

1-1-2013

# The edge is the context: transmigrative betweenness

Negar Birjandi  
*Ryerson University*

Follow this and additional works at: <http://digitalcommons.ryerson.ca/dissertations>



Part of the [Architecture Commons](#)

---

## Recommended Citation

Birjandi, Negar, "The edge is the context: transmigrative betweenness" (2013). *Theses and dissertations*. Paper 1967.

This Thesis Project is brought to you for free and open access by Digital Commons @ Ryerson. It has been accepted for inclusion in Theses and dissertations by an authorized administrator of Digital Commons @ Ryerson. For more information, please contact [bcameron@ryerson.ca](mailto:bcameron@ryerson.ca).

THE CONTEXT IS THE EDGE:  
TRANSMIGRATIVE BETWEENNESS

by

Negar Birjandi

Master of Architectural Engineering  
Mashhad Azad University, Mashhad, Iran, 2006

A design thesis project  
Presented to Ryerson University

in partial fulfillment of the  
requirements for the degree of  
Master of Architecture  
in the Program of  
Architecture

Toronto, Ontario, Canada, 2013  
© Negar Birjandi 2013

## **Author's Declaration**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I authorize Ryerson University to lend this thesis to other institutions or individuals for the purpose of scholarly research.

I further authorize Ryerson University to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

I understand that my thesis may be made electronically available to the public.

Negar Birjandi

The edge is the context: Transmigrative Betweenness  
Master of Architecture 2013, Ryerson University  
Negar Birjandi

## **Abstract**

Port cities are particularly important because they are affected by mutations and fluctuations of industrial evolution. These ports encounter other sequential and recreational functions that miss opportunities for identity and particular waterfront characteristics. A city's waterfront could be envisioned as a thick line, an equipped and inhabitable limen, creating a sense of belonging that could lead to significant identity by corresponding to both internal qualities of a city and external regional influences. These marginal bands can reveal the dynamic in-between-ness of being in the middle.

It is an appropriate time to assess redevelopment projects on waterfront sites and shorelines to evaluate ways to recreate the image of the city, appeal to an urban population and recapture economic investment. Waterfront projects embody potential that speaks to our future and our past. In fact, a waterfront is a hybrid-scape that deals with the gap between city and water to provide alternatives for future usage.

## **Acknowledgements**

I am so grateful to my supervisor Dr. Kendra Schank Smith who helped me so much. Her encouragement and kindness have been extremely helpful to find my way.

I would like to thank Dr. Leila Farah for her supports and comments.

## **Dedication**

To my mother and father

## Contents

Introduction.....	1
Thesis statement.....	5
Chapter 1: Theories and Meanings .....	6
1.1 Liminal Space .....	6
1.2 Marginal Space .....	8
1.2.1 Edge .....	8
1.2.2 Margin-Threshold .....	8
1.2.3 Margin's Line.....	10
1.2.4 Margin and In-betweenness .....	11
1.3 In-between Space .....	12
1.4 Liminality- Marginality and In-betweenness.....	13
1.5 Hybrid-Land.....	13
1.5.1 Landscape .....	13
1.5.2 Landscape in Architecture Discipline and Urban Discipline.....	16
1.5.3 Landscape Architecture .....	17
1.5.4 The Urban Landscape: History .....	18
1.5.5 The Concept of Hybridization in Landscape Urbanism and Landscape Architecture.....	19
1.5.6 “Hybrid-Scape”, Practice Ecology, Culture and Desire .....	23
1.5.7 Hybrid-Scape: Instrumentality of the Theory of Hybridization in Landscape .....	25
1.6 Hybrid-Scape, Transmigrative Betweenness: Theoretical Concepts and Strategies for Effective Design.....	27
Chapter 2: Concerns and Situation .....	32
2.1 Toronto Waterfront, Re-engagement with Water .....	32
2.2 Imagined Futures Then and Now.....	33
2.3 Design Exploration: Context and situation.....	34
2.3.1 Port Lands Revitalization Proposals and Projects from 2003-2012 .....	36
2.3.2 New Port Lands Master Plan, 2012 .....	39
2.4 Looking at Precedents.....	42
2.4.1 Waterfront Individual Projects.....	42

2.4.1.1 Rising Currents: Projects for New York’s Waterfront, MOMA, New York, 2010.	
<a href="http://www.moma.org">http://www.moma.org</a> .....	42
2.4.1.1.1 Zone one: Adam Yarinsky and Stephen Cassell + Susannah Drake group .....	43
2.4.1.1.2 Zone two: Eric Bunge and Mimi Hoang of nARCHITECTS .....	44
2.4.1.1.3 Zone three: Paul Lewis, M. Tsurumaki and Davis J. Lewis of LTL Architects .....	44
2.4.1.1.4 Observation .....	45
2.4.1.2 Bryghusgrunden Project: Copenhagen’s Waterfront, OMA, Copenhagen, 2008,	
<a href="http://www.dezeen.com">http://www.dezeen.com</a> .....	48
2.4.1.2.1 Observation .....	49
2.4.2 Waterfront’s Mix-Used Projects .....	51
2.4.2.1 Fresh Kills Park: New York City’s Staten Island, James Corner Field Operations, 2001,	
New York, <a href="http://www.archdaily.com">http://www.archdaily.com</a> .....	51
2.4.2.1.1Creek Landing.....	52
2.4.4.1.2 Observation .....	54
2.4.2.2 Toronto’s Lower Don Lands: Toronto Waterfront Development, Michael Van	
Valkenburgh Associates, 2008, Toronto (WaterfrontToronto, 2012).....	54
2.4.2.2.1 Observation .....	56
2.5 Situation .....	57
2.5.1 Selected Site.....	57
2.5.2 Design principles and narratives .....	58
2.5.3 Program.....	60
2.5.4 Site Analysis .....	63
Chapter 3: Design .....	68
3.1 Design materials.....	68
3.2 Speculation.....	96
Bibliography .....	99



## List of Figures

Figure 1: Sketch model on different margins configuration and how juxtapositions, blue and white, meet.....	9
Figure 2: Hybrid-scape sketch model.....	28
Figure 3: Transmigrative Betweenness diagram.....	31
Figure 4: Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	36
Figure 5: Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	36
Figure 6: MVVA Team, Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	37
Figure 7: DMNP and Preferred Alternative for floodway, Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	37
Figure 8: Developments, Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	38
Figure 9: Circulation, Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012).....	38
Figure 10: New Port Lands, <a href="http://www.civicarts.com/index.php">http://www.civicarts.com/index.php</a> .....	40
Figure 11: New Port Lands, <a href="http://www.civicarts.com/index.php">http://www.civicarts.com/index.php</a> .....	40
Figure 12: Development Vision of Port Lands Proposals, <a href="http://www.Archdaily.com">www.Archdaily.com</a> .....	41
Figure 13: Rising Currents: Projects for New York's Waterfront, MOMA, 2010, <a href="http://www.Archdaily.com">www.Archdaily.com</a> .....	42
Figure 14: Rising Currents: Projects for New York's Waterfront, MOMA, 2010, <a href="http://www.Archdaily.com">www.Archdaily.com</a> .....	43
Figure 15: Zone one: Adam Yarinsky and Stephen Cassell + Susannah Drake group, Rising Currents: Projects for New York's Waterfront, MOMA, 2010, <a href="http://www.archdaily.com/53736/rising-currents-at-moma/">http://www.archdaily.com/53736/rising-currents-at-moma/</a> .....	43
Figure 16: Zone two: Eric Bunge and Mimi Hoang of Narchitects, MOMA, 2010, <a href="http://www.archdaily.com/53736/rising-currents-at-moma/">http://www.archdaily.com/53736/rising-currents-at-moma/</a> .....	44

Figure 17: Zone three: Paul Lewis, Marc Tsurumaki and Davis J. Lewis of LTL Architects, MOMA, 2010, <a href="http://www.archdaily.com/53736/rising-currents-at-moma/">http://www.archdaily.com/53736/rising-currents-at-moma/</a> .....	45
Figure 18: Project analysis, Rising Currents: Projects for New York's Waterfront, MOMA, 2010, <a href="http://www.archdaily.com/53736/rising-currents-at-moma/">http://www.archdaily.com/53736/rising-currents-at-moma/</a> .....	46
Figure 19: Project analysis, Rising Currents: Projects for New York's Waterfront, MOMA, 2010, <a href="http://www.archdaily.com/53736/rising-currents-at-moma/">http://www.archdaily.com/53736/rising-currents-at-moma/</a> .....	47
Figure 20: Bryghusgrunden Project: Copenhagen's Waterfront, <a href="http://www.archdaily.com/207/bryghusgrunden-mixed-use-copenhagen-denmar-oma">http://www.archdaily.com/207/bryghusgrunden-mixed-use-copenhagen-denmar-oma</a> .....	49
Figure 21: Bryghusgrunden Project: Copenhagen's Waterfront, <a href="http://www.archdaily.com/207/bryghusgrunden-mixed-use-copenhagen-denmar-oma">http://www.archdaily.com/207/bryghusgrunden-mixed-use-copenhagen-denmar-oma</a> .....	49
Figure 22: Project Analysis, Bryghusgrunden Project: Copenhagen's Waterfront .....	50
Figure 23: Fresh Kills Park: New York's waterfront park, Staten Island, Activities at North Park, <a href="http://www.nycgovparks.org/parks/freshkillspark">http://www.nycgovparks.org/parks/freshkillspark</a> .....	52
Figure 24: Fresh Kills Park: New York's waterfront park, Staten Island, Activities at The Point, <a href="http://www.nycgovparks.org/parks/freshkillspark">http://www.nycgovparks.org/parks/freshkillspark</a> .....	52
Figure 25: Fresh Kills Park: New York's waterfront park, South Park, Rendering of Proposed Creek Landing, <a href="http://www.nycgovparks.org/parks/freshkillspark">http://www.nycgovparks.org/parks/freshkillspark</a> .....	53
Figure 26: Fresh Kills Park: New York's waterfront park, East Park, Rendering of Proposed Creek Landing, <a href="http://www.nycgovparks.org/parks/freshkillspark">http://www.nycgovparks.org/parks/freshkillspark</a> .....	53
Figure 27: Fresh Kills Park: New York's waterfront park, East Park, Rendering of Proposed Creek Landing, <a href="http://www.nycgovparks.org/parks/freshkillspark">http://www.nycgovparks.org/parks/freshkillspark</a> .....	54
Figure 28: Toronto's plan to revitalize the Lower Don Lands, 2010, <a href="http://www.torontowaterfront.ca">www.torontowaterfront.ca</a> .....	55
Figure 29: Network of green lands, Toronto's plan to revitalize the Lower Don Lands, 2010, <a href="http://www.torontowaterfront.ca">www.torontowaterfront.ca</a> .....	55
Figure 30: Potentials and opportunities of Lower Port Land's proposals, Author's analysis .....	57
Figure 31: Selected site, Port Lands, Toronto.....	58
Figure 32: Ashbridge's Bay, 1914, <a href="http://www.virtualreferencelibrary.ca">http://www.virtualreferencelibrary.ca</a> .....	63
Figure 33: Port Lands, 1920s, <a href="http://www.virtualreferencelibrary.ca">http://www.virtualreferencelibrary.ca</a> .....	63
Figure 34: Port Lands, 1920s, <a href="http://www.virtualreferencelibrary.ca">http://www.virtualreferencelibrary.ca</a> .....	63
Figure 35: Port Lands, 1920s, <a href="http://www.virtualreferencelibrary.ca">http://www.virtualreferencelibrary.ca</a> .....	63
Figure 36: Hearn Power Station, Port Lands, Toronto, <a href="http://www.waterfront.ca">www.waterfront.ca</a> .....	64

Figure 37: Hearn Power Station, Port Lands, Toronto, <a href="http://www.waterfront.ca">www.waterfront.ca</a> .....	64
Figure 38: Selected site, Port Lands, Toronto.....	64
Figure 39: The liminal situation of selected site, Port Lands, Toronto.....	65
Figure 40: Ashbridge`s Bay Ecosystem from 1860s through 1920s, (WaterfrontToronto, 2012) 65	
Figure 41: Adjacencies, Port Lands, Toronto, (WaterfrontToronto, 2012) .....	66
Figure 42: Accessibility, (WaterfrontToronto, 2012) .....	66
Figure 43: Public Transportation facilities, (WaterfrontToronto, 2012) .....	67
Figure 44: Walking Path, Green Belt, (WaterfrontToronto, 2012).....	67
Figure 45: Proposal neighbourhood activities, (WaterfrontToronto, 2012) .....	67
Figure 46: Concept one, Holding hands .....	69
Figure 47: Concept two, Fluidity in project.....	70
Figure 48: Concept three, Transformation of hard geometry to soft one .....	71
Figure 49: Concept four, different levels of connectivity with nature and water .....	72
Figure 50: Inspirations, <a href="https://www.google.ca/images">https://www.google.ca/images</a> .....	73
Figure 51: Material inspiration, <a href="https://www.google.ca/images">https://www.google.ca/images</a> .....	73
Figure 52: Site plan.....	74
Figure 53: Program configuration.....	75
Figure 54: Site plan, Elevation code .....	76
Figure 55: First floor plan .....	77
Figure 56: Terrace floor plan .....	78
Figure 57: Second floor plan.....	79
Figure 58: Section one, main buildings and platforms .....	80
Figure 59: Section two, main building, ramps through linear floating park.....	81
Figure 60: Perspective one, Exterior and interior view from main building .....	82
Figure 61: Perspective two, Exterior view from linear floating park .....	83
Figure 62: Section three, Learning centre and front area.....	84
Figure 63: Perspective three, view of outdoor pools and front platforms .....	85
Figure 64: Section four, Platforms.....	86
Figure 65: Perspective four, General view .....	87
Figure 66: Perspective five, General view .....	88
Figure 67: Perspective six, Platforms .....	89

Figure 68: Perspective seven, Platforms .....	89
Figure 69: Perspective eight, Platforms facing the park .....	90
Figure 70: Section five, main outdoor restaurant and front platforms, seating area.....	91
Figure 71: Section six, main outdoor restaurant, seating area, winter skating .....	92
Figure 72: Perspective nine, outdoor restaurant area.....	93
Figure 73: Perspective ten, outdoor restaurant area.....	94
Figure 74: Project model.....	95
Figure 75: Project model, juxtapositions .....	95
Figure 76: Project model, the meaning of threshold .....	95

## Introduction

“Stephen Grennblatt describes liminality in art as works that deal with transitional states or identities. Liminality has its roots in the latin limen (threshold), a term used by Van Gennep to describe the middle phase of rites of passage” (Gennep, 1960, p. 10).

Van Gennep divided transitional rites into three phases: “Separation, margin or Limen and Re-Aggregation” (Gennep, 1960). He sometimes defines these phases by using the terms pre-liminal, liminal and post-liminal. “Van Gennep suggested that in different rites, the symbolic elements of one phase may arise predominantly” (Gennep, 1960, p. 10).

“The Separation phase is comprised of symbolic action signifying the detachment of the individual or group from an earlier fixed point. Also, Van Gennep from Turner’s reminds us that Separation phase as a kind of secular space time which demarcates sacred space. For Turner the Liminal phase representing moments of between and betwixt was the most critical one. Finally, the Re-Aggregation phase represents desacralisation, the participant’s celebrated return to society as a transformed or reborn individual perhaps with new status, roles and responsibilities and altered attitude” (Turner, 1972).

The Liminal phase indicates a complexity of interwoven processes. I believe Turner means that the liminal phase is not an assemblage of the Separation and Re-Aggregation phases. Rather, it is a storehouse of the numerous possibilities between Separation and Re-Aggregation. Moreover, Turner believes in two categories of Rites in human culture: Life cycle rites and Seasonal rites.

“Life cycle rites are rites of transition, often private, such as rites which mark birth, marriage, and rites of status elevation such as rites of initiation. Seasonal rites are collective and public celebrations or celebrations of cosmic events. They are related to the public rites which mark a transition from one wider social state to another such as from war to peace; it actually marks the end of disaster. Turner believes in transitional steps in both kinds of Life cycle rites and Seasonal one. He believes that in both situation liminality is the realm of primitive hypothesis” (Turner, 1972).

Aldo Van Eyck applied the notion of transitional phases and the concept of liminality to architecture. He said a transitional threshold involves the interrelationship between two phenomena rather than their opposition.

One prominent movement towards a definition of liminality and marginal space came about as the result of the research of a group called Stalker, composed of four Italian architects.<sup>1</sup>

Stalker was interested in disused and physically marginal urban spaces where people lived. They explored experiences beyond architecture and traditionally their approach was “over the edge of medieval city walls” (Gardiner, 2005). “Within these spaces Group Stalker believes that architecture can be manifest as events and acts of occupation rather than building form alone. Stalker adopts the artistic practice of Situationalism group investigating the social condition of the city space in an exploratory manner through art, installations, art works and photography” (Gardiner, 2005).

“Transborderline is one of Stalker’s best-known projects, having appeared at the Venice Biennale of Architecture in 2000. By elevating the wire coil to monumental status, the Italian collective has attempted to invert much of what its barbed form represents. Instead of stating difference (between one side and another) and providing a reason for not crossing that divide, the tube-like structure invites you to explore the space in-between” (Rappolt, 2001).

Based on Turner’s opinion and Eyck’s, my understanding of liminality in architecture is that it is a transitional margin or threshold between categorical juxtapositions which try to encourage speculation and enhance understanding of the primitive context. In my thesis, I define this concept by coining the term *Transmigrative Betweenness*. This thesis will talk about *Transmigrative Betweenness* after describing the theories of liminality, in-betweenness and hybridization in architecture at the end of chapter one.

I think in architecture that the threshold and marginal spaces situated between two different conditions constitute liminality. This threshold is not an involvement of both juxtapositions, nor is it a space where oppositions meet, but rather it is a potential transition and transformation either from the Separation phase to the Re-Aggregation phase, or vice versa. This *Transmigrative Betweenness* is holding alternatives.

---

<sup>1</sup> Stalker was founded by a group of architecture students during an occupation of Rome University in 1990. <http://www.contemporary-magazines.com/architech35.htm>

Considering Turner's opinions regarding Life cycle rites and Seasonal rites, it helps us understand that human experiences arising from stable situations can occur along with fluid or ephemeral conditions. This is a fact found in architecture as well as in daily life. In *Contemporary Theories in Landscape Architecture* James Corner writes his belief that working with landscape involves not only focusing on the management of green spaces and the relationship between green spaces and occupied spaces. He argues that working with landscape provides an opportunity to understand how to deal with layers of aspects, potentials and obstacles.

I believe that landscape architecture involving layered strategies is a valuable context in which one can discuss and explore spaces of flow, spaces in general, and through which one can conceive of fluidity in space. Hybridized and composite infrastructures and strategies can fulfil their instrumental capacity through landscape architecture (urbanism) formation.

In this thesis, besides working on terms such as In-between spaces, Liminality and *Transmigrative betweenness*, I consider some theories of either Landscape Architecture or Landscape Urbanism to investigate how I am going to design a liminal space between city and water. In my opinion, the space between city and water, the waterfront, is a landscape that encounters different social, economic and environmental aspects. The concept of hybridization borrowed from landscape theories, is an instrument for my design that will help me think about the variety of layers involved in the engaging of a design component.

One of the earliest architectural practices involving liminal spaces started with a focus on a city's edge and associated logistical lands such as post-industrial dissociated lands along the water's edge. This practice developed landscape theories in architecture and urbanism that emerged in the late 1990s. The concept of hybridization in landscape architecture is an example of interdisciplinary practice in architecture. This hybrid view integrates architecture theories with landscape theories at the same time as it considers ecology and technology and social-environmental challenges.

From my point of view this interdisciplinary approach introduces a new way of thinking in the process of design and a way of re-conceptualizing architecture from building-centred to having an emphasis on person-environment relations. To explore liminality in architecture, spaces need to be understood as characteristics talking about formless zones with structure that are flexible according to their juxtapositions and peoples -environment relationships.

Landscape infrastructure involves a complex field of interrelated activities that includes changed boundary conditions and environmental influences. It is an instrument by which social, economic and ecological human responses to the environment can be realized. It is a response to the multi-layered challenges of human and environmental relations. Landscape infrastructure involves a mutual understanding and inter-linking of the fluid circumstances between the theory of liminality and the spaces between juxtapositions.

This thesis explores how architecture through landscape infrastructure can begin to address some of the key issues of the characteristics and quality of liminal spaces between land and water on a waterfront. Through a synthesis of landscape architecture principles learned from human habitats and environment, a responsive architecture that focuses on the building itself and on its relation to indoor and outdoor spaces and to the water's edge is achieved. The theory of "Hybridization" (Corner, Terra Fluxus, 2006) is a contemporary theoretical concept derived from landscape infrastructure.

"Landscape Infrastructure (land-skāp' infra-struk'cher): methodology that expands the performance parameters of a designed landscape to a multi-functional, high performance system, including those systems originally ascribed to traditional infrastructure" (SWAGroup).

In this thesis, the meaning of liminality, marginality, in-between spaces and the theory of hybridization in landscape architecture will be discussed. The first chapter will focus on the relationship amongst the theories and how they are used in design. After describing where the two effective meanings of *Transmigrative Betweenness* and the theory of hybrid-scape came from, the second chapter will consider many design facts from precedents related to the thesis



subject. Design principles will be explored by analysis of precedents and sites and a final design will be followed.

### **Thesis statement**

I believe that any design interventions planned for Toronto's waterfront should not be just 'water-urban' objects. Future designs which provide meaning and atmosphere for the waterfront are important, especially initiatives that produce identity. Any waterfront is a multi-layered landscape that deals with the gap between city and water to provide different alternatives for future redevelopments. I believe that the waterfront is a hybrid-scape in which a transitional edge between city and water produces a unique identity. The theory of hybridization originates in concepts of landscape infrastructure; it aggregates several configurations from the natural to the built environment into a unified whole. For landscape infrastructure to integrate the outstanding and unique characteristics of the waterfront, it would have to include attributes of the 'waterfront environment' and would combine these with the reclaiming of hidden aspects of nature that have been obscured by urban components over the last several years. The waterfront introduces a transitional betweenness that involves intervention, gaps, reciprocity and mutual exchanges between the two different aspects of city and water. A waterfront design should demonstrate urban characteristics as well as qualities of a water habitat, and in combining these produce an understandable identity and a coherent community.

## **Chapter 1: Theories and Meanings**

### **1.1 Liminal Space**

Lim·in·al: Of or pertaining to the threshold or initial stage of a process (Oxford English Dictionary).

“The finitude into which we have entered somehow always borders somewhere on the infinitude of physical or metaphysical being ... life flows forth out of the door from the limitation of isolated separate existence into the limitlessness of all possible directions” (Simmel, 1994).

Liminal spaces are attractive and have ambiguous characteristics. They are neither the beginning of something nor the end of it but are transitional spaces and passages. Another perspective on liminal spaces is that they can be seen as Rites of passage. A rite of passage is a ritual passage. The French anthropologist, Arnold Van Gennep suggested a meaningful classification of all existing rites. He distinguished “between rites that mark the passage of an individual or social group from one status to another from those that mark transitions in the passage of time” (Jane Dean, 2008).

He identifies rites of passage as a special category of transition and further divided them into three sub-categories: rites of separation rites, transition rites and rites of incorporation. Van Gennep called the middle stage of transition rites a rite of passage or a liminal period. He categorized “transition rites as liminal rites, and rites of incorporation as post-liminal rites. A pattern of ritual is apparently universal: all societies use rites to demarcate transitions” (Jane Dean, 2008).

Victor Turner rediscovered the importance of Van Gennep’s vision of liminality when he experienced a transitional time in his own life. He left Manchester after resigning from his job at Manchester University and sold his house, The Second World War caused a long delay in his obtaining his US visa. Turner had experientially recognized the importance of Van Gennep’s insight. He realized that liminal rites are moments of creativity because they are times of surviving difficulties and coming through them renewed. He argued that rituals were much more

than simple reflections of social order; they are, in fact, presented weaknesses that must be reconsidered and resolved. Just as Turner reworked Van Gennep's concept of liminality, so did others reworking his view of it, and the concept of liminality has been adapted in a number of disciplines.

The liminality concept is found in such diverse fields as management studies, health studies, sexuality, truism and education. It is a concept that can be applied to all aspects of human life.

Karl Jaspers' famous theory of the Axial age can be comprehended in the context of liminality. Jaspers described the axial age as an in-between period between two ages of empire and a deep breath, saying it brings with it heightened perception.

