graffiti produced by actual people are outlawed even when they contribute to placemaking, as they do throughout Kensington Market in the west end of Toronto. On a macro scale, these inequalities are rampant in the housing sector, which continues to fail to provide adequate housing for low- and middle-income groups and is an ongoing issue that is dominating most discussions related to the maintenance and growth of Toronto. However, one often ignored yet equally important area in which they are present is in areas of public space - urban parks in particular.

2 Desfor, Gene, and Jennefer Laidley. *Reshaping Toronto's Waterfront*. (Toronto, University of Toronto Press, 2011),

Urban parks are one of the rare areas in architecture that have yet to reach their full potential as democratic, social and cultural city space. Urban parks are essentially cultural infrastructure because of the kinds of program they support often accidentally. Cultural infrastructure is vital for healthy urbanity. It is this which distinguishes any city from a "World City", although it is arguable whether this infrastructure truly allows everyone to engage with it, rather than a select few.

Under the current provincial government led by premier Doug Ford, Toronto is undergoing changes driven by privatization which are infringing on lands that are publicly-owned and dedicated to serving the community as park space (FIG. 11). In the case of Toronto, the waterfront and its adjoining islands are the main public realm. Toronto has a history of neglecting the needs of its inhabitants in favour of industry and the private sector, especially 'vis-à-vis the waterfront which has, since its conception, been reserved for public park

space yet never developed as such due to a combination of poor politics and growing port and rail industry.^[2] Since those industries have waned, however, a wave of redevelopment has hit the waterfront, opening the door for the possibility of change - both positive and negative. While there are several cases of privatization of publicly owned lands along the waterfront, the one most concerning at present is the site of Ontario Place.

3 Valadares, Desiree. Ontario Place: A Place to Stand? A Place to Grow? Master's thesis, (Guelph University, 2013). 137-147.

4 Minister's Advisory Panel Report, Ontario Place Revitalization, (Toronto, July 2012)

Ontario Place is a beloved publicly-owned waterfront park, located west of central Toronto, that has played a pivotal role in shaping Toronto's history. After years of dwindling attendance, the site was formally shutdown by the provincial government in 2012 but reopened in 2017 with an abundance of unprogrammed space save for three active architectural elements; the privately-owned open-air Budweiser Stage (formerly the Molson Amphitheatre), the triodetic marvel the Cinesphere (the world's first IMAX theatre) and the five tensile glass and steel Exhibition Pods. Despite its rich historical significance and newfound relevancy, little information has been collected on Ontario Place aside from early publicity documents, newspaper articles and the odd academic paper.

Understanding the history of the former extension to the Canadian National Exhibition, and later "amusement" park, both in the greater context as well as architecturally, is paramount to designing for its future. Arguably, much success came from past designs even though premature, uninformed, and at times fraudulent decision-making by the tripartite government, as well as park management, rendered them null and void.^[3] Good design, in this case defined as creative design, has the potential to attract millions of dollars in donor funding,

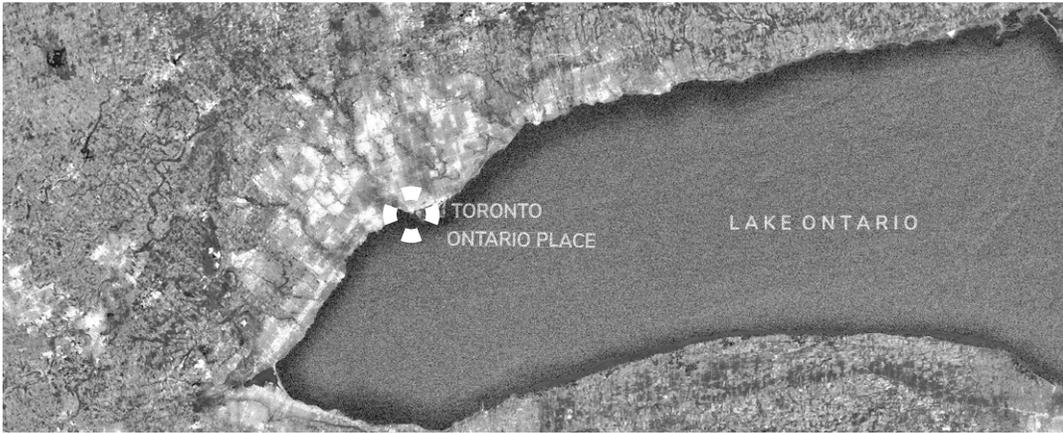


FIG. 2
Ontario Place in relation to Toronto and Lake
Ontario.
Images by author based on Google maps satellite
imagery.

as was the case for Chicago's Millennium Park.^[4], which can potentially ease the provincial government's financial burden in sustaining Ontario Place and allow for a more inspired output that benefits the civic majority rather than a select group. While the current trend in cities is to create a singular, multi-use cultural centre, or a densely packed agglomeration of cultural institutions in a specified zoned area, this thesis argues that an entire landscape can also serve in the role of a cultural incubator.

Two words appear throughout this thesis which must first be defined. The first is the term used to describe the kind of landscape just mentioned - an "archi-cultural landscape". This is a landscape which supports varying and juxtaposing cultural programs through specific architectural and infrastructural interventions. The second term to be defined is "culture". Here, culture extends to mean any rites, rituals, programs or activities undertaken outside of productivity by a person or group of persons in an urban context. As such, this thesis intends to serve as a comprehensive document to be used in manifesting a waterfront archi-cultural landscape that develops gradually through public action, influence and open competition.

The resulting project is an idea of place that is imbued with Ontarian cultural elements beyond the cliché notions of culture; one where a landscape intertwines feeling, activity, architecture, art, food, play, contemplation, sport and spontaneity. This speculative design project serves as a catalyst for discussion about what it means to design for the "best use of the site" and attempts to recover the forgotten and overlooked influence of Ontario Place - a once

thriving publicly-owned showcase for Ontario's architecture, innovation, ecology, culture, and its evolving visions for the future - which is now both shrouded in banality and ordained to become a picture of yet another generic, commercialized landscape that will undoubtedly fail. On another level, this thesis raises several questions that are relevant to the current era: What can be classified as a "social sacred" space, and are they necessary for the future of cities? What should happen to buildings in urban cores that haven't quite reached a heritage designation, but have as much impact as those that have? And at what point does a building or landscape become significant enough to be preserved either in its entirety or in part?

By placing Ontario Place in Toronto, Ontario, Canada under a critical lens and dissecting it for its successes and failures, a set of principles are derived that add to the discussion around what architecture in cities can do for people beyond its current function. This thesis is not meant to offer a singular, clear-cut "solution" to city-planning, but rather questions why there is a fear and hesitance towards variability and juxtaposition, and why there is little acknowledgement of the fact that there are a multitude of solutions and ideas from all kinds of people which can be enacted in the city laboratory simultaneously. Further, we must ask why people don't expect more from their city architecture in supporting their social vitality.

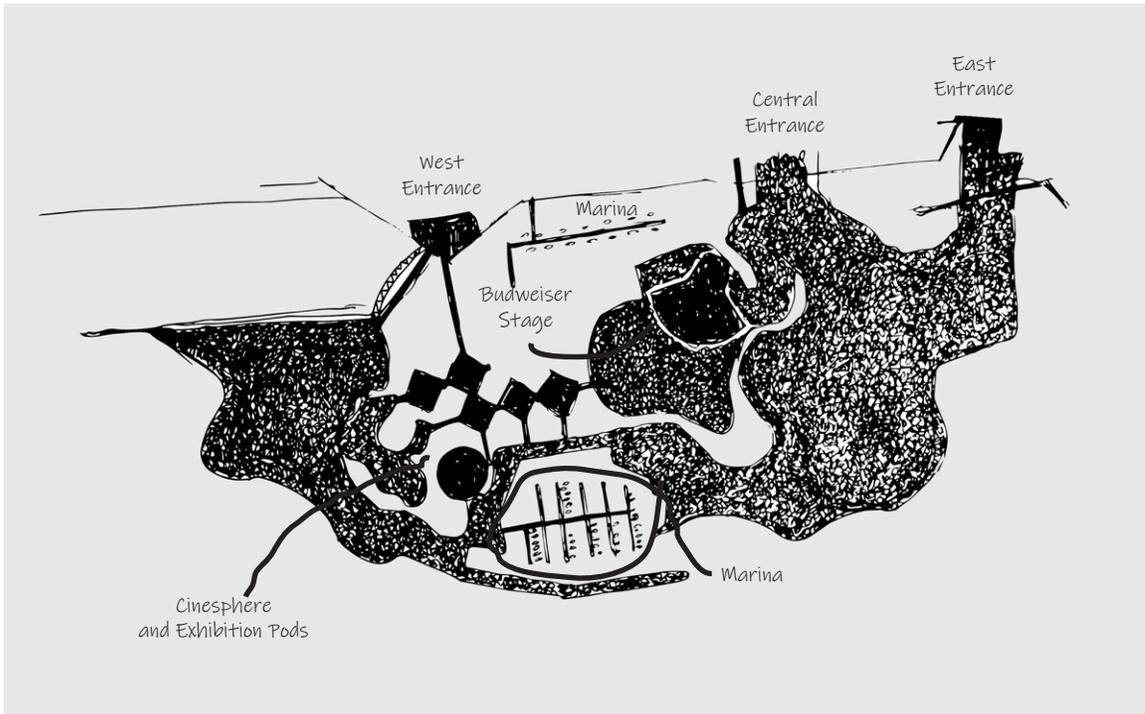


FIG. 3
Early sketch of Ontario Place and its access points.

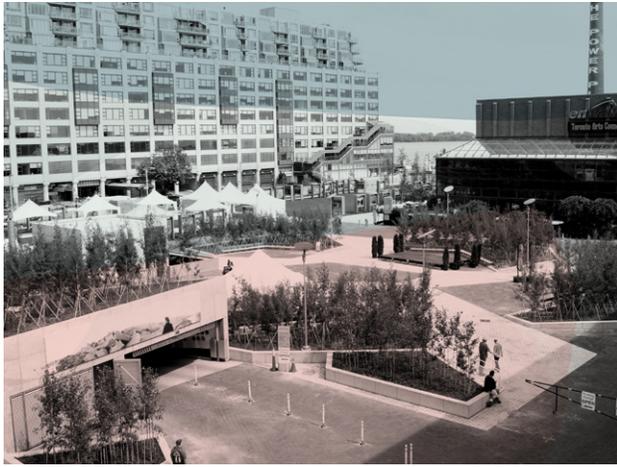


FIG. 4



FIG. 5



FIG. 6



FIG. 7



FIG. 8

FIG. 4 Ontario Square,
FIG. 5 HTO Park
FIG. 6 Toronto Music Garden
FIG. 7 Inukshuk Park
FIG. 8 Coronation Park
FIG 4-8. A sample of Toronto's public waterfront parks. The parks are simple in design making them places to pass through rather than linger.

Manifesto

Above all else, this thesis is a manifesto - a call to once again embrace visions of the future of our shared built environments within cities that are built to nurture the common human spirit, that combat social hopelessness, and that are detached from consumption and capitalist gain. It is an attempt at injecting a fruitful radical optimism and adaptability into site-planning and development which results in thinking differently about contemporary spatial purpose and use in the city. Towards the end of this thesis you will come across these thoughts. In *Theories and Manifestoes of Contemporary Architecture*, Charles Jencks says

“The good manifesto mixes a bit of terror, runaway emotion, and charisma with a lot of common sense.”

It is with this great terror, emotion, charisma and heaps of common sense that I endeavour to unpackage a series of thoughts on people, architecture, and the city and display them for both my eyes to see as well as yours.

1 **A DISRUPTION TO THE STATUS-QUO**

SACRED SPACE, ONTARIO PLACE

Since 2012, the public's interest in the future of Ontario Place has grown immensely. This was initially surprising given that it was declared a failure by the provincial government, but the fact remains that this site continues to have an impact on people, as demonstrated by the several groups which formed to represent it post-declaration, most notably the civilian-run group, *Ontario Place For All*. This is reason enough to believe it is worth taking a more sensitive approach in comprehensively investigating it. These observations relate to a particularly interesting realm of architectural theory, that of the modern sacred city space. Up until a relatively recent point the notion of the sacred followed the Durkheimian definition, that is, that the sacred belongs to the *traditional*, and that all religion is comprised of two categories: the sacred and the profane. However, as societal structures and belief systems have changed, and with the widespread integration of a third category called the secular, the concept of sacred has morphed to include a wider range of space and spatial use depending on the individual or group classifying it. One such modern adaptation is that of the 'social-sacred'. This idea was first proposed by the Situationists, but was later expanded by Renata Hejduk in her academic piece "Step into liquid: Rites, transcendence and transgression in the modern construction of the social sacred." Not to be conflated with the term 'holy', within this context 'sacred' is a categorization of the rites, rituals, objects or places that are held to a high regard - set-apart from the rest of what is typically profane.

Ontario Place falls under the category of sacred space to generations of citizens who have experienced it at any point since its conception. More so than with other places, there

exists a desire for this place to thrive, as evidenced by the various communities speaking out on its behalf since recent announcements were made to dismantle it^[5]. This is unusual for many reasons. It is typical of places that are cherished or considered sacred to be imbued with a rich and complex religious, civil, or architectural history in the traditional sense. Ontario Place, however, is not traditional at all. Born on a whim with no permits, the site is completely manmade, has undergone many periods of inactivity, has had countless architectural and programmatic additions and demolitions, and is now quite decrepit - yet it holds a deep significance diverse communities, enough so that there is a powerful desire to protect the site from those who don't have its best interest in mind. So if it's not about the tangible qualities, then what is it? The explanation for this significance lies in the following non-tangible qualities of the site.

5 Kopun, Francine. Readers have lots of ideas for Ontario Place redevelopment. <https://www.thestar.com/news/gta/2019/01/11/readers-have-lots-of-ideas-for-ontario-place-redevelopment.html>. Toronto Star. January 11, 2019.

1) It is an incubator for transgression. The island is a literal threshold where once passed, ritual, festival and individual transgression create moments of communal unity. The island is set-apart from the rest of Toronto and encourages non-productive behaviour, a counterpoint to the machine-like city. It allows for momentary disruptions of the status quo.

2) Ontario Place is sacred city ground to Toronto because it sought to connect Torontonians with the city, with the water and with other people, something Philip Sheldrake considers to be the enhancement of the human spirit - a key element of the sacred^[9].

Beyond mere nostalgia, the site is a container of memory. Memories of communal frivolity, social buoyancy, memories from a range of activity, memories of simply roaming through the landscape; all serve as a reminder of the kind of places cities once aimed to provide. Ontario Place allowed people to behave in a manner which contrasted with their typical selves; that self that spends most of the day being productive and hard-working. It was also an example of the “common good” that cities once sought to provide - a point which Philip Sheldrake states is integral to the “good city” and the sacred^[6].

6 Sheldrake, Philip. Placing the Sacred: Transcendence and the City. Literature & Theology, Vol. 21, No. 3, Oxford University Press, 2007. pp. 255.

7 Sheldrake. Placing the Sacred. pp. 252.

3) The site is one of few points that allow the city - and subsequently its people, to merge with the water. The water itself is sacred and its presence and vastness inspires feelings of awe, which Sheldrake also reiterates is an aspect of the sacred when he stated that the sacred

“...has resonances of reverence and awe. These may express a sense of God or a more diffuse sense of the numinous. ‘Reverence’ must also, surely, refer to a reverence for environment, for other people and for life itself and ‘awe’ is not the same as being oppressed by the sheer size of buildings.”^[7]

Moving through the meandering path of the site and its various regions both loud and quiet is similar to moving through a religious building in the sense that various thresholds of space are passed through before

reaching the ultimate destination - which in the case of Ontario Place used to be the Cinesphere and Exhibition Pods, but is now Lake Ontario. Each lookout point at Ontario Place metaphorically behave like chapels.

8 Evans, Matthew T. The Sacred: Differentiating, Clarifying and Extending Concepts. Review of Religious Research, Vol. 45, No. 1 (Sep., 2003), p 41-43.

4) There is a powerful desire to protect the island from those who do not have its best interest in mind. The site is publicly-owned, was designed by a German-Canadian immigrant, was built by Canadians many of which were also immigrants and used only Canadian materials in construction. In “The Sacred: Differentiating, Clarifying and Extending Concepts”, Matthew T. Evans posits a description which encompasses this aspect and offers a category of designation under which Ontario Place falls. Evans expands upon Emile Durkheim’s definition which was vague and exclusionary and lists four categories of the set-apart sacred; that of the Personal, the Spiritual, the Religious, and the Civil^[8]. According to Evans, the Civil Sacred is prominent in contemporary society and is considered by social groups to be those spaces which have a relationship to “worldly institutions and natural processes”, a definition which applies to Ontario Place considering it was built to act as a monument to Ontario and its history for the people of Ontario and capitalized on the natural processes occurring at the time both ecologically and in construction.

2 A Critical History

**Toronto is a
waterfront city
that doesn't
know it is a
waterfront city.**

THE TORONTO WATERFRONT

Urban waterfronts are crucial landscapes to cities because they support a plethora of programs. Shoreline zones support maritime activity, industry and commodity production as well as energy and ecological sustainability initiatives. As maritime parks they offer pockets of respite from the dense inner city. Over the past 60 years, waterfronts in cities across the globe from Shanghai to Toronto have been transitioning into spaces that can generally be considered “post-industrial”^[9]. Toronto is the capital of Ontario and boasts a diverse population of 2.7 million people in its urban core, and six million in the Greater Toronto Area. It is one of the last global cities to redevelop its waterfront^[10], as a reparation of historically sabotaging its own connection to Lake Ontario since its conception.

The Toronto waterfront was originally used by Aboriginal Peoples as the starting point of a shortcut through the Great Lakes^[11], but later became a military outpost. In 1793, General Simcoe, having grown to love the ecologically rich waterfront he had claimed, declared that a 3-mile portion would be reserved for public access^[12]. That vision quickly dissipated, however, paving the way for growing industrial activity. Thus began the complicated socio-ecological relationship between Toronto and its waterfront. Astonishingly, that disconnection persists to this day in part because over the last century jurisdiction over the waterfront has shifted between several governing bodies, causing delays in development and progress. In addition to this, a disjointed land-ownership, short-sighted political thinking and quick turnover of ownership made decision-making near impossible without being trapped in a cycle of joint-decision making.

9 Desfor and Laidley. Reshaping Toronto's Waterfront. 8.

10 Waterfront Toronto. History and Heritage. <https://www.waterfronttoronto.ca/nbe/portal/waterfront/Home/waterfronthome/about-us/history-and-heritage>

11 Waterfront Toronto. History and Heritage.

12 Walks and Gardens Working Group. Report on the Walks and Gardens Trust. (Toronto, PDF file. 2001). <https://www.toronto.ca/legdocs/mmis/2012/gm/bgrd/backgroundfile-45102.pdf>

During the mid-20th century, industrial and port activity began to lose relevance and eased into the post-industrialization of the waterfront. People who had previously thought of the waterfront as undesirable - and who moved to the suburbs as a result, were now making their way back to the downtown core adjacent to the waterfront. As the city grew southward and into Lake Ontario through the ecologically damaging earthwork processes of dredging and landfill, the edge of the waterfront entered a state of flux; its shape, form and function everchanging (FIG. 12).

