

The House of Ontario

Restoring Meaning and Identity to Queen's Park

by
Christina J. Karney

A thesis
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Architecture

Waterloo, Ontario, Canada, 2012

© Christina J. Karney 2012

AUTHOR'S DECLARATION

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

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

ABSTRACT

"It seems to me that Canadian sensibility has been profoundly disturbed, not so much by our famous problem of identity, important as that is, as by a series of paradoxes in what confronts that identity. It is less perplexed by the question 'Who am I?' than by some such riddle as 'Where is here?'" - Northrop Frye

As Canadians we struggle with issues of identity. Our land is so vast that it can never be simply categorized, and our culture is so diverse and rich that it can never be reduced to a single group or ancestry. In Ontario, the question of identity is equally complex. Larger than many countries, Ontario is made up of three distinct geographic regions, its edges defined by borders on five US states and two provinces, and it is home to one of the most culturally diverse populations in the world. Ontario holds 40% of Canada's population and Toronto, its capital, is the largest city in the country. Sitting at the very centre of Toronto's educational and ceremonial core is Queen's Park, home of the Provincial Legislature - the place from which Ontario is governed and the place which is tasked with embodying and representing all of Ontario.

Composed of a 19th century building and a generous public landscape, Queen's Park is easily recognizable at a distance, yet it suffers from a deficit of meaning and identity. The park may 'work' in the most basic sense but leaves much to be desired for one of the most prominent, and symbolically significant places in both the city and the province. Over the course of its 150 years of history, the park has seen the disappearance of Taddle Creek, various alterations in the landscape, the accrued collection of monuments and memorials, the demolition and construction of several buildings and countless public gatherings. All of these manipulations, deletions, additions and events fail to suggest anything other than our society remains supplicant to greater powers, disconnected from its environment and unsure of its identity. Yet, in spite of all these issues, Queen's Park is full of potential. The goal of this thesis is to test the capacity of architecture to give voice to a new vision for Ontario's capital that more fully reflect the forces at work in society.

Equally significant for this thesis has been my own parallel quest for meaning and identity as a woman in the 21st century who is both prospective architect and engaged citizen. I felt a deep need to find architectural sources of inspiration founded on compassion, empathy and an engagement with the land. This desire for meaning has led me to discover the ancestral heritage of Ontario and to take ownership of my own roots. These two streams, one architectural and one personal are woven together to build a design approach for Queen's Park.

The thesis is organized in four parts, completing one cycle of design. Part 1: 'Stories of Migration' uses female voices extending back to the land's geological formation in order to invent a mythology for Toronto and to engage with the voice of the other. Part 2: 'Capitols of Identity' uses case studies of civic architecture and public space in Ontario to explore the relationship between power, landscape and place in cities. Part 3: 'Messages of Queen's Park' recovers the lost identity of this urban artifact by forging more meaningful connections to its physical and metaphorical context. And finally, Part 4: offers a concluding vision to the building and landscape which will create memorable spaces for civic engagement and play for the people of Ontario.

ACKNOWLEDGEMENTS

You say grace before meals. All right. But I say grace before the concert and the opera, and grace before the play and pantomime, and grace before I open a book, and grace before sketching, painting, swimming, fencing, boxing, walking, playing, dancing and grace before I dip the pen in the ink. ~G.K. Chesterton

Beginning with ‘thank yous’ is not just a matter of paying lip-service to an academic convention – it reflects a posture of gratitude. Taking stock of one’s blessings has not only been done retrospectively, but has been an ongoing practice which has shaped both the tone and direction of this thesis. That being said, there are several people who deserve to be named for their specific contributions.

To my family: without your continuing support, investment of love, time and resources, I would not have made it this far. Not only have you imparted me with the skills necessary to be an independent woman, you have also modeled lives that balance a good work ethic with passion, integrity and empathy which I aspire to. A special thanks goes to my parents for providing me with a much appreciated break in New Zealand and for their continued financial support.

To my committee: first I would like to thank Andrew Levitt, my advisor for the always insightful questions and comments, and who reminded me the value of ‘play’ in the creative process. To William Woodworth, my committee member who has generously shared his indigenous knowledge which has helped me build an architectural perspective upon a rooted foundation. To Tracey Winton, my committee member for encouraging academic rigor to help maintain balance in the work. To Ryszard Sliwka, my instructor in M1 for guiding a influential term in Rome which will never be forgotten.

To my external reader: Thank you Tammy Gaber for taking the time to thoughtfully engage with this project.

To Cara Simmons: I am ever grateful for the studio space in 401 Richmond which inspired many paintings, meetings and conversations. They, along with our friendship, have helped sustain the passion and joy throughout the process.

To Margaret Hitchcock: Thank you for your meticulous edits, literary references and cups of tea.

To my friends: Jessica Craig, Sonja Storey-Flemming, Andrea Hunniford, Melissa Ng, Laruen Aarntzen, Magda Milosz, Lindsey Nette, Meredith Vaga and Katie Kuzan for providing the emotional support and critical feedback in this journey of highs and lows. Thanks to Dave for helping with the physical model. A special thanks to Karan Manchanda for your love and support: you have kept me grounded and reminded me to laugh. Thank you for your help in producing the computer models and for the ongoing critiques. And to the rest of the Waterloo community who have put up with my endless rants about Queen’s Park for the past year and a half.

TABLE OF CONTENTS

| | | | |
|--|--------------|--|------------|
| <i>List of Illustrations</i> | <i>ix</i> | | |
| <i>Preface: Places That Speak</i> | <i>xviii</i> | | |
| <i>Introduction: Thesis as a Journey</i> | <i>1</i> | | |
| | | | |
| PART 1 | | | |
| Stories of Migration Seeking Place | <i>7</i> | | |
| Primordial: “Mother Earth” | <i>10</i> | | |
| Clan Mother: “Dorondo” | <i>14</i> | | |
| Elizabeth Simcoe: “York” | <i>18</i> | | |
| My Story: “Toronto” | <i>24</i> | | |
| | | | |
| PART 2 | | | |
| Capitols of Identity Making Place | <i>29</i> | | |
| Village: Iroquoain Longhouse of the Great Lakes | <i>32</i> | | |
| City: Toronto City Hall in Nathan Phillips Square | <i>40</i> | | |
| Province: Ontario Legislature in Queen’s Park | <i>48</i> | | |
| Country: Canadian Parliament in Parliament Hill | <i>60</i> | | |
| | | | |
| | | PART 3 | |
| | | Messages of Queen’s Park Recovering Place | <i>67</i> |
| | | Engagement: A Personal Encounter | <i>89</i> |
| | | Critique: Learning to See Ourselves | <i>74</i> |
| | | Dialogue: Hear the Other Side | <i>78</i> |
| | | Belonging: New Possibilities | <i>83</i> |
| | | | |
| | | PART 4 | |
| | | Visions of Assembly Restoring Place | <i>87</i> |
| | | Root: Eternal Flame | <i>94</i> |
| | | Pelvis: Path of the Ancestors | <i>96</i> |
| | | Navel: Public Platform | <i>98</i> |
| | | Heart: Courtyard | <i>100</i> |
| | | Throat: Public Assembly | <i>102</i> |
| | | Eye: Clearing | <i>104</i> |
| | | Crown: North Gate | <i>106</i> |
| | | Queen’s Park Re-visioned: Integrated Design | <i>109</i> |
| | | | |
| | | <i>Afterword: Final Reflections</i> | <i>143</i> |
| | | <i>Appendix: Existing Conditions of Queen’s Park</i> | <i>149</i> |
| | | <i>Bibliography</i> | <i>183</i> |

| Page | Figure # | Description and Source | | | |
|---------------------|-----------------|--|--------------------------------------|---------|--|
| PREFACE | | | PART 1- Stories of Migration | | |
| 0 | Fig x.0 | “Tiled Memories”, Rome <i>Drawings and Photographs by Author</i> | 14 | Fig 1.1 | “Paintings on Display at 401 Richmond,” Toronto <i>Photograph by Reanna Cameron</i> |
| 2 | Fig x.1 | “The Tritones Fountain”, Rome <i>Drawing by Author</i> | 16 | Fig 1.2 | “Mother Earth” <i>Painting by Author</i> |
| 2 | Fig x.2 | Abandoned Fountain, Queen’s Park <i>Photograph by Author</i> | 20 | Fig 1.3 | “Longhouse in Doron:do” <i>Painting by Author</i> |
| 2 | Fig x.3 | Campidoglio, Rome <i>Illustration by Michelangelo (http://www.larch.umd.edu/classes/larc/L160/Slides/italianrenissancelandscapes/SLIDES12_17/SLIDES12_17.html)</i> | 24 | Fig 1.4 | “Castle Frank in York” <i>Painting by Author</i> |
| 3 | Fig x.4 | Equestrian Statue of King Edward VII, Queen’s Park <i>Photograph by Author</i> | 30 | Fig 1.5 | “Queen’s Park in Toronto” <i>Painting by Author</i> |
| 3 | Fig x.5 | Vittorio Emanuele Monument, Rome <i>Photograph by Author</i> | PART 2 - Capitols of Identity | | |
| 3 | Fig x.6 | University and College, Toronto <i>Photograph by Author</i> | 36 | Fig 2.1 | Map of Canadian Provincial Capitols <i>Illustration by Author, base information from Maps of Canada (http://www.trailcanada.com/canada/map/national_parks/) Images : Sudjic, Deyan and Helen Jones (2002). Architecture and Democracy. Glasgow: Laurence King Publishing.</i> |
| 4 | Fig x.7 | Aventine Hill, Rome <i>Photograph by Author</i> | 37 | Fig 2.2 | The Canadian Flag <i>(http://www.appworld.co/BlackberryApps/BlackberryApps_Detail/12780/Canadian-Flag-Theme-Blackberry-Mobile-App/)</i> |
| 4 | Fig x.8 | Path in Summer, Queen’s Park <i>Photography by Author</i> | 37 | Fig 2.3 | Longhouse Village, Southern Ontario <i>(Nabakov, Peter and Robert Easton (1989). Native American Architecture. New York: Oxford University Press. 77)</i> |
| 5 | Fig x.9 | View of Piazza de Popolo, Rome <i>Photograph by Author</i> | 37 | Fig 2.4 | Toronto City Hall, Toronto <i>City of Toronto Archives (Armstrong, William (1992). Toronto’s City Halls. Toronto: The Market Gallery)</i> |
| INTRODUCTION | | | 37 | Fig 2.5 | Ontario Parliament, Toronto <i>Ontario Legislature Education Portal (http://educationportal.ontla.on.ca/en/about-parliament/history/image-gallery/centre-block-1953)</i> |
| 7 | Fig x.10 | One Cycle of ‘The Hero’s Journey’ <i>Joseph Campbell (http://en.wikipedia.org/wiki/File:Heroesjourney.svg)</i> | 37 | Fig 2.6 | Parliament Building, Ottawa <i>http://www.thetelegram.com/News/Local/2012-03-20/article-2935067/Built-for-a-purpose%3A-So-why-isnt-the-Senate-working-effectively/1</i> |
| 9 | Fig x.11 | Tracing the Number Four <i>Drawing by Author</i> | | | |
| 10 | Fig x.12 | Characteristics of the Four Directions <i>Walking the Medicine Wheel Path in Daylight: (Ten Mile Point Trading Post. 2010) 20.</i> | | | |

| | | | | | |
|-----|----------|--|-----|----------|---|
| 38 | Fig 2.7 | Longhouse Village, Southern Ontario <i>(Nabakov, Peter and Robert Easton (1989). Native American Architecture. New York: Oxford University Press. 77)</i> | 49 | Fig 2.22 | Detailed model of the Rivell proposal <i>No Mean City Photo Gallery. (http://www.nomeancity.net/?p=999)</i> |
| 39 | Fig 2.8 | Great Tree and Longhouse <i>Drawing by Author</i> | 50 | Fig 2.23 | Model of Toronto City Hall #1 <i>(Alander, Kyosti(1966). Viljo Revell: Works and Projects. New York: Praeger, Frederick A. Publishers)</i> |
| 40 | Fig 2.9 | Midwinter Ceremonies: Longhouse of the Six Nations <i>Drawing by William Woodworth</i> | 50 | Fig 2.24 | Model of Toronto City Hall #2 <i>(Alander, Kyosti(1966). Viljo Revell: Works and Projects. New York: Praeger, Frederick A. Publishers)</i> |
| 41 | Fig 2.10 | Construction of a Longhouse <i>(http://www.lenapelifeways.org/lenape2.htm)</i> | 51 | Fig 2.25 | Concrete Panel Installation <i>No Mean City Photo Gallery. (http://www.nomeancity.net/?p=999)</i> |
| 41 | Fig 2.11 | Archaeological site of a Longhouse <i>(Nabakov, Peter and Robert Easton (1989). Native American Architecture. New York: Oxford University Press. 79)</i> | 51 | Fig 2.26 | Aerial of Green Roof Garden on Podium <i>(http://www.branchplant.com/landscape/agoratheatre_podium.html)</i> |
| 42 | Fig 2.12 | Longhouse of the 5 Nations <i>(Ibid, 80)</i> | 51 | Fig 2.27 | Green Roof Garden on Podium <i>(http://www.branchplant.com/landscape/agoratheatre_podium.html)</i> |
| 42. | Fig 2.13 | Longhouse of the Confederacy of the Six Nations <i>(http://oekowiese-odenwald.de/presentation_longhouses/Longhouse/OTHERS/Textversion.html)</i> | 52 | Fig 2.28 | Plan for Square Revalization, by PLANT <i>http://urbantoronto.ca/news/2011/01/three-high-profile-city-projects-safely-2011-proposed-capital-budget</i> |
| 42 | Fig 2.14 | Inside the Longhouse <i>(http://www.bigorrin.org/iroquois_kids.htm)</i> | 53 | Fig 2.29 | Toronto Coat of Arms <i>(http://www.toronto.ca/protocol/coatofarms.htm)</i> |
| 46 | Fig 2.15 | Aerial of Toronto City Hall <i>No Mean City Photo Gallery. (http://www.nomeancity.net/?p=999)</i> | 54 | Fig 2.30 | Aerial of Queen's Park and the Ontario Legislature <i>(http://chuckmantorontonostalgia.wordpress.com/2011/02/24/postcard-toronto-queens-park-aerial-1960s/)</i> |
| 47 | Fig 2.16 | City Hall at King and Jarvis, 1834 <i>Toronto History (http://www.toronto.ca/city_hall_tour/history.htm)</i> | 55. | Fig 2.31 | Portrait of John Graves Simcoe <i>(http://www.uppercanadahistory.ca/simcoe/simcoe1.html)</i> |
| 47 | Fig 2.17 | City Hall at King and Jarvis, 1849 <i>Toronto History (http://www.toronto.ca/city_hall_tour/history.htm)</i> | 56 | Fig 2.32 | Palace of Government on Front Street East <i>(Arthur, Eric (1979). From Front Street to Queen's Park. Toronto: McClelland and Stewart)</i> |
| 47 | Fig 2.18 | City Hall on Dundas in 1899 <i>Toronto History (http://www.toronto.ca/city_hall_tour/history.htm)</i> | 56 | Fig 2.33 | Jordan's Hotel <i>(Ibid)</i> |
| 48 | Fig 2.19 | Viljo Revell with his Competition Entry <i>No Mean City Photo Gallery. (http://www.nomeancity.net/?p=999)</i> | 56 | Fig 2.34 | Home of Chief Justice Draper <i>(Ibid)</i> |
| 48 | Fig 2.20 | Judging the International Competition <i>No Mean City Photo Gallery. (http://www.nomeancity.net/?p=999)</i> | 56 | Fig 2.35 | Parliament Buildings erected in 1820 <i>(Ibid)</i> |
| 49 | Fig 2.21 | Toronto, 'A City for Tomorrow' <i>(Hayes, Derek (2008). Historical Atlas of Toronto. Toronto: D & M Publishers Inc.)</i> | 56 | Fig 2.36 | Old Hospital used for the Parliament <i>(Ibid)</i> |

- 57 Fig 2.37 The Court House used for Parliament on King Street
(*Ibid*)
- 57 Fig 2.38 The Parliament Buildings on Front Street West
(*Ibid*)
- 58 Fig 2.40 Toronto Map, 1865
(*Hayes, Derek (2008). Historical Atlas of Toronto. Toronto: D & M Publishers Inc.*)
- 59 Fig 2.41 Detail from Toronto map showing lot for “King’s College”
(*City of Toronto and Liberties, J.G. Chewett, 1834. ©Toronto Public Library, MsX.1918.1.3*)
- 59 Fig 2.42 Detail of an 1842 map of Toronto
(*©Toronto Public Library, T1842/4Mrg*)
- 59 Fig 2.43 Plan of the University grounds 1857
(*Archives of Ontario, Horwood fonds 626.1*)
- 60 Fig 2.44 Unveiling the monument to John Graves Simcoe, 1910
Photo by City of Toronto Archives
- 60 Fig 2.45 Recreation in Queen’s Park, in 1912
Photo by City of Toronto Archives
- 61 Fig 2.46 Crowd Gathering for US Marsons Band
(*Photo by City of Toronto Archives, Fonds 1244*)
- 61 Fig 2.47 Newreal photographers and politicians in 1912
(*City of Toronto Archives*)
- 62 Fig 2.48 Poster of Competition’s Controversy
(*Arthur, Eric (1979). From Front Street to Queen’s Park. Toronto: McClelland and Stewart*)
- 63 Fig 2.49 Construction of the Legislative Building, 1889.
(*©Archives of Ontario, S2916*)
- 63 Fig 2.50 Portrait of Richard Waite
(*Arthur, Eric (1979). From Front Street to Queen’s Park. Toronto: McClelland and Stewart*)
- 64 Fig 2.51 Run-down Road at South Entry
Photograph by Author
- 65 Fig 2.52 Chamber of the Legislative Assembly
(*Arthur, Eric (1979). From Front Street to Queen’s Park. Toronto: McClelland and Stewart*)
- 66 Fig 2.53 Parliament Hill, Aerial View”
(*Bourrie Mark (1996) Canada’s Parliament Buildings. Ottawa: Hounslow Press*)
- 67 Fig 2.54 Parliament Hill, viewed from the Ottawa River
(*Ibid*)
- 68 Fig 2.55 Landscape promenade linking Upper and Lower Canada
(*National Capital Commission of Canada*)
- 69 Fig 2.56 Natural Motifs in Confederation Hall
(<http://www.nowpublic.com/environment/interior-detail-canadian-parliament-image-courtesy-elvi>)
- 69 Fig 2.57 Plan of Parliament Building and grounds
(<http://www.collectionscanada.gc.ca/structures/parlement/002034-2500-f.php>)
- 70 Fig 2.58 Firefighters at Parliament in 1916
(*Bourrie Mark (1996) Canada’s Parliament Buildings. Ottawa: Hounslow Press*)
- 70 Fig 2.59 Jack Layton Mourners, at the Centennial Flame, 2011
(<http://www.cbc.ca/news/politics/story/2011/08/22/pol-layton-funeral-plans.html>)
- 70 Fig 2.60 Centennial Flame, burning in front of Parliament, 2011
(<http://news.nationalpost.com/2011/05/19/what-does-the-fixed-election-law-really-mean-anyway/>)
- 70 Fig 2.61 Detail of Provincial Shield on Centennial Flame
(http://www.trekearth.com/gallery/North_America/Canada/Central/Ontario/Ottawa/photo1058916.htm)
- 71 Fig 2.62 Mosaika at Parliament, Summer 2011
(www.mosaika.com)
- PART 3 - Messages of Queen’s Park**
- 74 Fig 3.1 Aerial View of Queen’s Park from the North
Photographs from Toronto Tours (http://www.airliners.net/aviation-forums/trip_reports/read.main/147352/)
- 75 Fig 3.2 Toronto’s Navel
Illustration by Author

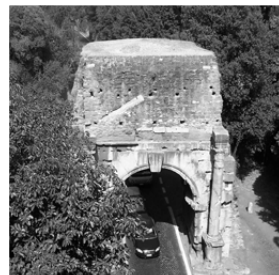
| | | | | | |
|----|----------|--|---|----------|---|
| 76 | Fig 3.3 | View to Queen’s Park from College Street <i>Google Street View (www.maps.google.ca/queen’spark)</i> | 87 | Fig 3.18 | South Facade Detail <i>Photography by Author</i> |
| 76 | Fig 3.4 | View to Queen’s Park from the North <i>Google Street View (www.maps.google.ca/queen’spark)</i> | 88 | Fig 3.19 | Queen’s Park Site Transformation <i>Illustration by Author</i> |
| 77 | Fig 3.5 | Queen’s Park TTC Station <i>Ride the Rocket (http://2010.scotiabanknuitblanche.ca/gettingAround.shtml) and Queen’s Park Station (City of Toronto Archives)</i> | 89 | Fig 3.20 | Turtle Island Illustration <i>Illustration by Author (adopted from Mike Constable’s cover art for “Fair Country”)</i> |
| 78 | Fig 3.6 | Limited Access from Queen’s Park Circle <i>Photograph by Author</i> | 90 | Fig 3.21 | Cyclists cut across Queens Park <i>http://www.bikeology.ca/2010/06/</i> |
| 79 | Fig 3.7 | Four- lane road, Queen’s Park <i>Photograph by Author</i> | 91 | Fig 3.22 | Performers at Afrofest, 2011 <i>http://1loveto.com/2011/07/afrofest-in-toronto-2/</i> |
| 79 | Fig 3.8 | Scattered Monuments, Queen’s Park <i>Photograph by Author</i> | 91 | Fig 3.23 | Heritage Toronto walk in Queen’s Park <i>http://wayoutinthemargin.blogspot.ca/2010/08/heritage-trees-of-queens-park.html</i> |
| 79 | Fig 3.9 | Wellesley Avenue cutting the Park in two <i>Photograph by Author</i> | 91 | Fig 3.24 | Afrofest revellers dance in the shade. <i>http://www.thestar.com/news/article/1022832--afrofest-makes-its-case-to-remain-in-queen-s-park?bn=1</i> |
| 79 | Fig 3.10 | North Block Parking Lot <i>Photograph by Author</i> | 91 | Fig 3.25 | Ryder Toronto Race <i>http://christophermoorehistory.blogspot.ca/2010_09_01_archive.html</i> |
| 80 | Fig 3.11 | Equestrian Statue of King Edward VI, Queen’s Park <i>Photograph by Author</i> | PART 4 - Visions of Assembly Restoring Place | | |
| 81 | Fig 3.12 | Equestrian Statue of Marcus Aurelius, Rome <i>Photograph by Author</i> | 94 | Fig 4.1 | Queen’s Park the Radiant Mind <i>Painting by Author</i> |
| 82 | Fig 3.13 | Panorama of Toronto’s skyline <i>(http://torontohomesnow.beautifultorontohomes.com/wp-content/uploads/20090510183937Toronto_Skyline_Panorama.jpg)</i> | 96 | Fig 4.2 | Queen’s Park the Vital Cell <i>Painting by Author</i> |
| 83 | Fig 3.14 | Panorama of Queen’s Park’s Central Mound <i>Photograph by Author</i> | 97 | Fig 4.3 | Queen’s Park the Longhouse <i>Painting by Author</i> |
| 84 | Fig 3.15 | Two rows facing each other in the Chamber <i>(http://educationportal.ontla.on.ca/en/about-parliament/history/image-gallery)</i> | 98 | Fig 4.4 | Queen’s Park the Energetic Body <i>Painting by Author</i> |
| 85 | Fig 3.16 | “Audi Alteram Partem” carved on a column <i>(Arthur, Eric (1979). From Front Street to Queen’s Park. Toronto: McClelland and Stewart)</i> | 100 | Fig 4.5 | Queen’s Park’s Root: The Eternal Flame <i>Painting by Author</i> |
| 86 | Fig 3.17 | Queen’s Park: Completing the Dialogue <i>Illustration by Author</i> | 101 | Fig 4.6 | Sacred Fire Burning at Queen’s Park <i>Photograph by Allan Lissner (http://allan.lissner.net/sacred-fire-for-south-march-highlands/)</i> |

- 101 Fig 4.7 Centennial Flame, Ottawa
Photograph by Kevin Rapati (<http://kevinrapati.blogspot.ca/>)
- 101 Fig 4.8 Detail of Centennial Flame, Ottawa
Photograph by Kevin Rapati (<http://kevinrapati.blogspot.ca/>)
- 101 Fig 4.9 Centennial Flame in front of Parliament, Ottawa
(<http://www.flickrriver.com/photos/tags/centennialflame/interesting/>)
- 102 Fig 4.10 Queen's Park Pelvis: Path of the Ancestors
Painting by Author
- 103 Fig 4.11 MgGuinty at Memorial Service in Queen's Park
<http://t.ontario.ca/TOgraphy/2009/11/remembrance-day-2009/>
- 103 Fig 4.12 Detail of Veteran's Memorial, Queen's Park
<http://t.ontario.ca/TOgraphy/2009/11/remembrance-day-2009/>
- 103 Fig 4.13 Night Lights at Veitnam Memorial, Washington
Photography by Steve McKee (<http://www.smckee.com/blog/2012/05/at-the-vietnam-veterans-memorial/>)
- 103 Fig 4.14 Aerial of Vietnam Memorial, Washington
(<http://www.art21.org/texts/the-culture-wars-redux/essay-the-black-gash-of-shame-revisiting-the-vietnam-veterans-memorial->)
- 104 Fig 4.15 Queen's Park Navel: Public Platform
Painting by Author
- 105 Fig 4.16 Protesters Demonstrating at Queen's Park, 2009
(<http://activehistory.ca/2012/04/solidarity-revisited-resisting-cuts-in-ontario/>)
- 105 Fig 4.17 Protesters Demonstrating at Queen's Park, 2010
(<http://www.examiner.com/article/liberal-new-democrat-officials-commemorate-may-genocide-remembrance>)
- 105 Fig 4.18 Shakespeare's Globe Theatre, London
(http://www.susanlake.net/publications/unit/content/globe_theatre.html)
- 105 Fig 4.19 Aerial View of Piazza del Campo, Siena
(<http://www.salsaintoscana.com/iib/node/440>)
- 106 Fig 4.20 Queen's Park Heart: Courtyard
Painting by Author
- 107 Fig 4.21 Drawing of Original South Facade, Queen's Park
*(Arthur, Eric (1979). *From Front Street to Queen's Park*. Toronto: McClell and and Stewart)*
- 107 Fig 4.22 Fountain at Villa d'Este, Italy
Photography by Author
- 107 Fig 4.23 Street Taps in Rome
Photograph by Author
- 107 Fig 4.24 Place de les Vosges in Paris
(<http://www.survol-paris.com/La-place-des-vosges-paris.html>)
- 108 Fig 4.25 Queen's Park Throat: Public Platform
Painting by Author
- 109 Fig 4.26 Lesgislative Chamber in Ontario's Parliament
Photograph by Author
- 109 Fig 4.27 Courtyard in Rehab Centre, Basel
Photograph by Author
- 109 Fig 4.28 Walkway in Rehab Centre, Basel
Photograph by Author
- 109 Fig 4.29 Rooftop Garden in Rehab Centre, Basel
Photograph by Author
- 110 Fig 4.30 Queen's Park Third Eye: Clearing
Painting by Author
- 111 Fig 4.31 Existing Clearing with Mound and Statue
Photograph by Author
- 111 Fig 4.32 Monument of William Lyon MacKenzie
Photograph by Author
- 111 Fig 4.33 Monuments on South Lawn
Photograph by Author
- 111 Fig 4.34 Detail of George Brown
Photograph by Author
- 112 Fig 4.35 Queen's Park Crown: North Gate
Photograph by Author
- 113 Fig 4.36 Elevated of North Gate, Queen's Park
Canada Immigration Services (<http://canadaimmigrationsservices.com/photo/11.php>)
- 113 Fig 4.37 Highlander's Monument, Queen's Park
Photograph by Author

