

[downs view national] take it as **park**

by

Cadre Simpson

A Thesis

submitted to the Faculty of Graduate Studies

in partial fulfillment of the requirements for the Degree of

Master of Landscape Architecture

Department of Landscape Architecture

University of Manitoba

Winnipeg Manitoba Canada

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A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
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[downs view national] take it as **park**

this is a study of :

public domain

urban park

national park

identity

otherness

diversity

wild nature

beauty

picturesque

sublime

(toronto, canada)

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2003

thank you

It is both easy and difficult to know who to thank. to know how to list all the people that have touched your life and helped you to accomplish something. There is always negative and positive energy, and i am not always sure to what degree these encounters shape our thinking and move us along. So of course there is many exclusions from those people that have touched my soul. and i feel lucky to have encountered so many interesting individuals. Thank you of course to my mom and dad, for being my biggest fans, mostly. and for raising me to be conscientious and thoughtful. and to care, about the world, about others, and to be interested and curious enough to care. and i hope that i can be a superstar and be a positive influence in the world. Thank you Liz, Diane, David and Catherine Wreford. Lizzie, for being so smart and so talented and beautiful, a tried and true friend. Thank you to cath for lending me her room. To diane and david for being my family, unflinchingly adopting me and taking care of me, and lunches, and love, and dinners, and sundays, and laundry, and challenging my ideas in way that helped me grow. Thank

you to Alan Tate, for *Great City Parks*, the book and the course. I learned so much. Thank you to my committee Dr. Marcella Eaton, Karen Wilson Baptist, and Herb Enns. Herb, thank you for your easy excitement about my work, and positive nature. Karen, thank you for your thesis and your beautiful landscape architecture studio work. Thank you for being funny, and encouraging. For good ideas and a point of view different then my own.

Miss Marcy. Thank you.

Thank you for reminding me that my ideas are valid. For telling me that i am smart. and for being such a smarty pants yourself. it is difficult (impossible?) for me to express how important you are, to me ... to my education. but even more, to everyone. to the way you challenge ideas. you listen, and you think. and you have an incredible means of making others do the same. and rob fershau. thank you for stir fry, for laundry. and photographs. topo lines. love. everything i care about you notice, thank you for listening.

Christy Kuziw, Alyssa Schwann, Matt Baker, and Sophie Sauv e for being my friends and sharing a common goal.

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"a story needs an ending before it can begin, but how can we recognize ourselves when there is no end to the possibilities of who we might be? why is it that we hunger after the things we cannot own, while the things we own consume us? freedom is the power to translate, but what is the cost of mistranslation?" (Foucault 2000)

downs view: take it as park introduction

dissertation ◦ "it is a way of conceiving architecture through sentences, paragraphs and considered argument ... it is an area to explain, explore, challenge, theorize, imagine architecture." (Borden & Ruedi, 2000)

what kind of questions/issues am I investigating?
what an urban national park should be?

“

a story needs an ending before it can begin, but how can we recognize ourselves when there is no end to the possibilities of who we might be? why is it that we hunger after the things we cannot own, while the things we own consume us? freedom is the power to translate,

”

but what is the cost of mistranslation?

(Miles, Murray & Sorrell, 2000)

In a world that continues to be more global and in a country that attempts to accommodate and sustain ethnic and cultural diversity, how do we define/design a national park¹? Can urban development and place be a 'natural' area protected "for all time?" How do we define nationalism? How is the landscape formed and represented? What is the meaning and purpose of such a place? What types of activities occur here? Should is global and national travel and culture represented and accommodated? How is local community and ethnic diversity expressed? How do displaced (immigrant) communities interact with the Canadian urban landscape and the western/ 'global' culture, influenced by global travel, communication, product marketing and distribution?

¹ The National Parks Policy Objective is "to protect for all time representative natural areas of Canadian significance in a system of national parks, and to encourage public understanding, appreciation, and enjoyment of this natural heritage so as to leave it unimpaired for future generations." ("National Parks Policy - Objective." http://parkscanada.pch.gc.ca/parks/main_e.htm, accessed February 18, 2002, 3:30 pm)

6 downs view

CLC Downsview (PDP Limited)

Heritage

Technology

Community

Innovation

Environment

This document is a series of ideas from a number of different groups and people who have influenced my thinking, process and work. I will weave my thoughts with and through theirs.

Downs view still all about questions
Drawings allow interpretation, layers of meaning

What is a professional?

This is going to be a Discussion of process, doubts, fears, surprises, confidence, and lack of confidence.

about trains /sheppard /dufferin /palms /airport
/school /necklace /beach/ path /airstrip

The nature of landscape architecture is the art and science of constructing so as to structure and order space, so as to, in most cases, delineate place and experience. Not in such a way that persists on an experience, but so much so that the experience informs memory and action.

The work briefly explores the political structure and intentions surrounding the development of Parc Downsview Park Incorporated (PDP) including the development of the international design competition (the brief as well as the winning entry). The practicum also explores the meaning, value, purpose and representation of an urban national park in Canada². This includes the notions of urbanity, ethnicity, nationalism, diversity, wilderness³, tourist culture, play and recreation. This practicum is ultimately a design for Downsview, *Canada's first urban national park*, located in Toronto, Ontario, CANADA.

The intention is to not only question the current activity at Downsview and the winning design solution (see appendix), but also to use Downsview as a means to explore what is potentially a new typology in Canada. Although the size of the Downsview lands is considerably

smaller (260 ha (644 acres) than any other national park in Canada⁴, presently, I believe that it essential to understand how this may become a national park, with national significance. With an ever-expanding urban population and growing awareness of careless urban expansion, perhaps we need to consider urban ecologies as unique, and particularly worth conserving and expanding because of the proximity of civilization. In 2001, 79.4% of Canadians lived in an urban area. Because the *idea of nature* is not fixed and the urban context, and urban ecologies are increasingly important, a new typology in Canada is necessary.

“ what is thought ? thought is travel-
ling without motion.

what are words ? words are sound
as form.

(Tomato, 1997. 63)

2 David Sadowski, Vice-President and General Manager of CLC Downsview Inc., has said "Parc Downsview Park is to be the Government of Canada's first national urban park and is intended to be a place where all Canadians can come to celebrate Canada, its history and its physical and human diversity." (News Release "Downsview Selects Five Finalists.") <http://parcdownsviewpark.ca/competition/addendum1.htm>, accessed: February 26, 2002)

3 a wild, uncultivated, and uninhabited region (Oxford Canadian Dictionary 1998).

4 The smallest park is St. Lawrence Islands national park, it is 870 ha (2, 149.8 acres). http://www.parkscanada.gc.ca/natress/inf_pa1/ECO_DES/P_AREA/AREAS_E.HTM, accessed July 10, 2002, 1:52p

downs view: take it as park competition brief

The development of Downsview was organized as an international design competition. The initial phase called for “expressions of interest” (Downsview Park Competition Brief, 1999. 6). The Vision for Downsview Park set out in the brief was for the park:

“ to be a unique urban recreational green space for the people of Canada and the Greater Toronto Area (GTA). It is intended to be a meeting place for all ages to play, learn and enjoy throughout the four seasons ...The Park shall be held in perpetuity and the goal shall be to increase the size of the Park over time ...The Park shall be developed according to the principles of environmental, economic and social sustainability. The Park will celebrate Canada’s mosaic brilliance and its past, present and future accomplishments ” (Downsview Park Competition Brief, 1999. 6).

The brief goes on to explain that the Competition

“ is to promote innovative design proposals that respond to the social and natural histories of the site while developing its potential as a new landscape one capable of supporting new as well as old ecologies and an evolving array of public uses and events ... Downsview Park is to be internationally recognized as one of Canada’s great urban parks ... It will serve as a meeting place for this and future generations **to celebrate Canada, Canadian history and Canada’s physical and human diversity** ” (Downsview Park Competition. 1999).

There were 179 submissions from 22 countries (Polo, 2000). From this, five teams were short-listed (see appendix) and announced in November 1999. Each of the teams short-listed was provided with CN\$100,000 to prepare their second stage submissions. Of these

2 The concept of Canada as a "multicultural society" can be interpreted in different ways: descriptively (as a sociological fact), prescriptively (as ideology), from a political perspective (as policy), or as a set of intergroup dynamics (as process). As fact, "multiculturalism" in Canada refers to the presence and persistence of diverse racial and ethnic minorities who define themselves as different and who wish to remain so. Ideologically, multiculturalism consists of a relatively coherent set of ideas and ideals pertaining to the celebration of Canada's cultural mosaic. Multiculturalism at the policy level is structured around the management of diversity through formal initiatives in the federal, provincial and municipal domains. Finally, multiculturalism is the process by which racial and ethnic minorities compete with central authorities for achievement of certain goals and aspirations.

five teams the final team chosen was Rem Koolhaas/Office for Metropolitan Architecture of Rotterdam with Bruce Mau Design and Oleson Worland Architects of Toronto, along with a number of other consulting firms.

The competition was an initiative of the Federal Government of Canada (under Public Works and Government Services) and was administered through Canada Lands Company Limited¹ (CLC). Canada Lands is a federal non-agent commercial Crown corporation that was activated

“to undertake the timely and orderly disposal of strategic real estate properties no longer required by the Government in order to generate optimal value and benefit to the Canadian taxpayer.”

Although the park is being promoted (and designed) as Canada’s first National urban park, Parks Canada, has no involvement with the development of Downsview (Competition Brief, 1999). By calling it a National Park, however, it is important to understand the meaning, history and policies associated with this designation.

“The design of the Park... is to achieve a standard of excellence and innovation that will be acknowledged internationally. It is to be at the forefront of park design in Canada and the world. It is to be recognized as a significant cultural work addressing the changing relationship between society and nature.” (Competition Brief, 1999)

The brief also states that the park should “celebrate Canada’s cultural mosaic” and its “physical and human diversity” (Competition Brief, 1999). Particularly because this is a Federal Government project in a country that multiculturalism² is embedded within the law, these objectives should have serious implications in terms of the Park design (Eaton, 2002).

The brief tends to overlook some contextual information,

while it goes into some detail on the hydrological systems and soils as well as the on-site and adjacent building structures, it mentions little about the demographic structure, other than to say that “Toronto is one of the most multicultural cities in the world” and almost 50% of the population is immigrants (Competition Brief, 1999, 15). It does not mention that the site is adjacent to one of the most notoriously “rough” neighbourhoods in Canada – “Jane and Finch”³ and that there have been a number of shootings near the site and at schools in the area.

Perhaps particularly because the Park is intended to be built over a 15-year period, while remaining open to the public, the brief stressed that “the design is expected to inaugurate and structure the transformation of the site while remaining open to change and growth over time” (Competition Brief, 1999. 27).

The brief in many ways framed the competition, ironically however, the previous work of the short-listed teams seemed to frame what the brief asked for (Somal).

“It is not an exaggeration to say that the requests outlined in the brief were largely a post facto response to the work of firms that had already answered them in several previous projects. In both the structure of the competition and the content of its results, contingency⁴ became over determined” (Somal, 2001. 28).

And so, these teams, that in some way shaped the competition and its expectations for contingency, according to Somal, produced “four possible responses to the process question: emphasize formation over effect (FOA), effect over formation (Corner and Allen), advance both orientations (Tschumi), or vitiate the process question entirely (OMA)” (Somal, 2001. 129).

Perhaps because the competition organizers ultimately wanted complete control over the development process the brief required the winning entry to be vague, inconclusive, and open-ended.

1 Canada Lands Company Limited has two active subsidiaries, Canada Lands Company (CLC) and Parc Downsview Park (PDP), (Summary of Corporate Plan 2000-2001 to 2004-2005).
2 (Leman, Marc. “Canadian Multiculturalism.” <http://www.parl.gc.ca/information/library/PRBpubs/936-e.htm#ISSUE>, accessed March 3, 2002 5:34 pm)

3 CBC Television documentary. Date unknown.

4 **contingency** An event that may occur but that is not likely or intended; a possibility. (www.dictionary.com)

downs view: take it as park **urban**

What is it that makes *the city*? In a world that continues to be more global and in a country that attempts to accommodate and sustain ethnic and cultural diversity, how do we define/design an urban national park? Can urban development and place be a 'natural' area protected "for all time?" How is the landscape formed and represented? What is the meaning and purpose of such a place? What types of activities occur here? How is local community and ethnic diversity expressed? How do displaced (immigrant) communities interact with the Canadian urban landscape and the western/ 'global' culture, influenced by global travel, communication, and product marketing and distribution?

The urban situation

adjacency to other, exchange and production, lack of resource based economy

“
The new city (like television) eradicates genuine particularity in favour of a continuous urban field, a conceptual grid of boundless reach (Sorkin, 1992)

Within the historical city or *spatial city*, order is a function of proximity. "This physical city has historically mapped social relations with profound clarity ... social order has long been legible in urban form" (Sorkin, 1992. xii-xiii). The new city, according to Sorkin (1992), displays

“
dissipation of all stable relationships to local physical and cultural geography, the loosening of ties to any specific space.... This 'place' is fully ageographic.”

Perhaps this new arrangement may be considered a layer over historic, spatial cities; clouding it, skewing it. As urban formal structure disintegrates and reintegrates into global and technological structures how do we design significant urban and national public spaces?

"In most [North] American cities, the 'historic' has become the only complicit official urban value" (Sorkin, 1992. xiv).

“
The architecture of this city is almost purely semiotic, playing the game of grafted signification, theme park building. Whether it represents generic historicity or generic modernity, such design is based in the same calculus as advertising, the idea of pure imageability, oblivious to the real needs and traditions of those who inhabit it” (Sorkin, 1992. xiv-xv).

-TREE CITY ?

How then, can we build a meaningful social urban place without borrowing and thematizing inappropriately?

“
As spatiality ebbs, so
does intimacy” (Sorkin, 1992. xv).

Cities in global trends:

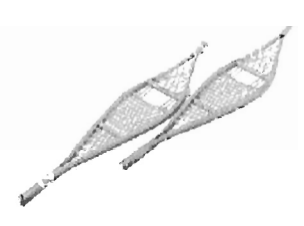
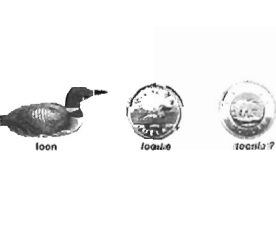
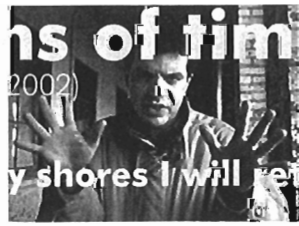
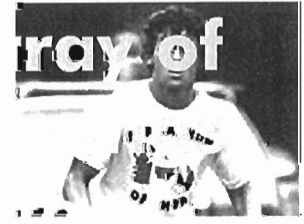
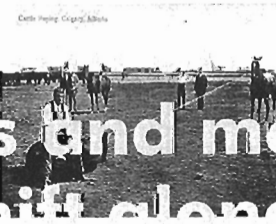
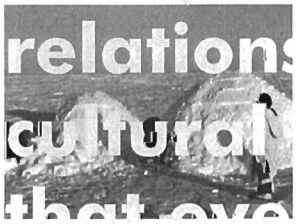
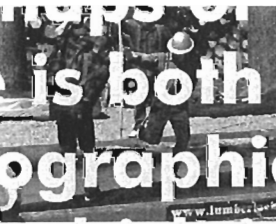
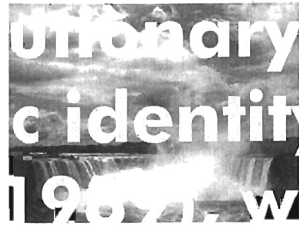
“
The main structure may somehow remain intact, but anything loose is soon adrift in the currents: mattresses, pots, clothing. Emerging as ever changing clusters, the contents of the house appear and reappear in many forms, a fluid identity, never fixed but always there as a concrete context” (Chora, 2001).

17 take it as park.

downs view: take it as park national



Nationalism is both a psychological and political phenomenon. It is an emotive identification with a nation and also a political project to secure an independent nation state for a nation (Woodward, 2000).



The following is a poem by Margaret Atwood,

At the tourist centre in Boston

There is my country under glass,

A white relief-

map with red dots for cities,

reduced to the size of a wall

and beside it 10 blowup snapshots

one for each province,

in purple-browns and odd reds,

the green of the trees dulled,

all blues however

of an assertive purity.

Mountains and lakes and more lakes

(though Quebec is a restaurant and Ontario the empty

interior of the parliament buildings),

with nobody climbing the trails hauling out

the fish and splashing in the water

but arrangements of grinning tourists-

look here, Saskatchewan

is a flat lake, some convenient rocks

where two children pose with their father

and the mother is cooking something

in immaculate slacks by a smokeless fire,

her teeth white as detergent.

Whose dream is this, I would like to know:

is this manufactured

hallucination, a cynical fiction, a lure

for export only?

I seem to remember people,

at least in the cities, also slush,

machines and assorted garbage. Perhaps

that was my private mirage

which will just evaporate

when I go back. Or the citizens will be gone,

run off to the peculiarly

green forests

to wait among the brownish mountains

for the platoons of tourists

and plan their odd red massacres.

Unsuspecting

window lady, I ask you:

Do you see nothing

watching you from under the water?

Was the sky ever really that blue?

Who really lives there?

20 downs view:

Eleanor
fans and
at the Su

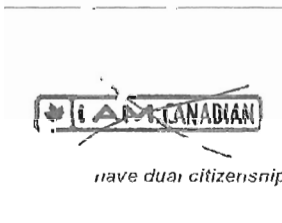
the pa
Music St



Yorkville
forest re
Mounted



postcard
site. Av



Puck. G
caribou.
Best Wishes
Peter Puck

Canada



Canada, as a nation, has a complex national identity (as perhaps true of any identity - discerning the stereotype from the feeling) It is an identity that, in many ways, may be characterized by non-identity (cultural diversity, multiple identities).

National Identity, becomes visible in contrast to other national identities? – Perceiving difference

Adrienne Shadd is a fifth generation Canadian whose ancestors came here from the United States during the fugitive slave era as abolitionists and free Blacks, trying to escape racial oppression. Yet, routinely, she is asked, “Where are you from?” or “What nationality are you?” (as if being Black, you have to come from somewhere else.

I respond that I’m “Canadian.”

The scenario usually unfolds as follows:

“But where are you originally from?”

“Canada.”

“Oh, you were born here. But where are your parents from?”

“Canada.”

“But what about your grandparents?”

“They’re Canadian.”

As individuals delve further into my genealogy to find out where I’m “really” from, their frustration levels rise.

“No, uh (confused, bewildered) I mean ... your people. Where do your people come from?”

Of course, there are different variations on this theme, like the people who respond to my answer “Canadian” by hastening to point out to me that I couldn’t be. As one ... man asked me after I told him I was Canadian, “But what about your hair?”

“I didn’t tell you I was a white Canadian!” I responded.

Inequalities exist, and by homogenization (of diversity, ethnicity, space, city, landscape, park) it is perhaps masked, but it does not disappear. Is it possible to celebrate distinctions and difference, without segregating? Is it possible to allow for greater distance and liminal space within a matrix, to perhaps comprehend difference without severing the matrix (Source unknown).

Nineteenth century landscape painting in America provided an opportunity to establish national image based on natural phenomenon indigenous to the country (Zapatka, 1995. 13). A country’s landscape and landscape image, such as that of National parks may play a significant role in defining national identity.

nationality

identity

ethnicity


multiculturalism

23 take it as park.



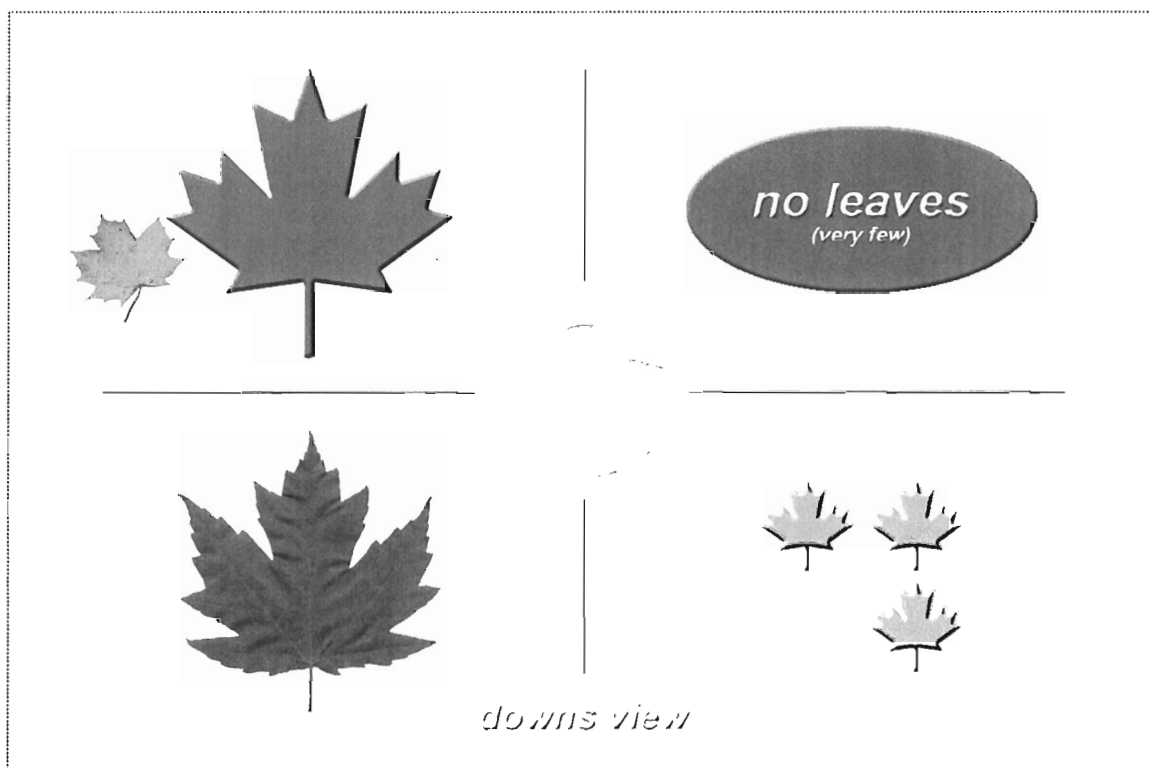
downs view

24 downs view:

	 <p>Canada</p> <hr/> <hr/> <hr/>
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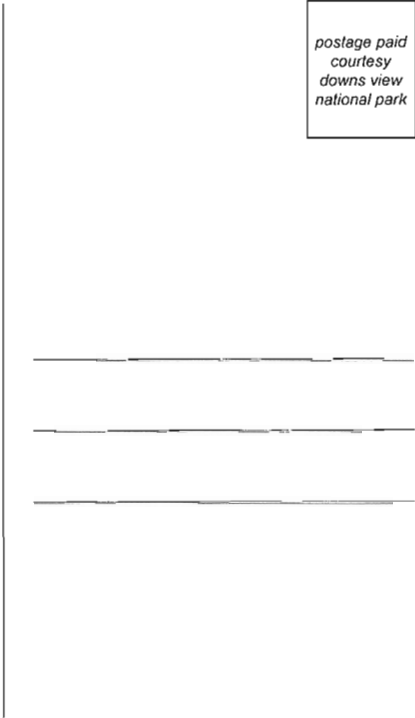
escape. downs view. Toronto. CANADA

25 take it as park.



26 downs view:

*postage paid
courtesy
downs view
national park*



downs view. Toronto. CANADA

downs view: take it as park park

“Parks and forests not only provide diverse opportunities for recreation, leisure, and cultural activities (Chicago Park District, 1989; More, 1985), but they also serve as alternative access routes to shop or work and connectors between neighbourhoods and foster diversity of social relationships (Shafer & Floyd, 1997).”
(Sasidharan, 2002)

A Paradox is created by (historic) image of National park and notion of public urban park.

inversion void in urban jungle versus (urban park) remnant protected site around (denuded) landscape (national park)

1. urban park

“The City Beautiful’s fascination with sumptuousness, visible order, and parks – with the monumental, ‘public’ aspect of city – anticipates the physical formula of the theme park, the abstraction of good public behaviour from the total life of the city.” (Sorkin, 1992. 211)

Historically, as well as today, escapism is one of the intended roles of urban parks, particularly for those that may not be able to afford to travel outside of

“Parks and forests not only provide diverse opportunities for recreation, leisure, and cultural activities (Chicago Park District, 1989; More, 1985), but they also serve as alternative access routes to shop or work and connectors between neighbourhoods and foster diversity of social relationships (Shafer & Floyd, 1997). (Sasidharan, 2002)

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“The City Beautiful’s fascination with sumptuousness, visible order, and parks – with the monumental, ‘public’ aspect of city – anticipates the physical formula of the theme park, the abstraction of good public behaviour from the total life of the city.” (Sorkin, 1992. 211)

Historically, as well as today, escapism is one of the intended roles of urban parks, particularly for those that may not be able to afford to travel outside of the city limits. However many traditional models are based on ideas of bourgeois western European leisure, which may not necessarily have ever been appropriate, and as Toronto and Canada become continually more diverse, they seem even less so.

A New park

“Traditional parks are anything but free. Nature is harnessed. Here a flowerbed, there a tree. Kamagurka [stand-up comedian] detests parks: ‘Normally I never go to the park,’ he frankly declares ... [I]n the park the water isn’t really deep. In the park, trees are never really dangerous. In the park almost all birds are Donald Duck. And Donald Duck isn’t enough of a bird.’ Not really deep and not really dangerous. Fake and artificial. So that is not what the park of the future should be” (de Vries, 1999. 31).

Trying to discern principle components of two park typologies:

1. **public urban park**

a. public domain

Where Public domain is defined “as those places where an exchange between different social groups is possible and also actually occurs” (Hajer & Reijndorp, 2001).

b. leisure/play space

c. pastoral escape/confined ‘nature’

2. **national park**

a. history

b. wilderness (‘nature’)/ wildness

c. concept/ideology

d. significance

e. individual/desire

f. ecology/geology

g. tourism

The idea of a national park is consequential for a number of reasons, in Canada, and more generally in North America. We associate national park with the notion of vast tracts of wilderness¹, usually including some sort of “natural” or geological wonder such as The Rocky Mountains in Banff National Park², or geysers in Yellowstone National Park³. How does a national park, with national significance, occur in an urban

1 A wild, uncultivated, and uninhabited region (Oxford Canadian Dictionary 1998).

2 Banff National Park was Canada’s first national park established in 1885. (http://www.parcscanada.gc.ca/ecocons/inf_pa1/eco_des/p_establ/establ_e.htm, accessed March 3, 2002, 4:54pm)

3 The World’s First National Park established 1872 (<http://www.yellowstone-natl-park.com/history.html>, accessed March 3, 2002, 4:58pm)

context on a relatively small area of land? How are the notions of protectionism addressed within the cultural construct of the city? When this model is used in an urban context the intention and purpose changes, which may alter the meaning, value, form and experience.

Urban national parks are not new in North America, models exist in the United States, such as the Golden Gate National Recreation Area, established in 1972 (Fahey *et al* 1982). These parks, however, are developed primarily around the notion of local urban recreation, rather than necessarily being nationally significant (Source unknown).

NATIONAL PARKS

There are thirty-nine parks that currently make up Canada's national parks system. They are located in all provinces and territories, covering over 240,000 square kilometres of wilderness areas. "They are both north and south, remote and easily accessible, famous and mysterious."⁴



Banff National Park
Canada's first national park
Established 1885



Yellowstone National Park
World's first national park
Established 1872



Golden Gate National Recreation Area
San Francisco, California, USA
Designation 1972

According to Clifford Johnson (1972):

"Previous studies have suggested several possible factors influencing national park development.... Historians of Canadian economic thought have emphasized the importance of resource exploitation in the history of Canada as a primary factor in political thinking and Social

development.

"It is suggested [that] ... policies governing the early Canadian national parks were primarily the result of two goals: (1) to obtain wealth wherever possible through resource exploitation and (2) to secure a strong Canadian confederation ... It is further suggested that since the development of Canadian National Parks followed the establishment of national park precedent in the United States that Canadian park policy was significantly influenced by American park policy and developments."

Because of the importance of securing Canadian confederation, the aspect of nationality became very important. In 1930, Parliament passed the "National Parks Act", dedicating the national parks "to the people of Canada for their benefit, education and enjoyment to be maintained and made use of so as to leave them

unimpaired for future generations."⁵ Almost sixty years later, Parliament gave further direction, amending the Act in 1988 to state that: "Maintenance of ecological integrity through the protection of natural resources shall be the first priority" in a park management plan.⁵ Since 1988, the federal government has been promising to expand the national park system, intending to have at least one national park

⁴ Canadian Nature Federation, <http://www.cnf.ca/top10/back.html>, accessed June 24, 2002, 1:56p

⁵ Cheviot Coal Mine Project Joint Review Panel. http://www.cnf.ca/wildlands/cheviot_1.html, accessed July 16, 2002, 2:25p.



The National Parks Policy Objective is:

To protect for all time representative natural areas of Canadian significance in a system of national parks, and to encourage public understanding, appreciation, and enjoyment of this natural heritage so as to leave it unimpaired for future generations.⁶

⁶ http://parkscanada.pch.gc.ca/parks/main_e.htm

representing each of Canada's 39 natural regions. Parks Canada has identified that for the system to be completed, 14 additional parks are still needed.⁵ Canada is home to 25 percent of the world's remaining 'frontier' of intact forests, 25 percent of global wetlands, and the biggest caribou herds on the planet. In extraordinary numbers Canadians enjoy nature, spending more than \$12 billion annually on such activities as bird watching, hiking, and canoeing.⁷

In 1997, the total area covered by National Parks was as large as 224,465.9 sq. km, which is about the size of two per cent of Canada's total land mass.⁸

Many national parks have international significance and help shape a country's ecologic and geologic identity. The First World Conference of National Parks was held in Seattle in 1959. The national parks programs were described then as: "Always the motivation always the goal, [of national parks] remains the same: perpetuation of those natural and historic values of the land so as to provide a country's people with visual and tactile contact with their natural environment" (Johnson, 1972). A national park, according to international criteria, is a relatively large area - at least 2,471 acres or more - whose natural features and ecology, including plants and animals, are of great beauty, scientific interest, and recreational and educational value. National parks are protected by laws and law enforcement officers and are entered by visitors only under special conditions that preserve the features for which the parks were established. By the mid 1990's more than 2,000 national parks and equivalent resources had been established by more than 100 countries, with the number of new parks increasing each year.⁹ The Definition by The World Conservation Union (IUCN) of National Park is a:

- Natural area of land and/or sea, designated to
- (a) protect the ecological integrity of one or more ecosystems for present and future generations,
 - (b) exclude exploitation or occupation inimical to

the purposes of designation of the area and (c) provide a foundation for spiritual, scientific, educational, recreational and visitor opportunities, all of which must be environmentally and culturally compatible.⁹

There is no definitive process for establishing new national parks in Canada. Each situation is unique and the steps leading up to the creation of a new national park reflect individual circumstances¹⁰.

In 1872, when Yellowstone was made a national "preserve" by act of the American Congress, the idea of wilderness as a "distinctive" place became officially established. It is at this point that the wilderness preserve became the "organizing myth of the [North] American national parks" (Vaccarino, 2000) and an important aspect of national identity.

After WWII, "rising living standards enabled more people to afford leisure experiences, including vacations in national parks. A new economic argument that emphasized "making a business of scenery" began to inform the policy of the parks; a new era in the use of wilderness thus begun. Greater access to the parks was needed to stimulate and accommodate the expanding tourist trade...; movement through the parks - by people and cars - had to be managed, and any disturbances to the parks had to be rectified. To maintain a façade of uninhabited wilderness [Much effort was devoted] to attempting to erase the traces of their human visitors. The big task was to keep people from herding together - to allow visitors to experience the increasingly crowded parks as "wild" and "solitary" places" (Vaccarino, 2000).

The notion of wilderness³, and individualized (solitary) places are key ideas tied to the experience of a national park. This is especially interesting, and creates a sort of paradox, when tied to the notion of an urban park (as Downsview is), which is inherently public, civic, an

7 National Round Table on the Environment and the Economy, http://www.nrtee-trnee.ca/eng/programs/Current_Programs/Millennium/Millennium_Statement_Nature_e.htm, accessed June 24, 2002, 2:05p8

8 <http://www.national-parks-canada.com>, accessed July 11, 2002, 11:37p

9 <http://adventuretravel.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fhum.amu.edu.pl%2F%7Ezbow%2Fph%2Fpnp%2Fswiat.htm>, accessed July 11, 2002, 11:26a

10 The normal sequence, however, is characterized by five steps: 1. identifying representative natural areas; 2. selecting a potential national park; 3. assessing park feasibility; 4. negotiating a park agreement and obtaining clear title; and 5. establishing a new national park in legislation.

experience of others and shared spaces. As Nash observed,

“in regard to nature, Romantics preferred the wild. Rejecting the meticulously ordered gardens at Versailles ... they turned to the unkempt forest. Wilderness appealed to those bored or disgusted with man (sic) and his works. It not only offered an escape from society but also was an ideal stage for the Romantic individual to exercise the cult that he frequently made of his own soul. The solitude and total freedom of the wilderness created a perfect

setting for either melancholy or exultation”

(in Oelschlaeger, Max, 1991, 110)

The American [and Canadian] wilderness – set aside “after the final wars with Native Americans, who were exterminated or evicted onto reservations – was not “virgin,” “free,” or “empty,” of human beings” (Vaccarino, 2000). However it is still this notion of “untouched nature” that prevails in the minds as something real, tangible, alive...

Many people associate wilderness with nature while the term nature is often used intending wilderness.

Read carefully

nature n.

- 1 The material world and its phenomena
- 2 The forces and processes that produce and control all the phenomena of the material world: the laws of nature.
- 3 The world of living things and the outdoors.
- 4 A primitive state of existence, untouched and uninfluenced by civilization or artificiality.
- 5 Theology. Humankind's natural state as distinguished from the state of grace.
- 6 A kind or sort: confidences of a personal nature.
- 7 The essential characteristics and qualities of a person or thing.
- 8 The fundamental character or disposition of a person; temperament.
- 9 The natural or real aspect of a person, place, or thing. The processes and functions of the body.

[Middle English, essential properties of a thing, from Old French, from Latin *natura*, from *natus*, past participle of *nasci*, to be born. See *gene-* in Indo-European Roots.]

[The American Heritage® Dictionary of the English Language, Fourth Edition Copyright © 2000 by Houghton Mifflin Company, <http://www.dictionaries.com/search?q=nature>, accessed June 23, 2002, 2:50p]

beauty and humour

could ‘natural’ be what is there?

Lucy Lippard aptly applies the words of Ludwig Feuerbach (1804 –1872) to the contemporary notion of landscape and nature:

“Without doubt our epoch ... prefers the image to the thing, the copy to the original, the representation to the reality, appearance to being ... what is sacred for it is only illusion” (2000).

“Human construction of experience, fragmentation into spectacle is ... a refuge from the terrible possibilities of chaos, of unconstructed, unimagined experience” (Lippard, 2000)

Nature is inevitably linked to human experience. Without humanity, there is no conception of nature, or otherwise. Now of course, in cultural terms we also understand nature to mean something primordial, uninfluenced by humanity. And along with this we have associations of what *this* is, principally wilderness or ‘wild nature’. Although there are very few, and I would argue, any, places that exist reflecting primordial nature, we can imagine these places, which gives value to the idea.

As Lucy Lippard writes (2000):

“It has been argued that there is no such thing as wilderness. It has been argued, equally viable, that there is. However our notions of wilderness may vary, and have varied culturally over the recordable centuries, I think most of us can judge when we are within it, or with our own notion of what it should be, or approaching that state of mind. The level of **uneasiness increases, matched by the level of exhilaration**. Wilderness, even as a generalization, is not a place you can look at or even into.”



"I wish we had some money so we could go somewhere cool like Walt Disney World..."

*“Without doubt our epoch...
prefers the image to the thing,
the copy to the original, the
representation to the reality,
appearance to being...what is
sacred for it is only illusion.”*

— Walter Benjamin, *On the Concept of History*, p. 12

“Nature is where I go on holiday. Particularly ancient places that have been given a top dressing of modernity and turned into wilderness parks” (Kovats, 1997).

“Almost everywhere, pay-for-play is available in some form: one can play indoor mini golf, climb synthetic rock walls, face down foes in games of laser tag and virtual-reality intergalactic battles. Who needs a park – one of those places with grass and trees, playgrounds and benches – when you can while away a Sunday afternoon in a safe, sanitized and economically segregated simulation of public space, such as the mall?” (Beardsley, 2000. 62).

One philosophically views science as consisting only of readings made by instruments (Oelschlaeger, 1991. 78). Galileo's use of the telescope and the data that it conveyed about the world “represent[s] both an amplification and a reduction of sensation ... He lost the sweeping field of view of naked eye astronomy, the relation of the Milky Way to the starry sky ... And perhaps, in his intense concentration, he also lost the sounds and smells of the night and his awareness of himself as a conscious man beholding a grand and mysterious stellar spectacle ... He was no longer standing within nature, but outside it, he became a scientific observer apart from nature...” (Oelschlaeger, 1991. 78).

“Modernism, that combination of the power of science and technology with political and economic ideologies modelled on the machine metaphor, rules the world. Practically everyone,

save a few ecologists and kindred spirits (landscape architects?), thinks of wild nature as scientific nature, and the wilderness itself has become *mere landscape*. Modernism draws, perhaps unconsciously but absolutely, a boundary between an objective or scientific and a poetic or aesthetic view of nature” (Oelschlaeger, 1991. 97).

Science, in a sense, forms a frame to view through, wilderness and landscape, on the other hand we are within and must be experienced.

Scientific study asserts that “Attributes of objects [and] physical bodies are presumed to exist independent of human experience and cognition. Notions such as heaviness, redness, sweetness, roughness, are irrelevant” (Oelschlaeger, 1991. 78).

“Cartesian dualism is problematic; mind and matter are separated, [but] how can a disembodied mind affect the natural world?” (Oelschlaeger, 1991. 88).

The trouble with scientific justification is that it is an (pseudo) objective reality, not tied to human perception and judgment, that when applied to human situations such as landscape architecture, space and place, it becomes irrelevant and misinterpreted, the other problem is that objectivity is a human concept/construct, experiments and instrumentation are entirely human devices and so in some way interpreted in a subjective manner.

According to Lucy Lippard, “in cultural terms, landscapes only become alive, in fact only become landscapes, when they are focused upon, when they become specific, when humans begin to interpret them” (Lippard, 2000. 7).

If wilderness does not exist then we have nothing to assert our humanness/civilization against – no measuring stick.

I have become astounded at how young we are and how much we have embraced only a few ideas unequivocally. The idea of Judæo-Christian beliefs (even if we are non-believers) and that of scientific study and understanding. Both are inextricably tied together, although we often consider these beliefs in opposition, and perhaps they are, this perhaps makes them even more correlated and bound to one another. The idea of wilderness is very strongly bound up in both our historical and our present understanding. Our nostalgia and our concept of wild nature relies on both science and Christianity. While we believe on one hand that wild nature is spiritual and our survival perhaps depends on the beauty and sublimity we experience when we witness sunsets, falling stars, a harvest moon, a great rocky mountain, the edge of a cliff, the ocean as it extends forever, a storm ... we also depend on scientific study and doctrine to explain these phenomenon. And so is it possible to create romantic experience without divine/religious belief? Can we understand the apparatus of wild nature, without discrediting its sublimity?

“Evolutionary sciences (Darwinism, 1809-82) showed that humankind was bound with nature”
(Oelschlaeger, 1991. 107).

‘nature’

It is not new to think of nature in various ways, to question the prevailing view of ‘untouched nature’. Aldo Leopold (1949) stated that, “perhaps such a shift of values can be achieved by reappraising things unnatural, tame, and confined in terms of things natural, wild, and free” (in Oelschlaeger, 1991. 207).

“Paganism remained as an enemy of medieval Christianity. A constant theme of medieval theology is the insistence that nature, though proof of God’s existence, was not divine” (Oelschlaeger, 1991. 72). This understanding is important as Christianity, being much of the basis of western modern life, differs from

other cultural beliefs, which may now be integrated as “minorities”¹¹ in western (Canadian) culture/society.

In the Middle Ages, Genesis I, humankind is intended to have dominion over all creation.¹²

Perhaps it is at this moment (2002) in history that we may look to other belief systems and readdress our association with “wild nature.”

According to traditional Australian Aboriginal thought, there is no nature without culture, just as there is no contrast of domesticated landscape with wilderness or of interior scene with the expansive “outside”

beyond four walls and artistic practice. “There is no geography without meaning or without history ... the land is already a narrative – **an artifact of intellect** – before people represent it. There is no wilderness” (Sutton, 1988) Modernization and our shift of understanding and relation to ‘wild’ nature results from urban life, money (commerce), transportation, communication

Consider the Amazon and our association of this as a ‘natural’ wilderness, shaped by primitive biological means rather than cultural influences. In fact the plant biodiversity that occurs is a result of thousands of years old cultural manipulation transporting and planting tree species for the purpose of cultivation, orchards, etc..
(Mann, 2000. 32.)

What is ‘wild’ nature in the urban context
Solving wilderness

Of course it is easy to see that the idea of wilderness will always be an issue that is both subjective and objective, and at once both easy and difficult to understand. We can easily define wilderness (a place that is uncultivated) and yet it is confused, as we often attach this idea to

¹¹ The Employment Equity Act defines visible minorities as “persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour”. The mark-in groups, other than “White”, listed in the population group question are those that are likely to be members of a visible minority group. (<http://www.statcan.ca/english/census96/feb17/vmcan.htm#2>, accessed June 26, 2002, 5:56p)

¹² “The symbolic message [of geometric landscapes such as those influenced and/or designed by le Notre, Versailles] is fairly clear: living plants were important as one of the raw materials of an art form, but they had to be so arranged as to suggest an underlying order by the will of man and leaving no doubt who was in control” (Appleton, 1997. 60).

nature. It becomes knotty, naughty and then very naughty.

However, what if we think of our interest in finding abandoned mines, cars, and artefacts in wild nature. We are intrigued by the incongruity of such artefacts and ponder the story.

Consider,

“wildness’ meaning developing and growing on its own terms, verses wilderness, which suggests land before civilization . Wildness as an Aesthetic Quality (Mabey, 1997).

It seems to me that every facet of the world is highly ordered. Weather Whether immediately discernable or not. It is not easy, perhaps, to see that cellular structure is highly ordered. But we know : through ‘scientific’ study that it is. And it is not easy. Perhaps • To see that a plant community is highly ordered based on a number of factors such as canopy, soil, nearness to edge conditions, etc.. However, we can discern the order in a bosque of trees, a row of corn, a row of columns, etc.. but these are the same. These are equal in order and structure. The scale varies and we are unable to comprehend the likeness.

I would argue that no matter to what “degree” our consumption of the *idea of nature*, whether we believe that nature, separate from culture (if such a thing exists), has inherent value, or whether we travel to see African safaris, “some kind of processing has taken place, whether it be imbibing nature with human characteristics [Disney] or deforesting for the sake of a scenic route [Banff].” (Lippard, 2000)

Tourism may be considered as an offspring of modern industrialism and a conception of leisure that separates it from everyday life (Lippard, 2000. 36)

“It is the search for this ‘something’ [this search for a truly urban national park] which has prompted some of us to look for **linking principles which transcend bounds of culture**, place and period, and reflect more universal responses to the environment... (Appleton, 1997. 66)

As the idea of the park develops the notions of picturesque, beauty and sublime should also be considered. Uvedale Price (1784) defined qualities of the sublime as **vastness and obscurity**, and those of the beautiful as **smoothness and gentleness**, while the characteristics of the picturesque were “**roughness and sudden variation joined to irregularity**” of form, colour, light, and sound (Hussey, 1927, 1967).

picturesque

“At moments the relation of all the arts to one another, through the pictorial appreciation of nature, was so close that poetry, painting, gardening, architecture, and the art of travel may be said to have fused into a single “art of landscape.” The combination might be called “the Picturesque.” (Hussey, 1927, 1967)

William Gilpin, popularizer of the picturesque, helped to process nature into paintings and theatrical sets. Travel and the use of terms such as “scenery” and “landscape” made ‘nature’ more palpable (Hunt, 1994).

Formally, “steep slopes, woodland, scrubland and small patches of more open land, symbolically express the idea of a primitive, more natural environment (that) so excited the writers on the picturesque” (Appleton, 1997. 64) “Partial Concealment” providing elements of surprise was another formal aspect of picturesque landscapes. (Appleton, 1997. 68)

codify park:

X	point	patch	grass (open space) trees (forest)	sublime
Y	line	corridors	water	beautiful
Z	plane	matrix	park	picturesque

spatial coordinates

Kandinsky, 1947

Dramstad, et al
landscape ecology
(landscape components)park components
(history)

aesthetic modes

Developing the picturesque in Canadian terms
(See last page, this section)

City/lake dialogue (refer to page 193). The position of the Downsview site makes it ideal to provide important vistas that may correlate to site activities, such as major earth works resulting in sea, mountain, beach, gorge. According to Hunt, “forms have significance and content.” (1994)

beautiful

beau-ty

1 The quality that gives pleasure to the mind or senses and is associated with such properties as harmony of form or colour, excellence of artistry, truthfulness, and originality.

The American Heritage Dictionary of the English Language, Fourth Edition
Copyright 2000 by Houghton Mifflin Company. (<http://www.dictionary.com/search?q=beauty>, accessed, July 24, 2002, 2:03p)

“Kant summarized beauty thus: “Beauty (whether of nature or of art) may in general be termed as the expression of aesthetic ideas” (Johnson, 1994. 404), noting that the term ‘aesthetic’ comes from the Greek *aistheta*, “meaning things perceivable by the senses” (Johnson, 1994. 399) According to Kant, beauty is not a feature of any object that it applies, but is the core of the delight we experience arising from that object’s aesthetic finality or ‘closure’ (Johnson, 1994. 404-05)

Beauty, Alberti concluded, “Is a form of sympathy and consonance of the parts within the body, according to definite number, outline and position, as dictated by *concinnitas*, the absolute and fundamental rule in Nature.” (Johnson, 1994. 403-04)

Ralph Waldo Emerson (1803-1882), rather than providing a definition of beauty outlines some of its qualities. “We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes.” (In Johnson, 1994. 563)

George Santayana (1896) suggests that beauty is “an act of mediation (‘fusion’) between and among values and things, resident totally neither in us nor in things ... beauty is both the values brought to [including the values of both the designer and the participant] and the qualities assumed in the object of contemplation” (Johnson, 1994. 406)

Beauty as I understand it is something culturally constructed. It is not something inexpressible. Beauty comes out of the ability (on the part of the landscape architect) to successfully consider and apply rules of order, structure, colour, symmetry, form, texture, light, balance, tension, presence and absence, in a context of time, space, and culture. It is necessary to not only understand the structure, and ordering of each point, line, and plane, as individual components, but to be able to comprehend the concept of gestalt. To understand that parts ordered successfully will be beautiful (an aesthetic experience¹³) and appear to not merely be described as a sum of its parts.

According to a theory established by Burke (in Hussey)

13 for further understanding of this idea see Proust in Johnson, 1994. 400-401.

the two "fundamental instincts of man (*sic*), which gave rise to the passions, were: Self-propagation and self-preservation." Beauty related to the first instinct, while the sublime related to the second instinct. "Thought did not enter into the process" (Hussey, 1927, 1967. 12-13)

While anyone can recognize the beautiful and the sublime, it is necessary for architects to understand it.

Beauty is personal but I do agree with burke that it is culturally linked, everyone who has studied proportion agrees that it is linked to humanity.

If they can't see it they aren't looking. Professionals should be able to do this (beauty) with everything they do.

In my estimation it is the notion of the picturesque and subsequently the notion of beauty (or perhaps beauty and then the picturesque), which we may grasp, comprehend and then generate through design moves. Both of these notions, beauty and the picturesque, are human and more importantly social (and also cultural) constructs.

“No objects really interests us but man (*sic*), and in man only his superiorities; and though we are aware of a perfect law in Nature, it has fascination for us only through its relation to him, or, as it is rooted in the mind.”

(Emerson (1803-1882), in Johnson, 1994. 563)

Eighteenth century English philosopher Edmund Burke (1729–1797) is usually credited with developing the distinction between beautiful and sublime landscapes (Howett, 2000. 25). Beauty, according to Burke, is a social quality that is defined and understood within a human framework. Beauty is highly personal, although decidedly culturally based, it relies on experience as well as an emotional response and, potentially, an intellectual response (Edmund

Burke (1729–1797), *On the Sublime and Beautiful*).

sublime

sub·lime

adj.

- 1 Characterized by nobility; majestic.
- 2 a. Of high spiritual, moral, or intellectual worth. b Not to be excelled; supreme.
- 3 Inspiring awe; impressive.
- 4 Archaic. Raised aloft; set high.
- 5 Obsolete. Of lofty appearance or bearing; haughty:

n.

