



# WHAT'S OUT THERE TORONTO

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# CHAPTER 1: INTRODUCTION





# PREFACE: ABOUT THE INITIATIVE

## THE CULTURAL LANDSCAPE FOUNDATION (TCLF)

Founded by Charles Birnbaum, TCLF, is a Washington, DC-based non-profit organization that provides people with the tools to see, understand and value cultural landscapes and the designers, planners and landscape architects that help to create these places. Through its website, database, lectures, outreach programs and publishing, TCLF broadens the support and understanding for cultural landscapes throughout the US and now in Canada to assist Toronto in developing a strategy for protection of the cultural landscapes in Toronto.

## WHAT'S OUT THERE (WOT)

TCLF's What's Out There (WOT) guides and the associated online database serve as a reference to cultural landscapes for the public, academics and professionals. The guides provokes interest, informs stewardship decisions, and enriches the collective understanding of our designed landscape history. In print and online, the WOT guides are a series of publications that serve as unique place-based model to the cultural landscapes of selected cities in North America.

# PREFACE: CULTURAL LANDSCAPES

UNESCO defines cultural landscapes as, combined works of nature and humankind that express a long and intimate relationship between peoples and their natural environment (UNESCO website).

Cultural Landscapes provide a sense of place and identity; they map our relationship with the land over time; and they are part of our national heritage and each of our lives. They are sites associated with a significant event, activity, person or group of people. They range in size from thousands of acres of rural land to historic homesteads. They can be grand estates, farmlands, public gardens and parks, college campuses, cemeteries, scenic highways, and industrial sites. They are works of art, narratives of cultures, and expressions of regional identity (TCLF website).

Cultural landscapes are important because they are a legacy for everyone. They reveal aspects of our country's origins and development as well as our evolving relationships with the natural world. It is important to protect cultural landscapes because neglect and inappropriate development put our irreplaceable landscape legacy increasingly at risk. (TCLF website). Ways in which cities develop today are sometimes governed by short-sighted decisions that threaten the survival and continuity of our shared heritage. Therefore, *it is everyone's responsibility to safeguard cultural landscapes to preserve histories of the past, present and future.*





# PURPOSE

Why is this discussion important to the City of Toronto right now? Toronto is in need of a strategy that allows us to better understand and interpret our landscapes. In identifying, protecting and educating, we hope to provide the city with the necessary compiled research in order to prevent short-sighted planning decisions from threatening the vitality of our cherished public spaces and shared cultural heritage.

Although we have learned to appreciate the most famous, impressive, and heavily designed spaces, we often fail to see the importance of the historic, vernacular, ethnographic and mildly-designed spaces. In Toronto specifically, some of the most imposing structures and landscapes bear no familiar signatures and we often forget that the

landscapes we have grown accustomed to, those that have shaped our lives, have been consciously planned, either by professionals, or by the traditions of a particular community. Even though the necessary pieces of policy exist, the importance of stewarding our cultural landscapes will not resonate without a full understanding of their intrinsic values. Toronto's current policy context does not provide decision-makers with a strategy to fully inform and guide decisions concerning the future of development around these culturally significant spaces.

Torontonian's ought to be proud of the landscapes that we have collectively created, and as a community, we should do more to understand them, protect them and bring them to public attention.

# OUR MANDATE

## 1 TO IDENTIFY

*To be the first to identify cultural landscapes in Toronto. To identify cultural landscapes in Toronto by highlighting our connection to the public realm, and to promote the need to steward these spaces.*

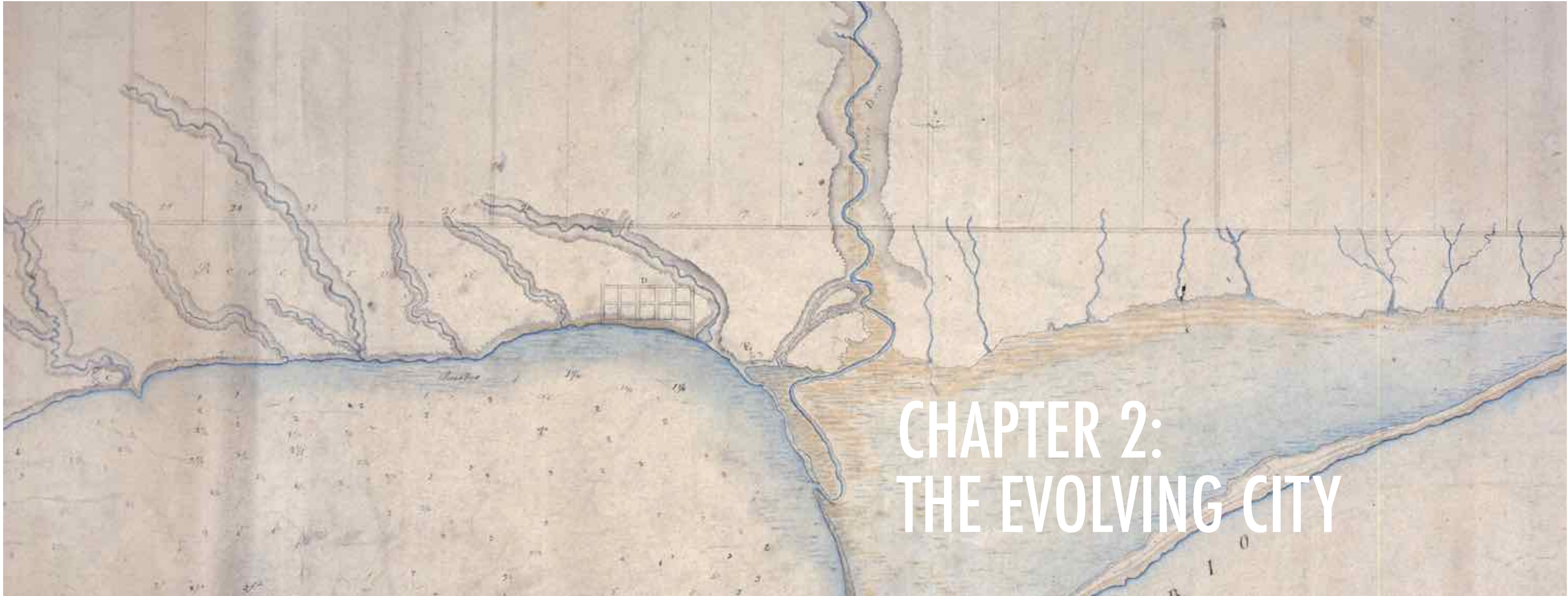
## 2 TO PROTECT

*To assist and support a preservation strategy for the City of Toronto. To protect cultural themes which have defined our City. The way that we currently manage and steward the public realm is ad hoc, we need to protect our cultural landscapes in a much more proactive way.*

## 3 TO EDUCATE

*To emphasize how the history of our city is embedded in our cultural landscapes. To educate the public representatives and residents to promote awareness and stewardship of cultural landscapes and emphasize the role of the public in protecting these pockets of urban history.*





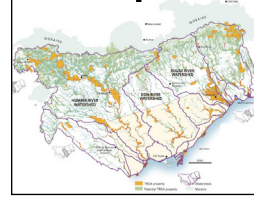
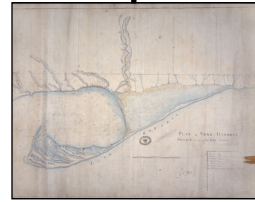
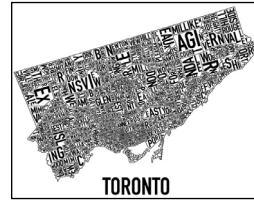
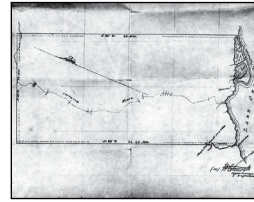
# CHAPTER 2: THE EVOLVING CITY



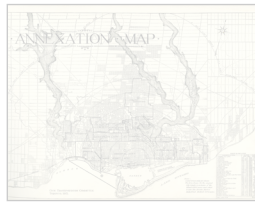
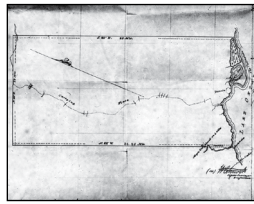
# TIMELINE

— 1615 — 1793 — 1853 — 1909 — 1945 — 1954 — 1970 — NOW —

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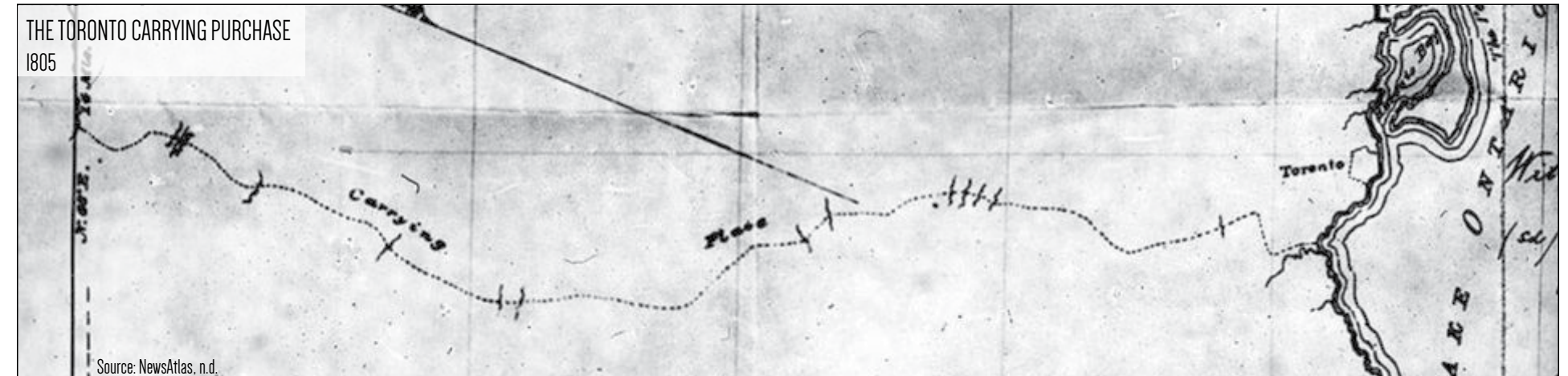
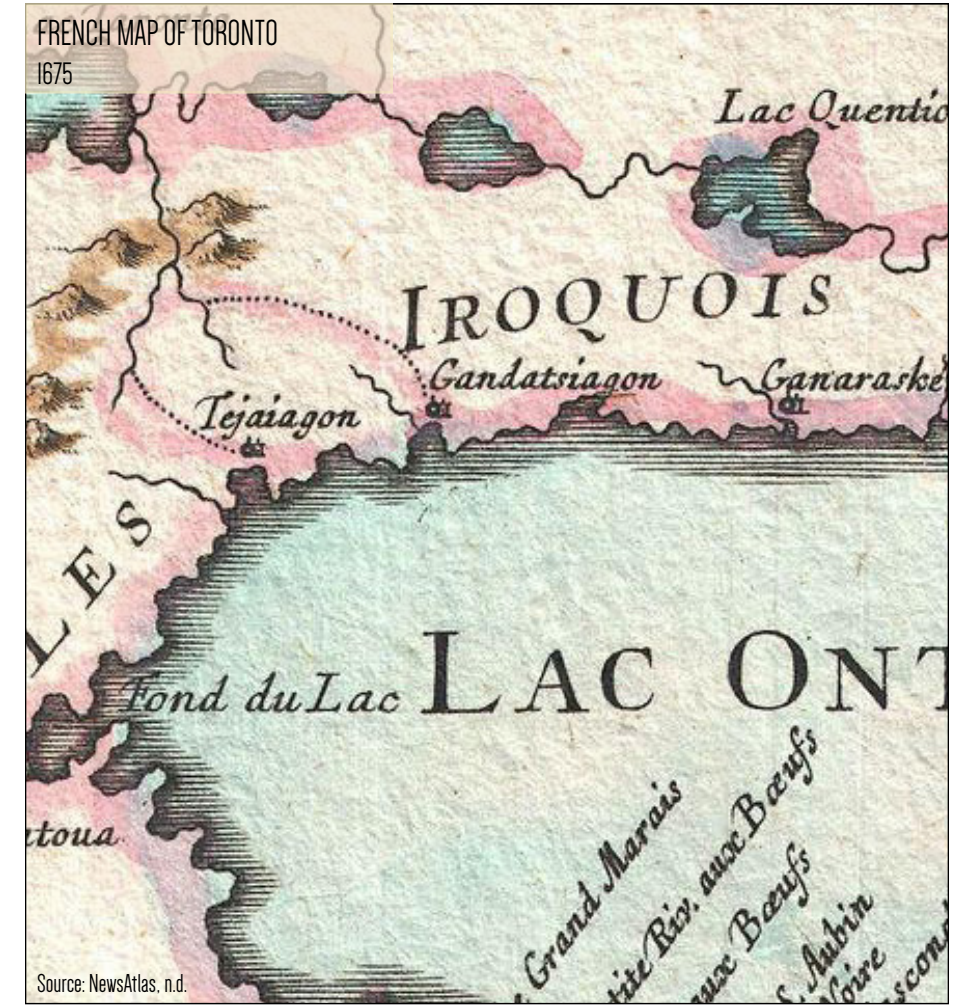
1615 — 1793 — 1853 — 1909 — 1945 — 1954 — 1970 — NOW



# 1615 FIRST SETTLERS

As with all North American cities, original settlement begins with the First Nations. The Iroquois are dated to have occupied the north shore of Lake Ontario as far back as 1615 (Hayes, 2008). A number of villages existed along the shores with two particularly noted on the first set of European maps . The Teyeyagon was located near the mouth of the Humber River and the Ganatchakiagon was located on the Rouge River. Both played integral roles for fur trading between the First Nations and the French (Hayes, 2008).

This area was given the name "The Toronto Carrying Place" and the map shown above is the trail that connected Lake Ontario to the Holland River and Lake Simcoe. This trail was used as the primary route for fur traders (Hayes, 2008).

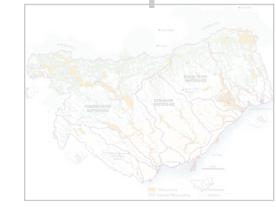
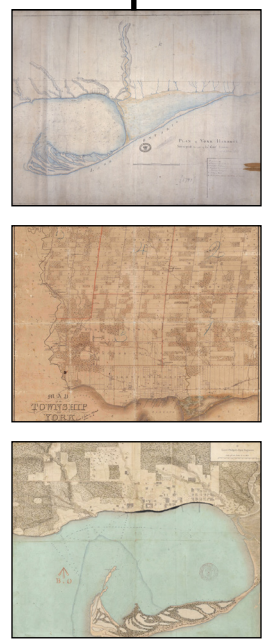




# 1793: THE BRITISH ARRIVE



1615 — 1793 — 1853 — 1909 — 1945 — 1954 — 1970 — NOW



After the separation of Upper and Lower Canada, the area was recognized by the British as a suitable and defensible area for settlement. In 1793 Lt-Governor John Graves Simcoe began laying the city's foundation establishing Upper Canada's new capital, the Town of York. The western part of the lands were reserved for government military use, while the eastern areas were used for settlement and covered a total area of 10 blocks (Hayes, 2008).

Simcoe wanted an aristocracy to settle in the town so he provided an incentive, using land as a commodity to entice people to come (Smith, 2013). The land beyond the original 10 blocks was surveyed and

divided into 32 park lots that ran from the Don River to Lansdowne Avenue with Bloor and Queen Street holding the north and south borders (Smith, 2013). Township lots, were further created and followed the pattern of the Park Lots with double their width (Smith, 2013). The township lots were laid out in rows called concessions, which were separated by road allowances giving way to the major corridors we see today such as Queen, Bloor and Eglinton St (Smith, 2013).

Shortly after the clearing of land began, Simcoe started to see the beauty of the natural landscape lining the water's edge (Walks and Gardens Working

Group, 2001). He developed a grand vision to reserve the whole waterfront, from the Town to the Fort as a reserve free of population (WGWG, 2001). This vision began to take shape when he set aside the town's two "bookends" for reservation - that being the Garrison Reserve to the west and King's Park to the east (WGWG, 2001).

It wasn't until 25 years later when formal steps were taken to enter the next stage of Simcoe's grand plan to begin linking the two reserves together. A 30-acre strip located south of Front Street ran from Parliament - Peter and was dedicated as park land under the name the Walks and Gardens (WGWG, 2001).



Source: Historical Maps of Toronto, n.d.



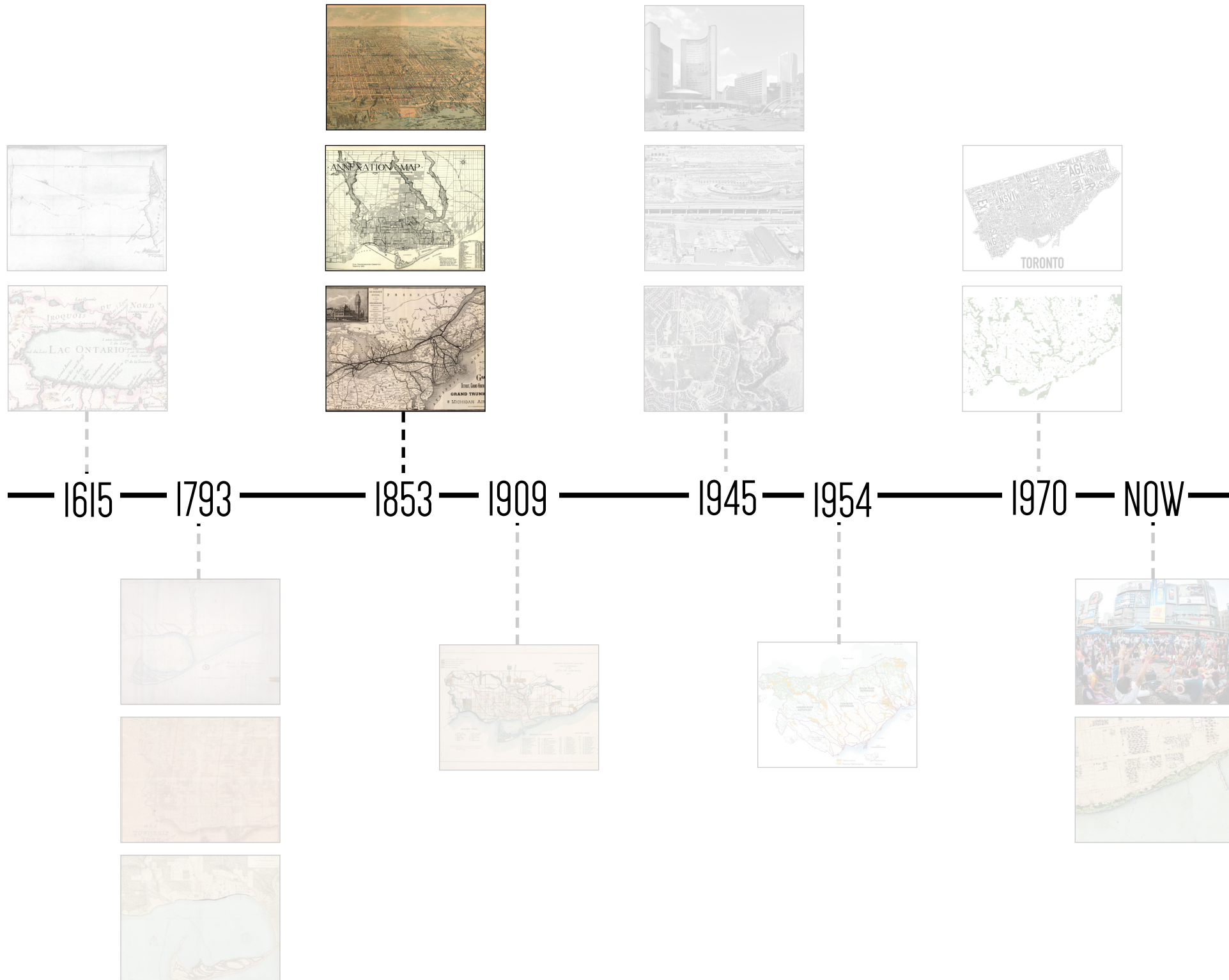
Source: Historical Maps of Toronto, n.d.



Source: Historical Maps of Toronto, n.d.



# 1853: THE GRAND TRUNK RAILWAY



The Grand Trunk Railway was a rail line built to link Atlantic Canada to the American Midwest with major stations located in Montreal and Toronto. This venture put tremendous pressure on City Council to build a railway esplanade that would link the eastern and western portions of the line and ultimately run through Toronto's waterfront. As a result, the Walks and Gardens were sold off to the railway where the money was set aside into a trust which the City used to build other public spaces such as High Park, Dufferin Grove, Riverdale Park and Allan Gardens (Doolittle, 2007).

Although this railway destroyed Simcoe's vision, (as

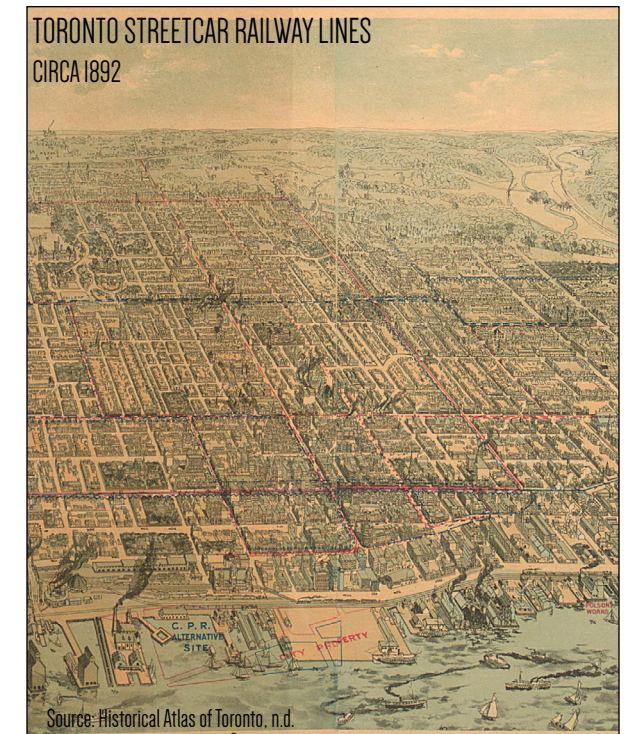
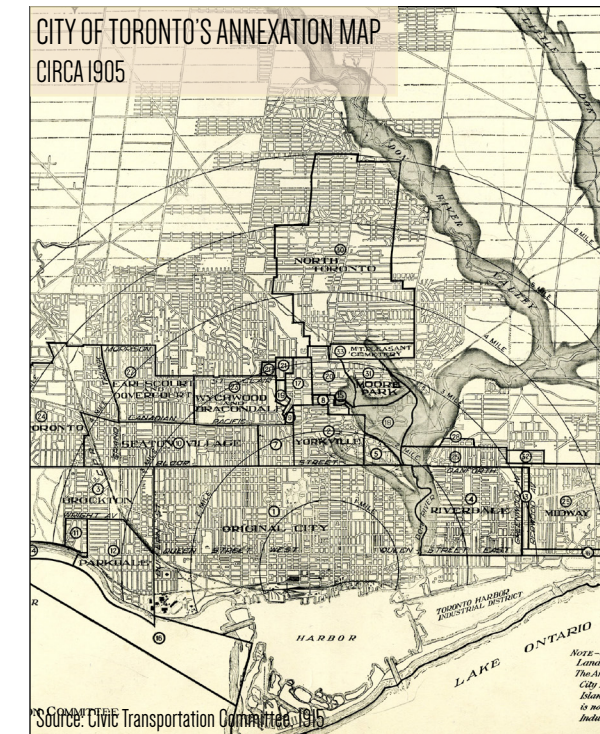
well as marked the beginning of the city's estranged relationship with the waterfront), the Grand Trunk Railway did catalyze the transformation of Toronto. The rail line created explosive growth and spurred expansive real estate development. The principle market of the land began to grow, stretching its boundaries and annexing smaller villages such as Yorkville, York Mills and Parkdale (Hayes, 2008). Below we see a map that shows the city's growth through such annexations.

The latter part of the 19th century saw continued growth for Toronto. The building of the street car lines really pushed the city to expand its boundaries

by giving people the opportunity to traverse over its muddy roads for longer distances with relative ease (compared to the alternative of walking them). Map 3 shows the expansion of the city that was aided by the street car lines indicated in red.

*"...the railway would, in the space of a few decades, transform Toronto, propelling it firmly away from the small town it once was and into the Victorian age as a full-fledged city."*

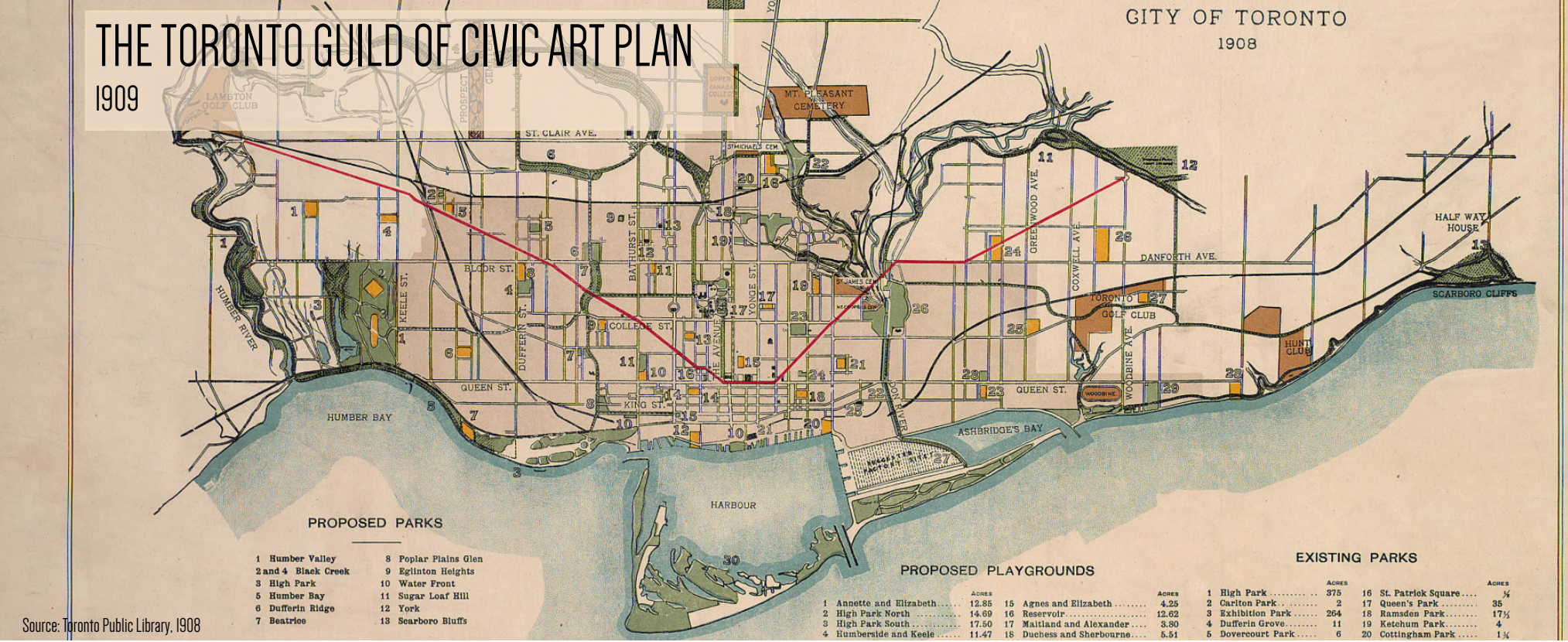
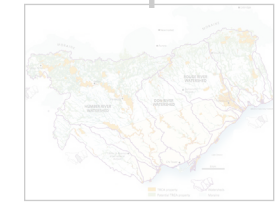
- Hayes, 2008, 46







1615 — 1793 — 1853 — 1909 — 1945 — 1954 — 1970 — NOW



Source: Toronto Public Library, 1908

# 1909: TORONTO GUILD OF CIVIC ART

It wasn't until 1909 where the first push to protect Toronto's natural landscape was made by a group known as the Toronto Guild of Civic Art (Economic Development and Parks Committee, 2004). Their push was to make a city not just like the "City Beautiful" (that was happening in other areas of the world at the time), but to bring about Toronto's own beauty that dwellers can really connect and identify with and truly love (Economic Development and Parks Committee, 2004).

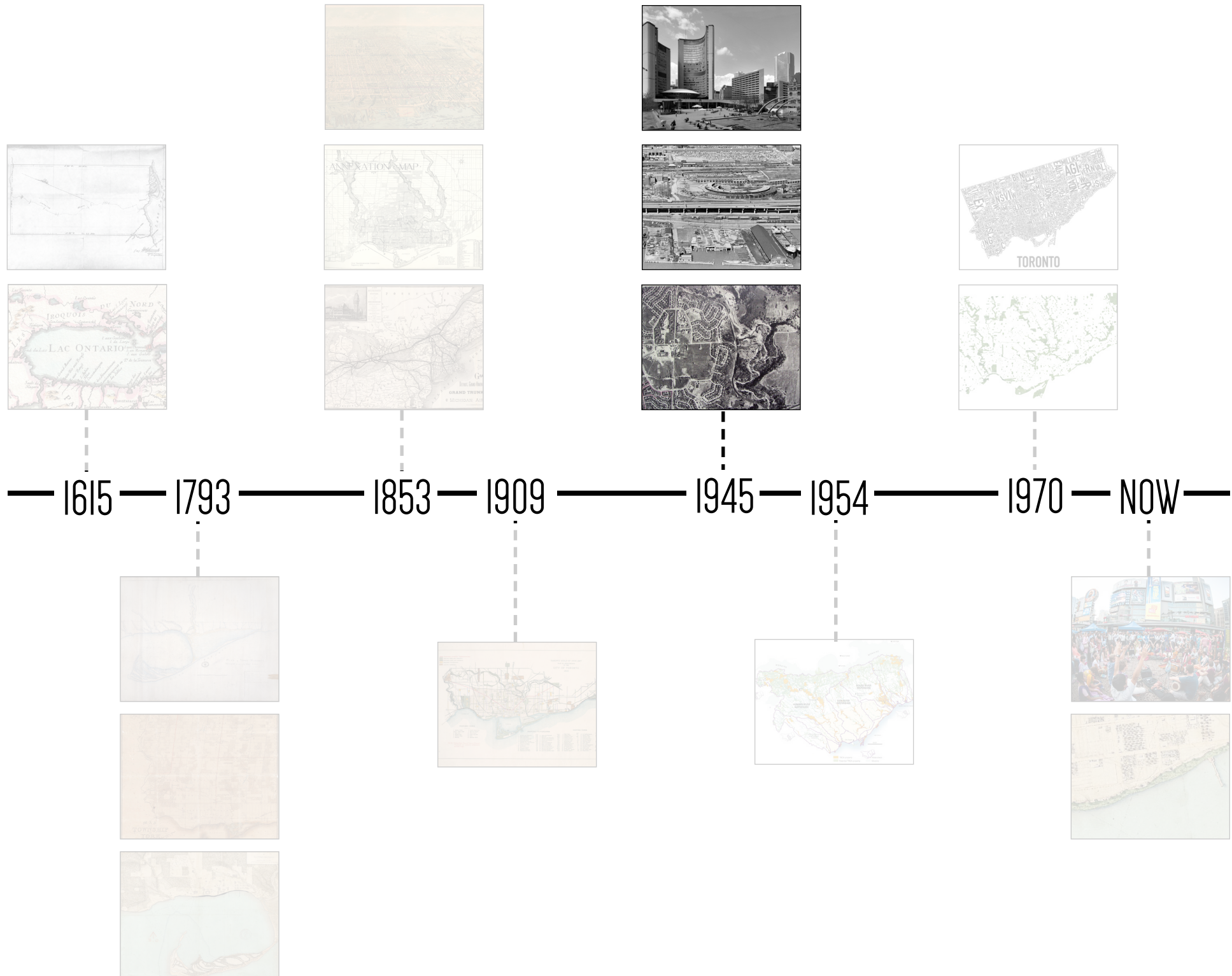
These reformers emphasized the importance of conservation and parks planning on a larger-scale and believed that the number of public squares, parks and playgrounds existing in Toronto were

completely inadequate (Economic Development and Parks Committee, 2004).

Their plan sought to establish a continuous ring of green space around the city and to add hundreds of acres of new parks and playgrounds. Unfortunately for the Guild however, city council decided to put their focus towards building infrastructure and expanding the city (Economic Development and Parks Committee, 2004).