| | | | | | |
|-----|----------|--|-----|----------|---|
| 113 | Fig 4.38 | Apple Orchard <i>(http://aspigroup.com/properties_comm_sunbasin/sunbasin.htm)</i> | | | <i>Drawing by Author</i> |
| 113 | Fig 4.39 | Picking Apples <i>(http://www.cranmoms.com/2010/09/03/apple-picking-and-books/)</i> | 129 | Fig 4.64 | “Courtyard” Axonometric <i>Drawing by Author</i> |
| 117 | Fig 4.40 | Rendered Context Plan <i>Drawing by Author</i> | 129 | Fig 4.65 | Statue of Queen Victoria <i>Photograph by Author</i> |
| 117 | Fig 4.41 | Key Plan <i>Drawing by Author</i> | 129 | Fig 4.66 | Statue of Al Purdy <i>Photograph by Author</i> |
| 118 | Fig 4.42 | Rendered Site Plan <i>Drawing by Author</i> | 129 | Fig 4.67 | Statue of King Edward VII <i>Photograph by Author</i> |
| 120 | Fig 4.43 | “Eternal Flame” Vignette <i>Drawing by Author</i> | 130 | Fig 4.68 | “Pudy Gateway into the Coutyard” Vignette <i>Drawing by Author</i> |
| 121 | Fig 4.44 | Rendered Plan of Eternal Flame <i>Drawing by Author</i> | 131 | Fig 4.69 | Rendered Cross Section of Purdy Passage <i>Drawing by Author</i> |
| 121 | Fig 4.45 | Rendered Section of Eternal Flame <i>Drawing by Author</i> | 132 | Fig 4.70 | “Purdy Gateway at Night’ Vignette <i>Drawing by Author</i> |
| 122 | Fig 4.46 | Rendered Long Section of Path <i>Drawing by Author</i> | 133 | Fig 4.71 | Sketch of Water Commons <i>Drawing by Author</i> |
| 122 | Fig 4.47 | Rendered Plan of Path <i>Drawing by Author</i> | 134 | Fig 4.72 | ‘Water Commons’ Section Vignette <i>Drawing by Author</i> |
| 123 | Fig 4.48 | Rendered Cross Section of Path <i>Drawing by Author</i> | 135 | Fig 4.73 | Rendered Cross Section of Fountain <i>Drawing by Author</i> |
| 123 | Fig 4.49 | Rendered Cross Section of Path <i>Drawing by Author</i> | 136 | Fig 4.74 | “Public Assembly” Program Axonometric <i>Drawing by Author</i> |
| 124 | Fig 4.50 | “Path of the Ancestors” Vignette <i>Drawing by Author</i> | 137 | Fig 4.75 | Program Diagram <i>Drawing by Author</i> |
| 126 | Fig 4.61 | “Public Platform” Vignette <i>Drawing by Author</i> | 138 | Fig 4.76 | “Public Assembly Materials” Axonometric <i>Drawing by Author</i> |
| 127 | Fig 4.62 | Rendered Cross Section of Public Platform <i>Drawing by Author</i> | 139 | Fig 4.77 | An Array of Materials <i>Photograph by Author</i> |
| 127 | Fig 4.63 | Rendered Long Section of Public Platform | 140 | Fig 4.78 | “Courtside Terrace” Vignette <i>Drawing by Author</i> |

| | | | | | |
|-------------------------------------|----------|---|-----|----------|--|
| | | <i>Photograph by Author</i> | 148 | Fig 5.4 | Detail of Veteran's Wall <i>Photograph by Author</i> |
| 140 | Fig 4.78 | “Courtside Terrace” Vignette <i>Drawing by Author</i> | 149 | Fig 5.5 | Veteran's Path Dead-End <i>Photograph by Author</i> |
| 141 | Fig 4.79 | “Dining Hall” Vignette <i>Drawing by Author</i> | 149 | Fig 5.6 | Veteran's Memorial <i>Photograph by Author</i> |
| 142 | Fig 4.80 | “Clearing in the Woods’ Vignette <i>Drawing by Author</i> | 150 | Fig 5.7 | Cracked Asphalt in front of Legislature <i>Photograph by Author</i> |
| 143 | Fig 4.81 | Rendered Plan of the Clearing Scale (1:500) <i>Drawing by Author</i> | 151 | Fig 5.8 | Looking over the South Lawn <i>Photograph by Author</i> |
| 143 | Fig 4.82 | Rendered Section of the Clearing <i>Drawing by Author</i> | 151 | Fig 5.9 | Procession to the Legislature <i>Photograph by Author</i> |
| 144 | Fig 4.83 | “North Gate’ Vignette <i>Drawing by Author</i> | 152 | Fig 5.10 | East Side of North Block <i>Photograph by Author</i> |
| 145 | Fig 4.84 | Rendered Plan of the North Gate <i>Drawing by Author</i> | 153 | Fig 5.11 | Queen's Park ‘Back of House’ <i>Photograph by Author</i> |
| 146 | Fig 4.85 | Rendered Section of the North Gate <i>Drawing by Author</i> | 154 | Fig 5.12 | Neglected Fountain <i>Photograph by Author</i> |
| APPENDIX - Drawings of Queen's Park | | | 155 | Fig 5.13 | North Facade of North Block <i>Photograph by Author</i> |
| 146 | Fig 5.0 | Oblique View of Sir John A MacDonald <i>Photograph by Author</i> | 155 | Fig 5.14 | Cut off by Wellesley Avenue <i>Photograph by Author</i> |
| 147 | Fig 5.1 | MacDonald looking South <i>Photograph by Author</i> | 155 | Fig 5.15 | View down Wellesley to U of T <i>Photograph by Author</i> |
| 147 | Fig 5.2 | MacDonald looking North <i>Photograph by Author</i> | 156 | Fig 5.16 | King Edward VII in Spring <i>Photograph by Author</i> |
| 147 | Fig 5.3 | Key Plan <i>Photograph by Author</i> | 157 | Fig 5.17 | King Edward VII in Summer <i>Photograph by Author</i> |
| | | | 157 | Fig 5.18 | King Edward VII in Winter <i>Photograph by Author</i> |
| | | | 158 | Fig 5.19 | 58th Highlanders from Traffic Island <i>Photograph by Author</i> |
| | | | 159 | Fig 5.20 | Snow Covered 58th Highlanders <i>Photograph by Author</i> |

| | | | | | |
|-----|----------------------|---|-----|----------------------|---|
| 160 | Fig 5.22 | Queen's Park Context Plan <i>Drawing by Author</i> | 170 | Fig 5.34 Fig 5.35 | Centre Block Partial North Elevation Centre Block Pavilion East and West Elevatoins <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 161 | Fig 5.23 | Ontario Legislature Perimeter Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 171 | Fig 5.36 Fig 5.37 | North Block East and South Elevations North Block West and North Elevations <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 162 | Fig 5.24 | Ontario Legislature Sub Basement Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 172 | Fig 5.38 Fig 5.39 | West Wing North Elevations West Wing East and West Return Elevations <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 163 | Fig 5.25 | Ontario Legislature Basement Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 173 | Fig 5.40 Fig 5.41 | West Wing South Pavilion South Elevation West Wing South Pavilion East Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 164 | Fig 5.26 | Ontario Legislature First Floor Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 174 | Fig 5.42 Fig 5.43 | West Wing Partial North Elevation West Wing Partial East Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 165 | Fig 5.27 | Ontario Legislature Second Floor Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 175 | Fig 5.44 | West Wing West Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 166 | Fig 5.28 | Ontario Legislature Third Floor Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 176 | Fig 5.45 Fig 5.46 | East Wing South Elevation East Wing Partial West Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 167 | Fig 5.29 | Ontario Legislature Roof Plan <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | 177 | Fig 5.47 | East Wing East Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> |
| 168 | Fig 5.30 Fig 5.31 | Centre Block Partial West and South Elevations Centre Block Partial South Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | | | |
| 169 | Fig 5.32 | Centre Block Partial East Elevation <i>Legislative Assembly of Ontario (1990–2012). Ontario Legislative Library, Precinct Properties. In-house collection of pertinent records, specifications and photographs.</i> | | | |



PREFACE

Places that Speak

When I began my Master's in Rome in January 2011, it felt supremely indulgent. Since my interests lay more in understanding what might constitute “Canadian Identity” and how it could be expressed in space, I could see how this trip could be perceived as an architect's holiday. I have often wondered what was it that drew me back to Rome a second time. While I enjoyed many perks of Italian urban life, I felt that my purpose in coming back had to be deeper than the pleasure of morning espressos, reading in piazzas or evening aperitifs.

While this purpose was not clear in the beginning, I felt strongly that I needed to take this opportunity regardless of my initial reservations. I soon realized that by leaving home, my eyes would be exposed to the things that I took for granted as ‘common knowledge’ or ‘common practice’ and that many of my perceived universals were, in fact, cultural. Living in Rome sharpened my awareness of the biases I held by looking at the world as a middle-class Canadian woman in the 21st century. With fresh eyes, I began to question my assumptions about the nature of cities and how they evolve, of history and how it's remembered, of culture and how it's expressed. Given all this, I began to question what my role as a student, designer and citizen might be. After mulling these experiences over, I have begun to record some observations about how national identity is expressed in many of Rome's public spaces. In the process, I am beginning to learn how to listen to the places that speak to me.

To give some structure to what could otherwise be scattered and incomprehensible reflections, I have attempted to organize some of my thoughts into a few short passages. They are based in four themes; water, memory, infrastructure and landscape. My hope is that they will bring some context to the motivations, issues and possibilities that are explored in the thesis.

Water | The Tiber River, Fountains, Aqueducts and Street Taps of Rome

Crossing the Tiber marked many memorable moments of passage; over Ponte Sublico into the Porto Portese Market on Sundays, Ponte Palatino into Trastevere for school during the week, Ponte Fabricio for a candle lit party on Tiber Island, Ponte Garibaldi into Largo Argentina for route transfers and Ponte Sisto into the Campo di Fiori for evening escapades. Walking along the river bank not only provided points of connection to other networks within the city, it also marked the passage of time. In the summer when the river fell, it drew lively bars, music and candlelight and was filled with excitement, keeping us up into the night. In winter, when the river rose, it precariously flowed beneath the bridges, making us nervous and watchful of heavy rains.

Fig x.0 [LEFT] Sketches and photographs of Rome



Fig x.1 Sketch "the Tritones" Fountain, Rome



Fig x.2 Abandoned Fountain, Queen's Park

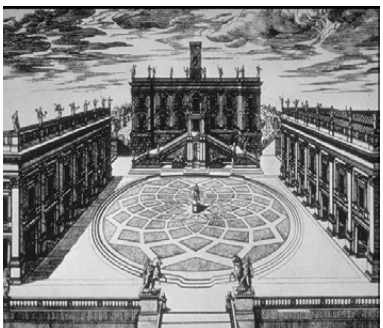


Fig x.3 Illustration of the Campidoglio, Rome

Fountains are placed around the city and are found in nearly every piazza to celebrate Rome's storied past. These depictions range from the grand tales of the gods and emperors, to the humble account of a porter. Not only used to convey myths and legends, fountains are also used to focus public gathering, reflection, refreshment and wish-making. The combination of sculpture, rushing water and dazzling lights blur our perceptions between fantasy and reality, providing inspiration for many, including visionary filmmakers such as Fellini and Wyler.

While the Aqueducts and Street Taps are perhaps less inspiring than the Tiber or the Fountains, their presence is equally significant. One need not know of the industrious history of the Romans to appreciate how the aqueducts and Street Taps enhance the city. Visiting Rome on a hot summer day is enough to convince anyone of their value. The taps perpetually pour out the silvery waters of the melting Apennine snows brought to the city via the aqueduct quenching thirst for Romans and visitors alike.

In light of all this, reviewing the state of the civic water system in Toronto can be frustrating. Here we are, in one of the most water abundant places in the world, and we neither seem to acknowledge nor appreciate this fact. Rarely does it impact our lives except for the occasional water main break, a few scattered fountains in parks and squares and a waterfront cut off by roads. While work has been done to improve these matters, there is still little to indicate that we live within a great watershed. It begs the question of how and when did we get here? Where have all the rivers and creeks gone and can they be recovered? At the heart of these questions is a longing to reconnect to Toronto's aqueous origins.

Capitol and Monument | Marcus Aurelius and the Campidoglio

Continuing a long-standing University tradition, my classmates and I met on our first day of class in Piazza Campidoglio atop the Capitoline Hill, the most significant of Rome's seven hills. Designed by the Master Michelangelo Buonarroti, the power of this space is reinforced by its elevated position, its urban relationships, and its internal symmetry. Whether or not you know the two thousand year history, it is clear that this square is meaningful. Each move, gesture and decision is deliberate, leaving little room for chance. From the ascent up the stairs in between the statues of Castor and Pollux, to the view overlooking the city's most powerful institutions, and re-focusing internally towards the equestrian statue of Marcus Aurelius are all specifically designed to enhance the unfolding of a Roman narrative.

Living in Rome on two separate occasions has developed a fascination with symbolically charged public spaces. Such spaces not only communicate a place's deeply embedded cultural values, but held within the broader context of the city, begin to build places of identity. After some initial research into such spaces in Toronto, I eventually discovered that the equestrian statue of King Edward VII which sits authoritatively in Queen's Park did not express such shared cultural values but was instead emblematic of Toronto's struggle with meaningful representation. This monument reveals a broader uncertainty and confusion that we as Canadians feel when representing historical figures and events.

Infrastructure | The Ceremonial Route of Via Dell'Impero

My first apartment in Rome was in an area known as 'Celio', on one of Rome's seven hills which lay south-east of the Colosseum. Because of the school's location and the desire to explore the Campus Martius, I often walked along the Via Dell'Impero in order to get where I was going. This avenue was cut by Mussolini in the 1940s to link the Colosseum of the old Empire to the Piazza Venezia and the Vittorio Emanuele Monument of the new. It was specifically designed to express the continuum of power among emperors which ultimately culminated in Fascism.¹ This walk, continually filled with tourists, would always fill me with anxiety. At the time I did not know that the construction of this road also meant that 5,500 units of housing were destroyed, but surely by its imposing scale, along with this underlying collective trauma had subconsciously contributed to this unsettled feeling.

There is something strangely powerful about urban interventions at this scale. While I have a hard time believing that a Canadian politician could make a gesture as bold as Haussmann or Mussolini, it is interesting to observe the effects of such decisions. In spite of the fact that this space always made me uncomfortable, it must be said that it retains a fairly strong sense of itself. University Avenue, which is the ceremonial route into Toronto does not leave such a lasting impression. It once began at Lake Ontario, but now diverts north west from Union Station, passes through several key institutions and culminates at the foot of Queen's Park. While it is the widest road in the city, it is rarely filled with people, except for the occasional parade or protest. Considering the two examples, I'm grateful that Canada is a place where the will of a singular political actor does not possess the power to inscribe itself so forcefully in space. However, I wonder whether a balance could be struck between imparting a strong character to the artery, while still accommodating the diverse wills for those who occupy space along it.



Fig x.4 Equestrian Statue of King Edward VII, Queen's Park, Toronto



Fig x.5 Vittorio Emanuele Monument, Rome



Fig x.6 University and College, Toronto

¹ Laurence J. Vale. *Architecture, Power and National Identity* (Abington: Routledge, 2008) 35.

Landscape | Parco Savello's Walled Garden

While Rome may conjure up many more images of ruins, piazzas and domed churches than of parks, gardens and villas, they are as just active at engaging memories. Parco Savello's modest scale may result in it being over looked, yet its quiet simplicity makes a lasting impression. True to many Roman landscapes, the park offers both strong connections to its surrounding context and creates its own internal world. It remains linked to Rome because of the Aventine earth it's rooted in, the panoramas that overlook the city and a view of St. Peter's which is cleverly framed through the eye of a key hole, yet it creates its own universe by enclosing a garden of orange trees and pathways within a ruined wall.



Fig x.7 Aventine Hill, Rome

To my surprise, out of all the garden's I had seen in Rome, my memories of Parco Savello were the most vivid. I expected that Villa D'Este with its magnificent fountains and statuary or Villa Borghese in its sheer scale and variety of program would have provided me with these memories. Yet for some reason they didn't and this small tucked away garden did. What was it that I felt so connected to? Was it the aroma produced by the orange trees? The stillness created behind the walls? Or was it the journey up the winding hill and the unexpected views at the top? Whatever the reason, this experience has inspired even more questions: How do landscapes provide connections to real cities, while creating space for new and unexpected worlds? How do they impact or reflect individual and collective memory and can invite participation from diverse communities?



Fig x.8 Path in Summer, Queen's Park

Queen's Park's large 'backyard' filled with mature trees has moments of beauty, but denies its visitors a truly memorable experience. I wonder if it is due to the fact that Queen's Park circle, with its rushing traffic, remains such a strong feature within the site even among the trees, and that the network of footpaths which are disjointed and poorly maintained do not engage the imagination. However, this space has potential to be great; the variety of trees captures the full range of colour, density and sensual experience through the seasons. It has always offered Torontonians a much needed break from the intensity of downtown.

Learning to Listen

In observing one of the world's greatest cities, I've experienced first hand just how vital public space and landscapes are for containing public memory, engaging citizens and participating in community. These public spaces are enjoyed year round by locals, tourists and students who are drawn by ritual but encouraged to stay because of the successful spatial relationships which give them their identity. Water is used in these spaces to bring refreshment, contemplation and joy; expanding and contracting with the rains. Monuments act as reminders of our shared narratives; their presence reflecting national pride, unity as well as connection to a broader historical continuum. Infrastructure and roads may be used to impose order, but also connect city fabric to other buildings, landscapes and monuments. Landscapes, parks and gardens provide escape from the city and are also expressions of their identity. They change with the seasons and mark the passage of time. They are places of memory.

These comparisons are not made to suggest that Toronto should literally model itself after Rome. A direct transplant is not only impossible but insufficient, because Toronto has a distinct identity shaped by its own past which is worthy of expression. Instead, Rome's famous piazzas, parks and palazzo's serve as a teacher offering lessons from which to further investigate the role of public space in cities as well as to understand the underlying structures, nuances and stories which make them successful.



Fig x.9 View of Piazza de Popolo from the Villa Borghese, Rome

INTRODUCTION

“A [w]oman travels the world in search of what [she] needs, and returns home to find it.” - George Moore

In a world that has become transient, mobile and rootless, experiencing a meaningful relationship to place has become increasingly difficult. My thesis, is an attempt to show how stories, landscape and architecture can communicate and create identity specific to place. It began with my own desire to understand what it means to build with respect, authenticity and compassion at home in Canada. To do so has required a step back. While Toronto seems ‘young’ in comparison to Rome, an engagement with the pre-European civilization offers some insight into developing a deeper connection to the land. The Iroquoian longhouse provided a starting point, with its powerful expression of holistically living on the land in Ontario. Queen’s Park, with its distinctive shape, and uncanny equestrian statue, presented an opportunity for a new, and distinctly Canadian expression in the 21st century.

A Journey, not a problem solved

“The artist is meant to put the objects of this world together in such a way that through them you will experience that light, that radiance which is the light of our consciousness and which all things both hide and when properly looked upon reveal. The ‘Hero Journey’ is one of the universal patterns through which that radiance shows brightly - what I think is a good life is one hero journey after another. Over and over again, you are called to the reality of adventure, you are called to new horizons. Each time there is a new problem: Do I dare? And then if you do dare, the dangers are there, and the help also, and the fulfillment, or fiasco. There is always the possibility of fiasco - but there is also the possibility of bliss.”²

² Campbell Joseph. *Pathways to Bliss: Mythology and Personal Transformation* (Novato: New World Library, 2005) xxiv.

I’ve dismantled any illusion that a project so massive and so complex could ever be something I could ‘solve’ or ‘complete’ in the process of a Master’s thesis, or even in my lifetime. Instead, I have had to alter my perspective to consider this thesis much like an explorer walking a path. Walking this path has not always been easy, or a straightforward endeavour. At times, parts of this path appeared to dead-end, forcing me to reconsider some earlier assumptions. And sometimes, those same paths which appeared to be leading nowhere, would circle back, leading me somewhere new.

The idea that we are each on our path in the midst of a journey or quest is not new. Joseph Campbell, in his work, sees this ‘questing’ as a re-emerging cultural pattern, which he defines as the ‘hero journey’. Yet, in spite of its pervasiveness, there is a reluctance in the academic world, to consider our work in a similar way. Perhaps we are still stuck with in a Western frame of mind that tends to see our work as linear, with a clear beginning and end.

It has become apparent to me, that this project could not be defined in such rigid terms. It is both an accumulation of the many interests, experiences, projects and lessons I’ve acquired thus far, as well as a projection for work to be done in the future. A recurring theme in my work has been to

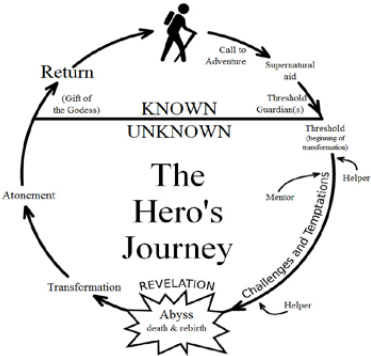


Fig x.10 One Cycle of Joseph Campbell's "The Hero's Journey"

understand and develop a deeper connection to the Native Nations of Canada through the process of reconciliation. I became engaged with the paradigm of the medicine wheel in an undergrad project because it offered a conceptual framework that helped provide a comprehensive orientation for holistic design. Not only did it help to attribute meaning to the order of places using the four directions, it also helped to define a process using the four stages of being; the physical, mental, emotional and spiritual. Taken further, the Medicine Wheel Path provides guidance in working out relationships in community.

This thesis much like the medicine path, is a voyage that begins with self discovery, but it does not remain there. Knowledge of self, is then brought into the real world where it is refined through relationships to place, relationship to the creative process and relationship to others. It's a process that seeks centeredness, balance and common ground. A testament to the power and freedom that comes from working this way is how the work becomes 'effortless'. While progress occurs over time, and with much energy and thoughtfulness, walking this good path is always satisfying.

Perseverance in the Face of Fear

*"Contemporary architecture, in conjunction with the other arts, is confronted with the need to build on air, to build in the void."*³

³ Sola-Morales, Ignasi. *Differences* (Boston: MIT Press, 1991) 59.

When faced with the task of creating anything, given the challenges of philosophical meaning, aesthetics, the economy and the environment, it is easy to become completely overwhelmed. Given this, I often felt inadequate selecting Queen's Park, a project that was as large, as it was complex and historically significant. I often wondered, who was I to propose such a dramatic change? While a degree of caution may be wise, fear is surely debilitating.

There was a period about half way through the project that I experienced the numbing self-doubt brought on by a fear of failure. I was an emotional wreck, and felt lost, overwhelmed and unsure of my initial instincts. In the process of regaining my confidence, aided by the support of my advisors, friends and family, I realized how this fear was ultimately the barrier to overcome. It was fear driven by systems of patriarchy that had led to the reactive decisions which have created this fragmented landscape and a loss of meaning in Queen's Park. Overcoming this fear has required a different perspective; one that upholds the voice of the 'other' and embraces a feminine sensibility to begin mending broken relationships.

Telling the Story: Framing and the Archetypal Power of the Number Four

Framing has been one of the most challenging aspects of this work. Even in the periods of doubt, I remained confident that there was enough material to tell a story. The question however, of how to tell that story, remained. While the structure of this thesis, has gone through countless iterations, there has been a relative consistency within the tone and approach of the project. Regardless of the emphasis, titles or order, I maintained a narrative⁴ based approach in favour of conventional analysis to tell the story of this place. Because “stories link the sense of time, event experience, memory and other intangible aspects of place. [They also] sequence and configure experience of place into meaningful relationships, narrative offers ways of knowing and shaping landscapes not typically acknowledged in conventional documentation, mapping surveys or even formal concerns of design.”⁵

‘In the Eyes of the Skin,’ Juhani Pallasmaa speaks of a creative work which “calls for a bodily and mental identification, empathy and compassion.”⁶ Empathy and compassion come from ‘walking in another’s moccasins,’ when you can step outside of your own frame of reference, and enter into the experience of another. In order to understand the land on which I wanted to work, I wanted to understand what life meant, from the perspective of mother earth. In order to understand the city with all of its culture, architecture, landscape and infrastructure I was inheriting, I wanted to imagine life from the perspective of the people who first settled here. And it was by holding up these diverse points of view, that I could begin to understand how Queen’s Park could respond to the evolving identity of Toronto, the province and the country.

In addition to stories, I have also chosen to structure my thesis into four parts. The number four stands for power, a completed cycle, the four seasons and balance. It is used by psychologists Jung and Maslow in the integration of the self, and in the stages of self actualization.⁷ It reflects the four directions, symbolized in the medicine wheel. The medicine wheel has many interpretations, one of which is the medicine path reflecting the hero’s journey.

“The medicine path follows the image of a four traced in the sand without break or interruption. The path itself is like that too. You’re always walking on the medicine path, without interruption from the day you’re born until the day you die.”⁸

Thus the entire thesis is structured to be followed in a cycle, each part reflecting an aspect of the journey.

⁴ “Narrative refers both to the story, what is told, and the means of telling, implying both product and process, form and formation, and structure, Narrative is thus a more comprehensive and inclusive term than story.”

Potteiger, Mathey and Jamie Purington. *Landscape Narratives* (New York: John Wiley and Sons, 1998) 3.

⁵ Ibid, ix

⁶ Pallasmaa, Juhani. *In the Eyes of the Skin* (Chichester: John Wiley and Sons, 2005) 13.

⁷ *Walking the Medicine Wheel Path in Daylight: An Exploration of the Medicine Wheel Teachings on Human Relationships* (Ten Mile Point Trading Post, 2010) 22.

⁸ Ibid 20

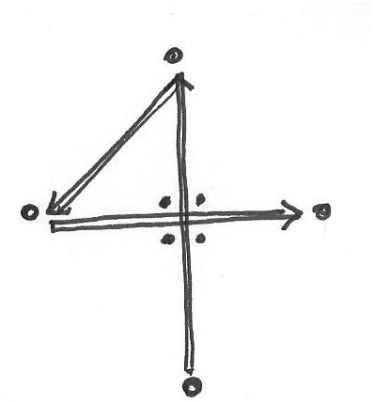


Fig x.11 Tracing the Number Four in the Medicine Path

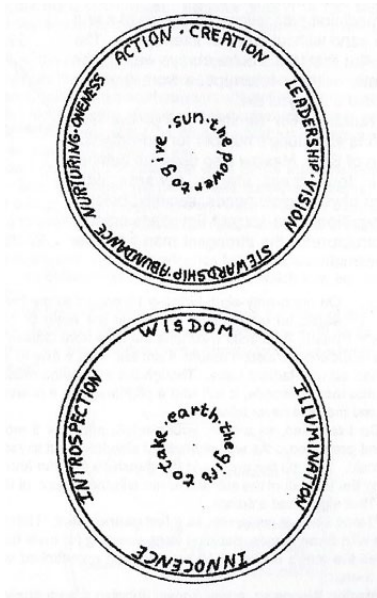


Fig x.12 Characteristics of the Four Directions of the Medicine Wheel.

PART 1: Stories of Migration

Part 1 begins in the south, with the stories of migration – seeking place. It is the first stage of the journey that holds responsibility and provides the grounding for future work. The founding myths are told by Mother Earth, the Clan mother, Elizabeth Simcoe and myself, respectively. They express how relationships to earth are initially formed and how they evolve as each new wave of migration brings with it a struggle to be reconciled with the land and form a relationship to place. The corresponding paintings frame each view through the waters; Lake Ontario, the Humber and Don Rivers. Each frame depicting a scene of where the heart of the experience of ‘home’ lies for each perspective.

PART 2: Places of Settlement

Part 2 travels north, with places of settlement – making place. The next stage of the journey uncovers the meaning implied in building the houses of government. The examples of the Longhouse on the scale of a village, Toronto City hall at the scale of a city, the Ontario Legislature at the scale of a province and finally Parliament Hill at the scale of a country are given to demonstrate how civic architecture and public space have shaped our understanding of a Canadian or regional identity. These cases help to build a vocabulary for the ways in which the idea of Canada has been expressed through places, and how that idea has evolved over time.

PART 3: Messages of Queen's Park

Part 3 moves west, with the messages of Queen's Park – uncovering place. This third seeks to nurture oneness and cohesion within the park, but must understand the forces that have contributed to its current state of confusion. An investigation of both architecture and grounds leads to a critique of Queen's Park which presently expresses itself as a precinct of power. An understanding of both 'Place' and 'Canadian Identity' collected from the previous two chapters suggests that a deeper understanding of Queen's Park is found when it is read as a house of government.