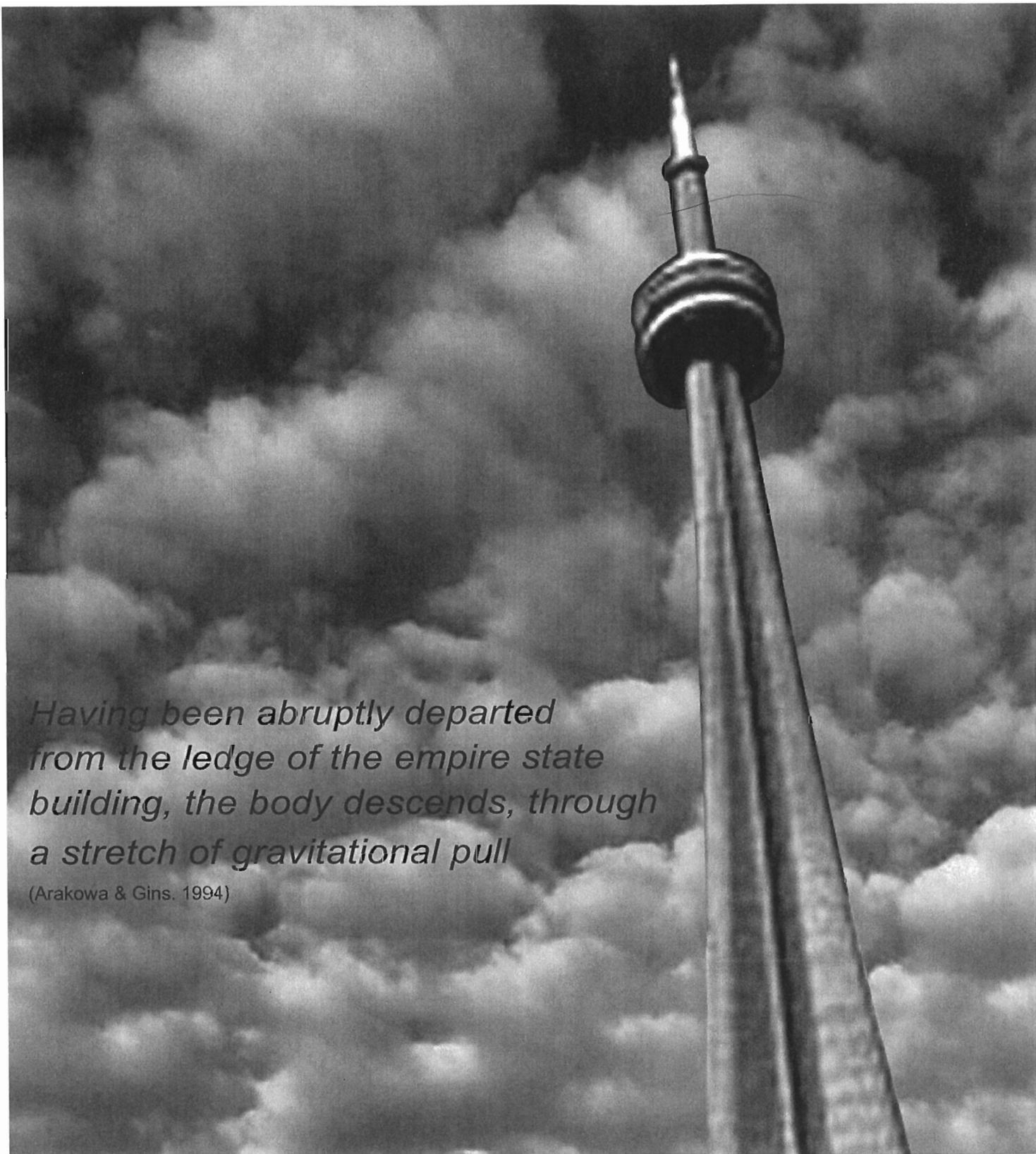
- 1 Something sublime.
- 2 An ultimate example.

The American Heritage® Dictionary of the English Language, Fourth Edition
Copyright © 2000 by Houghton Mifflin Company. (<http://www.dictionary.com/search?q=sublime>. Accessed July 21, 2002. 1-54p)

Sublime, based loosely on Burke's explanation, describes landscapes that may be dangerous, that may inspire awe or terror, emotional responses that are severe and unpredictable. Landscapes, I believe, that are generally large in scale and (or challenge spatial comfort in some way), while often producing these reactions for many people, are highly personal. Perhaps 'wild nature' is what we imagine when we imagine sublime landscapes (Edmund Burke (1729–1797), *On the Sublime and Beautiful*).

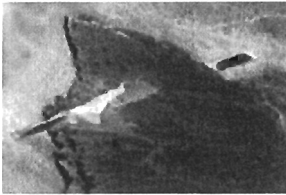
I think sublime is partially linked ..., I do think it is linked to beauty in some way but I think that it is scarier than beauty.

I think land artists often work very closely to achieving sublime, and I think that my notion of sublime is tied to what's his name that I always forget ... *edmond burke*. It is related to terror in some way. Like presenting the culmination of your university education in 15 minutes. its almost like that terror that you can't tear yourself away from. Like when you press on a bruise.

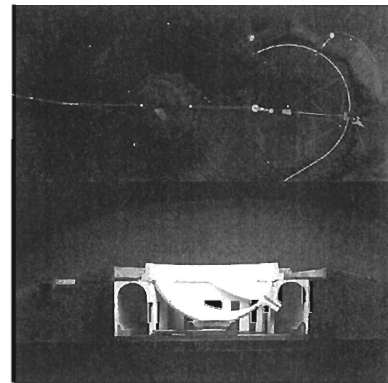


*Having been abruptly departed
from the ledge of the empire state
building, the body descends, through
a stretch of gravitational pull*

(Arakowa & Gins. 1994)



Double Negative
Michael Heizer
Double Negative involved the removal of 240,000 tons of stone making two slices 30 feet wide by 50 feet deep on opposing sides of an existing canyon. The two slices in the canyon walls were aligned to imply a line between them.¹⁴



Roden Crater
James Turrell
Roden Crater is a cinder volcano situated on the southwestern edge of the Painted Desert in northern Arizona. SLIDE: Since 1972, artist James Turrell has been planning to transform the crater into a large-scale artwork that relates, through the medium of light, to the universe of the surrounding sky, land, and culture. The intervention will consist of a series of chambers, pathways, tunnels, and openings onto the sky from within and around the crater's surface.¹⁵

¹⁴ <http://amar.colostate.edu/~bradleyg/u-art.html>, accessed August 13, 2002, 1:02p
¹⁵ <http://www.rodencrater.org/cnstruct/p1/index.htm>, accessed August 2, 2002, 4:03p)

According to Howett (2000), before Robert Smithson (Spiral jetty) died he, "took a sharp aim at the romantic myth that sees nature as ineffably grand, god and godly, best encountered alone and in a quiet wilderness, or at least out in the country. Debased popular expressions of this myth require us to ignore those aspects of our lives in nature that irritate us [mosquitoes], sadden [rainforest destruction], threaten, disturb, or enrage us – our vulnerability to disease and death, to floods, fires, earthquakes, and storms, to random miseries of every sort. Smithson used strong language to express his contempt for this fantasy, and for artists and designers who exploit sentimental interpretations of nature."

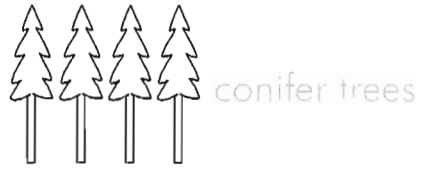
According to Rossana Vaccarino (2000), "Like nature itself, conservation and preservation are inseparable from the specialized language that we use to talk about them"; they are associated with narratives that are rarely neutral but are instead framed by ideologies with social and epistemological dimensions. Most important, both terms are used strategically by politically diverse factions ... to mediate and mask power relations or to justify forms of land use and control protectionism what is it to be protected ?

"The new challenge is to establish both local and global environmental governance, connecting ecology to economic and social issues such as poverty, consumerism, public health, demographics, and housing."
(Vaccarino, 2000: 52)

and from this create an urban national park.

developing the picturesque in Canadian terms.

picturesque (canadian national park)



downs view

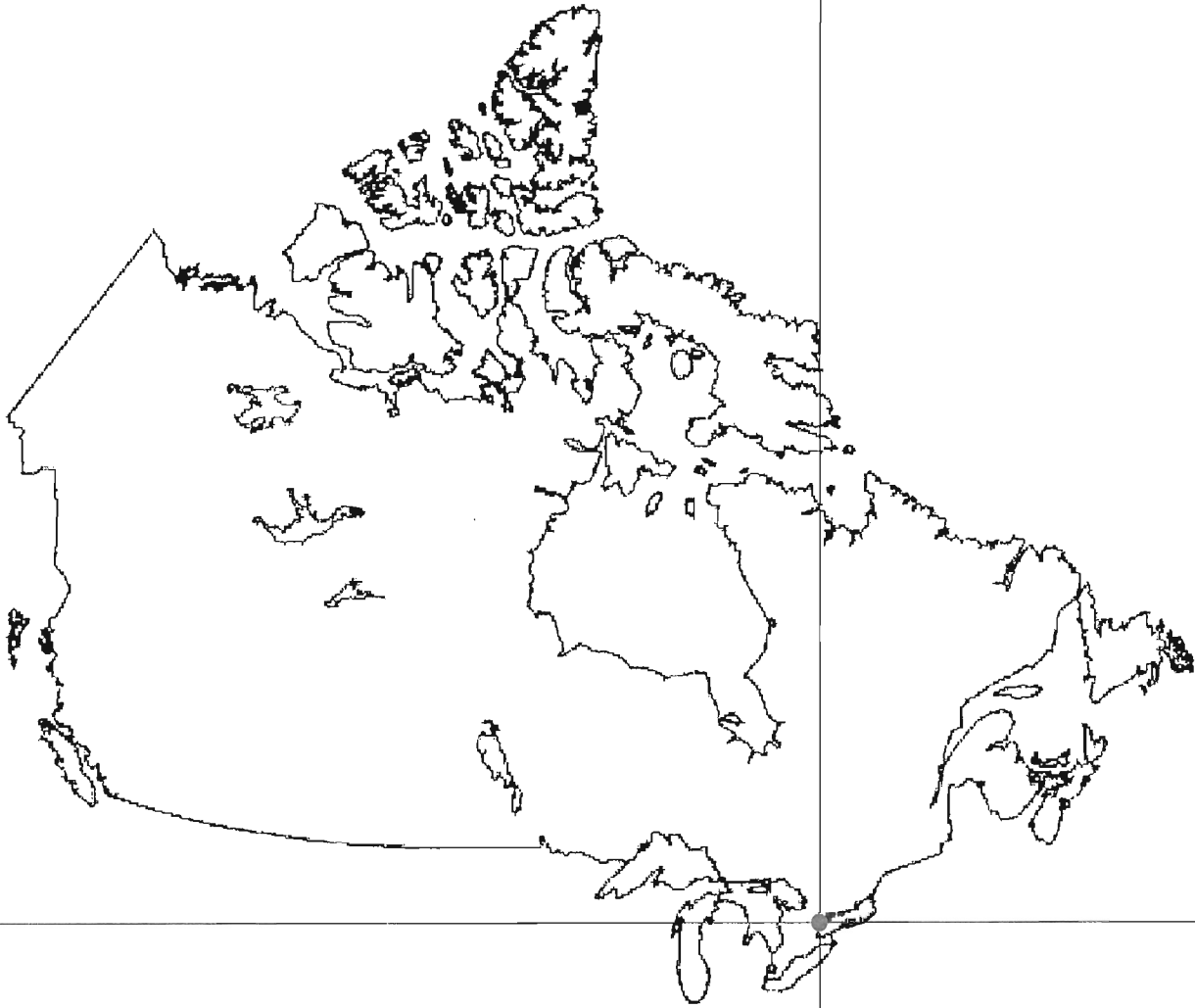


downs view. Toronto. CANADA

postage paid
courtesy
downs view
national park

48 Downs View







umber river

don river

Highway 401

downtown

downs view: take it as park site

TORONTO DOWNSVIEW AIRPORT, Ontario
43°45'-N 79°29'-W
198 m

The Downsview Lands are comprised of 260 hectares (644 acres). The Lands are situated on a topographic divide between the Don River to the east and the Humber River to the west.

These lands are located in the north central part of the City of Toronto and in the geographic centre of the Greater Toronto Area (GTA). **views.** Downsview is located about 123m higher than downtown Toronto at an elevation of 198m. Because of the substantial elevation of the Downsview lands there is a strong visual connection to downtown and Lake Ontario. *Downsview* is named because of this vista.

The Greater Toronto Area (GTA) has a population of 4.6 million (4,682,897¹), while Canada has a population of 30,007,094² (2001).

One third of Canada's population is located within 160km radius of Toronto. One half of the United States population is within a day's drive of Toronto. It is Canada's number one tourist destination with 21 million visitors in 1999³.

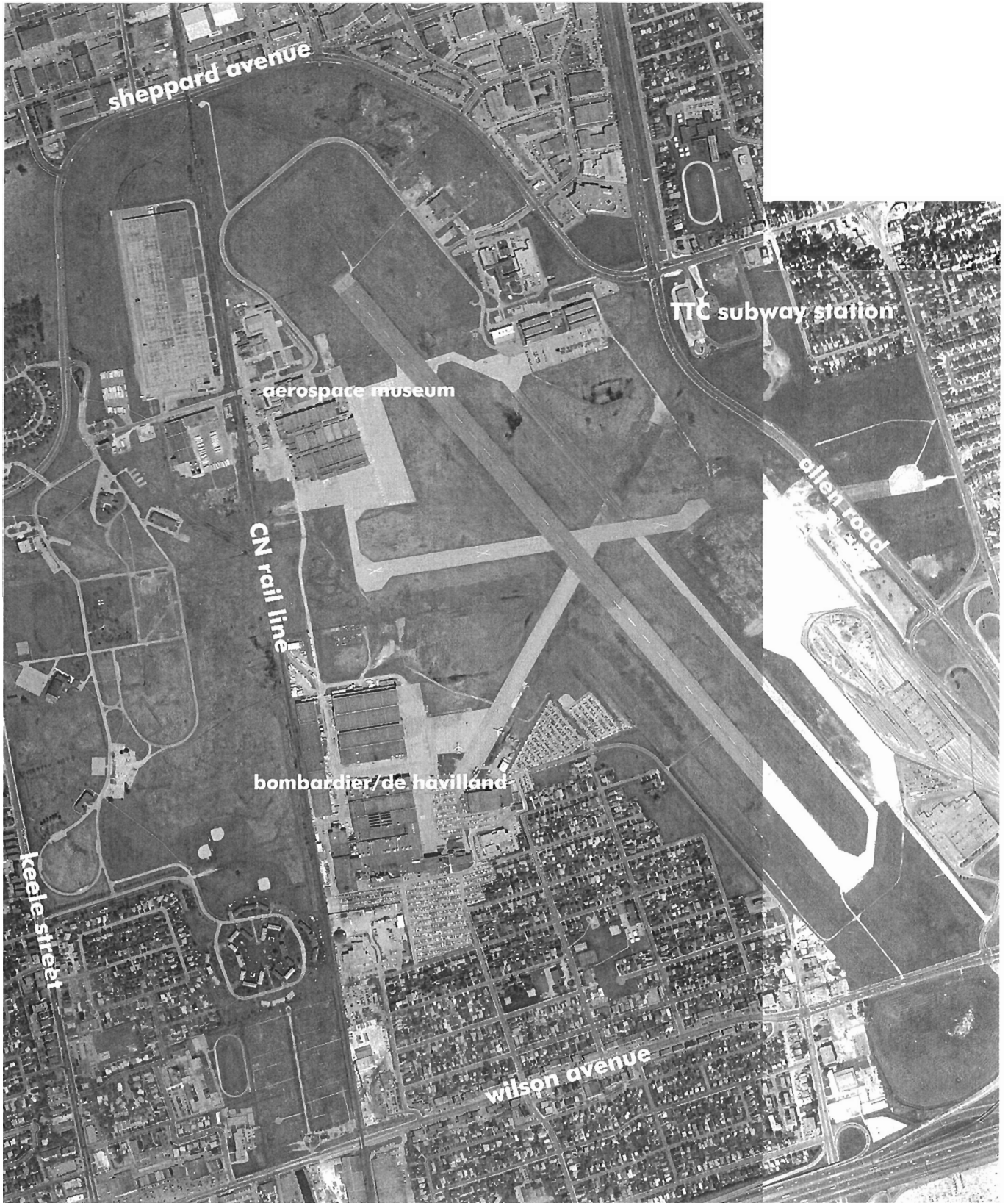
The Don and the Humber Rivers, are two of the larger watersheds within the region. These watercourses are connections between the headwater features on the Oak Ridges Moraine and their outlets into Lake Ontario. As these valleys approach Downsview, there are a number of tributaries that flow near the site. In this middle section of the rivers, the land use

1 <http://www12.statcan.ca/english/Profile01/Details/details1.cfm?SEARCH=BEGINS&ID=853&PSGC=35&SGC=35535&DataType=1&LANG=E&Province=35&PlaceName=toronto&CMA=&CSDNAME=Toronto&A=&TypeNameE=Census%20Metropolitan%20Area&Prov=>, accessed, August 13, 2002, 3:45p

2 http://geodepot2.statcan.ca/Diss/Highlights/Page1/Page1_e.cfm, accessed August 13, 2002, 3:38p

"Profile of Toronto and the Greater Toronto Area, 1998/99: Toronto business and market guide." Toronto Board of Trade. <http://www.city.toronto.on.ca/ourcity/keyfacts.htm>, accessed March 3, 2002, 6:40pm

3 <http://www.parcdownsviewpark.ca/en/lands/thesite.htm>, accessed March 3, 2002, 5:14pm



sheppard avenue

aerospace museum

CN rail line

bombardier/de havilland

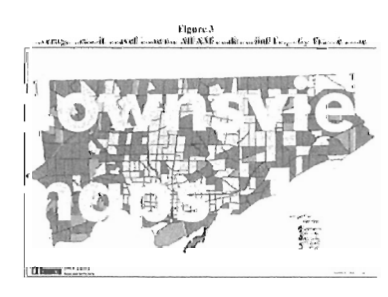
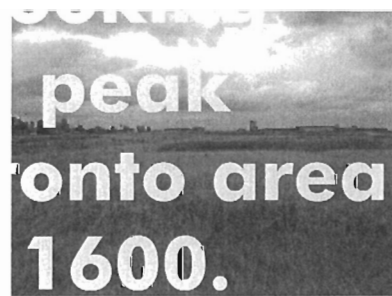
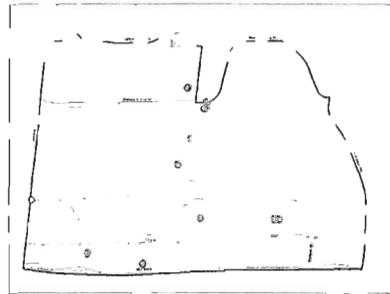
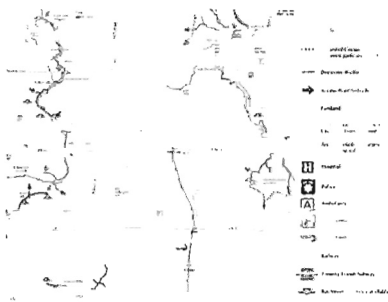
TTC subway station

allen road

keeler street

wilson avenue





is principally urban. Water quality is “substantially degraded” in both systems. Black Creek, to the west of the site, is the smallest and most disturbed watercourse in the Humber River watershed (Source unknown).

history. The Downsview Lands were acquired by British colonial powers from Native Americans with the Toronto Purchase in 1787. Historically, however, the area was predominantly inhabited by Iroquois.⁴

There were nine principal Iroquoian tribes. All of them spoke languages belonging to the Iroquoian language family. The Huron lived between Lake Simcoe and Georgian Bay. To the south and west were their allies, the Tobacco Nation (also called the Petun)⁵.

“In 1793 the Town of York was founded. The surrounding lands were gradually settled by early Canadians, many of whom were United Empire Loyalists who had come to Canada from the United States following the American Revolution. Migrants also came to Canada from Europe, Asia and Africa. They were granted unsettled lots, often wooded, and by the early nineteenth century much of the Downsview area was settled ... By the mid 1800s the forest cover on and around the Downsview Lands had largely been cleared. Some forest patches were, however, strategically left and managed for certain wood products and to tap for maple syrup” (Competition Brief, 1999).

military. The Downsview Lands were owned by the Canadian military until 1994, at which time they sold the runway to **Bombardier/de Havilland** who has been operating on the site assembling and testing aircrafts since 1929. The military activity has left a number of large-scale buildings on the site, some of which are available for adaptation to the future of the park, while others are currently being used. One of the buildings has been converted in to an indoor

soccer field while others are rented regularly by film and TV production companies to accommodate movie sets. The largest building on the site (27 acres) also houses a .com grocery delivery business. The Toronto Aerospace museum is located in an airplane hanger on the Downsview site. The site already hosts a number of public programs including school educational programs and public events, such as Canada Day Celebrations. 10 000 people came to the site for the 1999 Canada Day Celebrations (Competition Brief, 1999)

Downsview is predominantly a low-density residential community with higher density rental buildings along Keele Street and Wilson Avenue (Competition Brief, 1999) and an area of industrial activity to the north, along Sheppard Avenue.

circulation. The site can be accessed by a number of major arterial roads, some of which are connected directly to the highway system that loops around the City



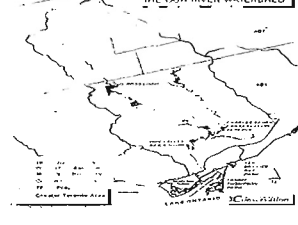
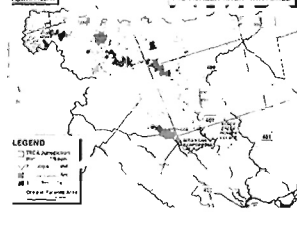
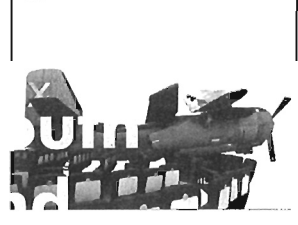
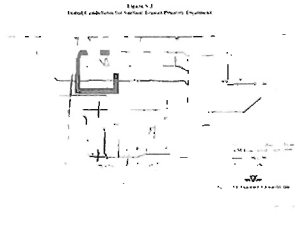
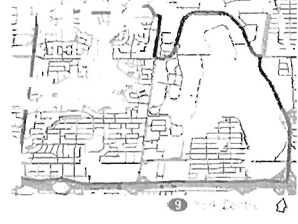
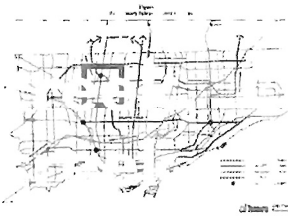
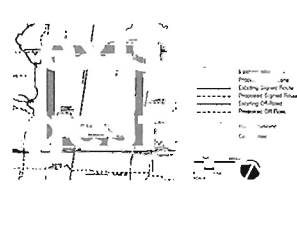
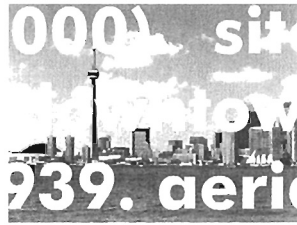
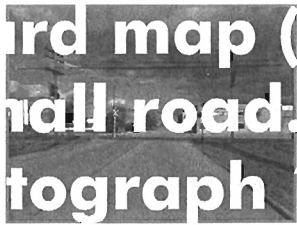
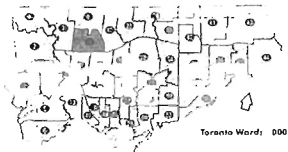
Traditional building of the Iroquoian people included the longhouse.

of Toronto. The site is also accessible by public transit with a subway station located immediately east of the site at Sheppard Avenue and Allen Road (see image, page 52).

The Downsview Lands form a U-shape that is bounded on its exterior perimeter by Keele Street to the west, Sheppard Avenue to the north, and Allen Road to the east. The Bombardier/de Havilland plant and airstrip form the inner boundary of the site. **CN rail.** The Canadian

⁴ The Downsview Study Site is an unusual setting for an Iroquoian village. It is located on the flat summit and terraced side of a hill along the bank of the Black Creek. The site is approximately 2 hectares (five acres) in size. www.chass.utoronto.ca/anthropology/Exhibit/Downsview.htm, accessed, June 11, 2002, 4:54p

⁵ http://www.ainc-inac.gc.ca/pr/pub/fnc/sth_e.html, accessed July 5, 2002, 2:05p



6 The concept of immigration concerns the movement of nationals of any given country to another country for the purpose of settlement. It applies to a person who has been granted the right to permanently live in Canada by immigration authorities. It usually applies to persons born outside Canada but may also apply to a small number of persons born inside Canada to parents who are foreign nationals. Similarly, some small number of persons who are Canadian by birth have been born outside Canada to Canadian parents. Once a person has been accorded immigrant status it becomes a life-long attribute as long as the person lives in Canada. Therefore, immigrants are often further classified by period of immigration in order to distinguish between recent immigrants and earlier immigrants. (<http://www.statcan.ca/english/concepts/definitions/immigration.htm>, accessed March 3, 2002 7:07pm)

National Rail line runs through the site in a north-south alignment. **airstrip.** The interior boundary of the site is delineated by the Bombardier/de Havilland lands, which includes the airstrip. Bombardier / de Havilland manufactures and tests airplanes on the site.

The southwestern boundary of the site is an existing residential area.

other existing uses A portion of the fallow tarmac is used by BMW to bring new car owners to test drive BMW cars.

museum

“Museums epitomize cultural tourism.”
(Lucy Lippard, 2000)

And what about national parks, which essentially “museumify” landscapes?

“Museums play a role in national (ethnic) identity.” (Lucy Lippard, 2000)

The museum at Downsview is an old hanger filled with restored airplanes.

demographics

Ward 9 (York Centre), which includes Downsview and the area west of the site to Jane Street had a population of 47,415 in 1996. One third of Canada’s population is located within 160km radius of Toronto. One half of the United States population is within a day’s drive of Toronto. It is Canada’s number one tourist destination with 21 million visitors in 1999. Toronto received 80,000 immigrants in 1997 from 169 countries. There are over 100 languages spoken in Toronto, and one third of Toronto residents speak at home a language other than English. 48% of Toronto’s population are immigrants⁶. In York Centre English is the mother tongue for 40.7% of the population, while other major languages include Italian, Spanish, Chinese, Vietnamese, Polish, Punjabi

and Portuguese. Major ethnic origin groups in York Centre include Italian (42.7%), Canadian (5.4%), Jamaican (5.1%), East Indian (4.0%), Spanish (3.8%), English (3.8%), Chinese (3.5%), Vietnamese (2.3%), Portuguese (1.9%), Filipino (1.8%), as well as those of multiple origin (15.8%). Toronto was voted the best Global City for business in 1996 (Fortune, 1996)⁷. It has North America’s 3rd largest Stock Exchange by value traded. It has the 4th highest concentration of commercial software companies in the world, with one of the highest percentages of fibre optic cable installed, and more wireless phones per capita, than anywhere in North America. Toronto is 3rd in film production, and 2nd as an exporter of TV programming in North America.⁷

agriculture

Historic agricultural patterns on the site may also influence the formal structure of the park **page 64-69.** Agriculture. The following three drawings illustrate agricultural patterns at three different points in history. They demonstrate an initial increase in agriculture across the site and a subsequent decrease once flight activity commenced.

topography, ravines

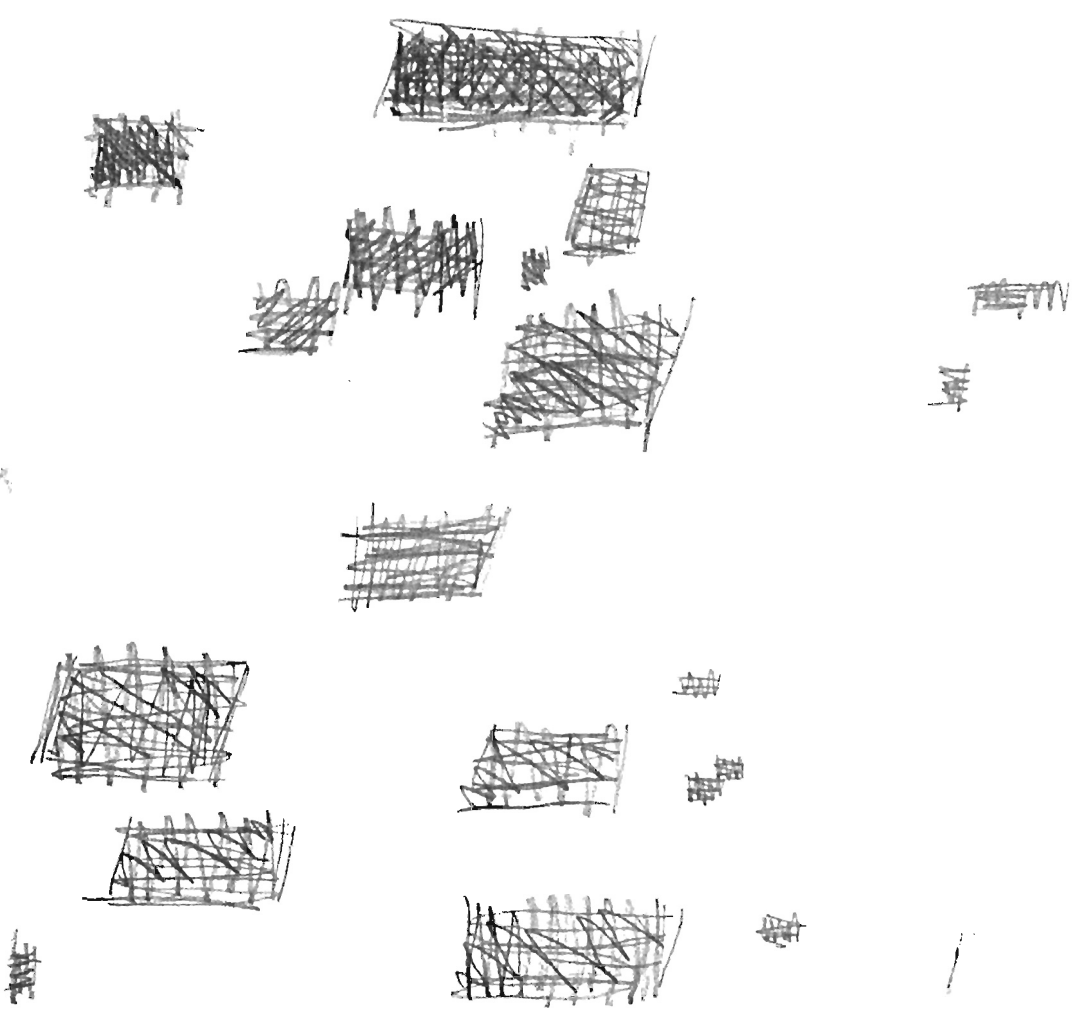
The historical site topography has been altered by site development in a number of ways. This provides a unique opportunity to recognize current hydrological structure, while understanding that there is not a necessity to maintain existing patterns. Parts of the road network has been “incised 3 to 4 m below grade in the central area of the site” (Beatty Franz & Associates Ltd, 1998).

The natural site drainage pattern, based on historical air photographs (1939), is west to black creek “via a dendritic series of swales and gullies” (Beatty Franz & Associates Ltd, 1998).

In the west central part of the site, along the CN rail line, there are several hectares of cattails with permanent

⁷ “Profile of Toronto and the Greater Toronto Area, 1998/99: Toronto business and market guide.” Toronto Board of Trade. <http://www.city.toronto.on.ca/ourcity/keyfacts.htm>, accessed March 3, 2002 6:40pm

Pencil on paper. 22 x 24 inches



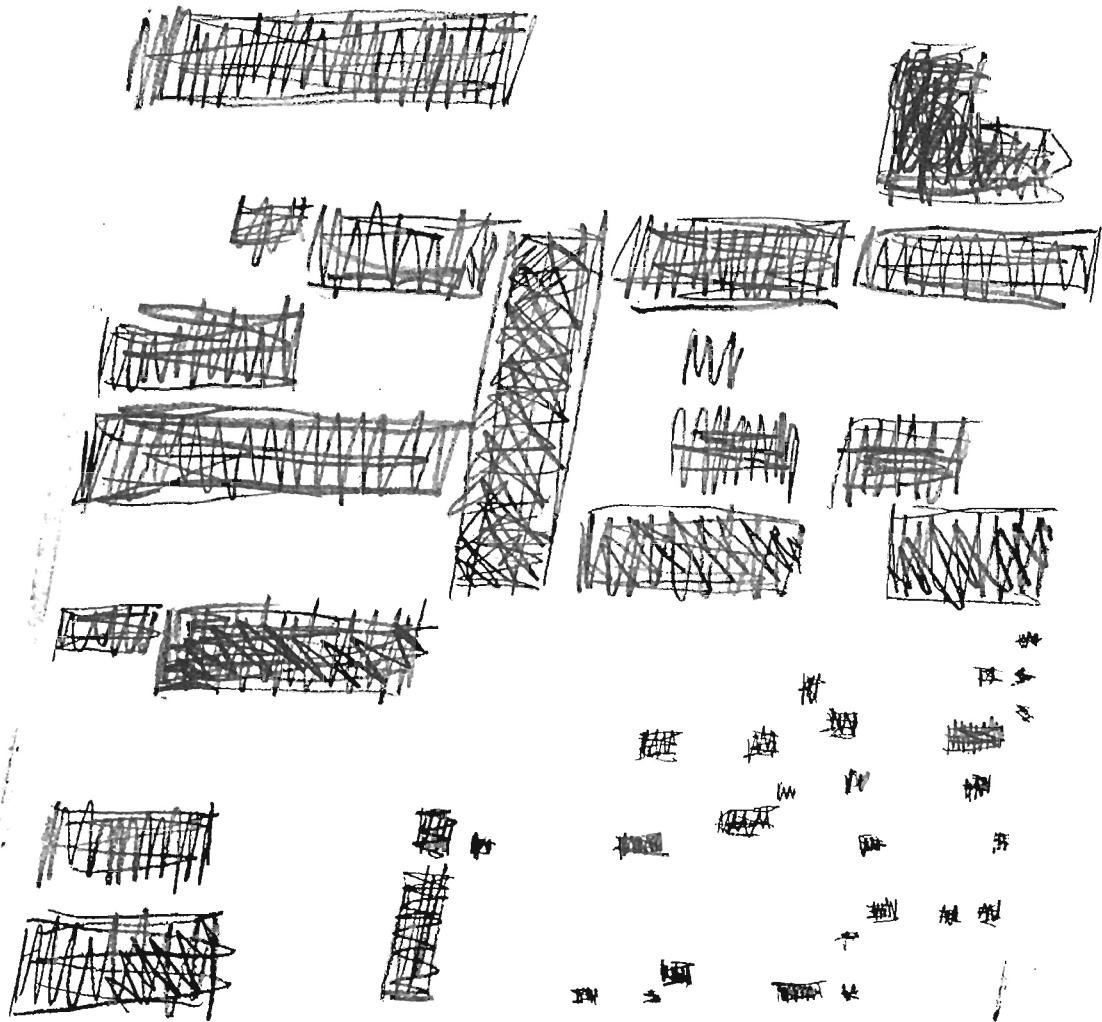
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Pencil on paper. 22 x 24 inches

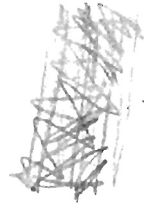
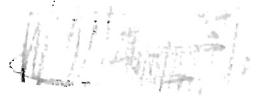
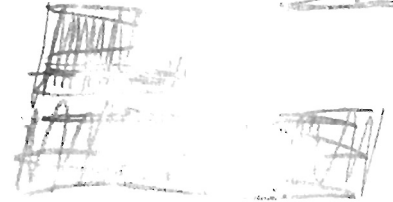


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Pencil and acrylic on paper. 22 x 24 inches

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surface water in shallow depressions (Beatty Franz & Associates Ltd, 1998), making this a good area to include and emphasize with water. Air photographs suggest that this wetland formed following construction east of the CN line, as well as berm construction on the west side of the tracks that disrupted drainage (Beatty Franz & Associates Ltd, 1998). This suggests that the soils, which are predominantly silty clay and clay soils (Beatty Franz & Associates Ltd, 1998), will hold water very well, as characteristic of clay soils, making further wetland construction possible. Abundant groundwater is available in the deep channel aquifer along the western border of the site that may be available to support wetland construction (Beatty Franz & Associates Ltd, 1998).

By creating a surface water run-off system that is composed of a series of swales and channels, meadow, forest and swamp, potentially greater species diversity will occur, pollutant removal, and reduced rate and volume of runoff (Coates, 1998). Stormwater retention on the site will help supply the site with water for recreation purposes.

climate (Normals, 1961-1990)

	Jan	Apr	Jul	Oct
Temperature				
Daily Maximum (°C)	-1.3	11.5	26.5	14.2
Daily Minimum (°C)	-7.9	3.5	17.6	7.2
Daily Mean (°C)	-4.5	7.5	22.1	10.7
Extreme Maximum (°C)	16.1	32.2	40.6	30.0
Extreme Minimum (°C)	-32.8	-15.0	3.9	-8.9
Precipitation				
Rainfall (mm)	22.7	58.1	71.0	62.7
Snowfall (cm)	35.5	7.3	0.0	0.5
Precipitation (mm)	55.2	65.4	71.0	63.3
Extreme Daily Rainfall (mm)	63.5	59.7	98.6	86.9
Extreme Daily Snowfall (cm)	39.9	21.1	0.0	12.2
Extreme Daily Pcpn. (mm)	52.3	59.7	98.6	86.9
Month-end Snow Cover (cm)	9.0	0.0	0.0	0.0
Sunshine Hours				
Sunshine Hours	95.5	187.7	278.0	145.7
Days With				
Maximum Temperature > 0°C	14.0	30.0	31.0	31.0
Measurable Rainfall	4.0	11.0	10.0	11.0
Measurable Snowfall	11.0	2.0	0.0	trace
Measurable Precipitation	14.0	12.0	10.0	11.0

Source: Environment Canada

vegetation

Toronto is located on the border of the St. Lawrence and Carolinian bioregions. The St. Lawrence forest region is predominantly a mixed forest while the Carolinian bioregion is characterized by deciduous forests. Toronto is located in plant hardiness zone 6 (Natural Resources Canada).

animals

Animals spotted on the site include: meadow voles, snowy owls, meadow larks, eastern grey squirrels, coyote, fox, groundhog, raptors, hawks, field mice and other rodents (Toronto Wildlife Centre⁸). This suggests evidence of inhabitation or movement across the site by these species.

page 73. Political boundary. This drawing delineates the 644 acres of the Downsview site, although not all of this is available for development it was important for me to understand the whole. Because this is a process drawing, rather than *presentation* or *representation*⁹. I was trying to explore ideas through drawing. The method used was to layer a number of sheets of paper and begin carving out the site perimeter. This allowed me to consider the edge condition. The deepness of the cut reflects potential physical and psychological associations at different points along the perimeter.

page 75. Topographical Divide. This drawing shows the topographical divide that splits the Humber and Don River systems. The site drains east and west of this line.

page 77. Historic Watersheds. This drawing shows that Downs view is located on important tablelands, with a number of historic watersheds flowing from this point.

page 79. Existing Circulation. This shows the existing circulation on the site. The Rail line and the

⁸ The Toronto Wildlife Centre is an organization that takes in displaced, injured or orphaned wild animals found in the City of Toronto and works to relocate these animals to sites outside the city limits. The Centre was located on the Downsview lands in 2002, but had plans to relocate by 2003.

⁹ Or perhaps what James Corner (1999) has termed *operational*.

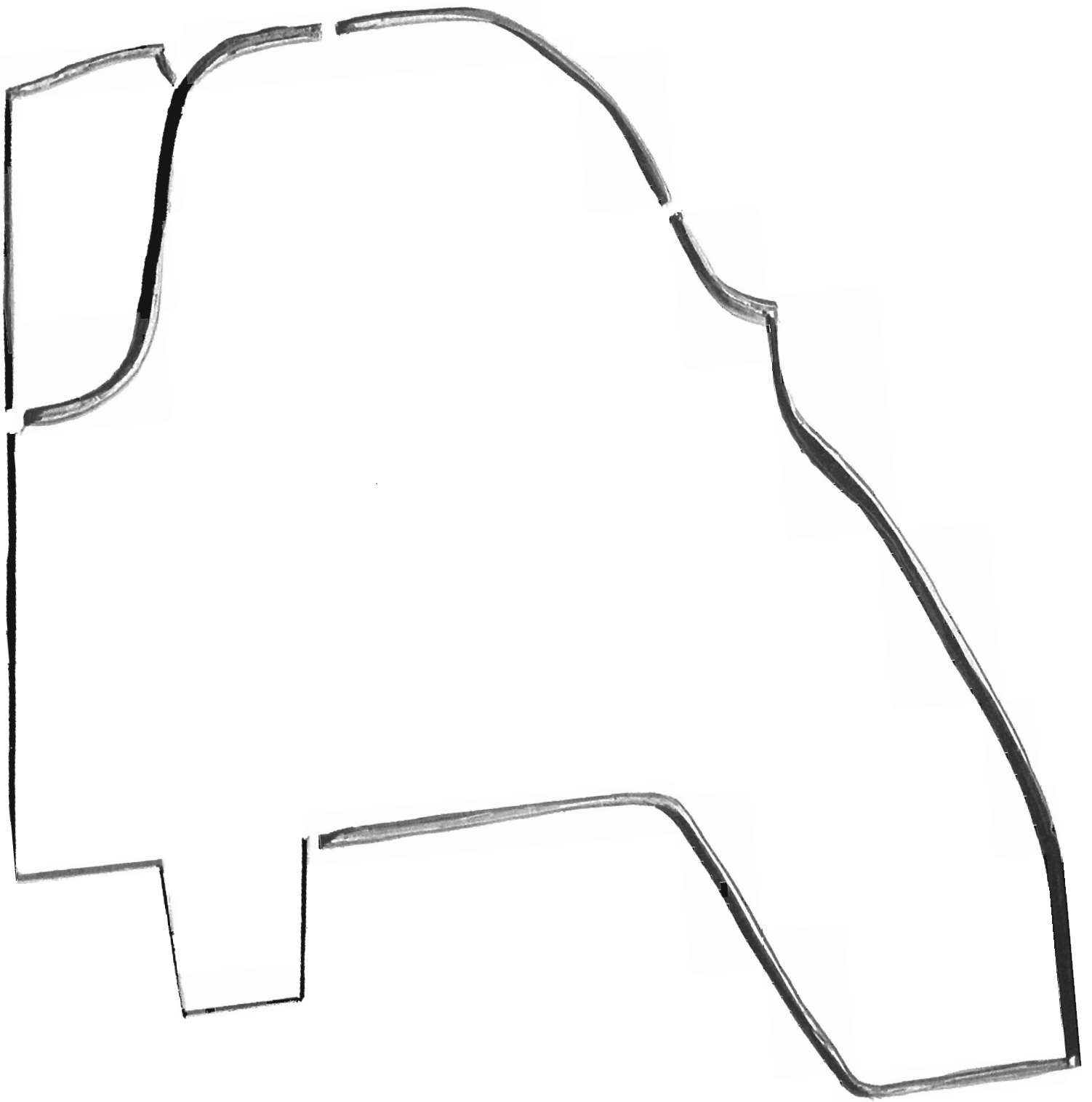
airstrip; to the west you can begin to see how little the current organization of the site corresponds to the city.

page 81. Air Flight Circulation. This drawing shows both current flight patterns and historical patterns. The runway is used by Bombardier to test flights; taking off and landing to the north. The line to the south near the runway is an interpretation of an earlier airstrip in which a parachutist died and was found embedded in Dufferin Street, which historically crossed the runway.

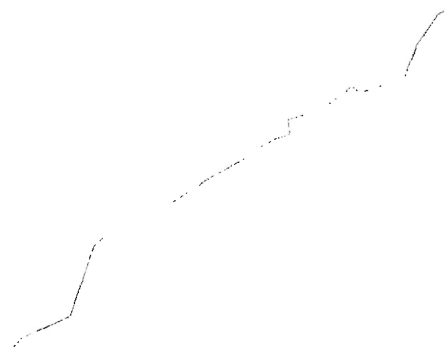
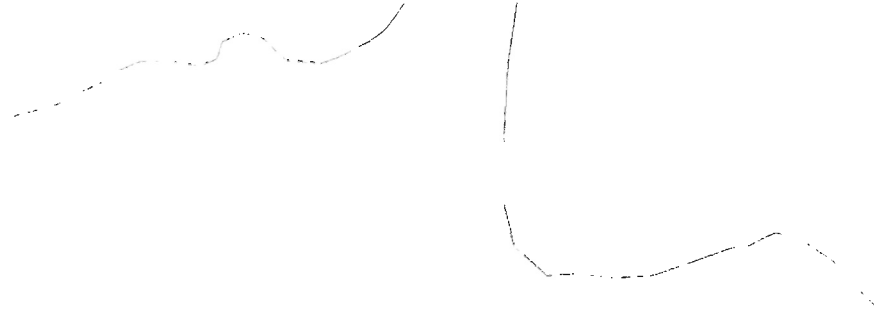
page 83. Military Activity. The intention was to represent military activity on the site. The notion of the way the military appropriated the site, setting a fixed edge and proceeding to use the site with little observable organization.

page 85. Site Views. The Elevation of Downsview provides a unique rural prairie experience in an urban centre. The sky and horizon dominate.

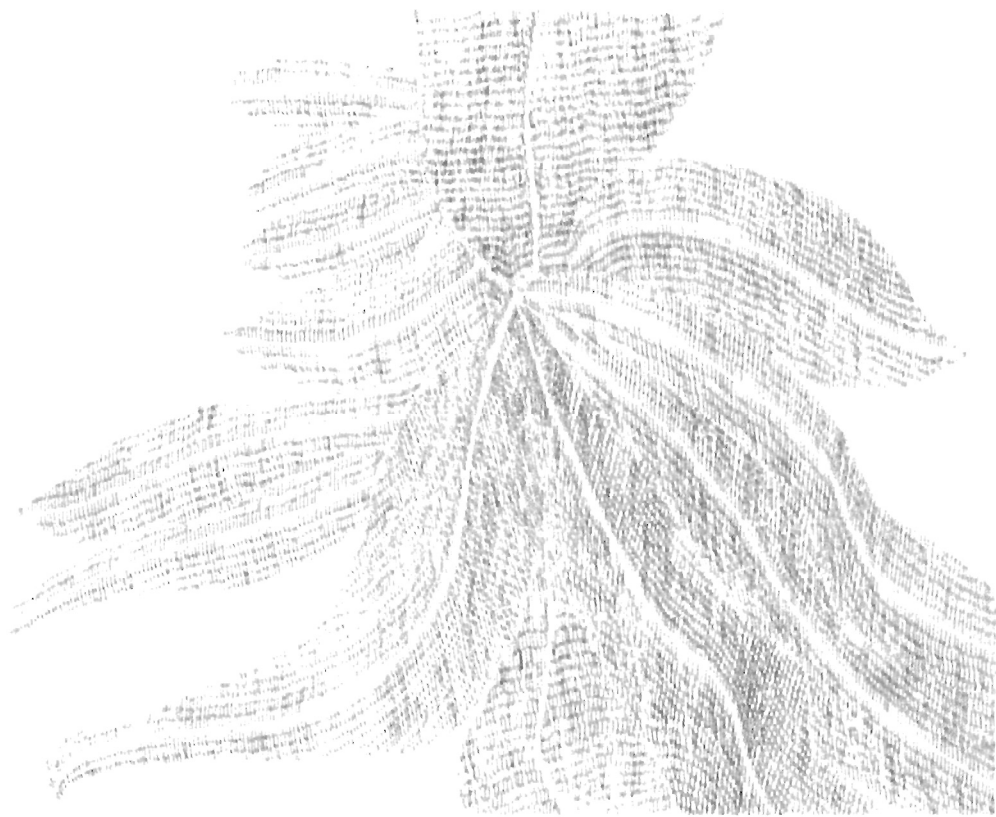
stack of cut paper and cardboard, 22 x 24 inches



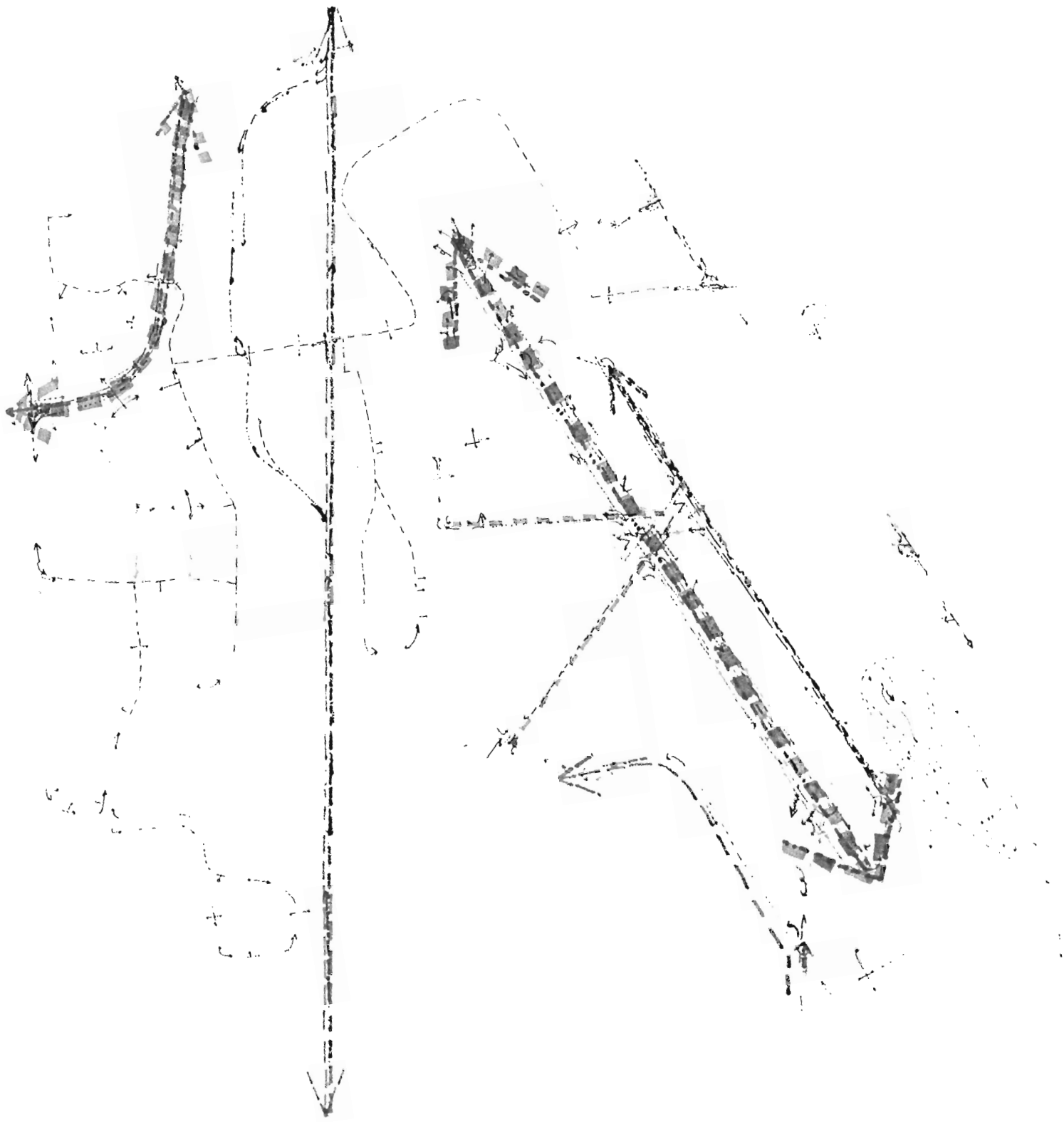
Pencil and masking tape on paper, 22 x 24 inches



Pencil on paper, 22 x 24 inches



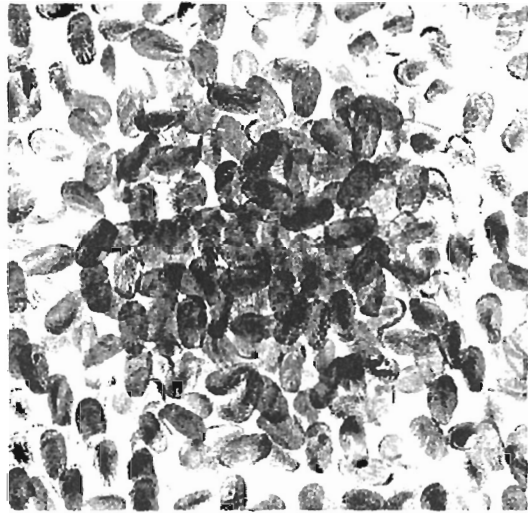
Coloured pencil and marker on paper, 22 x 24 inches



Pencil, wire and masking tape on paper, 22 x 24 inches



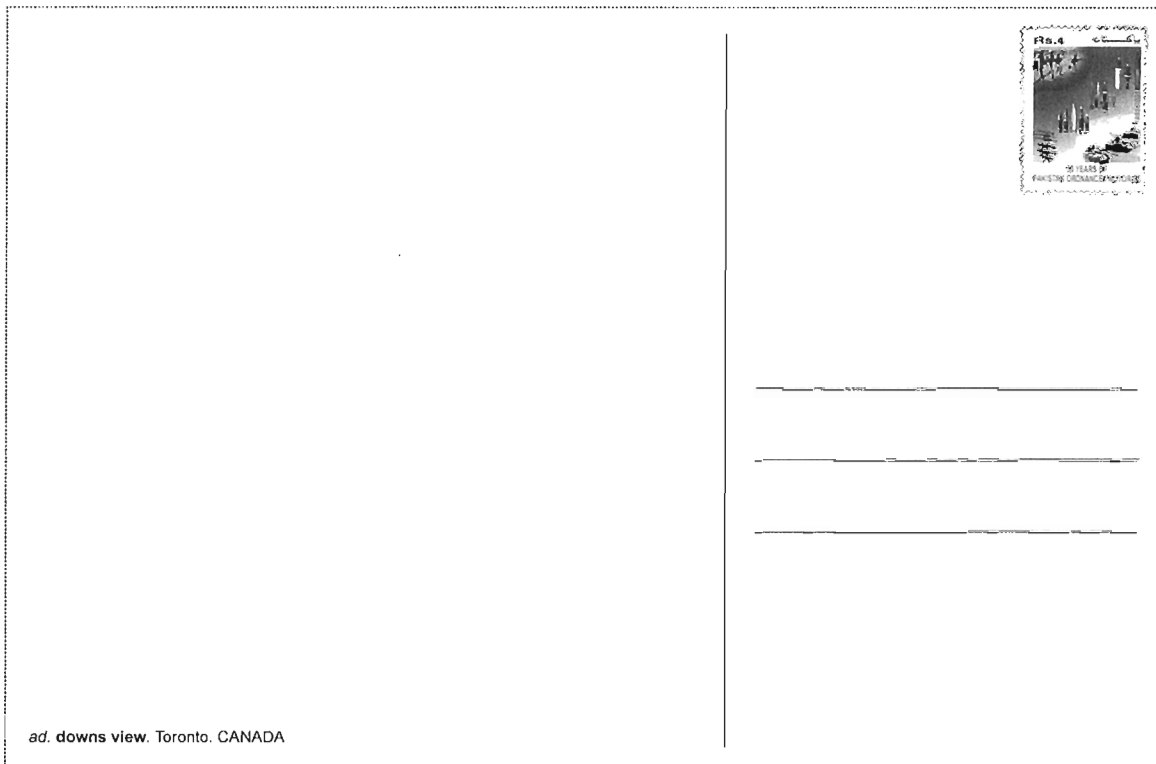
Ink on paper, 22 x 24 inches



ON REPRESENTATION AND CLOUDS (at downs view).

you can't draw clouds (you can't walk on clouds)
and i always wanted to be a CARE BEAR
or maybe a MIGHTY MITE)
well, i know how cheesy care bears are
and how pastel. But
when i am flying above the clouds
(in an airplane)
all i want to do is jump out.
And bounce around on the clouds.
Now i know in my mind, it would really be
Extremely cold
And i would hate that. But
i just know what it would be like
to walk on clouds. Buoyancy.
a little sinky... kind of like a trampoline
but better, squishy.
Maybe a little like deep mud,
ankle deep mud. But it wouldn't be,
it would be clouds.
Soft. Puffy. like those balls at IKEA
but more like marshmallows (except immense in size)
and you could shapeshift them
in any way.

