

A JOURNEY THROUGH THE MEMOIRS OF A CITY

The Transformation of Toronto's Post-Industrial Waterfront into a
"Memory Landscape"

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ABSTRACT

While many waterfront projects in Toronto engage Lake Ontario as merely a leisure landscape, this thesis explores the city's topographical edge as a cultural landscape capable of orienting Toronto's citizens with a deeper awareness of the city's past. Building on a study of Toronto's urban development from its founding as a British settlement in 1793 to the present, this thesis pursues a "memory landscape" for the city of Toronto, asking: can a new landscape be created in Toronto that reflects and responds to the historic narratives of the city's development? This thesis proposes that public landscapes can be invested with narratives of the past, while also welcoming the imprints of future narratives. A post-industrial site of the city's reclaimed waterfront provides a venue for structuring a physical and topographical expression of urban memory. The Centre for Study of British North American History and a cemetery, housed respectively near to and within the decommissioned Hearn Power Generating Station on Toronto's waterfront, provide tangible expressions of the thesis question.

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Introduction

Urban parks are crucial landscapes in cities: they offer places of respite from the fast-paced life of their dense, urban cores. What is more, urban parks offer the opportunity for citizens to experience settings that encourage contemplation and memory. The urban park holds the potential to be a place of commemoration and of better understanding one's location in the world and of how one's environment has come to take its present form. This thesis explores the question of a "memory landscape" — a landscape that concerns itself with commemoration of past events in a given place — for the city of Toronto, specifically, on a waterfront site surrounding the decommissioned Hearn power station.

Today, the city of Toronto is the largest urban centre in Canada and is one of the most livable and multicultural cities in the world.¹ Toronto's urban history began in 1793 when British colonial officials founded the Town of York. Prior to that moment, for thousands of years, indigenous people had inhabited and moved through these lands on hunting and trading routes. As a layering of multiple narratives over time — of arrivals, of dwelling, and also, of erasures — Toronto's history is necessarily complex. The area of the city prior to the establishment of the British settlement of York was originally referred to as "Toronto," a name believed to be derived from the Mohawk phrase Tkaronto, which means "where there are trees standing in the water." This original name was returned to the city on March 6, 1834 following the return of the city's founder and the individual who named the English settlement, British colonial officer John Graves Simcoe, to his beloved England.² While this thesis chooses to focus on Toronto's urban history since 1793, and on Toronto as an English city, the

1 "The History of Toronto: An 11,000-year Journey," Toronto, accessed December 3, 2013, http://www.toronto.ca/toronto_history/.

2 Alan Rayburn, "The real story of how Toronto got its name," *Canadian Geographic -September/October '94*, Ottawa, 1994, 68-70.

landscape proposed in the last part of this thesis finds its way back to the memory of Canada's indigenous people, and to the traces that preceded those of the British.³

The British Empire once had strong influences over North America and was responsible for the establishment of Toronto. This thesis will examine the specific and overt residues of British culture as they are manifested on that city's fabric, architecture and spaces. In the following pages, a survey of a selection of defining events in Toronto's urban history since 1793 will form the basis of a commemorative landscape proposition to be developed in part VI of this thesis. The question of how and which events should be commemorated in public landscapes is of course complex. And because they are tied to hierarchies and power structures that determine what is remembered and what is forgotten, "history" and "cultural memory" are contested constructs. For the purpose of this thesis, for which the goal is the design of a memory park for Toronto, the term "cultural memory" shall refer to the multiplicity of historical narratives that co-exist, and intermix, within Toronto's collective memory.

Today, massive landscape development projects on the city's waterfront are in some ways seeking to recapture elements of Toronto's historic landscape prior to European settlement. The central focus of these new landscape interventions, however, is the creation of spaces that celebrate sport and leisure. This thesis will specifically examine two high-profile urban landscape developments on Toronto's waterfront, designed in this manner. While traces of the past are beginning to be expressed in Toronto's waterfront landscapes — the naturalization of the Don River recalls for example its pre-British and pre-industrial condition — this thesis argues that these landscapes do not delve deeply enough into the rich

³ Heather Howard provides a detailed and thoughtful account of the Native past of the lands now occupied by the Greater Toronto Area. Please see article: Heather A. Howard, "Toronto's Native History," *First Nations House Magazine*, 2008/2009, accessed May 9, 2014, <http://www.fnhmagazine.com/issue1/nativehistory.html>.

historic and cultural narratives of the city. Toronto has an opportunity to create a landscape centered on revealing these narratives in a responsible and creative manner.

International designs provide useful inspiration and models. Two examples of memory landscapes that creatively reveal the cultural and historic narratives of their people and city will be examined. Following upon these, a case study of Paris's Parc de La Villette more fully explores the fundamental relationship shared by a memory landscape and the city that hosts it. This internationally renowned park establishes a new approach to landscape design that focuses on merging the city and the park into one homogenous unit. Conclusions drawn from analyses of these landscapes can be productively applied to the design of a memory landscape in Toronto.

Lastly, historical landscape influences can be suggestively transported into a twenty-first century park. The English picturesque landscape constitutes a persistent reference for memory landscapes all around the world. This thesis will study how this landscape type has influenced the design of cemeteries, a quintessential form of memory landscape, and will consider how the latter can be translated into a contemporary memory landscape in Toronto.

This thesis will propose the design of a memory landscape for Toronto. The proposition aims to present the narrative of how the city's landscape has evolved into its current form since British settlement, while at the same time returning a vast area of the city's waterfront into a salubrious state recalling, and paying homage to, its pre-British and pre-industrial condition. Located on the lands surrounding the decommissioned Hearn Power Generating Station on the city's waterfront, the landscape proposal that culminates this thesis organizes architectural interventions as well as gardens, on a topographical journey. Relying on an interplay of buildings (including the rehabilitation of the Hearn) and of gardens,

the topographical journey recollects the founding of York in 1793 as a foil to remember other narratives of Toronto's past. York, which became Toronto, was once the home of several First Nations' tribes. Their presence on the lands that Toronto came to occupy extends far into the past. By focusing on the most overt influences of Toronto in the present — a city where English is spoken today as the dominant language, and where many streets and buildings recall British settlement — the project aims to produce an opening for the multiplicity of narratives that constitute Toronto's memory landscape in the present.

The proposition includes a study centre and archive focused on Toronto's British heritage from the founding of York to the present; cemeteries — one public, one reserved for military — for the respectful interment of Toronto's citizens, located within and next to the Hearn's shell; a soil remediation facility also housed inside the Hearn; and finally, allotment gardens that extend, overtime, into Lake Ontario. The proposition for a memory landscape for Toronto thus addresses contemplation, remembrance and healing, through landscape. The multitude of spaces that facilitate education, celebration and commemoration will evoke and engage Toronto's historic narratives with its living population, creating a new and relevant urban landscape of cultural memory on the city's waterfront.

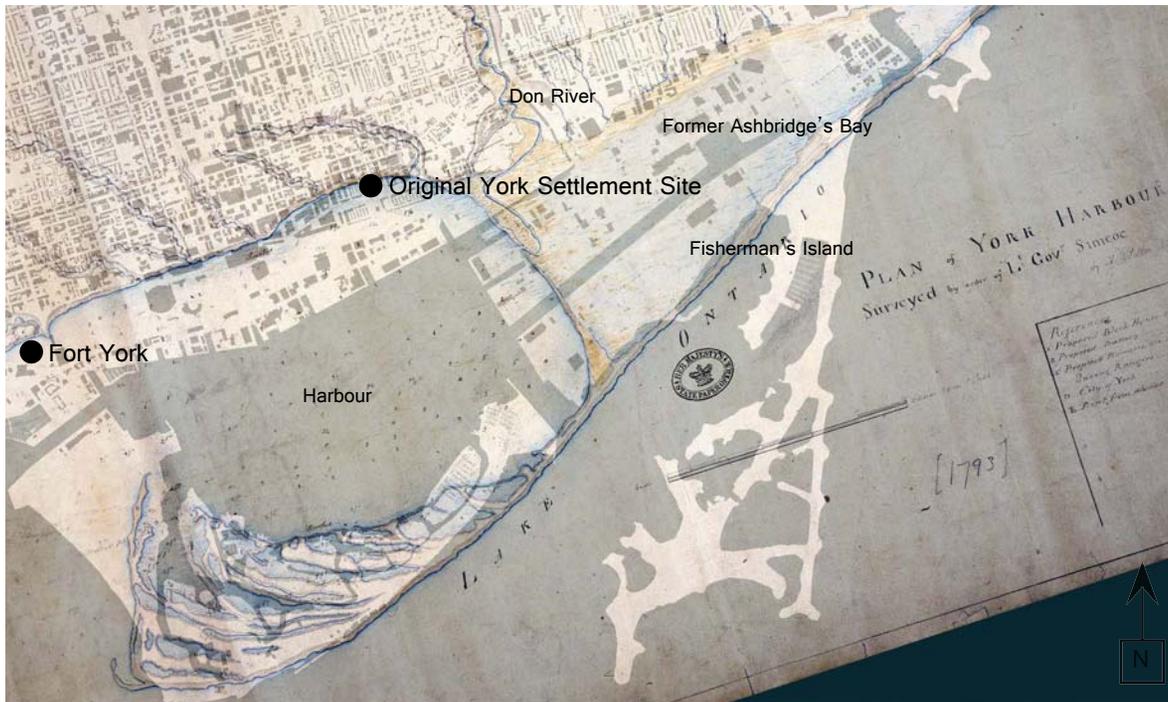


Figure 1. Alexander Aitken, *Plan of York Harbour Surveyed by order of Lt. Governor Simcoe, 1793*, The National Archives of the UK, Kew. Reproduced from *Historic Maps of Toronto*, <http://oldtorontomaps.blogspot.ca/2013/01/1793-aitken-plan-of-york-harbour.html> (accessed March 3, 2014).

Figure ground image of modern Toronto overlapped with historic map of York Harbour in 1793. Note the extensive reclamation of the harbour; the southern extension of the shoreline and creation of the Port Lands to the east.

Part I – Toronto: The Historic Narrative of a British City

To understand Toronto’s historic narrative as a British city, one must begin by investigating its origin. In 1793 the town of York (later Toronto) was founded by the British army officer and first Lieutenant Governor of Upper Canada, John Graves Simcoe.⁴ York followed the traditional form of European settlement in North America, which has been described as “[beginning] at the water’s edge, where sheltered harbours offered protection for water-borne vessels essential for the basic needs of colonial expansion: defense and movement of people, information, and commodities between empires and

⁴ “The History of Toronto: An 11,000-Year Journey - Virtual Exhibits - Museums | City of Toronto,” accessed March 25, 2014, <http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=ac418d577e312410VgnVCM10000071d60f89RCRD>.

their outposts.”⁵ Toronto’s ensuing growth caused vast areas of natural landscape to be destroyed and the city’s Don River and Ashbridge’s Bay marsh to become receptacles of pollution and sources of disease. Officials took drastic measures to solve these problems, thus allowing the city’s prosperous growth to continue. These actions have ultimately resulted in the waterfront landscape one finds today. In the following text, important historical moments and significant events in the process of Toronto’s development are examined. These events will be the basis of the historically-focused memory landscape design that follows, and so must be considered in order to create a design that is responsive to the city and which comprehensively embodies its historical narratives.

The British Settlement of York

The City of Toronto began its history as a British military arsenal and as the new provincial capital of Upper Canada. Simcoe chose the site based on its topography, with a harbour deemed suitable for both defensive and settlement purposes.⁶ Simcoe ordered the construction of a garrison on the present site of Fort York in 1793, with a civilian settlement developing east of the garrison (fig.1).⁷ Simcoe named the community in honour of the Duke of York:⁸ as a dedicated royalist, he took pleasure in naming places in the province after familiar English place names, and the principal streets of York in honour of the royal family.⁹

From 1793 until 1870, the British army stationed soldiers at the fort. These soldiers often made use of the

5 Michael Moir, “Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature,” in *Reshaping Toronto’s Waterfront*, ed. Gene Desfor and Jennefer Laidley (Toronto: University of Toronto Press, 2011), 23.

6 E.G. Firth, “The Town of York, 1793-1815: A Collection of Documents of Early Toronto,” *Champlain Society*, Ontario Series, 5 (1962), cited in Moir, “Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature,” 24.

7 Carl Benn, *Historic Fort York 1793-1993* (Toronto: Natural Heritage/Natural History Inc., 1993), 11.

8 Lucy Booth Martyn, *The Face of Early Toronto: An Archival Record 1797-1936* (Sutton West: The Paget Press, 1982), 9.

9 *Ibid.*, 13-14.



Figure 2. Elizabeth Posthuma Simcoe, *York Harbour*, 1793, 302mm x 475mm, Toronto Public Library, Toronto. Reproduced from *Toronto Public Library*, <http://static.torontopubliclibrary.ca/da/images/LC/pictures-r-3237.jpg> (accessed January 15, 2014).

Watercolour of York Harbour, looking west from the mouth of the Don River. Elizabeth Posthuma Simcoe was wife of Lt. Governor John Graves Simcoe and accompanied him to Canada. Her diary and watercolours are an invaluable descriptive record of the early days of the Town of York. This image of the harbour is a rare view of the site before settlement.

settlement's services, thereby strengthening its economy in addition to providing it with security.¹⁰ By the 1880s the fortifications and armaments became obsolete; however, some military activity continued to take place at Fort York until WWII.¹¹ In 1793, Fort York sat on the north shore of the harbour entrance. However, during the city's industrial era, the waterfront was filled in for development purposes, and so Fort York is now located hundreds of metres north of the shoreline.¹²

This historic structure is the first of many in Toronto that have a direct connection to the British Empire and have performed a vital role in the development of the city. Fort York was constituted of several separate buildings arranged within an angular compound located directly on the water's edge. A central element in the design of a new memory landscape that will be treated in part VI shall be a centre for the study of British North American history. The design approach for this centre will refer directly to the organization of Fort York as a military post along the water's edge.

10 Benn, *Historic Fort York 1793-1993*, 11.

11 Ibid.

12 Ibid., 22.

The Resourceful Wilderness of Ashbridge's Bay

In addition to the natural harbour, Toronto also possessed a massive, 525-hectare marsh at the base of the Don River. The water flowing from the river entered the bay through an opening in a sandbar that extended from the north shore of the lake to the peninsulas that divided the bay and wetlands from Lake Ontario.¹³ Lieutenant Governor Simcoe thought the “sheltered curve of the east end of Toronto Bay and its tributary streams presented a landscape of possibility.”¹⁴ When Simcoe arrived in the area of present-day Toronto in the summer of 1793, he noted the harbour's natural defensibility and its luscious woodlands, which could be used to supply the future town of York and its environs with lumber.¹⁵

The southern shoreline of today's Port Lands district has historically been dynamic and ephemeral. This shoreline was primarily defined by Fisherman's Island, a sandbar that sheltered the Inner Harbour and Ashbridge's Bay. This natural formation on Toronto's waterfront was another primary reason for its selection for an urban settlement. A rich selection of flora and fauna supported many related activities, including fishing and hunting.¹⁶ Unfortunately, this natural wilderness would suffer as human intervention on the landscape increased, and Toronto's wetlands quickly became a pollution-ridden blight upon the city. The complete destruction of the wetlands shortly followed, facilitating their replacement with space for industry. Today, this site, which was so vital for the founding of Toronto, is an ideal location for a new landscape that aims to express elements of its original state and the narrative of its destruction caused by European settlement.

13 Moir, “Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature,” 24.

14 Jennifer Bonnell, “A Social History of a Changing Environment: The Don River Valley, 1910-1931,” in *Reshaping Toronto's Waterfront*, ed. Jennefer Laidley and Gene Desfor (Toronto: University of Toronto Press, 2011), 123.

15 Ibid.

16 Field Operations and Schollen & Company, *Lake Ontario Park: Master Plan* (New York: Waterfront Toronto, 2008), 38, http://www.waterfrontoronto.ca/dbdocs/49_41225d37c48.pdf.

The establishment of an English Port of Trade and the beginning of Industrial Production

The settlement of York became known officially as the City of Toronto in 1834.¹⁷ Canada's growing trade of natural resources and raw materials made it a "key supplier of empires, first through its colonial ties to Britain and, increasingly, to the emerging economic giant to the south [The United States]."¹⁸ Toronto's emergence as a major port for trade and industrial production resulted in a massive surge in the city's population.¹⁹ However, as Toronto's industry and population increased, so too did the strain on the surrounding natural environment. The blurred lines between the natural world and the urban city became much sharper. Ultimately, the urban realm would triumph over the natural environment.

Even prior to the City of Toronto's establishment, it was clear to the citizens of York that the natural realm would need to be tamed in order for their settlement to flourish. A poignant instance of this conflict between the natural and urban environment occurred when a large black bear, which was once the largest mammal to roam the area, stumbled into the village and was brutally killed. The street where this occurred took its name, Bear Street, from the incident; later the street's name was changed to the less evocative Bay Street, for its terminus with the Harbour.²⁰ Charles Pelham Mulvany argues that this change in designation obscured the historic narrative of the city: "It is a pity that by the stupidity of municipal Dogberries, stone-blind to the picturesque, this street should ever have lost a name so characteristic of our city's early history."²¹ Reviving this unique anecdote and marking this important transitional moment in the narrative of the city's

17 "The History of Toronto."

18 Gene Desfor, Lucian Vesalon, and Jennefer Laidley, "Establishing the Toronto Harbour Commission and Its 1912 Waterfront Development Plan," in *Reshaping Toronto's Waterfront*, ed. Jennefer Laidley and Gene Desfor (Toronto: University of Toronto Press, 2011), 53.

19 Ibid.

20 Charles Pelham Mulvany, *Toronto: Past and Present: A Handbook of the City* (W. E. Caiger, 1884), 36.

21 Ibid.

development will become a crucial aspect of a landscape dedicated to the recovery of Toronto's lost memories.

Toronto's harbour, a vital component of its development, also faced a conflict with the natural realm. The harbour was threatened by the incessant transformation of the waterfront because of natural forces. In his essay "Planning for Change: Harbour Commissions, Civil Engineers, and Large-scale Manipulation of Nature," Michael Moir explains the inherently mutable nature of harbours and ports by stating, "Ports are developed within the context of an environment that changes through the interaction of land, wind, and waves. Because of the constancy of these forces, harbours will never be the same tomorrow as they are today."²² To combat this problem the colonial government appointed a committee to address the maintenance and improvement of Toronto's Harbour.²³ In order to finance the construction of the port, the equivalent of half a billion Canadian dollars today was secured by the newly appointed Harbour Commission. The United Kingdom played a significant role in securing these finances in order for the port to be constructed, thereby securing a vital source of trade for their empire.²⁴

Toronto's harbour and waterfront were essential to its growth and flourishing. Throughout Toronto's expansion and development, however, a constant conflict between the natural realm and the urban realm threatened its success. A landscape documenting the cultural memory of Toronto must reference this struggle and its impact on the city's historic narratives. Notwithstanding the city's struggles, the British Empire secured Toronto's assets, facilitating its development and securing a successful settlement of trade and industry. Still, the settlement that grew from a small village to the City of Toronto would face greater challenges due to the negative impacts that accompany increased industry and population.

22 Moir, "Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature," 23.

23 Ibid., 27.

24 Gene Desfor and Jennefer Laidley, eds., *Reshaping Toronto's Waterfront* (Toronto: University of Toronto Press, 2011), 53.

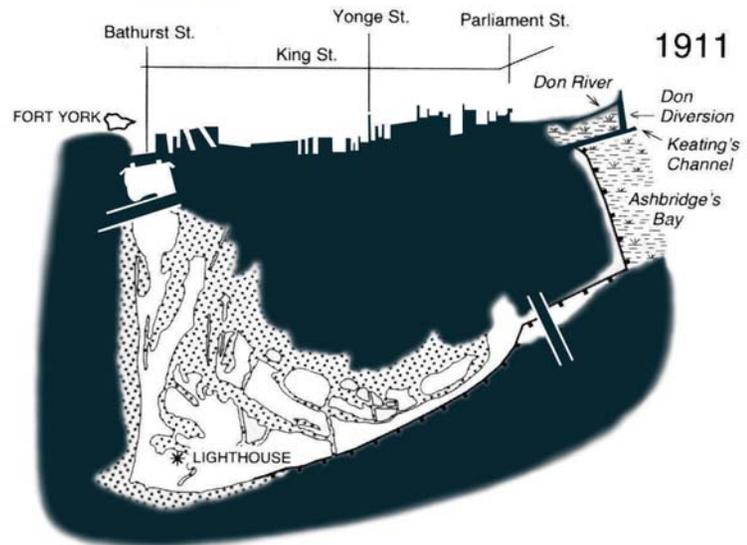
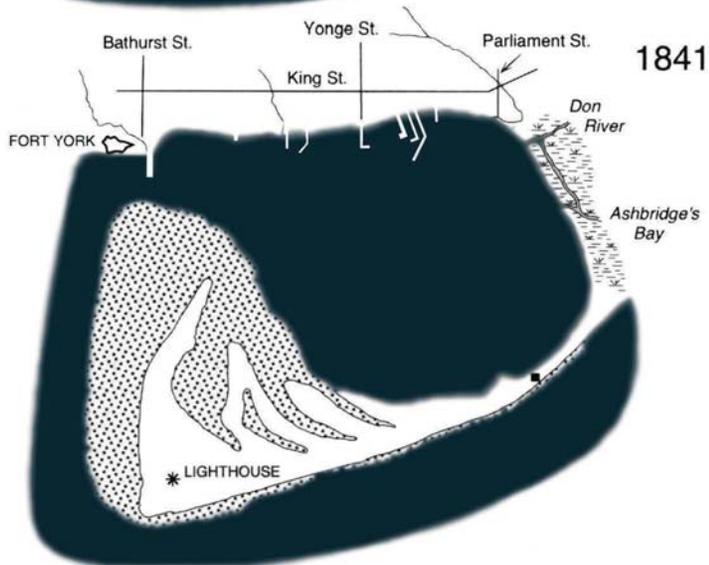
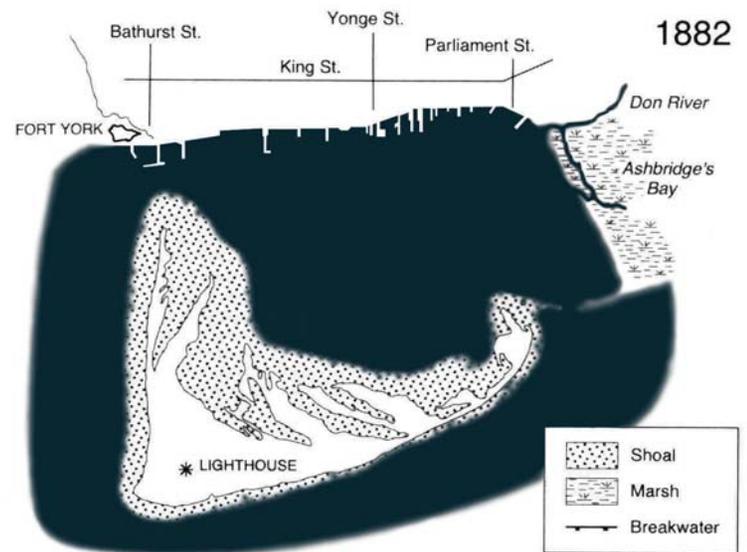
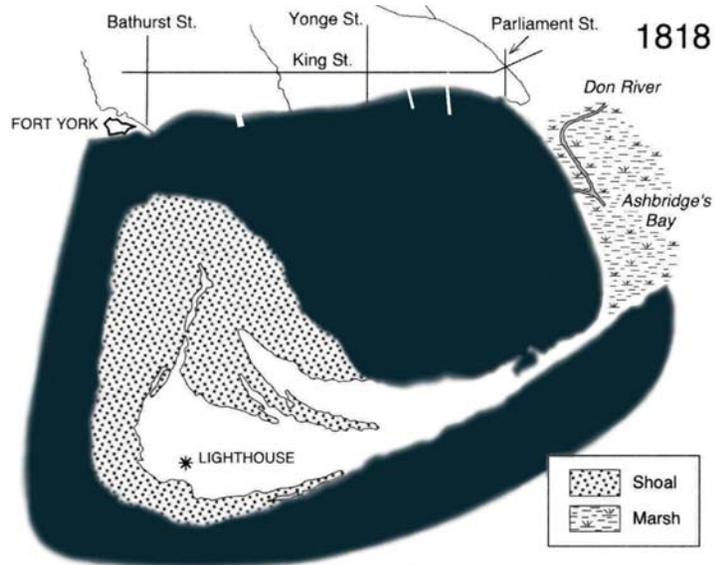


Figure 3. C. King, *Changing contours of Toronto Harbour, 1818, 1841, 1882 and 1911*, Cartographic Lab, Department of Geography, York University, Toronto. Reproduced from Gene Desfor and Jennefer Laidley, eds., *Reshaping Toronto's Waterfront* (Toronto: University of Toronto Press, 2011), 42.