“To the extent that the Axial Age represents an in-between period, a period where old certainties have lost their validity and where new ones are still not formulated, it has been suggested that the Axial Age should be considered a historically liminal period” (Thomassen, 2010).<sup>2</sup>

Based on Jasper, a liminal period is an age of uncertainty and contingency that nevertheless brings with it possibilities. Jasper says:

“It is a period where individuals rise to meet challenges and new leadership figures emerge. Specifically, the axial age gave birth to a new sub-stratum of persons, the free-spirited intellectuals; these were often wandering ascetics without spatial roots. Finally, and with specific reference to our contention here: with reference to spatial co-ordinates, the axial leaps all occurred in interim periods between major civilizations, in liminal places, that is, not at the centre of civilizations but on their margins, for example in the Eastern Mediterranean, China and India” (Thomassen, 2010).

I think that, based on Van Gennep's, Turner's and Jasper's definition of liminality, I can say that liminal spaces are moments that can give birth to thoughts. It is a time when critical decisions may be made since it is conducive to reconsideration; it is a time when creativity will open the door to future opportunities. It has always been the case that even under conditions of limitations and in uncertain situations, humans are able to create reality out of the ambiguous. Based on the objectives of the thesis, the liminal landscape is found on the fringes, and pertains to peripheral qualities. Also, liminal spaces are in-between spaces. For example, an arch creates a liminal

---

<sup>2</sup> Bjørn Thomassen is Associate Professor in the Department of International Relations at the American University of Rome, where he teaches anthropology, sociology and political theory.

space. A person can only get from point A to point B by passing the arch. “In landscape, shorelines and beaches are archetypical liminal landscapes. A seaside is something more than just the end of dry and inhabited land: it is a coastline with something on the other side of the threshold it creates” (Jane Dean, 2008).

## **1.2 Marginal Space**

### **1.2.1 Edge**

“An edge can be a literal place, a geographical edge, or a conceptual place; it is the melting [joining] point of imagination and technique. In either case or condition, the character of those places will contribute to the range of influences that helps to shape the art that is produced there” (Noyce, 2003).

Through art we are able to see beyond appearance and imitation. Through art we can understand more about dignity and ethics. To the definition of “Instrument landscape architecture” I can add the notion of touching directly on art to prevent people from sinking into the darkness of individuality and objectivity in urban spaces and social places. “An edge is always a provocative place” (Noyce, 2003). The place where an edge is found can be unpredictable, and the prospect of traveling beyond it presents the possibility of encountering the unforeseen.

### **1.2.2 Margin-Threshold**

A margin is the farthest part of something; it is a space that lies on the edge and threshold of something else. Gregory Bateson<sup>3</sup> stated that to perceive means to draw some distinctions within observable reality, that is, to extract figures from background. “Our own perception involves distinguishing the margins of figures reflected in our eyes, while construction represents the delimitation of a space through physical margins” (Bateson, 1984).

A mutual relationship exists between margins and lines. Constructing a margin is related to the action of creating lines. Lines are limitations and distractions that can define margins and their characteristics. We will investigate the delimited condition of the marginal space and also

---

<sup>3</sup> Gregory Bateson was an English anthropologist, social scientist, linguist, visual anthropologist, semiotician and cyberneticist whose work intersected that of many other fields.

examine terms that relate to the meanings of limit, boundary, frontier, border, threshold, edge, in order to recognize characteristics of liminality and do and to do a semantic analysis.

“The continuity of the space meets in the line a caesura<sup>4</sup> that is recognizable both in space and time. Where a line exists, everything acquires its own identity” (Zedcchin, 2011).<sup>5</sup>

Crossing a line is the act of passing from one space to another one; it is the experience of two different conditions and of a juxtaposition. The act of crossing a boundary may be symbolic of the modification of social-cultural status of places; it includes the simultaneous experiences of danger, abandonment and serenity quality; an exchange and translation is required in order to make a uniform and homogenous transformation. To live a line, to go along it, is the condition to understand reality as stated by Gunner Olsson:

“The act of understanding does not line in crossing boundaries, but rather is staying exactly within boundaries. Every experience takes place on the boundary and on an edge; what happens in the center goes unnoticed because it is so commonplace. To be on the limen means to have moved from the acceptance of the conventional to the prohibition of the forbidden. To be suspended in that position is lingering in the crack among categories, refusing the safety of being caught: being rebels instead of revolutionaries” (Olsson & Senzaombre, 1991).

To live on a line means to take place between what is horizontal or what is vertical, between nature and culture or between two different nations.



**Figure 1: Sketch model on different margins configuration and how juxtapositions, blue and white, meet.**

<sup>4</sup> It is a complete pause in a line of poetry or in a musical composition.

<sup>5</sup> A place “can be defined as identity, relational, historic” while “a space that cannot be defined either as relation (al or historic, will define a non-place”, Marc Auge, 1992, Nonluoghi, Introduzion ne a una antr opologia della surmodernita.

### 1.2.3 Margin's Line

In my opinion, in respect to landscape urbanism (architecture) discourse, margins and edges, are “thick lines”, they are space. They spoke historically of frontier space and the terms borderline, boundary, edge and threshold are conceived as expressing transit, which is, physically or metaphysically moving from one territory to another. The line is represented as extremely narrow with length variations: it is a two-dimensional element that doesn't include the concept of thickness since its width cannot be measured. In contrast, a margin is a three-dimensional element; its thickness represents different qualities of marginal spaces and it is expressive of the spatiality of the border.

“In architecture, consideration of the margin means taking into account the shapes and material thickness of some spaces, their preferences, and their ability to interact with other spaces” (Zedcchin, 2011).

Louis Isadore Kahn discusses the dialectic between servings and served spaces, He believes that the margins of their architecture act as filters that separate spaces: they are identifiable thick and inhabitable lines that correspond to both the external and internal areas of a territory and are also the middle areas in between different elements.

In urban landscape, sometimes the margins are city margins and boundaries; sometimes they follow a river or an infrastructure and sometimes they coincide with the residual spaces of a city; these residual spaces continue to exist and to develop without any master plan behind them.

“Just as the line does, so too does the margin have its own phenomenology<sup>6</sup> that, while giving a space to the above-mentioned properties of line, modifies them: between, in the middle, double, hybrid” (Zedcchin, 2011).

---

<sup>6</sup> By phenomenology we mean the orderly identification of the phenomena, the description of the way in which reality appears and show itself. H.Lambert, Neues Organon (1764).

### 1.2.4 Margin and In-betweenness<sup>7</sup>

In my opinion, margins create a poetic definition of in-betweenness. There are margins where the between space is the tool that constructs spatial continuity and creates movement in space. Ludwig Mies van der Rohe wrote that from his pavilion in Barcelona to the court houses, the spaces fluently penetrate each other, but it is impossible to clearly establish when one becomes the other. However, there are also margins where the *between* defines a clear interval- empty and closed-between two events.

The Japanese word *MA*<sup>8</sup> presents a concept that can be approximately translated as *gap*, *space* and *pause* or *the space between two structural parts*. To conceive things spatially requires experiencing the intervals, gaps and silent moments between two things. *MA* is not something that is created by compositional elements; it is the thing that takes place in the imagination of the human who experiences these elements.

“Space is substance. Cézanne painted and modeled space. Giacometti sculpted by taking the fat off space. Mallarmé conceived poems with absences as well as words. Ralph Richardson asserted that acting lay in pauses... Isaac Stern described music as that little bit between each note - silences which give the form... The Japanese have a word *MA* for this interval which gives shape to the whole. In the West we have neither word nor term. A serious omission” (Fletcher, 2001, p. 370)

In-betweenness is a movement, the interval, the silence of the pause that indicates a gesture of transition. The margin and its between spaces, can be staged to represent a separation, a threshold phase, and a new position.

Literally, the line of margins is a sign of separation of different conditions, each of which has its own authenticity. The threshold phase corresponds to the duality experienced by transitional beings living in an intermediate space/time between existing conditions. “It has paradoxical

---

<sup>7</sup> Aesthetics of (In)Betweenness.mp4, this clip talks about the meaning of “inbetweenness” in a simple and interesting way. (YouTube: <http://www.youtube.com/watch?V=schshuo08wu>).

<sup>8</sup> 間 [http://en.wikipedia.org/wiki/Ma\\_\(negative\\_space\)#cite\\_note-6](http://en.wikipedia.org/wiki/Ma_(negative_space)#cite_note-6).

reality. This character allows us to recognize marginal spaces as places of touch, where opposites co-exist but could not touch without being touched” (Merleau-Ponty, 1968).

Sometimes, margins are considered as examples of Terra Nullis<sup>9</sup>, a term often attributed to the French anthropologist Marc Auge: it describes a territory that is debated or not clearly subjected to a specific national authority, or a strip of territory that divides the boundaries of two opposing regimes and belongs to none of them. A clarification of the meaning of transformation in marginal spaces requires a consideration of the theme of relations. Basically, Terra Nullis refers to the weak position and lack of authenticity of a place characterized by marginality. This abandoned space may be experiential as well as paradigmatic; sometimes our experiences there are unacceptable. The former meaning of marginality is not considered in this thesis, however; it is interesting to ponder a variety of meanings and characteristics that the term “margin” evokes.

### **1.3 In-between Space**

In-between spaces<sup>10</sup> lie in In-between settings and layers and express place-forms and modes. In-between spaces manifest their situations in moments, the connection of the interval with juxtaposed domains. In-between spaces act as transition areas and as areas of reconciliation. In-between spaces engage with their juxtapositions with the result that unity and connectivity are created. This mode of presence gives a space the significant functions of connectivity, pauses, transition-making, spatial sequences, and shifting of layers of orientation.

In-between spaces can be reinforced, that is, supported or improved, by the addition of middle layers. The significance of the In-between places is that they contribute a new perception of relationships of spaces, and that they offer an experience of place that is integrated with the whole system.

---

<sup>9</sup> It is a Latin expression deriving from Roman law meaning "land belonging to no one".  
[http://en.wikipedia.org/wiki/Terra\\_nullius](http://en.wikipedia.org/wiki/Terra_nullius)

<sup>10</sup> First time, this word was proposed by the Scottish author Rory Stewart.



## **1.4 Liminality- Marginality and In-betweenness**

When we consider liminal spaces geographically, we can understand more about marginality. On one hand, it is a territorial boarder that people cross from one country into another country. And on the other hand, it is a place between these two countries.

I believe that besides defining liminality through the lens of anthropology, we can also find the meaning of marginality which is to be found in the liminal state. Returning to the shoreline analogy, it is a threshold of land, a place between land and water. Its dual nature makes it interesting to consider.

In landscape, shorelines and beaches are archetypical liminal landscapes. “The seaside is something more than just the end of dry and inhabited land: it is a coastline with something on the other side of the threshold” (Jane Dean, 2008).

The landscape not only encounters the outer edge of dry land, but it also partakes of the qualities on the other side of edge. The indication here is that a liminal landscape retains the quality of marginal or threshold spaces and also characteristics of in-between spaces.

## **1.5 Hybrid-Land**

### **1.5.1 Landscape**

One significant product of the modern movement in architecture was the disappearance of noticeably designed landscapes, with the exception of small-scale gardens. Landscapes make an important contribution to the quality of human life.

“A landscape is the result of natural processes and of human intervention. There are natural landscapes, landscapes with cultural and historical value, landscapes in which the emphasis is on agrarian production, landscapes on the outskirts of towns and cities and many other man-made landscapes” (Hoekstra & Meggelen, 2008).

Advances and developments in every field of social activity change landscapes. The landscape is a reflection of our natural and cultural heritages. Landscape affects diverse aspects of our lives,

for instance, our cultural, social, ecological and economic values, and even our health and how we make decisions.

It can be contained in national heritage, but it is also influenced by international developments and by concepts like nature and city. The concept of Landscape also partakes of the qualities of an obstacle. The obstacles a landscape presents can be paradoxical: on one hand they may seem stumbling blocks to our perception of reality, while on the other they may smooth the path to reality.

Moreover, the term landscape is always a twofold entity: a landscape may or may not be designated as such by civilization. Niklas Luhmann<sup>11</sup> says:

“This presence of absence can easily be observed in the history of the Landscape. Neither ecological crises nor the destruction of the landscape are contemporary manifestations of recent vintage is only the extreme spread of their communicative processing as manifestations of crises” (Girot, Landscape abused, Institut für Landschaftsarchitektur, 2007).

James Corner argues that it is precisely the ideas that lie within the term landscape that gives it the potential to be an active agent of Culture. Landscape’s ability to reshape the world arises not only from its physical and experiential characteristics but also because it has the capacity to contain and embody ideas and so to engage the mind.

Because of its bigness in both scale and scope, a landscape can serve as a metaphor for inclusive multiplicity and pluralism; it can also be seen as a kind of synthetic overlay where differences can play out. “While landscape may still embrace naturalistic and phenomenological experience, its full impact may be felt also as a synthetic and strategic art form” (Corner, Recovering landscape as critical cultural practice, 1999).

Landscape does not offer just one perspective upon the world. It presents plurality and this plurality creates tension and leads to *diverse outcomes*. It is a multivalent form of knowledge. Knowledge about the world that is embedded in various landscapes is rich and wide-ranging.

---

<sup>11</sup> Niklas Luhmann (1927 –1998) was a German sociologist, and a prominent thinker in sociological systems theory.

Tom Turner identifies “three classifications of landscape: the artist’s landscape, the geographer’s landscape (a treat of land) and the designer’s landscape” (Harvey & Fieldhouse, 2005).

Edward Relph<sup>12</sup> (Harvey & Fieldhouse, 2005) described six meanings of landscape:” landscape as object, as presenter of features in an area, as recorder of history, as a townscape, a definition of environment, and an ideology of ownership. Landscape should be able to be conceptualized by the human mind, to be “read” and perceived. Clearly, the effort to understand landscape has many dimensions. Relph writes that:

“Landscape knowledge can be rooted in different dimensions of mind, eye and imagination. The landscape of mind would emphasize mental abstraction, the landscape of the eye would focus on perception, while the landscape of imagination helps us understand how socially imagined landscapes can shape our understanding” (Harvey & Fieldhouse, 2005).

When land evaluation is approached through perception of landscape, it is easier to determine distinctive qualities within a region. This approach also facilitates analysis of overall features of a region from the natural and cultural perspectives. Geographically, landscape is a combination of landform, water, vegetation, towns, cities and human infrastructure. Conceptually, it is a source of understanding of how different cultures use and change land.

Throughout history, artistic representations of landscapes and scenery have always been popular. One can see landscape paintings, and read poetry about country yards and gardens. A scenic approach to landscape and gardens has always been popular in Britain. Sensitivity to landscapes as parts of nature led to a dramatic re-evaluation of how nature scenes were depicted during the nineteenth century. Interpretations and appreciations of rural landscapes that showed them as scenic countrysides often incorporated signs of agricultural change; these presentations contributed to our knowledge of landscapes throughout the twenty century.

---

<sup>12</sup> Edward Charles "Ted" Relph (born 1944 in Wales) is a Canadian geographer, best known for *Place and Placelessness*. He is a professor at the University of Toronto, teaching undergraduate classes, and classes for the Masters of Planning Science program.

In contrast to the idea that landscapes should be interpreted artistically, some theorists argue that landscapes should only be considered from a social point of view. The idea of landscape can be understood within its historical and social context. Cosgrove<sup>13</sup> writes that:

“Landscape is an ideological concept. It represents a way in which certain classes of people have seen themselves and their world through their perceived relationship with nature, and through which they have underlined and communicated their own social role and that of others with respect to nature” (Cosgrove, 1984).

Considerations of imagined landscapes must deal with those people whose ideas are being projected or imagined. Landscape can be presented in ways that express specific values; it can reveal how people perceive themselves and their world through their imagined relationship with nature, and the way that they communicate their own role within society with respect to nature. Landscape knowledge has different dimensions; the effort to perceive all of these can sharpen our awareness of subtle distinctions in landscapes. Making our own awareness keener is particularly important since there is a tendency to rely on the knowledge of others when professionally engaged in landscape architecture.

### **1.5.2 Landscape in Architecture Discipline and Urban Discipline**

Richard Weller writes: “however, as any landscape architect knows, the landscape itself is a medium through which all ecological transactions must pass, it is the infrastructure or system of the future and therefore of structural rather than or as well as scenic significance” (Weller, 2006).

Martha Schwartz<sup>14</sup> writes: “People have reaction to something beautiful and respond to the quality of space, the proportion of space, color, light, rhythm and texture. Americans have a narrow view of what is essential to life. Functionality as a value reigns over beauty” (Schwartz, 1997).

---

<sup>13</sup> Denis E. Cosgrove (b. 3 May 1948 Liverpool; d. 21 March 2008 Los Angeles) was an Alexander von Humboldt Professor of Geography at the University of California, Los Angeles.

<sup>14</sup> Martha Schwartz, born 1950, is an American landscape architect. Her background is in the fine arts as well as landscape architecture, and her projects range from private to urban scale. She studied at the Harvard Graduate School of Design and graduated from the University of Michigan.

She says that “ we don’t really value beauty; Schwartz has used this pragmatic approach to everyday urban landscapes, particularly to what she calls wilderness fantasy, in which an incredible amount of ugliness is allowed to spread across a landscape [...] while imagining that we inhabit a beautiful wilderness” (Schwartz, 1997).

The concept of landscape architecture is no longer responsive to the beauty of garden and parks. Gradually, collective and integrated landscapes have emerged as social necessities. They embody and express the values of a culture and community. Collective landscape architecture demonstrates and addresses trends in urban landscape management; its results are felt by users who of course instinctively react to their surroundings.

The achievement of combining functionality with beauty is the product of a rational approach to landscaping and it is based on a clear understanding of the place to be changed. It is only with such an approach that landscape architecture and landscape urbanism can produce unique spaces.

### **1.5.3 Landscape Architecture**

“[Landscape] denotes the external world mediated through subjective human experience [...] Landscape is not merely the world we see; it is a construction, a composition of that world. Landscape is a way of seeing the world” (Cosgrove, 1984).

In 1950 the American landscape architect Garret Eckbo<sup>15</sup> set out an agenda for the profession in America that would dominate the second half of the 20th century. Cosgrove writes that: “landscape can only be experienced specifically and directly. To understand Landscape, landscape architecture needs to recognize and to incorporate the scientific method, by which nothing is ultimately unknowable” (Eckbo, 1950).

He suggested undertaking landscape architecture with a strong commitment to enhanced social justice. He pointed out that the act of design should be the result of a convergence of the ideas and values needed for creation of both ecological and cultural landscapes. Landscape architecture is a professional expression of landscape knowledge and understanding. In 1970,

---

<sup>15</sup> Garrett Eckbo (1910–2000) was an American landscape architect notable for his seminal 1950 book *Landscape for Living*.

Nan Fairbrother<sup>16</sup> presented a broad vision of landscape as habitat changed by man. Some 30 years later, James Corner argued for the recognition and use of landscape “as a strategic instrument of cultural and ecological change” (Corner, *Recovering landscape as critical cultural practice*, 1999). Corner identifies several ways in which this can occur:

“Using landscape design as a form of resistance of the global homogenization of the environment through the recovery of the specificity of site; using landscapes as a focus for environmental debate, using landscape as a medium to develop innovative responses to the effect of deindustrialization and using landscape thinking as a way of shaping the infrastructure of the modern metropolis “ (Corner, *Recovering landscape as critical cultural practice*, 1999).

In recent decades, social and ecological issues have again provided a range of radical landscape initiatives. Thompson says:

“The science of landscape ecology focuses on the everyday experiential landscapes of local communities that are used by their inhabitants to help them resist the worst excesses of globalization. Because the notion of integrated landscape comprises social, cultural and ecological considerations that arise from the conditions of communities, emphasis is placed on restoration of logistic lands within new urban areas. Therefore, landscape architecture now emphasizes larger scales and scopes that focus on urban landscapes” (Harvey & Fieldhouse, 2005).

#### **1.5.4 The Urban Landscape: History**

“The study of the urban landscape, often known as urban morphology, has attracted the interest of scholars in a number of fields, most importantly, in geography but also in architecture, planning and, to a lesser extent, geographical history. Urban morphology is as much a part of historical geography as it is of urban geography; the urban landscape’s long history makes it a fitting subject for the urban morphologist’s study” (Whitehand & Larkham, 1992).

The roots of urban morphology are to be found in mainstream historical and urban geography. Recently, the study of urban landscape has taken off in a variety of directions, with its history being a particular but not exclusive area of interest. Much of the recent work that has been done in contextual architecture puts considerable emphasis on forms created by previous generations.

---

<sup>16</sup> Nan Fairbrother (1913-1971) was an English writer and lecturer on landscape and land use. She was a Member of the UK Institute of Landscape Architects, now the Landscape Institute.

“ Urban morphologists are no means limiting their attention to a narrow conception of the urban form but are examining the individuals, organizations and processes that shape that form” (Slater, 1990).

Conzen <sup>17</sup>(as cited in Whitehand & Larkham, 1992) writes that the concept of urban landscape management was introduced, and the key attribute of an urban landscape in determining management priorities was identified in the light of its history or historical expressiveness.

The nature and intensity of the historicity of the urban landscape are expressed in practical terms by utilizing the division of the urban landscape into the three basic form complexes; town plan, building form and land use.

“These three forms when found together on a site can introduce morphologically homogeneous areas called urban-landscape cells. The manifestation of these historical urban landscape regions would develop a hierarchy of the urban landscape” (Whitehand & Larkham, 1992).

There is substantial research on the urban landscape that is not related to, or derived from, research stemming from the work of Conzen. “It is rooted in several different disciplines” (Whitehand J. , 1992). A number of major and spectacular urban-landscape features have been associated with post-modernism, for example, high-tech corridors, festival settings and pedestrian paths. In the late 20th century urban landscape tended not to be derivative of earlier philosophies. Advances in computer technology led to computer modeling and simulation of urban landscapes. In modern society, urban landscape can be seen to present a multiplicity of meanings. It reflects the living and working conditions of people more broadly than individual great buildings, public or private, do.

### **1.5.5 The Concept of Hybridization in Landscape Urbanism and Landscape Architecture**

Landscape urbanism is a discipline within architecture in a broad sense; an emerging new paradigm, it brings together diverse disciplines such as architecture, landscape architecture, and urban design, urban planning and landscape planning. An important emphasis in landscape urbanism is on integration and collaboration; one sees combinations of the urban and the rural,

---

<sup>17</sup> M.R.G Conzen began his studies at the University of Berlin in the 1920s, MRG Conzen (1907-2000) came to England as an émigré in 1933 and began a career that created the Anglo-German school of urban morphology.

the natural and the cultural, the small scale and the large scale, and a mingling of public with private issues.

The challenges to the new landscape urbanism relate to identifying local constituencies of places to allow urban change that is inspired and sensitive to environmental, psychological and behavioral routines, and that can be flexible ecologically and environmentally. Landscape urbanism articulates a way to manage, adapt and adjust what is already in existence, as opposed to just cleaning it up.

In new urban landscape theories, the professional, cultural, ecological and civic roles of a designer converge in dynamic ways. He or she can propose alternative scenarios for change and can develop the technical knowledge to leverage design opportunities in gradually changing urban environments.

Landscape architects, urban designers and planners act as cultural producers when they utilize their conceptual and formal training in public debates that alter the way people perceive and understand their metropolitan surroundings. “They act as citizens when they select clients, agendas and political positions to support the creation of a public realm” (Tatom & Stauber, 2009).

Landscape urbanism invites designers to bring their skills to bear in the service of a greater good, engaging the political economy from within, on its own terms, with a thoughtful pragmatism that informs both strategic and tactical design actions. “Instead of focusing on how to create an ideal environment, it is better to explore ways of tapping potential to frame public spaces in landscape discourse, thereby achieving the free expression of individual and collective identities that contribute to a just society” (Tatom & Stauber, 2009).

Contemporary social and environmental conditions pose significant challenges because of the shifts they create in economic, political and global attitudes. Landscape urbanism sets out to develop new modes of practice that directly engage with these new conditions; it continuously reconfigures the city through adjusting people, social-cultural values and environment. The



methodology of landscape urbanism is multidisciplinary by definition: it encompasses the legacy of landscape design and considers the complexity of contemporary urban dynamics and movements.

Formulating a clear and distinct definition for the meaning of hybridization in landscape urbanism is a complex challenge. My proposal in regards to how to clarify this term is to relate it to the concept of contextualization. From this standpoint (as cited in Lindholm lecture at Swedish University of Agricultural Sciences) we could say that every step taken toward widening questions, seeing dynamics, and elaborating relationships between different scales, is a contextualization.