DOWNNS VIEW



ad. downs view. Toronto. CANADA

downs view: take it as park public domain

“

We are seeking opportunities for creating spaces that facilitate ‘cultural mobility’: places where people can have new experiences, where a

”

change in perspective is possible

(Hajer & Reijndorp, 2001, 13)

According to Hajer and Reijndorp, “public space differs from public domain. Public space is in essence a space that is freely accessible for everyone: public is the opposite of private. Every public space though, is not public domain. Public domain entails spaces that are positively valued as places for shared experience by people from different backgrounds, or with dissimilar interests” (2001, 11).

“

It is the sphere where we must relate to the proverbial ‘other’ and where we must relate to ‘other’ behaviour, other ideas and other preferences. This means it is also the domain of

”

surprise and reflection.

(Hajer & Reijndorp, 2001, 12)

I was prompted to consider the notion of 'public domain', or what has also been called 'democratic public space' because it is a public park, and also because of the desire, on the part of the Canadian Government, to operate PDP through its subsidiary, Canada Lands Corporation. This is questionable because it creates a supposed urban "PUBLIC" "NATIONAL" park that is rooted in commerce and a corporate¹ structure. This is problematic because it is the commercial notion of private space that may result in simulated public places, such as malls and theme parks.

Our values shift to that of materiality and selfish gain rather than an integration with our surroundings, or an achievement of societal integrity. As well these places can potentially become class distinctive, excluding lower classes, as buying and selling of goods becomes the central focus.

page 5. Public domain, at least in part, correlates to public policy and so the use of language and text dominates the drawing. Ideas begin to be arranged spatially between centre and periphery and geographically based on site amenity and adjacencies.

Hajer and Reijndorp write that,

“ public domain experiences occur at the boundary between friction and freedom. On the one hand there is always the tension of a confrontation with the unfamiliar; on the other, the liberation of the experience of a different approach... Our public domain experiences are [often] related to entering the parochial domains of ‘others’.”²
(2001. 116)

Democratic public space, according to Rosalyn Deutsche,

“ is a relationship of openness to the Other², and to others ... public space emerges when...the meaning of society is relocated from a transcendent to a political realm. We no longer

refer to “the people,” something given from outside the social world, something

”
that belongs to the people as property.
(Deutsche, 2000. 77)

This notion is expressed by artist Hans Haacke through an installation on an interior courtyard at the Reichstag, Germany. The phrase “TO THE POPULATION” stands in contrast to the phrase “TO THE GERMAN PEOPLE” that is located at the building entrance.

consider connections between space and power (Hajer & Reijndorp, 2001).

“ The essence of public domain,
... lies not in the formal characteristics but
in the overlapping of and exchange
between different social realms . . . ”
(2001. 113)

beauty and humour

The idea of the public realm is bound up with ideas of expanding one's mental horizons, of **experiment, adventure, discovery, surprise**
(Bianchini & Schwengel, 1991. 229).

1 **cor-po-rate** Of or relating to a corporation; **corporation** The most common form of business organization, and one which is chartered by a state and given many legal rights as an entity separate from its owners. Characterized by the limited liability of its owners, the issuance of shares of easily transferable stock, and existence as a going concern. (<http://www.investorwords.com/cgi-bin/getword.cgi?1140>, accessed July 3, 2002, 11:40p)

2 In Foucault's notion of 'heterotopia' ('other places'), the notion of the other refers to "that which is both formally and socially 'other.' Difference is a function of different locations and distributions of power, as well as a formal or textual inversion" (McLeod, 2000. 184)
The point is not just recognizing 'difference,' but all kinds of difference (McLeod, 2000. 186)

“Curiosity is an essential component of participation with the public domain” (Benjamin, 1997)

The eight technologies of otherness (Golding, 1997):

1. curiosity
2. noise
3. cruelty
4. appetite
5. skin
6. nomadism
7. contamination
8. dwelling

“

... On the basis of becoming-ness from which emerges and to which it points – we grasp the very relation around which identity, and therewith meaning, is itself produced. It is on this basis that we come to understand that there can be no identity, and therewith no meaning,

”

without a (relational) separation • • •

(Golding, 1997. 13)

Without identity, and difference there is no comprehension of self (identity).



response to engraving on Reichstag (below) by artist Hans Haacke (2000).



collage drawing. 22 x 24 inches

1000 1000

accept approach & recognize

Spatial Variation

Site Views

Stadionguard.com

... (to the population) ...



ACCESS

3 GC trains each way daily
+ EN (the GARDEN)
+ STA (the GARDEN)



Hotel
encounter
→ ←

the OTHER

to put into the
mouths of (artists)

LAND CLAIMS

... (to the population) ...

Fluidity essential to migrant cultures

public domain in cultural appropriation

ACCEPTANCE (acceptability?)

icons without stereotypes

PUBLIC DOMAIN

ACTIVITY POLICIES?

... (to the population) ...

- national parks
- national museum conservation
- Canadian heritage river system
- federal heritage buildings
- heritage railway stations

Historic landmarks WHO LIKES MARGINAL SITES?

... (to the population) ...

how do people interact?

VOYEURISM

EMBRACING

sign, signage, activity

INTERCHANGE
exchange change



permeable



urban park - access to

IN THE CANADIAN NATIONAL PARKS TODAY - TOMORROW each person's idiosyncrasies

URBAN PUBLIC REALM



lets change this.

*communicate
language classes at downsvie*

downs view

98 downs view:

postage paid
courtesy
downs view
national park

downs view. Toronto. CANADA

downs view: take it as park escapism

escape.

Escapism is historically an important role of city parks. A place built to escape the 'filth' of urban living, particularly during the industrial age. While national parks, representations of 'wild nature,' were developed for the purpose of escaping civilization, as a means to seek solitude. So the notion of escapism and how it manifests itself is important. Metaphorically, it may be whatever you want. An island in the city, perhaps (page 101, 103).

More importantly **it is a perceived difference in the urban fabric and a desirable place, somewhere one wants to escape to.** Within the city there are different escapes, seasonal escapes - an ability to escape the current season or perhaps to heighten the experience of a particular season (page 15). The postcards (see following pages) were a mechanism used to explore notions of escape that had a strong association with travel and tourism (send one to a friend).

What is escape in Canada?

What is urban escape?

What are we escaping from and venturing to

escape,

104 downs view:

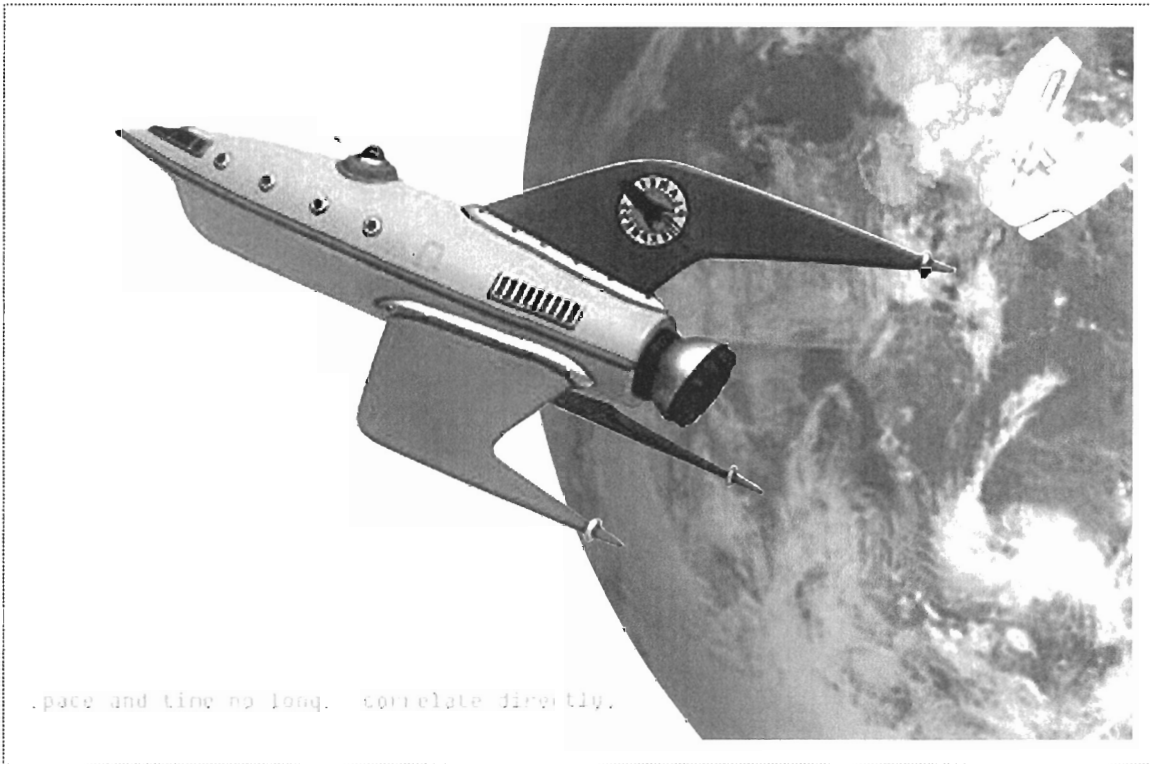
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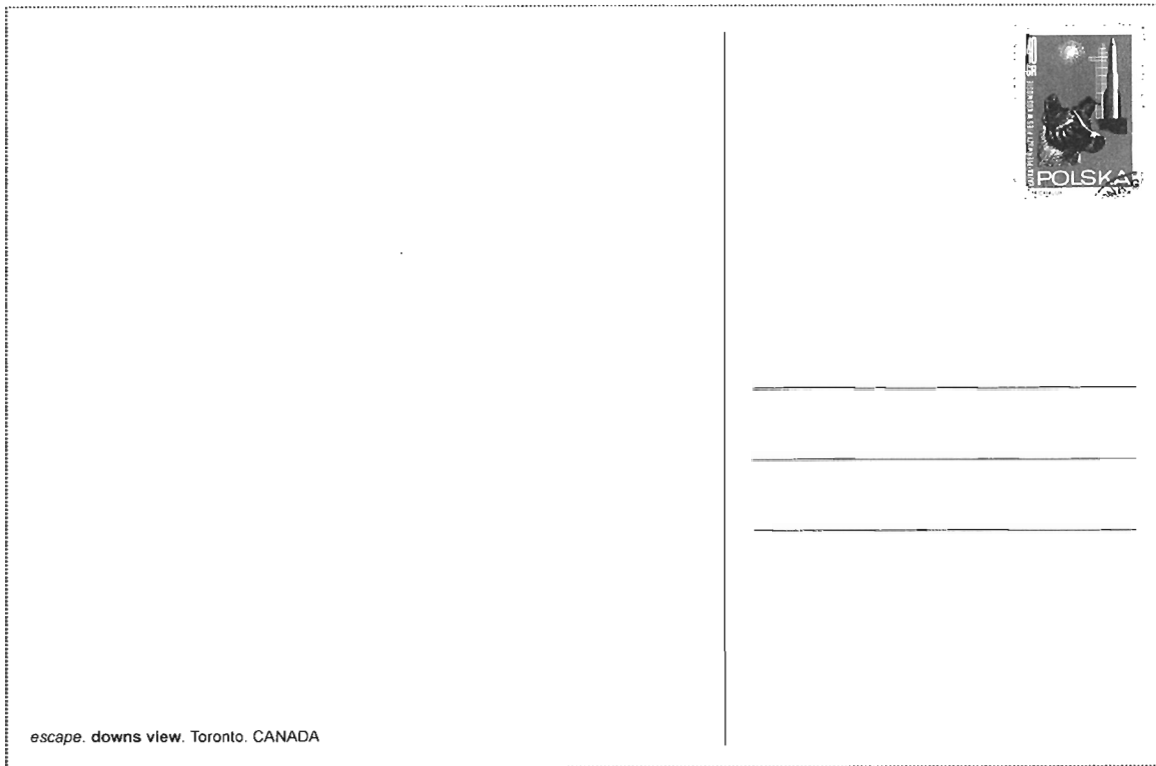
*charter flights
direct from
downs view*

away.



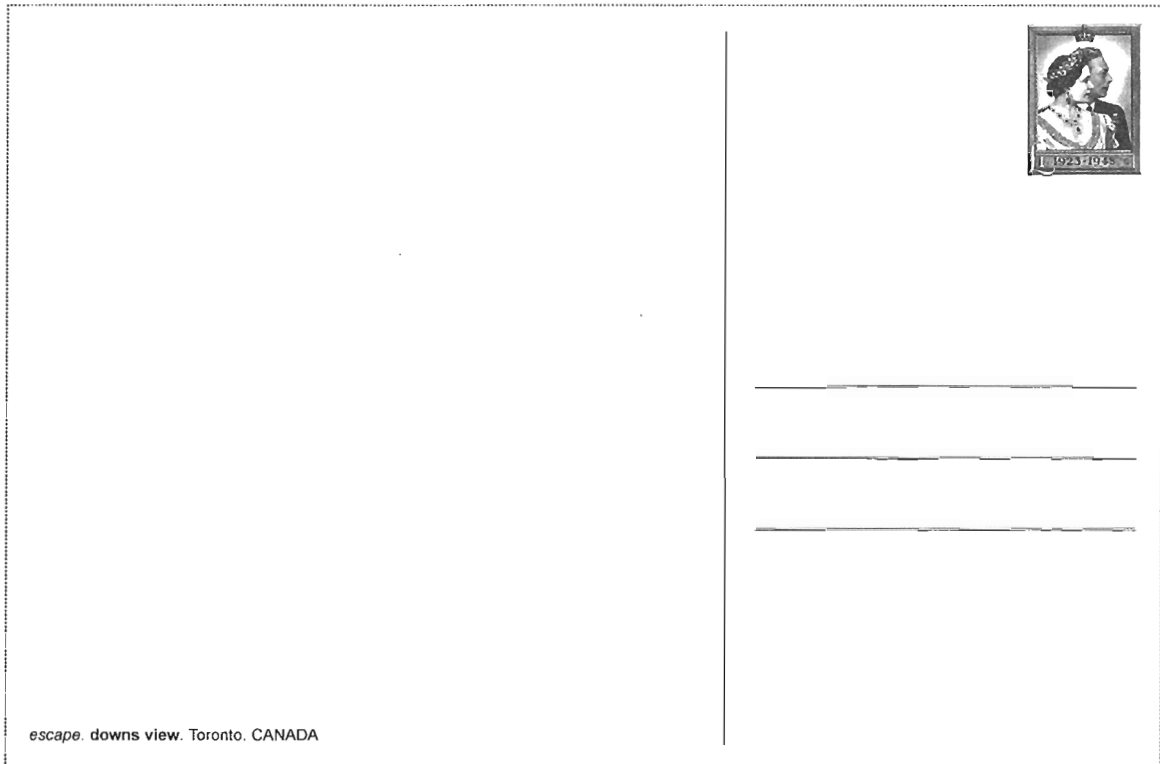
105 take it as park.



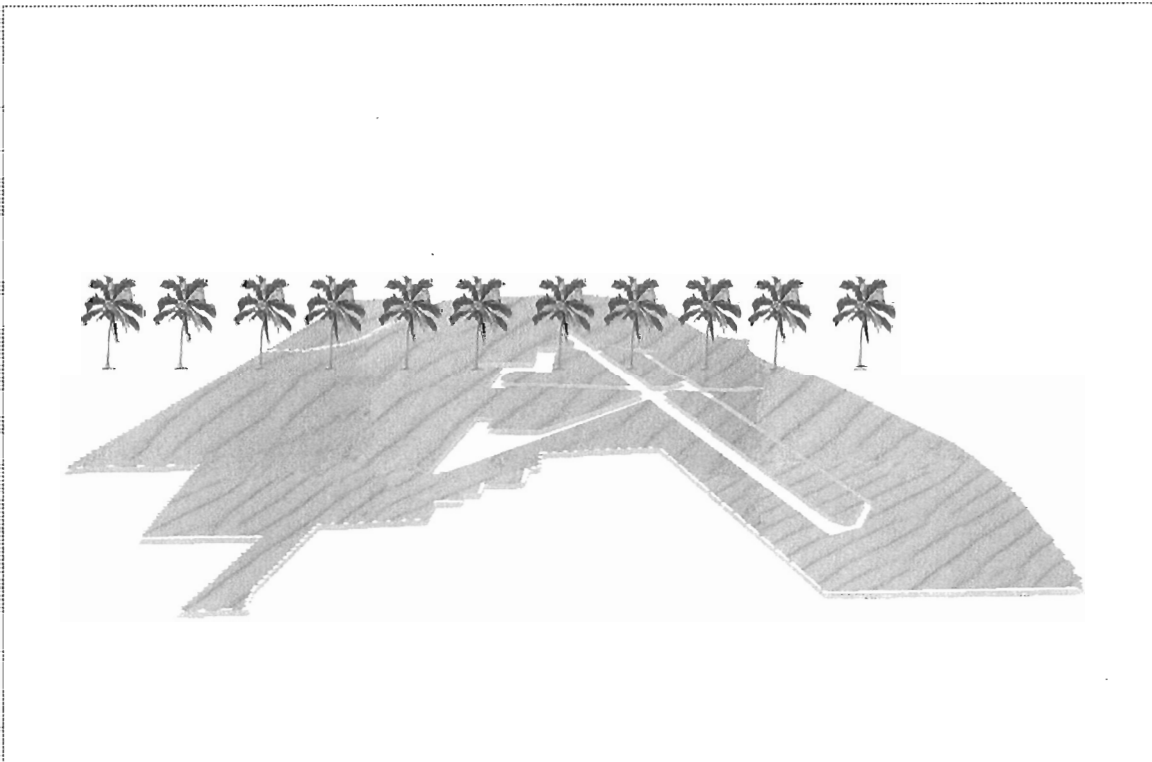


escape. downs view. Toronto. CANADA

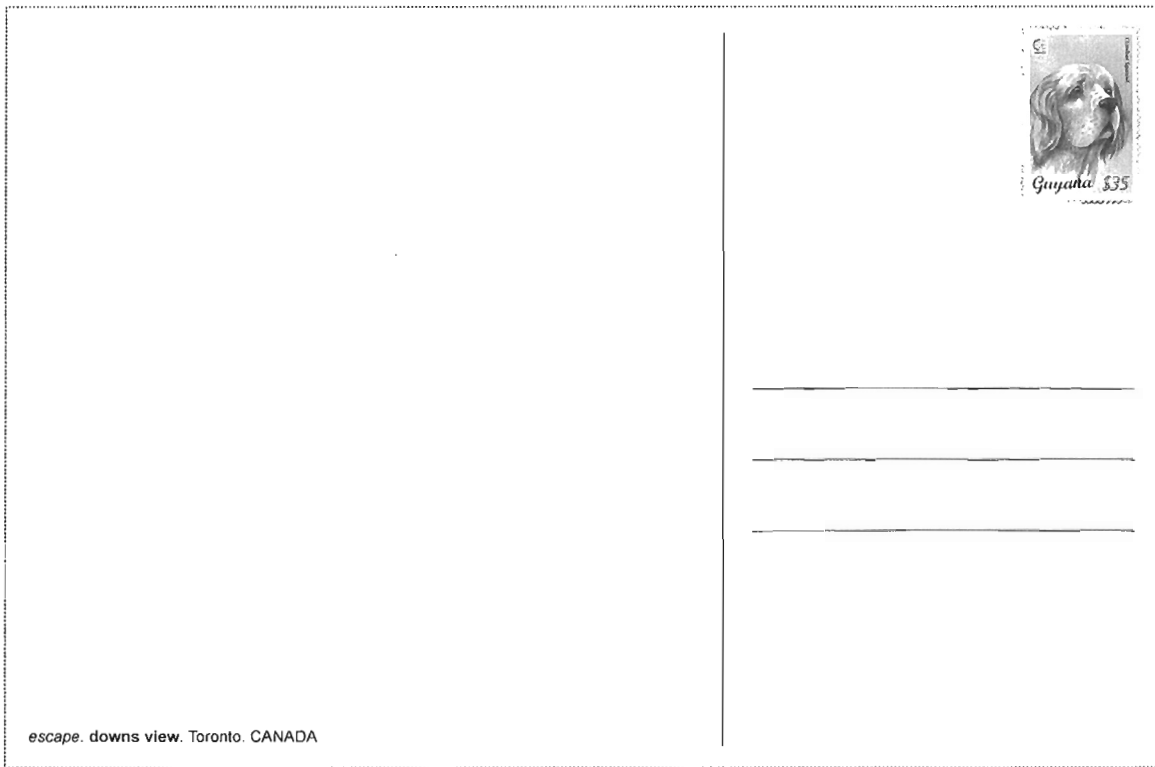




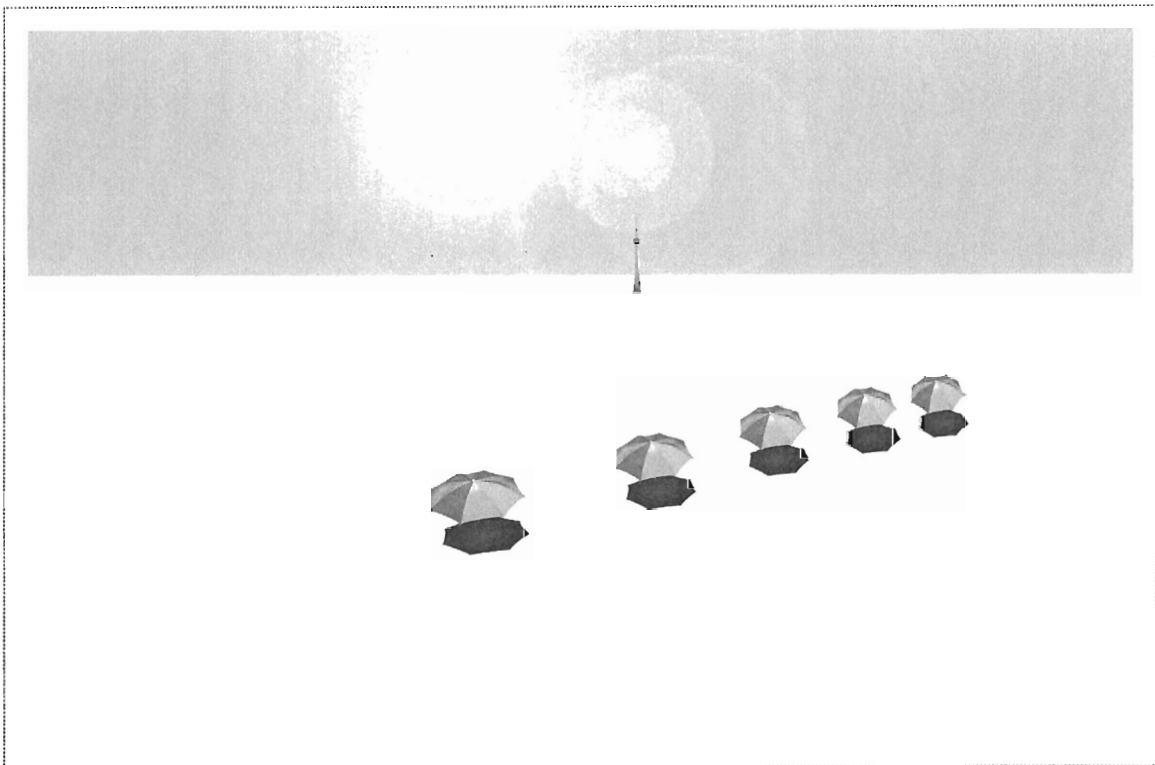
escape. downs view. Toronto. CANADA

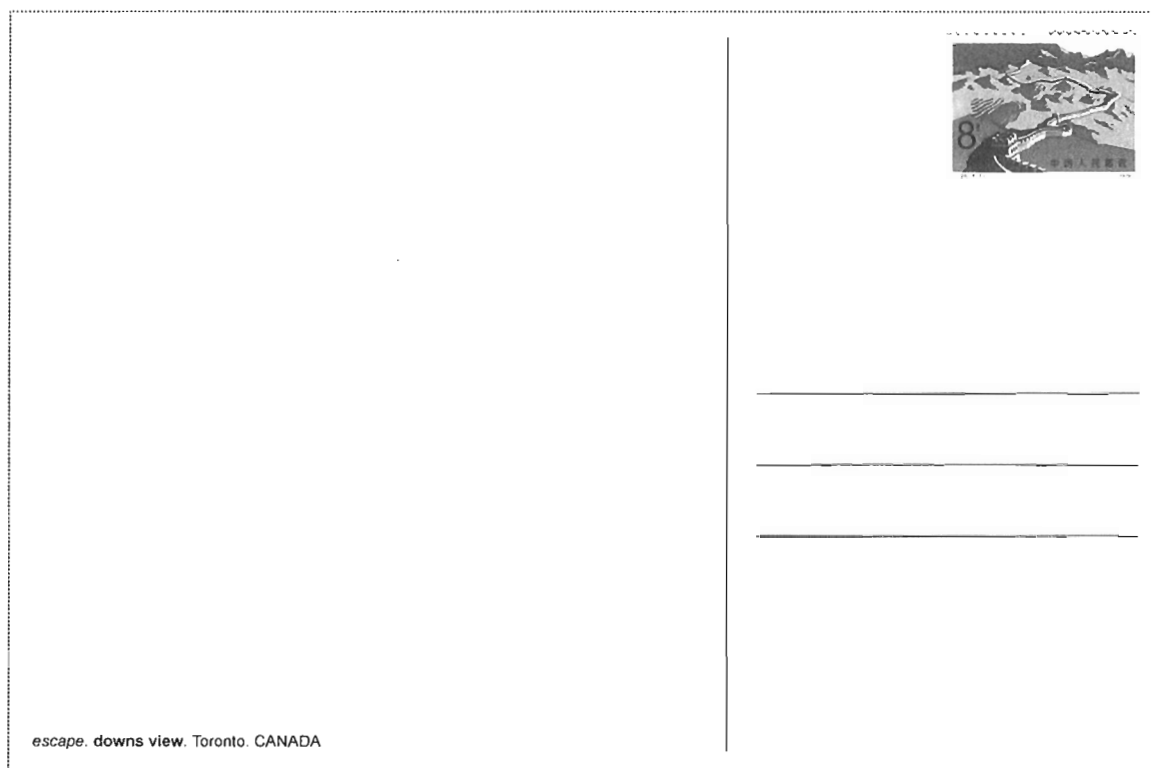


110 downs view:



escape. downs view. Toronto. CANADA



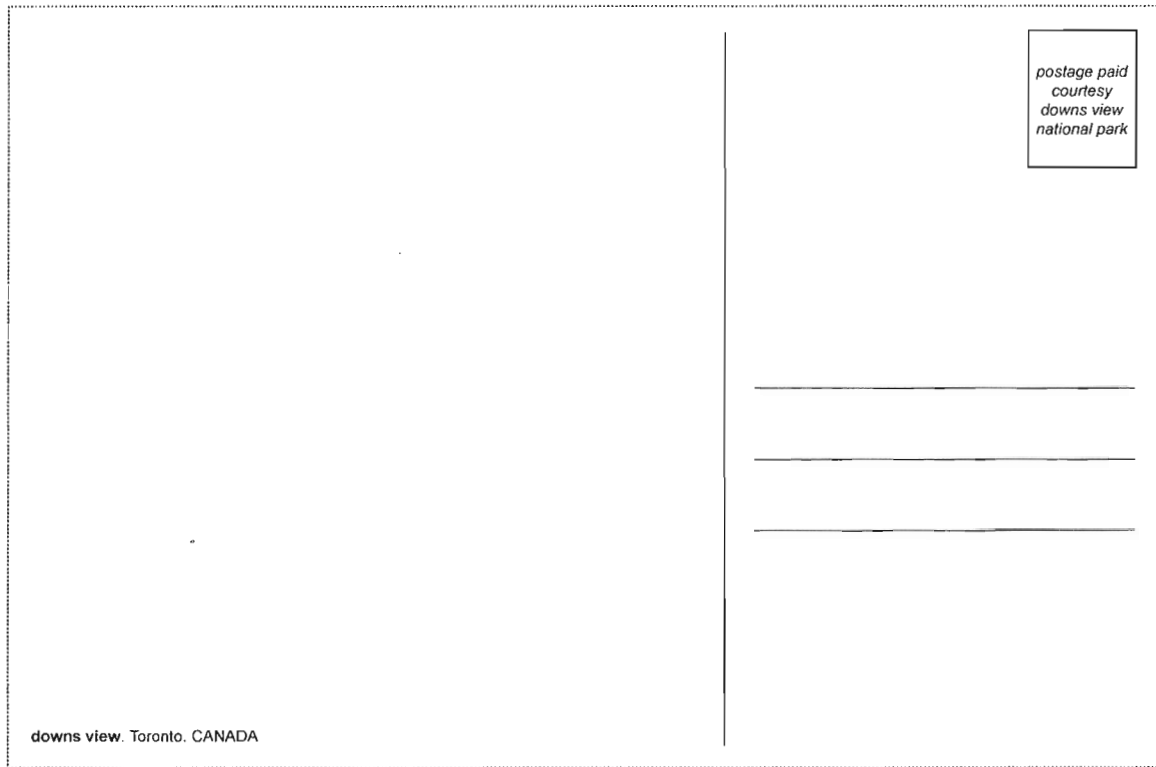


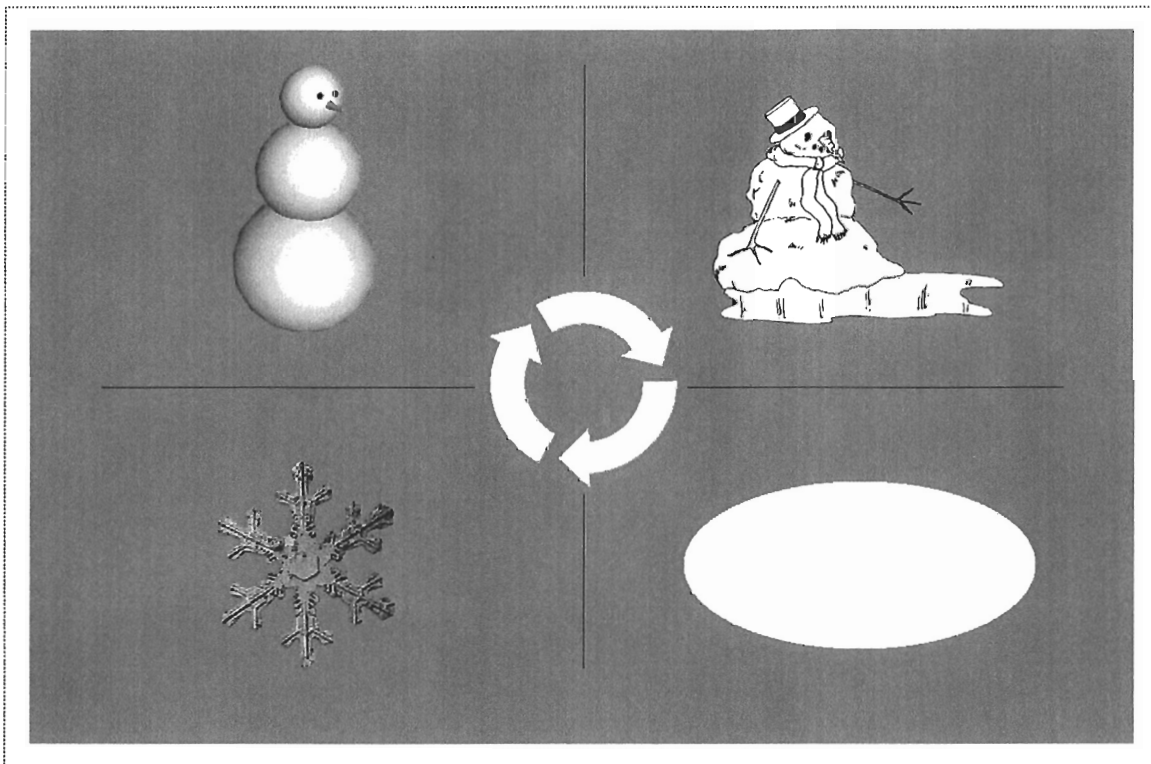
picnic revival



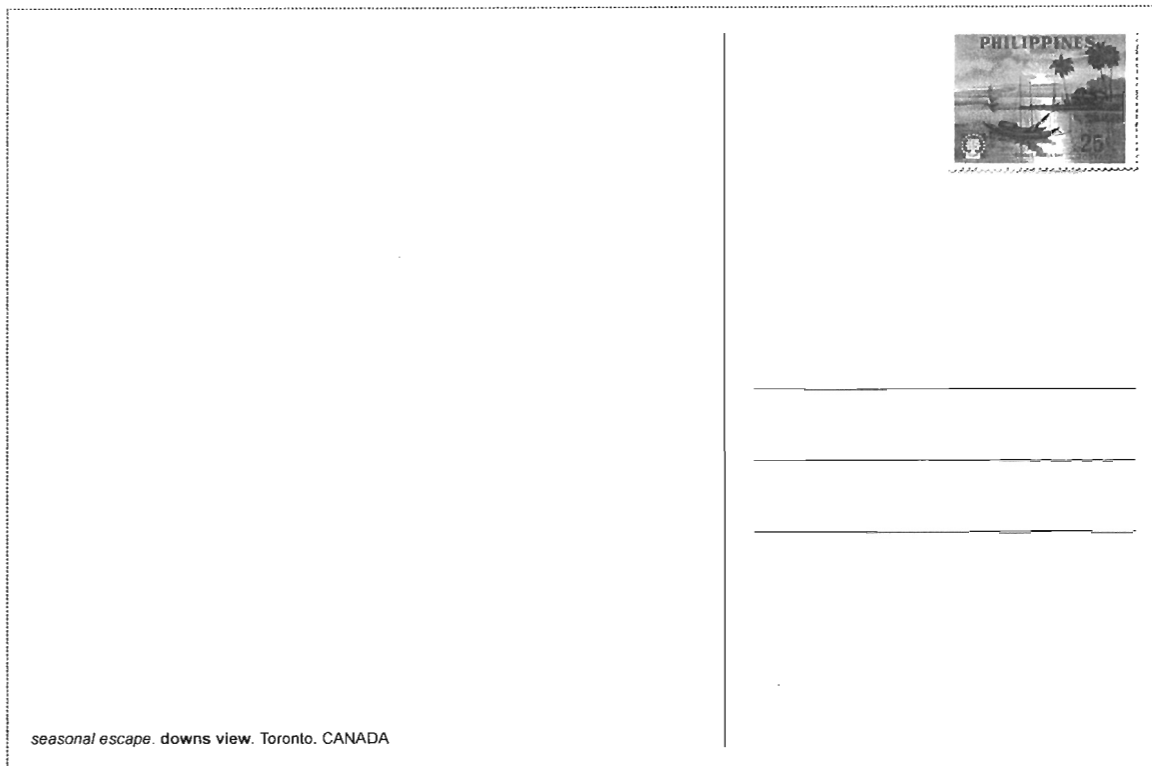
downs view

114 downs view:



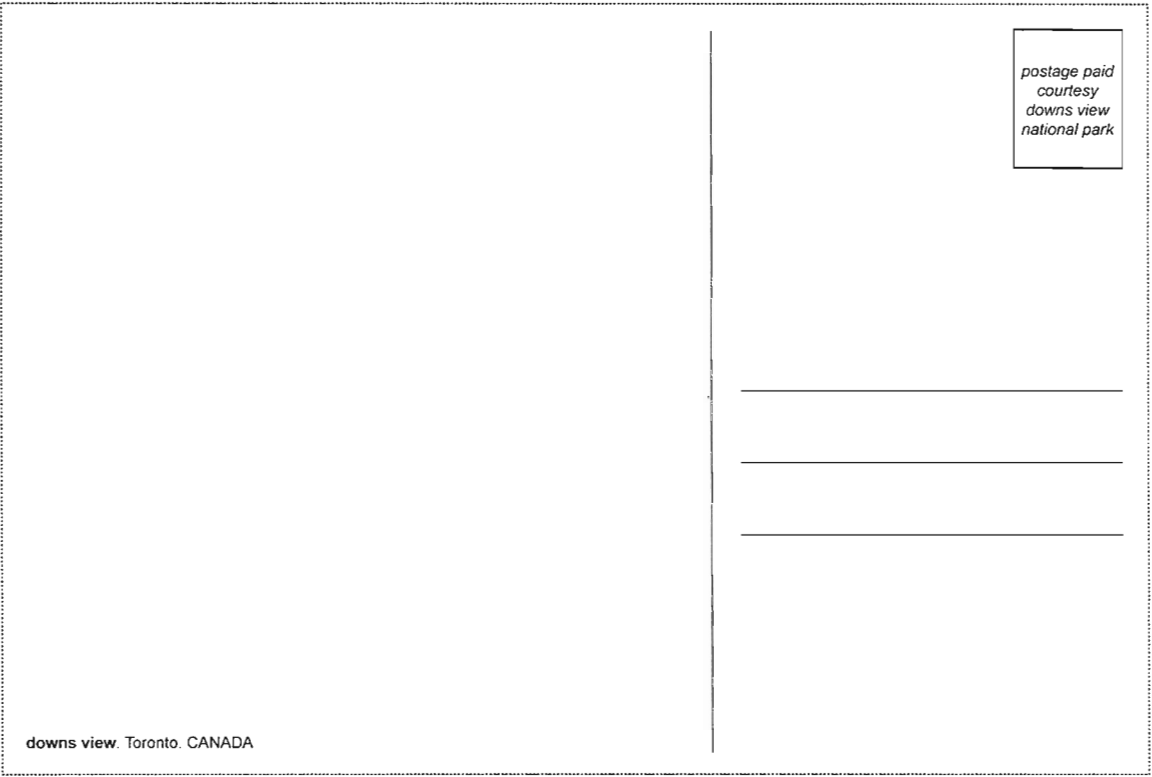


116 downs view:



seasonal escape. downs view. Toronto. CANADA





downs view. Toronto. CANADA

postage paid
courtesy
downs view
national park

escape to downview

118 downs view:

downs view: take it as park play.recreation.leisure.

In our lives there must always be play. Play must must be nestled in everything we do.

“ . . . the tendency has been increasingly to restrict the concept of play to those situations our culture classifies as games .”
(Hans, 1981)

to and fro motion.

“The connection between games and play ends up restricting play to a side activity, one that is discontinuous with certain activities in our daily lives” (Hans, 1981).

inseparable. •

“ ..whereas play may well be discontinuous with some activities in our daily lives, it is not necessarily excluded from them and relegated to its own discrete sphere ... the essence of play is its capacity to saturate virtually every aspect of our lives, though not continuously.”
(Hans, 1981)

“Play ... represents an order in which the *to-and-fro motion* of play follows of itself.

It is part of play that the **movement** is not only without goal or purpose but also without effort. It happens, as it were, by itself. The ease of play – which naturally does not mean that there is any real absence of effort but refers phenomenologically only to the absence of strain – is experienced subjectively as relaxation.
(Gadamer, 1975)

Construct: Play • Leisure • Recreation •
This drawing uses the notion of **play** and games as a basis for organizing leisure and recreation activities. It uses a **grid**, as in 'gameboard'.

Circuit type activities occur around the periphery, potential indoor/outdoor activities are placed at the building core, and a series of other **activity nodes** occur across the site.

Linear connections are created

Bottom layer of drawing.



collage drawing on paper, vellum overlay, 22 x 24 inches



It is possible to believe something whole heartedly.

Play has a special relation to what is serious. It is not only that the latter gives it its 'purpose': we play 'for the sake of recreation,' as Aristotle says. More important, play itself contains its own, even sacred, seriousness. Yet, in playing, all those purposive relations that determine active and caring existence have not simply disappeared, but are curiously suspended. The player knows that play is only play and that it exists in a world determined by the seriousness of purposes. But she does not know this in such a way that, as a player, she actually intends this relation to seriousness. Play fulfills its purpose only if the player loses herself in play. Seriousness is not merely something that calls us away from play; rather, seriousness in playing is necessary to make the play wholly play. Someone who doesn't take the game seriously is a spoilsport. ...

If we examine how the word 'play' is used and concentrate on its so-called metaphorical senses, we find talk of the play of light, the play of the waves, the play of gears or parts of machinery, the interplay of limbs, the play of forces, the play of gnats, even a play on words. In each case what is intended is to-and-fro movement that is not tied to any goal that would bring it to an end ... the movement of playing has no goal that brings it to an end; rather, it renews itself in constant repetition. The movement backward and forward is obviously so central to the definition of play that it makes no difference who or what

performs this movement. The movement of play as such has, as it were, no substrate. It is the game that is played - it is irrelevant whether or not there is a subject who plays it. The play is the occurrence of the movement of such. Thus we speak of the play of colors and do not mean only that one color plays against another, but that there is one process or sight displaying a changing variety of colors.