*Their plan sought to establish a continuous ring of green space around the city and to add hundreds of acres of new parks and playgrounds.*





# 1945: POST WAR AMBITION

Post WWII era, the social and economic landscape of the City would change fundamentally. This era marks a time of extreme planning ambition and is where Toronto really begins to blossom and grow into an exciting cosmopolitan city under the modernist movement.

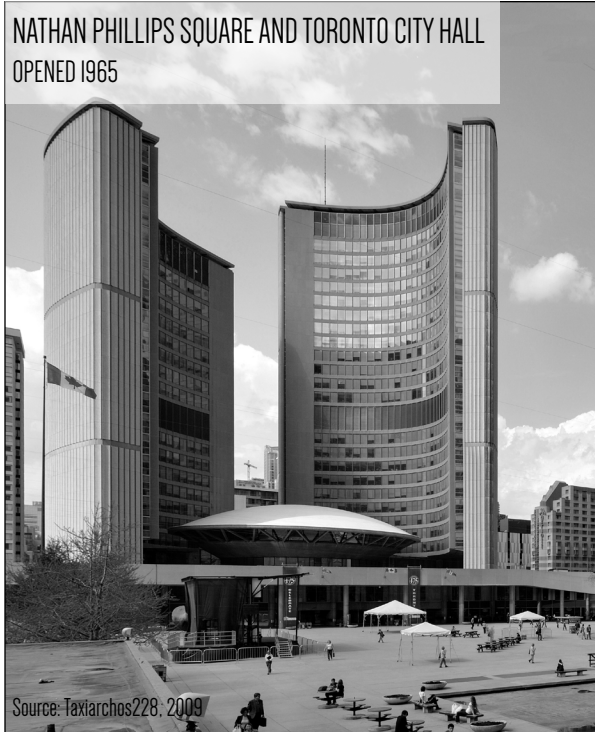
This new era of planning in Toronto was originally stimulated by the return of the war veterans and the national baby boom, coupled with the widespread housing crisis from the lack of private development in the preceding years (Williams, 2014). Designers and planners alike began to move beyond conventional way of thinking and create alternative

neighbourhood layouts that sought to counteract the old traditional model of suburban development (Williams, 2014). An important component of this era was Don Mills neighbourhood as it is credited as being one of the most significant and influential postwar developments in North America (Williams, 2014).

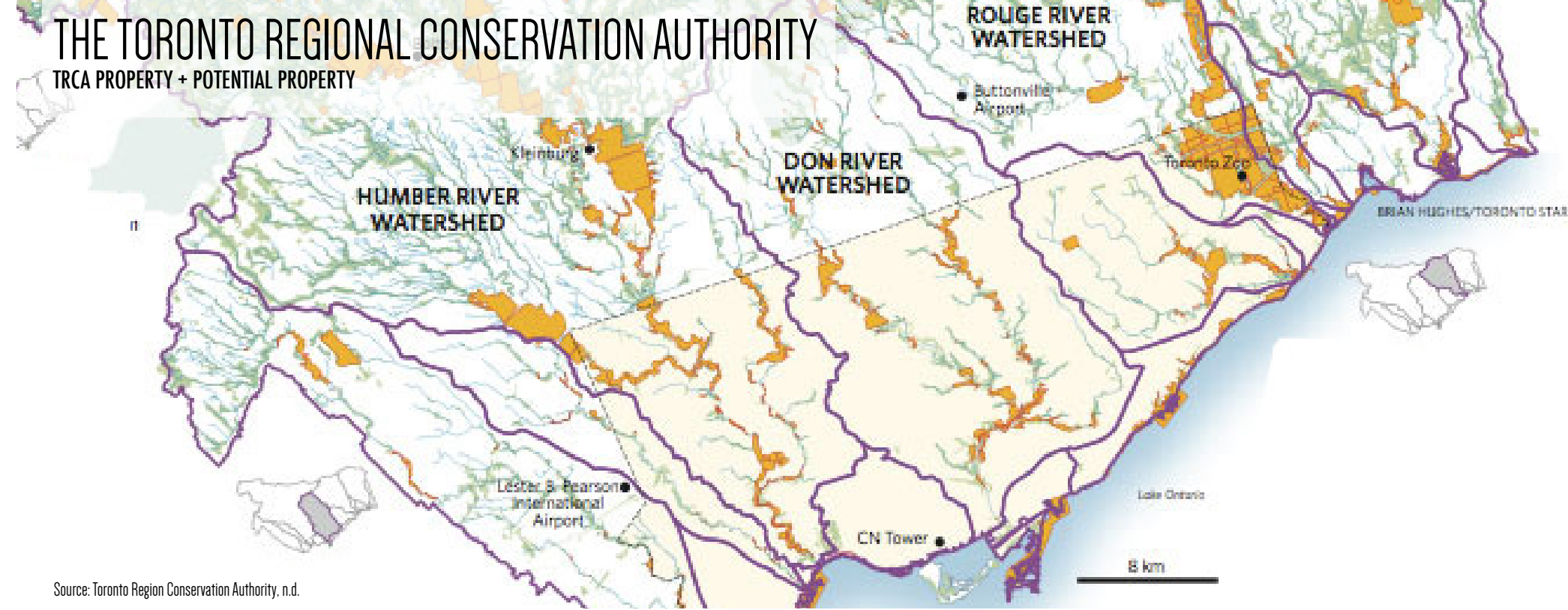
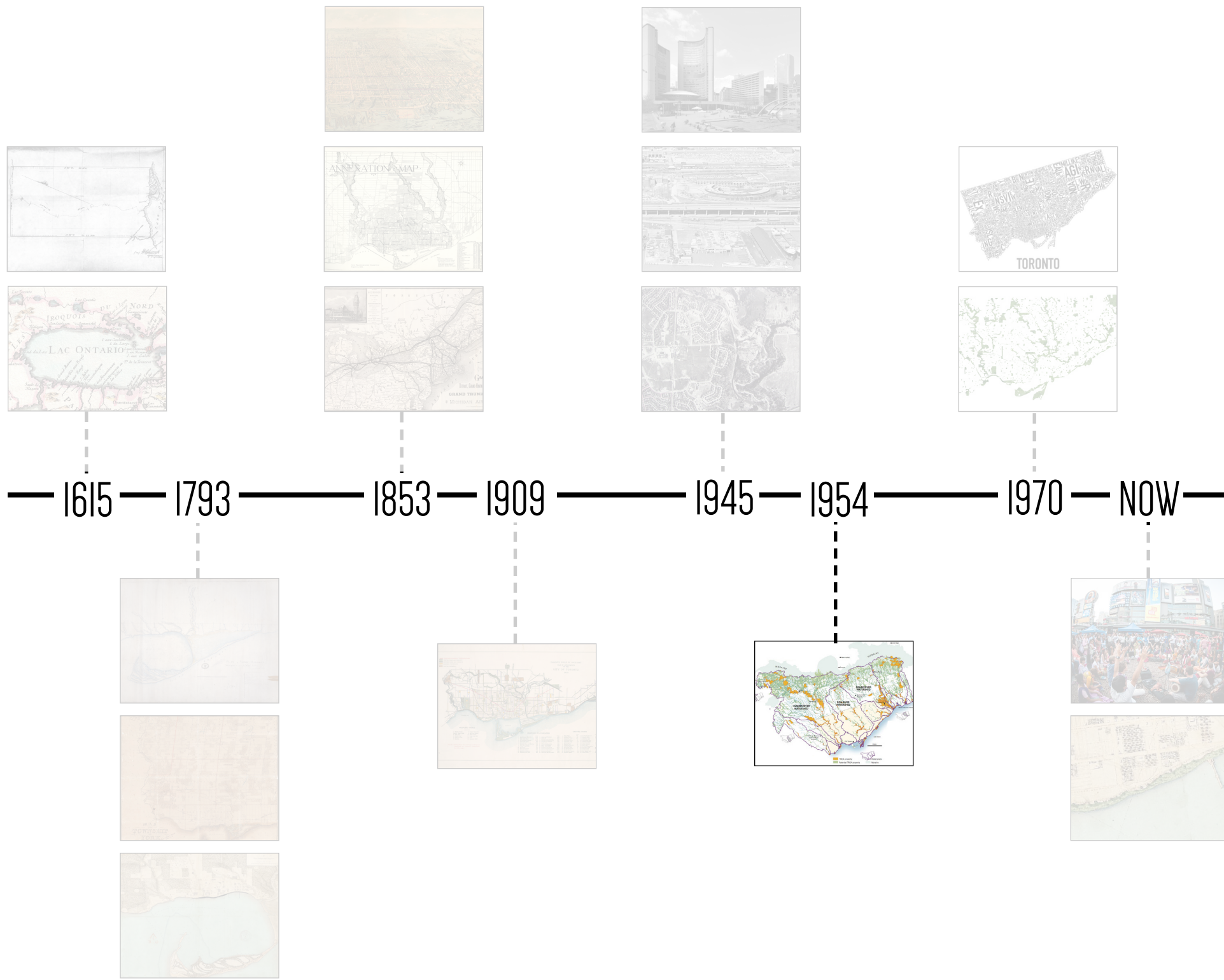
This era continued to see more ambition by creating high volume private transportation networks with the construction of urban freeways such as the Gardiner Expressway. Ambition on a country-wide scale was also experience with a number of universities, colleges, civic buildings and cultural

institutions growing and expanding under the modernist movement (Williams, 2014).

*This era marks a time of extreme planning ambition and is where Toronto really begins to blossom and grow into an exciting cosmopolitan city under the modernist movement.*







# 1954: HURRICANE HAZEL

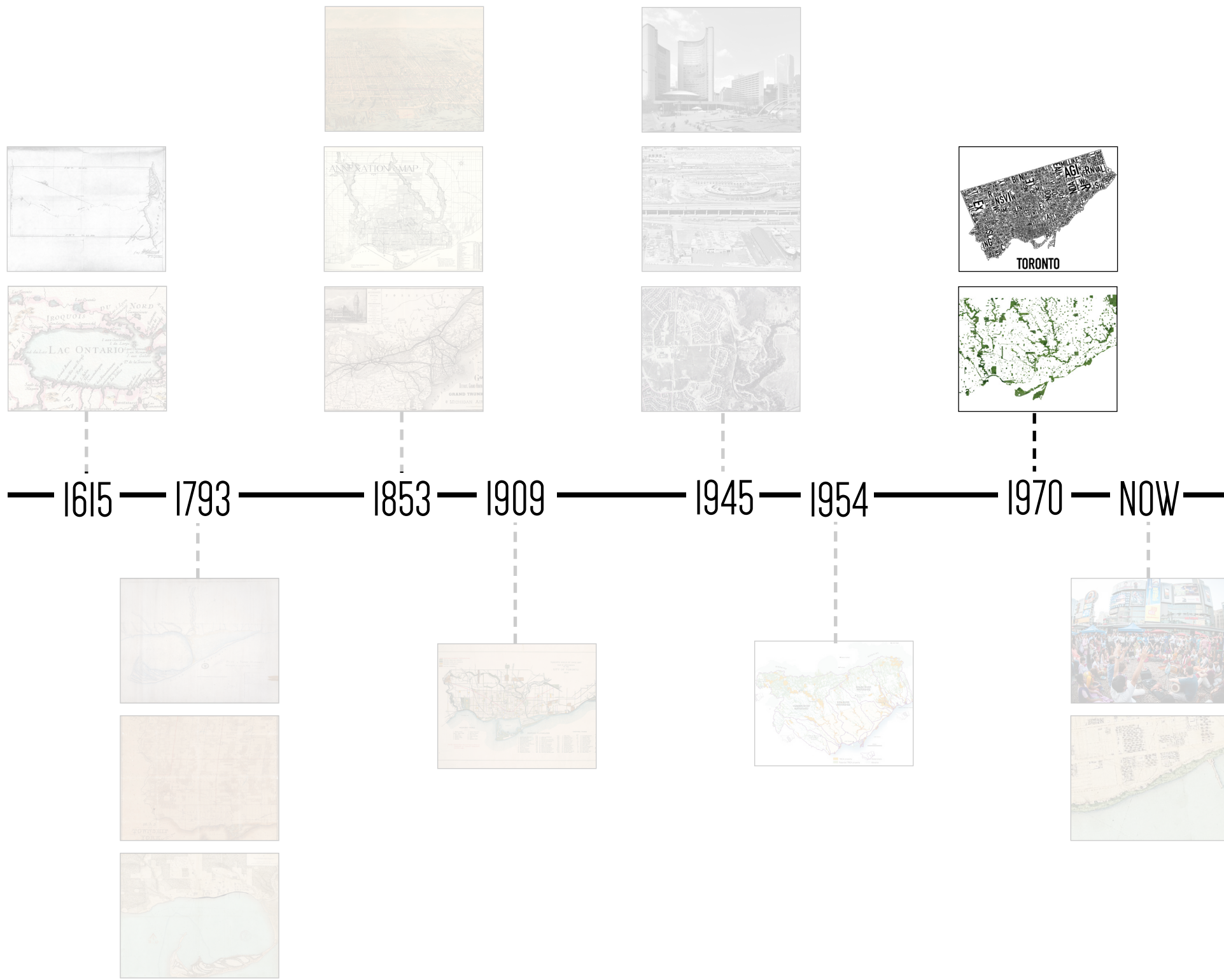
We can't speak to the cultural landscapes of Toronto without mentioning the impacts that Hurricane Hazel had on to today's city form. In the words of Robert Fulford, "this accident of nature was a turning point and the most influential one-day event in the planning history of modern Toronto." (Fulford, 1995; 35-36) It demonstrated the extreme vulnerability and sensitivity of the city's topography and as a response, the Toronto Regional Conservation Authority (TRCA) was formed. The TRCA worked to turn the ravines from privately owned land into publicly accessible conservation areas with the goal of protecting the city form further devastations of flooding.

This map above shows lands that are currently under the TRCA's property (highlighted in orange).

*"This accident of nature was a turning point and the most influential one-day event in the planning history of modern Toronto."*

- Fulford, 1995, 35-36





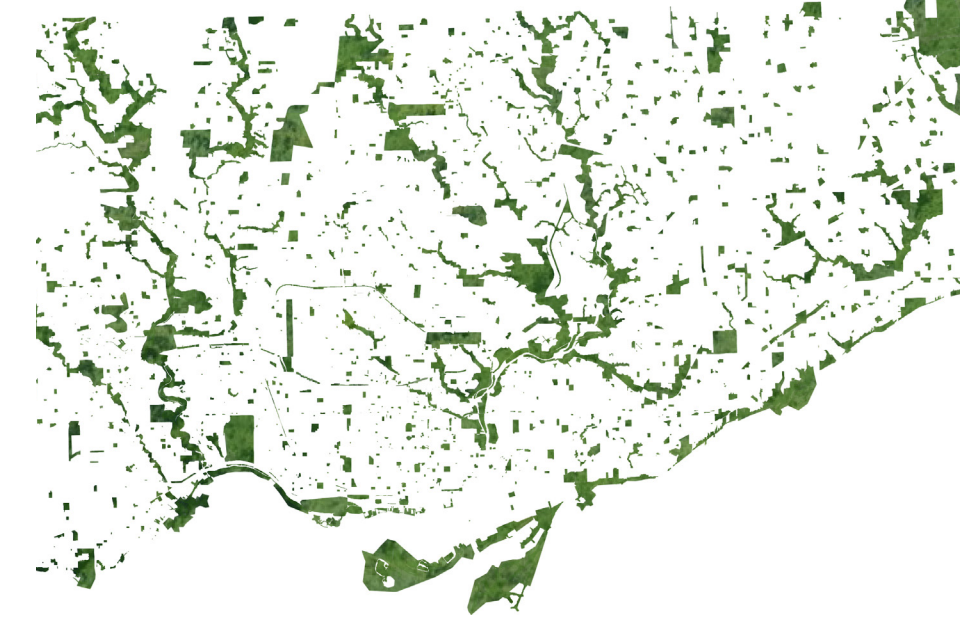
# 1970: ENVIRONMENTAL RECOGNITION

In 1970, Toronto activists started to demand for the greening of the city including the protection of the present naturally set landscapes (Economic Development and Parks Committee, 2004). Over the next 20 years areas of provincial and national interest expanded, as their importance for clean air, wildlife habitats, native forests and ecosystems came into recognition.

# TODAY: NEIGHBOURHOODS

Although the provided history has yet to touch on the City's neighbourhoods, they are an integral role in the way Toronto has formed its cultural landscapes. The City's first set of neighbourhoods were identified in 1834 when the Town of York was split into five municipal wards. Each ward was named after a religious saint; St. George, St. Andrew, St. Patrick, St. David, and St. Lawrence (OldmapsToronto, n.d.). Now today, with over 240 neighborhoods in Toronto, pockets of cultural identity and diversity are continuously expanding and multiplying. Torontonians have been associating themselves with areas in the city defined by the neighbourhoods system and are beginning to cherish other neighbourhoods and their respective cultural landscapes in new ways.

TORONTO'S OPEN SPACE



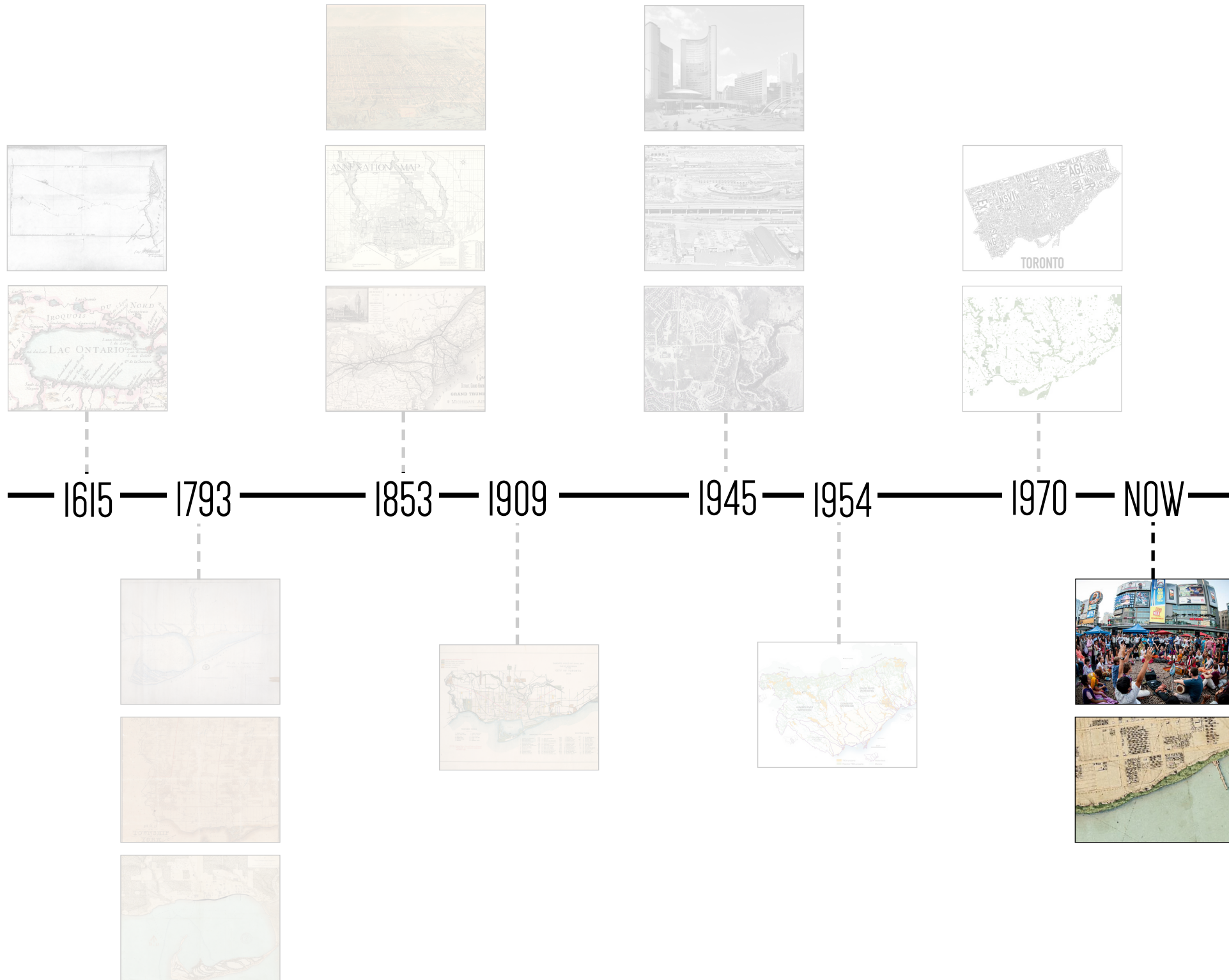
Source: ESRI, n.d.

TORONTO NEIGHBOURHOODS MAP  
PRESENT DAY



Source: OneLoveTO, n.d.





# NOW: COSMOPOLITAN CITY

Toronto has become one of the most ethnically diverse cities on the planet. Unlike the old Toronto, the city of today is rich and spirited, and these images illustrate its cosmopolitan life.

Similar to the City Beautiful Movement, planners and design professionals are, once again, being driven by "urbanistic" ideals. These professionals are creating inherently rich, aesthetically beautiful and unique public spaces, and despite today's pressures and challenges, there is still a great interest in our cultural and natural landscapes as well. These landscapes are synergistically creating a truly liveable city.

Toronto Waterfront is one of the most extensive urban rebuilding projects in the North American history. Simcoe initially saw the beauty of the natural landscape lining the water's edge and he developed his own grand vision. However, the waterfront was occupied for more than a century by impassable port facilities, railways, and industry. This is an archival look at the old waterfront.

The Toronto Waterfront Revitalization project is a perfect example of the steps being taken to reconcile urban citizens with the city through the creation of public space.

By turning our post-industrial landscape into a vision similar to what General Simcoe had envisioned centuries ago, the city is becoming a place where people want to live and where residents desire to be.

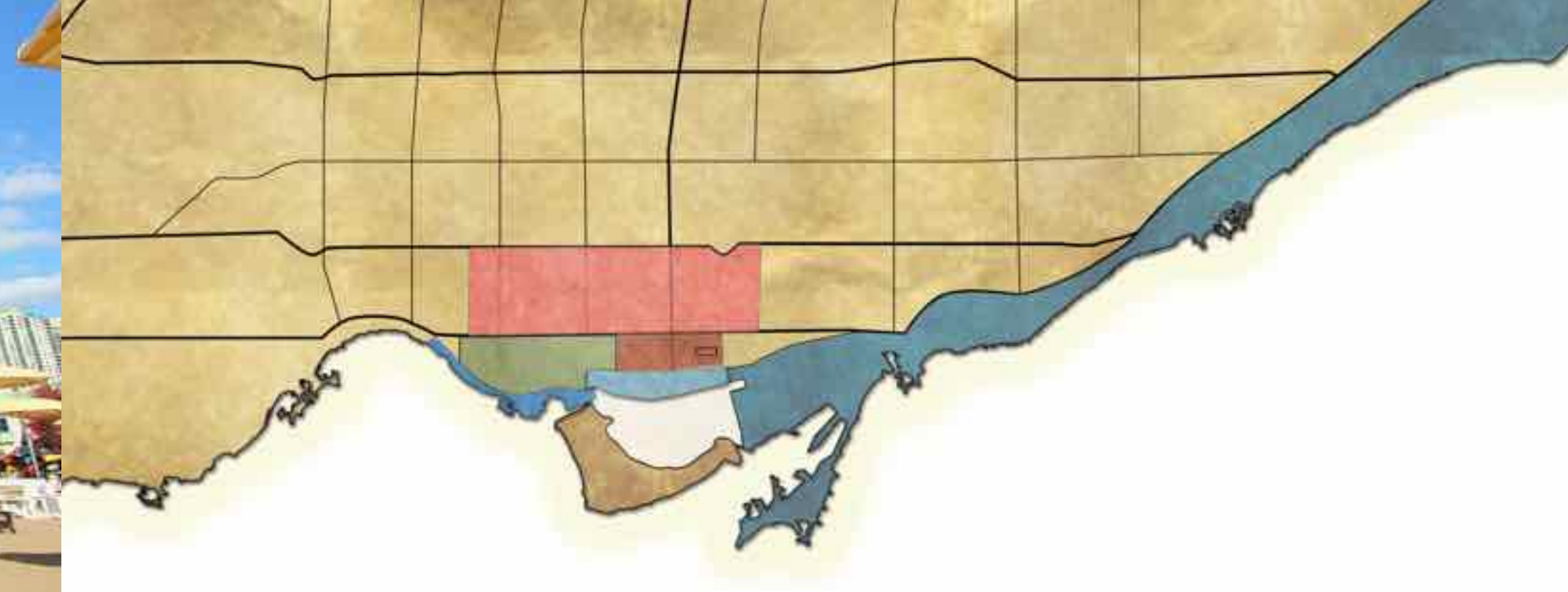






# CHAPTER 3: HOW TO READ THE GUIDE





# CATEGORIZATION

In our representation of the sites we have structured this guide in a way that allows you to locate sites based on their geographic locations represented by eight precincts. These precincts have been chosen based on historical connections to the city, as well as the presently set boundaries along the waterfront.

The next page provides a visual showing the eight representative precincts where sites of similar geographic location can be categorized together. We begin with the historic old Town of York where the original 10 blocks were laid along with the extended surrounding areas. To the north, a second precinct of the original 32 park lots exists with the boundaries of Parliament – Lansdowne Ave to the east and west, and Queen – Bloor Street to the north and south. West of this precinct is the historic Garrison Commons that housed the military activity for the Town of York.

The Western, Central and Eastern Waterfronts are the fourth, fifth and sixth pre-

precincts and are located south of the original establishments with Bathurst and Parliament Streets holding the boundary lines that separate the three. The Toronto Islands were decided as the seventh precinct of the city as all contained sites hold unique characteristics that are culturally identifiable within this physically separated geographic area. The final precinct, the Expanded City, holds the remaining sites that are located beyond the old Town of York, the 32 park lots and the Garrison Reserve's boundaries.

It should be noted that these precincts are not set in the number of sites they hold, and although some seem to be lacking in numbers, we interpret this as opportunity for precincts to grow culturally as more landscapes are added by citizens of Toronto.

# CITY PRECINCTS



WESTERN WATERFRONT

GARRISON RESERVE

THE 32 PARK LOTS

OLD TOWN



CENTRAL WATERFRONT

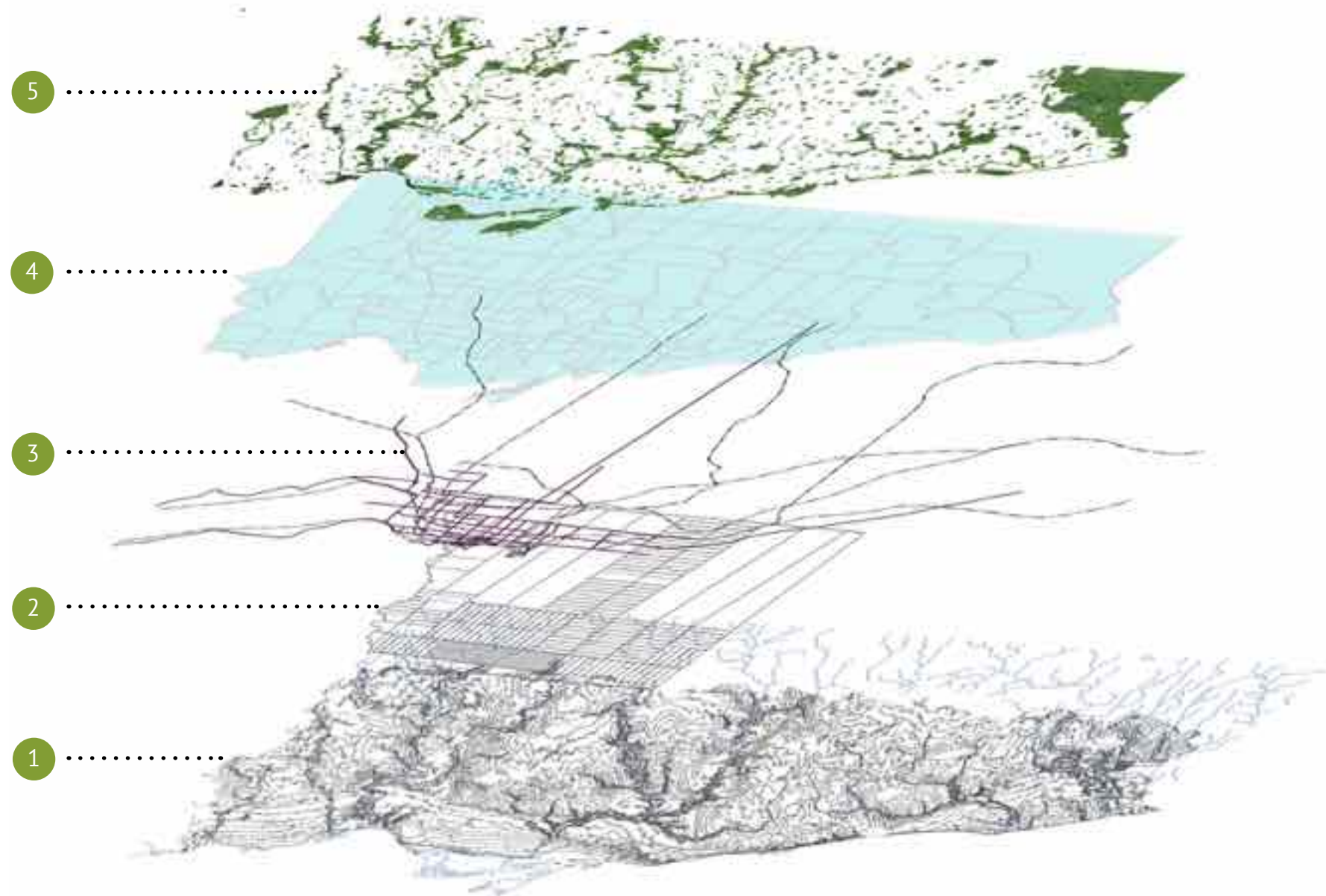
TORONTO ISLANDS

EASTERN WATERFRONT

EXPANDING CITY



# LAYERS OF THE LANDSCAPE



# THE LAYERS DEFINED

Toronto can be read as a series of urban landscapes; successive, and often “hidden”, layers embedded in each of the sites we have explored. When the layers are compressed, we witness the complexity and interconnectedness of the city. In order to understand the forces, influences and factors that shape the city and its landscapes, we must learn how to dissect it into its successive parts.

## 1 THE TOPOGRAPHY

This first layer illustrates Toronto’s topography. This topography is the very foundation of the city. We can see the location of the extensive ravine system which constitutes the organic and subterranean life of the city. Three of our essays have been extracted from this layer.

The first essay, which starts at the broadest scale of the three, highlights the Greenbelt Landform. This essay has sought to observe how the Greenbelt Landform has influenced, not only the development of Toronto, but the development of the entire Greater Golden Horseshoe. These landscapes safeguard the deep intrinsic value humans have placed on the natural environment.

The second essay delves into the role of the ravine system in the city. The Humber, Rouge, and Don River’s meander through the cityscape. The ravine system was brought to the forefront of conservation planning after the events of hurricane hazel.

Finally, our third essay focuses on the progressive fortification and evolution of Toronto’s Waterfront. As mentioned above, the extensive waterfront revitalization project has garnered global attention and has ultimately been tied to the reconnaissance of the profession of landscape architecture in North America.

## 2 THE CONCESSIONS AND PARKLOTS

The next layer illustrates the Concessions and Park Lots which have played a key role in how Toronto’s current street and lot patterns are arranged. Initially, each owner of a Park Lot was able to lay out streets and sell lots in any sort of configuration without the onus of aligning their streets up to those of their neighbours. Although lots were irregular in size and arrangement, the original long, narrow park lots resulted in the grid model we see today. Several of Toronto’s parks, such as Grange Park, Moss Park, Allan Gardens and Bellevue Square, have come to fruition from the Park Lots.

## 3 THE RAILROADS

The next layer highlights the railroads and streetcar lines which caused Toronto to develop into a major industrial trading centre and a commuting city.

This brings us to our fourth essay. The commuter landscape has been evolving for years. The building of the streetcar lines allowed the city to expand its boundaries, while facilitating connectivity on a broader scale. Today the commuter landscape tells a much different story. Having some of the highest commute times in N.A., the people of Toronto have vocalized the need to remediate the bifurcation between public and private modes of transportation. Here we see another shift, from automobile supremacy to a multimodal city. Furthermore, as a winter city, the PATH system has been a unique and important pedestrian space that deserves further exploration and explanation.

## 4 THE NEIGHBOURHOODS

This next layer highlights the neighbourhoods of the city. To re-emphasize what was already stated, Toronto is a city of neighbourhoods. The network of Toronto’s neighbourhoods, inspired by the streetcar, provide context for us as Torontonians.