Several governing bodies were put in place over the years to oversee the development of the waterfront, from the Harbor Trust in 1850, to The Toronto Harbour Commission in 1911, and the Toronto Port Authority from 1999 onward. During the late 1960s, activity at the Port of Toronto reached a highpoint, but new efforts to repurpose underutilized waterfront lands were met with opposition. It wasn't until 1999 that a desire to revitalize the waterfront arose for the chance to host the Olympic games - a thirty year, multi-billion dollar project. This project aimed to "soften the waterfront's hard edges by 're-naturalizing' nature."^[13] This period saw the materialization of new planning models which featured public-private partnerships, and a shift from a well-rounded ecological strategy to one of 'global imperative'^[14]. The ecological strategy sought to concentrate on understanding ecosystems and their relationships with a focus on "diversity, heritage, environmental capacity, and flexibility, and its inclusionary mode of decision making."^[15] It also emphasized the connections between the health of the environment, the economy, and community. This strategy was lauded as being

13 Desfor and Laidley. Reshaping Toronto's Waterfront. 13.

14 Desfor and Laidley. Reshaping Toronto's Waterfront. 203.

15 Desfor and Laidley. Reshaping Toronto's Waterfront. 203-204.

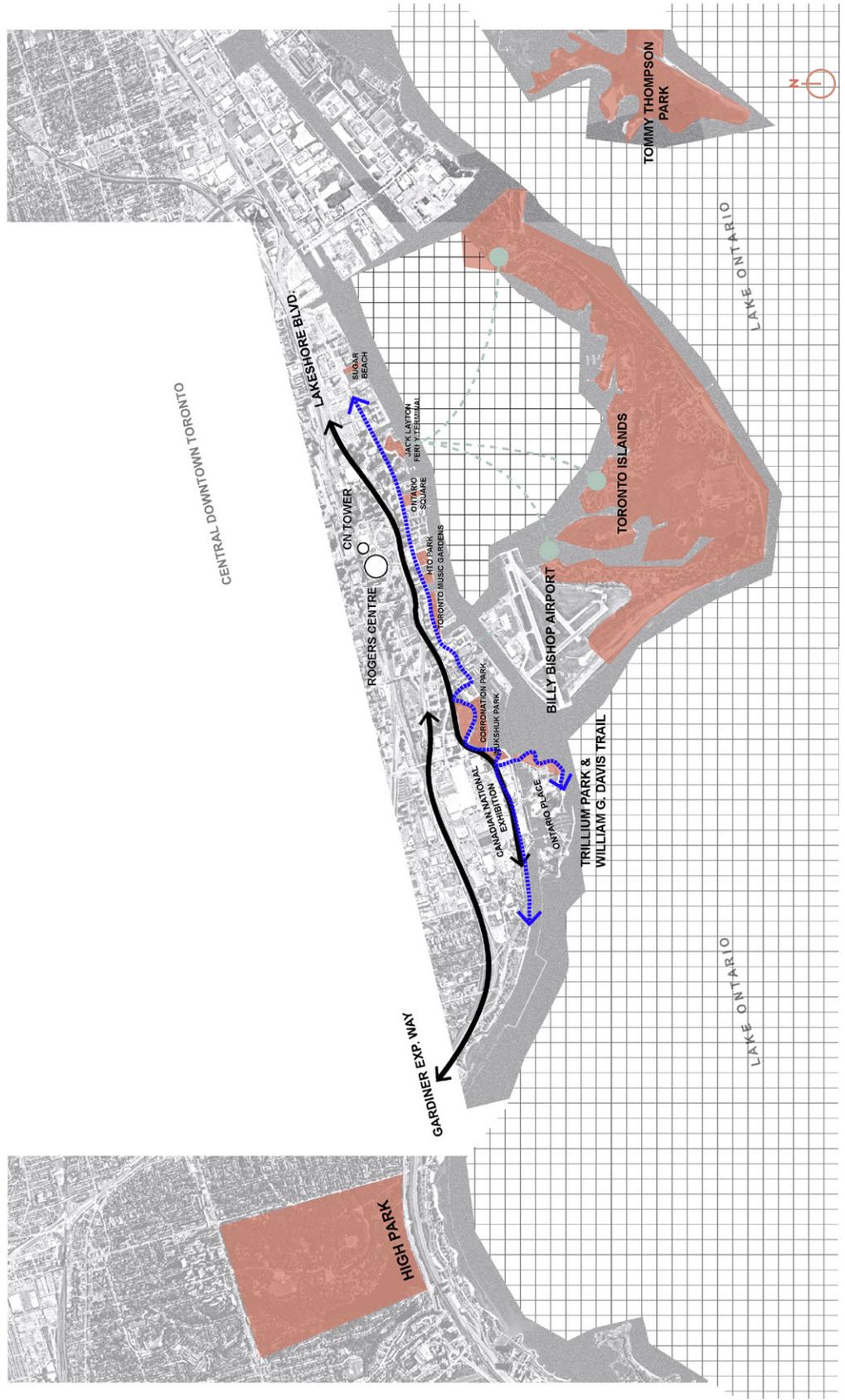


FIG. 9
 Diagram of the Toronto Waterfront. Highlighted in pink are some of the prominent public spaces offered.

revolutionary by academics, politicians, and environmentalists, however within ten years it was abandoned for a new global vision which turned the waterfront into a development focused on global competitiveness and corporate investment.

16 Desfor and Laidley. Reshaping Toronto's Waterfront. 204.

The most notable agency in terms of strides made in this new global strategy is Waterfront Toronto, which was created by the federal, provincial and municipal governments in 1999. Under this agency, forty-six kilometers of waterfront land and a \$1.5 billion investment would initiate a cycle of private investment into redevelopment. However, the ecological narrative was just as imperative here as in the previous plan due to the popularization of an environmental approach to development within the political realm^[12]. The committee was comprised of a nominally public body which was, in part, managed by a private-sector board, and demonstrated that environmental concerns directly affect urbanization and urban entrepreneurialism. Waterfront Toronto is an organizing body that has demonstrated their aptitude in overseeing the development of other waterfront public spaces and parks. Ontario Place would benefit from the stewardship of Waterfront Toronto, and in doing so, it can be integrated seamlessly into a greater waterfront vision by people who are already dedicated to achieving the prosperity of this expansive stretch of waterfront land.

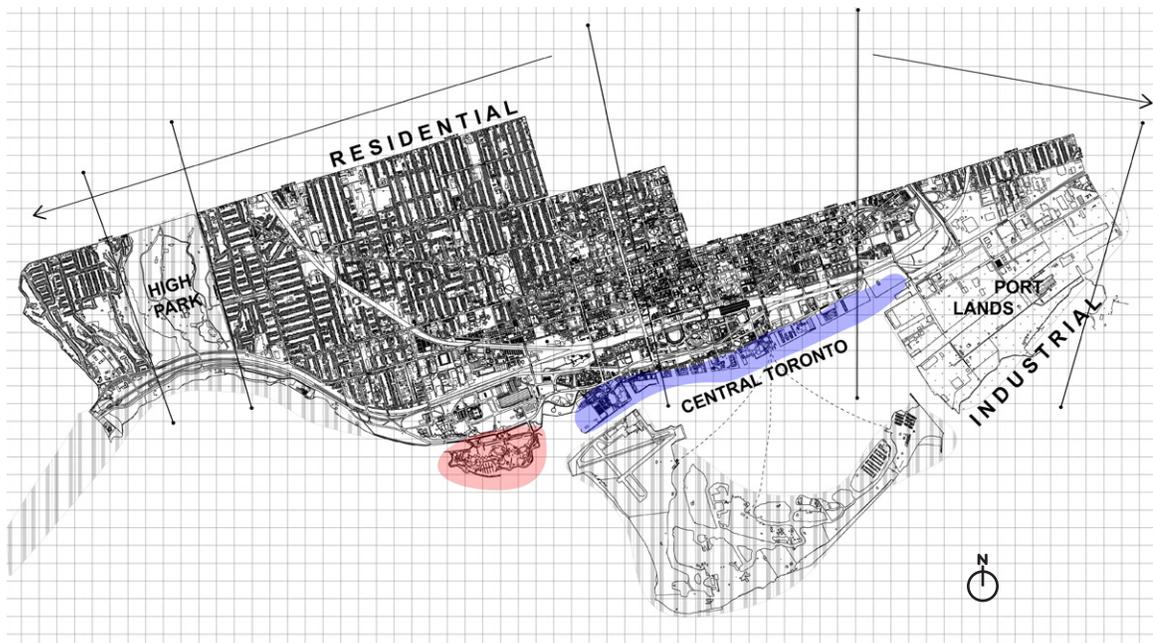
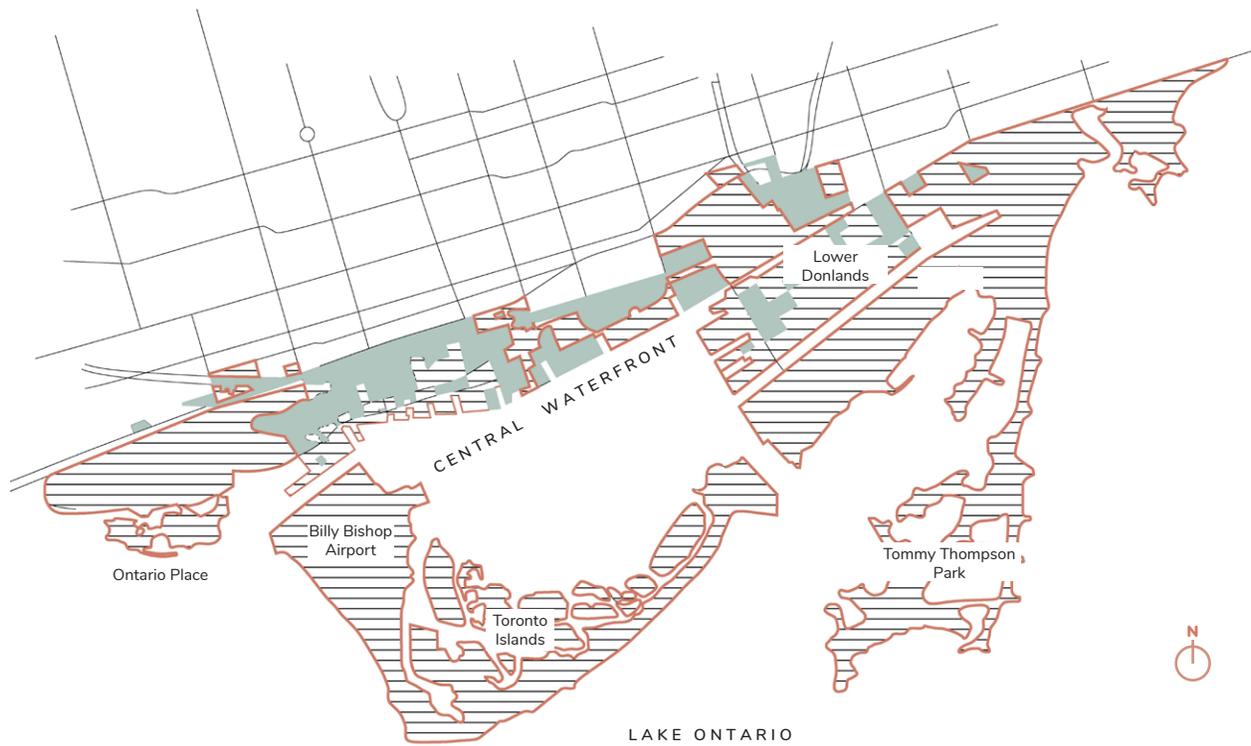


FIG. 10
Its close proximity to both highly residential areas and the city core make it ideal for a contemporary urban park. Image by author.



- PUBLICLY OWNED
- PRIVATELY OWNED

FIG. 11
 Diagram of Toronto Waterfront distinguishing
 Public and Private Land Ownership. Image
 reproduced by the author.

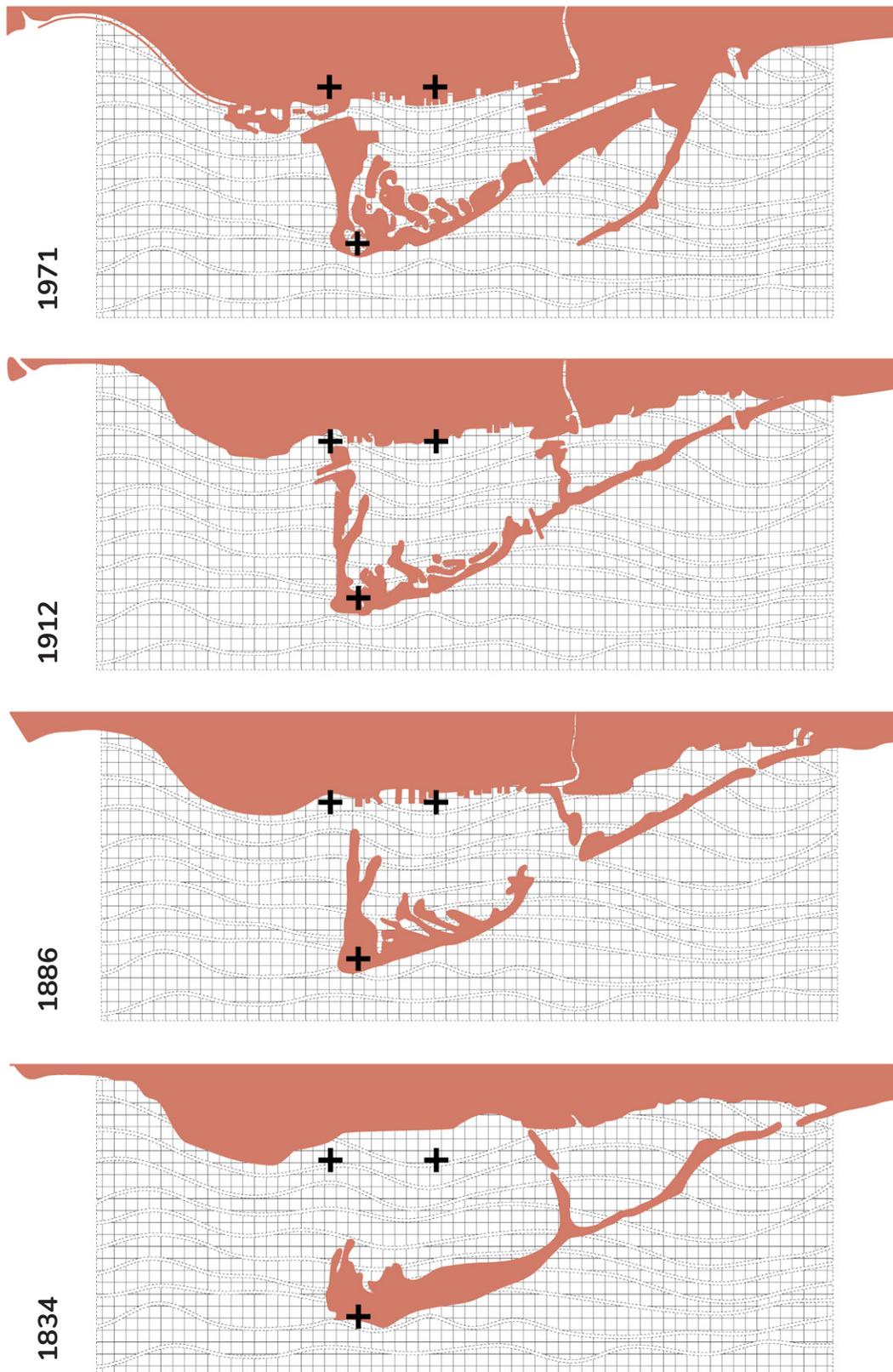


FIG. 12
 Changes along the waterfront from 1834-1971.
 Most notable is the filling in of Ashbridges Bay on
 the left. Image reproduced by the author.

THE ONTARIO PLACE OF THE PAST

In the late 1960s, an effort to make the waterfront publicly accessible to Ontarians began to materialize wherein several grand schemes were put forth to remedy both the ecological and the social disconnections. One such ambitious plan was aptly called: Ontario Place. Ontario Place is a 155-acre (96 acres of land) manmade waterfront archipelago located west of the downtown core of Toronto that was envisioned as, in the words of the Honourable John Robarts, Premier of Ontario up until 1971, an

17 Valadares, Desiree. Ontario Place: A Place to Stand? 122.

“...exciting place, just as Ontario is an exciting and dynamic province. A place brimming with activity and vitality. It should be cosmopolitan to match the cosmopolitan personality of the people of Ontario.”

Proposed by Premier Robarts and designed by both Eberhard Zeidler (Craig, Zeidler, and Strong Architects) and Toronto’s champion of ecological urbanism, landscape architect Michael Hough (Hough Stansbury and Associates), Ontario Place first opened in May 1971 with the intent that it be reflective of the spirit of Ontario. Conceived in the wake of Montreal’s immensely successful Expo 67 (FIG. 14-16) and based on the success of Ontario’s contribution to the fair, Ontario Place aimed to become a showcase for the province through a demonstration of its architectural innovation, dynamic green spaces, entertainment, leisure and cultural features, among others. This would ultimately catapult publicly-owned Ontario Place to the level of renowned tourist attraction, resulting in 2 300 000 attendees annually in the prime of its operation^[17]. Considering that it was constructed five years prior to the

WHAT HAPPENED TO ONTARIO PLACE?

- 1971-72:** Ontario Place opens its doors
- 1972-73:** Children's Village opens
- 1973-74:** Waterplay area & Alice in Wonderland mini golf open
- 1978-79:** Water slide opens, first in Canada; reflecting pool paved to become ice rink
- 1979-80:** New rink opens in summer as roller rink
- 1980-81:** Ontario North Now opens in 7 concrete silos; bumper boats introduced
- 1981-82:** 70mm film festival begins at Cinesphere
- 1982-83:** Future Pod opens, featuring new technologies like the Canadarm
- 1983-84:** Additional parking built on new landfill off eastern shore
- 1985-86:** West Island reopens with northern Ontario theme, focused around new Wilderness Adventure Ride
- 1986-87:** Patricia Starr becomes chair; Baseball Hall of Fame replaces Future Pod
- 1987-88:** Premiere of fireworks competition Symphony of Fire; Province launches inquiry into accounting practices
- 1988-89:** After cutting deficit, Starr resigns amidst unrelated allegations of fraud; Clare Copeland becomes chair
- 1990-91:** Lego Creative Play Centre replaces Baseball Hall of Fame
- 1991-92:** Free admission begins, Cinesphere & Forum draw 200,000 less visitors
- 1992-93:** Global recession & rainy season affect attendance; Nintendo Power Pod opens
- 1993-94:** Megamaze replaces Ontario North Now; IMAX films & Dinosaur event draw crowds
- 1994-95:** Rainy season affects attendance; SeaTrek opens
- 1995-96:** Molson Amphitheatre replaces the Forum; Atlantis complex opens in Pods
- 1996-97:** James Ginou becomes chair; free admission ends; Ontario Science Centre opens 2nd IMAX screen in GTA
- 1999:** Introduction of nation-wide fast food restaurants at Ontario Place, including Pizza Pizza & Mr. Sub
- 2001:** South Beach volleyball complex opens; Symphony of Fire does not return after 14 seasons; TTC discontinues direct transit
- 2002:** Miniature midway rides replace Children's Village on East Island; staff reductions & internal reviews lower deficit
- 2003:** SARS outbreak & Northeast Blackout affect attendance; Go Zone opens on West Island
- 2004:** David Crombie becomes chair; Heritage Days program expands
- 2005:** Green initiatives begin, reducing both environmental and monetary costs
- 2006:** Premiere of Rogers Chinese Lantern Festival
- 2007:** Legal issue over property tax inflates operating loss; costs partially refunded in 2009
- 2009:** Joe Halstead becomes chair; Wild World of Weather replaces Megamaze; Heritage Square opens
- 2010:** Request for Information issued regarding ideas to revitalize Ontario Place
- 2012:** Ontario Place is shutdown by the Government of Ontario
- 2017:** William G. Davis Trail opens on the East island
- 2019:** Doug Ford's government announces "a new vision" for Ontario place. Cinesphere and Exhibition Pods may be demolished.

FIG. 13
Timeline. Events and significant changes at Ontario Place from 1971 until 2019. Information accessed from Urban Space Gallery, "The Long Goodbye: What happened to Ontario Place?"



FIG. 14 Aerial view of the Ontario Pavilion.



FIG. 15 Ontario Pavilion.



FIG. 16 The expansive Ontario Pavilion at night.

18 Library and Archives Canada. Expo 67: Man and His World. https://www.collectionscanada.gc.ca/expo/fullscreen/e001096845_e.html

FIG. 14-16

The Ontario Pavilion at Expo 67. Library and Archives Canada provides the following description of the pavilion: "Rough-hewn granite blocks, 40-foot evergreen shade trees and two lagoons provide an uthentic Ontario setting for the Province's pavilion on Ile Notre-Dame. The building's canopy roof is of opaque vinyl fibre glass stretched over a steel frame, and winds over an area of two and a half acres in a series of tent-like peaks. Inside the pavilion, on a platform raised 18 feet above ground level, are 16 bilingual exhibits, a circular theatre and a large restaurant complex. An Exhibition of colorful and amusing paintings presents Ontario life as seen through the eyes of the children of the province. Outside robots give facts and figures on career opportunities for young people in Ontario. Further exhibits mark the historical development of the province. There are displays on the people, architecture and entertainment of the Ontario of 1900, and others on life in the province today. Short films accompany exhibits about teenagers, leisure, transportation and communications. Focal point of the theatre is the 570-seat theatre where vistors see a multi-image filmabout Ontario projected on a screen 30 feet high by 60 feet wide. The pavilion features a 30-foot mural and several sculptures by Ontario artists. There are indoor and outdoor restaurants."^[18]

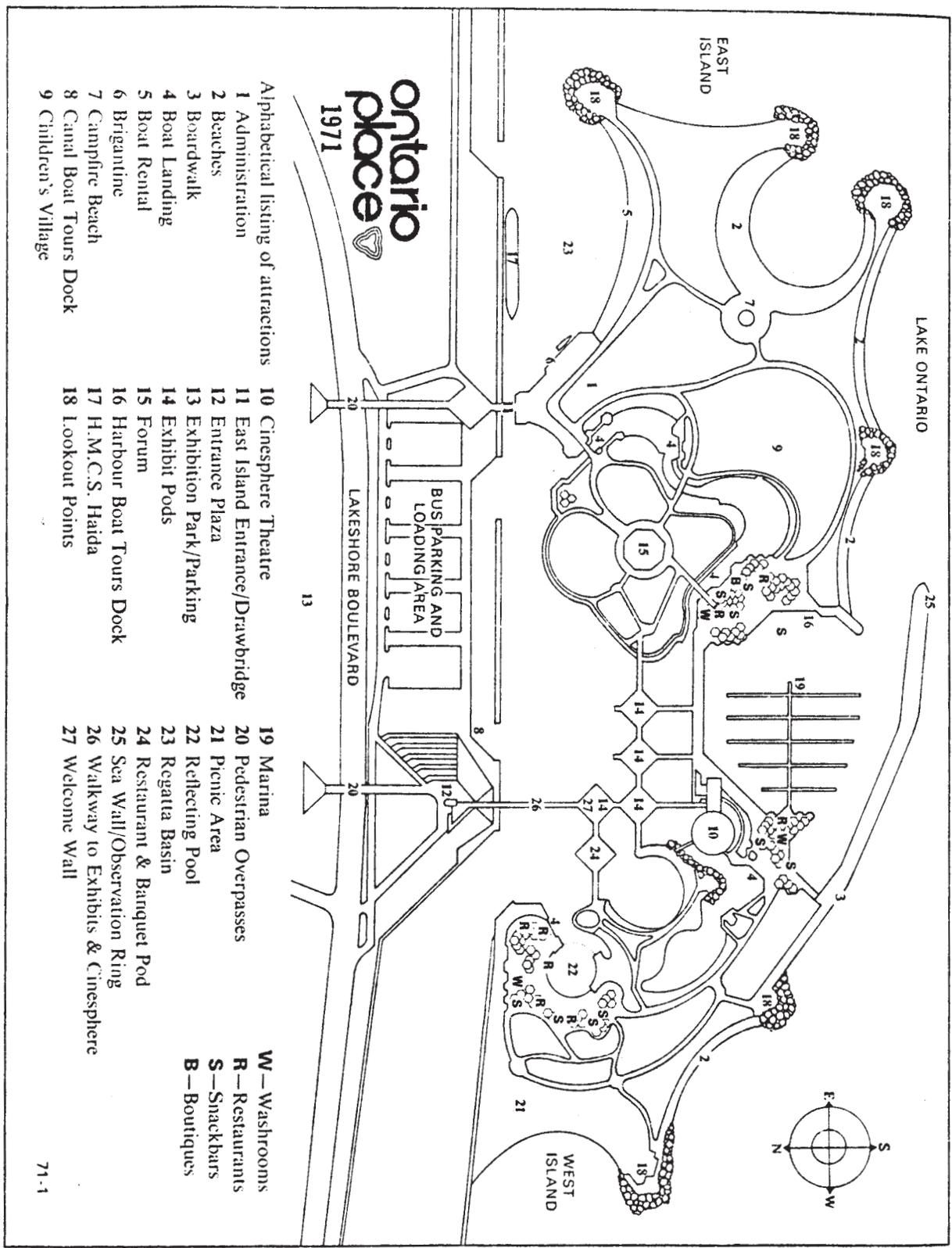


FIG. 17
 Original map of Ontario Place circa 1971.
 Important to note the variety and abundance of
 spatial conditions that were offered.