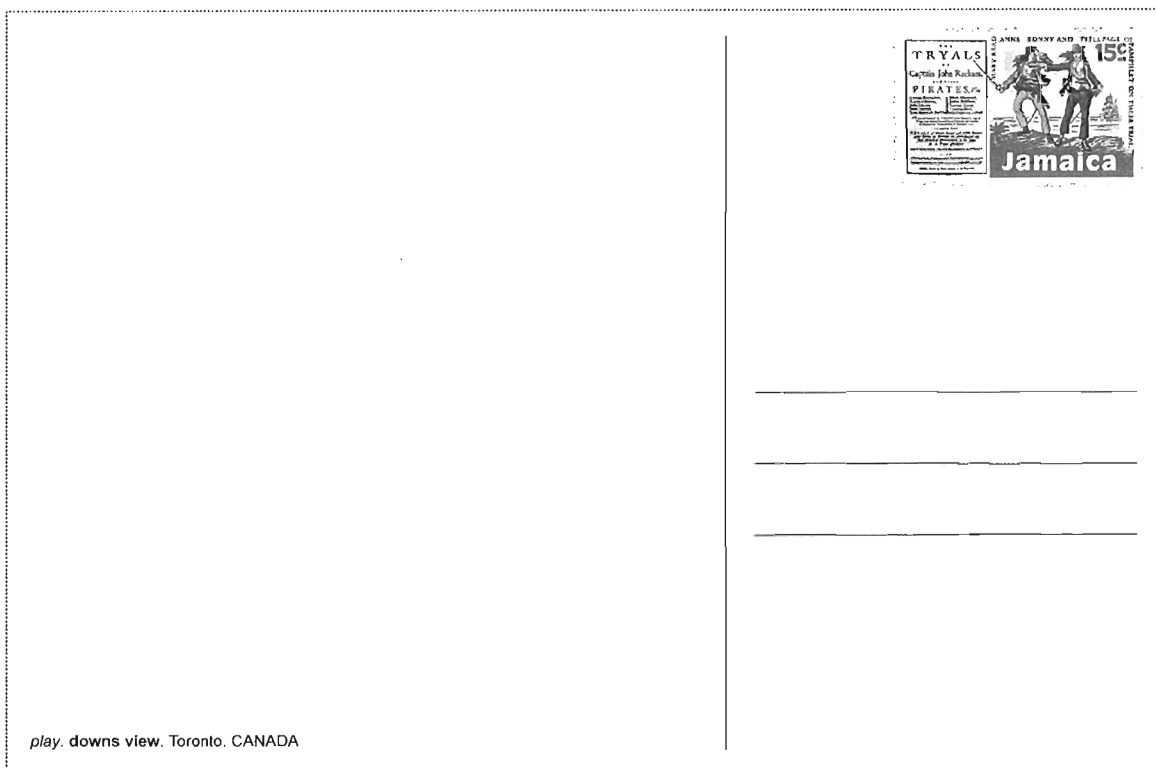
(Gadamer, 1975. 102-103)

ludic of, relating to, or characterized
play, playful



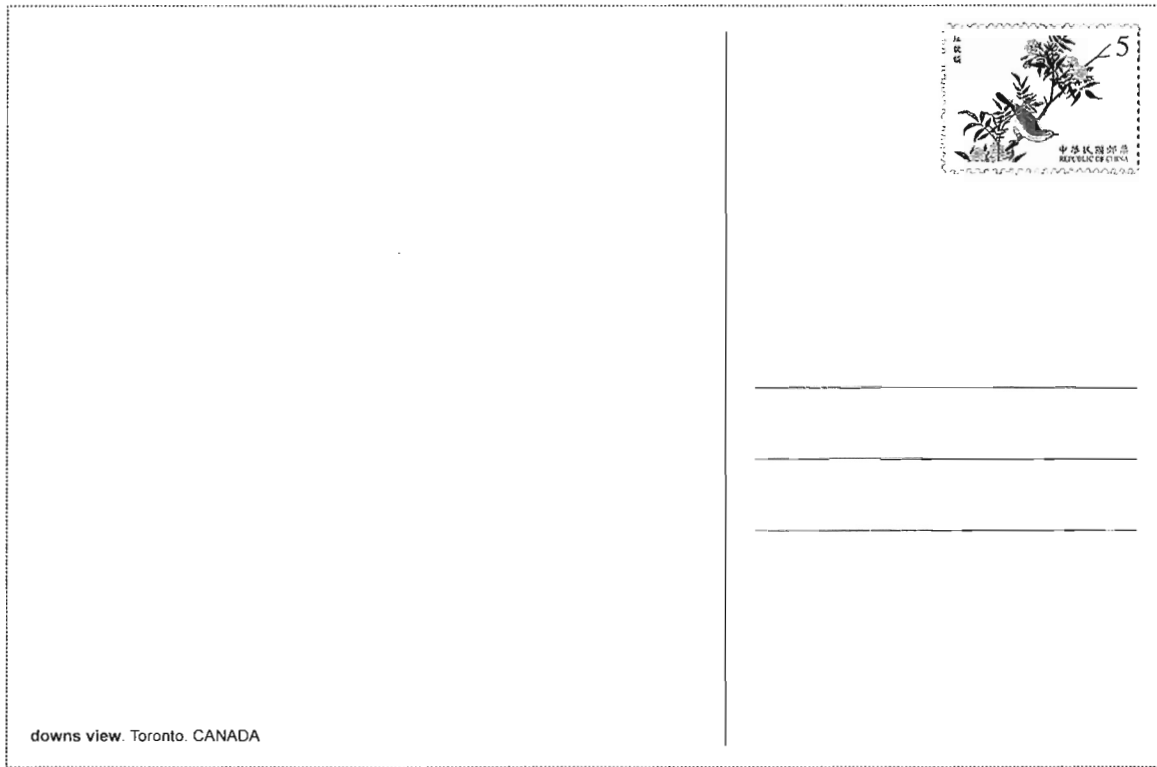
downs view

128 downs view:



play. downs view. Toronto. CANADA

130 downs view:

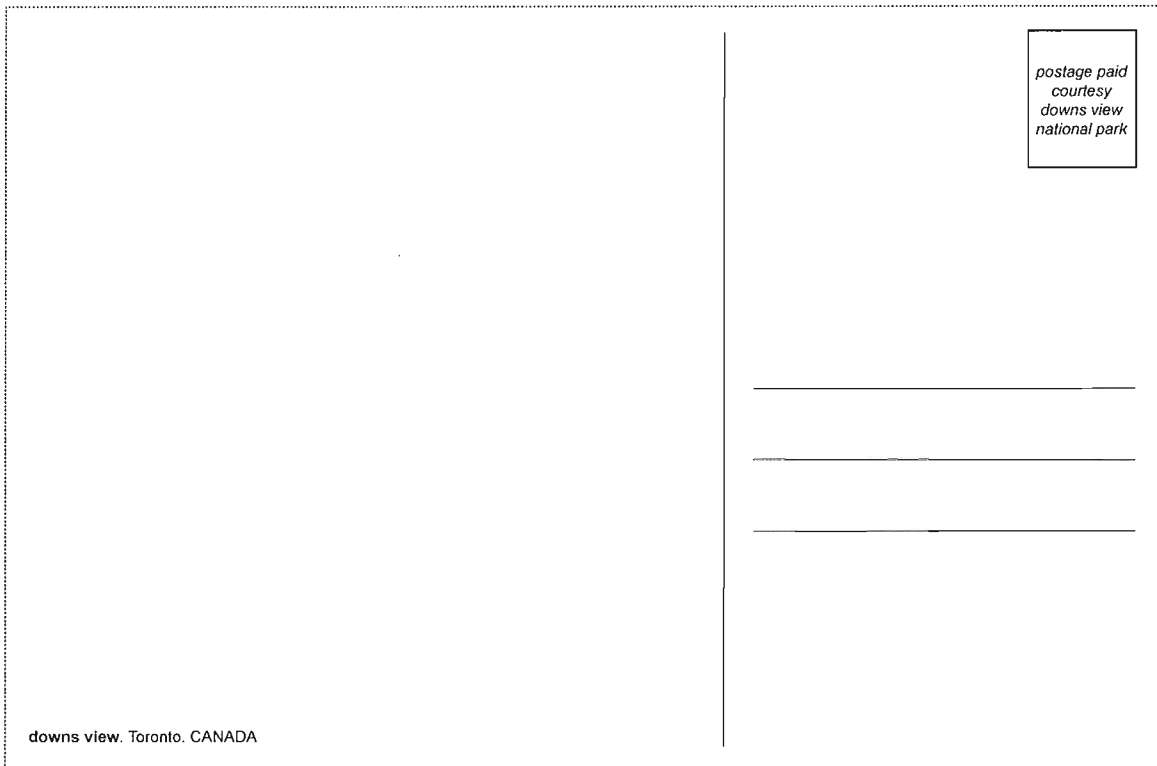


X marks the spot: a game

X marks the spot: a game

X marks the spot: a game

X marks the spot: a game

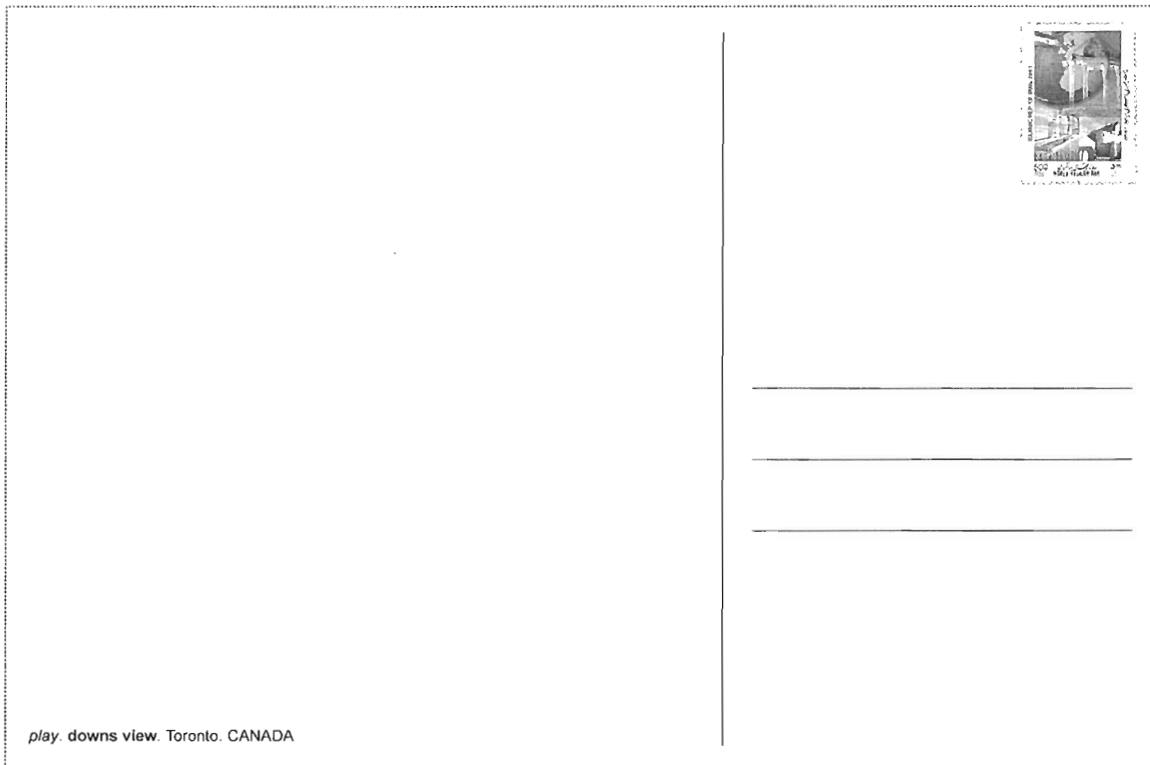


downs view. Toronto. CANADA

*postage paid
courtesy
downs view
national park*



134 downs view:



play. downs view. Toronto. CANADA

instead of accepting the inherent difference in everything, the world attempts to shoe-horn the diverse world into typological categories and thereby to control it. to name is to control. resolution sits within the armoury of techniques by which the world is understood, shaped and named. resolution feeds the mass fixation to name and thereby control, to control and thereby to understand. only if the name is process can a legitimate unresolved journey be continued. to recognise process in action seems to be to recognise the futility of aiming at a final destination, in terms of place, culture, progress or technique.

(tomato, 1997, process; a tomato project)

MULTICULTURALISM POLICY OF CANADA It is hereby declared to be the policy of the Government of Canada to:

- (a) recognize and promote the understanding that multiculturalism reflects the cultural and racial diversity of Canadian society and acknowledges the freedom of all members of Canadian society to preserve, enhance and share their cultural heritage;
- (b) recognize and promote the understanding that multiculturalism is a fundamental characteristic of the Canadian heritage and identity and that it provides an invaluable resource in the shaping of Canada's future;
- (c) promote the full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of all aspects of Canadian society and assist them

downs view: take it as park identity *and* difference

Does multiculturalism have an identity?
Is multiculturalism important to Canadian Identity?
Can the landscape reflect/influence/define identity?

Implications of the design of public space in Canada is important as it relates to (Canadian) national identity set within (the context of) multiculturalism¹, a legally binding idea. An idea that was intended to be integral to the park design as expressed in the competition brief.

Identities are social constructs;
“
identities are formed through interaction
between people, as people position them-
selves and are positioned in the social world
”
(Woodward, ed. 2000).

Landscape architecture [read identity ?]
can be broadly defined as an act
of mediation between culture and
nature [read geography ?] (Peter Jacobs).

National Identity *becomes visible in contrast to other
national identities* — Perceiving difference

Does it follow then that greater cultural diversity
leads to greater knowledge of self could it

Is it important to explicitly make places where
social interactions may occur ? is it possible ?

Angus (1997) writes that, common symbolic factors
of (national) identity include: **Ethnicity, blood,
race, religion, language, cultural
values, history, geography,
psychology** (13). This is particularly interesting
in terms of landscape architecture because while
the first (5) concern (multi)culturalism and identity,
the latter (4) pertain to landscape architecture.

in the elimination of any barrier to that participation;

- (d) recognize the existence of communities whose members share a common origin and their historic contribution to Canadian society, and enhance their development;
- (e) ensure that all individuals receive equal treatment and equal protection under the law, while respecting and valuing their diversity;
- (f) encourage and assist the social, cultural, economic and political institutions of Canada to be both respectful and inclusive of Canada's multicultural character;
- (g) promote the understanding and creativity that arise from the interaction between individuals and communities of different origins;
- (h) foster the recognition and appreciation of the diverse cultures of Canadian society and promote the reflection and the evolving expressions of those cultures;

Culture and multiculturalism² should be understood to encompass both ideology (a feeling or belief) and material conditions (such as the law), insofar as they are united within a form of life or a style of practical involvement (source unknown). According to Wittgenstein (1889-1951), unless the members of a society share common understanding [

] there is no sense in which they can meaningfully be said to belong to the same society (1980. 25).

According to Jenkins (1994),

“Ethnic identity is created by the amalgamation of **two mutually interdependent social transactions or processes; internal definition and external definition.** While internal definition and group identification is seen as a self-defined nature or identity conveyed by a person or set of persons ... external definition and categorization is a process involving the exercise of power and authority during which **one person or a set of persons defines the other(s).**”

Does Canada have a discernable identity?
Can difference, be an identity?

Multiculturalism, plurality, landscape, geography, regionalism, difference, healthcare, no identity, non-patriotism, politeness, compromise.

Canada’s land surface, settlement history, population distribution, and regional differences, along with other factors – creates a canadian *character*. (*Question of Autonomy*. 171).

character 1 The combination of qualities or features that distinguishes one person, group, or thing from another. 2 A distinguishing feature or attribute, as of an individual, group, or category. (www.dictionary.com)

geography is essential

Historically Canadian identity is partially tied to acceptance versus rejection of the American Revolution (Lipset, 1990. 227) and in some ways rejection and cynicism of contemporary American culture today.

On the sixth day God (sic) turned to Archangel Gabriel and said: “Today I am going to create a land called Canada, it will be a land of outstanding natural beauty. It shall have tall majestic mountains full of mountain goats and eagles, beautiful sparkling lakes bountiful with bass and trout, forests full of elk and moose, high cliffs over-looking sandy beaches with an abundance of sea life, and rivers stocked with salmon.”

God continued, “I shall make the land rich in oil so as to make the inhabitants prosper, I shall call these inhabitants Canadians, and they shall be known as the most friendly people on the earth.”

“But Lord,” asked Gabriel, “don’t you think you are being too generous to these Canadians?”

“Not really,” replied God, “just wait and see the neighbours I am going to give them.”

(http://cnews.canoe.ca/CNEWSCanadiana01/0629_jokes-cp.html, accessed July 25, 2003, 4:47pm)

When Canadians express their identity, is it successful?
What is success ?

In order to express a single, collective personality, Canadians either turn to borrowed images or to satirical images of themselves, representations of that which they view as true phenomena of their culture but which they have been taught to devalue (Flaherty & Manning 1993. 183). (see below and last page in this section)

Q: How do you get the Canadian paparazzi off your front lawn?

A: You say “Please get off my front lawn.”
(http://cnews.canoe.ca/CNEWSCanadiana01/0629_jokes-cp.html)

Multiculturalism, as part of identity, is also often devalued. Misunderstanding occurs when

(i) preserve and enhance the use of languages other than English and French, while strengthening the status and use of the official languages of Canada; and
(j) advance multiculturalism throughout Canada in harmony with the national commitment to the official languages of Canada.
(<http://lois.justice.gc.ca/en/C-18.7/text.html>, accessed March 3, 2002, 5:44p)

multicultural context is reduced to: 1) individuals; 2) ethnicity (as sub-culture, instead of part of a plurality; 3) inter-cultural communication – instead

“multiculturalism should be proposed as an (original) social ideal, as a social experience” (Angus, 1997. 141).

Multiculturalism should be embraced, as a way of thinking, as an identity; rather than segregated to festivals or exceptions to everyday life.

Considering landscape identity - geography, urban space, social interaction within geography. Blue lakes and rocky shores I will return once more ... under the CN tower.

The feeling of belonging to a nation is in-eradicable from the definition of the nation and symbolic markers that may express this feeling of belonging are diverse

and often unpredictable (Angus, 1997. 13).

Constitution of human identities is “no longer merely natural or substantial, but pertains to the capacity of a given national group to render meaningful its spatial location”

(Lefort, 1986. 12).

Landscape architecture gains meaning ●

According to Sasidharan (2002),

“The evolutionary nature of racial and ethnic identity is emphasized by Jackson (1989), who drew upon the metaphoric use of maps of meaning to state that culture is both socially constructed and geographically expressed. Culture, which is geographically manifested as landscape or physical space (Ingalls, 1977), occurs as a result of intricate relation-

ships that form an array of cultural expressions and meanings that overlap and shift along the dimensions of time and space.”

“We can see through the identity principle, but we can not think without identifying. Any definition is identification [...] But [...] **non-identity is the secret telos of identification.** It is the part that can be salvaged. **The mistake in traditional thinking is that identity is taken for the goal.**”

(Adorno, 1996. 14)



Eleanor Bond
“Rock fans and Music Students Gather at the Suburban Concert Park” from “Social Centres” 1989. Collection Winnipeg Art Gallery

The point is not just recognizing ‘difference,’ but (McLeod, 2000, 186).

And so what is identity?

Toronto?
global (transportation, economic, communication) world.
canadian (national) / Canadianness
ethnic, cultural ?
multiculturalism policy ?

Eleanor Bond states her “work doesn’t have horizons or fields. But they are Manitoba landscapes in that they are not Manitoba landscapes; they are about other places being brought here.”

(Border Crossings, 1987)

This is perhaps what is quintessentially Canadian. How, then, does this idea merge with the physical urban

2 The concept of Canada as a “multicultural society” can be interpreted in different ways: descriptively (as a sociological fact), prescriptively (as ideology), from a political perspective (as policy), or as a set of intergroup dynamics (as process). As fact, “multiculturalism” in Canada refers to the presence and persistence of diverse racial and ethnic minorities who define themselves as different and who wish to remain so. Ideologically, multiculturalism consists of a relatively coherent set of ideas and ideals pertaining to the celebration of Canada’s cultural mosaic. Multiculturalism at the policy level is structured around the management of diversity through formal initiatives in the federal, provincial and municipal domains. Finally, multiculturalism is the process by which racial and ethnic minorities compete with central authorities for achievement of certain goals and aspirations. (Leman, Marc. “Canadian Multiculturalism.” <http://www.parl.gc.ca/information/library/PRBpubs/936-e.htm#ISSUE>, accessed March 3, 2002 5:34 p)

Canadian Landscape?
Identity is more
rather than **sign or symbol**, and
while *iconography* is important when we speak
of identity of ourselves
and especially, I would argue,
when we try to identify other groups or individuals,
it does not relate well to
one's essential qualities.

es·sence *n.* **1** *The intrinsic or indispensable properties that serve to characterize or identify something.* **2** *The most important ingredient; the crucial element.* **3** *The inherent, unchanging nature of a thing or class of things.*

(www.dictionary.com, accessed March 4, 2002, 2:32 p)

icon **n. 1 a** *An image; a representation.* **2** *An important and enduring symbol*

(www.dictionary.com, accessed March 4, 2002, 2:32 p)

This drawing uses a number of icons that are intended to represent Canadianness and other nationalities. The drawing also considers other types of identities such as individual, ethnic, geographic and social. Once this imagery had been established (drawing **C**) the symbols were skewed/scribbled on/ marked/marred (see drawing **N**); the underlying images are still evident but they become more than a single idea .

Canadian identity may exist more as a collection of impressions than as a common definition, **“an iconography felt, rather than heraldic”** (Flaherty and Manning, 1993. 183).

Bernard Ostry (1978) argues that the maintenance of Canadian identity depends on the vitality of ethnic and regional cultures (Flaherty and Manning, 1993. 5). This notion of multiplicity or diversity is analogous to a healthy biological system.

By interaction and openness to ‘other’ we are able to not only understand differences but hopefully to better understand *self* as well.

“ Social action results not only from policy reform and government enactments but also from an awareness of others experiences [as well as our own] and **confronting our very own ideologies,**
”
attitudes and feelings (James, date unknown. 3).

drawing **C**

collage drawing on paper., 22 x 24 inches

I AM CANADIAN

Ideology and Material Conditions

DO PEOPLE REALLY LIVE IN IGLOOS?



and ride on 



ALL PROVINCIAL FLOWERS



GEOGRAPHY



MULTICULTURALISM

Commonality

individual

A RUGGED STEREOTYPE?



PLURALITY



HERITAGE

ENVIRONMENT

Downs View Identity

INNOVATION

COMMUNITY MULTICULTURALISM



TIBET -- LAMASIS' ^{hukhom} bars



(NORTH OF) THE 49TH PARALLEL



health care/medicare



CANADIAN

CANADIAN

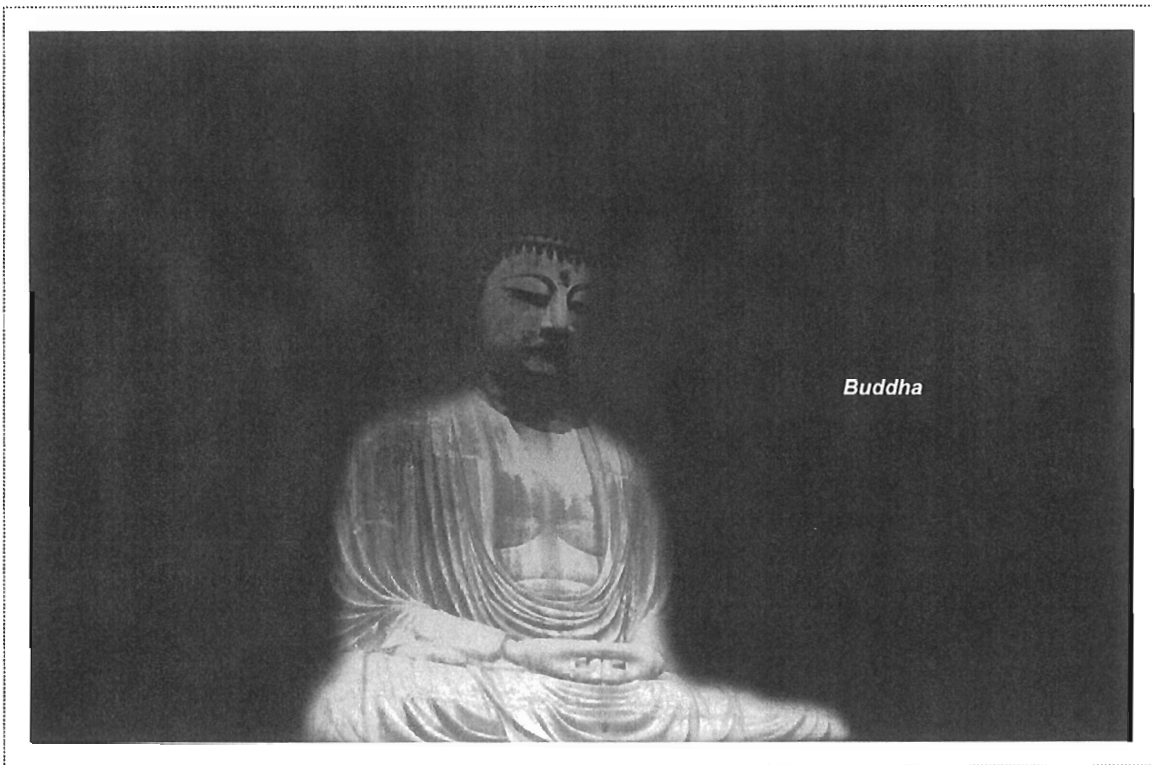
I AM CANADIAN

COMMON SYMBOLIC FACTORS

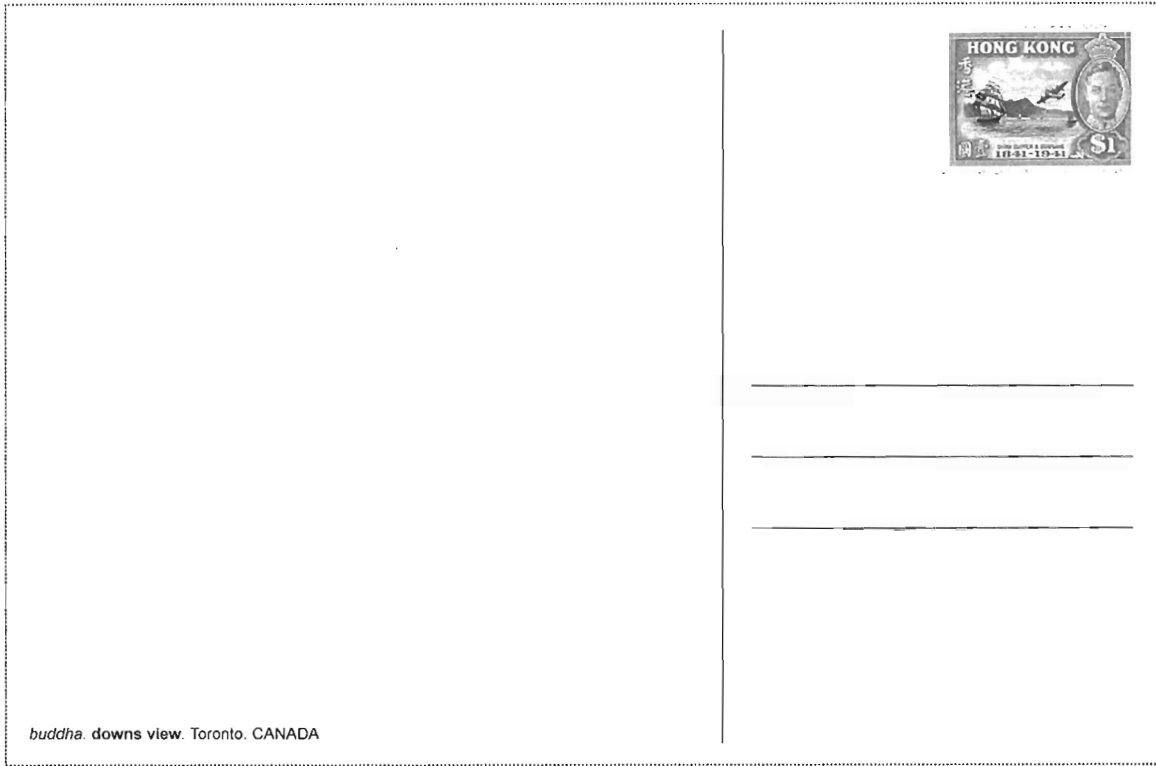


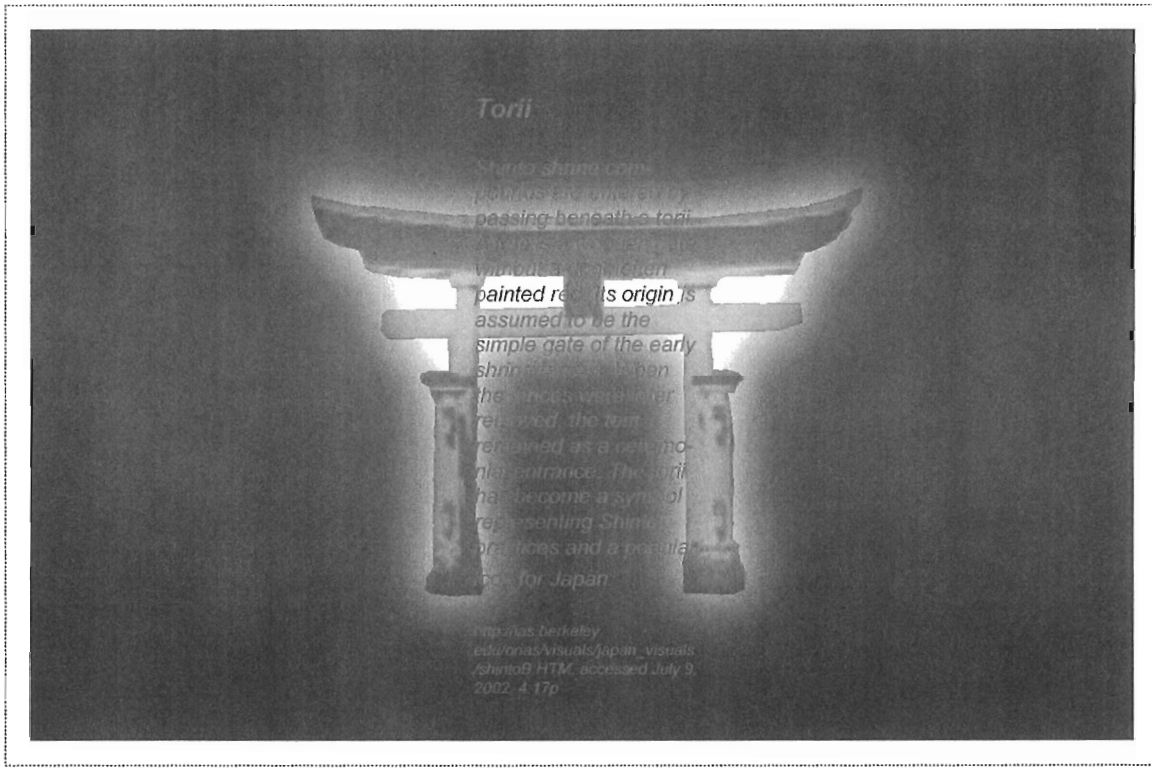
drawing **N**

collage drawing on paper.. 22 x 24 inches

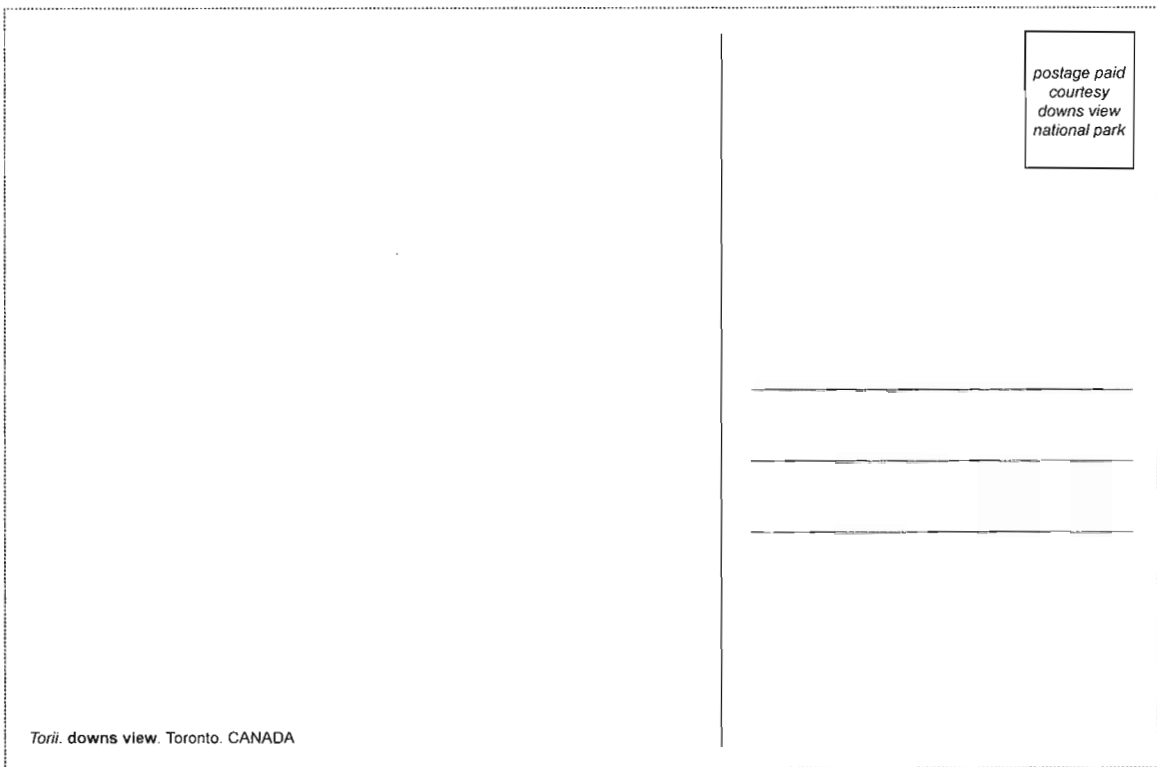


150 downs view:

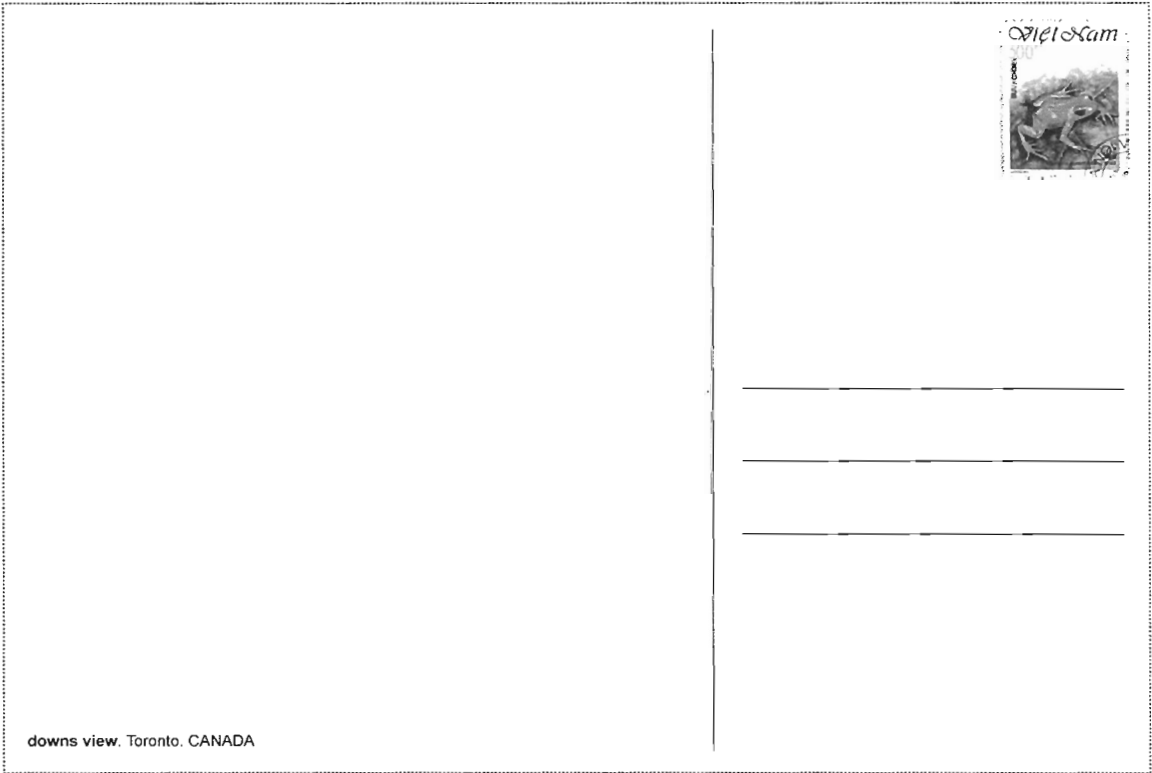


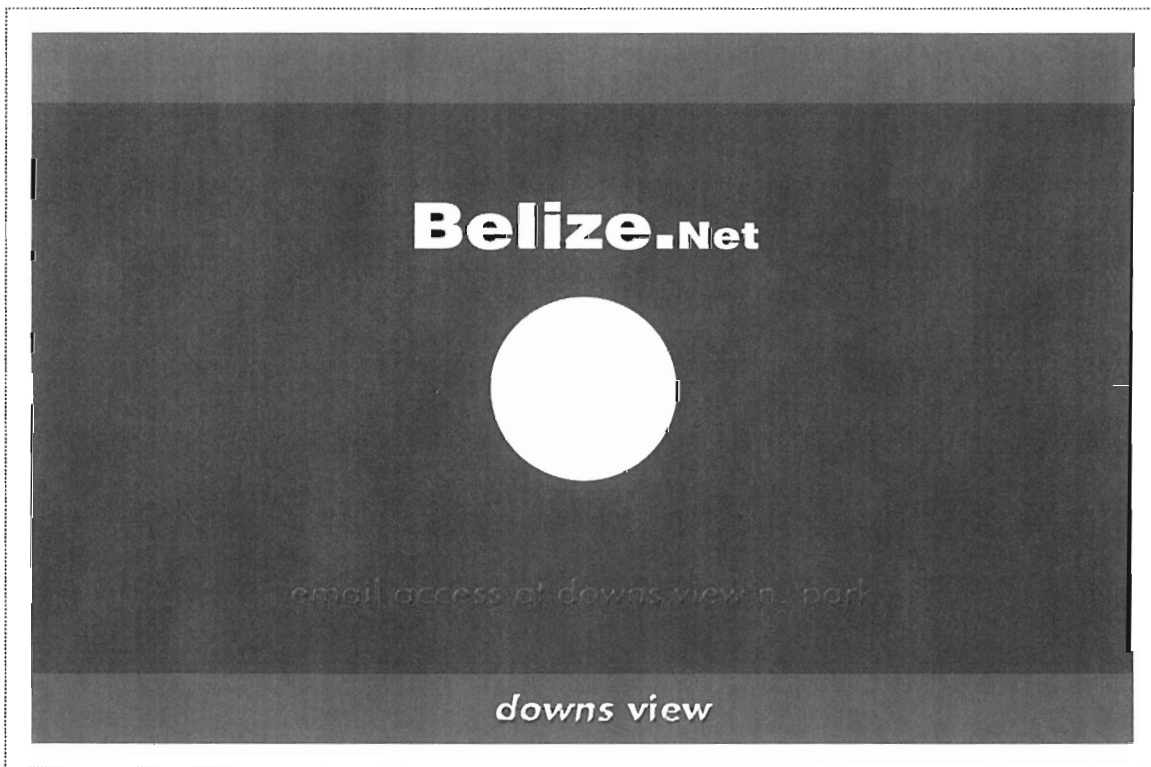


152 downs view:









now, as culture moves, shifts and reconditions itself in the light of the potential offered by technology, evolving languages and the tools of communication, process as is described here and elsewhere may be coming into its own. the idea that flux dominates the condition of everything, and that immutable states of being are little more than an imagined, inhuman perfection, is reflected in the increasing understanding of everything from language (in terms of post-structuralism) to communication technologies (where the internet is a model/matrix/ for random interaction, growth and non-geographical space).

(formato. 1997. process; a formato project)



www.standonguard.com

downs view: take it as park diversity. difference

consider diversity of:

- a. language
- b. experience
- c. activity
- d. cultural
- e. 'otherness'

Otherness.

“ We must extend our sense of ‘we’ to people whom we have previously thought of as ‘they’ ” (Rorty, 1989).

and

“ We lose ourselves by connecting with others The other is only regarded in relation to the self ” (Rendell & Wells, 2001).

In Foucault's notion of 'heterotopia (literally 'other places'), the notion of the other refers to **“that which is both formally [spatially or by design] and socially 'other.' Difference is a function of different locations and distributions of power, as well as a formal or textual inversion.”** (McLeoad, 2000.184)

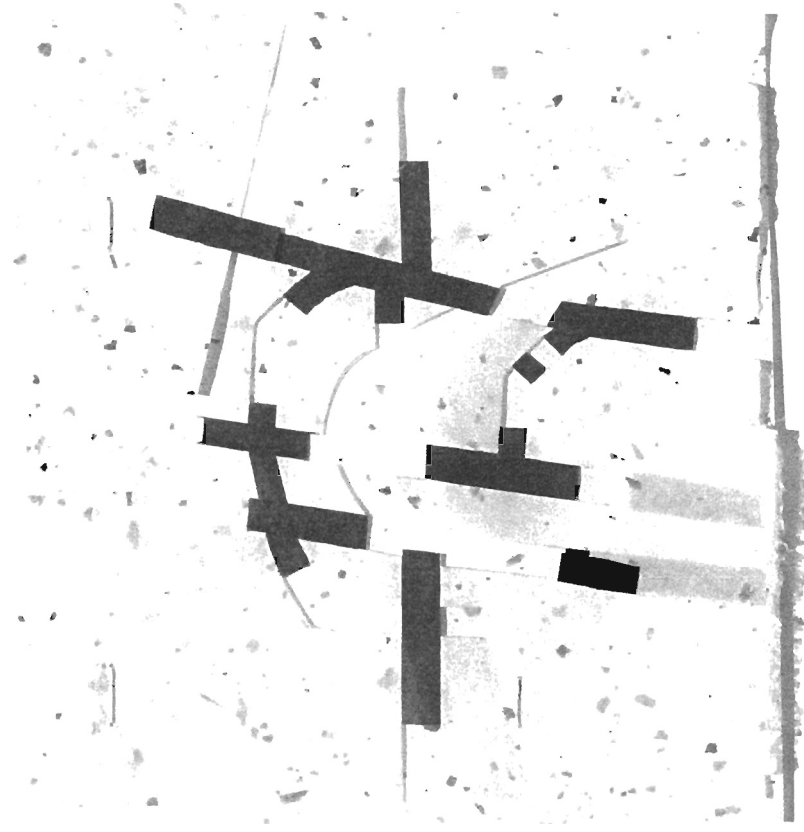
Almost 42% of Canada's 'visible minority' population resides in Toronto.¹

¹ Toronto population (1996): 4,232,905; Visible Minority: 1,338,095; Canada population: 28,528,125; Visible Minority: 3,197,480 (<http://www.statcan.ca/english/Pgdb/People/Population/demo40f.htm>, accessed June 26, 2002, 5:50p)

The Employment Equity Act defines visible minorities as "persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour". The mark-in groups, other than "White", listed in the population group question are those that are likely to be members of a visible minority group. (<http://www.statcan.ca/english/census96/feb17/vmcan.htm#2>, accessed June 26, 2002, 5:56p)

Construct: Diversity. 'Otherness'. In this collage layered paper is used to address issues and meaning of diversity. hmmm. Diversity, in this drawing, became very much about *accessibility and acceptance*. The site is represented abstractly (potentially having formal implications) through existing and possible future access routes. Acceptance is represented formally, such as the notion of lock and key. Diversity in terms of land structure and representation (at *downs view*) will relate strongly to spatial experiences such as light, shadow, enclosure, vastness- which I believe reflects strongly the experience of different places and people.

Ink on paper. 22 x 24 inches



Origin of Toronto's Immigrants

United Kingdom

Italy
Hong Kong
India
Jamaica
China

Portugal

Philippines
Poland
Guyana
Sri Lanka
Viet Nam

Origin of Toronto's Recent Immigrants (1991-1996)

Hong Kong
Sri Lanka
China
India
Philippines
Poland
Jamaica
Guyana
Viet Nam

Trinidad & Tobago

Iran
Pakistan

<http://www.city.toronto.on.ca/ourcity/profile02>

Top 10 Places of Birth for Total Immigrants, Canada

United Kingdom
Italy
United States
Hong Kong
India
People's Republic of China
Poland
Philippines
Germany
Portugal

Recent Immigrants, Canada (1991-1996)

Hong Kong
People's Republic of China
India
Philippines
Sri Lanka
Poland
Taiwan
Viet Nam
United States
United Kingdom

Major Ethnic Origin Groups, Ward 9 (1996)

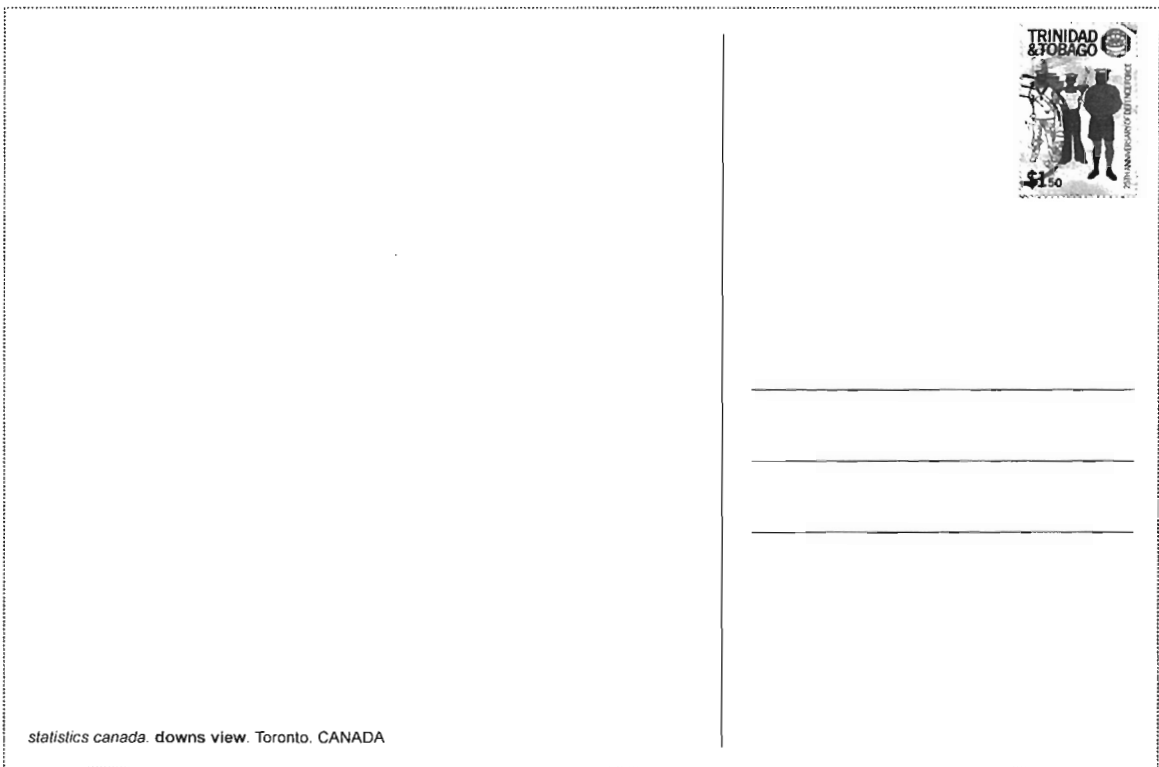
Italian
Canadian
Jamaican
East Indian
Spanish
English
Chinese
Vietnamese
Portuguese
Filipino

Major Ethnic Origin Groups, Toronto (1996)

Chinese
Italian
Canadian
English
East Indian
Portuguese
Jamaican
Jewish
Filipino
Polish

<http://www.city.toronto.on.ca/wards2000/ward9.htm#1>

164 downs view:



statistics canada. downs view. Toronto. CANADA

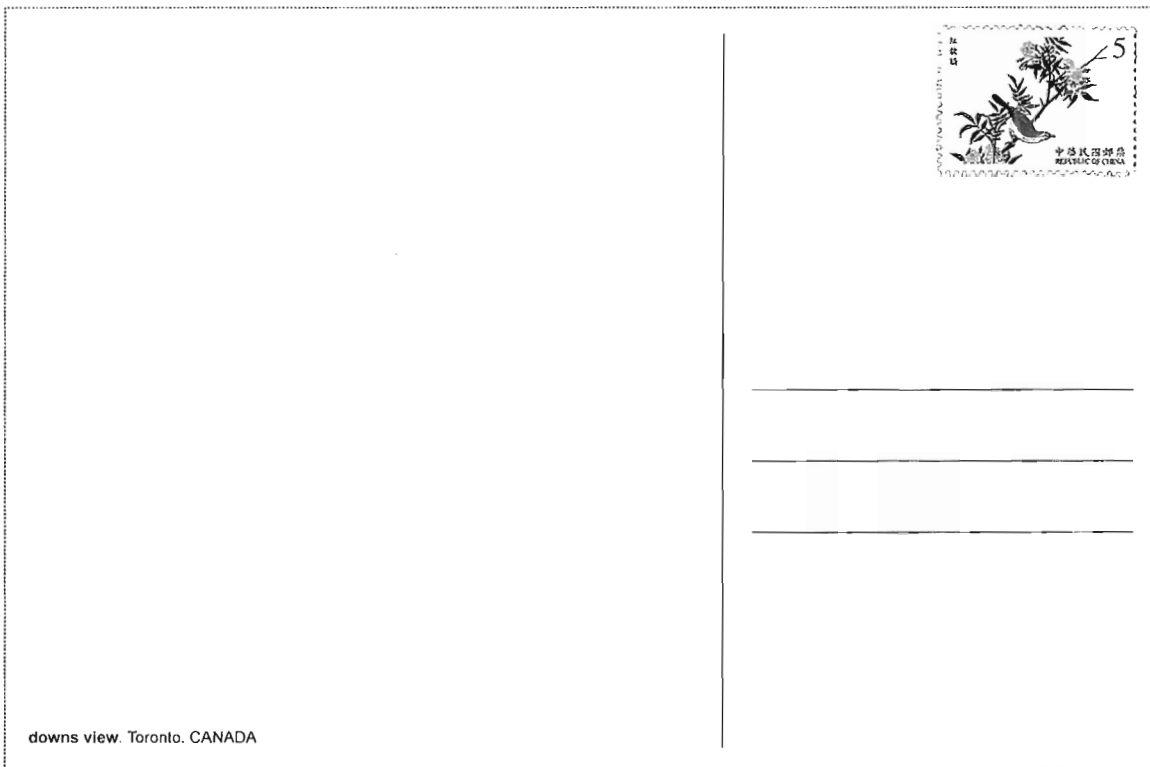


food is an essential part of any culture.
sharing and preparing meals is important in many social structures.



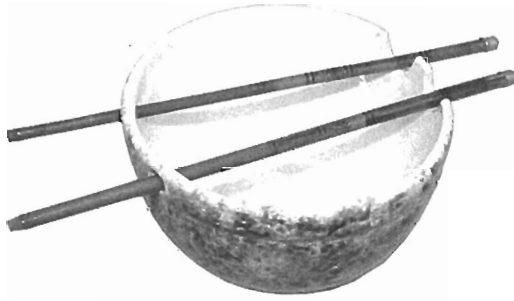
downs view

166 Downs view:



downs view. Toronto. CANADA

food is an essential part of any culture.
sharing and preparing meals is important in many social structures.



food *n.* 1 Material, usually of plant or animal origin, that contains or consists of essential body nutrients, such as carbohydrates, fats, proteins, vitamins, or minerals, and is ingested and assimilated by an organism to produce energy, stimulate growth, and maintain life. 2 Anything that instructs the intellect, excites the feelings, or molds habits of character; that which nourishes. (Oxford Concise Dictionary, 9th ed.)

Food is the love of life.

168 *downs view*

*postage paid
courtesy
downs view
national park*

downs view. Toronto. CANADA

downs view: take it as park
destination.tourism.transitoriness.
amusement parks

tourism
issue of signs/symbols
issue of thematization

Blue lakes and rocky shores I will return once more under the cn tower

“Tourism is about **desire** – desire for change, but also a more sensuous desire to become **intimate with the unfamiliar,**” (Lippard, 2000. 50)

to find intimacy with *authenticity*, terror/sublime or the ‘other.’

Often destination landscapes are characterized by play, recreation or amusement, such as *Disney Land* or *Canada’s Wonderland*, in Ontario.

According to Sorkin, “The theme park presents its happy regulated vision of pleasure...it...[strips] urbanity



Disneyland
The Sleeping Beauty Castle
Amusement park opened July 1955



Canada' Wonderland corporate logo
Amusement park opened May 1981



Canada' Wonderland park map
12 km from Downsview

of its sting, of **the presence of the poor, of crime, of dirt, of work.**” (Sorkin, 1992)

Tourists are often preoccupied with the desire for

"carnival-like diversion, on the one hand, and a yearning for extraordinary, but 'real,' experience on the other" (Judd & Fainstein, 1999. 7).

“ Cultural tourism depends on the implication that authenticity [such as a vast wilderness, *true nature*] is just over the hill, around the corner, within our reach so long as we're holding hands with those in the know [a 'local' or professional, perhaps]. ” (Lippard, 2000. 36)

Another important aspect of destination and tourist landscapes/sites/attractions is the transitory and temporariness of its inhabitants.

How is this accommodated

The temporal counterpart of travel modes is important to consider. Large distances may occur in short durations.

Space and time no longer correlate directly.
A wilderness trek on the TTC (subway).

