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The role of heritage in new development : conserving city identity

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THE ROLE OF HERITAGE IN NEW DEVELOPMENT:

CONSERVING CITY IDENTITY

by

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THE ROLE OF HERITAGE IN NEW DEVELOPMENT;

CONSERVING CITY IDENTITY

M.Arch 2011   Master of Architecture

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ABSTRACT

Garrison Commons, known today as Liberty Village, can be identified as one of the most important historic industrial districts in the west end of Toronto, due to high density and strong character of a great number manufacturing buildings during the centuries.

The purpose of this thesis is to focus on heritage value of the industrial character of Liberty Village in Toronto and, by proposing re-programming and new sensitive re-development for the historic site, to introduce a way for a rapid growing contemporary city to develop its fast changing identity without losing the historical and cultural past.

Adjacent to industrial in its character Liberty Village, lays one of the oldest Toronto neighborhoods - South Parkdale – an underprivileged residential community of low socio-economic status, presently lacking public amenities, the community that lost its pride and is missing an identity. Revitalizing and enhancing public life in somewhat forgotten neighborhood is the primary focus of the design exploration.

ACKNOWLEDGEMENT

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CHAPTER 1 – INTRODUCTION

1.1 Problem Statement - Background Information

- Introduction - The fast-growing city of Toronto, Canada's economic capital and the largest city of the country, has distinct industrial areas. These included the West Don Lands, a park land until the 1830s, and to the east the Entertainment District, a central area which was already wholly industrialized by the first half of the 20th Century and finally on to ForthYork and Garrison Common to the west.

The chronological study of these industrial areas shows that a pattern of development of vast lands into industrial ones began in the 19th century; they later turned into abandoned sites and finally were redeveloped and revitalized and transformed into centres of commerce and public entertainment. However, the latter of the three has not fully followed the sequence of transformation in this respect.

- Problem Statement - Liberty Village, formerly Garrison Common, with its access to the lakeshore, the financial core and also the entertainment and fashion districts, is uniquely situated to generate tremendous growth opportunities. However, not only has redevelopment of the industrial facilities into office buildings and rental workplaces not been a major feature of revival of the locale, but also its two main encircling residential neighborhoods separated. One of these was developed after the demolition of the east part of the industrial district; it was rebuilt as a combination of low-rise and high-rise condominiums.

South Parkdale encompasses a set of disorganized low to high-rise buildings, which seem to have been ignored in municipal development plans. It is surrounded by a major street to the north and major expressways to the south and west; it is linked to the rest of the city mainly through its proximity to Liberty Village.

The two afore-mentioned contrasting residential neighborhoods have no common physical or historical characteristics other than that of having Liberty Village as a neighbor. Condominium developments have brought younger families into one area; in contrast, Parkdale is characterized by a population of families who have lived most of their lives there. Despite their differences, these two areas have similar deficiencies: lack of amenities and of open public spaces, and forced separation of two neighborhoods as a result of inefficient revival of neighboring industrial structures.

Therefore with regards to the distinctive placement of the Liberty Village in between the two neighborhoods and its innate characteristic as a historical locality – if redeveloped and revitalized properly – this piece of heritage could become the missing link between the two residential zones as well as providing enough amenities and public space for the whole community. Taking into consideration the impact of history behind the space and the memory of inhabited spaces, the currently disconnected office buildings and vast parking lots could be turned into publicly occupied voids and masses that provide the community with a diverse variety of activities as well as a sense of character that it brings to the area in nature.

1.2 Research Questions

- Introduction - This thesis focuses on two contrasting residential neighbourhoods in the west of Toronto which do not share any physical or historical characteristics. Liberty Village's new condominium developments bring younger families into the area, whereas the older neighbourhood of Parkdale is comprised mainly of families that have lived their entire lives in the area to form the district's distinctive fabric. Major deficiencies that become obvious through investigation are a lack of both amenities and open public spaces and also the unreasonable separation of the two neighbourhoods as a result of surrounding industrial growth.

- Questions - The objective of this thesis is to explore the proximity and relationship between these two neighborhoods to enhance the quality of life in the deprived environment and also inspire a sense of character. It attempts to answer the following questions in the research and design parts:

- Will contemporary design proposals integrate with traditional features of the area and with its historical context?

- Can the new intervention become a conduit that will reach out to the community and engender a dialogue between contemporary community and historical context at the grass roots level?

- Can the intervention respect the traditional context even as it maintains its own autonomy?

- How contemporary architecture does affect the city image and how does it modify any locale? How can the integration of contemporary and tradition modify and preserve the city's identity?

A population must be in harmony with its urban context that has a significant effect on people's basic functioning and on their emotional well-being. Harmony is a result of similarities in human culture, experience and the physical form of the pattern that they live in. This thesis, even as it maintains this perspective, will try to answer the question:

- Can the integration of contemporary with tradition work towards preserving while modifying city's identity?

1.3 Literature Review

This research begins by examining several definitions of traditional architecture and heritage. The definitions are compiled by considering principals provided by Semes (2009) which distinguishes traditional architecture from modernist. Additionally, Adams (2001) have demonstrated that defining the concept of heritage is complex and depends on a society's values, vernacular, geography, folklore, material, culture and anthropology. According to Graham (2002) it is possible to define heritage in different ways within a culture at any given time. Moreover, Graham, Ashworth, and Tunbridge (2000) introduce an additional complexity: that heritage exists as both a tangible element (the built environment) and an intangible resource (traditional or folk culture).

The next part of the research focuses on different perspectives in contemporary architecture in connection with heritage. A study by Lynch (1972) revealed the "built heritage" that is rooted in the past even though it is defined in, and becomes an active part of the present. Thus, architecture represents a view of the past and of the future. Smith (2006) has stated that, "*heritage is heritage because it is subjected to the management and preservation process, not because it simply is…it is a process of engagement, an act of communication, and an act of making meaning in and for the present*" (p. 3). According to Ashworth (1991) the role of heritage development is not only to protect heritage properties from any changes and keep them alive, but is also to understand and manage the different aspects of change. This process represents an understanding that we need to shape an environment in which built heritage plays a key role in contemporary settings. Pallasmaa (2005) captures the debate: "*Architecture is our primary instrument in relating us with space and time, and giving these dimension a human measure. It*

domesticates limitless space and endless time to be tolerated, inhabited and understood by humankind." (p.17)

Since the research conducted in the city of Toronto the paper includes a complete investigation of Toronto's history and heritage. Authors such as Jane Jacob (1961) or Wilcox and McBride (2005) describe great metropolitan cities such as Toronto in terms of development and their potential to grow. In order to complete the survey a set of maps and data collected from such references as the Toronto Atlas and institutions such the Toronto Archives provides an understanding of Toronto's main historical characteristic: Industry. Industrial sectors in Toronto, whether they have been destroyed or remain standing, are collected from different documents and websites.

The research then focuses on the selected neighborhoods of Liberty Village and South Parkdale. Resources such as "Toronto Official Plan" and "York Heritage Properties" are referenced in order to analyze the two neighborhoods and to better understand the issues facing new development projects in those areas.

After examining and investigating specific neighborhoods, the research focuses on the essence of community and regeneration in those neighborhoods. To better understand the role of community as a part of a city, Lynch (1960) describes an urban environment in which different locales coalesce as a unique pattern and offer a sense of belonging to inhabitants. Moreover, the paper discusses the existence of open space in neighborhoods. Open space creates an active transaction not only in the neighborhood itself but also between two adjacent districts. Another study by Lynch (1990) particularly describes open space and its role of connectivity.

The final part of the research before the design exploration is dedicated to relevant case studies that illustrate and help understand the thesis.

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1.4 Research Methodology

This part the research details how the study was completed; describing the process in order to demonstrate how the final phase of the design project was achieved.

The first chapter is an introduction to the research. This research was based on posing relevant questions, then on examining literature and critical theories and premises related to heritage in order to create the general idea about the area under discussion.

Any study of heritage preservation is initiated with basic definitions of traditional architecture. Then the significance of contemporary development within the heritage context will be dealt with in the second chapter.

At this point the research on discussed themes basically depends on an understanding of the context in terms of societal value, culture, and other social potentials and demands. It requires a complete survey of background information, history of the built area, language and many other aspects. Chapters three and four contain primary information on the history of Toronto and also consider the local site. In discussing the history of Toronto, its industrial nature will be explored. Chapter four attempts to analyze the findings of the previous section; as well, it focuses on field observation and collection of relevant data in order to select an appropriate site for intervention of the identified areas.

The fifth chapter presents the two main principles: the value of heritage presence and the role of open spaces in order to provide a basic context. Although the discussion of these issues in this chapter is general, it relates them to the design objectives through addressing the character of the area.

Chapter six specifically examines relevant case studies as it collects, analyzes and interprets various examples of historical preservation of areas with successful intervention industrial components.

The last phase is the design project itself; it incorporates research from the thesis to put forward practical proposals. Accumulated knowledge gained from research was the key to the proposed design concept.

CHAPTER 2 – HERITAGE PRESERVATION

2.1 Traditional Architecture; Defining Heritage

"Cities are the defining artifacts of civilization. All the achievements and failings of humanity are here. Civic buildings, monuments, archives and institutions are the touchstones by which our cultural heritage is passed from one generation to the next. We shape the city, then it shapes us…" [1]

(Reader, 2004, p.1)

Anything considered a historical building or monument today was once new and part of an earlier context. Elements from one's past - the house we grow up in, a local church, a café or the pavement we stepped on every day - were brought together within a cultural, social, and physical environment. Heritage assets are powerful components of the process of evoking active memories of the past. The protection and maintenance of the built environment and its cultural values are considered under the titles of conservation and preservation.

According to Semes (2009), the seven principles to be considered when distinguishing traditional architecture from modernist are: *Space, Structure, Elements, Composition, Proportion, Ornament,* and *Character.* [2]

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[1] John Reader, *Cities,* New York: Atlantic Monthly Press, 2004

[2] Steven W, Semes, *The future of the past,* 2009

"The past is important: it tells us where we have come from; what shapes what we are and influences what we will become. The built environment - historically, architecturally, and culturally rich buildings, districts, and landscapes – gives us a sense of place... It provides a physical bond with a shared past and helps provide mental and physical stability in a rapidly changing world."[3]

Parks, Pleasures, and Public Amenities Work Group. 1989. (Crombie, 1992, P. 45)

Fig 2.1 Piazza Navona
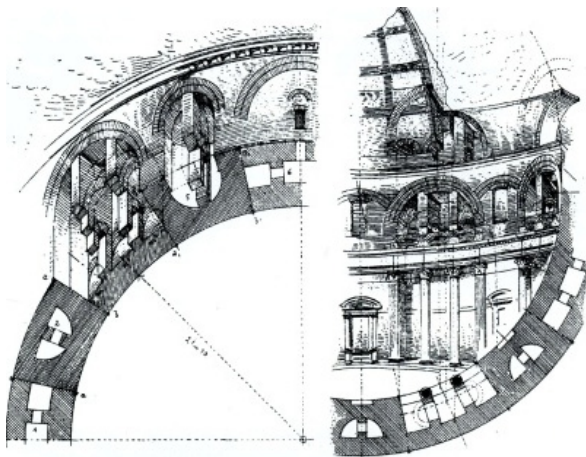
Fig 2.2 The Pantheon, Rome, 1920 illustrating "fictive structure" inside and out.

- Space - In traditional architecture, potential space is described as a discrete figural volume with a distinct shape, scale, proportion, and size. Traditional space is characterized by bounding surfaces that are essential aspects of built environment. The interior and corresponding exterior of the Pantheon is an example of traditional space. Following the principle of traditional concept of space allows buildings, street, and squares to survive over long periods and to sustain a sense of place, although the surrounding area and its characteristics may change.

-Structure - "*The proportion of a building's height to its width, the apparent robustness of its visible structural support system, the proportions of its openings and their relation to solid wall, the thickness of walls or other supports, and the grace with which implied loads are carried down through the structure to the ground – all are indicators of conformance to or departure from tectonic logic*" (Semes, 2009)[4].

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[3] David Crombie, *Regeneration*, 1992

[4] Steven W, Semes, *The future of the past,* 2009, p. 52

In traditional construction there are two types of structural systems: the trabeated system and the arcuated system. In ancient Roman construction these two systems were artfully combined. In addition to the actual primary of structure as a support for a building, traditional architecture includes elements that are more decorative than tectonic. It is interesting that in many cases these elements actually share in load-bearing. Materiality is another aspect of structure; it is instrumental in traditional architectural expression for the enriching and refreshing of the building culture.

-Elements - An aspect of identifying traditional buildings and neighborhoods is element. It has a history and specific role to play in the larger setting where it occurs. Different building traditions or style may have different elements recognized as beautiful and useful components of our built environment that are also subdivisions of major architectural compositions. For instance, windows, stairs, ramps, pediments, domes, balustrades, courtyards, are building elements, and city elements include fountains, benches, flagpoles, kiosks, waterways, bridges, statues on pedestals, and rows of trees or a letter box. The most important role of these "character – defining elements" is that they make the city or built environment readable and provide familiar forms to inspire the designer.

Fig 2.3 The aedicule as an architectural element: church of Orsanmichele, Italy, 15th Century "St John the Baptist"

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Fig 2.4 The Arc de Triomphe, Paris, designed by Jean Chalgrin, 1806

 -Composition - When elements and individual parts of an architectural work, encompass concepts of *arrangement* and *scale*, a composition is made. "*Traditional buildings are arrangements of nested composite forms; that is to say, they are so arranged that the parts assume precise and mutually defining relationships with one another and with the whole*" (Semes, 2009)[5]. For example, a column is part of a larger component like pedestal and entablature that might be portions of building facade, which is in turn itself part of a built environment on the street or square of a city. This is a hierarchical process in which every whole is a part and every part is a whole.

Fig 2.5 The Municipal Building, New York, 1908-13, proportional analysis after Richard Sammons.