Negative Consequences of the City's Industrial Development

In 1832 Toronto faced its first cholera epidemic. From this point, cholera epidemics in Canada, and specifically Toronto, continued to occur quite regularly until 1871.²⁵ In his essay "From Liability to Profitability: How Disease, Fear, and Medical Science Cleaned up the Marshes of Ashbridge's Bay," Paul S.B. Jackson explains how the introduction of cholera marks an important point in the city's development. Jackson states, "Once cholera had arrived, Toronto could no longer be seen as a small, isolated outpost of the British Empire. The city had become enmeshed in the central debates of myth, medicine, and morality that surrounded the cholera mystique."²⁶ During the 1800s, intellectuals and medical journals debated the origins of cholera epidemics around the globe, and blame was most commonly ascribed to India, given its poor sanitation and the traditional practice of burning and disposing of dead bodies in the Ganges.²⁷

In Toronto's case, the polluted waterfront was assumed to have been the culprit. During the years of Toronto's initial industrial development, Ashbridge's Bay marsh became increasingly polluted. There were three main causes for the environmental devastation of this once flourishing ecosystem on the eastern edge of the city. First, the growing industries of Toronto disposed of their waste directly into the marshland. Secondly, a break-wall was constructed that reduced the flow of water through the bay, and thirdly, the city emptied its sewers directly into the obstructed waters of the marsh.²⁸ The putrid conditions of Ashbridge's Bay drew parallels between other notable sites of urban pollution in need of intervention. These horrendous conditions are vividly described thus:

25 Paul S.B. Jackson, "From Liability to Profitability: How Disease, Fear, and Medical Science Cleaned up the Marshes of Ashbridge's Bay," in *Reshaping Toronto's Waterfront*, ed. Gene Desfor and Jennefer Laidley (Toronto: University of Toronto Press, 2011), 78.

26 Ibid.

27 Ibid., 80.

28 Desfor, Vesalon, and Laidley, "Establishing the Toronto Harbour Commission and Its 1912 Waterfront Development Plan," 58.

. . . the swamp of Ashbridge's Bay [became] a local pool of stagnant, damp, filth where excrement and industrial waste were dumped. Public health officials and urban reformers positioned Toronto's marshy waterfront as a stand-in for East London, where the Don River became akin to the Thames, which was similar to the Ganges. All became comparable and all needed redevelopment.²⁹

Prior to the onset of the cholera epidemics in Toronto, which inspired the political motivation to reclaim the marshes,³⁰ the east end of the city had an enduring reputation for promoting harmful effects on health. Each summer, an illness would befall the settler population in the east of the city. This illness known then as the 'ague' or 'lake fever' would have symptoms of severe fever and shaking chills. Today, this illness is understood to be a strain of malaria spread by mosquitos that coalesced around stagnant water in the marshes of Toronto's waterfront. At the time, however, the 'ague' was thought to result from breathing insalubrious air.³¹ What was once viewed by Simcoe as an environmental asset to the city became a source of fear and concern. These alarming issues contributed to the sway in public opinion regarding the marshes of Toronto.

The contaminated areas along Toronto's shoreline and the resulting illnesses contributed further to the social and environmental ruin of the waterfront. A memory landscape located on the waterfront of Toronto will need to properly represent the actions taken to resolve the many problems that have plagued this neglected part of the city. Additionally, the lives taken due to pollution and disease should be respectfully commemorated in a landscape so literally and symbolically linked to the source of such unhealthy conditions.

29 Jackson, "From Liability to Profitability: How Disease, Fear, and Medical Science Cleaned up the Marshes of Ashbridge's Bay," 86.

30 Ibid., 78.

31 Bonnell, "A Social History of a Changing Environment: The Don River Valley, 1910-1931," 130.

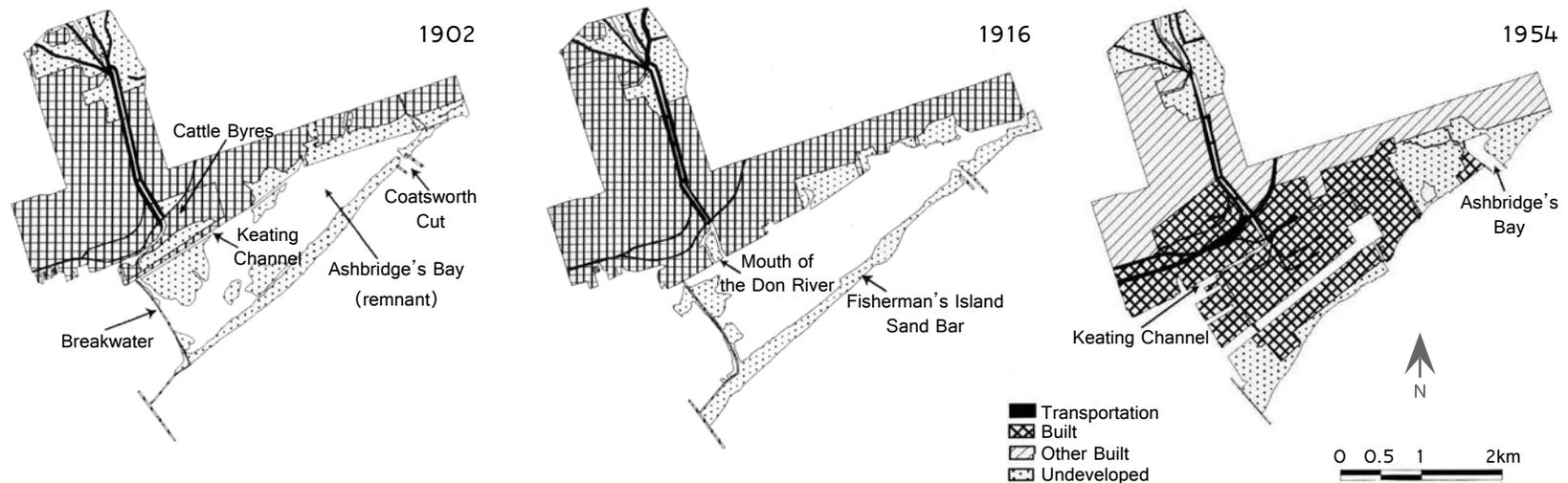


Figure 4. Tenley Conway, *Mixed land use/land cover classification, 1902, 1916, 1954*. Reproduced from Gene Desfor and Jennefer Laidley, eds., *Reshaping Toronto's Waterfront* (Toronto: University of Toronto Press, 2011), 163, 165, 166.

Creation of the Port Industrial District (Port Lands)

The form of Toronto's waterfront continued to evolve and adapt through the late nineteenth century. In 1883 a channel was cut from the Don River into the marsh, and by 1892 the city's peninsula had become an island. This allowed the city's sewage to be directed into the Don and filtered by the marsh before being diffused by the lake.³² Unfortunately, channelling sewage into Ashbridge's Bay for so long meant that the marsh became stigmatized as a source of disease. Meanwhile, the rise of industrialization created demand for new industrial space. Using the vast, unproductive and polluted wetlands of Ashbridge's Bay as a source for new industrial land seemed a solution to both problems, and many schemes were proposed to reclaim the marshes for industry and a modern deep-water port.³³

32 Moir, "Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature," 40.

33 Gene Desfor, "Planning Urban Waterfront Industrial Districts: Toronto's Ashbridge's Bay, 1889-1910," *Urban History Review* 17, no. 2 (1988): 77-91; F.N. Mellen, "The Development of the Toronto Waterfront During the Railway Expansion Era, 1850-1912" (Department of Geography, University

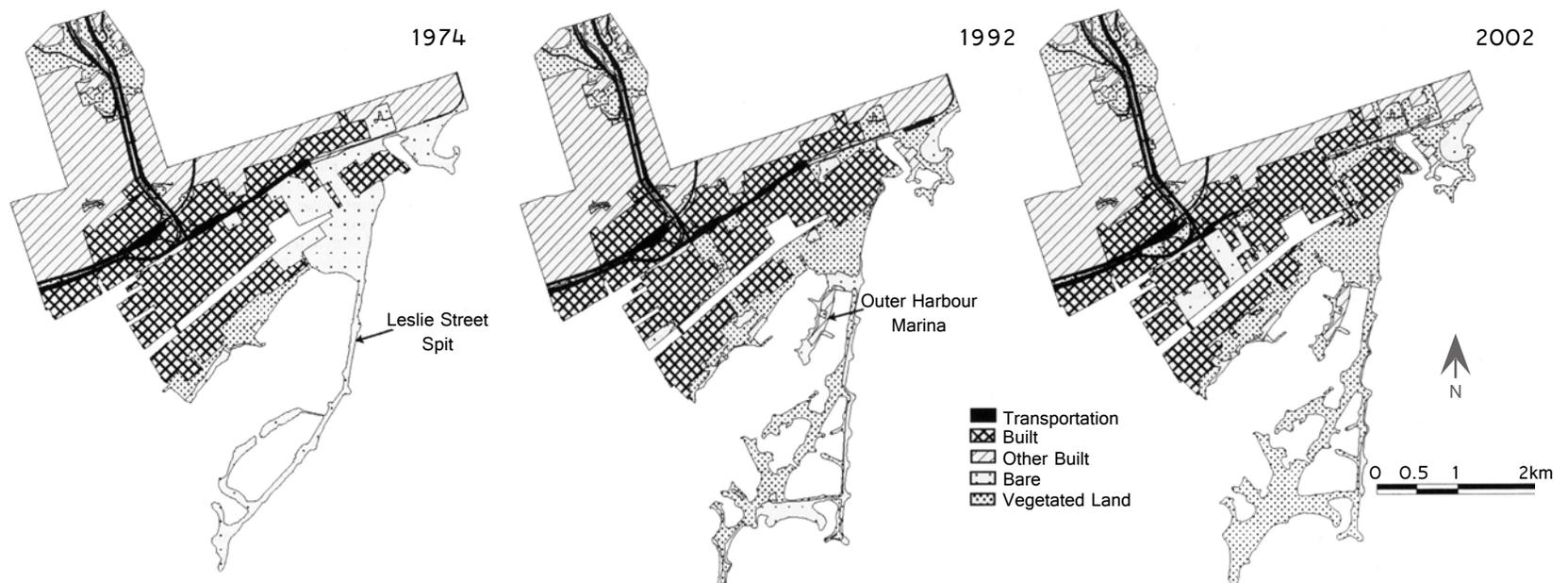


Figure 5. Tenley Conway, *Mixed land use/land cover classification, 1974, 1992, 2002*. Reproduced from Gene Desfor and Jennefer Laidley, eds., *Reshaping Toronto's Waterfront* (Toronto: University of Toronto Press, 2011), 163, 165, 166.

As the city continued to grow in population it also grew in land mass. Toronto's harbour front had moved 300 metres south by 1900, consuming 180 hectares of the lake.³⁴ In 1912, an expansive waterfront plan was proposed that called for massive reclamation efforts across Toronto's waterfront in order to create land for industrial, commercial and recreational uses.³⁵ These efforts included the reclamation of the Port Industrial District from Ashbridge's Bay marsh, the western beaches at Sunnyside and 263 hectares of parkland that was added to Toronto Island.³⁶ In order for the artificial Port Lands

of Toronto, 1974) cited in Moir, "Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature," 44.

34 J O'Mara, "Shaping Urban Waterfronts: The Role of the Toronto Harbour Commissioners, 1911-1960" (Department of Geography, York University, 1976); *ibid.*, 39.

35 Moir, "Planning for Change: Harbour Commissions, Civil Engineers, and Large-Scale Manipulation of Nature," 45.

36 *Ibid.*, 46.

to be created, the lake bottom throughout the harbour had to be hydraulically dredged. In total, approximately 27 million cubic yards of dredged material was deposited behind dock walls in order to fill the marsh. Additionally, earth and other polluted materials were hauled from outside the city in order to complete this process.³⁷

The once massive 525-hectare Ashbridge's Bay marsh had been almost entirely filled by 1954. A large deep-water shipping channel was constructed as part of the new Port Industrial District that would allow larger ships to deliver materials to the waterfront industries. Unfortunately, the extreme infill activity eliminated much of the existing habitat in Ashbridge's Bay, along with many of the species found in this area.³⁸ In the late 1940s, plans were created to establish an outer harbour here in order to further intensify the industrial and trade activities in the Port Lands, but no action around this development occurred until the 1960s.³⁹ At this point, the construction of a protective headland, also known as the Leslie Street Spit, had begun.⁴⁰ However, due to the decreased need for additional capacity, the larger scheme of an outer harbour for Toronto never came to full fruition.⁴¹

By 1974, land used for industrial purposes in the Port Industrial District had shrunk by 80 per cent.⁴² This decrease in activity created a stretch of land that meandered along the outer edge of the Port Industrial District through to the Leslie

37 Desfor, Vesalon, and Laidley, "Establishing the Toronto Harbour Commission and Its 1912 Waterfront Development Plan," 66.

38 Tenley Conway, "Boundaries and Connectivity: The Lower Don River and Ashbridge's Bay," in *Reshaping Toronto's Waterfront*, ed. Gene Desfor and Jennefer Laidley (Toronto: University of Toronto Press, 2011), 166.

39 R. Merrens, "Port Authorities as Urban Land Developers: The Case of the Toronto Harbour Commissioners and Their Outer Harbour Project, 1912-1968," *Urban History Review*, 1988, 92-105 cited in Conway, "Boundaries and Connectivity: The Lower Don River and Ashbridge's Bay," 166-167.

40 Conway, "Boundaries and Connectivity: The Lower Don River and Ashbridge's Bay," 167.

41 Merrens, "Port Authorities as Urban Land Developers: The Case of the Toronto Harbour Commissioners and Their Outer Harbour Project, 1912-1968" cited in Conway, "Boundaries and Connectivity: The Lower Don River and Ashbridge's Bay," 169.

42 Conway, "Boundaries and Connectivity: The Lower Don River and Ashbridge's Bay," 169.



Figure 6. Aerial view of Tommy Thompson Park, 2008. Reproduced from Field Operations and Schollen & Company, Lake Ontario Park: Master Plan (New York: Waterfront Toronto, 2008), 21, http://www.waterfronttoronto.ca/dbdocs/49_41225d37c48.pdf.

Mature successional areas can be seen on the northerly side (left) of Leslie Street Spit (Tommy Thompson Park), early succession can be seen on the southerly side (right) which is the most recently filled and is still in the process of reclamation. The Hearn Generating Station can be seen on the far left.

Street Spit. This land had two positive qualities: it was unused and also highly connected to the city.⁴³ The Leslie Street Spit has been the site for the disposal of silt dredged from the Outer Harbour and also surplus fill from large development sites within Toronto. The increase in land mass and the decrease in industrial activity within the Port Lands allowed for vegetation and wildlife to reclaim small areas. Eventually, these areas coalesced to create one of the largest natural habitats on the Toronto waterfront.⁴⁴ Today, the Leslie Street Spit is home to Tommy Thompson Park (fig. 6), which extends about five kilometres into Lake Ontario and is more than 250 hectares in size. Over 100,000 visitors enjoy this accidental wilderness every year.⁴⁵ The ability for the land to recover a quality of its former natural self has set a precedent in the area, encouraging other landscape developments to continue this trend. The creation of a new landscape in the Port Lands would return its site into a living asset of a city seeking harmony with the environment.

A City Powered by Coal

For the initial fifty years of Toronto's development, its primary source of fuel was wood, from the forests Simcoe so admired.⁴⁶ This was, however, only a short-term fuel source, as Toronto followed in the footsteps of its British counterpart: "like London, England much earlier, [Toronto] began to outstrip its nearby wood supply as it grew, experiencing increasingly acute fuel-wood shortages between the 1840s and 1860s."⁴⁷

43 Ibid.

44 "Toronto's Urban Wilderness," Toronto and Region Conservation Authority, accessed December 30, 2013, <http://www.trca.on.ca/enjoy/locations/tommy-thompson-park.dot>.

45 "History of Tommy Thompson Park," Toronto and Region Conservation Authority, accessed December 30, 2013, <http://tommythompsonpark.ca/home/history.dot>.

46 Scott Prudham, Richard Anderson, and Gunter Gad, "Networks of Power: Toronto's Waterfront Energy Systems from 1840 to 1970," in *Reshaping Toronto's Waterfront*, ed. Gene Desfor and Jennefer Laidley (Toronto: University of Toronto Press, 2011), 180.

47 Ibid.



Figure 7. xsicdn, Hearn Generator. July 8, 1977. Reproduced from flickr, <https://www.flickr.com/photos/xsicdn/2101943375/in/photostream/> (accessed March 7, 2014).

In time, coal took its place. It was introduced in the 1830s as a luxury item for wealthy citizens, but it was not until the 1840s that a coal-gas plant was constructed in the city.⁴⁸ The waterfront played an important role in this regard too, as coal arrived to the city's waterfront both by rail and by ships.⁴⁹ With the city's waterfront becoming the primary site for energy creation, the Port Lands could be described as an area focused on the receiving and storing of energy provisions rather than industrial activities.⁵⁰ In the 1950s, the Port Lands reached its apex as an energy provisioning hub with the construction of the enormous coal-fired Richard L. Hearn Generating Station (fig. 7).⁵¹ The energy output of the power station increased significantly following the initial years of its construction. By 1961, the plant consumed approximately three million tons of coal per year.

The role of Toronto's waterfront as an energy hub emphasizes its liminality. According to the authors of the

48 *Ibid.*
49 *Ibid.*, 181.
50 *Ibid.*, 194.
51 *Ibid.*

essay “Networks of Power: Toronto’s Waterfront Energy Systems from 1840 to 1970,” “Toronto’s waterfront, by acting as a central delivery, storage, conversion, and distribution hub for energy between about 1840 and 1970, was in this respect a . . . hybrid liminal space between land and water, city and country, culture and nature, mediating between energy uses (and users) on the one hand and energy provisioning on the other.”⁵² This liminality, which still persists, is a crucial factor in considering the design of a new landscape intervention. Any intervention made within the Port Lands must bridge the many transitions embodied within this liminal environment.

From the founding of the urban settlement of York in 1793, initiated by British colonial officials, the city has grown and developed, forever altering the territory that predated European settlement. Fort York is one of many important British heritage sites of Toronto. Ashbridge’s Bay, another significant site, was once an Eden of sublime wilderness that was stripped of its natural resources and severely polluted because of European intervention and development. The sacrifice of idyllic wildernesses for the sake of progress is a recurring episode that is important to consider and to avoid repeating in future interventions in the city. How can an intervention upon Toronto’s waterfront evoke this narrative and possibly even redeem the inhumane activities of the city in the past? This question is important to consider for the creation of a new memory landscape. Furthermore, the narrative of Toronto’s growth into the nation’s largest urban centre is full of unique and interesting anecdotes marking poignant moments in the city’s development. It is important that these stories be commemorated in ways that are symbolically relevant, and to recuperate them from forgetfulness, so as to give future generations of Torontonians a comprehensive understanding of the city they call home.

52 *Ibid.*, 197.

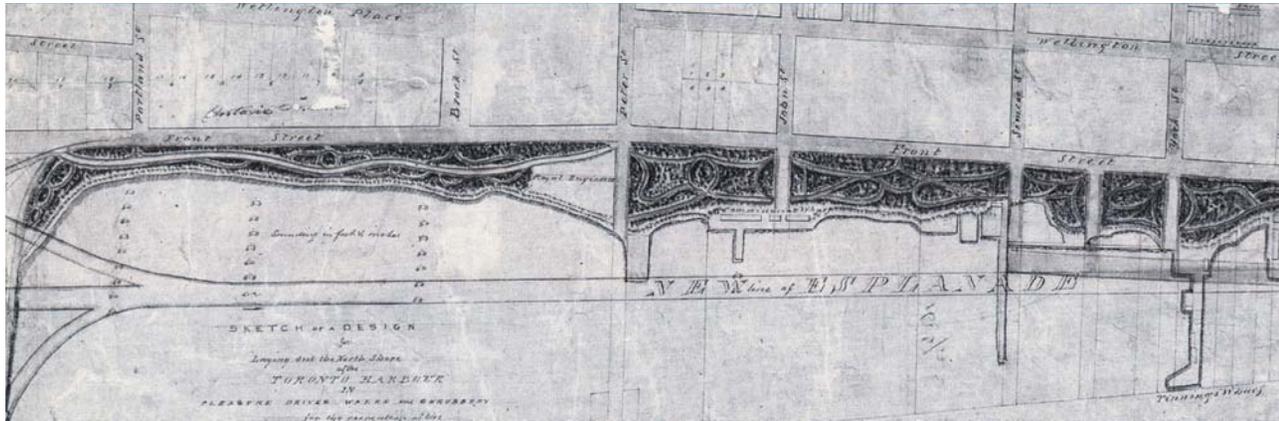


Figure 8. John Howard, Shoreline Park, 1852, Library and Archives Canada. n0011447k_a1 (detail). Reproduced from Mark Osbaldeston, *Unbuilt Toronto: A History of the City that Might Have Been* (Toronto: Dundern Press, 2008), 18.

In 1852, at the city's request, architect John Howard prepared this plan for a shoreline park on lands held in trust for this purpose. However, Toronto's waterfront was to be instead dedicated to industry and trade purposes.

Part II – Memory Landscapes: An Overlooked Landscape Strategy in Toronto

Toronto's waterfront has been continually transforming and adapting throughout its history as part of an urban settlement. It has been used for many purposes, varying from a transportation port to a setting for heavy industry. It has always, however, been fantasized as a site for vast parks and places of leisure, with many proposals being introduced throughout the city's history. In 1852, the plans for a vast park extending along the city's waterfront (fig.8) between York and Bathurst Streets was being prepared by prominent local architect, John Howard. This park would follow the shoreline and would contain pleasure drives, walks and shrubbery for the leisure of the citizens; however, this park would never materialize. The plan for a large waterfront park similar to Howard's plan can be traced to the very beginning of Toronto's history. Mark Osbaldeston notes: "During the clearing of the site for the new town [York] in 1793, Lieutenant Governor Simcoe was so taken by the beauty of the waterfront that he decided to preserve it in perpetuity."⁵³ In 1818, thirty acres of lakefront property was reserved by the government in order to preserve the land between Front Street and the shore of Lake Ontario. This land was to be designated public domain for the citizens of York and contain a public walk or mall.