PART 4: Visions of Assembly

Part 4 culminates in the east, with visions of design – recovering place. Here the lessons from the south, north and east regarding origins, precedents and identity are applied to uncover a deeper and more meaningful expression of Queen's Park. Seven Spaces are proposed along a central spine, to offer a range of qualitative experiences that enrich and unify the park. The 'Eternal Flame' is the foot, the root which grounds and provides a foundation for collective action. The 'Path of the Ancestors' is the pelvis where movement triggers memory - reminding us of where we've come from, and of our collective responsibilities. The 'Public Platform' is the navel and is the place to convert inertia of bureaucracy into willed activity of an engaged citizenry and government. The 'Courtyard' is the heart, the centre from which water flows and reflection collected. The 'Public Assembly' is in the throat and lungs of the body and is the centre of communication providing balance to the existing Legislature. The 'Clearing' is the eye, arranging the monuments of politicians around the existing mound replanted with wildflowers, and illuminates the symbolic and archetypal power of the site. The North Entrance is the head of the park, it forms a two way gate at the Highlander's monument framed by apple trees.

Together, the design weaves the complex history, culture and physical characteristics of Queen's Park to make more tangible the spirit of this place. The design forms the conclusion and represents one step in the journey – it signals the end of one cycle while representing another new beginning.

PART 1 : STORIES OF MIGRATION

Seeking Place

“Before the real city could be seen it had to be imagined ...”

-Micheal Ondaatje, 'In the Skin of the Lion'



Fig 1.1 Working on the Four Paintings at 401 Richmond, Toronto

Selecting the Stories

I have not written accounts for each known wave of migration. To do so, would be a thesis in itself. Instead, this chapter is a collection of invented oral histories to complement the existing official written ones. This looseness of structure has allowed me to weave the issues of Toronto's environmental, social, political and cultural history into each narrative. Each story, builds a palimpsest of historical fragments and uses the active female voice in order to paint an evolving portrait of belonging.

The story of mother earth gives voice to the land. Her becoming offers a personal account to the geological and biological forces that have shaped Toronto. The story of the 'clan mother' gives voice to a wise Iroquois woman. Her journey offers an account to the naming of the waters, the village and the origin of the longhouse. The story of 'Elizabeth Simcoe' elaborates upon her diary, giving a personal account of settlement. Her journey focuses on the collective significance of naming Toronto (York) as a Capital, and the personal significance of building Castle Frank for her family. The fourth story is my own while I attempt to find a way to belong to this land so that I may begin to establish my own identity as an individual and within the professional context of architecture.

I realize that selecting only four narratives expresses a bias. I was once asked why I had spent so much time focusing on the Iroquois who were one of many Native Nations who lived on this land well before and after they settled in villages. The truth is that there are many other voices seminal in Toronto's history of Immigration in addition to the other Aboriginal Groups, which have not been individually represented in this thesis. These omissions are not to diminish their specific contributions. Instead, this shortened list is to focus upon the recurring spirit and themes shared by most stories of migration. As each wave of new settlement arrives, a similar unfolds: A population is displaced from its homeland, comes to Toronto for a new life, and tries to recreate the feeling of 'home' for the next generation. This connection to place, or 'the feeling of home', happens only when we are reconciled to the land. And we are reconciled to the land through our participation in it.



MOTHER EARTH

PRIMORDIAL

"It seems to me that Canadian sensibility has been profoundly disturbed, not so much by our famous problem of identity, important as that is, as by a series of paradoxes in what confronts that identity. It is less perplexed by the question 'Who am I?' than by some such riddle as 'Where is here?'"⁹

⁹ Northrop Frye. *The Bush Garden: Essays on the Canadian Imagination* (Toronto: Anansi Press, 1971) 220.

To all who have asked where 'here' is:

Ah, so you have finally learned to ask the right question. Your scientific observations and philosophical questions are insufficient in reaching the wisdom that is embodied in my skin, flesh and bone. To approach the land from this proud human perspective will keep you from noticing what's directly under foot. First, you must decide to become an active participant so that together we can establish our bond – mother and child. And as a conscious participant you must learn to listen. In this act of humility, you acknowledge that I, the land, am alive; all powerful yet compassionate.

So who am I?

I am the Land on which you stand. Some call me the White Goddess, three in one. At once, I am Diana, the young virginal soil, Venus the mature ripe harvest and Hecate the rotting and decaying earth. I am the place over which all time flows, and the flow of time from which all places grow.

Like many of my sisters to the north, west and east, I was born of glaciation; sculpted by ice sheets, steadily shaped by flows of frozen water. The first stage of my becoming was harsh like the winter, the death before life. I was stripped of all topsoil, exposing my bare bedrock, leaving nothing but a rough yet steady foundation. Then Spring came. Its healing waters rushed over me. The glacial lakes and streams of the Great Basin carried with it mineral deposits. Layer by layer, they regenerated my fertility, and restored richness to my soils. Eventually this vast water-land started its retreat. As these great glacial lakes shifted and moved once again, space was created to bring forth other living things.

¹⁰ *"About 13,000 years ago the last glacier flowed along the St. Lawrence valley into present day Lake Ontario. As this thick lobe of ice moved over the landscape, it scoured the surface and carried billions of metric tons of rocks and soil bound up within it. North of Toronto it collided with another glacier moving south from northern Ontario, depositing tons of soil and rock that had been scraped off of many kilometres of land by both glaciers. This created the Oak Ridges Moraine. The moraine sets the northerly limit of the Greater Toronto Bioregion, and forms the headwaters of many Greater Toronto Area rivers. [...]"*

As is the way with many sibling relationships, I began to drift from the shared beginning of my other Earth Sisters. As we grew apart, I started to differentiate myself, building landscapes unique to my spirit. By the graces of proximity I maneuvered to make the most of several favourable geological circumstances. The pushing and pulling of earth formed two steep escarpments. These ridges made from tougher rocks, allowed weaker rocks to settle in the intervening lowlands, to create in me a sheltered basin. The limestone cliffs on my backside shielded me further from the harsher climate of the north. In this land forming process, my face was rendered more smoothly, my body more fertile, my demeanour more inviting than my northern and continental siblings.¹⁰

Toronto and Region Conservation (2009). *The Land: Geological History*. Retrieved February 10, 2012, from Toronto and Region Conservation for the Living city Web site: <http://www.trca.on.ca/dotAsset/37499.pdf>

¹¹ *Forest cover in the Toronto area changed dramatically as the land, drainage patterns and soil evolved. Eleven thousand years ago, when the first humans came to the shores of Lake Iroquois, the land was tundra-like and covered by spruce parkland. Over the next 2,000 years, spruce gave way to pine and hemlock. Deciduous species started to displace the coniferous about 5,000 years ago, and were well established as dominant by about 3,000 years B.P. when the Great Lakes and their drainage basin assumed their current form [...]*

The deciduous region occupies Ontario's "deep south," a thin belt along the north shore of Lake Ontario from about Port Hope to Windsor, along the north shore of Lake Erie, and through the Niagara peninsula. It is Ontario's smallest and most biologically diverse forest region, and is home to many unique plant and wildlife species.

Ibid.

Because of my geological formation, and my proximity to water (which each had their own advantages), I would also benefit from a kinder climate. The water of lakes and rivers, the blood of my veins, both regulated my heat and kept me hydrated. I was brimming with life; all sorts of plant species burst forth and began blooming. In time, hundreds of species of all shapes and sizes took root. I was no longer a cold and ancient rock, but a dense and vibrant woodland. I was made rich by the growth of the ever-changing broadleaf trees; the sugar and red maple, beech, black cherry, ironwood, basswood, white ash, and red and white oak, and of the constant conifers; the white pine, tamarack, white and red cedar, red juniper and hemlock. My woodland bed was filled with soft shrubs and fragrant herbs, ready to be filled with animal warmth. So, I called to the deer, coyote, blue jay, gray squirrel, fox, blacktail hair, ringtail, bobcat and bear all to come and share in the gifts of my body.¹¹

When the two legged human animal came from the south, they were used to a nomadic lifestyle –taking up shelter so long we the Earth Mothers would provide for them. They traveled long distances by canoe which brought them to this Land through my river roads. These low gliding vessels, crafted by hand from the ghostly skin of birch trees, permitted us time together. Through this intimate connection of paddle dipping in water, and water passing by canoe, we started to develop our relationship. In exchange for passage, nourishment and building materials, they respected me, thanked me and created their homes, inspired by my principles. In the design of their shelters, clothing and tools, they mimicked my processes, ensuring that nothing that was given was unnecessarily wasted. They farmed and hunted to eat, built houses to dwell, feasted and danced to celebrate, sang songs and told stories to remember. They put roots down and became as much a part of me as the forests they lived in.

Then came another type of the two-legged creatures came from the east over the Atlantic, arriving on large ships. At first we didn't know what to make of each other. Some of the men and women were curious explorers, pioneers looking for adventure; some found what they sought while others death and some love. The rest of them were sent by their countries (what makes a country, I wonder...) to acquire wealth for something they call an 'Empire'. Before long they began tossing up trees, rocks and earth, looking for what they considered valuable. Distrustful of my so called irrational form, they began to inscribe their own linear abstractions upon my body. In place of the bent sapling of a wigwam, they built with cut timber for log cabins, churches and town halls. In place of the winding waterways that curved around my topography, they built their own straight railway lines and highways that could cut through, bypass or otherwise ignore their surroundings. They saw me as dead, inert, and unfeeling. Only in moments of fear as they faced my fury, did they begin to suspect that there was another kind of living presence among them. Perhaps this fear, was what

drove them to kill of the the native nations and then to dominate me. We were both considered wild and uncivilized.¹²

Given time, we both had to adapt to each other's presences. These human animals bore more of their kind and became an established feature in the landscape. Their children, no longer with the memory of a mother country, began to see me as their home. Winter turned into Spring, Spring into Summer, Summer into Autumn, Autumn into Winter again. More children, more houses, more villages, more cities began to draw more migrants from nearly every land under the sun. While the domination seems to continue, I have began to see a longing. Some of these humans, aware of the folly of their ways, have tried to reconnect to my ancient wisdom. They have seen the symptoms of dysfunction; disconnection, rootlessness, pollution and alienation, all have derived from this sick state. Though my body still shows signs of trauma; the buried and polluted waters, the sallow skin of stripped soil and invasive species; I am compassionate and forgiving. *I am your mother.*

¹² *The soil is our heavily built-up watersheds was once, like the soil in much of southern Ontario is the most fertile in Canada. But one of the major casualties of the past 200 years of intensive settlement was the quality and quantity of the soil that for 3,000 years supported a rich deciduous forest. The loss of soil as a natural resource through erosion and - in the 20th and 21st centuries - by paving it over, is a major factor that has contributed to the current degraded state of our creeks and their watersheds. [...]*

Ibid.



CLAN MOTHER

“DORON:DO”

If the act of naming brings forth the relationship to the place, the names that are given respond to a deep understanding of the spirit or character of the subject being named. While the Huron word meaning ‘meeting place’ is often associated with the naming of Toronto, the Iroquoian ‘Doron:do’ (sometimes spelled ‘Tkaronto’) meaning ‘damp log’, reaches to the core of this land. The following is a possible account.

According to tradition, my people came from the south many years ago in a land that people will come to know as the Mayan territory. We were sent on a great migration along the path of the great horned snake by *Ista*,¹³ ‘the mother of all nations’¹⁴ and a woman of the wind. In our travels, we must travel light, and have only brought corn from the harvest, clothes on our bodies, and tools in our boats. As this watery snake flowed through many valleys, we were determined to follow its continuously curving spine with our canoes. At times, it seemed as though we were wandering the wilderness with no direct path. But every night we would make camp, and light a fire to express our thanks to the land that continued to provide for us. Once we ate and settled our tired bodies, the Clan mothers, elders and chiefs would take council. Smoking tobacco with their beautifully carved clay pipes, they would consort with the great sky to discern our path. We had no need for physical maps, because we read the sky, always looking for the seven dancing brothers, and the bright, north star, to lead the way.

Each morning we would welcome the sun that glowed across the Eastern horizon, and gave thanks to Creation, along with our kin. After many days and many nights, the horned snake eventually led us to a vast expanse of water. We began to understand that the rivers were no longer the spine of a snake, but had become the veins of our mother, and her blood was the water. This breathtaking lake before us was the centre, the heart of the land, and the earth to the north, the womb. Each one of us could not help but cry “*io!*” in response to the spiritual quality of these shining waters.

The Clan Mother knew the spiritual potency of this place, and instructed us all to direct our canoes to shore. After so many moons, it was time to make a home. Many of us, struck by this land’s beauty, followed this instruction instinctively. Others, uncertain of our end destination and their ultimate destiny remained doubtful and asked this question:

“How will we make a home here when we already miss our homeland from which we departed? The dwellings we are used to will not weather the cold of winter, or provide us with spiritual guidance when the nights are long.”

¹³ Iroquois word for ‘mother’
http://wiki.answers.com/Q/What_is_the_Mohawk_Indian_word_for_mother_or_mom

¹⁴ *The First Clan Mother is the in the Iroquois Great Law given by Deganawedab*

"Obenton Kariwaabtekwon"

GREETINGS TO THE NATURAL WORLD

THE PEOPLE

Today we have gathered and we see that the cycles of life continue. We have been given the duty to live in balance and harmony with each other and all living things. So now, we bring our minds together as one as we give greetings and thanks to each other as people.

Now our minds are one.

THE EARTH MOTHER

We are all thankful to our Mother, the Earth, for she gives us all that we need for life. She supports our feet as we walk about upon her. It gives us joy that she continues to care for us as she has from the beginning of time. To our mother, we send greetings and thanks.

Now our minds are one.

THE WATERS

We give thanks to all the waters of the world for quenching our thirst and providing us with strength. Water is life. We know its power in many forms—waterfalls and rain, mists and streams, rivers and oceans. With one mind, we send greetings and thanks to the spirit of Water.

Now our minds are one.

THE FISH

We turn our minds to the all the Fish life in the water. They were instructed to cleanse and purify the water. They also give themselves to us as food. We are grateful that we can still find pure water. So, we turn now to the Fish and send our greetings and thanks.

Now our minds are one.

THE PLANTS

Now we turn toward the vast fields of Plant life. As far as the eye can see, the Plants grow, working many wonders. They sustain many life forms. With our minds gathered together, we give thanks and look forward to seeing Plant life for many generations to come.

Now our minds are one.

The Clan mother listened attentively, and told them to unpack and wait, for there would be answers soon.

She then went off, walking into the woods of a great white pine forest which defined much of the territory. Following the song of the wind, she was drawn deeper and deeper into the forest. Weaving in and out of tree-trunks with the lightness of a deer, she became more connected to the rhythms of her body; the beating of her heart, the cadence of her breath and the steps of her feet. She fell into a trance-like state, led not by her own will, but by the spirit of the land itself.

At once she stopped, startled by the cry of an eagle, who was resting on a branch of a pine tree nearby. There before her, lay a massive fallen pine, which created a clearing in the woods. As it was blocking her path, she stopped to observe it more closely. The tree was larger than any she had ever seen. So long was its reach, that both roots and branches disappeared in either direction, obscured by a morning mist. She saw that the tree had begun to decompose, and out of the centre a space grew, large enough for her to enter.

The Clan Mother always carried with her a small bag, which contained in it a knife, a shard of flint and a pouch of tobacco for her clay pipe. She gathered a few dry sticks that lay on the forest floor, and brought them into the hollow and musty space within the damp log. She first took out her knife, and began whittling out a hole in the flesh above her head so that the sun could penetrate the opening. Then she took the sticks, and laid them in a pile underneath the light. With her flint she struck the first sparks upon a stone in order to make the first fire. Finally she took out her pouch of tobacco, that fragrant medicine, and sprinkled it into the fire to begin the first thanksgiving address.

In this humble gesture, she began by acknowledging the earth mother who provided this tree, the waters that brought her people to this land, the fish who offered their flesh in the journey. She thanked the plants that grew in the forest, the berries that she could eat and the good medicines that kept her people healthy and in a good mind. She thanked the animals, who also lived on this land, and again she thanked the birds. In particular, she thanked the eagle, who called her attention to this tree, and this tree who provided shelter in these woods. She thanked the four winds, in particular the south wind, who beckoned her to this place. Then she looked to the sky to thank the thunderers who bring rain, the sun that rises each day and who ripens the harvest, the moon which governs the tides, as well as her own body, and the stars for guiding their path. She then thanked the enlightened ones who taught her to be in a good mind, And finally, the Creator, who has given all gifts.

THE FOOD PLANTS

With one mind, we turn to honor and thank all the Food Plants we harvest from the garden. Since the beginning of time, the grains, vegetables, beans and berries have helped the people survive. Many other living things draw strength from them too. We gather all the Plant Foods together as one and send them a greeting of thanks.

Now our minds are one.

THE MEDICINE HERBS

Now we turn to all the Medicine herbs of the world. From the beginning they were instructed to take away sickness. They are always waiting and ready to heal us. We are happy there are still among us those special few who remember how to use these plants for healing. With one mind, we send greetings and thanks to the Medicines and to the keepers of the Medicines.

Now our minds are one.

THE ANIMALS

We gather our minds together to send greetings and thanks to all the Animal life in the world. They have many things to teach us as people. We are honored by them when they give up their lives so we may use their bodies as food for our people. We see them near our homes and in the deep forests. We are glad they are still here and we hope that it will always be so.

Now our minds are one.

THE TREES

We now turn our thoughts to the Trees. The Earth has many families of Trees who have their own instructions and uses. Some provide us with shelter and shade, others with fruit, beauty and other useful things. Many people of the world use a Tree as a symbol of peace and strength. With one mind, we greet and thank the Tree life.

Now our minds are one.

THE BIRDS

We put our minds together as one and thank all the Birds who move and fly about over our heads. The Creator gave them beautiful songs. Each day they remind us to enjoy and appreciate life. The Eagle was chosen to be their leader. To all the Birds-from the smallest to the largest-we send our joyful greetings and thanks.

Now our minds are one.

THE FOUR WINDS

We are all thankful to the powers we know as the Four Winds. We hear their voices in the moving air as they refresh us and purify the air we breathe. They help us to bring the change of seasons. From the four directions they come, bringing us messages and giving us strength. With one mind, we send our greetings and thanks to the Four Winds.

Now our minds are one.

THE THUNDERERS

Now we turn to the west where our grandfathers, the Thunder Beings, live. With lightning and thundering voices, they bring with them the water that renews life. We are thankful that they keep those evil things made by Okwiseres underground. We bring our minds together as one to send greetings and thanks to our Grandfathers, the Thunderers.

Now our minds are one.

THE SUN

We now send greetings and thanks to our eldest Brother, the Sun. Each day without fail he travels the sky from east to west, bringing the light of a new day. He is the source of all the fires of life. With one mind, we send greetings and thanks to our Brother, the Sun.

Now our minds are one.

Once she ended the thanksgiving, she realized that her experience in the woods was meaningless, unless she could share it with her people. She put out the fire, and climbed back out through the passage. She retraced her way by following the sloping land, back to the water. There she returned to the shore where the clan patiently waited.

“Where have you been Itsa? We have been waiting for your council. We need instructions about how to make a home here.”

“Listen everyone; brothers and sisters, sons and daughters. I have received a vision from the Great Spirit and our earth mother about how to live upon this land in a good way.”

The rest of the clan became still, attentive, noticing a subtle, yet profound transformation in this wise woman.

“I was led deep into this pine forest, unaware of what I would find. I was driven by the a southern wind to follow the path deep into the shadows. I was drawn even further, until I reached a clearing where a great eagle called my attention to a damp and decaying log. This log was no ordinary thing, but was the elder tree. As its body decomposed, it returned its mineral gifts back to the earth, replenishing her soil. Before its final transformation, it offered itself to me as a place to dwell. I entered its belly, carved a hole in its flesh, and lit a fire to offer thanksgiving. In this state, I was struck by a vision.

It became clear to me, that we are to build long houses much like this tree. The tree that I beheld was long enough to provide shelter for all of us, so that we may live; clan mothers, elders and chiefs, men, women and children together. We will light our fires underneath smoke holes to keep the air fresh, and to track movement in the sky. And like this tree our homes will be beautiful. We will build them according to the earth’s rhythms so that one day they too will return to the soil. Because of this gift, our people will be known as the *Hotinonshon:ni*, ‘builders of the longhouse’. The waters will be known as *Ontar:io*, ‘the water that is beautiful’. And this land will be called *Doron:do*: ‘place where the damp log fell’, because it was here that we first learned how to dwell.”

GRANDMOTHER MOON

We put our minds together to give thanks to our oldest Grandmother, the Moon, who lights the night-time sky. She is the leader of woman all over the world, and she governs the movement of the ocean tides. By her changing face we measure time, and it is the Moon who watches over the arrival of children here on Earth. With one mind, we send greetings and thanks to our Grandmother, the Moon.

Now our minds are one.

THE STARS

We give thanks to the Stars who are spread across the sky like jewelry. We see them in the night, helping the Moon to light the darkness and bringing dew to the gardens and growing things. When we travel at night, they guide us home. With our minds gathered together as one, we send greetings and thanks to the Stars.

Now our minds are one.

THE ENLIGHTENED TEACHERS

We gather our minds to greet and thank the enlightened Teachers who have come to help throughout the ages. When we forget how to live in harmony, they remind us of the way we were instructed to live as people. With one mind, we send greetings and thanks to these caring teachers.

Now our minds are one.

THE CREATOR

Now we turn our thoughts to the creator, or Great Spirit, and send greetings and thanks for all the gifts of Creation. Everything we need to live a good life is here on this Mother Earth. For all the love that is still around us, we gather our minds together as one and send our choicest words of greetings and thanks to the Creator.

Now our minds are one.

CLOSING WORDS.....

We have now arrived at the place where we end our words. Of all the things we have named, it was not our intention to leave anything out. If something was forgotten, we leave it to each individual to send such greetings and thanks in their own way.

Now our minds are one.



ELIZABETH SIMCOE

“YORK”

The Diary of Mrs John Graves Simcoe (Elizabeth Gwillim) is a wonderfully detailed account of one of the first pioneer women who helped settle modern day Toronto. Her writing has brought much insight to the complexities of life in Upper Canada and shed light on the evolving relationships between French, British, Aboriginal and American people that would come to define this place. With each new passage, I found that I wanted to relate to this strong and courageous woman. Not one to be defeated by apparent tragedy (the death of her parents), she responded to this lot by preparing herself for the destiny that awaited her in study and practiced skill. She would eventually marry John Graves Simcoe, a founder of Upper Canada, to bear witness to the foundation of its capital. The following is an elaboration to the accounts in her diary.

As I look back on my life during those incredible pioneer years, I have often been amazed at the hand that has so continuously guided each step. Who could have imagined that a young orphan girl from the British Isles could have experienced such an extraordinary life?

I will try to start more or less from the beginning, which for me was the year of my birth in 1766. I am told that both my parents were wonderful people, though I had not the fortune to meet them. My father, who died several months before my birth, was a daring and courageous soldier who fought bravely beside General Wolfe at the Plains of Abraham. My mother was bright and kind, only lived to bring me into the world, as she died one day later out of heartache from losing my father.

As a baby, I inherited my parents estate and was fortunate enough to have an aunt with a strong and just character to take care of me. She made sure that I had the best possible education so that I would grow into my responsibilities as a woman. I was not resistant to her, nor my tutors instruction, because I possessed a deep and insatiable love of learning. The most cherished days of my youth were spent wandering the woods on warm summer afternoons with naught but a pen and paper to record all that was around me. At the time, it felt indulgent to pass the days recording the rolling hills, trees and wildflowers, but soon these skills would prove their usefulness for the adventure that was to come.

The first of several life altering events occurred when I was sixteen. I was happily continuing my education in languages, history and fine arts, when a man by the name of John Graves Simcoe came to the manner. He was a decorated military man, not unlike how I imagined my father to be.¹³ He was also charismatic, deeply intelligent and ambitious. He first introduced himself one afternoon when I was sitting in the garden. I was working on a sketch of a bird who had died from flying into the glass of a window. There was nothing I could do to help the poor creature, for its neck had bro-

¹³ *When in 1759, her father, Captain Gwillim, ascended with General Wolfe the rugged path that led to the heights of Abraham, little did he think that thirty-two years later his daughter would give to future generations of Canadians pictures of places in the new land that he and his companions were winning for the Empire. But the daring and resolute soldier of Wolfe transmitted to his daughter not only the courageous qualities that had been necessary to win this new land for Britain, but also the foresight and the genius by which she has preserved by pen and pencil the spirit both of the natural scenery and the social life of the New Britain that was being planted.* Robertson, Ross. *The Diary of Mrs. Simcoe* (Toronto: University of Toronto, 1911) 34.

¹⁵ *On the first of these visits, in the spring of 1782, Colonel Simcoe met Miss Gwillim. It is said to have been a case of love at first sight. She was then sixteen, petite, fair to see, bright and entertaining, and attractive in manner. The Colonel, now in his thirtieth year, renewed his visits; and in this case the course of true love ran absolutely smooth, for the engagement followed, but no date for the wedding was fixed.*

Ibid 30.

¹⁶ *Mon. 26th Sept. - "Wind east, blowing fresh, fine and clear. It became calm this morning, and at one o'clock p.m. we embarked on board His Majesty's frigate "Triton," 28 guns. Captain Murray, Capt. Stevenson accompanied us, and Lt. Grey, a son of Sir Charles Grey's, for whom Coll. Simcoe requested a passage, who is going to join the Fusiliers or the 7th Regt. at Quebec, the regiment of which Prince Edward is Colonel.*

I became giddy as soon as I entered the ship and went to my cabin, an apartment just large enough to swing a cot, which I immediately got into. On leaving Weymouth and in going through a surf called the Portland Race, one of the port hole windows was stove in, and the gentlemen at dinner were quite wet."

Tues. 27th - "East, fresh and fine. Went before the wind at 9 knots an hour."

Wed. 28th- "East, fresh and fine. Went upon deck. Our hours are early. We breakfast at 8; dine at 2, and never take any supper."

Sunday, Oct. 2nd - "Calm."

Mon. 3rd - "Rough."

Tues. 4th - "I got the better of my sickness yesterday, but there blew so strong a gale of wind that I was obliged to remain in my cot or in a corner behind the stove in the great cabin, to secure myself from falling. It was by persevering to go on deck and by eating salt beef, covered with mustard, that I soon became well. As my health amends my spirits rise, and I am rather diverted at the difficulties we meet with at dinner, when, in spite of all care, the dishes are often tossed to every corner of the room. The ship not having sufficient ballast makes her roll so unreasonably."

Ibid 43.

ken. I was struck by the way it lay so peacefully that I was compelled to capture the moment in one of my notebooks. Mr Graves had come up behind me so quietly, that I hadn't noticed his presence until he cleared his throat.

I was both startled and embarrassed by this encounter. I became flustered and flushed, and rushed to hide the book I was working in. He stopped me, and requested to look at my drawing. He complimented me on both the likeness and compassion I had captured. I was taken aback, as I had expected to be dismissed as a silly girl, preoccupied by strange and morbid things. I realized later that he immediately fell in love with my vivaciousness and gaiety for life, while I fell in love with his calm and assured presence.¹⁵ Soon enough our encounter had transformed into a deep and loving relationship, where a proposal, engagement and marriage soon followed.

Once we had begun our life together, we moved out of the country to Weymouth where I became a mother to five wonderful children. Living in the city, we were constantly in contact with other military families, who would often recount their tales of the New World and the battles with the American revolutionaries across the Atlantic. John with his many skills, was offered the esteemed position of the first Lieutenant Governor of Upper Canada in 1791 to establish the province. It would be a difficult position, but I couldn't imagine anyone better equipped to do it than him. I too, was growing tired of the social life in London, and was equally thrilled to embark on this new adventure.

We had only a few months to prepare for this complete change in lifestyle. I had to work hard to ensure that our five children could travel with us. I was particularly worried about our son Frank for he was only three months old and of a very special spirit. After much help, combined with favourable circumstances, we were prepared to board the Triton,¹⁶ the vessel that would carry us to our new home.

The anticipation of the journey was soon tempered by the harsh realities of traveling such long distances across a temperamental ocean. On clear days, I reveled in the salty air and calm winds and continued my sketching. But when a storm struck with its strong gale winds, I was tossed about like a rag doll, becoming thoroughly soaked, filthy and bruised. After several weeks at sea, I was itching to escape the ship and walk again on dry land. As we began to navigate some of the narrow waterways of the St. Lawrence, I once again took pleasure in recording the pristine wilderness, and the odd settlement in my sketchbooks. My spirit grew lighter and more at ease, knowing that we would be arriving soon.