-Proportion - By applying a pattern of similar relationships between equivalent parts at various scales, a sense of proportion is achieved. In one composition the shapes and characters are linked together and considered as both individual parts and components that give strength to the whole. "*Proportion can be most simply understood as an ordered set of ratios governing the shapes and sizes of parts, such that these parts are regulated by a common measure or module, and are also visibly identifiable as subdivisions of the whole*" (Semes, 2009)[6]. In traditional architecture, methods to determine proportions included arithmetical regulation of linear dimensions, geometrical ordering of shapes and areas and a combination of these two. The principle of proportion allows buildings

[5] Steven W, Semes, *The future of the past,* 2009, p. 58
[6] Steven W, Semes, *The future of the past,* 2009, p. 62

to develop and accept additions without losing their original identity and visual character.

-Ornament and Decoration - Traditional architecture determines *ornament* as the form of pattern, while it defines *decoration* as the form of pictorial imagery. "*Ornament must be understood not as something added to a form, but as something a form does to complete itself in its subdivision into parts*" (Semes, 2009)[7]. Ornament might be described as the part of an articulate design that the building or composition seems unfinished without. Decoration is represented with pictorial imagery, whereas ornament appears as rhythmically repeated elements. The main roles of ornament and decoration are to introduce specific narratives and symbolic content that emphasize general meanings; for example, the acanthus, the clad Corinthian capital, represents life and rebirth.

-Character - Character or interpretation could be introduced as the culmination of all other principles; it can organize all the principles to work together in a specific combination that distinguishes the built environment from all others. "*Character is what most attracts people to historic architecture and urbanism and why we go to considerable trouble to see it and, if we are fortunate, to live and work within it*." (Semes, 2009)[8]

Fig 2.6 The Palazzo Spada, Rome

Fig 2.7 The Grand's Place, Brussels.

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[7] Steven W, Semes, *The future of the past,* 2009, p. 64
[8] Steven W, Semes, *The future of the past,* 2009, p. 66

2.2 The Effects of Contemporary Architecture on Heritage

"The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the sense, and an imbalance in our sensory system.[9]

(Pallasma, 2005, p.17)

Fig 2.8 Maison Carrée – Nîmes, by Foster Associates, 1991

When we talk about the importance of saving the man-made environment, we must consider means of sustaining it in the future. Our environment is threatened when a modern improvement fails to appreciate a building's "architectural" value. So, how the principles of "old" and "progress" work together in the same context; this raises a couple of questions regarding architectural reactions and how the value of the built environment can be illustrated within a context of change.

Fig 2.9 French Ministry of Culture, Paris, Former office building by Georges Vaudoyer, 1919, with1960s addition, joined and remodelling by Francis Soler and Frederic Druot, 1999, detail.

[9] Juhani Pallasma, *Encounters: Architectural Essays*. 2005

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According to Fram (2003), "*The worth of the past is its worth for the future...the past is a collection of memories, individual and shared.*"[10]

Various common and critical arguments claim that the existence of contemporary structures in a pre-existing traditional context affects the historical character of that place in positive and negative ways. This is why modernism attempts to educate and introduce the role of new approaches as interventions in the historical context or as independent styles that still protect the value of the heritage setting in a historical built environment.

What this thesis tries to achieve is finding a reasonable and sensible response through discussion for the following question:

How can architecture evaluate the impact of contemporary style on the historic environment? How can this contrast be arrived at?
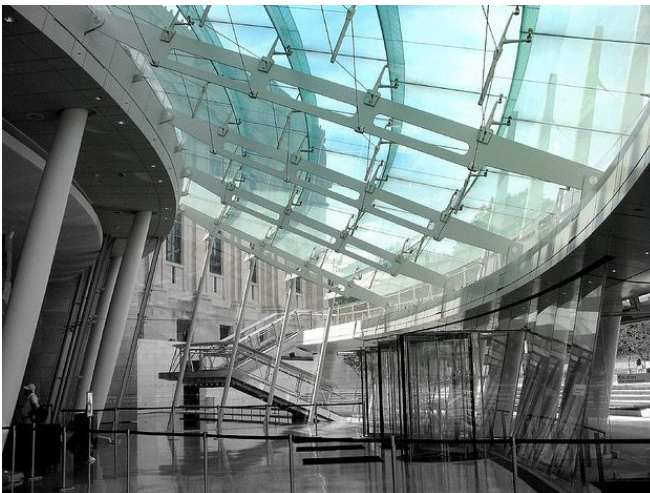
Fig 2.10 Brooklyn Museum of Art, New York, by McKim, Mead & White, 1895, with new entrance pavilion by James Stewart Polshek & Partners, 2000-20004.

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[10] Mark Fram, *Well preserved,* 2003

CHAPTER 3 – TORONTO

3.1 History of Industry in the City of Toronto

"We can take advantage of this metropolitan area growth and, with at least part of it, we can begin building up currently unfit city districts, limping along at "in-between" densities – build them up to the point where (in conjunction with other conditions for generating diversity) these concentrations of population can support city life possessing character and liveliness ."[1]

(Jane Jacobs, 1961, p. 219)

- The background - In 1788 the first plan for the city of Toronto, then located mainly along the Toronto shoreline, was completed. What defined the area's dramatic topography were rivers and ravines.

Toronto's topography has shaped the city's development. The series of rivers and creeks, directed from ravines to Lake Ontario, defines the natural character of the city. The city was initially located between the mouths of the Don River and the Humber River, but it gradually expanded past their boundaries.

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[1] Jane Jacobs, *The Death and Life of Great American Cities,* (New York: Random House), 1961

Besides the importance of natural features of city of Toronto, transportation development – which included railways, highways and subways – played a significant role in shaping the settlement of neighbourhoods. The railway built in the 1850s along the waterfront and the Gardiner expressway significantly improved Toronto's formerly weak connection to the shoreline. The subway further enhanced the value of neighbourhoods as public transit facilitated travel for citizens.
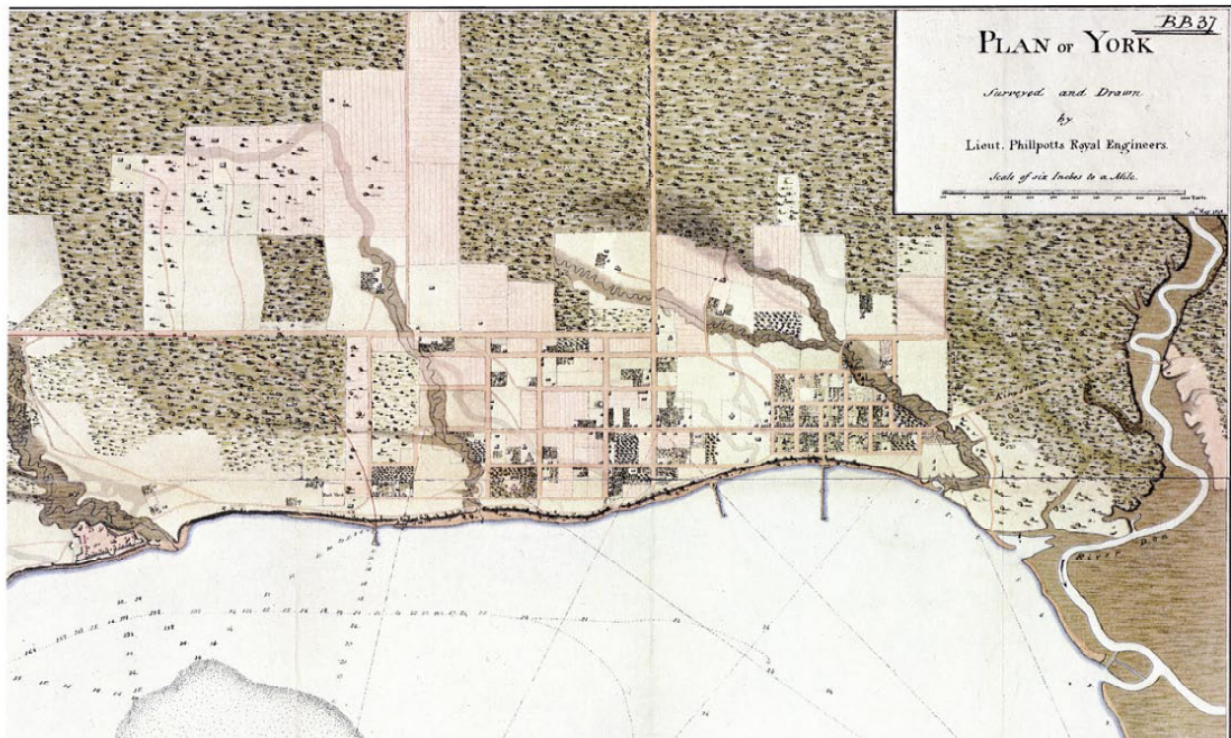
Map 3.1 Plan of York Surveyed and Drawn by Lieuut. Phillpotts Royal Engineers. Quebec, 24th May 1818

"More recently, there has been a different sort of city spirit, rising from people who get off on Toronto not because they should, or because it happens to be where they live, but for the city's inherent qualities. It's a Zeitgeisty sort of thing that's finally wafted into town – and not the result of any particular organization or movement, though, in the way of such things, people have congregated around the casually cohesive groups such as those responsible for Spacing magazine or the Toronto Public Space Committee or the [murmur] project."[2]

(Bert Archer, 2005. p. 226)

Map 3.2 the growth of Toronto, 1793-1914 by Stephanie Vermeulen

[2] Bert Archer, "Making a Toronto of the Imagination," Utopia: Towards a New Toronto, Jason McBride, Alana Wilcox (eds.), (Toronto: Coach House Books, 2005)

- History of Industry - In the 1850s the Toronto harbor was being transformed into an industrial zone and it was at this time that industrialization began in the city. In the early 19th century the manufacturing sector became the greatest source of employment for the entire city[3]. The growth of the automobile and the development and construction of railways and highways during the mid-20th century provided easy transportation opportunities that allowed people to live and work a greater distance from the city. Following the workforces, industries transferred their facilities to the suburbs where it was possible to find reasonably priced land for development and for future expansion.

This resulted in industrial areas in the downtown region becoming vacant and gradually being put to other uses. Developments that reused derelict industrial structures provided municipalities with opportunity for growth.

In the great city of Toronto there are numerous industrial sites that have been redeveloped during the last decades, but there are still several zones that remain underutilized, and also quite a few sites that are becoming vacant around the city. Since they can no longer be utilized for their previous industrial function, these areas have been destroyed so that they can be replaced by new buildings with modern functionality.

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[3] City of Toronto, *Toronto Culture History,* 2006

3.2 Toronto Industrial Zones

Industrial spots in Toronto can be divided historically into three different zones: the West, the East and the Centre.

In the East part there is Distillery District, a national heritage site that contains the largest and best-preserved collection of Victorian industrial architecture in North America. Adjacent to this area there are similar areas: the Fashion District and Corktown still retain their post-industrial character, but are now largely residential. The central zone, known as a fashion and entertainment district, had its industrial character completely replaced by a financial district. Also, there was a considerable area of industrial activities in the west side of the city adjacent to Fort York; known then as Garrison Common it is today called Liberty Village. Half of this area has been redeveloped by lots of residential and commercial projects.

The following map shows the mentioned zones across the city of Toronto.

Distillery District "Victorian industrial architecture"
West Don lands, Corktown . (Fig 3.1)

Fashion and Entertainment District. (Fig 3.2)

Garrison Common, Fort York. (Fig 3.3)
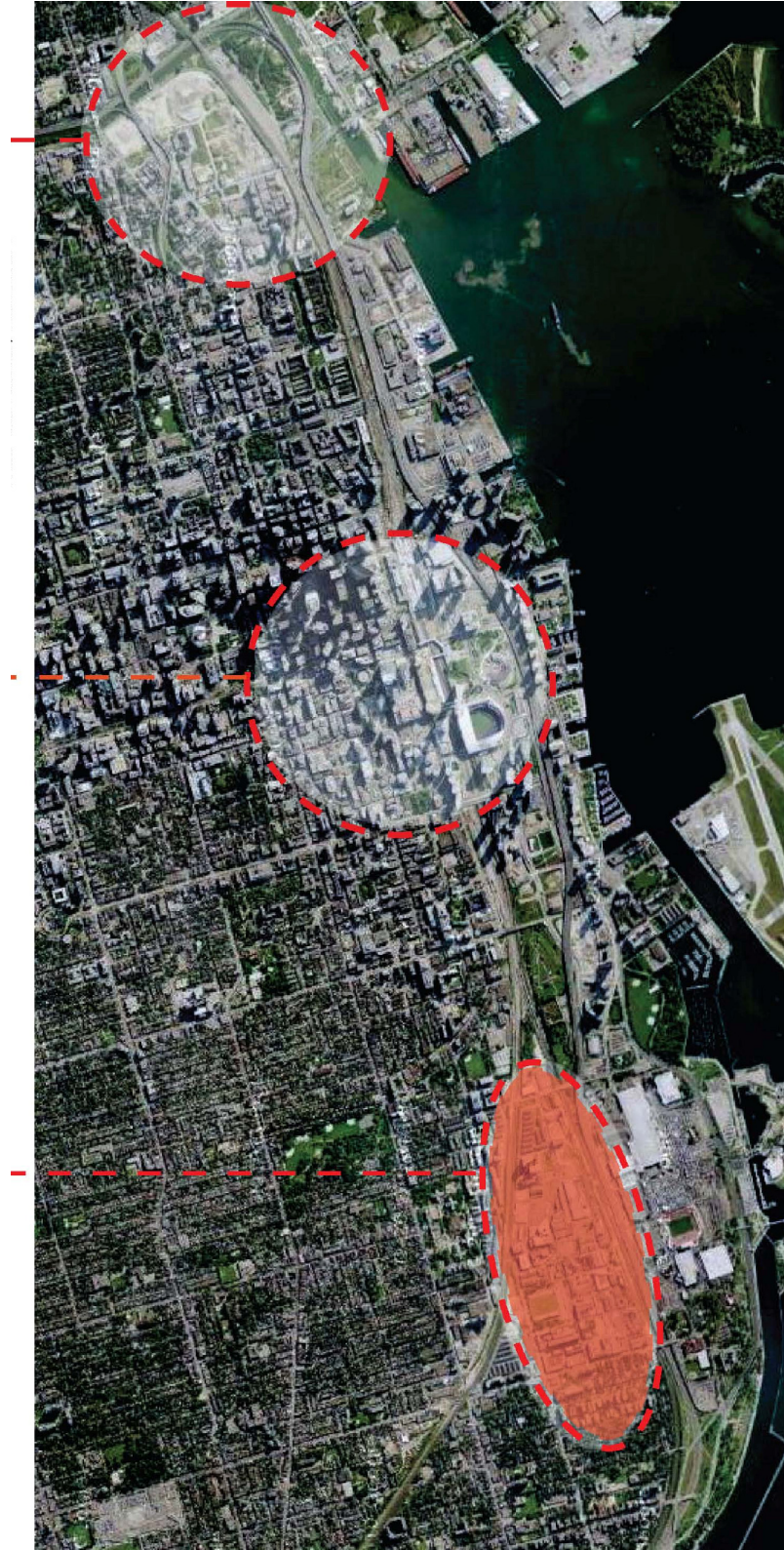
Map 3.3 Toronto industrial zones

Fig3.1 Distillery district (Art and entertainment district, 2003)

The Distillery District features well-preserved Victorian industrial architecture and is known as a national heritage site. It opened in 2003 and nowadays the district has a well deserved reputation as Toronto's art, culture and entertainment district.