53 Mark Osbaldeston, *Unbuilt Toronto: The History of a City That Might Have Been* (Toronto: Dundern Press, 2008), 17.

Regrettably, this plan for a public space on the waterfront quickly faded. The land that was to be reserved for the public was sold piece by piece to collect revenue for other purposes, such as building Toronto General Hospital or a New Fort (Stanley Barracks).⁵⁴ Unfortunately for the citizens of York, the waterfront that provided beautiful sites ideal for recreational purposes was also perfect for commercial and industrial uses, which ultimately prospered.⁵⁵

The waterfront of Toronto has experienced different stages of use throughout its history as part of an urban settlement. The waterfront's potential to be a nexus of social and civic life has often been sacrificed for the purposes of industry and trade. Beneath this industrial activity, however, other aspects of the waterfront persist, with one set of commentators describing it in these terms: substantial portions of Toronto's waterfront are "sacrificial or purgatorial spaces, more suggestive of places forgotten . . . This haunting, spectral landscape, more conduit than location per se serves as both contrast and backdrop for more contemporary efforts to resuscitate and integrate Toronto's waterfront more directly into social life and space in the city."⁵⁶

Recently, the city's trend to disregard the waterfront has changed and the waterfront is currently in the early stages of a massive thirty-year, multi-billion-dollar socio-ecological development.⁵⁷ The goals of this development are to "reconnect the city with the lake, opening up the West Don Lands and other waterfront lands to a variety of new uses."⁵⁸ Old industrial land is being transformed into new urban communities and vast swaths of polluted brown fields are being transformed into luscious green space for Toronto's residents to enjoy. The waterfront today possesses a variety of notable features, including

54 Ibid., 18.

55 Ibid.

56 Prudham, Anderson, and Gad, "Networks of Power: Toronto's Waterfront Energy Systems from 1840 to 1970," 179.

57 Gene Desfor and Jennefer Laidley, eds., "Introduction," in *Reshaping Toronto's Waterfront* (Toronto: University of Toronto Press, 2011), 3.

58 Ibid.



Figure 9. Jeffrey Martin, Map of Port Lands District and surrounding waterfront development projects.

numerous glazed high-rise office and residential towers, underutilized marine terminals, a downtown airport, elaborate sports complexes, repurposed industrial buildings and expansive landscaped leisure areas.⁵⁹

Today, leisure landscape projects are currently in various stages of development all along the waterfront, specifically near and within the Port Lands district. These landscape proposals vary in scale and design, but will all add to the civic beauty of the city. However, much of the focus of these designs is for the introduction of leisure and/or sport into the downtown and the waterfront's edge. Despite the fact that these are certainly important community amenities, Toronto lacks an iconic memory landscape. A landscape of this type would offer the citizens of Toronto programmed space with architectural and landscape expressions that allude to the city's complex historic narratives. Iconic memory landscapes that document and celebrate a people's unique heritage and culture are present in many internationally known urban communities. These landscapes strengthen the social and urban fabric of a city, offering spaces for educating, commemorating and celebrating.

In the following section two of Toronto's most recent and large scale waterfront landscape developments will be examined. These projects are the Lower Don Lands Development and Lake Ontario Park. Focus will be placed upon the benefits these landscapes offer to Toronto's urban environment and where they fall short, therefore emphasizing an opportunity to address these issues in a third kind of memory landscape, which this thesis will propose. These landscape projects have hints and suggestions of cultural memory and historic references to the city but because they are primarily leisure landscapes focusing on play and/or sport, visitors would, arguably, walk away without a deeper understanding of the cultural history of the city, and without, therefore, the benefits of that understanding.

59 Ibid.

Lower Don Lands Development

The Lower Don Lands is a district of Toronto's eastern waterfront that covers an area of approximately 125 hectares. It is located east of Parliament Street and extends to the Don Roadway, and south of the Rail corridor to the Ship Channel in the encompassing Port Lands. The centrepiece of Lower Don Lands Development will be the naturalization of the Don River and the creation of a new urban landscape park focused on leisure and active play. The plan to naturalize the Don River entails re-routing the river through the middle of the Lower Don Lands between the Keating Channel and the Ship Channel. Surrounding the naturalized river would be expansive green space facilitating the recreational needs for a new mixed-use neighbourhood comprised of 12,500 residential units and over 275,000 square meters of retail and commercial space.⁶⁰

The Lower Don Lands Development began as an international design competition organized by Waterfront Toronto, the city's lead waterfront development corporation. The winning firm of the international design competition for the Lower Don Lands was a team headed by Michael Van Valkenburgh,⁶¹ president and CEO of Michael Van Valkenburgh Associates (MVVA), which is described on the firm's website as a "landscape architecture firm that creates environmentally sustainable and experimentally rich places across a wide range of landscape scales, from city to campus to garden."⁶² Valkenburgh is also a professor of landscape architecture at Harvard's Graduate School of Design.⁶³

The MVVA proposal is comprised of three prominent features: the reconfiguration of the Don River, the creation

60 "Lower Don Lands," *Waterfront Toronto*, accessed January 19, 2013, http://www.waterfronttoronto.ca/explore_projects2/lower_don_lands.

61 American Society of Landscape Architects, "Analysis and Planning Honor Award," 2008, <http://www.asla.org/awards/2008/08winners/013.html>.

62 Michael Van Valkenburgh Associates Inc., "About MVVA," accessed February 19, 2013, <http://www.mvvainc.com/profile.php>.

63 Michael Van Valkenburgh Associates Inc., "About Staff: Michael Van Valkenburgh," accessed February 19, 2013, <http://www.mvvainc.com/staff.php?id=1>.

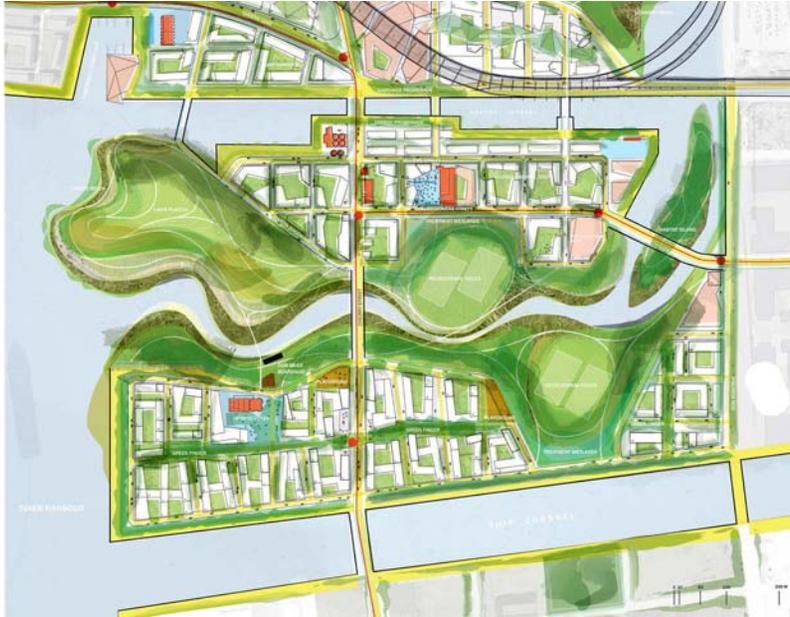


Figure 10. MVVA, *Port Lands Estuary*, 2007. Reproduced from *Waterfront Toronto*, http://www.waterfronttoronto.ca/uploads/documents/port_lands_estuary_1.pdf (accessed January 12, 2014).

MVVA's original comprehensive master plan of the Port Lands Estuary for the Lower Don Land's international design competition. It is comprised of a new mix-use waterfront neighbourhood surrounding the naturalized Don River and a new leisure landscape.

of vast new leisure-oriented parkland, and the construction of a mixed-use neighbourhood.⁶⁴ The mouth of the Don River will be shifted to cut further south into the Port Lands, following a curvilinear path into the harbour. This will replace the primary exit of the current river, which makes a right-angle turn at the Keating Channel before emptying into the harbour. While adding beauty to the derelict post-industrial landscape, the reconfigured river will also serve an important function in providing much needed protection against flooding. A picturesque landscape devoted to leisure activities will surround the new route of the Don River.⁶⁵ The development aims to re-establish the lost presences of the river⁶⁶ and to create an area that offers a reprieve from work and tension in order to enjoy the beauty and serenity of urban nature.⁶⁷

64 Gene Desfor and Jennifer Bonnell, "Socio-Ecological Change in the Nineteenth and Twenty-First Centuries: The Lower Don River," in *Reshaping Toronto's Waterfront*, ed. Gene Desfor and Jennifer Laidley (Toronto: University of Toronto Press, 2011), 313.

65 Ibid.

66 American Society of Landscape Architects, "Analysis and Planning Honor Award."

67 Desfor and Bonnell, "Socio-Ecological Change in the Nineteenth and Twenty-First Centuries: The Lower Don River," 318.



Figure 11. MVVA, *Aerial of Port Lands Estuary*, 2008. Reproduced from Waterfront Toronto, www.waterfronttoronto.ca/uploads/documents/lower_don_land_presentation_1.pdf (accessed January 12, 2014).

Recreating an artificially natural estuary suggests an attempt to recover lost traces of past topography. However, this is where the landscape design ends in its aspirations of recovering the past. The primary focus of this landscape is to create a new and dynamic space that encourages sport and leisure. As outlined in the project description on the firm's website, Van Valkenburgh envisions the park as a leisure landscape that will have:

. . . active sports in the four regulation-size fields, informal pickup games, kite-flying on the mound overlooking the Inner Harbor, jogging and in-line skating on the trails, and bird-watching, strolling, and contemplation along the more secluded paths. Within each neighborhood, the design has planned multiple opportunities for social interaction on broad tree-lined sidewalks, in cafés, in the squares, and during games on the play fields that are tucked in throughout the park. Rock climbing, markets, festivals, and restaurants will energize the impressive colonnade under an elevated expressway that had previously cut the site off from the city, providing a memorable backdrop for a new expression of urban life.⁶⁸

It is clear through this description that the primary

68 Michael Van Valkenburgh Associates Inc., "Lower Don Lands," accessed February 27, 2014, <http://www.mvva.com/project.php?id=60>.

Lake Ontario Park

Lake Ontario Park is the second example of a Toronto landscape development. Also located within Toronto's Port Lands, it is currently in the early stages of a multi-phase construction process that will take many more years to complete. This landscape is located directly south of the proposed site for a new memory landscape that this thesis will propose. Lake Ontario Park brings together various lakeshore sites that are scattered across Toronto's southernmost topographical edge. These various sites include existing parks, beloved beaches, underutilized industrial sites, privately leased areas, and regionally significant ecological zones. Lake Ontario Park aims to unite these different areas into an expansive 374-hectare public park.⁶⁹

In 2006, Waterfront Toronto began collaborating with the landscape architecture firm Field Operations. Together, they devised a master plan for a new landscape proposal for Toronto's waterfront in the Port Lands.⁷⁰ The Master Plan is a representation of the overall vision for Lake Ontario Park, but does not necessarily represent the final outcome. The plan proposes that the Don Greenway, a ribbon of urban wilderness occupying the Don Valley and edging the Don River, continue into the Port Lands landscape development projects. Therefore, the Greenway will link the Don Valley with the Lower Don Lands Development and ultimately conclude with Lake Ontario Park.⁷¹ Similarly to the Lower Don Lands Development, Lake Ontario Park is interested in creating a sustainable environment and proposes to return the Port Lands to a point of harmony with the natural environment.

69 Field Operations and Schollen & Company, *Lake Ontario Park: Master Plan*, 6.

70 "Lake Ontario Park," *Waterfront Toronto*, accessed March 27, 2014, http://www.waterfronttoronto.ca/explore_projects2/port_lands/lake_ontario_park.

71 Evergreen Cityworks, "About the Lower Don Greenway," accessed March 27, 2014, <http://info.evergreen.ca/en/ecw/projects/lower-don-greenway/about>.



Figure 13. Areas of the Park, 2008. Reproduced from Field Operations and Schollen & Company, Lake Ontario Park: Master Plan: Part 2 (New York: Waterfront Toronto, 2008), 3, http://www.waterfronttoronto.ca/dbdocs/49_41225d37c48.pdf.

Lake Ontario Park also makes a case for the recovery of historical memory, but like the Lower Don Lands Development, only in a very limited fashion. What is more, an excess of leisure and sport facilities dominate the project. As such, Lake Ontario Park remains uncurated as a passive park equipped with “natural areas.” For instance, the Master Plan for the park “looks to re-invent and amplify the historic and dynamic character of the original shoreline through a vibrant mix of active and passive landscapes, the cultivation of vast areas of ‘urban wilderness,’ and an understanding of the park’s evolving form over time.”⁷² The area of Lake Ontario Park named the Bar (referencing Historic Fisherman’s Island sand bar) is aligned parallel to the site for a new landscape intervention that this thesis will propose. The Master Plan describes the Bar as follows:

The landscape of the Bar is one of expansive recreation and ecology. In response to variable environmental conditions, the primary physical design strategy in the Bar is an adaptive organizational framework of earthwork capping and soil excavation. The result will be a re-formed landscape of shallow hills and hollows – not unlike the historical landscape of Fisherman’s Island sand bar. The resulting landscape of undulating hills with meadow and woodland planting will support a variety of natural area types (thicket, mixed woodland, meadow and wetwoods), as well as wind-protected area for sports, year-round recreation, picnicking, play and exposure to the environment.⁷³

But while this area of the park ostensibly seeks to recover some historic traces of the lost landscape, a significant portion of the landscape will in fact be dedicated to active play and leisure, including a series of sports fields.

Mitigating against this somewhat, a significant portion of the Bar landscape is designated as an Environmentally Significant Area (ESA), so the Master Plan proposes “a gradual shift from active to informal uses as one moves . . . eastward from the Don Greenway. This is achieved by having the new active recreation concentrated in the western

72 Field Operations and Schollen & Company, *Lake Ontario Park: Master Plan*, 38.

73 *Ibid.*, 10.

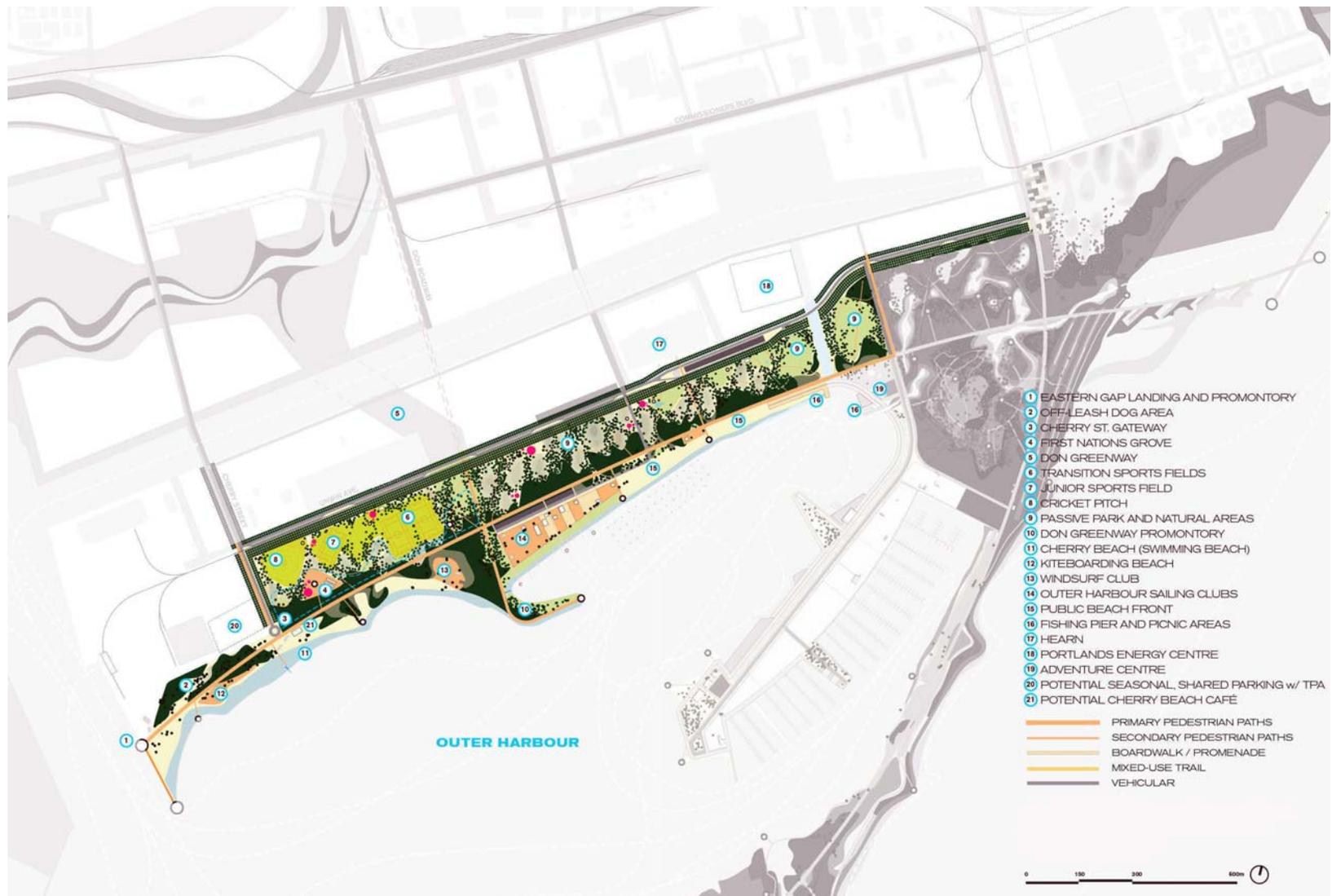


Figure 14. *The Bar, Cherry Beach and North Shore*, 2008. Reproduced from Field Operations and Schollen & Company, *Lake Ontario Park: Master Plan: Part 2* (New York: Waterfront Toronto, 2008), 7, http://www.waterfrontoronto.ca/dbdocs/49_41225d37c48.pdf.

end of the park and less structured facilities as one moves [towards the eastern end].”⁷⁴

As with the Lower Don Lands Development, the emphasis on active play threatens to overshadow the historic narrative of the landscape Lake Ontario Park offers. Additionally, the proposed historic landscape merely references the natural landscape that existed prior to European settlement and focuses on the narrative of the immediate site and not the surrounding city. While the landscape design for Lake Ontario Park is more aware than the Lower Don Lands Development of its historic roots, the landscape does not encompass the full diversity of Toronto’s lost memories. It merely imitates lost landscape forms amidst a landscape that primarily serves to satisfy the entertainment needs of a consumerist culture.

While the Lower Don Lands Development and Lake Ontario Park set a precedent for creating responsible landscapes that strengthen the environment, their primary goal of creating a landscape of leisure and sport compromises any attempt these landscapes make to recover elements of the past, leaving open the opportunity and necessity for a new memory landscape in Toronto. The landscape type proposed by this thesis would respond to the historic narratives of the city’s development and provide programmed space that actively engages the citizens of Toronto within these narratives. Furthermore, it would allow for future narratives to also leave their mark upon the site, therefore expanding its relevance and the sites ability to connect perpetually with the citizens of Toronto.

74 Ibid., 62.

Part III – International Examples of Memory Landscapes

Landscapes that evoke traces of the past and celebrate the unique cultural identity of a place are located in cities all across the globe. These landscapes educate their visitors, whether they are local citizens or tourists, and give them insight into the historic narrative of the city. Le Parc de la Corderie Royale located in Rochefort-sur-Mer, France, and Parque Tezozomoc located in Azcapotzalco, Mexico City, are excellent examples of this kind of landscape. Unlike the landscapes recently completed or currently being constructed in Toronto, they are cultural memory landscapes that celebrate the unique heritage of their cities and reveal traces of the urban narrative within their design. Sutherland Lyall explains that for some designers “the central theme is that meaning in landscape cannot be invented but has to derive from the locality’s cultural roots, that landscape of any quality and depth needs a meaning which belongs to the cultural spirit of the past – not as pastiche but as a unified ensemble of contemporary metaphors.”⁷⁵ These two landscapes embrace this notion of landscape design and clearly use the past to inform the present expression of the landscape in order to create a relevant connection with the culture and people who will make use of these landscapes.

75 Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 22.

Le Parc de la Corderie Royale: Rochefort-sur-Mer, France – 1988

Le Parc de la Corderie Royale is a successful memory landscape that evokes the rich culture and history of the site and surrounding city, Rochefort-sur-Mer. Rochefort's history is similar to Toronto's: it was developed initially as a military arsenal. Sitting on the banks of the Charente River, several miles inland and out of sight of the Atlantic, Rochefort was the point of departure for the New World for many French explorers, merchants, botanists and armies.⁷⁶ The Corderie Royale de Rochefort, sitting parallel to the river, was originally designed as an industrial rope factory for Louis XIV's navy. Severely burned in WWII, it was in ruins until restoration work began in the 1970s. In 1982, the French landscape theorist and designer Bernard Lassus won a competition to design a landscape around this historic structure.⁷⁷

The Corderie's history is ideal for the creation of a memory landscape, and Lassus's work showcases historic traces embedded in the site. This narrative is expressed throughout the landscape in a manner that visitors register on both conscious and subliminal levels. For instance, a large garden of exotic New World plants pays homage to the explorers who departed from Rochefort and returned with wondrous species of plants never before seen in Europe. Additional displays of exotic outdoor plants are strewn throughout the landscape.⁷⁸ A large grove of trees had grown between the ruins and the river, concealing the Corderie from view.⁷⁹ Opening up three large gaps within this vegetation was an important landscape design strategy, recreating the historic connection between the building, the city and the river.⁸⁰

76 Ibid., 76.

77 Ibid.

78 Ibid., 80.

79 Ibid., 76.

80 Ibid., 80.

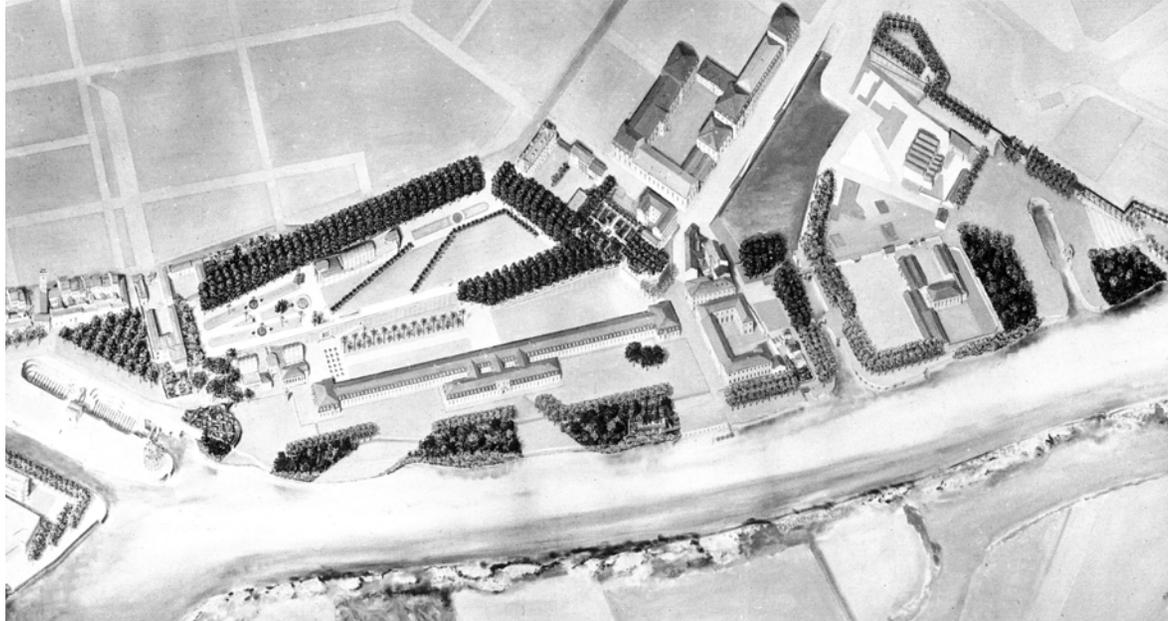


Figure 15. Bernard Lassus, *Lassus's scheme for the restored Corderie building*, 1988. Reproduced from Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 76.