CN Tower, Ontario Place was for a time Toronto's landmark. Although successful for a large part of its operation, after years of poor management and planning, Ontario Place was shut down in 2012 due to low attendance which reportedly resulted in an economic deficit and the loss of over 600 jobs^[19].

19 "Ontario Place venues to be closed by province". <https://www.cbc.ca/news/canada/toronto/ontario-place-venues-to-be-closed-by-province-1.1156835>. CBC News. February 1, 2012.



FIG. 18
Aerial photograph of Ontario Place circa early 1980s.

LESSONS FOR THE FUTURE

There is much to be learned from the Ontario Place of the past which should be applied to any future proposal for its development. It was ahead of its time in many ways both in its physical manifestation and within the processes leading to that manifestation. The following list demonstrates areas of consideration both for inspiration, as well as caution, derived from Ontario Place's history.

20 National Trust of Canada. Ontario Place. <https://archive.nationaltrustcanada.ca/issues-campaigns/top-ten-endangered/explore-past-listings/ontario/ontario-place>

1) **A Promise to the Community.** Ontario Place was successful because it made promises to the public, and to the extent that they could be, those promises were kept. The concept of a city promising the formation of a dynamic landscape, literally moulded out of the lake it is defined not only for city inhabitants to use but the entire province. Delivering on that promise is an admirable feat regardless of the overt nationalism which drove it.

2) **The Ability to Adapt.** Ontario Place formed a “singular cultural landscape” that expressed the avant-garde architectural ideas of the time^[20]. With little action on the part of the government to adapt the park according to user needs, the park's attendance eventually dwindled to just 300 000 annually, resulting in it being largely shutdown in 2012 due to its dwindling relevance. The failure of the island to attract attendees is indicative of the changing city culture that expects more from itself than gimmicky decorated sheds and monuments. As evidenced by its timeline (FIG. 13), Ontario Place is a park that has always adapted to new programming. However, due to certain architectural and infrastructural changes under poor management, the site became reduced



FIG. 19
The Children's Village.



FIG. 20
The Queen of England visits Ontario Place.

FIG. 21
Gymnastics performance.

to a nostalgic shrine to a different time and detached itself from the everyday user. The lesson here is to allow the site to change through alternative means. In the city core, underused spaces are often adapted by people and transformed according to their needs. Examples of this adaptation are an allotment garden, or an art sidewalk. This same principle could apply to the “blocks” of the masterplan of Ontario Place (FIG. 22). This method ensures an interesting and gradual development that gives people a reason to keep coming back.

3) The Forum. The Forum (FIG. 23) was a centrally located outdoor amphitheatre that was set in a basin created by four hills. It was once the heart of the park and the main cultural infrastructure which seated 2 500 in its immediate vicinity, and 8 000 if people sat on the hills. Architecturally, it was successful due to its rotating stage and tented roof, making it wildly popular for shows big and small. The Forum hosted a plethora of events and big names from BB King, to Etta James, Tina Turner and others. Adding to these events a host of ballet, orchestral, and multicultural acts, the Forum’s entertainment was unlike anything Toronto had seen previously. Despite an immense opposition, in 1994-1995 The Forum was demolished to make way for The Molson Amphitheatre, a larger space that immediately became isolated from the rest of the park. The intimacy and versatility which this space originally provided should be carried through to new proposals. A space like this which supports smaller collective programs can and should operate side by side with its commercial counterpart, as they support two very different types of performances. Multiple Forum-like areas could be supported on the vast grounds of



FIG. 22
Updated plan of Ontario Place. Image by author.



FIG. 23
Aerial photograph of Ontario Place circa early 1980s.
City of Toronto Archives, Series 1465, File 361,
Item 30



FIG. 24
Len Casey, the program director of Ontario Place, in
front of the Forum.

Ontario Place, providing opportunity for all kinds of events.

4) Annual Ritual. Annual rituals were a key occurrence at Ontario Place. An annual fireworks competition, for example, attracted people from all over to the waterfront site. When the Symphony of Fire debuted on Canada Day in 1987, more than 50,000 people came to Ontario Place. The Symphony of Fire, a festival funded by a tobacco company, was a competition between four countries and featured complex pyrotechnic displays choreographed to music. It ran on Canada Day for 14 years^[21]. In another example, the warship HMCS Haida was docked at Ontario Place every year and made a gun salute while the Toronto Symphony Orchestra performed Tchaikovsky's 1812 Overture^[22]. The key here is to introduce a reason beyond the mundane for people to visit in all seasons. Festivals and rituals are collective moments of transcendence and Ontario Place is ideal for supporting them. Most recently it has been the site of a few art festivals like the Winter Light Festival and the In/Future Festival of Art and Music which successfully attracted people despite the neglected state of the site. With an updated landscape, this could increase tenfold.

5) Sophisticated Play. It is interesting to note that Ontario Place opened without any attractions designed for children and it wasn't until a year later that the site introduced anything of that genre. When they did, however, attendance spiked by over half a million which signaled the direction in which Ontario Place would go - namely a conversion into a profit-driven, ride-based park. The first iteration of children's play

21 Bradbeer, Janice. "When Toronto hosted an annual Canada Day fireworks competition". Toronto Star. June 25, 2017.

22 Urban Space Gallery. Your Ontario Place. <http://www.urbanspacegallery.ca/event/your-ontario-place/>

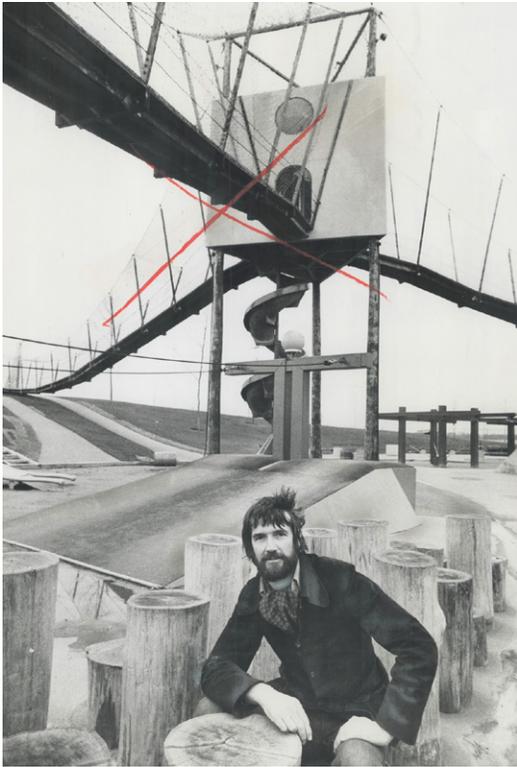


FIG. 25
Eric McMillian sitting amongst his creation. 1974,



FIG. 26
Indigenous performance.



FIG. 27
Multicultural presentations at the Forum.



FIG. 28
The Children's Village net structure.



FIG. 29
Sailing lessons.

Ontario Place premiere weekend.

Bumper Boats.
Brand new at Ontario Place.
Bumper Boats. A motorized pillow fight on water, all for you and yours.



Nana Mouskouri,
May 15. At the Forum.
8:30 p.m.

Look what's all yours just for openers.



An evening with
Harry Chapin,
May 17. At the Forum.
8:30 p.m.



Dan Hill
May 18 & 19.
At the Forum.
8:30 p.m.



Hours of Operation.
Park opens at 10 a.m. - closes 1:00 a.m. (Sundays at 10:00 p.m.)
Theaters open at 10:30 a.m. - last shows start at 9:30 p.m.

Daily Summer Program.
May 15 to Sept. 14. Park open six days a week.

General Admission:
Adults 18 and over \$2.50, \$1.00 after 9:00 p.m. Juniors (13 to 17) \$1.50. Children 4th grade, 2nd, unaccompanied \$1.50. Senior Citizens (65+) admitted free of charge.

*Note: Some prices and policies change during the Canadian National Exhibition, May 15-Sept. 1. Public transportation provided by buses, streetcars, GO Commuter service and by special Ontario Place buses operating from the Gray Coach Terminal. For TTC information call 481-4544. Parking available on mainland and Four Island.

Violence:
For the handicapped or infirm, wheelchair is available. Pets, skateboards and bicycles are not permitted on the grounds.

*Programs subject to change without notice.



Tenth Birthday.
Are tenth birthdays really something special? It's easy to find out, when Ontario Place kicks off a summer of fun on May 15th.



Roller Rink.
Can a person find their feet on 18,000 square feet of Roller Rink? Roll on down to your place and find out. Bring your own skates, or rent ours.



At the Cinemas.
"James" is the name of this year's six-story thrill movie of a movie. Catch it... it'll catch you.

Starting May 15th.

It's all yours.

ontario place

955 Lakeshore Blvd. West, Toronto, Ontario, Canada, M6K 3B8. (416) 965-7711.

FIG. 30
Advertisement. The Toronto Star, May 15, 1980

areas was designed by Eric McMillian (FIG. 25) who opted for open-ended equipment as opposed to the generic productions of play space at the time. What was truly successful about his design was that adults could also engage in play without appearing out of place. This is very important. Play is one of the areas that appeals to each age group, and the greater their numbers the more certain Ontario Place's future becomes. McMillian adopted an approach that, much like Aldo Van Eyck's minimal playgrounds, required the child's imagination to engage with the structures. The play areas were beautifully designed and not passively consumed like the amusement rides introduced. Ontario Place could re-introduce this sophisticated play not only through its architecture, but by differentiating between casual and structured play. Casual play is having room to be able to create sand castles, and wander amongst the grass and trees, while structured play requires a physical implementation like a playing field, rock-climbing wall, forum or playground. The structured play areas need not be dumbed down and Ontario Place should avoid reintroducing gimmicky play areas which serve no one.

6) Seamless Integration, Wild Juxtaposition. In terms of design, Ontario Place was meant to represent two very prominent conditions; the natural and the urban. An integration of these two aspects resulted in wild juxtapositions in the original design. Architecture, art, nature and city were commonly thought to oppose each other but here they served complementary functions. Michael Hough designed the islands as a complex network of wooded areas to explore but also aimed to maintain sightlines of the many kinds of urban

infrastructure. While Ontario Place slowly became a park of manicured lawns, the original intent by Michael Hough was for it to be rather uncontrolled with the wooded areas expanding and growing as they would naturally. The play between controlled natural elements and uncontrolled landscape, and their relationship to the urban elements of the site is a principle which must drive any new site design. This is one of many examples of juxtaposition which only strengthens the quality of space. Gardens in one area and an unkempt forest in another provide stimuli for humans and animals alike.

23 Valadares, Ontario
Place: A Place to Stand?
A Place to Grow? 134-
147

7) Proper Management. As previously mentioned, and as evidenced by its timeline, Ontario Place has been the victim of premature, ill-informed, and at times fraudulent decision-making by the tripartite government, as well as park management^[23]. Speaking about his experience in Dreams for North America, Eric McMillan said

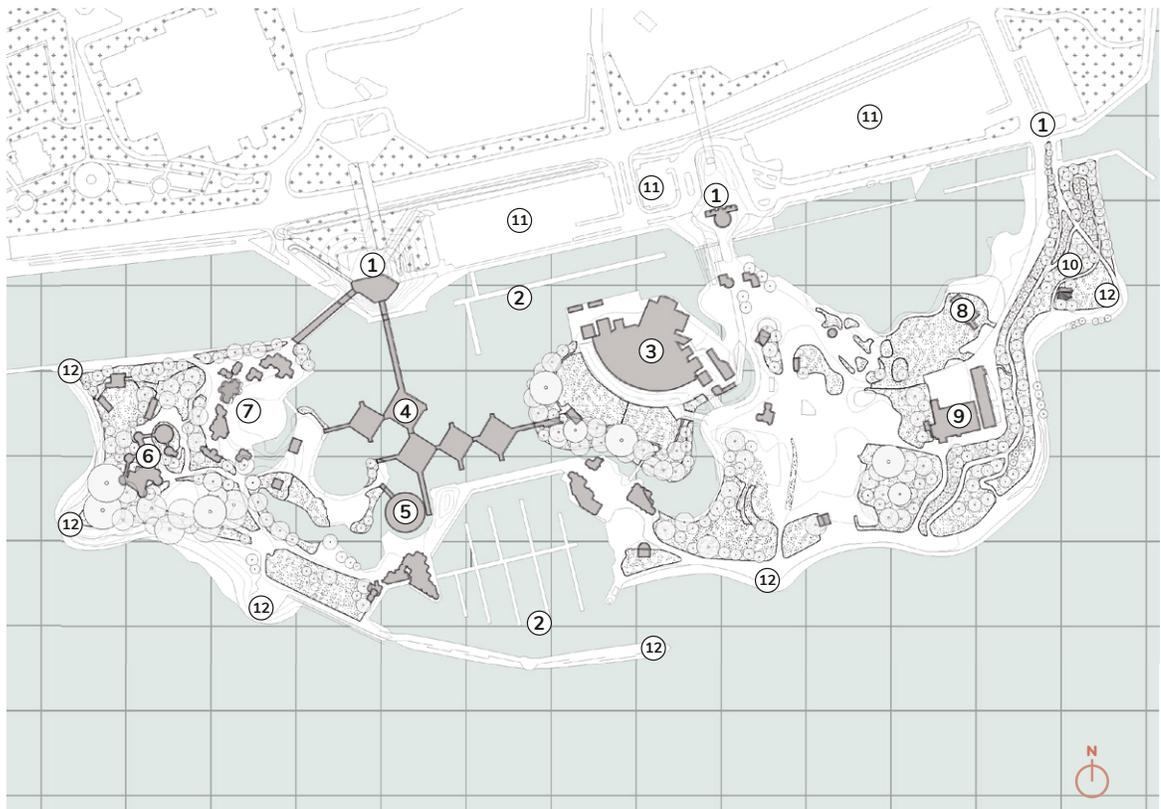
“Ontario Place was a dream job ... Unfortunately the management of the project became driven by power struggles. I tendered my resignation three times to protest the strangling of the project’s spirit and potential. On the third occasion, the management’s response was to close down the whole design department.”

It is for this reason that one of the pivotal steps that should be taken is to comprise a committee that is mixed with both representatives of the park and community advocates that might be a subdivision of Waterfront Toronto. The only way to ensure decision-making is being done in a nuanced way is to ensure that many voices are heard during the process.

CURRENT CHARACTERISTICS

The Ontario Place of today stands in stark contrast to the one of 1971, and understandably so. The park has undergone a multitude of changes, both programmatic and physical, over the course of a few decades. These have consistently moulded the park and, subsequently, its identity. After years of neglect and poor maintenance, the site is currently in such a state of disrepair that it has become an urban eye-sore. A walk through the site proves to be less than exciting, even with the admittedly beautiful and much welcomed addition of Trillium Park in combination with the William G. Davis trail that opened in 2017 on the eastern edge (FIG. 31).

Artificial lagoons, concrete silos featuring Northern Ontario wildlife, a waterpark, a Children's Village, several theme park rides and a free public forum were among the original forms created, but most have since become defunct, leading to a call for redevelopment of the islands since 2010. What remains standing now are the world's first IMAX theatre - called the Cinesphere, floating tensile exhibition pods known as the Pavilions, clusters of geometric non-programmed buildings, concrete silos, a private amphitheater and several active marinas.



LEGEND

- | | | |
|-------------------|--------------------|-------------------------|
| 1 Entrance | 5 Cinesphere | 9 Maintenance Buildings |
| 2 Marina | 6 Concrete Silos | 10 Trillium Park |
| 3 Budweiser Stage | 7 Retail Space | 11 Parking |
| 4 Exhibition Pods | 8 Echo Beach Stage | 12 Lookout Point |

FIG. 31
Key map of Ontario Place.

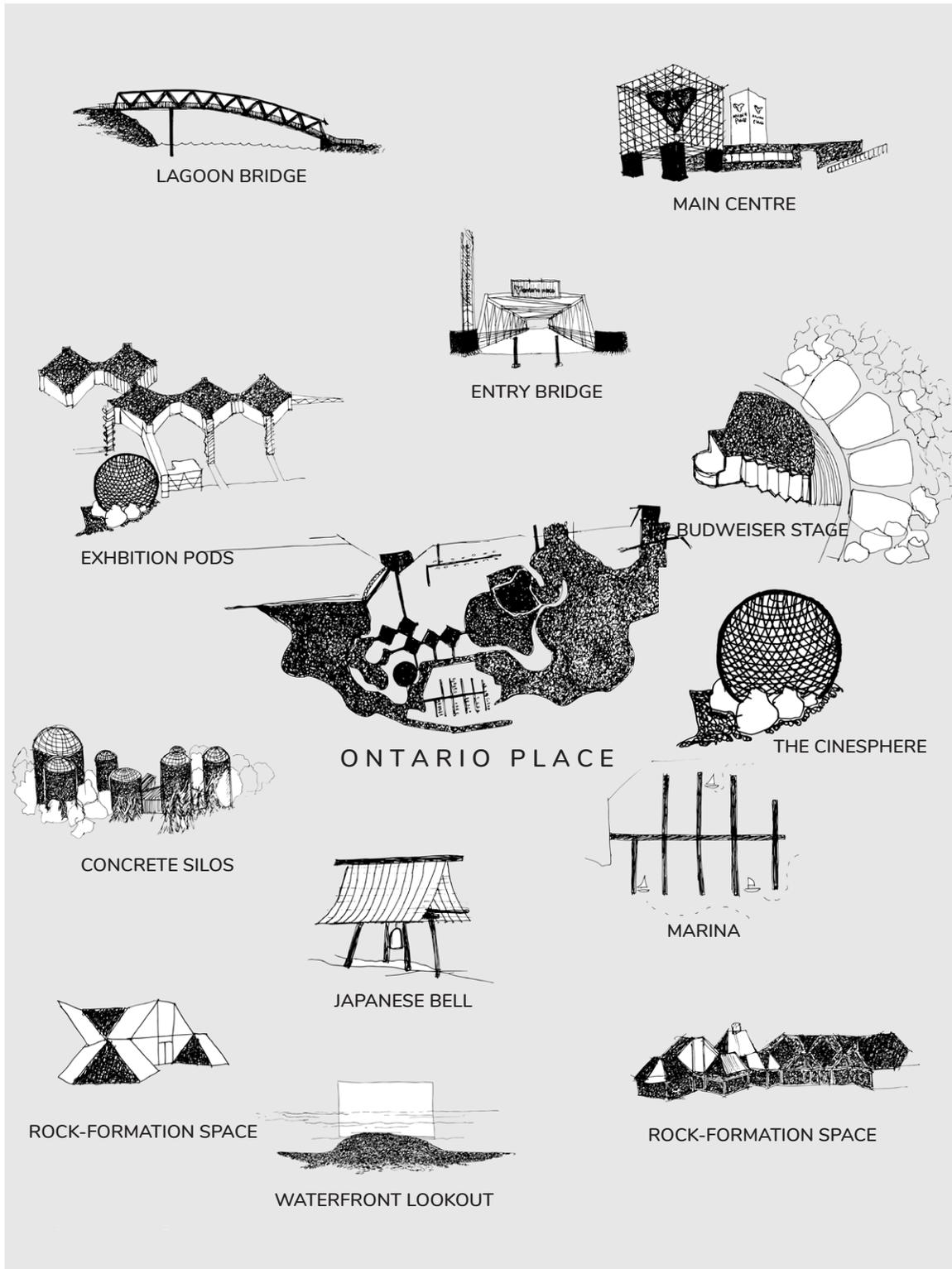


FIG. 32
 Sketch of the various aspects of Ontario Place still
 standing.