One characteristic of landscape urbanism is that it involves working with contextualization. In fact, this concept helps define it. It is always an ambitious task to attempt to work with the different scales, dynamics and perspectives, with spatiality and on different scales, and to make sure to incorporate natural and cultural processes.

Since it includes a variety of disciplines and challenges that involve cultural, economical and ecological issues and environmental matters, it becomes even more complex: it is the realization of a manifold process.

“Contingency is a characteristic which takes into account not only the complexity within certain perceivable systems, material or social, natural or cultural, but also the changes in these systems, and the phenomena that occur within a certain time or space” (Lindholm).

The vast left-over industrial landscape of brown fields and lost lands led to a new way of thinking in regards to reconsideration on industrial logistic lands. The re-shaping of brown fields actually began a novelty in architecture, a style that includes landscape and the effecting of landscape perspectives. This interdisciplinary approach incorporates architecture landscape and planning into its realm. This introduction of a multidisciplinary approach has produced a variety of meanings and concepts of “hybrid practice”; its phenomenology is analogous to landscape urbanism and landscape architecture.

I believe that landscape urbanism is a language of competence of landscape architecture and, in a wider forum, a way to unify scientific and artistic practice and ambition, and to create possible solutions for the sustainable human society. It is an ecological way of understanding the city and its components. Landscape urbanism brings together knowledge from architecture, landscape architecture, urban design, urban planning and landscape planning. Gunilla Lindholm<sup>18</sup> believes that:

“Landscape architecture gets the most benefits out of accepting the concept of landscape urbanism. Such a step will not change landscape architecture as such, but it will create a bridge of communicating and influencing into the fields of planning, architecture and urban design and thereby provide a uniting landscape for those disciplines” (Lindholm).

As a result, landscape urbanism and landscape architecture embrace the same concept and describe the same way of thinking through urban issues and architectural solutions. In regards to the scale and realm of intervention of different disciplines, there is an interruption in landscape urbanism or landscape architecture.

Landscape Urbanism evolved in the mid-1990s as a way of framing a growing, multidisciplinary trend in the environmental design field. The term Landscape Urbanism was popularized by architect Charles Waldheim as a means of describing the recent emergence of landscape as a medium of urban order for the contemporary city. Waldheim described “landscape urbanism as a contemporary mode of urban design that uses the changeable conditions of landscape as the foundation of urban program and form” (Waldheim, 2006).

Landscape architecture is another multidisciplinary field that has been incorporated into environmental psychology issues. On one hand it contributes to ecological, botanical and geological issues, and on the other hand it includes architecture and art aspects that have their analogies in human psychology. It is an important discourse that has had fundamental effects on landscape urbanism. Today, landscape urbanism and landscape architecture can provide a hybrid practice where conditions must take into account both environmental facts and cultural values.

---

<sup>18</sup> Senior Lecturer/Associate Professor in Landscape Planning, with a special emphasis on Green Structure, 2000. PhD in Landscape Architecture, 1995. Swedish University of Agricultural Sciences.

### 1.5.6 “Hybrid-Scape”<sup>19</sup>, Practice Ecology, Culture and Desire

In my point of view, both architecture and landscape are based on a robust relationship between ecology, culture and desire. Landscape architecture deals with the environment and creates spaces where people can work, play, live and learn. Landscape architecture involves taking a broad view to look at architecture in attempt to deal with environmental issues. J.B Jackson<sup>20</sup> on the American landscape wrote:

“Every landscape is a reflection of the society which first brought it into being and continues to inhabit it, and ultimately landscape represent [ strives] to achieve a spiritual goal; they are expressions of persistent desire to make the earth over in other image of some heaven” (Jackson, 1974).

The concepts of sustainability and of struggling with ecology issues were presented in the twenty century. Landscape architecture, since it involves knowledge of human and natural systems, draws together emerging definitions of future utopias. Landscape architecture must add more cultural value to our environment. The fact that it should serve the environment in a positive and constructive way does not necessarily mean that design cannot be inspired, memorable or beautiful.

We must remember that humans are part of the environment. Humans generally desire to be respectful, and they must take into consideration cultural connections to a landscape or else its features will not be valued and maintained. Landscape architecture should express cultural values and strongly communicate human desires. A landscape must make a connection between people and the environment if it is to be maintained and sustained. One significant and integral aspect of landscape is that of ecology. The science of ecology and its manifestation as environmentalism have practical and philosophical implications and give meaning to landscape architecture and landscape urbanism.

“The conceptual shift brought about by ecology (and, more generally, the physics and biology of the twenty century) is that the world is one of the interconnection and codependency between

---

<sup>19</sup> Author’s word

<sup>20</sup> J. B. Jackson, (1909-1996) was a writer, publisher, instructor, and sketch artist in landscape design. He was influential in broadening the perspective on the “vernacular” landscape.

organism and environments, between objects and fields” (Weller, 2006). Ecology is important not only because it moves science close to our life, but also because it holds cultural systems within the impressive narrative of evolution and mutation.

Weller writes:” in this sense ecology is not only a meta-science measuring that which was previously beyond measurement , but also a discourse which implicitly leads to questions of meaning and value, [and] questions of art” (Weller, 2006).

In addition to this, I believe that architecture is an instrument expressing human desire. Corner believes that “landscape architecture is a kind of container of collective memory and desire and that it provides places for geographic and social imagination to extend new relationships and sets of possibilities” (Corner, Terra Fluxus, 2006).

This significant movement in landscape theories emerged in the discipline after landscape was recognized as more than gardening and planting science. After the post-industrial period and especially as the 1970s saw a reclaiming of nature, the matters of preservation and regeneration emerged as ecological values.

The appreciation of human desires and designation has not been neglected or ignored either. Weller believes that “landscape urbanism needs to conjoin the theories of ecology, human physiology and ground context to have a profound understanding of landscape (architecture) urbanism. He believes that it is an ecological art of instrumentality” (Weller, 2006). I will focus on the conflation of culture and nature and reference the field of environmental psychology<sup>21</sup> to develop my thesis design and explore it through landscape architecture.

---

<sup>21</sup> We define environmental psychology as the discipline that studies the interplay between individuals and their built and natural environment. It means that environmental psychology examines the influence of the environment on human experiences, behaviors and well-being, as well as the influence of individuals on the environment, that is factors influencing environmental behaviors (Young, 2013).

### 1.5.7 Hybrid-Scape: Instrumentality of the Theory of Hybridization in Landscape

Landscaping is neither making a beautiful land nor the science of gardening and planting. According to Conner's opinion, "our urbanization and our conscious architecture must be grounded in the understanding that civilization is a part of the ecological environment" (Giot, The four trace concepts in landscape architecture, 1999). Landscape is an integration of ecological concepts at the infrastructural level and it proposes an "instrumental system"<sup>22</sup> which is situated at the functional edge between humans and the environment.

I redefine the term "landscape infrastructure" (Corner, Terra Fluxus, 2006) as a concept that require a multidisciplinary team of landscape architects, engineers, architects, planners and ecologists working alongside each other in a deliberate attempt to understand the human environment and the natural environment, it is a kind of Hybrid-scape<sup>23</sup> practice that considers cultural values as essential components of landscape architecture and urbanism.

These disciplines could be integrated ecologically to repair or replace brown field and logistic lands<sup>24</sup> through revitalizing deterioration. Today, architecture is open to integrated and comprehensive definitions that extend beyond one basic discipline. I believe that architecture has the power to address the features of a place and show people how to use places and touch the sense of space. Architects can design philosophy, strategies and definitions of space and then re-define these based on their context as well. As a result, in this integrated discipline, landscape urbanism reveals a paradigmatic shift from focusing on objects, actual sites and building types towards understanding design process in time. Today the important factor is not considering which site is for designing but rather knowing that the entire planet is a potential site.

Corner believes that landscape emphasizes the operative rather than the formal composition. "Wall claims that landscape as an urban surface means more than the place between buildings, like parking lots, planted areas and residual spaces or green, natural or recreational spaces.

---

<sup>22</sup> Author's definition

<sup>23</sup> Author's definition

<sup>24</sup> In second half of the twenty century, transforming industrial lands from a nationally decentralized organization to internationally distributed lands called 'logistic lands' (Wall, 1999).

Wall's definition of landscape is the extensive and inclusive ground-plane of the city, the field that accommodates buildings, roads, utilities, open spaces, neighborhoods, and natural habitats" (Wall, 1999, p. 233).

"Generally, the landscape is the ground structure that organizes the city and its processes. Wall interprets the urban surface as a dynamic agricultural field with different functions, geometries, arrangements and altering appearances as the demands change" (Wall, 1999).

Through landscape urbanism (architecture), we struggle to establish sites for different compositions that take into consideration mutations of the city and alterations in society. I believe that the definition of landscape urbanism (architecture) could be "an infrastructure for urban pattern and formation of urban spaces" (Wall, 1999).

The conventional division between typology and discipline cannot be traced. To address these new hybrid typologies and infrastructure, a hybrid of profession is needed. Hence, landscape urbanism advocates an interdisciplinary approach as described by Weller (Wall, 1999) and Corner (Corner, Landscape urbanism in the field, 2010) among others. Landscape urbanism (architecture) frames the perception of cities as dynamic, self-organizing systems, and it guides the design of cities through operational ecological process.

This thesis discusses space of flow-In-between places- in attempt to understanding the described perception and Hybrid-scape as the model of practicing process through development patterns. Corner writes: "it is a conception of hybridization" (Corner, Terra Fluxus, 2006). As a result, to conceive and understand the notion of layered strategy<sup>25</sup> in landscape urbanism in response to defining edge and blurring rigid lines of boundaries, we have to go back to the concept of hybridization of landscape urbanism; from form to perform.

I think that hybridized and composite systems and infrastructure can fulfill their comprehensive and instrumental capacities in landscape urbanism (architecture) formation. Systems such as layering can deal with a multiplicity of issues to be included and incorporated into the development of the project. It is a montage of different subjects in one scenario while each of the

---

<sup>25</sup> Author's definition

subjects has its role in performing the scenario; completion through complexity but not confusion.

In this thesis, the proposal concerns and observations directly address the meaning of instrumental landscape. They confirm that Hybrid-scape practice is an architectural strategy that demonstrates the significance of instrumentation of landscape in a way that the port landscape or shorelines as a margin of land and water could generate a place identity for cities as a whole. I believe that understanding the meaning of Hybrid-scape can support design processes infrastructure. Instrumental landscape is a medium by which a variety of aspects and issues can be understood even as one undertakes the developing design process.

### **1.6 Hybrid-Scape, Transmigrative Betweenness: Theoretical Concepts and Strategies for Effective Design**

Trans·mi·grate:

“To move from one place, state, or stage to another, to pass into another body after death. Used of the soul. It is a rebirth with a new body” (Soanes & Angus, 2004).

Today one of the important urban debates involves the regeneration of the relationship between ports and urban cores in port cities. In an attempt to entwine urban cores and ports, interrelations such as cross-relations between physical substance and non-physical flows, as well as their position and meaning in the global network of interrelations, must be considered. Ports are one of the most important areas in which a continuation of urbanity can be developed. An interest in flows and integrated infrastructure marks a shift away from representational architecture and towards a new concern with social, economic and ecologic issues. It does not privilege socio-economic issues but rather reveals a new vision through architecture that proposes new thinking regarding “landscape layered infrastructures” and “integrated systems” which I redefine in my thesis as “hybrid-scape”<sup>26</sup> strategy.

---

<sup>26</sup> Also, I find the term Hybridscape in a Proposal for Wynkoop Street & Denver Union Station by some students of Landscape Architecture & Urban Design, DC - College of Architecture and Planning. They define this term as a vision that bridges the gap between the street’s historic past and a sustainable future (<http://www.ucdenver.edu/life/services/ResearchDay/Documents/2010Proceedings.pdf>).

The meaning of integration can be defined and expressed in landscape architecture strategy as incorporating physical, ecological, social, and cultural aspects. It is an approach to social and culture projects interwoven into the urban pattern.

Hybrid-scape states that in order for reciprocal movements and responses between city cores and city edges (water's edge) to flow, liminality and in-between places must be understood as flexible and fluid buffers that allow for movements to play out in ways that confirm their connections and realignments. They can create a folded surface that communicates in a language that reflects interiority and also is expressive of global economies and cultures.

I believe that the term hybrid-scape addresses manipulations of the landscape even as it replies to the reconfiguration of geographical, geological, cultural and economic circumstances. Today, architecture appears to be redirecting itself toward more pragmatic and physical concerns and shifting away from representational forms; it is associating itself with social, economic and ecologic issues. Providing alternatives and solutions can build up architectural thinking by providing an understanding of integrated infrastructures and of strategies that involve the layering of social, economic, environmental, ecosystem and political challenges that are superimposed one upon another by the various circumstances of time and place. Our main challenge is to avoid having people's interactions centred in just the urban core and important core places; instead, we want to create a network of facilities. This kind of connectivity will link regional and global networks without interfering with core and marginal services.



**Figure 2: Hybrid-scape is the landscape which is programmed and prepared for human use by applying layered system. Each layer could be different aspects of social, economic and environment challenges.**

1) Juxtapositions attempt to make relations 2) Different layers are applied 3) Different alternatives based on related applied layers could be designed and completed. (Pictures show one way of Hybrid-scape process, but in fact it is a return-way not a single-way)



Focusing on layered methodology can help us understand the meaning of integral systems and also how actual rigid boundaries between juxtapositions, particularly between city and water, can blur either physically or metaphysically. My understanding from Rem Koolhaas's work on Parc de la Villette (park) in Paris, is that he looks at landscape architecture or urbanism as a new way of conceptualizing urbanity, and as a way to "focus on flexible and moved design- as the installation of various infrastructure for an array of pragmatic potential rather than a completed aesthetic composition replete with symbolic narratives and mimetic elements" (Waldheim, *The Landscape Reader*, 2006). Architecture states interrelations between juxtapositions and focuses on performance instead of forms.

Since cities are increasingly understood as systems of exchange, not places, landscape urbanism has turned its attention to theories of pragmatic processes that deal with changes. Landscape urbanism (architecture) frames the perception of cities as dynamic, self-organizing systems, and guides the design of cities through operational ecological processes. This thesis precisely discusses space of flow-In-between places in an attempt to understand perception on the scale of architecture design.

James Corner writes that "landscape architecture is a kind of containers of collective memory and desire and furthermore places for geographic and social imagination to extend new relationships and sets of possibilities" (Corner, *Terra Fluxus*. *The Landscape Reader*, 2006).

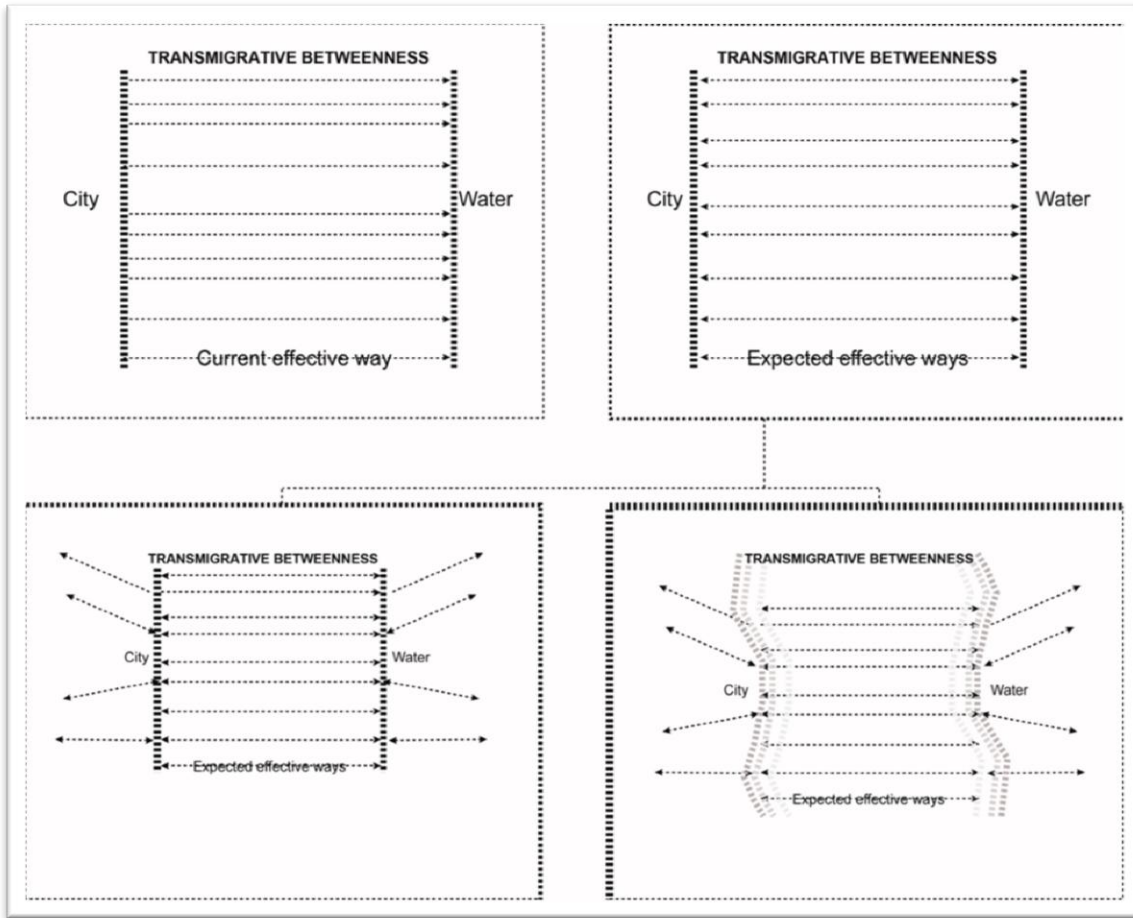
The theory of hybridization clarifies layered strategies in landscape urbanism (architecture) as a response to blurring boundaries, not dealing with oppositions but rather focusing on interrelations and flows through in-between spaces. As a result of this thesis' investigation of shorelines, the space between land and water, I would define shorelines according to Corner's definition of a collective landscape. Also, I think any definition should embrace the aspect of duality as well.

To have a comprehensive understanding of the relationship amongst terms such as "hybrid-scape", "liminality", "marginality" and "in-betweenness" which are used in thesis, I define this relationship by coining the word *Transmigrative Betweenness*. Actually, shorelines, ports,

water's edges and coastlines are places that on one hand represent the threshold of either city or water individually, and on the other hand are places between city and water which embrace the duplexity and duality of the characteristics of water and city. For example, the quality of spaces between juxtapositions A and B should talk about A's identity, B's Identity and also transitional characteristics which have a language recognized by both A and B. Such an inter-connection and inter-relationship of qualities makes a hybrid circumstance. Thus, I think the word *Transmigrative Betweenness* can represent the relationship amongst key words and meanings used in the thesis and research. Because of contemporary challenges and developments on the coastal lines and waterfronts of many port cities, it is appropriate to assess redevelopment projects on waterfront sites and shorelines in such a way as to evaluate means of recreating a city's image, to appeal to an urban population and to recapture economic investments. Waterfront projects have the potential to speak to our future and to our past. In fact, waterfront is a Hybrid-scape that deals with the gap between city and water and that provides different alternatives for the future.

We should understand the mutual and reciprocal responses between the two conditions of city and water that take place at waterfronts or shorelines. They should not be regarded as solid boundaries separating the city from its frontier, but rather as zones of contact and encounter that result from and are developed by processes of passage. They do not precisely define entries and exits but rather are dynamic components of a "Hybrid-scape" strategy within which a layered system of landscape infrastructures creates pauses and interventions between city and water.

The thesis attempts to argue that there is no rigid boundary between inside the city and outside of the city: even the nature of outer is different from inner. Because of the same participant they are not separated but rather there is a constant flow. This re-defined edge is more flexible and less fixed and rigid than is literally and visually understood. *Transmigrative Betweenness* is a moment of understanding intervention, gaps and reciprocity and mutual exchanges between two different positions.



**Figure 3: Transmigrative Betweenness diagram**

The space between city and water has been redefined as *Transmigrative Betweenness* (Figure4). Today, urban culture profoundly affects the waterfront. The *Transmigrative Betweenness* should be treated as a hybrid-scape strategy, because different layers of aspects are considered through the connectivity between landscape and state design. We do not have a rigid line between city and water. A waterfront is a hybrid-scape that deals with the gap between city and water and thereby provides different alternatives for the future. Thus, different ways of relationships that are indicated by arrows can provide a variety of alternatives for the future.

## **Chapter 2: Concerns and Situation**

The name Toronto is from the first Nations word Toron-ten meaning "the place where the trees grow over the water" (Champoux).

### **2.1 Toronto Waterfront, Re-engagement with Water**

A port land is a nostalgic landmark that memorializes the era it was built in. Although some industrial buildings from the last century are part of Toronto's heritage, most of them are barriers which emphasize that obsolescence should be reconsidered and reprogrammed. The initiatives reconsidering Toronto's waterfront aim to regain natural or urban habitats. After the Industrial Revolution at the end of the nineteenth century, most land adjacent to the water became silent.

Today, the waterfront has been reconsidered so as to develop and address parks, public spaces, and cultural institutions, and diverse and sustainable commercial and residential communities. The revitalization of Toronto's waterfront is the largest urban redevelopment project currently underway in North America, and it is one of the largest waterfront revival efforts ever undertaken in the world. I think that reconsidering the lake's edge lets the city reengage with water. The significant programs under consideration would make the waterfront a sparkling landmark. However, these waterfront proposals have not been embraced by the city as a whole.

Charles Moore writes that "one of the most important aspects of the human relationship to water is to be able to confront its eternity within the context of the limited" (Moore, 1994). Moore believed that "each drop of water and each body of water in the world are interconnected. Every form of water affects our environment and all are interconnected. Everything we do to our environment is connected through this cycle, both positively and negatively" (Moore, 1994).

The Toronto waterfront is clearly enjoyed when millions of people visit and make active use of its cultural and entertainment resources and enjoy this great land of green spaces and open spaces. We must respond to concerns surrounding the future of this large freshwater source by recalling forgotten values that can help connect the public to the water. Public spaces can be used again to reclaim forgotten cultural and natural values. Our connection to the waterfront must be made not just by means of different buildings but also by a reconsideration of the effect the water

generally and waterfront environments specifically have on our mental and physical well-being.

Different kinds of bodies of water in Toronto embrace different cultural memories and identities, socio-cultural values of Toronto that were ruined during the industrial period. To some extent, it is now an appropriate time to reclaim hidden significance. Regarding the relationship between people and water, Ivan Illich <sup>27</sup> states “the smell, taste, sight and tactility of this ineffable stuff called water can also be applied to the urban space” (Illich, 1985). We have to be aware of the artificial environment and vessels that bring water to the city. The architectural environment of the waterfront should be able to give back something that is greater than its financial values.

“Environmental history approaches... emphasize contingency and change along [the] material dimensions of the human past, especially as creatures or chemicals become caught up in the projects of human societies and economies. Much of the narrative and analytical power in this approach derives from an assumption that nonhuman substances or organisms have concrete effects on history that we, as historians, can recognize, even if past actors saw them quite differently or not at all” (Mitman, 2008).

## **2.2 Imagined Futures Then and Now**

Since the early 1830s, the area surrounding the mouth of the Don River and Ashbridge’s Bay has been the subject of a series of imagined futures—some realized, and some abandoned. The first significant alterations occurred in the early 1870s with the construction of the Government Breakwater. “Setting aside regular dredging activities around the river mouth, the next major changes occurred between 1908 and 1914, when the river was diverted from its curving westerly course into Toronto Bay to run instead directly south to meet at a right angle with the Keating Channel” (Leigh Bonnell, 2010).

While the 1880s plan reflected a modernist sense of confidence regarding improving nature through technology, the 2007 plan displays a post-modern sensibility in its efforts to establish a balance between the urban and the natural and to make a conversation between the city and

---

<sup>27</sup> Ivan Illich (1926- 2002) was an Austrian philosopher, Roman Catholic priest, and "maverick social critic"[2] of the institutions of contemporary Western culture and their effects on the provenance and practice of education, medicine, work, energy use, transportation, and economic development ([http://en.wikipedia.org/wiki/Ivan\\_Illich](http://en.wikipedia.org/wiki/Ivan_Illich)).

nature. From 2007 to last summer of 2012, different proposals have been delivered. David Lowenthal suggests, “to become intimate enough with our legacy to rework it creatively, to attempt not to recreate the past but to recognize it and incorporate it within a new and different vision for the future” (Leigh Bonnell, 2010, p. 364).