The outline of Lassus's scheme around the restored Corderie building. Vistas are cut through the original dense undergrowth and foliage lining the river; the parallel town wall above the Corderie has been restored, and a long ramp descends in front of it from the broad terrace above to a single line of palm trees leading to the conservatories. The old dry docks to the far left are now used for the display of maritime artifacts.

The landscape incorporates a distinctive children's play area that, unlike the banal play areas one would find in Toronto's new parks, also references the history of the site. The play area is comprised of a collection of replicas of the rigging that would have been made in the historic building. South of the Corderie, another area of the park encourages education and commemoration. Lyall explains the elements here as "a ring of flagpoles bearing the pennants of the various admirals of the arsenal, and . . . a labyrinth, the Labyrinth of Naval Battles."⁸¹ Lyall further explains how visitors are meant to interact with the labyrinth: "Here, among a heavy green clipped mass of hedge plants with paths in blue gravel, visitors are intended to don helmets and control boxes that re-enact computerized historic naval battles as they move through the maze."⁸²

81 *Ibid.*

82 *Ibid.*

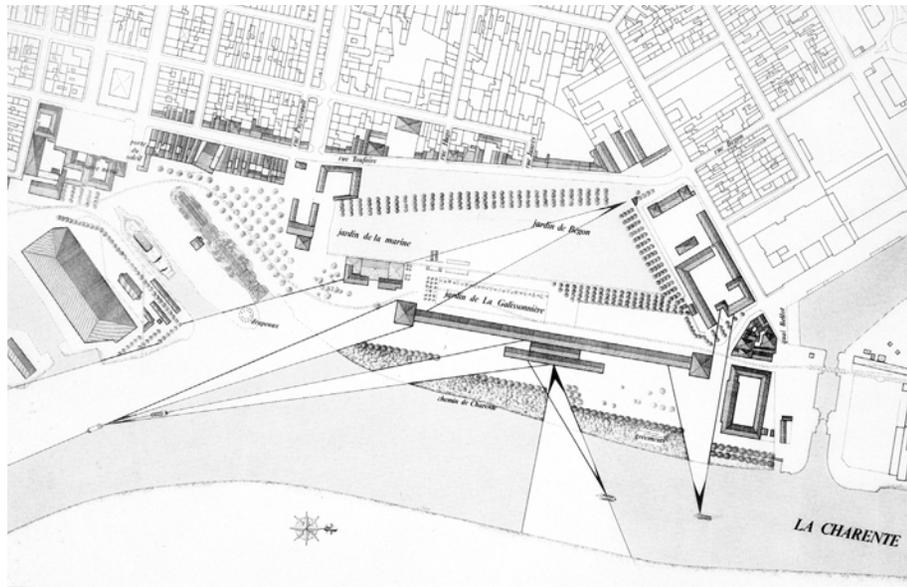


Figure 16. Bernard Lassus, *Schematic Plan*, 1988. Reproduced from Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 80.

Lassus's schematic plan showing the views newly available both from the river and the surrounding countryside.

The approach to the site from the town was also an important design issue; Lassus had to consider how best to create a renewed relationship between the city and the Corderie. Initially, he contemplated a traditional avenue leading from the town and terminating at the centrepiece of the Corderie's edifice. He settled, however, on a more historically fitting approach. The Corderie was originally an industrial structure, not a civic monument in the urban fabric, and so Lassus constructed a large ramp that runs along the outside of the old town wall and ends at the back of the Corderie.⁸³ Thus, Lassus also pays homage to the site's original function as a place of industry.

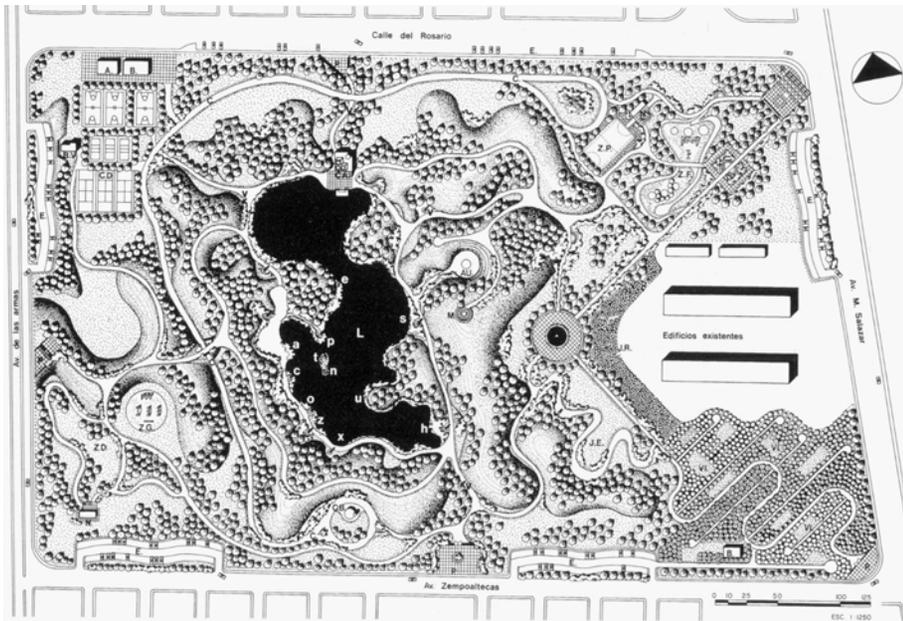


Figure 17. Grupo de Diseño Urbano, *Plan of Parque Tezozomoc*, 1982. Reproduced from Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 60.

The plan of Parque Tezozomoc is resonant of nineteenth century European landscape designs. The shape of the park's topography is based on the topography of the pre-Hispanic Mexico Valley. Top left are courts for ball games, top right children's play areas and bottom right the extensive nursery.

Parque Tezozomoc: Azcapotzalco, Mexico City – 1982

Parque Tezozomoc in Azcapotzalco, Mexico City, was designed by the landscape architects Grupo de Diseño Urbano. This recreational and cultural landscape occupies 30 hectares in an industrial zone. Similarly to the landscape developments in the Port Lands on Toronto's waterfront, this landscape has sports fields and areas dedicated to leisure. These areas of leisure and sport were, however, a matter of social urgency for this project due to a large and densely packed population of migrants surrounding the park.⁸⁴ Yet while leisure performs a primary role in this landscape, it is equal, if not subordinate to, the historical references that evoke faded historical and cultural traces of the Valley of Mexico on which the modern city is founded.⁸⁵

84 Ibid., 60.

85 Ibid.

Rather than relying on the immediate site of the park to influence the historic trace expressed in the new landscape, as planned in Toronto's future Lake Ontario Park, Parque Tezozomoc references the entire city. Mexico City was founded on five adjoining lakes that hosted at least twelve pre-Hispanic settlements. These lakes are recalled through the creation of a prominent artificial lake that roughly resembles the original lakes.⁸⁶ Lyall explains the use of this narrative of the city's early beginnings as a starting point for the landscape design:

[Mario Schjetnan of Grupo de Diseño Urbano] took the early descriptions of topography of the valley as a basis for his remodelling of the landscape, especially the area around the park's central lake. In a sense he created a giant topographical scale model. To underline the cultural heritage theme he worked with an historian, a biologist and a poet who researched the valley's history. They created texts which were mounted on black obelisks and set in small plazas, marking the position of the old settlements. They explain the myths and historical and environmental circumstances of the fifteenth century settlements which they represent.⁸⁷

Facilitating sustainable practice was also a primary consideration of the landscape design. The sinuous and low hills that cover the site, which are a metaphoric representation of the topography of the pre-Hispanic Mexico City Valley, are created from the spoil of the excavations for the Mexico City rapid transit metro.⁸⁸ Lyall further explains the sustainable practices used to create the landscape, such as "the water for the lake and the park's irrigation is recycled from the drainage system of [a] nearby housing estate."⁸⁹ Also, the park has a very large plantation nursery that is not only used by the park but contributes to the surrounding reforestation programmes.⁹⁰ The incorporation

86 Ibid.
87 Ibid.
88 Ibid.
89 Ibid.
90 Ibid.



Figure 18. Grupo de Diseño Urbano, *Obelisk of Parque Tezozomoc*, 1982. Reproduced from Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 61.

An inscribed black obelisk on the route around the lake represents the position of one of the pre-Hispanic settlements around the original Mexico Lake.

of sustainable practises within the telling of historic and cultural narratives adds to the creation of a relevant memory landscape.

Part IV – The City and the Park: Case Study of Parc de la Villette

Created by architect Bernard Tschumi, Paris's Parc de la Villette achieves many of the goals expected of a new memory landscape in Toronto. Using a landscape design that is physically, socially and metaphorically homogenous with the surrounding urban context, it ensures that the park and the city are no longer seen as separate. It combines a landscape of leisure and a landscape of memory: focused on event and leisure, it nevertheless integrates historic narratives extracted from the surrounding city. Parc de la Villette is a new form of landscape design that diverges from the traditional Parisian leisure park used as a model for many contemporary park designs.

The site of Parc de la Villette has a long history that is particular to the city of Paris. The history of the landscape has been described as:

a series of responses, regressions and evolutions, between nostalgic tendencies and dynamic tensions, between the present which holds no more surprises and the unknown future, between repetition and creativeness. No matter what the epoch, or what nature and use have made of it over the years, this place has been linked to the men who have used its terrain and have moulded it to their ambitions, with two particularly strong elements: the canal and the slaughterhouse.⁹¹

The site has thus been defined by its nineteenth-century functional and industrial features. The Ourcq canal, built to supply water to the city and assist with cleansing, and the St. Denis canal, designed to transport freight, bisect the site.⁹² The slaughterhouse, meanwhile, was part of Haussmann's intervention on Paris: the slaughterhouse and marketplace in Villette,

91 Marianne Barzilay, Catherine Hayward, and Lucette Lombard-Valentino, eds., *L'Invention Du Parc: Parc de La Villette, Paris Concours International 1982-1983* (Paris: Graphite Editions/E.P.P.V., 1984), 11.

92 Ibid.

employing no fewer than 3000 people, replaced private butchers scattered throughout the city, whose detritus had clogged Paris's streams, contributing to unhealthy living conditions.⁹³ In modern times, this post-industrial landscape is surrounded by a diverse, multicultural population. It was crucial that the design for La Villette break away from traditional aesthetic arrangements of landscapes and seek a new method that would engage with the surrounding neighbourhood and city.⁹⁴

The Government of France organized the competition for the Parc de la Villette in 1982. The site for the park was one of the last remaining large sites in Paris, covering an area of approximately 50 hectares and home to several large structures, including 'Cité des Sciences et de l'industrie' and the former historic cast-iron meat sales hall 'La Grande Hall.'⁹⁵ The park would need to address the existing and proposed structures and create a cohesive language unifying the entire site and its assortment of programs.⁹⁶ François Barré accurately describes how Tschumi has created a new form of urban park that both considers the surrounding city but also forms its own unique conditions:

It is not the least of Bernard Tschumi's merits to have broken down the typology of urban space and parks in order to construct a new type of space combining the structures and atmospheres of city and park. It contains at once the regularity of a grid and the flux of the arcades (so important to the history of Paris), the orderly pattern of orthogonal lines and the meandering promenades of thematic gardens, movement and continuity, the accessibility of open areas and the unexpected discovery of secondary spaces. It also combines the urban scale of the folies (organized by the grid). The superposition and over-lapping of these various elements . . . give rise to a new type of urban nature and social landscape. Dispersed and reassembled, this space makes no claims to a utopian consensus, but offers itself to a multitude of active interpretations and uses. La Villette, after all, means the little city in French.⁹⁷

93 Ibid., 13.

94 Ibid., 34.

95 Giovanni Damiani, ed., *Bernard Tschumi* (New York: Rizzoli International Publications, 2003), 42.

96 Peter Neal, "Parc de La Villette," *Landscape Design* 171 (1988): 30.

97 François Barré, "Aux Portes Du Parc," in *L'Invention Du Parc: Parc de La Villette, Paris Concours International 1982-1983* (Paris: Graphite Editions/E.P.P.V., 1984), 17.

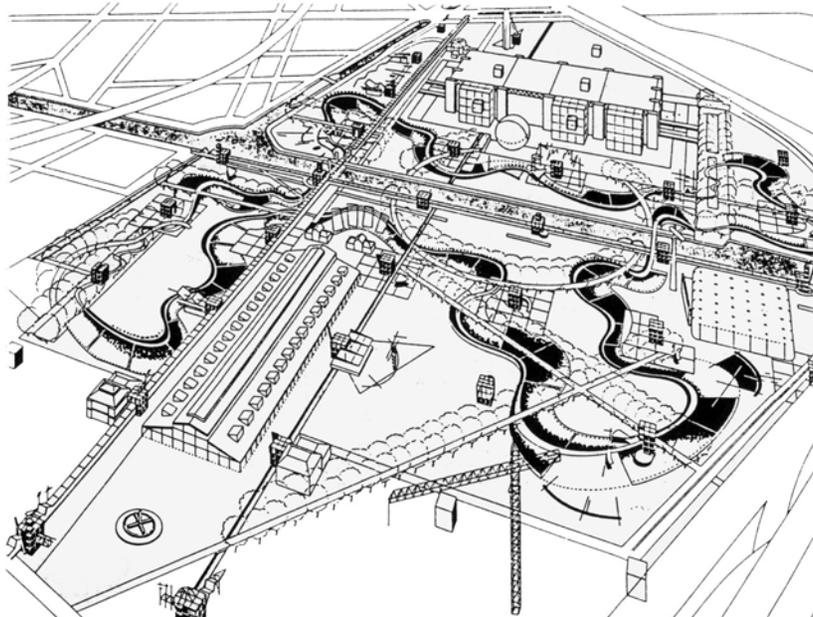


Figure 19. Bernard Tschumi, *Aerial View of Parc de la Villette*, 1983. Reproduced from Marianne Barzilay, Catherine Hayward, and Lucette Lombard-Valentino, eds., *L'Invention Du Parc: Parc de La Villette, Paris Concours International 1982-1983* (Paris: Graphite Editions/E.P.P.V., 1984), 22.

Plan and aerial view of the master plan, showing how Tschumi has deliberately avoided conventional development of the site. The north-south axis has been shifted to one side, upsetting received notions of order, while lines of walkways and the siting of the follies are overlaid in a disjunctive, unrelated way. The follies are precisely placed on a 120-metre grid. Where the grid runs through the science museum (middle top) the follies are constructed on grid intersection points within the building.

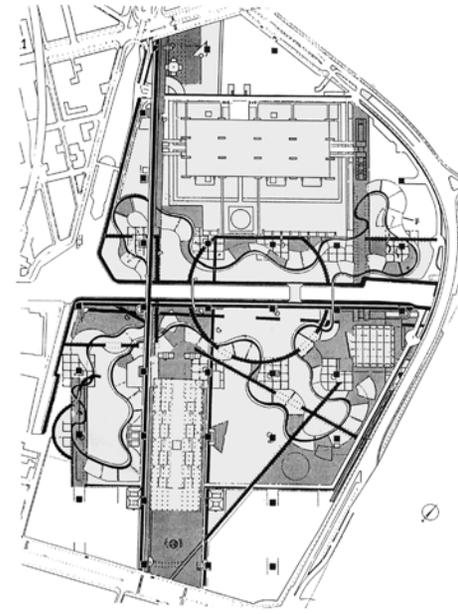


Figure 20. Bernard Tschumi, *Plan of Parc de la Villette*, 1983. Reproduced from Marianne Barzilay, Catherine Hayward, and Lucette Lombard-Valentino, eds., *L'Invention Du Parc: Parc de La Villette, Paris Concours International 1982-1983* (Paris: Graphite Editions/E.P.P.V., 1984), 21.

Tschumi's design for Parc de la Villette is comprised of three distinct layers which are described by Tschumi himself as points, lines and surfaces.⁹⁸ The points are represented by follies, which are a signature feature of the park. These follies vary in design and program. However, some follies are simply constructions and do not have an obvious function, and thus constitute "follies" in the traditional sense.⁹⁹ The follies are arranged on a square grid of 120 metres that has been laid arbitrarily over the site of La Villette and creates a regular rhythm throughout the landscape. In an interview conducted in the early 2000s, Tschumi described the follies of Parc de la Villette as "small buildings capable of accommodating a variety

98 Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 117.

99 *Ibid.*, 144.



Figure 21. Bernard Tschumi, *Folie*, 1983. Reproduced from Sutherland Lyall, *Designing the New Landscape* (London: Thames and Hudson Ltd., 1991), 117.

The main architectural elements in Parc de la Villette are a series of folies: bright red constructions, some of which are genuinely functionless and enigmatic (above) while others are functional: they may be tea-houses, information booths or crèches.

of activities. Conceived as twelve-by-twelve-meter cubes that can be transformed in multiple ways, they are completely flexible. The grid on which they are placed could be extended indefinitely.¹⁰⁰ Tschumi continued by explaining that he originally planned for the folies to extend past the limits of the park and into the city and beyond, because the park did not have boundaries.¹⁰¹ It is evident that Parc de la Villette was intended to be an extension of the city, and vice versa, with the folies giving the park endless possibilities to adapt and change depending on the needs of those who occupy the landscape. Tschumi draws parallels between the park's composition and implied "infinity" quality and his work on *The Manhattan Transcripts*:

100 Bernard Tschumi, La Villette: Theoretical Building, interview by Enrique Walker, n.d. in Enrique Walker, *Tschumi on Architecture: Conversations with Enrique Walker* (New York: The Monacelli Press, 2006), 53.

101 Tschumi, La Villette: Theoretical Building in Walker, *Tschumi on Architecture: Conversations with Enrique Walker*, 53.

As in the theoretical projects *The Manhattan Transcripts*, 1981, and the current Parc de la Villette, what is questioned is the notion of unity. As they are conceived, both works have no beginnings and no ends. They are operations, composed of repetitions, distortions, superimpositions, and so forth. Although they have their own internal logic—they are not aimlessly pluralistic—their operations cannot be described purely in terms of internal or sequential transformations. The idea of order is constantly questioned, challenged, pushed to the edge.¹⁰²

The program of the Parc de la Villette has to be deconstructed and recomposed into a series of points designated as follies that encourage social interaction. This scheme permits maximum movement through the site and allows one to discover new and varying spaces offering a variety of programs and events.¹⁰³ Tschumi states this method is “proper to a period that has seen the rise of mass production, serial repetition and disjunction.”¹⁰⁴ Indeed, he adds that this concept for the park “consists of a series of related neutral objects whose very similarity allows them to be ‘qualified’ by function.”¹⁰⁵ The grid placed over the site is self-referential and independent of the park. However, the grid becomes more than a simple geometric system once it is placed in the park and interacts with the other systems comprising the new landscape. These three systems include the system of objects, of movements and of spaces and are all autonomous, possessing their own logic, particularities and limits.¹⁰⁶ Tschumi’s theory of disjunction becomes relevant here:

If one were to define disjunction, moving beyond its dictionary meaning, one would insist on the limit, of interruption. Both the *Transcripts* and *La Villette* employ different elements of a strategy of disjunction. This strategy takes the form of a systematic exploration of one or more themes: for example frames and sequences in the case of the *Transcripts*, superimposition and repetition in that of *La Villette*.¹⁰⁷

102 Tschumi, “Introduction: Notes Towards a Theory of Architectural Disjunction,” 170.

103 Barzilay, Hayward, and Lombard-Valentino, *L’Invention Du Parc: Parc de La Villette, Paris Concours International 1982-1983*, 38.

104 Ibid.

105 Ibid.

106 Ibid.

107 Tschumi, “Introduction: Notes Towards a Theory of Architectural Disjunction,” 170.

His initial sketches for the design of the park show that Tschumi superimposed many different organizational diagrams onto the site of La Villette. These impositions are focused around space, event and movement and establish the project as, above all, one of urbanism and not nature. Tschumi states “The competition was in fact about the city.”¹⁰⁸ In moving away from traditional nature-oriented landscape design and focusing instead on the city, Tschumi’s proposal differed greatly from those of his competitors on the short list, all but one of whom, Rem Koolhaas, were landscape architects rather than architects like Tschumi.¹⁰⁹ As Lyall describes it, Tschumi “has deconstructed the elements [of traditional landscape] and reassembled them in a new and fresh way.”¹¹⁰

Although Tschumi’s design for La Villette was seen as entirely modern in its conception, Lyall argues that elements of traditional Parisian parks are nevertheless referenced in Tschumi’s design. Lyall states “Tschumi has deployed some of the individual elements from the great Parisian parks: the vast scale, linear vistas, avenue formations, the serpentine routes used extensively by Alphand. Even the follies come from the late-nineteenth-century French and English landscape tradition.”¹¹¹ But while some elements of Tschumi’s landscape are reminiscent of traditional Parisian parks, the intended use and occupation of the park marks a significant departure. Lyall explains that unlike the traditional Parisian park, designed for strolling and admiration of trees, Parc de la Villette was designed for “a multiplicity of events, from pop concerts through playing educational games at the science museum or shopping in the restored market hall to the wide variety of small-scale activities which Tschumi had devised.”¹¹²

108 Tschumi, *La Villette: Theoretical Building in Walker*, *Tschumi on Architecture: Conversations with Enrique Walker*, 49.

109 *Ibid.*, 53.

110 Lyall, *Designing the New Landscape*, 1991, 117.

111 *Ibid.*, 114.

112 *Ibid.*

Many landscape architects have attacked Tschumi for his treatment of surfaces within the park. The landscape of the park was deliberately kept flat and uniform. This controversial decision was to allow for visitors of the park to make use of the landscape in many dynamic ways, especially in order to play ball games on them.¹¹³ Tschumi explained that the surfaces were “literally designed as soccer fields, with drainage systems and so on. It was totally event- or activity-oriented.”¹¹⁴ Tschumi wanted to encourage meaningful social interaction within the park in order to strengthen the cultural significance of the landscape. Tschumi has accomplished this, however, in creative ways. Rather than placing large sports fields throughout the park and defining the spaces for sport and leisure, Tschumi has created a landscape that is flexible and adaptive.

In his assessment of the park, Peter Neal states: “During the twentieth century we have witnessed a change in the concept of the park. It can no longer be separated from the concept of the city. Our new urban parks are to be based on cultural intervention, education and entertainment as opposed to a previous belief in pure aesthetics.”¹¹⁵ This quotation expresses the new era of urban park design that is fully embodied in Tschumi’s innovative design for Parc de la Villette.

113 Tschumi, *La Villette: Theoretical Building in Walker*, *Tschumi on Architecture: Conversations with Enrique Walker*, 62.

114 *Ibid.*

115 Neal, “Parc de La Villette,” 32.

Part V – From the English Picturesque Garden to Cemeteries as Landscapes of Memory

The representation of memory and commemoration through the use of architectural and landscape expressions are important in order for one to understand their city and culture which is for many, an extension of self-identity. Juhani Pallasmaa explains architecture's ability to evoke memory and the ways in which this is done:

We all remember the way architectural images were utilized as mnemonic devices by the orators of antiquity. Built structures, as well as mere remembered architectural images and metaphors, serve as significant memory devices in three different ways: first, they materialize and preserve the course of time and make it visible; second, they concretize remembrance by containing and projecting memories; and third, they stimulate and inspire us to reminisce and imagine. Memory and fantasy, recollection and imagination, are related and they have always [had] a situational and specific content.¹¹⁶

As Pallasmaa indicates, memory has been articulated in architectural and landscape expressions for centuries. Memory has had a significant role in many landscape traditions throughout history but it is the English landscape tradition that has best mastered the harmonious union of memory and landscapes.