FIG. 33



FIG. 34



FIG. 35



FIG. 36



FIG. 37



FIG. 38



FIG. 39

FIG. 33-39
Snapshots of Ontario Place at Western arrival point. Images by the author..

The Arrival

It is important to note first and foremost that it is not easy to arrive at Ontario Place using any of Toronto's public transportation services. In fact, a transportation plan was never researched nor planned for the site, which proved to be a detrimental factor during its operation and even more so now. The city does offer a seasonal summer bus route which only stops at the central entrance presumably because this entrance directly serves the last functioning corporate presence there, the Budweiser Stage. Because it is located adjacent to a busy transit corridor, pedestrian access to the site is limited. If one were to set off to visit the site, aside from a personal vehicle or the summer bus route, there are few transportation options and regardless of the route, the closest arrival point is 1 km away.

This 15-minute walk involves moving along a route that meanders over and through the vast parking lots located on the grounds of the Canadian National Exhibition, and crossing Lakeshore Boulevard on one of two pedestrian bridges provided. Upon arrival at the western entrance (fig 3.), the entrance most used by those journeying via public transportation, there is a strong and glaring presence of heavy materiality. The presence of steel, asphalt and concrete transports the viewer decades into the industrial past. Simply put, the arrival space is inadequate and is unsuitable for a contemporary urban park. A walk over the original arched and trussed steel bridge offers powerful views overlooking the spacious lagoon housing the Exhibition Pods and the Cinesphere, but the bridge itself is tired and in need of restoration (FIG. 33-39). To a further extent, each of the three

entry points to the site share this same antiquated feel and each are in need of redesign.



FIG. 40
Figure-ground diagram of Ontario Place.

■ Buildings or structures



FIG. 41
Diagram of the trees on the site.

○ Trees and Shrubs
 ■ Softscape



FIG. 42
Contour diagram.

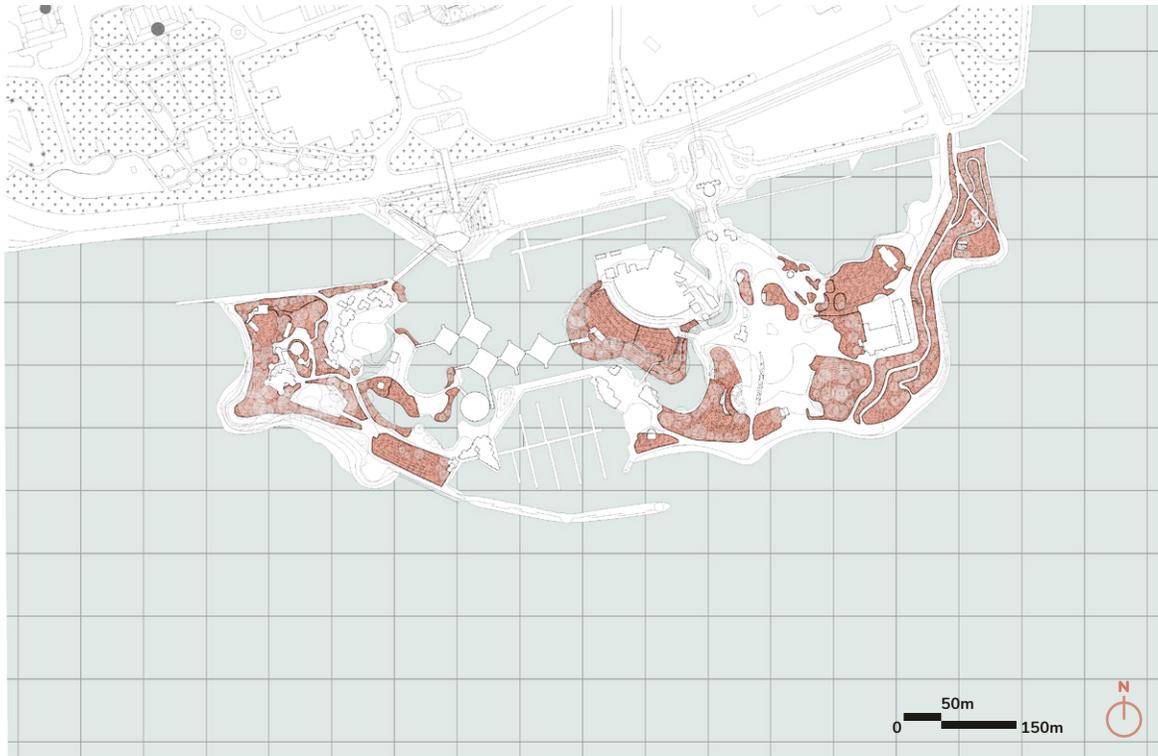


FIG. 43
Diagram of softscape vs. hardscape.

- Softscape
- Hardscape

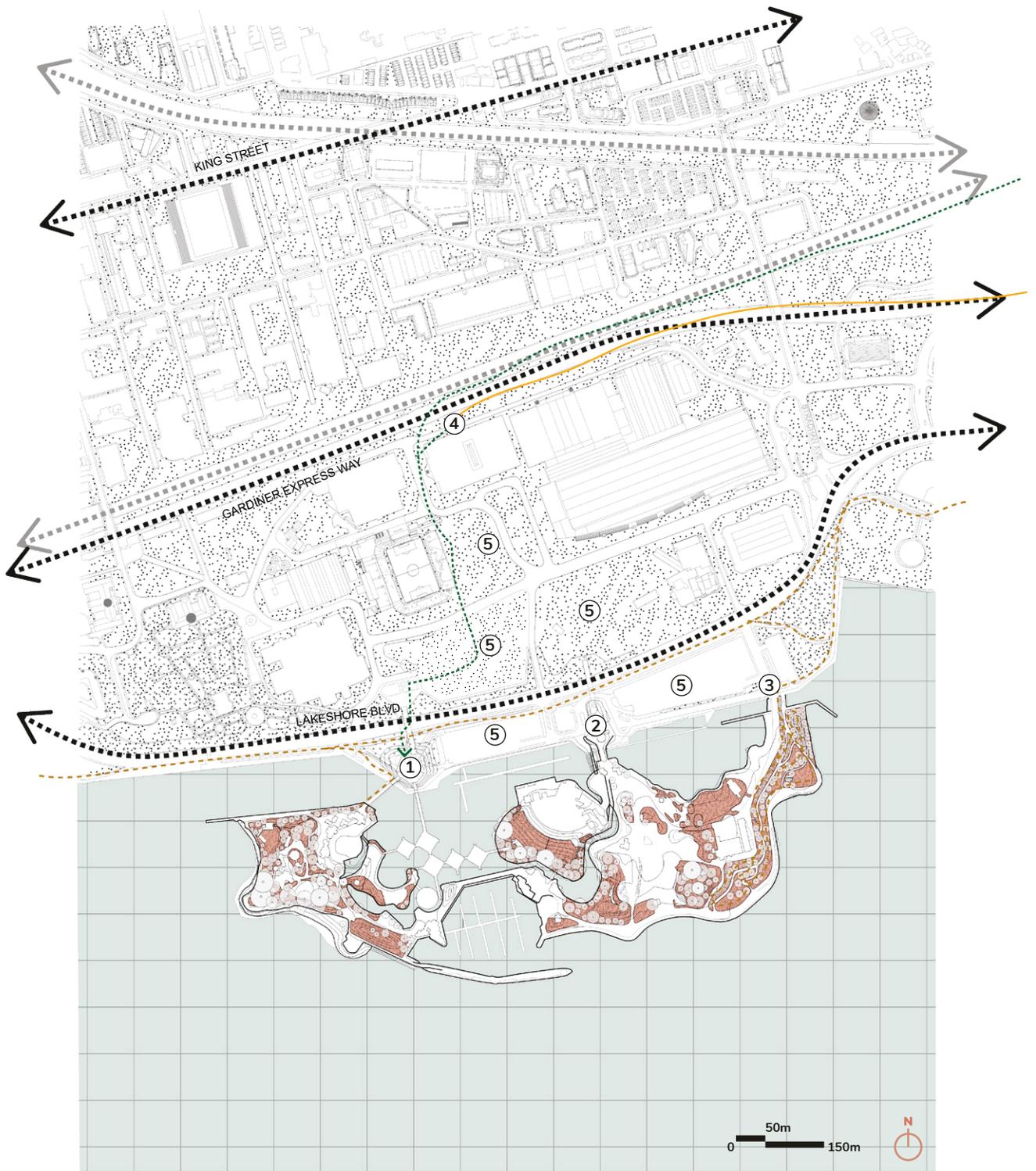
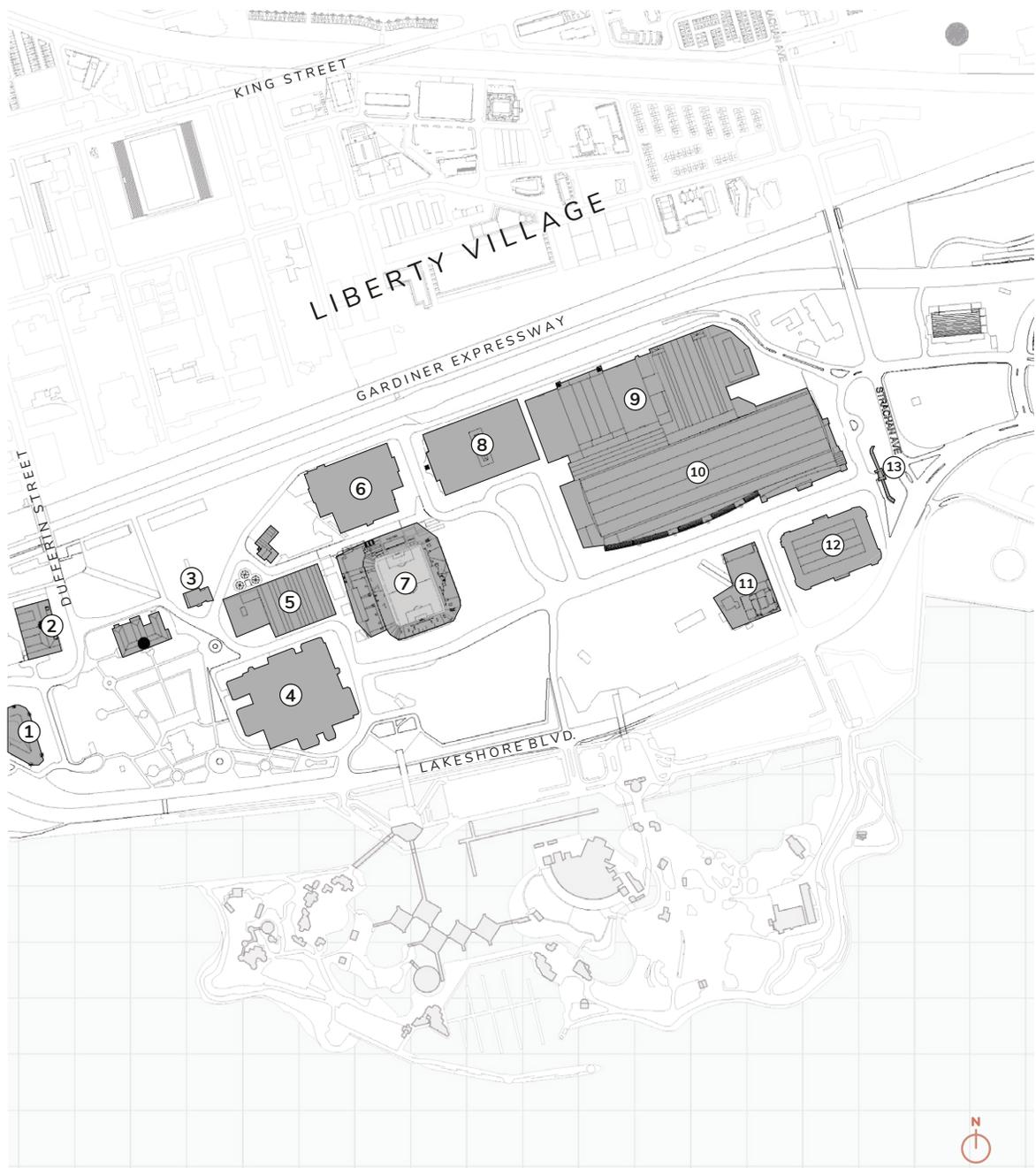


FIG. 44
 Transportation routes. Arriving at Ontario Place
 without a vehicle is far from simple Image by
 author.

LEGEND

- | | | |
|----------------------|-------------|----------------------|
| 1 West Entrance | ○ Trees | ■ ■ ■ ■ Train |
| 2 Central Entrance | ■ Softscape | ■ ■ ■ ■ Major St/Hwy |
| 3 East Entrance | □ Hardscape | — Streetcar |
| 4 Exhibition Station | | - - - Bike Access |
| 5 Parking Lot | | · · · · Walking |



LEGEND

- | | | | |
|------------------------|----------------------------------|-------------------------|-------------------|
| 1 Liberty Grand | 5 Queen Elizabeth Theatre & Hall | 9 Coca-Cola Coliseum | 13 Princes' Gates |
| 2 Midieval Times | 6 CNE Food Building | 10 Direct Energy Centre | |
| 3 Press Building | 7 BMO Field | 11 Hotel-X | |
| 4 Better Living Centre | 8 Horse Palace | 12 Enercare Centre | |

FIG. 45
Key map of Canadian National Exhibition grounds.



LEGEND

- Regeneration Areas
- Parks
- Other Open Space Areas
- Mixed-Use Areas
- Employment Areas
- Neighbourhoods

FIG. 46
 Land use map of area surrounding Ontario Place.
 Based off of City of Toronto Land Use Map 18.

Grounds

On the actual Ontario Place grounds, the first thing one encounters is the series of what appear to be concrete masonry buildings. These rock-formation inspired buildings once supported the food and retail functions of the site. While these buildings were part of the original design, they now offer little to Ontario Place. It is interesting to note that a minor adaptive reuse has taken over. The many angling white faces have transformed into a series of canvases upon which school-groups can paint murals on. This act in itself is a declaration that Ontario Place is a place for people to leave their mark. Ultimately, the buildings are devoid of any permanent character defining elements of Ontario Place and should be removed and/or reconfigured.

Asphalt blankets the circulation paths, cracking and discoloured at many points - a constant reminder of the poorly-

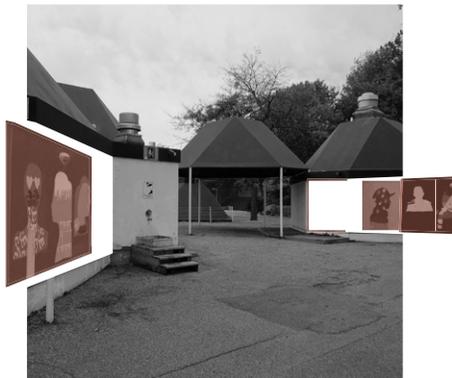


FIG. 47

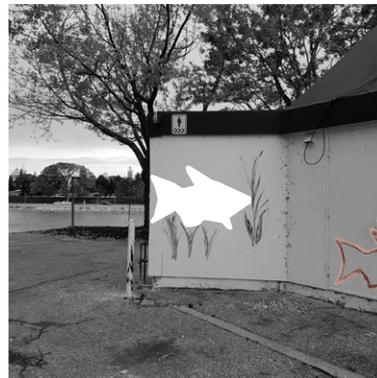


FIG. 48

FIG. 47-48
Snapshots of the rock-formation buildings turned into canvases for school groups. Images by author.

aged site under each foot step. Following along the main circulation path, there is a strong desire to reach the water, however the path curves and turns away from the lake so often that it causes one to become agitated at the prolonged journey. Waterfront access should be a priority for a waterfront site. Three responses could remedy this condition. The first, the use of permeable paving which would drain water while remaining robust. The second, an alteration to the network of paths so that they lead directly to the water's edge. Lastly, the alteration of the landscape so that it opens to the water much further in and is encountered almost immediately.

One of the paths leads up a slope to the elevated western-most area of the park, the site of a beautiful wooded area, several towering concrete silos and the leftover structure of a wooden rollercoaster, the remnants of the former Wilderness log ride. This area is also interspersed with artificial rocks and caverns. Amongst the trees, there is a large open space that allows a person to stand back far enough to view the trees as silhouettes against the expansive lake beyond. If this area should be redesigned, the remnants of the rollercoaster should be torn down. The concrete silos are not vital elements to the site, were not a part of the original design, and were not very popular during their operation, but they could be repurposed to become a gallery of some kind. Their arrangement facilitates movement through and the open space adjacent to them would make for a very interesting showcase of art that could exist both inside and outside. Aside from that, they offer little opportunity for program for something that occupies such a large portion of the site. This area can also feel incredibly unsafe due to its isolation and lack of visibility.



FIG. 49



FIG. 50

FIG. 49-50
Asphalt circulation paths..



FIG. 51



FIG. 52

FIG. 51-52
The Exhibition Pods (top) and The Cinesphere
(bottom).



FIG. 53



FIG. 54



FIG. 55



FIG. 56



FIG. 57



FIG. 58

FIG. 53-58
Spatial conditions.

Exhibition Pods

The Exhibition Pods are a series of five 8 000 sq ft, three-level spaces clad in steel and glass which are elevated over the main lagoon using elaborate and bridge-like tensile structures. The central figure of the original design, the Pods were meant to permanently house a multimedia exhibition which journeyed through Ontario's past, present and future using projections, sounds, and interactive installations. One of the Pods housed restaurants and was used entirely for dining. Zeidler employed modular design principles so that more buildings could be constructed according to need, even declaring: "this principle of growth and change carries within itself the solution of the problems of our cities in the future." The Pods were also meant to be adapted and could theoretically support any number of uses - a task they were forced to do once attendance to the original exhibition diminished over time. The Pods have always displayed a monumental indifference to the city and to the park itself, setting themselves apart from the very public nature of the rest of the site. Although the Pods were meant to be just as publicly accessible as the rest of the park, they inevitably became quite exclusive as their programming required paid entry.

The Cinesphere

When it opened, the Cinesphere was immensely popular even during the notoriously slow opening weekend of Ontario Place. The triodetic dome, no doubt inspired by Buckminster Fuller's dome in Montreal, was the first permanent home of IMAX technology - a fitting choice considering it was Canadian-conceived and invented for Expo '70 in Osaka, Japan. Cinesphere closed for a time to undergo restoration, but is now open and still serves as a cinema playing a range of films, old and new.

The province has given both the Cinesphere and the Pods a designation of Cultural Heritage Value, however it was announced that they could be torn down with the right redevelopment proposal^[24]. The Cinesphere underwent an extensive restoration in 2017 and is in great condition. It is a key figure in the Ontario Place landscape and it is one of Toronto's icons held dear to many, and as such it should remain. The Exhibition Pods are also key; however, they are in dire need of an adaptive reuse that will not infringe or alter their exterior form in any permanent manner. Their interior can and has changed several times as they were designed to be adaptable to changing programs. Any adaptive reuse should relate in some way to the waterfront context. Possible programming includes a museum related to the sciences of water, or an Indigenous Centre complete with cultural programming and a museum. The exterior of the pods could be used as panels to project onto, much like the Walt Disney Concert Hall in Los Angeles. This would add a vibrancy to the site and to the Pods which could change depending on the event and solidify the buildings as centrepieces on the site.

24 Rider, David. "Cinesphere? Megamall? Casino? Ferris wheel? Inside the Ford government's plan for Ontario Place." *Toronto Star*, January 18, 2019.

Central Marina

The marina is one of the few areas that require minor interventions. The area is in good condition and its functionality remains intact. This area could use a better hub or club area, as currently only one of the rock-formation structures houses any marina programming.

East Island

The east side of the island is a large area of underused land with the exception of three points: The Budweiser Stage (which is immensely popular during the summer season), Echo beach, and the relatively new Trillium Park. This area has immense potential for public programming as it was always intended to behave as the “loud” region of the site, yet it is now the most desolate. The plentiful area could support a large open space, like a town square, which could be used for any number of spontaneous activities. It also requires an extensive redesign that creates clear sight lines between differing spatial conditions that surround it. There is potential along the waterfront in this area to support ferry access which would connect Billy Bishop airport and the Toronto Islands. Trillium Park is a beautiful and nuanced first addition to the mosaic that Ontario Place could become, and it will be considered the first piece of the Ontario Place mosaic.

Ecology and Landscape

The ecology of the site is interesting because it differs so much from what was originally intended. When Ontario Place was completed, over 30 000 trees, shrubs, and plants were planted so that the island would gradually evolve into an “untended woodland”^[25]; but this was never allowed to happen. Today, the site is fairly barren, with barely any plantings aside from common lawn grass and hedges in random places. The trees have matured beautifully, however, but they populate one of areas that is most in need of revitalization. Originally, each planting corresponded to the kinds of plantings found throughout the Ontario landscape. These landscape elements were so important that the island was split into east and west by type of plantings, as the West island had “associations of softwood, including poplar, willow, birch species and pine” while the East island had “associations of hardwoods and some softwood including maple, oak, and ash associations, spruce and cedar”^[26]. The plantings served a purpose beyond creating an indigenous landscape; they also served as barriers from the wind. Along the waterfront, large rocks and gravel help to facilitate ecosystem growth and strengthen the manmade island, but there are no longer any beach-like areas for engagement with the water. Furthermore, walking up to the “edge” of the island only brings you to a point close to the water, never allowing the human body to meet the lake.