Fig 3.2 401 Richmond (Artscape North Society, 2005)

The Macdonald Manufacturing Company constructed the 401 Richmond street building for the purpose of producing lithography on tinware. After about a decade the building was redeveloped into a mixed-use office building which provided businesses and space to over 140 artists.

Fig 3.3 Toronto Carpet Factory (York Heritage Properties, 2009)

The Toronto Carpet Manufacturing Company was constructed in 1899 to house its manufacturing, storage, and office spaces. The structure was converted into office space that today contains over 150 businesses and companies; no major additions were made to the original existing structure.

CHAPTER 4 – SITE ANALYSIS

4.1 Consideration of Local Site and the Issues

- Introduction - The area of study consists of two residential districts with a variety of high and low-income neighbourhoods. These two contrasting environments are generally well served by public transit infrastructure, although public amenities' use is not dense enough to have led to any demand for an optimization of its use or for a connection to other systems. There is also an industrial area in between the two residential settings.

The area selected for further study is situated in the western part of the city, bounded by King Street West to the north and the CN rail line to the south.

Fig 4.1 South Parkdale Neighbourhood
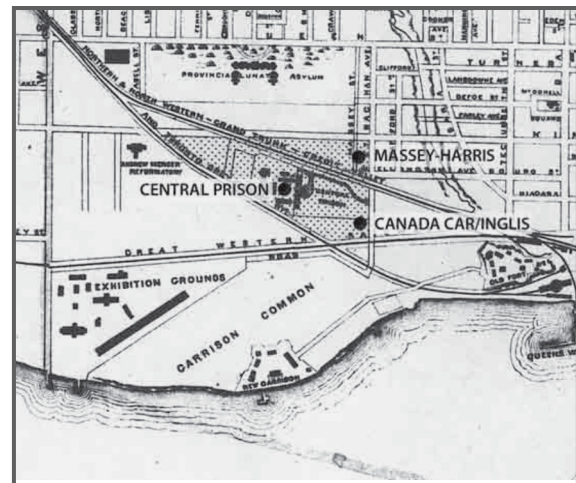
Fig 4.2 Liberty Village, City Engineer's Office, 1885

LIBERTY VILLAGE

INDUSTRIAL PART

SOUTH PARKDALE

Map 4.1 the area of study

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4.1.1 Liberty Village History and Development

- Industrial zone - Liberty Village, formerly known as Garrison Common, with its unique location in the city as regards access to lakeshore, financial core and entertainment and fashion districts Toronto, generates a tremendous amount of opportunities for the area to grow. However, not only has redevelopment of the industrial facilities into office buildings and rental workplaces resulted in optimal revival of the locale, but it has also led to the separation of the two major encircling residential neighborhoods. One of these was developed after the demolition of the east part of the industrial district and then was rebuilt as a combination of low-rise and high-rise condominiums.

The Liberty Village employment district is bounded by King Street West to the north, Bathurst Street to the east, Gardiner Expressway to the south and Dufferin Street to the west. The area is located in the east part of a city of Toronto with 137.7 acres (55.73 ha.) in size
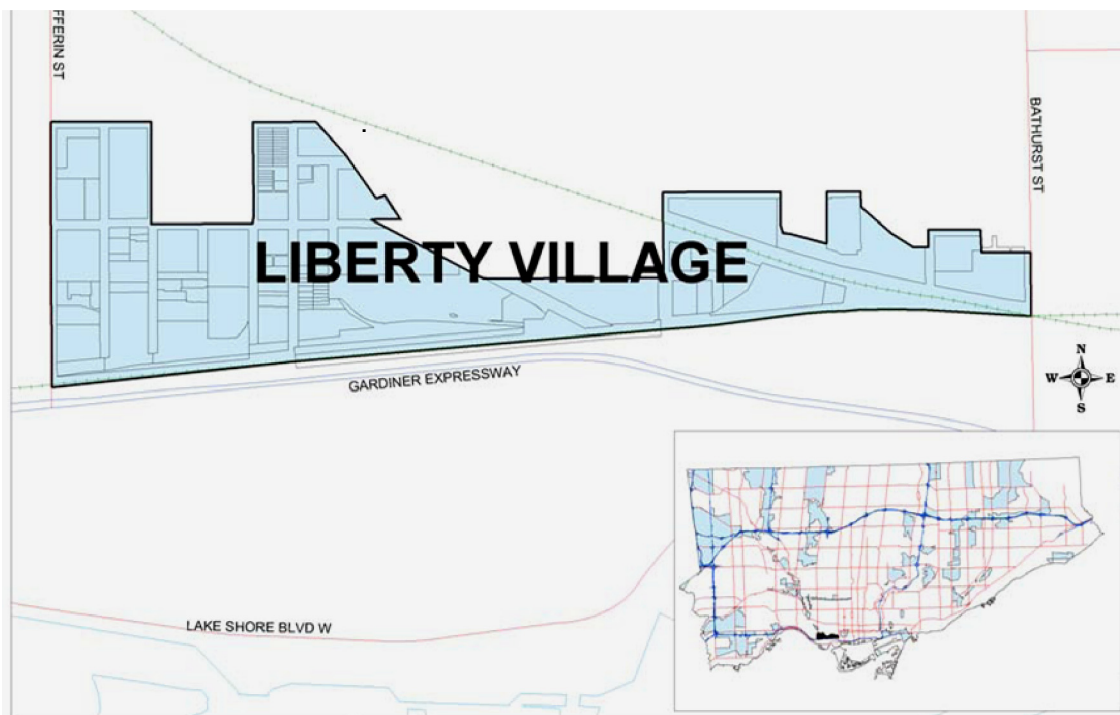
Fig 4.3 Liberty Village employment district, city of Toronto, 2007

"Tradition is not something we have - an unchanging set of "rules" – but, rather, something we do – an active cultivation of models, examples, and experiences to inform our work in the present."[1]

Semes, 2009, P.37

Fig 4.4 Carpet Manufacturing Company

[1] Steven W. Semes, *The Future of The Past,* 2009
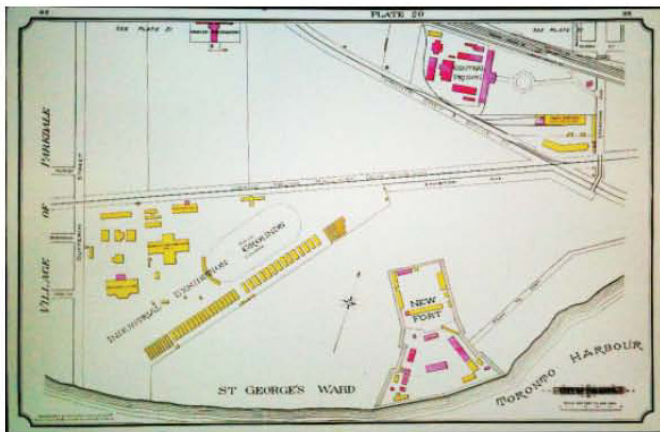
1884
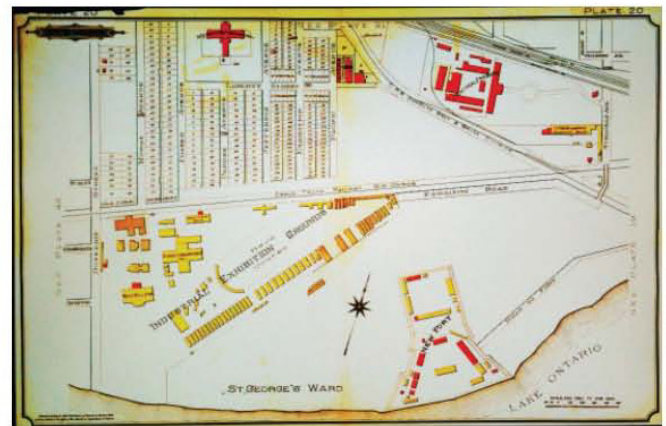
1894
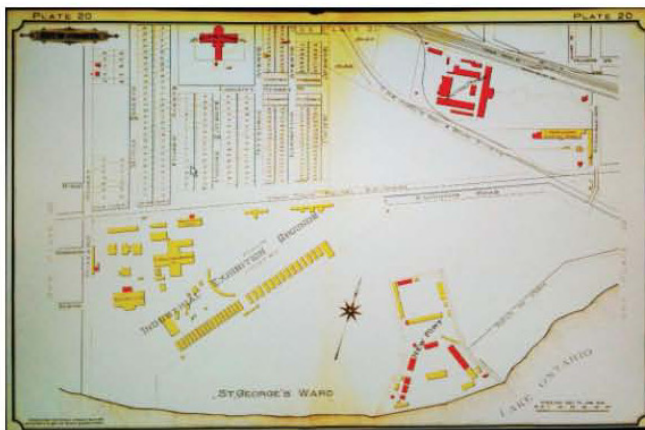
1890
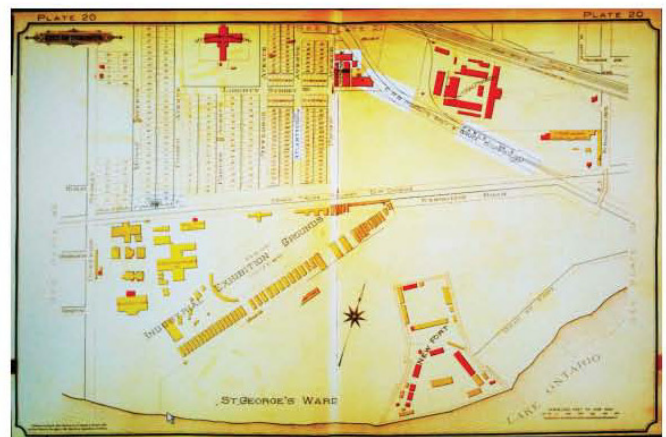
1890-1899
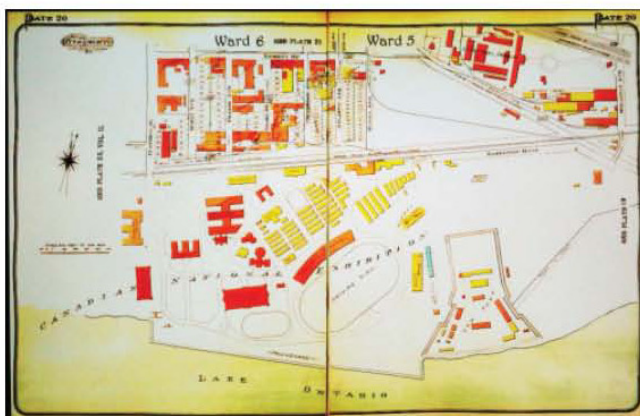
1910-1912
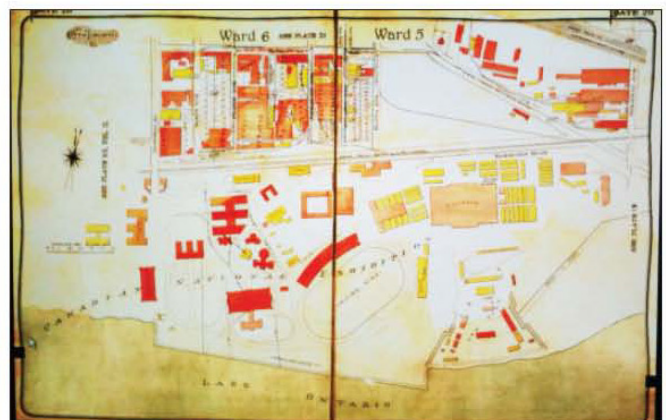
1910-1923

Map 4.2 the development of liberty Village, 1884-1923

- Inventory of Industrial Structures - The map below indicates the location of industrial buildings and companies and also specific historical features of Liberty Village during the 19th and early 20th Centuries.