## 5 GREEN SPACE

This final layer illustrates the green space in Toronto. It is interesting to compare our current green space system with the one proposed in 1909 by the Toronto Group of Civic Guild, whose plan “sought to establish a continuous ring of green space around the city and to add hundreds of acres of new parks and playgrounds”. Today, the City of Toronto has more than 1,600 public parks and 600 km of trails. The parks system covers roughly 13% of the city’s land area. These statistics provide the City of Toronto with its slogan, “A City Within a Park”.

This layer will also introduce our final two essay topics. The first focuses on the modernist movement. Many structures created during the modernist movement are seen as a blight on the cityscape based on their lack of aesthetic appeal. However, this reality highlights the need to expose this contemporary blind-spot in our society. Modernist structures, which are often underappreciated and misunderstood, represent an exciting era of cultural investment, city building, and design innovation in Toronto.

Our final essay looks at the public-private landscape in the city. Unused land is a rare commodity in North American cities and an increase in density, coupled with rising land costs, is making it difficult for cities to provide new public parks (Wong, 2014). The City of Toronto has turned to private partnerships to provide Privately Owned Public Spaces (POPS) as a means to alleviate this problem.





# THE SYNERGISTIC CITY

By: Katie Hickey, Melinda Holland, Anne Winters

To begin the discussion of What's Out There, we must first examine the importance of cultural landscapes. Cultural landscapes provide a sense of place and identity. They map our relationship with the land spatially as well as temporally and are very much a part of our national heritage. They are sites associated with a significant event, activity, person or group and are narratives of culture that hold significant parts of our regional identity (TCLF, n.d.). This guide discusses not only what cultural landscapes are, but also looks at how the history of the City has played a major role in shaping our public spaces. In this narrative, we hope to administer a better understanding of the unique synergy that is Toronto's past, present and

future. The importance of stewarding our cultural landscapes is more evident now than ever before. With rapid growth affecting the City, we are in a dire need of a comprehensive strategy and strategic plan to protect the culture embedded into our landscapes. The relevance of this discussion proves vital to the future of Toronto's landscapes as we can only value what we know and understand.

City policy has identified the importance of protecting Toronto's green spaces, ravines, and neighborhoods that have played significant roles of how Toronto identifies itself socially, culturally, ecologically and spiritually with residents and visitors worldwide.

In 2013, the City developed the Parks Plan to work in conjunction with the Recreation Service Plan, the Strategic Forest Management Plan, and the Official Plan to achieve stewardship for our cultural identities seen through our landscapes. Although these policy pieces exist, the importance of stewarding our cultural landscapes will not resonate without an explicit understanding of their intrinsic values. This policy context does not provide decision-makers with a strategy to meaningfully guide decisions concerning the future development around Toronto's culturally significant spaces. What's Out There Toronto will be used to raise awareness and emphasize the role of the public in protecting

these pockets of urban history.

As citizens of Toronto, we often neglect to see the culture embedded in our most vernacular and ethnographic landscapes and for decades have overlooked and undervalued many these spaces. Although we have learned to appreciate the most famous, impressive, and heavily designed landscapes, we often fail to see the value in historic, vernacular, ethnographic and mildly-designed spaces situated in less spectacular milieus. Such landscapes inherently achieve a "high-level of aesthetic and social quality through refinement of traditional elements, originality of design, or thoughtful response to specific circumstances" (Williams, 2014, p.6) that we as the public fail to see. For these reasons, we have sought to bring an understanding to the City of Toronto by presenting the complex and multifaceted layers that are engrained through the Toronto's past, present, and future. These successive layers that have shaped and influenced Toronto's current landscape include the historical concessions and park lots, the extensive ravine and green space system, our diverse neighbourhoods and the park spaces located within. This report will provide a reading of these layers to help navigate and guide understanding as well as to establish a baseline to help measure the future success of the City's landscape stewardship.

To delve further into the City's dynamic synergy, a series of essays will complement its rich narrative and to assist in the overall understanding of Toronto's landscape. Starting at the broadest scale, we begin with the Greenbelt Landforms and how they have influenced not just the development of Toronto but the entire Greater Golden Horseshoe. These landscapes are environmentally sensitive geographical landforms that function to contain urban sprawl, as well as to protect and restore the region's natural resources. The Greenbelt also simultaneously safeguards the deep intrinsic value humans have placed on its natural environment and dynamic ecosystems (Ministry of Municipal Affairs and Housing, 2008). The watersheds originating from the Oak Ridges Moraine extend across Southern Ontario with the Humber, Don and Rouge Rivers meandering through Toronto's landscape, and flowing into Lake Ontario. Together, these watersheds







create Toronto's intricate ravine system and foster a unique relationship between natural and urbanized environments. The power of Toronto's ravine system was brought to the forefront of city and conservation planning after the devastation of Hurricane Hazel. "This accident of nature was a turning point and the most influential one-day event in the planning history of modern Toronto" (Fulford, 1995, 35-36). Hazel demonstrated the vulnerability and sensitivity of the City's topography and as a result fuelled the creation of the Toronto Regional Conservation Authority (TRCA) to better facilitate the protection of these natural resources. In doing so, the City gained publicly accessible, natural green buffers that weave through Toronto's urban fabric

Serving as the location where the three watersheds coalesce, the shoreline of Lake Ontario has for decades, been a neglected precinct in the City. In recent years however, the extensive waterfront has been featured on the world stage with movements to reconnect the post industrial waterfront with the City and its people through the creation of public spaces and parks. Toronto's Waterfront Revitalization project has garnered global attention for its potential of redevelopment and has ultimately been tied to the reconnaissance of the profession of landscape architecture in North America.

In addition to Toronto's natural landscapes, human-made features have also contributed to the collective cultural values of the City and its people. Often heavily critiqued, the commuter landscape has evolved beyond the context of automobile supremacy into a socio-political issue significant public in shaping the future city. With the highest commute times in North America (Spears et al., 2010), the people of Toronto have vocalized the need to remediate the bifurcation between public and private modes of transportation.

The longstanding controversy of the Gardiner Expressway, a significant component of the commuter landscape, is seen as a blight on the cityscape by many. Despite the contested nature of the Gardiner's dominant presence, this reality highlights the need to expose the contemporary cultural blindspot towards human-made features that are disputed upon based for their lack of "aesthetic appeal." Underappreciated



and misunderstood, Toronto's concrete architecture represents an exciting era of ambition, cultural investment, city building, and design innovation. The future of the built brutalism in the city is at risk due to our short-sightedness in recognizing the values that these structures and surrounding landscapes provide.

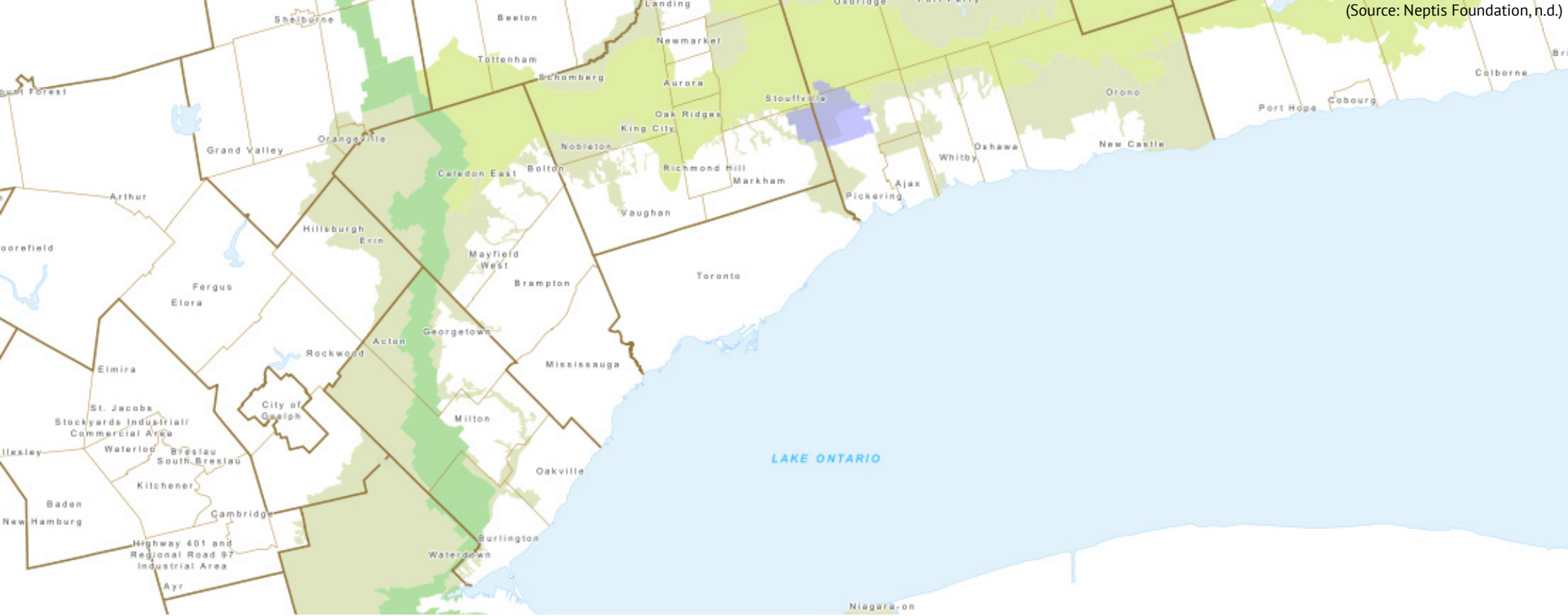
The relationship between structure and landscape brings us to the issues inherent in North American downtown regions. Unused land is a rare commodity in North American cities and increases in density, coupled with rising land costs are making it difficult for cities to provide new public parks (Wong, 2014).

The City of Toronto has turned to private partnerships to provide privately owned public spaces (POPS) as a means to alleviate this problem. In doing so, the City has created over 1 million square feet of public space in the downtown core alone (Wong, 2014). Although, these spaces are designated for public use they are still in the private domain and often cause confusion among residents in regards to use and accessibility.

With a focus on the past, present and future, the What's Out There Guide for Toronto will highlight a range of projects, people, and ideas that have synergistically created and animated Toronto's landscapes. These components provide Toronto with

a unique position on the world stage that separates it from "the curse of modern day uniformity" (Fulford, 1995, p.14). Whether by accident or on purpose, Toronto has evolved through the fusion of nature, human intervention and socio-political values. These qualities serve as the framework for our mandate, to identify, protect, and promote awareness of the cultural landscapes laced into the city's urban fabric.





# THE GREENBELT LANDFORM

## SAFEGUARDING OUR NATURAL RESOURCES

By: Adam Sweanor

The Greenbelt is a permanently protected area, located in one of the fastest growing urban areas in North America. It encompasses an area of approximately 7,200 square kilometres, making it among the world's largest permanently protected green belt (Ministry of Municipal Affairs and Housing, 2005). Prominent lands within the Greenbelt include the Oak Ridges Moraine and the Niagara Escarpment. The purpose of the Greenbelt Plan is to protect the function of the enclosed lands including agricultural protection, environmental protection, and the promotion of culture, recreation and tourism in the region (Ministry of Municipal Affairs

and Housing, 2005). The Act embodies stewardship and the continued capacity of the landscape to produce and function without the development pressures from the large urban areas of the Golden Horseshoe. This protection of function is a cultural phenomenon, illustrated through ensuring the existing communities can continue to produce, and the green space in the area can evolve naturally.

The Greenbelt Plan is intended to provide permanent protection to the agricultural land base of the region and the many ecological features and functions across

the protected landscape. The protected area also serves as an environmental safeguard for the heavily populated urban regions to the south, with its ability to store and manage water, mitigating damages associated with destructive natural events including flooding (Toronto and Region Conservation, 2014). The aquifers also feed into major rivers originating in the north, creating an invaluable source of clean drinking water for a wide range of municipalities (Toronto and Region Conservation, 2014). The natural functions of the Greenbelt sustains life through providing crucial drinking water, and preserves the nearby urban

landscape through its natural propensity to mitigate a range of environmental events. The Greenbelt provides a sense of place and identity that creates a strong relationship between the land and its inhabitants. The Greenbelt provides both a strong natural and ecological landscape within the Greater Golden Horseshoe, but it is not without its own shortcomings. Many of the important features in the region are poorly protected. Every year areas that do not have a high level of protection, such as the wetlands not defined as provincially significant, certain wildlife habitats and other environmentally significant areas are lost to urban development in the region. Exemplifying this concern, the Greenbelt area only accounts for 30.4% of the total identified green space in the Toronto Metropolitan Region (Neptis Foundation, 2005). In addition, three-quarters of the regions agricultural land lies outside the Greenbelt, limiting the protection available to these regionally significant lands (Neptis Foundation, 2005). Protecting these agricultural and natural landscapes outside the Greenbelt will not occur on its own, but the Act provides a vital first step and framework towards maintaining the existing function of the land.

The Oak Ridges Moraine, a major landscape within the Greenbelt, is an ecological site spanning 1,900 square kilometres. Located north of the ravine system that weaves through the City of Toronto, it is also the origin point of many rivers and watersheds feeding countless other municipalities in the area (Toronto and Region Conservation, 2014). Uncontrolled urbanization in the Moraine could have far reaching negative consequences to important aquifers and watersheds, affecting Toronto as well as the many municipalities in the Golden Horseshoe that depend on its continued existence (Toronto and Region Conservation, 2014). The lands within the Moraine have a greater capacity than the impervious surfaces of the urban paved environment to absorb excess rainwater and snow runoff, mitigating the risks to the many populated urban regions to the south. Aquifers in the Moraine collect this rainfall and snow runoff in their vast underground layers of sand and gravel, eventually resurfacing as the water that feeds the majority of river systems in the Golden Horseshoe (Toronto and Region Conservation, 2014). The Moraine also provides prime and diverse agricultural grounds, a diversity of aggregate industries, and parkland. The protection of these functions is therefore of significant cultural value to the region and Canada as a whole.

The Niagara Escarpment is another valuable protected







(Source: Image adapted from ArcGIS, 2014)

landform included in the Greenbelt, extending 725 kilometres from Queenston on the Niagara River to the islands off of Tobermory on the Bruce Peninsula (Niagara Escarpment Commission, 2005). It was designated a World Biosphere Reserve in 1990 by UNESCO (United Nations Educational, Scientific and Cultural Organization) and it recognizes the importance of the area for its ecological and cultural function, as well as directly endorses the Niagara Escarpment Plan (Niagara Escarpment Commission, 2005). The Plan balances protection, conservation, and sustainable development so that current and future generations will be able to experience the cultural and natural value of the land.

The Niagara Escarpment Plan works to protect the natural evolution of the rivers and streams originating from the escarpment and the dedicated parkland. The escarpment provides additional economic and cultural benefit, with residential areas, extraction industries, and a diverse range of farmland (Niagara Escarpment Commission, 2005). The Plan ensures that the corresponding protected landscape is safe from southern regions uncontrolled urban expansion, and that all development in the area is done in a sustainable manner, compatible with the surrounding natural environment (Niagara Escarpment Commission, 2005). The protection of the escarpment is of cultural value, with the landscape evolving through the physical, biological, and cultural character of those who utilize land for a variety of purposes (The Cultural Landscape Foundation, 2014).

The Greenbelt Act effectively identifies and represents an area of significant cultural and natural function, which conservation authorities have chosen to protect and preserve (Ministry of Municipal Affairs and Housing, 2005). The arrangement of the landscape is of cultural value, with a countryside that has evolved through both use by people and natural evolution. The Greenbelt Act's primary function is then to identify where urban growth is best suited to happen, helping to conserve the existing agricultural, extraction, and natural lands through sustainable development initiatives (Ministry of Municipal Affairs and Housing, 2005). Uncontrolled expansion into the Greenbelt landscape would interrupt the natural evolution of the landscape, removing the cultural, natural and functional characteristics vital to the surrounding region. The Greenbelt Act's ability to moderate uncontrolled urban expansion within the



Golden Horseshoe provides an important initial policy document in maintaining the existing cultural function of the landscape.

Agricultural practices in the escarpment and overall Greenbelt range from raising cattle to the cultivation of fruits. The Greenbelt is also home to a variety of non-renewable natural resources, which provide necessary building materials for communities and infrastructure projects. The diversity of agricultural and extraction based uses of the Escarpment and overall Greenbelt has spanned decades creating both significant historic and vernacular cultural values (The Cultural Landscape Foundation, 2014). The evolving practices on the ecological environment over the past several decades in the region has created a landscape that reflects the biological, physical, and cultural character of the everyday lives of those who have had an impact on the land (The Cultural Landscape Foundation, 2014). By the same token the landscape has been a significant site in the evolution of Southern Ontario, being of major historical significance for the region and a prominent natural heritage site within Canada.

The protection of the Greenbelt landscape extends beyond conservation of the natural ecology of the

land, expanding into safeguarding its function and productivity. Essentially the Greenbelt Act protects not only the objects but also the function of the landscape. Having a vast array of aggregate materials and agricultural production in close proximity to market is both an environmental and economic benefit (Ministry of Municipal Affairs and Housing, 2005) because the Golden Horseshoe is the most populated region in Canada. This, in turn, makes the protection of its functional landscape imperative for the continued growth of the region (Ministry of Municipal Affairs and Housing, 2005). From both a vernacular and historical perspective the protection of function is cultural, with the strong relationship between the landscape and the region.

In order to maintain this strong cultural relationship it is imperative to understand that the Greenbelt, on its own, will not be enough to curtail unplanned urban growth. The Greenbelt would prohibit urban expansion within its own boundaries, but for much of its length the land is several kilometres away from the urban development edge, leaving room for sprawl to inevitably occur (Neptis Foundation, 2005). Without incorporating other land control policies unplanned development will be able to continue for several decades before coming up

against the protected lands of the Greenbelt. However, these areas not included in the current Greenbelt Plan are under intense development pressure, limiting the potential of managing urban sprawl for the foreseeable future (Neptis Foundation, 2005). The Greenbelt Plan is an important step towards protecting the cultural and natural function of the land, but on its own it lacks the authority necessary to effectively protect the associated landscape.

The Greenbelt provides the necessary land base to support long-term agricultural production and economic value, but the protection and conservation extends to the overall environment through ecological preservation. The Act is an important initial policy document to protect the cultural and natural properties of the landscape for current and future generations. Working towards maintaining the natural evolution of the land, unaffected by external development pressure, is critical to ensuring the intergenerational appreciation of a landscape so closely tied to the surrounding region. Each element of the Greenbelt Act helps provide the region with a sense of place and identity, illustrating the importance of the landscape in the continued success and evolution of Canada's most populated region.





# TORONTO'S RAVINE SYSTEM

## EXPLORING THE ORGANIC LIFE BENEATH THE GRID

By: Adam Sweanor

Hidden within the bustling urban landscape of Toronto, the ravine network is a distinguished natural ecosystem that uniquely characterizes the City; helping to foster an inimitable relationship between the natural and urbanized environment. It has played an integral role in the regional urban expansion of the Greater Toronto Area, dating back from the early settlers of the 18th century to current policy planning initiatives. The ravine system encompasses six watersheds originating north of the City in the Oak Ridges Moraine, and flowing south towards Lake Ontario (Edur, 2009). These watersheds

are comprised of areas heavily influenced by human design and those that remain largely wild, creating a mix of surroundings that contribute to the uniqueness of the system (Seymour, 2000). Its historical narrative and current significance in the metropolitan area is not only viewed as a natural landmark, but as a regional cultural identity. The safeguarding of the ravine system confirms the deep intrinsic value the residents of Toronto have placed on the natural environment, demonstrating a sense of determination to preserve the regions heritage for generations to come.

The ravine system was an integral network for First Nations people and the early settlers as it provided transportation means from Lake Ontario to Lake Simcoe. It was heavily used for the movement of people and goods, and played a vital role in the fur trade (Seymour, 2000). By the early 19th century, the industrial period shifted the function of the ravine system toward energy production and industrialization operations, and as a result greatly transformed the ecosystem. This period marked a significant exploitation of the natural landscape, where areas along the Lower Don River were

completely encased in concrete to prevent flooding and provide additional space for industry (Seymour, 2000). Presently, these sites are no longer operating in their primary industrial function due to policies directed towards a revitalization of the ravine network and the waterfront.

The watersheds throughout the City represent a major ecologic element and a marked shift from the surrounding urban landscape. The landscape is constantly changing, with melting snow and large rainfalls in the Greater Toronto Area drastically raising the water level, while periods of prolonged drought significantly reduce the overall flow of the rivers (Seymour, 2000). This constant flux in conditions in the ravine system adds to its unique character, but ultimately made the landscape unpredictable.

After the Second World War, urban growth focused on the development of residential homes and cottages along the ravine system, offering scenic views and topography. By 1948, significant new developments were created in the floodplain of the ravines, but were severely impacted during a flood that washed away several homes (Seymour, 2000). Policies for developments in the ravine remained unchanged after the flooding, and in 1954, the damaging effects of Hurricane Hazel and the resulting deaths of 81 citizens initiated changes in policy (TRCA, 2014). The influence of Hurricane Hazel uncovered the vulnerability of development along the ravine system, and fostered the discussion among the Federal, Provincial, Municipal governments to implement environmental and health stewardship initiatives. This process involved the government purchasing the properties existing within the floodplain, removing the ability of future development in the area, thereby creating the necessary conditions to establish a natural landscape for parkland use (Seymour, 2000). This landmark decision resulted in a decreased risk for future catastrophic events within the ravine system, while preserving and revitalizing the ravines as a cultural landmark within Toronto.

Hurricane Hazel was also a key driver in establishing the Toronto and Region Conservation Authority. After realizing the importance of flood management, the Province of Ontario amended the Conservation Authorities Act to enable an Authority the ability to







acquire and expropriate lands for conservation and recreation purposes (TRCA, 2014). The process involved combining the four previous conservation authorities into the Metro Toronto and Region Conservation Authority. The Conservation Authority was later changed to the Toronto and Region Conservation Authority in 1997 when Metro Toronto amalgamated (TRCA, 2014). The initial establishment of the Conservation Authority was a monumental decision for the City of Toronto. It ensures the preservation of the City's natural foundation by promoting sustainability, biodiversity and cultural heritage.

This decision to expropriate land and the introduction of zoning regulations to restrict development in areas susceptible to severe flooding was immensely beneficial in mitigating damages from the storm of July 2013. The thunderstorm showered the City with 126 millimeters of rain in a single day; the largest single day rainfall on record (Young, 2013). While the storm did cause massive damage within the Toronto area and highlighted the need for immense infrastructure improvements, there was no loss of life. The flood prone landscapes such as the Humber River and other watersheds flooded once again, however, the stewardship initiative of the TRCA severely constrained the amount of damage (Young, 2013). The TRCA was instrumental in diminishing the propensity for damage and loss of life, illustrating an innovative and invaluable planning decision for the Greater Toronto Area.

The ravine network consists of the Etobicoke Creek Watershed, the Mimico Creek Watershed, the Humber Watershed, the Don River Watershed, the Highland Creek Watershed, and the Rouge River Watershed (Seymour, 2000). These watersheds provide substantial natural features to a heavily urbanized metropolis, exhibiting abundant wildlife and green space. This natural landmark has been an integral component in the growth of the region, evolving through the use of citizens whose activities and occupancy have shaped its landscape (The Cultural Landscape Foundation, 2014).

The ravines represent a vernacular landscape through its reflection of the physical, biological, and cultural character of the landscape as defined by people's activities or occupancy (The Cultural Landscape Foundation, 2014). The ravines were originally utilized as a transportation network aiding the movement of



goods throughout the Great Lakes, but over the years the function of the ravine system has adapted and evolved to the City's transforming nature. The ravine has been used to produce energy through mills located along the shoreline, as the placement for heavy industrial uses, and later as an area of residential development. Today, initiatives towards their revitalization includes the conservation of protected parklands and their accessibility to paved trails that promote active, non-motorized forms of transportation (Seymour, 2000). The ravines have played an integral role in the formation of the City's historical and contemporary built form, adapting to the provisions of a modernizing city (The Cultural Landscape Foundation, 2014). The ravines thus represent a vernacular landscape, providing both a cultural and natural importance to the region (The Cultural Landscape Foundation, 2014). These transformations are perceived particularly through the Evergreen Brickworks. The former industrial site exemplifies a vernacular landscape as its previous use as a quarry has now been transformed into a center of environmentalism, promoting sustainability for the ravine system and the City of Toronto as a whole (Evergreen, 2014).

The extensive ravine system in Toronto acts as an invaluable extension to the park space through the city. Creating a valuable connection and sense of unity within an otherwise fragmented city region. The ravines are accessible to people of all walks of life, linking the poorest neighbourhoods to the richest, all while providing a vital balance to the built form within the city. The ravines play a prominent role in Toronto's identity as a city within a park. The ravines have moulded and attracted development within the region since its first human inhabitants, and its presence will continue to shape the cultural landscape of the city into the future. With a diverse range of ecosystems and associated amenities the ravines provide an unparalleled opportunity to enrich Toronto's cultural landscapes, and continue to develop the unique sense of identity within the region.





# A CHANGE IN TIDE

## THE REEMERGENCE OF TORONTO'S FRONT PORCH

By: Jake Garland

Toronto's waterfront is a defining feature of the City, a cultural landmark that provides a successful integration of both historic and modern uses. Around 12,500 years ago a retreating glacier carved out the waterfront, and its landscape has been constantly evolving through both natural functions and human interaction (Roots, Chant, and Heindenreich, 1999; Fairburn, 2013). Leading from the Oak Ridges Moraine there are several prominent watersheds flowing through Toronto, culminating at the shores of Lake Ontario. These watersheds have played an important

role in the cultural and natural evolution of Toronto's waterfront, providing the framework for a landscape unique to the region (Fairburn, 2013).

Toronto's Waterfront has played an important role in the City's development, moving recently from an industrial focus to maintaining a connection to the natural world within the urban landscape. Today, the waterfront includes parks, beaches, wetlands, bluffs, and neighbourhoods of both cultural value and appreciation. Over more than 150 years have

passed, along with large scale urban, and population growth, since it was a defining feature of the City. The interconnected network of ravines, woodlands, and waterways has in recent years been reimagined, with an emphasis on the incredible potential the waterfront landscape holds for redevelopment from both a cultural and natural perspective (Fairburn, 2013). The City is realizing this importance through its modern redevelopment of the area. The objective is to reconnect public space within the to the ravine system, watercourses, parks, and other open spaces to

form an extensive web of publically accessible space across the City (City of Toronto, 2010).

Since, the late 18th century, there were many individuals with good intentions and ideas about what to do with Toronto's waterfront that never materialized (Waterfront Toronto, n.d.). This was partially due to City Officials never creating a comprehensive plan for waterfront development, leading to intermittent focus on the area without clear goals.

It began in 1793, when Lieutenant-Governor John Graves Simcoe decided it was imperative to preserve the beauty of the blossoming City's waterfront from encroachment, by reserving a five-kilometre stretch as a park, known as the Walks and Gardens (Jackson, 2011). Early on in Toronto's development, Lake Ontario was also a key cultural destination for leisure, sport, and entertainment, with a series of parks established at or near the lakefront by the late 19th century (Fairburn, 2013). Though the process of waterfront separation formally began in 1818, City Council convinced the provincial legislature to allow them to sell off parts of the Walks and Gardens lands to raise funds to fund the lakeside park (Jackson, 2011). Later that year a major train yard was constructed on the waterfront property providing a vital hub for industry, trade, transportation, and the movement of goods (Fairburn, 2013). However, the plan to preserve the beauty of the waterfront was temporarily removed in favour of creating a bustling industrial and transportation hub (Jackson, 2011).

With the emergence of the railway as a dominant form of transportation in the mid 1850s came a rapid period of industrialization and commercialization that saw the downtown develop into a dominant centre of finance, commerce, and government (Fairburn, 2013). During the next 100-year period of innovation, massive change occurred to the overall landscape. Ambitious landfill projects pushed many sections of the shore farther and farther to the south to make way for industry, shipping, and the railway (Waterfront Toronto, n.d.). The railways, while facilitating the industrial age, created a major barrier to the waterfront. The original shoreline was north of today's rail corridor and Front Street was built along the edge of the shoreline, illustrating the massive transformation to the waterfront landscape. The filling continued until the 1950s when the modern shoreline was achieved (Waterfront Toronto, n.d.). As rail and







road transportation advanced into the 20th century, the Port of Toronto declined in importance, and after the Second World War, Toronto's relationship with its waterfront changed. With industry still concentrated along the waterfront, the downtown core became undesirable, with much of its previous cultural and natural wonder surrendering to the economic development in the area (Waterfront Toronto, n.d.).

The automobile by this time had become increasingly more accessible to more people, with the implication of numerous Toronto residents moved out of the downtown core to the outlying areas. However, since many of the jobs were still in downtown industrial areas, major roads and highways were needed to enable people to commute (Waterfront Toronto, n.d.). For most cities located beside water, a portion of that ring was built on or near the waterfront. Toronto was no different, and in the 1950s the Gardiner Expressway was built, itself a monument to the automobile age, further physically and psychologically separated many Torontonians from the water (Fairburn, 2013; Waterfront Toronto, n.d.).

The 1970s marked a significant shift from old development practices, with Toronto rediscovering the cultural and natural wonder of its Waterfront. Kenneth Greenberg presented the citizens of Toronto an inexpensive recreational resource, which characterized the City's waterfront. This included a map to provide the inhabitants of Toronto's with information about the existing public facilities and offer an overhead perspective of the district (Greenberg, 1971). The belief was that such knowledge would power the development of community self-sufficiency, and self-determination (Greenberg, 1971). Yet, it proved to be insufficient. Without other supported documents to reaffirm the goals highlighted by Greenberg, the 1980s saw much of the public land on the waterfront sold to private developers and the quality of redevelopment efforts ranged significantly and, as a result, the waterfront became a fragmented place (White, 2014). In 1988, due to this fragmentation, the Royal Commission on the Future of the Toronto Waterfront was established under then Commissioner David Crombie (Archives Canada, n.d.). Ultimately, the commission was to make recommendations regarding the future of the Toronto Waterfront in order to ensure the public interest was employed during the



redevelopment of the area (Archives Canada, n.d.). This process yielded little success and no substantial redevelopment progress came from this initiative.

However, this process did pave the way for the greatest movement towards the redevelopment of the Toronto waterfront. Beginning in 1999, the Toronto Waterfront Revitalization Task Force was appointed by the federal, provincial, and municipal levels of Government. The mission of this task force was to develop a concerted public effort with a focus on revitalizing the central waterfront. The Task Force evolved into an official public urban development corporation, Waterfront Toronto, in January 2002 (Lehrer & Laidley, 2008; Sussanah, 2008). In 2003, the provincial government enacted the Toronto Waterfront Revitalization Corporation Act, creating a permanent independent organization to oversee and lead the renewal of Toronto's waterfront (Waterfront Toronto, n.d.).

The 21st Century has seen the reinvention of the Toronto waterfront, adjusting it to be the City's southern vital, healthy and beautiful asset (City of Toronto, 2013). The renewed waterfront landscape is anticipated to create new opportunities for the

public, business development, and contribute a strong new cultural landscape to the City of Toronto (City of Toronto, 2010). To accomplish this, the waterfront redevelopments should be understood as the collective work of generations of Torontonians, supported by the cumulative investments of all three levels of government and the private sector (Greenberg, 2014). There have been many innovative initiatives, but one in particular to note is the initiative that was held in 2006. It was called the Toronto Waterfront Innovative Design Competition and had the objective to connect and enhance existing public spaces, while providing a distinct and uniform identity for all public spaces along Toronto's downtown waterfront (White, 2014).

Since this time there has been a shift in perspective. Simcoe's vision of the beautiful fusion of water and landscape is becoming ever present today and the waterfront that makes this City unique is becoming ingrained in the cultural values of the citizens. The neighborhood's that were once cut off from the lake are finding their way back to the water. Derelict sections of the shore and near shore areas are being revitalized and former industrialized sites adjacent to Lake Ontario are being converted into new multi-use

waterfront communities. With intense development pressures in the City regarding living space, with cost and with proliferation of condominium buildings, the downtown of Toronto beginning to look like a reconfigured waterfront community (Fairburn, 2013).

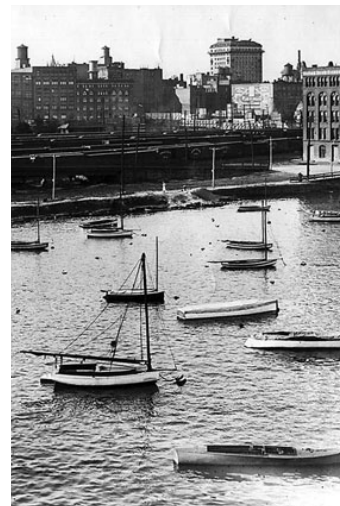
Its future forms are just starting to be visible as the many pieces fall into place, including the new parks, such as the Music Garden shaped by Yoyo Ma, to Sugar Beach, HtO Park, and Sherbourne Common (Greenberg, 2014). The key to waterfront's future success, is that no one activity can be allowed to dominate the others as it will break down the equilibrium of the landscape, and will impact the cultural activities of the area (Greenberg, 2014). There was a time when many City of Toronto residents thought of the waterfront as somewhere disjointed from the City, thus not part of the culture of their daily lives (Fairburn, 2013). Toronto has made significant progress in reimagining the cultural and natural functions of the waterfront, and with the existing momentum the area stands to become a world-class destination.