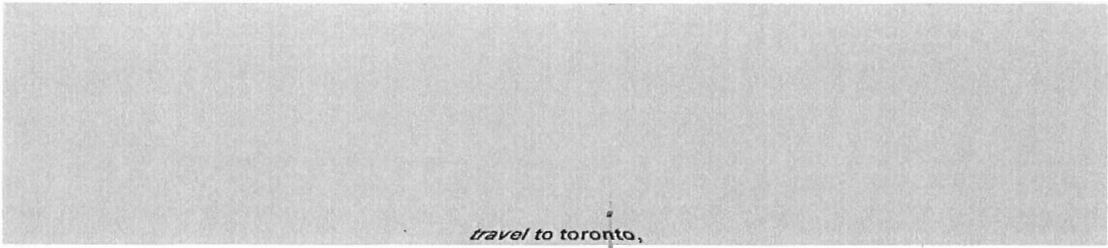
AN ALTERNATIVE NARRATIVE (to the theme park)

see connections between the landscapes of production and consumption

Destination. Travel. Tourism. Transitoriness. This drawing uses iconography as a means to develop and define tourist of transitoriness, and spaces used by multiple people. According to Lucy Lippard, "tourism juxtaposes and superimposes people coming both literally and figuratively 'from different places' to create a reality that is real to neither one" (2000. 34).

collage drawing on paper. 22 x 24 inches

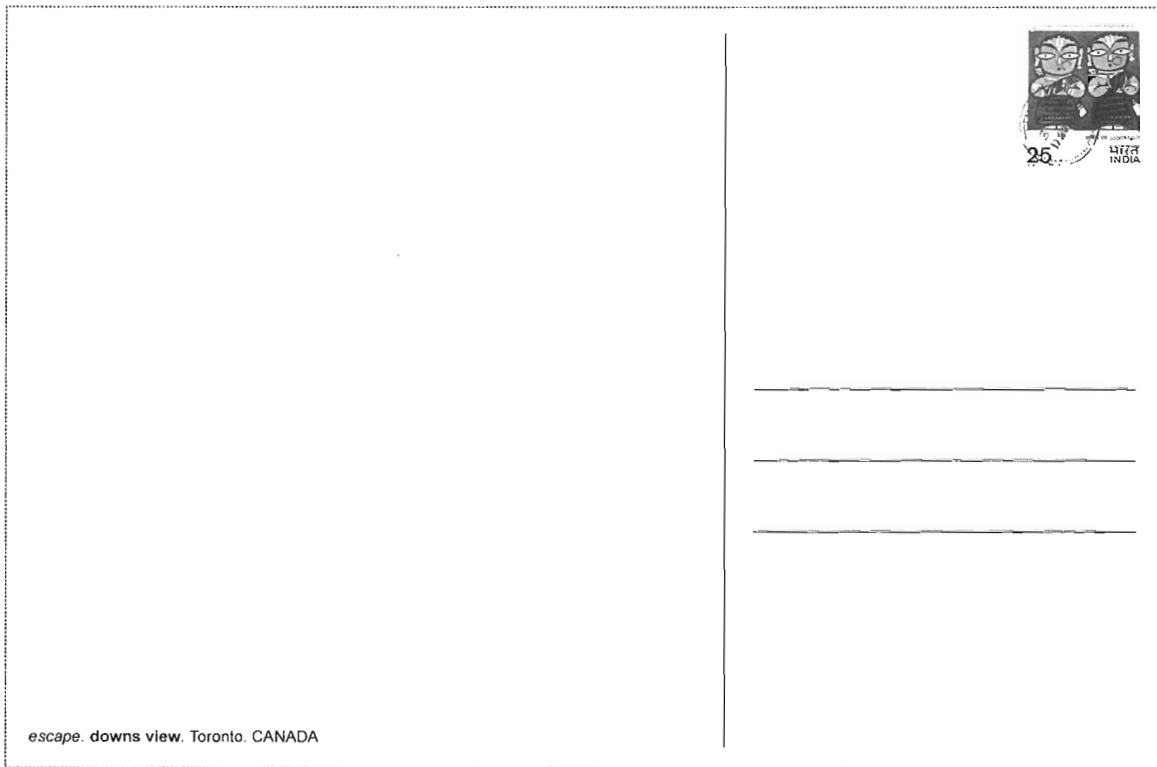




*travel to toronto,
stay at downsview.*

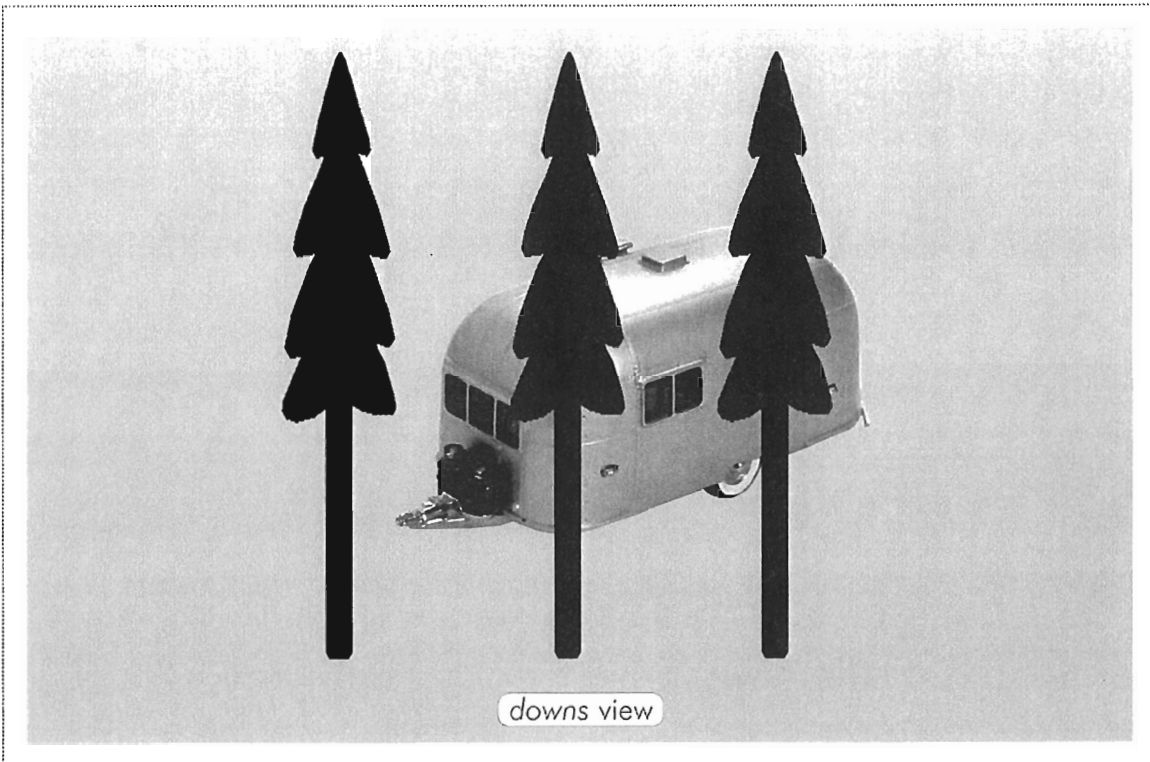
*DOWNSVIEW YOUTH HOSTEL
3660 Sheppard avenue west
phone. 416. 555.1212*

178 downs view:

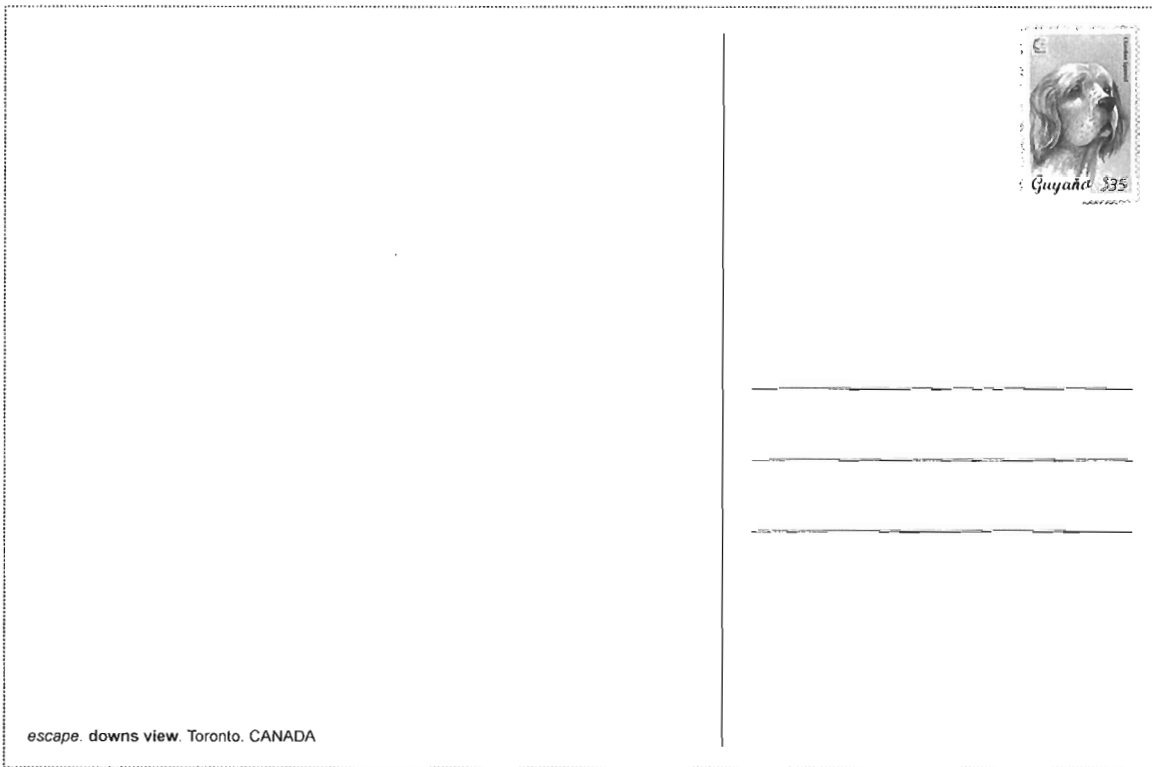


escape. downs view. Toronto. CANADA

179 take it as park.



180 downs view:



the problem is the problem. the trajectories of modern thinking and practice have led us to a point where the separation of the act of thinking from the act of doing has come to dominate our understanding of how visual (and physical) culture works in the world. for most, the historical and cultural understanding of the culture is commonly derived not from making and doing for ourselves but from the analysis of finished projects and fixed ideas by theoreticians, consequently, points of resolution are made to act as the 'trail markers' for the progress of our culture.

(tomato, 1997, process; a tomato project)

downs view: take it as park design pieces

what is the trail marker for an urban national park ?

*A rural public space in the middle of the city ? Or is it
wildness ?*

There are some things I do that I think are funny that
other people don't get, but it doesn't matter.

Is it self indulgent or funny?

“Visual forms have a meaning and a content that
may be read, if we take the trouble to learn the
language (Hunt, 1994. 13).

tentative programming

cemetery – after life

school – learning

hostel – staying

museum

campground

administrative building/entrance structure

(the edge is urban)

towers of pallets

transportation route

charter airport

Fundamentally, landscape architecture
'shapes environments that sustain
human life and enrich the human
experience.' (Riley, 1992)

“if you believe your world is formed by
what you look at, and you just don't look
at the usual things, then your world will
change” (Baldessari, date unknown).

questions to ask a park

what is wilderness in the urban context?

how do I facilitate cultural mobility?

how is (Canadian) identity exposed?

am I doing things differently, through this process, then what my original preconceptions would have structured?

what is sublime in this landscape?

who are others?

what are the requirements that contemporary public domain should fulfill? (accessibility, balancing civic and national values)

what are the 'urban values' of downs view?

can we accomplish landscape architecture that is not gentrification?

what is downs view's most visible symbol?

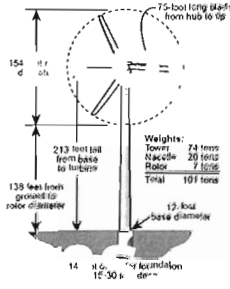
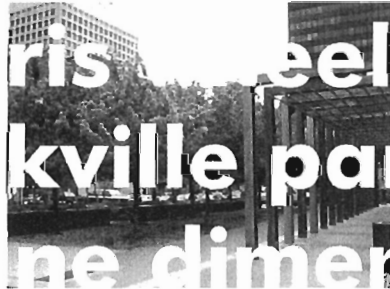
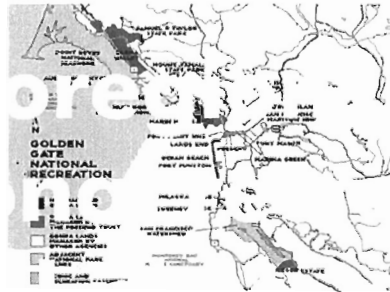
it is a destination, AND a place of going?

how have these exercised in mapping shaped my understanding?

the intention was to use mapping techniques that were not explicit so that new meanings/interpretations could emerge. The intention was to challenge modes of representation so that the park was unique....maybe it has enabled me to allow a broader reading of the site, not just my own.

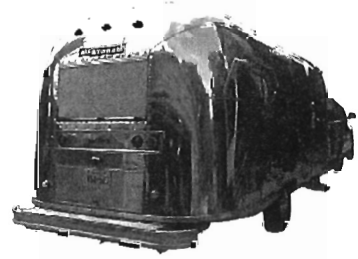
As James Corner points out in two fables of life size maps "not only is the map an inferior, secondary representation of territory, but the more detailed and life-like the map strives to be, the more redundant or unnecessary it becomes" (The Agency of Mapping, 1999. 221).

185 take it as pain.



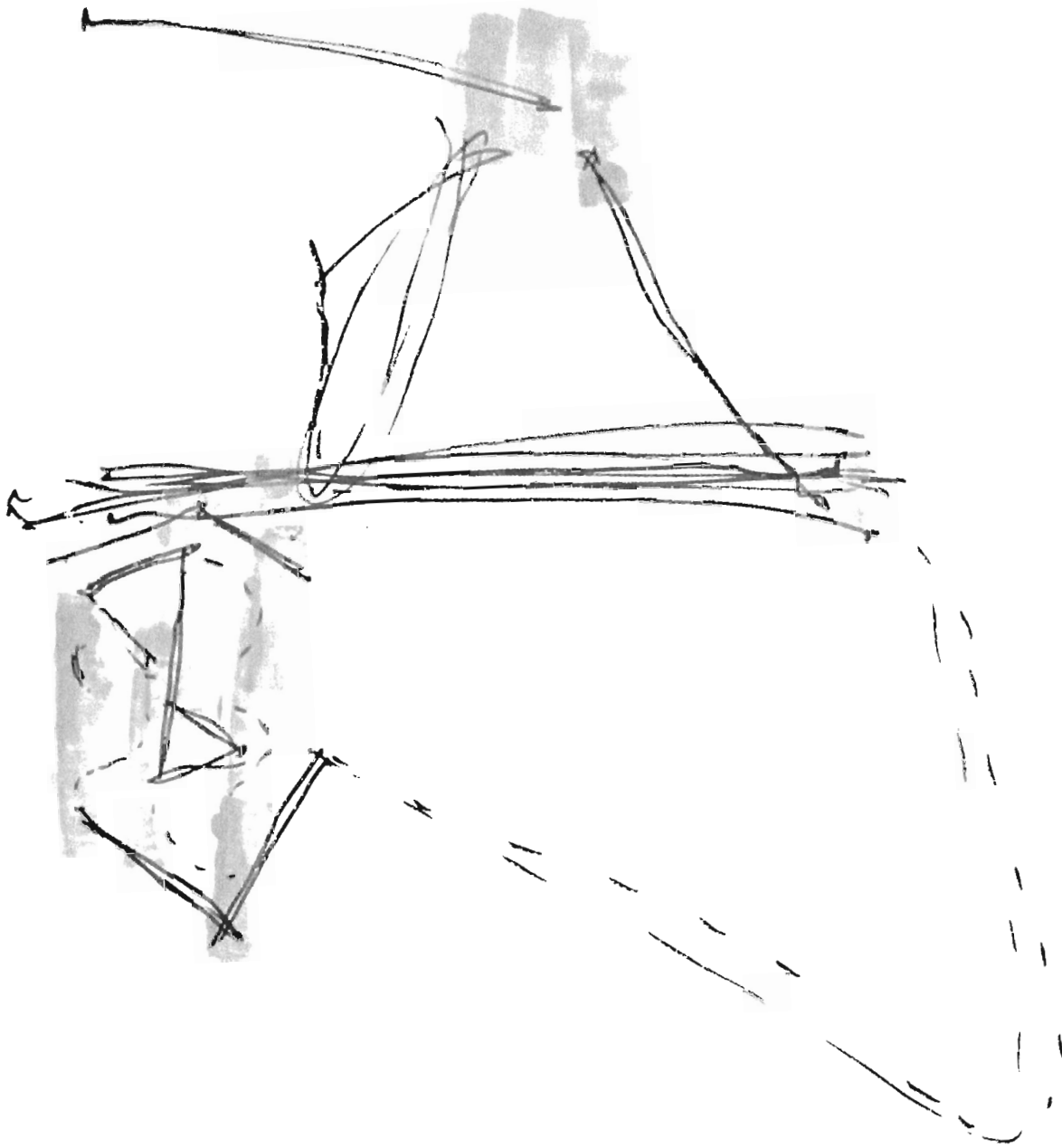
R=4 G=253 B=253

R=247 G=9 B=207;
R=231 G=67 B=113;
R=196 G=18 B=2



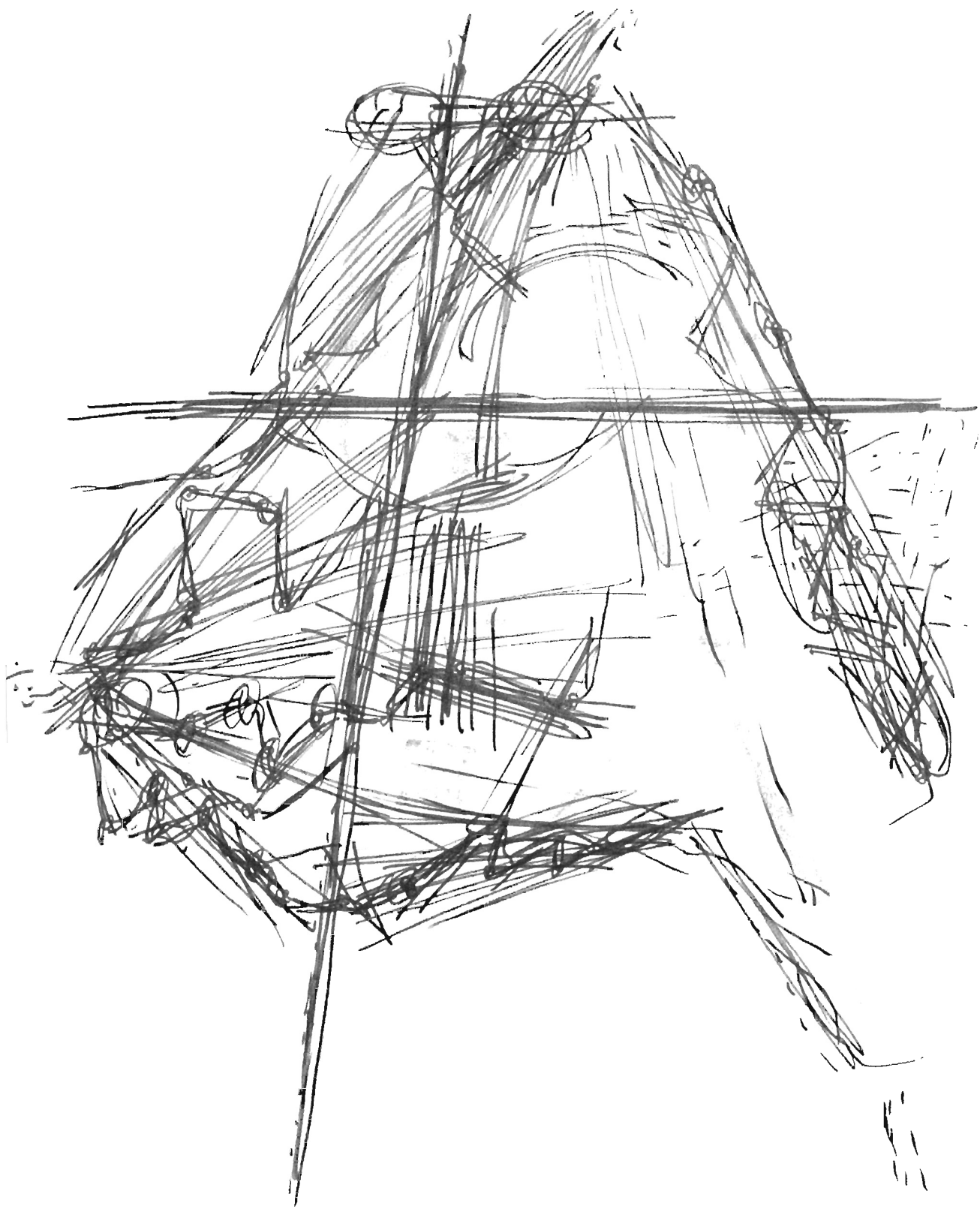
Construct: Camping. Camping is generally an integral part of national parks and experiences of 'wild nature'. It is also an important component of modest travel experiences. Within an urban context, new meaning about 'nature', about self, about 'others', about ecology ... may be established.

Camping will occur in at least two nodes on the site. There will be car sites for out of province users and walk-in sites for the Greater Toronto Area. The intention is to re-assign one of the buildings in the building core as a youth hostel.



A

Construct: Stormwater management. Storm water management is particularly important because the west side of the site drains into Black Creek (a tributary of the Humber River), which is the most disturbed watercourse in the Humber River System (Coates, 1998). Stormwater management was also one of the objectives set out in the design competition brief. The industrial activity around and within the site may also make it important, especially with large events occurring on the site. Storm water may be combined with recreational water on the site. The intention is to provide a system that would be integrated across the site, although it would be bisected, draining principally east and west. This necklace may also correlate to circulation activities and riparian corridors allowing for animal movement.



D

Construct: Bendable Circulation. By re integrating Sheppard Avenue through the site, accessibility may be exaggerated. Historically Sheppard Avenue was not *bent* around the site, forming a u-shape boundary along the north edge; this re-routing was made to accommodate the airstrip on the site.



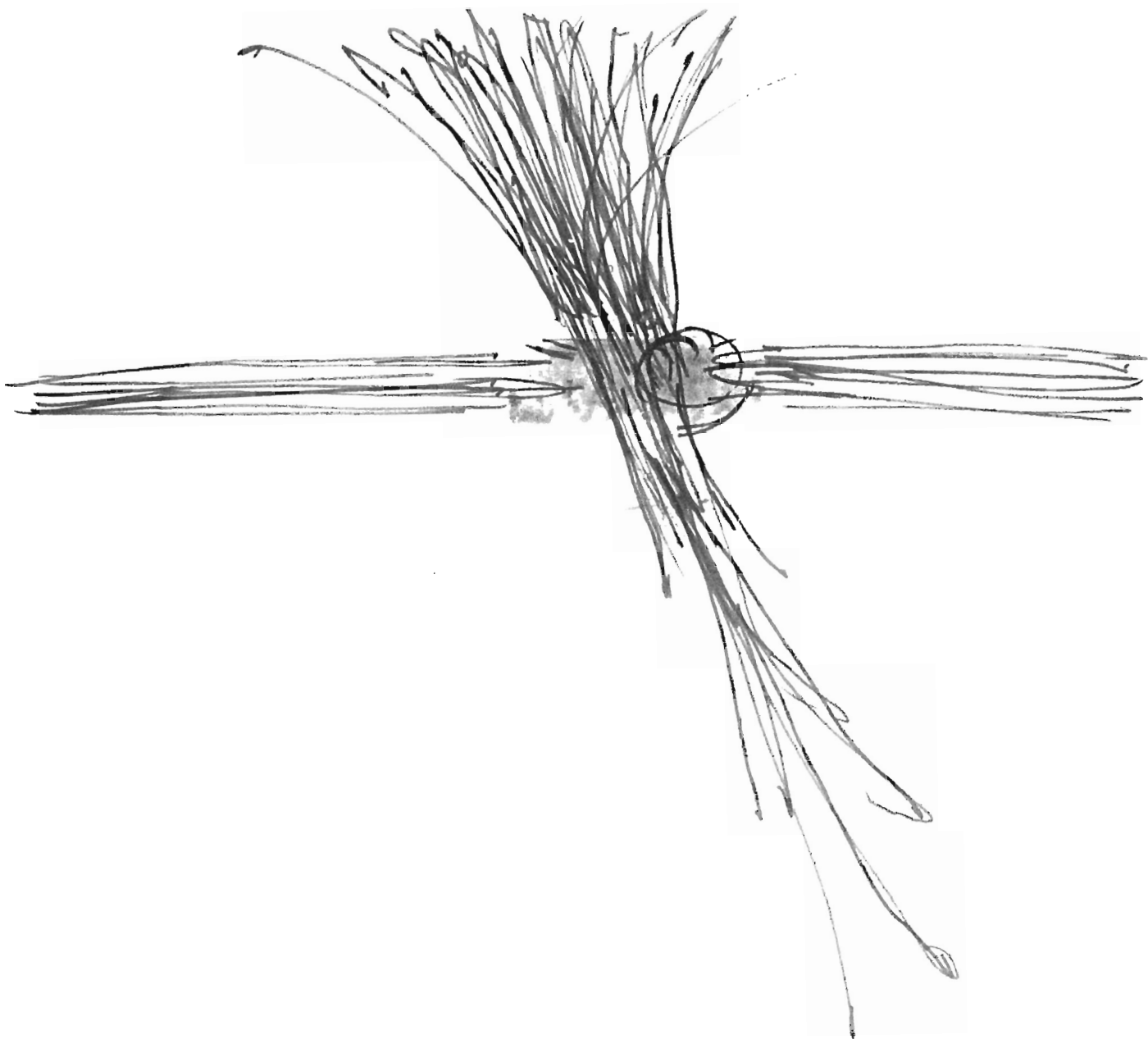
Construct: City/Lake dialogue. The position of the site makes it ideal to provide important vistas of downtown (including the CN tower and Lake Ontario), that may correlate to site activities, such as major earth works resulting in sea, mountain, beach, gorge.

Marker and acrylic on paper. 22 x 24 inches



Construct: Charter Airport. Expanded and mobile cities imply a new agenda and perhaps meaning for the design of the public space (Hajer & Reijndorp. 2001. In Search of New Public Domain. p14). Looking at feasibility studies for charter airport development in the Northeastern United States demonstrates that by extending the airstrip 200m, charter type airplanes, may be integrated into the site.

marker and oil pastel on paper. 22 x 24 inches



benchmark n. 1 a surveyors mark cut in a wall, post, etc. used as a reference point in measuring comparative elevations. 2 a standard or point of reference.

urban national park **a typology of sorts**

EXOTICISM

Textures of foreignness

WIDE ACCESSIBILITY

Accessibility stemmed from diversity, representing diversity formally became about accessibility and acceptance.

VARIATION

The landscape is shifty. Not static, not object, portions may be objectified, may be used iconically, severed from their context, to be used as identifiers. but they are not understood fully, not experienced concisely within their surround. the landscape is impressionistic and open to interpretation. It is used by different people for many things. What may be a spot for sitting and doing drugs, may be a picnic spot. a Frisbee location is also a soccer field.

Past research has shown that ethnic minority groups, in general, differ in their park and open space landscape and natural setting preferences; park needs and interests; park use and leisure participation; recreation experiences, park visitation patterns and attitudes and environmental attitudes (Others in Sasidharan, 2002).

Since intra-ethnic differences are likely to influence site use and preference, style and meaning of recreational use may also be influenced by such differences (Sasidharan, 2002).

PLAYFULNESS

“..the abiding theme of every park is nature’s

transformation from civilization’s antithesis to its playground” (Sorkin, 1992. 210).

“...play, as an activity, is constantly generating new structures. It does not merely play with and within the old ones.” (Hans, 1981. 5)

“
The primary criterion for play would seem to be this openness...openness does not mean a lack of orientation – it only means a willingness to put that orientation into question...There is no doubt that openness implies risk, that whether the play be conversational, sexual, or of some other kind, its own status is at stake. But the willingness to forego one’s own territory, to be willing to pass beyond what one knows one is capable of, is the fundamental feature of play” (Hans, 1981. 12-13)

and one must laugh.

PRIMARILY NATIVE* (PLANT) SPECIES

*The term “native” in “native plant” is specific. Something can only be native to a defined region. If we take the average dispersal patterns of plants into account, we can define “native plant” as any plant we can reasonably expect to find in this area given non-human patterns of dispersal. We furthermore add a limit of the time before European contact, because it was with European settlement that large-scale introductions of plants and extensive land use changes began. Our flora and fauna evolved in the absence of large-scale human activities. Aboriginal North American people arrived here between 10 000 and 15 000 years ago but the vast majority of our flora and fauna pre-date even this arrival. A “native” or “indigenous” plant is one that has undergone evolution on (this) continent over thousands of years and thus found its own niche.

(<http://www.onp@nativeplants.on.ca/cat/2002Cat.pdf>, accessed December 3, 2002, 11:41p)

EXOTICISM

expression of exoticism
exotic, foreign, introduced

diversity, acceptance and accessibility

WIDE ACCESSIBILITY

VARIATION

create space that might spark memory
to try to reach different cultural, ethnic groups, individuals

PLAYFULNESS

play has to be in everything we do or we die.
play is fun, it doesn't even have to be playful, it has to be funny

NATIVE SPECIES

indigenous, local species

STAYING

mechanism to stay

MOVING/GOING

to stay
to move
mechanism to go to move

IDENTITY

individual identity, cultural ethnic group
Canadian, French

STAYING

camping. squatting. living. picnicking. hostelling.
working.

MOVING / GOING

running.walking. cycling. commuting

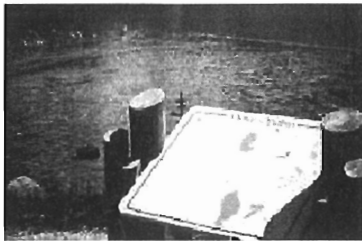
IDENTITY

The idea of an architectural theme for all park structures to be in keeping with a park's natural character was promoted [in the United States] in the 1920s, [by Daniels, PUNCHARD, and Hall (McClelland, 1998. 243)]

The idea of architectural consistency throughout the park is important; MVRDV provides an approach to park structures that reflects continuity, context, materiality, and replication.



BEST PRACTICES, SIGNAGE AND INTERPRETATION, Parks Canada



Design combines native logs with an easily read description of the surroundings.



Overhead protection is provided by this simple design that uses natural looking dimensional lumber.
The attractive, more urban character of this signboard is in keeping with its immediate setting at a trailhead parking area.



Clearly visible sign identifying the trail in a remote setting.
Rustic appearing sign built using a native log with a stone base at trailside.



National Park de Hoge Veluwe, **MVRDV, 1994-5**

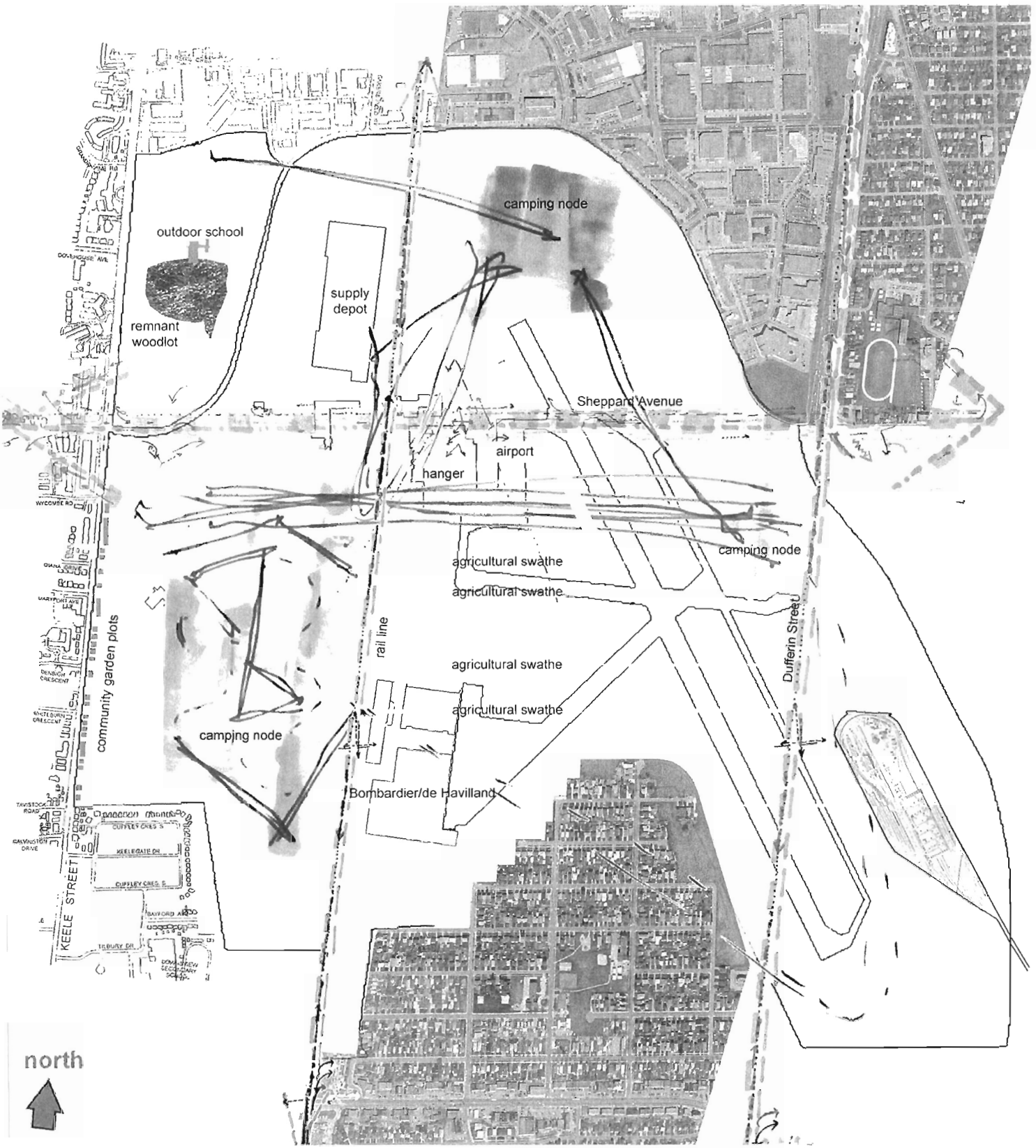


National Park de Hoge Veluwe,
MVRDV, 1994-5

“The signs were left here
for a reason, which we
have to guess. Sliced out
of a map, they tell us
where we are, when we
are nowhere”

(Fuel 3000, 2000)

Layering agriculture as order will layer under the plan, the riparian corridor will be one layer, camping will be one other, the cemetery will be layered onto the site the museum is already there.



outdoor school

remnant woodlot

supply depot

camping node

Sheppard Avenue

airport

hanger

agricultural swathe

camping node

agricultural swathe

agricultural swathe

agricultural swathe

camping node

Bombardier/de Havilland

rail line

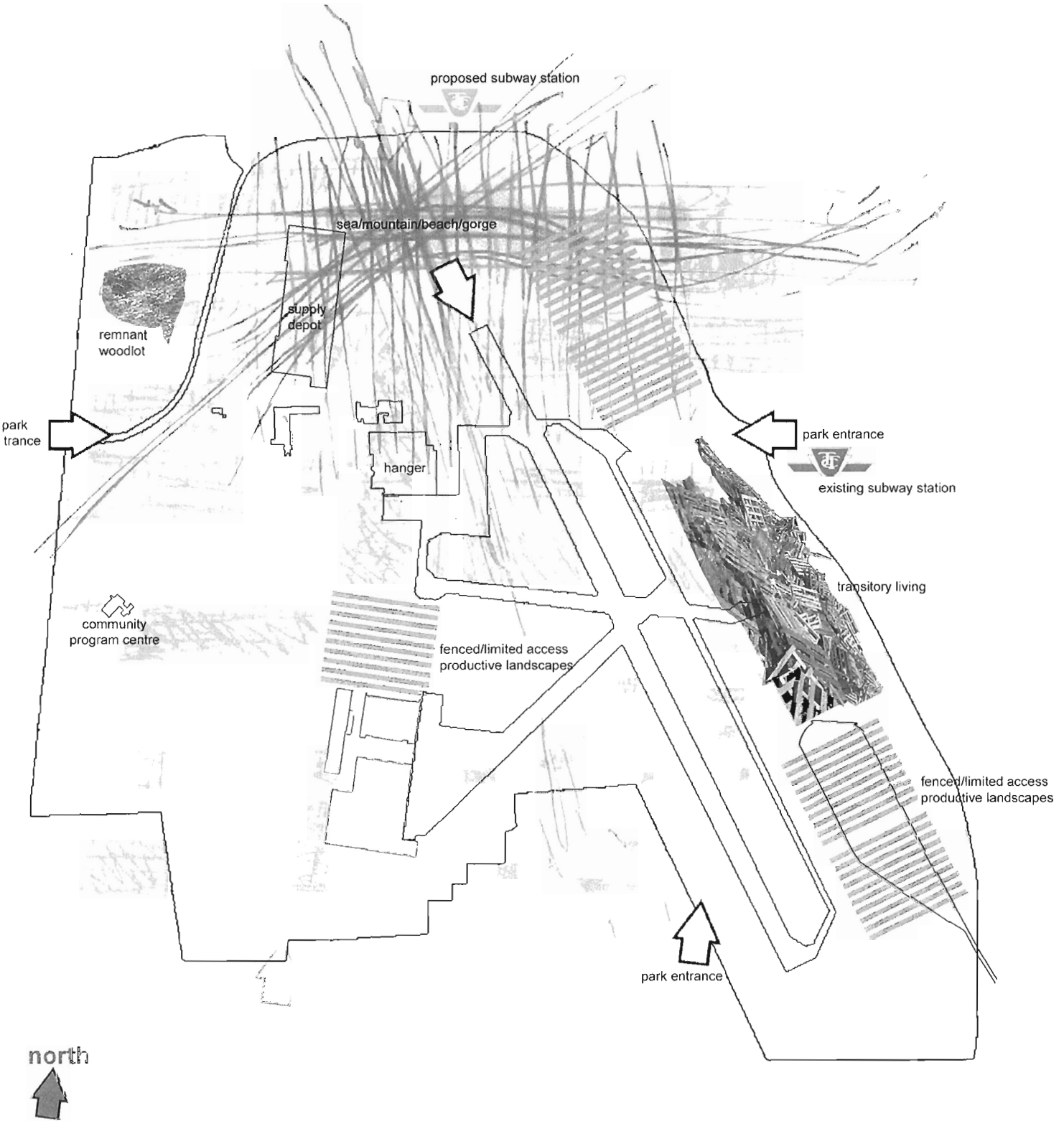
Dufferin Street

community garden plots

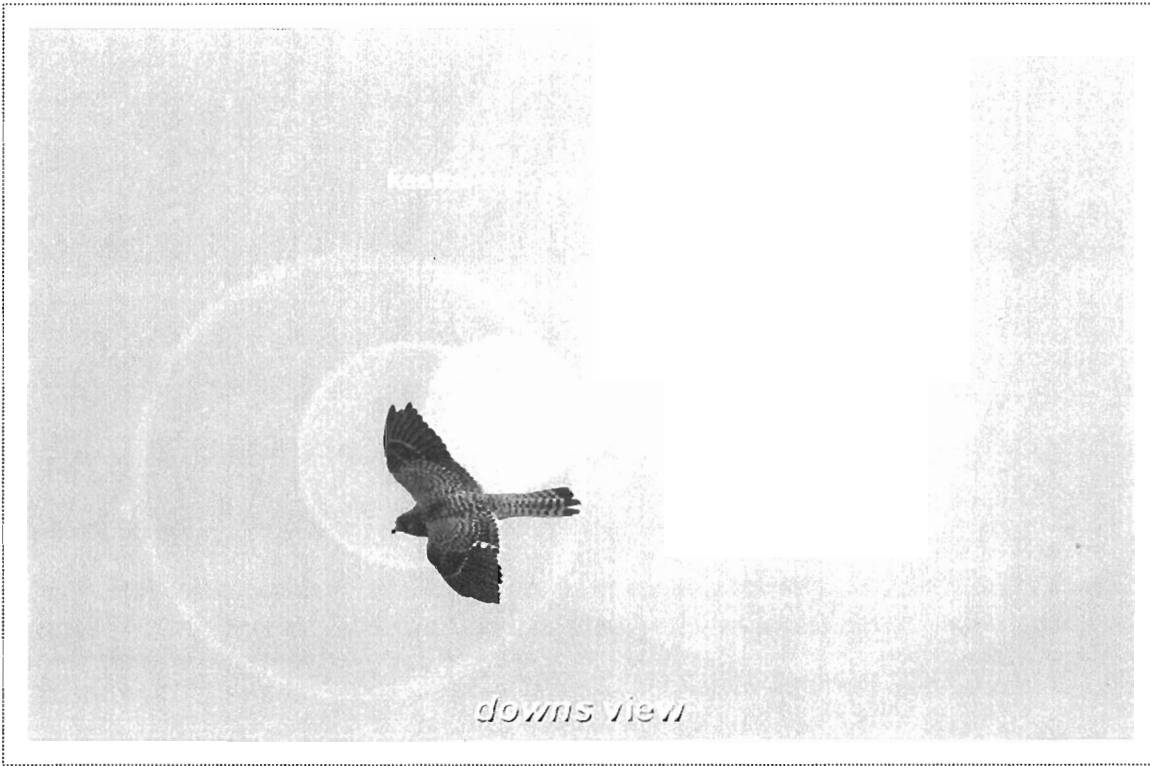
north

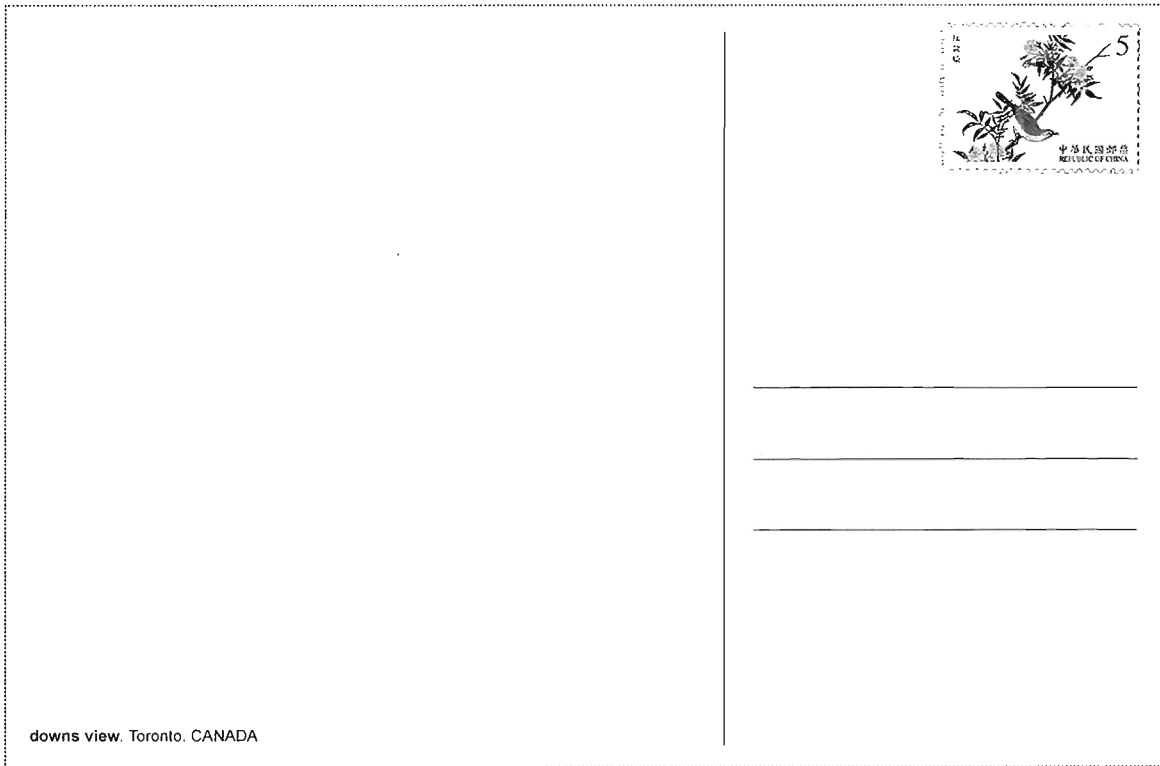


downs view has a distinct form, form is based on the city grid, originating from sections. the city grid has been bent, deformed, skewed ; first by the establishment of airfields/strips on the site and ingrained by fencing the site by the military. Some form OR pattern should be partially unique to *downs view*. Some monumental form should be unique to *downs view*.

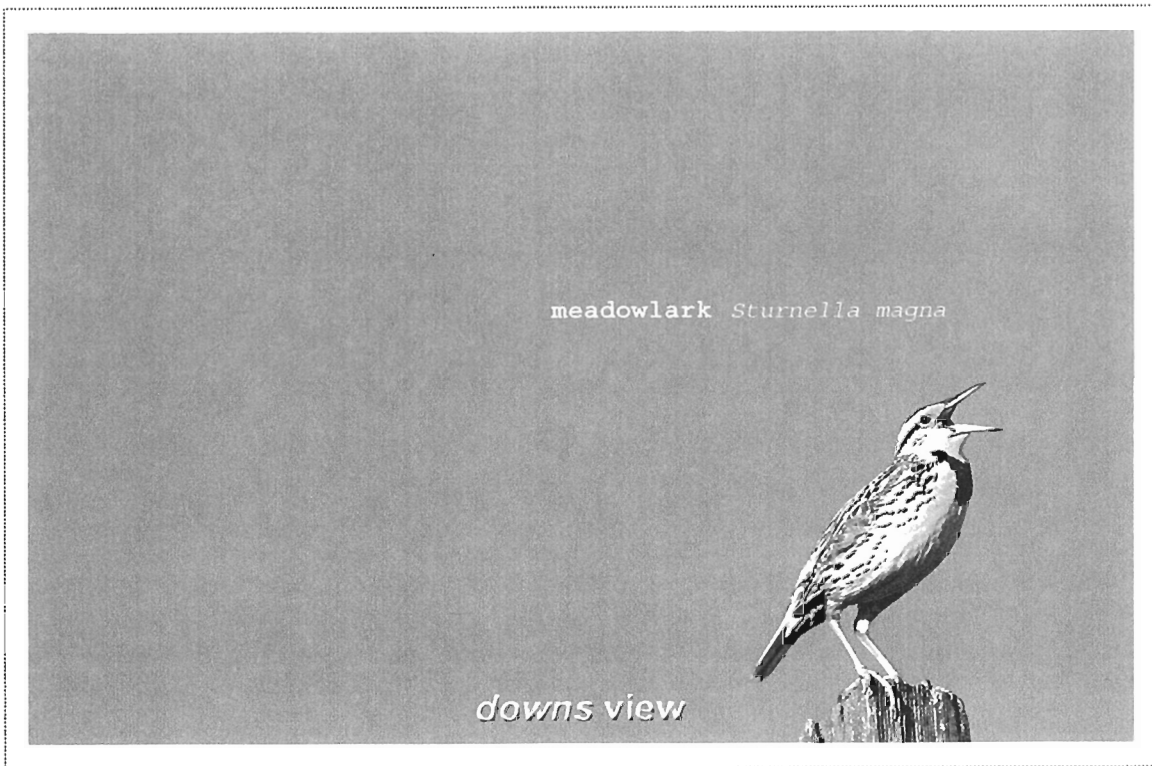


existing bird species at downs view
must be accommodated

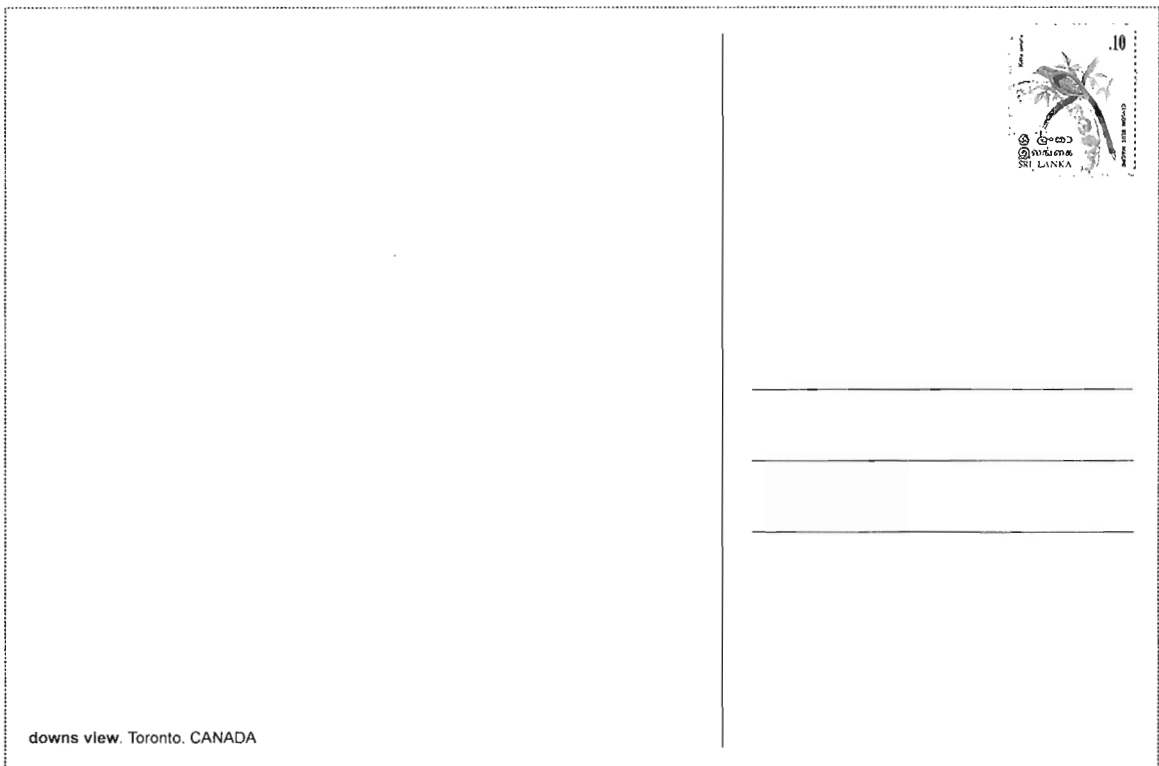




downs view. Toronto. CANADA



210 downs view



*you need to know
who you are.
then become no one.*

(tomato, 1997)

downs view: take it as park park design

“
Television and Disneyland operate similarly,
by means of extraction, reduction, and recombina-
tion, to create an entirely new, antigeographi-
cal space.”
(Sorkin, 1992. 208)

In many ways the park is intended to operate in the same way that Disneyworld or West Edmonton Mall claims “to contain the entire world within its walls” (Crawford in Sorkin, 1992). *In many ways* the park aims to create a sense of place that is bound to many places around the world while still being tied to the geography of *downs view*. (Toronto, Canada, North America, Earth)

And it is a place that is felt rather than heraldic,
and to very different ends.