- The Toronto Carpet Factory, 67& 77 Mowat Ave
- 37 Hanna Avenue/171 East Liberty Street
- Central Prison
- 1915 Liberty St. looking east from Dufferin St.
- 43 Hanna Ave
- The "Castle" at 135 Liberty St.
- 60 Atlantic Avenue
- A.R.Williams Machinery. Co
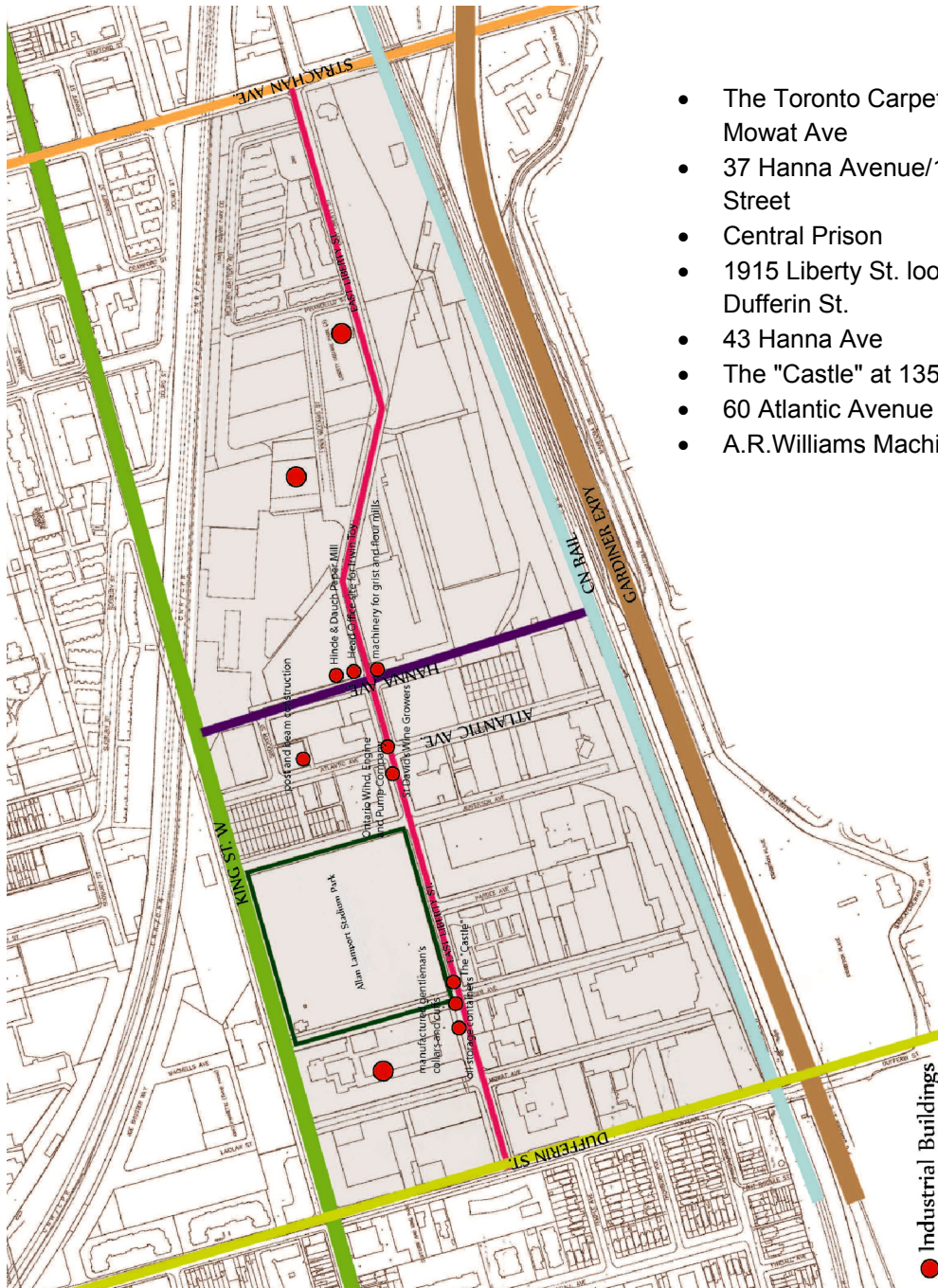
Map 4.3 Liberty Village Industrial Building

Fig 4.5 Central Prison (Lamport Stadium)
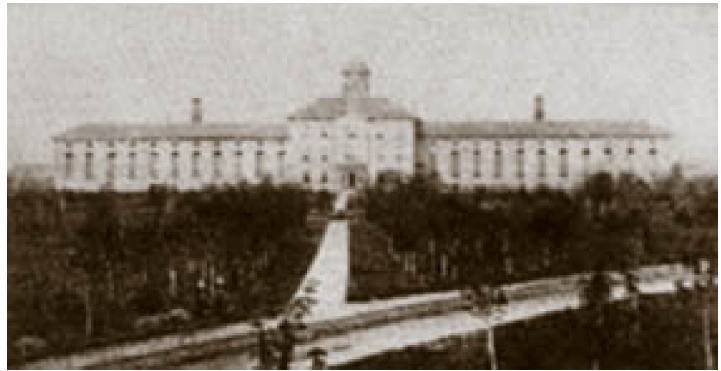
Fig 4.6 the Toronto Carpet Factory, 67& 77 Mowat Ave

Fig 4.7 1915 Liberty St. looking east from Dufferin St.
The Russel Motorcar Company to
Manufacture fuses for bomb shells for use in
World War I

Fig 4.8 43 Hanna Ave, toys and sporting goods
Production

Some of the 4,000 women war workers lined up for their last pay in 1918.
Employment in the area peaked during the World Wars.

Fig 4.9 A.R.Williams Machinery. Co.

- New Development Area - According to Gratz (1998), the term 'project planning' is the most common approach to rebuilding components in which new development is going to occur. "*This approach assumes that a void exists that can be filled with a project. The planning process is designed to achieve the project, market it, sell it, and involve the public in selecting a predetermined solution – in other words, the project.*"[2] This is exactly what happened in KLV land, in the eastern part of Liberty Village. The abandoned inactive industrial structures—which defined the main character of environment—were transformed into a modern, mixed use community with varies types of residential condominiums. In this process, however, the problem remained unsolved.

The King Liberty Village or KLV lands are generally bounded by King Street West to the north, Strachan Avenue to the east, Hanna Avenue to the west, and the CN rail line to the south.

The area had formerly been known as an industrial centre before it became a vacant site with a variety of inactive industries such as Inglis Manufacturing in the 1980s.

Since this was an employment area that offered a lot of bright potentials such as transportation infrastructure (including access to TTC), in 1999 the owners of the lands began working closely with the corporation of IBI Group to transform this industrial neighbourhood into new sets of mixed-use communities. These efforts gave rise to different types of residential condominiums and altered the original shape and character of the former context.

As the map 4.4 indicates, the new development consists of a new mix of uses that includes live/work, offices, building types that include townhouse forms, tall slender buildings, and mid-rise type buildings, with a few existing buildings blended in.

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[2] Gratz/Mintz, *Cities back from the edge,* 1998, p.59

Fig 4.10 Town houses; Western Battery Road.

Fig 4.11 Condominium towers; Lynn Williams street.

Fig 4.12 New developments under construction

Map 4.4 Liberty Village new development blocks

4.2 Toronto City of Neighborhoods

"The gradual disappearance of a sense of locality and of human message from our building is doubtless the result of cultural factors underlying the act of building – the values and ways of thinking and acting that govern our civilization."[3]

(Pallasmaa, 2005, p. 265)

4.2.1 South Parkdale Neighbourhood -The South Parkdale district encompasses a set of disorganized low to high-rise buildings, which seem to be have been disregarded in municipal developments. Furthermore, the unique urban placement of the area-- it is surrounded by one major street on the north side and a major expressway on the south and west—means that the main linkage of the neighbourhood with any other part of the city is its connection to the afore-mentioned Liberty Village.
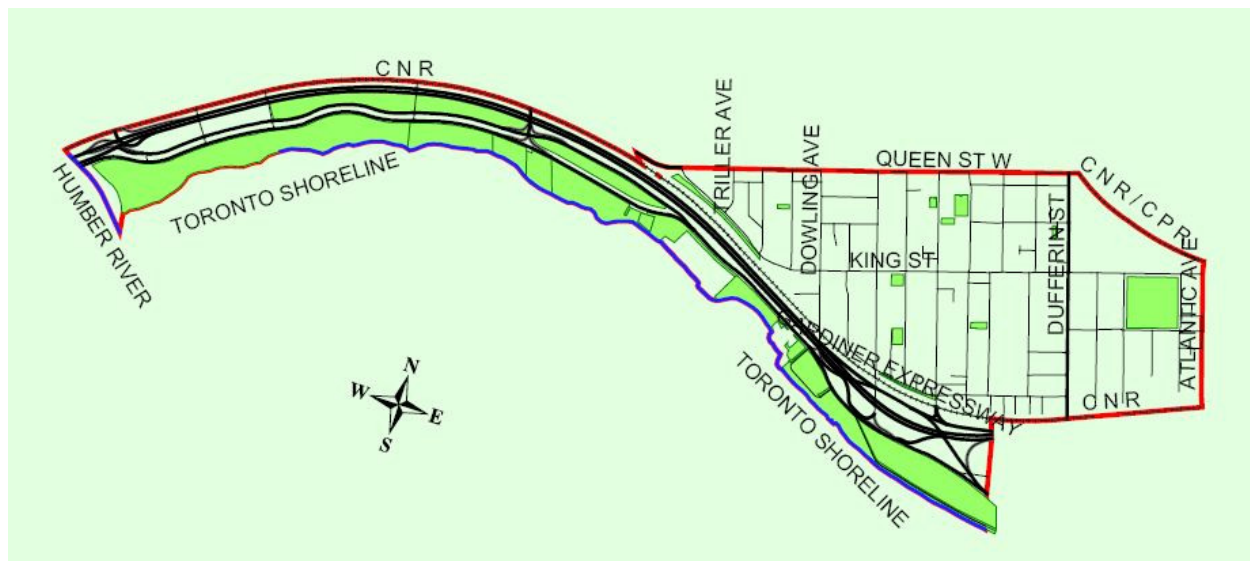
Map 4.5 South Parkdale neighbourhood

[3] Juhani Pallasmaa, *Encounters: Architectural Essays*. 2005

- The History - In the early 19th century, the South Parkdale neighbourhood contained a large number of Victorian houses south of Queen Street West; these housed wealthy families who spent their time in such amazing surrounding areas as the Sunnyside Amusement Park and the Bathing Pavilion. The location of South Parkdale close to a streetcar line (which developed in the late 19th century) that went downtown made it very convenient to live there, although the district was far away from the big city life[4].

In 1964, the Gardiner Expressway had been completed and the Parkdale neighbourhood was cut off from the lake; entire residential communities had been demolished. This was the beginning of Parkdale's decline. As a result of all these changes, the inhabitants were forced to sell their properties to developers so that their mansions could be demolished and space could be cleared for the building of high-rise apartments. Some properties *"were abandoned by owner occupiers and sold to absentee landlords or investment firms who divided them into smaller apartments, and some properties remained vacant as the neighbourhood went into decline.*"[5]

The original dwellers moved out and were replaced by new residents. This revolution not only had effects on the inhabitants' properties but also caused the imperfect implementation of deinstitutionalization which was approved by the Provincial Government during the 1970s and 1980s.[6]

All these factors led to a high need in Parkdale's residents for appropriate social services; all the changes had resulted in a growth in the number of low-income residents.

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[4] Whitzman and Slater, "*Village Ghetto Land*", Urban Affairs Review, 2006, p. 692.

[5] Tom Slater, "*Municipally managed gentrification in South Parkdale Toronto*," Canadian Geographer 48.3 (2006) p. 309.

[6] Whitzman and Slater, "Village Ghetto Land", Urban Affairs Review, 2006, p. 685.

Single family houses

Midrise/Walk-ups

High rise apartment

Fig 4.13 South Parkdale, Typical residential properties

Fig 4.14 South Parkdale, present condition

CHAPTER 5 – COMMUNITY REGENERATION AND PLANNING

5.1 Introduction

People relate to and mentally connect to their cities and living environments; these are significantly important to their daily functioning and also to their emotional well-being. This characteristic is constant because of similarities in human culture, the human experience, and the physical shape of the patterns that people live in. It is clear that the visual quality of a city is important since it focuses on the urban mental images as they are perceived by its inhabitants.

Kevin Lynch in "The image of the city" defines the needs of having coherent patterns in our urban environments in order to have a sense of belonging and locality: *"A good environmental image gives its possessor an important sense of emotional security. He can establish [an] harmonious relationship between himself and the outside world. This is the obverse of the fear that comes with disorientation; it means that the sweet sense of home is strongest when home is not only familiar but distinctive as well."*[1]

Therefore, the image is defined by both the observer and his environment; the observer seeks adaption and coherence of symbols recognized in the environment. What would be valuable in this process is identification of each element recognizable to human consciousness and directly related to human perceptions.

This principle can be applied on a smaller scale through one community which is not only part of a city but also has its own particular characteristics that are familiar to its inhabitants.

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[1] Kevin Lynch, *The image of the city,* 1960. P.4

This part attempts to emphasize two main criteria in the specific area of study – these being heritage presence and connectivity between possible open spaces – to provide possible responses to community revitalization.

Undertaking this research is significant as it attempts to define the role of heritage designation and also addresses the outcomes of cultural, economic and social revitalization in existing neighborhoods that have developed over time to surround the site. In doing so, it seeks to indicate the type of integration of new developments and the consequences of it within the heritage context.

Working at the urban scale we can consider a problematic - or in other words, forgotten - settlement which is situated in contact with heritage components; this consideration will direct this study to urban conservation. A study of this nature involves a tangible approach to revitalization in the urban context of utilizing a historical element. Heritage plays a key role in defining these symbolic elements even as new development attempts to deal with the heritage question in an appropriate way.

In spite of the fact that the main focus of this research is on residential features of the neighborhood, it will also deal with open space and present it as the most important constituent to emerge in this setting. To redevelop the existing green surfaces - which are mostly neglected - and to define a linkage between the latter and the proposed, we progress towards the main purpose of this study, which is to revitalize and to bring a sense of being alive back to the given area.

5.2 Revitalization of the Heritage Presence

The principles designated in architectural language as "Heritage" assets and their influences on human culture and sense of locality, represent a reference point from which cities can look to their past, understand the present, and plan for the future.

However, a critical point of consideration is the relationship of the heritage context to other buildings and the landscape around them. In other words, the point of this dialogue is that every new building, or any single element that is part of the dialogue, follows it with tact and grace or with disrespect. Obviously, this depends on the intentions of the new designers and the environment's potential to accept a particular contradiction.

Fig 5.1 Carpet manufacturing company

The attempt to conserve the existing historic fabric in the defined neighborhood, Liberty Village, extends outward from within the historic block of Carpet Factory buildings and reaches out to draw them in. it aims to physically connect one unconfined space (the Lamport Stadium) to a confined space (Carpet Factory). This development becomes an agent for the reversal of flows, as it brings the adjacent community (South Parkdale) into the heart of the heritage context and highlights the heritage properties as the heart of the community. This attempt may be referred to as "Negotiation of the boundaries".