## **2.3 Design Exploration: Context and situation**

The Lower Don Lands area is comprised of lands reclaimed from Lake Ontario and Ashbridge’s Bay Marsh. Once the Don River emptied into Ashbridge’s Bay before entering the Inner Harbour. However, starting in the 1870 a breakwater diverted The Don River from the harbour and confined sediment deposits to Ashbridge’s Bay; the Ashbridge’s Bay Marshland had been destroyed and many land-fills were created. Today, a few traces of wetlands appear on the some edges.

In 1912, the Harbour Commission’s plan called for the transformation of Ashbridge’s Bay Marsh into a massive new industrial district. Today, in response to the city’s industrial legacy, there are some heritage elements that should be preserved along with Keating Channel.

“Structures of the Victory Soya Mills Silos, the ESSROC silos and the site of Hearn Generating Station are features in the public realm development to celebrate the industrial legacy of Toronto’s waterfront and reclaimed lands used from 1920s through 40s” (Associates, 2010).

Torontonians’ response towards a revitalized waterfront in the 1980s was to see a new vision for the mouth of the Don River in the midst of the revitalized Port Lands and waterfront.

1990: Green industries and Parklands were proposed to be established on the existing East Bayfront and Port Lands industrial areas.

1999: proposals for creating new neighborhood on waterfront lands that would be reconnected to the city from the physical, social, cultural and economic point of view. To carry out this vision, the Toronto Waterfront Revitalization Corporation established.

Framework planning for Lower Don River Projects after 2007 (WaterfrontToronto, 2012): The lower Don land includes a new urban district within Port lands and will be developed into a

variety of mixed-use projects and different commercial and residential projects along as the focus stays on the revitalizing of the Don River and Keating Channel area.

Vibrant waterfront communities will be developed to encourage sustainable opportunities through recreational and public zones, green spaces, different alternative paths for walking, running and pass. “The lower Don River plans unite the goals of introducing urban development, native ecology and public infrastructure to this former industrial site in order to transform it into a vibrant new community for Toronto” (Associates, 2010).

## 2.3.1 Port Lands Revitalization Proposals and Projects from 2003-2012

### don mouth naturalization project comprehensive planning process

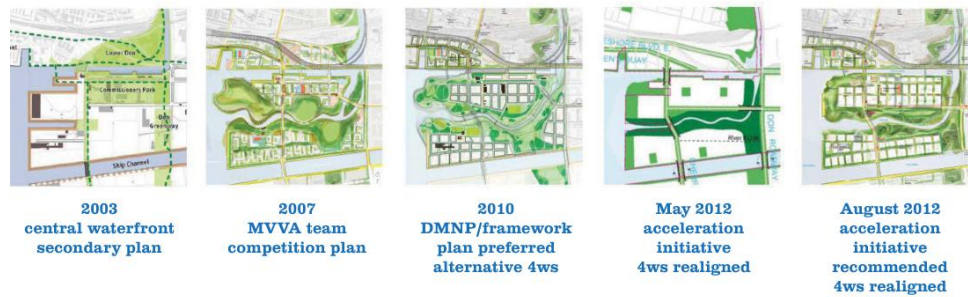


Figure 4: Framework planning for Lower Don River Projects after 2007

### port lands revitalization development scenario



Figure 5: Framework planning for Lower Don River Projects after 2007



### 2.3.1.1 Preferred alternative by Michael Van Valkenburgh Associates, Inc.



Figure 6: MVVA Team, Framework planning for Lower Don River Projects after 2007

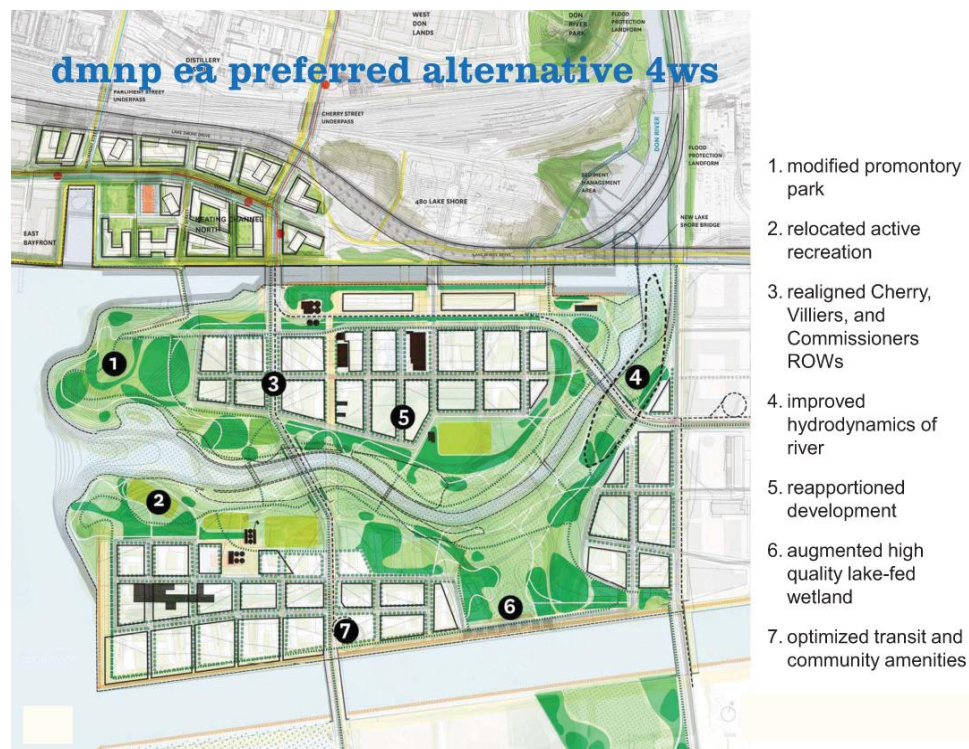
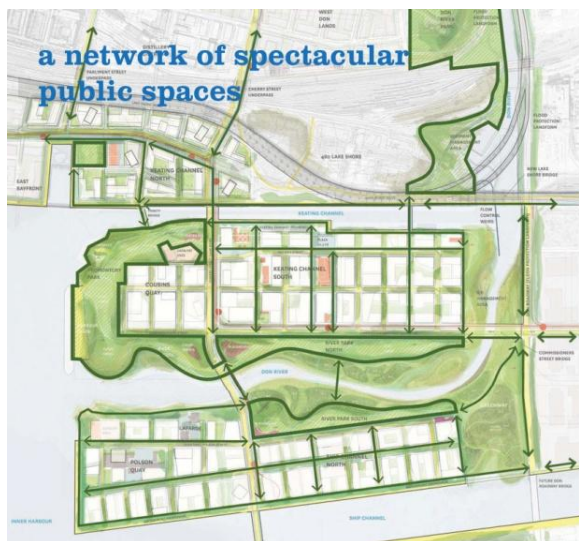


Figure 7: DMNP and Preferred Alternative for floodway, Framework planning for Lower Don River Projects after 2007



**Figure 8: Developments, Framework planning for Lower Don River Projects after 2007**



**Figure 9: Circulation, Framework planning for Lower Don River Projects after 2007**

### **2.3.2 New Port Land Master Plan, 2012**

The former proposals were developed through providing the best means of flood protection and by providing new green amenities and communities. Also, the master plan of Port Lands identified the vital and new community which is reconnected to the core of the city. At this point, there are many opportunities to develop the proposal's plan and also to consider other potential sites at Port Lands and at the water's edge.

The new vision for Port Lands was proposed in the summer of 2012. There were talks about creating more recreational facilities and even a glamorous landmark for Port land instead of just providing a new residential and commercial community. The Civic Art, Eric Kuhne and Associates, believe that this master plan concept for Port Lands represents a provocative collection of ideas that has the potential for reinvigorating the discussion about Toronto's future development.

“...The dynamic line of the Diagonal Parade acts as a great ceremonial axis for the Port Lands, anchored in leisure, arts and culture. Aligned to form a symbolic sightline to the CN Tower, this street begins in the south with the lofty stack of the former Hearn Generating station. Converted into an all-season sports arena, the Hearn Ice Park will combine 4 regulation ice rinks, soccer pitches, exhibition spaces and support facilities to form a vibrant hub for local sport” (Kuhne, 2011).





**Figure 10: New Port Lands**



**Figure 11: New Port Lands**

At any rate, the plan introduces new marinas, promenades and sidewalks that are designed to reconnect people and water's edge; I believe that the proposed "new" living water's edge is not really new because like former proposals, it provides side walking paths with different widths, materials and forms. I think that besides thinking about two-dimensional versions of our design, we need rather to put more thought into engagement and three-dimensional relationships. The idea of providing a visual axis from the CN Tower to Hearn Station is provocative.

### 2.3.2.1 A vision of the future of Port Land's Development



**Figure 12: Development Vision of Port Lands Proposals**

## **2.4 Looking at Precedents**

### **2.4.1 Waterfront Individual Projects**

#### **2.4.1.1 Rising Currents: Projects for New York's Waterfront, MOMA, New York, 2010.**

**<http://www.moma.org>**

The contemporary art centre, organized by MoMA, exhibits relationships between architects and ecologists or green enthusiasts. The projects demonstrate the architects' abilities to look past the idea of climate change as a problem, and to move on to seeing the opportunities it presents. They divided the harbour into five regions which differ in their densities and square footages. They don't focus on existing real estate interests or on current land-use regulation. The aim was not to create a master plan for New York's harbour. Rather, the focus was on producing a design rich in attractive ideas that could be used elsewhere in the region or other cities around the world.



**Figure 13: Rising Currents: Projects for New York's Waterfront, MOMA, 2010**

#### **2.4.1.1.1 Zone one: Adam Yarinsky and Stephen Cassell + Susannah Drake group**

One area researched by the Adam Yarinsky and Stephen Cassell + Susannah Drake group looked into the development of a new soft and hard landscape infrastructure solution. The mission addressed the porous green streets of downtown Manhattan and its storm surges with 3 interrelated high-performance systems joint. The transformation from high-density to fragmentation of green and blue infrastructure demonstrates the transformation of hard landscape to soft landscape. It is really talking about cityscape. We can see different layers of people's participation and interactions.



**Figure 14: Rising Currents: Projects for New York's Waterfront, MOMA, 2010**



**Figure 15: Zone one: Adam Yarinsky and Stephen Cassell + Susannah Drake group, Rising Currents: Projects for New York's Waterfront, MOMA, 2010**



#### **2.4.1.1.2 Zone two: Eric Bunge and Mimi Hoang of nARCHITECTS**

They introduce a network of artificial islands into the harbor. This would be a system of submerged inflatable barriers that would minimize storm surges. This is not a new technology, but here would be deployed as a component the team's vision of a new aqueous city- a form of urbanism in which the city extends into the water, and water enters the city. An ever-growing population is accommodated by an aqueous neighborhood that features suspended housing, wave-attenuating piers, and servicing by a new generation of water taxis and ferries. Land neighborhoods are punctuated by basins and culverts that absorb storm run-off and function as parks.

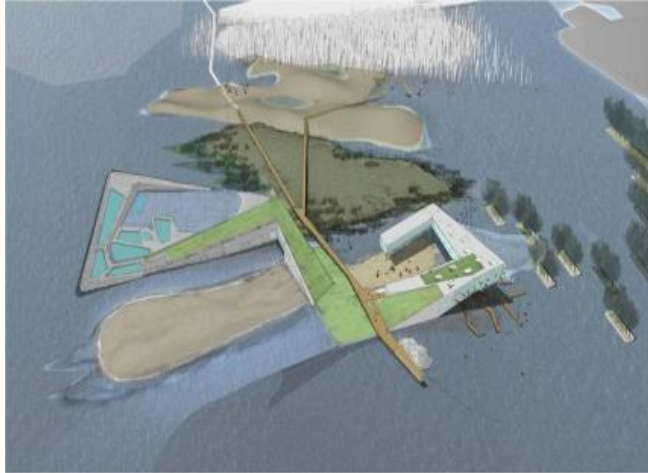


**Figure 16: Zone two: Eric Bunge and Mimi Hoang of Narchitects, MOMA, 2010**

#### **2.4.1.1.3 Zone three: Paul Lewis, M. Tsurumaki and Davis J. Lewis of LTL Architects**

The team stepped back in time to imagine the harbour as a blurred line between land and sea. They proposed cutting into the existing landfill and reorganizing it to achieve a varied topography on the flat site, a crenellated landscape of jagged fingers; by lengthening the coastline manifold, it allows it to attenuate waves and to serve as a natural filter of tidewater. This new topography is suited to different urban functions.





**Figure 17: Zone three: Paul Lewis, Marc Tsurumaki and Davis J. Lewis of LTL Architects, MOMA, 2010**

#### **2.4.1.1.4 Observation**

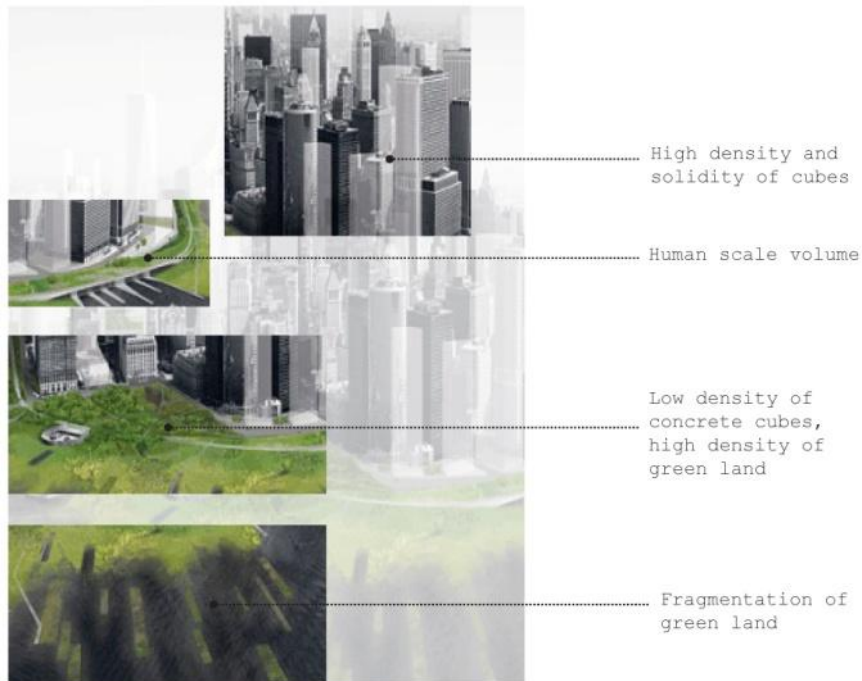
As *Rising Currents* illustrates, this undertaking will cross jurisdictional boundaries throughout the New York Harbor and involve contributions based on thinking that departs from the conventional from across our society.<sup>28</sup> The focus is not on existing real estate interests nor on current land-use regulation.

The aim was not to create a master plan for New York harbour. They focus on producing a design rich in attractive ideas that could be used elsewhere in the region or in other cities around the world. This project indicates not only a blurring of professional boundaries between architects and landscape designers, but also represents an attempt to blur the boundaries between land and water.

---

<sup>28</sup> [http://www.moma.org/explore/inside\\_out/2010/09/21/rising-currents-transformation-through-creative-collaboration](http://www.moma.org/explore/inside_out/2010/09/21/rising-currents-transformation-through-creative-collaboration)

## Project Analysis



Transformation from a mass of volumes and urban components, structure toward to have softer infrastructure through adding green and blue fabric. It is a hierarchical cityscape. Different layers of programs will be proposing.

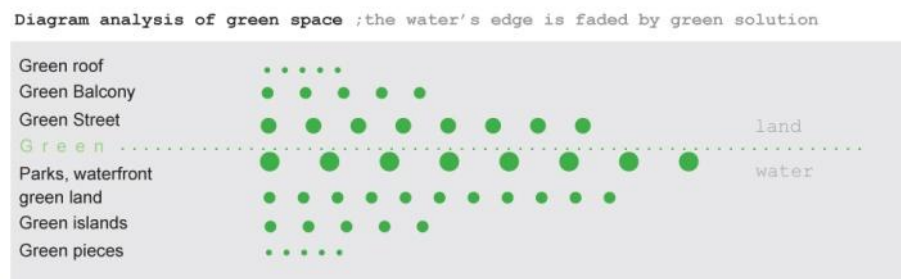
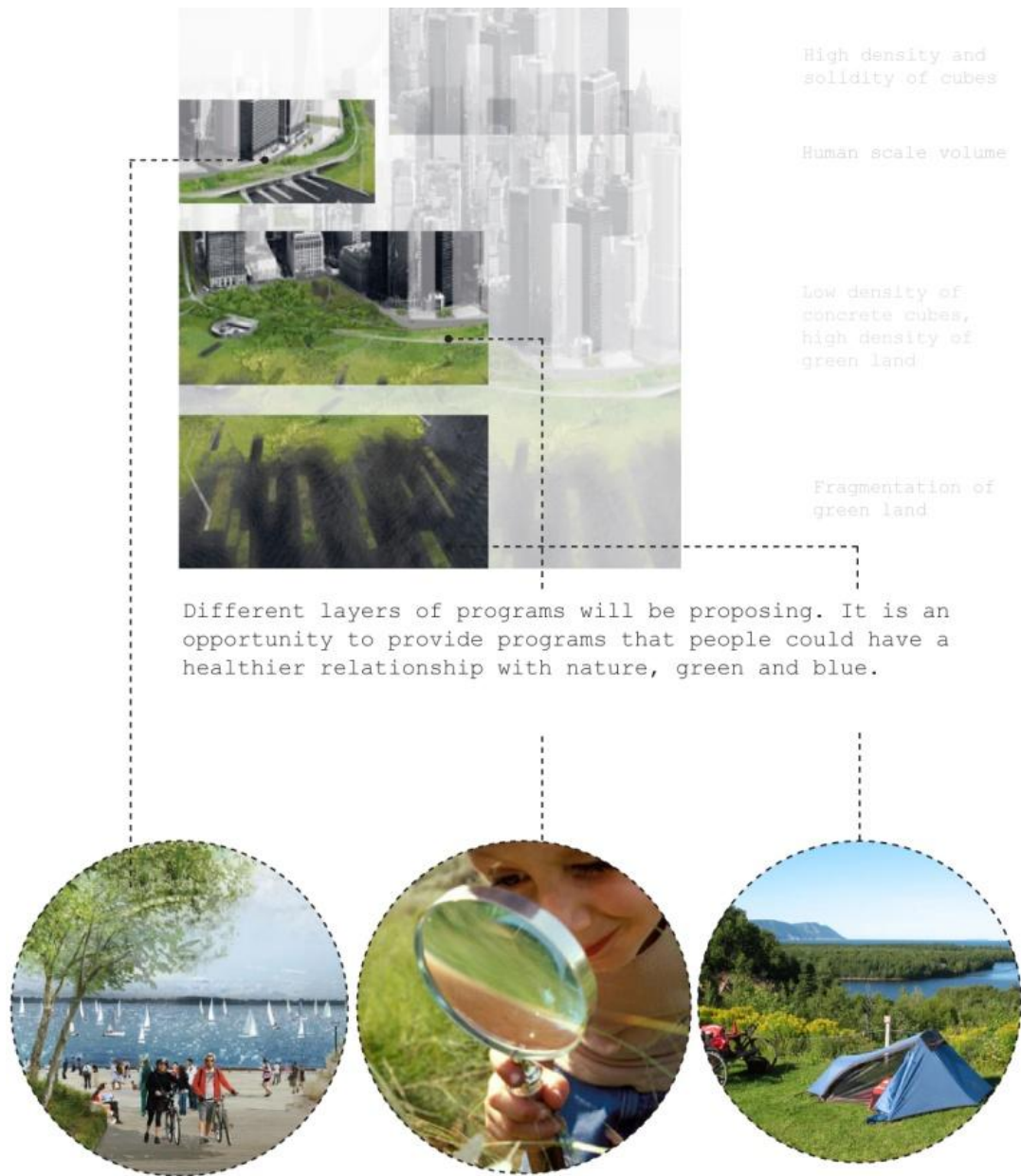


Figure 18: Project analysis, Rising Currents: Projects for New York's Waterfront, MOMA, 2010



**Figure 19: Project analysis, Rising Currents: Projects for New York's Waterfront, MOMA, 2010**

Gradually City-scape envisions the transformation of habitats from primarily urban to natural. Their point is not just to create a vital community but also to provide different parks that will contain different plant species to create a broad spectrum of colors and textures throughout the seasons: the creation of dynamic natural values.

**2.4.1.2 Bryghusgrunden Project: Copenhagen's Waterfront, OMA, Copenhagen, 2008,**  
**<http://www.dezeen.com>**

OMA's design integrates the existing playground facility on the site into the project and extends it with new typologies for different age groups distributed over the entire site – facing the city as well as the waterfront. What is interesting in this project is its mixed use. Housing, offices, public spaces and parking were put together by the Danish Architecture Center and it features exhibition areas, research facilities, an auditorium, conference rooms, a bookstore and a café. The building uses a mixed system of mechanical and natural ventilation, a high- performance glass facade and other environmentally sustainable systems. The project is led by Ellen van Loon, who stated that “unlike the typical ‘stacked’ sections where individual programs remain autonomous, the program ‘heap’ of the Bryghusgrunden Project has the elements stacked in a seemingly random order. The public program, the urban routes and the DAC reach into the heart of the building and create a broad range of interactions between the different program parts.”<sup>29</sup>

---

<sup>29</sup> Basulto, David. "Bryghusgrunden mixed use, Copenhagen / OMA" 03 May 2008. Arch Daily.  
<http://www.archdaily.com/207>



**Figure 20: Bryghusgrunden Project: Copenhagen's Waterfront**



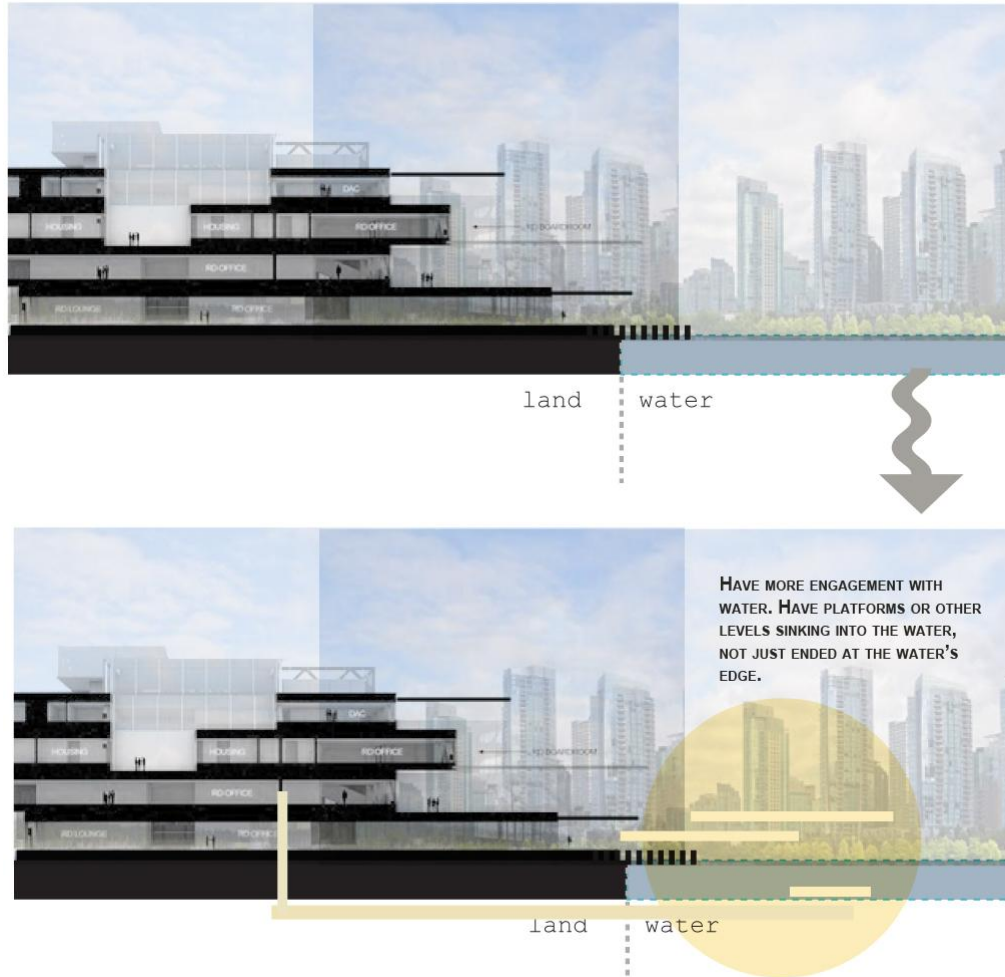
**Figure 21: Bryghusgrunden Project: Copenhagen's Waterfront**

#### **2.4.1.2.1 Observation**

What is interesting in this project is how it configures different activities on a variety of levels, platforms and stages. The project includes big glazed facades and many open mezzanines facing the water's edge. One negative point about it is that we are not adjacent to the water and so do not have a panoramic scenic view. Architecture and buildings or installations are instruments by means of which people can experience such different things as water and different qualities of water. The building's facades present another barrier, an edge between people and water.