25 Gemmil, Arlene. Ontario Place: Origins and Planning of an Urban Waterfront Park. Toronto: Dept. of Geography, York U., [between 1980-1981]. 6.

26 Valadares, Ontario Place: A Place to Stand? A Place to Grow? 88-89.

Miscellaneous

27 Rider, David.
"Cinesphere? Megamall?
Casino? Ferris wheel?
Inside the Ford
government's plan for
Ontario Place." Toronto
Star, January 18, 2019.

As for general shortcomings throughout the entirety of the site, the three most prominent needs that can be remedied through design are the following: areas of shelter from the elements, extensive LED lighting and path-finding, and formal/informal seating. The environmental conditions along the waterfront can be incredibly harsh, especially with the intense winds, and with no place to wait for calmer conditions Ontario Place can feel totally uninhabitable. In the evenings, the site can become very dark in multiple areas which makes the space difficult to use past a certain time. It also feels less safe in the areas where there is no light, limiting people from experiencing the full breadth of the site. Seating is non-existent on the site currently and considering the long, meandering path that one is forced to take, it is a major issue to fail to provide adequate seating.

The future is unknown for Ontario Place with new challenges popping up daily. In January 2019, the provincial government announced that any and all of Ontario Place would be up for redevelopment - including the iconic Cinesphere, Exhibition Pods, and the newly built Trillium Park, but excluding Budweiser Theatre which is privately leased^[27].

“The good city is before everything a humane city. The humane city offers space for individuality to be balanced with commonality. It enables human aspirations to be productive rather than repressed or diminished into self-indulgence. It facilitates a proper connection to the natural world so that habitat is integrated with people in a holistic sense of ‘environment’. If cities are to do more than evoke a sense of reluctant inevitability, we must replace alienation, isolation, crime, congestion and pollution by community, participation, energy, aesthetics and joy.”

Philip Sheldrake, *Placing the Sacred: Transcendence and the City* (2007), 255.

RECOMMENDATIONS OF THE GOVERNMENT: AN OVERVIEW

In 2012, an Advisory Panel led by Mayor John Tory was formed in order to establish a set of 18 recommendations for Ontario Place that would inform the Ontario government's decision-making process regarding a potential revitalization^[28]. While the Ministry of Tourism, Culture, and Sport claimed that "Hearing from Ontarians is an important part of the transformation process"^[29], the ensuing proposal displayed the contrary - a total disregard for both what is best for the site, and for the needs and wants of the people. While there are many positive suggestions - such as the importance of design excellence, accessibility, culture, environmental impact, and year-round use, they become clouded by the call for privatization. The report suggests a mixed-use development approach throughout the site which would make sense in an area of the city core, but will not work in this remote location. Conventional approaches to commercial feasibility cannot be applied to this place which is an island in more ways than one. Ontario Place is surrounded by undeveloped or underdeveloped lands which need to be addressed first before capitalizing on the site as a waterfront commodity. Most concerning in the report was the recommendation that 15 percent of the West island be used for residential development and that a hotel or resort should be sought-after programming in other areas.

Planting the seeds of privatization would set off a domino effect that would allow the site to be sold off bit by bit. It places the onus of creating public space on private developers, which is especially problematic because Privately-Owned Public Spaces - or POPS, don't produce quality inclusionary spaces. This is already evident within the streets of Toronto. Residences on the island would result in conditions similar to

28 Ferguson, Rob. 'A new public backyard': John Tory releases Ontario Place blueprint." Toronto Star, July 26, 2012.

29 Ministry of Tourism, Culture and Sport. Ontario Place. <http://www.mtc.gov.on.ca/en/ontarioplace/vision.shtml>.

Habitat 67 on the island site of Expo 67 in Montreal where so much of the surrounding area the iconic structure is cordoned off from the public. The Ministry's proposal also inadvertently contributes to inequality amongst the downtown residents who already have limited access to public parks, as the design offers nothing to support possible programming for those on the bottom half of the socio-economic spectrum. If most of the infrastructure supports activities that require paid entry^[30], the likelihood of inner-city kids frequenting the site is much lower than if the park promoted free activities through designed areas of play and engagement in community-led programs.

30 Minister's Advisory Panel Report, Ontario Place Revitalization, (Toronto, July 2012)

Another issue with the report is that it does not guarantee that either the Cinesphere or the Exhibition Pods will remain, and it only asks for proposals to consider them if feasible. There is no question that these buildings should be maintained and repurposed, as they are significant pieces of Toronto's history. According to the province's office of Tourism, Culture and Sport: "Ontario Place has been identified by the Province under the Ontario Heritage Act as a provincially significant heritage property. It is subject to the Standards and Guidelines for Conservation of Provincial Heritage Properties." However, in January of 2019, Premier Doug Ford announced that they could potentially be demolished depending on the winning proposal of a possible international design competition.

The Cinesphere and Pods play a greater role than mere ornaments, they are a reminder of Canadian craft and creativity both in construction and in vision. A common route taken by cities like Toronto, that is, cities on the rise and eager for global recognition, is to outsource design projects to top

developers and architects through international competitions. What results are not more nuanced or sophisticated designs, but aesthetic placeholders that are interchangeable between any global city. These placeholders can never achieve the respect and adoration that Ontario Place has accumulated in its fifty years of operation, and the reasoning comes down to two parts: The first, people hold sacred that which they can relate to. Ontario Place was designed by a German immigrant to Canada. It was built by Canadians, including immigrants, for Canadians, using only Canadian materials, making it a classic example of civic pride. The second reason is that the actual architectural design was so distinct; so intentional, and latent with hope for the future^[31] that it became difficult to separate it from Toronto's identity and imagine it anywhere else. How can cities celebrate their own unique urban culture and talent when the people designing key moments within them are in the business of churning out grand impersonal designs for a multitude of other cities? This approach is counterintuitive, destructive, and can only harm a city. Urban parks should be designed by people who know the city best because they are meant to be enjoyed by people of the city, not just its visitors.

31 Pagliaro, Jennifer. From the beginning, Ontario Place was about the future. https://www.thestar.com/news/city_hall/2019/01/12/from-the-beginning-ontario-place-was-about-the-future.html Toronto Star. January 12, 2019

In a nutshell, the province's recommendations through the design of the masterplan (FIG. 59) put forth by the Ministry makes it clear that the authors were more inclined to offer an economic solution that would see immediate financial benefits through privatization rather than suggest a proposal that truly benefit the local population and solidify Ontario Place as a public space for years to come.

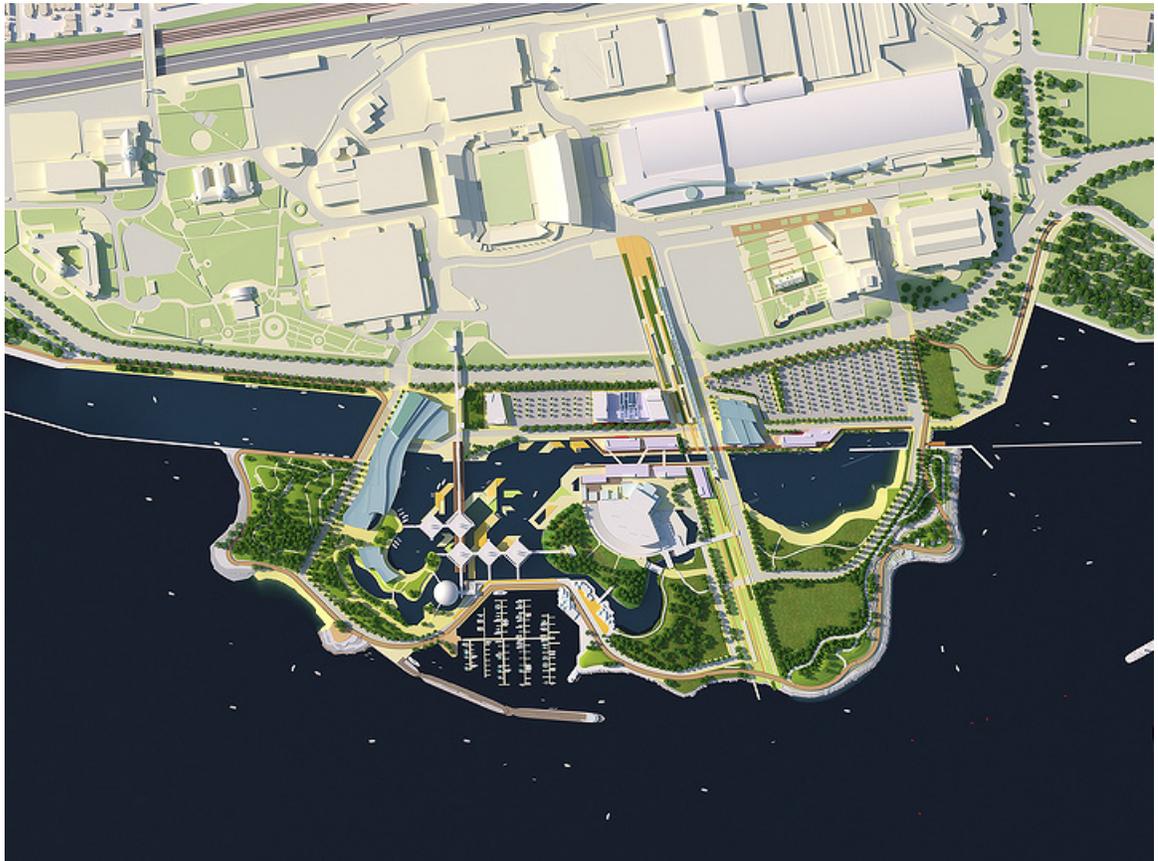


FIG. 59
Masterplan proposed in the Minister's Advisory
Panel Report.

3 The Contemporary Public Space

“There are urban developments in which the pavements, apparently public spaces, are not in fact public at all. They are spaces that are not maintained or policed by the city around them; they remain in private hands that discourage skateboarders and picnickers, and politics. And yet, in the midst of clumps of skyscrapers, and alongside major pieces of public infrastructure, these spaces have every appearance of forming part of the public realm.”

Deyan Sudjic, *The Language of Cities* (2016), 147.

Ontario Place is not Ontario's "backyard"^[32], as John Tory put it. It is more like its sidewalk. In *The Death and Life of Great American Cities*, Jane Jacobs wrote about a concept that planners of urban Utopias often design for wherein conditions are set so that with respect to human contact the public engages in either total "togetherness" or complete "nothing", both being utterly malignant to the social vibrancy and effectiveness of city neighbourhoods. Jacobs insists that there is an achievable balance between privacy, trust, and contact and that this balance finds itself played out most often on city sidewalks which are connected to local shops, bars and other retail spaces that allow for public acquaintanceship. Institutionalizing and recreating that system of balance as seen in spaces typically designed for public contact i.e. meeting rooms, game rooms, malls, etc. has proven to not only fail in producing the same kind of interactions, but also fails to produce any interactions at all. The key, then, is to inject a degree of informality - which in the case of an urban public space means planning for what is immediately needed, but allowing for change, growth, and non-rigidity as time goes on while juxtaposing opposing programs to encourage public acquaintanceship.

Sidewalk culture is perhaps most in-tune with the kind of lifestyle Torontonians lead. Torontonians are extremely adept at mingling with those in differing groups because the city is composed of such a wide array of people, both in the inner city and the Greater Toronto Area, that it would be unnatural to expect social success in homogenous and sterilized environments. And yet, Toronto's social vitality is falling behind other great cities because the spaces that need

32 Ferguson, Rob. 'A new public backyard': John Tory releases Ontario Place blueprint." Toronto Star, July 26, 2012.

to exist in supporting it are simply not being created. Toronto has a vibrant art community and several post-secondary art and architecture programs at its academic institutions, only glimpses of them can be seen at one-day events and festivals like Nuit Blanche.

34 Eco, Umberto. *The Open Work*. Cambridge, Mas., Harvard University Press. 1989. p. 1.

35 Eco. *The Open Work*. p. 1.

ALTERNATIVE SPATIAL PLANNING

In establishing the criticisms inherent in the current model of spatial organization for urban parks, it becomes necessary to explore an alternative method. One such alternative method finds itself nestled between the pages of Umberto Eco's seminal work, *The Open Work* - a theoretical manifesto of sorts for avante-garde art. The work describes the concept of the "work in motion"^[34] - that is, a work that is designed to be open-ended, so that the more contributions are made, the more complete it becomes. Among Eco's inspirations are pieces of music which function in this way, such as Karlheinz Stockhausen's *Klavierstück XI* where "... the composer presents the performer a single large sheet of music paper with a series of note groupings. The performer then has to choose among these groupings, first for the one to start the piece and, next, for the successive units in the order in which he elects to weld them together."^[35]

According to Eco, a work which makes available a range of preestablished solutions that don't allow the interpreter or viewer to move beyond the strict control is not adaptive and "openness" begins to differentiate from "infinite possibilities of form". From an architectural perspective, this becomes applicable to site planning in that the architect(s) apply this non-adaptive thinking to planning for spaces which

thrive on change facilitated by users; spaces which rely on the user becoming a performer. Eco states: “In the present cultural context, the phenomenon of the “work in movement” is certainly not limited to music. There are, for example, artistic products which display an intrinsic mobility, a kaleidoscopic capacity to suggest themselves in constantly renewed aspects to the consumer. A simple example is provided by Calder’s mobiles or by mobile compositions by other artists: elementary structures which can move in the air and assume different spatial dispositions. They continuously create their own space and the shapes to fill it.” [36]

Borrowing Eco’s terminology, architectural planning for urban parks should aim to create a *field of possibilities*. Rather than architect(s) completing the “work”, they can instead establish the infrastructure that is necessary and permanent while creating the space for interpretation and suggestiveness by different people. This could be applied to Ontario Place, which struggled to maintain relevance due to its static nature and growing disconnection from Ontarians. This suggests a two-phase process where first the site is viewed and designed for in its entirety for necessary infrastructure, and in the second phase, it is allowed to change gradually and in smaller fragments. One way this could be applied is through public competition limited to Canadians. A public competition would allow for a variety of input and creativity, while fragmentation could create juxtaposition between vastly different programs and spaces that allow for, in the words of Jane Jacobs, “public acquaintanceship”.

The concept of time, transgression and juxtaposition becoming factors in architectural planning and design is not

new and has been demonstrated by both Bernard Tschumi and Cedric Price (FIG. 62). Arguably, Tschumi's most memorable project, *Parc de la Villette* - located in Paris, France, embodies these principles. In 1982, Tschumi won an international competition for the revitalization of 135 acres of abandoned land previously belonging to the French national wholesale meat market and slaughterhouses^[37]. Tschumi proposed an alternative urban park design that focused on culture rather than nature and created a system of planning that employed points, lines and surfaces (FIG. 60) in order to facilitate constant reconfiguration and discovery. Renata Hejduk says of Tschumi: "For Tschumi, architecture is the meeting place between 'contemplation and habit.' Architecture that is able to transcend its own binds and the forms that society expects of it is an architecture that understands its paradoxical nature. This is an architecture that invites transgression by the 'convergence of real space and ideal space'."^[38]

37 Souza, Eduardo. AD Classics: Parc de la Villette / Bernard Tschumi Architects. <https://www.archdaily.com/92321/ad-classics-parc-de-la-villette-bernard-tschumi>. 2011.

38 Hejduk. *Step into liquid*, p. 288.

While Tschumi's proposal was successful in winning the competition, it did not see immediate success in application. The points of Tschumi's system - the "follies" (FIG. 61), a series of unique red-steel structures which were unprogrammed and arranged throughout the site according to a grid, were for a time *pointless*. It wasn't until civilian intervention through programming that it saw success in the way Tschumi hoped, and the park today is definitive of what an urban cultural park could be and this demonstration of civic engagement could also exist at Ontario Place.

Another international competition winner, Zaryadye Park - designed by Diller, Scofidio+Renfro and completed in 2017 in Moscow, Russia (FIG. 63-65), is an example of a

contemporary urban park which balances the need for both natural landscapes and cultural infrastructure in an urban setting. Like the original design of Ontario Place, Zaryadye is home to native flora of Russia, and this became the system that guided the rest of the plan. Diller, Scofidio+Renfro employed four artificial microclimates that mimicked the landscape typologies specific to Russia: the steppe, the forest, the wetland and tundra. These four microclimates, in combination with the main large covered amphitheatre, divide the site into regions. The park is also designed to be relatively pathless in order to create interaction between people and plants, while pavilions are embedded in the landscape and appear only when approached. This subtle division of space through plants is an approach which has proven successful, and while Ontario Place began with the same driving principle, this ecological variability can be re-implemented. The division of the site into regions, albeit not based on microclimate, may also be helpful in developing it gradually if applied in the first phase of an Ontario Place competition.

While the projects mentioned are successful examples of alternative contemporary urban parks, it is important to recognize that Ontario Place is an existing park in need of revitalization and that the solutions here could only be applied in smaller parts. Tschumi's La Villette demonstrated that the grid may not always be an appropriate system of organization for urban parks, while Zaryadye showed that a traditional approach in terms of natural landscape could be fused with urban elements to satisfy both necessary parts, although it could be argued that the park doesn't do enough in supporting cultural programming.

37 Souza, Eduardo. AD Classics: Parc de la Villette / Bernard Tschumi Architects. <https://www.archdaily.com/92321/ad-classics-parc-de-la-villette-bernard-tschumi>. 2011.

38 Hejduk. Step into liquid, p. 288.

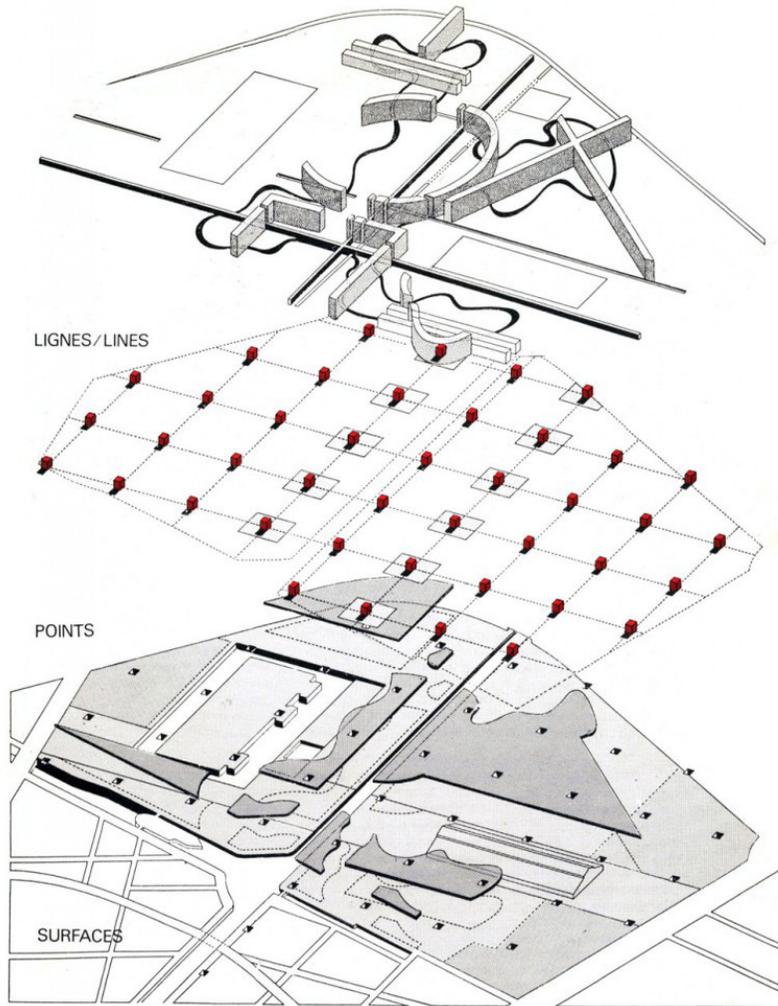


FIG. 60
 Drawing of Parc de la Villette. The juxtaposing logic of Bernard Tschumi's Parc de la Villette shown in three superimposed parts: Points, Lines, and Surfaces. The relationship between these separately designed parts creates a dynamism and tension within the resulting place that are significant both alone, and together.

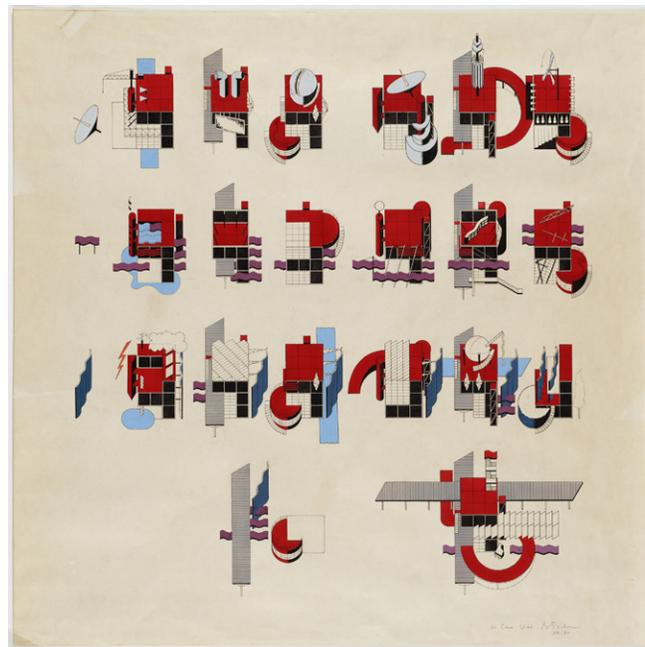


FIG. 61
 Axonometric drawings of Tschumi's Follies.