The development might be programmatically open-ended, undefined, but with temporary events occurring within it. Artistic activities such as art galleries and exhibitions, fashion runway shows, outdoor amphitheatres, etc. can be performed on a more open stage, inviting the public to stop by and become engaged and to go deeper into the historical pattern as it develops at the community level. By opening up

over all open spaces in a residential neighborhood, a development will generate an extended community space that invites various cultural events and public activities to take place there, particularly in its open spaces.

5.3 Open Space and Connectivity

"The open spaces afford us an ideal opportunity to substitute a new set of sensuous stimuli for those normally encountered. City perceptions are relatively intense, highly structured, and symbolic. The individual will experience a pleasant sense of release and relaxation when he begins to receive a set of messages which are less intense and less demanding of his response. …Open spaces may serve as a locus for certain new, unspecialized, or unusual social contacts, free from many of the restraints of routine living. … Therefore, since we value social mobility and are disturbed by segregation, it should be our policy to place actively used open spaces between or equally accessible to different social groups."[2]

(Lynch, 1990)

As discussed in the thesis statement, providing a linkage between two neighborhoods in order to enhance the quality of life in the non-development residential environment and inspire a sense of character in the new development is the main concern of the design part of the project.

The term "open space" has been used in this context to mean a connective element that gradually engages people with nature even as it connects them to adjacent neighbourhoods.
The essence of open space is that it allows us to act freely. The only alternative to an existing environment is to add something that performs an important function in the human environment via minor physical changes.
How can the city use its citizens' perceptions to create an active transaction between them and places?

As Lynch mentions, what the individual will experience in such an aesthetic pattern is a pleasant sense of release and relaxation, as well as the opportunity to participate in social and cultural communication. "*The human observer releases his attention, receiving chance impressions or attending to inner stimuli of thoughts and reveries, or he attends to the song as an aesthetic object, a fascinating pattern of sound with vague symbolic connections to human emotions or human speech.*"[3]

[2] Kevin Lynch, *City sense and city design,* 1990.

[3] Kevin Lynch, *City sense and city design,* 1990. p.403

CHAPTER 6 – RELEVANT PRECEDENTS

6.1 Combination of *Industry* and *Nature*

Duisburg - Nord Landscape Park
Latz + Partners
Duisburg, Nordrhein-Westfalen
Germany, 1990-2002

What is the position of engine houses, mill buildings, bridges, gas tanks, ore bunkers, and many other sorts of industrial structures, that were familiar to the people of their eras? They are parts of environmental history and also stand out as monumental sculptures to serve as the essence of an area's culture and character.

Redeveloping the Duisburg-Nord in the Ruhr region of western Germany – which is recognized for its steel industry – was proposed as a design competition in the late 1980's. Peter Latz's firm was the competition winner; their proposal expanded the idea of rehabilitating a brown field's environment as a designed landscape park.

"What can a park be?" Looking for an answer to this question was the first step which led to the transformation of the existing infrastructure to landscape features in the similar environment.

Fig 6.1 Duisburg-Nord Landscape Park

This was an effort to retrieve all suffers which occurred in this area by declining extreme social, economic, and ecological importance for a number of decades.

This would be a revolution to give the forgotten area a sense of liveliness by maintaining the steel structures but integrating them with nature and the surrounding landscape instead of ignoring them.

Latz's design concept constitutes two major functions: utilizing existing infrastructure and taking care of plant life.

The first attempt was made by implementing any single element that remained of industrial structures and transforming them into recreational facilities to serve different users. Providing walkways through and over the former blast furnaces, transforming the ore bunker to rock-climbing walls, and using the Piazza Metallica as a performance space for outdoor festivals are some examples of this transformation.

The dialogue happens when plants have been encouraged to grow and overtake former industrial components. A second aspect of this development is the growing of varieties of species that will improve soil quality; pioneer plants are first allowed to take root and they are followed by compatible species.

Fig 6.2 Duisburg-Nord Landscape Park, Google earth 2010

IDEA → **What a *PARK* can be?**

↓

Setting new standards for similar environmental, economic, and social transformations happening around the region.

↓

Transforming the existing infrastructures from their previous practical uses into landscape features

Conceptual Plan and Principal Structural Elements:
Water park, Rail Harp, Elevated Walkways, Vegetation Zones, Community Gardens, Sport Fields, Buildings

New programmatic activities — Maintaining the industrial components

Monumental Sculptures → Redeveloping the site as a park

Reminders of the site's history — Allowing plants to exhibit the process of

The Piazza Metallica transform to a space for performances and outdoor festivals

A slide that runs through a wall of a former ore bunker

The Sintergarten surrounded by massive concrete walls and designed with various formal gardens

Ore Bunker adapted for Rock Climbing Walls

The Bunkergartens left for Visitors to walk across train tracks.

Fig 6.3 Duisburg-Nord Landscape Park

6.2 Standing in sharp juxtaposition

Domino Sugar Refinery building
(One of the last major Industrial sites on Williamsburg's waterfront)

Is being transformed into housing by:
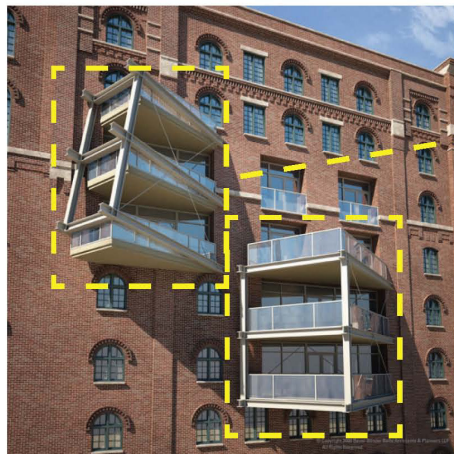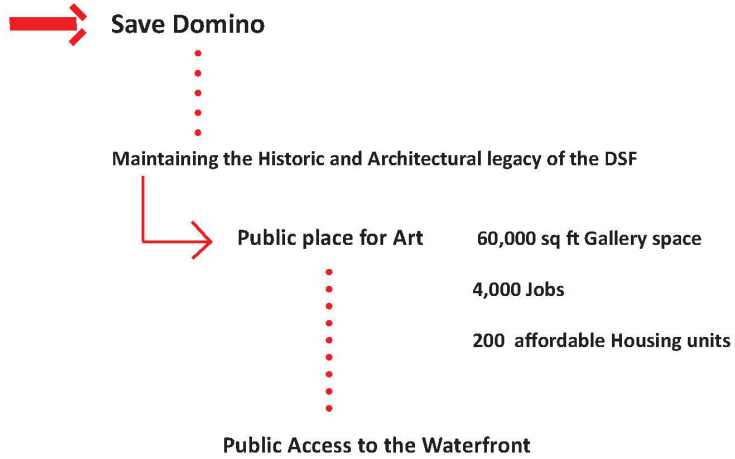*Architect Beyer Blinder Belle*
Brooklyn, New York
United States

The Domino Sugar Refinery is one of the last major industrial sites on Williamsburg's waterfront. For a period of time after the Civil War the Domino factory was the largest sugar refinery in the world and in 2004, after nearly 150 years of service, the factory was shut down due to a steady decline in demand for its product.

The property was purchased by Developers Refinery with the aim of making Domino Sugar a residential building; it was proposed as an affordable "low-income" housing. This development encountered with strong opposition, with people believing that "the Domino Sugar Factory should be considered a national landmark and that its original structure should not be altered." It was obvious that a huge development would destroy the history and architectural legacy of the building. There was also a lot of debate regarding the height and density of the project and also on its possible negative impacts on transportation and open space.

Save Domino, a group headed by Stephenie Eisenberg, hopes that the historic and architectural legacy of the Domino Sugar Factory can be maintained by making it a public place for art. The design features a three and four-storey rooftop glass and steel addition and preserves the plant's iconic 40-foot tall Domino Sugar sign.

Save Domino

Maintaining the Historic and Architectural legacy of the DSF

Public place for Art   60,000 sq ft Gallery space

4,000 Jobs

200 affordable Housing units

Public Access to the Waterfront

Intervention of Material

Three and Four-storey rooftop Glass and Steel

Preserves the plant's iconic
40-foot tall Domino Sugar sign

Domino Sugar Refinery building

New Domino

2,220 Residential units · · · · · 30% "low-income" housing

220,000 Sq ft of retails

■ Commuting in 11 acres of land

Argument Against Development

The Neighbors   Community Board

Domino Sugar Factory as a National landmark

Presence of "low-income" housing

Negative impacts:

The height
The density (Overcrowding)
The transportation
The open space

Existing Residents' views of the waterfront.

6.3 Strategies in Conservation of industrial sites

Le Parc de la Villette
Located on 125 acres of industrial land in North-Eastern Paris
Bernard Tschumi
Paris 1982
France

Parc de la Villette, in Paris, designed by Architect Bernard Tschumi, was the result of a competition he won for the design of Paris' largest park in 1982. He was attempting to illuminate the deconstructionist philosophy behind a landscape design.

Tschumi's main idea was to transform both the huge "brown field" area and also "the largest discontinuous building in the world" and also to articulate new activities.

Jacques Derrida, the philosopher, encouraged him to follow an anti-modernist approach that would consider form before function, and would 'deconstruct' traditional methods.

Utilizing the three geometries of points, lines and curves was the primary step in his design. A system of points with 26 contemporary "follies" or fanciful buildings in the form of steel pavilions, inspired by Russian Constructivist art and painted by crimson red colors to brighten up the park was proposed. A system of lines with two major axes, north-south and east-west, that would recognize the traditional French avenues was to be incorporated. The curved feature was the Cinematic Promenade.

In his theoretical points of view on 'event space' in a distinctly urban park, Tschumi proposed the deployment of a number of abstract, program-less structures dubbed 'follies'. These bright red structures were the consequences of the implementation of his design, which came to house various events related to the activities of the park.
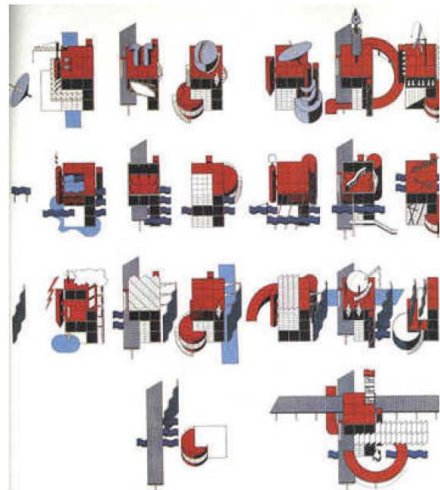
The competition objectives:

1. Mark the vision of an era
2. Act upon the future economic and cultural development of a key area in Paris

Le Parc de la Villette

The Design concept reconsiders the conventional relationships between *Landscape*, *Architecture*, and *Urbanism*.

Discontinuous Building ⋯⋯▸ 'Deconstructed' the traditional methods.

Dynamic Landscape

Grid of red-metal follies - with different functions - creates a matrix that works to organize the park and contradict the rigid Paris city grid.

Navigate users

Series of Layered Interventions:

Traditional French Avenues

Lines

Points

Surfaces

Cinematic Promenade

Bernard Tschumi examines the juxtapositioning of images to create architectural sequences and events.

Developed a complex program of cultural and entertainment facilities.

Paths •••• Pavements •••• Overheads •••• Pavilions-Follies

CHAPTER 7 – DESIGN EXPLORATION

In the absence of an identifiable program, the introduced elements either added or reprogrammed were extrapolated from the historical background to generate a context that would "historically" be needed for the future.

The forgotten historic component- the block including Carpet Manufacturing Company– contains various sorts of office units. This unidentified program imposed on the factory building disregards the distinctive character of this significant component that is found in other buildings and structures around the neighborhood.

The proposed programs and functions contribute to the entire context with the purpose of revitalizing the heritage presence as well as adding dynamism to the surrounding area. The goal here is to transform a dead atmosphere into a facilitated district that will try to improve the quality of life of its residents.

Introducing a variety of public amenities such as art galleries, permanent or temporary exhibitions, art shops, etc. into various parts of the neighborhood, along with indoor and outdoor bars and cafes would contribute to the revival of the surrounding area. Involving the factory building itself and its surroundings in the revitalization process would be the main purpose of this development. It would restore this valuable historic building that is unique in the neighborhood and that should be respected for the distinguished landmark that it is.

The following part of this thesis will introduce the design proposal for the Carpet Factory block in Liberty Village and its adjacent neighborhood, South Parkdale. The location and composition of the design is primarily influenced by the historic nature of the whole neighborhood.

With regards to what has been discussed in chapter 5, the design exploration is developed based on two main criteria defined as primary design ideas:

1. **Developing existing voids**
2. **Redeveloping the Industrial Components**

1. **Developing existing voids** in order to enhance public opens spaces.

- The influence of cityscape and landscape aesthetics; the role of open space in one's emotions.
- Making a linkage between different parts of the deprived community.
- Proposing variety of youth activities such as wall climbing, bicycle routs, skateboarding and etc.