Revealing historic narratives was a major concern of early picturesque landscapes in England.¹¹⁷ The garden at Stowe is an excellent embodiment of the traits that have defined successful memory landscape gardens and have been repeatedly reinterpreted and reapplied in modern contexts. Many historically influential eighteenth-century landscape

116 Juhani Pallasmaa, "Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space," ed. Marc Treib (New York: Routledge, 2009), 18.

117 John Dixon Hunt, "Ut Pictura Poesis: The Garden and the Picturesque in England (1710-1750)," cited in *The Architecture of Western Gardens*, ed. Monique Mosser and Georges Teyssot (Cambridge: The MIT Press, 1991), 231.

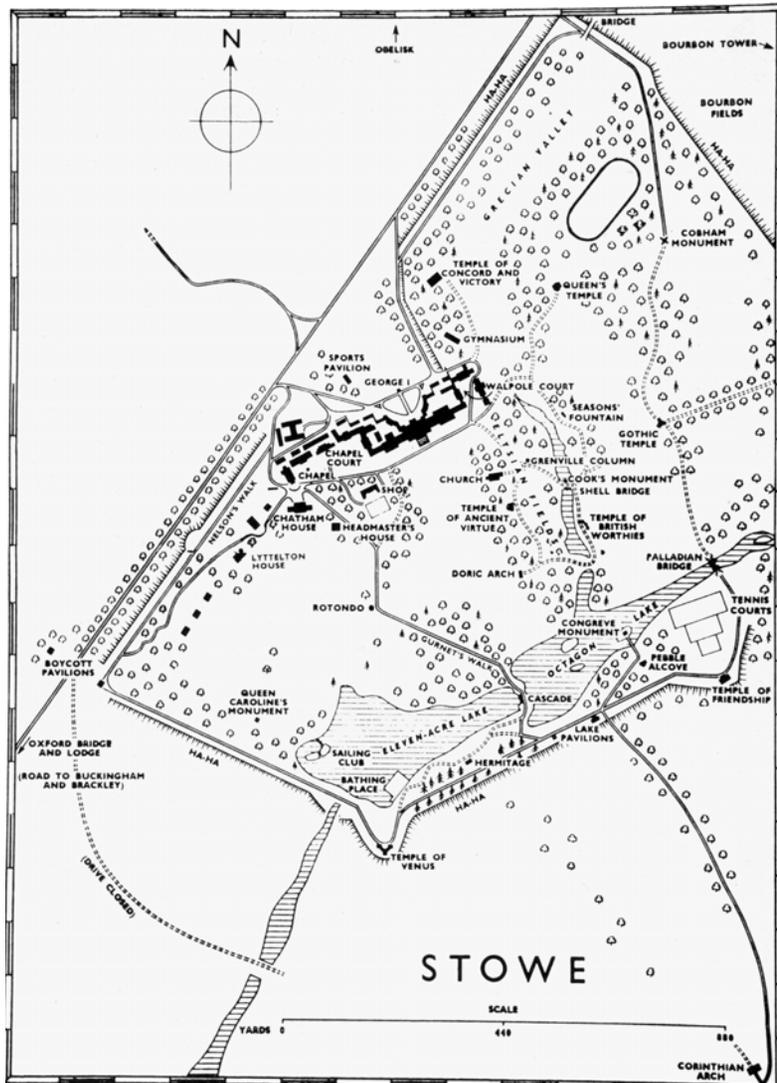


Figure 22. Plan of the gardens, Stowe, Buckinghamshire. Reproduced from David Watkin, *The English Vision: The Picturesque in Architecture, Landscape and Garden Design* (London: John Murray, 1982), 15.

designers had a hand in the design of Stowe, including Charles Bridgeman, William Kent, John Vanbrugh, James Gibbs and Capability Brown.¹¹⁸ What sets Stowe apart from many other landscape gardens of the period is that it was meant to be more than merely a pleasant retreat. Gina Crandell writes: “Not only is the English landscape garden—the paradigm of today’s design—not natural, but in its original form it told a traditional—that is, culturally embedded—story.”¹¹⁹ Stowe is a landscape infused with narratives expressed in a variety of ways. The area of the garden that best evokes Stowe’s ability to express culturally historic narratives and memory is in the valley of the Elysian Fields designed by William Kent.¹²⁰ Crandell explains how the English landscape’s connection with painting enables the Elysian Fields of Stowe to communicate a narrative: “the design of the Elysian Fields discloses more than the formal conventions inherited from painting. It is also allegorical: it is

118 David Jarrett, *The English Landscape Garden* (London: Academy Editions, 1978), 13.

119 Gina Crandell, *Nature Pictorialized: “The View” in Landscape History* (Baltimore: Johns Hopkins University Press, 1993), 124.

120 *Ibid.*, 125.



Figure 23. Claude Lorrain, *Coast View of Delos with Aeneas*, 1672, The National Gallery, London. Reproduced from David Watkin, *The English Vision: The Picturesque in Architecture, Landscape and Garden Design* (London: John Murray, 1982), 29.

a landscape of symbols in a progression which is intended to communicate a truth about human existence. It is this sense of narrative that early eighteenth century gardens shared with painting and drama.”¹²¹

The influence of painting also helps to explain the use of ruins in English landscapes gardens. Crandell explains how landscape paintings came to influence and inspire English landscape gardens:

...the awakening of eighteenth-century England to the appreciation of landscape was a direct result of seeing Italian landscape paintings. The trip to Italy, which was an educational staple of the aristocracy, was known as “the Grand Tour,” and the travelers who went on the Grand Tour wanted to see the landscapes that had produced the ancient and Renaissance cultures they admired so greatly. Ancient sculptures, Renaissance architecture, and the then-current landscape paintings were the significant artifacts.¹²²

Fragments inspired from the Grand Tours and paintings of

Claude Lorrain and Nicolas Poussin were placed throughout

121 Ibid.

122 Ibid., 113.



Figure 24. Stowe, Temple of Ancient Virtue, Dumbarton Oaks, Harvard University. Reproduced from Richard A. Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris* (Cambridge: The MIT Press, 1984), 191.

English gardens and were built as either complete temples, like The Temple of Ancient Virtue at Stowe, or they were built to resemble ancient ruins, like the Temple of Modern Virtue at Stowe.¹²³ The Temple of Modern Virtue was “probably modeled after the so-called Temple of Sybil set above the gorge at Tivoli (which had itself already become a garden ornament in antiquity when Hadrian created a garden around it at his villa). In the seventeenth century, Lorrain drew or painted the Temple of Sybil more than forty times. A century later, Kent copied it for Stowe.”¹²⁴ The deliberately decayed Temple of Modern Virtue was distinctive in that it was a political commentary meant to symbolize the decay of the Tory government as viewed by the Whigs, in line with the views of the property’s owner, Lord Cobham.¹²⁵

The Elysium Fields at Stowe were full of symbolism and narratives evoking ancient literature, political convictions

123 Marc Treib, “Remembering Ruins, Ruins Remembering,” in *Spatial Recall: Memory in Architecture and Landscape*, ed. Marc Treib (New York: Routledge, 2009), 195–196.

124 Crandell, *Nature Pictorialized: “The View” in Landscape History*, 125.

125 Ibid., 126.



Figure 25. Stowe, Rostral column to Captain Grenville, Dumbarton Oaks, Harvard University. Reproduced from Richard A. Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris* (Cambridge: The MIT Press, 1984), 194.

and expressions of friendship and esteem. In addition to the politically motivated narratives expressed through the creation of ruins and temples, the Elysian Fields at Stowe also held monuments of memory and commemoration for lost loved ones and friends, a feature much admired by contemporary authors of landscape texts. Richard A. Etlin recounts Francois de Paule Latapie's views of Stowe in his translation of Thomas Whately's influential text *Observations on Modern Gardening* in 1771. Etlin writes:

What a pleasure, wrote De Paule Latapie, to wander through a grove and suddenly to discover a monument such as the obelisk erected by Lord Cobham to his friend Congreve. How inspiring was the rostral column constructed by Cobham in honour of his nephew Captain Grenville, who had died a naval hero while combatting the French. No natural scene, no matter how picturesquely disposed, could equal the impression of these monuments on the 'sensitive observer.'¹²⁶

The English landscape design has played a significant role in the memory landscape one is accustomed to experiencing

126 Richard A. Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris* (Cambridge: The MIT Press, 1984), 196.

today in Western cultures. Etlin explains the legacy of this influence, stating: “While the English developed the garden style with the commemorative monument that served as the example, it was left to the French first to propose and then to plant and build the urban cemetery after this model.”¹²⁷ The garden at Stowe is the primary example of an English garden that has been extremely influential in modern cemetery design.

Etlin describes the cemetery as a hybrid landscape form that is “neither purely architecture nor purely landscape.”¹²⁸ How architecture and landscape design come together to form landscapes of cultural memory and commemoration is a significant area of interest for this thesis. Considerable progress in the design of cemeteries was first made in Paris. Due to the lack of burial space in the medieval city of Paris, the disinterment of bodies was speedily increasing, to the alarm of sanitary reformers. In 1804, churchyard burials were banned in Paris and in the same year land was set aside for the new Cemetery of Père-Lachaise.¹²⁹ Etlin describes the Cemetery of Père-Lachaise as “perhaps the most famous in the West, [and] owes its origin to the eighteenth-century landscape garden, which combined picturesque aesthetics with the commemoration of personal loss and public virtue.”¹³⁰ Architect Alexandre-Théodore Brongniart was responsible for developing the picturesque garden cemetery of Père-Lachaise.¹³¹ Throughout the massive cemetery comprised of serpentine paths and formal allées, symbolic monuments and markers were used in order to terminate views and suggest the movement throughout the landscape. These monuments, often obelisks and columns, recalled the monuments used for the same purpose in English gardens such as Stowe.¹³²

127 Ibid., 197.

128 Ibid., 41.

129 Michael Lancaster, *The New European Landscape* (Oxford: Butterworth-Heinemann, 1994), 129.

130 Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris*, 228.

131 Ibid., 303.

132 Ibid., 317.

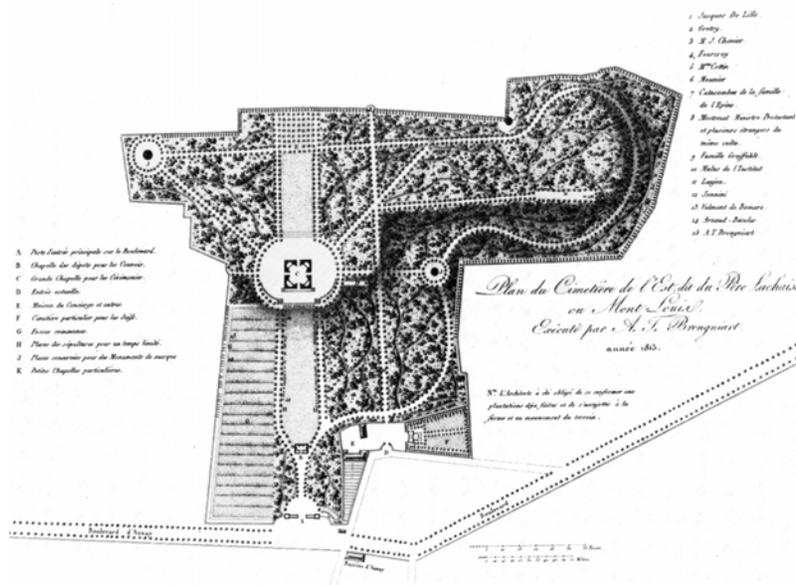


Figure 26. Alexandre-Théodore Brongniart, Cemetery of Père Lachaise, 1813, Bibliothèque Nationale, Paris. Reproduced from Richard A. Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris* (Cambridge: The MIT Press, 1984), 324.

The Cemetery of Père-Lachaise, which owed much to Stowe and other English landscapes, would itself become a model of cemetery design that celebrated the cemetery as a garden of memory and commemoration, and so the cemetery as an expression of a landscape of memory became the natural progression of traditional English picturesque landscapes. The influence of Stowe and other English memory landscapes has reverberated throughout landscape design, and these iconic gardens still heavily influence landscape design today, due to their ability to express culturally relevant narratives in addition to educating visitors and commemorating people and events from the past which influence our present and future.

Part VI – Design Proposal: Port Lands Park and Civic Cemetery

Thus far, I have examined two landscape designs that are in the early process of construction on Toronto's waterfront. While Lake Ontario Park and the Lower Don Lands Development projects recover some aspects of Toronto's ecological heritage, the many facets of the city's historical narratives elude them. Landscape designs from around the world, however, demonstrate the potential for incorporating commemorative functions alongside leisure activities. I want to propose a new memory landscape that examines and consolidates Toronto's British history as an architectural and urban trace and that can provide contextual understanding of this city in the present. This landscape, designated Port Land's Park, will reflect and respond to the historic narratives of the city's development and demonstrate that landscapes can be invested with narratives of the past, while also allowing for future history to embed itself within the landscape.

Site

The site for Toronto's new memory landscape is located in the Port Lands District on Toronto's waterfront. This area of Toronto, as described in Part One of this thesis, is unique in that it is entirely human-made and is reclaimed from Ashbridge's Bay. The presence of Ashbridge's Bay near the original site of York was one of the deciding factors for John Graves Simcoe in selecting this area for settlement in 1793. The important role the area of the Port Lands has played in the subsequent development of the city, although controversial at times, validates its selection as an ideal site for a landscape that documents this narrative. The Port Lands is an area of Toronto's waterfront that is embedded with many liminal qualities: it marks the threshold between land and water, urban and nature and the past and present. Both landscape and

architectural expressions in the new park will emphasize and celebrate these thresholds. Additionally, the landscape proposal will take into consideration defining features of the site, including the decommissioned Richard L. Hearn Generating Station, and the surrounding context in order to create a plan that is responsive to, and designed specifically for, this unique site.

The Decommissioned Richard L. Hearn Generating Station

The most significant of the proposed site's defining qualities is the decommissioned Hearn Generating Station (fig.27). Construction on the Hearn, which is comprised of a structural steel framework, reinforced concrete slab floors and brick infill walls, began in the late 1940s and was completed in 1951. It experienced several extensions and enlargements throughout its tenure as the nation's largest coal power station before being decommissioned in 1983.¹³³ The Hearn is located on Unwin Avenue, which runs parallel to the former coal power station and through the proposed site in a southwest-northeast trajectory. The vast structure, which has been described as pharaonic in scale, is over 90 meters wide, 260 meters long and 40 meters high. The structure is organized around two primary parallel spaces that include the former turbine room on the north side and the larger boiler room located on the south side. Much of the original equipment and infrastructure related to the building's function as a coal power station has since been removed from the structure. However, eight monumental concrete plinths, which once supported the massive turbines that powered the city, still remain. In addition to the main structure, the site possesses a separate 215-meter high smokestack that was constructed in the 1970s and replaced several smaller stacks (fig.28). The purpose of this single, much larger stack, which dominates the eastern skyline of the city, was to drastically cut sulphur dioxide concentrations from the plant reaching the downtown district and area

133 Peter Kuitenbrouwer, "A Space with Too Much Volume; The Gigantic Hearn Generating Station Sits Empty, Its Enormous Potential Restrained by Its Very Size," *National Post*, May 22, 2010, sec. Toronto, <http://search.proquest.com.proxy.library.carleton.ca/docview/324600432>.



Figure 27. Aerial Photograph of the Hearn Generating Station, 2005, Toronto, Reproduced from *Urban Toronto*, <http://urbantoronto.ca/forum/showthread.php/6947-Miscellany-Toronto-Photographs-Then-and-Now/page800> (accessed December 3, 2013).



Figure 28. Jeffrey Martin, Photograph looking up at the smoke stack, 2014, Toronto.

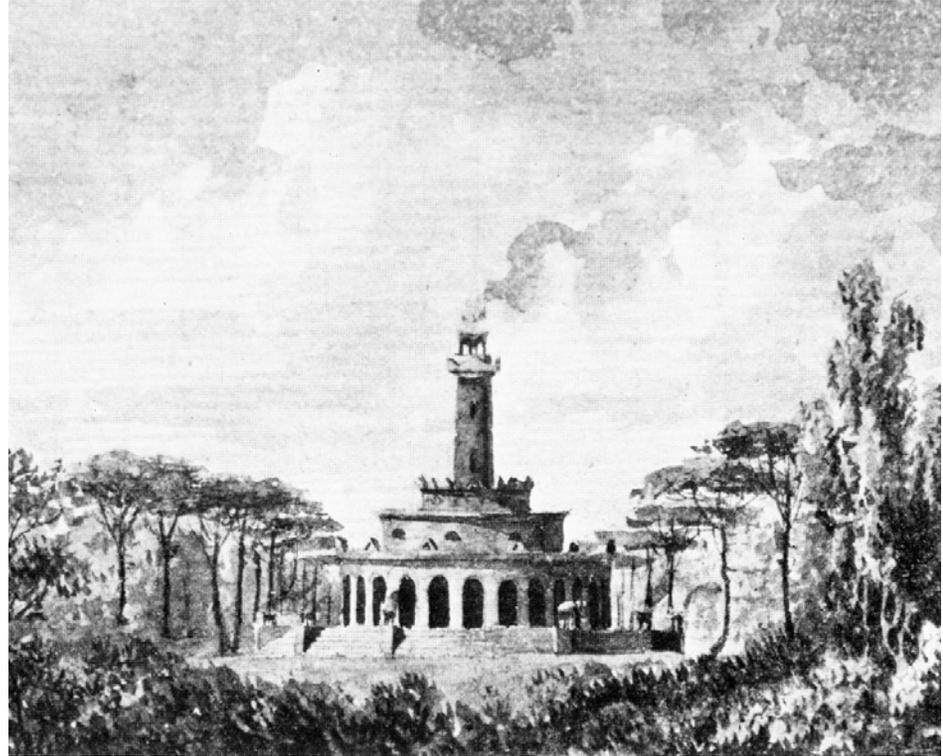


Figure 29. Brongniart, View of the main rond-point with proposed mausoleum, 1812, Musés Carnavalet, Paris. Reproduced from Richard A. Etlin, *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris* (Cambridge: The MIT Press, 1984), 318.

to the east.¹³⁴ The tapering structure is situated south of the main plant and is evocative of many conceptual or proposed monumental funerary structures documented in Etlin's text *The Architecture of Death* (fig.29).

The adaptive reuse of the Hearn Generating Station will be the newest addition to a series of very successful adaptive reuse projects recently completed in Toronto. Some notable adaptive reuse structures in the city include the Evergreen Brick Works designed by Diamond Schmitt Architects and completed in 2010 and the Power Plant Gallery

134 "City Told Giant Stack Will Help Cut Pollution," *The Globe and Mail*, September 23, 1969.

designed by KPMB and completed in 2011, along with many structures in the city's historic, formerly industrial Distillery District. These old and abandoned industrial sites have all been successfully transformed into civic assets, fully integrated into Toronto's urban fabric. The adaptive reuse of the Hearn is set to be a part of this prestigious group of creatively adaptive structures in Toronto, albeit possessing a unique set of programs setting it apart from these developments.

Christopher Hume, architectural critic and columnist of *The Toronto Star*, has described the current state of the Hearn in these terms: "Today, the station feels more geological than architectural; it has open spaces, outlooks, frozen ponds and even its own indoor cliffs. . . .the interior is a Piranesian maze of columns and beams."¹³⁵ Many projects have been proposed for the Hearn's redevelopment over the years, but none have gone beyond fanciful conceptions, citing that the space is simply too large. A 2010 *National Post* article articulates this concern:

The latest controversial project in the port lands these days is a sports complex with four ice rinks; the city halted that project this month after a panel of architects convoked by Waterfront Toronto blasted it as out of keeping with the vision for an environmentally sustainable waterfront. Why not put the complex in the Hearn? Councillor Paula Fletcher (Toronto-Danforth) says the city looked at that option, but 'none of it would work, because it is such a large building.'¹³⁶

The Hearn is an immense structure that has an estimated volume of 650000 cubic metres. While it has unlimited potential, the structure remains vacant. Demolition has been threatened many times, but many would consider this a travesty, the loss of a great opportunity and an iconic historic structure. Discussing the possibility of a rink complex in the old plant, Jayne Naiman, acting director of the City of Toronto's waterfront Secretariat, is quoted as saying,

135 Christopher Hume, "Powerful Reasons to Keep the Hearn," *Toronto Star*, December 28, 2010, sec. News, <http://search.proquest.com.proxy.library.carleton.ca/docview/821291292#>.

136 Kuitenbrouwer, "A Space with Too Much Volume; The Gigantic Hearn Generating Station Sits Empty, Its Enormous Potential Restrained by Its Very Size."

“the cost of a conversion of use [is] cost-prohibitive. It’s a very large facility. What would you do with the rest? It would have to be heated.” Still, she adds, “conceptually that the building should be reused. There is no question.”¹³⁷ Naiman’s concerns are valid, and the proposals for both program and design take these concerns into consideration.

Regardless of the many concerns about reusing the site, the appropriateness of incorporating the Hearn into a memory landscape evoking the historic development of the city is irrefutable. Gary Miedema, historian at Heritage Toronto, expresses the lost historic value of the structure by stating, “This building is a symbol of the former waterfront of Toronto . . . The Hearn was built there so it could easily receive coal brought up the St. Lawrence Seaway. In a place where everyone thinks that there is no history, this is a building that could anchor that history.”¹³⁸

Surrounding Context and Considerations of the Site

The site for the Port Lands Park that I propose is located essentially in the centre of the Port Lands District. Therefore, unique conditions are present at every edge of the site. These conditions must be taken into account and then addressed in order to create a responsible addition to this area of the city. These surrounding, significant issues and challenges will be documented in the following text.

The Port Lands area is currently a shadow of its former self, its one-time industrial prowess marked by abandoned post-industrial sites strewn throughout the area. However, vestiges of remaining and several new, functional industrial sites populate the Port Lands today. The Portlands Energy Centre squats on the eastern border of the proposed site of the new

137 Ibid.

138 Peter Kuitenbrouwer, “Heritage Toronto Joins Fight to Save Hearn Generating Station,” *National Post*, accessed April 1, 2014, <http://news.nationalpost.com/2010/12/14/heritage-toronto-joins-fight-to-save-hearn-generating-station/>.



Figure 30. View of the Portlands Energy Centre looking south from across the ship channel, 2010, Toronto. Reproduced from Panoramio, <http://www.panoramio.com/photo/32687831> (accessed January 24, 2014).



Figure 31. jerm IX, View of the Hearn switchyard, 2011, Toronto. Reproduced from flickr, <http://www.flickr.com/photos/jerm9ine/6366670697/>. (accessed January 28, 2014).

landscape intervention. The new gas-fired power plant was constructed in 2006 when Ontario Power Generation, which owns the Hearn, deemed its site an inappropriate location for a new power plant. The Portlands Energy Centre has been described as “a charmless blue-grey box” that has seriously damaged plans for waterfront regeneration in Toronto.¹³⁹ While the Hearn’s site itself was not used for the new power plant, its switchyard has been annexed by the Portlands Energy Centre and brought back into use. This creates an additional blight upon the site and prevents any use of the land between the Hearn and the ship channel that runs parallel to the structure. These two markers of the industrial history of the site, while arguably unsightly, represent the heritage of the Port Lands as an industrial and power-generating centre of the city. The design of the new landscape intervention will responsibly consider these active

139 Kuitenbrouwer, “A Space with Too Much Volume; The Gigantic Hearn Generating Station Sits Empty, Its Enormous Potential Restrained by Its Very Size”; Christopher Hume, “The Portlands Energy Centre, Premier Dalton McGuinty’s Little Gift to Toronto, Is a Vast and Obnoxious, Misplaced and Inappropriate Project That Will Seriously Damage Plans for Waterfront Regeneration in Toronto.,” *The Toronto Star*, October 26, 2007, http://www.thestar.com/opinion/columnists/2007/10/26/new_waterfront_complex_just_plain_ugly.html.

industrial sites and work to diminish and counteract their negative effects on the new landscape. The subsection titled Program and Design will explain how these aims will be accomplished.