(Source: Historical Maps of Toronto, n.d.)



(Source: City of Toronto Archives, 1922)



(Source: City of Toronto Archives, 1913)



(Source: City of Toronto Archives, 1910)



(Source: City of Toronto Archives, 1910)



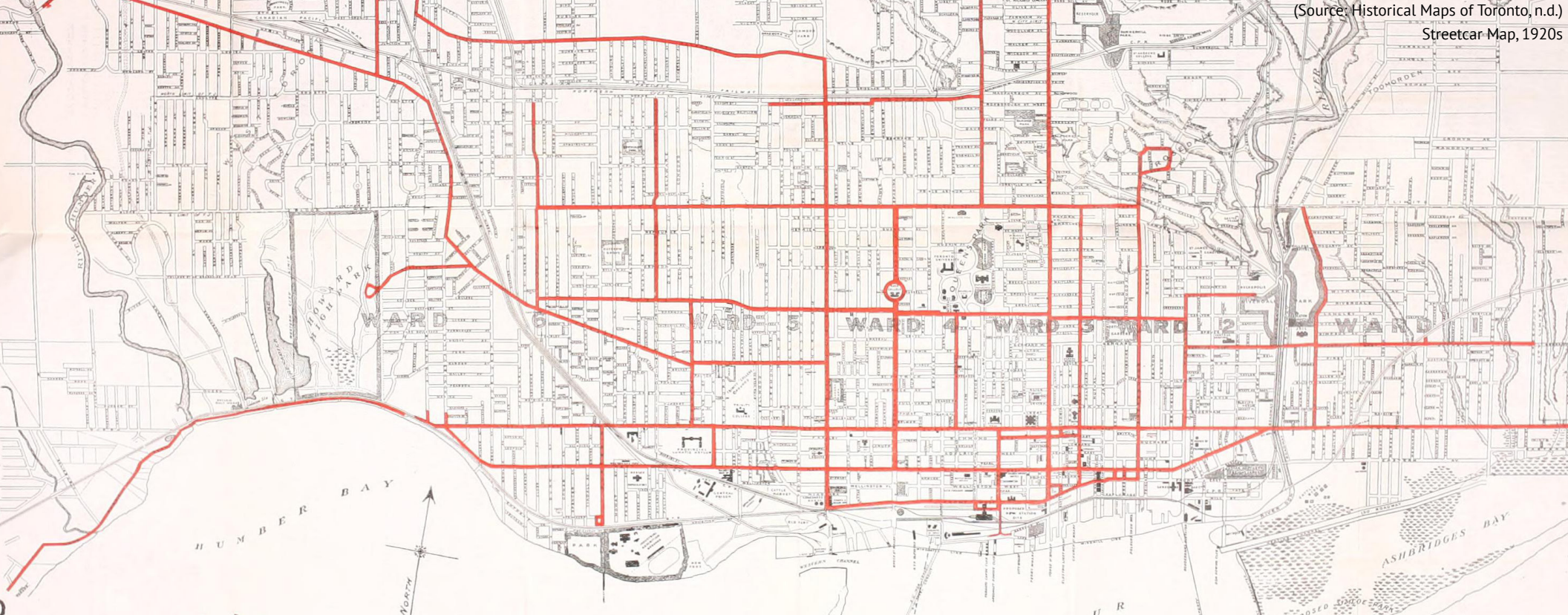
(Source: City of Toronto Archives, 1915)



(Source: City of Toronto Archives, 1915)







(Source: Historical Maps of Toronto, n.d.)  
Streetcar Map, 1920s

# THE COMMUTER LANDSCAPE

## LINKING PUBLIC SPACES

By: Nathan Jenkins

Toronto is the agglomeration of many unique cultural places spread across its geographic landscape. Toronto's commuting landscape is an integral component of the "place" and links each and every citizen to it, and the cultural landscapes within. The commuting ways by which the people get through the City's geographic space provides a connection which stitches together, not only the various places across Toronto, but also the various peoples who make the culture so apparent.

Many residents of Toronto spend hours a week commuting for work, school, leisure, to run errands. As of 2011, the last Canadian census, the average travel time to work in Toronto was 32.8 minutes (Statistics Canada, 2011a) and included such statistics as 70.9% of commuters carpooling or using personal vehicles, 23.3% using public transit (11% bus, 9% subway or heavy rail, 3.3% streetcar or passenger ferry), 4.6% walking, and 1.2% cycling to work (Statistics Canada, 2011b). Currently, Toronto services the commuting public by maintaining an infrastructural network

which includes Subway (with nodes as bus transfer hubs), Bus, Streetcar, Bike lanes (including the Toronto Bike Share rental system), extensive roadways, the PATH system of underground and climate controlled pedestrian corridors, rail corridors and the GO train system, Airports for business commuters, and ferry services.

Perhaps Toronto's most identifiable commuting infrastructure is the streetcar, affectionately known as the "Red Rocket". The people of Toronto have been

commuting on streetcars since 1861 when the City granted the private construction and operation of street rails for horse drawn streetcars. During the 1800's Toronto, nicknamed "Muddy York", had notoriously muddy streets and street rail was seen as a way to address this commuting problem (Levine, 2012). In fact, the Toronto streetcar (and subway) systems are built to a unique Toronto track gauge of 4 ft 107/8in (wider than standard gauge), which is still used to this day (Wise, 2011). The private contract was given in 1861 with the stipulation that ordinary public vehicles, loaded or empty, were able to use the tracks provided that they did not interfere with the operation of the streetcar service (Transit Toronto, 2013). This meant that the gauge of the street rail and streetcars had to be wide enough to accommodate ordinary horse drawn carriage cart wheels (standard gauge) which could then travel on the smooth inside of the rail and avoid the mud.

The streetcar construction fostered the increased movement of people and goods at the time, thus supporting growth of the many neighbourhoods seen today. By the 1930s the, then public, Toronto Transportation Commission (TTC) had created one of the best transportation systems in North America (Wise, 2011). The "Streetcar strips" created a different kind of streetscape along the streetcar routes of Danforth, College, Eglinton, Bayview: many two story and midrise buildings appeared with the mixed use of shops on the ground floor and living space above, to serve people using the streetcar. Previously underdeveloped areas of the city continued to expand once their inhabitants had an efficient system to carry them to work (Wise, 2011). By the 1960's many cities decided to remove their street rail systems, including Toronto (1966). However, by that time the streetcar system was widely recognized by Toronto's residents as a key part of Toronto's cultural heritage and already a much loved city icon. A local movement to continue the streetcar in Toronto succeeded in reversing the 1966 decision leading to the streetcar system presently in place (Wise, 2011). Today, Toronto's 82 kilometre streetcar network is the largest and oldest continuously operating system in North America (Toronto Transportation Commission, 2014, Jackson, 2011) and links together many of the



(Source: Fomin, 2012)



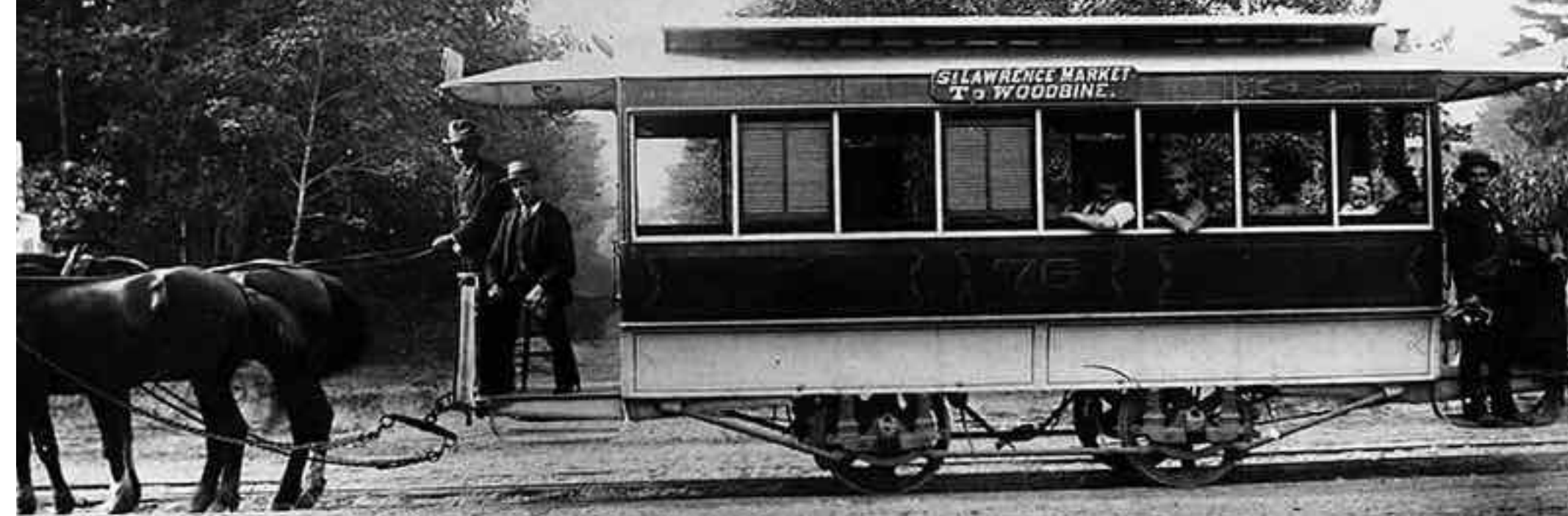


most diverse ethnic neighbourhoods and cultural places the City has to offer.

A ride along the Carlton streetcar line, Route 506, is a prime example of this linked patchwork of diverse neighbourhoods. The India Bazaar, East Chinatown, Cabbagetown, Regent Park, Church/Wellesley LGBT Village, West Chinatown, Kensington Market, Little Italy, Little Portugal, and Roncesvalles Polish Village are examples of these neighborhoods. As a traveler traverses its length, they see many of the different cultures expressed through building styles, the community shoppers, and the many shop displays and stalls. The "506" also connects to many cultural landscape sites not connected with neighborhoods: the Don River, High Park, Allan Gardens as examples.

Another interesting and extensive commuter space in Toronto is the subterranean PATH system, accessible from many streetcar routes. Due to Canada's seasonally cold winters pedestrians frequently need a place where they can walk in shelter from the elements. The PATH system of interconnected underground and aboveground tunnels is Toronto's answer to this winter pedestrian commuting hardship. Located in the City's downtown core, the PATH network is 30 kilometres long and runs predominantly underneath private properties. It has the distinction of being the largest shopping complex in Canada, and the largest underground shopping complex in the world, with 371,600 square metres of retail spaces, and roughly 1,200 stores and services (City of Toronto, 2014). With more than 125 grade level access points, 6 subway stations, and connections to the Toronto Bus Terminal and the Union Station regional transportation hub, the PATH provides an effective pedestrian link between prominent urban landscapes in the downtown core. Pedestrian commuting through the PATH network is facilitated by wayfinding colours and signage. Each letter in PATH is a different colour, each representing a direction, with maps always oriented North (City of Toronto, 2014).

The first underground segment of the PATH system was constructed in 1900 to connect the T. Eaton Company's main store, near Yonge and Queen Streets, with its bargain annex next door (City of Toronto, 2014).



However the first connected PATH system wasn't built until the 1960s when Toronto's downtown narrow sidewalks became overcrowded, and new office towers were removing streetside retail. City planner Matthew Lawson envisioned a system, based on Jane Jacobs' notion that an active street life was important for keeping cities and neighbourhoods vital, and convinced several important tower developers to construct underground malls, pledging that they would eventually be linked with city support (City of Toronto, 2014). Over time these low-valued basement spaces turned into some of the most valuable retail space in the country, encouraging neighboring additions. Today the PATH system is still expanding with the first completely municipally owned section being constructed, with additions toward the city's waterfront and Southcore districts.

From the Central Waterfront and Southcore districts many Toronto residents commute by ferry to and from their homes on the Toronto Islands, an archipelago surrounding Toronto's inner harbour. This all season ferry services roughly 700 people from Wards and Algonquin Island, North America's largest urban car-free neighborhood (Levine, 2014), and provides

access to many of Toronto's most isolated recreational and cultural spaces. Another ferry, on the world's shortest ferry passage, stretching 121 metres in length, takes many of Toronto's business travelers to Billy Bishop Airport on the Islands for short-haul flights on propeller planes (Toronto Airport Authority, 2014). This connection has provided an easy and convenient way to connect Toronto's central core with other local cities and communities while supporting Toronto's local business district and economy.

The City of Toronto has been creative in the way it facilitates commuter wayfinding on city streets. Many of Toronto's historic and ethnic neighbourhoods are immediately identifiable by their street and road signage styles as commuters pass through on their streetcar, bus or car. As depicted in the image below, the road signs use font, colours, and figures to identify with the place (Flack, 2011).

During the 1970's the City erected signs in several ethnic neighborhoods which give both English and the local groups' language for the street designation this further enhancing the commuters sense of place

(Barc, 2011). Recently, as of 2012 the City of Toronto had adopted a City wide wayfinding strategy, which includes neighbourhood and district information (City of Toronto, 2012, City of Toronto, 2013).

These wayfinding signs communicate valuable information regarding significant historical and cultural places in the neighborhood while also having short historical blurbs on the area and projected walking times on all signs.

From Wards and Algonquin Islands to Southcore and the India Bazaar, Toronto's commuting landscape provides all visitors and travelers with a way to connect with each other, the City's landscapes and its patchwork of neighborhoods. Many of the commuting landscapes visual wayfinding features and guidance brings a personal connection to the space, and connects people to the City both above and below ground, to all corners of this great City (Laurier, 2012).





(Source: Kua, 2008)

# THE CONCRETE CITY

## TORONTO'S LASTING LEGACY

By: Julien Kuehnhold

The Modernist movement produced structures and landscapes that shared the monumentality of classical architecture while rejecting the ornamentation that characterized previous movements. It established a modern urban language in the City of Toronto that sought a purity of form in pursuit of a common purpose. Both figuratively and physically, architecture of the Post-War Period constitutes the modern foundation of the City of Toronto. The Modernist legacy must not be remembered only for its functionalism or its aesthetic, but for its symbolism

in an era of progressive politics and social change.

Outcomes of the Modernist period are represented on a wide spectrum. The steel and glass minimalist influence of Ludwig Mies van der Rohe, consistently a statement of modern elegance and simplicity, is juxtaposed by Le Corbusier's sculptural medium: concrete. We often fail to identify the variety of styles and materials that dictate Toronto's urban and suburban landscapes, but a better "appreciation of our architectural past gives us greater continuity

with the intent, knowledge and ambition of previous generations and a stronger sense of our direction as the City continues to grow" (Stewart, 2007, p.12). Although the influence of steel and glass is undeniable, the impact of concrete during this era is overwhelming. From transit infrastructure such as the Don Valley Expressway, to cultural institutions like the Ontario Science Centre and the high-rise inner suburbs of North York, concrete evolved from idealistic utopian experimentations in the 1930s to a global architectural movement. The uniqueness

of its form, demonstrated through its malleable composition, produced a progressive material representative of an era willing to redefine itself.

Suggestive as a material of fortitude, defense, and of a mass to withstand bombardment reminiscent of World War II, concrete was inexpensive, readily available, durable and malleable. The appetite for progression and experimentation after the war solidified concrete as a rational expression symbolic to a modern era. The movement originated in Britain during the 1950s, inspired by utilitarian architecture and expressionism when Peter and Allison Smithson addressed "post-war construction needs using designs for monolithic structures using rough concrete" (City of Toronto, 2014, p.18). The use of rough concrete, translated as *béton brut*, was initially inspired by Le Corbusier's *Unité d'Habitation* block in Marseille, France, where a deliberate abandonment of smooth-machine wrought surfacing was substituted for a rough finish (Watkins, 2000). The style has since been labelled Brutalism, and together with innovative advancements of reinforced concrete, produced a global architectural revolution; perhaps none more significant than in the City of Toronto.

Architectural freedoms made possible by technological advancements in the strength and flexibility of concrete allowed for the use of large unobstructed spans, reducing the need of columns. This liberation of form pushed the context of scale, where massiveness and a commanding presence personified a "sculptural symbol of civic order" (Watkins, 2000, p.651). This interpretation follows the democratic response of modern architecture as a return to design in the public interest. The design and construction of the Manulife Centre, the CN Tower, Yorkdale Shopping Centre, and the Four Seasons Hotel were a direct result of the changing needs of a modernizing city. Social policy developments, on the other hand, focused on heavy investments in civil projects. Led by politician Leslie Frost and the Progressive Conservatives, they introduced a grand reinvention for the province of Ontario. These changing attitudes and social needs resulted in a period of tremendous growth in the educational system, institutions, and infrastructure of Toronto and beyond.



(Source: Simonp, n.d.)





As yet we fail to address this period as an era of architectural innovation and affluence, the expressionism verbalized through concrete's fluidity should state otherwise. Toronto City Hall and Nathan Phillips Square demonstrates the pinnacle of Modernist Expressionism in the City of Toronto. Designed by Finnish architect Viljo Revell after winning what was at the time the world's largest international competition in 1958 (Mar, 2007), City Hall provided Toronto with its first large public square. The design embodied the period's optimism, expressing the "civic ideal and the democratic spirit that laid at the heart of the modern City" (Hume, 2007, p.70). The two curved towers of unequal heights cradle the elevated spherical Council Chamber representing the 'eye of the government'. The structural design of the Council Chamber is the focal point of the building's composition. It is meant to be easily accessible to the public to signify the elected civic council, encouraging the public to experience the public viewing gallery (Mar, 2007). The construction of Toronto City Hall embodied a cultural rebranding, symbolizing the modern era of progressive politics establishing a newfound identity on a global scale.

Concrete's textural fluidity infiltrated all sectors of the emerging economy. Scattered throughout Toronto's landscape, high-rise apartment complexes reinterpreted the centuries-old form of the porte-cochère. Functioning as a roofed structure above an entranceway designed as a means of protection from exterior elements, architect Uno Prii introduced expressive sculptural forms to the traditional pillared structure. Unique shapes proved to serve more than function as his designs introduced a relationship with sunlight, often displaying decorative shadowed patterns onto the pavement (Holden, 2007). Prii's architectural style was monolithic and utilitarian. His building designs, as a whole, loosely emulate Soviet communal housing executed with a futuristic, expressionist flair (Flack, 2010), introducing a new perspective to the traditional apartment buildings of the City of Toronto. This practice of abstraction has since evolved to "punctuate the traditional stone and brick building fabric with a familiar presence that has somehow slipped into our urban subconscious"



(Petricone, 2012, p.33). Articulated through repetition and materiality, it has provided the landscape with rich and deep textures, giving newfound layers to the City's urban fabric.

These changing attitudes of expressionism in Modernist architecture displayed considerable controversy throughout the City and beyond. Their monumental monochrome scale and lack of conformity to their surrounding landscapes were ironically perceived as brutally isolating. The Sears Canada Headquarters, for instance, is a top-heavy, oppressive, inverted pyramid. Drawing inspiration from Boston's City Hall, architect Maxwell Miller designed the building to contradict the architectural styles of its surroundings, forcibly alienating itself from other structures (Hayes, 2007). Although stylistically pleasing through its composition of a regular grid pattern, its overpowering nature and

failure to establish a relationship to the neighbouring built form (2007) flawlessly personifies the concrete movement of post-war architecture.

The failure of the Modernist movement to adapt to its surrounding environment is even more so apparent through the reinterpretation of outdoor public spaces and plazas in the Business District Area. Functioning as extensions of architecture, these spaces were designed as equally geometric, monotonous and monolithic. Their uninviting nature, in conjunction with changing social dynamics influenced by the migration to suburbia, effectively reduced public spaces to mere desolation on weeknights and weekends.

The architectural statement concrete has left on Toronto's landscape is still in the early stages of its lifecycle. Its failure to achieve recognition, and

the City's wet climate, expediting the effects of deterioration on concrete, place the movement at the edge of demolition. This cultural amnesia discrediting the post-war era of optimism, evolution and creativity represents the modern foundations of a young, ambitious city. Salvation must be the objective. Cultural relics such as Chorley Park, the Armories and many industrial buildings of the Victorian era have already been lost to demolition during the de-industrialization period, degrading the City's heritage. Today's context entertains the possibility of redefining concrete structures and landscapes, establishing the capacity to stimulate and revitalize the next Cultural Revolution. Concrete revitalization strategies are the next frontier of development. After all, this is our City; a concrete City.





(Source: Tourism Toronto, n.d.)

# WHAT'S POP(ING) TORONTO

## EXPLORING TORONTO'S PUBLIC/PRIVATE LANDSCAPE

By: Jake Garland

Today, with evolved urban planning initiatives, cities have found how to enhance society's cultural values. Exemplifying this phenomenon is the City of Toronto with many public spaces or planned parks within its boundaries. Toronto's urban landscape has more than 1600 public parks, consisting of 13 percent of the gross landmass (City of Toronto, 2014). This number is significantly higher if other landscapes are included in the calculation, such as: public gardens, golf courses, and cemeteries. Thus, increasing the amount of public space to 17 percent of the total urban area or more than 10,000 hectares (Lebrecht, 1997). Most of the municipal parks are smaller than a city

block, yet are still vital cultural landscapes, giving Toronto its unique character (Lebrecht, 1997).

However, it was not always so for the City and author Robert Fulford once wrote of Toronto being a good place to mind your business. Fulford's (1996) *Accidental City* portrayed Toronto as a City of silence, a private City, where no one noticed the absence of street life or public spaces (Fulford, 1996). A place devoid of festivals, the idea of public art was exotic, and almost all public activity was forbade except for churchgoing on Sundays. It was a City based upon the dominant ideals of the Protestant religion.

A City that denied demonstrating that it had an identity worth exhibiting (Fulford, 1996). To remedy this situation the City needed to create culturally significant places of destination, not just passages to their own private locations.

To better understand the words of Robert Fulford it is imperative to delve into the City's past. In the old Town of York, which was five blocks wide and two blocks in depth from the waterfront, with nearly all the lots granted by Simcoe by September 1793. The layout of lots for the earliest settlers of York was determined by the original

survey. The British unit of land measurement was a chain, 100 metal links adding up to 66 feet (MacIntosh, 2006). In 1797, with the boundary of the original Town of York growing, expansion occurred to include the newly established Queens Street (then Lot Street). 32 new park lots were created and would run south to north, Base Concession to Bloor Street. Compared to town lots, these lots would be 10 chains wide and 100 chains long (MacIntosh, 2006).

Each of the Park Lot owners was free to layout streets and sell lots in any configuration (MacNamara, n.d.). When these properties were subdivided, many Park Lot owners held a portion of their lot in reserve, usually to the north. These sizeable acreages were available for public buildings or parks when the City expanded. Some examples of notable structures built on these subdivided lots include St. Michael's College, Queen's Park, Legislature of Ontario, and King's College at the University of Toronto (MacNamara, n.d.).

This history of privately developed and designed public space is unique to Toronto when compared to that of another large historic Canadian city. Montreal's development differed from that of Toronto, it was developed with a rich history of formally designed public spaces to reflect the dominant religion of Catholicism at the time. The core of Montreal boasts an impressive inventory of public spaces, such as the Place d'Armes. This cultural landmark is Montreal's historic square and is considered as a heritage feature to the city. It can be considered the heart of the City's historic centre, summing up its diverse heritage (Afleck, 2008), and a traditional public place where every citizen was accepted, even those that may disrupt the notion of public order and was not devoid of political activity (Milroy, 2009).

Today, when assessing Toronto's public spaces a prominent public square is immediately recognizable; Yonge-Dundas Square. Since its completion in 2002, the square has hosted numerous public events, performances and art displays, establishing itself as a prominent landmark within Toronto's urban landscape. It is the heart of the City and a place of opportunity for citizens to have their needs and feelings represented through a public space. This is leading citizens to endear the space to themselves. As Fulford (1996) discusses an essential place is one at the heart of the city and creates civic mood that welcomes all and cultivates the lives of residents. Yonge-Dundas Square has become such a well-known and used site of cultural interaction that it would lead many to believe that the space is truly a public space. Yet, discussed by Beth Milroy in her book *Thinking, Planning and Urbanism* (2009), not all public spaces have the same amount of publicness.







(Source: Bica, 2013)

Although advertised as a public space, Yonge-Dundas Square is the product of Canada's first public-private partnership between the City of Toronto and downtown private sector interests, largely represented by the Yonge Street Business Improvement Association (Smith, n.d.). This has resulted in it becoming a public space that promotes private commercialization, aided by the City of Toronto and the Ontario Government; it is challenging the conventional idea for a public square (Milroy, 2009). Yonge-Dundas Square is not just a well-known public space within Toronto, but one of the most widely known privately owned publicly accessible spaces (POPS) (Kwan, 2013).

POPS began to be built as early as the 1960s, 70s, and 80s primarily around office towers and high-rise apartments (Bateman, 2012). Today there are more than 400 POPS within the City of Toronto (Smith, n.d.) and they can come in the forms of parkettes, plazas, courtyards or walkways and can be found throughout the City from being nestled in unassuming corners to out in the public eye and from the Downtown core to the ravines. Some examples of the better-known spaces include the PATH System, the TD Centre, and Allan Lamport Galleria. However, more often than not the public-private landscapes are overlooked by residents and visitors who are under the assumption that such spaces are not publicly accessible (Kwan, 2013). Historically Toronto has not had requirements for building owners to put up signs to inform people that the site is publicly accessible. Doing so has left the sites to be utilized by those who are aware of the park, leaving other people with the assumption that the property is private (Bateman, 2012).

Since 2000, most of the City's POPS have been created using the City of Toronto Official Plan Section 37 agreements (City of Toronto, 2010). This planning and development process has helped create over one million square feet of new public spaces in Toronto's downtown (Mantis, 2014). These agreements typically locate POPS at the foot of condos or office towers that developers or private interest agreed to build in exchange for leniency in zoning or by-law regulations. Agreements could include: allowing condo developers extra floors or density, in exchange for a beneficial public feature. Despite the City's successful increase in the number of people living downtown, these new spaces are still underutilized (Bateman, 2012; City of Toronto, 2014; Mantis, 2014).

The lack of signage for these spaces is still not being addressed, but that is not the only hindrance to public utilization of the space. These spaces can also be poorly designed and lack seating, leaving the public with the impression that they are unwelcome, compared to spaces



(Source: Wood, 2013)

operated by the City (City of Toronto, 2014; Mantis, 2014). Milroy (2009) goes on to discuss that when such places designed to serve both individual and private activities, the assumptions of private-public axis are completely altered. This causes a further balancing act to be placed upon all interested parties, consequently causing greater tension. With increasing reliance on private sector funding, the balance between public and private interests of POPS is an important political consideration, and the governance structure of them reflects this tension of cultural needs within the City.

These issues and tensions between interested parties of POPS within Toronto is an evolving concept and one the City is moving towards resolving. In November 2012, City Council approved a motion from Ward 22 Councillor

Josh Matlow requesting a report, which would identify all POPS in Toronto. This would form the building blocks upon which Toronto would develop a strategy to ensure these POPS include appropriate signage indicating they are accessible to the public (City of Toronto, 2014; Mantis, 2014). Following this decision, in May 2014, the City of Toronto's Planning Department created draft guidelines to ensure these spaces are designed appropriately and to inform the public that they are welcome wherever POPS exist (City of Toronto, 2014; Mantis, 2014).

As Toronto continues to grow, there is an increasing need and demand to create new parks and open spaces as places of retreat, relaxation and recreation that contribute to the health and well being of residents. These public spaces would serve to create a greater value and more

memorable experiences in the daily lives of citizens, derived from these newfound landscapes. These POPS will continue to play an even greater role in the City's public realm network, providing open space in much-needed locations across the City. The goal of these POPS will ultimately be to complement existing and planned parks, open spaces and natural areas (City of Toronto, 2014). Ultimately, allowing the City of Toronto the resources to skilfully and imaginatively grow the design guidelines for the implementation of its POPS over the coming several years. Toronto will then have an invaluable tool to create a more prosperous public atmosphere, through the integration of both public and private institutions.

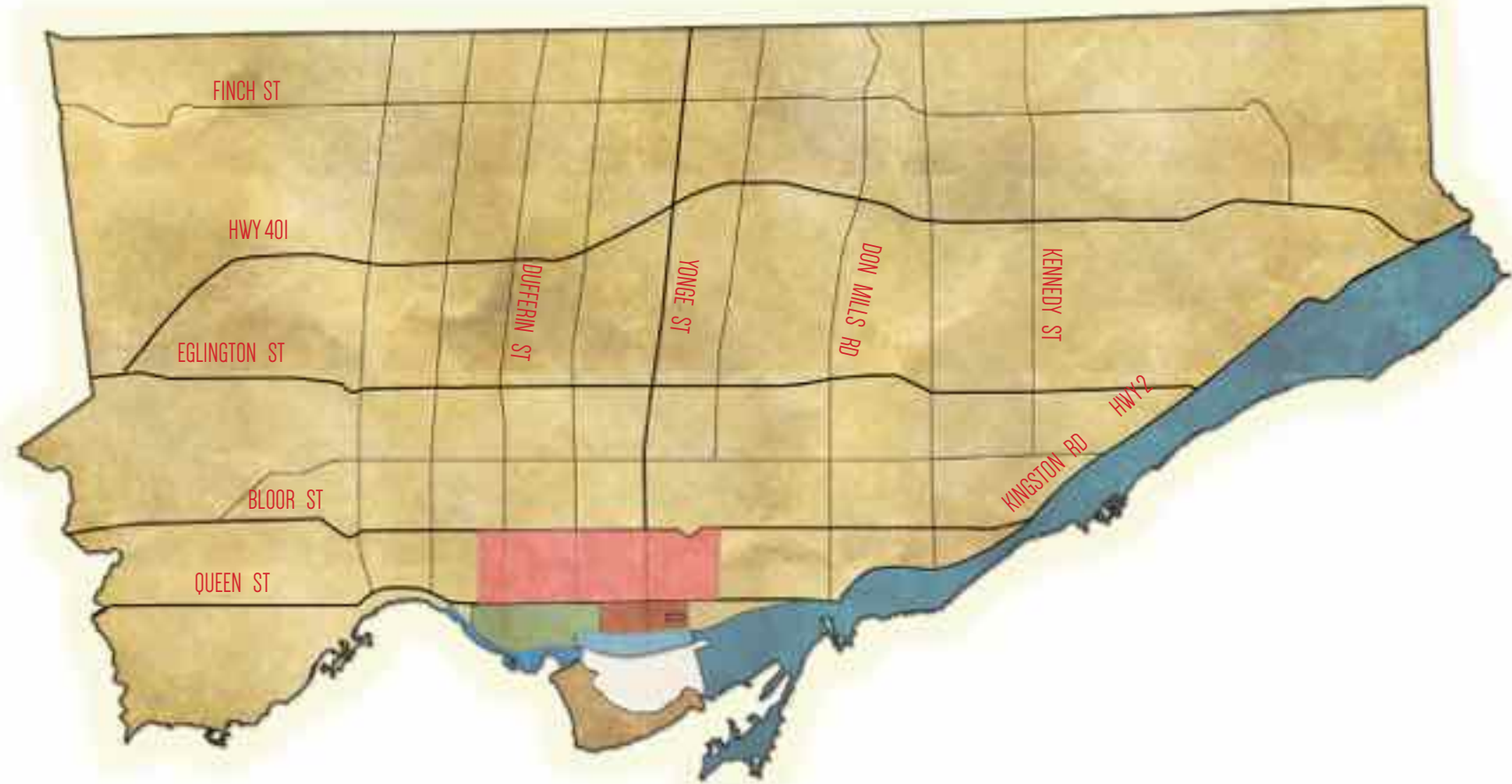




# CHAPTER 4: CULTURAL LANDSCAPES



# CITY PRECINCTS



## WESTERN WATERFRONT

2 SITES  
PAGE 75

EXHIBITION PLACE  
ONTARIO PLACE



## GARRISON COMMONS

1 SITE  
PAGE 78

FORT YORK



## CENTRAL WATERFRONT

8 SITES  
PAGE 80

IRELAND PARK  
MUSIC GARDENS  
HTO PARK  
CN TOWER  
THE WAVEDECKS

HARBOUR SQUARE PARK  
CANADA'S SUGAR BEACH  
SHERBOURNE COMMONS



## THE 32 PARK LOTS

13 SITES  
PAGE 89

GRANGE PARK  
UNIVERSITY AVENUE  
NECROPOLIS  
DUNDAS SQUARE  
ST. JAMES CEMETERY  
QUEEN'S PARK  
ALLAN GARDEN'S  
TRINITY BELLWOODS

OSGOODE HALL  
RIVERDALE FARM  
DUFFERIN GROVE PARK  
NATHAN PHILLIPS SQUARE  
NATIVE CHILD AND FAMILY SERVICES  
ROOFTOP GARDEN





## THE TORONTO ISLANDS

1 SITE  
PAGE 103

TORONTO ISLANDS (INCLUDING WARD'S, ALGONQUIN & HANLAN'S ISLANDS)



## THE OLD TOWN

3 SITES  
PAGE 105

CLOUD GARDENS  
SCULPTURE GARDEN  
ST. LAWRENCE MARKET



## EASTERN WATERFRONT

5 SITES  
PAGE 109

ASHBRIDGE'S BAY  
BLUFFER'S PARK  
GUILDWOOD PARK  
WOODBINE BEACK PARK  
R.C HARRIS WATER TREATMENT FACILITY



## EXPANDED CITY

18 SITES  
PAGE 115

DON MILLS	EVERGREEN BRICKWORKS
EDWARD'S GARDENS	MEL LASTMAN SQUARE
LEASIDE	ONTARIO SCIENCE CENTRE
BALDWIN STEPS	ALEXANDER MUIR
BELTLINE TRAIL	ROYAL BOTANICAL GARDENS
YORK UNIVERSITY	MOUNT PLEASANT CEMETERY
CORKTOWN COMMON	SPADINA HOUSE & GARDENS
DISTILLERY DISTRICT	VILLAGE OF YORKVILLE PARK
HIGH PARK	
ROSEDALE	

# WESTERN WATERFRONT



KEY MAP  
1 ONTARIO PLACE  
2 EXHIBITION PLACE

The boundaries of the Western Waterfront Precinct include Bathurst Street to the east, Parkside Drive to the west, and the area south of the Gardiner Expressway. Although the Western Waterfront has not experienced revitalization to the same extent as the Central Waterfront, the area itself still contains several urban parks

that have sought to reconnect the City of Toronto with its waterfront. Several of these early revitalization efforts prompted a cultural shift towards realizing the potential of the waterfront landscape. These spaces illustrate Toronto's commitment to restoring public access to the water's edge (Waterfront Toronto, n.d.)