## Project Analysis



**Figure 22: Project Analysis, Bryghusgrunden Project: Copenhagen's Waterfront**

## **2.4.2 Waterfront's Mix-Used Projects**

Hamburg, Stockholm Sydney, Seoul, Mumbai, New York and Toronto are among the cosmopolitan cities undertaking significant waterfront projects. Major waterside parks are being planned, arts and cultural centers built; new residential and commercial districts are springing up. Most of these initiatives are located on contaminated sites, and many redevelopments require sustainability and green building components.<sup>30</sup>

### **2.4.2.1 Fresh Kills Park: New York City's Staten Island, James Corner Field Operations, 2001, New York, <http://www.archdaily.com>**

The transformation of what was formerly the world's largest landfill into a productive and beautiful cultural destination will make the park a symbol of renewal and an expression of how our society can restore balance to its landscape. In addition to providing a wide range of recreational opportunities, including many uncommon in the city, the park's design, ecological restoration and cultural and educational programming will emphasize environmental sustainability and a renewed public concern for our human impact on the earth.

The Draft Master Plan is based on the theme of life cape, new parkland for New York City. The Plan is composed of three layers: program, habitat and circulation. A diversity of cultural, athletic and educational programming has been suggested for the site; an ecological restoration of the site composed of reclaimed and newly created wetlands, grasslands and woodlands will offer wildlife habitat as well as natural open spaces for park visitors; and finally, a park roadway, as well as a series of foot, bicycle and equestrian paths will circulate throughout the site.

---

<sup>30</sup> <http://places.designobserver.com/feature/water-front/10227>

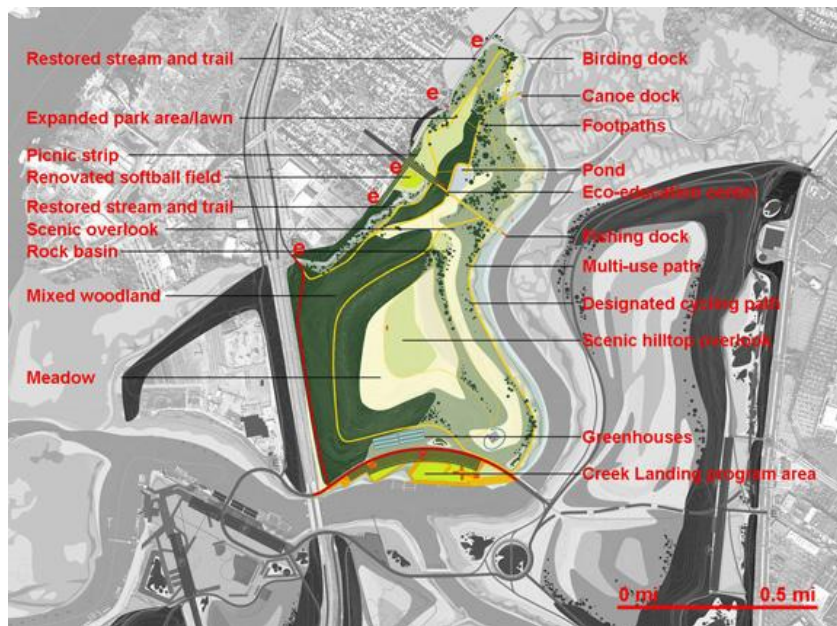


Figure 23: Fresh Kills Park: New York's waterfront park, Staten Island, Activities at North Park

#### 2.4.2.1.1 Creek Landing

The Creek Landing is located where Richmond Creek and Main Creek join the central Fresh Kills Creek. The vision for Creek Landing is for waterfront activities, including an esplanade, canoe and boat launch, special restaurants, a visitor center, and a huge event lawn for gatherings, picnics and sunbathing.

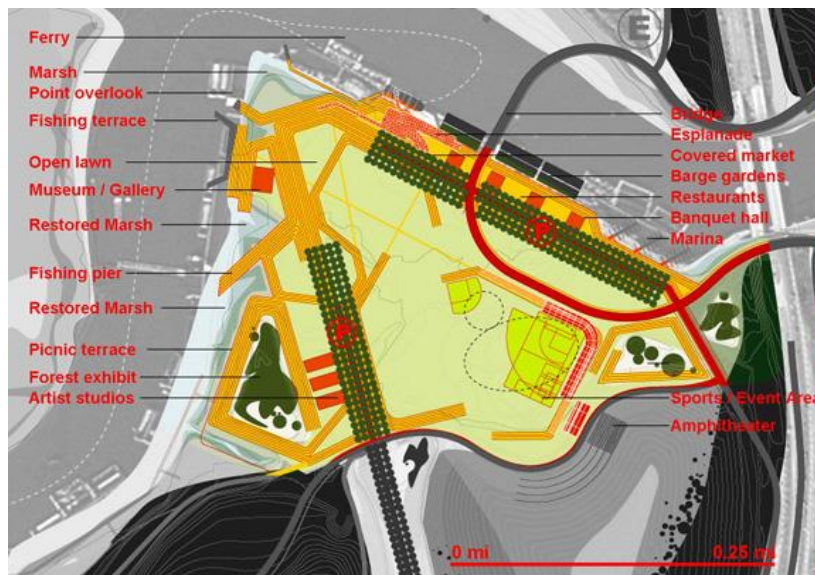


Figure 24: Fresh Kills Park: New York's waterfront park, Staten Island, Activities at The Point



North Park: The vision for North Park is characterized by simple, broad natural settings, meadows, wetlands and creeks.

South Park: The vision for South Park is characterized by large natural settings and active recreational spaces, including soccer fields, mountain biking pathways and bridle trails.

East Park: East Park's unique features would provide opportunities for wetland ecology education and public art installations.

West Park: West Park is characterized by the site's largest mound, and is bounded by the West Shore Expressway to the east and the Arthur Kill to the west. Set upon a vast hilltop wildflower meadow, the top of West Park will offer spectacular 360-degree views of the region, including a direct sightline to lower Manhattan.



**Figure 25: Fresh Kills Park: New York's waterfront park, South Park, Rendering of Proposed Creek Landing**



**Figure 26: Fresh Kills Park: New York's waterfront park, East Park, Rendering of Proposed Creek Landing**



**Figure 27: Fresh Kills Park: New York's waterfront park, East Park, Rendering of Proposed Creek Landing**

#### **2.4.4.1.2 Observation**

The different situations provided by the Fresh Kills Park embrace the diversity and uncertainty of the confluent forces from nature and culture that continually shape its vital environment. The Fresh Kills Park provides an alternative environment for city dwellers.

Alternatives are important elements in architecture that allow the participation of more people; here we see architecture performing as a collective memory.

#### **2.4.2.2 Toronto's Lower Don Lands: Toronto Waterfront Development, Michael Van Valkenburgh Associates, 2008, Toronto (WaterfrontToronto, 2012)**

The Lower Don Lands framework plan proposes the introduction of urban developments, native ecology and public services to this formerly industrial site. The creation of a vibrant new community on the waterfront will involve the presentation of a variety of facilities and programs; some of these are the very huge new park, the program for naturalizing the river mouth, the creation of floodways, and the use of recreational landscaping to serve residential and commercial facilities. The plan's missions are: to naturalize the Lower Don River and to establish new ecologies and destinations there, and to connect new and existing neighborhoods by means of a layered network of transit, roads and bicycle and pedestrian paths. It aims to create sequentially phased new communities based on sustainable initiatives and to integrate these new communities into the larger waterfront community.

New Nature: the naturalized and new configuration of Don River introduces a collection of new natures. A relaxed configuration of water and landscape framed by new topographies improve flooding and simplify River control. It brings ideas of park around this flood path.

Networks and destinations: the new transportation network extends the facilities around the waterfront area. Walking, cycling and transit paths are strategically located at the water frontage, linking new and existing destinations.

Diverse ecosystem: the topographical dynamic site creates diverse environments and multiple ecosystems. Aquatic, wetlands, meadow and forest communities are complemented by the more structured landscape of playing fields and recreational trails. Layered ecology support planned activities.<sup>31</sup>



**Figure 28: Toronto's plan to revitalize the Lower Don Lands, 2010**



**Figure 29: Network of green lands, Toronto's plan to revitalize the Lower Don Lands, 2010**

The plan created by Michael Van Valkenburgh Associates (MVVA) in 2008 will see the Don River mouth naturalized and the area around it transformed into an array of parks, green spaces

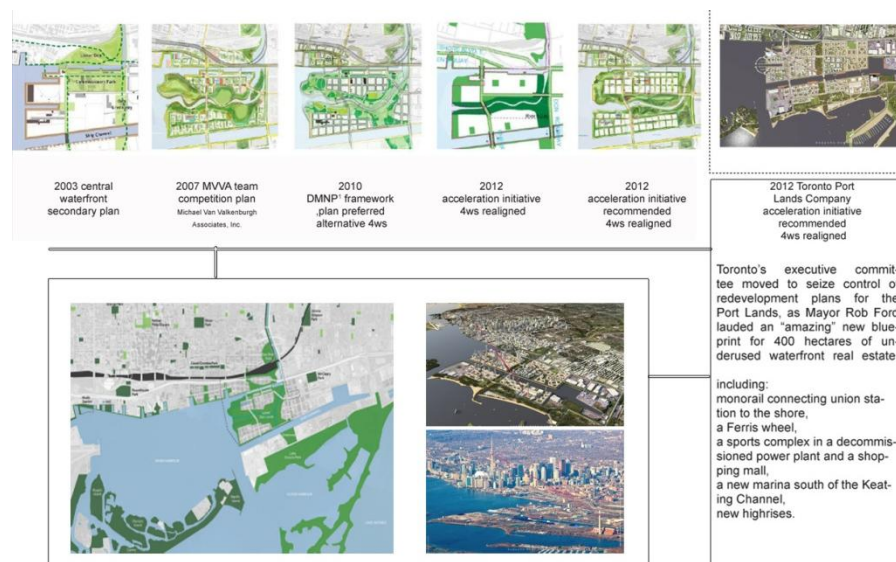
---

<sup>31</sup> Lower Don Lands Framework Plan, Toronto, On May 2010 (WaterfrontToronto, 2012).

and mixed-use communities. The area will provide a vital connection between the waterfront communities in the East Bay front, West Don Lands and the Port Lands. This project has been proposed several times by different designers; this is the 2010 version of Lower Don River by Weiss/Manfred.

### 2.4.2.2.1 Observation

The port lands area offers many site opportunities for exploring design theories and concerns. Basically, this area addresses urban matters and water matters. The port lands master plan involves reconnection of this area with the city and the creation of a new community. Waterfront Toronto considers restoration of marine ecology integral to creating a living ecosystem. Also, it is really interesting that this master plan includes the network of park lands and green areas that connect to the green built environment of the city's ravines system.



- Building a network of spectacular parks and public spaces, open spaces and green lands. This connectivity occurs at the infrastructural, the recreational, and the ecological level, tying the park system to the other initiatives.

#### Potentials

- CN Tower is an iconic identity for the city of Toronto, and the other hand the power plant is a historical monument for the city. The proposal for opening the axis between these two prominent features makes a visual corridor which is interesting and leads future opportunities involving within axis.

**Figure 30: Potentials and opportunities of Lower Port Land's proposals, Author's analysis**

## **2.5 Situation**

### **2.5.1 Selected Site**

After selecting potentials and opportunities from former Port Lands' Master plans and proposals, design narratives and principles were decided upon. These were devised by considering former proposals, research theories, concerns and surrounding aspects, environmental circumstances and site analysis.

There is always an issue of reciprocity between city and water. There are lots of places located between these two situations and these can be considered as in-between places. Working on these in-between places involves considering characteristics of both water and city. The nature of the marshlands was lost after land filling and I am really interested in reclaiming this forgotten nature. Specifically, I want my design narrative to address the site beside the Hearn station site; it is on the water's edge and close to the site of the future park.

So far, the port lands proposals have presented many potential ideas to develop. I would select a site between two different zones that has the potential to present its innate liminal character and to express its two-fold nature in a *Transmigrative Betweenness* that partakes of both urban and water system qualities.





**Figure 31: Selected site, Port Lands, Toronto**

## 2.5.2 Design principles and narratives

A *Transmigrative Betweenness* is the space where “hybrid” is refined. It is a place that is usually transitory and where unexpected configurations take place and emerge. It provides opportunities for the creation of spaces characterized by transitional qualities.

This is one reason why it is necessary to re-examine the concept of liminal space as an in-between space that can be reconsidered and transformed in new directions. The shoreline of the port lands where they are adjacent to the life of wetlands and marshlands is a complex natural environment. It is a place where environmental changes can be implemented and where water-urban cultures are presented. Shorelines include wetlands and aquatic habitats; they propose the duality of natural and urban environments. Shorelines contain what is dangerous in nature as well as its more peaceful aspects; they may sit on a site that includes urban characteristics.

The shore, which is the in-between space between land and water, contributes to manifestations of layers of connection by given pauses and interventions which are critical movements. In this sense, In-between places grow to be associative edging layers with juxtaposing environments. “Establishing interval framing layers, In-between places suggest presence of clues and scales of place to us as we are moving through them” (Laiprakobsup, December 2007).

Playing with layers of natural-aquatic habitats and culture explores the challenge of reciprocal responses of water to city and city to water with water and city integrated into each other. The in-between spaces between city and water and between culture and nature can represent layers of interrelations.

The challenge is to create a greener waterfront that is more flexible to climate change and attractive for business and residents. The challenge is to develop the waterfront to improve environmental ecosystem.

The design should address a transformation from building and mass into the free atmosphere and an open area through the provision of open spaces that play with landscape and water. Design exploration tries to demonstrate how a water's edge environment could meet an urban-water program and at the same time deal with public development. At the water's edge, it is pleasant to preserve spaces for relaxing and where the peace and beauty of nature and water are conveyed to people and give to them a sense of emancipation. Also, it is important to address spaces that will provide open views to the lake and/or that generally have panoramic views. It should include the concept of connectivity and provide accessibility to a wide range of users across the city.

The project should consider the building adjacent to it, the Hearn Generation Station. Perhaps a proposal could be made for locating a museum at the Station. Also, at the water's edge, it is interesting to find spaces designed for relaxation that convey the peace and beauty of nature and water to the people and that accordingly give them a sense of "emancipation".

The program should not only provide summer activities but also winter ones that would avail themselves of Lake Ontario. It is important to address spaces which provide opportunities in respect to having a marina, and that will provide open views to the lake and also have panoramic views generally.

### **2.5.3 Program**

The design program should operate in such a way that ensures public participation and interaction. It should address the concepts of the proposal theory of landscape-ecology and desire. It would include the concept of connectivity and provide different ways of accessibility to a wide range of users across the city. The program should include activities that provide a dialogue between people and nature and that provide a meaningful experience of places. People should understand that the ecosystem needs its privacy and needs to be protected as well. Some places should be preserved and kept from human's touch. They should provide opportunities to browse and to follow nature's seasonal changes and wildlife. In this way, human appreciation of nature can be experienced.



Objectives of programs:

- Provide a meaningful experience of liminal places  
Place-based learning through lake integration  
Promote behavioral changes  
Provide spaces for people to engage with the lake  
Integration of digital, social and interactive media  
Promote native cultural awareness  
Promote spiritual connections with the water  
Support community festivals and activities
- Connectivity between urban and water habitat
- Integration of juxtapositions' characteristics rather than opposition
- Fading boundaries between city and water
- Hard landscape and soft landscape  
Have an ecological footprint  
Connect community with local ecosystem  
Promote understanding of nature of water and aquatic life  
Promote behavioral changes  
Support community festivals and activities
- Create a diverse learning experience for the public  
Lead research initiatives  
Arts integration  
Recreational activities  
Place-based learning through lake integration  
Integration of digital, social and interactive media  
Promote native cultural awareness  
Support community festivals and activities
- Experience the reality of peace and danger at liminal situation
- Winter and Summer Activities deal with water aquatic system
- There are two different connectivity of program and context:
  - 1) Restore and preserve aquatic habitats: interaction between land and aquatic species such as plants, animals and birds, without human's touch.
  - 2) Restore and preserve aquatic habitats: interaction between land and aquatic species such as plants, animals and birds, with human participation both physically and visually.

- Activities include :

*Exhibition*

*Learning centre:* typical classrooms

Digital classrooms

Library

Archive, offices

Computer lab

Workshop

*Gathering area*

Playing area

Restaurant, cafe,

Bars, gathering

Space, banquet hall

*Service area*

*Promenade*

Roof urban garden

Floating tennis Court, soccer

Performance area

Local, seasonal Festivals, outdoor exhibition

Seating, walking,

Strolling, skating

(Summer, winter)

Floating garden

Marshland Habitat and aquatic vegetation through different layers of Experience

Layers of platforms and stages or steps through sinking into water

## 2.5.4 Site Analysis



**Figure 32: Ashbridge's Bay, 1914**



**Figure 33: Port Lands, 1920s**



**Figure 34: Port Lands, 1920s**



**Figure 35: Port Lands, 1920s**



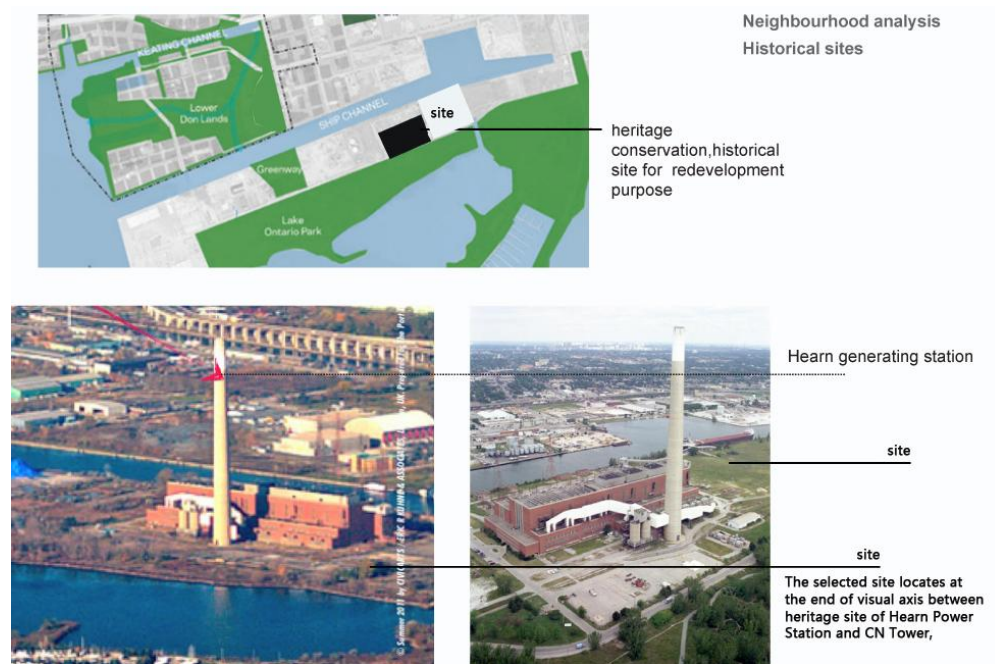
**Figure 36: Hearn Power Station, Port Lands, Toronto**



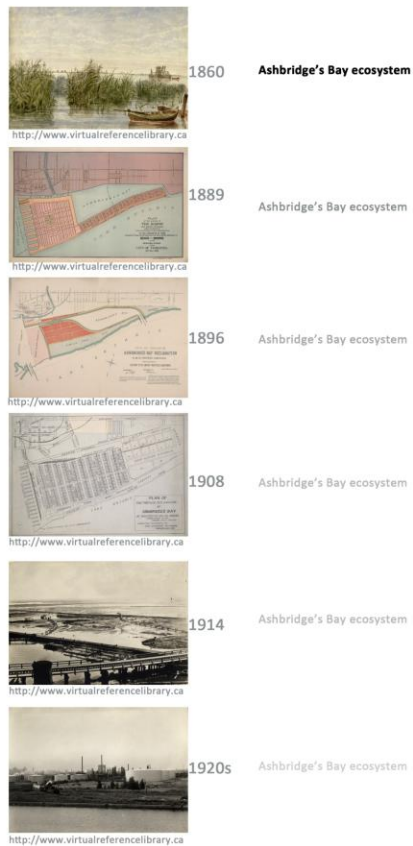
**Figure 37: Hearn Power Station, Port Lands, Toronto**



**Figure 38: Selected site, Port Lands, Toronto**



**Figure 39: The liminal situation of selected site, Port Lands, Toronto**



**Figure 40: Ashbridge's Bay Ecosystem from 1860s through 1920s**

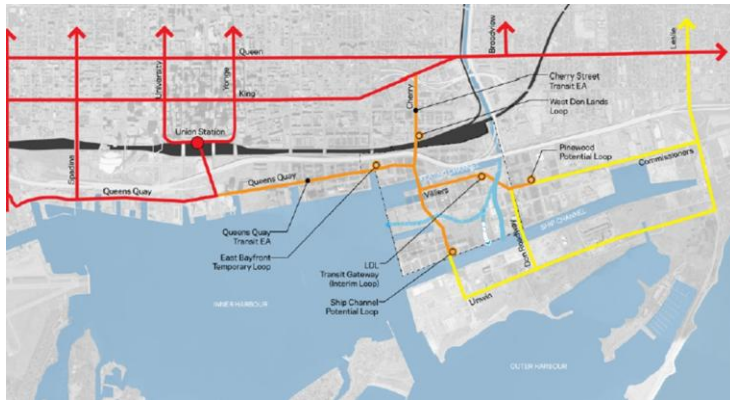


**Figure 41: Adjacencies, Port Lands, Toronto**



**Figure 42: Accessibility**



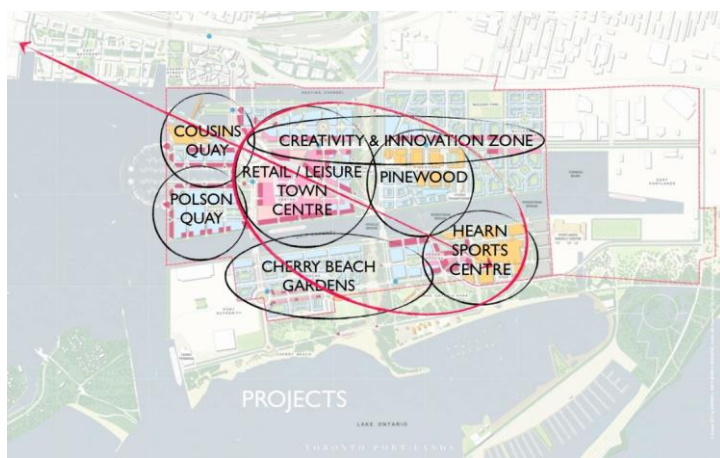


**Figure 43: Public Transportation facilities**

The main public transportation station is at Commissioners St. through a bridge crossing the Keating Channel; the project can have an access to the station.