High-rise
Mid-rise
Low-rise
Public School/Care

Fig 7.1 Existing institutions

Map 7.1 Area of study, existing condition

By consolidating identifiable public open spaces in the Parkdale Neighborhood, the proposed design intervention will create the connections that will perform as links between the depressed residential neighborhood and the proud heritage character of Liberty Village, the design proposal is attempting to bring back the sense of pride to the once important neighborhood in Toronto and to rebuild a meaningful relationship between inhabitants of Parkdale and their important heritage.
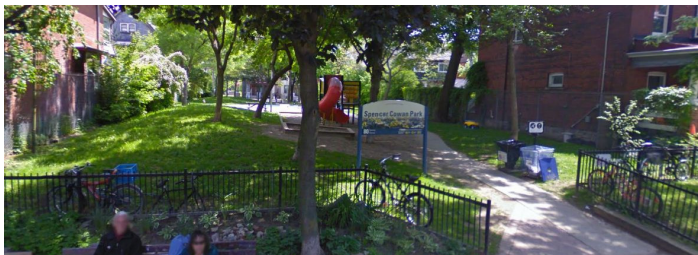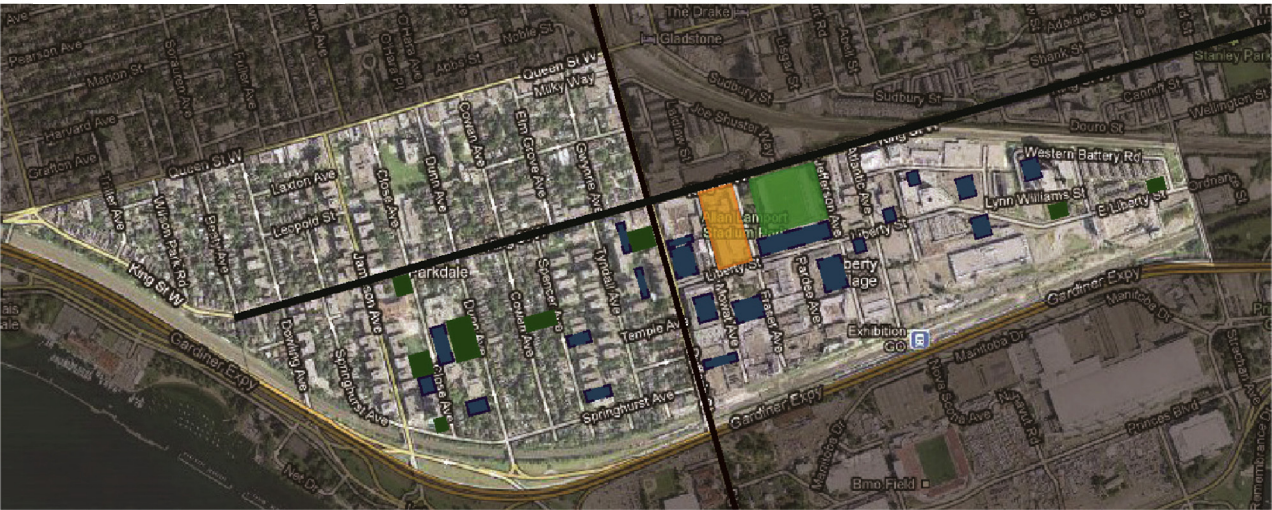

Fig7.2 Spencer Cowan Park

Fig 7.3 Duffrin-King Parkett

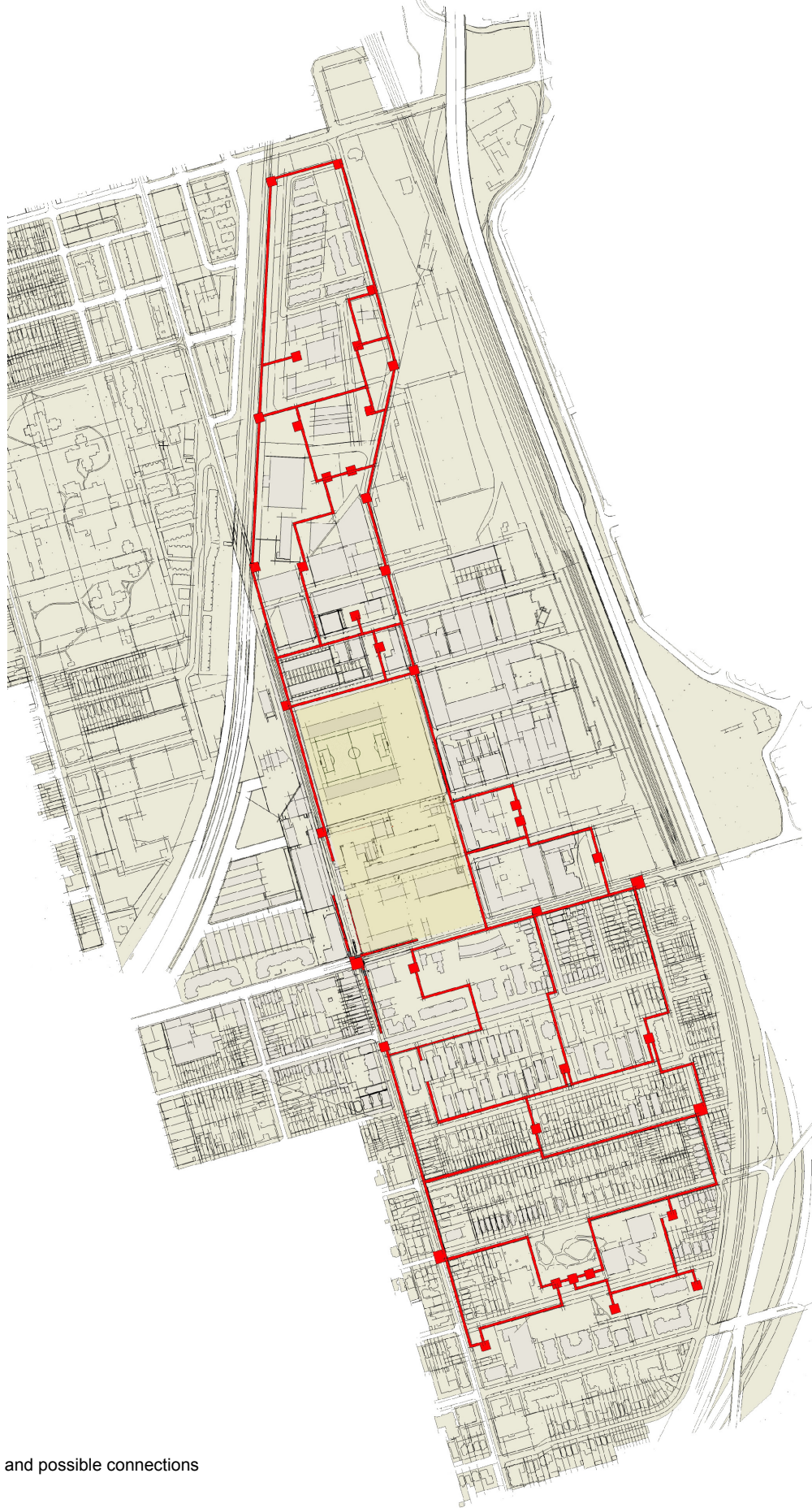**Map 7.2** Area of study, existing open spaces
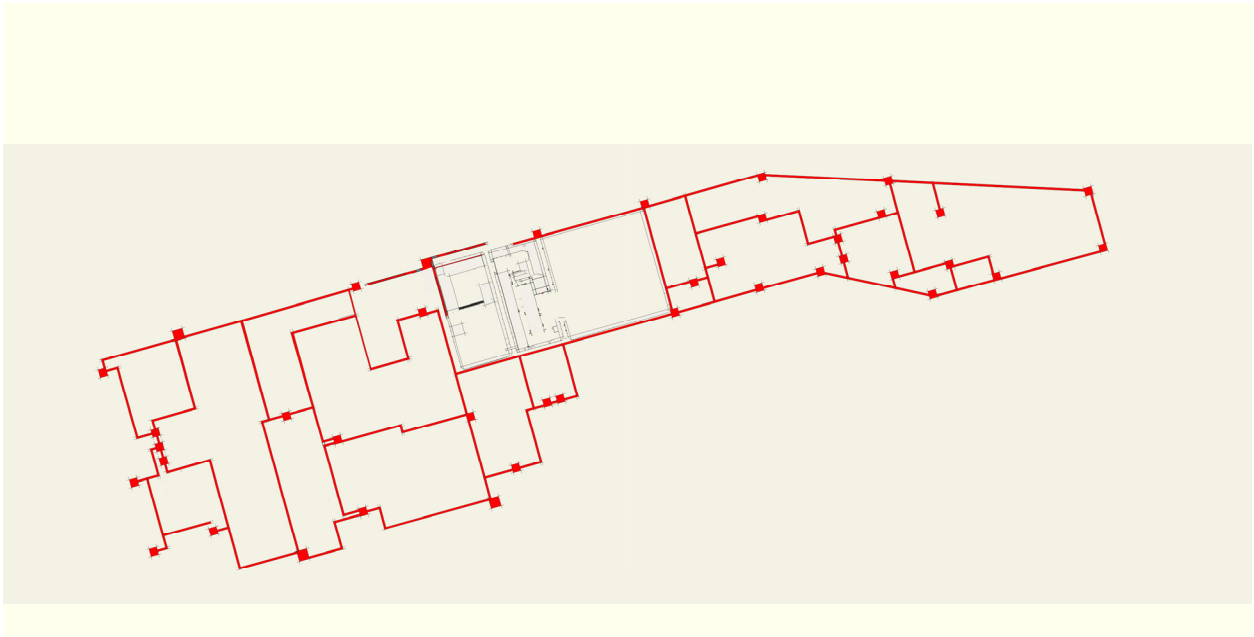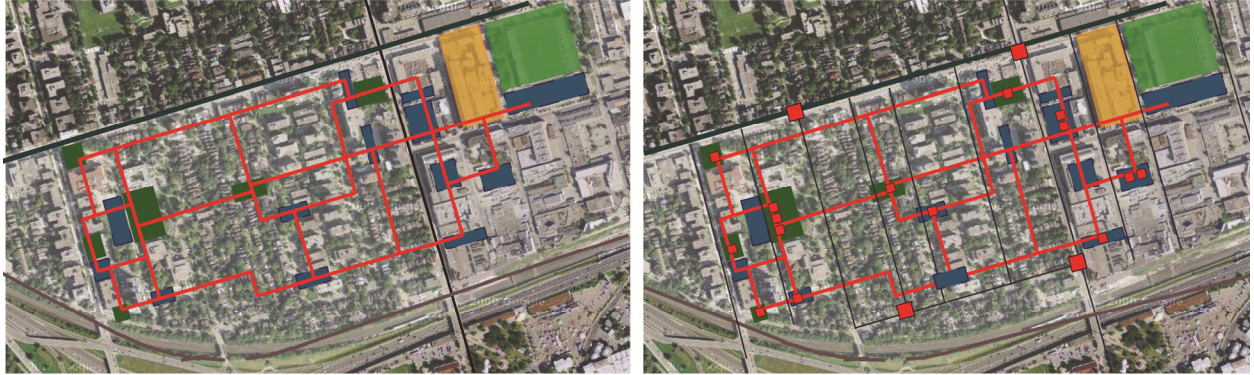
Diagram 7.1 Proposing Nodes and connectivity in existing open spaces
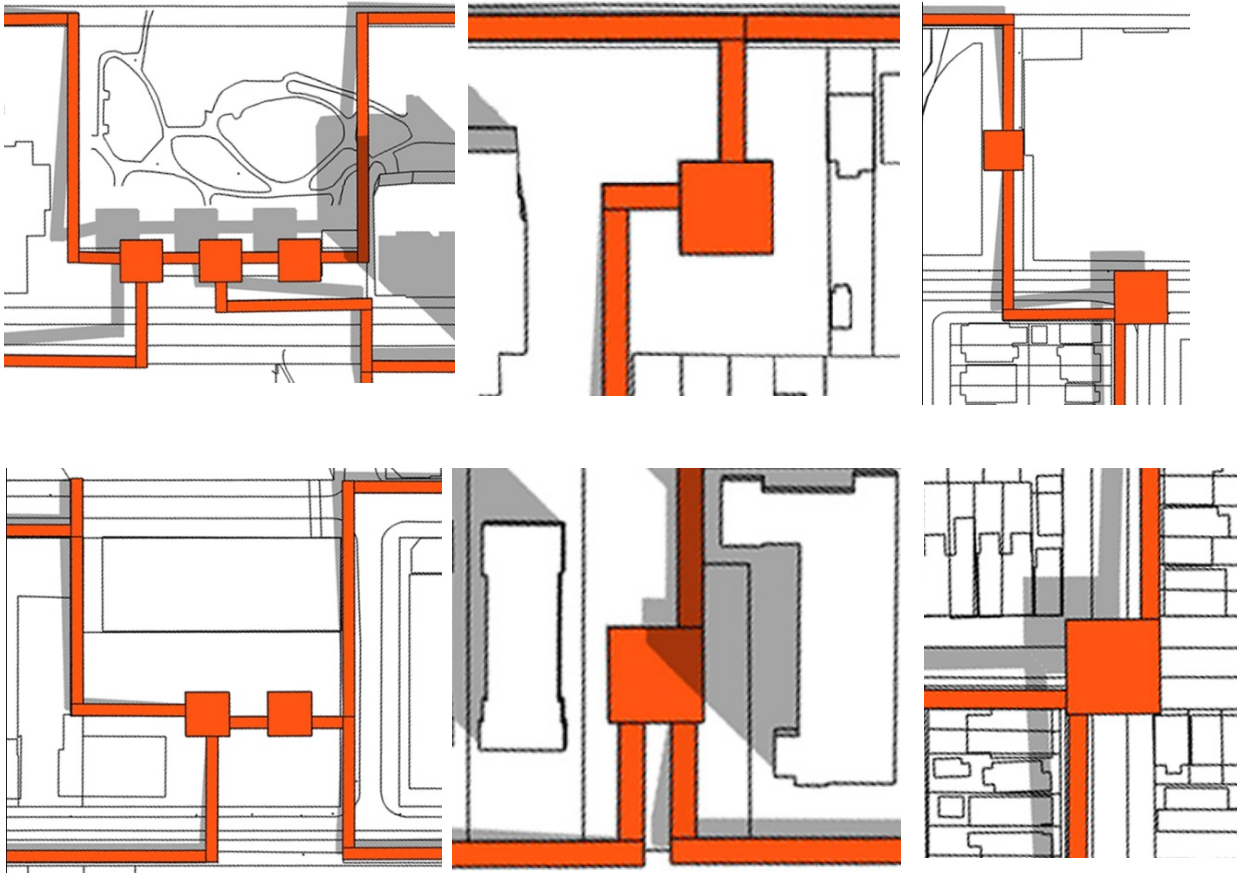
Map 7.3 Nodes and possible connections

Fig 7.4 Proposed Alternatives

2. **Redevelopment of the Industrial Components** and its surroundings to establish various public amenities. The purposes of this would be:

- To respect and preserve the historical context
- To bring in the essence of the community
- To recognize the distinctive attribute of the heritage components which have been revitalized to serve everyone in the community.
- To create a dynamic environment and bring life back to its residents
- To be of high architectural quality and also to be monumental in its expression.