The first few years were both challenging and rewarding. I expected a change in lifestyle, but could not imagine the shape my new life would take. Not only was this land sparsely settled, it was an unusual mix of the Iroquois tribes, French and British settlers.¹⁷ I was thankful of my linguistic education that proved useful when working out relationships with so many different people. Traveling was itself an education; I quickly learned the art of the canoe, skate, sleigh and snowshoe, which were all necessary to navigate the shifting landscapes brought on by the four seasons.

I was not normally included (nor did I care to be) in the military matters of my husband, but we often discussed matters which impacted issue of domestic life in the New World. Part of his mission was to decide on the location of the capital for Upper Canada. For that, we traveled to many places which seemed to be all quite distant to the status of a capital. We visited Niagara, Kingston and Toronto, which were considered to be the three best options for such a posting. Generally my husband was most concerned with issues of security and defensibility when selecting a place (as it was his job). I, on the other hand, tended to be drawn to places more instinctively. I had learn to trust my gut in such matters, as it was for this reason that I was here with John in the first place.

After several trips, we were urged to make a decision. For completely different justifications, we had both decided that Toronto should be the new capital.¹⁸ John had selected it for its protected harbour, and I fell in love with the river that would eventually be called “Don”. These waters were previously named by the handsome Iroquois, fitting in with their understanding of the place. The naming and re-naming of such locations and features became the source of many debates in the coming years. Ultimately John and I agreed that the names should be adapted to comfort the new arrivals we were preparing the capital for. They would likely be homesick after leaving their country and would respond well to names that reflected the new British connection that we helped forge.

So “Wonsceonenach” meaning “the scorched earth” became the “Don River” and “Dorondo” meaning “where the damp log fell” became “York.” I’ve been trying to understand the origins of these names through some of my conversations with the local Chiefs. Certainly the land around the Don is not black, but lushly forested, nor is this land particularly characterized by an excessive amount of damp logs. I have no doubt that there is a story, since they seem to take the naming of things quite seriously, but I have yet to discover it. John himself received this great honour of Iroquois naming with the title “De yonyn hokraven” signifying “one whose door is always open” which referred to the hospitality we mutually shared.

They also took a great liking to my son Frank. They too, could sense his special spirit. There was one occasion where we suspected firing from the French while in the company of some Ojibwe men.

¹⁷ Sun. 7th – “The Governor came to supper. The Indians have demanded whether the Commissioners have full powers to fix a boundary; they are to reply to-morrow. The ‘Mississauga’ arrived with 270 Indians from St. Regis. They belong to the tribes called the [Six] Nations of Canada. They speak French, are much civilized, and have a good deal of the manners of Frenchmen.”

Fri. 9th “Some Indians of the Ojibway tribe came from near Lake Huron. They are extremely handsome, and have a superior air to any I have seen; they have been living among Europeans, therefore less accustomed to drink rum. Some wore black silk handkerchiefs, covered with silver brooches, tied right round the head, others silver bands, silver arm bands, and their shirts ornamented with brooches; scarlet leggings or pantaloons, and black, blue or scarlet broadcloth blankets. These Indians brought the Governor “a beaver blanket to make his bed,” as they expressed themselves, apologized for not having done it sooner, and invited him to visit their country.”

Ibid 175.

¹⁸ Sat. 13th – “Coll. Simcoe returned from Toronto, and speaks in praise of the harbour, and a fine spot near it covered with large oaks, which he intends to fix upon as a site for a town. I am going to send you some beautiful butterflies.”

Ibid 163.

On one occasion, a man named “Great Sail,” took Francis in his arms, and was much pleased to find the child not afraid, but delighted with the sound ¹⁹. Frank continued to maintain good relationships to the Iroquois clansmen, so that he was honoured with both Chieftainship and the name “Deyoken” meaning “between two objects”.

Inspired by my son, I began a project to build a cottage near the river I loved so dearly. John had acquired 200 acres of land 6 miles by water from the Fort and east along the bay shore to the Don. “And up that river, we landed, climbed up an exceedingly steep hill, or rather a series of sugar-loafed hills, and approved of the highest spot, from whence we looked down on the tops of large trees and soaring eagles near.”²⁰ Atop this hill was where I felt compelled to build this house.

To build a Castle for my Frank, four pine posts stripped of bark were erected at the four corners of the building to be 50 by 30 feet long. A door were placed at the centre at each end of the building to welcome the many visitors we expected. Four windows with four shutters lined each side of the house and a fire anchored the centre with a chimney to vent the smoke through the roof. The walls were lined with small but carefully hewn logs that are expected to weather on the outside. My original plan was to partition the inside in the manner of a good English house, but whatever the reason, I’ve never felt compelled to finish the project. It seems to work better left open anyway. While humble in appearance, it took on a spiritual quality and for me, and became my temple in the woods.

After this project was completed, my time on the land was coming to a close. When my husband fell ill in 1793, I returned to England until he died. My son, Frank, also passed before his time at the age of twenty one, fighting in battle in the war of 1812. Regardless of our individual endings, our lives had each become completely intertwined with that land which was so quickly changing. I never felt closer to it than when I was making that home by the Don. When the Iroquois visited it from time to time, they would always thank me for building a place that was so true to their land. I myself, never felt more at home.

¹⁹ Ibid 240

²⁰ Sat. 23rd - “We walked on the ice to the house which is building on Francis’ 200 acre lot of land. It is called Castle Frank, built on the plan of a Grecian temple, totally of wood, the logs squared and so grooved together that in case of decay any log may be taken out. The large pine trees make pillars for the porticos, which are at each end 16 feet high. Some trees were cut and a large fire made near the house, by which venison was toasted on forks made on the spot, and we dined. I returned home in the carriage. Several people were fishing on the River Don through holes cut in the ice; the small red trout they catch are excellent. I gathered black haws; the roots of the trees, boiled, are a cure for complaints in the stomach.”

Ibid 298.



MY STORY: A Contemporary Story of Migration

“TORONTO”

In the course “Twelve Architectures: Aboriginal Culture and Architecture”, William Wordsworth gave the class the assignment to write our own ‘Migration story’. It was quite different than other papers I had written for school, but promised to be an insightful exercise. It reflects the belief that in order to be a good architect, you must know yourself and understand how you got here. The assignment worked “with the assumption that we are all indigenous peoples now working together, to retrieve or recover the ancestral migration to this land of [our]ancestors”²¹ and that by addressing these fundamental issues of ‘schizmo-genesis’, atonement and reconciliation with the Ancestors of this place” could be achieved. The following is an adaptation to the paper I wrote for his class. It begins to make sense of my ancestry, upbringing, education and choices that have led me to the present moment. It reflects my belief that this project is not merely coincidental, but part of my education to develop an approach to building that begins to reconcile myself and my offerings in the creative process to the land.

²¹ Wordsworth, William. *12 Architectures Assignment*

ON BELONGING

An Architecture Student’s Journey in Cultural Recovery

Psychologically my family has had a hard time coming to terms with wholly identifying as ‘Canadian’. We rarely seem to ‘be in a place’ but rather ‘in-between’ places – either going to or coming from. The old adage “to be everywhere is to be nowhere” reflects the difficulty of maintaining a meaningful connection to place. To begin, the place of my ancestral origins are themselves quite diverse – my roots are at once in Britain, Germany, Sweden, and the Ukraine. Then the places of ‘calling’ have often sent us out into the field; my mother’s family lived for many years in China and Taiwan, my father’s family spent time living in Tanzania and Saudi Arabia and I have lived temporarily in France, Britain and Italy. An increased fluidity between places has also come from a shared worldview; of ‘not being of this world’ as Christians, and being ‘citizens of the world’ in a global economy. A lack of continuity and ownership of a particular city, province or country has simultaneously created a feeling of freedom and flexibility but also of detachment and rootlessness. Like many Canadians my ancestral history has been one of nomadism, not one of rooting in place indefinitely. While Canada seems to be the place where we cross paths most frequently and where we have begun to call home - a sense of being ‘sent out’ has often taken us away.

Throughout the course of this project, the question of ‘who I am relative to where I am’ has become central to the creative process. As architects these concepts are central to our work: we seek to authentically express the essence of a place in our designs, and understand how a relationship to place might impact our own creative process. In Canada, these tensions are perhaps most strongly felt. We are a nation of immigrants in a land too vast for any of us to truly comprehend. Moreover,

²² V. Deloria. *Chapter 2: Reflection and Revelation* from *The Power of Place: Sacred Ground in the Natural & Human Environments* (Wheaton: Quest Books, 1991) 32.

²³ "culture' comes from the Latin word *cultus* which means both care and worship as in the word 'cult'. It also means to till as in 'cultivate'. The two meanings bind a religious sense with an organic, natural sense."

Douglas Cardinal and George Melynk *Of the Spirit* (Edmonton: NeWest Press, 1977) 14.

²⁴ "civilization' comes from the Latin *civis* meaning city [...] the city is the product of a successful war against the power of nature. It is a form of conquest and separation." (*Ibid*, 14)

²⁵ "Nature' comes from the Latin word *natus* meaning birth. *Natu/re* is the place of birth. For the people of *natu/re* the world is alive with birth and birth is a synonym for life." (*Ibid*, 11)

²⁶ *Ibid*, 15.

²⁷ *Ibid*, 17.

²⁸ Saul, John Ralston. *A Fair Country: Telling Truths about Canada* (Toronto: Penguin Canada, 2008) 103.

we have displaced and marginalized the First Nations who have maintained strong linkages to the land and lived in harmony with its principles. We have struggled to "make an imprint on the North American continent [because we have built few] real or lasting communities, Non-Indian Americans, not the Indians, are the real nomads. [We] are rarely buried in the places [we] were born and most of [us] migrate freely during [our] lifetimes, living in as many as a dozen places and having roots in and accepting responsibility for none of these locations."²² The struggle between migration and settlement, traveling and putting down roots, reflects this struggle between culture²³ and civilization,²⁴ nature²⁵ and the city.

Given all this, I have wondered how I, as an architect, might accept responsibility for my designs given that they may one day occupy specific locations, impact the environment and influence local communities. As architects, we can practice and build anywhere – from Toronto to Dubai, Montreal to Mumbai. We can build conceptual models with geometric complexity and photographic realism. The projects we develop can be built out of almost anything, anywhere. And while this world of endless possibility may be liberating, without finding grounding in real places, these infinite potentialities become meaningless.

I am not alone in my attempts to reconcile this tension. Douglas Cardinal, an architect and a member of the Plains nations, tried to understand himself as a "person who thinks in the way of the 'cultus' and yet practices a profession that lies at the heart of the city."²⁶ Such a person, one who can live simultaneously in both these worlds, is Metis. In this spirit, and in our mutual humanity, "the abyss between culture and civilization [becomes] crossable."²⁷ My own story reflects a pattern of migration – and while I was born in Canada with ancestral connections elsewhere, I have learned from the Hotinonshon:ni, Wendat, Neutral, Petun, Erie and Anishnaabe about how to reconcile myself to the land. It is by being in both minds – both the indigenous and the immigrant, that I've begun to establish a relationship between place and creativity. It is my hope that this relationship driven approach will result in a design that authentically expresses the spirit of the land, and can create space for settlement which is deeply rooted.

*"All of this is contained in the idea that you are reconciled to the place and thus to the order by widening the circle. Each place has a truth about it. Through reconciliation, you find out what that is."*²⁸

It is in the design process that I have found a degree of reconciliation with the land on which I live. It is in this new awareness that I've begun to use the insight gained from this mended relationship to provide more space for common ground in the site's eventual revisioning. Initially I began my investigation quite critically – so many aspects of the park seem to not be working in spite of their good intentions. I wanted to appreciate landscape; the gardens, trees and pathways and the monu-

ments and the building, the statues and memorials, but I could not make sense of them because they seemed ad-hoc and fragmentary. I had to believe that there must be some sort of pattern or purpose beneath the clutter. While each space seemed to mean something, I could not decipher the messages. It became clear to me that this park suffered from an identity crisis.

While I began my journey with a simplistic understanding which could only see the Queen's Park and the legislature as a place to assert power in government, or a place to contest power in protest – I have discovered that the reality is far richer. Not only has this place become intertwined with my own story, it has become a vehicle to develop the longhouse as a model for public space. As a real place it contains a diversity of activity; it is simultaneously a work place for politicians, students and security and a home for the Lieutenant Governor but also serves the public as a place of gathering for protests, ceremonies, leisure and festivals. As symbol and political centre, it is arranged to express both the values and aspirations of our society. It reflects the relationships between political leaders and the public, the city and the landscape. Currently the symbol reveals a broken relationship. Queen's Park reflects a deeper illness.

Though architectural design can by no means solve such complex problems on its own, it plays an essential role in the process of reconciliation; it can be an act of atonement for past wrongs, create spaces for healing and recovery and offer the opportunity for new relationships. The architect as place-maker facilitates the expression of collective thinking, and therefore must take on many roles. Our role is part doctor, in that we diagnose ineffective space based on observed symptoms and issues. We seek the root of illness so that healing can take place and balance can be restored. Our role is also that of mediator, in that we must learn how to listen to multiple perspectives. We seek common ground so that our perceived differences have space to be worked out in a respectful dialogue. Our role is also that of translator, in that we are called to embody knowledge of a place to bring out its essential character into another medium. We take on the meaning and concerns of a place and its people in our own bodies so that we can find an adequate expression of these relationships in a physical form – into a built reality.

For my own part, I have tried take on these demanding roles by first identifying some of the problems Queen's Park presents; it feels neglected in spite of its apparent significance and it does not adequately reflect the diversity of worldview contained in our society. Writing several stories of migration has provided an entry point to understand different perspectives to the land, migration and settlement in order to create a strong bond to place for a city of nomads. We can understand the tension of finding unity in difference by looking to the land itself: *"The land is not only dynamic; it is also a vision of oneness and totality."*²⁹

It is with reverence to the land that we will learn how to build.

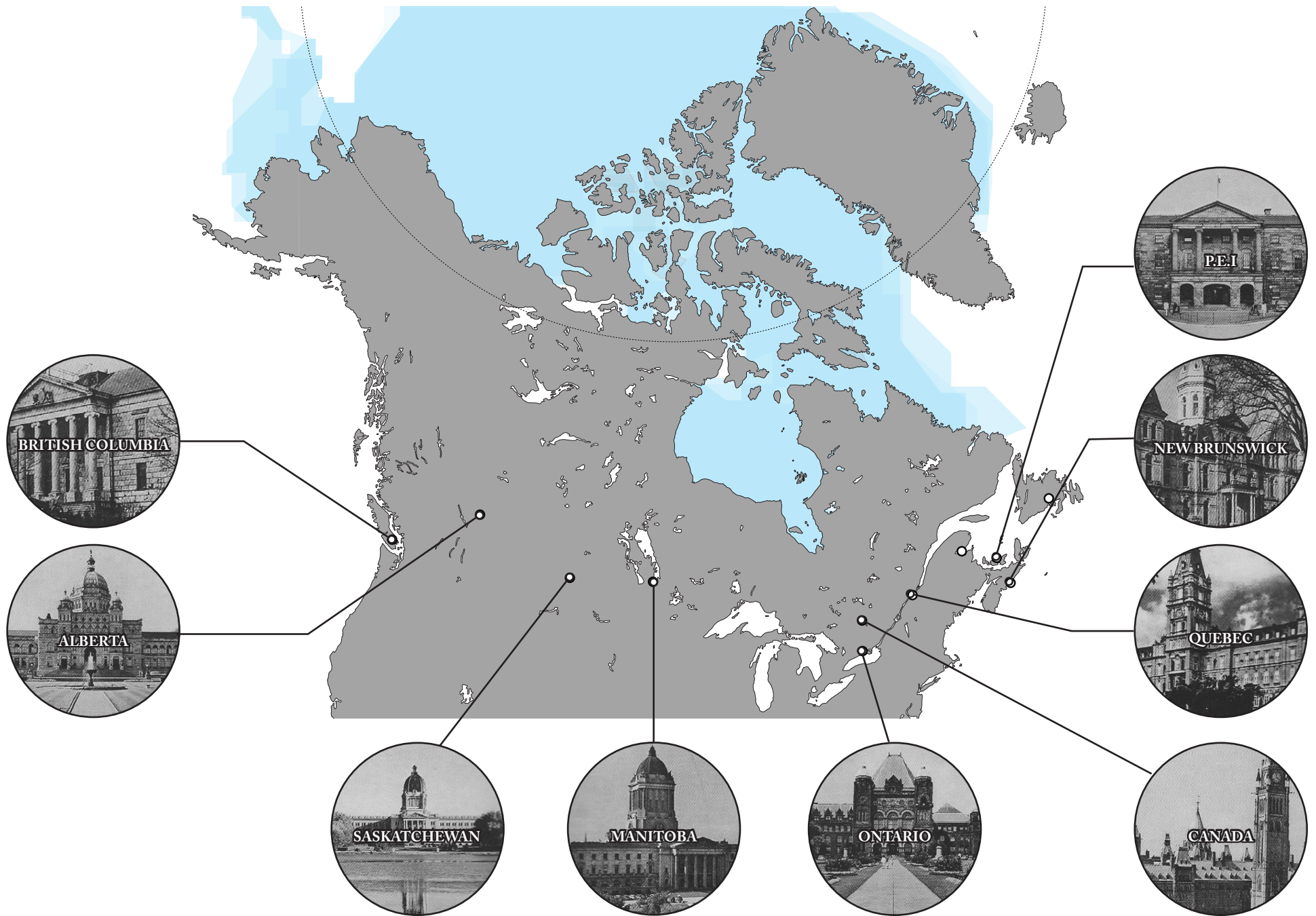
²⁹ Douglas Cardinal and George Melynk *Of the Spirit* (Edmonton: NeWest Press, 1977) 12.

PART 2: CAPITOLS OF IDENTITY

Making Place

“Every landscape and every building is a condensed world, a microscopic representation.”

- Juhani Pallasmaa, ‘Spatial Recall’





Place and Canadian Identity

By asking ‘where is here,’ Northrop Frye suggests that the riddle of our ‘Canadian Identity’ may be answered through a deeper knowledge of our relationship to the land. In the ‘Bush Garden,’ Frye expresses his frustration at the Parliament’s effort to “promote Canadian unity and identity” through the CBC as if they were two sides of the same coin. He argues that in “Canada they are perhaps more different they they are anywhere else. Identity is local and regional, rooted in the imagination and in works of culture; unity is a national in reference, international in perspective and rooted in political feeling.”³⁰ Canadian unity is expressed universally in the national flag, representing ‘all the citizens of Canada without distinction of race, language, belief or opinion.’³¹ Canadian identity is expressed locally in places, through acts of culture such as paintings, poetry and architecture, all inspired by their relationship to the land. A flag, which is purely symbolic, remains unchanged by its location. A capitol, is both symbol, representative of collective values, and place, responsive to the regional characteristics of geography and the evolving needs of people. These capitol’s are “more than mere homes for government leaders, they serve as symbols of the state. We can, therefore, learn much about a political regime by observing closely what it builds.”³² I have selected the four capitol’s organized by scale; the Iroquoian Longhouse village, Toronto City Hall in Nathan Phillips Square, Ontario’s Legislature in Queen’s Park and the Canadian Parliament on Parliament Hill, to explore the evolution of place relative to Canadian Identity. These will be used in each case to study its relationship to a broader context, architecture and ritual to uncover how they communicate an evolving idea of Canada.

³⁰ Frye, Northrop. *The Bush Garden: Essays on the Canadian Imagination* (Toronto: Anansi Press, 1971) ii.

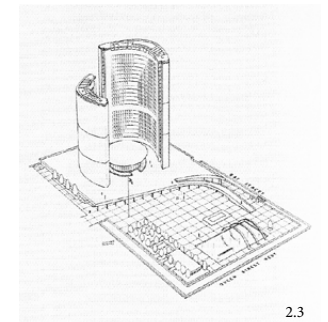
³¹ <http://www.pch.gc.ca/pgm/ceem-cced/symb/dfl-eng.cfm>

³² Vale., Laurence J. *Architecture, Power and National Identity* (Abingdon: Routledge, 2008) 3.

Fig 2.1 [LEFT] Map of Canadian Provincial Capitols
 Fig 2.2 [CENTRE- RIGHT] The Canadian Flag
 Fig 2.3 Longhouse Village, Southern Ontario
 Fig 2.4: Toronto City Hall, Toronto
 Fig 2.5: Ontario Parliament, Toronto
 Fig 2.6: Canadian Parliament, Ottawa



2.4



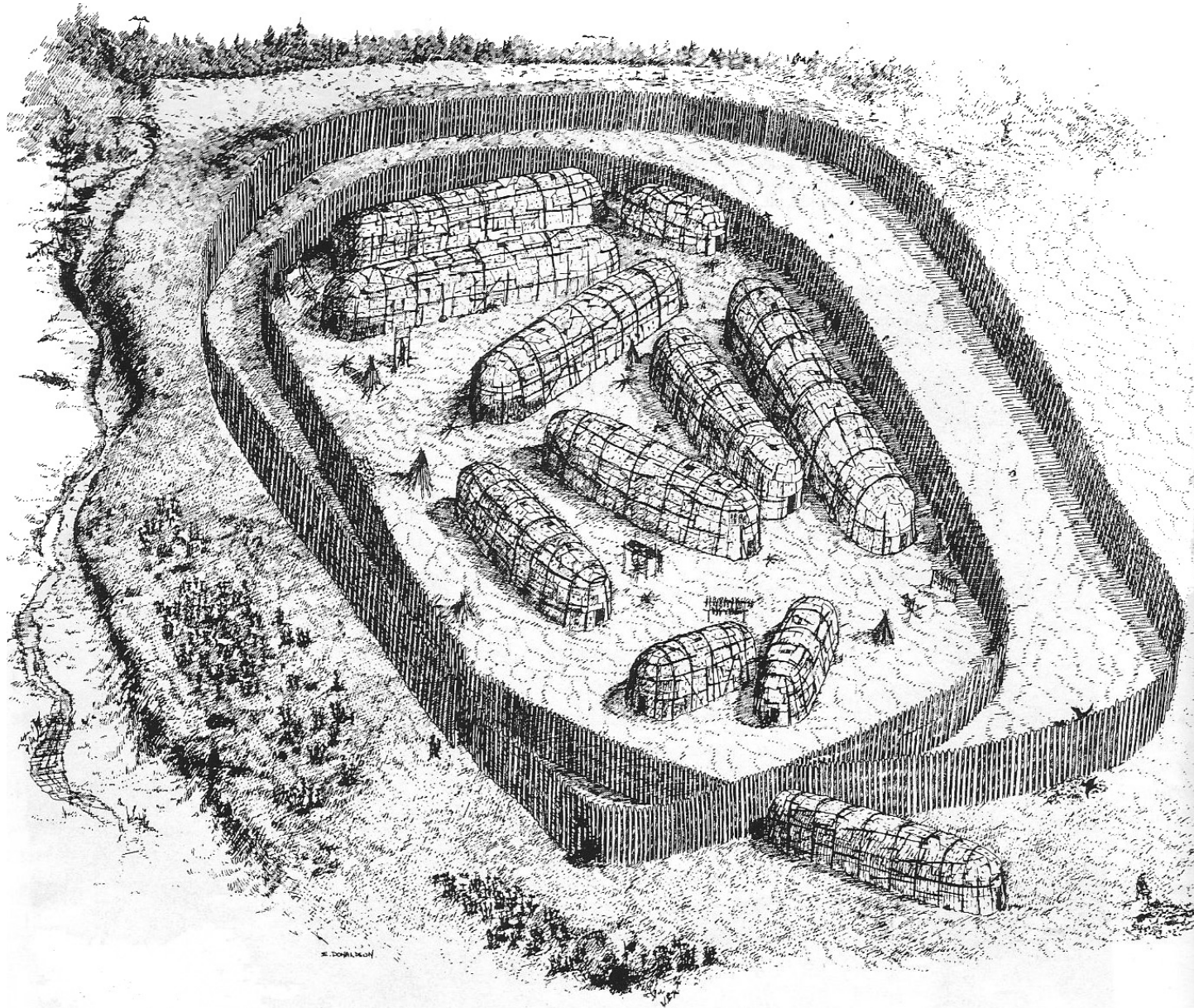
2.3



2.4



2.5



THE LONGHOUSE: A Cultural Paradigm

VILLAGE

While the longhouse doesn't neatly fit within the definition of a 'capitol,' it offers an important perspective from which to understand the potential of modern government buildings. The Longhouse is a cultural paradigm, a real place and a transformative symbol, deeply rooted in the soil of the earth. The Iroquois, who built the longhouse, defined their culture by this relationship. It is a common mistake to consider the buildings of the First Nations as inevitable products of their environment and culture³³. These factors made shelter possible, but it was Architecture that elevated them spiritually; for they became "a principal tool for socialization – a means by which members of a tribe learned rules of behaviour and a particular worldview."³⁴ The Longhouse, built out of the soil of the Great Lakes' watershed, taught the people how to maintain a right relationship to the sky above, the earth below, and how to create a community which lies on the threshold between the two.

³³ Nabakov, Peter and Robert Easton. *Native American Architecture* (New York: Oxford University Press, 1989) 16.

³⁴ Ibid 30.

Mythic Beginnings: Longhouse of the Sky World

While the Clan Mother in her Migration Story in Part 1 tells the story of the longhouse that came out of a new settlement in 'Dorondo', the Iroquois genesis myth provides an alternate, perhaps more universal account to the origin of the longhouse:

"Before mankind, there existed only a sky world, illuminated by blossoms from an all nurturing Great Tree. This domain was populated by 'elder brothers' who were the forebears of the people and animals yet to appear on earth. They occupied long bark covered houses aligned on an east-west axis. In each dwelling these mythological residents were related as kinfolk through the female line of descent. Single families occupied sleeping compartments along both sides of the central aisle, and cooking fires were shared by families opposite one another."³⁵

³⁵ Ibid 76.

In this myth, the light is given by the Great Tree, the nurturing and illuminating force that is the inspiration for the principles of construction. The 'elder brothers' establish a relationship between people and animals which is maintained, even as people create and dwell in their houses, clad in the skin of trees. While the east west axis orientation is established in the beginning, falling in line with the path of the sun, it becomes more variable as a relationship to the night sky is also considered. The structure of the home is held up by the women, in both a physical and metaphoric sense. The women are in charge of the building and ongoing activity of the longhouse, and the Clan mother is the head of all operations, and is the one who appoints a Chief. Individual space is respected in the individual sleeping compartments of single families, but are brought back into collective relationships when gathered around the fire. The myth itself connects the people to their buildings through its own retelling, so that they may remember who they are and how to live.