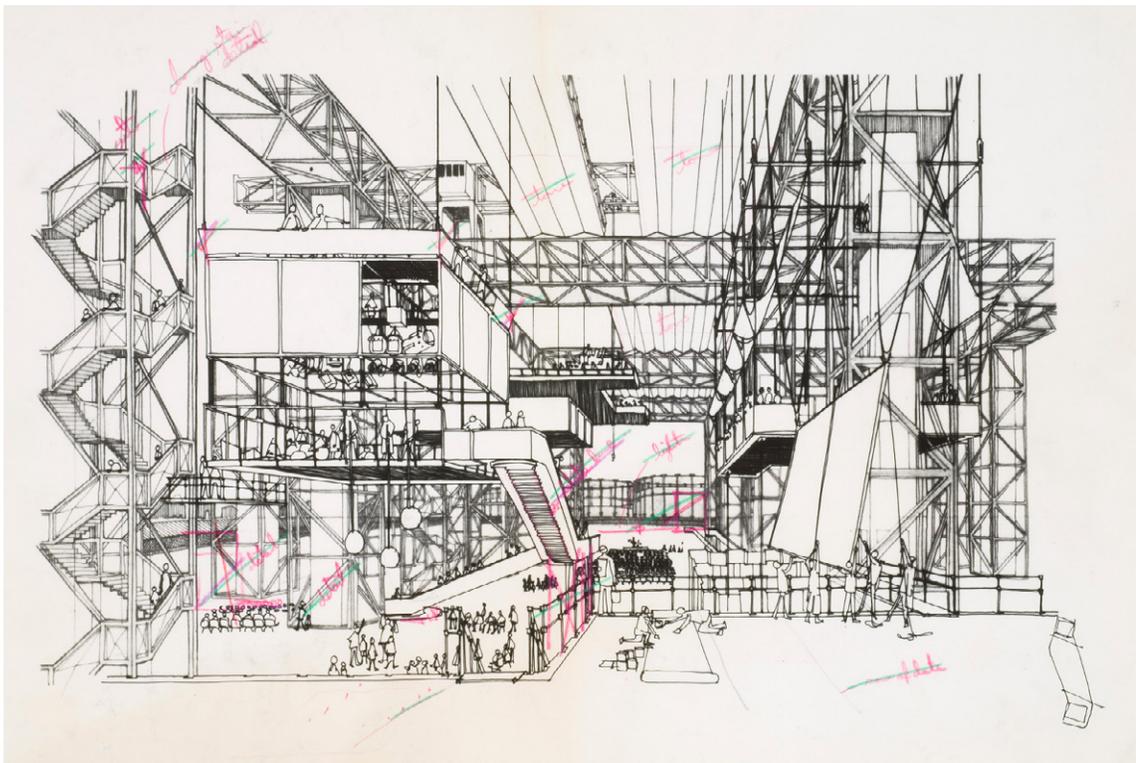


FIG. 62
Cedric Price's Fun Palace. The Fun Palace Project was an interactive and adaptable, educational and cultural complex to be located in London, England. The project was commissioned by Joan Littlewood, to be erected on disused public land slated for redevelopment and intended to be dismantled after 10 years.



FIG. 63
Zaryadye Park in Moscow, Russia.



FIG. 64
Zaryadye Park. Note the variability in sightlines and spatial condition.



FIG. 65
Zaryadye Park amphitheatre.

4 Manifesto

THE ROLE OF THE
ARCHITECT, BEYOND
EVERYTHING ELSE,
IS TO CONTEMPLATE
ALTERNATIVE VISIONS
OF THE FUTURE THAT
STRIVE TO TRANSCEND
THE STATUS QUO.
DEMONSTRATING
POSSIBILITY IS HOW WE
CAN REMIND PEOPLE THAT
THEY CAN DEMAND MORE
OUT THEIR ENVIRONMENTS.
THE MORE SIMPLISTIC AND
LACKLUSTER DESIGNS
BECOME, THE MORE THEY
ARE ACCEPTED AS THE
ONLY PLAUSIBLE OUTCOME.

CITY-DWELLERS, WHO ARE LESS LIKELY TO CONGEST THE STREETS WITH THE VEHICLES THAT CONCEAL THEIR VERY BODIES, HAVE THE RIGHT TO CITY SPACE WHICH ALLOWS THEM TO DEMONSTRATE THEIR PUBLIC SELVES. THERE IS A PULSATING DESIRE TO MOVE AWAY FROM A LIFE OF INTERNALIZATION AND ISOLATION IN CITIES, AND PEOPLE ARE SEEKING WAYS TO CONNECT WITH ONE ANOTHER IN THE PUBLIC REALM. PEDESTRIAN-ONLY LANDSCAPES ARE ONE SUCH PUBLIC REALM.

PART OF DEMOCRATIC ARCHITECTURE IS THAT IT CONSIDERS WHAT OTHERS DON'T. IT RUNS ON THE PREMISE THAT EVERY KIND OF PERSON FROM EVERY KIND OF BACKGROUND HAS THE RIGHT TO USE THE CITY HOWEVER THEY SO WISH, AND THAT THE CITY HAS A DUTY TO PROVIDE FOR THEM. A MOST VITAL INGREDIENT IN THE RECIPE FOR A DEMOCRATIC CITY IS PUBLIC SPACE. IF A CITY CANNOT PROVIDE MEANINGFUL PUBLIC SPACES THAT ARE DETACHED FROM CONSUMPTION, THEN THAT CITY IS A FAILURE. IF A CITY CANNOT PROVIDE SPACES IN WHICH THEIR INHABITANTS MAY LEAVE THEIR TRACE, THEN THAT CITY IS A FAILURE. IF A CITY ATTEMPTS TO ERASE OR NEGLECTS TO DESIGN FOR SPACES USED FOR PROTEST, THEN THAT CITY IS A FAILURE. IF A CITY CANNOT ENSURE THAT CHILDREN ARE ABLE TO NOT ONLY GROW BUT THRIVE, THEN THAT CITY IS A FAILURE.

PUBLIC SPACES SHOULD BE PLACES WHERE ON A GOOD DAY A PERSON CAN REVEL IN WONDER AND BASK IN THE SUN, AND ON A BAD DAY BE ABLE TO LINGER IN SADNESS IN A QUIET PLACE. CIVIC LIFE IS NOT LIMITED TO THE IDEA OF A GROUP OF ETERNALLY CONTENT PEOPLE ENGAGING WITH ONE ANOTHER, BUT RATHER IT MEANS THE NURTURING OF THE HUMAN SPIRIT - THAT FLUCTUATING, INDETERMINATE SPIRIT, THROUGH INTERESTING SPATIAL COMBINATIONS THAT APPEAL TO ALL OF OUR EMOTIONS.

URBAN PARKS ARE THE
FIGURATIVE SIDEWALK
OF THE CITY.
DIFFERING PROGRAMS,
USES OF SPACE AND
SUBSEQUENTLY,
PEOPLE, SHOULD
BLEED INTO EACH
OTHER; SHOULD
CREATE TENSIONS
AND DISTURBANCES,
SHOULD EXIST
SIMULTANEOUSLY
AND SIDE-BY-SIDE
PROMPTING EITHER
AN ERUPTION OF
ENERGIES OR DAMPEN
INTO A NATURAL
ORDER.

ARCHITECTURE IS ALWAYS POLITICAL. A
TALE AS OLD AS TIME, HE WHO CONTROLS
THE CITY ALSO CONTROLS THE KINDS OF
SPACES CREATED WITHIN IT. A TYRANT
WILL LIMIT SPACES FOR CONGREGATION;
A DEMOCRACY WILL CREATE THOSE
SPACES. CLASS DIVISIONS HAVE BEEN
THEORETICALLY ABOLISHED IN NORTH
AMERICAN CITIES, BUT REMNANTS OF
THE ORGANIZATIONAL TECHNIQUES
ONCE EMPLOYED STILL LINGER IN THE
ZONING PRODUCED BY CITY-PLANNING.
ARCHITECTURAL PLANNING IS STILL
SOMEWHAT OF AN AUTHORITARIAN ACT.
WHEN ARCHITECTS REFUSE TO ADVOCATE
FOR BETTER SPATIAL CONDITIONS -
FROM THE MOST MINUTE TO THE MOST
EXPANSIVE OF SPACES, WE BECOME
COMPLACENT. WE BECOME THE TOOLS OF
A DESTRUCTIVE FORCE.

CERTAIN ARCHITECTURE IS SACRED
TO PEOPLE NOT BECAUSE OF ITS
INHERENT ARCHITECTURAL QUALITIES,
BUT BECAUSE IT IS A HISTORICAL
PLACEHOLDER IN THE CITY THAT ACTS
AS A CONTAINER OF MEMORY. IT IS A
REMINDER OF WHERE WE'VE COME
FROM AND WHERE WE'VE GONE.
IT IS A TOOL FOR ACCOUNTABILITY.
WHEN THESE BUILDINGS AND SPACES
ARE DESTROYED, IT IS AN ATTEMPT
TO BEGUILE CITY-DWELLERS INTO
LOSING SIGHT OF WHAT MEANINGFUL
SPACE IS OR COULD BE, AND FORCES
THEM TO ADOPT BLASÉ ATTITUDES
TOWARDS ARCHITECTURE, THUS
ALLOWING FOR THE CULTURE OF
CONSUMPTION TO EAT AWAY AT THE
CITY AT HIGH SPEED.

WHILE THE ECONOMICS OF A CITY
KEEP IT FUNCTIONING, THE PEOPLE
IN A CITY MAINTAIN ITS DESIRABILITY
AND THERE IS A RELATIONSHIP OF
DEPENDENCIES BETWEEN THEM.
AT PRESENT, THIS RELATIONSHIP IS
OUT OF BALANCE. IF THE PEOPLE IN
A CITY TRULY ENJOY DWELLING IN
THEIR CITY, THE NATURAL COURSE
OF EVENTS IS THAT IT WILL ATTRACT
OTHER PEOPLE FROM OTHER PLACES,
AND OTHER PEOPLE WILL BRING
WITH THEM JOBS, AND THOSE
JOBS WILL BRING MONEY. THUS,
THE RELATIONSHIP IS SYMBIOTIC.
IF PLACEMAKING IN THE CITY IS A
SUCCESS BOTH ARCHITECTURALLY
AND SOCIALLY, THEN ECONOMICALLY
IT WILL BE TOO.

CIVIC LIFE IS THE
CULTURE OF A CITY.
THE LESS SUPPORT
THERE IS FOR CIVIC
NEEDS, THE LESS
THE CULTURE WILL
FLOURISH.

THE STERILIZATION OF SPACE
AND THE ARCHITECT'S DESIRE
TO CREATE PRISTINE OBJECTS
SERVES NO ONE, NOT EVEN THE
ARCHITECTS THEMSELVES. THERE
IS A DEGREE OF ROUGHNESS
AND IMPERFECTION THAT
ENHANCES SPACES AND IF IT CAN
BE DESIGNED FOR, IT SHOULD.
IMPERMANENCE SHOULD BE
EMBRACED. THE LIMITS IMPOSED
BY TIME SHOULD BE CONSIDERED
IN DESIGNING SPACE. AND IF AN
INTERVENTION SHOULD FAIL, SO
BE IT. ACCEPTANCE OF FAILURE
ALLOWS FOR NEW SOLUTIONS TO
BE ENACTED AND FACILITATES A
DYNAMIC LIFE-DEATH PROCESS.
THERE IS OPPORTUNITY IN
DISASTER AND BEAUTY IN CHANGE.

WE SHOULD STRIVE TO
CREATE DEMOCRATIC
ARCHITECTURE.

DEMOCRATIC
ARCHITECTURE IS AN
INCLUSIVE ARCHITECTURE.
IT IS AN ARCHITECTURE
THAT IS BOTH DESIGNED
INCLUSIVELY AND
BEHAVES INCLUSIVELY,
SO THAT ANY NUMBER
OF CONDITIONS MAY
BE SATISFIED BY IT
DEPENDING ON THE
NATURE OF ITS USE. THE
PROBLEM WITH CITIES
TODAY IS THAT THEY DO
NOT DEVELOP WITH THIS
IN MIND.

ECOLOGY MUST
BE UNDERSTOOD
BEFORE IT IS
TAMPERED WITH.
IT IS NOT MERE
ORNAMENTATION
MEANT TO BE
HIJACKED IN ORDER
TO GREENWASH
ARCHITECTURE INTO
A MORE PALATABLE
AND TRENDIER
PRODUCT.

FOUNTAINS AND
PONDS HAVE A
PLACE IN OUR
URBAN SPACES
AND THEIR
BENEFITS TO BOTH
THE CREATURES
AND HUMANS
ARE UNDENIABLE.
WE MUST NOT
FORGET THAT
WHICH HOLDS
THE PENNIES,
NICKELS,
QUARTERS, AND
DIMES - THE
VESSELS ON
WHICH WISHES
ARE PLACED.

WE MUST REFUTE THE POINTS WHICH STRIVE TO DENIGRATE
PLAUSIBLE ARCHITECTURAL REALITIES TO MERE 'UTOPIAN'
MACHINATIONS. 'UTOPIAN' IS A TERM TOSSED ABOUT BY
THOSE SIMPLY UNWILLING TO ACT IN ORDER TO DISCREDIT
VISIONS OF THE FUTURE WHICH ARE OTHERWISE
ATTAINABLE. AT THE VERY LEAST, AN ARCHITECT SHOULD
BE OPTIMISTIC. IT IS VITAL THAT THE PUBLIC - DESIGNERS,
POLITICIANS, COMMUNITY MEMBERS OR ANYONE ELSE
INVESTED IN THE FUTURE OF THEIR CITIES, ADOPT AN
ATTITUDE OF RADICAL OPTIMISM THAT WILL SERVE AS A
VEHICLE FOR THE CHALLENGE OF CITY-BUILDING WITHOUT
ALLOWING IT TO BE HIJACKED BY THE SUB-PAR OR
MISALIGNED. WE SHOULD ALL WORK TOWARDS CREATING
THE KINDS OF SPACES WE DREAM ABOUT.
THIS RADICAL OPTIMISM ENFORCES THE IDEA THAT
ARCHITECTURE BEHAVES IN A MANNER BEYOND
FUNCTIONAL AND EFFICIENT FORMS, AND ON THE
CONTRARY IT IS THE PHYSICAL MANIFESTATION OF AN
INDIVIDUAL OR COLLECTIVE VISION OF LIFE AND THE
EXPERIENCES THAT COMPOSE IT.

5
Manifest[O]:
A Call For Ideas

MANIFEST[O]LAND

This thesis has reiterated the importance of public consultation as opposed to engaging in any presumptuous top-down planning, and so it is important to note that the work shown here is only meant to be one example of the kinds of ideas that could sprout from a design competition, which is the main point of this thesis. The design competition works in two parts. The first, a competition would be held to establish the base design of the masterplan, and the second, a number of smaller competitions held to develop the masterplan's key blocks as need be. It is important to note the significance of imaginative imagery, or *propaganda*, in displaying ideas to the public who will typically find little use in conventional architectural representation. In order for the public to become excited about visions of the future of a place, it would be beneficial to be exposed to propaganda images that convey the intended spirit of place. These propaganda images are not necessarily completely fictional or utopian, but they are enticing in more ways than one (FIG. 68-73). The language of architects may not translate well when trying to achieve democratic architecture, and so as architects we must strive to convey our visions through any and all means.

Where a masterplan typically develops *buildings* on its preconfigured blocks, an urban park such as this would develop its "blocks" through civic engagement and public competition. This not only guarantees a gradual development, but also guarantees a fruitful, exciting, and unpredictable outcome. The idea that only one group could make decisions about how an entire population should use and enjoy spaces of leisure is an outdated approach to city-planning. The idea is also to allow for underused portions of park land to be adopted

by civilians especially groups like *Arts in the Park* and *Public Space Incubator*, two active grassroots groups in Toronto who have consistently demonstrated their ability to transform underused space into public space and/or programming.

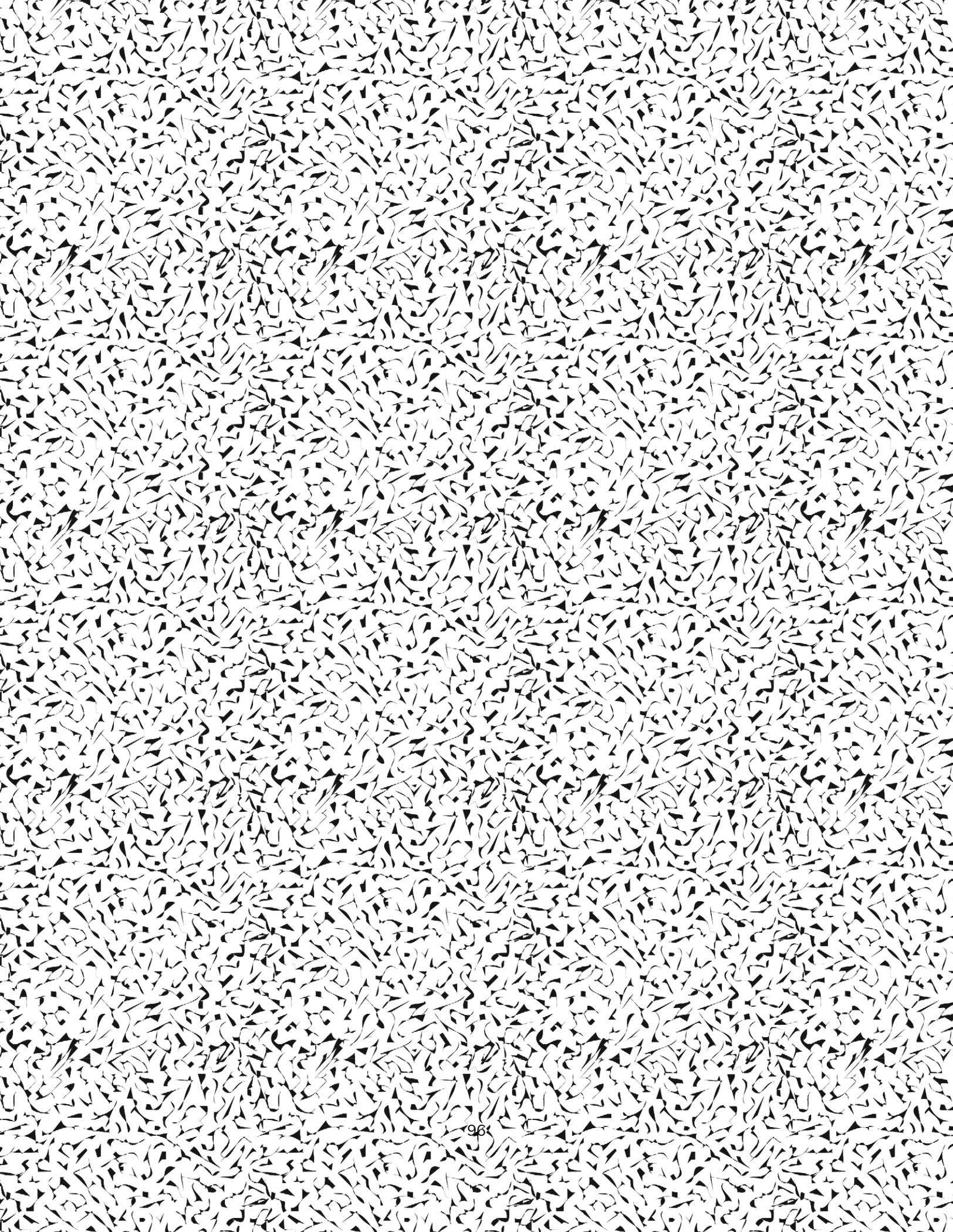
The way for Ontario Place to truly represent its name is for it to be moulded by the people it belongs to through democratic means. Here, I am proposing that several permanent and impermanent nodes be implemented throughout the masterplan, the impermanent nodes being temporary architecture or art that come to fruition through public competition that is limited to Canadians only. Another option could be to have an impermanent node that serves as a platform for international pavilions to pass through, much like BIGs immensely popular Serpentine Pavilion did. Afterall, being an Ontarian surely means embracing the international. Adaptability is the key to ensuring that Ontario Place thrives beyond a decade or two. Examples of permanent and impermanent nodes/programs include: aquaponics, an outdoor art gallery, public art, traveling art, a greenhouse or allotment garden, a cemetery, a farmer's market, spontaneous architecture, temporary pavilions, a mural festival, a forum, a food truck festival, multicultural restaurants, Indigenous art and design, a lending library, a toyerie, an adult playground, a swimming pier and fountains.

MANIFEST [O] LAND:

Towards an Archi-cultural Landscape at Ontario Place

Competition Brief





MANIFEST [O] LAND:

Towards an Archi-cultural Landscape at Ontario Place

0 // Overview.