Central Prison (1880 – 1911)

The Toronto Carpet Factory (early
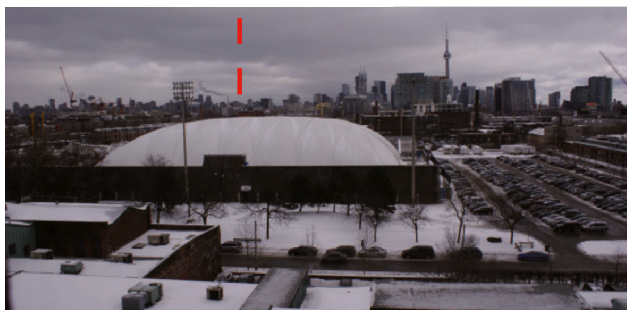
Lamport stadium, present

Diagram 7.2 Comparison between old and new

Carpet Manufacturing Company

The most important historic structure in Liberty Village, the Toronto Carpet Manufacturing Company, is recognized as a key example of early industrial architecture in Toronto, the city that developed from a manufacturing town of the 19th century to the largest financial urban center in Canada of the 21st century.


The Carpet manufacturing company was constructed in 1899 in Toronto and housed the company's manufacturing, storage, and office space. As product demand increased, within five years the company required that an addition be constructed to accommodate the expanding business. The buildings were constructed in the 19th century style with perimeter buildings forming a quadrangle with a powerhouse in the centre. The main structural type is of heavy timber with load-bearing brick walls, wooden columns and beams, and hardwood floors; ceiling heights range from 12 to 24 feet. There is an expanse of windows enveloping the entire building each up to 6 feet wide by 13 feet high complementing the red brick masonry exterior. Heat, power, and electricity were provided on site via steam generation, along with a fire pump and an underground cistern for emergency uses. (York Heritage Properties, 2009).

Fig 7.5 Carpet Factory, 2007

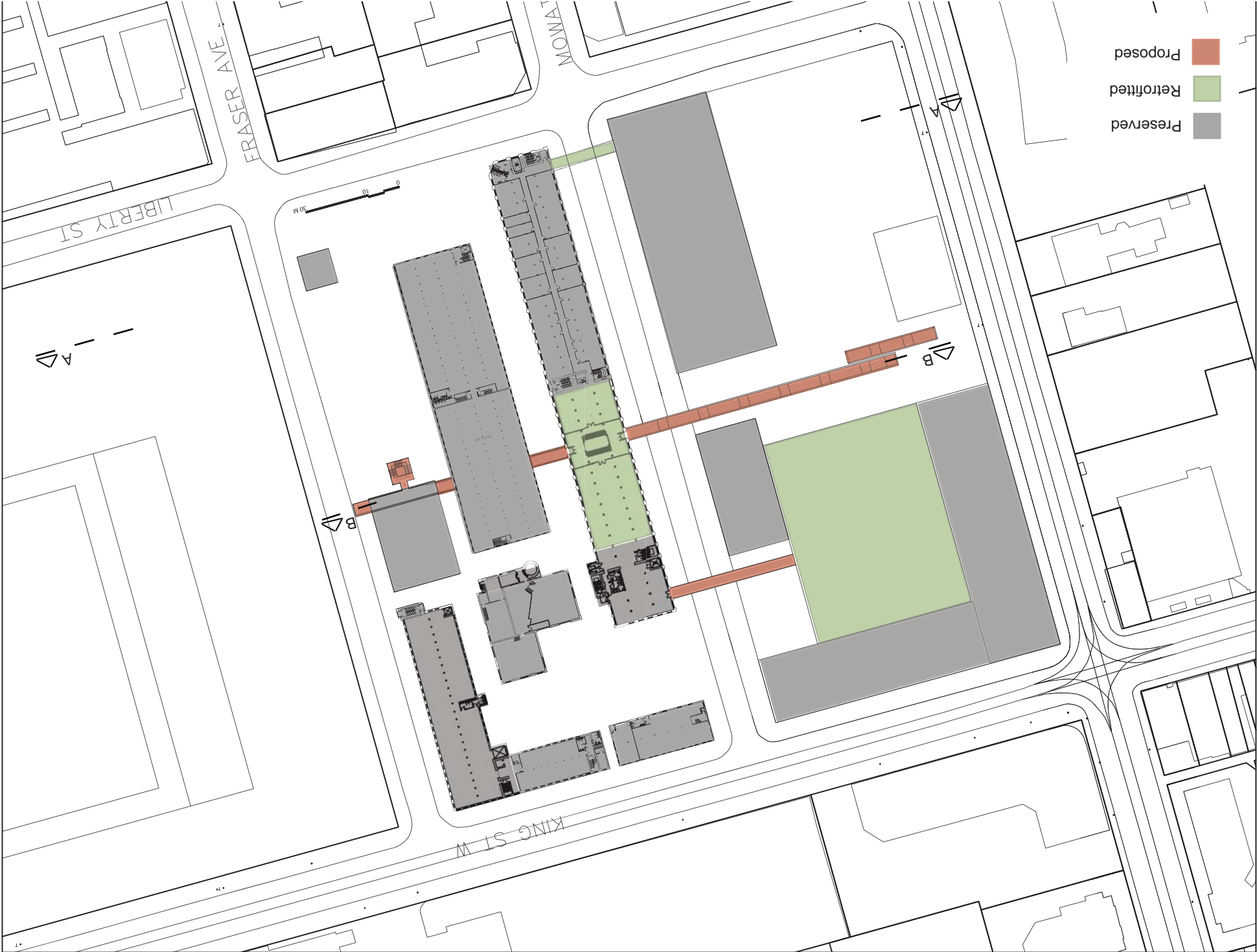**Fig 7.6** Carpet Factory building, interior spaces
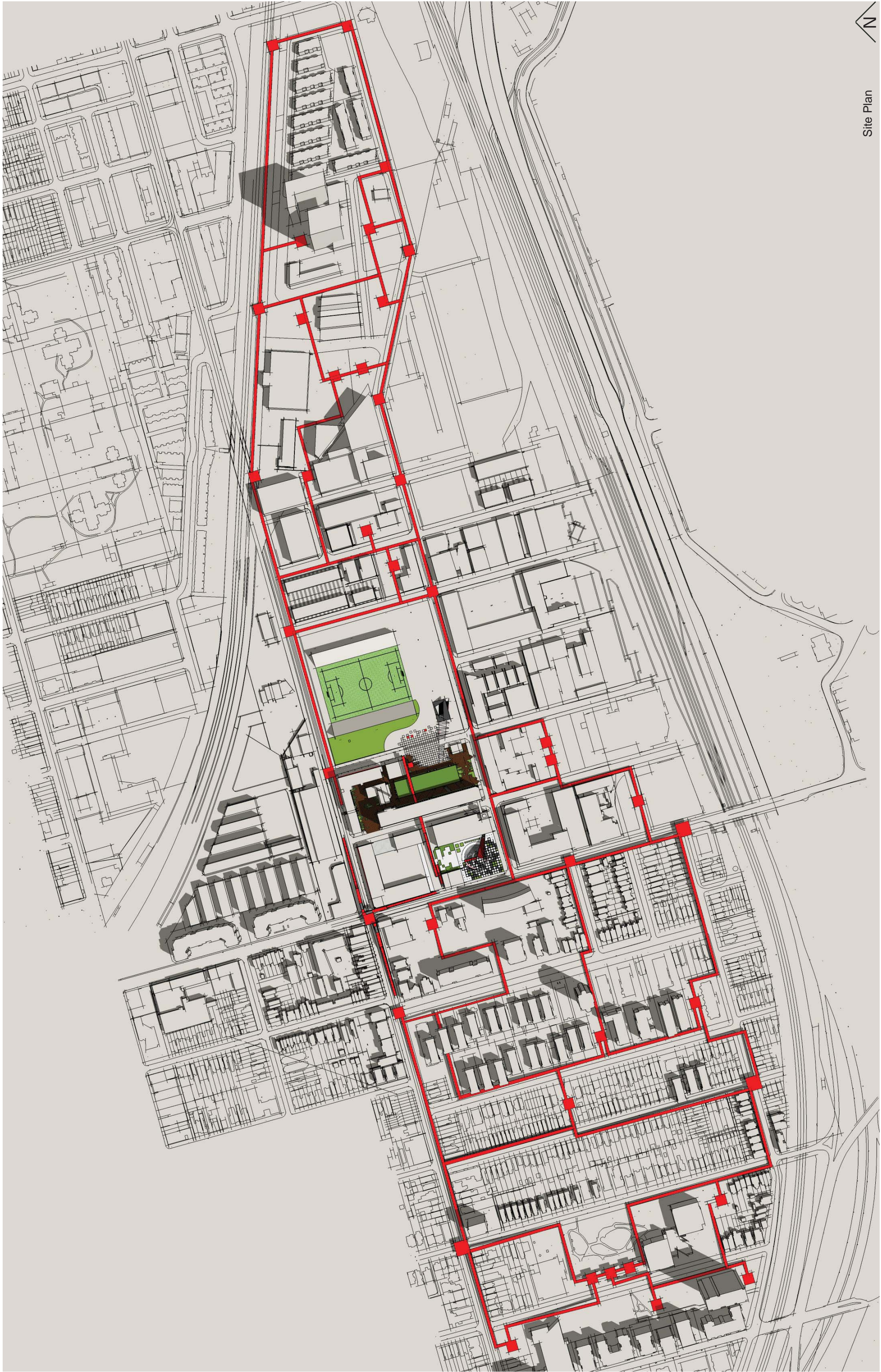
Ground Floor plan - Proposed Block

Legend:
- Proposed
- Retrofitted
- Preserved

Ground Floor plan - Existing Condition

Proposed

Retrofitted

Preserved

N

FRASER AVE.

LIBERTY ST

MOWAT

KING ST W
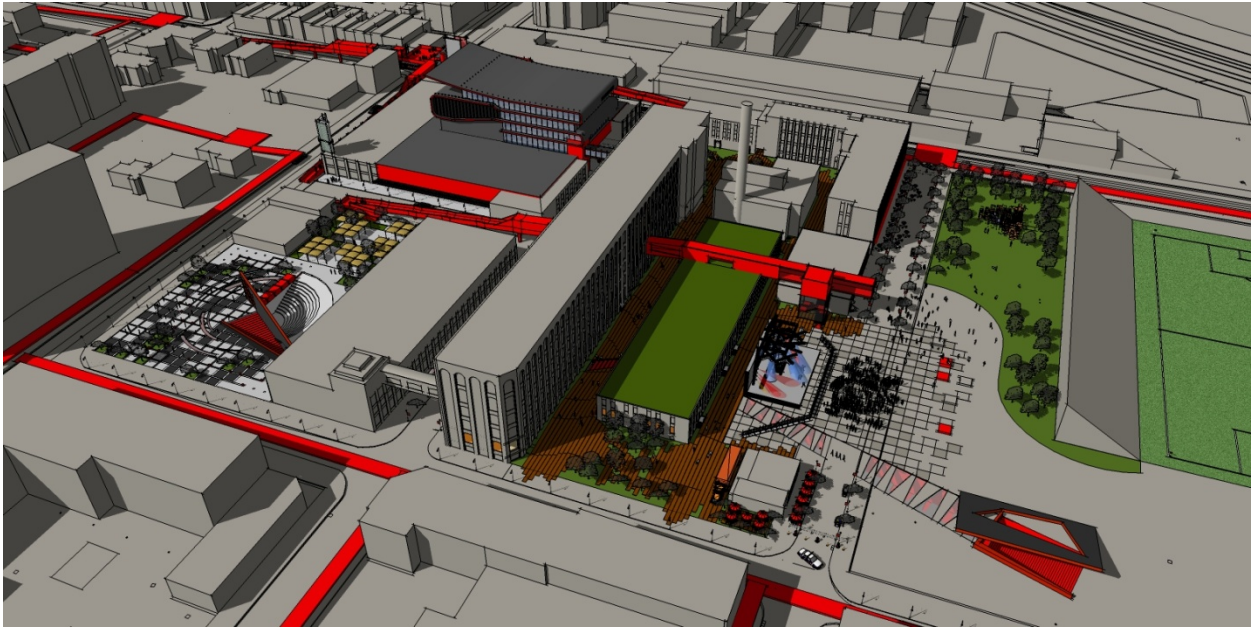
A

A

B

B

30 M

10

0

FRASER AVE.