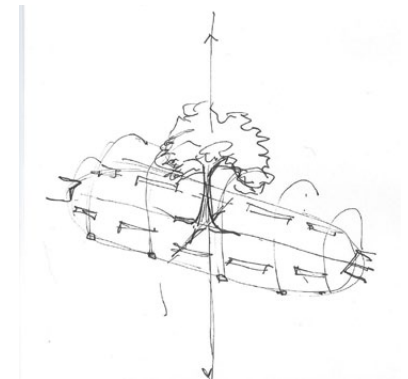
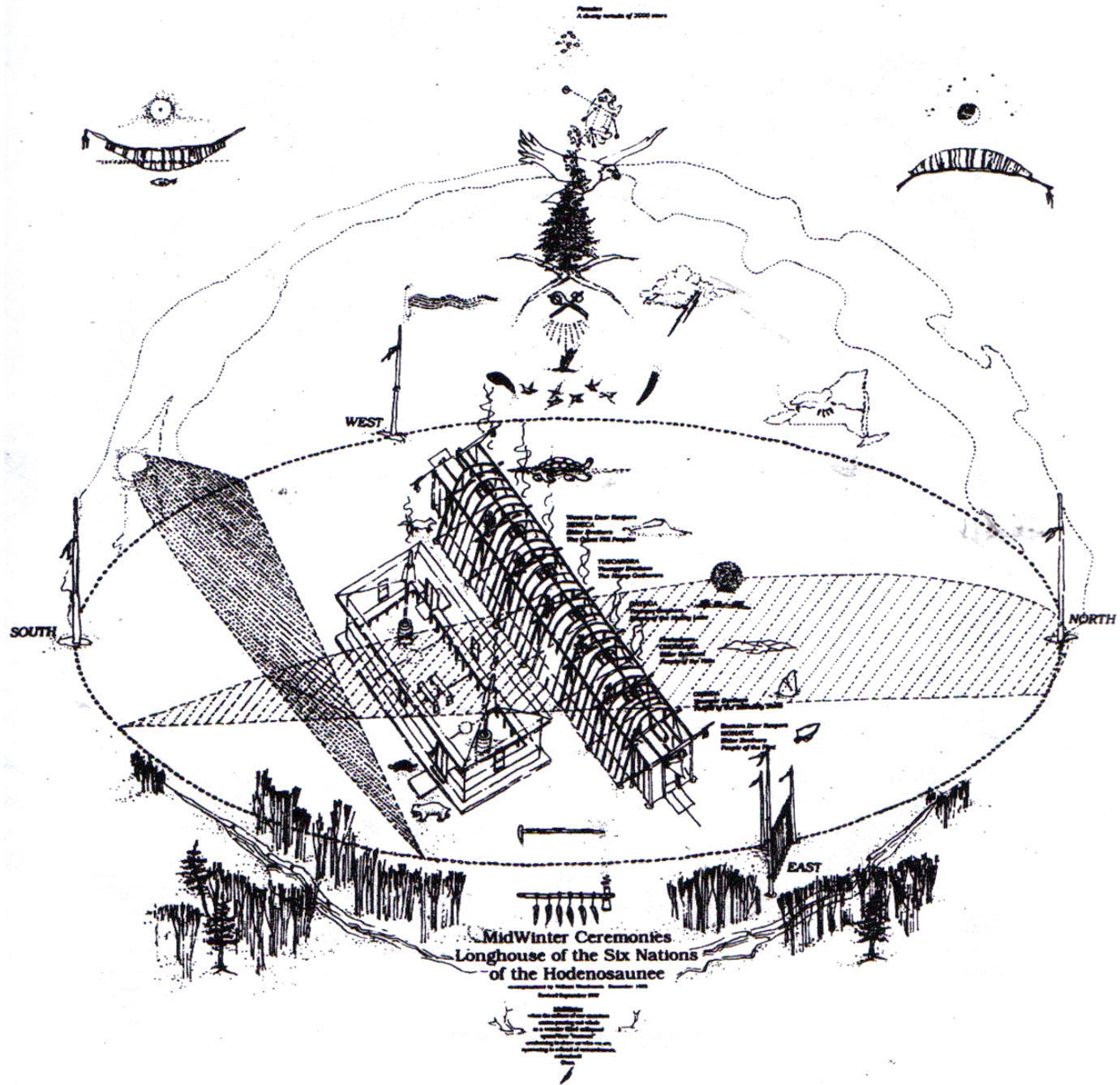


Fig 2.7 [LEFT]: Longhouse Village, Southern Ontario

Fig 2.8 [RIGHT]: Great Tree giving inspiration to the Longhouse



Buildings of the Earth

Because the Iroquois relied on the land so completely, selecting a good place to build a village was a serious endeavour. Generally, the best sites were those on level hilltops with clear views for spotting enemies, tillable soil for gardening and building houses, and with close proximity to water for fishing and accessing other villages.³⁶ The Seneca village ‘Tiaiaagon’, a settlement along the Humber river, is a prime example of this. Once a location was selected, preparation of the earth and trees commences. In Spring, trees are marked and girdled to be toppled in August, and bark is peeled and laid under rocks in preparation for the build. The gardens are established through controlled burns, which are blessed in prayer to the three sisters – corn beans and squash, which help to sustain the life of the villages.

Once the material is ready, the sapling frames are erected to establish the boundary of the house. Then the flattened bark, punctured by bone, is attached to the frame with strips of basswood, protecting the house from the elements. The earth is left under foot, allowing the imprint of activity to show through its gradual compression. The doors on either end of the house, and the smoke holes in the roofs are the primary openings to let in light and fresh air. They focus attention on threshold, and the relationship to the sky through these specific moments of penetration. These dwellings like the womb or the belly of whale, create intimate space which remind us of our origins. Not outwardly focused on surrounding views, but inwardly focused to strengthen the bonds of community.

One of the reasons for the ‘lack of physical evidence’ in remaining structures, is the way the Iroquois built lightly on the land. They did not tend to form permanent settlements like the Greeks or Romans who built out of stone and brick. Instead, building with the earth’s principles their inevitable return to the earth was all part of the process. Once they had exhausted the ability to sustain a wholesome relationship to an area, they would move their villages to ensure that the land could recover.

Longhouse as Microcosm

While each project reflects an understanding that within architecture; “every landscape and every building is a condensed world, a microscopic representation”³⁷, the longhouse, both the symbol and real place, displays the notion of ‘architecture as microcosm’ most clearly. Each aspect of the longhouse displays an aspect of real life, but is emblematic of their cultural orientation. The door is not just a opening but a threshold between two worlds, the hearth is not just a fire, but a place of gathering and thanksgiving, the post is not just a structural element but a way of representing social

³⁶ Nabakov, Peter and Robert Easton. *Native American Architecture* (New York: Oxford University Press, 1989) 51.

³⁷ Pallasmaa, Juhani. *Memory Essay: Spatial Recal* (New York: Routledge, 2010) 18.

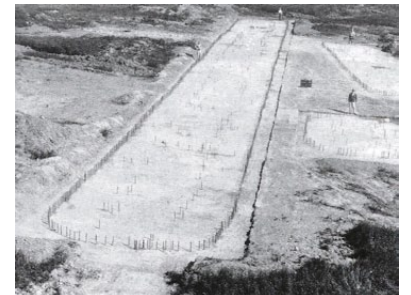
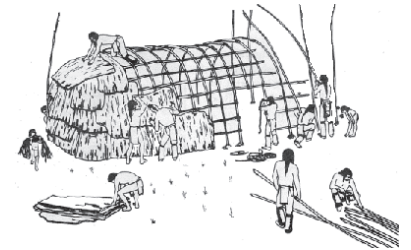
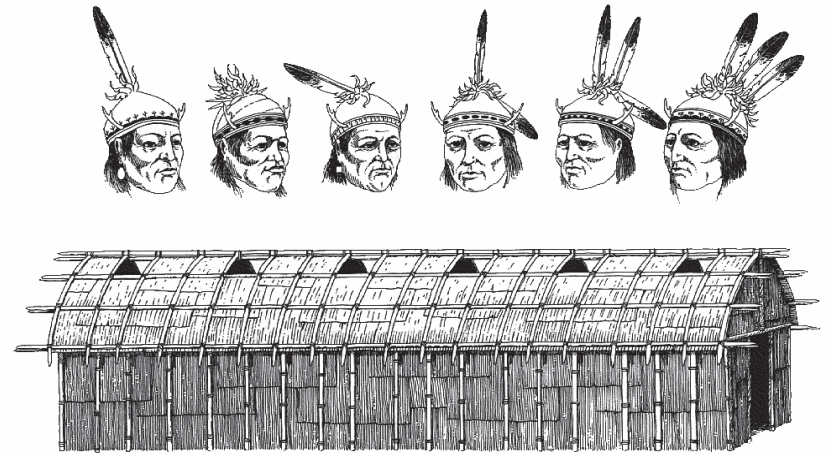
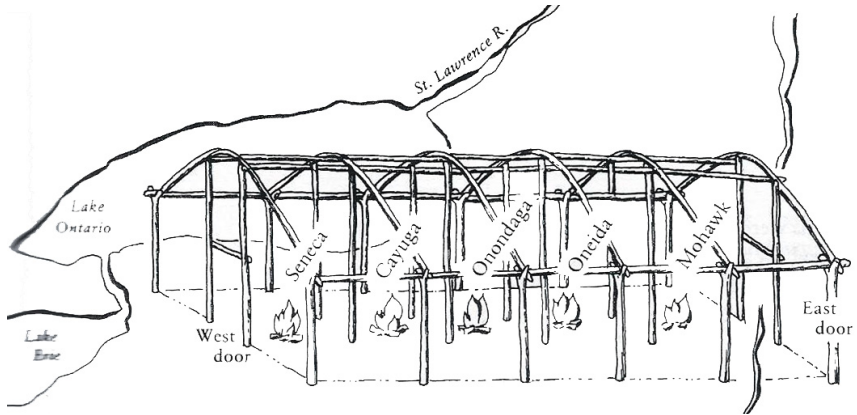


Fig 2.9 [LEFT]: Midwinter Ceremonies: Longhouse of the Six Nations (drawing by William Woodworth)

Fig 2.10 [TOP -RIGHT]: Construction of a Longhouse

Fig 2.11 [BOTTOM-RIGHT]: Archaeological site of a Longhouse



relationships, the smoke-hole is not just a skylight or a venting device but a way of understanding the passage of time and orientation to the universe.

A Symbol of Integration

The longhouse is far more than a house, it is an embodiment of the way of life, the values and relationships sustained within Iroquois culture. The Longhouse described in *Native American Architecture*:

*“is utilized not only for religious purposes but also serves as a meeting place for tribal discussions and a kind of hospital for post curative rites. The Longhouse is an informal schoolhouse for the young and carries on the process of traditional socialization; it is a dancehall and a feast hall. The Longhouse as an institution is functionally integrated into almost every aspect of Iroquois life. It is the centre of communication and the mainstay of the ideological security.”*³⁸

³⁸ Nabakov, Peter and Robert Easton. *Native American Architecture* (New York: Oxford University Press, 1989) 86.

The longhouse provides the Iroquois with a unifying symbol and a place from which to build and develop a cultural identity. Because the longhouse remains essentially unchanged in its basic form across this region for several centuries, it is indicative of its immense symbolic power. Yet, because it is a real place it must also respond to the unique conditions of particular geography and the social needs of the clan; it is continuously adapting. Both the culture and longhouse are defined by their complete integration; between culture and environment, work and play, house and government.

Longhouses: Domain of the Clan Mother, Symbol of the Peace Chief

Gender roles are clearly defined in both the creation myth and the functional operation of the longhouse. While the roles may be different, they are considered equally important as they provided balance and harmony within the society. The men were considered the more natural explorers, and “were in charge of forests and lakes” and “offered prayers and choice tobacco for forest spirits”³⁹ to maintain positive relationships to the realm beyond their villages. But the origin myth displays the importance of women, who “held sway over home and hearth, either building or supervising the construction of their houses.”⁴⁰ The women are the natural caregivers, who are intimately connected to the earth’s rhythms through the cycle of life and death experienced in their own bodies. While a Chief is the male leader and representative of a tribe, he is only given this power through the wisdom and blessing given by his Clan Mother, the true head of the longhouse.

³⁹ Ibid, 16

⁴⁰ Ibid

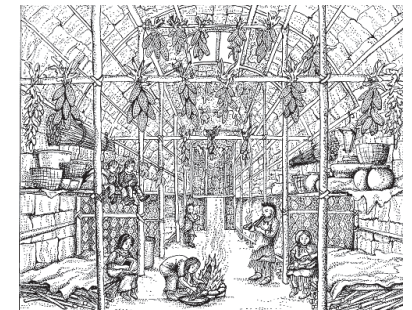


Fig 2.12 [FAR-LEFT]: Longhouse of the 5 Nations

Fig 2.13 [NEAR-LEFT]: The Confederacy of the Six Nations likened to a Longhouse

Fig 2.14 [RIGHT]: Inside the Longhouse; children playing, stoking the fire and driving corn in the rafters.

As the first waves of settlement of European explorers and settlers, started to impact their way of life, the Iroquois guided by the legendary heroes Deganawidah and Hiawatha had formed a union of five tribes; the Seneca, Mohawk, Onondaga, Cayuga and Oneida. The longhouse which had traditionally sheltered the matrilineal clan, “became the unifying political symbol for a new federation” of the Five Nations.⁴¹ The league is said to have ‘built a longhouse’ at the council when they formed their alliance, and metaphorically refers to land as an expansive longhouse containing their roads and villages on a larger scale. Each Nation kept a fire within this large house. The Mohawks, who were great warriors, gathered around the eastern fire as ‘keepers of the east door.’ The Seneca, also known for their skill in battle and watchfulness, gathered at the opposite fire as ‘keepers of the west door.’ Just inside the doors were the more peaceful Cayugas and Oneidas, and at the centre the Onondagas, keepers of the fire. The metaphor extended beyond the tribes to clan leaders, who were said to be the ‘braces’, and the Chiefs who were said to be the ‘posts’ each respectively holding up their clans.

⁴¹ Peter Nabakov and Robert Easton. *Native American Architecture* (New York: Oxford University Press, 1989) 87.

Queen’s Park: An Unconscious Streaming of the Longhouse?

When we started to learn about the longhouse in William Woodworth’s “Twelve Architectures” course, the comparisons between Queen’s Park and the longhouse became obvious. Not only did its oblong shape breaking up the city grid, resemble the plan of the longhouse, it also functioned like one. As I learned that the Iroquoians held council in the same space as learning, healing and celebration, it seemed that Queen’s Park could be considered in the same way. Queen’s Park, not only held the Ontario Legislature, where our provincial leaders held council, but also contained its grounds which spontaneously drew such diverse events as festivals, parades, memorial services and nature walks. Queen’s Park full potential lies in making these latent relationships visible. A new expression of place could be founded in connecting with the ancestral heritage of the land into a new context of a cosmopolitan city.



TORONTO CITY HALL: Capitol of the Future

CITY

A series of evolutions

Toronto City Hall, much like the city itself, is defined by dynamic adaptation. What we see on Dundas street between University Avenue and Bay Street, is the result of several iterations, which have mirrored Toronto's evolution for over a century. When the city was incorporated in 1834, the city council met in Georgian style Market building at King and Jarvis. In 1849, the Market was struck by fire, forcing the first evolution of the City Hall. The second version, still a Market building on the same site, but was slightly more ornate as the city became more affluent. The Market, more successful selling local food and products, became exclusively commercial, so the city opened its third city hall at Bay and Dundas in 1899 sharing much of the same language and style as the Ontario Legislature at Queen's Park, built only a decade before. During the 1950s, after many waves of international migrations, the city's population had grown exponentially from what it was at the turn of the city. The city Councilors could no longer fit within Old City Hall, and needed desperately to find a new building to accommodate their evolving needs.⁴²

During this period of expansion, Nathan Phillips, Toronto's first Jewish mayor, saw the city's potential to be an international leader for the next century, and understood how architecture could be used to communicate this vision. The demand for a new City Hall was the perfect opportunity. An international competition was launched in the search of a design that both reflected and symbolized the aspiration of this increasingly diverse city of the future. The following passage written by Eric Arthur, encouraged entrants to consider the possibility for conveying the collective aspirations of the city through architecture:

*"In the eighteenth century, the cathedral and the town hall frequently dominated the urban scene both physically and spiritually. Our present City Hall is largely overshadowed by commercial and financial buildings, but it still dominates by its presence. It differs in that respect from those centres of civic administration in North America where the 'hall' is just another office building. One of the reasons for this competition is to find a building that will proudly express its function as the centre of civic government. How to achieve an atmosphere about a building that suggests government, continuity of democratic traditions and service to the community is a problem for the designer of the modern city hall. These were the qualities that the architects of other ages endeavoured to embody in the town hall of their times..."*⁴³

While the new City Hall would no longer assert its significance by standing tallest the city, it would communicate its symbolic power through an iconic image to communicate the function and values of a modern Canadian democracy. Not without controversy, the Finnish architect Viljo Revell was selected to provide that vision to the city.

Fig 2.15 [LEFT]: Aerial of Toronto City Hall



Fig 2.16: City Hall at King and Jarvis, 1834



Fig 2.17: City Hall at King and Jarvis, 1849



Fig 2.18: City Hall on Dundas in 1899

⁴² http://www.toronto.ca/city_hall_tour/history.htm

⁴³ http://www.toronto.ca/city_hall_tour/city_hall_turns_twenty_page2.htm



Bulldozing over the Past to Build the Future?

Controversy surrounded many aspects of the project; from the design, to the designer to the proposed site of construction. The new site for City Hall was adjacent to Old City Hall, where two historic landmarks were scheduled to be demolished; the Old Registry and a Hippodrome. It may seem inevitable in a city like Toronto, that the 'old must make way for the new,' but one can't help but wonder what is lost in the process. Well one cannot deny that the futuristic design of the City Hall is possibly the most iconic modern civic building in Canada (possibly the world), and it would never had been, had it been forced to compromise with the existing architecture. But perhaps the constraint of compromise may also inspire new visions of creativity; one that is able to sustain a dialogue between both the traditional and revolutionary forces within a society. Toronto's desire to build a future, without really understanding or appreciating its past, may create moments of inventiveness, but may more broadly create an amnesiac city.

Toronto Made Modern: An Instinctual Response

While the city of Toronto had already won some notoriety on the world stage for its innovation in construction, the branding of 'Modern City' was solidified once Revell's plans were under construction. Each aspect of the design is resolved with the clarity and confidence worthy of its iconic form. Begt Lundsten, one of Revell's Helsinki teammates, reflects on the design process:

*"The curved towers came up very quickly, extremely quickly [...] That first evening we had the idea of the curved tower. And the next morning we presented this idea to Viljo and he accepted it."*⁴⁴

This immediate, and positive response, sheds light on the somewhat mystical aspect of the design process. Often it seems that a work is most inspired, most powerful when it comes almost effortlessly out of those who are open to the enigmatic force known as the creative instinct. Once the curved towers became the defining constraint to the form, then the circular Council Chamber and raised podium became obvious responses to the remaining requirements of the design. This building had no real precedent in modern civic architecture, yet its significance was unmistakable.

From above the building resembles an eye; expressing vision, wisdom and perspective. From the ground, the "curved tall towers of asymmetric heights" seem to "cradle the council chamber in a powerful embrace. It was as if a massive column of concrete scored with vertical fluting had been cracked open to reveal a civic [mystery]; a mushroom, a ship and possibly a white pearl."⁴⁵ New City Hall communicated the ideals of democracy completely different from the architectural language of Old City Hall; it

Fig 2.19 [FAR-LEFT]: Viljo Revell and a model of his competition entry

Fig 2.20 [NEAR-LEFT]: Judging the International Competition

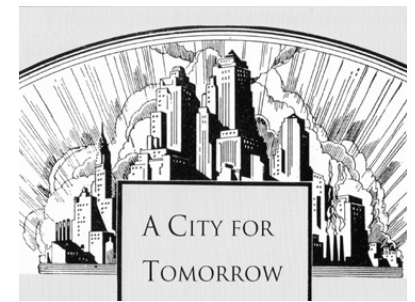


Fig 2.21: Toronto, dubbed 'A City for Tomorrow', and becomes a model example for modern cities.

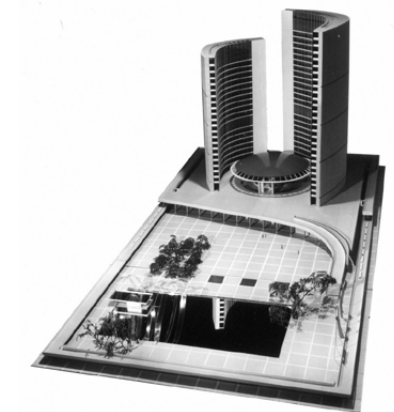
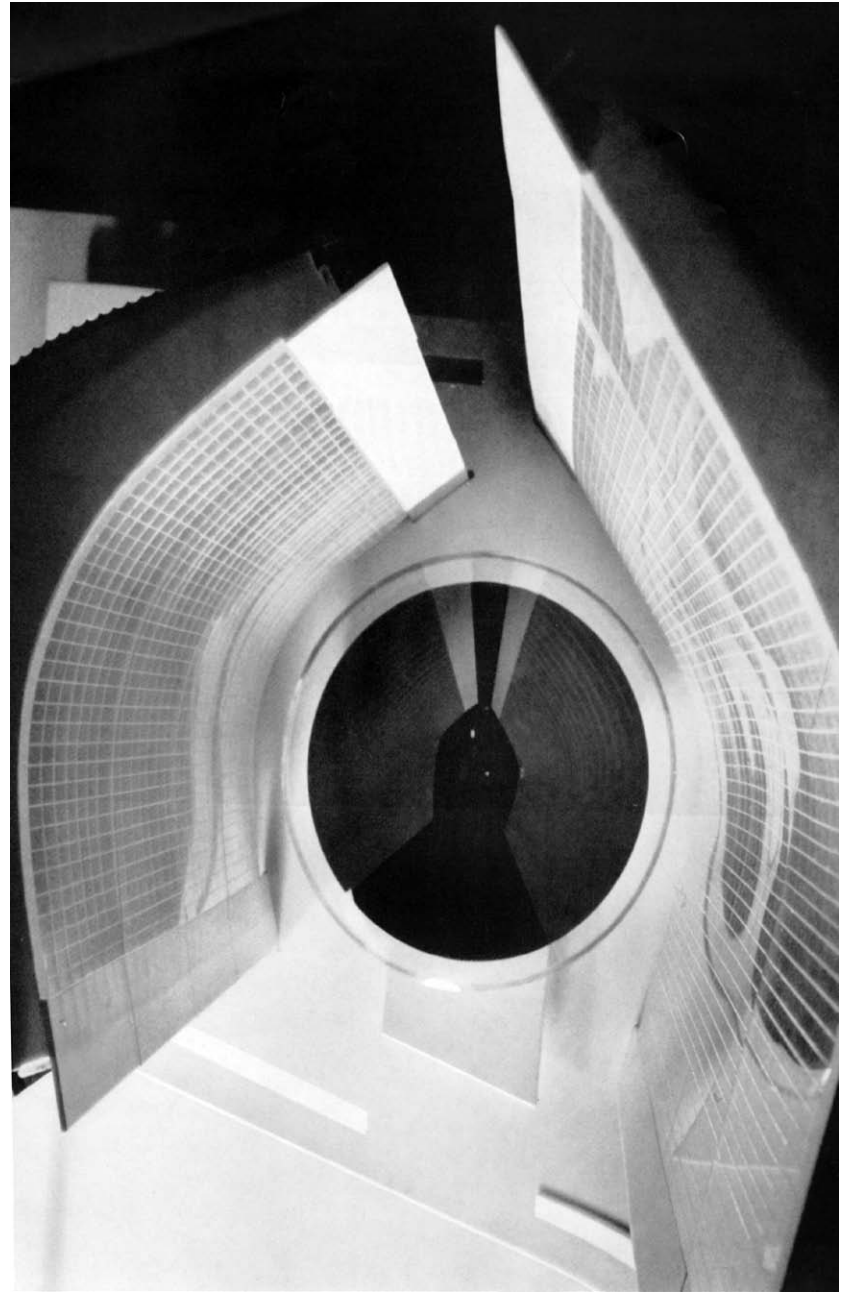
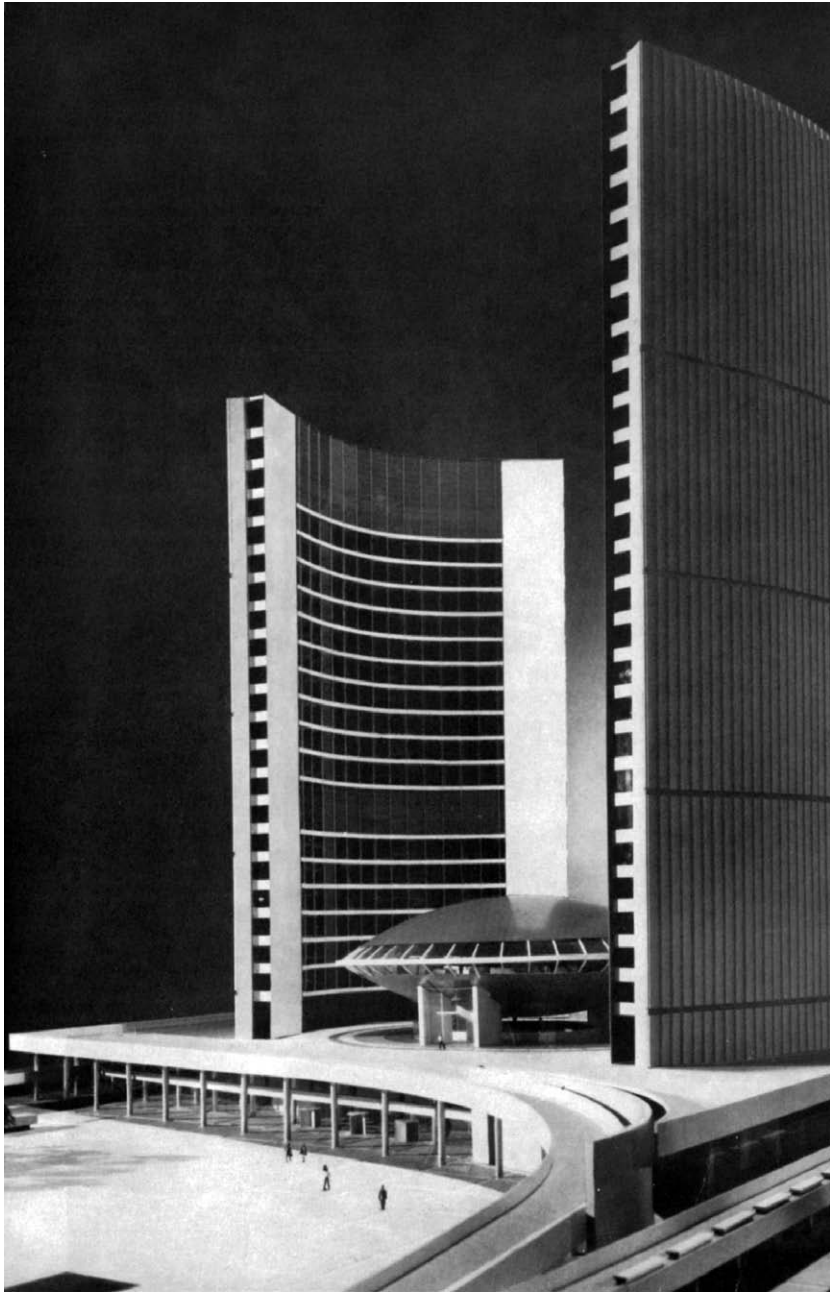


Fig 2.22: Detailed model of the Rivell proposal

⁴⁴ <http://www.theglobeandmail.com/news/arts/lisa-rochon/toronto-city-hall-how-finnish-architecture-rebranded-a-city/article1712186>

⁴⁵ <http://www.theglobeandmail.com/news/arts/lisa-rochon/toronto-city-hall-how-finnish-architecture-rebranded-a-city/article1712186>



was not highly decorative or ornate, but clear and symbolic. Its materials were not the heavy, carved stone from local quarries, but the efficient and fluted concrete, used internationally. The new City Hall and Square became a new focal point for the city, a meeting place that provided the people with a open and accessible platform in which to gather.

Landscape Revitalization: PLANTing a Vision

After several decades of use, the Square and City Hall, were awarded heritage designation by the province. This recognition refocused attention to this place of gathering as important, but also saw the potential in improving some of the Square's underdeveloped and underutilised features. To envision this new genesis another competition was launched in 2006, as part of a broader plan to make Toronto a cleaner, greener and more beautiful city. The shift of focus toward the public space and the landscape over the building is noteworthy because it emphasizes the public sphere, the place where people can truly participate in society. Regardless of the "contemporary council chambers in which government and citizens are spatially conjoined by seating arrangements, it surely seems possible that the dual sense of alienation and empowerment could be reinforced."⁴⁶ Even the contemporary chambers continue to "treat the public of detached spectators of government rather than potential participants."⁴⁷ While the symbolic gesture of a round Council Chamber in Toronto City Hall may be significant to those directly involved in government, the impact of this more inclusive space to the public is limited. Instead, an active and engaged citizenry is more likely to grow out of a vibrant and vital public space.

The winning design led by Plant Architects and Shore Tilbe Irwin & Partners promises to bring new life to the Square. A reinterpretation of the agora, the place of public and political exchange in Athenian society, is proposed for Toronto. If the Square is seen as a theatre for the city, the void is left to maximize potential for both organized and spontaneous events to occur, letting the public play out various scenes of everyday life. The forested perimeter defines the Square's edges, responding to the simultaneous need for definition and containment. Sustainability in this scheme, is not merely considered as an approach to materials or energy, but is part of a more holistic vision of the city that considers the mutual impact of the environment, economy and culture in the overall well-being of the city.

In this approach, the design teams sees "*Nathan Phillips Square as the dynamic heart of the city. It is empty precisely to accommodate the radical differences that constitute the complex cultures of Toronto. As a non-profit infrastructure for programmed cultural events, the square provides a truly democratic venue*

Fig 2.23 [FAR-LEFT]: Toronto City Hall Model - The "curved tall towers of asymmetric heights" seem to "cradle the council chamber in a powerful embrace.

Fig 2.24 [NEAR-LEFT]: Toronto City Hall Model - From above the building resembles an eye; expressing vision, wisdom and perspective.