While the purpose of West Edmonton Mall is singularly commercial and the purpose of Disneyworld is corporate in part, American dream advancement in part, a ‘wholesome’, sanitized *environment* for entertainment and pleasure. The purpose of *downs view* is to create “spaces that facilitate cultural mobility: places where people can have new experiences, where a change in perspective is possible” (Hajer & Reijndorp, 2001). The intention is to build a park that creates space to experience *otherness*. to experience sublime landscapes, and delight, and to play. (to recreate and lounge). The purpose of *downs view* is to expose history of the site (and of Canada). The purpose of *downs view* is to provide a site that promotes clean water and efficient energy, to strengthen and expose technology.

Vaccarino writes that, "the new challenge is to establish both local and global environmental governance, connecting ecology to economic and social issues such as poverty, consumerism, public health, demographics, and housing" (Vaccarino , 2000. 52).

Beauty and humour

Walking on cladding
is like being a Mighty Mite
the site is like being a Mighty Mite
the site is so vast and
Yet you are so small >> **emerging realities**

What is design

Design is the action of solving a problem creatively, using knowledge – form, space and order so that the significance and value of the solution is more meaningful.

In relation to *downs view*, design is the ability and practice of understanding the park site, in terms of soil, water, culture, context – local, regional, international, national – topography, building structure, understanding of competition brief (needs, wants, wishes), understanding of urban, national, park – including national park and urban park.

This information and understanding is to be interpreted in such a way as to render the park experience more fun, playful, meaningful, evocative ... hmmm.

where one finds no meaning. one creates meaning.
(Tomato, 1997)

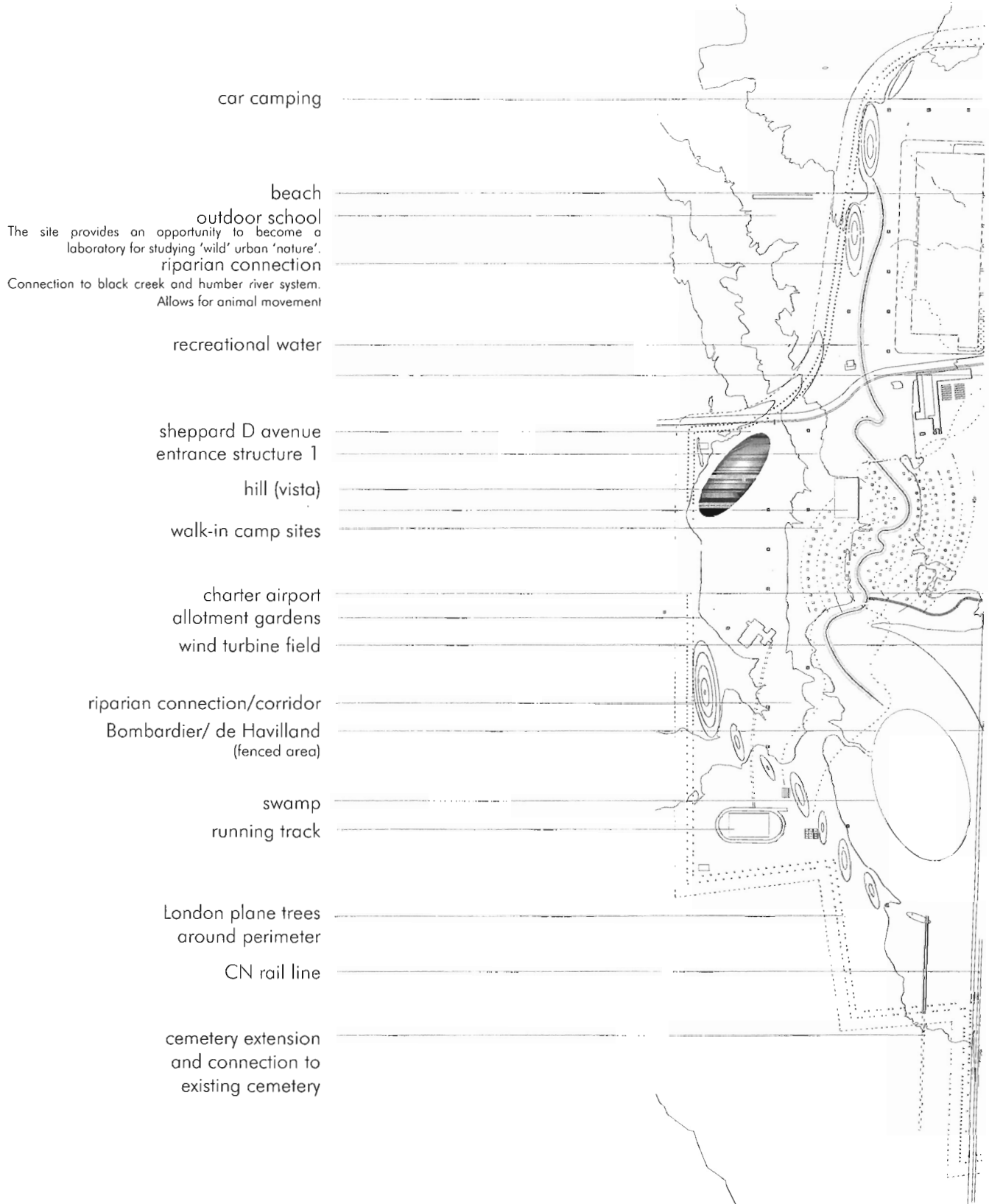
What is wilderness in the urban context ?

downs view: take it as park design

“
Walking in the park is essentially an
act of exploration culminating hopefully in a
”
process of discovery (Appleton, 1997. 68)

READING DOWNSVIEW

Content in the form + composition
which gives *meaning*



car camping

beach

outdoor school

The site provides an opportunity to become a laboratory for studying 'wild' urban 'nature'.

riparian connection

Connection to black creek and humber river system.
Allows for animal movement

recreational water

sheppard D avenue
entrance structure 1

hill (vista)

walk-in camp sites

charter airport
allotment gardens
wind turbine field

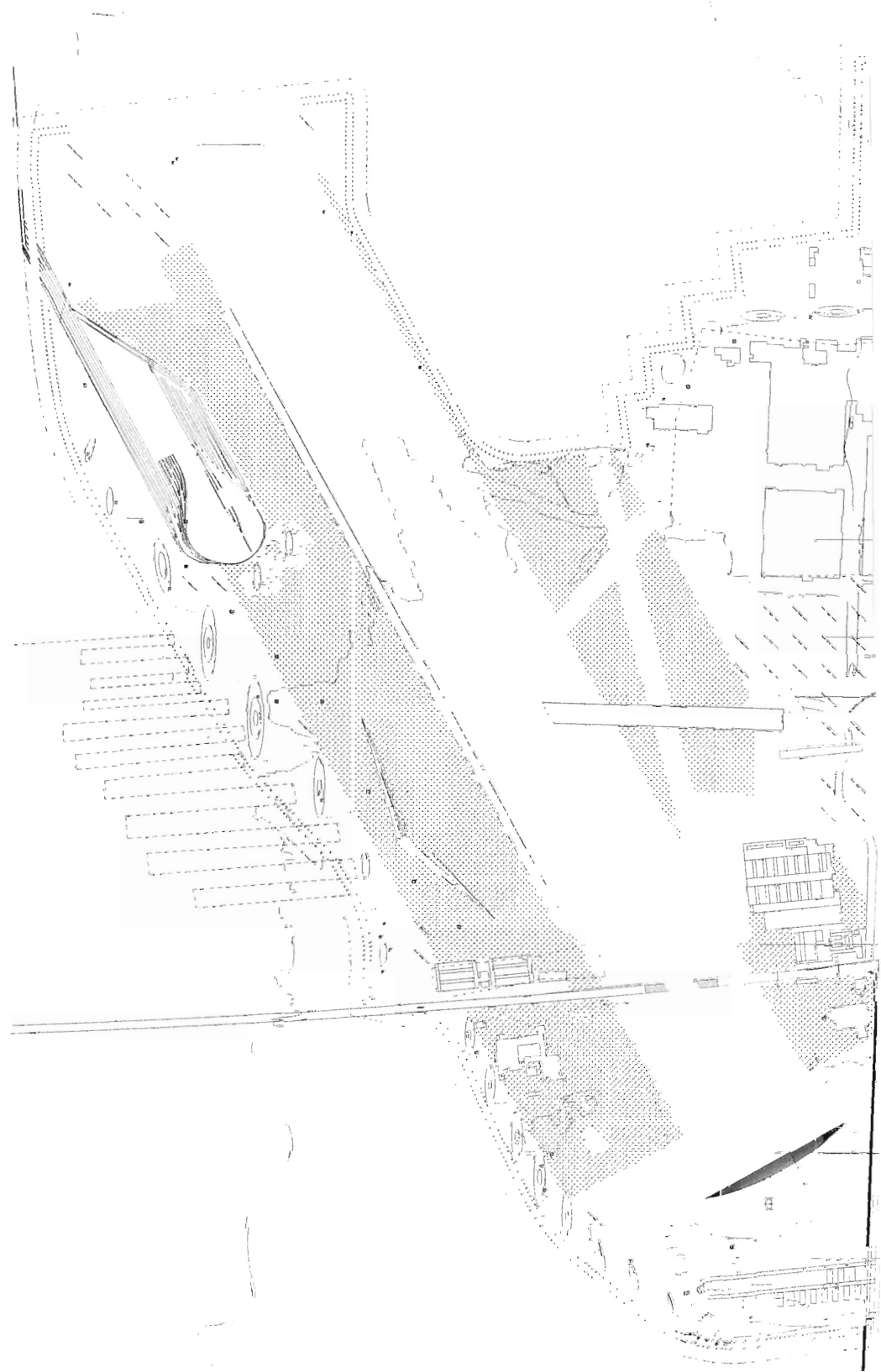
riparian connection/corridor
Bombardier/ de Havilland
(fenced area)

swamp
running track

London plane trees
around perimeter

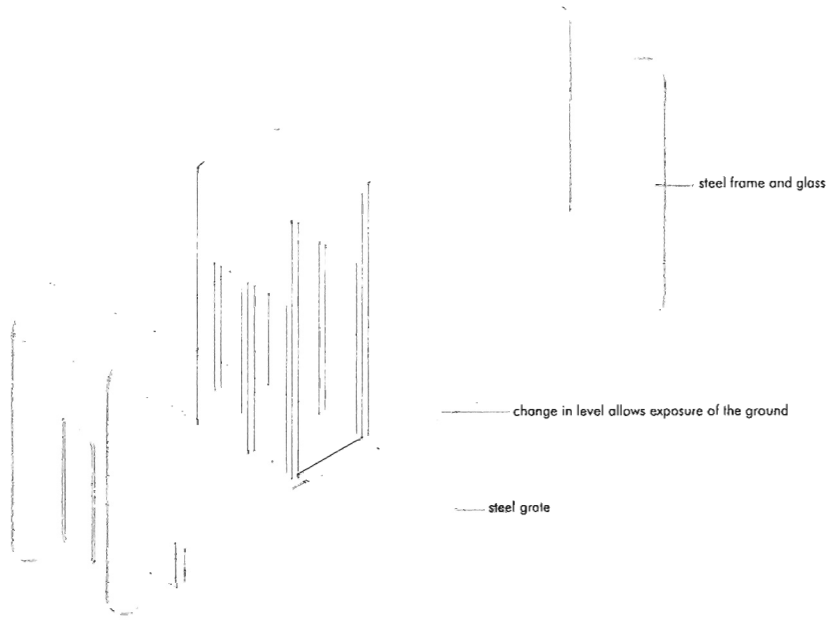
CN rail line

cemetery extension
and connection to
existing cemetery

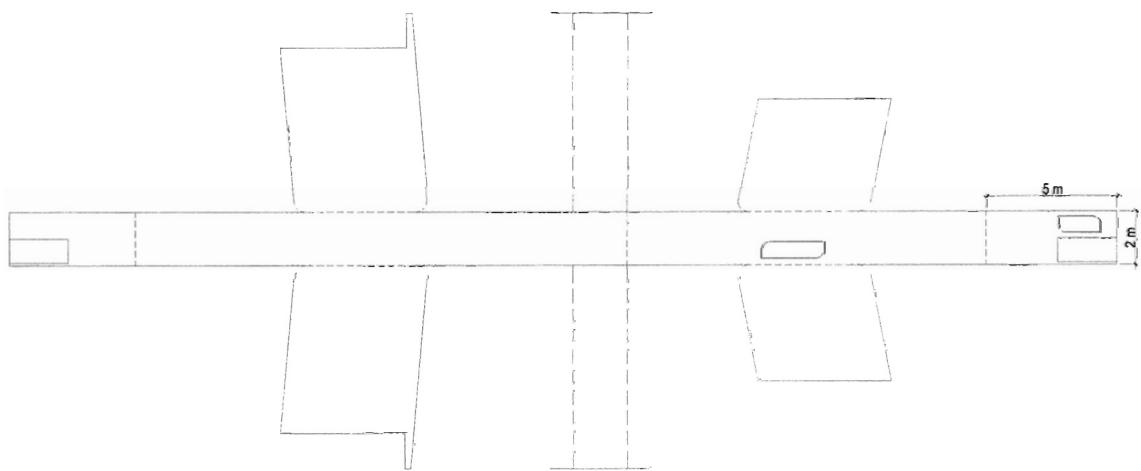


entrance structures

Imitation and representation are not merely a copy, but knowledge of the essence." (Lippard, 1999)
Each entrance has some relationship to its position. repetition of formal language strengthens park identity and perimeter continuity.



axonometric scale 1:50



folding plan view scale 1:100

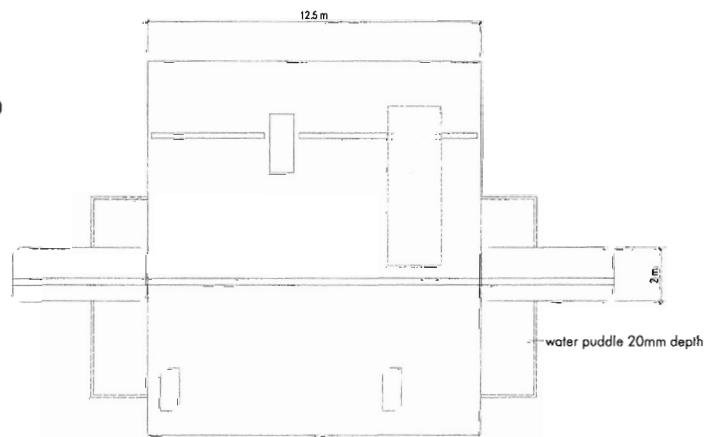
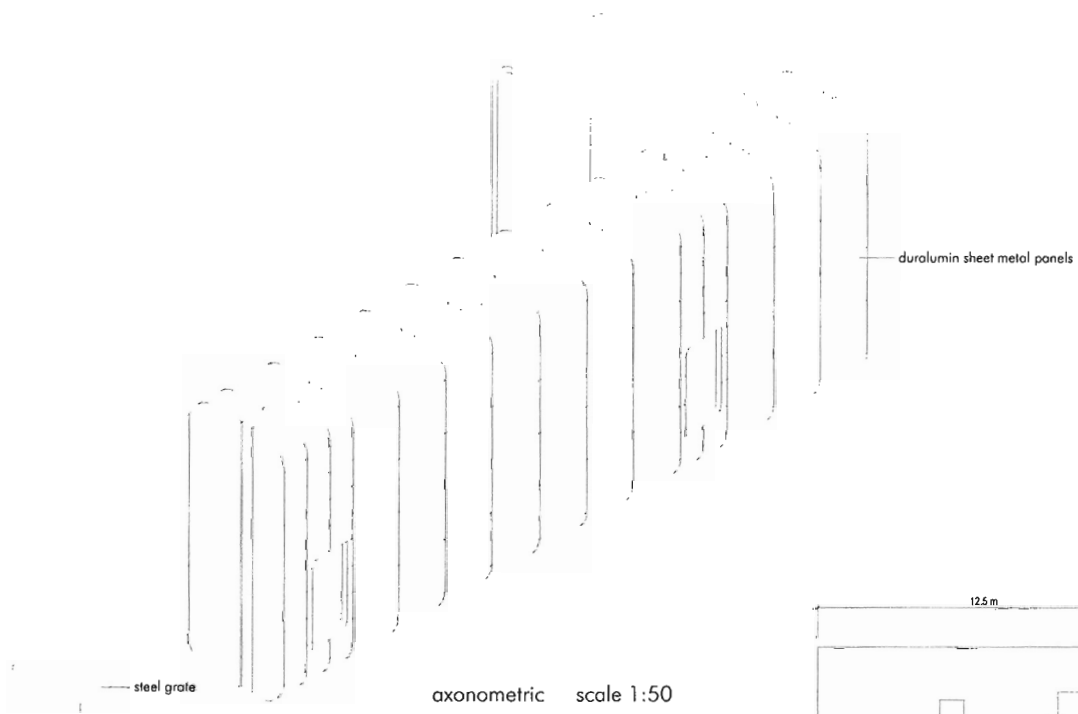
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227 take it as park.

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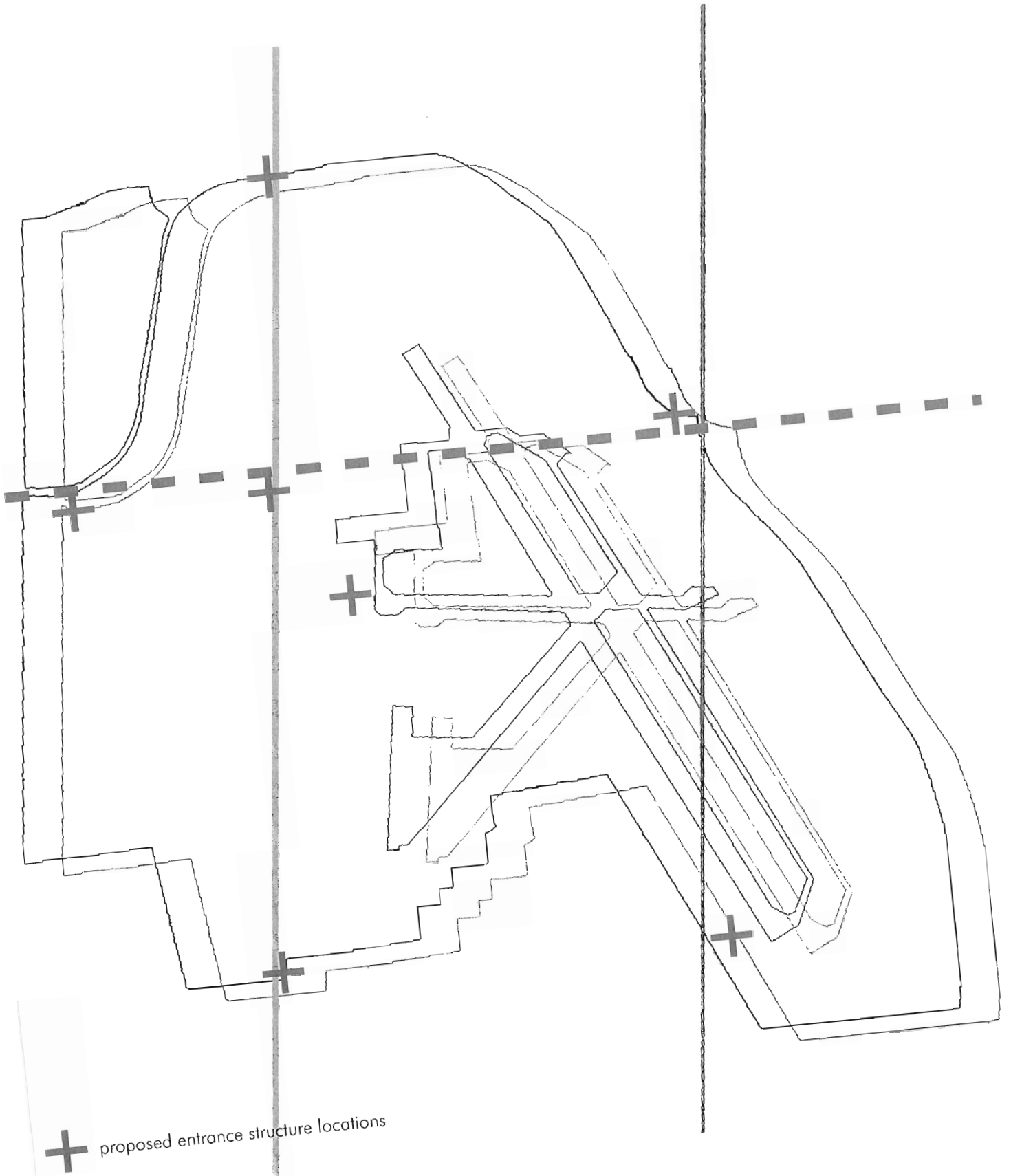
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231 take it as park.

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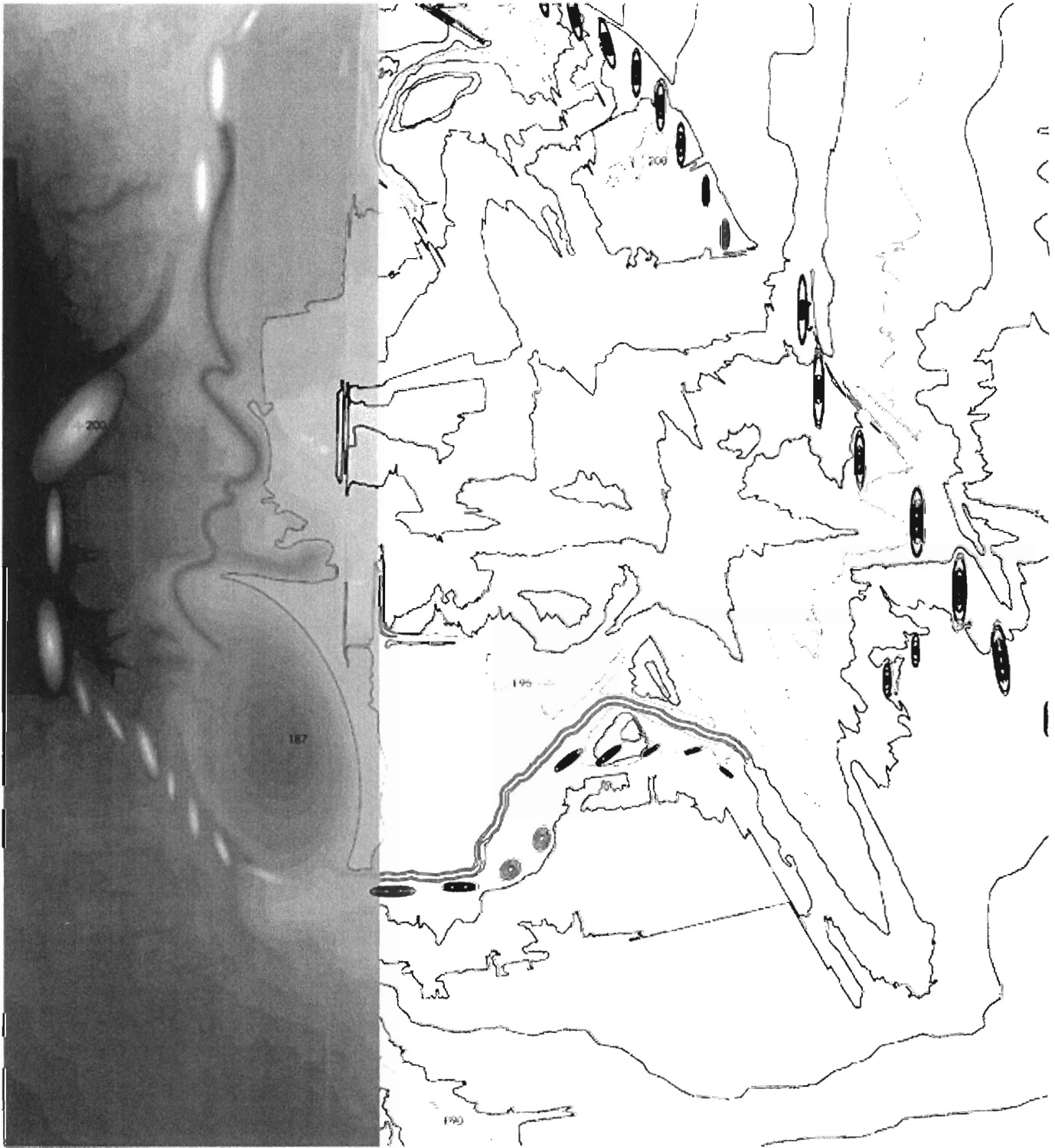
+ proposed entrance structure locations

topography

"Depending on where and how the body is positioned, there are significant shifts in horizon-level. Horizon position influences the shape and extent of the site of a person. No sooner has one set of perceptual landing sites appeared than along comes the next – often simply its double – to replace it. Most studies of vision fail to recognize the tactile and kinesthetic components of 'view' or take into consideration the degree to which vision is not purely visual." (Arakawa + Gins. 1997)

The topography undulates between hill and meadow along the perimeter of the park, forming a *necklace*. Each hill provides vista to downtown.

The primary path was designed at a 1:12 slope, providing wide accessibility. Other paths are steeper.



topography pilan view scale 1:5000 [downy view: national]

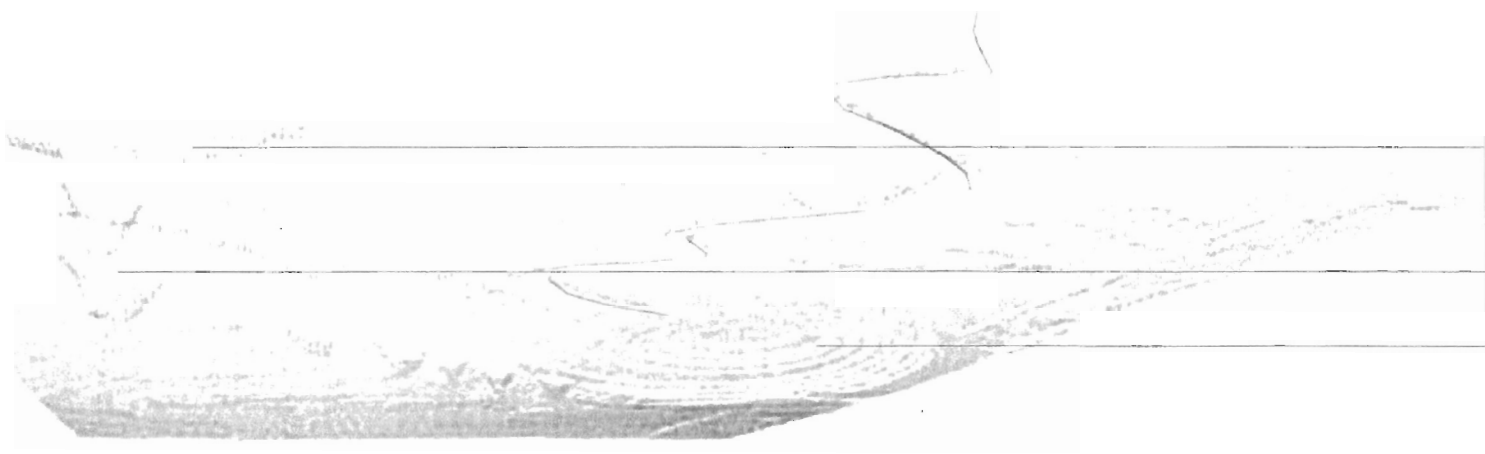
swamp

necklace

vista

the view to downtown is reinforced at a number of points on the site. At the beach. At the 'gorge' (see modest sublime) and at several high points along the necklace.

recreational water



downtown

swamp

Swamps perform many important biological functions. They may be dominated by a variety of shrub and tree species, including conifers and deciduous trees. Swamps also tend to be hummocky and may support upland plant species in these micro habitats. Swamps support higher diversities of plant and wildlife species than other wetland or forest communities. They also provide critical habitat for many species. For example: Depending upon the terrain, swamps may perform important hydrological functions. They are frequently in areas of groundwater discharge [true for downs view], thus protecting headwaters of streams. In these situations, swamps maintain the cold water nature of watercourses through shading. They also contribute critical nutrients to these small streams through leaves and other detritus. These provide food for grazing species of aquatic invertebrates which are a basis of the food chain in small streams. Tree limbs and logs are important in-stream cover for aquatic invertebrates and fish.

Swamps along larger watercourses provide storage for floodwaters, thereby reducing peak flows and downstream flooding. This natural inundation within the forest supplies essential nutrients to plant communities and habitat for certain wildlife species. These types of swamps are also important in improving stream water quality. Plant communities in some swamps are very dynamic, with the understorey being dominated with wetland species early in the growing season, and species adapted to drier conditions later in the year. Spring flooding

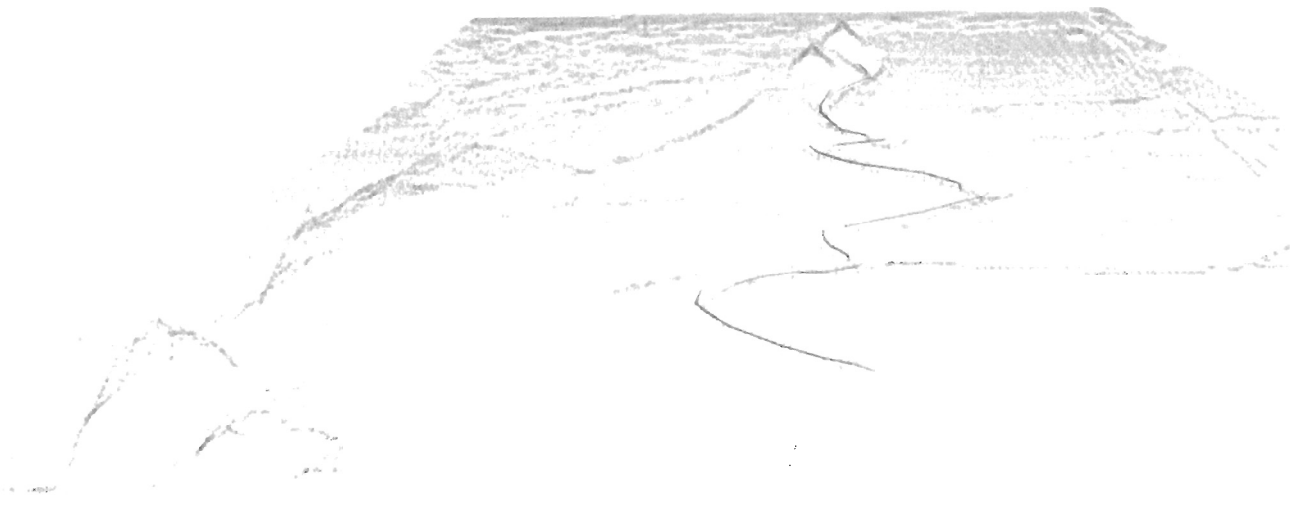
provides ephemeral ponds which are used for breeding by frogs, toads and salamanders. These same pools are also important breeding areas for invertebrates such as some caddisflies, midges and mosquitoes and these, in turn, are important food for bats and many bird species.

Environment Canada	Environnement Canada		
Patch Size (ha)	Forest	Marsh	Grassland and Savanna
30	very small populations (1-2 pairs) of forest interior, species (Winter Wren, Brown Creeper, Black-and-White Warbler) – area-sensitive species (Veery) may be present	similar marsh bird species as above, plus possibly Black Tern	most Ontario grassland mammals and a few more bird species (Upland Sandpiper, Bobolink)

The shape of a wetland is a very important factor in determining the density, diversity and type of wildlife that it will support. The optimum shape of a wetland also varies by wetland type. Swamps function best when they are regularly shaped (e.g., elliptical). The less edge a swamp has, the better it will support forest interior wildlife species.

The swamp at downs view is located in the southwest quadrant of the park, currently a site of groundwater discharge and some wetland patches. It is 30 ha (see above table).

Quebec



240 downs view:

recreational water

The water that meanders through *downs view* connects camping locations and allows alternate movement through the site. The water is also used to connect to stormwater and riparian corridors.

acrylic and graphite on paper, acetate overlay, 22 x 24 inches



1

1

244 downs view:

necklace

The structure of the border defines the whole. There are very few interconnecting parts, but there will be.

Interconnecting vehicular traffic route, east west (sheppard avenue) and pedestrian/cycle route north south (dufferin street).

The riparian corridor ... stormwater/recreation corridor, will act as a necklace connecting all parts of the site.

beauty and humour

The necklace is a rhythm of forest and meadow that occurs in a band around and through the park. Its beads are forested hills of primarily native* species.

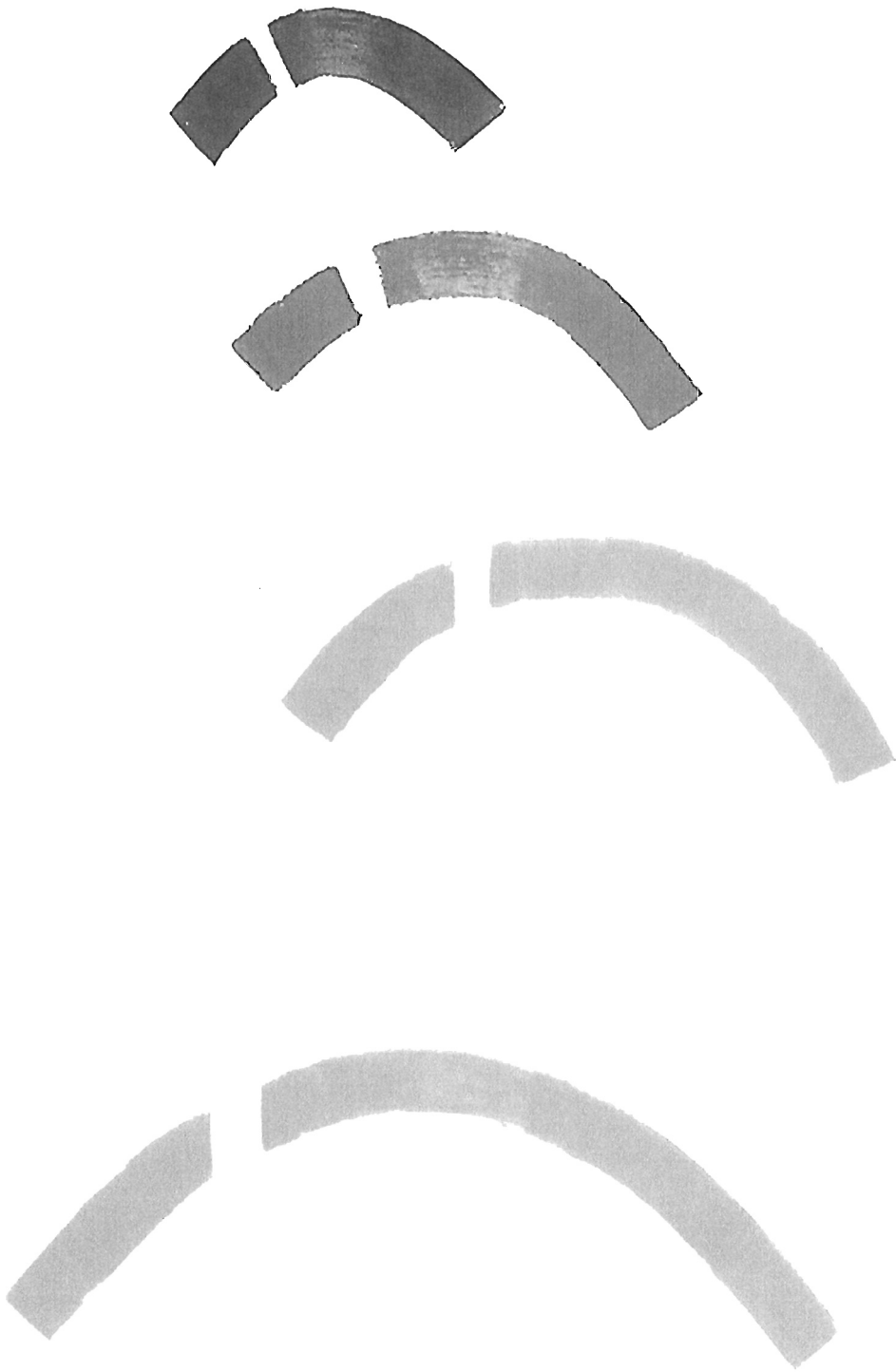
Beauty and humour

*see page 196.

1



1



Tree species in the necklace are laid out in a grid (see drawing page) the species are primarily indigenous to the St. Lawrence or Carolinian Forest region. The trees on the park periphery side of the necklace tend to be deciduous, while those near the peak tend to be conifers, however the trees on each side of the hills vary based on aspect. The meadows have only shrub and herbaceous species. The grid includes both canopy and understory species. Over time the grid will become skewed, overgrown. Studying it will always uncover the human intervention, however. Wild nature as human construct.

MEADOW PLANE
 WHITE ELM
 SUGAR MAPLE
 AMERICAN BEECH
 BUTTERNUT
 RED MAPLE

DECIDUOUS
 AMERICAN BEECH
 RED OAK
 WHITE OAK
 understorey
 YELLOW BIRCH
 STAGHORN SUMAC (W)

RED OAK
 BUTTERNUT

RED PINE
 EASTERN WHITE PINE
 TABERNAUCK

zone 1 10-15m height
canopy
 American bluestem
 dogfish sumac
understorey
 smooth service berry
 wild black cherry
 New Jersey tea
 gooseberry

zone 2 15-20m height
canopy
 striped maple
 eastern ashken
 American mountain ash
 wild crabapple
 blue-berry
understorey
 anchovy

zone 3 20-25m height
canopy
 sawtooth
 hemlock spruce
 paper birch
 red pine
understorey
 anchovy

zone 4 25-30m height
canopy
 yellow birch
 shagbark hickory
 eastern hemlock
 rock elm
understorey
 anchovy
 American crabapple
 New Jersey tea

zone 5 30-35m height
canopy
 black maple
 sugar maple
 American elm
 balsam poplar
understorey
 pasture root
 gooseberry
 wild crabapple
 eastern white oak



gabon
 gravel concrete
 impacted rock

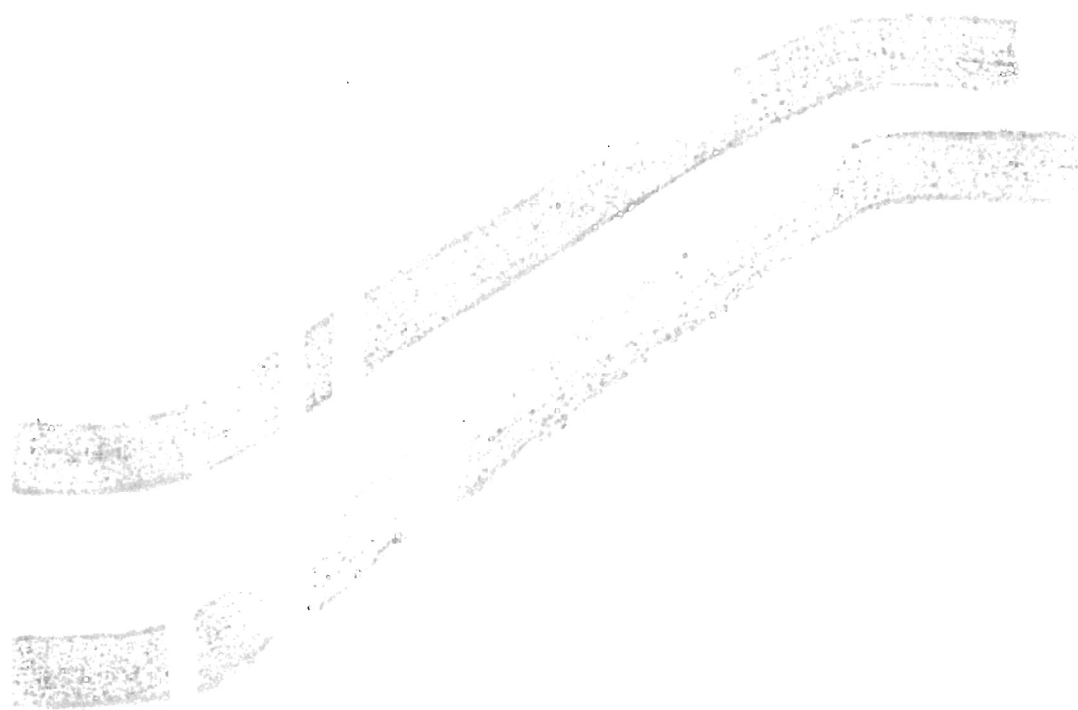
visible understorey

typical section through **necklace** (forested area) | scale = 1:125 | [down view natural]

escalator in forest

The juxtaposition of urban transport modes surrounded my encroaching vegetation.



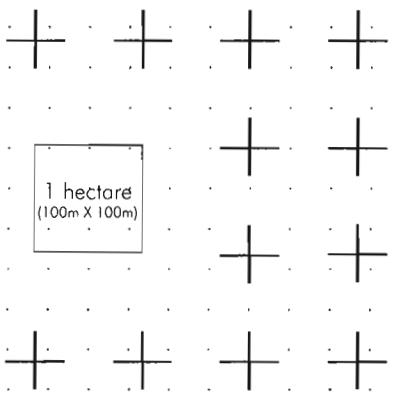


grids, distances, organizing space

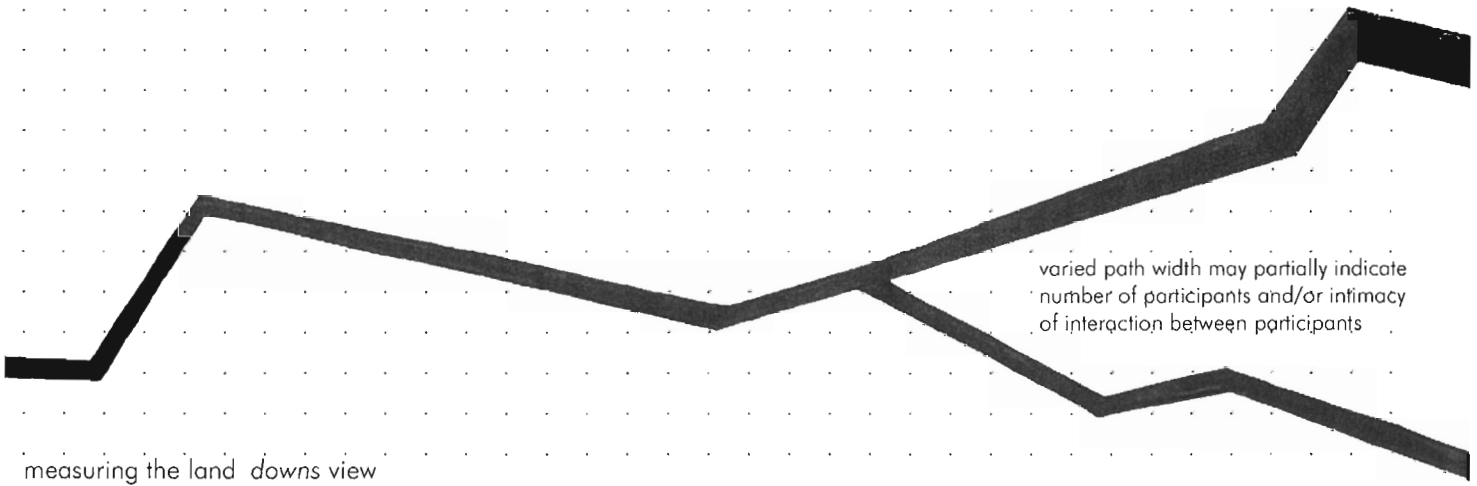
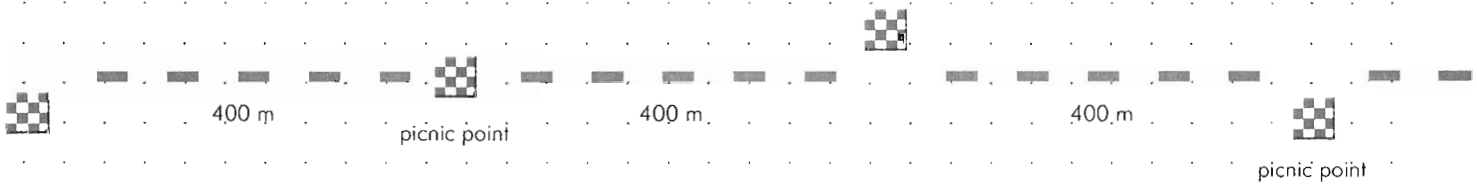
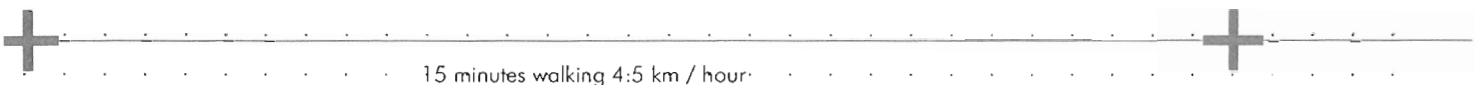
"... the space in which the game's movement takes place is not simply the open space in which one "plays oneself out," but one that is specially marked out and reserved for the movement of the game. Human play requires a playing field." (Hans, 1981. 107)

"Setting off the playing field [however] ... sets off the sphere of play as a closed world, one without transition and mediation in the world of aims" (Hans, 1981. 107). The 'playing field' must extend beyond *downs view*.

A number of different tools were used to organize *downs view*. grids of various sizes were overlaid on the site. including the city grid (stemming from an agricultural grid) a hectare grid, acre grid, 400m grid. Linear distances were also used to strengthen spatial relationships. The necklace was marked at intervals with picnic points (rest stops) along a running path.



1 acre



measuring the land downs view



paths

Paths that occur, particularly in the necklace, but also across the site vary in plant material, path width and height (based on adjacencies), incline, distance; these factors subsequently affect elements such as light, shadow, sound, participant interaction, perceived strain (which may influence perceived exhilaration); which ultimately influence spatial experience.

The walking times for trails shown below are based on the walking time table published by the *Schweizer Wanderwege, Fédération suisse de tourisme pédestre, Ente svizzero pro sentieri*, CH-4125 Riehen.

For the usual Alpine trails in good state, and with an inclination of 10-20 %, assume a mean elevation speed of 300-350 meters/h and a mean descent speed of 450-600 meters/h. The fastest climbing rate is for trails at 25 % (370 meters/h). For nearly horizontal trails, assume a speed of 4.2 km/h. Maximum horizontal speed is achieved for trails going down at a rate of 5 % (4.5 km/h).¹

400 meters equivalent to a quarter mile; 1 lap around a standard track

800 meters equivalent to a half-mile, 2 laps around a standard track

fartlek Swedish for "speed play;" variable pace running; a mixture of slow running, running at a moderate pace and short, fast bursts. Fartlek training is a "creative way" to increase speed and endurance.

intervals training in which short, fast "repeats" or "repetitions" often

200 to 800 meters, are alternated with slow "intervals" of jogging for recovery; usually based on a rigid format such as "six times 400 meters fast [these are the repeats] with 400-meter recovery jogs [the intervals]," interval training builds speed and endurance

pick-ups accelerations done during a run, normally done in shorter durations than fartleks. Pick-ups are simply another way to spice up what would otherwise be an easy-run day.

runner's high a feeling, usually unexpected, of exhilaration and well-being directly associated with vigorous running; apparently related to the secretion of endorphins

strides short, fast but controlled runs of 50 to 150 meters; Strides, which are used both in training and to warm up before a race, build speed and efficiency.

tempo runs sustained effort training runs, usually 20 to 30 minutes in length, at 10 to 15 seconds per mile slower than 10-K race pace. Another way to gauge the pace of tempo runs-- a pace about midway between short-interval training speed and your easy running pace.²

The necklace is 9000 m total length.