**Figure 44: Walking Path, Green Belt**

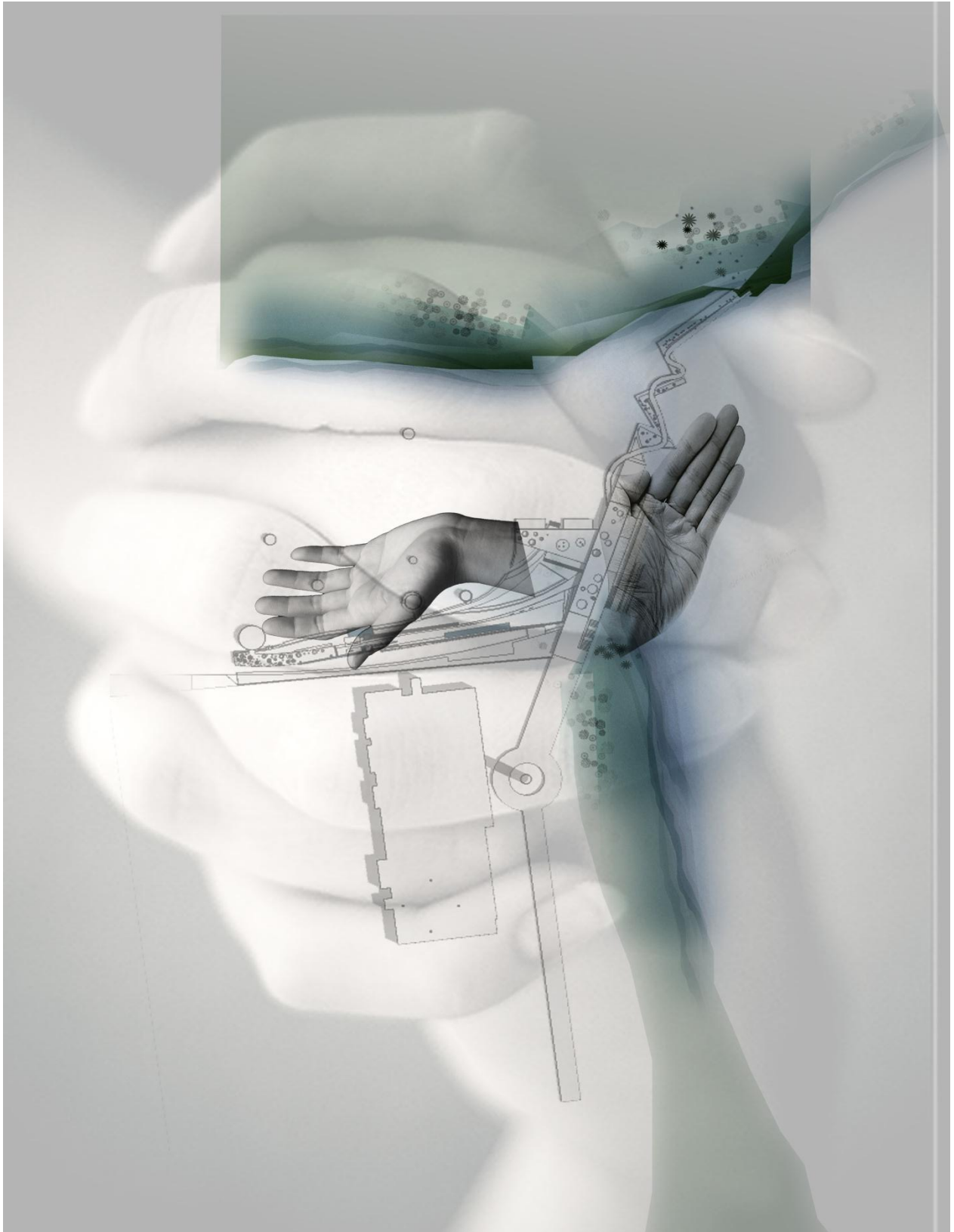


**Figure 45: Proposal neighbourhood activities (Arrow represents the visual axis through CN Tower)**

## **Chapter 3: Design**

### **3.1 Design materials**





**Figure 46: Concept one, Holding hands**



**Figure 47: Concept two, Fluidity in project**

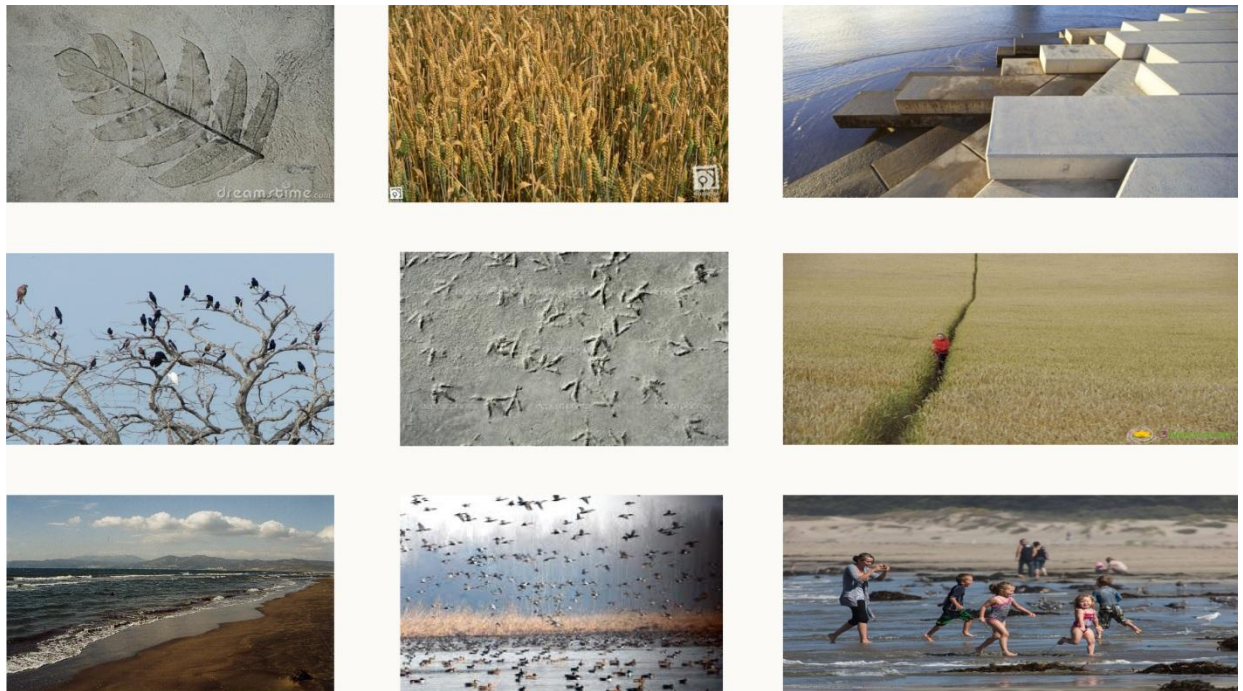


**Figure 48: Concept three, Transformation of hard geometry to soft one**

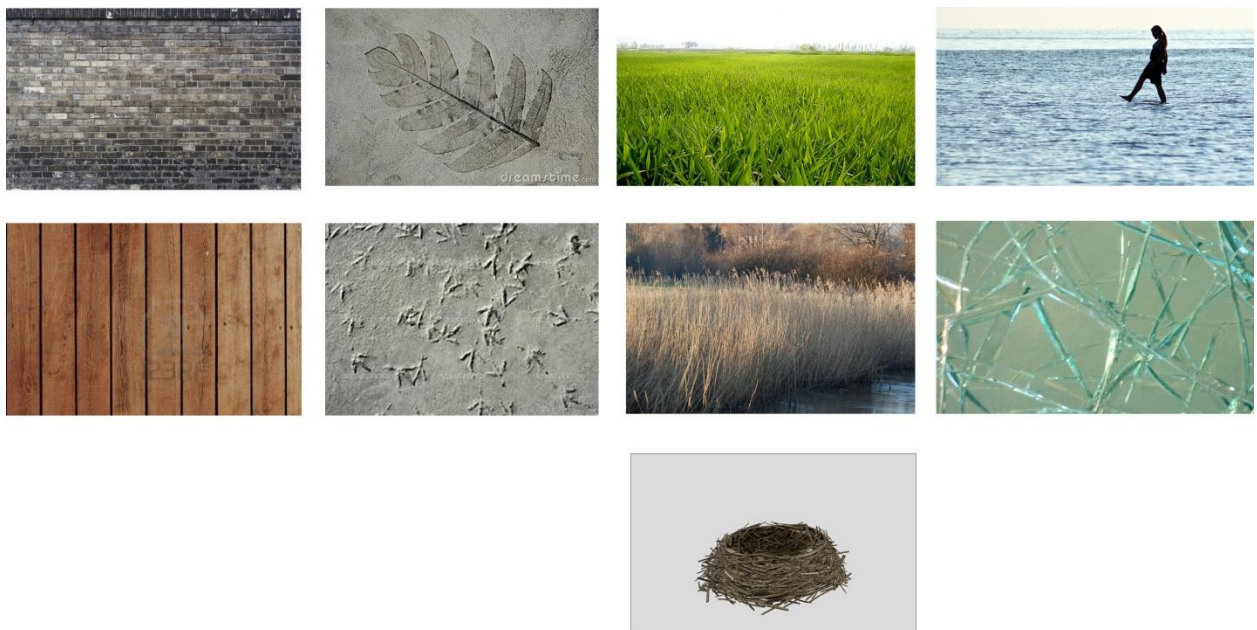


**Figure 49: Concept four, different levels of connectivity with nature and water**

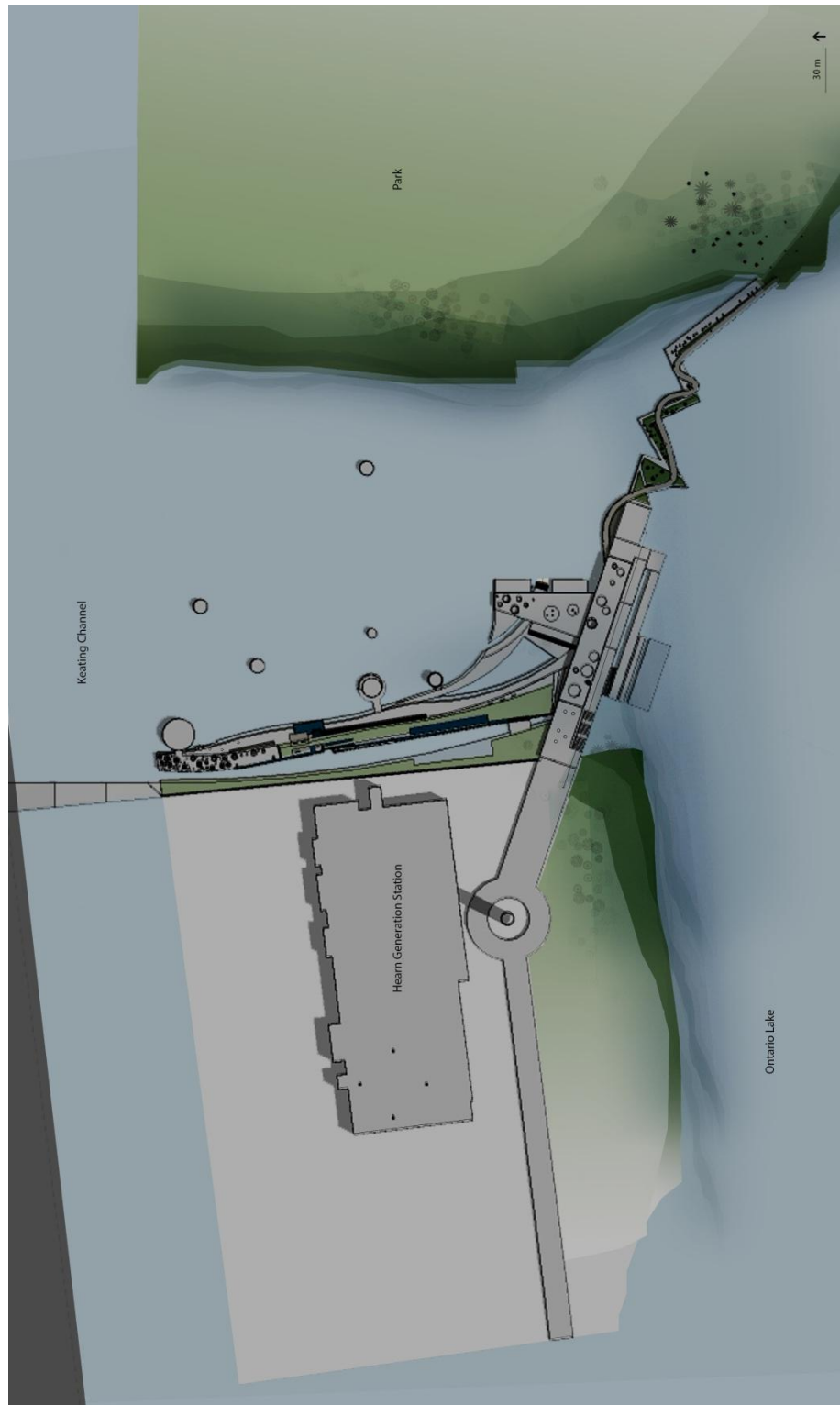




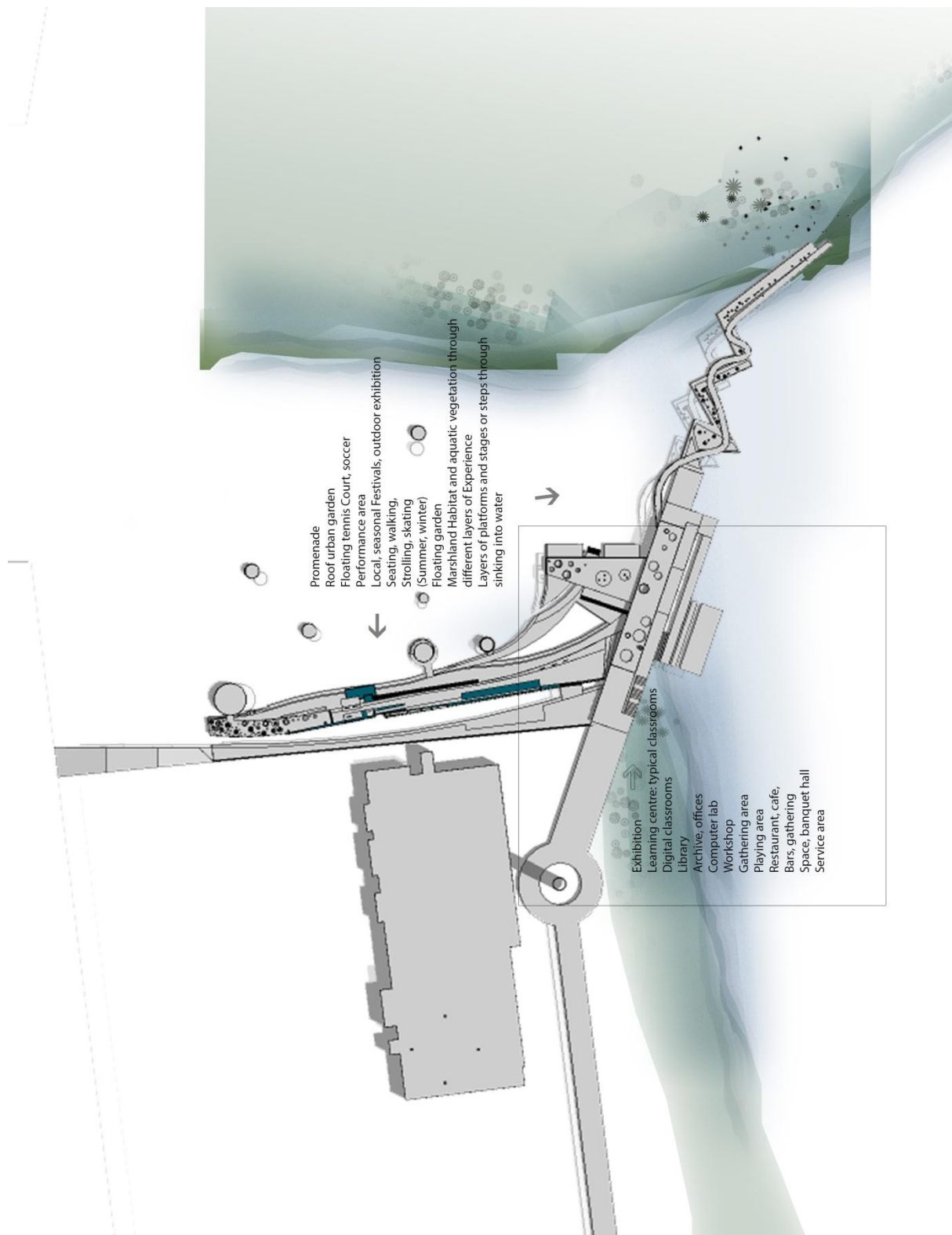
**Figure 50: Inspirations**



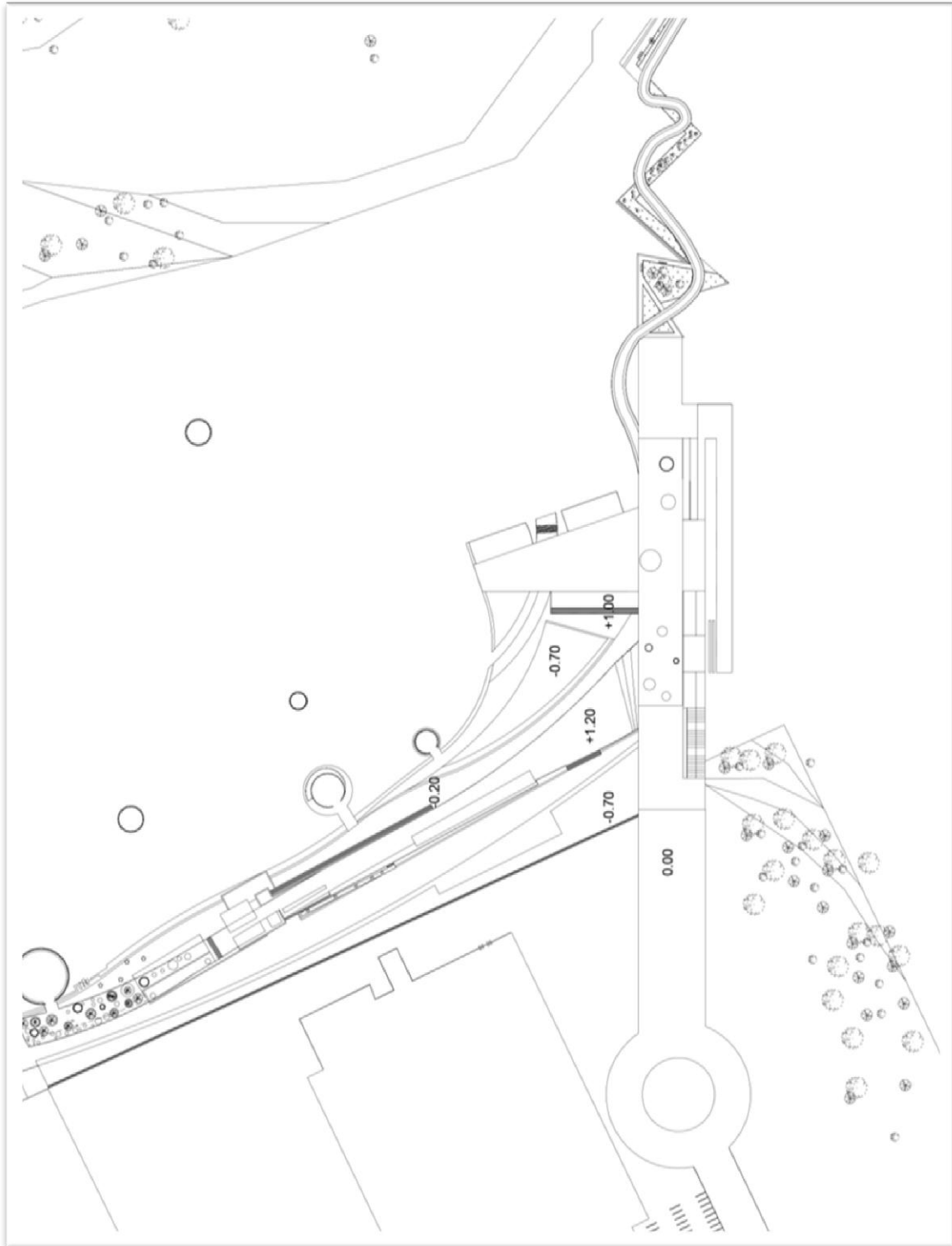