Fig 2.25: Lifting in the concrete panels with vertical fluting.



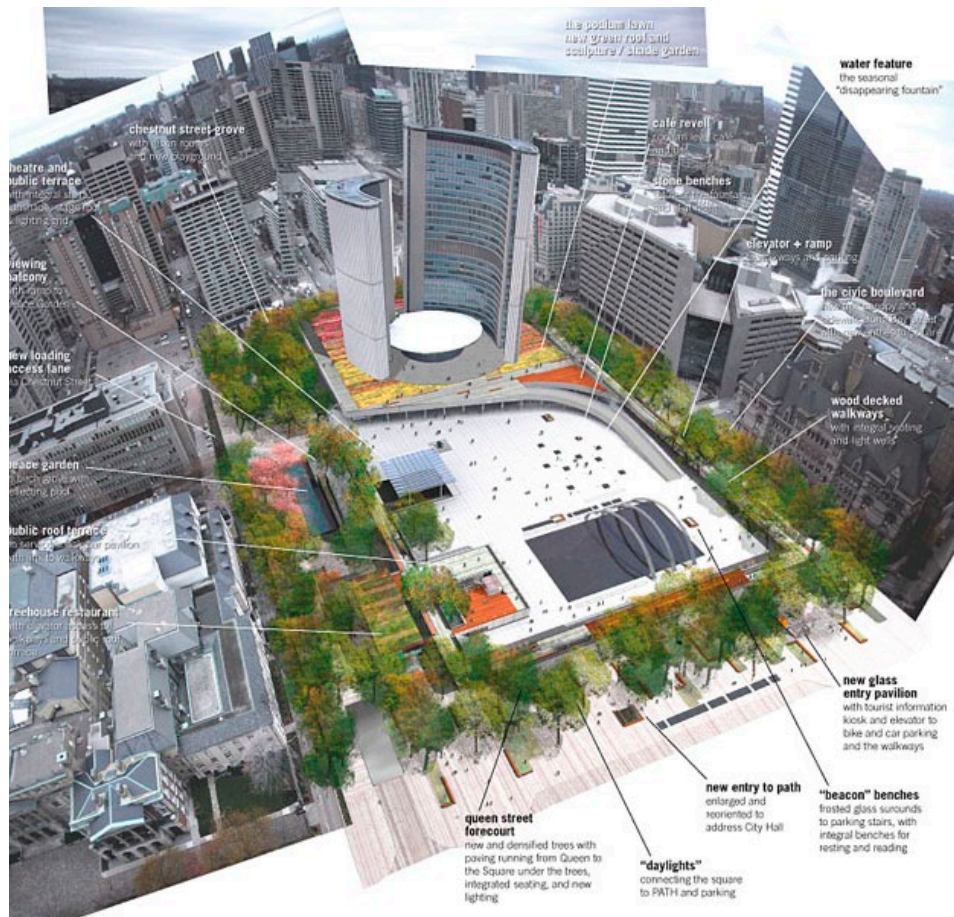
Fig 2.26: Aerial of New Green Roof Garden on Podium



Fig 2.27: New Green Roof Garden on Podium

⁴⁶ Ibid

⁴⁷ Vale, Laurence J. *Architecture, Power and National Identity* (Abington: Routledge, 2008) 9.



for communities without economic means to secure expensive performance space. This formalized diversity is complemented by the less predictable events that occur as people spontaneously appropriate the square for political action, relaxation and play. These layered compositions of daily activity are framed by the slow transformation of the trees and groundcover of the perimeter through the seasons and over the years. This slower perimeter zone is also a space for individual and smaller social interactions, offering intimate spaces for the emergence of minority discourses outside the exposed public spaces of the central square.”⁴⁸

⁴⁸ <http://www.branchplant.com/landscape/agoratheatre.html>

While the project is still underway, and the final verdict is not yet out, this new vision for the city seems full of potential because it enhances and celebrates the same diversity that has given the city its strength. One can only hope that this message will be clearly received by Torontonians, so that it will become one of many important stages within the city for people to gather in community, express their values, and play in friendship to create a more engaged and compassionate society.

Fig 2.28 [LEFT]: Plan for Square Revialization, by PLANT



Fig 2.29: Toronto Coat of Arms with motto: "Diversity our Strength" from the Official City website.



QUEEN'S PARK and The House of Ontario

PROVINCE

Establishing a Provincial Capital

When York was made the capital of Upper Canada by John Graves Simcoe, “the area we know now as Queen’s Park was an isolated spot almost a mile north of the new settlement, covered with groves of elm, pine, maple and oak trees.”⁴⁹ And the land on which it stood, shaped by the recession of an ancient glacial lake, was bounded by a creek which flowed back to Lake Ontario. It was then sparsely inhabited and its population split in half between European settlers (French and British) and the Native Nations (Algonquin and Iroquois).

With the Revolution brewing south of the border, war with the US seemed both inevitable and imminent; therefore, Simcoe’s desire to find a permanent capital away from the guns of the enemy was paramount. While the obvious choice for the provincial government was the city of Kingston which was then most developed and populated, Simcoe’s concern for security focused his attention on the Toronto Harbour which readily provided space to build a naval arsenal. This protective landform along with the agricultural potential of York’s sheltered basin provided a fertile foundation for the new provincial capital.

[re]Building a Provincial Palace

Once York was selected to represent the province, Simcoe saw the importance of erecting a building that both functionally and symbolically stood for Upper Canada. The first House of Parliament was a brick building with some “pretensions to elegance of design and construction.”⁵⁰ When finished in 1796, the buildings were ready for use and were given the grand title of the ‘Palace of Government.’ Prior to being burned down by American Revolutionaries in an attack in 1813, Bishop Strachan described them to Thomas Jefferson, President of the United States, and a well-known architect in a letter:

*“[The Palace is composed of two elegant mansions with convenient offices for the accommodation of the Legislature and Courts of Justice... the two edifices, designed as wings to a centre, each 40’x25’, stand 100 feet apart, and in an old water colour appear at the extreme eastern end of the embryo city, hard by the Old Fort”*⁵⁰

In 1814, the city recovering from a series of attacks from south of the border began to meet in temporary buildings such as Jordan’s Hotel and Chief Justice Draper’s house. Finally in 1820 they erected another Parliament building that was subsequently destroyed by an accidental fire in 1824. The Ontario government met in another series of temporary spaces until 1832 when they erected their most substantial House of Parliament on Front Street.

⁴⁹ Ontario Legislative Assembly. *Queen’s Park: 150 Years* (Toronto: OLA 2012)1.

⁵⁰ Arthur, Eric. *From Front Street to Queen’s Park* (Toronto: McClelland and Stewart: 1979) 31

⁵⁰ Ibid 33

Fig 2.30 (LEFT): Postcard of bird’s eye view of Queen’s Park and the Ontario Legislature.



Fig 2.31: Portrait of John Graves Simcoe

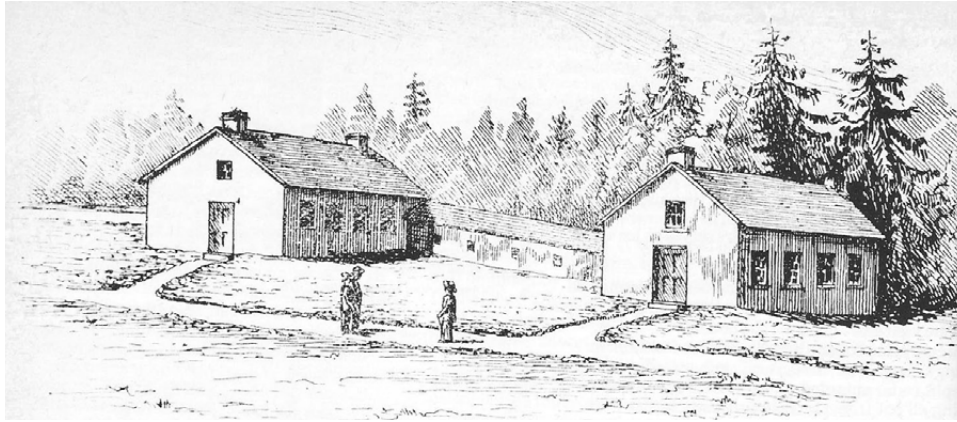


Fig 2.32: Palace of Government on Front Street East built in 1796 and burned down by the Americans in 1813.

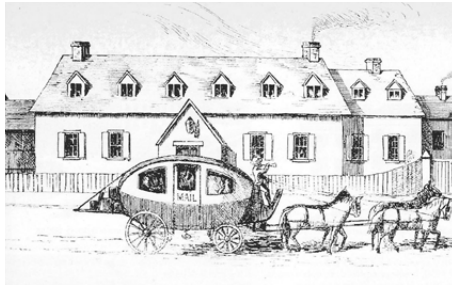


Fig 2.33: Jordan's Hotel where the House met in 1814



Fig 2.34: Home of Chief Justice Draper where the House met in 1815



Fig 2.35: Parliament Buildings erected in 1820, burned down in 1824

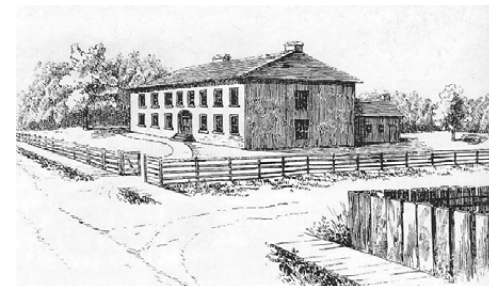


Fig 2.36: Old Hospital used for the Parliament from 1829-1832



Fig 2.37: The Court House used for Parliament on King Street (1835)



Fig 2.38: The Parliament Buildings on Front Street West (1835-1867)

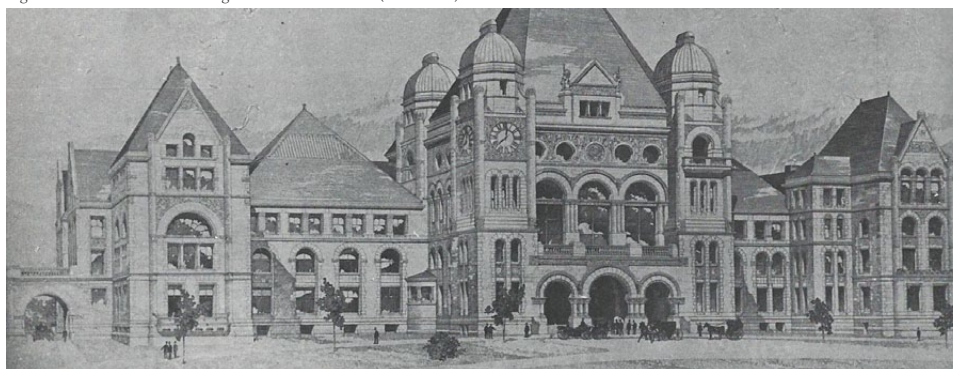


Fig 2.39: The Parliament Buildings proposed for Queen's Park by Richard Waite



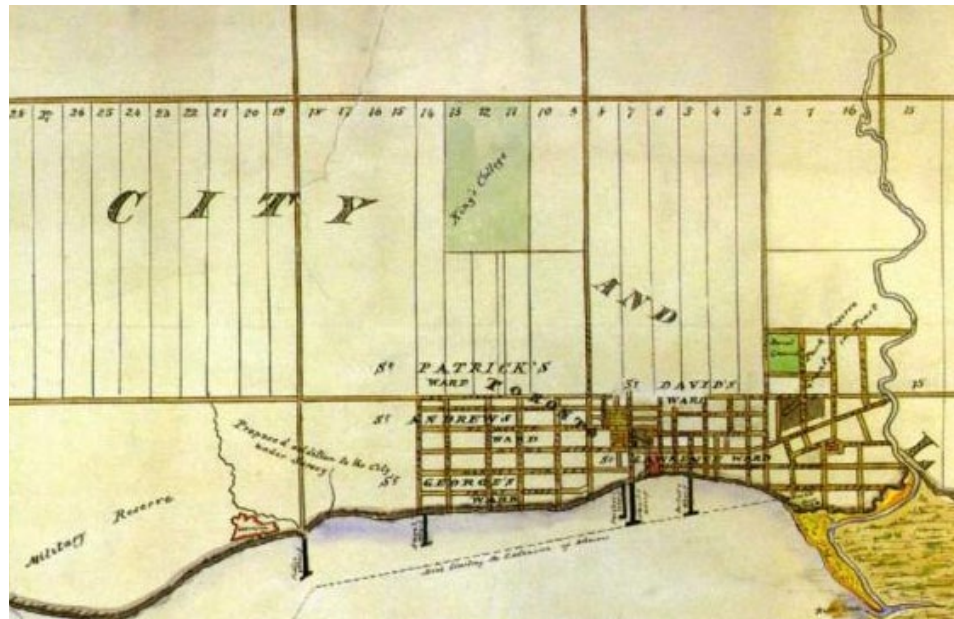


Fig 2.41: Detail from an early map of Toronto showing the surveyed lots and indicating the land for "King's College"

From the People's Park to Home of the Legislature

As the city grew in the mid 19th century, Torontonians needing a place to escape the increasing pressures of urbanity, began to use the University campus for recreation. Queen Victoria, responding to this demand, sent her son Prince Edward (later King Edward VII) to open the first municipally-operated park in British North America. In 1860, he "laid the foundation stone of a future monument to the Queen,"⁵² and declared that the park would be named 'Queen's Park' to honour his mother.

⁵¹ Ontario Legislative Assembly. *Queen's Park: 150 Years* (Toronto: OLA 2012)1.

⁵² Ibid

Fig 2.40 [LEFT]: Toronto Map, 1865



Fig 2.42: Detail of an 1842 map of Toronto shows several recreation areas near the University park, including the St. Leger Race Course and the Toronto Cricket Grounds. Topographical Plan of the City and Liberties of Toronto in the Province of Canada, James Cane, 1842



Fig 2.43: A landscaping plan featuring the entire University grounds shows Taddle Creek ravine, and the original King's College building on the east side of the site (labelled here as "The Asylum"). Plan of the University grounds attributed to W.G. Storm, 1857





Fig 2.44 [TOP-LEFT]: Crowd Gathering for US Marsons Band under John Phillips Sousa

Fig 2.45 [BOTTOM-LEFT]: Newreal photographers and politicians in 1912

Fig 2.46: Recreation in Queen's Park, in 1912.

For the coming years, the park became the site for many popular activities such as lawn bowling, archery, curling, shooting, rackets and cricket and was often named the 'People's Park'. When it drew interest from the Provincial Government, who saw the site as a potential solution to their capacity problem on Front Street, Queen's Park also became the centre of the city's attention. How would a government building transform this beloved park?

In spite of many reservations, the government passed a bill for the construction of a New Legislature on park land, previously owned by the University of Toronto. The public were concerned that once a large building occupied the site, it would no longer offer the retreat they enjoyed. Once the decision had been made, the Ontario government invited design proposals in to a poorly run, and controversial competition.



Fig 2.47: Crowds gather at the unveiling the monument to John Graves Simcoe, 1910

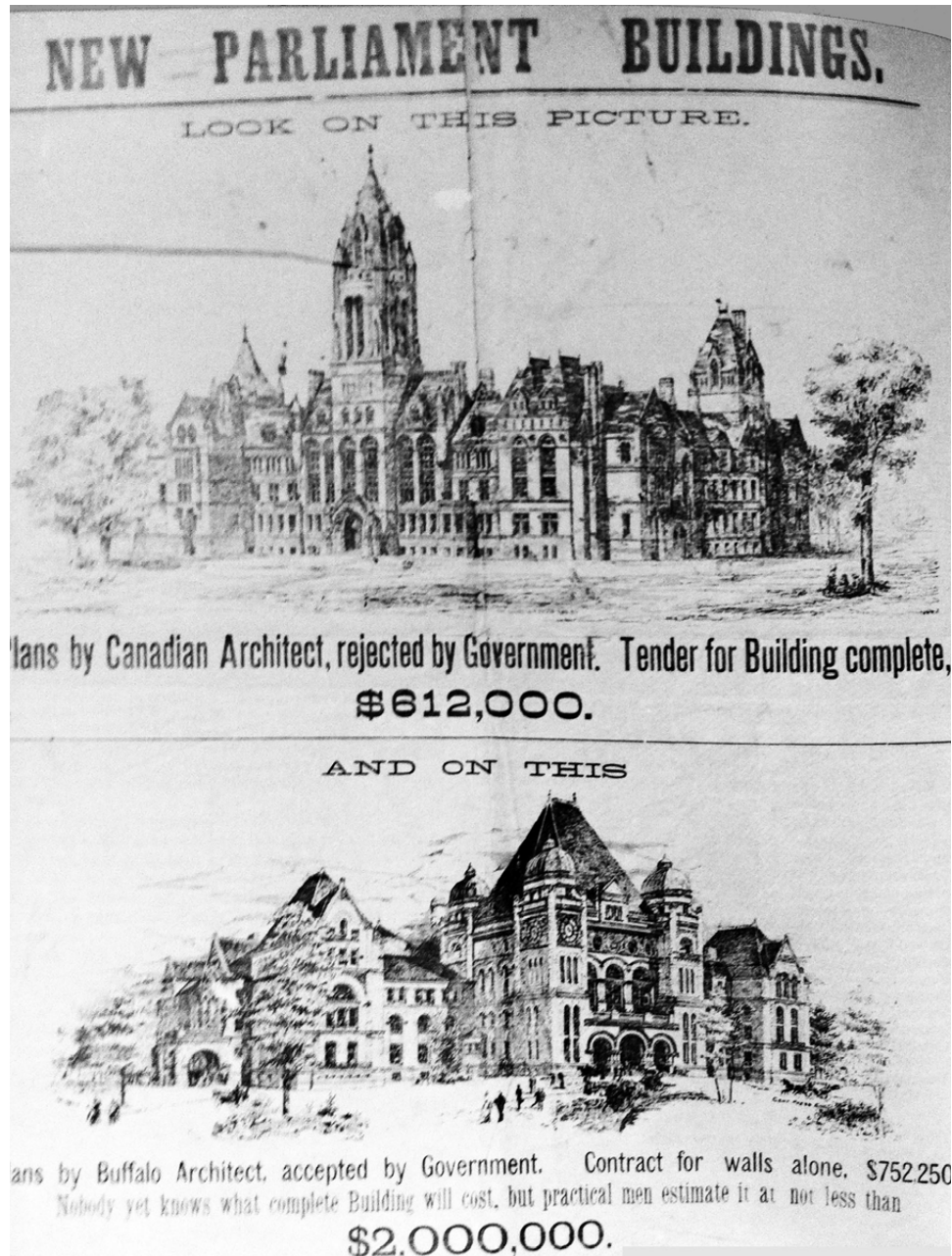


Fig 2.48: Poster of Competition's Controversy

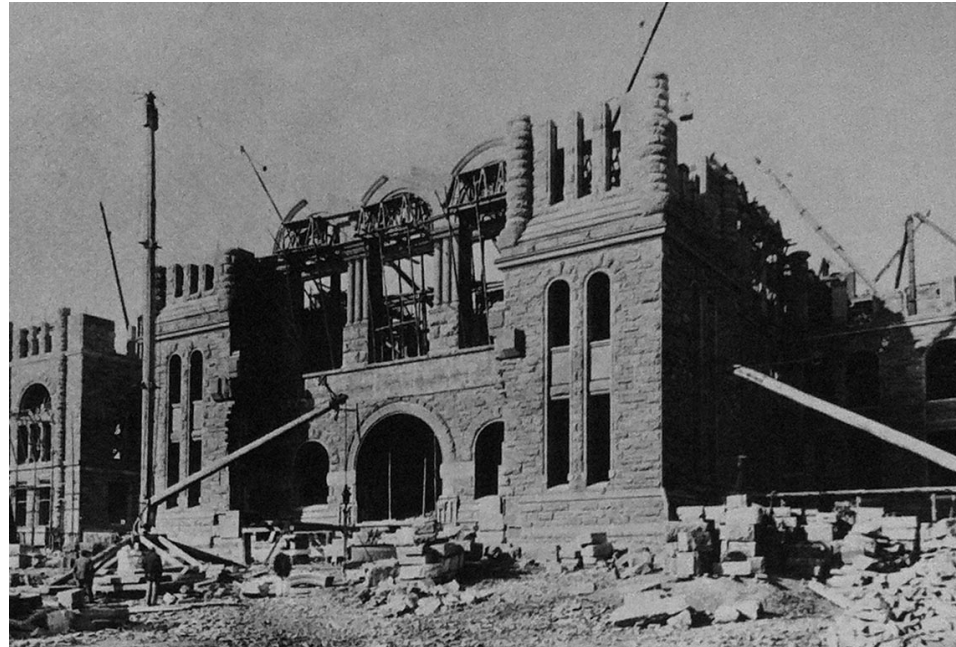


Fig 2.49: Construction of the centre block of the Legislative Building, 1889.



Fig 2.50: Portrait of Richard Waite

The International Competition

The story of the Ontario Legislature in Queen's Park is deeply involved with the international competition whose mandate was "to find an architect with the highest qualifications and, eventually a building worthy of the Province of Ontario"⁵³ Such a goal on paper seems simple, but this competition comparable in significance to the Parliament building in Ottawa and the new and old City Halls in Toronto, became the centre of controversy when costs rose from \$500,000 to \$1,300,000⁵⁴ in the hands of a outsider.

In the beginning, all seemed well when the Toronto based firm, Darling and Curry placed first with a gothic proposal and had taken the competition's parameters of scale and budget seriously. However, pot-stirrer Commissioner Fraser solicited Richard Waite, one of the competition's jurors and an architect in his own right, for his opinion on the first place entry. Mr Waite, a British Architect who practiced in Buffalo deemed the winning entry 'unsuitable.' He believed that he could do much better than the competition entries, so he took the project on himself. Exceeding the budget and scope of the original plan, Waite built the Ontario Legislature over the next six years.⁵⁵ This competition is unique in the degree of its "incompetence in high places, a total disregard for professional ethics, and a wholly insensitive, and indefensible treatment of the successful competitors."⁵⁶

⁵³ Ibid, 49

⁵⁴ Ibid, 50

⁵⁵ Ibid, 133

⁵⁶ Ibid, 133



Fig 2.51: Run down road at Entry

Design by Committee

The Grand Opening in 1886, marked an important shift in the Park's identity; no longer simply a place for fun and relaxation, it now held the responsibility of government as well. Now, it is 150 years since the park was first opened and it has begun to reflect a 'provincial' attitude. It displays the typical problems of 'design by committee' where monuments, gardens, fountains, pathways and services have all been collected, but without the guidance of an overarching vision. As a result, the original picturesque character of the park, and the significance it held within the city have both diminished. A new comprehensive vision is needed to restore the lost vitality to this public space and house of government.



Fig 2.52: Chamber of the Legislative Assembly

The House of Ontario

In spite of the many issues that limit the success of Queen's Park, one significant aspect of this building is the fact that it still physically houses the Lieutenant Governor. The House of Parliament is based on the British model represents a more personable ideal than the American 'Temple of Democracy'. Pauline McGibbon writes in *'From Front Street to Queen's Park'*:

*"Before I was appointed the twenty second Lieutenant-Governor of Ontario, I used to view the Ontario Parliament Buildings much as a massive pile of masonry that from a distance seemed to have few pretensions of architecture distinction. Consequently I was delighted that my first impressions of the interior, and my own suite in particular were of colour refinement and unexpected beauty of proportion [...] The impression of elegance without ostentation was further confirmed when I learned that the suite I was privileged to occupy had at one time been that of the Speaker of the Legislative Assembly. What first appeared so admirable to me, as representative of Her Majesty the Queen, was given added significance when I was made conscious of the fact that the atmosphere created had been dictated by the need to express in architecture and artefacts the age-long dignity and honour that we, in our democratic society, invest in the office of the Speaker [...] We have a long and honourable tradition on which to build."*⁵⁷

⁵⁶ Ibid, i



PARLIAMENT HILL: Building Canada

COUNTRY

There would be no Parliament Buildings if there had been no capital. Therefore, the story of Parliament Hill would not be complete without an understanding of the formation of Ottawa as a national capital. Canada at this point in time was a very new idea that emerged out of the union of Upper (now Ontario) and Lower (now Quebec) Canada. Now that the province of Canada has a larger and more established territory, it needed to select a Capital city. Kingston, Montreal, Quebec City and Toronto all seemed likely candidates, but in 1857, Queen Victoria settled the dispute⁵⁷ and selected Ottawa, a fairly unsuspecting shanty-town for a dual purpose. First, because it sat on the border between former Upper and Lower Canada and sat midway between Toronto and Montreal, it represented the union between the worlds – the French and English. Second, because it was also far enough from the US border, which had become a major concern during the War of 1812, it was easier to defend than Kingston or Toronto. In the face of initial skepticism, Ottawa eventually grew into a surprisingly picturesque modern capital.

⁵⁷ https://ottawa.ca/visitors/about/history_en.html

A Nation straddles two worlds, not three?

The formation of Canada's capital is unique because it was product of compromise and of working out a relationship between two cultures rather than supplanting one culture in favour of another. It provides one of the primary distinctions between Canada and the US; our national identity was founded in an acceptance of difference over a forceful singularity. However, as Saul points out, we still struggle with our identity because we continue to “deny our own history and as a part of that seem to deny that the Aboriginals really exist - that is, exist in a what that matters to society as whole.”⁵⁸ The history of Parliament Hill is part of our collective denial, which assumes that Canada is a “civilization of British or French or European inspiration” and has yet to “normalize – that is, to internalize consciously – the First Nations as a the senior founding pillar of our civilization.”⁵⁹ Vale also points out in *Architecture, Power and National Identity*, that the name ‘Ottawa’ is the only thing that ‘bespeaks any interest in connection or compromise with native inhabitants; its existence as a capital is an outcome of the contending claims of its French and British settlers.’⁶⁰ The name itself reflects a settler’s mind, using the name of the Outaouais, a tribe which settled on the Ottawa river for a relatively short time, while overlooking the more established patterns of settlement of the Algonquins on the same river.

⁵⁸ Saul, John Ralston. *A Fair Country: Telling Truths about Canada* (Toronto: Penguin Canada, 2008) 21.

⁵⁹ Ibid

⁶⁰ Vale, Laurence J. *Architecture, Power and National Identity* (Abington: Routledge, 2008) 79.

⁶¹ <http://www.cbc.ca/news/canada/story/2008/06/11/pm-statement.html>

Fig 2.53 [LEFT]: Parliament Hill, aerial view

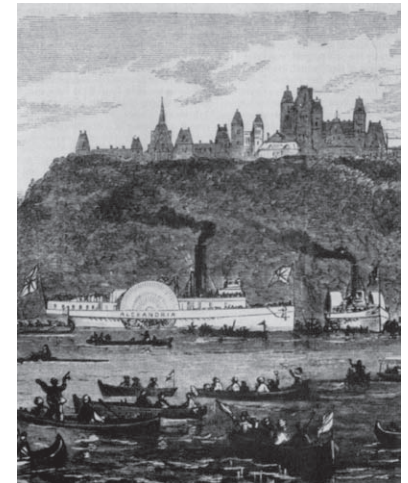


Fig 2.54: Parliament Hill, viewed from the Ottawa river.

Today, there is more awareness of this structural bias in our culture, which is also expressed by our government. Many Aboriginal groups have been actively asserting their presence in Ottawa over the last decade and have made some progress with individual land claims and with the National Apology in 2008⁶¹. However the spaces themselves continue to remind us of an official policy of marginalization.