© path through necklace | winter | [downs view national]

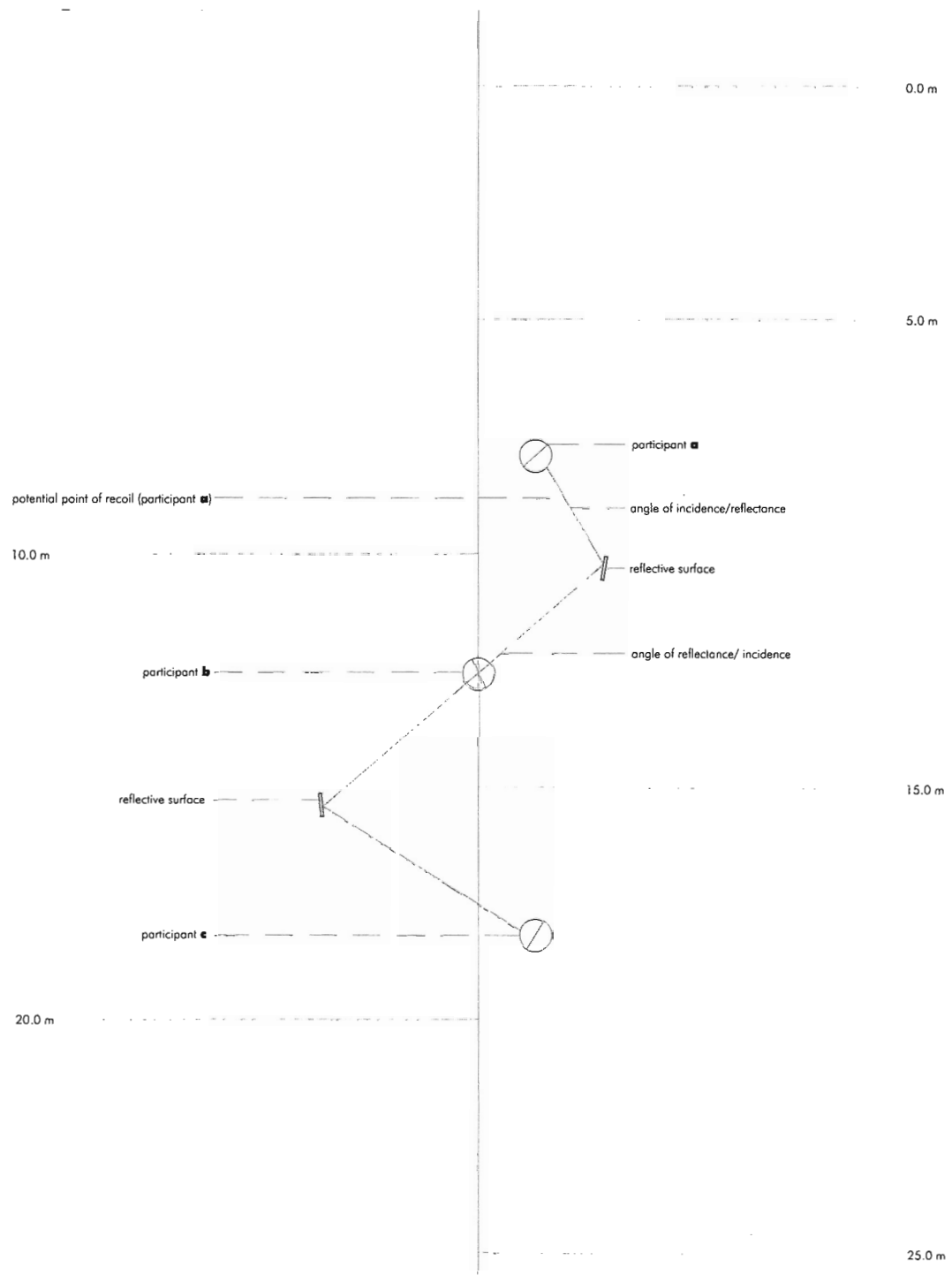
mirror path

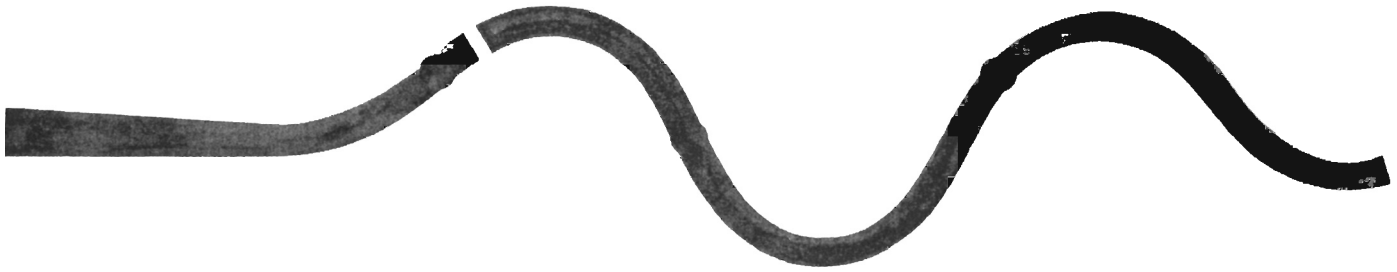
“ It is difficult to travel without disturbing reminders of the power relations that become starkly evident when different groups of people intersect in one space ” (Lippard, 1999).

Historian Chris Wilson (in Lippard, 1999. 61) questions “how to harness tourism for community needs ... to create separate space, both psychologically and physically, where local communities can nourish their own myths and social lives,” within the context of increasing tourism.

The mirrors are placed at bends in the path; points of reflection, decision or recoil. The points enforce the notion of a solitary path. At these points a participant will see who they may encounter and are able to decide to turn and continue a secluded path or continue and engage in interaction with another.

mirror plan view scale = 1:50 [downs view national]





mirrors in forest

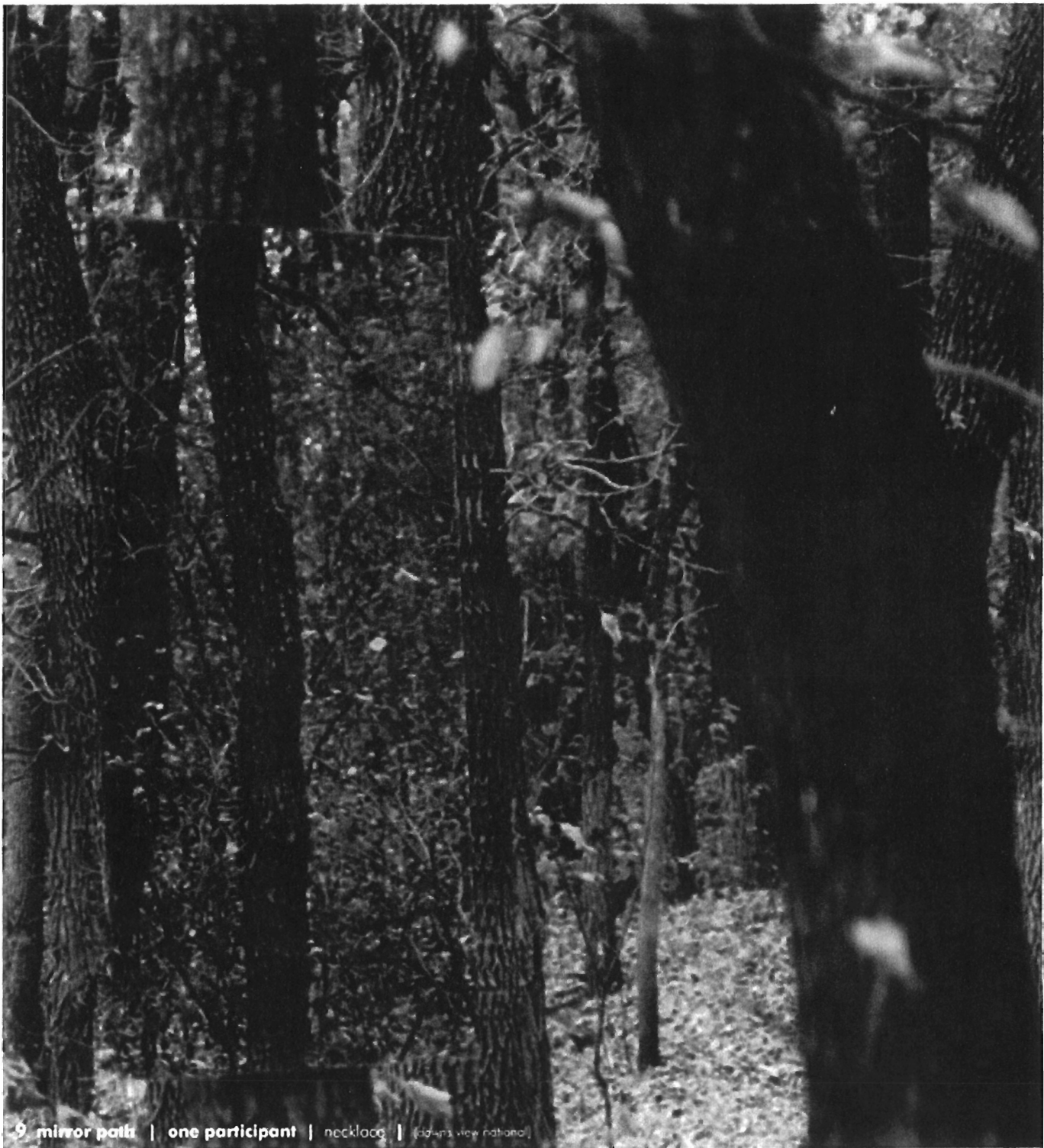
“

Partial concealment implying an element of mystery ... Variations,
contrast and surprise ... imitation, replication, anticipation, analogy

”

... as elements of survival (Appleton, 1975. 69)

The mirrors are embedded in the forest vegetation so that they only
emerge when they are looked at, when they capture reflection. This
juxtaposes anything to become an image within 'nature' .



9 mirror path | one participant | necklace | (dig-ups view national)

“
First and foremost play is about self-presentation.... The self-
presentation of the game involves the player’s achieving, as it
were, [her] own self-presentation by playing – i.e., presenting
”
– something● (Hans, 1981. 108)



mirror path | two participants | neckloce | down | manhood

quincunx. path width.

Path width varies to suggest number of participants and facilitate different interactions between participants.

Interpersonal distance, or proxemics, relate closely to determining what type of interaction may take place and the comfort involved with these interactions, depending on a number of factors such as if participants are friends or strangers.

intimate distance	0 - 1.5 ft
personal distance	1.5 - 4 ft
social distance	4 - 12 ft
public distance	12 - 25 ft

(Hall, 1966)

Hall's theory of proxemics also suggests distances vary based on social setting and cultural differences¹.

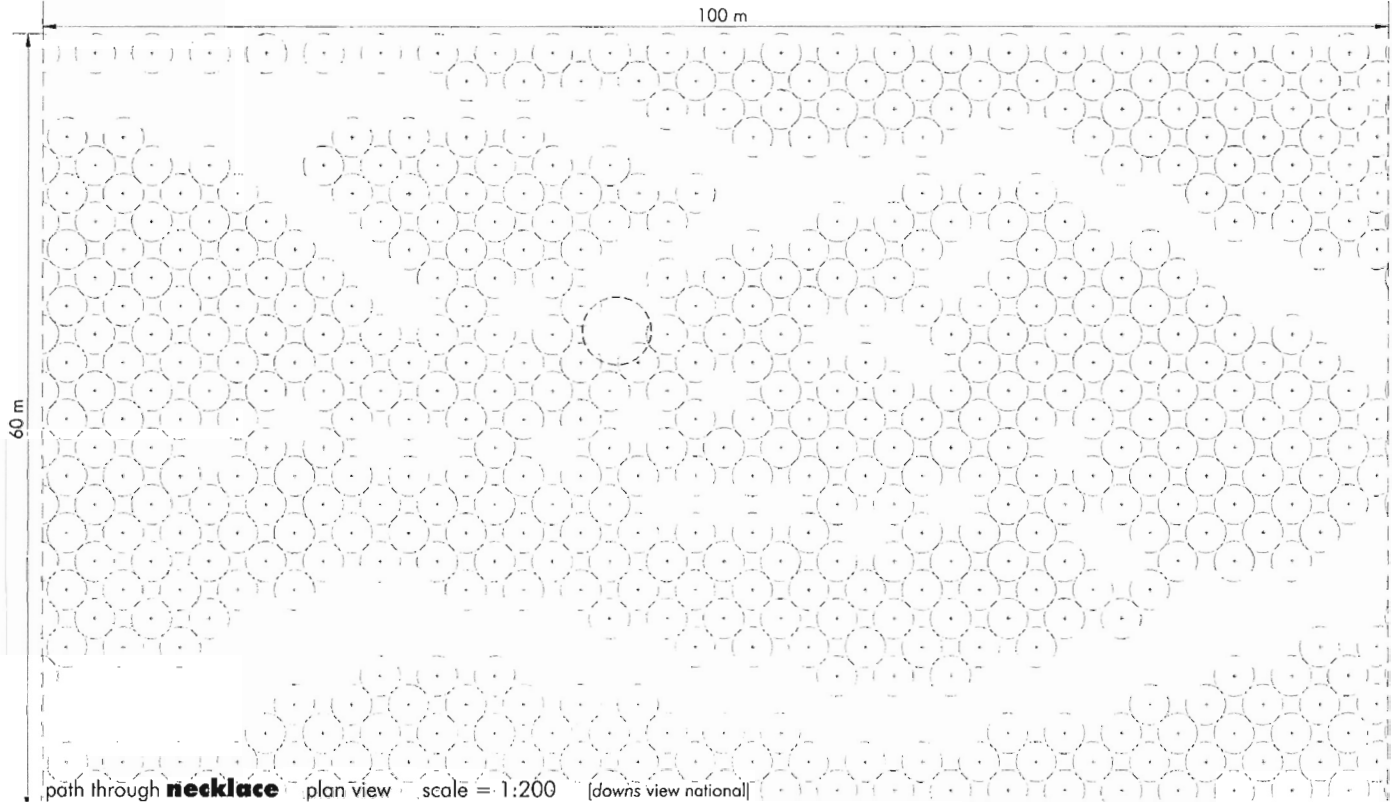
The overlay demonstrates trees and other plant types laid out on a 3m on centre grid.

ink on paper, mylar overlay, 22 x 24 inches

¹ <http://www.dushkin.com/connectext/psy/ch15/intdis.mhtml>, accessed August 16, 2003, 9:52a; <http://www.csiss.org/classics/content/13>, accessed August 16, 2003, 10:13a



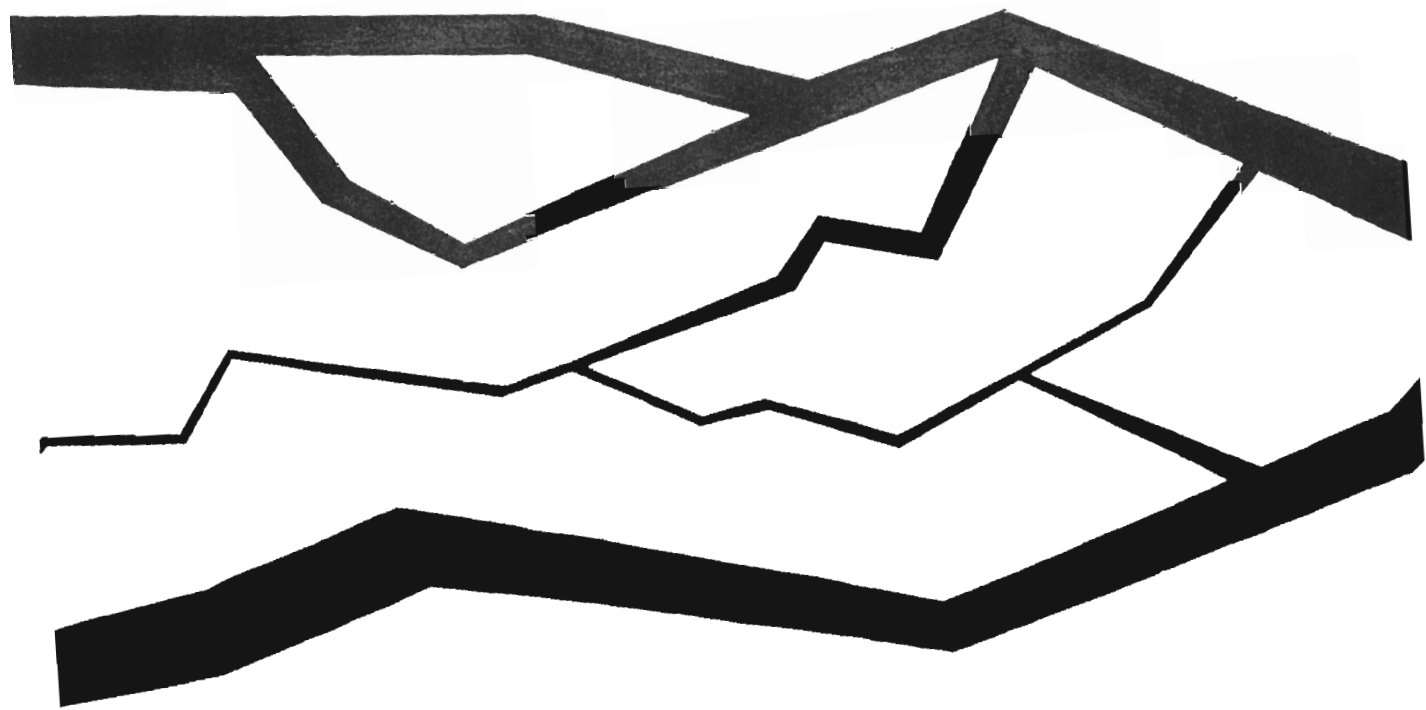
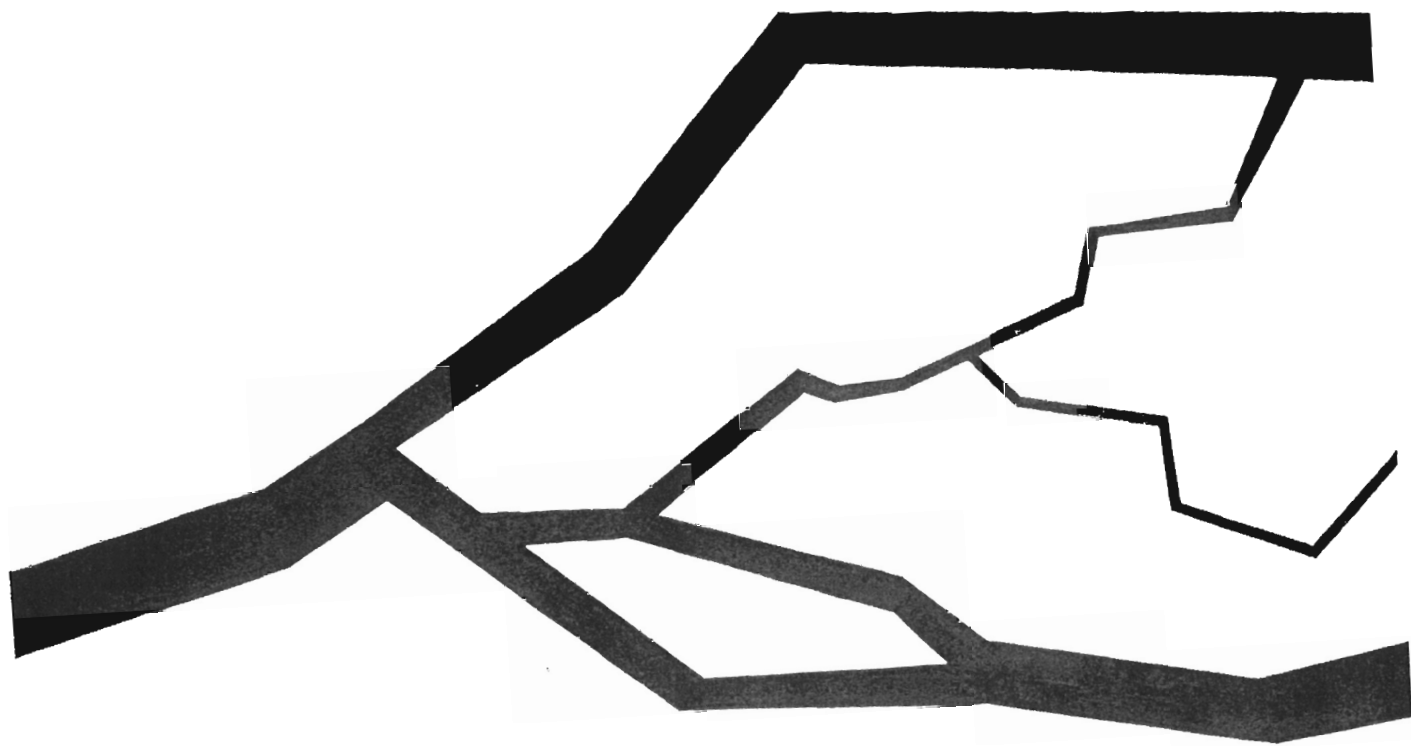
100 m



path through **necklace** plan view scale = 1:200 [downs view national]

|
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|
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6 m path width | forest section | necklace | future phase

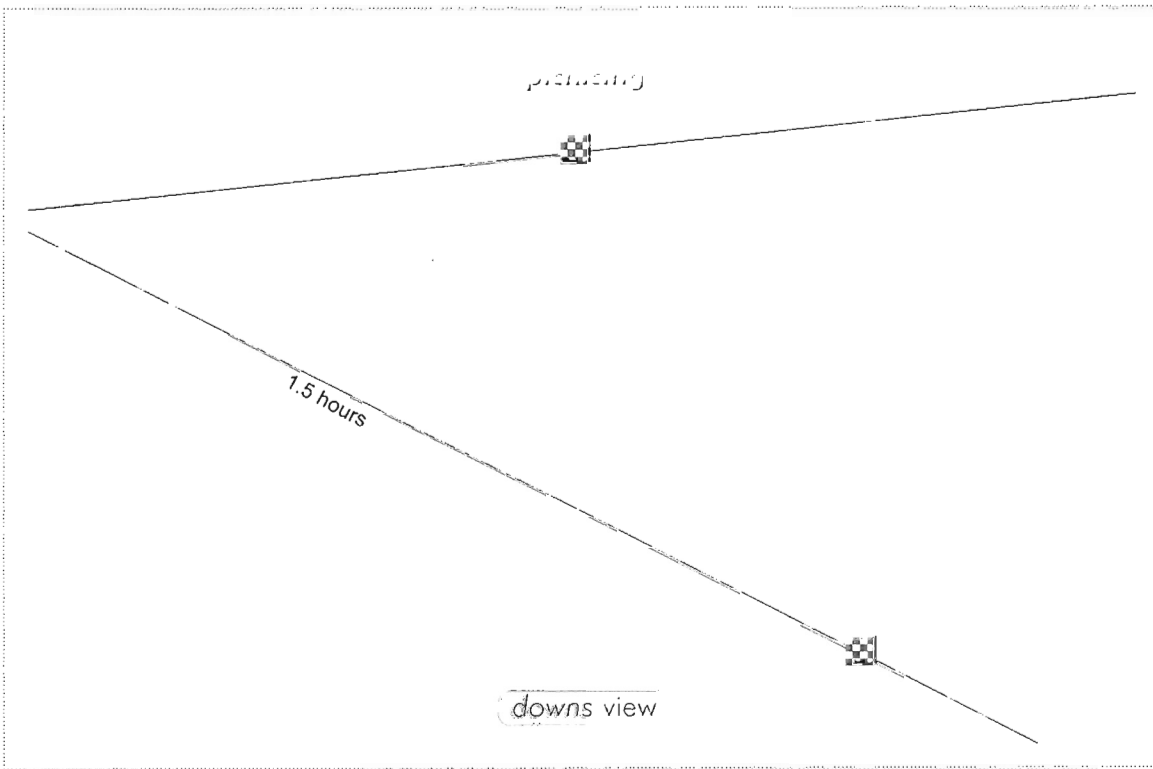


8.8 m path width | meadow section | necklace | future phase

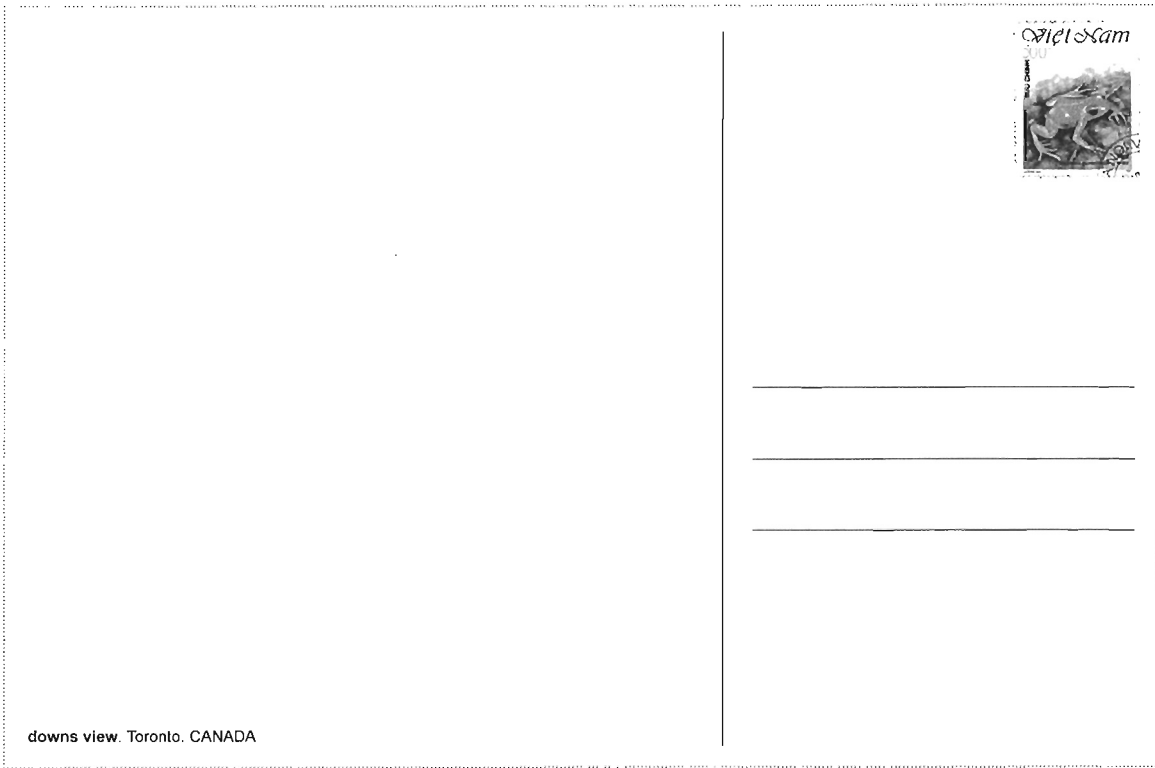


picnic points

Point ... collision of tool with material plane,
rest pods or familiar points in the socio-
cultural/historical matrix or *picnic points*•



274 downs view:



picnic revival



picnic revival

camping

The American Camping Association (ACA) defines camping as "A sustained experience which provides a creative recreational and educational opportunity in group living in the out-of-doors. It utilizes trained leadership and resources of the natural surroundings to contribute to each camper's mental, physical, social, and spiritual growth." (Harris & Dines, eds. 1998)

Camping will occur in at least two nodes on the site. There will be car sites for out of province travellers and walk-in sites for the Greater Toronto Area. The intention is to re-assign one of the buildings in the building core as a youth hostel.



The American Camping Association (ACA) defines camping as "A sustained experience which provides a creative recreational and educational opportunity in group living in the out-of-doors. It utilizes trained leadership and resources of the natural surroundings to contribute to each camper's mental, physical, social, and spiritual growth."
(Time-Saver Standards for Landscape Architecture, 2nd Ed. 1998)

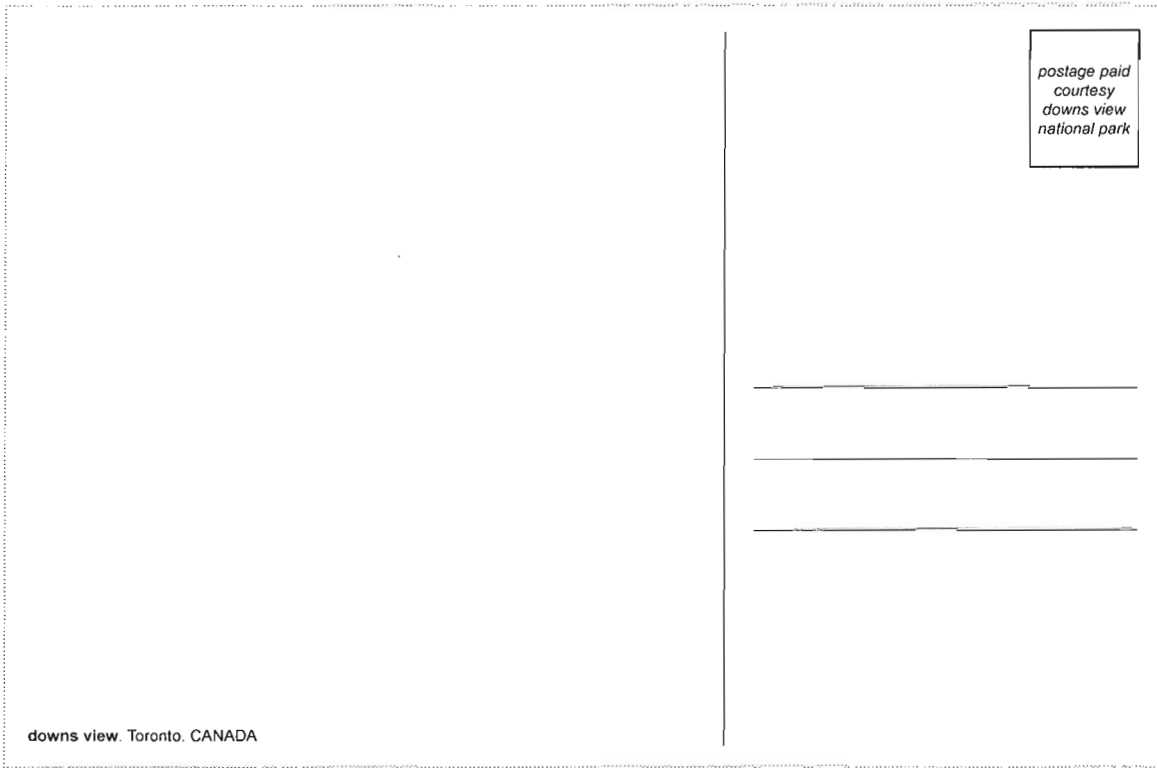
You need to bring:

- tent · sleeping bag
- sleeping pad
- adequate clothing
- rain gear
- adequate food
- hiking boots or sturdy shoes
- gas stove, fuel and matches
- water bottle
- first aid kit
- cooking gear
- bowl/plate, cup, and cutlery
- toilet paper
- rope, minimum 10m (30')

You may want to bring:

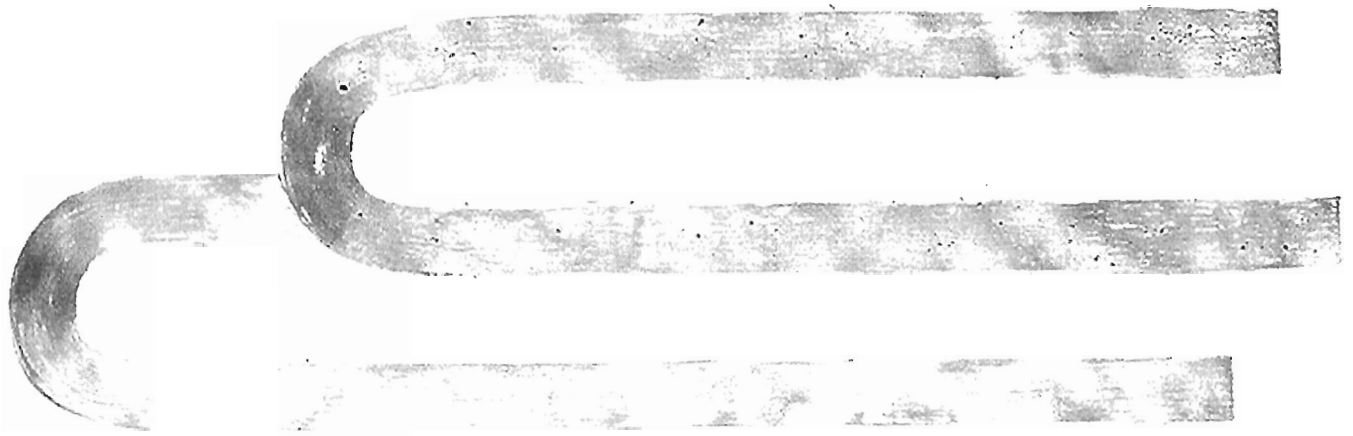
- hat
- sunglasses
- sun screen
- insect repellent
- camera
- extra socks
- topographic map
- compass

downs view



Cross the site on a moving sidewalk. urban transportation in the wild.. dirt and acrylic on paper, acetate overlay, 22 x 24 inches





sheppard D avenue

By reintegrating Sheppard Avenue through the site accessibility may be exaggerated. This circulation route, which existed before *downs view* developed as an airfield, allows more direct access across the site, exposing more people, more often to the site at its core.

airplane hanger converted to hostel

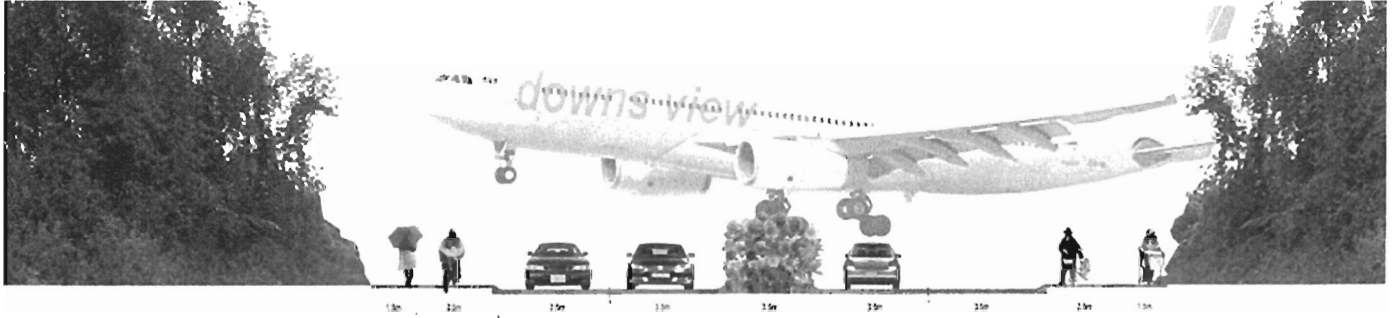
“The fact that the works stretch out of the past into the present into the present [through successful interpretation] as enduring monuments still does not mean that their being is an object of aesthetic or historical consciousness. As long as they still fulfill their function, they are contemporaneous with every age” (Source unknown).

The hostel will be located at the building core, accessible by sheppard D avenue.

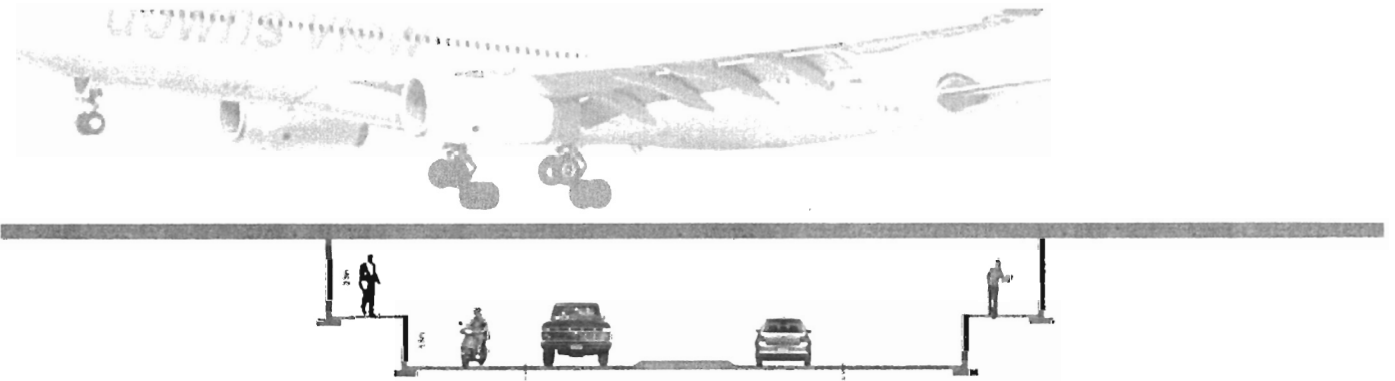
HOSTEL



section **f** looking east through sheppard D avenue | scale = 1:100 | [downs view national]

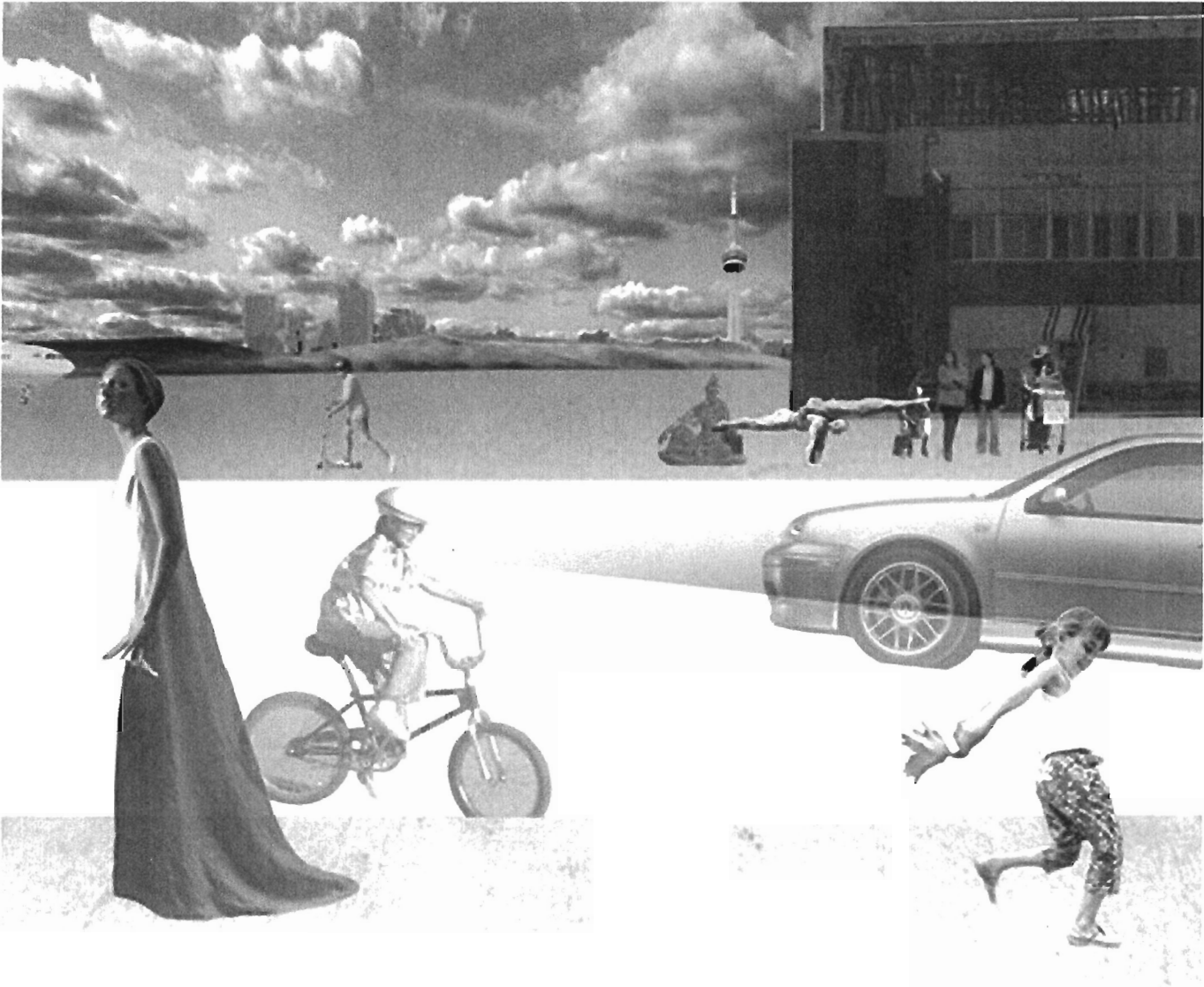


section **g** looking east through sheppard D avenue | scale = 1:100 | [downs view national]



section **h** looking east through sheppard D avenue | scale = 1:100 | [downs view national]

Sheppard Avenue is lowered at the building core to accommodate uninterrupted pedestrian movement. The roadway is covered with grate to allow vertical connection between above/below. Through traffic is separated, but it does not disappear. The road (travelling east) ascends to grade past the buildings, so that it may take advantage of the view to downtown.



1 building core looking south | sheppard D avenue | [downs view national]

allotment gardens

Let there always be food and flowers.

These gardens occur along Keele Street on the western edge of the site. The housing along this portion of the park is primarily apartment living, with little or no ground space. These gardens provide designated areas for garden plots.



3 leave street looking north | east park edge

dirt, varnish and acrylic on paper, acetate overlay, 22 x 24 inches





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L

Handwritten scribble or mark in the center of the page.

Handwritten mark at the bottom right corner, possibly a vertical line with a tick.



homeless gardens

A place for pogo


A place for sphere

A place for pogo to understand the essence of sphere

A place for sphere to understand the essence of pogo

(Taken from a beginning design education studio project brief, source unknown).

subverting stereotypes

An aerial photograph of a dense urban area, showing a grid of streets and numerous buildings. A small, rectangular garden patch is visible in the lower right quadrant, surrounded by buildings. The garden appears to be a small oasis in a concrete jungle.

“ It is possible that these gardens express only too well painful social conditions, their power lying both in the words which their makers use to describe them and in their visible form. ”
(Balmori & Morton 1993)

“ It is of this power rather than of paradise that the gardens of the homeless speak ...These gardens are not a part of the historical tradition in which the vestiges of paradise are embedded; they do not reflect the nineteenth-century picturesque model; they are not part of the family of gardens illustrated in popular magazines. Moreover; no lush, paradisiacal materials are available for their making. Constructed out of scarcity by persons whose basic needs - food, work, shelter - are not met, they embody a sense of the precariousness and fragility of nature. Yet we can not say that they lack a link with the mythic past of the garden or with its power. Few better examples of hope and the wish for fulfilment could be found. ”
(Balmori & Morton. 1993)

dufferin street

Historically traffic was controlled along Dufferin Street to allow 'planes crossing' until the street was severed as it approached the site. This juxtaposition of plane/pedestrian is reinforced by stretching a cycle path across the airstrip and reconnecting dufferin street.



7 dufferin street | looking north | trout lily trout lily | [downtown nationa]

meadow species (see appendix)
edible understory

The shrub and herbaceous layers across the site will primarily be composed of edible plants such as

Maianthemum stellatum false soloman seal

Fragaria virginiana wild strawberry

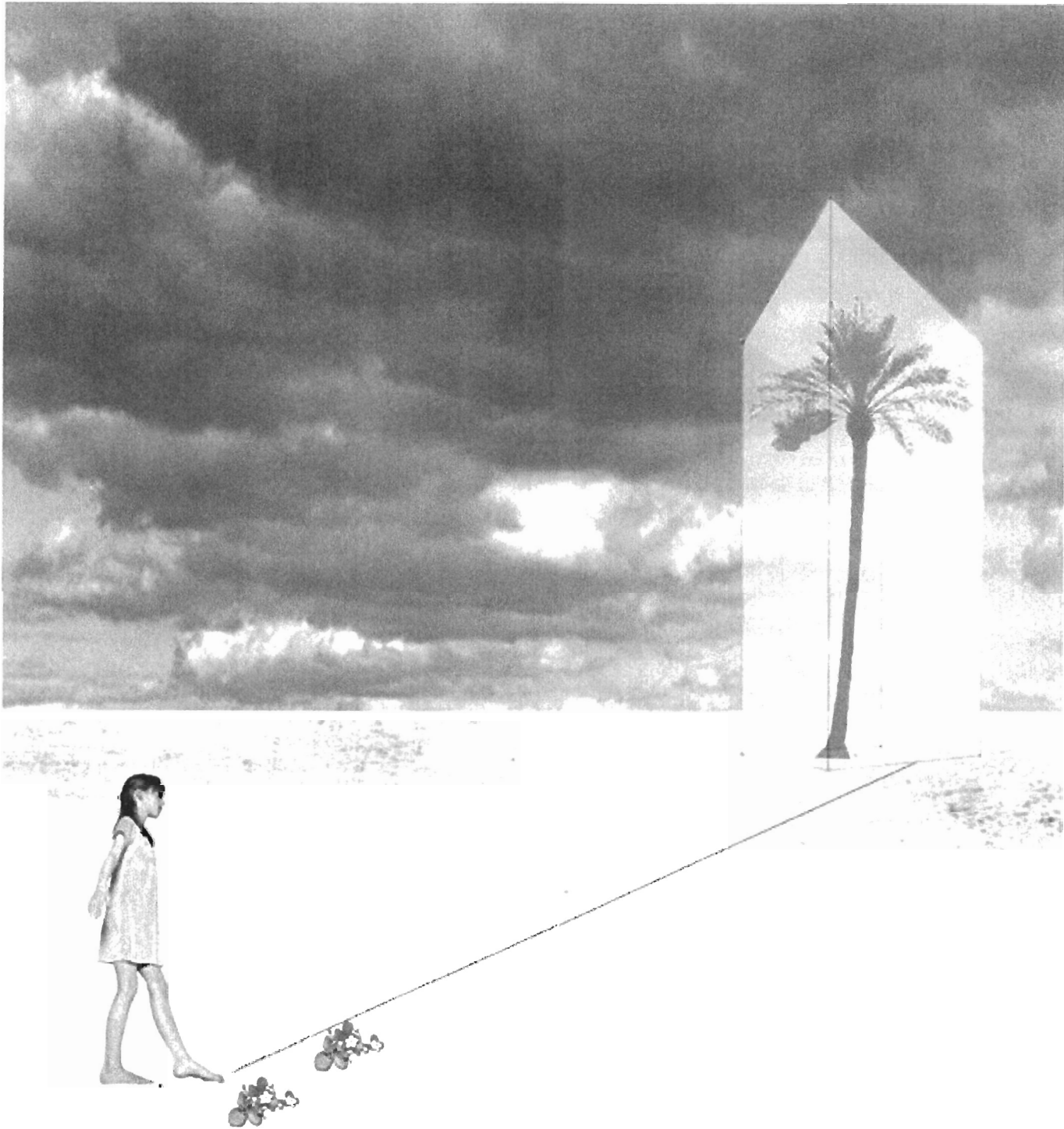
specimen species (see appendix)
 Indicator species – identified by highly specific ecological niche

palm trees * and other specimen species will be integrated as points within the grid of indigenous plant species. Moments of surprise, and hopefully memory.

The palms will be grown in glass and steel structures, with walls that will retract for the majority of the year, however, in extended cold periods these structures may provide protection from the climate.

* *Trachycarpus latisectus* Windamere Palm
 Hardy to -20 degrees Celcius
 Origin: Sikkim Himalayas of India

subverting stereotypes



5 palm tree *Roystonea elata* | In meadow | strawberries *Fragaria vesca* | [downs view notipical]

sports fields

Run. Jump. Leap. Play soccer. Play bocci. Play basketball. play●

Sports fields occur adjacent to walk-in camping sites and along the west side of the park.

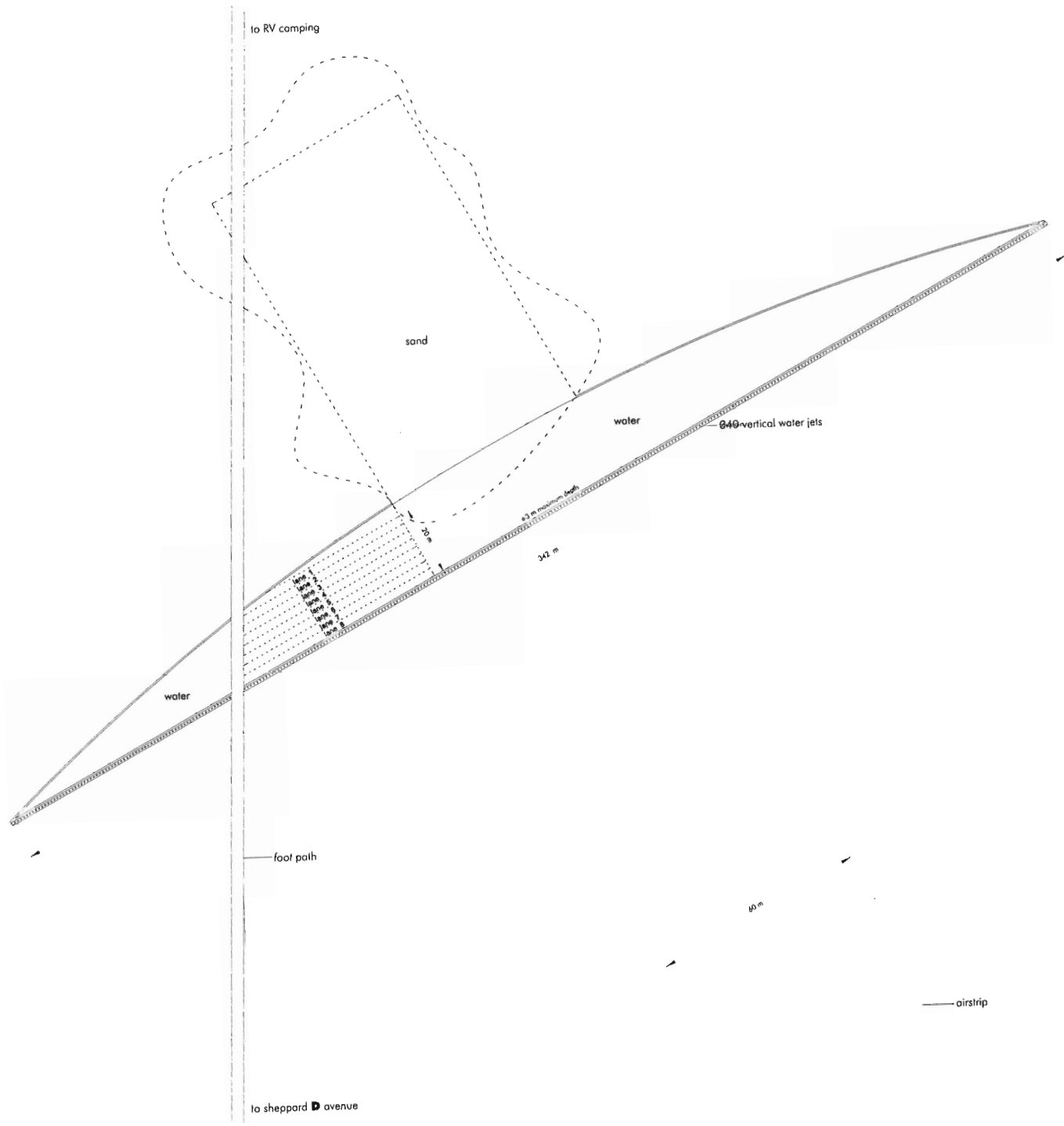


2 soccer (sotul) in forest [downs view national]

beach

The beach is escape. It is the quintessential holiday activity. It reflects summer fun and lounging. The beach provides an intimate relationship with the charter air flight path. The beach provides a view to downtown. *vista*. Sitting on the beach looking across the water the site is peripheral; water, downtown, lake Ontario: *foreground middle ground, background*.