**Figure 51: Material inspiration**



**Figure 52: Site plan**

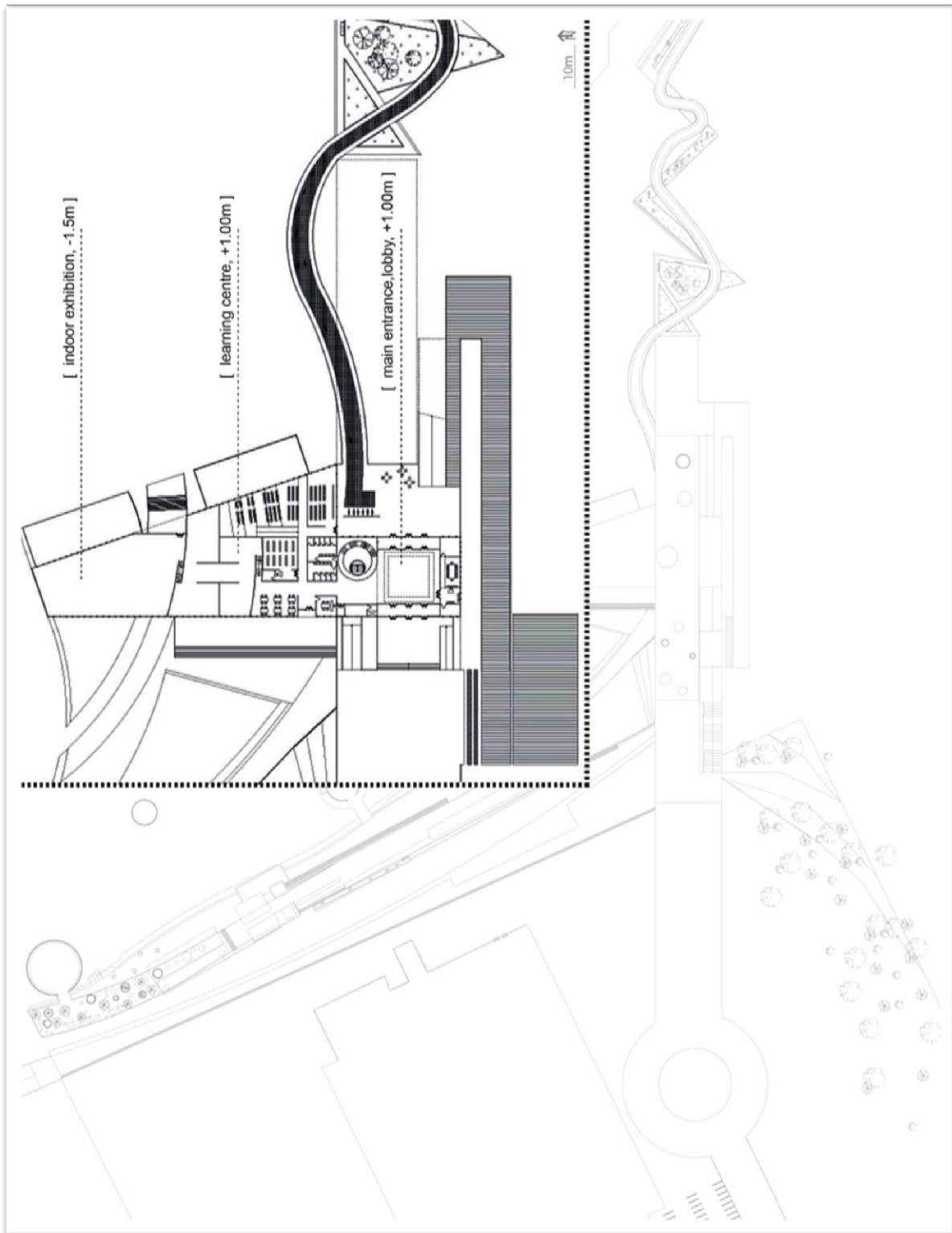


**Figure 53: Program configuration**

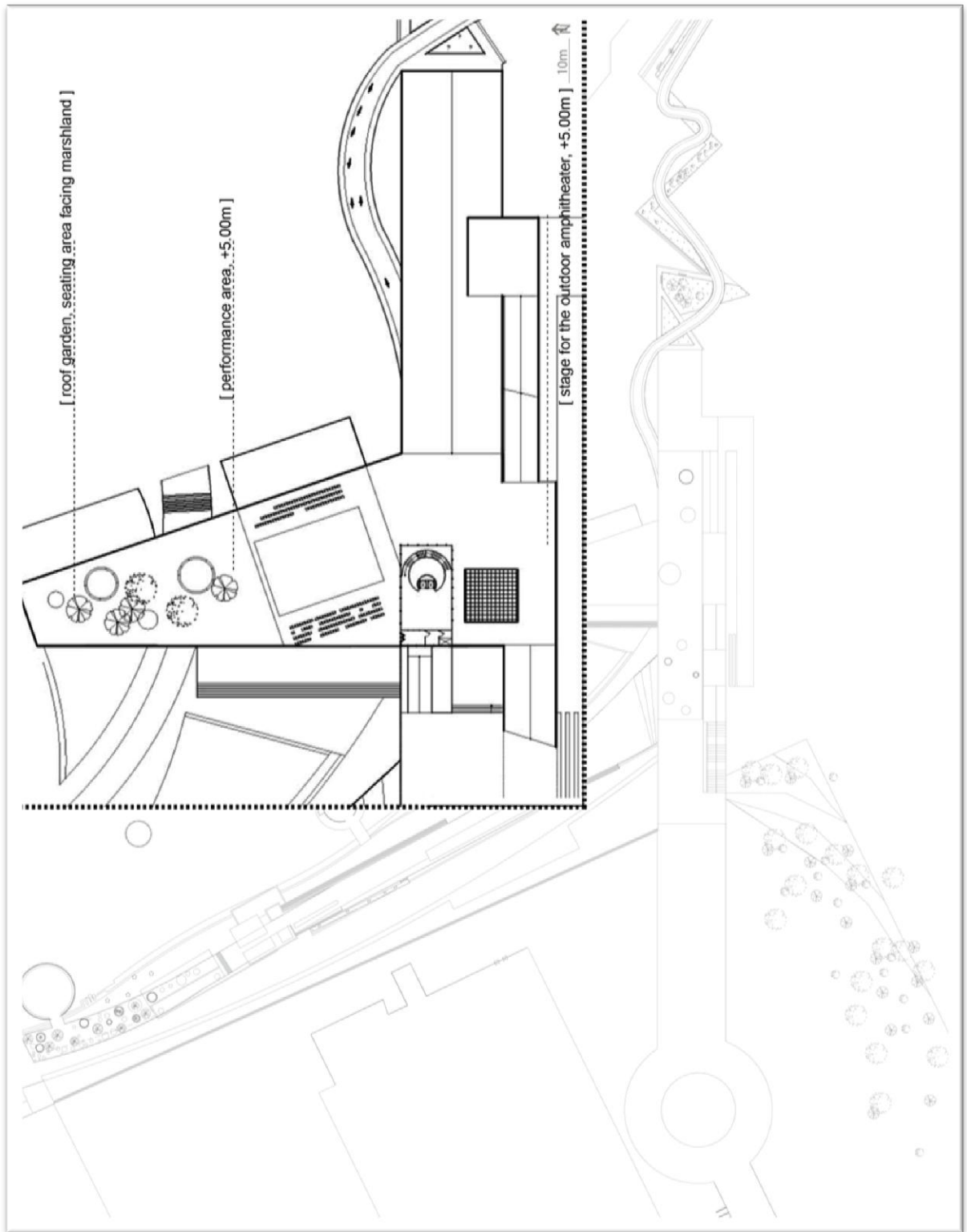


**Figure 54: Site plan, Elevation code**

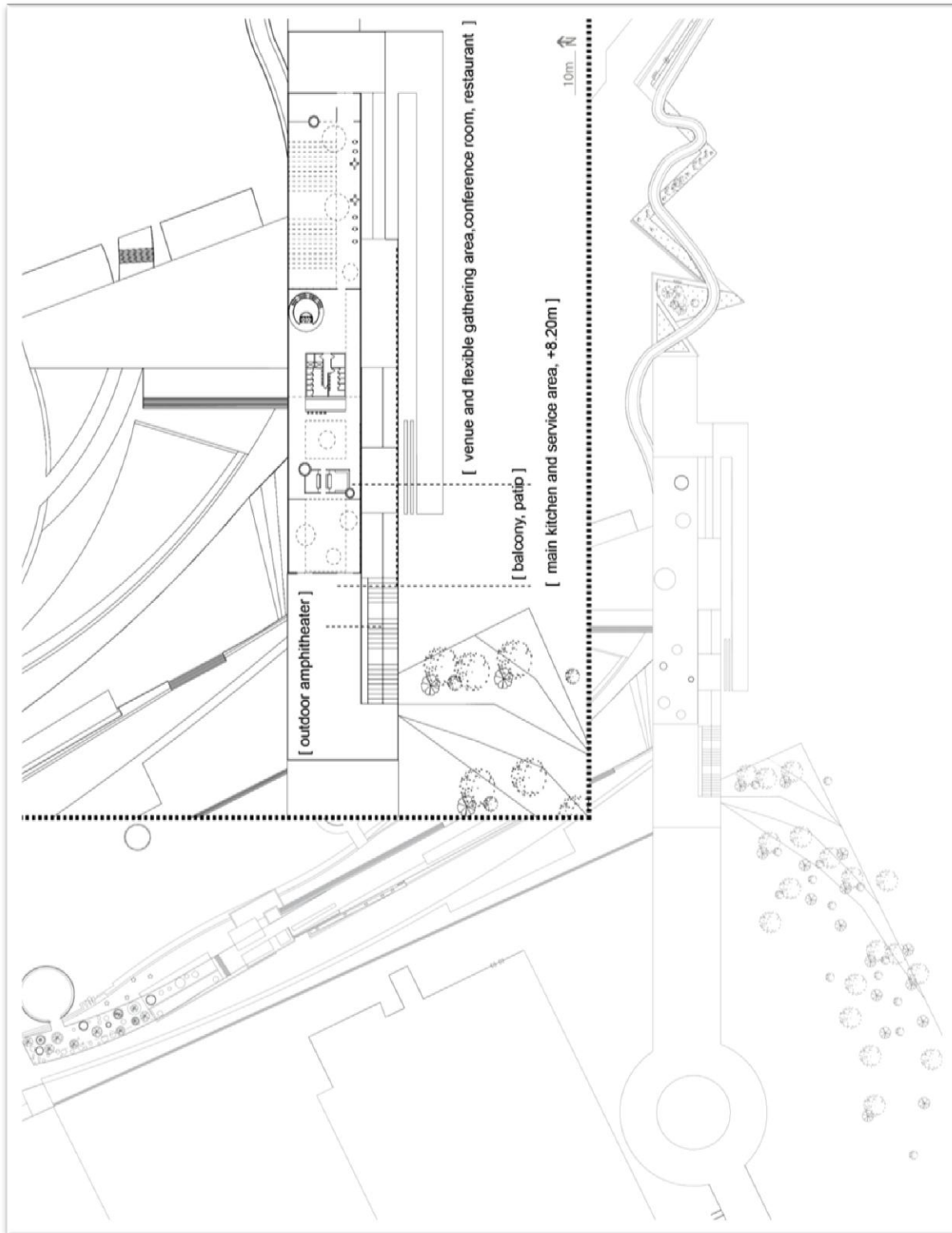




**Figure 55: First floor plan**



**Figure 56: Terrace floor plan**



**Figure 57: Second floor plan**



Figure 58: Section one, main buildings and platforms

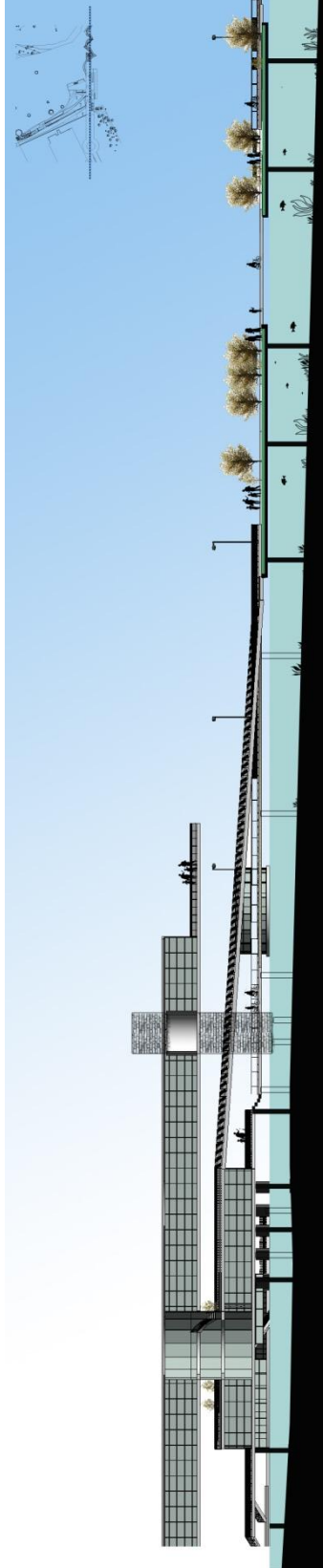


Figure 59: Section two, main building, ramps through linear floating park



**Figure 60: Perspective one, Exterior and interior view from main building**





**Figure 61: Perspective two, Exterior view from linear floating park**

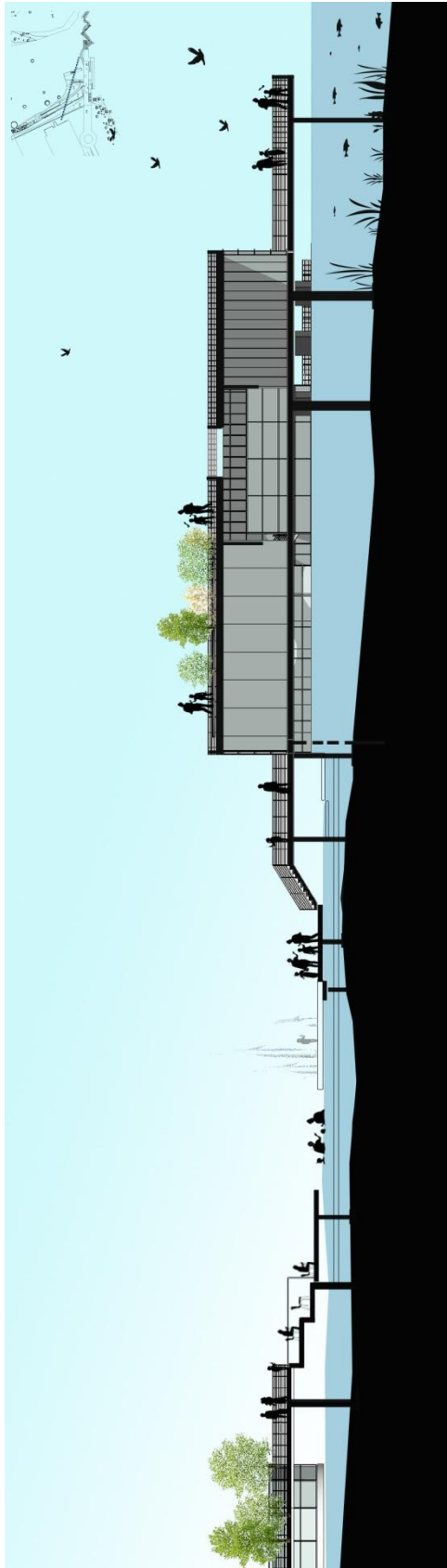
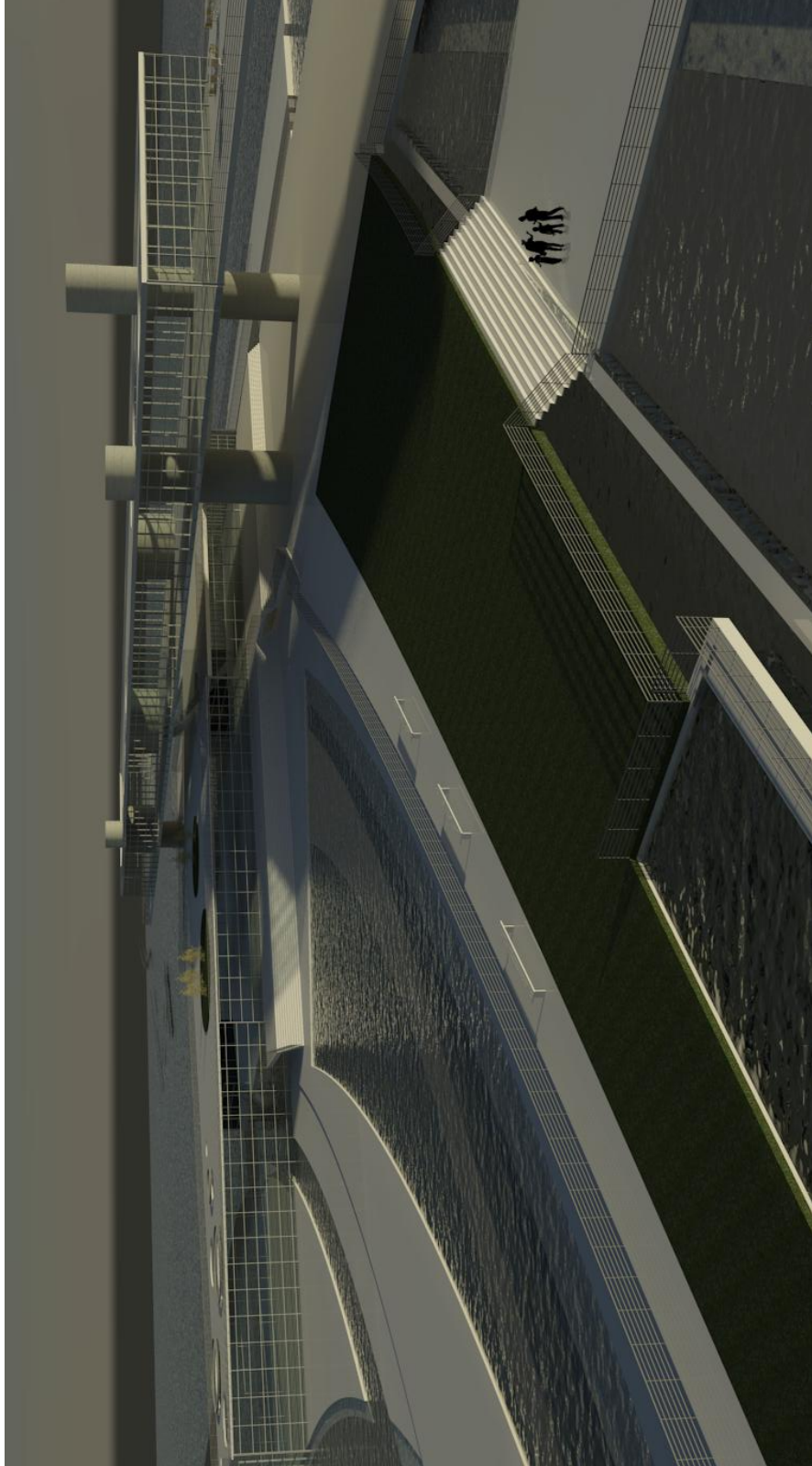
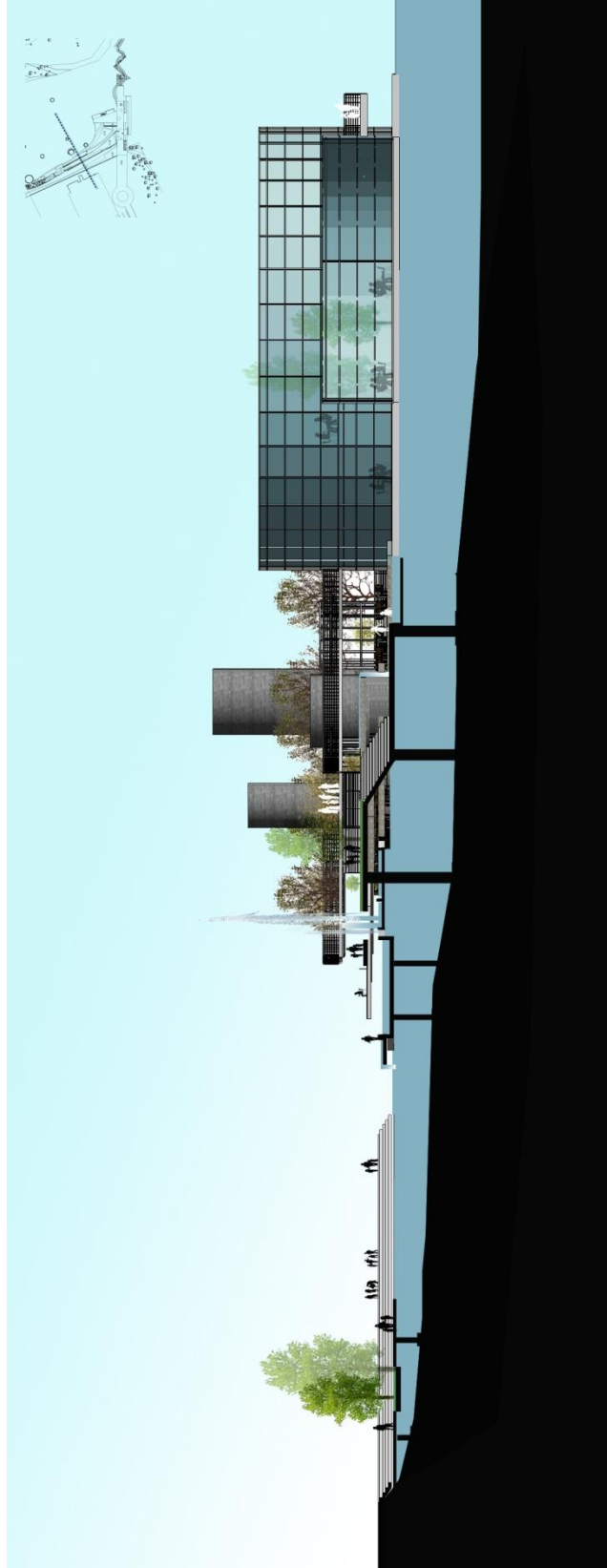