(Source: Argen's Art, n.d.)

# ONTARIO PLACE

955 LAKE SHORE BOULEVARD WEST

**LANDSCAPE TYPE**  
Large Municipal Park

**LANDSCAPE STYLE**  
Modernist

**DESIGNERS**  
Craig, Zeilder and Strong; Gordon Dowdell Associates; Hough, Stansbury and Associates

Ontario Place was built along Toronto's Waterfront as an attempt to revitalize the heavily industrialized area as a means to attract tourists. The revitalization effort prompted many innovative design proposals, illustrating a strong cultural shift towards realizing the potential to the waterfront landscape. These designs included Harbour City, which would have created a community of 60,000 people in a mixed residential-recreational complex called 'Venice on the Lake' (Gimmil, 1981). The plan was ultimately ahead of its time, and never materialized beyond the design stage (Gimmil, 1981). This initial design was a precursor for the eventual approval of Ontario Place, which began construction in 1969.

The concept for Ontario Place as an urban waterfront park originated from the desire to improve the global image of Toronto's shoreline as a culturally significant landscape (Gimmil, 1981). Three artificial islands were created south of the Lakeshore through landfilling, each connected by picturesque bridges and walkways (Gimmil, 1981; Whiteson, 1983). The complex was completed in 1971 with two pedestrian bridges over Lakeshore Boulevard connecting Ontario Place to Exhibition Place.

The park was heavily influenced by the futurist exhibition of Expo 67. Inspirational examples of Expo 67s include the Cinesphere, an 800-seat IMAX theatre, and the Forum, a 3,000-seat open-air auditorium (Gimmil, 1981). Originally, the new urban park would contain five pavilion pods, designed by noted Canadian architect Eberhard Zeidler, rising 105 feet from lake and one artificial island as an extension of the Canadian National Exhibition. As development moved along, two additional islands were added alongside the Forum, Cinesphere, and Children's Village (Gimmil, 1981). Both Expo 67 and Ontario Place incorporated a mix of low and high density use to satisfy planners, developers, and politicians (Gimmil, 1981). A series of walking and cycling trails enhance the interconnectivity, granting visitors easy access to the various attractions throughout the site. The structures of Ontario Place were described as projecting a sense of dimensionless through the exploitation of technology, merging the natural and the human world (Whiteson, 1983).

As of 2012, Ontario Place has undergone revitalization plans with designs to reintegrate the cultural hub, enhance the connectivity of the park incorporating trails along Toronto's Waterfront, and improve the accessibility of the recreational space (Yuen, 2014).



(Source: Borrett, 2012)



(Source: Ptak, 2009)

# EXHIBITION PLACE

200 PRINCES' BOULEVARD

**LANDSCAPE TYPE**  
Exposition Grounds

**LANDSCAPE STYLE**  
Modernist; Beaux Arts; Arts Deco

**DESIGNERS**  
Architect - George W. Gouinlock

The 77.7 hectares of Exhibition Place grounds are situated between the Gardiner Expressway and Lakeshore Boulevard and represent an important cultural landmark to the City of Toronto. In the 1750s, the site was home to a French fur trading Fort, called Fort Rouille, but was later demolished by the French fearing an English takeover (Exhibition Place, n.d.). Since then it has evolved into the renowned venue seen today. Exhibition place is connected to what would later become the Ontario Place by two pedestrian bridges, connecting two prominent landmarks that have played invaluable roles in boosting Toronto's waterfront.

In 1920, the architectural firm Chapman and Oxley designed the layout of the new grounds for the property. Founded by architects Alfred Chapman and James Oxley, their firm was involved in the construction and expansion of many now prominent cultural landscapes in the City of Toronto. Redesigning the Exhibition Grounds involved an expansion southward through the process of infilling, necessary since it bordered Lake Ontario (Osbaldeston, 2008). One iconic design of Chapman and Oxley within the Exhibition grounds is the Princes' Gates, built in 1927, to celebrate the Diamond Jubilee of Canadian Confederation. It stands that measures 91 metres wide and is located at the east end of the grounds (Osbaldeston, 2008). The

nine pillars on each side represent the nine provinces that participated in Confederation (Marsh, n.d.). On top of this structure sits the "Goddess of Winged Victory", which is an interpretation of the original "Winged Victory of Samothrace" and was designed by sculptor Charles McKechnie (Exhibition Place, n.d.; The Canadian Encyclopedia, n.d.).

On the west end of the grounds, five buildings predating the Chapman and Oxley remodelling exist. These include the Press Building built in 1905, Horticultural Building which replaced the Crystal Palace in 1907, The Music Hall building in 1907, the Government building now Medieval Times in 1912, and the Fire Hall and Police Station built in 1912 with most following the Beaux-Arts style of prominent Toronto architect George W. Gouinlock (Exhibition Place, n.d.). On the east end of the grounds, Chapman and Oxley built the Ontario Building, now referred to as Liberty Grand (Exhibition Place, n.d.).

The landscape of the area also features different roads named after Canadian provinces with green spaces including Bandshell Park, and hosts the former French Fort and Centennial Park. At the northern entrance stands the Dufferin Gates, looking over the Dufferin Bridge to welcome incoming visitors.



# GARRISON COMMONS



The boundaries of the Garrison Commons Precinct include the Gardiner Expressway in the south, Queen Street in the north, Dufferin Street in the west and Peter

Street in the east. The original Garrison Reserve was largely used for Military purposes and served as the western bookend for the original Town of York.



## FORT YORK

### 100 GARRISON ROAD

**LANDSCAPE TYPE**  
Commemorative Landscape

**LANDSCAPE STYLE**  
Colonial Revival

**DESIGNERS**  
Commissioner – Lieutenant Governor John Graves Simcoe with support of Queen's Rangers

Situated in the heart of downtown Toronto with condominiums towering over, Fort York a 43 acre Canadian national historic museum is a reminder of Toronto's hum-

ble beginnings as a military garrison established on the shores of Lake Ontario by John Graves Simcoe, Lieutenant Governor of what was then Upper Canada and is now Ontario (City of Toronto, n.d.; Benn, 1993).

Due to infilling the site now sits 500 metres away from the shore (Calvet, 2014). The site is a strong visible reminder of Canada's British colonial legacy with seven original buildings dating back to the era. Upon entering the grounds lies a gate and visitors are greeted with a lush green low cut landscape. The grounds itself is sunken in with the Fort's walls protecting the compound. Canons are strategically located behind the walls of the Fort to stop enemy infiltration. A foot path connects visitors to the various buildings on the site which include the Brick Barracks which housed soldiers and their families, Officers' Barracks and Mess room for military officers, Junior Officer Barracks,

Blockhouse 1 and 2, which allowed soldiers to fire on the enemy while protecting troops from small fire, Brick Magazine, a bomb-proof building converted to store weapons and equipment, and Stone Powder Magazine for storage of gunpowder barrels (Benn, 1993).

Placards are displayed near every building giving details of when the building was built and its use. The site is famous for having seen action in the Battle of York in 1813, being captured twice by American troops (Benn, 1993). Today the site hosts tours with tour guides dressed in colonial era attire informing visitors of the Fort's history (Benn, 1993). Special events like historical re-enactments also take place. In 2014 the Fort York Visitor's Centre was open designed by Patkau Architects and Kearns Mancini Architects aimed at display artifacts from site and act as a community gathering place (City of Toronto, n.d.).



# CENTRAL WATERFRONT



The boundaries of the Central Waterfront Precinct include Bathurst Street to the west, Parliament Street to the east and the area south of Front Street. Toronto's Central Waterfront Revitalization Project is one of the most significant revitalization projects in the world. This extensive transformation has garnered global

attention and has ultimately been linked to the reconnaissance of the profession of landscape architecture in North America. Built on former 19th century industrial sites, these new parks and public spaces collectively give the city the grand waterfront boulevard it deserves (Waterfront Toronto, n.d.)

# IRELAND PARK

## QUEENS QUAY WEST & BATHURST STREET

**LANDSCAPE TYPE**  
Waterfront Development

**LANDSCAPE STYLE**  
Postmodernist

**DESIGNERS**  
Jonathan M. Kearns, Rowan Gillespie (Five bronze sculptures)

Opened in 2007 by H.E. Mary McAleese, the President of Ireland, this waterfront park serves as a memorial to the Irish immigrants who fled during the Great Famine of 1847. Ireland Park acts as a symbolic arrival point in Canada for Irish immigrants departing from the Famine Memorial in Dublin Ireland; also designed by Rowan Gillespie. The park site is near to where the majority of Irish immigrants initially landed (Ireland Park Foundation, 2014).

The park is designed to portray the Irish immigrants leaving their ship and rocky barren shores of Ireland (western site) for the greener oak laden shores of Toronto (eastern site) (Hough, 2014).

The park is a starkly minimal landscape consisting almost entirely of dark rough stone with 5 bronze sculptures representing arriving Irish immigrants to Toronto (compared to the 7 bronze sculptures departing in Dublin), and a partial preserved structure of concrete from an industrial past as Canada Malting's grain silos. The grassy eastern area of the site has 5 oak trees in amongst the bronze sculptures. There is a glass tower, similar in proportions to the concrete silos, standing alongside three interactive computer screens that give visitors access to the story of the park, the famine tragedy that it commemorates and an acknowledgement of those who made the park possible.

This site of 0.1125 ha is framed by the entrance to the Billy Bishop Airport, the Toronto Inner Harbour, Éireann Quay, and the Canada Malting grain silos; with views to the Toronto Inner Harbour, the CN Tower and the city's central core. Since its inception, areas adjacent to the Éireann Quay dock wall were renovated in 2013 with new tree plantings, pedestrian benches, and a promenade with two-toned red and grey maple leaf mosaic pattern (Hough, 2014).





# MUSIC GARDEN

479 QUEEN'S QUAY WEST

## LANDSCAPE TYPE:

Waterfront Development; Public Park

## LANDSCAPE STYLE

Postmodernism

## DESIGNERS

Julie Moir Messervy

Inspired by Johann Sebastian Bach's First Suite for Unaccompanied Cello, this park was made in collaboration with cellist Yo-Yo Ma and landscape architect Julie Moir Messervy. Established in 1999, Music Garden has interpreted Bach's classical piece through nature and serves as the subject for the first film in a six-part series paying tribute to Bach's masterpieces. Located on Toronto's central waterfront overlooking the Marina Quay West, the three-acre park is intricately designed and composed of six movements that correlate with the musical suite.

The first of six movements begins at the most western portion of the park. The Prelude is represented with meandering pathways lined with strategically placed granite boulders and low growth vegetation. Hackberry trees are situated along the pathway in a regularly spaced fashion to represent measures of music.

The Allemande follows and is represented with a Birch forest and swirling pathways lined with areas of seating. These pathways take the visitor to higher elevations ending with a harbour view accompanied by Dawn Redwoods. This view continues on to the Courante which has been articulated with an upward swirling pathway through a field of lush grass and wildflowers. The centre point of the swirl is a Maypole that spins with the wind.

An inward arcing circular path enclosed by conifers is the next movement of the park which represents the Sarabande. A grand, symmetrical and ornamental pavilion starts the beginning of the fifth movement, the Menuett. This steel structure opens on to a large lawn surrounded by benches. This large open space then brings the visitor to the final movement of the suite and the park. A giant set of grass steps represents the Gigue and leads the visitor down to a grand weeping willow and the waterfront's boardwalk.



# HtO

339 QUEENS QUAY WEST

## LANDSCAPE TYPE

Waterfront Development; Public Park

## LANDSCAPE STYLE

Postmodernist

## DESIGNERS

Janet Rosenberg + Associates and Claude Cormier Architects Paysagistes Inc.

Completed in 2007, HtO was part of an initiative to redevelop Toronto's once industrial waterfront. The six-acre park is divided by a man made slip creating two sections; HtO West and HtO East (City of Toronto, n.d.). Rosenberg Associates and Cormier Architects submitted the winning design to the City of Toronto turning this post-industrial area into a green public space providing plenty of connections to the waterfront's edge (ASLA, n.d.). A present man-made slip divides the park into two sections that are connected through a planked boardwalk binding the east and west portions together. The western part is adjacent to a condominium building and the eastern is adjacent to a fire station.

Users enter through intricate pathways of elevated grassy mounds that play host to mature willow and sugar maple trees (City of Toronto, n.d.). Beyond the green landscaping lays the park's focal point: a human-made sandy beach pit with large yellow umbrellas and moveable Adirondack chairs, all bordered by a series of concrete benches. The declining slope towards this focal point provides the user with a sense of leaving the city behind and entering a small piece of cottage country overlooking Lake Ontario (ASLA, n.d.). Designers were inspired by a Georges Seurat painting, A Sunday Afternoon on the Island of La Grande Jatte, and therefore wanted the park to emulate the feeling of peace and relaxation (Winsa, n.d.).

Environmental impacts were heavily considered during the design of HtO beginning with site remediation. The industrialized contaminated area was capped with clean soil preventing any pollutants from affecting patrons (ASLA, n.d.). Porous concrete was also used to lay down the pathways in the park allowing for a natural infiltration process (ASLA, n.d.). In addition, the park's irrigation system uses only water from the lake below avoiding the unnecessary consumption of clean potable water (ASLA, n.d.). Finally, fish habitats were created on the water's edge by reusing concrete from the park's initial construction phases (ALSA, n.d.).





# CN TOWER

301 FRONT STREET

## LANDSCAPE TYPE

Landmark Period

## LANDSCAPE STYLE

Modernist

## DESIGNER

John Andrews (WZMH Architects)

Located on the former railway lines, the Canadian National (CN) Tower was built in response to an increase in the construction of high rise buildings in Toronto. Transmission towers were experiencing difficulty transmitting signals, leading to Canadian National Railway crafting the idea of a communications tower that would serve the Toronto area (Government of Canada, n.d.). The land chosen for the site was owned by CN, operating as a railway switching yard. This yard became redundant in the 1960s with CN's new centralized yard in the northern segment of Vaughn. CN then imagined a communications tower along with the Metro Centre (Government of Canada, n.d.). The Metro Centre would have provided 4.5 million square feet of office space, 600,000 square feet of commercial space, and 9,300 residential units but was ultimately scrapped by the Ontario Municipal Board (Bateman, 2014). The CN Tower was already under construction by this point, leading to the CN Tower being isolated on the former railway lands until the recent revitalization of the Waterfront. The site is now home to CityPlace which houses a high density of residential condominiums, the Rogers Centre, the Metro Convention Centre, and the CN tower.

The CN tower is a major landmark and defining feature of Toronto's skyline, and it is arguably Canada's most recognizable and celebrated icon. It stands at a height of 553.33 meters, with microwave receptors at 338 meters and at the antennas located at the top of the structure. The tower was designed by John Andrews with Webb Zerafa and Menkes Housden of WZMH Architects (Britannica, 2014). Andrew's is an acclaimed architect from Australia who has designed other famous structures in Canada such as Scarborough College, as well as projects in Australia and the United States (WZMH Architects, 2014). The idea for the tower originated in 1968 with construction beginning in 1973, and its official opening in 1976. In 1995, Canadian National Railway sold the CN Tower to the Canada Lands Company who currently operates the property. The CN Tower was classified as one of the Seven Wonders of the Modern World by the American Society of Civil Engineers in 1995.



(Source: Khan, 2012)



# WAVEDecks

QUEEN'S QUAY WEST

## LANDSCAPE TYPE

Waterfront Development; Public Park

## LANDSCAPE STYLE

Postmodernism

## DESIGNERS

West-8 and DTAH

The Toronto Waterfront WaveDecks are a set of highly successful public spaces that play an integral part of Toronto's central waterfront master plan. Presently there are three wavedecks constructed with a fourth working its way through the design phases. Each deck occupies one of the many slips in the city's post-industrial waterfront, each working to connect spaces and to encourage public movement and utility. Since the first opening in 2008, design firms West-8 and DTAH have received local and international praise for their unique architectural design and function by replacing narrow sidewalks with dynamic boardwalks. The nomenclature of each deck coincides with its location in the city, each named after the street that ends at the respective slip. In 2008, the first of the three decks to be opened was the Spadina WaveDeck, an

important piece that connects two the waterfront parks Music Garden and HtO. Simcoe and Rees wavedecks opened the following summer and combined, all three provide 1,770 square metres of public space and 80.3 metres of connecting pathways.

Inspired by the Canadian cottage experience and the shorelines of Ontario's lakes, the dynamic and elegant structures have all been made of yellow glulam cedar and ipe wood giving the waterfront a truly Canadian identity. Although the wavedecks are all mounted with similar amphitheatre-style steps and seating arrangements, each has been designed structurally different. While the Simcoe WaveDeck is the most extravagant with its undulating waves, the Rees WaveDeck gently dips in the centre providing users the opportunity to come in close proximity with the surface of the lake. Function below water level has also been a priority with these structures. Numerous fish habitats have been integrated with the designs providing an array of habitat materials to welcome fish to reproduce, hide, grow and live.



# HARBOUR SQUARE PARK

25 QUEEN'S QUAY WEST

## LANDSCAPE TYPE

Waterfront Development; public park

## LANDSCAPE STYLE

Postmodernism

## NAME OF DESIGNERS

Nolan Natale, Timothy Scott, Chris Browne

With the decline of the waterfront's industrial uses and lands becoming obsolete, the City began to heavily promote redevelopment for the area. In 1969 the approved Harbour Square Plan provided the waterfront with the high-rise commercial and residential buildings that we see

to the north of the site today. Not long after completion the development came under criticism for the poor design of the buildings that obstructed the historical lakefront views. The park situated in the middle of the development was also heavily flawed as it was isolated, subjected to overshadowing, and severely lacked landscaped features. In 1985 the City held an international competition to re-design this 7.5-acre park into a more public and animated space with Natale Scott Browne Architects submitting the winning scheme. In 1991, the new Harbour Square Park opened turning the previously banal space into the green and vibrant public park we see today.

Located on Queen's Quay, Harbour Square Park is bound by York St. slip and the Jack Layton Ferry Terminal. The eastern entry point brings the visitor between high-rise towers,

into a large open, green area with meandering pathways and a waterfront boardwalk defining the southern boundary. Traveling west, the park connects to a tree-lined promenade that spans the length of the Old Ferry Basin with a decorative awning feature completing the pathway. A lower parallel boardwalk also extends on to the lake offering the visitor an additional east-west connection with closer proximities to the water. These pathways lead toward the Western Garden that is landscaped with large willows and sugar maples. The southern tip of the garden is a focal point and extends south to display the Sundial Folly, a piece of public art highlighting the connection of the city to the water. The piece done by Figueiredo and Fung is further complemented with a pond and water feature flowing off of the eastern portion of the garden.



# CANADA'S SUGAR BEACH

FOOT OF LOWER JARVIS STREET

## LANDSCAPE TYPE

Public Park

## LANDSCAPE STYLE

Waterfront

## DESIGNERS

Claude Cormier and Associates

Located adjacent to the Redpath Sugar Factory, Canada's Sugar Beach is one of Toronto's newest parks. This 0.81 hectare park is the first public space visitors see as they travel along Queens Quay from the central waterfront (Waterfront Toronto, n.d.). Designed by Claude Cormier + Associés it draws upon the industrial heritage of the area and its relationship to the aforementioned neighbouring factory.

Opened in 2010, it was created with the intention to remind visitors that Toronto's waterfront is a spirited locale (Waterfront Toronto, n.d.). The park is an imaginative space that was transformed from a surface parking lot in a former industrial area into Toronto's second urban beach at the water's edge (Waterfront Toronto, n.d.). The park features three distinct components: an urban beach, a plaza space, and a tree-lined promenade.

The beach section of the park affords visitors the opportunity to experience sand, with a spectacular view out to Lake Ontario (Claude Cormier and Associates, n.d.). There is also a plaza section containing a large granite rocks and grass mounds that provide citizens with uniquely distinct experiences from the sandy beach.

Between the plaza and the beach, visitors can stroll through the park along a promenade featuring granite and tumbled concrete cobblestones, lined with mature maple trees (Waterfront Toronto, n.d.). The promenade offers a shaded route to the water's edge providing the public with many opportunities along the way to sit and enjoy views to the lake, beach, or plaza (Claude Cormier and Associés, n.d.).







# SHERBOURNE COMMON

61 DOCKSIDE DRIVE

## LANDSCAPE TYPE

Waterfront Development; Public Park; Greens, Commons, Squares

## LANDSCAPE STYLE

Post-industrial

## DESIGNERS

Phillips Farevaag Smallenberg In association with: The Planning Partnership; Teeple Architects; Jill Anholt; The Municipal Infrastructure Group

Completed in 2011, Sherbourne Common is a significant component of the current narrative taking shape along Toronto's waterfront. This three and a half acre site, located in the Eastern Bayfront Community along Lake Ontario spans more than two city blocks from Lake Ontario in the south to Lake Shore Boulevard in the north (Waterfront Toronto, 2011, online). A former post-industrial wasteland, Sherbourne Common has become a well-used, year-round destination and a multi-faceted urban park in the City. Programmatically, the park responds to a diversity of users and accommodates a full range of needs. Designed by distinguished landscape architects Phillips Farevaag Smallenberg, Sherbourne Common transcends the conventional definition of park by interweaving landscape architecture with public art, sustainability, stormwater treatment, engineering, and development (ASLA, 2013, online).

South of Queens Quay, the park features a large open green space framed by Sunset Maples, Red Oaks and American Beeches as well as a skating rink that doubles as a splash pad in the summer months. A carefully organized boulevard, lined with Oaks and Maples, provides physical and visual continuity between the northern and southern portions of the park (Waterfront Toronto, 2011, online). Sherbourne Common is the first park in Canada to integrate a UV filtration system into its design. Housed in the basement of the park's pavilion, stormwater is collected and treated before being distributed throughout the park (ASLA, 2013, online). The water is eventually released from three dramatic public art sculptures called the "Light Showers", designed by Jill Anholt where it makes its way back into Lake Ontario.

Sherbourne Common is an example of landscape driving development. This waterfront amenity was constructed to serve as a catalyst for future development and infrastructure for the East Bayfront Community (ASLA, 2013, online). Since its establishment, Sherbourne Common has garnered many awards including the Toronto Urban Design Award (2014) and an Award of Merit from the 2009 Canadian Architect Awards of Excellence.



# THE 32 PARKLOTS



The 32 Park Lots Precinct replicates the original park lots established by Lt. Governor John Graves Simcoe. The 32 surveyed lots, originally created as a commodity to entice an aristocracy to settle in the newly established Town of York,

run from the Don River to Lansdowne Avenue with Queen and Bloor Street holding the north and south borders. These park lots have played a key role in how Toronto's current street and lot patterns are arranged. The original long, narrow park lots have resulted in the grid model we see today.



# GRANGE PARK AND ESTATE

317 DUNDAS STREET WEST

## LANDSCAPE TYPE

Public Park; Neighbourhood Park; Garden and Estate

## LANDSCAPE STYLE

Picturesque or Romantic

## DESIGNERS

D'Arcy Boulton Jr. (constructed the Estate)

Originally part of the Grange Estate built by D'Arcy Boulton, Grange Park is a storied landscape that has witnessed the unfolding identity of the City of Toronto. The Grange Estate, originally constructed in the early 1800's, was one of the most prominent estates in an already exclusive

neighbourhood. The park itself was originally the front lawn of the iconic Georgian red brick estate fabricated to emulate the sixteenth century buildings of Italian Architect, Andrea Palladio (Fulford, 1995).

Over the century that followed, the Grange neighbourhood changed from an elitist enclave to a working class neighbourhood. Several of the old mansions and estates were removed to accommodate more modest sized residences inhabited by a growing working class. In 1910, Harriet Boulton Smith, a successor of D'Arcy Boulton Jr., bequeathed the Grange Estate and the front lawn to the public for the creation of the Art Gallery of Ontario and the formation of a new public park (Leal 2014; Fulford, 1995).

In the mid 1970's, Grange Park was redeveloped to better serve the needs of the surrounding community. The park

currently features a large pastoral green space framed by old rustic trees, as well as a wading pool, playground, and outdoor skating rink. Elements of the original Grange Estate are still vividly apparent in the park's current design, including the former elliptical carriage route now a pedestrian path, and the large front lawn (Fulford, 1995). In 2014, plans to rejuvenate the park to serve the needs of the changing local community were established. The parks renovations, designed by the award-winning Vancouver firm PFS Studio, include a multi-functional play structure, outdoor exercise equipment, an off-leash dog area, and several aquatic and light features (Leal, 2014).



# UNIVERSITY AVENUE

## UNIVERSITY AVENUE

### LANDSCAPE TYPE

Boulevard; City Beautiful

### LANDSCAPE STYLE

Modernist; City Beautiful

Located in downtown Toronto between College Street and Front Street, the 2 kilometer stretch of University Avenue is recognized as Toronto's ceremonial thoroughfare. Initially named College Avenue due to its close proximity to the University of Toronto, formerly called King's College, the Avenue echoes grand 19th century British colonial designs (Flack, 2012). The avenue was lined with 500 horse chestnut trees and designed to be anchored by a terminating vista,

the Ontario Legislative Building (2012). By 1929, civic leaders planned to extend University Avenue southward from Queen Street to Front Street outlined in a report by the Advisory City Planning Commission (Hayes, 2008). In an effort to accommodate the rise of the automobile era, the report proposed a downtown street network to address the needed infrastructure. Had the Great Depression not intervened, the City Beautiful Movement could have had a greater influence along University Avenue. A colossal roundabout dubbed Vimy Circle (2008), similar to Buffalo's Niagara Square, encircled by grand Beaux-Art office towers could have reshaped today's downtown business area. By 1948, the chestnut lined trees along University Avenue were replaced by road widening projects occurring throughout the city. The boulevard's character was maintained through the introduction of a memorial

landscaped median separating north and southbound traffic (Flack, 2012). Today, the avenue symbolizes the city's ongoing architectural evolution represented by Toronto's most recognized and important institutions. These institutions include the Canada Life Building, Osgood Hall, the Four Seasons Centre, the MaRS Discover District, Union Station and Hospital Row.

*“This was a period of enormous exuberance and excitement about the possibility of the automobile.”*

—Ken Greenburg, 2014





# NECROPOLIS CEMETERY

200 WINCHESTER STREET

**LANDSCAPE TYPE**  
Cemetery (lawn cemetery)

**LANDSCAPE STYLE**  
Picturesque or romantic

Established in 1850, the Necropolis is located on the west slope of the lower Don Valley and is recognized as Toronto's second non-sectarian cemetery. The first non-sectarian cemetery was Potter's Field which closed in 1855 with portions of the cemetery transported to "The Resting Place of Pioneers" at the Necropolis (other remains were moved to Mount Pleasant Cemetery) (Rivers & Bonnell, The Toronto Necropolis, 2009). The Toronto General Burying Grounds, now known as the Mount Pleasant Group of Cemeteries, purchased the Necropolis in 1855. Originally, the site was located on the periphery of the Township of York with limited development surrounding the site, as opposed to the village of Yorkville where residents felt that Potter's Field was limiting their growth (Rivers & Bonnell, The Toronto Necropolis, 2009). At the time, only a few homes existed North of Queen Street on the west side, with farms occupying lands on the east side.

The Necropolis sits on 18.25 acres of land overlooking the Don River. It follows the picturesque garden style popular in the 1800s (Rivers & Bonnell, The Toronto Necropolis, 2009). The chapel, designed by Henry Langley, was built in 1872 and is representative of high Victorian Gothic Architecture. Langley was known for his Gothic Revival Churches and Second Empire houses, banks and public buildings. The entrance arch and office, also designed by Henry Langely, share the same design principles as the chapel (Rivers & Bonnell, The Toronto Necropolis, 2009). A unique feature of the Chapel is the placement of the bell tower to the rear of cemetery grounds. The bell acted as a practical instrument for the funeral procession passing through the front porch, to the chancel and finally out to the cemetery grounds.

# DUNDAS SQUARE

1 DUNDAS STREET

**LANDSCAPE TYPE**  
Public Park; Square

**LANDSCAPE STYLE**  
Postmodernist

**DESIGNERS**  
Brown and Storey Architects, in association with Blackwell Engineering, Rybkasmith and Ginsler, Carinci Burt Rogers, Dan Euser Water Architecture, Handscomb

Dundas Square is one of the most commonly known public squares within the Downtown Toronto area. Since its opening in 2003, the public square has been used for concerts, as a gathering area, and to host public events (Brown and Storey Architects, 2014). The square, being located in a prime downtown location, has gained much popularity over the years. Dundas Square was created as part of an urban idea to revitalize the area of Yonge Street which fell into decay over several decades (Brown and Storey Architects, 2014). This was known as the Yonge Street Revitalization Project, which was initiated in 1996 (Brown and Storey Architects, 2014). A two-stage international design competition was held in 1998 which resulted in Brown and Storey Architects winning the project (Brown and Storey Architects, 2014). City Council granted the approval to transform the previously bad-reputation area into a public open square, and in 1998 construction had begun (Brown and Storey Architects, 2014).

Dundas Square's design was very simple in nature, containing basic geometrical shapes and lines which were meant to create a sense of "vitality" and "serenity" (Yonge Dundas Square B, N.D). It was done to create an area which would be calm within the busy core of a city (Yonge Dundas Square B, N.D). The area is filled with fountains, a stage and a canopy that runs beside Dundas Street (Brown and Storey Architects, 2014). There is also a garden and sitting area along the eastern front of the square (Brown and Storey Architects, 2014). Due to construction, the street south of the square had to be reduced from 11 meters to 5.5 meters (Brown and Storey Architects, 2014).

Several awards have been given to Dundas Square recognizing its unique and beautiful design and setting the standards for design excellence. In 1999, Dundas Square won the Canadian Architect magazine award of excellence for significant building in design stage (Yonge Dundas Square, N.D). In 2003, Dundas Square won the Design Exchange Award in the environmental category, (Yonge Dundas Square B, N.D). Finally, the Architecture Magazine in 2000 quoted Dundas Square as being "commended as a new form of urban space with great presence...pushes the limits of invention and originality" (Yonge Dundas Square B, N.D).