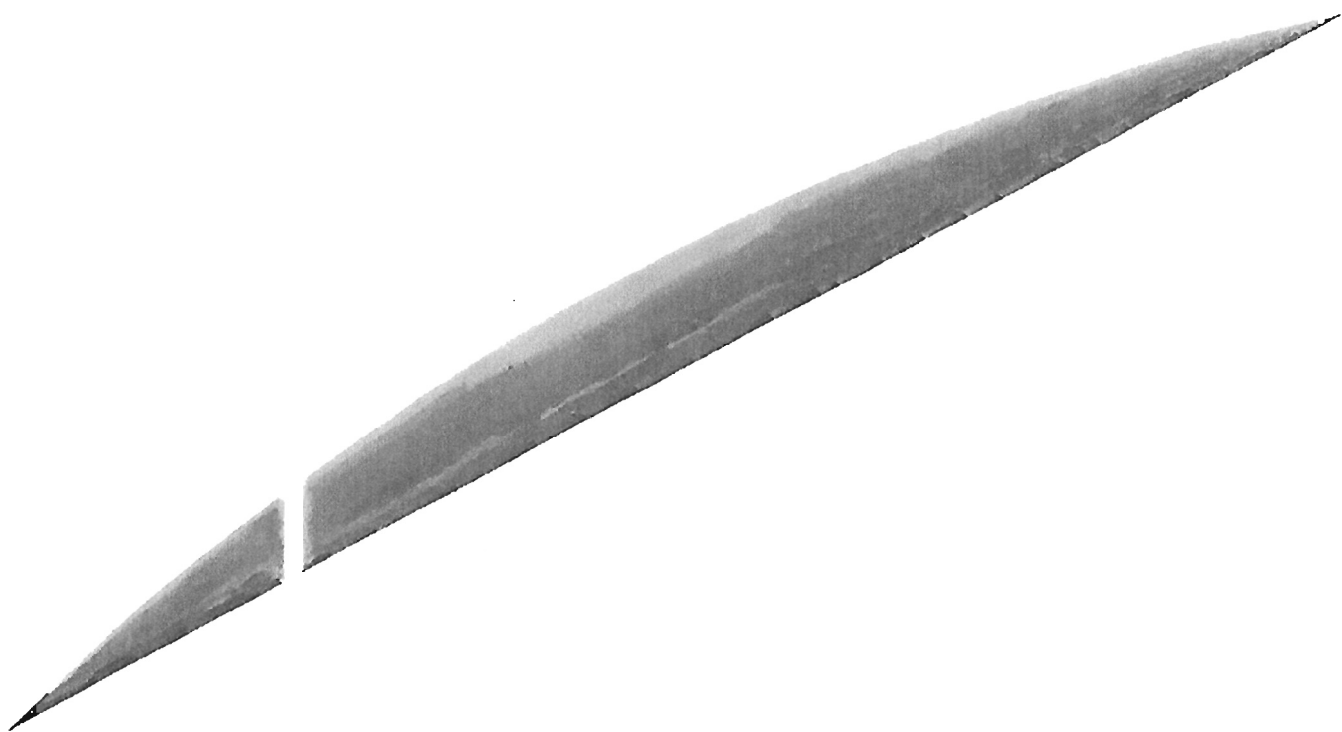
The edge references the parallel edge of Lake Ontario. The sand meets the water. The water is deep enough and long enough to accommodate an olympic pool. It is adjacent to drive-in camping sites.



beach plan view scale 1:600 [downs view national]

1

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304 *downs view:*

park/city/lake dialogue (beach)

The south edge of the water is lined with fountains that will mask the site, the site becomes water. Downtown is next in the field of view. The connection to downtown and Lake Ontario is strengthened.

305 take it as park.

leave only flip flops



downs view

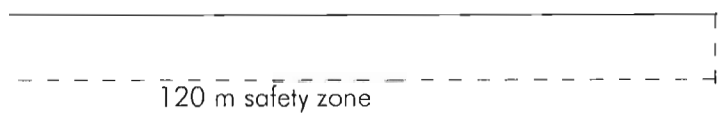
charter airport
airstrip forest

Expanded and mobile cities imply a new agenda and perhaps meaning for the design of public space (Hajer & Reijndorp. 2001. 14).

Looking at feasibility studies for charter airport development in comparable metropolitan areas of the Northeastern United States suggests that by extending the existing airstrip 200m, charter type airplanes may be integrated into the site.

The forest adjacent to the airstrip takes on a triangular shape in section to accommodate maximum height restrictions adjacent to airfields.

Flying into the wild. Into the forest.



airstrip forest, height restricted zone, slope = 1:7





wind turbines

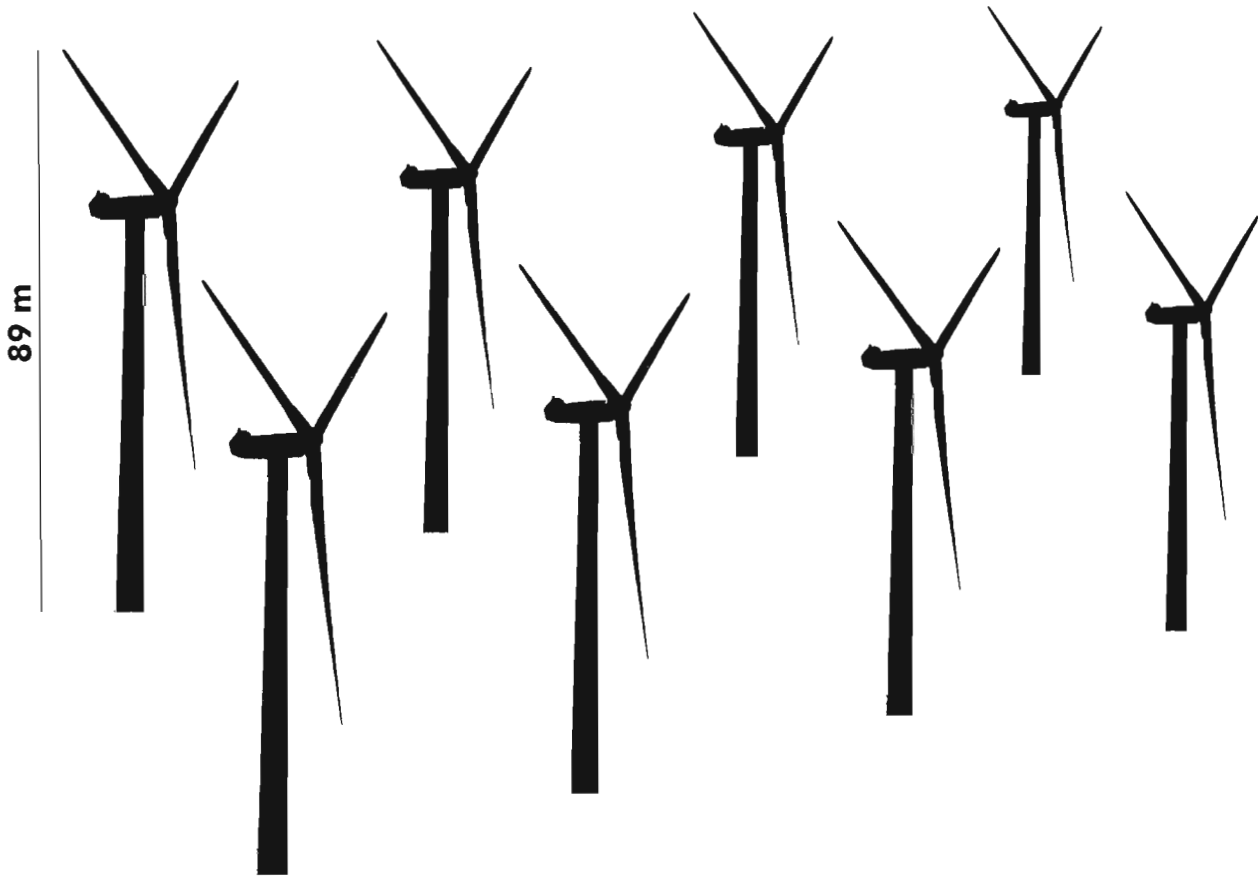
Wind turbines are located in the centre of the site, south of the charter airport and along the southeast periphery of the park. They may provide energy for on-site amenities such as *the escalator in the forest*.

Dimensional data:

- Tower height: 213 ft. (64.9 m)
- Blade length: 75 ft. (22.9)
- Overall height: 292 ft. (89 m)
- Foundation: varied; typically circular, 14 ft. in diameter
- Minimum distance to residences: 800 ft. (243.8 m)
- Minimum distance to roads: 220 ft. (67.1 m)
- Noise level: 47 decibels at 800 ft. (normal conversation is 60-65 decibels)
- Minimum operating wind speed: 9 mph (14.5 km/h)
- Maximum operating wind speed: 54 mph (87 km/h)
- No emissions—avoids 18,630 tons of carbon dioxide and 106 tons of acid rain gases per year¹

¹ http://www.mge.com/images/PDF/Brochures/WindPower/turbine_tech.pdf, accessed November 6, 2002, 11:20 a

311 Felke Bros park.



cemetery extension

Burial

“

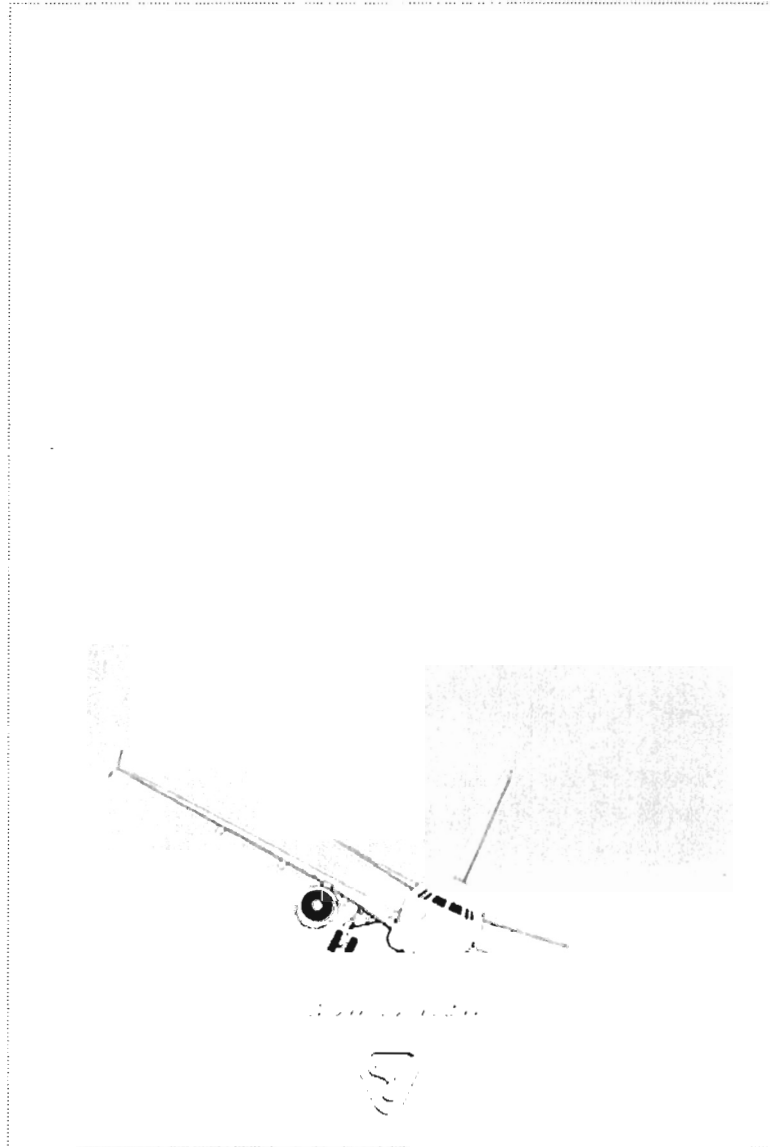
It takes effort and time to bury something, so it has to be worthwhile. Burial is her way of packing and unpacking in one. She hides the things that should be kept out of sight and **marks the site where they first became invisible.** Burial is a ground where she has to tread softly, otherwise she might undo

”

what she has already done • (Miles *et al*, 2000. 23)

Mt. Sinai Memorial Park Cemetery to the south of the site will be extended to reach into the park. It will cross the necklace, unavoidable at this point.

A parachute malfunctioned at down's view sending the parachutist hurling to the ground. He was found embedded deep in Dufferin Street (Kelly 1998).



*postage paid
courtesy
downs view
national park*

downs view. Toronto. CANADA

314 downs view.

London Plane *Platanus acerifolia*

The entire edge of the site will be lined with a double row of plane trees at 10 m on centre. Because the edge is important. threshold, pause, deciphering change. The intention is to give the edge condition consistency. Variation will occur through shifts in the background as the necklace undulates between hill and meadow. Activity such as allotment gardens will occur between the rows. This space may be thought of as *neighbourhood park*.



London Plane *Platanus acerifolia*



Platanus acerifolia

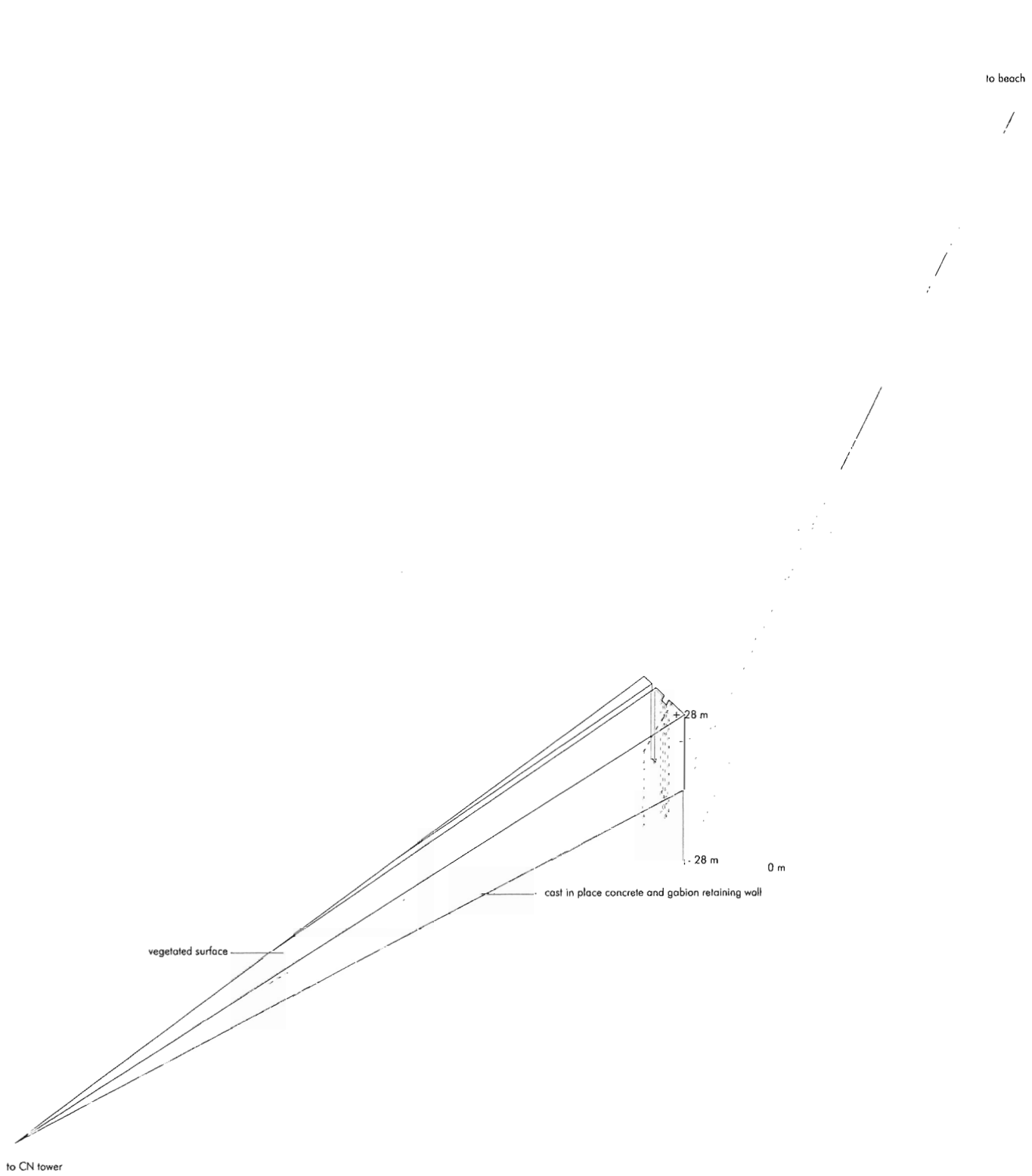


modest sublime

sublime – gravitational pull
dancing – jumping, play, leaping
to + fro motion

“Within the system of environmental perception there emerges one area of particular importance: awareness and understanding of any intimations of danger. To be able to deal with these we need to familiarize ourselves with the boundaries between safety and danger and we need to be impelled by our own inclinations to do just that. Facets of behaviour like seeing, hiding, sheltering and escaping and so on, are central to our strategy for survival and the recognition of opportunities to put this strategy into practice causes us pleasure” (Appleton, 1997. 67).

tingles ...



L

L

Cut + fill. The length from tip to tip is the height of the CN tower. It is a mountain for climbing (with an elevator) with ropes. It is a gorge for descending.

embossed paper, 22 x 24 inches

Handwritten scribble consisting of several overlapping lines and a small mark.

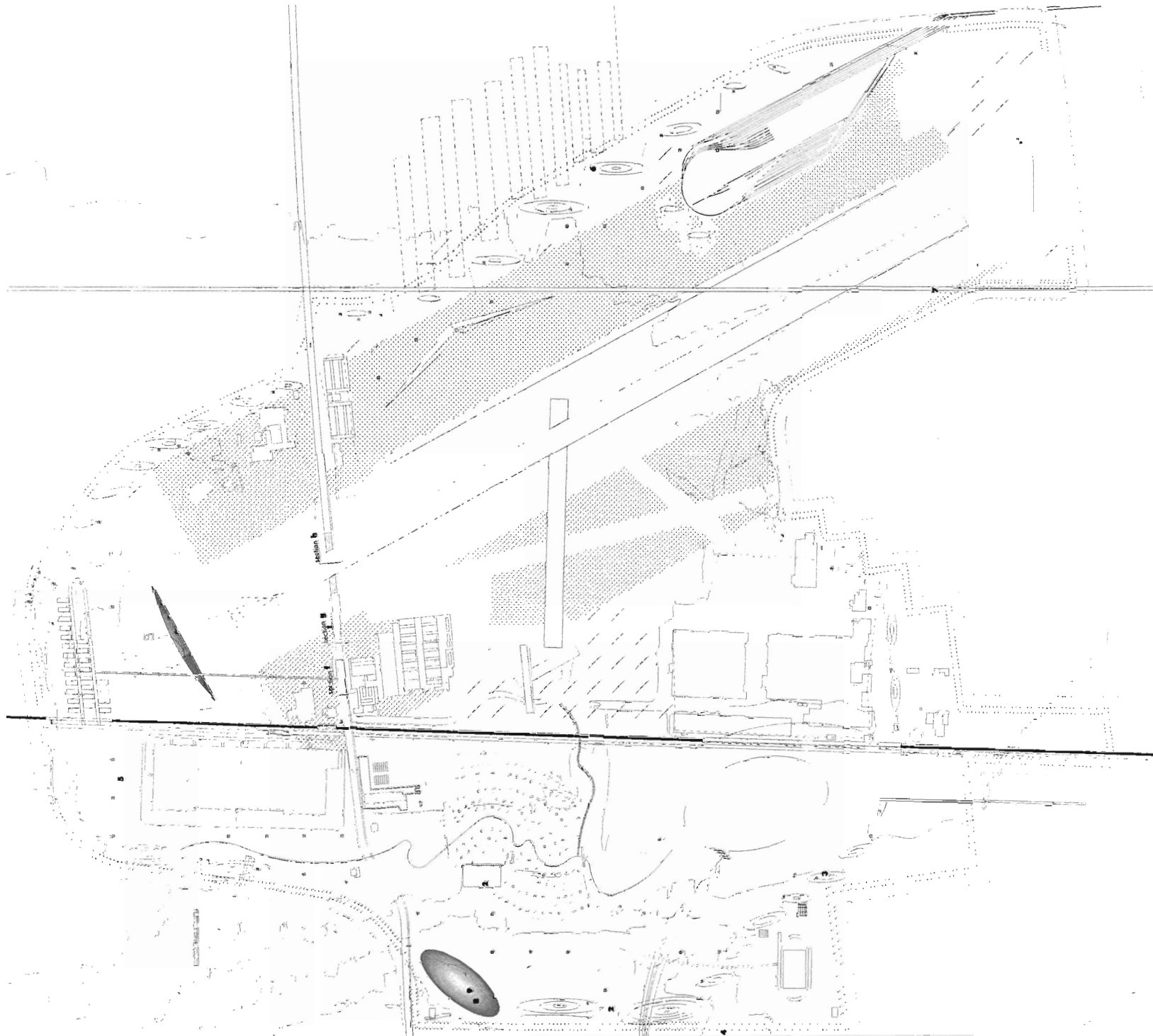
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downs view: take it as park a last part of sorts

downs view functions in some ways as the contemporary city and as "Disneyzone." A "place everywhere and nowhere, physicalized and yet conceptual" (Sorkin, 1992. 231). Yet it stands as an alternative, in part to the *ageographical places*. It is a destination, in that it is a landing site. Picnic spot/site. It is a camping spot/site. It is a school, and therefore part of everyday activities.

It is possible to stand still at *downs view*. It is not waiting in line or rides. Of course the land is constantly moving, transforming, but our (limited) perception allows us to consider the land as offering moments of stillness.

Tourist landscapes attempt to create pleasure and façade; *downs view park* is about unexpected interaction, new experiences, interaction with otherness, play, and revelation.

"Look at the world around you look at yourself. Take it personally take it politically."
(Charlie Bertsch + Jonathan Sterne)¹

If one ever feels that one has 'ended up' somewhere, that one has finally arrived, that there is nowhere else to go, that one's ambitions are fulfilled or that one has reached some sort of plateau, then start to worry. Alternatively, recognize that the continuum within which all work and life takes place liberates us from the need to resolve (Tomato, 1997).

¹ <http://eserver.org/bs/>

328 *downs view*

Above all, everything should be so beautiful and I don't think it all is,

So I feel apprehensive.

See process; see elements of things that I looked at ... pull out these drawings. Should I show the drawings that I am not pleased with? Drawings that I think are not beautiful? Is it about the spatial design or is it about the representation?

downs view, still all about questions.

What have I learned?

What points do I want to bring out?

What is the role of a landscape architect?

Why did I approach the analysis this way?

Was it frustration with the discipline?
With my education?

What did this process do for me?

How do I see *downsview* differently?

How do I see Landscape Architecture differently?

Is my frustration with b.m? Is it frustration with a graphic design solution to a spatial project? Doing analysis in non-landscape architecture way that helped me to do something ... but what?

those who make are seldom encouraged to articulate the fact of their making beyond the physical fact of their 'having made' (Tomato, 1997).

Is my frustration with disrespect for a culture, discipline, each other?

Was this process helpful? Or not? How?

I have learned that I must keep going.

Being a landscape architect (and maybe any designer, maybe simply being human) isn't easy, sometimes it isn't very fun. We have fun and we play a lot and love a lot (not enough), but it is hard work. And it makes me sad and frustrated ... I don't understand why. Why people are so mean to each other, so careless. Why N. Americans (because that is what I know) are so selfish. Why are we so listless, not driven to be politically active in any meaningful way. What does this mean?

Human spirit.

Mostly I am sad and overwhelmed by the lack of respect we have for one another, for ideas other than our own. And I am frustrated that people don't take more responsibility for their lives, their politics, their involvement with others.

Am I frustrated with the discipline? Yes, I suppose. Was I frustrated with my education? Parts of it, very frustrated. I was (am?) such an idealist and now I know that we are all specks. That most people are selfish, that jealousy is common. That most people pretend to care, but don't (or don't know how, or feel too overwhelmed). Mostly it makes me sad that we (myself included?) don't really care about each other. Not enough so that it is simply different (because we have worked to change it). And how important is it to be popular? To be the best? I beat myself up weekly (daily sometimes), concerned that I am not the best – the best at what? The smartest? The funniest? The thinnest? So what?

if and when the mastery of technique does apply it should ideally become subservient to the act of doing. on either the viewer's or the maker's part the aim should not be the celebration of technique: the question to the maker should never be 'how did you do that?' but perhaps 'how do you feel about your life?' the recognisable, non-commodified quality to be aimed for should be transcendence in the maker's own terms (Tomato, 1997).

330 *downs view:*

Why *this* drawing process? It's not Landscape Architecture. Or is it? Mostly, I was bored, I was scared of getting bored (of producing a banal answer to the thesis question), Scared of drawing something the way I had drawn it a hundred times before, and being bored of it.

in any field, it seems there is no escape from capital and its link to progress, money, education and what we perceive to be the importance of recording our work for the sake of history. all is ultimately enslaved to capital. the result is that it is difficult to exist simultaneously on the margins and within the mainstream (Tomato, 1997).

And I wondered if by drawing something differently, mapping something in a new way, it would be different. Could it inform design in a way that might be different than a more traditional drawing would – I don't know – it is challenging. Is it right? Is it wrong? Can there be a correct answer? Is it better than other solutions? If you don't think its funny you don't have a good sense of humour.

now, the doers remain separate from the thinkers. this is a model wedded to, and shaped by, the dominant hegemonic idea of progress as an expression of the power of capital. in turn, our cultural progress has been shaped by our collective faith in the idea that problems can be solved, that situations can be transformed by the application of expertise to the fixed and immutable state of solutions (Tomato, 1997).

What is the cost of 'mistranslating' others wrongs, if we are wrong? (Miles, et al, 2000)

What is the point of being a professional if we can't be definitive or at least convey why one thing is the right answer?

Take responsibility for yourself.
Take on the role of the professional.
Take on the role of asking questions and having answers and that could and should be trusted.
Be definitive. And yet open to the idea of change and input from others.

methodology should not be a fixed track to a fixed destination but a conversation about everything that could be made to happen. the language of this conversation must bridge the logical gap between past and future but in doing so it should not limit the variety of possible futures that are discussed, nor should it force the choice of a future that is unfree (Tomato, 1997).

Ethics, governance, leadership skills.
How you carry yourself in society.
Love, affection + warmth.

beyond the need to keep body and soul together there is space for the maintenance of the personal journey expressed through the idea of work. this takes us back to the idea of expertise. for it is expertise which is bought by those who believe in its value (Tomato, 1997).

333 take it as park.

334 down's view

downs view: take it as park **appendix**

- **confronting TREE CITY**
- **plant lists**
- **CN tower**
- **five finalists, downs international design competition**
- **site visit**

downs view: take it as park confronting tree city

confronting TREE CITY

Tree city is the title of the winning design for Downsview park submitted by OMA, Bruce Mau and Olesen Worland Architects. To begin, I will discuss the history of the site, the site's physical and social characteristics, the demographics of Toronto and the *Competition Brief*. I will go on to discuss the formal characteristics of the winning design and its implications and appropriateness. Although the jury report boasts about the winning design, stating that next to Tree City, "there were no other projects of comparable vision and promise," (Polo, 2000) and numerous design publications have said that Tree City is an important contribution to landscape architecture and urbanism (Brown Van Alen Institute. 2000), it is essential to understand the formal characteristics of this submission. Gerald Scheff¹ (jury member) has said that the OMA entry "stood out because while the others tried to plan a park, Tree City focused on laying down the foundation for a park by concentrating on remediating the soil." (in Polo, 2000. 16). Bruce Mau has stated that Tree City is "not a design at all; its a recipe or strategy for a series of operations at a meta-level" (in Polo, 2000, 16). The submission is represented through drawing and text however, and does begins to suggest potential formal and spatial relationships that can be evaluated.

¹ Chairman and Chief Executive Officer of Gluskin Sheff + Associates Inc.. A graduate of the School of Architecture at McGill University, Sheff completed his Masters of Business Administration degree at Harvard University and went on to hold a variety of senior positions with the Cadillac Fairview Corporation for thirteen years before starting Gluskin Sheff + Associates. He is active in many community and charitable organizations. Sheff is a member of the Ontario Association of Architects, the Royal Architectural Institute of Canada and an associate of the Royal Institute of British Architects (http://www.parcdownsviewpark.ca/en/lands/jury_members.htm, accessed March 6, 2002 10:41pm)

338 downs view:

Manufacture nature
+
1000 pathways
+
Grow the park
+
Curate culture
+
Sacrifice and save
+
Destination and dispersal
=
low density
metropolitan life

(On *Tree City*, competition submission board)

Figure 1.

While the notion of "manufactured nature" is not new to landscape architecture, and perhaps this is what Tree City does. Manufacture is generally understood as "the making of articles, especially in a factory," from Latin *manufactum* 'made by hand' (*The Concise Oxford Dictionary*, 9th Ed. 1995). Nature is a much more complex idea.

nature n. 1 a thing's or person's innate or essential qualities or character 2 the physical power causing all the phenomena of the material world 3 a specified element of human character 4 an uncultivated or wild area, condition, community, etc. b the countryside, esp. when picturesque (*The Concise Oxford Dictionary*, 9th Ed. 1995).

If it is a picturesque image of the countryside that they are trying to achieve through human intervention (planting trees, grown on a tree farm), then they have achieved this goal. But if their concept is more complex than this, if it refers to a new idea in park design, then their scheme must be questioned. *Parks are manufactured nature, this is nothing new.*

The plan is expressed as a series of 1000 pathways. In plan view these appear as a series of intersecting curving paths across the site. The text and images (See Figure 3) accompanying the drawing suggests certain paths will be laid with specific activities in mind (such as "peaceful contemplation and strolling," *OMA Competition Submission*, 2000), which would be determined (one can assume from the images) according to path width, adjacent vegetation and materiality of the ground plane. The pathways are presented as though they are 'product brochure samples'. The images begin to describe the texture of the ground plane but it is difficult to interpret what the experience may be, based on other spatial factors. The text of the submission suggests that these pathways, particularly at the edge of the site are informed by the adjacent streets and access points. However, within the site, these paths do not seem to relate spatially or formally to the city grid, the airstrip, or the rail line, all

dominant corridors and transportation networks that relate to the site. The brief states that the design should consider the edge, and that "the perimeter of the entire Lands is also to be designated as part of the competition with the aim of establishing a distinctive park identity" (*Competition Brief*, 1999. 30). While the programmatic matrix gives the design idea a distinct quality, the presentation does little to describe the uniqueness of the edge condition on the ground. While the programmatic matrix (See Figure 4) is highly linear and grid based, the programmatic elements, once placed on the site, appear to have little hierarchy or formal patterning. On a site of this size way finding and identity may become challenging. The remaining white space on the plan is undesignated as to programming and structure. One mechanism Tree City employs to grow the park (Figure 2), extend the park beyond the Downsview border and into the city, is through land bridges, which may encourage

Grow the Park

Tree City plants the seed for environmental expansion. In the broadest sense, Tree City is a campaign to **Grow the Park** beyond Downsview's boundaries and into the urban realm. It is the antithesis of the token green space. Rather than setting itself apart from the city like a trophy of environmentalism, Tree City trades a degree of toxicity for greater presence.

Figure 2. Grow the Park

recreational and perhaps ecological movement. The brief sets out a number of ecological (*Competition Brief*, 1999. 27) goals and desires and expresses the importance of the complex hydrological systems on and adjacent to the site. The brief stresses the importance of "ecological rehabilitation," "environmental education," and "riparian linkages" (*Competition Brief*, 1999. 27). It is important to note here, that Toronto has an extensive park and recreation system along both the Humber River and the Don River Valleys, and a subsidiary of the Humber, Black Creek runs adjacent to

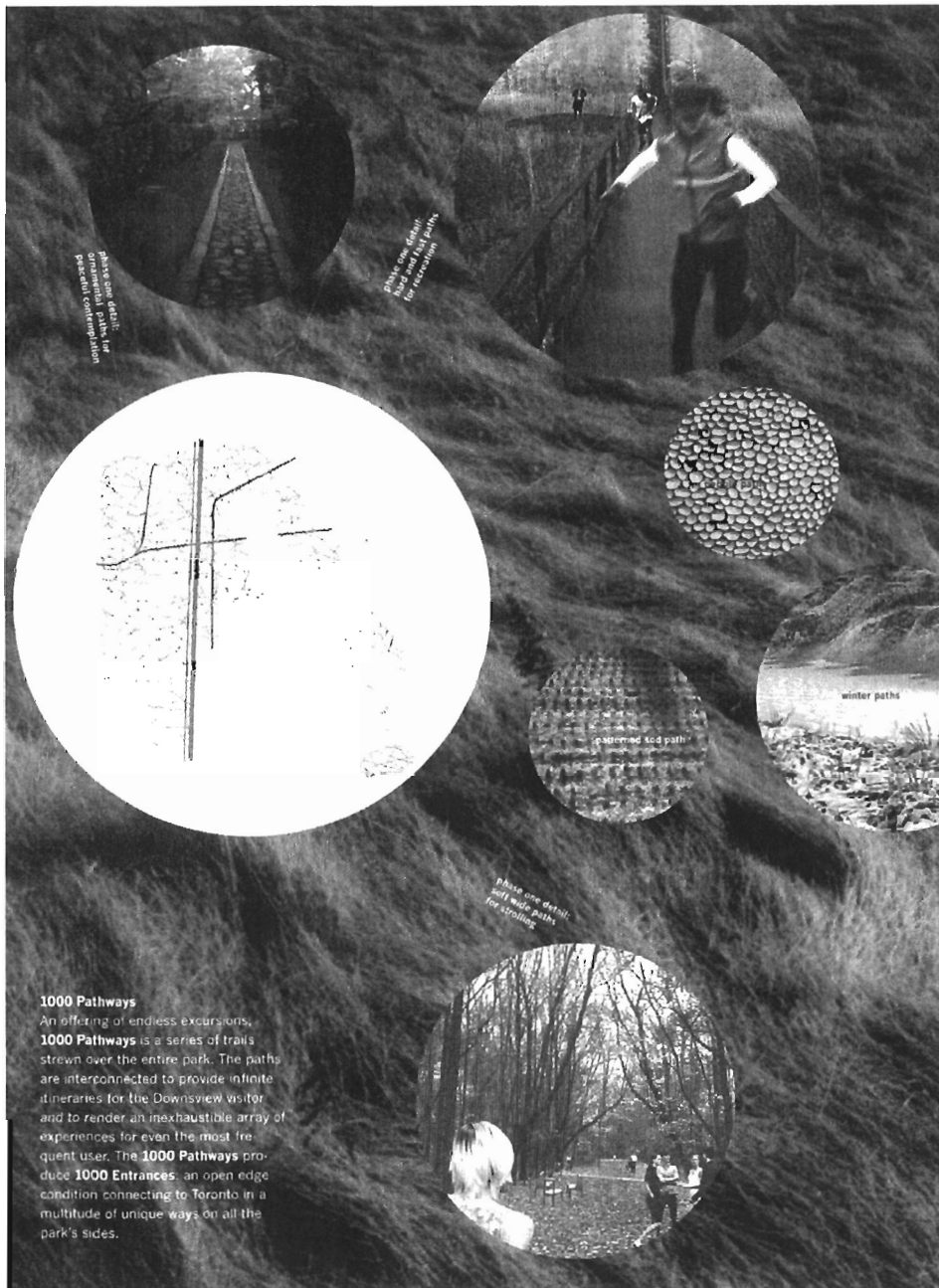


Figure 3. 1000 Pathways

the site. Kristina Hill (2001) shows each of the five final submissions diagrammatically as “ecological figure-ground” examining the pattern of woody vegetation and meadow areas, as well as the connection to Black Creek and the Don River System, (see Figure 5). This site plan investigation is an important study because the Brief (1999. 27), asks “submissions to restore and/or create woodland, wetland and/or meadow habitats.” Through these diagrams both the Corner + Allen and particularly the Tschumi submission stand out (Hill, 2001. 98-99), by obviously demonstrating larger patch sizes (to support interior species), increased edge condition (increase biodiversity) and corridors to increase connectivity (Dramstad *et al*, 1996). The OMA submission, although suggesting many patches, are small and disconnected.

All the presentation drawings are presented as circles (Figure 6); “Looking at architectural features, we “vibrate” in affinity with them, since they arouse reactions both in our bodies and in our minds;” with this reasoning applied to geometrical elements, “the circle gives a sense of equilibrium, of mastery, of control over the whole of life” (Zevi, 1957, 1993. 188-89). Is this the message of Tree City, that of domination or control? Can the systems of biology and culture be represented, in every case, as a circle?

The perspectives generally show little individual or collective engagement with the landscape and there is no suggestion of racial or ethnic diversity or identity, which was one of the main goals stated in the *Competition Brief*². None of the perspectives demonstrate any engagement with the surrounding city (although the site, because of its elevation, has a good view to downtown and Lake Ontario) or existing buildings and infrastructure on the site, such as the rail line or hanger. Although the OMA entry claims to be dynamic, in that it is to be “1000 pathways,” functioning “both as a point of destination and dispersal” serving as a “transportation hub for connections to outlying

areas” (OMA submission, 2000), a number of the perspectives may be associated to historic landscape models of the 18th century. (see Jellicoe, 1995. 245). The landscape appears as an image according to the painter, but not necessarily as a penetrable experience.

According to Anita Berrizbeitia (2001. 125), “The OMA scheme falls short of its promise, at least in the way it has been represented. There seems to be a profound discrepancy between the lightness and flexibility of the plan and diagrams, and the perspective views. In these views, instead of seeing the broad array of possibilities afforded by their process, we see nature and urban life reduced to one vision, that of logolike landscapes frozen as stage sets of human and vegetal performances.”

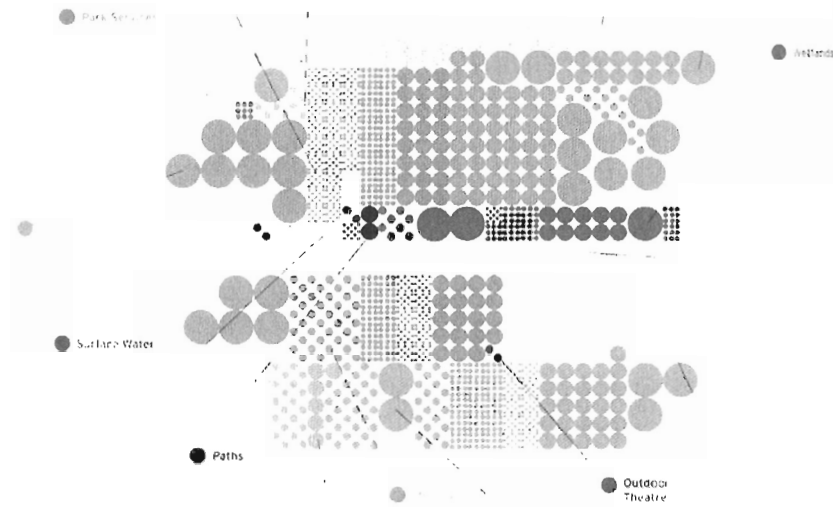
Theoretical Construct of design

Manufacture nature + 1000 pathways + Grow the park + Curate culture + Sacrifice and save + Destination and dispersal = low density metropolitan life (Tree City, Competition Submission Board, 2000. Figure 1). According to the competition boards manufactured nature “is fabricated landscape designed first and foremost to orchestrate on-site leisure activities, traffic and commercial development ... Instead of restoring Downsview to a previous natural state, Tree City manufactures nature for civic ends” (Tree City Competition Board, 2000).

1000 pathways is a series of trails “strewn over the entire park. The paths are interconnected [which is intended] to provide infinite itineraries visitor” (Tree City Competition Board, 2000). Grow the park refers to the desire for the park to grow “beyond Downsview’s boundaries and into the urban realm” (Tree City Competition Board, 2000). Curate culture refers to the scheme’s program growth. Each cluster will be left “unassigned of program.” Over time functions will be assigned and “recreational and cultural activities will be programmed to enhance the park’s leisure domain” (Tree City

2 Four themes were identified... as cornerstones for the Park’s identity: Heritage, Community/ Multiculturalism, Environment, and Innovation” (Competition Brief, 1999.29)

Program Growth



Curate Culture

Tree City is a diagram designed to maximize the park's options for survival. Each landscape cluster will be left unassigned of program. Over the course of the park's life functions will be assigned to insure its own existance. Recreational and cultural activities will be programmed to enhance the park's leisure domain while commercial activities will be assigned when necessary to offset the park's ex. using maintenance costs.

Figure 4. Park Growth, programmatic matrix

Competition Board, 2000). Sacrifice and save refers to the desire to 'sacrifice' the construction of new buildings in order to 'save' funds for landscape elements. "The landscape will be prioritized over the realm officially known as architecture" (Tree City Competition Board, 2000). Destination and dispersal refers to the role Downsview Park may play as a transportation hub.

The *Competition Brief* states that "the design of Downsview Park is to achieve a strong and unique identity, in both local and national contexts" (1999. 29), Where is Toronto, in this scheme, how is Canada represented in this scheme? While Toronto is an increasingly global city, and Canada has multiple identities, perhaps making it difficult to typify or define, do we then rely on that global image, and idea?

According to Sassen (2001. 256), "[U]nderstanding the spatiality of (economic) globalization only in terms of hypermobility and space/time compression - the dominant markers in today's conceptualization - is inadequate. Hypermobility and space/time compression need to be produced, and this requires vast concentrations of very material and not so mobile facilities and infrastructures .

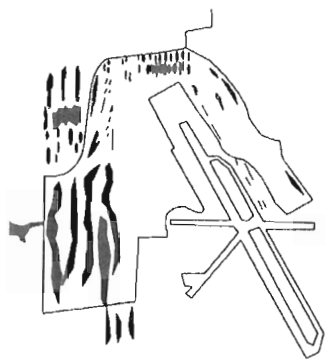
Sassen (2001. 258) calls the mainstream account of economic globalization "a narrative of eviction ... Key concepts in the dominant account of globalization, information economy, and telematics all suggest that place no longer matters and that the only type of worker that matters is the highly educated professional. This account privileges the capability for globalization transmission over the concentrations of built infrastructure that make transmission possible. It privileges information outputs over the workers producing those outputs ... and the new transnational corporate culture over the multiplicity of cultural environments, including reterritorialized immigrant cultures, within which many of the

other jobs of the global information economy are carried out ... This narrow focus [the dominant narrative] has the effect of evicting from the account the place-boundedness of significant components of the global information economy and the fact that there is a far broader range of types of urban spaces involved than some of the master images suggest."

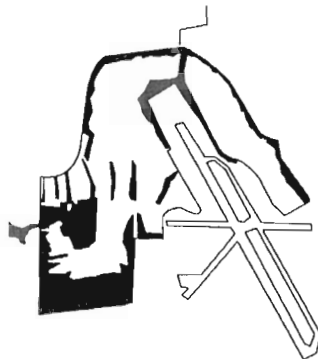
"It is a formula, not a design ... there is no fixed outcome, but more of an algorithm, more like designing a vector or a tendency, and making parameters that determine the vector. We set in motion an evolving process with a series of connected points and by inflecting those you control the outcome. It is a formula or recipe rather than a design. Tree City was a pragmatic response to an unknowable condition. We didn't know enough about possible scenarios" (Bruce Mau in Van Alen Report 8).

The park cannot be limited to a vector, or tendency, a global response, or a data output; Downsview is landscape embedded in culture. In this way it is inextricably tied to place. While traditional urban park design may attempt to transport, transform, transcend, the everyday and the urban, it is tied to its context (historically, technologically, materially, culturally), and to the processes and movements, the transformations occurring around and within a given geographical region. While promotion/production of any idea, including landscape architecture and park, is important, *that is not all that it is*. The experience of a park is not (should not be) only the advertisement/logo for the park. Landscape architecture is not (should not be) graphic design, because in a nature in which humans are vital, "not designing" has significant impact, and seems anti-culture.

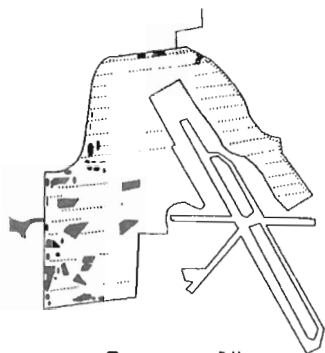
"[T]he OMA proposal for Downsview ultimately engages in the branding of nature" (Somal, 2001. 131). Not the textural qualities of bark, or the ephemeral qualities of light play on leaves and seasonal shifts, but what



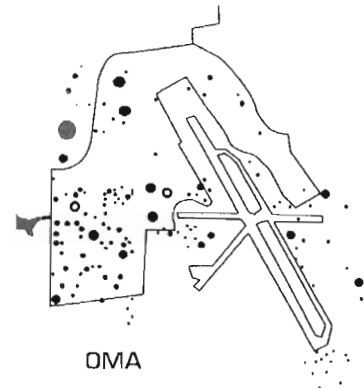
Foreign Office



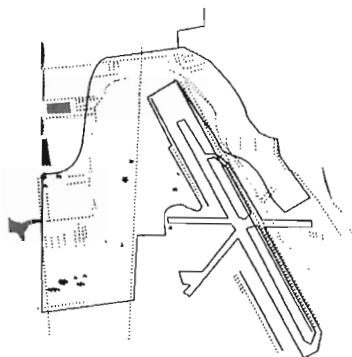
Tschumi



Corner + Allen



OMA



Brown and Storey

The finalists' design proposals are represented here as ecological figure-ground diagrams. Woody vegetation patches proposed by the designers are shown in black, while proposed meadow areas are shown in gray. The existing wooded ravine of Black Creek is shown to the left of each site plan, and a connection to the Don River system to the east is shown at the top of each plan.

Figure 5. Ecological Figure-ground

seems to be the abstract circle of a tree in plan™ ? The OMA scheme “provides an instant graphic identity ... an image that can impel and absorb its various future product lines and services. It thus delineates as much a marketing plan as a planting plan” (Somal, 2001. 131).

“This idea of progress by means of resolution, hierarchical, top down and wedded to the hegemony of capital has shaped much of the visual, tectonic and conceptual culture of the twentieth century. although the avant-garde has at times tried to reshape and redirect culture, the avant-garde has always been part of the main army and so has always been absorbed by the mainstream, well-named and inevitably tied to the interests of capital (no matter what the rhetoric) the avant-garde, for all the bluster, polemic and revolutionary, visionary invention has operated entirely within the system, the avant-garde has only found legitimisation and meaning through inclusion in history, and the construction of history is, of course, in the domain of capital, the controllers and owners of mass communication, education, publication and the law.”
(Tomato, 1997)

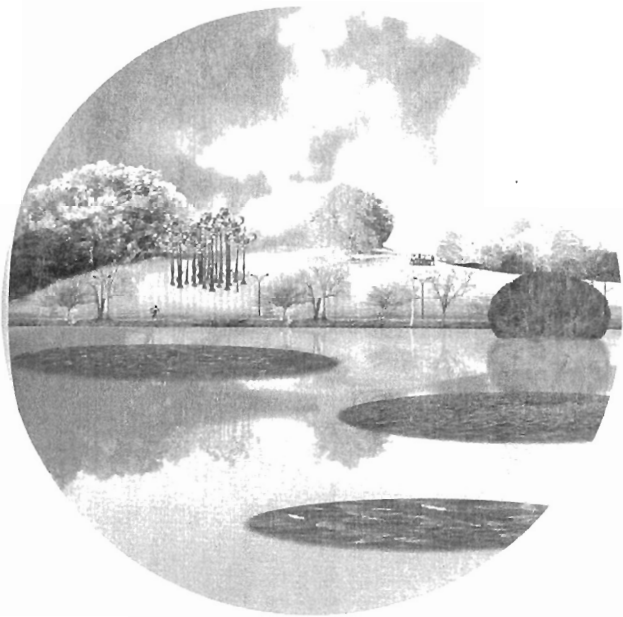


Figure 6. Perspective View

Appropriateness

“Tree City offers the fastest and easiest response. Almost entirely disposable, the entry promotes not merely an economy of means, but the total evaporation of means toward all effect. No process, no index, no work, but simply a cool and pervasive image” (Somal, 2001 131).

Is this appropriate? Does this support new ecologies? Does this support multiculturalism? Does this support identity? Will this create diversity? Is this an urban national park?

angustifolia
virginiana
copuliformis
stuebelii
syriacum
ovata
tris (swamp)

coronaria
amamelis virginiana

virginiana
in dryopteris
virginiana EDIBLE UNDERSTORY

ycarpus latisectus
ycarpus fortunei
tylifera L.



treasure hunt (specimen species)

canopy

Russian olive *Elaeagnus*
 blue beech *Carpinus*
 bitternut hickory *Carya*
 chinquapin oak *Quercus*
 sassafras *Sassafras albi*
 striped maple *Acer pen*
 shagbark hickory *Carya*
 pin oak *Quercus palust*

shrub layer

wild crabapple *Malus*
 American witch-hazel *Hic*
herbaceous species

orchids *Orchidaceae*
 moonworts *Botrychium*
 oak ferns *Gymnocarpiu*
 strawberry *Fragaria virg*

palm species

Windamere Palm *Trachy*
Trachy
 True Date *Phoenix dac*

downs view: take it as park appendix

plant lists

The following lists are not complete species lists. These lists provide examples to suggest design intent.

(cedar) swamp species list:

canopy

eastern white-cedar	<i>Thuja occidentalis</i>
green ash	<i>Fraxinus pennsylvanica</i> var.
<i>subintegerrima</i>	
red ash	<i>Fraxinus pennsylvanica</i>

shrub layer

swamp rose	<i>Rosa palustris</i>
shining willow	<i>Salix lucida</i>

herbaceous layer

swamp milkweed	<i>Asclepias incarnata</i>
swamp aster	<i>Aster puniceus</i>
fringed brome	<i>Bromus ciliatus</i>
tall manna grass	<i>Glyceria grandis</i>
great blue lobelia	<i>Lobelia siphilitica</i>
hard-stemmed bulrush	<i>Scirpus acutus</i>
Fringed Sedge	<i>Carex crinita</i>

forest species list:

Hepatica	<i>Hepatica americana</i>
Trillium	<i>Trillium grandiflorum</i>
Spring Beauty	<i>Claytonia Virginica</i>
Trout Lily	<i>Erythronium americanum</i>
False Solomon's Seal	<i>Smilacina racemosa</i>
Starry False Solomon's Seal	<i>Maianthemum stellatum</i>

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what is thought? thought is travelling without motion.
what are words? words are sound as form.
(tomato, process; a tomato project)

downs view: take it as park list of images

All unreferenced images, by author.

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