As mentioned previously, the Hearn is located on a strip of land lying parallel and between the Port Lands ship channel to the north and Lake Ontario to the south. Immediately across the channel is Pinewood Toronto, a mega film studio complex opened in 2008. The area encompassing the studio is also slated for a later phase of redevelopment and will comprise a new mixed-use neighbourhood primarily focused on corporate and retail use.¹⁴⁰ To the east of the film studios and across the channel is the location of the Lower Don Lands Development, which will see the introduction of a new mixed-use neighbourhood and leisure landscape intervention that will seek to naturalize the Don River. The connection of Port Lands Park on the south side of the ship channel is a significant issue that will need to be addressed in the design of the landscape. Throughout many design proposals for the Port Lands, the strategic placement of both pedestrian and vehicular bridges across the channel is a vital concern in order to connect the city with the southern limits of the Port Lands district. Borrowing from these proposals, Port Lands Park will ensure that responsible and effective connections across the ship channel will facilitate the permeation of the city into the landscape.

Immediately bordering the western edge of the site will be the final expanse of the Don Greenway, an extensive green corridor meandering across the city following the path of the Don River and its tributaries. This Greenway is meant to symbolically bridge the gap of the ship channel and visually connect the new Lower Don Lands Development with Lake Ontario Park. The Port Lands Park would occupy the interstitial space between these two developments, uniting three

140 *Port Lands Acceleration Initiative: Summary of Findings* (Toronto: Waterfront Toronto, City of Toronto, 2012), http://www.waterfronttoronto.ca/uploads/documents/appendix_1___port_lands_summary_of_findings_usi_final_sept_12_2012_1.pdf.



Figure 32. Jeffrey Martin, Map of Port Lands Park and surrounding area.

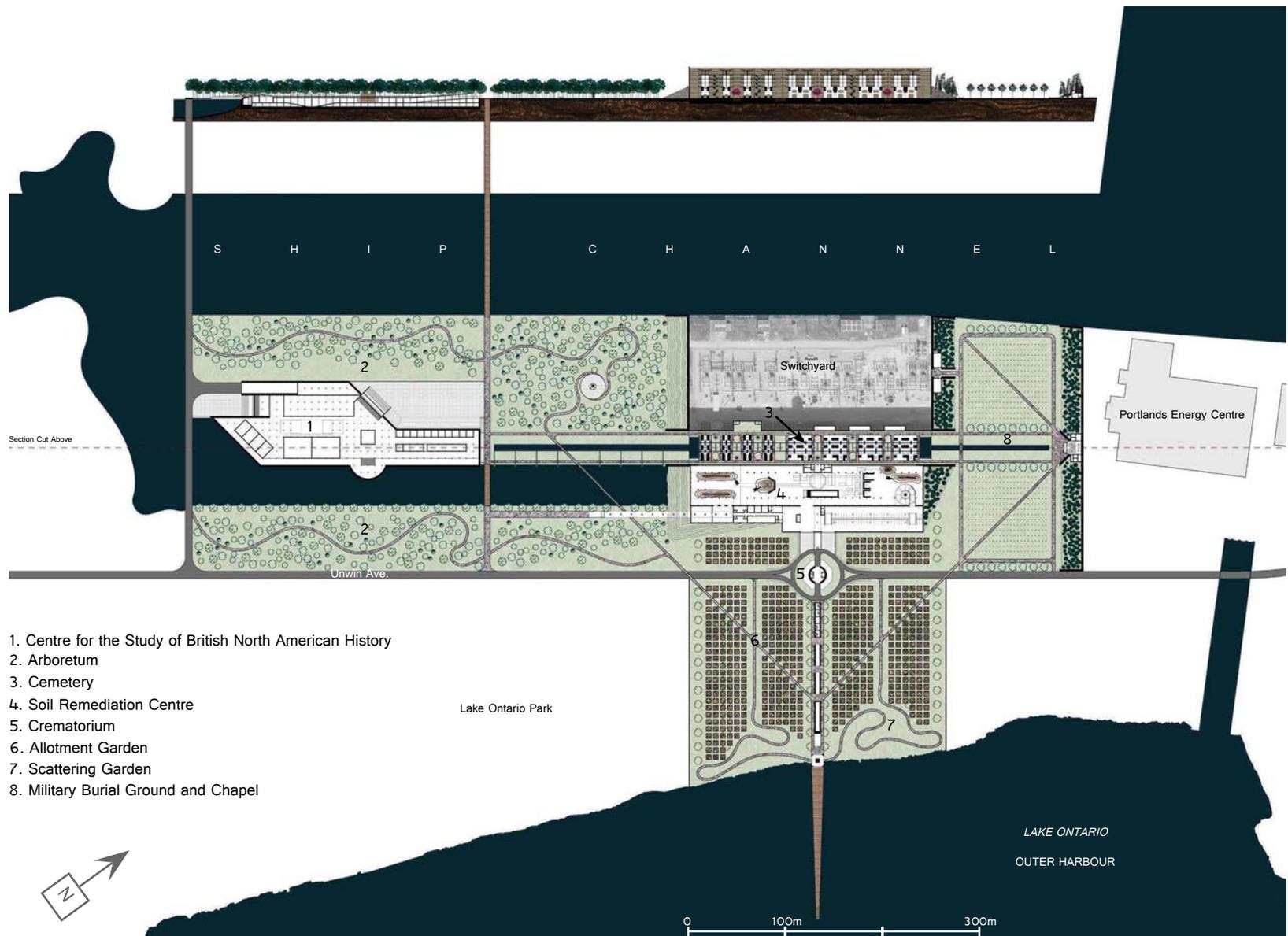
landscape parks under this ribbon of green, concluding at the Lake's edge.

Unwin Avenue, which runs almost the entire length of the Port Lands district, currently separates the site of the massive Lake Ontario Park (treated in Part II) from the proposed Port Lands Park. However, Port Lands Park plans to annex a broad and unspecific portion of Lake Ontario Park currently defined as passive park space and open field. Port Lands Park will take over those portions of Lake Ontario Park for the purpose of creating a landscape with deeper memory traces. Specifically, allotment gardens will aim to commemorate the painful exploits of European settlers from the vantage point of the aboriginal population that once occupied the area. This will be further describe in Part VI. Lake Ontario Park will still include an expansive area to program as passive park space where one can stroll in a traditional form, as in the Parisian parks of the eighteenth century. Due to the central location of Port Lands Parks, it is vital that a clear progression is created in both dominant axes of the landscape, connecting people from the city at the north and west with the lake and at the south and east with the nature reserve of Tommy Thompson Park.

The distinctive conditions that define the limits of Port Lands Park will ultimately play a significant role in the expression of the new landscape design. Addressing these challenges, from unsightly industrial landscapes to underwhelming programming in adjacent landscape proposals, Port Lands Park has a heavy mandate if it is to successfully create a new memory landscape on Toronto's waterfront. Creative interventions will address these many contextual challenges with a variety of methods. Whether it is to disguise, adjust or celebrate, the design of Port Lands Park will respond to each of its surrounding conditions in order to create a site-specific design that effectively expresses the unique conditions inherent in the present and historic landscape of Toronto's waterfront.

Program and Design

Embracing the history of the site and the City of Toronto, in addition to responding to the surrounding context of the site, I aim to create a design intervention that presents the evolving narrative of the city's landscape beginning at the point of European settlement to its current form. Perhaps most importantly, the proposition, through a soil remediation facility, returns a vast area of Toronto's waterfront into a salubrious state in recognition of, and pays homage to, the city's indigenous memory. Below, a series of programs and their subsequent landscape and architectural manifestation in the new landscape proposal of Port Lands Park will be presented.



1. Centre for the Study of British North American History
2. Arboretum
3. Cemetery
4. Soil Remediation Centre
5. Crematorium
6. Allotment Garden
7. Scattering Garden
8. Military Burial Ground and Chapel

Figure 33. Jeffrey Martin, Overall Plan and Section of Port Lands Park.

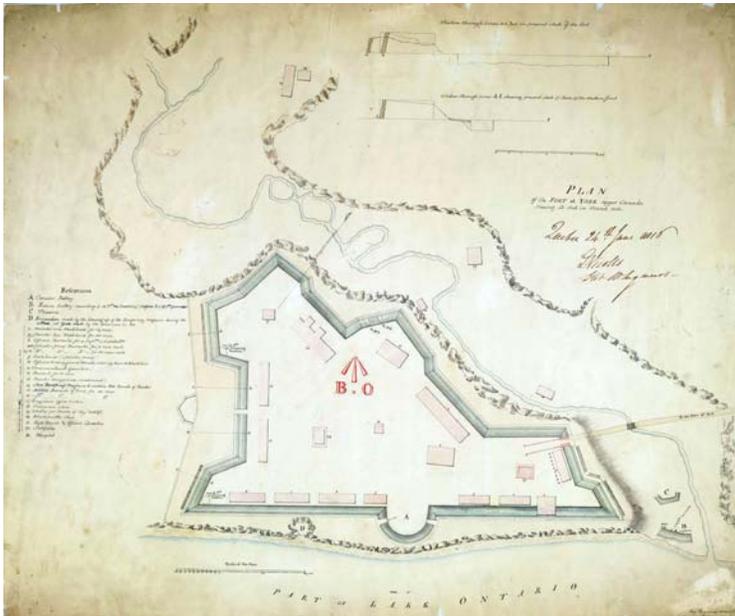


Figure 34. Drafted by: Royl. Engineers Drwg. Room, Plan of the Fort at York Upper Canada showing its state in March 1816, 1816. Quebec, Library and Archives Canada. Reproduced from Fort York and Garrison Common Maps, <http://fortyorkmaps.blogspot.ca/2013/02/1816-nicolls-duberge-plan-of-fort-at.html> (accessed March 1, 2014).

Centre for the Study of British North American History

A primary programming component of Port Lands Park is the creation of a Centre for the Study of British North American History. This program is informed by the heritage of Toronto as a British city with an influential role in the development of English Canada and North America. The form of this architectural expression is borne from the reduction of the historic Fort York to its pure architectural elements. Therefore, the study centre, aligned with the existing Hearn, will be expressed as a concrete structure recalling the fort's outer defensive earthworks. This thick, sloped wall will surround a large courtyard covered by a glazed roof structure. This thick wall surrounding the courtyard will hold back the earth, creating a large central and communal space and also hold back the water of Lake Ontario contained in a new artificial lake created within the landscape. Around the large interior court, and bordering the perimeter wall bounding the artificial lake, an extensive archive will be created; this archive will hold historic artefacts and spoils from all periods of the city's history dating back to the indigenous population which once

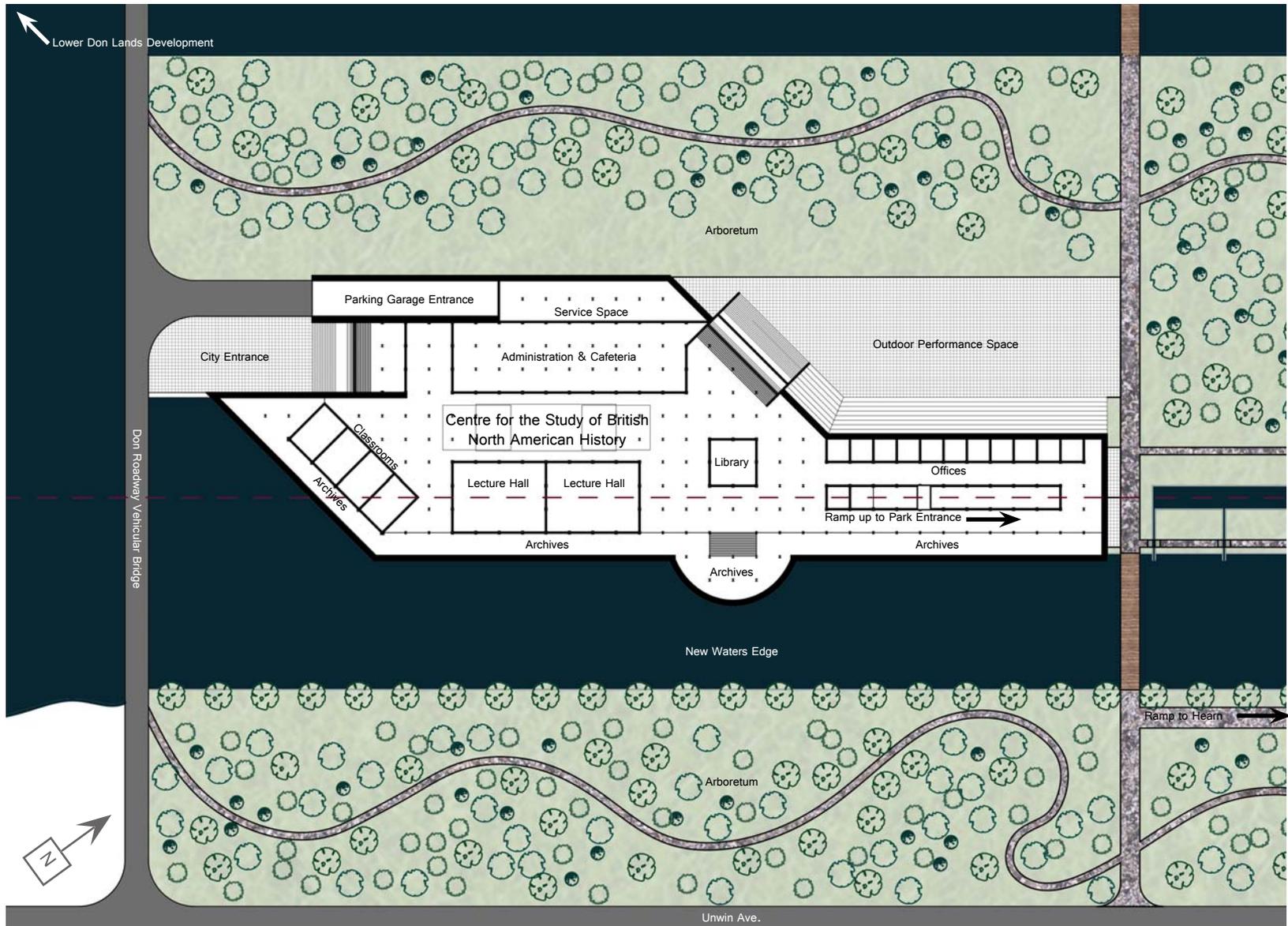


Figure 35. Jeffrey Martin, Plan of Centre for the Study of British North American History, Port Lands Park.

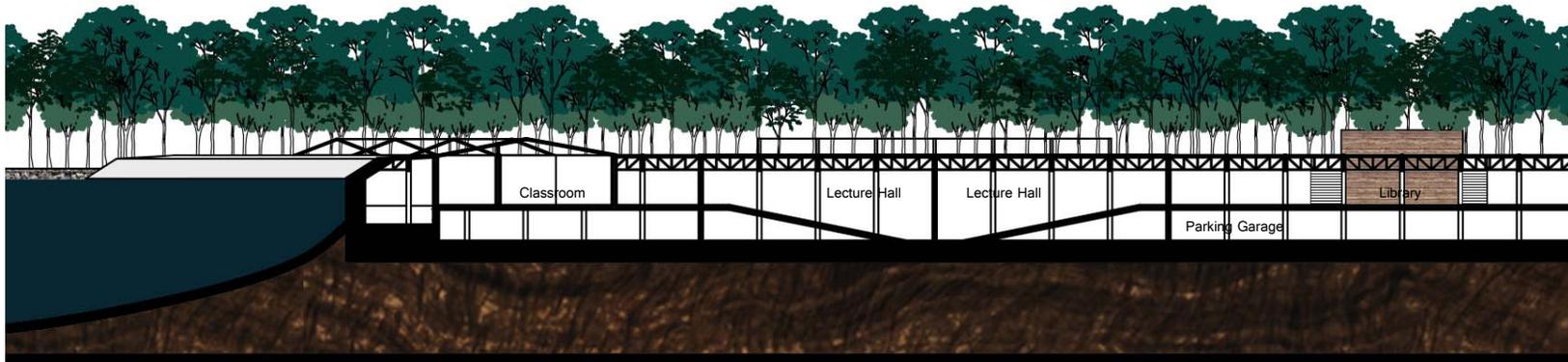


Figure 36. Jeffrey Martin, *Section of Centre for the Study of British North American History, Port Lands Park.*

occupied the site of Toronto. Objects discovered from the many current, past and future excavations taking place on the city's waterfront will be housed in this space. The thick concrete construction recalling the fort will symbolically reveal these artefacts by holding back the water of Lake Ontario and the artificial earth of the city's waterfront. Continuing the reference of the fort (fig.34), secondary structures within the courtyard, which in the original structure represent the barracks, armoury, officers' residence and so on, will be represented in the Study Centre as classroom spaces, lecture halls, study spaces, offices and service rooms. Depending on the program of the individual rooms, the articulation of the glazed roof will change form and transparency, indicating its current function on the outside, and controlling the entry of light required at any given time. Additionally, the large artificial lake on the southern edge of the structure will symbolically return Fort York to the water's edge, recalling that the lake originally extended to the site of Fort York.

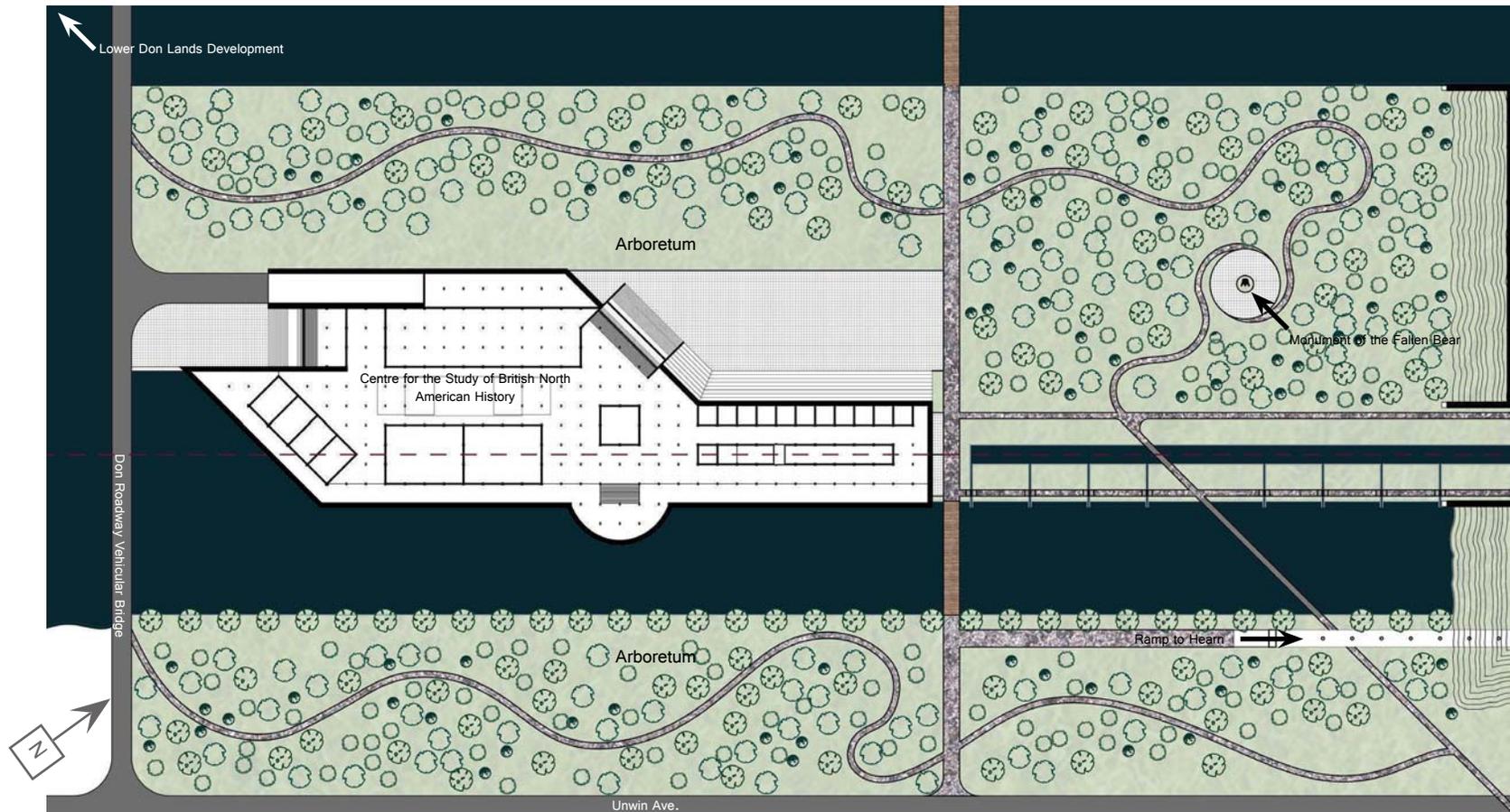


Figure 37. Jeffrey Martin, Arboretum, Port Lands Park.

Arboretum

A large arboretum containing a wide variety of native species of plants and flowers originally found in Toronto will surround the Centre for the Study of British North American History. As mentioned in Part I, the abundant supply of trees in the area, useful for construction in the fledgling settlement, appealed to Lieutenant Governor Simcoe. The settlement's

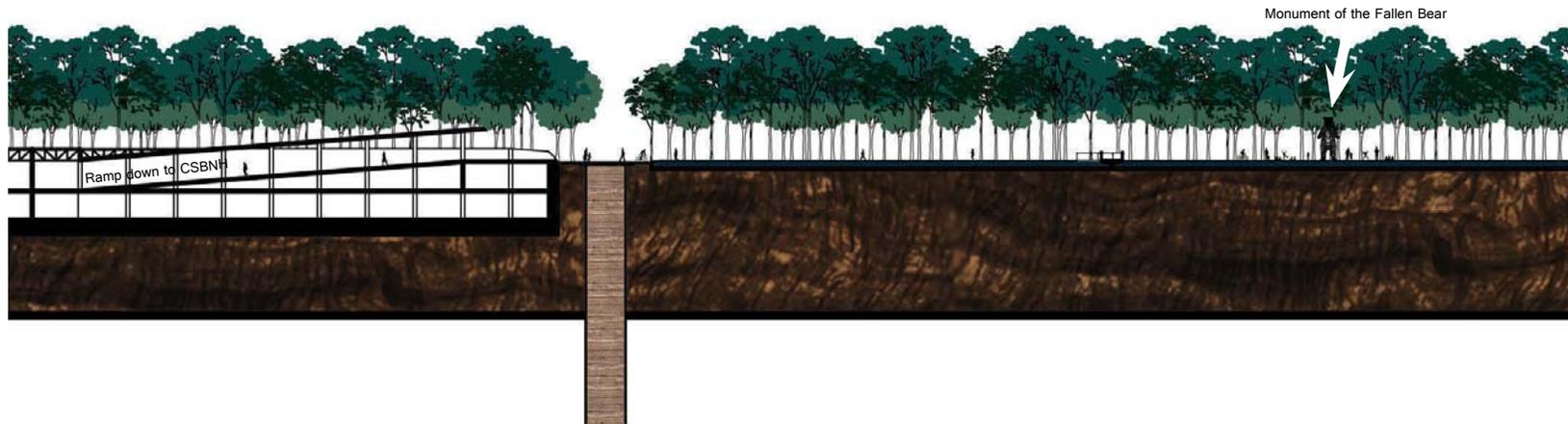


Figure 38. Jeffrey Martin, *Section of Arboretum and Centre for the Study of British North American History, Port Lands Park*.

needs quickly decimated the forests, but recovering an element of this lost feature of the site will benefit Port Lands Park as a memory landscape in several ways. Repopulating the site with a forest of native tree species will recall traces of the original landscape prior to the settlement of York and the Fort, setting a foundation for expression of the narrative of Toronto's development. The contrast between this new woodland and strategically placed clearings throughout the landscape will point to the impact settlement has had on the wilderness that once blanketed Toronto.