# ST. JAMES CEMETERY

200 WINCHESTER STREET

**LANDSCAPE TYPE**  
Cemetery

**LANDSCAPE STYLE**  
Picturesque; Romantic

**DESIGNERS**  
John G. Howard; F.W. Cumberland

The original St. James cemetery was located adjacent to the St. James Cathedral at King and Church in downtown Toronto, and was designed by architect Frederick William Cumberland in the 19th Century. The architectural style of the cathedral is reminiscent of the Gothic Revival Architecture popular during the 19th century (Cathedral Church of St. James-Toronto, Ontario, 2014). As the City of Toronto grew, the St. James cemetery located at the cathedral experienced capacity constraints. This development caused the Church to relocate its cemetery with a new location selected overlooking the ravine several blocks north of the Cathedral. It is located at the present intersection of Bloor and Parliament Streets. While the site itself has undergone minimal transformation (the Crematorium was added in 1948), the area surrounding the Cemetery has been significantly influenced by a rapidly expanding city. The once tranquil rural cemetery has been altered by urbanization and a rapid population increase, with busy arterial roads and dense housing developments. The church opened this 'new' St. James Cemetery in 1844 and is now the oldest continually operated cemetery in the City of Toronto (St. James Cemetery, 2014). The cemetery is an invaluable historic site in Toronto, contributing a unique look into Toronto's rich history and providing a landscape in direct contrast to the heavily urbanized city.

John G. Howard prepared the layout for St. James Cemetery in 1842. He was a key contributor to planning, architecture and engineering works in Toronto's early stages. (St. James Cemetery, 2014). Howard was one of the first professional architects in Upper Canada, and was Toronto's official surveyor from 1843 to 1855 (Firth, 1982). Beyond the City of Toronto, other institutions and private developers also employed Howard. In designing St. James Cemetery, Howard followed the picturesque garden cemetery plan popular of the 19th century. It was built on 65 acres of land overlooking the Don River (The Cathedral Church of St. James, 2014). Howard left a site in his plan at the southwest corner for the addition of a "mortuary chapel". The chapel, designed by F.W. Cumberland was opened in 1891, 17 years after the opening of the Cemetery. Cumberland was a distinguished architect and engineer in the city designing many other notable structures in Toronto (St. James Cemetery, 2014). The Chapel was designated a National Historic Site of Canada in 1990 (The Cathedral Church of St. James, 2014).



# QUEEN'S PARK

111 WELLESLEY STREET WEST

**LANDSCAPE TYPE**  
Public Park; Campus; Colonial College

**LANDSCAPE STYLE**  
Colonial Revival

**DESIGNERS**  
Frederick William Cumberland and William George Storm of Cumberland and Storm

Named in honour of Queen Victoria, Queen's Park was officially opened by the Prince of Wales during the Royal Tour of 1860 (Legislative Assembly, n.d.). Located at the mouth of University Avenue just north of College Street,

the park is an unmistakable representation of the 19th century public park movement in North America. The land was purchased in 1829 by King's College after John Strachan, Bishop of York in Upper Canada returned from England with a Royal Charter granted by King George IV to establish a university in the City of York (Ontario Heritage Trust, (n.d.)). The eastern parklands of the now University of Toronto were expropriated by a provincial legislation in 1853 to construct new legislative buildings, a Government House and a botanical garden as Toronto was to become a provincial capital (n.d.). A joint committee represented by the university, city officials and approved by Governor General of Canada Sir Edmund Walk Head, agreed to lease 49 acres of the northeastern parkland to the City of Toronto for a 999 year term for the purpose of a public park (n.d.). Architectural firm Cumberland and Storm outlined the

park's boundaries using natural features such as Taddle Creek. Interestingly, the irregular shape on the west side of Queen's Park Crescent is a notable depiction of the creek's existence (n.d.).

Following the trend of the era's urban park designs, Queen's Park nurtured the concept of open space to improve the health and wellness of citizens. The white pine, maple, elm and oak trees provides a fitting backdrop to the Richardson Romanesque Ontario Legislature Building (Legislative Assembly, n.d.). The statues and monuments commemorate historical figures and events of Upper Canada's foundations and highlight a provincial plaque commemorating the 150th anniversary of the park during Queen Elizabeth II Royal Tour in 2010.





(Source: Otani, 2012)



(Source: Shainidze, 2011)

# ALLAN GARDENS

19 HORTICULTURAL AVENUE

## LANDSCAPE TYPE

Botanical Garden; Public Park

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

Langley, Langley and Burke; Robert McCallum

In the 19th century, a newfound enthusiasm for gardening inspired several Canadian cities, such as Toronto, to create public gardens for the enjoyment of their citizens (Williams, 2014). During this time, citizens were becoming increasingly interested in plants, flowers, mini-gardens and bold colours. This trend initiated the creation of several horticultural societies, worldwide expeditions in search of exotic plants, and the expansion of botanical gardens (Williams, 2014). One significant example of this trend is the creation of the Allan Gardens Conservatory, a historic landmark that lies in downtown Toronto.

A prominent local politician by the name of George Allan initially owned the space. In 1858, Mr. Allan donated a five-

acre parcel of his lands to the Toronto Horticultural Society (City of Toronto, 2014). In 1864, the City of Toronto purchased the surrounding lands from George Allan, releasing them to the Horticultural Society, requiring that the lands be made publicly accessible and free of charge. In 1879, an architectural firm by the name of Langley, Langley and Burke designed an impressive 75 foot x 120 foot pavilion for the site, made of glass, iron and wood, which was later expanded to include a 45 foot x 48 foot conservatory (City of Toronto, 2014). The site was renamed Allan Gardens to commemorate the accomplishments and memory of George Allan proceeding his death in 1901 (City of Toronto, 2014). Following a devastating fire in 1902, city architect Robert McCallum designed a new building to replace the Horticultural Pavilion, which opened in 1910 and is now designated under the Ontario Heritage Act.

Today, Allan Gardens sits on a 13-acre plot and comprises over 16,000 square feet of greenhouses (City of Toronto, 2014). The greenhouses boast an extensive permanent display of plant and flower collections. For example, the tropical houses collectively contain several varieties of orchids, bromeliads, begonias and gesneriads (City of Toronto, 2014). In other greenhouses, visitors will discover plants such as Camellias and Jasmines and rare succulents and cacti such as agave, opuntia, aloe and haworthia (City of Toronto, 2014). To this day, Allan Gardens persists as a significant historical tourist attraction and city landmark (City of Toronto, 2014).



(Source: Jung, 2013)



(Source: Shainidze, 2011)

# TRINITY BELLWOODS

790 QUEEN STREET WEST

## LANDSCAPE TYPE

Public Park; Neighbourhood Park

## LANDSCAPE STYLE

Picturesque; Gothic Revival

## DESIGNERS

City of Toronto

Originally a military reserve that was founded on Garrison Creek around the burgeoning Town of York in 1791, in 1851 the land was bought by Bishop John Strachan to be the site for the original Trinity College (Neighbourhood Guide Toronto, 2014). A Gothic Revival style building was then

completed in 1852 (Neighbourhood Guide Toronto, 2014), with a chapel and other buildings being added to the site at a later time.

In 1912, the City of Toronto purchased the buildings, except for the chapel, and Crawford Street Bridge was later constructed in 1914 (Neighbourhood Guide Toronto, 2014). Throughout the 1950s and 1960s many changes began to occur to the site with some of the original structures being demolished around 1956 (Neighbourhood Guide Toronto, 2014). During the 1960s construction of the Bloor-Danforth subway line, produced excessive amounts of excavation rubble and debris that the City disposed of under the bridge, moving Trinity Bellwoods Park upwards to ground level (Neighbourhood Guide Toronto, 2014). Today, the site is now located on top of the buried Garrison Creek, this 12.5 hectare space contains three baseball

diamonds, eight tennis courts, two volleyball courts, an artificial ice rink, dog off-leash area, picnic area, wading pool and children's playground. The gates and the former women's residence, St. Hilda's College (now John Gibson House retirement home), are the only remaining structures. However, some of these foundations can still be found today, buried to the north of the park's circular pathway and the chapel beneath the tennis courts (Neighbourhood Guide Toronto, 2014). Trinity Bellwoods Park hosts events, musical acts, and even film shoots, while the Trinity Community Recreation Centre can be found in the southwest area of the park (City of Toronto, 2014).





# OSGOODE HALL

130 QUEEN STREET WEST

## LANDSCAPE TYPE

Institutional Grounds/Governmental Institution or Facility

## LANDSCAPE STYLE

Beaux-Arts/Neoclassical

## DESIGNERS

John Ewart and Dr. W.W. Baldwin

Originally part of the Grange Estate built by D'Arcy Boulton, Grange Park is a storied landscape that has witnessed the unfolding identity of the City of Toronto. The Grange Surrounded by a distinctive wrought-iron fence, the Palladian

design of Osgoode Hall provides a serene setting to the bustling intersection of University Avenue and Queen Street. Since its construction in 1832 Osgoode Hall, named after first Chief Justice of Upper Canada William Osgoode, has served as the headquarters for the Law Society of Upper Canada and the Ontario Court of Appeal (The Law Society of Upper Canada, n.d.). The original building was designed by John Ewart and Dr. W.W. Baldwin following Neoclassicism characteristics typical of mid-19th century Canadian architecture. Successive additions and renovations, including the southern facade by Cumberland and Storm in 1857 added significant external decorative elements such as repeated temple and arcade motifs, a continuous cornice and the heavy entablature still present today (Canada's Historic Places, n.d.). In 1865, the Law Society added the rear eastern wing to operate the Osgoode Hall Law School. The school has since relocated

to York University in 1974 after a decision by the Ontario Ministry of Education requiring their affiliation with a university (n.d.).

Surviving original interior elements added in the 1857 renovations by Cumberland and Storm articulate grand architectural achievements (The Law Society of Upper Canada, n.d.). The Great Library, administered by the Law Society is considered the largest private law collection in Canada. The decorative plastered 40 feet high ceiling, coffered dome, vaulted divisions, blind arcades and rich Corinthian columns deliver one of the most distinguished rooms in Canada (n.d.). Osgoode Hall was designated as a National Historic Site in 1979 for its role as a judicial institution in Ontario and for the heritage value it expresses through its interior, exterior and contextual features.



# RIVERDALE FARM

201 WINCHESTER STREET

## LANDSCAPE TYPE

Large Municipal Park and Garden

## LANDSCAPE STYLE

Victorian Gardenesque

## DESIGNERS

Napier Simpson Jr. (Simpson House)

The original site of Riverdale Farms was a component of a larger concept for a public park and industrial farm. In 1856, the City of Toronto purchased 119 acres of land from the Scadding Estate along the Don River directly south of what is now the Bloor Viaduct (City Planning Division, Urban Development Services, 2001). Riverdale Park was officially opened in 1880 and in 1888, Toronto businessman and Alderman Daniel Lamb donated deer to the area, starting an initiative that spearheaded the formation of the Riverdale Zoo in 1894 (Coopersmith, 1998). The zoo's collection quickly grew along with its popularity but in 1949, a citizen's committee formed to test the viability of creating a larger, modern zoo. The group's actions eventually led to Metro Council approving Glen Rouge as the site for the new zoo in 1967. Construction on the relocated zoo began in 1970 and by 1974, the Metropolitan Toronto Zoo was opened, causing the closure of the Riverdale Zoo that same year (City Planning Division, Urban Development Services, 2001). Riverdale Zoo was transformed into the municipally operated Riverdale Farm, specializing in pioneer breeds of farm animals native to Canada. (Rivers & Bonnell, Riverdale Zoo, 2009).

Riverdale Farm currently occupies 7.5 acres on the west side of the Don River (The City of Toronto, 2014). The closure of Riverdale Zoo led to the demolition of many structures on the site, with the exception of the Residence (built in 1902 by prisoners of the Toronto Don Jail), the Donnybrook, and the Island House (City Planning Division, Urban Development Services, 2001). The Francey Barn, located directly through the main gates, was donated by Mrs. Garnett Francey in 1977 (The City of Toronto, 2014). It was originally constructed in the Markham Township in 1858 in the style of a Pennsylvania Bank Barn, and built along the bank to give ground access to both floors of the barn. The Simpson House is a Victorian-style farmhouse built by Napier Simpson Jr., a restorative architect. It mimics the style of farmhouses popular in the late 1800s (City Planning Division, Urban Development Services, 2001). Other structures that remained on the site include the Pig and Poultry Barn, the Drive shed, and the Meeting House.





# DUFFERIN GROVE PARK

875 DUFFERIN STREET

**LANDSCAPE TYPE**

Public Park; Outdoor Community Centre

**LANDSCAPE STYLE**

Postmodernist

**DESIGNERS**

Friends of Dufferin Grove Park

Dufferin Grove Park first opened in 1993, with successive additions and construction continuing until 2003 (Parkcommons, 2007). In 1992, neighborhood residents raised

strong resistance to the nearby Dufferin Mall expansion and as a result of this the mall's developer donated funds to be used to foster a park on the adjacent lands (Parkcommons, 2007). Through the mentorship of Jutta Mason and the Parks and Recreation Department, community members began envisioning the design of the park (Parkcommons, 2007). Through the help of the Trillium Foundation, Maytree Foundation, the Ontario Government's "child nutrition grant", and Parks and Recreation the first bake oven was constructed in 1995 (Parkcommons, 2007). Since then it and has become one of the most commonly known features of this neighborhood (Parkcommons, 2007). In 2000, a second bake oven was built in the park (Parkcommons, 2007). Dufferin Grove Park is widely recognized for the level of involvement and development the community takes with regarding the park features.

The park has an ample amount of green space, especially on the west side, that is filled with a variety of trees. The park has several seating areas and a bonfire space. At the northwest corner, a skating rink is located which is used by park visitors throughout the winter. On the east side of the park, there is a large children's area that contains a variety of different playground equipment. The children's area is blocked off by a wooden fence, and surrounded by a variety of trees. Overall, the park is visually appealing and contains a large amount of open space, allowing residents and visitors to make use through different activities, such as sports and picnicking. The park is home to many drop-in activities hosted during the summer such as art programs, and Sunday summer concerts (Parkcommons, 2007).



(Source: Toronto Neighbourhood Walks, 2014)



(Source: City News, 2014)



(Source: Toronto Neighbourhood Walks, 2014)

# NATHAN PHILLIPS SQUARE

100 QUEEN STREET WEST

**LANDSCAPE TYPE**

Designed landscape; Square

**LANDSCAPE STYLE**

Modernist

**DESIGNERS**

Viljo Revell

Nathan Phillips Square has served as Toronto's first main square of public and political exchange since 1965 (Nathan Phillips Square Background, 2014). Named in honor of former mayor Nathan Phillips, the square was constructed

as the final component of a larger designed complex by Finnish architect Viljo Revell that included Toronto's New City Hall and an interconnecting elevated walkway and podium. (Toronto City Hall and Nathan Phillips Square, 2014). The square's landmark feature, the Freedom Arches, includes a piece of the Berlin Wall at the base of the center arch. The arches are a dedication by the citizens of Toronto to those who struggled to gain freedom, and commemorates those who sacrificed their lives for the sake of freedom.

The site was constructed over St John's Ward, a former refugee and immigrant slum neighborhood. The Ward, as it was often referred to, evolved into Toronto's Jewish and Chinese community districts before the site was controversially expropriated in the 1950's (Remembering

St. John's Ward, 2013). The construction of Nathan Phillips Square embodied a cultural rebranding for the City during the post-war period, symbolizing the modern era of progressive politics. Changing attitudes toward politics, combined with the introduction of concrete as a modern material of progression, correlates to the naming of Nathan Phillips Square; the first Jewish mayor in a protestant City (2013).

Today, Nathan Phillips Square continues to serve as a significant place of gathering. The square is complimented by a reflecting pond, the peace garden memorializing the atomic bomb of Hiroshima, and Henry Moore's sculpture The Archer, whose abstracted roundedness stylistically compliments Revell's concrete architecture.



# NATIVE CHILD & FAMILY SERVICES ROOF GARDEN

30 COLLEGE STREET

LANDSCAPE TYPE  
Roof Garden

LANDSCAPE STYLE  
Arts and Crafts

DESIGNERS  
Scott Torrance Landscape Architect Inc.

Completed in 2010, the green roof provides an easily accessible cultural space for urban aborigines. As aboriginal groups recognize themselves as stewards of the land, the site was designed to enrich the Toronto landscape. It establishes a strong environmental statement and acts as a functional space for the service that the Native Child and Family services center provides (Native Child and Family Services of Toronto, 2014).

With the centre's commitment to the provision of culture based services in the heart of the city, traditional Anishnaabe medicines are planted on the green roof and used in conjunction with a Healing Lodge; also influenced by the traditional Anishnaabe Sweat Lodge. The site gives urban dwellers the same opportunity as their country counterparts to benefit from the healing remedies of the Anishnaabe culture (Native Child and Family Services of Toronto, 2014).

The rooftop garden has attracted many native groups from across the Province to partake in ceremonies utilizing the gardens traditional medicines and Healing Lodge. Due to its location on the 6th floor of the Native Child & Family Services Building, the atmosphere provides a tranquil setting to the bustling street of College Avenue; located adjacent to the building. In addition to the fencerows, ivies, sedges and native plants lining the garden, a garden atmosphere is recreated and establishes a sense of isolation from the outdoor urban environment.

This 0.059 hectare green roof is an intensive ecosystem with a growth media of 6-18 inches where varied native perennials and shrubs are planted (Torrance, 2013). The garden itself is outfitted with a sweat lodge, fire pit with natural log seating, the Three Sisters Traditional Garden (Corn Beans, Squash), soft surface play areas, and contoured planting beds with native vegetation; including cedar, sweet grass and sage (Holmes, 2013). The Native Child and Family Services Green Roof illustrates how important cultural landscapes can be creatively incorporated into highly dense areas where space is at a premium.



# TORONTO ISLANDS



The Toronto Islands are a chain of small islands located directly south of the city's core within Lake Ontario. These Islands, accessible by ferry service, serve as a popular destination for city residents and tourists. The Islands are also home to

a small and largely car-free urban residential community. The grouping of islands include: Hanlan's, Algonquin and Ward's Islands.



# TORONTO ISLANDS

## TORONTO INNER HARBOUR, LAKE SHORE AVENUE

### LANDSCAPE TYPE

Public Park and Area

### LANDSCAPE STYLE

Picturesque; Victorian Gardenesque

### DESIGNERS

City of Toronto Parks Department

The Toronto Islands Peninsula was formed, over time, due to littoral currents in Lake Ontario and the progressive deposition of sand eroded from the Scarborough Bluffs (City of Toronto, 2014). Over time, many first nations groups (Huron-Wendat, Iroquois, Seneca, Ojebwa, Mississaugas) had utilized the peninsula for hunting and leisure, and were eventually displaced by Europeans (Fairburn, 2013).

After the establishment of York and settlement of the area, the Peninsula became a popular summer day tripping destination; with hotels and the first horse-powered ferries carrying residents across the harbor in 1833 (Flack, 2011). In 1858, a violent storm tore a gap in the peninsula essentially forming the Islands we know today (Fairburn, 2013).

In 1867, the City of Toronto acquired ownership of the Toronto Islands from the federal government and started offering a number of leases for home and resort construction. The City also began planting many of the trees present on the island today, dredged the main island channels and added the excess soil back to the islands (Fairburn, 2013).

Thousands of residents then moved onto the islands and opened cottages to leave the city life and be closer to the resorts and Royal Canadian Yacht Club; which relocated to the islands in 1881 (Fairburn, 2013). The Hanlan's Point

Amusement Park, opened in 1888, further increased the attractiveness of the Islands.

However, in the 1950's, the Islands experienced a radial change as a result of the establishment and control of the Metro Toronto Council. The regional council and staff planned for the demolition of homes and businesses in order to turn the area into public open space. Due to Provincial intervention, not all homes were converted, as a small community on Wards and Algonquin Islands avoided this demolition (Toronto Island Community, 2014). Today, the Islands maintain their Picturesque, Gardenesque style while remaining a leisure destination for the City of Toronto. The islands are assessable through ferry and water taxi. On the Islands, visitors are able to rent bicycles and go to Centreville amusement park, four beaches, and enjoy the beautiful scenery with its variety of trees, plants, and wildlife.



(Source: TripAdvisor, 2014)

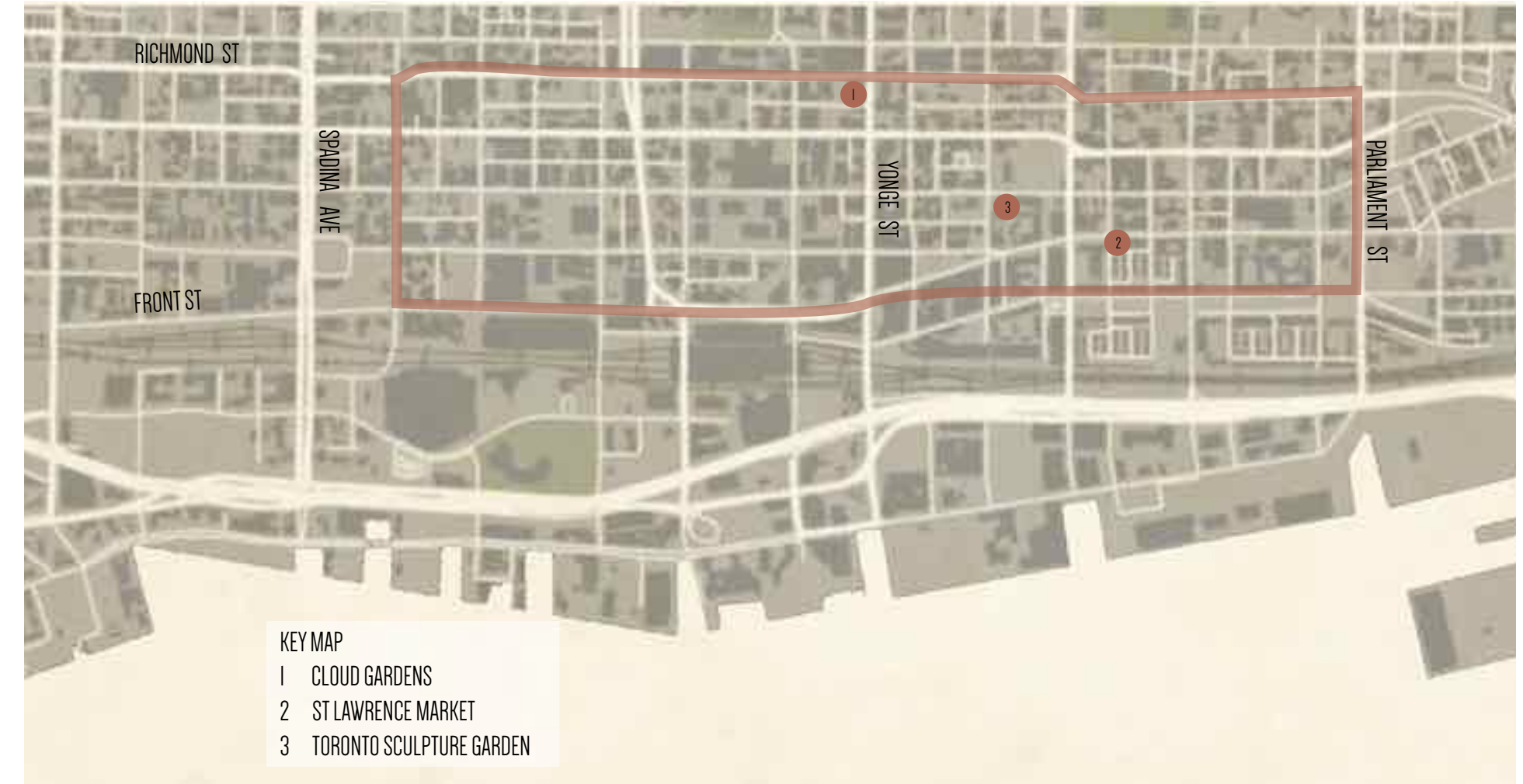


(Source: Wikimedia, 2008)



(Source: MacKay, 2012)

# OLD TOWN



- KEY MAP
- 1 CLOUD GARDENS
  - 2 ST LAWRENCE MARKET
  - 3 TORONTO SCULPTURE GARDEN

The Old Town Precinct serves as a reminder of Toronto's early beginnings. The original settlement of York, founded in 1793 by Lt. Governor John Graves Simcoe, was only five blocks wide and two blocks high, spanning from George and Berkley

Streets to the east and west and Front and Adelaide Streets to the north and south (Smith, 2013). For mapping purposes, we extended the boundary one block north to Richmond Street.



# CLOUD GARDENS

14 TEMPERANCE STREET

## LANDSCAPE TYPE

Public Park; Botanical Garden

## LANDSCAPE STYLE

Postmodernist

## DESIGNERS

Baird Sampson Neuert Architects, MBTW Group/  
Watchorn Architects

The Cloud Gardens, sometimes referred to as Bay Adelaide Park, is a public park located in the Financial District. It stretches over an area of about a half-acre from the south side of Richmond Street to the north side of Temperance Street, between Bay and Yonge Streets. This urban oasis

"is like a tropical cloud forest nestled between the office towers of Toronto's busy downtown core.

It sits on land given to the city in the 1980's when the Bay Adelaide Centre was constructed. Recognized with a Governor General's Architectural Award, it features elaborate award winning design and a monument to Toronto's construction workers." (City of Toronto, n.d.) Cloud Gardens is a successful example of development trade-offs: exceptional public space in exchange for additional height of the Bay Adelaide Centre than permitted by the City's official plan limits.

The Cloud Gardens Conservatory includes a wheelchair-accessible greenhouse that contains exotic plants, which naturally occur in the cool, moist conditions of tropical mountainous regions. (City of Toronto, n.d.) The conception

was to (re-)create the feeling of going up into the clouds. Also a part of the park is the Monument to Construction Workers, designed by Margaret Priest and constructed by the Building Trades Union. Each square of the design showcases one of the building trades. "Completed in 1994, contributions were made by 25 different trades throughout Toronto in 1m x 1m squares. Contributions include work with concrete, rubble, brickwork, stainless steel, glass and zinc." (TFD, n.d.)

A small, semi-circular green space is adjacent to terraces, the greenhouse, the monument, and a waterfall that flows into a lower waterfall and small pools. This spectacle can be seen during all seasons.



# TORONTO SCULPTURE GARDEN

115 KING STREET EAST

## LANDSCAPE TYPE

Public Park; Pocket Park

## LANDSCAPE STYLE

Modernist

## DESIGNERS

Louis L. Odette (Founder)

The Toronto Sculpture Gardens is located on the site of Oak Hall, an impressive commercial building featuring a cast iron front that once stood in a prominent section of the Old Town of York. The building was demolished in 1938 with the site serving as a parking lot until 1981. The parking lot was redesigned as an innovative publicly accessible outdoor space, acting as a rotating exhibition featuring artists from all over the world. The park represents an important public-private initiative between the City of Toronto, who own and operate the garden, and Louis L. Odette, whose non-profit foundation funds the exhibitions. David Crombie and John Sewell, former mayors of Toronto, also contributed to the development of The Toronto Sculpture Garden by advocating for more green space in downtown Toronto (TSG, n.d.).

The Garden has presented an opportunity to exhibit personal works through visually compelling means. This public display of a diverse range of art serves as a testing ground for contemporary sculptors to experiment with different styles and mediums. The most recent exhibit, on display from 2011-2013, is named Gold, Silver & Lead, and showcases the work of Jed Lind (TSG, n.d.). The exhibit paid homage to the site's previous use as a parking lot, while also referencing the change in perceptions on the future of transportation brought on by the oil crisis in the 1970s. Past featured artists include Susan Schelle, Stacey Spiegel, Brian Scott, Mark Gomes, John McKinnon, Carlo Cesta, Judith Schwarz, Stephen Cruise, Reinhard Reitzenstein, Yvonne Singer, Brian Groombridge, Lisa Neighbour, and Warren Quigley (TSG, n.d.). The sculpture gardens illustrates the cultural benefit that can be derived from the transformation of seemingly mundane sites.





# ST. LAWRENCE MARKET

92 FRONT STREET EAST

**LANDSCAPE TYPE**  
Post Industrial

**LANDSCAPE STYLE**  
Shopping Centre; Market

**DESIGNERS**  
John William Siddall

Lieutenant Governor, Peter Hunter designated St. Lawrence Market in 1803 as a public marketplace allowing farmers to sell produce and livestock to residents of the Town of York (St. Lawrence Market, 2003). A single storey wooden structure was created for the marketplace, and was later replaced with a sturdier brick structure in 1831 located west of Jarvis Street, extending from King to Front Street (St. Lawrence Market, 2003). In 1844, Toronto architect Henry Bowyer Lane, who designed other notable works including Osgoode Hall, was chosen to design the new Market House (St. Lawrence Market, 2003). The site replaced the existing brick structure and provided a more permanent location for Toronto's City Hall, incorporating a police station and a jailhouse. The main floor of the building was used as a marketplace, with the Council Chambers occupying the second floor, and the police station and jailhouse operating the front wing of the facility and the basement (St. Lawrence Market, 2003). The Market House was destroyed in the Great Fire of 1849, leading to the construction of the St. Lawrence Hall, a Renaissance Revival styled building located at the intersection of King and Lower Jarvis Street (St. Lawrence Market, 2003).

In 1899, Toronto City Hall was relocated to what is now known as Old City Hall due to a rapid increase in the city's population (St. Lawrence Market, 2003). A Market Commission recommended for the conversion of the original City Hall into a marketplace. The City commissioned architect John William Siddall to design the new marketplace which was completed in 1904, and is now recognized as St. Lawrence South (St. Lawrence Market, 2003). The original North Market, however, was constructed in 1851 and was demolished in 1904 to create a design in line with the recently constructed St. Lawrence South. The current incarnation of the North Market, constructed in 1968, together with the South Building, is considered as the largest Farmer's Market in Toronto providing an invaluable cultural asset to the region (St. Lawrence Market, 2003).

The St. Lawrence Market has experienced continuous transformation since its initial inclusion in the old Town of York. Recognized as a prominent foundation of the City of Toronto, this cultural landscape has also introduced the successful St. Lawrence Housing Project and public spaces such as Berczy Park. In understanding the cultural values inherent in the City of Toronto, it is imperative to view its modern expansion alongside its historical roots.

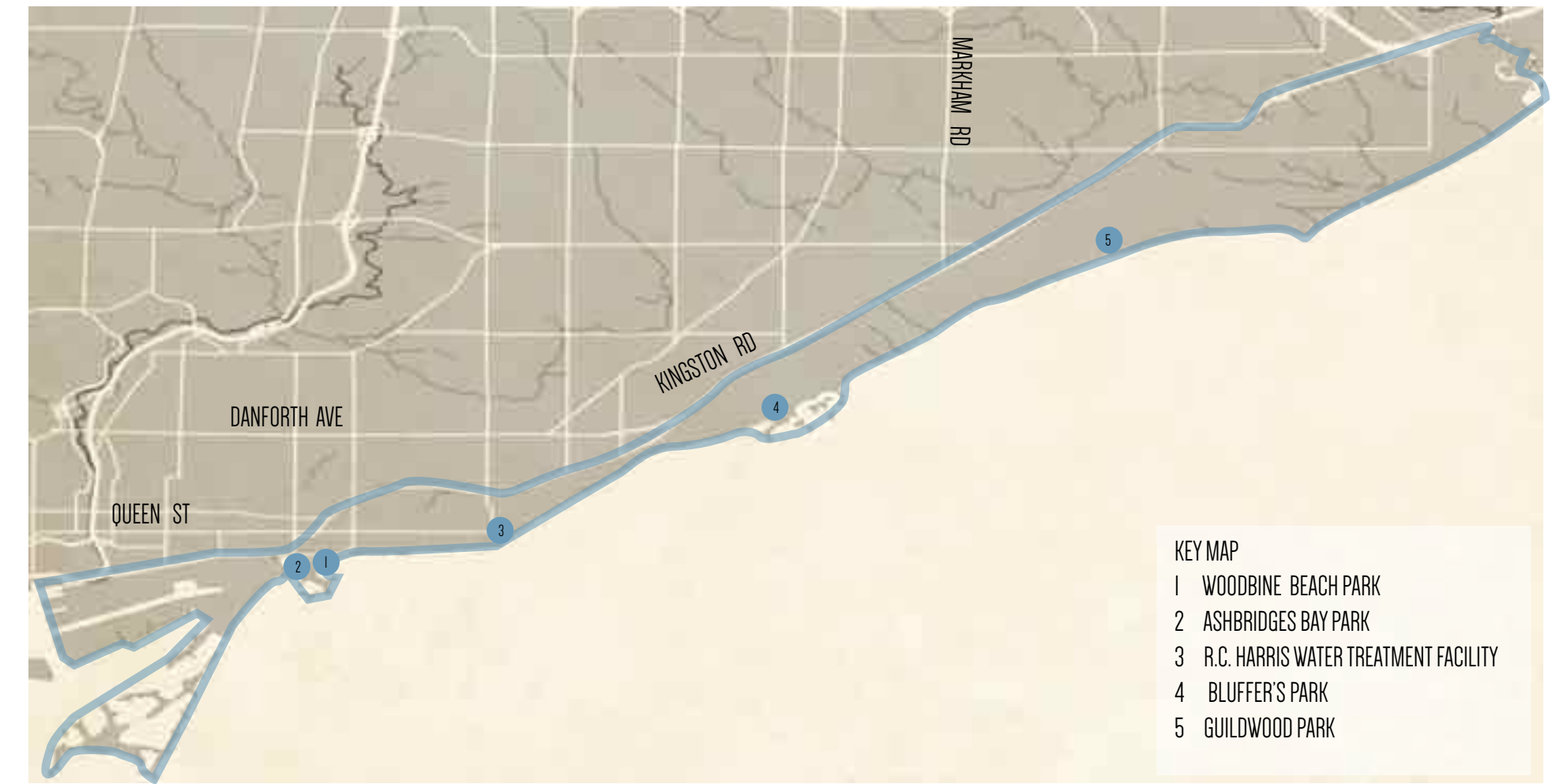


(Source: Wikimedia, n.d.)