Figure 62: Section three, Learning centre and front area

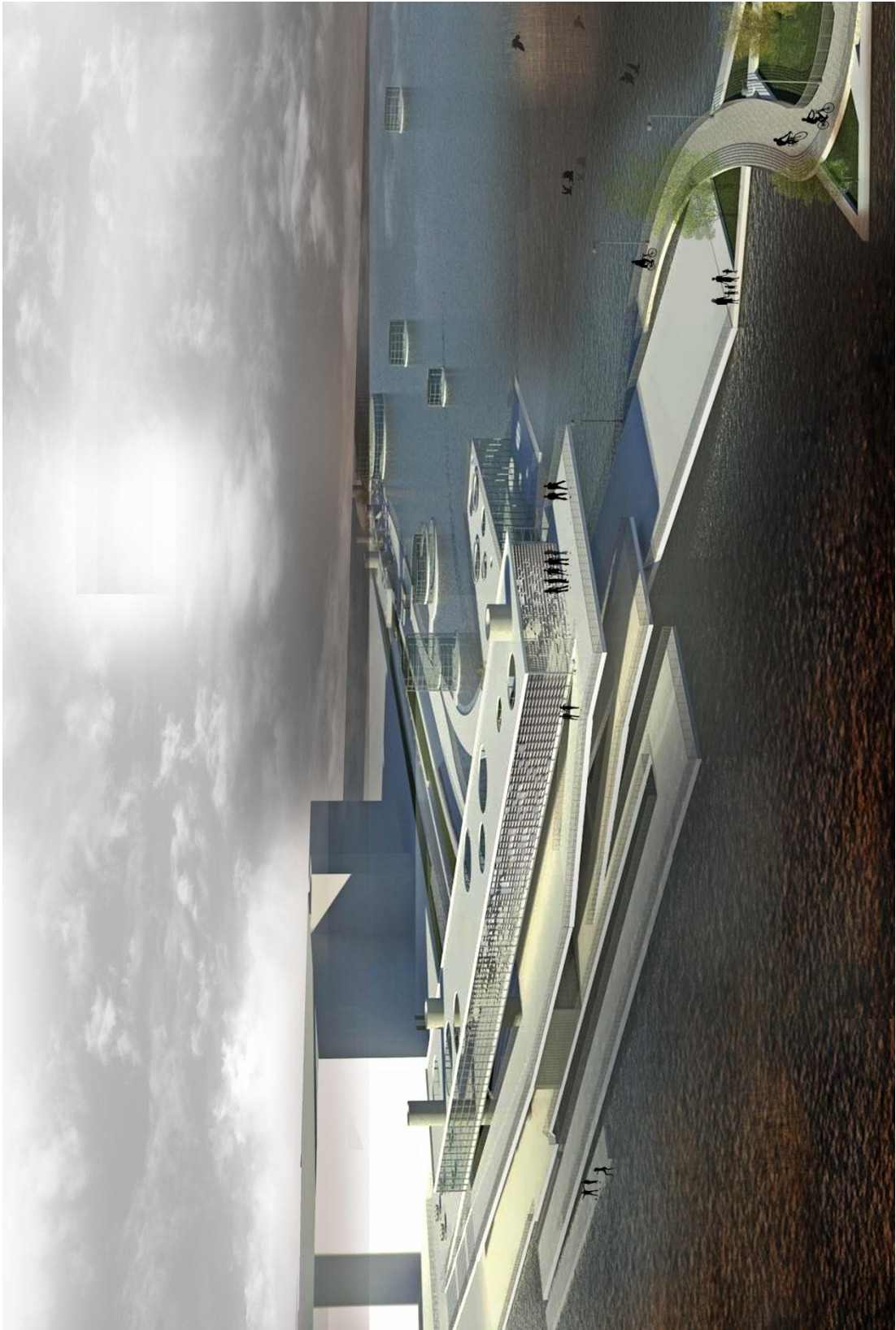




**Figure 63: Perspective three, view of outdoor pools and front platforms**

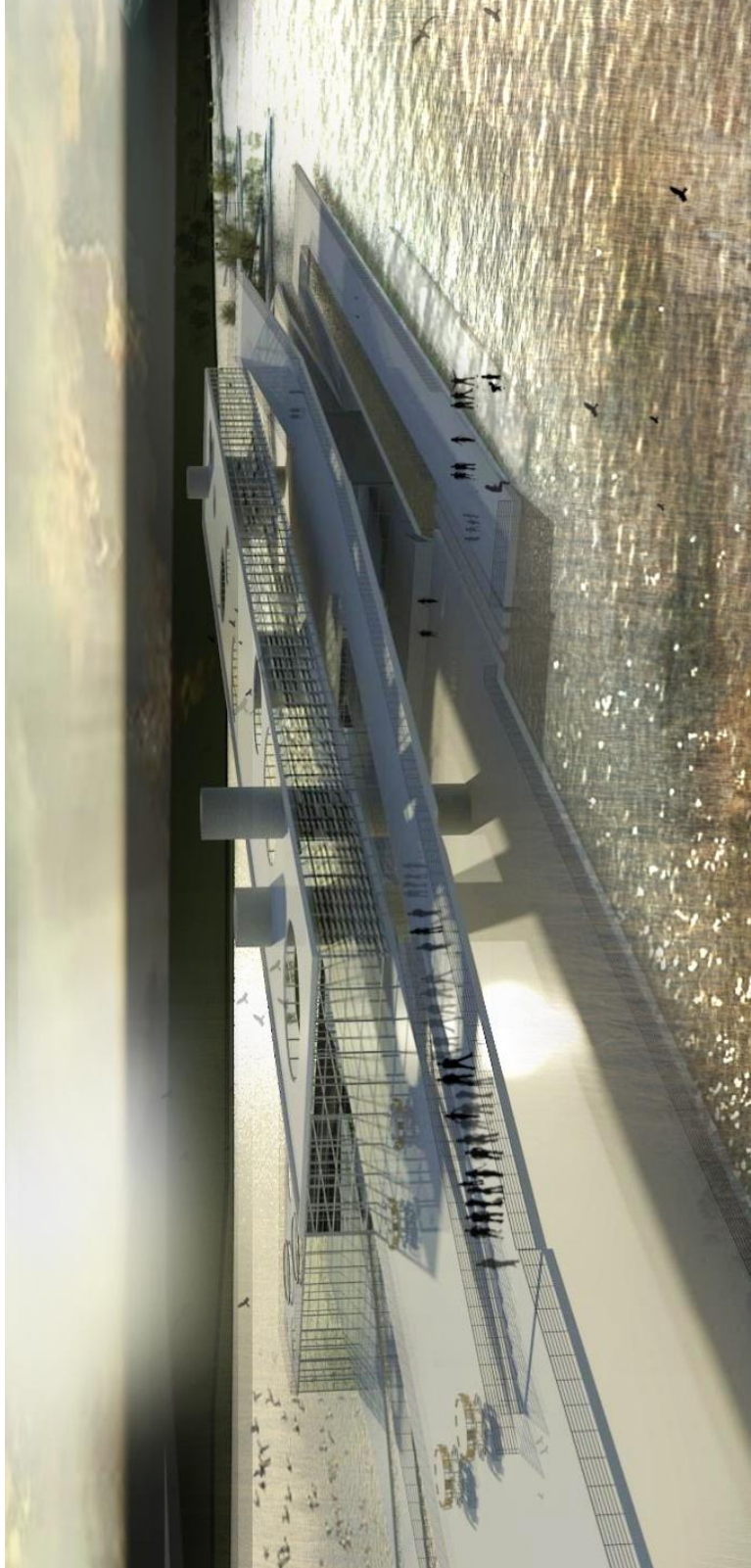


**Figure 64: Section four, Platforms**

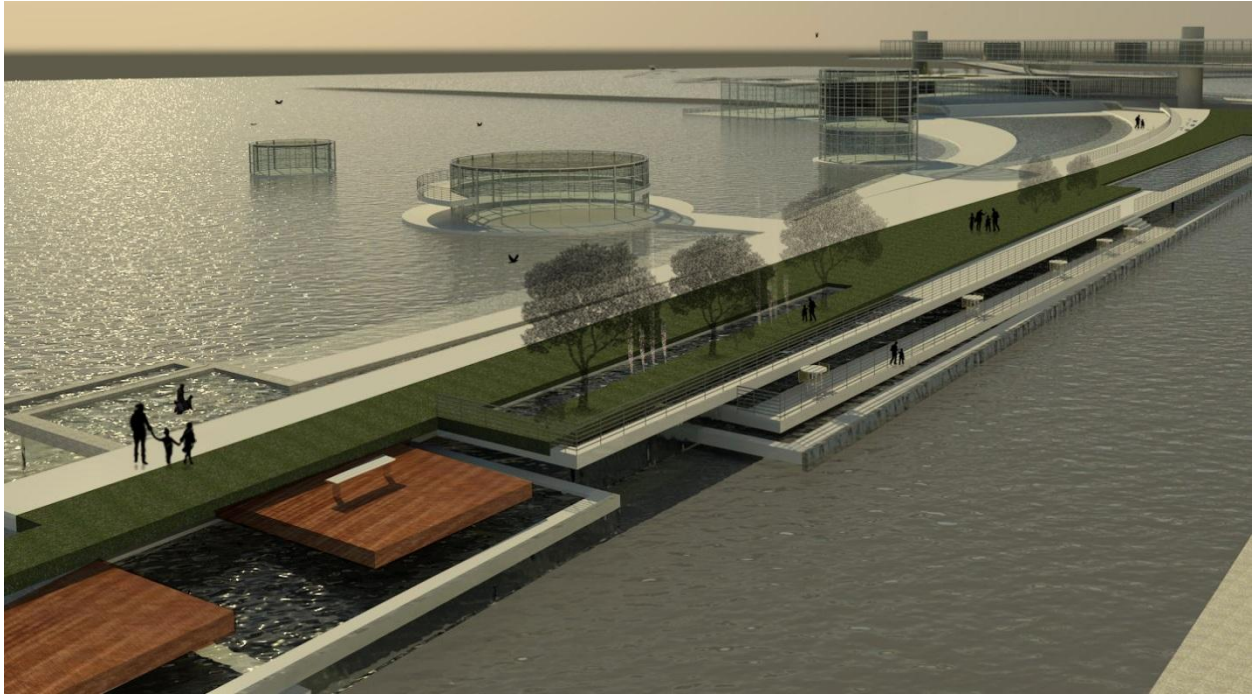


**Figure 65: Perspective four, General view**





**Figure 66: Perspective five, General view**

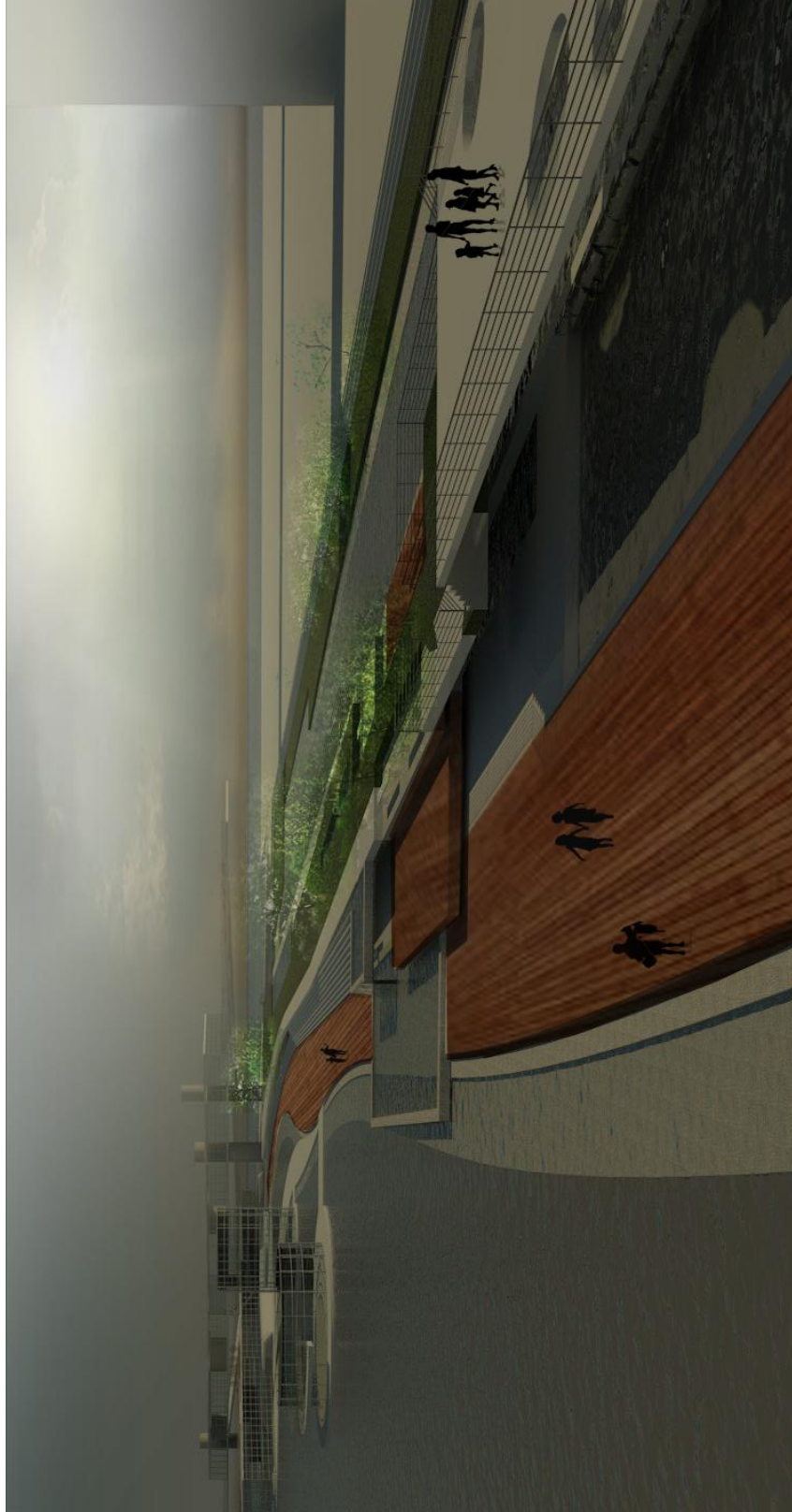


**Figure 67: Perspective six, Platforms**



**Figure 68: Perspective seven, Platforms**

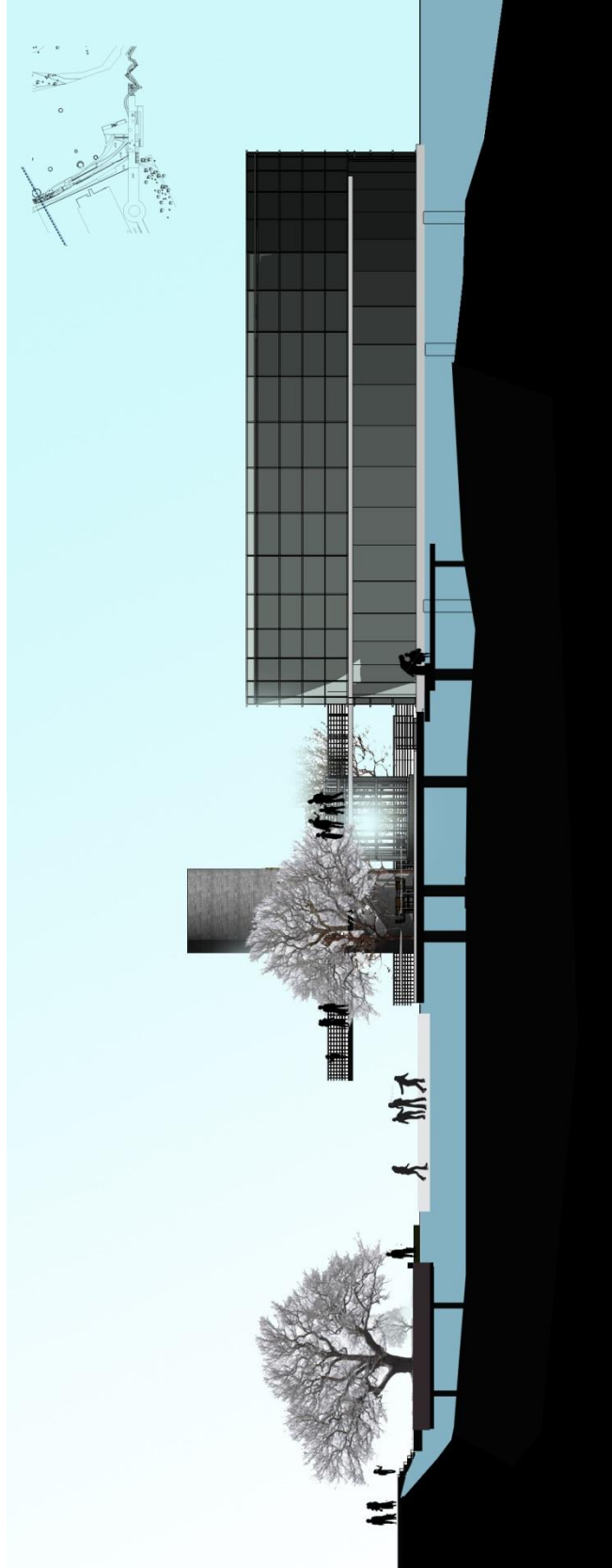




**Figure 69: Perspective eight, Platforms facing the park**



Figure 70: Section five, main outdoor restaurant and front platforms, seating area



**Figure 71: Section six, main outdoor restaurant and front platforms, seating area, winter skating**

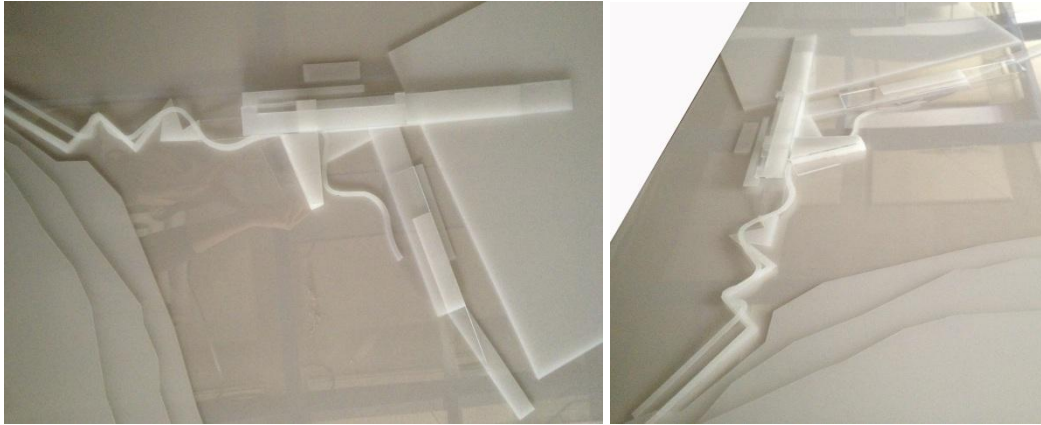




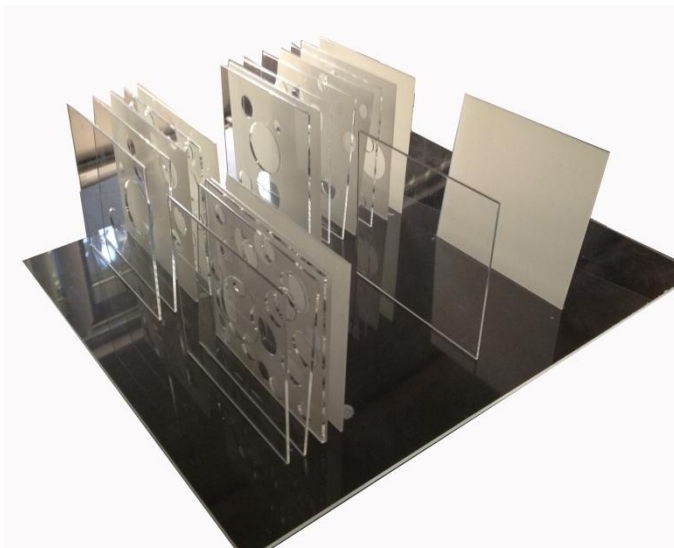
**Figure 72: Perspective nine, outdoor restaurant area**



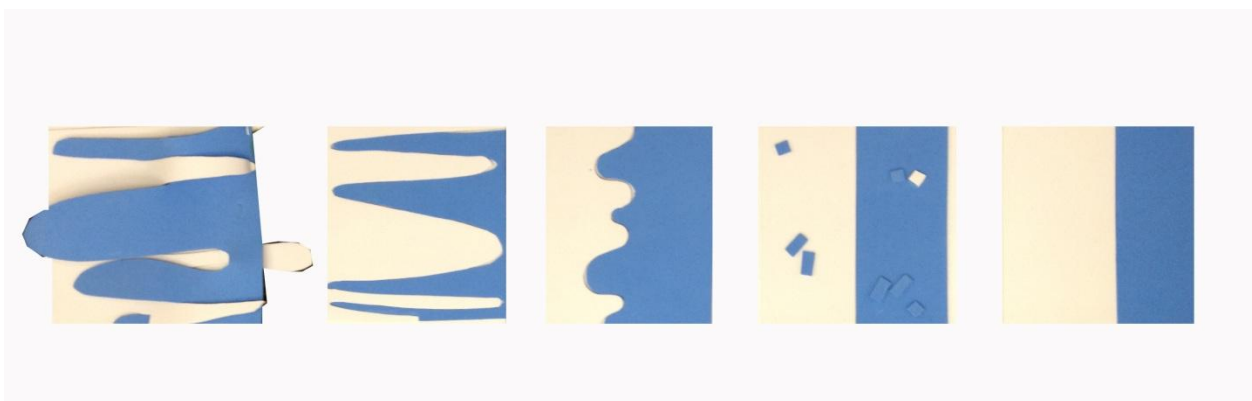
**Figure 73: Perspective ten, outdoor restaurant area**



**Figure 74: Project model**



**Figure 75: Project model, juxtapositions**



**Figure 76: Project model, the meaning of threshold**

### 3.2 Speculation

A threshold is a place where people cross from one place through to another one, a place where they experience the qualities of transition. The concept of threshold is between two different situations, so people who are in a threshold situation can experience ambiguity, uncertainty and fluidity. Threshold is a passage and a paradigm shift between two situations. Passing over a threshold provides many possibilities to experience looking at the past and imagine a future while you are in current situation. If we consider the threshold between land and water, I define that situation as an ambiguous one, because you cannot express the quality of space entirely by the land's characteristics or the water's characteristics. Actually, you experience both land's and water's characteristics. It is a definition of place where you do not exit a place and also you do not enter to the new place. Thus, there are not any certain and stationary qualities for this place. That was the starting point to discover the space between two conditions.

Through defining liminality, I have approached the project through intuition. I realized that the quality of marginal spaces and in-between spaces are embedded in liminal spaces, and we can observe how all together they can express the spaces that are situated between two different conditions or juxtapositions. As a result, I started my research with the meaning of margins, threshold and edges, then explored the concept of betweenness and which is the quality of being between two materials which work together.

I realized that there is no severe boundary between adjacencies. If we consider adjacencies, each of them has its own authenticity, identity and privacy. But also, there is nothing between them, when they involve a magnetic invisible interaction and reciprocity.

Invisible interactions and responses between juxtapositions should be considered. In the situation of city and water, waterfront is the space between land and water. It has the meaning of liminality because actually it is not an entrance or an exit, but it is both.

Although the waterfront is assumed as either a city's edge or the water's edge, waterfront is a between space - between city and water to express the quality of betweenness. Waterfront is a liminal space including the meaning of threshold and betweenness.



These relevant responses and mutual reciprocities between juxtapositions imply that there is an inter-association between them rather than a non-associational relationship. Like holding hands, the waterfront entwines and weaves a city's characteristics and water's quality together, so people can experience the ephemeral situation and explore ambiguity and involvement of the juxtapositions' features. So, when you imagine yourself in a city facing the water, lake or ocean, you are involved in the water's quality and you realize the water's nature, sound, and characteristics. In another perspective, when you are in water and facing the city, for example when you are on a boat, you will have intuition concerning how much you belong to the city, people, shopping, cafe and many things within the city. This means that humans are never isolated in one situation, and there is no rigid boundary between where they stand and their adjacencies. So, the architecture of waterfront should establish the relationship among adjacencies. Intellectually, architecture occupies transitional qualities between city and water.

I called my project *Transmigrative betweenness* because this is the nature of the architecture on the waterfront. *Transmigrative betweenness* describes the transitional architecture involved in a liminal situation and it expresses the quality of betweenness, ambiguity and ephemerality. This architecture could change moment by moment, responding to the changing mood of nature and water. At particular times people can perceive the upper and lower levels of water and experience the sensation of floating on water when they are on linear parks and paths. By following straight lines transferring to more organic geometry, people can experience more connection with the natural environment and water. There are many transformations from hard geometry to soft geometry and pause spaces between programs and activities to perceive and understand both urban patterns and organic ones. This project tries to present transitional places which are non-stationary situations modified by environmental changes.

This theory and design exploration tries to present the engagement in philosophy of liminal spaces and transitional qualities through architecture in the hybrid landscape of the waterfront. It desires to demonstrate how architecture could occupy an ephemeral situation and follow the changeable mood of the environment.

I recommend looking at the waterfront as a thick line, an equipped and inhabitable limen. Waterfront is a liminal space which is between two different conditions of a city and water. The architecture of waterfront should imply the duality of adjacencies. We should consider that waterfront is a non-stationary situation which could be changed by transitional characters and environmental factors. This is a space always aware of changes and modifications; as a result architecture can provide ephemeral experiences for people. Waterfront is an opportunity to present how the ambiguity of transitional qualities and fluidity in space takes place in changeable environments.

## Bibliography

- Associates, M. V. (2010). *Lower Don Lands Framework Plan*. Toronto: Waterfront Toronto.
- Bateson, G. (1984). *Mente e nature. un' unita necessaria*. Milano.
- Champoux, P. (n.d.). *Toronto- a Place of power*. Retrieved from, <http://www.dowsers.info/toronto/dec2011.htm>.
- Corner, J. (1999). *Recovering landscape as critical cultural practice*. New York: Princeton architectural press.
- Corner, J. (2006). Terra Fluxus. In C. Waldheim, *The landscape urbanism reader* (pp. 21-31). New York: Princeton architecture press.
- Corner, J. (2010). Landscape urbanism in the field. *Topos, no. 71*, 25-29.
- Cosgrove, D. (1984). *Social formation and symbolic landscape*. London: Croom Helm.
- Eckbo, G. (1950). *Landscape for living*. New York: Dodge.
- Fletcher, A. (2001). *The art of looking sideways*. Phaidon.
- Gardiner, V. (2005). *Italy's new wave ; a crade of young architects look up to shake up the country's long-stagnant building culture*. Retrieved 2013, from metropolismagazine: [www.metropolismag.com/story](http://www.metropolismag.com/story)
- Gennep, V. (1960). *The rites of passage*. Lodon: Routledge and Kegan.
- Girot, C. (1999). The four trace concepts in landscape architecture. In J. Corner, *Recovering landscape*. New York: Princeton Architectural Press.
- Girot, C. (2007). *Landscape abused, Institut furlandscaps architecture*. NSL.
- Harvey, S., & Fieldhouse, K. (2005). *The cultured landscape*. Routledge London and New York.
- Hoekstra, J., & Meggelen, B. (2008). *Memory & Transformation: 100 Days of Culture, Gardens and Landscapes*. NAI Publishers.
- Illich, I. (1985). *H2O And the water of forgetfulness, Reflection on the history of "stuff"*. Dallas: Dallas institute of humanities and culture.
- Jackson, J. (1974). *The interpretation of ordinary landscape*. New York: Oxford university press,.
- Jane Dean, P. (2008). *Delivery Without Discipline: Architecture in the Age of Design*. Los Angeles : University of California.

- Kuhne, E. (2011). *CivicArt, Port Lands*. Retrieved 2013, from <http://www.civicarts.com/port-lands.php>
- Laiprakobsup, N. (December 2007). *Inbetween Place*. Submitted to the Office of Graduate Studies of Texas A&M University.
- Leigh Bonnell, J. (2010). *Imagined Futures and Unintended Consequences*. Toronto: University of Toronto.
- Lindholm, G. (n.d.). Landscape urbanism ,large-scale architecture, ecological urban planning or a designerly research policy. Department of Landscape Architecture, SLU. Sweden: Retrieved from. <http://www.slu.se/en/faculties/ltj/about-the-faculty/departments/landscape-architecture/staff/gunilla-lindholm/>.
- Merleau-Ponty, M. (1968). *The Visible and the Invisible*. Northwestern University Pres.
- Mitman, G. (2008). In Search of Health: Landscape and Disease in American Environmental. *Environmental History*10, no. 2, 184-210.
- Moore, C. W. (1994). *Water and Architecture*. Abrams.
- Noyce, R. (2003). *Printmaking at the edge*. London: A&C Black London.
- Olsson, G., & Senzaombre, L. (1991). *La stragedia della pranificazione*. Edizioni theoria.
- Rappolt, M. (2001). *contemporary-magazines: ISSUE 35*. Retrieved from <http://www.contemporary-magazines.com/architech35.htm>
- Schwartz, M. (1997). *Transfiguration of the common place*. Washington D.C: Spacemaker Press.
- Simmel, G. (1994). Bridge and Door. *Theory, Culture and Society*, 7-8.
- Slater, T. (1990). *The built form of western cities*. Leicester: Leicester University.
- Soanes, C., & Angus, S. (2004). *Concise Oxford English Dictionary*. Retrieved from <http://www.oxfordreference.com>
- SWAGroup. (n.d.). *Landscape Infrastructure- A tool for making our cities better*. Retrieved 07 17, 2013, from SWA: [http://swacdn.s3.amazonaws.com/1/d281f914\\_swadesignbriefing-landscapeinfrastructure.pdf](http://swacdn.s3.amazonaws.com/1/d281f914_swadesignbriefing-landscapeinfrastructure.pdf)
- Tatom, J., & Stauber, J. (2009). *Making the metropolitan landscape*. Routledge London and New York, P206.
- Thomassen, B. (2010). Anthropology, multiple modernities and the axial age debate. *Anthropological Theory*, pp. 333-334.



- Turner, V. (1972). Liminal to liminoid, in play, flow, ritual:an essay in comparative symboligy. In V. Turner, *From ritual to theatre:The humnan seriousness of play* (pp. 20-60). New York: Performing art Journal publications.
- Waldheim, C. (2006). *Landscape urbanism reader*. New York: Princeton Architectural Press.
- Waldheim, C. (2006). *The landscape urbanism reader*. Princeton Architectural Press.
- WALDHEIM, C. (2006). *The landscapeurbanism reader*. Princeton Architectural Press.
- Wall, A. (1999). Programming the urban surface. In J. Corner, *Recovering landscape* (pp. 233-250). New York: Princeton Architectural Press.
- WaterfrontToronto. (2012). *Port Lands Acceleration Initiatives*. Toronto: The City Of Toronto.
- Weller, R. (2006). *An Art of Instrumentality: Thinking Through Landscape*. New York: Princeton Architectural Press.
- Whitehand, J. (1992). *Recent advance in urban morphology*. Urban studies.
- Whitehand, J. W., & Larkham, P. J. (1992). *Urban Landscapes: International Perspectives*. Taylor & Francis Group.
- Young, R. (2013). *Environmental Psychology: The study of human nature*. Michigan: University of Michigan.
- Zedcchin, L. (2011). *Architectural of/in marginal space*. Trento: University of Terento.