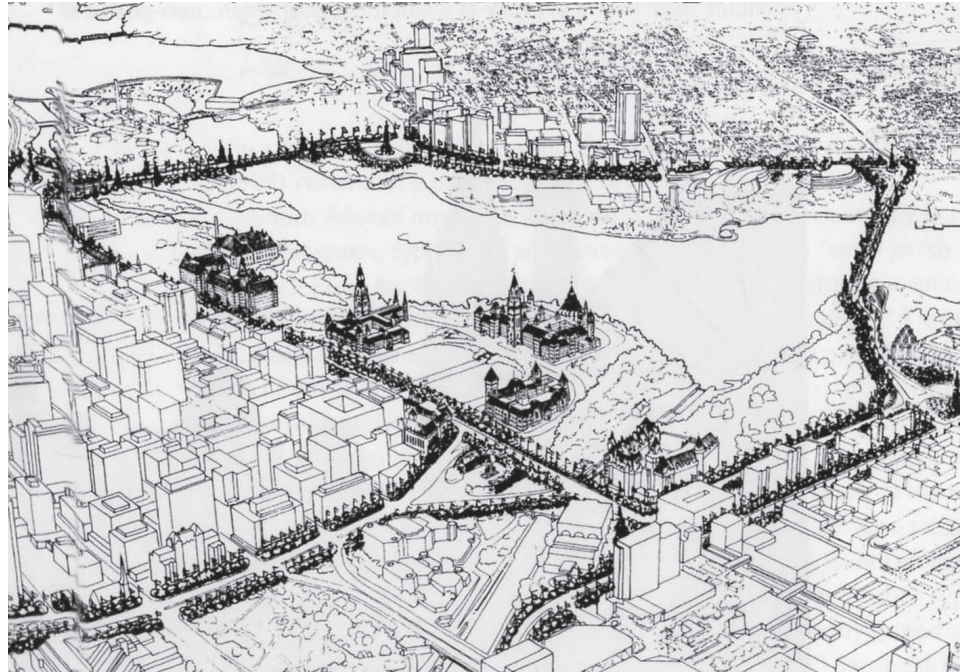


Figure 2.55: "Boulevard Canada: A ceremonial route linking Ottawa and Hull/Gatineau. Ottawa is in the foreground, with the Parliament Buildings on a promontory overlooking the Ottawa River.

A Parliamentary Precinct and a Garrison Mentality

Needing to overcome the many conceptual barriers that prevented people from seeing a capital, Ottawa began building the Parliament 1850s. However, before construction could start, a site adequately expressing a vision of Canada to the world must be selected. Barrack's Hill, a former military site, which overlooked the land, the Rideau Canal and the Ottawa River provided the ideal space to build Canada's future Parliament. It is interesting that Canada should select a military base to build its government, when many years later, Northrop Frye framed Canadian identity in terms of a 'garrison mentality.'⁶² This perspective defined a history of settlement whose fear of nature simultaneously drives a complete commitment to community. The development of Ottawa as a capital, and Barracks hill as Parliament Hill reflects this deep desire for us to band together, so that we may protect ourselves against the wild and unruly world outside – the wilderness and the revolution-driven American.

⁶² Northrop Frye. *The Bush Garden: Essays on the Canadian Imagination* (Toronto: Anansi Press, 1971) 253

Westminster in the Woods: A Story of Adaptation

In spite of some of the more problematic aspects of its initial conception, Parliament Hill has many wonderful examples of the adaptation in the design. While many themes and styles were imported from Britain, the land itself demanded a degree of re-interpretation. The British Gothic revival style was translated on the site through Canadian materials; indigenous woods and local stone and natural motifs; the flora and fauna of the region. Gothic architecture itself was oddly fitting, as it reflected some of the physical characteristics of the rugged landscape it sat on. Together they expressed the idea of the “work of man complementing the work of nature.”⁶³

⁶³ Ottawa Brochure, Parliament Hill (Ottawa: Government of Canada, 2010)

Landscapes and the Public Realm

Landscapes and public space are also significant in the design of Parliament Hill, as it was meant not just to be a workplace for parliamentarians but also a place for pleasure; where the public is invited to meet and relax in a picturesque outdoor setting. This dual function is also represented by the contrast between the groomed landscape of the lawns and the ‘wild periphery’ of the loop which connects both sides of the river. This scheme attempts to bring the public closer into the affairs of government both physically and metaphorically makes it more approachable.

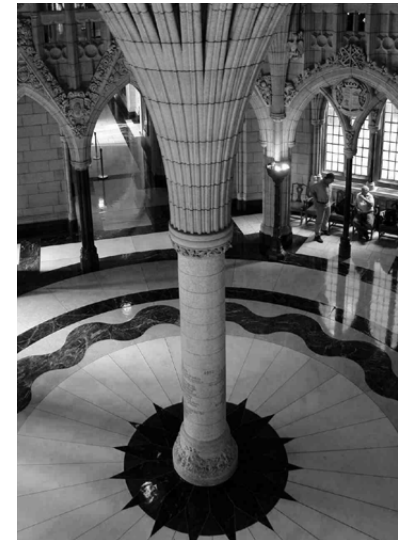


Fig 2.56: Natural Motifs in Confederation Hall

A New Triad Relationship

While Parliament was originally held within one building only, the growth of the country demanded a subsequent expansion of space. Thus, the Canadian Parliament became a complex of three buildings, the centre, east and west blocks. The emergence of this new configuration does something quite interesting; by setting the east and west block opposite one another they appear to be in conversation while the centre block holds the space of dialogue as a grounding witness. Regardless of the official intent of this spatial arrangement, be it functional or aesthetic, it may also unconsciously express a more complete representation of Canadian relationships; the triad of Aboriginal, French and British culture.

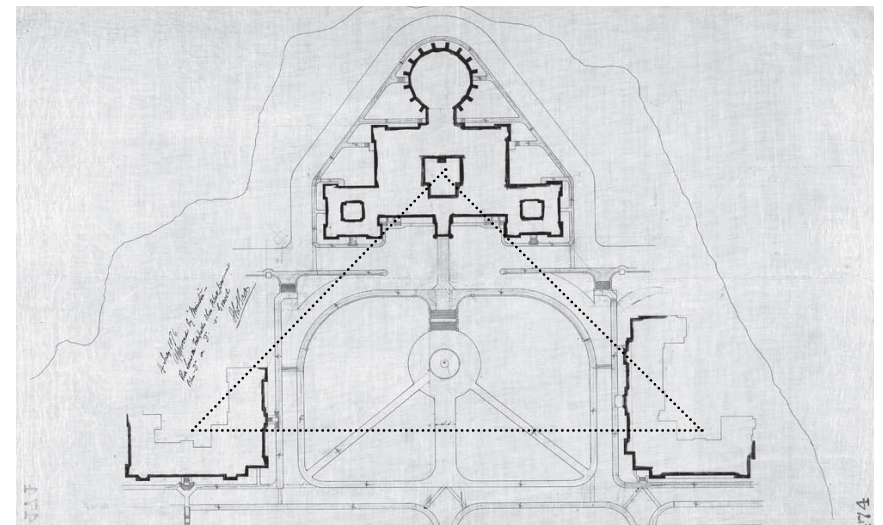


Fig 2.57: Plan of Parliament Building and grounds



Fig 2.58: People pay tribute to Jack Layton in front of the Centennial Flame on Parliament Hill in Ottawa, 2011.



Fig 2.59: Centennial Flame, burning in front of Parliament, 2011



Fig 2.60: Detail of Provincial Shield on Centennial Flame.

Fire: a Dual Relationship

The concept of duality is not restricted to landscapes or architecture, but also to the force of fire. Fire has often played an important part in the evolution of historic buildings across Canada. Because many buildings were heated with fire before the use of natural gas or electricity, and because there was no official building code to ensure fire-proof buildings (although the officials claimed it was), disaster often struck in flames. The Centre Block was no exception and in 1916 a fire broke out in the reading room, and spread to bring most of the structure as well as the iron bell from the bell tower to the ground.⁵⁴ The buildings, with the exception of the Parliamentary Library, which was protected by two heavy iron doors, had to undergo massive restoration and rebuilding in the following years.

Fire was brought back to Parliament to introduce a symbol of the Canadian spirit in 1967 by Prime Minister Lester B. Pearson, who lit the Centennial Flame at the stroke of midnight to mark 100 years since Confederation⁵⁵. The flame gathers crowds at the entrance of the grounds; its light symbolically guides the country into a second century of nationhood. The symbolism of the monument is extended to the water which flows over the 12 radiating bronze shields of the provinces and territories which had joined Confederation at that time.⁵⁶

A Capital come Alive

While still remaining fairly traditional, Ottawa has changed substantially from the shanty town that once occupied this space along the river. In the winter, the Rideau Canal is filled with visitors skating on the frozen waters that helped create the city. In the summer, the lawns in front of Parliament are taken over by yogis practicing mediation by day. And by night, the multimedia displays of “Mosaika” animate Parliament hill, transforming its neo-gothic architecture into a dynamic backdrop with sound and light, to explore Canada’s physical, historical and cultural landscapes.⁵⁷ While Parliament Hill might not always function as the ideal public space, it is encouraging to see glimpses of public engagement through its more diverse programming.

⁵⁴ Ottawa Brochure, Parliament Hill (Ottawa: Government of Canada, 2010)

⁵⁵ <http://www.parliamenthill.gc.ca/batir-building/terrains-grounds/flmm-flm-eng.html>

⁵⁶ Nunavut joined in 1999
<http://en.wikipedia.org/wiki/Nunavut>



Fig 2.61: Firefighters at Parliament in 1916

⁵⁷ www.mosaika.com



Fig 2.62 Mosaika at Parliament, Summer 2011

PART 3: MESSAGES OF QUEEN'S PARK

Recovering Place

“Even the things we look at demand our participation. And our commitment: if this participation and commitment are given, what can result is a ‘jailbreak.’ An escape from our old habits of looking at things, and a ‘re-creation,’ a new way of seeing, experiencing and imaging – or imagining – which we ourselves have helped to shape.”

-Margaret Atwood, ‘Survival’

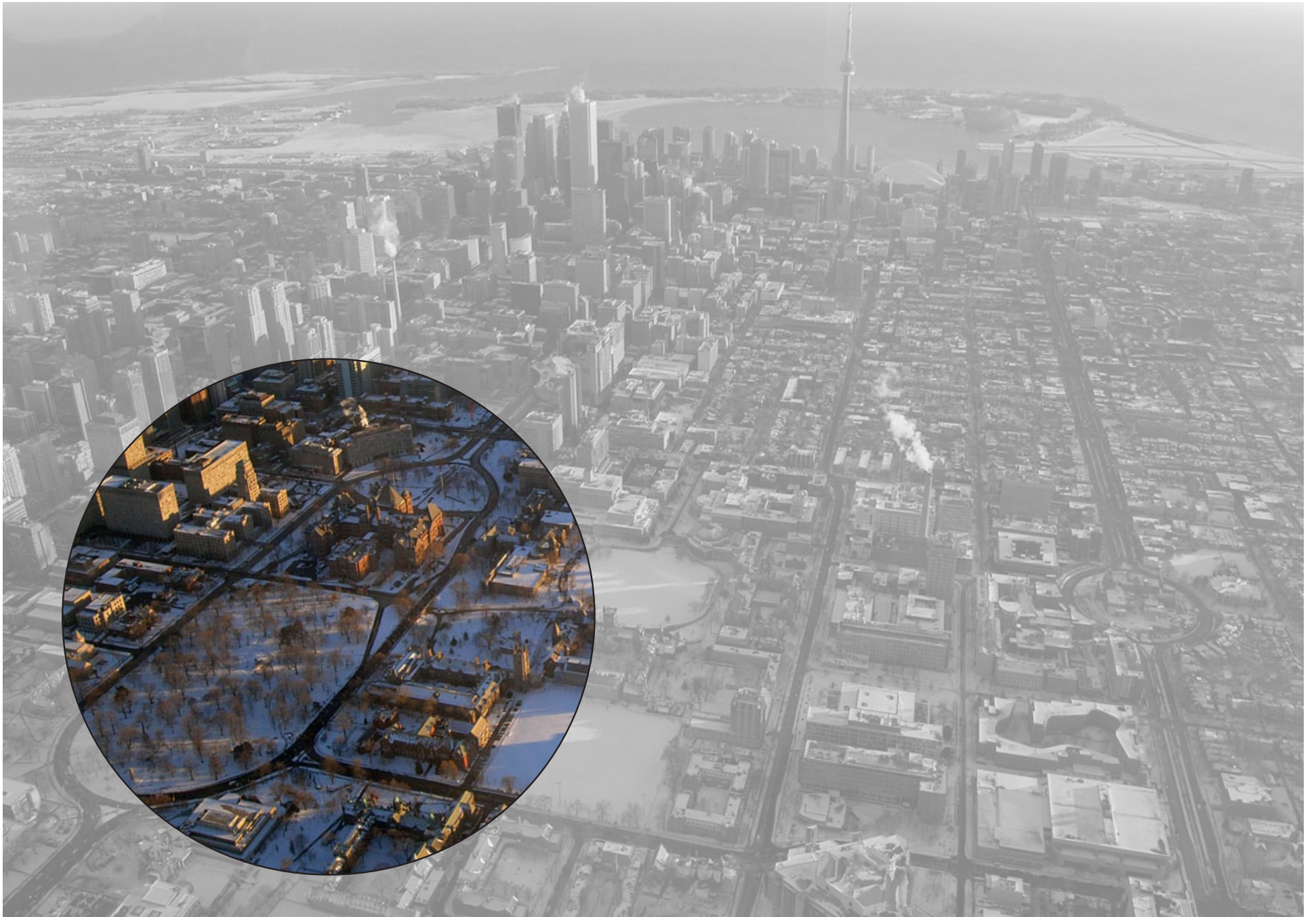




Fig 3.1 [LEFT]: Aerial View of Queen's Park from the North

Toronto's Navel

Queen's Park is centrally located within Toronto, creating a break within the grid. University Ave, the ceremonial route into the city which is also *"a street that carries several of the city's key institutions -including the opera house, the courthouse, numerous insurances and four large hospitals -before it finally climaxes in Queen's Park. Sitting in the centre of the park like a 19th century matron at a picnic is a great heap of Victorian store and frumpy red-brick self-importance that is the Provincial Legislature. Wrapped around Queen's Park is the campus of the University of Toronto. When I imagine this assembled view from above, the legislature resembles a pineal gland wrapped in a green brain and surrounded by an eclectic university campus-all of it sits like a radiant mind on the spine of University Ave."*⁵⁸

An understanding of Queen's Park is dominated by the northbound view from University Avenue. When I came across this aerial photograph taken from the north looking southward it presented an alternate, non hierarchical view. More than just a break in the grid in plan, it is a breath of air in a city of towers. It is in this view, that I saw the possibility of representing a more feminine, earth-based expression the city. It was in this view, that I saw Queen's Park as the navel of the city, and the point of origin from which new life can grow and became a sacred centre.

Fig 3.2: Queen's Park as Toronto's Navel

⁵⁸ Levitt, Andrew. *the Inner Studio: A designer's guide to the resources of the psyche.* (Cambridge: Riverside Architectural Press, 2006) 182.



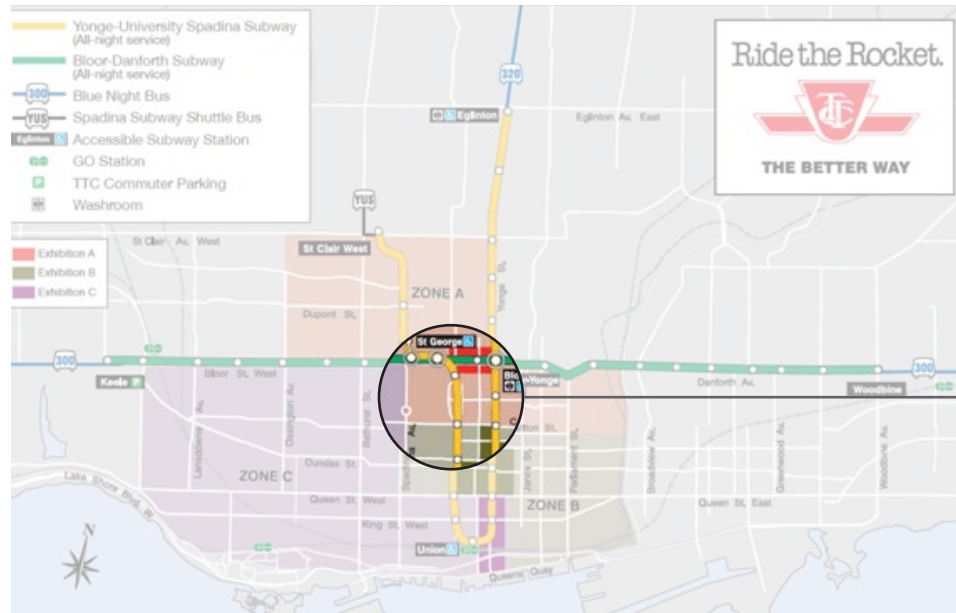


Fig 3.3 [TOP-LEFT]: View to Queen's Park from College and University Intersection

Fig 3.4 [BOTTOM-LEFT]: View to Queen's Park from the North

Fig 3.4 [RIGHT]: TTC Map and Queen's Park Station



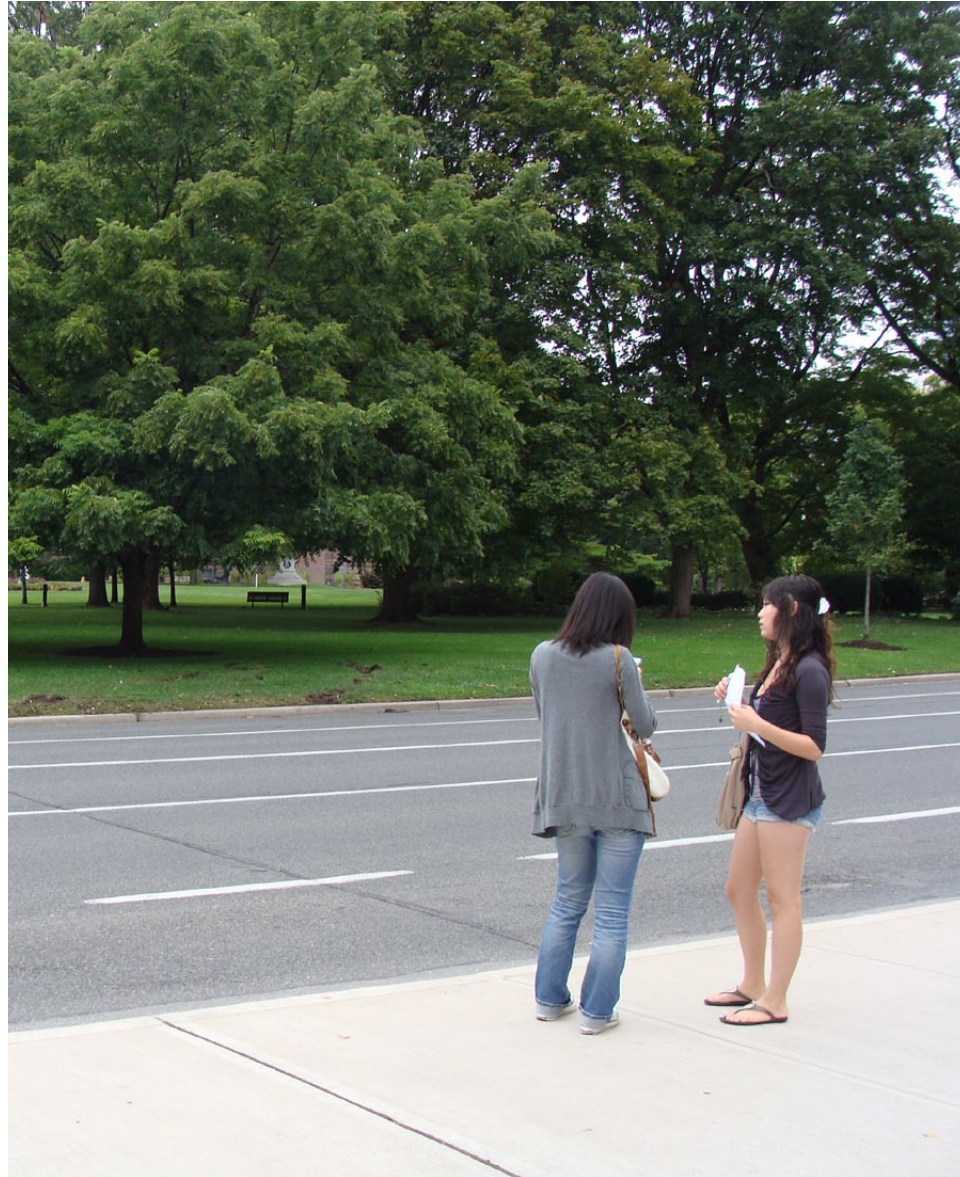
A Personal Encounter

Before I offer a critique, I believe it's important to first offer some background on how I came to engage this site. If my intention is to suggest changes for a place that has taken decades to become what it is, I believe it necessary "to name [myself] as a point in the broad historic, geographic and social process."⁵⁹ I must first embrace this place and understand its interrelationships before I can act creatively.

Thus, I will begin with my personal encounter with Queen's Park:

My family moved to Ontario when I was only one year old. My dad had recently finished his PhD at the University of British Columbia, and he had applied to several universities in the hopes of acquiring a more stable position as a professor to support our family. For us, life changed rapidly when dad was hired by the University of Toronto to teach in 1987. Because we lived in Ajax, east of the city, I always remember the excitement that came with taking the GO train into Union Station for ball games, plays and wandering the campus. Because of this, Queen's Park has always vaguely occupied a place in my mind. It was a name I associated with many of these visits into town, as it shared the name with the Subway stop I would often exit to visit dad at work. For a long time, I only thought of it as an abstract point on a TTC map that reminded me where to go, but for me did not represent a real place.

⁵⁹ Saul, John Ralston. *A Fair Country: Telling Truths about Canada* (Toronto: Penguin Canada, 2008) 100.



As I began my studies in Rome, I also began to contemplate the need for 'new spaces of engagement' articulated by John Ralston Saul in *A Fair Country*. I couldn't help but compare the richness of public space in Rome to the sparse and often incoherent equivalents in Toronto. The convergence of my life experience, memories and ideas from this book, directed my consciousness back to Queen's Park. The more I considered it, the more it seemed to 'check the boxes' as a potential centre for engagement within the city. But strangely, it held no strong image in my mind. This absence of memory struck me as odd. I began questioning why, given all of my visits to Toronto, had I never even considering spending time in this place that seemed so central.

Once I had begun to trace some of the park's history, and to understand more of its physical character, I learned that there was far more to this place that met the eye. It was a palimpsest, reflecting the evolving priorities and attitudes of the city over time. Queen's Park, was not the product of one master plan, but a result of many hands working and with just as many points of view. While the multiplicity of perspectives had the potential to create a place of complexity and richness, the park's reality remains incoherent and fragmented in the absence of any unifying intention.

When I returned to Toronto, I was curious whether others shared these initial impressions of Queen's Park. As I talked to friends, family and acquaintances, nearly all struggled to remember their associations and memories of Queen's Park. I was staggered by how this place seemed to mean so little to many of my friends and colleagues who love Toronto. Why was this the case? In New York, if you were to ask anyone about Central Park, they would have no problem recalling their memories and experiences. People love Central Park for many things, but I suspect one of the fundamental reasons is that people can see a bit of themselves in it. It generates meaningful experiences because people can come as they are; they feel welcome.

People don't share this affection with Queen's Park, because it doesn't effectively speak to us. We don't feel welcome because a four-lane highway binds its edges. And we can't really see ourselves in it, because the monuments that are placed casually around the grounds limit our perspective. We struggle to find connection to them because we don't know our history and cannot relate to its personalities. Water also has a troubled relationship: Taddle Creek, one of the watershed tributaries used to run along the western edge of the park, but it is now polluted and buried in a sewer underground. A fountain meant to celebrate water is awkwardly placed and is often abandoned. The Ontario Legislature itself sits in spite of the land, making little connection to the world outside its walls. Its scale, relative to the other features in the park amplifies its dominance, giving the impression of a precinct of power, instead of a house of government. Its location within the grounds, cuts the park in two. The north block addition with a setback directly onto Wellesley Avenue, aggravates the division with more parking spaces and continuous traffic. Asphalt paving and run-down roads have replaced the view that the offices previously had into the park. Given all this, it is not surprising that the park does not conjure up feelings of attachment.

Fig 3.5 [LEFT]: Limited Access from Queen's Park Circle



Fig 3.6 Gardens are awkwardly placed adjacent to a busy 4 lane road.



Fig 3.7 Monuments are scattered on the Grounds



Fig 3.8 Wellesley Avenue cutting the Park in two.



Fig 3.9 North Block Parking Lot



Learning to See Ourselves

While the picture I have begun to paint may sound a bit bleak, I don't believe it's the end of the story. Queen's Park may be currently overlooked, but it has ample opportunity to become a place of lasting impressions. But before change can be re-imagined, we first must understand how it came to be, and what it says about us.

How did Queen's Park fall so far from its original intentions? While the park's early history speaks to its former relevance as a public space, the building of the Ontario Legislature marks an important shift in its significance within the city. As it grew into a political centre, a new expectation and responsibility to represent the collective values of society came with it. In addition to the Richardsonian Romanesque architecture of the Legislature, the "symbolic expression of the central government also reaches far outside [its] walls."⁶⁰ Conscious or not, this new link to symbolic power effectively transformed Queen's Park's relationship to the grounds and the surrounding urban design of the city. As Queen's Park began acquiring monuments of celebrated figures in Canadian History, a narrative was being constructed about the origin and character of our civilization. But because there was no deliberate effort to fully understand or communicate that story, meaning was lost.

⁶⁰ Vale, Laurence J. *Architecture, Power and National Identity* (Abington: Routledge, 2008) 9.



“A dancer that describes himself as a singer, will do neither well. To insist on describing ourselves as something we are not, is to embrace existential illiteracy [...] To accept a language that expresses neither our true selves nor our true mythologies is to disarm our civilization. It is to cripple our capacity to talk and to act in a way that reflects our collective unconscious and our ethical standards.”⁶¹

⁶¹ Saul, John Ralston. *A Fair Country: Telling Truths about Canada* (Toronto: Penguin Canada, 2008) xv

The inconsistency between myth and city, was at the heart of the tension I felt when I considered the power public spaces had in Rome, and the confusion I perceived in the public space in Toronto. Rome, like many of the world's great cities, has a confidence in the way that architecture and public spaces are represented – its physical reality is completely integrated with its mythological identity. Toronto tends to look outwardly for its stories and icons. And while it is full of potential, it seems to lack the appropriate language and metaphors to express itself. Andrew Levitt, in his essay “Toronto: The City Who is Whole” elaborates on this struggle with identity:

“You can easily find Toronto at a distance. The skyline appears dramatically as you approach, but draw closer, the imposing image of the city disappears... This is not a city of great monuments, ambitious boulevards, or dramatic parks... The voice of every city is unique because it is made from the complex social topographic DNA that arises directly out of its particular founding. A city is made from the slow and steady development of events settings, personalities and interactions that have filled it... A city needs to recognize its

Fig 3.10 [LEFT]: Equestrian Statue of King Edward VII, Queen's Park

Fig 3.11 [RIGHT]: Equestrian Statue of Marcus Aurelius on the Campidoglio



unconscious as much as it needs to recognize its conscious voice. Both are needed for the creation of genuine places...Just as millions of people were struggling to belong in Toronto, Toronto was struggling to find itself as city. The problem was a simple one. We were not confident. We did what anyone feeling inferior would do—we overcompensated.”⁶²

An example of this overcompensation is found in the equestrian statue of King Edward VII. While this monument uses the same language as Marcus Aurelius in Rome, it has no real message of conquest to communicate. In reality, this monument is an invader. Acquired from India, a formally colonized nation, this monument was re-installed in 1969 with no apparent sense of irony with respect to its current location. Instances like this, regardless of their effectiveness, recognize the desire to create spaces that speak to our collective aspirations. As Queen’s Park continues to operate under this illiteracy, it will continue to offer an experience that is both disjointed and forgettable. Its failure to create meaningful and authentic places comes from describing itself as something that it’s not. Contrary to common perception, Queen’s Park is not a precinct of power where order and dominance rule, but a house of government where fairness and democracy live.

So, where do we look in order to find more appropriate terminology? First, we must understand where the source of the problem lies. Saul suggests that our difficulty with expression comes from the denial of “our own history” and that part of the denial is “that the Aboriginals really exist – that is, exist in a what that matters to society as whole...”⁶³ He continues, and I agree that “the single greatest failure of the Canadian experiment, so far has been our inability to normalize – that is, to internalize consciously – the First Nations as a the senior founding pillar of our civilization.”⁶⁴ Therefore, we should look to the Iroquois, one of this land’s founding people, to find solutions for our illiteracy.

The cultural paradigm of the Iroquoian Longhouse may, in fact, be our missing link. The symbolic power of the longhouse extends far beyond the function of house. It is an architectural embodiment

⁶² Levitt, Andrew. *the Inner Studio: A designer’s guide to the resources of the psyche*. (Cambridge: Riverside Architectural Press, 2006) 182.