These clearings present an opportunity for monuments or pavilions that relay anecdotes about the developing British settlement. For instance, the story of the black bear that was brutally killed in the streets of the fledgling village of York would be memorialized by a large bronze statue; the image of the fallen *Ursus Canadensis* symbolizes a poignant moment in the narrative of the developing city, when the urban realm overtook the natural realm. A statue of this type could become the focal point of a children's area that reveals itself in the landscape and offers an opportunity for play and also a commentary on the effects the European settlement of North America had on the natural world. This would function

similarly to the political commentary expressed in the pavilions and monuments at Stowe and the obelisks inscribed with text documenting the historical narratives at Parque Tezozomoc. Additionally, the sowing of this artificial forest will contribute to the overall goal of returning a state of harmony between the post-industrial Port Lands and the natural realm. This will assist in what has already been occurring naturally in the Port Lands with the rebounding ecosystem of Tommy Thompson Park. Conceptual inspiration for this new woodland landscape and an inventory of the species of plant to be sown is derived from a passage in Charles Pelham Mulvany's book *Toronto: Past and Present: A Handbook of the City*:

Pines of various species seems to have been the staple growth . . . the sub-species found in the vicinity, were as follows:—The White Spruce; the Balsam Fir; the Hemlock Spruce. Besides these were several kinds of valuable Maples—the White; Striped; Red; Mountain; and Sugar Maple. . . A grove of majestic Oaks covered the site of King and Front Streets . . . The extensive region east of the city, by its name of “Pine Ridges,” shows the original character of forest where now Oaks only grow. In the impenetrable coverts along the windings of the Don, all manner of Alders, Birches, Cedars, Aspens and Poplars flourished; Willow and Osier, mixed with a rank undergrowth of climbing plants. In the woods the luxuriant growth of the beautiful Virginian Creeper (indigenous in this neighbourhood) climbed, “festooning tree to tree.” On pond and river the fragrant lotus floated; the trillium put forth its mystical triune white flower among the woods; where the lighting, with its random sword-thrusts, had cleared a sunny space, the Celadine, the Anemone, the sunflower, the Columbine, the Marigold appeared and, most harbinger of spring, the Mayflower. . . ”¹⁴¹

141 Charles Pelham, Mulvany, *Toronto: Past and Present: A Handbook of the City* (W. E. Caiger, 1884), 35.

The Hearn's Adaptive Reuse as Cemetery and Soil Remediation Facility

The decommissioned Hearn Power Generating Station offers a unique opportunity for adaptive reuse. The potential for the Hearn to be creatively transformed has not gone unnoticed. Many interesting proposals have been considered for the Hearn, some more seriously than others. However, many challenges arise when one seriously considers altering the function of this massive structure, and this has ultimately left the Hearn in a state of purgatory. Thoughtful programming might address some of the challenges the structure poses, while strengthening the architectural expressions of Port Lands Park as a memory landscape.

I propose a large cemetery to occupy the expansive space of the former turbine hall. *The Toronto Star's* Christopher Hume has referred to the Hearn as a geological feature of the Port Lands rather than an architectural feature. Since its 1983 decommissioning, the structure has progressively advanced into a deeper state of ruin. Nature has begun to take hold of the site and is slowly beginning to reclaim it, as it has reclaimed the Leslie Street Spit. Therefore, the accelerated progression and transformation of the Hearn into a ruin of the Port Lands will act as the conceptual foundation for the new architectural expression of the turbine hall. In his essay "Remembering Ruins, Ruins Remembering," Mark Treib describes the inherent aura of ruins: "Something forlorn haunts these remnants of prior eras standing adrift in a forest or isolated on a mountainside. The arches and columns of brick and stone serve as reminders, vehicle for thought, stimulants for meditations on the transitory aspects of life. Here, terminated, are the remains of buildings once intended to far outlast the short span of human existence."¹⁴² This poetic writing encapsulates the melancholic quality inherent in architectural ruins such as the Hearn; a program that shares these melancholic qualities of memory and contemplation, such as a repository for the remains

142 Treib, "Remembering Ruins, Ruins Remembering," 195.

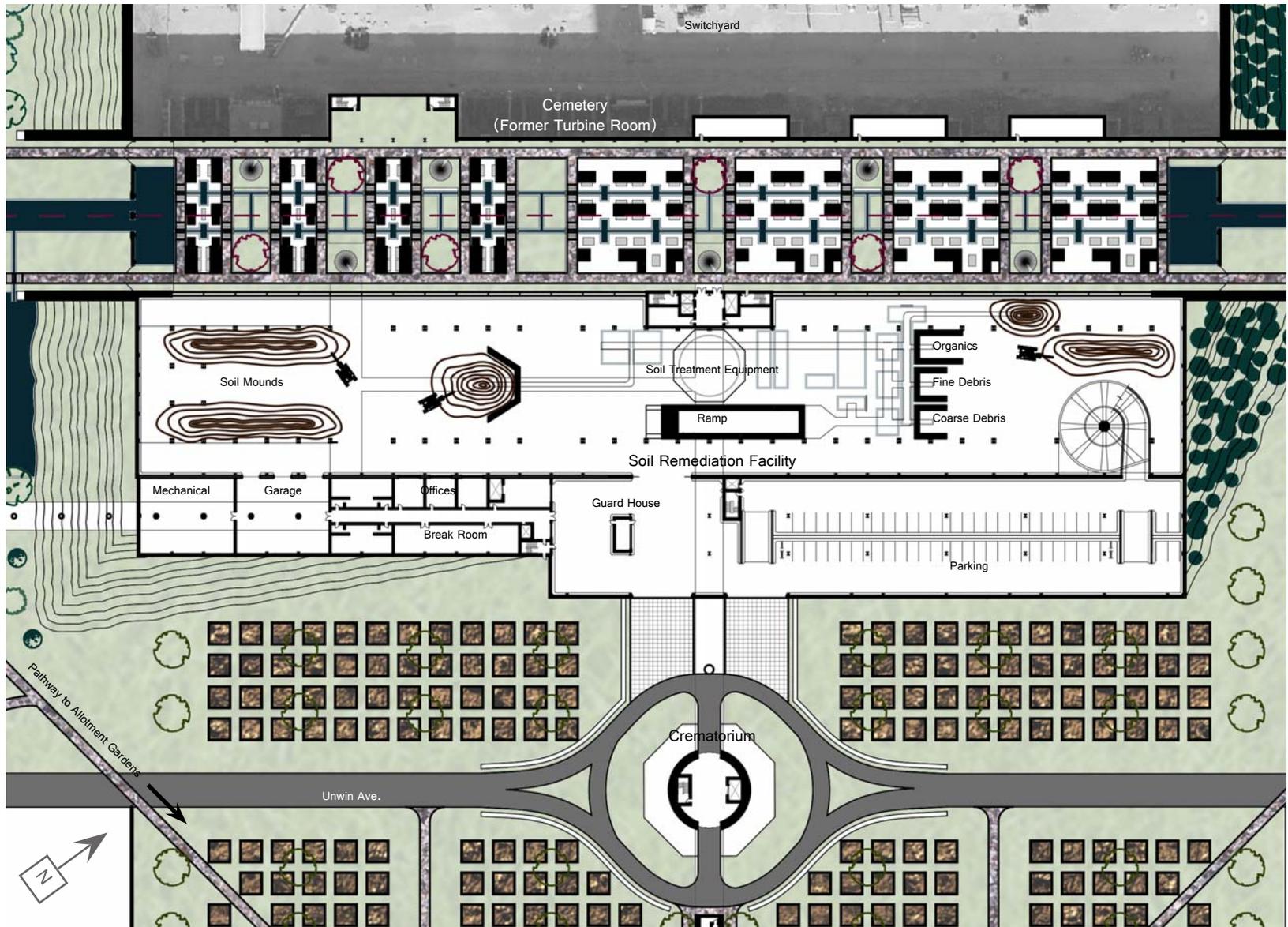


Figure 39. Jeffrey Martin, Plan of Hearn Cemetery, Soil Remediation Facility and Crematorium, Port Lands Park.



Figure 4O. Jeffrey Martin, Section of Hearn Cemetery, Port Lands Park.

of loved ones, is an appropriate fit. In providing a home for the dead, the need for shelter from the elements is no longer a vital necessity and so the roof will be removed. This action will also encourage the progress of the symbolic transformation of this space into a ruin. Additionally, mounds of earth will be piled along the exterior east and west façade of the structure, symbolically conveying the structure's ruin and subsequent return to nature in a gesture similar to that of the act of burial. The eight massive concrete plinths, which once supported the turbines, possess a solemn quality, possibly due to the chamfered arches throughout the structures, and these become an abstraction of a traditional funerary box. These structures will become the foundations of new funerary towers that will be constructed above. These towers will be comprised of both vaults and niches for the deposit of remains and will be connected to each other by a series of metal catwalks, making reference to the structure's industrial past.

The ground level of the cemetery underneath and between the plinths will be comprised of a garden and memorial to the aboriginal societies that thrived in the area prior to European settlement. A series of empty tombs will be placed under the plinths which symbolically represent the loss of aboriginal peoples and culture due to the actions of European settlers.

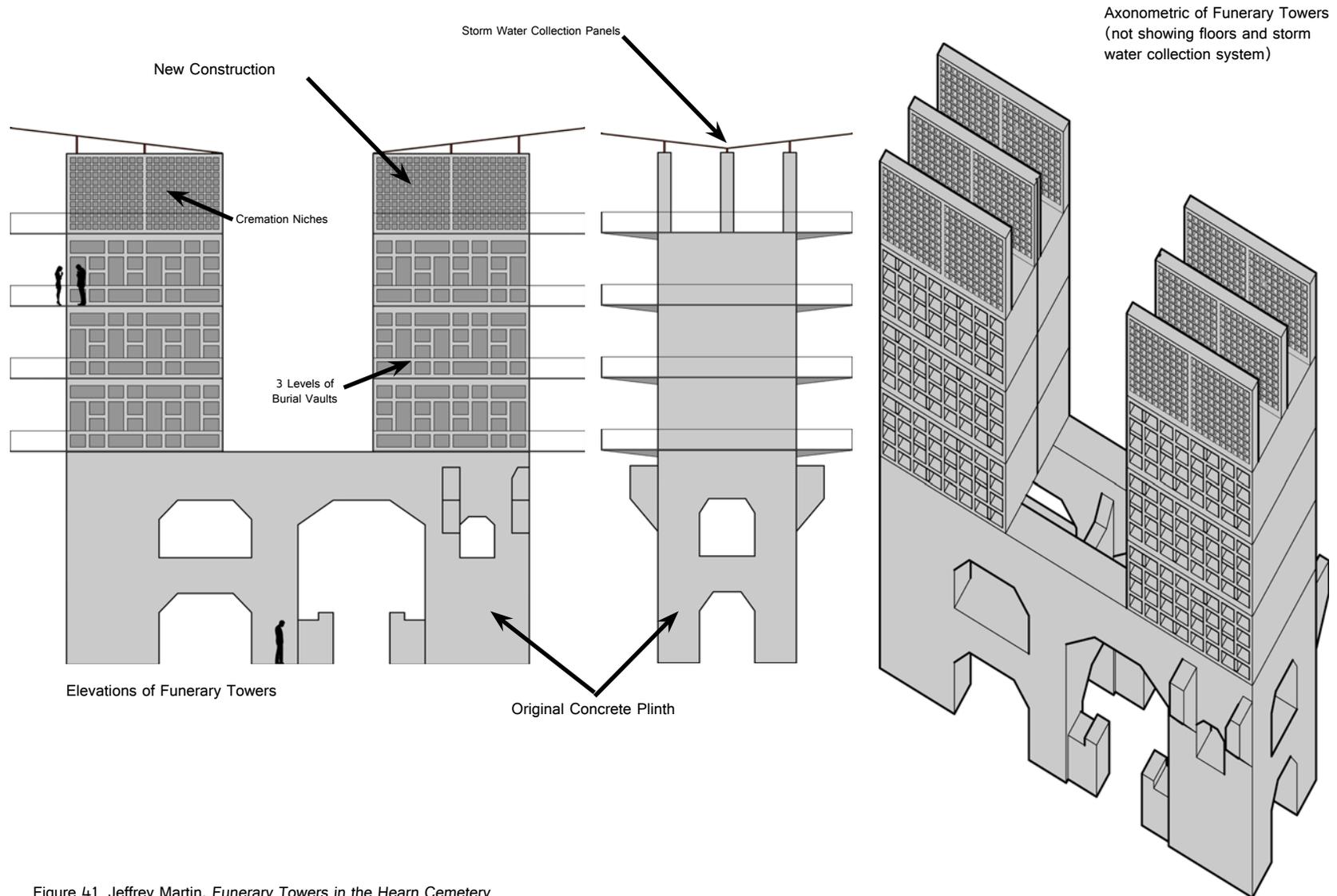


Figure 4.1. Jeffrey Martin, *Funerary Towers in the Hearn Cemetery*.



Figure 4.2. Peter J. Thompson, *The Hearn's Turbine Room and concrete plinths*, 2011, Hearn Generating Station, Toronto. Reproduced from *National Post*, "Photos: Urban Decay — The Richard L. Hearn Generating Station," *National Post*, http://news.nationalpost.com/photo_gallery/photos-urban-decay-the-richard-l-hearn-generating-station/. (accessed April 2, 2014).

Using the plinths as foundations for the funerary towers for the interment of contemporary Torontonians further symbolizes how our modern society has been built upon the foundations of a repressed culture. Each of these monumental structures will be crowned by a sculptural steel roof structure that will provide some shelter for visiting mourners and also guide the flow of rain down the edge of the structures into a central water course. This water course will flow through the concrete plinths, where it will irrigate fragrant gardens of *Convallaria majalis* (Lily of the Valley) before exiting the Hearn and emerging into the greater landscape.



Figure 4.3. Jeffrey Martin, *Conceptual rendering of the Hearn Cemetery*.

The Hearn's adjacent former boiler room will house both a religious sanctuary and soil remediation centre. This partially enclosed space will once again return an element of industrial function to the Hearn, celebrating its historic narrative as a place of industry. Rather than, however, powering the city with coal and polluting the surrounding environment, the Hearn will now be a source of remediation. Its new purpose is to cleanse and purify the landscape, working to absolve it of its controversial past but celebrating its inherent nature as a place of industry.

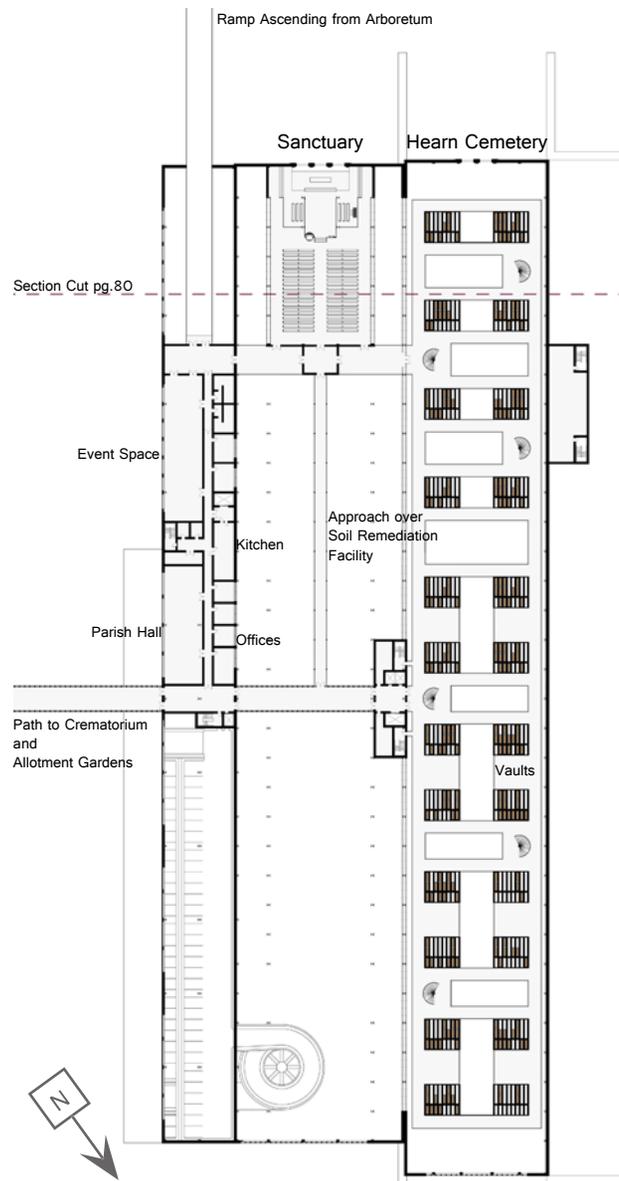
As expressed many times throughout this thesis, Toronto's waterfront is experiencing a period of growth and development. As a result massive amounts of earth and soil are being excavated. This trend is expected to continue with new development projects slated for the Port Lands estimated to progress for at least the next thirty years. The spoils of these excavations will be brought into the Hearn where the soil will be remediated and returned to the landscape of Port Lands Park.

The rectangular, glass sanctuary, placed behind the soaring monumental west window of the boiler room, will appear to hover above the space. The placement of this religious space is symbolically important and gives emphasis to the act of cleansing and purification that is taking place in this former industrial structure. The inclusion of a religious space within Port Lands Park is necessary not only because of its crucial role in the drama of funerary rites but because of the importance these structures have in the formation of memory and development of community and culture. Michael Lancaster explains this notion of memory and religious spaces:

Memory . . . becomes sanctified by society in a number of different ways. The most obvious of these is in religious ceremonies and institutions associated with birth, puberty, marriage and death, all aspects of personal and family history, the last of which is recorded in monuments. Typically, these 'rites of passage' are symbolized by gateways – layers of access in the form of rooms or enclosures – through which it is necessary for the initiates to pass. The traditional English church has a sequence beginning at the lynchgate, passing through the graveyard, into the porch; from the porch it extends along the aisle to the chancel, and finally to the sanctuary. Whether or not the religious feelings are still strong, it is these sacred places – churches, chapels, synagogues, mosques – which give focus to a community. In them, the history of places is written; and they themselves are evidence of much longer spans of history which lead us back into the remote past.¹⁴³

From the sanctuary, the visitor will progress into the former turbine room, now a cemetery, on an elevated platform.

143 Lancaster, *The New European Landscape*, 107.



This platform then crosses the former boiler room and now soil remediation centre, continuing outside the structure, and then bridges Unwin Avenue to the former smokestack. In this new landscape the Hearn's smokestack will become a crematorium. The crematorium will act as a threshold space that will bridge Unwin Avenue and unite the two halves of Port Lands Park. After one descends a monumental ramp, they will enter the component of the landscape annexed from Lake Ontario Park. This area will have become a vast series of allotment gardens that will offer the people of the new mixed-use neighbourhoods, set to be constructed in the Port Lands: a hybrid private and public space for gardening and experiencing meaningful leisure. The act of gardening within a community garden is secondary to the more significant role community gardens play, serving as a place "... where people can gather, network, and identify together as residents of a community."¹⁴⁴ The reintegration of the remediated soil into the landscape of Port Lands Park will both purify the post-industrial site and continue the narrative of development that is already present in the human-constructed waterfront of the city. Other materials, separated and cleaned in the process of soil remediation, such as large gravel, will be placed in gabion wall

144 Troy D. Glover, "Social Capital in the Lived Experiences of Community Gardeners," *Leisure Sciences* 26, no.2 (2004): 143.

Figure 44. Jeffrey Martin, Plan of the Hearn Cemetery and Sanctuary.



Figure 4.5. Jeffrey Martin, Section through the Hearn Cemetery, Soil Remediation Facility and Sanctuary.

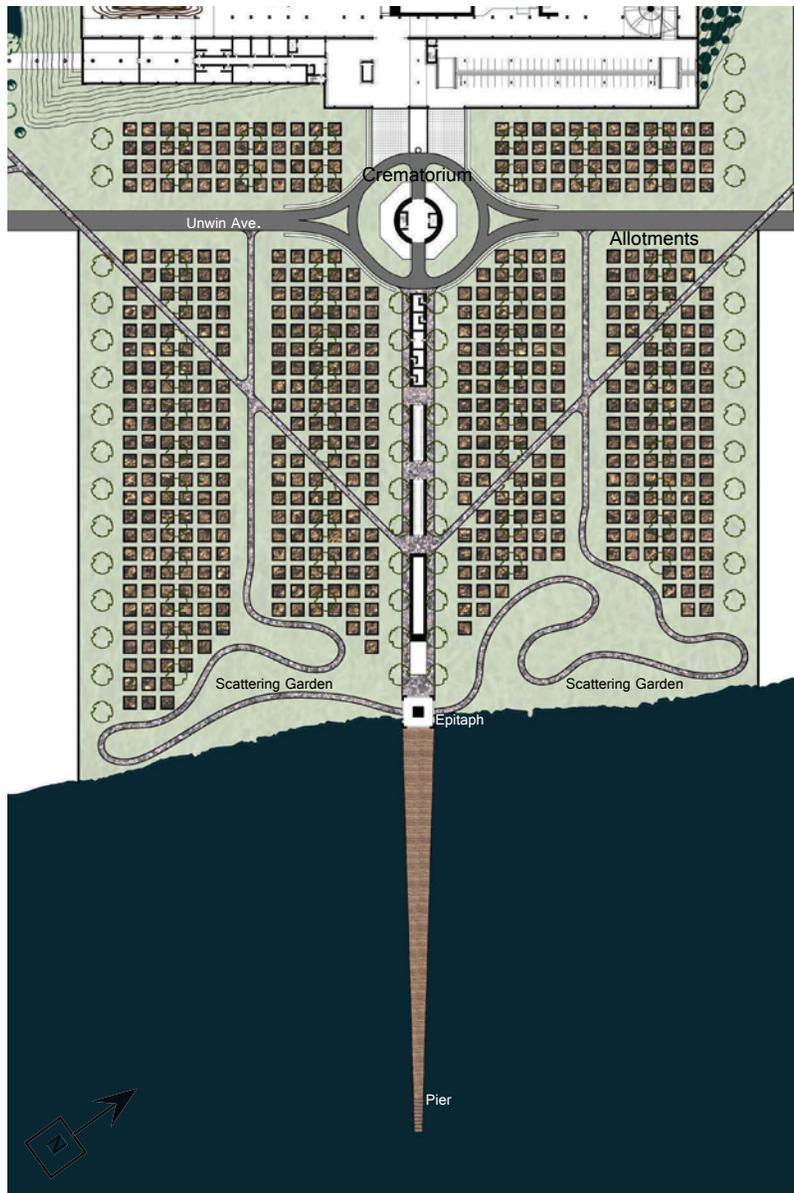


Figure 46. Jeffrey Martin, *Plan of Community Allotment Garden, Port Lands Park*.

structures to create an edge around each new allotment. The gabion perimeter walls both define and facilitate an individual's gardening space and produce an overall sense of communal activity. The community gardens will grow and slowly fill the space between Unwin Avenue towards Lake Ontario. As more and more soil is remediated and purified, the larger the community garden will become, thus actively engaging the citizens of Toronto into the narrative of the city's development. As the allotment gardens approach the water's edge the remediated soil will be introduced to the lake and continue the theme of reclamation so inherent in the development of the city's waterfront. Over many years large gabion walls constructed with rubble excavated from Toronto's developments will frame and support a new landscape, the latter constructed using remediated soil. This growing landscape that will increasingly protrude into the outer harbour of Lake Ontario over time, symbolically reconciles present-day Toronto with its past by offering Toronto and its aboriginal community a new landscape of purified soil. Members of many