(Source: SimplyGirl, n.d.)

# EASTERN WATERFRONT



- KEY MAP**
- 1 WOODBINE BEACH PARK
  - 2 ASHBRIDGES BAY PARK
  - 3 R.C. HARRIS WATER TREATMENT FACILITY
  - 4 BLUFFER'S PARK
  - 5 GUILDWOOD PARK

The Eastern Waterfront spans from Parliament Street in the west and the Rouge River to the east. This precinct is home to several natural and geological features

and picturesque public spaces. Many of these waterfront destinations provide magnificent views of the bluffs and Lake Ontario.



# ASHBRIDGE'S BAY PARK

1561 LAKE SHORE BOULEVARD EAST

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## LANDSCAPE TYPE

Waterfront Development; Public Park; Park System

## LANDSCAPE STYLE

Naturalistic

## DESIGNERS

Waterfront Toronto

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Ashbridge's Bay Park lies on the eastern edge of Toronto's waterfront, where beautiful views and leisure space are plentiful. Ashbridge's Bay sits on the Don River Delta and was once apart of one of the largest wetlands in eastern Canada; a much larger body of water than it is today. The marsh was historically characterized by its shallow, heavily vegetated and slow-moving fertility, which stretched as far north as what is now Queen St. E. (Cook, 2010). Due to industrial development and sewage disposal into the marsh, the Toronto Harbour Commission drained the marsh in 1912 and reclaimed the land in which today's Ashbridge's Bay Park is located (Ashbridge's Park, n.d.). Ashbridge's Bay's size and respective location afforded Toronto with the opportunity to think big about the possibilities for development, and hence, a variety of development plans were proposed before the Toronto Harbour Commission. Infill of the western later became the Port Lands (Cook, 2010). After 1909, the remaining eastern portion was reclaimed for the expanding Main Sewage Disposal Works where the Ashbridge's Bay Treatment Plant is now located (Cook, 2010).

Ashbridge's Bay Park is named after Sarah Ashbridge, a British loyalist from Philadelphia and was officially opened in 1977 after the former Metropolitan Toronto and Region Conservation Authority acquired the remaining land from the Metropolitan Toronto Works Department and the Toronto Harbour Commission for a lakefill extension for a waterfront City park (Martin Goodman Trail - Ashbridge's Bay Park, n.d.). In the early 2000's the area was revitalized by Waterfront Toronto (Ashbridges Park, n.d.). It is now a location frequented by Beach locals, visitors, and tourists. The park is the location of a large internationally recognized Blue Flag Beach; Woodbine Beach provides amenity space for volleyball, sunbathing, and dog walking, just to name a few. The waterfront view of Lake Ontario, similar to the Beach neighborhood counterparts, is an important indicator of the Park's appeal to tourists and city residents.



# BLUFFER'S PARK

1 BRIMLEY ROAD

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## LANDSCAPE TYPE

Public Park; Scenic Reservation

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

Metropolitan Toronto and Region Conservation Authority

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Located adjacent to the Scarborough Bluffs, a 15 km stretch of natural white sand cliffs along Lake Ontario, lies Bluffers Park. The successive wind and water erosion

against the Scarborough Bluffs has progressively deposited a large amount of sand in Bluffers Park; creating a large beach. This sandy beach, recognized as a "Blue Flag" beach, is a popular destination for visitors to sit and relax by the water's edge.

The park is a unique physical landscape in Toronto due to its proximity to the Scarborough Bluffs. In addition to its geological features, Bluffers Park contains four yacht and sailing clubs, a restaurant, and the Bluffers Park Marina; one of Toronto's largest full service marinas (City of Toronto, 2014). While visiting Bluffers Park, visitors are able to utilize beach and park space for picnics, as well as walkways, viewing platforms, and volleyball courts (City of Toronto, 2014). The area also allows access to a double launching ramp and provides a visitor docking area (City of

Toronto, 2014). Given the parks many attractive characteristics, this area has become a highly popular outdoor space in Scarborough.

In 1960, the Metropolitan Toronto and Region Conservation Authority were given jurisdiction over the waterfront lands (City of Toronto, 2014). Bluffers Park was created as a part of the greater waterfront plan for Metro Toronto (City of Toronto, 2014). The park was constructed in two stages. The first stage occurred in 1975 in order to satisfy the need for open space (City of Toronto, 2014). The second stage of development occurred in the 1980s when the construction of the public facilities and inclusion of private yacht and sailing clubs occurred (City of Toronto, 2014).



# GUILDWOOD PARK

201 GUILDWOOD PARKWAY

## LANDSCAPE TYPE

Historic Site; Garden and Estate

## LANDSCAPE STYLE

Beaux Arts; Neoclassical

Adjacent to the Scarborough Bluffs, Guildwood Park offers 35.6 hectares of parkland, including many cultural and heritage assets in the City of Toronto (Guild Park & Gardens Management Plan, 2014). Today, the large park is open to the public and offers views of Lake Ontario alongside several kilometers of trails (Guild Park & Gardens Management Plan, 2014).

This cultural landmark, in the east end of the City, served a range of uses prior to becoming a public park. Augustus Jones originally surveyed the land in the late 18th century,

Jones was a prominent surveyor in Upper Canada, leading the initial charting of roads including Yonge and Dundas Street. The Guildwood property was owned and occupied by numerous individuals during the 19th century, culminating in the construction of Ranelagh Park in 1914. Ranelagh Park was built and occupied by Colonel Harold C. Bickford, and now represents the core of the Guild Inn (Guildwood Park, 2014). The Guild Inn was a unique property that provided the owners with a large acreage and views of Lake Ontario (Guildwood Park, 2014). In 1932, The Guild Inn was sold to Rosa and Spencer Clark who used the property to establish the Guild of all Arts. The Clark's provided room and board to artists and craftspeople under the condition that they would put their artwork on display to visitors of the Guild (Miedema, 2009). The Canadian Government requisitioned the property during World War II for use as a training base for the Women's Royal Naval Service (Guild Park & Gardens Management Plan, 2014). In 1947, Rosa and Spencer Clark returned to the property where they

(Source: Snuffy, 2007)



began collecting, preserving, and displaying architectural fragments of Toronto's heritage buildings. These fragments came from historic buildings that were demolished in the 1960s and 1970s, due in part to the postwar development that was occurring at that time (Guild Park & Gardens Management Plan, 2014). The Clark's have collected over 70 architectural pieces and structures including large columns, amphitheaters, and belfries that now decorate the park (Toronto Parks: Guildwood Park, 2012). These fragments provide an important historic glimpse into Toronto's architectural past.

The display of historical landmarks has led Guildwood Park to be recognized as a sculptural garden due to the artifacts and fragments on display. In 1978, the property and artifacts were sold to the Toronto and Region Conservation to be used as a public park (Guild Park & Gardens Management Plan, 2014).

(Source: Andre, 2012)



# WOODBINE BEACH PARK

1675 LAKE SHORE BOULEVARD EAST

## LANDSCAPE TYPE

Public Park; Neighbourhood Park; Park System

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

Waterfront Toronto

Toronto's eastern waterfront is home to a "broad and beautiful curve of sand" where Woodbine Avenue meets the waters edge, providing a gateway to three kilometres of sandy waterfront (City of Toronto, n.d.). This admirable beach provides 15.2 hectares of park space and stretches



eastward along the Lake Ontario shoreline (City of Toronto, n.d.). The site gets its name from the historical location of the Woodbine Park, later referred to as the Greenwood Racetrack, which settled permanently in the location in 1874 and shaped and built the surrounding neighborhood (City of Toronto, n.d.). Greenwood had established itself as a racetrack by the turn of the 20th Century. Since the closing of Greenwood Raceway in the 1990s, horseracing within Toronto's boundaries has been confined to Rexdale's Woodbine Racetrack, however the name of the park has kept the history a component of the neighborhood identity in the Beach (Heritage Toronto, 2013).

The landscape has seen numerous changes since 1874, with the development of the park by Waterfront Toronto along with Ashbridges Bay Park in the early 2000s. Woodbine Beach has received annual Blue Flag Beach certification



since 2005. This international eco-label is awarded to beaches that meet high water quality, environmental and safety standards (City of Toronto, 2014).

The Ashbridges Bay and Martin Goodman trails run through this site, which also includes a playground, outdoor fitness equipment, beach volleyball courts, picnic shelters, snack bar, full-service restaurant and parking at Ashbridges Bay Park. Woodbine Beach is a popular spot for the Beach locals and Toronto residents, providing a vast space and multiple amenities encouraging residents and visitors to frequent the park to have picnics, sunbath and swim.





# R.C. HARRIS WATER TREATMENT FACILITY

2701 QUEEN STREET EAST

## LANDSCAPE TYPE

Institutional Grounds-Government Facility; Waterfront Development

## LANDSCAPE STYLE

Functional Modernist

## NAME OF DESIGNERS

Thomas C. Pomphrey, engineering firm Gore, Nasmith and Storrie

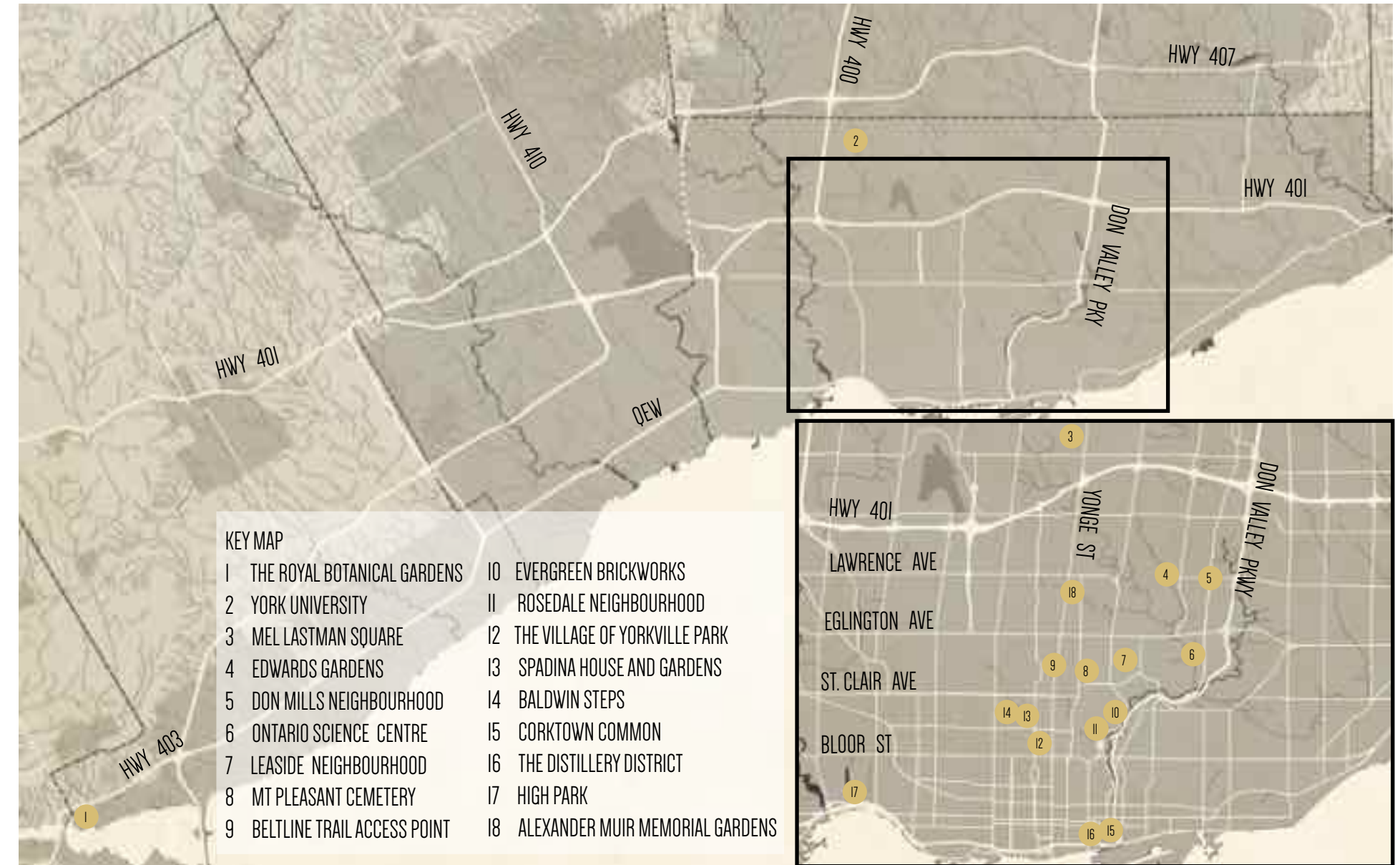
The R.C. Harris Water Treatment Plant has a lush modernist landscape and civil structure, which pays tribute to the modernist dreams of progress and change (Bruce, 2010). This “architectural masterpiece” can be found on the eastern shoreline of Lake Ontario in the Beach neighborhood. The facility itself is designed in the classical version of the Art Deco style and is located at the foot of Victoria Park Avenue (City of Toronto, n.d.). Designed by Thomas C. Pomphrey, staff architect, and engineering firm, Gore, Nasmith and Storrie, the building was constructed in the 1930s and has since been declared a national historic civil engineering site (City of Toronto, n.d.; Mannell, 2002). R.C. Harris was the longtime commissioner of Toronto’s Public Works, boasting a brilliant career as a visionary of the future of sanitation (City of Toronto, n.d.).

The structure, located in the east end of Toronto, was originally well beyond the formal limits of the city, home to an amusement area once enjoyed by city residents. The construction of the plant began in 1932 and lasted until 1941 when the plant became operational (City of Toronto, n.d.). Its’ advanced technology represents a future of water sanitation envisioned by R.C. Harris himself (Bruce, 2010). The building is admirable in its design, nicknamed the “Palace of Purification”, and has undergone numerous alterations to support larger carrying capacity causing several alterations to the surrounding landscape (City of Toronto, 2014). The original plant, which cycled 455 million litres per day, has since been re-rated to 950 million litres per day. Major construction occurred between 2004-2006 to further increase capacity and planned construction and preservation continues into 2015-2017 (Monir Precision Monitoring Inc., 2007).

The site is an east end marvel, and its landscape provides vast open space for the community often visited by children, dogs, and pedestrians. The grounds offer a panoramic view of Lake Ontario with tiered manicured slopes and a promenade along the water’s edge (Bruce, 2010). The Plant’s name marks a history of Toronto’s Public Works, a legacy that must be remembered and admired.



# EXPANDED CITY



This Precinct represents the expansion of the city’s boundaries over the 19th and 20th centuries. The Grand Trunk railway and the building of the Streetcar lines,

coupled with the spurred annexation of small towns and villages, stimulated growth over these past centuries and since propelled the City into an age of ambition.



# DON MILLS

## NEIGHBOURHOOD

### LANDSCAPE TYPE

Suburb – Garden City/Garden Suburb  
Postwar Planned Community

### DESIGNERS

Macklin Hancock and E.P Taylor

The 825-hectare neighbourhood of Don Mills is lauded as one of Canada's most significant postwar suburban developments (Williams, 2014). Developed in the years that followed the Second World War, this neighbourhood was the first planned and fully integrated post-war community in North America. The neighbourhood, developed from 1952 to 1965, completely transformed a once rural community into a self-supporting "New Town" (Williams, 2014). The goal of the Don Mills neighbourhood was to create an extensive suburb that would incorporate commercial, institutional and residential uses. Don Mills, planned and developed entirely by private enterprise, would eventually house 28,000 residents and over 70 industries (Canadian Architect, 2009).

The planners for Don Mills, Macklin Hancock and E.P Taylor, were originally influenced by the principles of Ebenezer Howard's "Garden City" (Shim, 1987), and of the Radburn design. This plan sought to counteract the traditional model of suburban development that was prominent in cities at the time (Shim, 1987). In his design, Macklin Hancock located a central civic and shopping center, called the Don Mills Shopping Center, at the crossroads of two major arteries. Surrounding the shopping center, Hancock planned a series of four self-contained neighbourhood units, each containing single-family residences and bungalows, a primary school and a local church (Barc, 2010). A green space system, another important design concept that echoed the Garden City movement, surrounded the neighborhood units. The greenway system, exploiting Toronto's existing ravines and valleys, provided a continuous pedestrian network around the neighbourhood (Williams, 2014). The road network was designed in such a way that discouraged through traffic and industrial uses were located at the periphery of the settlement in order to provide the idyllic environment for families and residences.

To this day, Don Mills is credited with providing the blueprint for Toronto's post-war suburban development (Toronto Neighbourhood Guide, 2014, online).



# EDWARDS GARDENS

## 755 LAWRENCE AVENUE EAST

### LANDSCAPE TYPE

Neighbourhood Park; Botanical Garden; Arboretum;  
Picturesque Garden; Picturesque Suburb

### LANDSCAPE STYLE

Picturesque

### NAME OF DESIGNERS

Rupert Edwards (Edwards Gardens) and Hubert Daniel  
Page (Bridle Path)

Nestled within Wilkret Creek, a Don Valley River tributary, North York's Edwards Gardens draws its historic roots from Scottish miller Alexander Milne following the war of 1812 (City of Toronto, n.d.). Milne began operating a wool and saw mill in 1817 on the quiet enclave on what is now the site of Edwards Gardens until 1832, when a low watercourse forced his operations closer towards the Don River (Chestnut Park, n.d.). The wilderness valley was kept virtually untouched until 1944, when Toronto businessman Rupert Edwards purchased the property to fulfill personal ambitions of creating an open spaced park (Toronto Botanical Gardens, 2014). Edwards transformed the property into a picturesque garden featuring perennials,

roses, wildflowers, rhododendrons and an elaborate rockery within the valley. By 1952, Edwards succumbed to the effects of urbanization and sold the property to the City of Toronto to be preserved as a public park (n.d.). The park was opened to the public in 1956 along with the Garden Club of Toronto, the Federation of Ontario Naturalists and ultimately, the horticulture information center: the Toronto Botanical Garden (n.d.). Today, Edwards Gardens is connected to a much larger park trail system which includes Sunnybrook Park, Wilkret Creek Park and York University's Glendon campus, all associated to the Don River trail network.

The affluent neighbourhood of the Bridle Path also neighbors Edwards Gardens, whose origins align within Wilkret Creeks 44 hectare valley (City of Toronto, n.d.). The construction of the Bayview Bridge over the Don Valley in 1929 allowed real estate developer Hubert Daniel Page to envision an exclusive subdivision of highly valued real estate connected by an elaborate equestrian trail (Chestnut Park, n.d.). The Bridle Path neighbourhood was therefore named from a horse's bridle, a piece of equipment used to direct a horse's movement (n.d.). Although the paths have since been paved, stone and cast iron gateways and eclectic estates represent a pronounced backdrop to Edwards Gardens.





(Source: Seymour, n.d.)



(Source: Grtone, 2011)

# LEASIDE

## NEIGHBOURHOOD

### LANDSCAPE TYPE

Suburb; Commemorative Landscape; Postwar Planned Community

### LANDSCAPE STYLE

Postwar Suburb

### DESIGNERS

Frederick Todd

Leaside's first settler on record was John Lea, an English farmer who migrated to York, Upper Canada in 1819 (Leaside100, 2014). His purchase of 200 acres of land between present day Bayview Avenue and Leslie Street just south

of Eglinton established the foundations of one of Toronto's most recognizable and desirable neighbourhoods. In 1854, Lea's eldest son, William, constructed an octagonal residence appropriately named Leaside on lands purchased just south of his father's estate (2014). By the 1870's, a unified Canadian nation signalled the demand of a cross national railway led by the Canadian Northern Railway Company, who purchased lands from William Lea to construct a maintenance and servicing stop named Leaside (Bradburn, 2012).

By 1912, the now Canadian Northern Railway announced plans to establish a residential community on the lands it had purchased surrounding the railway station (2012). Montreal town planner and student of Frederick Olmstead's firm, Frederick Todd was hired to prepare a street and lot plan corresponding to a significant historical development- it was the first town in Ontario to be pre-

planned before a single house existed (Leaside100, 2014). The following year, the Town of Leaside was officially incorporated with a population of 43 inhabitants.

In 1914, the First World War transformed Leaside into a military production town. Pilots and mechanics were being trained for the Royal Flying Corps on converted airfields while the Canada Wire and Cable plant manufactured artillery shells (2014). By 1829, the impacts of the war continued to defer Todd's planned residential development from being realized. The town only had a population of 500 inhabitants and the Canadian Northern Railway was forced to declare bankruptcy (2014). The appeal of suburbia, affordability and lower rates eventually began to attract families, investors and infrastructure in the 1930's. Almost 100 years later, Leaside's small town traditions, character and family values are still the envy of many communities.

# BALDWIN STEPS

## SPADINA AVENUE

### LANDSCAPE TYPE

Commemorative Landscape

### LANDSCAPE STYLE

Contemporary Earthwork

### DESIGNER

City of Toronto

Located adjacent to the Spadina House and Casa Loma, the Baldwin Steps is a historic public staircase that transcends the steep historical shoreline of Lake Iroquois. The steps represent the 12,000 year-old shoreline of Lake Iroquois

(Baldwin steps, 2014), commemorating the ice sheet of the last ice age. Originally, the staircase was constructed of wood, easing pedestrian access for the neighborhood (Baldwin steps, 2014). A total of 110 steps were created leading from Spadina Road to the Spadina House, elevating the staircase to a height of 23 meters (Baldwin steps, 2014). At the top of the steps, an unobstructed vantage point provides a southern scenic view of Spadina Road, complimented by the neighboring presence of Casa Loma.

The Baldwin Steps are owned by the Province of Ontario and were leased to the City of Toronto in 1984 for a period 99 years (Baldwin steps, 2014). The steps were replaced several times with concrete throughout history, initially during the Spadina Road alignment. Presently the steps are surrounded by large mature trees and flower beds,

while offering several viewing areas (Baldwin steps, 2014).

The steps were named after the prominent and politically respected Baldwin family. William Baldwin and son Robert, who was the co-premier of the United Canada's, introduced major constitutional and administrative reforms including the implementation of 'responsible government'. William Baldwin also designed the original Spadina House, Osgoode Hall, the Bank of Upper Canada, and laid the foundations of modern day Spadina Avenue.



# BELTLINE TRAIL

## MOUNT PLEASANT ROAD ACCESS

**LANDSCAPE TYPE**  
Trail System

**LANDSCAPE STYLE**  
Picturesque

**DESIGNERS**  
City of Toronto

The Beltline was initially used as a rail line to service the new suburbs of Toronto in the late 19th century and early 20th century (Filey, n.d.) The primary group who championed the project to completion was the Belt Line Corporation; formed in 1890 (Filey, n.d.). The rail line contained several stops including Moore Park, Rosedale, Governors Bridge, Don Valley, Gerrard Street and Union. The corporation experienced several stints of turmoil, and through the help of bonds, they were able to open the Beltline in 1892 (Filey, n.d.). John Moore, a civil politician, was a major influence to the opening of the rail line. He had hoped that the opening of the rail line would increase the property value of Moore Park, which he owned. The line, however, only operated for two years due to high fares and the market downturn soon after its completion, causing a drop in the real estate market (Jeanne Hopkins, n.d.).

By 1970, the continued maintenance of the unused tracks were deemed a poor investment, and were paved over. The City entered negotiations to purchase the lands from CNR (Jack Kohane, 1992), blocking their proposed development of the railway lands. (Jack Kohane, 1992). In 1990, the City was successful in gaining control of the lands through negotiations, and commissioned landscape architects to outline cycling and pedestrian trails, leading to the creation of the new Beltline Trail. (Jack Kohane, 1992).

The trail became what is known as a linear park, beginning in the Don Valley Brickworks, extending through Moore Park, Mount Pleasant cemetery, and ending by the Allen Road Expressway. (Jack Kohane, 1992). The Trail has an array of plant life surrounding the path, which includes bushes, trees, and flowers (Jack Kohane, 1992).



# YORK UNIVERSITY

## 4700 KEELE STREET

**LANDSCAPE TYPE**  
City Beautiful Campus

**LANDSCAPE STYLE**  
Modernist

**DESIGNERS**  
UPACE; Gordon S. Adams and Associates, John B. Parkin and Associates, Shore and Moffat Partners; Hideo Sasaki; Janet Rosenberg & Studio

York University's Keele campus was developed during an era of post-war institutional expansion. Founded by Murray Ross in 1962, the campus contains a collection of 14 modern buildings dating to the school's initial development (McPhail, Simonton & Unterman, 2008). The Master plan for the campus was designed in 1963 after the Province of Ontario donated 600 acres of agricultural land along the northern edge of the city, located at the southwest corner of Steeles Avenues and Keele Street (2008). The Master plan included the first four campus buildings designed through a joint venture with three prominent Toronto architecture firms in consultation with Hideo Sasaki, a visionary landscape architect (City of Toronto, 2009). Sasaki influenced the process of integration between planning, infrastructure and a spatial balance between enclosures and open space (cPhail, Simonton & Unterman, 2008). His emphasis on preserving a natural openness created a symbolic gateway to the university grounds, establishing an inviting space for human activity (2008).

The campus was designed as a post-war suburban campus using a 'ring road' concept adopted from European institutions (City of Toronto, 2009). The inner ring was reserved for pedestrians initiating an ease of access to the built form. The outer ring was designated for automobile activity and athletic facilities to act as arterial roads for the campus (McPhail, Simonton & Unterman, 2008). In 1988, due to an increasing student population, a new Master plan was created by IBI using a more integrated urban approach. The plan abandoned the 'ring road' concept and implemented a street grid for the purpose of intensification (2008). In May of 2009, Toronto City Council designated 14 York University buildings and buildings complexes to the Ontario Heritage Act (City of Toronto, 2009).





# CORKTOWN COMMON

## BAYVIEW AVENUE

**LANDSCAPE TYPE**  
Public Park, Neighbourhood Park

**LANDSCAPE STYLE**  
Postmodernist

**DESIGNERS**  
Michael Van Valkenburgh Associates

Corktown Common was built on remediated industrial lands and at 18 acres it is currently the largest park in the West Don Lands Neighborhood (About the Park, n.d.). This landscape serves an additional benefit, flood mitigation and protection for the West Don Lands, done

through managing the changing water levels of the Don River (Corktown Common, n.d.). The park was designed by Michael Van Valkenburgh Associates, with the intention to create a connection between the infrastructure and ecology (Corktown Common, n.d.). This design relationship is found throughout the park and through its surrounding residential and mixed-use developments. While paved roads create a sharp contrast to the natural features throughout the park. The same urban and ecological designed style is also reflected in the architecture of the parks structures. The pavilion in the centre of the park is designed with metallic poles supporting a wood roof, complemented by wooden and metallic materials throughout the pavilions design.

Opened in 2014, the park contains a diverse array of wildlife, including over 700 trees, shrubs and aquatic

plants (About the Park, n.d.). The many young trees that have been planted throughout reinforce the new and fresh atmosphere of the park, and this youthful impression is carried out into the recreational facilities. These include a sand pit, slides, water park, and swing set, which provide a sense of liveliness to the site. In addition, the parks location within the West Don Lands is in close proximity to new cultural developments, including a YMCA, a residence for George Brown College, and mixed-income housing, designed to complement the Pan Am Athletes Village in 2015 (Kalinowski, 2014).



# THE DISTILLERY DISTRICT

## 55 MILL STREET

**LANDSCAPE TYPE**  
Resotration Village; Commemorative Landscape

**LANDSCAPE STYLE**  
Post-Industrial

**DESIGNERS**  
David Robert Sr., David Robert Jr

The Distillery District was opened in 1837; six years after James Worts and William Gooderham constructed the Grist Mill. There was significant growth and prosperity during the 1850s when new buildings were constructed to accommodate growth for the whisky distillery district. As a means to increase productivity, construction began along the west side of Trinity Street between 1859 and 1864, and

by the mid-1870s, the Gooderham and Worts Distillery was considered the largest in the world. In 1905, the ownership of the Gooderham and Worts Distillery was transferred to multiple owners. After a few closures and re-openings during the deindustrialization period, the 13 acre district was officially re-opened in 2001 after the purchase of Cityscape Holdings, and has remained opened to date (The Distillery, 2014).

The district is the most extensive collection of restored red brick industrial buildings from the Victorian age. The Distillery District is now a pedestrian-only village and home to more than 70 street-level shops, fashion boutiques, cafes, and art galleries. Renowned for its charm, many visitors are attracted to the artisan goods, historic architecture, and award-winning restaurants (The Distillery, 2014). The landscape is used as a venue for weddings, celebratory

events and as the location for multiple films. In addition, the Distillery District holds Sunday markets and "Christmas Markets" in the winter seasons, known for beautifully ornate Christmas trees. These markets were influenced by the older European style of festive organization, with a range of vendors selling goods to the public on the streets (The Distillery, 2014).

As a means of safeguarding the characteristics of the district, interior renovations were conducted to preserve the original machinery and tools, with artifacts often placed on display for the public. There are also several modern sculptures that are located within the Distillery such as Still Dancing by Dennis Oppenheim, and Michael Christian's Nightlight (Toronto Sculptures, 2014). The Distillery District was designated under the Ontario Heritage Act in 1988.





# HIGH PARK

1873 BLOOR STREET WEST

## LANDSCAPE TYPE

Public Park; Large Municipal Park; Historic

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

John G. Howard, City of Toronto

High Park is one of Toronto's oldest and most well known city parks. At 399-acres, High Park is a cherished natural space located in the west end. High Park is considered to be one of Toronto's largest parks that remains in a relatively natural state

The park was given the name "High Park" by its original owner John G. Howard because of its high elevation which provided astounding views to Lake Ontario. In 1873, the Howard's entered into an agreement with the City of Toronto and deeded High Park to the city as a public park. However, the Howards also imposed conditions on the agreement: the park was to remain free in perpetuity to the citizens of Toronto and the original name, "High Park", was to be retained (Internet Archive, n.d.). The park opened in 1876 and in the following years, the city purchased adjacent lands, forming the current 399-acre High Park site (High Park, n.d.).

The park is currently owned and managed by the City of Toronto, non-profit groups, volunteers, and other recreation groups who collectively operates the park and provides various recreational opportunities including walking trails, a swimming pool, a wading pool, an outdoor ice rink and

two baseball diamonds (High Park, n.d.). The park also contains 18 designated picnic areas and a small zoo (City of Toronto, n.d.). The most scenic spots, such as Hillside Gardens and Grenadier Pond, are seen as two of the most picturesque areas of High Park.

Often described as having a "unique and unusual sense of wilderness", High Park is home to several wildlife species, birds, fish, mammals, and rare plant species (High Park, n.d.). High Park has experienced some restoration challenges due to the invasion of non-native plant species. In an effort to stay chemical and pesticide-free, the city has opted for more natural options that include increasing the planting of native species, cutting or mowing of invasive plants, and prescribed burns. Prescribed burns are responsible for restoring and expanding the habitats of the plant species, where a burn allows them to grow more actively than without fire (Prescribed Burns, n.d.).



# ROSEDALE

NEIGHBOURHOOD

## LANDSCAPE TYPE

Picturesque Suburb

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

Edgar Jarvis, Harton Walker

This affluent residential neighborhood is comprised of North Rosedale and South Rosedale, separated by Yellow Creek and Mount Pleasant Road. Rosedale is one of fifteen designated historic suburb districts in Canada due to its architectural and historic characteristics (Toronto Neighborhood Guide, 2014). The neighborhood is recognized for its similarities to that of a Garden Suburb, exhibiting many gardens, parks and estate homes (Toronto Neighbourhood Guide, 2014).