1 // Introduction.

2 // Competition.

Site Description

Program

3 // Schedule.

4 // Evaluation Process.

5 // Registration.

Eligibility

6 // Submission Requirements.

Online Submission

Submission Deadline

0 // Overview.

AIM:

Manifest[O]Land is a design competition aiming to produce a plethora of bold and innovative spatial designs for Ontario Place, the manmade waterfront archipelago located west of the central core of downtown Toronto. Each of these fragments will ultimately transform the site into an architectural mosaic, allowing it to form gradually while injecting a degree of diversity amongst an otherwise homogenous landscape.

ELIGIBILITY:

Architects, Architecture Graduates, Architecture Students, Landscape Architects, Teams (Architects, Architecture Graduates, Architecture Students), Inter-Disciplinary Teams (engineers, designers, city planners). Designers from various socio-economic backgrounds, age groups, and minority groups are encouraged to participate, as well as those with a range of different landscape design philosophies. Preference will not be given to distinguished design firms, but rather to the best design concepts.

PROJECT:

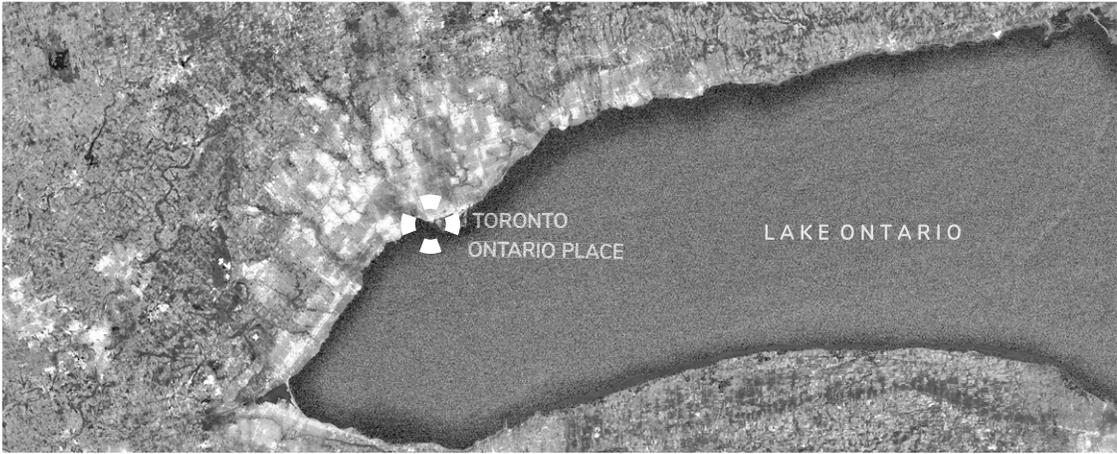
Manifest[O]Land challenges participants to design a pavilion for a public space within Ontario Place that addresses the need for activity, inclusion, socialising, relaxation, escape, view and enjoyment of a high quality space through a design that is visually and aesthetically engaging. If a program is not addressed in the design, or is not addressed appropriately, the public has the right to decide the program. The competition consists of [number] possible themes of design, their design requirements, as well as a number of physical site opportunities and constraints that must be addressed in the design proposals.

DIMENSIONS:

Projects are not to exceed 50m²

Completed proposals will be put on public exhibition during which time input will be solicited from the general public. A critical body comprised of distinguished design and arts professionals will receive reports from these groups and conduct discussions, however the winning proposals that are recommended to Waterfront Toronto and City of Toronto Parks Forestry and Recreation will ultimately be decided by the public. Further details are provided in the various sections of this Competition Brief.

The winning proposal will proceed into design development, detailed design and construction, and will be funded by the City of Toronto with the support of the Provincial government.



1 // Introduction.

This is a call for ideas for the revitalization and redesign of the manmade archipelago, Ontario Place in Toronto, Ontario. Right now, we are facing a major and exciting challenge. Under the current provincial government led by premier Doug Ford, Ontario Place may undergo dramatic changes driven by privatization which would not only alter the site architecturally, but socially.

Ontario Place is a publicly-owned waterfront park, located west of central Toronto, that has played a pivotal role in shaping Toronto's history. After years of dwindling attendance, the site was formally shutdown by the provincial government in 2012 but reopened in 2017 with an abundance of unprogrammed space save for three active architectural elements; the privately-owned open-air Budweiser Stage (formerly the Molson Amphitheatre), the triodetic marvel the Cinesphere (the world's first IMAX theatre) and the five tensile glass and steel Exhibition Pods.

This competition seeks to redefine what it means to be an Ontarian through the gradual redevelopment of Ontario Place. Ideas should question and interpret what Ontarian cultural elements are beyond the cliché notions of culture. one where a landscape intertwines feeling, activity, architecture, art, food, play, contemplation, sport and spontaneity.

With its wide-ranging activities, we believe Manifest [O] will increase the value of the site for the public and make it more accessible for residents of Toronto, for visitors across Canada, and around the world.

The following pages present the brief for a Canadian architectural competition implemented in two stages. The first stage is for the design of permanent infrastructure, while the second is for the development of smaller blocks dispersed among the site.

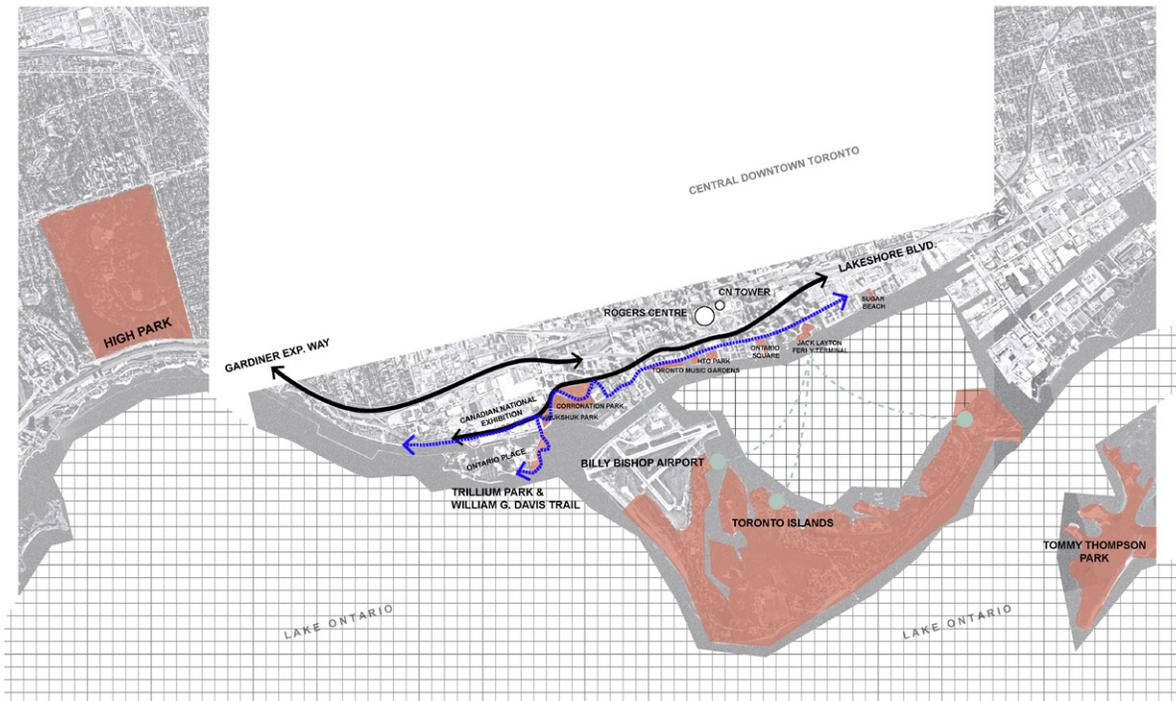
Aim:

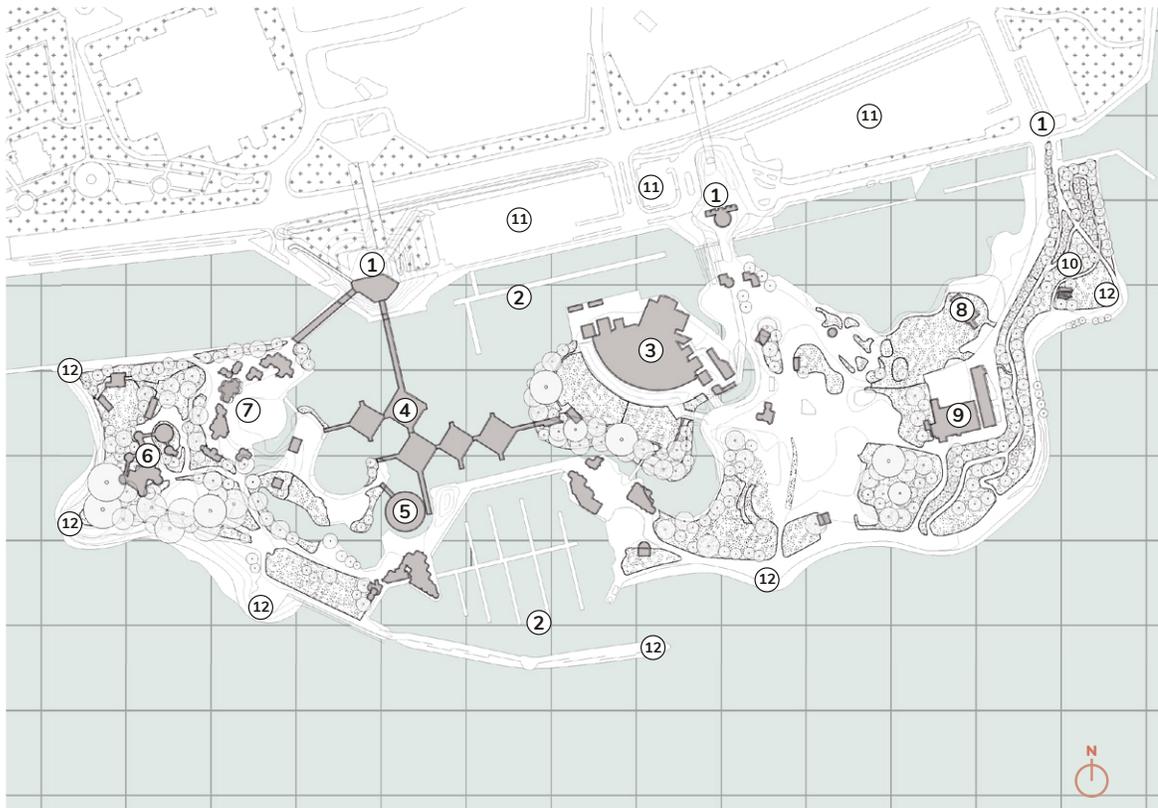
The aim is to produce a plethora of bold and innovative spatial designs for Ontario Place. Each of these fragments will ultimately transform the site into an archicultural mosaic, allowing it to form gradually while injecting a degree of diversity amongst an otherwise homogenous landscape.

2 // Competition.

Site Description

The Ontario Place site is a unique waterfront asset, made up of 155 acres of land and water, and once served as an iconic cultural and tourism destination between 1971 and 2012. It is located west of central Toronto, and is within close proximity to the Toronto Islands and the Billy Bishop Toronto City Airport. After years of dwindling attendance, the site was formally shutdown by the provincial government in 2012 but reopened in 2017 with an abundance of unprogrammed space save for three active architectural elements; the privately-owned open-air Budweiser Stage (formerly the Molson Amphitheatre), the triodetic marvel the Cinesphere (the world's first IMAX theatre) and the five tensile glass and steel Exhibition Pods. The site presents an exciting urban renewal opportunity. Certain height and other restrictions must be taken into consideration due to its proximity to the airport. The site also presents a unique opportunity to be close to a busy transportation hub.





LEGEND

- | | | |
|-------------------|--------------------|-------------------------|
| 1 Entrance | 5 Cinesphere | 9 Maintenance Buildings |
| 2 Marina | 6 Concrete Silos | 10 Trillium Park |
| 3 Budweiser Stage | 7 Retail Space | 11 Parking |
| 4 Exhibition Pods | 8 Echo Beach Stage | 12 Lookout Point |

2 // Competition.

Phase1:

Infrastructural redesign of Ontario Place.

Phase 2:

Manifest[O]Land challenges participants to put forth ideas for design a public pavilion or spatial condition for a space within Ontario Place that addresses the need for activity, inclusion, socialising, relaxation, escape, view and enjoyment of a high quality space through a design that is visually and aesthetically engaging. If a program is not addressed in the design, or is not addressed appropriately, the public has the right to decide the program.

Phase 1 Goals and Program

Arrival:

Provide a space of transition between the Toronto waterfront and Ontario Place. This arrival point should be positioned in order to serve both the West and Central Entrances.

Accessibility

Design for easy navigation and easy access by all visitors to Ontario Place is essential. All age groups - from children to the elderly and people with disabilities - should be able to easily enter and move around the park. Ramps should be located and designed to provide fully satisfactory alternatives.

Circulation:

Provide a clear system of pathways which lead to the key existing portions of Ontario Place; the Cinesphere, Exhibition Pods, the waterfront, Budweiser stage, Echo beach, and Trilium Park. Develop a connection between Exhibition Station and this transition point.

Ecological Initiatives:

Toronto's waterfront must become a healthy environment which means improving Toronto's urban forest, restoring wetlands and wildlife habitats.

Public Forum:

In the winter of 1994/1995 the beloved free Forum - a centrally located outdoor amphitheatre that was set in a basin

created by four hills, was demolished to make way for a larger corporate version. New designs should include a permanent public forum to support smaller alternative community programs.

Access to the Water:

The water in and around Ontario Place is the cleanest water of all waterfront access points, and as such it is suitable for swimming and play. Ontario Place does not currently provide the necessary opportunities for engagement with the water.

Amenities:

Redesign the existing washrooms and introduce new washrooms where necessary. Provide a washroom/changeroom close to the waterfront on both East and West islands.

Lighting:

Provide LED lighting along all pathways and in areas of heightened safety risk i.e. along the waterfront and around wooded areas.

Seating:

Provide adequate formal and informal seating along the waterfront and near circulation paths.

Phase 2 Goals and Program

Design Excellence:

Designs should focus on creating place through durable materials, innovative technologies, and attention to detail. While designs are encouraged to be playful, a degree of pragmatism in operation and maintenance is required.

Acknowledgement of History:

Ontario Place has impacted generations of people in its history. It is vital that the Cinesphere and The Exhibition Pod remain as they are the last remnants of the original park. It is also important to maintain the spirit of the original architectural intent in some regards such as keeping the island public and mostly for play and amusement.

Redefine “Ontario Culture”:

“Ontario culture” is a notion that is both specific and vague.

activities, and perspectives. Pavilions capturing these aspects thus serve every individual regardless of ethnicity, sex, age or socio-economic background. Possible pavilions:

Diverse Community of Users:

With a total population of 6 million, Toronto has one of the most diverse urban populations in the world and designs should support animation and social activities by a wide range of people, groups and civic organizations.

Adaptive Reuse:

The Exhibition Pods are in great condition and can be adaptively reused to become occupied by any number of program.

Contemplation Area:

Provide an outdoor area, a place of quietness, stillness and profound tranquility to enhance the relationship with the landscape. A water feature may be introduced into the design.

Memory:

Provide a place of memory and remembrance, an intimate space for introspection offering visitors a moment of silence and solitude.

Integrated Public Art:

Art is a fundamental part of the vision for Ontario Place. This includes graffiti and street art. Designs should consider the implementation of art in creative ways.

First Nations Programming:

Toronto comes from the Mohawk word tkaronto, meaning “trees standing in water”. Toronto’s waterfront has historically been used as a First Nations tradepost, yet the waterfront displays little of this fact. Designs should incorporate indigenous art, architecture and/or programming.

Sustainability:

Materials used in construction should be at least 40% recycled. Pavilions that are dismantled will be 100% recycled either into other pavilions or construction outside of Ontario Place.

3 // Schedule.

Competition opening	March 10, 2020
Early Registration period	March 10 - May 10, 2020
Regular Registration period	May 15 - June 15, 2020
Late Registration period	June 16 - June 25, 2020
Submission Deadline	June 29, 2020
Jury Evaluation	July 05 - July 19, 2020
Competition Results*	August 30, 2020

Competitions will be held every two years*

4 // Evaluation Process.

Phase 1: Competition entrants will be required to remain anonymous during Stage 1 of the competition, the competition for base masterplan design. Stage 1 will cover the main concept, general allocations and design of the site in relation to the city. The proposals will also form the basis for a preliminary cost analysis. After submission, the jury - comprised of Waterfront Toronto and a community group, will select 2-5 proposals to be displayed in a series of public meetings where they can be voted for both in person and electronically at Manifestoland.com.

Phase 2: Completed proposals for the programming and design of smaller blocks will be put on public exhibition during which time input will be solicited from the general public. A critical body comprised of distinguished design and arts professionals will receive reports from these groups and conduct discussions, however the winning proposals that are recommended to Waterfront Toronto and City of Toronto Parks Forestry and Recreation will ultimately be decided by the public through voting either in person or electronically at Manifestoland.com.

The winning proposals will proceed into design development, detailed design and construction, and will be funded by the City of Toronto with the support of the Provincial government.

5 // Registration.

Eligibility

This is an open competition. Architects, Architecture Graduates, Architecture Students, Landscape Architects, Teams (Architects, Architecture Graduates, Architecture Students), Inter-Disciplinary Teams (engineers, designers, city planners). Designers from various socio-economic backgrounds, age groups, and minority groups are encouraged to participate, as well as those with a range of different landscape design philosophies. Preference will not be given to distinguished design firms, but rather to the best design concepts.

Registration is free of charge and can be completed at Manifestoland.com

6 // Submission Requirements.

All documentation such as CAD drawings and site photos required to develop the competition proposal are available at www.manifestoland.com. Any additional information will not be provided during or after the registration period. All of the documentation was prepared, organised and published by the Manifest[O]Land team for the sole purpose of this architecture ideas competition and may not be used for any other purposes.

Online Submission

The competition panels (max. 2) must be submitted as a zip file and addressed to submission@manifestoland.com. **The maximum size of panels is A1. At least one enticing image representative of the concept of design must be included that demonstrates a clear vision.**

Submission Deadline

Competitors are responsible for the arrival of their proposals within the corresponding deadline. **No proposal will be evaluated if received after the submission deadline of June 29, 2020.**

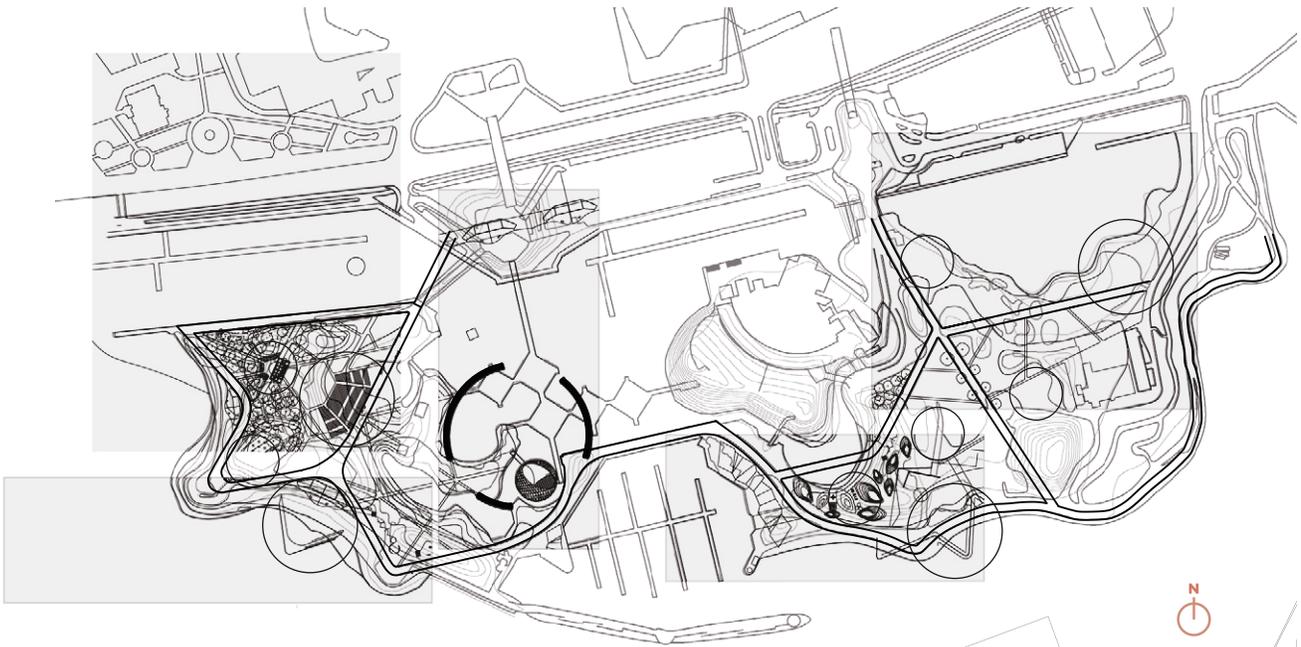


FIG. 66
An example of “developing the mosaic” at Ontario Place.