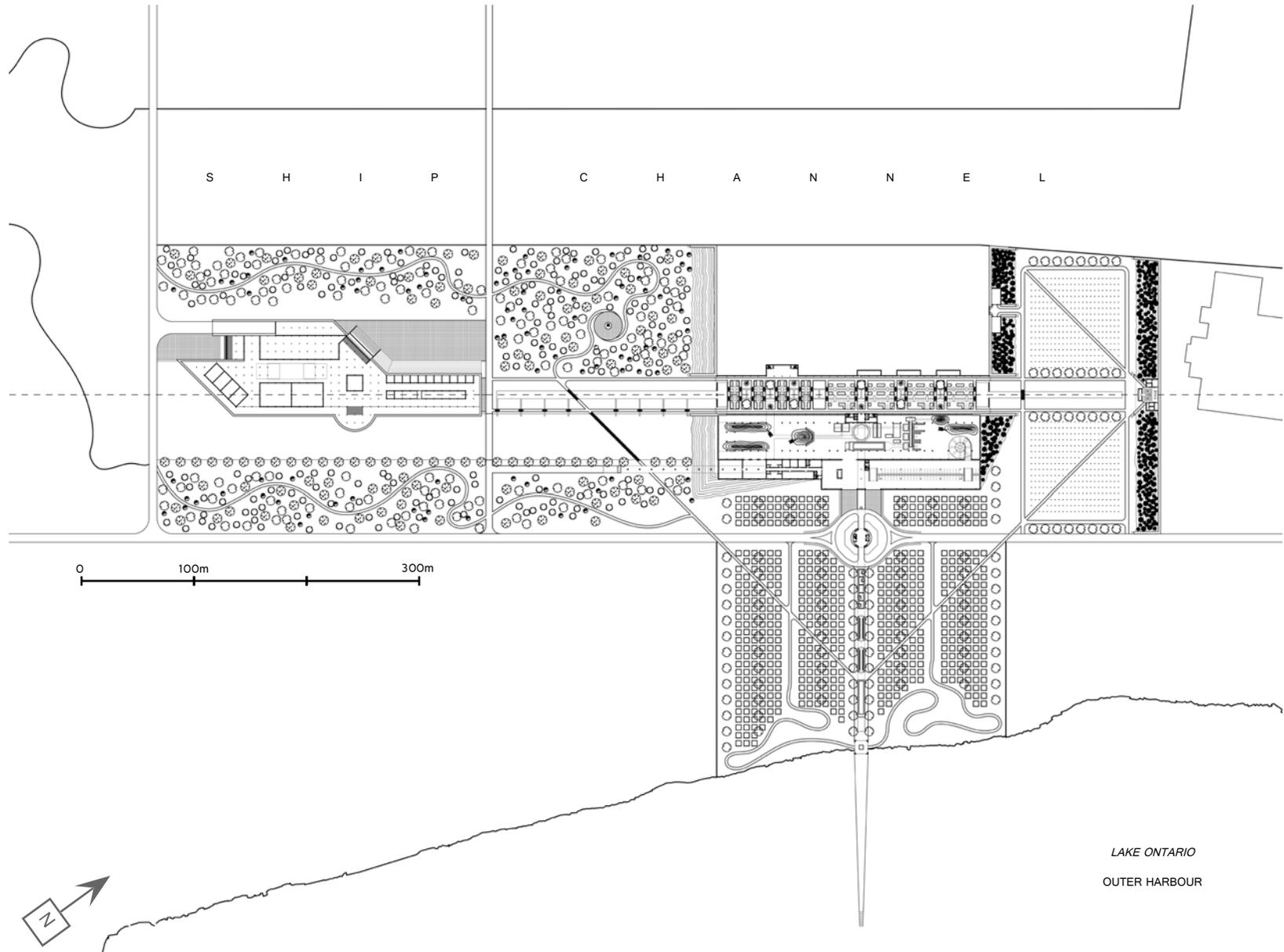


Figure 47. Jeffrey Martin, Allotment Garden built out to the shore of Lake Ontario, Port Lands Park.

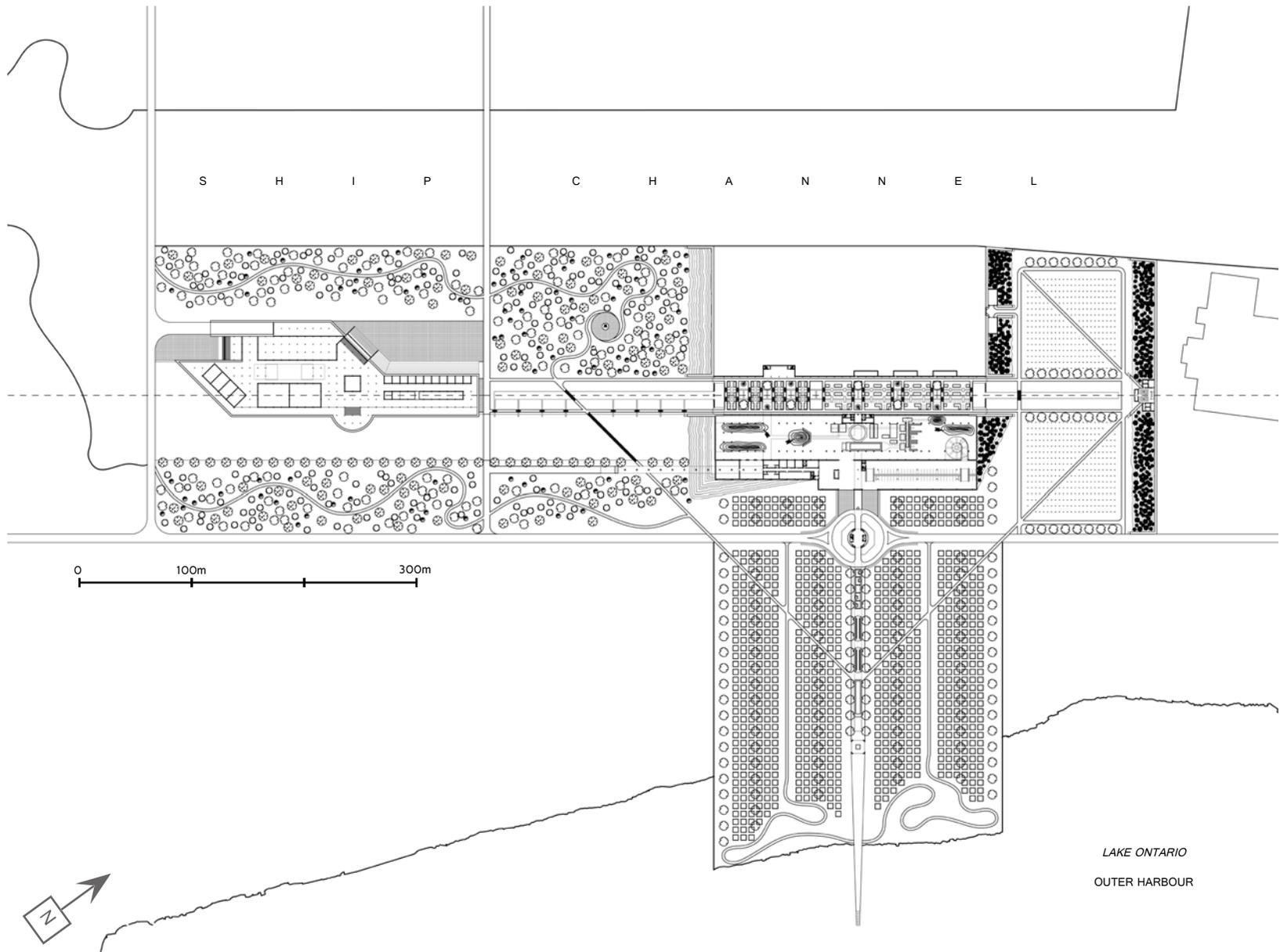


Figure 48. Jeffrey Martin, Allotment Garden growing into the Outer Harbour over time.

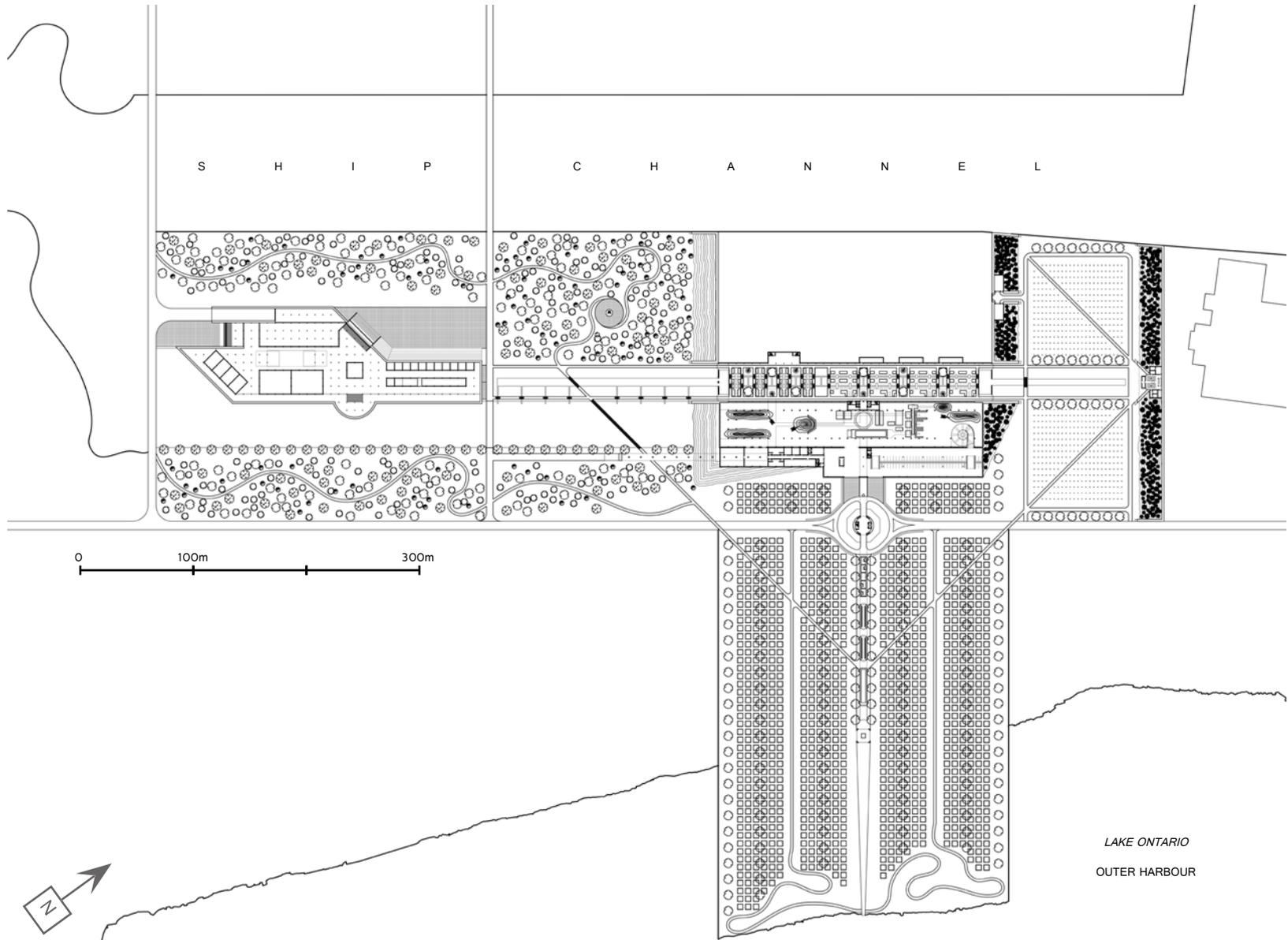


Figure 49. Jeffrey Martin, Allotment Garden reaching its final size.

cultures and backgrounds of contemporary Toronto will come-together in this space to till the earth and cultivate the land in a harmonious manner.

The allotments will be organized in a grid system that will be an extension of the structural grid of the Hearn implanted upon the landscape. In addition to referencing the Hearn, the form of these allotment gardens will continue the theme of memory presented throughout the landscape by recalling the original urban form of the village of York, which was developed as a modest uniform grid in keeping with traditional English urban practices. William Dendy describes this aspect of the original town plan *Lost Toronto: Images of the City's Past*: "Toronto's original grid plan of large lots on generously wide streets and the placing of major public buildings . . . were meant to recreate in North America the essential urban form and character of buildings that most of the city's residents and administrators had known before coming to Canada."¹⁴⁵The grid of allotment gardens that will progress southward toward the lake will be separated by alleys of chestnut trees, a species of trees imported from Europe, continuing the metaphor of the allotments and the city grid. These alleys will recall the grand avenues of Toronto in the nineteenth century as described by Mulvany:

Of all the avenues extending south from Bloor Street to the Bay, the noblest are Church, Jarvis, and Sherbourne Streets. . .Jarvis and Sherbourne are lined on either side through most of their extent by the mansions of the upper ten. Of a summer morning it is pleasant to saunter down one of these streets while the thick verdure of the chestnut trees is fresh with the life of June, and the pink and white bunches of blossom are as beautiful as any of the exotic flowers in the lawns and gardens of the houses.¹⁴⁶

At the edge of the lake, following the extent of allotment gardens, will be another area of Port Lands Park dedicated to the

145 William Dendy, *Lost Toronto: Images of the City's Past* (Toronto: McClelland & Stewart Inc., 1993), 4.

146 Mulvany, *Toronto*, 43.

interment of loved ones. An adjacent scattering garden will be specifically dedicated to lives lost to the numerous epidemics of illness and disease that are ingrained in Toronto's past. This garden will move with the growing landscape as it grows further into the lake. A long pier at the terminus of a monumental ramp and boulevard leading from the crematorium and passing through the network of allotment gardens will also act as a place where one can consign the remains of a loved one to the liminal and perpetual waters of the lake. A monument for the inscription of the names for those interred in the scattering garden or deposited into the lake will be constructed on the original threshold between the lake and shore. The pier that projects from this structure, will act as a type of ruler that tracks the development of the growing landscape that will finally be complete once it reaches the end of the pier.

Military Cemetery

A third and final location within Port Lands Park will be designated for the interment of remains. This site will be unique in that it will only receive remains of members of Canada's armed forces and service members who have sacrificed their lives for the defence of our nation and protection of our soil, so valued within this landscape design. This landscape is unique in that it is secluded from other parts of the landscape. It is bounded by Unwin Avenue to the South, the Portlands Energy Centre to the East, the ship channel to the North, and the Hearn and switchyard to the West. The placement of such hallowed ground between two of the Port Lands' arguably most undesirable features might seem counter-intuitive. However, shielding this private and sacred site with earthworks is fitting, and this will not only strengthen the sense of intimacy and exclusivity in the site, but will also block unsightly views of the surrounding industrial activities. Large gabion walls, a wall construction traditionally used in a military context to protect artillery crews from enemy fire,¹⁴⁷ will be constructed at both

147 "What Is a Gabion?," *Gabion Design*, accessed December 30, 2013, <http://gabiondesign.be/gabion.html>.

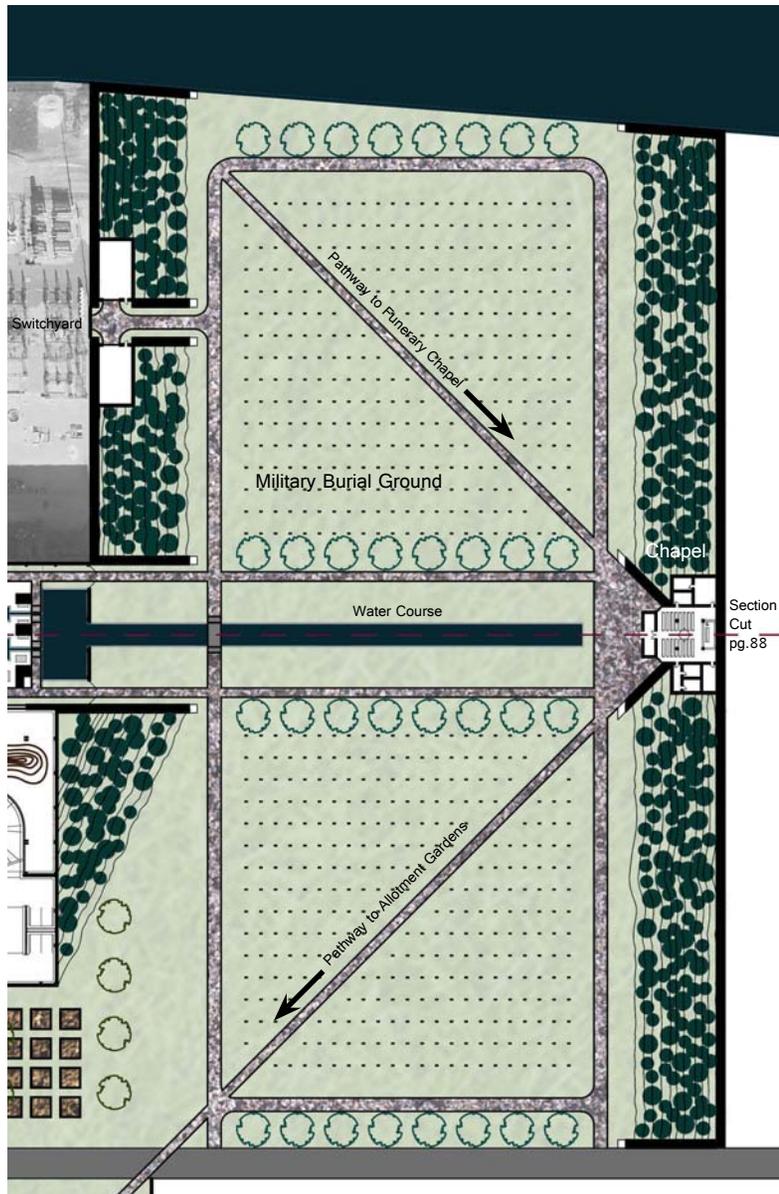


Figure 50. Jeffrey Martin, *Plan of Military Burial Ground and Chapel, Port Lands Park.*

the eastern and western boundaries of the site of this military burial ground. Coal, the primary material for filling these gabion constructions, will reference this specific site's industrial purpose as the unloading and storage area for the Hearn's coal supply. Mounds of earth piled up along these gabion walls will create an artificial hollow that will embrace the cemetery grounds. In the eastern face of the hollow, a funerary chapel will be embedded into the earth. This funerary chapel will be at the terminus of the water channel that will flow from within the Hearn, connecting the burial sites within Port Lands Park. It is within this chapel that the gabion wall will be revealed, featuring a slit window allowing for eastern light to gently stream into this embedded chapel. To further disguise the view of the massive Portlands Energy Centre and the large steel hydro towers of the switch-yard, a forest of densely packed pines will be planted on the slopes of the hollow, edging the site. This artificial pine forest again recalls topographical formations of Toronto at the early moments of European settlement: Mulvany metaphorically describes a forest of pines

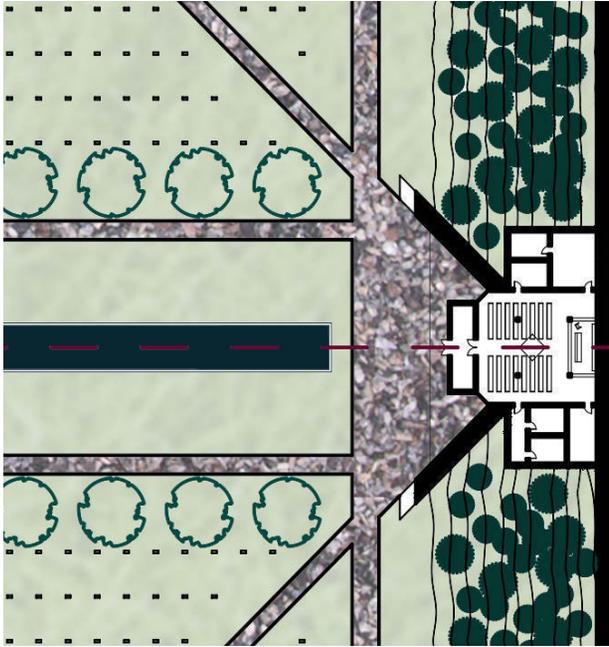


Figure 51. Jeffrey Martin, *Plan of Military Chapel*.

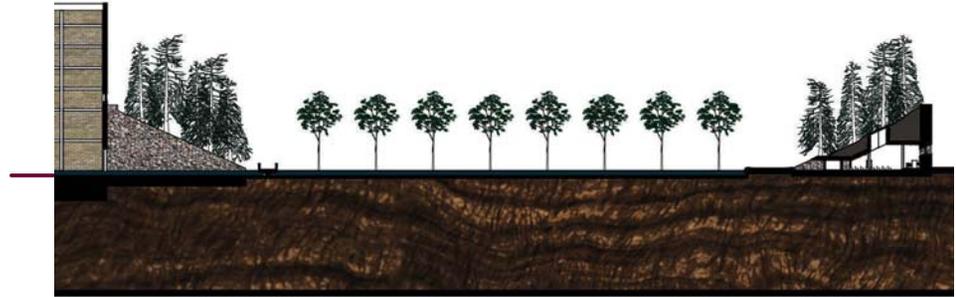


Figure 52. Jeffrey Martin, *Section of Military Burial Ground and Chapel*.

as a military force repelling the European settlers, stating, “The shelving summit of the terrace of hills to the north was entirely covered with a dense array of Pines rising, spear above spear, as if to repel the invasion of settlers.”¹⁴⁸

Together, the series of programs, and the surrounding contextual conditions will amalgamate to inform the overall organization of Port Lands Park. The narrative of Toronto’s history will weave its way through the site, creating interesting spaces that citizens can explore and enjoy. The park will offer areas of conscious contemplation of the city’s history while also offering spaces that are informed by an underlying suggestion of this narrative of the site and city.

148 Mulvany, *Toronto*, 35.

Conclusion

Michael Lancaster has suggested that “all landscapes are, in a sense, landscapes of memory.”¹⁴⁹ The memories one establishes of their surroundings become a foundation for one’s identity. The landscapes that occupy our lives are infused with memories; some have been lost to time while others linger waiting to be recovered and re-established in our modern world. The past informs the world we experience in the present. Therefore, it is vital to acknowledge and understand the past, in order to understand oneself and one’s culture. Successful memory landscapes have the ability to reveal the narratives of the cities we inhabit and inform the present, while allowing for the future to imprint itself upon the site.

The landscape parks that populate our cities and countries have the opportunity to house centres of education, culture, celebration and commemoration. Unfortunately, this opportunity is wasted on many landscape designs that focus only on the needs of the present. The need for leisure and sport is the central focus of these landscapes, which do not allow the past to inform their design, thus propagating a generic consumerist culture plaguing today’s society which is disconnected from historic narratives and memories of the past.

Toronto’s British origins set the foundation for the establishment of the City of Toronto, now the largest urban centre in the country. The first point of European settlement initiated a monumental transformation, and a new memory landscape will embody our subsequent drastic manipulation of the landscape. Finally, in registering narratives of the past, and adumbrating narratives of the future, Toronto’s new memory landscape aspires to become an orienting device for the citizens

149 Lancaster, *The New European Landscape*, 107.

of Toronto in the present. In his essay “Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space,” Juhani Pallasmaa beautifully articulates the importance of memory and the need for its representation. He states, “One who cannot remember can hardly imagine because memory is the soil of the imagination. Memory is also the ground of self-identity; we are what we remember.”¹⁵⁰

150 Pallasmaa, “Space, Place, Memory, and Imagination: The Temporal Dimension of Existential Space,” 18.

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