North Rosedale was first developed as a suburb in the 1880s, in part due to the construction of a bridge over the Park Drive ravine that allowed for further development into the area (ERA Architects Inc, 2004). The Scottish Ontario and Manitoba Land Company purchased the majority of land within North Rosedale and submitted a plan for development of the area. The plan, however, never successfully materialized (ERA Architects Inc, 2004). By 1908, Harton Walker submitted a new plan through his company, the Harton Walker Real Estate Company, to create a neighborhood reflective of Frederick Olmsted's streetscape designs (ERA Architects Inc, 2004).

South Rosedale was purchased and founded by Sheriff William Jarvis and his wife Mary in 1824 (ERA Architects Inc, 2002). It was one of the first areas north of Bloor Street to experience development in the 1830's (Bonnell & Fortin, 2009). The Jarvis family played a major influence in the subdivision development of the area (ERA Architects Inc, 2002). The neighborhood experienced slow growth due to the lack of adequate public transportation (ERA Architects Inc, 2002), and it wasn't until the introduction of the streetcar that development began to escalate. Between 1900 and 1930, South Rosedale experienced tremendous growth resulting in Victorian style homes, many of which still exist today. The neighborhood possesses few entry points furthering its exclusivity by means of segregation, bounded by natural boundaries such as the Don Valley, and major arterial roads.



(Source: Sotheby's, n.d.)



(Source: Sotheby's, n.d.)



# EVERGREEN BRICK WORKS

550 BAYVIEW AVENUE

## LANDSCAPE TYPE

Restoration Village

## LANDSCAPE STYLE

Postmodernist

## DESIGNERS

Claude Cormier and Associes, Du Toit Architects Inc., Diamond and Schmitt Architects Inc., ERA Architects, Dougan & Associates

In 1889 the Don Valley Brickworks, a defining Toronto landscape, was constructed alongside the Don River. Located at 550 Bayview Avenue, it was owned and run by the Taylor brothers. The Brickworks became a dominant brick manufacturer within Toronto, supplying red bricks for sites including Casa Loma, Massey Hall, and Osgoode Hall. In 1987 the City of Toronto and Region Conservation Authority recognized the historical significance of the site and expropriated the lands, with restoration efforts beginning in 1994. These efforts lead to the opening of the refurbished site that included the infill of the previous quarries, the creation of three ponds, and a wide expanse of meadowlands.

The historic buildings became a popular cultural landscape attracting a wide variety of residents of the City of Toronto and abroad. A revitalization process that began in the early 21st century saw the NGO, Evergreen, take ownership of the land, opening it as a farmers market and for summer programming (Evergreen, n.d.). Through the collaboration of five architecture companies - Claude Cormier and Associates, Du Toit Architects du Toit Allsopp Hillier, Diamond Schmitt Architects Inc., E.R.A Architects Inc., and Dougan & Associates - the Evergreen Brickworks was renovated and reopened in 2010 (Claude Cormier Associates, n.d.).

The present facility is intended to be used as a year round facility, illustrating how the past and present are able to work synergistically to create greener models for urban living (Evergreen, n.d.). The renovations have preserved the historic use of the Don Valley Brickworks, granting visitors' access to walk through the previous brick manufacturing facilities. Certain segments of the landscape have been altered to accommodate various activities, such as a garden market, a café, public gardens, and a bike shop. The original quarry site has now been turned into a system of trails that loop around several wetlands and ponds, which is open to the public. Since its reopening as a cultural landscape the Don Valley Brickworks have won multiple awards, illustrating the sites evolving importance to Toronto's history (Canadian Society of Landscape Architects, 2013).



# MEL LASTMAN SQUARE

5100 YONGE STREET

## LANDSCAPE TYPE

Plaza

## LANDSCAPE STYLE

Modernist

## DESIGNERS

Michael Kirkland

Mel Lastman Square was built as the result of a movement towards high-density development in North York. The square was created by architect and designer Michael Kirkland, a Harvard Graduate in Architecture and Urban Design (Michael Kirkland, 2014). The square was named in commemoration of the former mayor, Mel Lastman, who was one of the City's most influential and longest serving mayors. Before amalgamation in 1998, mayor Lastman campaigned for a new downtown location within North York to serve as the new public heart for the area (The Kirkland Partnership Inc., 2011). The plan was approved by City Council in 1981 and encouraged high-density development surrounding the public park (Cross, Kettle and Myrvold, 2012). Mel Lastman Square was built in two phases and serves as a sunken landscape in contrast to a busy, urban atmosphere.

The square is approximately 1.4 hectares, and contains greenery, a seasonal pond and ice rink, paved landscape, sitting areas, and a fabricated stream running through the square. The stream runs from the square's entrance on Yonge Street and flows gradually down into the pond. During the second phase of development an amphitheater, open-air wedding pavilion, and concession booths were implemented into the landscape. This site encompasses a harmonious mix of concrete, mature trees, and well-maintained greenery. Its strategic design avoids sightlines with surrounding buildings and towers, adding to the unique character of the location.

The square is in an accessible location, surrounded by the Toronto District School Board, the North York Civic Centre and Library, and a variety of businesses located along Yonge Street (The Kirkland Partnership Inc., 2011). Citizens can easily use the space for recreational activities or as a place of relaxation. Its central location successfully welcomes farmer's markets, cultural festivities, and concerts that are organized within the square.





# THE ONTARIO SCIENCE CENTRE

770 DON MILLS ROAD

## LANDSCAPE TYPE

Cultural Institution

## LANDSCAPE STYLE

Modernist, Arts and Crafts

## DESIGNERS

Raymond Moriyama

Located within Flemingdon Park atop the Don Valley, the Ontario Science Centre is recognized as one of the world's first interactive museums of science and technology (Ontario Science Centre, n.d.). In 1964, to celebrate the Canadian Centennial, the provincial government commissioned

architect Raymond Moriyama to design a world-class institution of international significance (Moriyama, 2007). The building consists of three main structures of raw Brutalist concrete designed using town planning principles. Each 20,000 square foot block is connected by a series of bridges and escalators, following the natural contour of the Don River (Moffatt, 2013). Great measures were taken during construction to limit the ecological impact in order to maintain a relationship between built form and the natural setting (Moriyama, 2007).

The Science Centre has since welcomed more than 48 million visitors since its grand opening in 1969 (Ontario Science Centre, n.d.). It is one of Ontario's most recognized cultural institutions, focusing on interactivity and hands-on learning experiences for visitors of all ages. Despite the Centre's focus on science and technology, its aerial per-

spective and the surrounding landscape remind visitors of the connectivity between humans and the natural environment (Moffatt, 2013). The provincial flower, the trillium, is used as the central symbol for the Science Centre, symbolizing the unity of science, nature and people (Moriyama, 2007). The collaborative process of science and technology is used as a lens to inspire and actively engage people in new ways of enlightening themselves and the world around them (Moffatt, 2013).



# ALEXANDER MUIR

2901 YONGE STREET

## LANDSCAPE TYPE

Commemorative Landscape

## LANDSCAPE STYLE

Picturesque/Romantic' Beaux Arts/Neoclassical

## NAME OF DESIGNERS

Edwin Kay

Alexander Muir Memorial Gardens was first constructed and established through public contributions in 1933, in commemoration of the famous Canadian 19th century teacher and songwriter Alexander Muir (Moon, Myrvold, & Riddler, 1995). The gardens were originally built in preparation for Toronto's centennial celebration, originally situated on the west side of Yonge Street near Lawton Boulevard, across from Mount Pleasant Cemetery (Moon, Myrvold, & Riddler).

Edwin Kay, a landscape architect and one of the founders of the Canadian Society of Landscape Architects and Town Planners, designed Alexander Muir Memorial Gardens. The park exemplifies the picturesque garden movement popular in the early 20th century. Kay enlisted the help from another landscape architect, Gordon S. Samson for the formation of the gardens (Phipps, 1989). The design for the gardens was

generated based off classical English architectural practices, which was site specific and elegant (Phipps, 1989). Kay believed that this design was the one that produced the best styled gardens, as it effectively embodied an outdoor living room, built upon the beauty of the existing natural landscape (Moon, Myrvold, & Riddler, 1995).

In 1951, the gardens were moved as a result of construction on the Yonge Street Subway Line, with the TTC paying \$100,000 in order to relocate the landscape (Moon, Myrvold, & Riddler, 1995). The Site was then transferred to its current location at 2901 Yonge Street, maintaining the exact same design as the original gardens (Moon, Myrvold, & Riddler, 1995). The gardens were re-opened to the public on May 18, 1952 maintaining its previous natural enjoyment, and serving as one of many lead ways into Toronto's ravine systems (Moon, Myrvold, & Riddler, 1995).

The gardens contain a wide variety of well-maintained plants, old growth trees and open green space (Moon, Myrvold, & Riddler, 1995). There are several built features of the gardens, including stonewalls and an entry gate, which enhance the style and character of the gardens (Moon, Myrvold, & Riddler, 1995). Due to its inherent beauty, the space has become a popular place for wedding photography (Moon, Myrvold, & Riddler, 1995). Alexander Muir Memorial Gardens offers an important glimpse into the importance that designed gardens play in the overall cultural landscape of the City of Toronto.



# THE ROYAL BOTANICAL GARDENS

680 PLAINS ROAD WEST, BURLINGTON

## LANDSCAPE TYPE

Botanical Garden; Arboretum

## LANDSCAPE STYLE

Victorian Gardenesque; Picturesque; Renaissance Garden

## DESIGNERS

Howard and Lorrie Dunington-Grubb, Carl Borgstrom (Rock Garden), K. Matthew Broman (Laking Garden), J. Austin Floyd (Hendrie Park)

Created in 1929 to provide employment during The Great Depression, the gardens were part of a broader scheme to beautify the region by building a landscaped parkway. The Gardens unusual design to combine separate, uniquely themed garden parcels to create the site was innovative for

its time and marked a radical departure from the 19th century conception of a botanical garden (Canadian National Historic Places, 2014). Landscape designer Carl Borgstrom, believed in a natural approach to landscape design and in creating a botanical garden that would appeal to the general public (Canadian National Historic Places, 2014).

The Royal Botanical Gardens has benefited from the contributions of some of Canada's most talented landscape architects, botanists and plant curators. The gardens also comprise the world's largest lilac collection which has gained it the honour of being named the international registration authority for cultivar names of lilacs (Royal Botanical Garden, 2014).

The Royal Botanical Garden's include many parcels and additions (Royal Botanical Garden, 2014). The Rock Garden,

1942, utilizing an abandoned gravel pit, was designed as a picturesque landscape with hidden flights of steps, ledges, crevices and pools. The Laking Garden, 1947, functions as a trial garden for hardy herbaceous plant collections and includes a major iris collection. The formal garden in Hendrie Park, 1962, has a geometric framework for avenues and flower beds, organized along a principal axis that is reminiscent of Renaissance garden design. The Teaching Garden, 1947, includes a house, a greenhouse and six hectares of gardens containing plants selected for their aesthetic appeal, sturdiness and educational value for children. The Arboretum, 1950, is designed with non-native trees planted on avenues radiating from a central parking circle. The Conservation Area for natural collections, including Cootes Paradise Sanctuary and the Rock Chapel Sanctuary exists at the extremities of the park. The Interpretive Centre, 1958, holds an educational space with herbarium and Mediterranean Collections.



# MOUNT PLEASANT CEMETERY

375 MOUNT PLEASANT ROAD

## LANDSCAPE TYPE

Rural Cemetery

## LANDSCAPE STYLE

Picturesque

## DESIGNERS

Henry Engelhardt

Mount Pleasant cemetery is one of Toronto's oldest, largest and most well-known cemetery lots. It was designated as a heritage site in 2000, due to its influential rural cemetery landscape design (Canada Historic Sites, n.d.).

The 200 acre cemetery was built as a result of limited supply of vacant cemetery plots in the City and due to the need for a large non-sectarian cemetery (Mount Pleasant Group, 2014). Prior to the construction of Mount Pleasant, cemeteries were normally built to be places of burial for those who had family plots and belonged to the Roman Catholic Church or the Church of England (Mount Pleasant Group, 2014).

The design of the cemetery lot was conducted by German born landscape architect Henry Engelhardt (Mount Pleasant Group, 2014). Engelhardt is recognized for his work in developing public grounds, gardens and cemeteries throughout North America (Mount Pleasant Group, 2014). His 53 acre design concept of the cemetery followed an emerging landscape style inspired from the Mount Auburn Cemetery in Boston, USA (Mount Pleasant

Group, 2014). The cemetery was designed to resemble a park where trees, shrubs, gardens follow the contour of the pathways (Mount Pleasant Group, 2014).

Several years after Engelhardt completed his design, a contractor by the name of George Leslie and Sons, won a contract to transform the remaining lands. These undeveloped lands included the Don River tributaries of Yellow Creek and Mud Creek. The cemetery was eventually divided by the extension of Mount Pleasant Road separating the cemetery in half (Ontario Heritage Foundation, 2001). Although many changes were made, several aspects of the original plot were preserved. Mount Pleasant Cemetery continues to be home to many species of plants and trees, making this one of Toronto's most beautiful historic cultural landscapes (Ontario Heritage Foundation, 2001).





# SPADINA HOUSE & GARDENS

5100 YONGE STREET

**LANDSCAPE TYPE**  
Garden and Estate

**LANDSCAPE STYLE**  
Picturesque/Romantic; Beaux/Neoclassical

**DESIGNERS**  
William Baldwin; James Austin

Donated to Heritage Toronto in 1862, Spadina House and Gardens is an exemplary depiction of architecture from the Victorian Era (City of Toronto, 2014). William Baldwin, a doctor, lawyer and amateur architect, created the original Spadina House in 1818 (City of Toronto 2014). When constructing the home, Baldwin strategically cleared a row of trees from his hilly property to allow for a beautiful scenic view of downtown Toronto and Lake Ontario (City of Toronto 2014).

James Austin owned the current version of the Spadina House and Gardens. Austin was a wealthy businessman who founded the Dominion Bank and was president of a consumer gas company (City of Toronto 2014). When constructing the new Spadina House, Austin saw the importance of building a grand garden to compliment his estate that included mature trees, well-maintained bushes and shrubs, and a mixture of flowers (City of Toronto 2014). The property remained in the Austin family for three generations until it was eventually donated to the City of Toronto in 1984 (City of Toronto 2014).

Today, the Spadina House and Gardens represent a prominent Toronto cultural landmark and attract many visitors to the premises (City of Toronto 2014). Visitors are attracted to the scenic vistas that showcase the property, having evolved since the time the Baldwin family occupied the property. Combining these views with the flourishing gardens the Austin family had originally cultivated has created an attractive destination that is enjoyed locally by the citizens of Toronto and others visiting the cultural landmarks of the City. The 2.4 hectares of gardens, originally planted in 1905, serve as a popular picnic destination (City of Toronto 2014). More recently, activities at the gardens have been evolving to host formal garden parties, along with birthday and special events (City of Toronto 2014). The Spadina House and Gardens represent a prominent Toronto landmark, helping illustrate the rich history of the City.



(Source: ATEbyATE, 2014)



(Source: Shainidze, n.d.)



# VILLAGE OF YORKVILLE PARK

CUMBERLAND STREET

**LANDSCAPE TYPE**  
Commemorative Landscape; (Public Park) Neighbourhood Park; Plaza

**LANDSCAPE STYLE**  
Postmodernism, Victorian Gardenesque

**NAME OF DESIGNER**  
Oleson Worland Architects, in association with Martha Schwartz, Ken Smith, David Meyer Landscape Architects

Located in the Bloor-Yorkville neighbourhood, the Village of Yorkville Park conveys a strong sense of Canadian identity. While small in size, this park has become a local landmark and has played a vital role in revitalization and enhancement of the neighbourhood since its completion in 1994 (ASLA, 2012, online).

In the late 1950's, a block of 19th century Victorian-era row houses were demolished to allow for the construction of the Bloor Danforth Subway; once construction was complete, the obsolete site became a parking lot. In 1991, the City of Toronto held an international design competition, after much pressure from local citizens and activists, in order to select a design and construct a new public space that would replace the parking lot. A jury composed of local residents and design professionals selected the firm Oleson Worland Architects, whose design reflected the neighborhood's rich history and emphasized Canada's diverse geographic landscape. The design expresses the Victorian style of collecting (Williams, 2014). The park creates a series of linear subdivisions based on the lot lines of the previous nineteenth century row houses and assembles a collection of landscapes into the frames of the lot lines (ASLA, 2012, online). Each linear park segment is distinct in character, making a connection to a specific type of landscape. The collection of landscapes implanted into the

frames include the Amelanchier Grove, Herbaceous Border Garden, the Canadian Shield Clearance and Fountain, Alder Grove, Ontario Marsh, Festival Walk, Crabapple Orchard, Fragrant Herb Rock Garden, Birch Grove, Prairie Wildflower Gardens, Pine Grove, and the Rock.

This park, an idiom of landscape architectural expression, uses landscape to tell a story and offers a glimpse into the sensory delights of Canada's diverse landscapes (Williams, 2014). The Village of Yorkville Park has earned many award since its opening in 1994 including the ASLA President's Award of Excellence (1997), City of Toronto Urban Design Award of Excellence (1997) and the International Downtown's Association Award of Merit (1997).





# CHAPTER 5: WHAT NOW





# WHAT NOW?

The What's Out There Guide for Toronto has highlighted a range of projects, people, and ideas that have synergistically, created and animated Toronto's landscape throughout its rich and complex history. These highlighted spaces, (in combination with the seven essays), provide a broad sense of the complexity in Toronto's identity and culture through its naturally and human-built landforms. From Trinity Bellwoods to Nathan Philips Square to Bluffer's Park, the many sites that we have chosen to include in this guide provide a visual and informative representation of the cultural and historical patchwork spaces embedded throughout the City. These are the components that have served as significant drivers

of the City's growth and development and as a whole provide Toronto with a unique position on the world stage that separates it from "the curse of modern day uniformity" (Fulford, 1995, p.14).

All of these landscapes have a synergistic connection to one another and represent inherent values and significance to individuals and communities that have heavily contributed to the uniqueness of the City. Whether by accident or on purpose, Toronto has evolved through the fusion of nature, human intervention and socio-political values that are reflected in its culturally significant spaces. Identifying, promoting and educating the public on the City's

landscapes, their connections, and intricate layers are what this group has strived to achieve with the presentation of this guide. If we are to protect these landscapes we as the public, must garner an understanding of their importance before we can establish levels of stewardship towards the cultural fabric of our City. This guide, along with the What's Out There: Toronto conference in May 2015, will serve as significant resources to support and inform the discussion of a comprehensive planning strategy for the City. This strategy will look to protect, encourage and steward the landscapes vital to the culture, identity and spirit of Toronto and its citizens.

# ACKNOWLEDGEMENTS

Many people contributed to the development of this project and have seen it through since its beginning stages. We would like to give a heartfelt thank you to The Cultural Landscape Foundation, Charles Birnbaum and Matthew Traucht for providing us with constant guidance and support, despite the distance between us. It has been a pleasure working for you this semester on an initiative that we are all looking forward to seeing through in the upcoming conference.

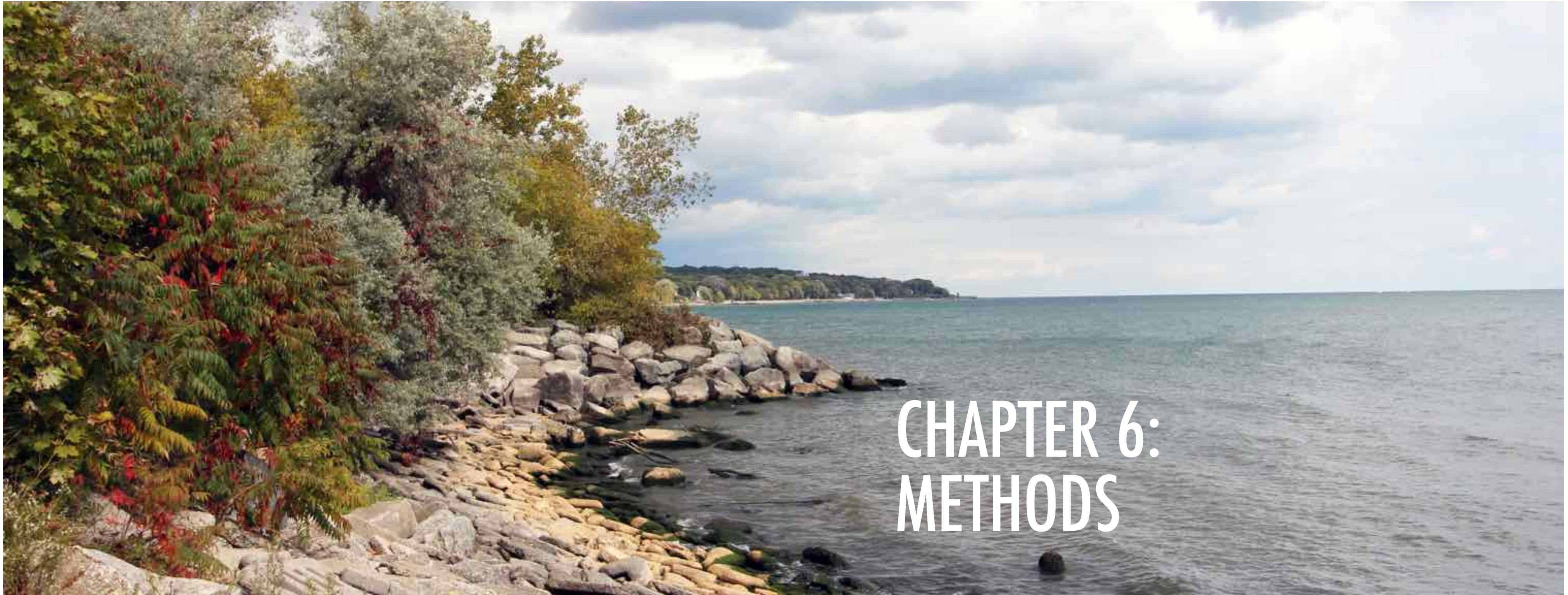
We would also like to thank our undergraduate partners for all of their hard work and dedica-

tion throughout this semester. Our process has been iterative and dynamic, and they were always flexible, and assisted in researching a significant amount of cultural landscapes in the City of Toronto.

This project would not have been possible without the constant assistance, and important insights from our mentors Brendan Stewart, from ERA Architects, and Kelsey Blackwell, from Studio Blackwell. Their guidance has been instrumental over the course of the semester.

Lastly, we must thank our Supervisor Nina-Marie Lister for partaking in this complex journey, providing thorough feedback on all phases of this process. She provided us with the opportunity to convey the What's Out There Guide in our unique way, so we thank her for trusting and supporting the direction we chose. We look forward to the unfolding of this project.





## CHAPTER 6: METHODS





(Source: Pesta, 2011)

(Source: Pesta, 2011)

# PHASE 1

The formation of the initial site selection for the purposes of this WOT Guide involved each member of the WOT Toronto group reviewing the expectations and requirements of the studio project as well as the strategies, goals and objectives set forth by our client, The Cultural Landscape Foundation (TCLF). To begin this process, team members were encouraged to independently review the core efforts of the TCLF and conceptualize a methodology in which sites could be selected.

All eighteen members of the WOT Group assembled for the first meeting in early September, and came prepared with general ideas, books and references to establish a guideline and preliminary work plan for the final deliverable. A group consensus was reached to establish a database of all possible landscapes in Toronto and the Greater Toronto Area, thereby disregarding municipal boundaries. The database was populated through the use of several academic sources, primary research, secondary research and archival data, the professional opinions of our mentors and supervisor, and through personal experience. Utilizing these methods, a database of roughly 160 sites was created.

The database served as a point of reference to recognize possible relationships among the identified cultural landscapes unique to Toronto. These identified relationships

# PHASE 2

were to be used as the foundation for the WOT Guide, providing a better understanding of how sites could be classified and which essay topics should be considered. The intention of narrowing the database into a more manageable numeric figure was a key milestone in this process. The short list was created during another meeting with all eighteen members present, using a democratic majority vote. The selection process was subjective, time consuming and challenging as general discourse often led to debates. Sites were selected using a collection of criteria such as historic value, social impacts, aesthetic value and a general public interest. A shorter list of 96 sites was reached, representing a working document that could be added to over time.

The short list was submitted to mentor Brendan Stewart and supervisor Nina-Marie Lister for their individual review, guidance and expert opinion. They encouraged our groups to research more sites while recommending the inclusion of other significant cultural landscape sites that were either overlooked or simply never identified. The shortlist, now reaching a total of 105 sites, was divided between the graduate and undergraduate groups using a random number generator, allocating the sites objectively.

# PHASE 3

The suggestion of sorting the database based on relevancy and applicability was suggested by Brendan Stewart to limit the subjectivity of the site selection process. His recommended methodology of classifying sites using a '1, 2, 3' ranking approach would provide a more absolute perspective to the process. The ranking process follows the notion where a site ranked as '1', deserved minimal applicability and relevance to the WOT Guide. A site ranked '2' received moderate applicability and relevance to the WOT Guide and a site is ranked '3' was considered highly relevant and a valuable cultural landscape addition to the City. The list of 105 sites was then sent out to academics and professionals in the field where their feedback was taken into account for the final site selection.

# PHASE 4

Each of the 105 short listed cultural landscape sites was ranked using a ten-question template created by the graduate group. The template was based on cultural attributes our group viewed as preferential and important for Toronto's final What's Out There Guide. These ten questions help to justify the inclusion of selected sites from our short list into the final guide. The list was created to add some objectivity to the initial filtering process that was previously far more subjective. Used in conjunction with the three step ranking process, this stage provided a more comprehensive justification for the removal and inclusion of certain sites.

## The Ten Questions:

1. Was this landscape consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles (e.g., Don Mills), or an amateur gardener working in a recognized style or tradition?
2. Was the landscape associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture?
3. Has this landscape evolved through use by the people whose occupancy or activities have shaped that landscape (progression of the site over time)?





## PHASE 5

4. Does this landscape have a significant function (beyond purely aesthetic/visual)?
5. Has this site impacted the form and function of the City today?
6. Does this landscape have an association with a historic event, activity, or person? (e.g., the Canadian National Exhibition is one of the reasons the city emerged as the most powerful in the country – the Ex was created as a showcase for Toronto's industry and commerce)
7. Does the landscape contain a variety of natural and cultural resources that associated people define as a heritage resource/Do they people that use it define it as a heritage resource? (e.g., contemporary settlements, religious sacred sites and massive geological structures, small plant communities, animals, subsistence and ceremonial grounds are often components).
8. Is this landscape part of a municipal or regional planning strategy (current and for the future)?
9. Does this landscape reflect (site) specific techniques of sustainable land use? Does it incorporate ecological best practices?
10. Has some event altered the culture of the landscape in such a way that it encouraged the implementation of new policy (e.g., Hurricane Hazel and the ravines, Greenbelt)?

Following the delineation of the shortlisted sites amongst all 18 members of the graduate and undergraduate student groups primary site analysis was conducted for each. Analyses included site visitation and photographing and conducting primary research on their historical and social significances. A brief summary of 300 words was compiled for each landscape, showcasing their attributes, cultural significance and historical relevance. Based on the data available and further site significance, the 105 sites were cut down to manageable 51 landscapes that have been presented in the final guide.

## PHASE 6

As part of the overall deliverable, short essays complementing the individual sites have been included in the Guide. These essays highlight the culturally significant elements that have shaped the City of Toronto and its surrounding region. In total, seven essays, each representing a unique and relevant cultural sphere to the region were undertaken by each member of the graduate group. These essays include: the synergistic city, the Greenbelt Act, the ravine system, the waterfront, the commuter landscape, the influence of brutalism, and public private partnerships.

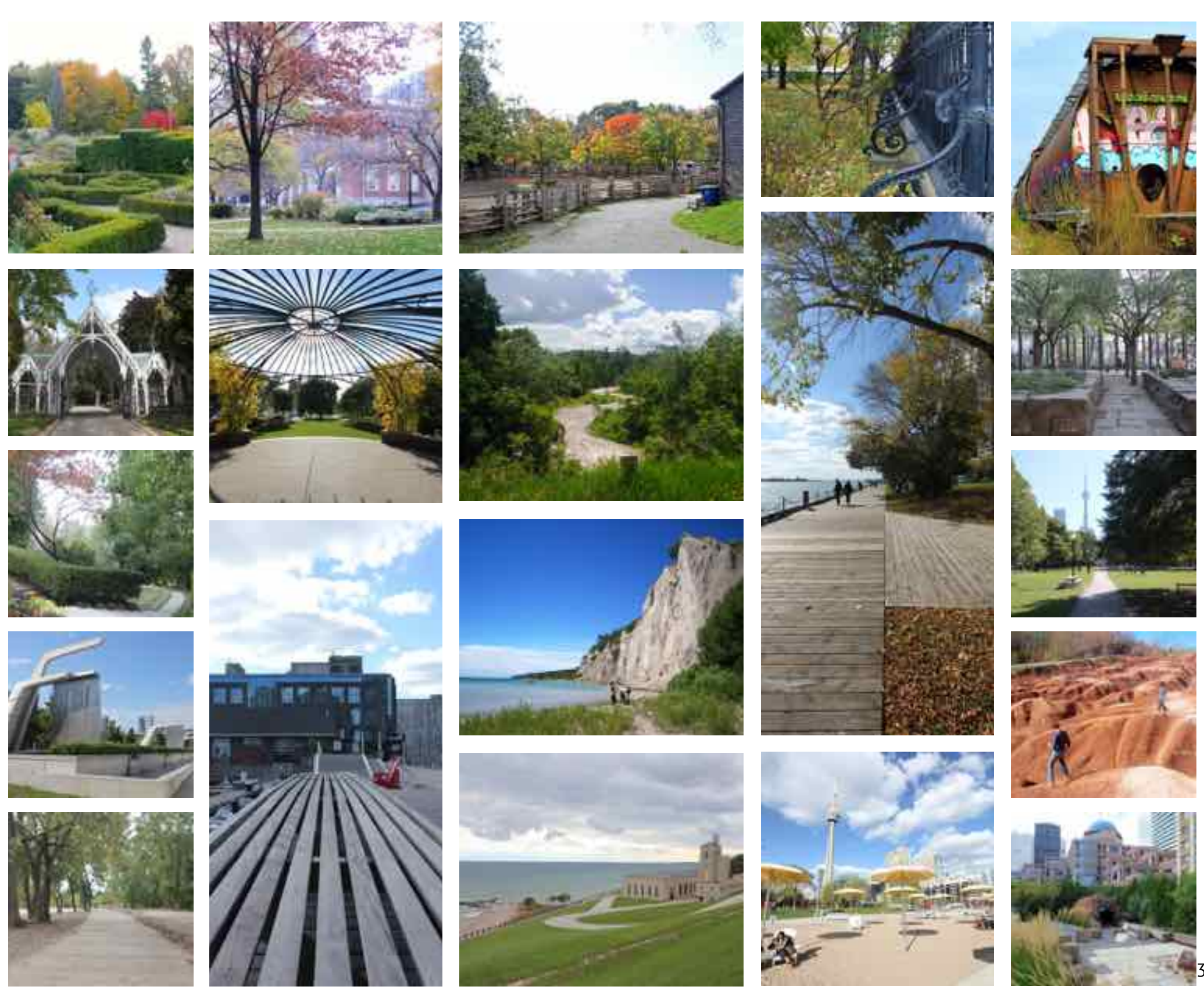
## FINAL PHASES

Editing the individual site write-ups and essays was assumed by all members of the graduate group to achieve a high content quality. The editing involved first, second and third readers who each assessed the grammar, sentence structure and content of each write-up. The editing required a significant allotment of time to bring each piece of work to a standard acceptable for the final WOT Guide.

This stage also involved designing the template for the guide in order to display the information in a clear, concise and engaging fashion. Kelsey Blackwell, Brendan Stewart and Nina-Marie Lister were instrumental in their feedback and direction for the design of the guide.

The final step encompassed incorporating all the elements together into a final synergistic document. The process involved the application of all the edited works to the designed templates, and incorporating the comments given to us from our mentors, supervisor, client and peers.





# THE DATABASE

Additional sites, which have not been included within this guide, can be found on a supplementary online database. This database, which includes all of the sites we've catalogued over the course of four months, is searchable by landscape type, style, name, locale and designer. The goal of the database is to "raise public awareness of the rich diversity and interconnectedness of our shared designed landscape heritage" (TCLF, 2001).

This database serves as a living document and a rich archive where other professionals, academics, history enthusiasts, and students can add to the growing list of cultural landscapes that currently exist within the Toronto Region. This database includes approximately

100 sites, which have been developed with ample feedback received from academics, experts, and design professionals.

Many sites within Toronto and the broader region have been beyond our time and scope. It is our hope that our guide and the associated database will provoke interest, support a preservation strategy, inform stewardship decisions, educate the public and enrich our understanding of Toronto's landscape history (TCLF, 2001). We invite other design professionals, history enthusiasts and members of the public to become part of this online community.



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