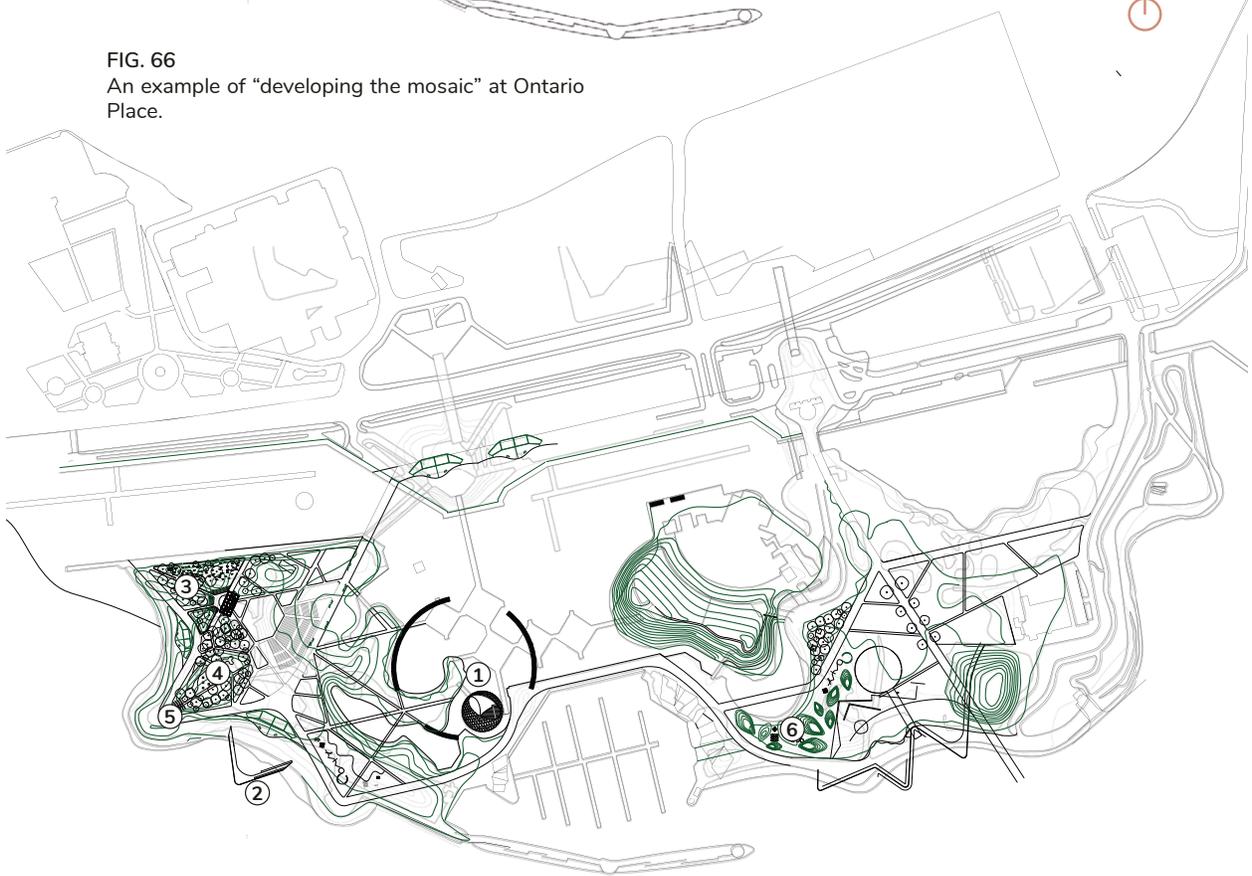


FIG. 67
A hypothetical cumulative design. The propaganda images correspond to certain areas within this plan.

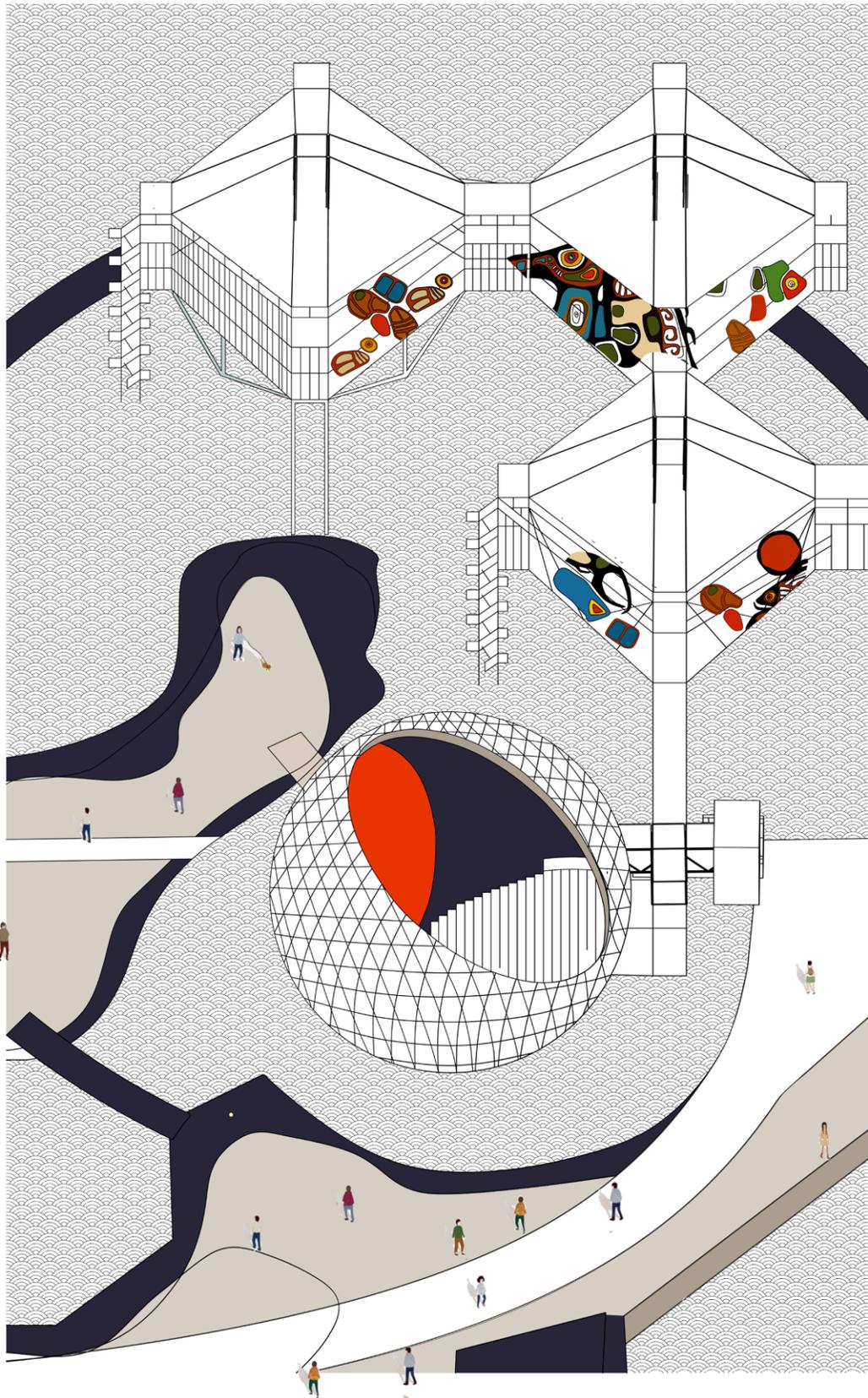


FIG. 68
Propaganda image 1 of Exhibition Pods.



FIG. 69
Propaganda Image #2. Waterfront access.



FIG. 70
Propaganda Image #3. Juxtaposition.



FIG. 71
Propaganda Image #4. Daydreaming.



FIG. 72
Propaganda Image #5. Performance.



FIG. 73
Propaganda Image #6. Play grounds.

6 A Radical Optimism

The more spaces Torontonians lose to privatization, the more community bonds are jeopardized not only amongst each other, but in their connection to Toronto as a whole. While the economics of a city keep it functioning, the people in a city maintain its desirability, with spaces like Ontario Place directly influencing that desirability. The current Conservative provincial government has consistently cast a dark cloud over Ontario Place with threats of privatization and unwanted programming, however in combating this it is first vital that the public - designers, politicians, community members and anyone else invested in the transformation of Ontario Place - first adopt an attitude of radical optimism that will serve as a vehicle for the challenge without allowing it to be hijacked by the sub-par.

This radical optimism enforces the idea that architecture behaves in a manner beyond functional and efficient forms, and to the contrary as the physical manifestation of an individual or collective vision of life and the experiences that compose it. It is possible to achieve both economic success and placemaking, however this thesis focuses on the placemaking aspect since it is reliant on the premise that the relationship is a symbiotic one in which placemaking's success ensures economic success also.

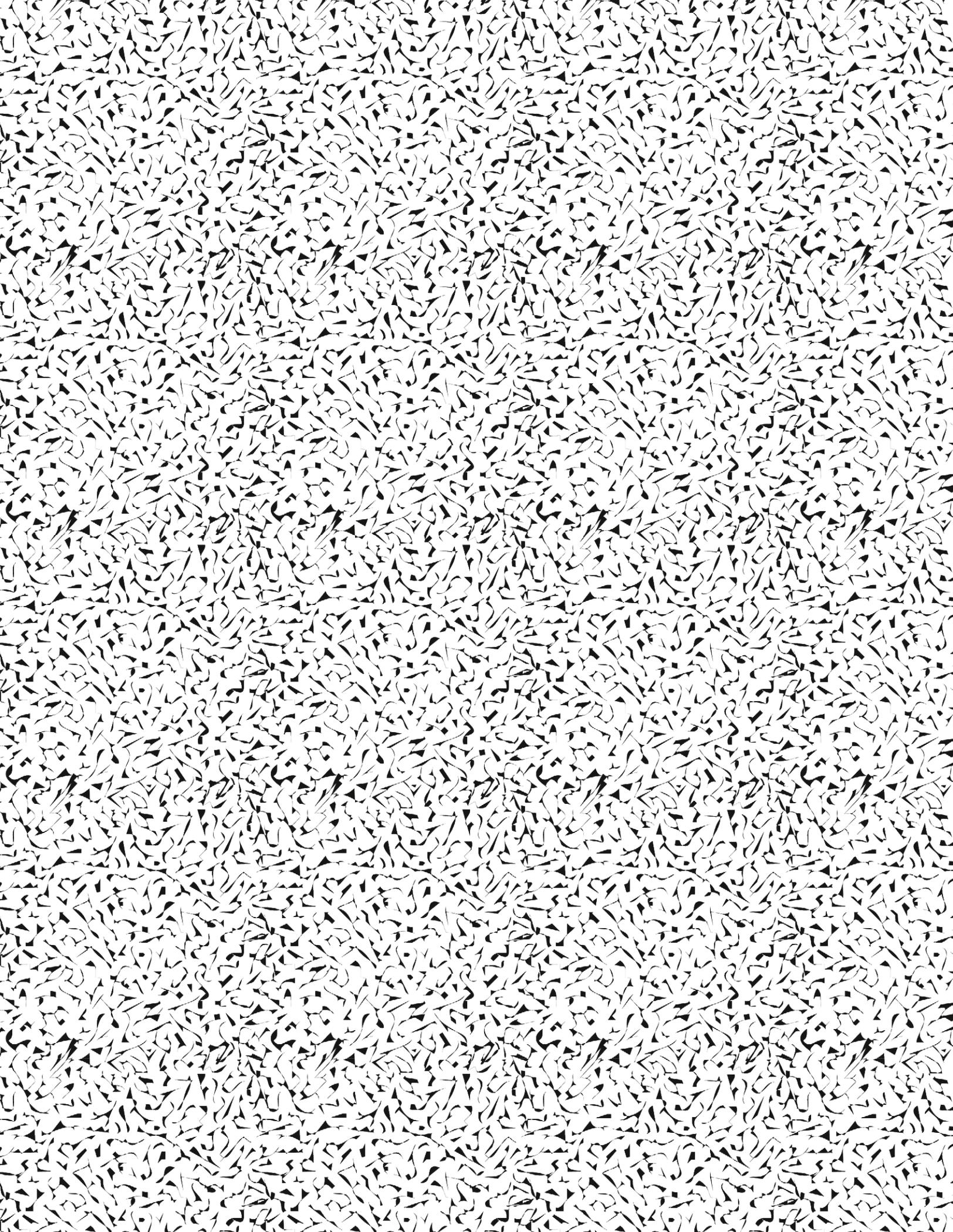


IMAGE SOURCES

FIG. 02:

Ontario Place in relation to Toronto and Lake Ontario.

Source: Images by author based on Google maps satellite imagery.

FIG. 04:

Ontario Square.

Source: Harbourfront Centre. Digital Image. Accessed from: <https://www.harbourfrontcentre.com/venues/ontariosquare/>

FIG. 05:

HTO Park.

Source: City of Toronto. Digital Image. Accessed from: <https://www.toronto.ca/data/parks/prd/facilities/complex/1663/index.html>

FIG. 06:

Toronto Music Garden.

Source: Harbourfront Centre. Digital Image. Accessed from: <https://www.harbourfrontcentre.com/venues/torontomusicgarden/>

FIG. 07:

Inukshuk Park.

Source: City of Toronto. Digital Image. Accessed from: <https://www.toronto.ca/data/parks/prd/facilities/complex/1430/index.html>

FIG. 08:

Coronation Park.

Source: City of Toronto. Digital Image. Accessed from: <https://www.toronto.ca/data/parks/prd/facilities/complex/467/index.html>

FIG. 12:

Changes along the waterfront from 1834-1971.

Source: Images by author based on image in James T. White's "Pursuing design excellence: Urban design governance on Toronto's waterfront" Accessed from: <https://www.sciencedirect.com/science/article/pii/S0305900615000380>.

FIG. 14:

Aerial view of the Ontario Pavilion.

Source: Library and Archives Canada. Digital Image. Accessed from: https://www.collectionscanada.gc.ca/expo/0533020202_e.html

FIG. 15:

Ontario Pavilion.

Source: Library and Archives Canada. Digital Image. Accessed from: https://www.collectionscanada.gc.ca/expo/0533020202_e.html

FIG. 16:

The expansive Ontario Pavilion at night.

Source: Library and Archives Canada. Digital Image. Accessed from: https://www.collectionscanada.gc.ca/expo/0533020201_e.html

FIG. 17:

Original map of Ontario Place circa 1971.

Source: Gemmil, Arlene. Ontario Place: Origins and Planning of an Urban Waterfront Park. Toronto: Dept. of Geography, York U., [between 1980-1981]. Print reproduction.

FIG. 18:

Aerial photograph of Ontario Place circa early 1980s.

Source: City of Toronto Archives, Series 1465, File 361, Item 30. Accessed from: <https://torontoguardian.com/2016/12/vintage-photographs-ontario-place-prime/>

FIG. 19:

The Children's Village.

Source: Toronto Star Archives. Digital Image. Accessed from: https://static.torontopubliclibrary.ca/da/images/LC/tspa_0112174f.jpg

FIG. 20:

The Queen of England visits Ontario Place.

Source: Toronto Star Archives. Digital Image. Accessed from: https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDCTSPA_0122848F&R=DC-TSPA_0122848F

FIG. 21:

Gymnastics performance.

Source: Toronto Star Archives. Digital Image. Accessed from:
https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0098794F&R=DC-TSPA_0098794F

FIG. 23:

Aerial photograph of Ontario Place circa early 1980s.

Source: City of Toronto Archives, Series 1465, File 361, Item 30.
Accessed from: <https://torontoguardian.com/2016/12/vintage-photographs-ontario-place-prime/>

FIG. 24:

Len Casey, the program director of Ontario Place, in front of the Forum.

Source: Toronto Star Archives. Digital Image. Accessed From:
https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0057588F&R=DC-TSPA_0057588F

FIG. 25:

Eric McMillian sitting amongst his creation. 1974,

Source: Toronto Star Archives. Accessed From: https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0130176F&R=DC-TSPA_0130176F

FIG. 26:

Indigenous performance.

Source: Toronto Star Archives. Accessed From: https://static.torontopubliclibrary.ca/da/images/LC/tspa_0112094f.jpg

FIG. 27:

Multicultural presentations at the Forum.

Source: Toronto Star Archives. Accessed From: https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0112150F&R=DC-TSPA_0112150F

FIG. 28:

The Children's Village net structure.

Source: Toronto Star Archives. Accessed From: https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0112086F&R=DC-TSPA_0112086F

FIG. 29:

Sailing lessons.

Source: Toronto Star Archives. Accessed From: https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-TSPA_0097213F&R=DC-TSPA_0097213F

FIG. 30:

Advertisement.

Source: The Toronto Star, May 15, 1980. Accessed from: <https://torontoist.com/2012/02/its-all-yours-at-ontario-place/>

FIG. 59:

Masterplan proposed in the Minister's Advisory Panel Report.

Source: Minister's Advisory Panel Report, Ontario Place Revitalization, (Toronto, July 2012)

FIG. 60:

Drawing of Parc de la Villette.

Source: Bernard Tschumi. Digital Image. Accessed from: <http://www.tschumi.com/projects/3/>

FIG. 61:

Axonometric of Tschumi's Follies.

Source: Bernard Tschumi. The Museum of Modern Art. Digital Image. Accessed from: <https://www.moma.org/artists/7056>

FIG. 62:

Cedric Price's Fun Palace

Source: Cedric Price. Canadian Centre for Architecture. Accessed from: <https://www.cca.qc.ca/en/issues/2/what-the-future-looked-like/32737/1964-fun-palace>

FIG. 63

Zaryadye Park in Moscow, Russia.

Source. Diller, Scofidio + Renfro. Archdaily. Accessed from: <https://www.archdaily.com/883201/zaryadye-park-diller-scofidio-plus-renfro>

FIG. 64

Zaryadye Park. Note the variability in sightlines and spatial condition.

Source. Diller, Scofidio + Renfro. Archdaily. Accessed from: <https://www.archdaily.com/883201/zaryadye-park-diller-scofidio-plus-renfro>

FIG. 65

Zaryadye Park amphitheatre.

Source. Diller, Scofidio + Renfro. Archdaily. Accessed from: <https://www.archdaily.com/883201/zaryadye-park-diller-scofidio-plus-renfro>

Note: Images not included in this list are the property and work of the author.

BIBLIOGRAPHY

- Aitchison, Cara. *Leisure And Tourism Landscapes: Social And Cultural Geographies* London; New York : Routledge, 2000.
- Eco, Umberto. *The Open Work*. Cambridge, Mas., Harvard University Press. 1989.
- De Michelis, Marco, Giovanni Damiani, and Michael K. Hays. *Bernard Tschumi*. New York : Universe, 2003.
- Desfor, Gene, and Jennefer Laidley. *Reshaping Toronto's Waterfront*. University of Toronto Press, 2011.
- Evans, Matthew T. *The Sacred: Differentiating, Clarifying and Extending Concepts*. *Review of Religious Research*, Vol. 45, No. 1 (Sep., 2003)
- Frampton, Kenneth, and Yukio Futagawa. *Modern Architecture*. A.D.A. Edita, 1981.
- Gemmil, Arlene. *Ontario Place: Origins and Planning of an Urban Waterfront Park*. Toronto: Dept. of Geography, York U., [between 1980-1981].
- Gold, Seymour M. *Recreation Planning and Design*. New York: McGraw-Hill, c1980.
- Harvey, David. "The Right to the City." *The Emancipatory City?: Paradoxes and Possibilities*,
- Hejduk, Renata. *Step into liquid: Rites, transcendence and transgression in the modern construction of the social sacred*, *Culture and Religion*, 2010. 11:3, 277-293, DOI: 10.1080/14755610.2010.505476
- Jacobs, Jane. *The Death and Life of Great American Cities*. London, Jonathan Cape, 1962.
- Jacobs, Jane. *The Economy of Cities*. New York, Random House, 1969.
- Jencks, Charles, and Karl Kropf. *Theories and Manifestoes of Contemporary Architecture*. Academy, 1997.
- Kilbourn, William. *Toronto Remembered : A Celebration Of The*

- City. Toronto: Stoddart, 1984.
- Leach, Neil. Rethinking Architecture: A Reader in Cultural Theory. Routledge, 2006.
- Lefebvre, Henri, et al. Writings on Cities. Blackwell Publishing, 2008.
- Lefebvre, Henri. The Urban Revolution. University of Minnesota Press, 2011.
- Marx, Karl, et al. The Communist Manifesto. Penguin Books, 1981.
- Price, Cedric, et al. Re: CP. Birkhäuser, 2003.
- Sudjic, Deyan. The Language of Cities. London, Penguin Books, 2017.
- Sheldrake, Philip. Placing the Sacred: Transcendence and the City. Literature & Theology, Vol. 21, No. 3, Oxford University Press, 2007.
- Valadares, Desiree. Ontario Place: A Place to Stand? A Place to Grow? Master's thesis, Guelph University, 2013.
- Walker, Enrique. Tschumi on architecture: Conversations with Enrique Walker. New York, N.Y. : Monacelli Press, 2006
- Wilcox, Alana, Christina Palassio and Jonny Dovercourt. The State of The Arts: Living With Culture In Toronto. Toronto: Coach House Books, 2006.
- Zegher, M. Catherine de, and Mark Wigley. The activist drawing: Retracing Situationist Architectures From Constant's New Babylon to Beyond New York: Drawing Center; Cambridge, Mass.; London: MIT Press, c2001