LIBERTY ST

MOWAT

KING ST W

A

A

B

B

30 M

10
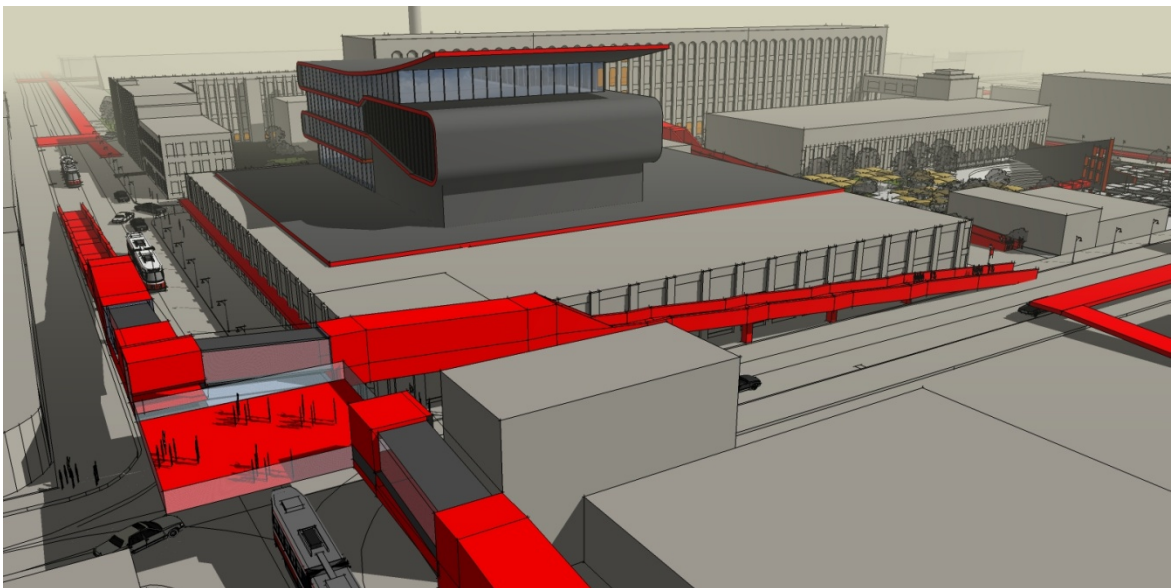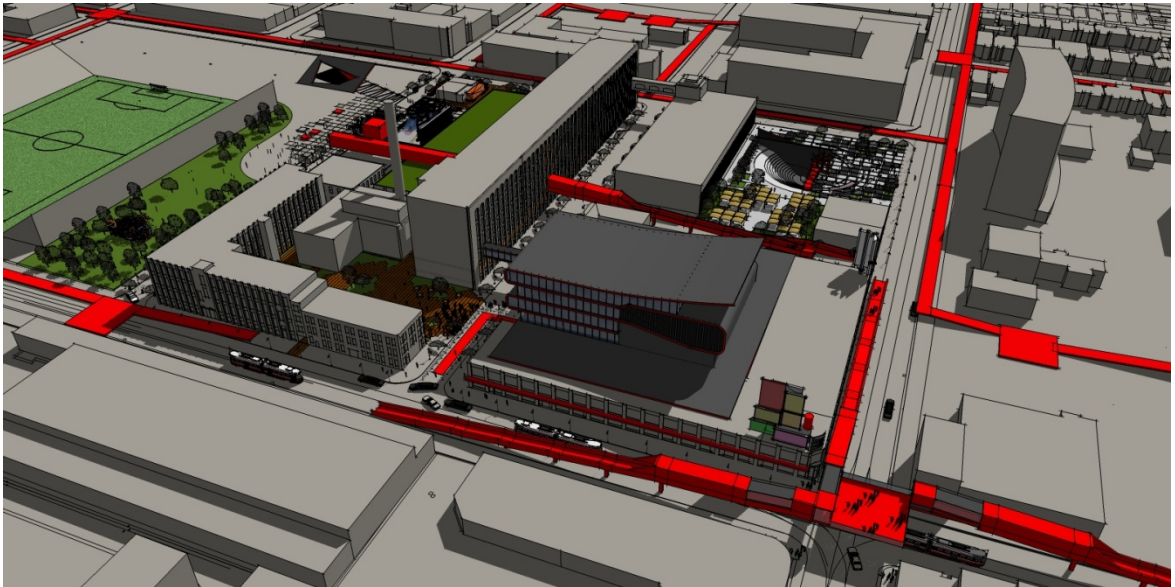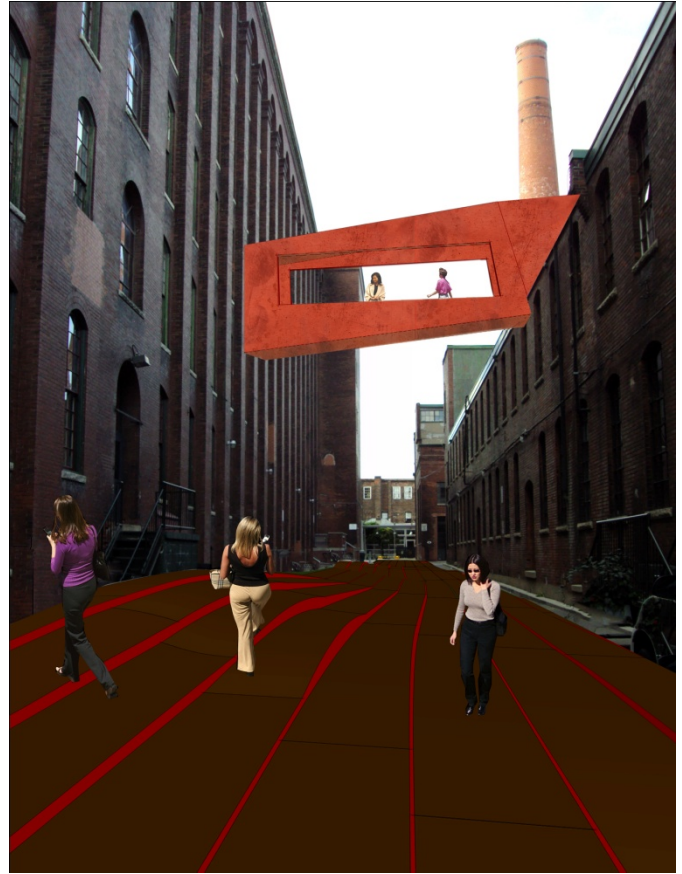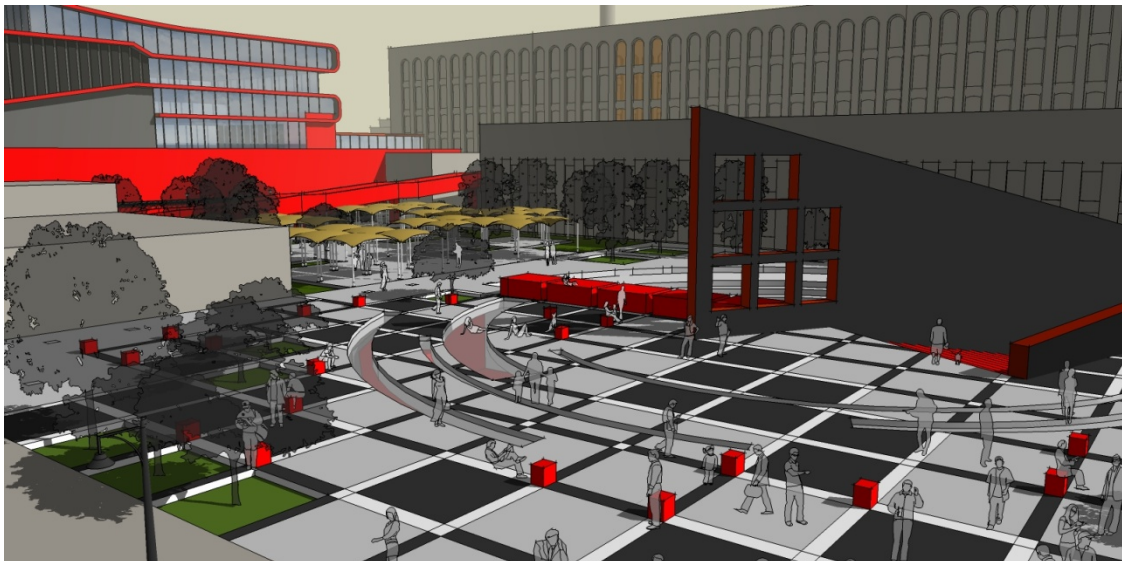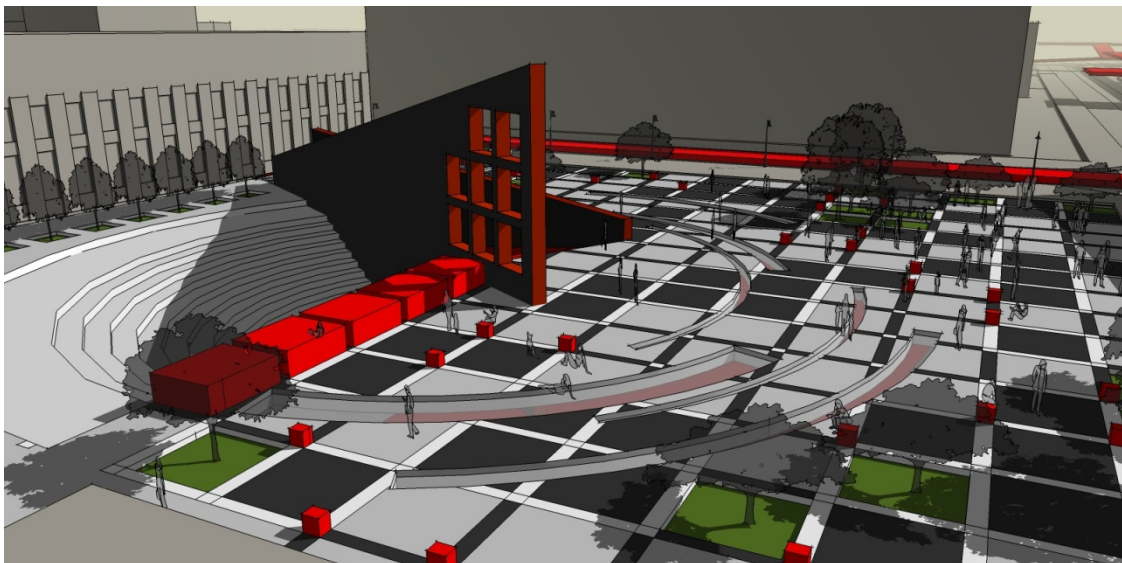
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Section B-B

Overview of the proposed blocks

King and Dufferin Intersection

Connectivity between heritage components

Vacant open area in adjacent block- Located at the corner of Dufferin St. and Liberty St.

Open recreational space / entrance of underground exhibition-
Located at the corner of Dufferin St. and Liberty St.

71
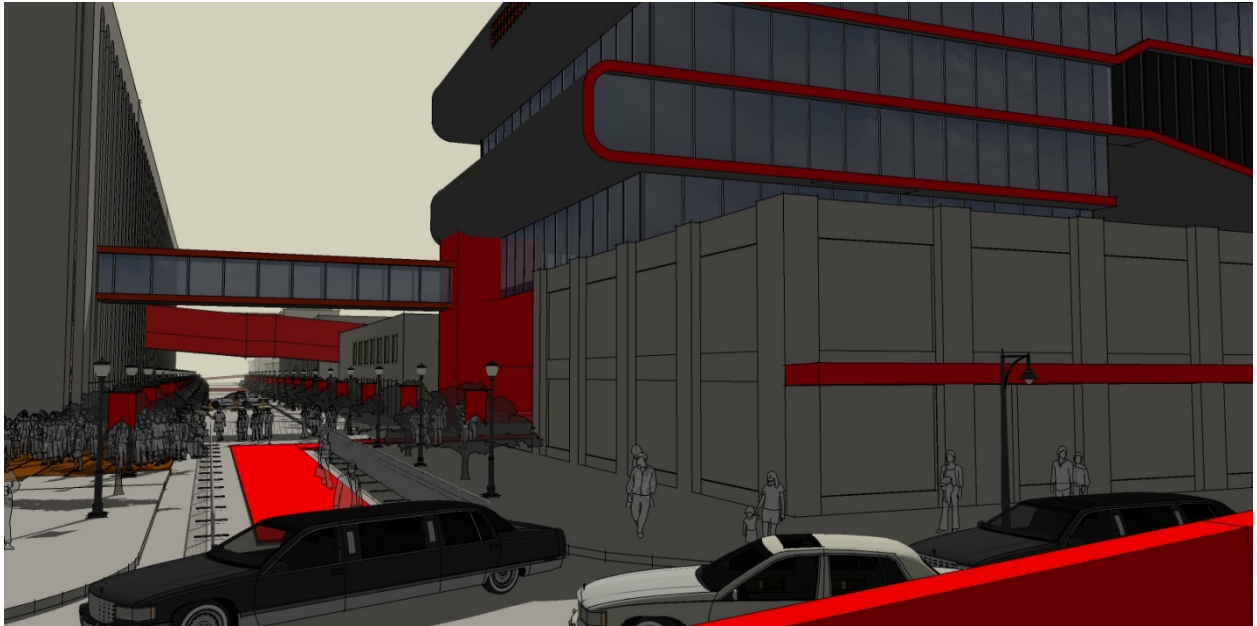
Fashion and entertainment street – King st. and Mowat ave

Open space proposed for live performance, in front of the Lamport Stadium
Exit point of Underground exhibition

Vertical connection between two sides of the block

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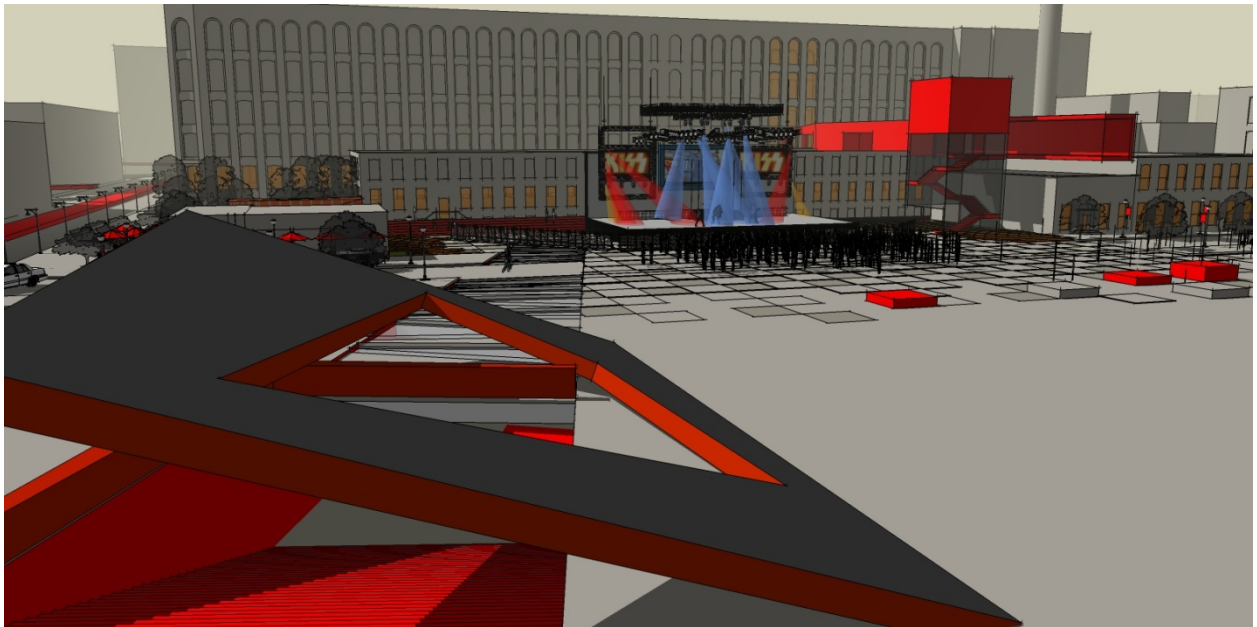Distributed by McGill University.
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