⁶³ Saul, John Ralston. *A Fair Country: Telling Truths about Canada* (Toronto: Penguin Canada, 2008) 21

⁶⁴ Ibid



of the way of life, the values and relationships sustained within Iroquois culture. The Longhouse is functionally integrated into almost every aspect of life; It is first a home where families live, eat and sleep together but it also functions as a schoolhouse for the young, and a house of healing for the sick. It simultaneously serves as a meeting place for tribal discussion, and is a gathering place for celebration. It is a place where the people unite to feast and dance. Moreover, the Longhouse also serves as a symbol for a society that contains many nations under one roof, and a government that is tightly woven into fabric of a community.

How then, does the understanding of the longhouse help us see Queen's Park differently? It first helps us to understand the park as whole again – uniting the areas both north and south of Wellesley. We can see the diverse activities that already occur naturally within the park as assets, not tensions to be resolved. Its complex identity of public theatre, racing track, public park, government building and private offices can be emphasized to enrich its character and broaden its use. Considering Queen's Park as a 'space for engagement' may be the key to social change in Toronto. Its "purpose would relate somehow to a shared public good. It would be freestanding and citizen based. It would create wealth, enrich citizens, reinvest profits, yet involve community stability [...] it would be locally based and therefore feed off the energy of communities, yet belong to larger structure that could function at any level, [whether] regional, national, international."⁶⁵ Queen's Park's proximity within the city; to the grounds of the University of Toronto and the Discovery District, provides ample opportunities to engage with leaders and students in environmental, economic and social innovation.

This new approach to the space changes fundamental assumptions about the role of public space and government centres. Queen's Park's proximity to great educational and health care institutions, and some of the city's more significant infrastructural connections, uniquely links the house of government to the services it provides. Its location provides an opportunity for the house of government to be directly involved with innovative models of its services. The re-envisioning of the park expresses a belief in public space and services as an investment and not merely a cost.

Fig 3.12 [LEFT]: Panorama of Toronto's skyline

Fig 3.13 [RIGHT]: Panorama of Queen's Park's Central Mound and Equestrian Statue e

⁶⁵ Ibid 321



Dialogue: “Hear the Other Side”

The motto “Audi Alteram Partem,” one of a series of Latin phrases carved in the Chamber of the Legislative Building, challenges members of Provincial Parliament to “Hear the Other Side.” This idea is at work within this project on many levels. First it operates more explicitly within the Legislative Chamber itself, which is set up conversationally in two rows, reinforcing the need for dialogue and debate to sustain a healthy government. While many governments have adopted a formation of the circle to demonstrate a more inclusive system of politics, it was Sir Winston Churchill who said “how fortunate it was for Britain [and its Commonwealth], that over centuries, Parliament had adhered to the seating arrangement in which the Government sat on one side of a central space, and the Opposition on the other. Had the arrangement been a circle like the Chambre du Deputies in Paris, the spectre of proliferation of parties would always be possible.”⁶⁶ Set up in two rows, the room also operates like a longhouse, Ontario’s ancestral meeting place. The formation of two rows opposite one another are used in Iroquoian society to maintain a balance of power for the condolence ceremony and in matters of governance.

⁶⁶ Eric Arthur. *From Front Street to Queen’s Park* (Toronto: McClelland and Stewart: 1979) 31

On another level, to “Hear the Other Side” resonates with my own creative process in the desire to engage the voice of the other in design. To understand Queen’s Park and the complex role it plays, has required me to imagine it from many different perspectives. It is not sufficient to consider what I would like it to be as a design student – it also must address the needs of security guards who keep it safe, the politicians who work there everyday, the students who traverse it to get to class, the protesters who use it as a political platform and the tourists who visit it in order to understand something about Ontario. Doing so, has required me to develop a more humble approach to design. Like Douglas Cardinal, “I found that working with people and putting my project through their bath of fire a lot my ideas didn’t stand up.” So like him, I thought, “I have to approach [the design of Queen’s Park] gently and nurture it because there’s a seed of an idea here which developed because of a need. All I have to do is tend to it and see that the proper input goes in so that it [can] crystallize.”⁶⁷

⁶⁷ Cardinal, Douglas and George Melynk *Of the Spirit* (Edmonton: NeWest Press, 1977) 26.

So if dialogue was so central to the function of the Ontario Parliament and to the identity of Ontario as a place of cultural diversity and compromise, how might it be physically expressed in space?

The first strategy considers the building itself. Currently, the message of the building is one-sided. When the north block was added by Toronto architect George Wallace Gouinlock after the fire of 1909, the building effectively turned its back on the city and the park which surrounded it. Because the addition only contains private program – offices and an archival library, it limits the public’s ability to engage the building and by extension, the political process. Thus, the north block, which currently disempowers the space north of the building, will be removed in favour of a new addition which mirrors the massing of the existing building.

This new addition completes the dialogue by bringing a more feminine sensibility to its architecture.

Fig 3.14 [LEFT]: Two Rows facing each other in the Chamber of the Legislative Assembly.

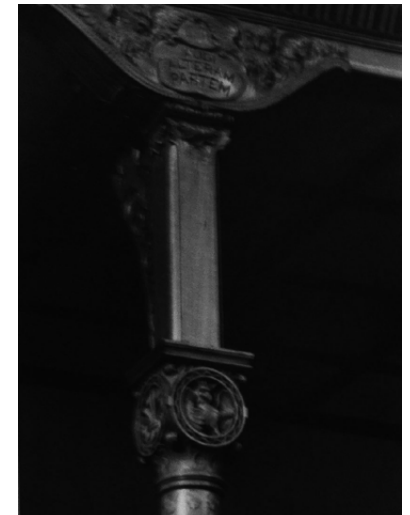
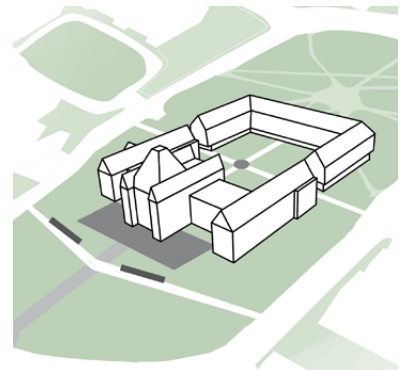
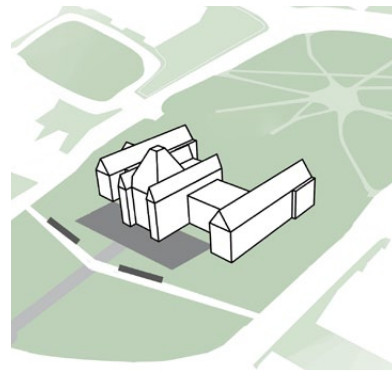
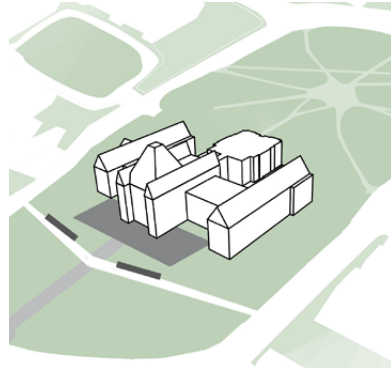
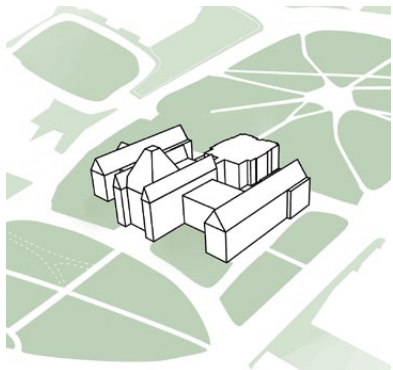
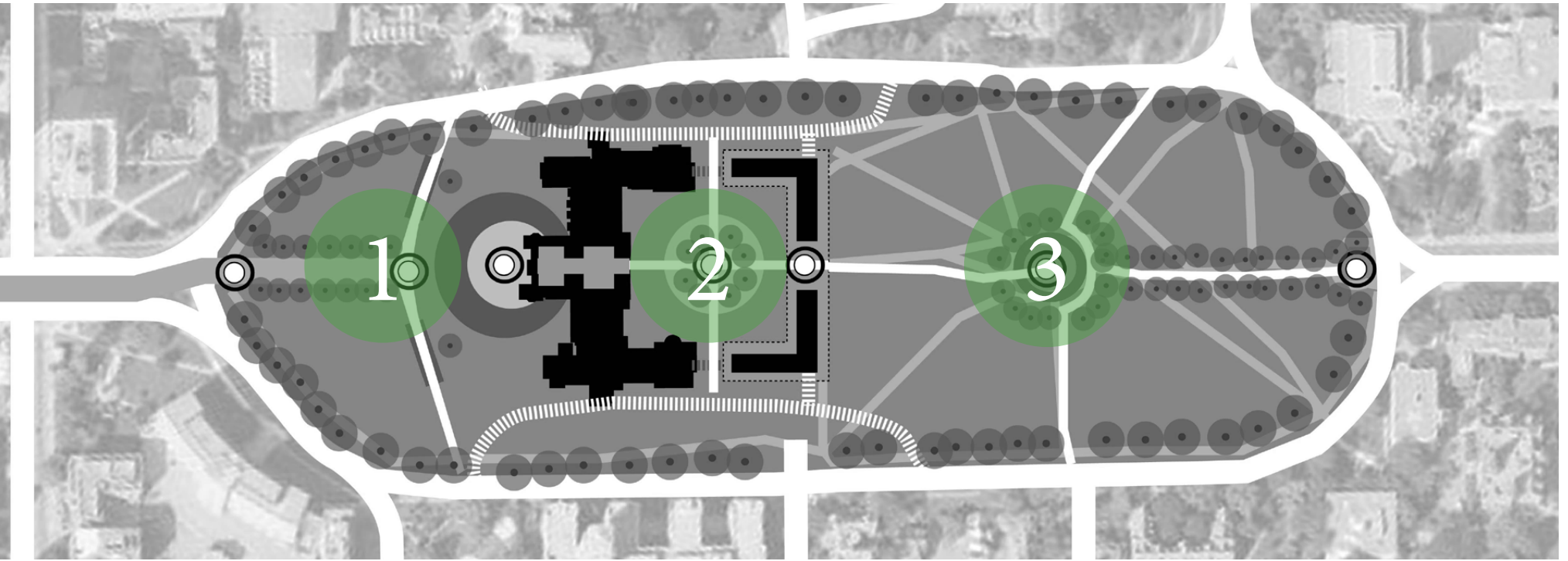


Fig 3.15 “Audi Alteram Partem” carved on a column in the Legislative Chamber.



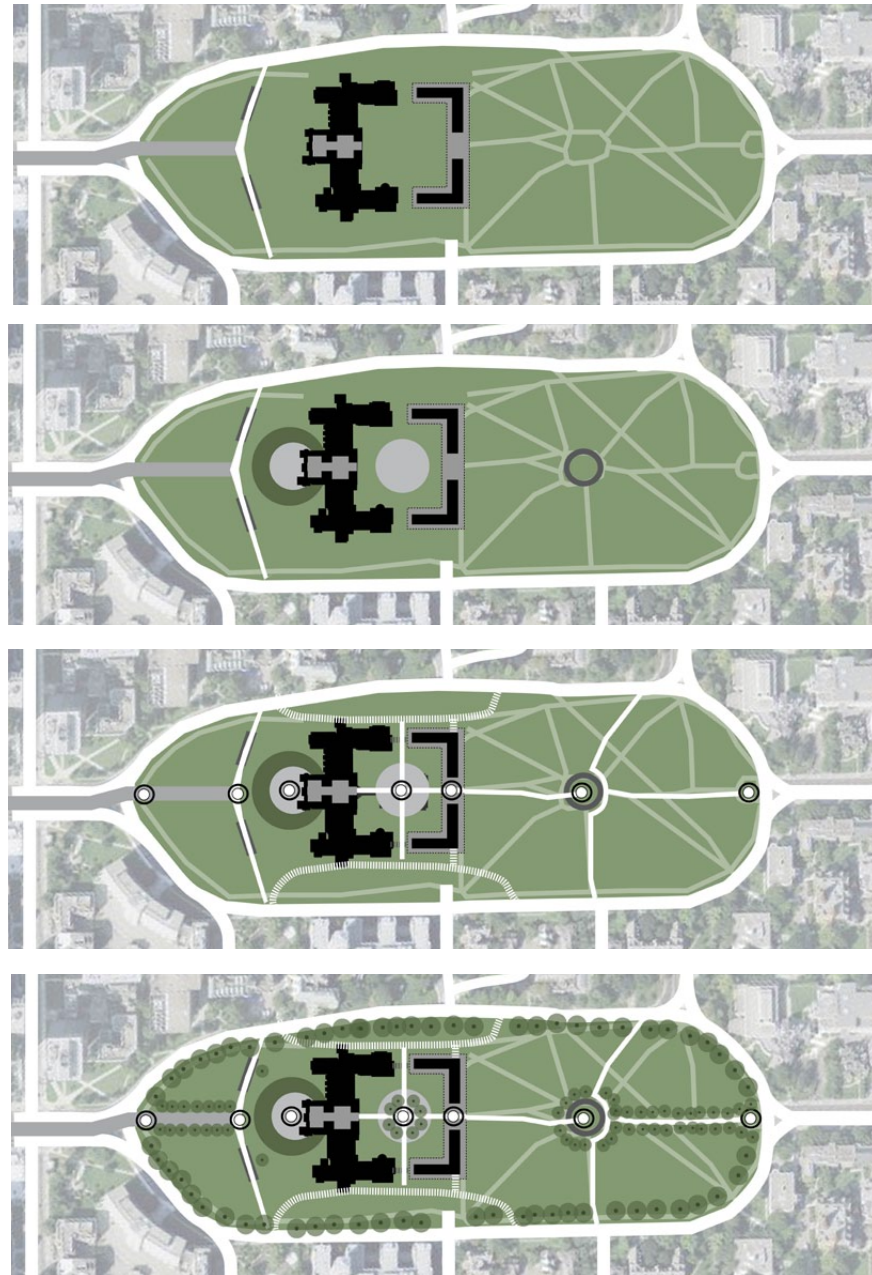
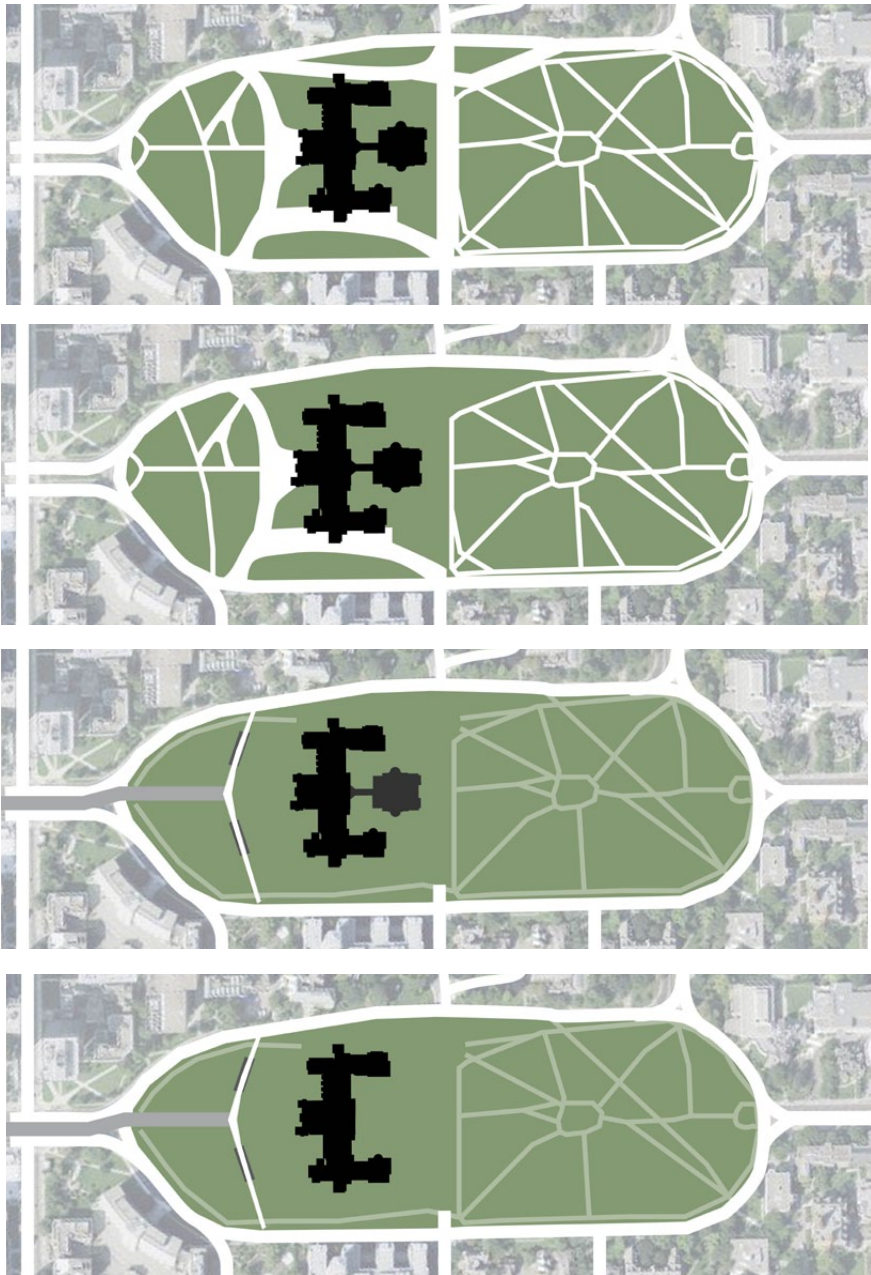


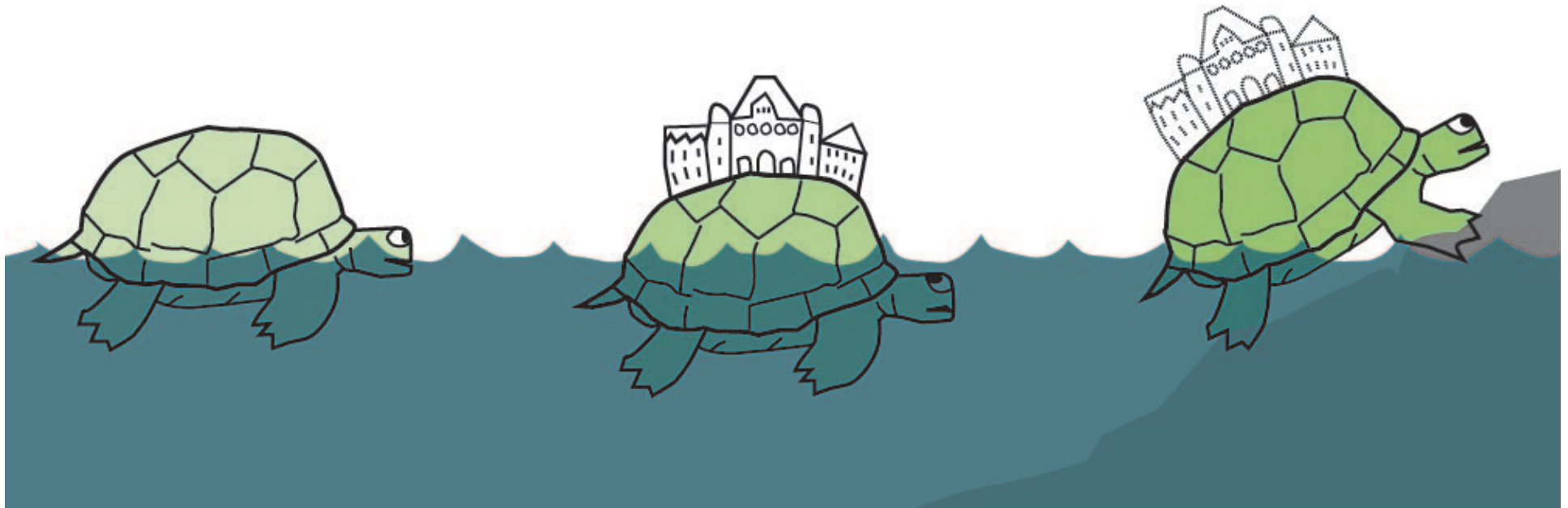
Instead of a heavily sculpted and substantial sandstone exterior of the existing building, the new addition uses wood screens of varying opacity to take on the language of the surrounding park land. Public amenities arranged on the ground floor connect people in and out of an interior courtyard and focuses on a central water feature. The upper levels connect to the existing building through bridges and offer the archival and library services of the existing block, as well as additional offices for Legislative staff. This encourages reciprocity and conversation; As each office becomes more connected to the world outside, the politicians working in their offices are also more aware of their civic responsibility. As the political process is more transparent to the public, the public becomes more engaged in their society. This new addition to the building is not only more representative of the dialogue sustained in politics, but in the creation of a courtyard, forms a new triad of public spaces; the more extroverted square to the south, the contemplative courtyard in the centre, and the wilder parkland to the north.

The need for dialogue must also extend beyond the walls of the building and permeate throughout the park. Utilizing the central axis to organize the space into two opposite sides spatially suggests conversation. The new configuration of the building sets up a condition of three clearly distinct yet interrelated landscapes organized around a central spine. These alterations in both the building and landscape bring clarity to the confusion. They help to define enclosure and character while still allowing permeation from the city which surrounds it.

Fig 3.16 [TOP RIGHT] South facade detail of three windows and four round openings

Fig 3.17 [LEFT]: Diagram - Completing the Dialogue and setting up a triad of landscapes





Belonging: New Possibilities

We need places like Queen's Park because they offer us space so that we can come together, remember our role as citizens, and envision a future together. It reminds us that "our relationship to the city is not purely financial. We're not here as customers. We're here as neighbours and families. In other words, we don't just pay for the city, we live in it, and we care about the shape it takes and how it affects our lives [...] The most vital ingredient for a healthy, beautiful, creative and prosperous city is strong civic participation."⁶⁷ Moving forward, I've found that the more fruitful approach to Queen's Park's revisioning is not in wiping the slate clean, but in establishing an underlying structure so that the existing fragments and pieces can be understood. This way, each part becomes more meaningful relative to the whole and creates more opportunities of engagement from the public.

How can this be achieved through a new vision and a re-design?

First, the park must be considered whole again; the division at Wellesley road must be eliminated so that Queen's Park North and South are seen as a chain of connected and interrelated spaces. This connection must no longer be bound by the roads that arbitrarily cut the park off from the city. Instead, Wellesley will be tunneled to connect to an underground parking garage, one that still responds to the needs of visitors and employees. The edges will no longer be contained by an endless

⁶⁸ Dave Meslin, Christine Palassio and Alana Wilcox *Local Motion: The Art of Civic Engagement in Toronto* (Toronto: Coach House Books, 2010) 11

Fig 3.18 [LEFT] Queen's Park site transformation/

Fig 3.19 [ABOVE] Turtle Island Illustration adopted from Mike Constable's cover art for "A Fair Country"



ring road but instead will be maintained and defined by new planting and pathways. The redundancy of chaotic pathways in both the north and south sides of the park will be eliminated, and the access in and out of the park into the university campus and Whitney block will be more continuous. Queen's Park is not an island. Thus, it will reinforce a connection southwards, down University's linear park system.

Then, the landscape must respond to this newly unified space through larger more continuous areas of planting and paving. Yet the spaces can begin to be differentiated in the details; through edging, seating and species selection. Working with a palette of indigenous plants with seasonal variation, can begin to play on colour, texture and smells, enlivening the haptic experience of Queen's Park. The existing monuments that are currently scattered around the site, will be reassembled and displayed to contextualize the personalities they represent. While our history may be dominated by middle-age men of European descent, we can better appreciate their contributions collectively. A new space for displaying monuments in the north clearing will potentially provide greater opportunity for discussion, and bring new voices to the table.

The program is considered as another way of incorporating diverse perspectives through a range of activities. On the ground level, a dining hall creates space for politicians, staff, students and tourists to come together to enjoy a meal with a view to the park. A cafe becomes a place to meet a friend before a stroll among the trees. A visitor's centre can introduce the park's history and operate tours. A classroom can connect the activities inside the legislature to the city and environment that surrounds them. A fountain can offer a place of reflection to help quiet our minds, gathers us in community so that we might reconnect with the land that has made this all possible.

All this is founded in the belief that we all desire places where we can belong. A sense of belonging is where you feel most at home, a place that has both meaning and identity, comfort and security, both pleasure and responsibility, familiarity and imagination. And when a sense of belonging and common ground is created in a place such as Queen's Park, the potential for its citizens are endless.

Fig 3.20 [LEFT] Cyclists cut across Queens Park after being turned around from going south on Queens Park Circle



Fig 3.21 Performers at Afrofest, 2011



Fig 3.22 Heritage Toronto walk in Queen's Park, 2010



Fig 3.23 Afrofest revellers dance in the shade, 2011

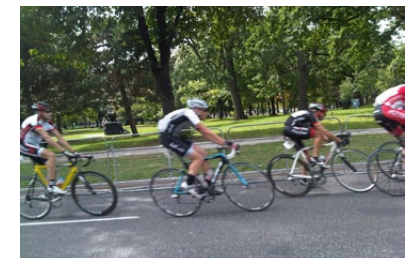


Fig 3.24 Ryder Toronto Race, 2011

PART 4 : VISIONS OF ASSEMBLY

Restoring Place

“We must build landscapes that heal, connect and empower, that make intelligible our relations with each other and the natural world: places that welcome and enclose, whose breaks and edges are never without meaning... We urgently need people living on the land, caring for it, working out an idea of nature that includes human culture and human livelihood. All of that calls for a new culture of nature and it cannot come soon enough.”

- Alexander Wilson



Fig 4.1 Queen's Park: the Radiant Mind

Restoring Meaning and Identity to Queen's Park

As architects the task of translating vision into visual representation is perhaps one of the most challenging aspects of the work. While imagining a program or design concept is challenging in itself, finding an appropriate language to describe it to others is even more difficult. However, without the test of translation, these ideas would have no feet on which to stand.

I have used many metaphors and precedents to frame new and more meaningful spaces along the spine of Queen's Park. Throughout this project, I have been inspired by the public spaces in Rome, the Iroquoian longhouse, early school projects as well as metaphoric representations of the body as identity-making processes. I have already made explicit my relationship to the first three, but have only vaguely alluded to the significance of the body for describing meaning and identity in design. The term "embodied" is defined as "to give a bodily form or make incarnate; to represent in bodily form or to make part of a system or whole, to incorporate."⁶⁹ This describes both the process and result of architectural design and explains why the word has become so popular in the profession. The following is merely a sampling of the ways architects describe the relationship between architecture and the body:

*"Learn from your body. Solve the problems organically. You have a brain, a stomach, a mouth, a heart, a pair of lungs. You think ,eat, feel breathe. Build around what you are and want to be."*⁷⁰

*"Focused vision confronts us with the world, whereas peripheral vision envelops us in the flesh of the world."*⁷¹

*"And that's what I would call the first and greatest secret about architecture, that it collects different things in the world, different materials, and combines them to create a space like this [...] as a bodily mass, a membrane, a fabric a kind of covering, cloth velvet, silk, all around me [...] A body can touch me."*⁷²

Already in 'Part 1: Stories of Migration,' I have talked about the land as the body of our Mother, the earth. In 'Part 3: Messages of Queen's Park,' I have described the urban artifact of Queen's Park as the brain, the heart, the navel and the womb of Toronto. I have also described the linear system of spaces down its middle a 'spine'. The body has been used since the beginning of civilization as the meter from which to measure and judge our buildings and cities. The body is also the something common to all humans. True, some of us experience the world differently and some of us even lack the full capacity of all five of our senses, yet we all have some measure of common experience through the biological function of our bodies.

Many of the world religions use the body as a metaphor to describe a greater cosmology. In the Bible, the body is used as a metaphor for the church and as an example of unity in diversity. In both Hindu and Buddhist belief systems, a chakra system of the body is used to understand how the energy of the body is connected to the energy of the universe.

⁶⁹ <http://www.thefreedictionary.com/embodied>

⁷⁰ Cardinal, Douglas and George Melynk *Of the Spirit* (Edmonton: NeWest Press, 1977) 30.

⁷¹ Pallasmaa, Juhani. *In the Eyes of the Skin* (Chichester: John Wiley and Sons, 2005) 10.

⁷² Zumthor, Peter. *Atmospheres* (Berlin: Birkhauser, 2009) 23.

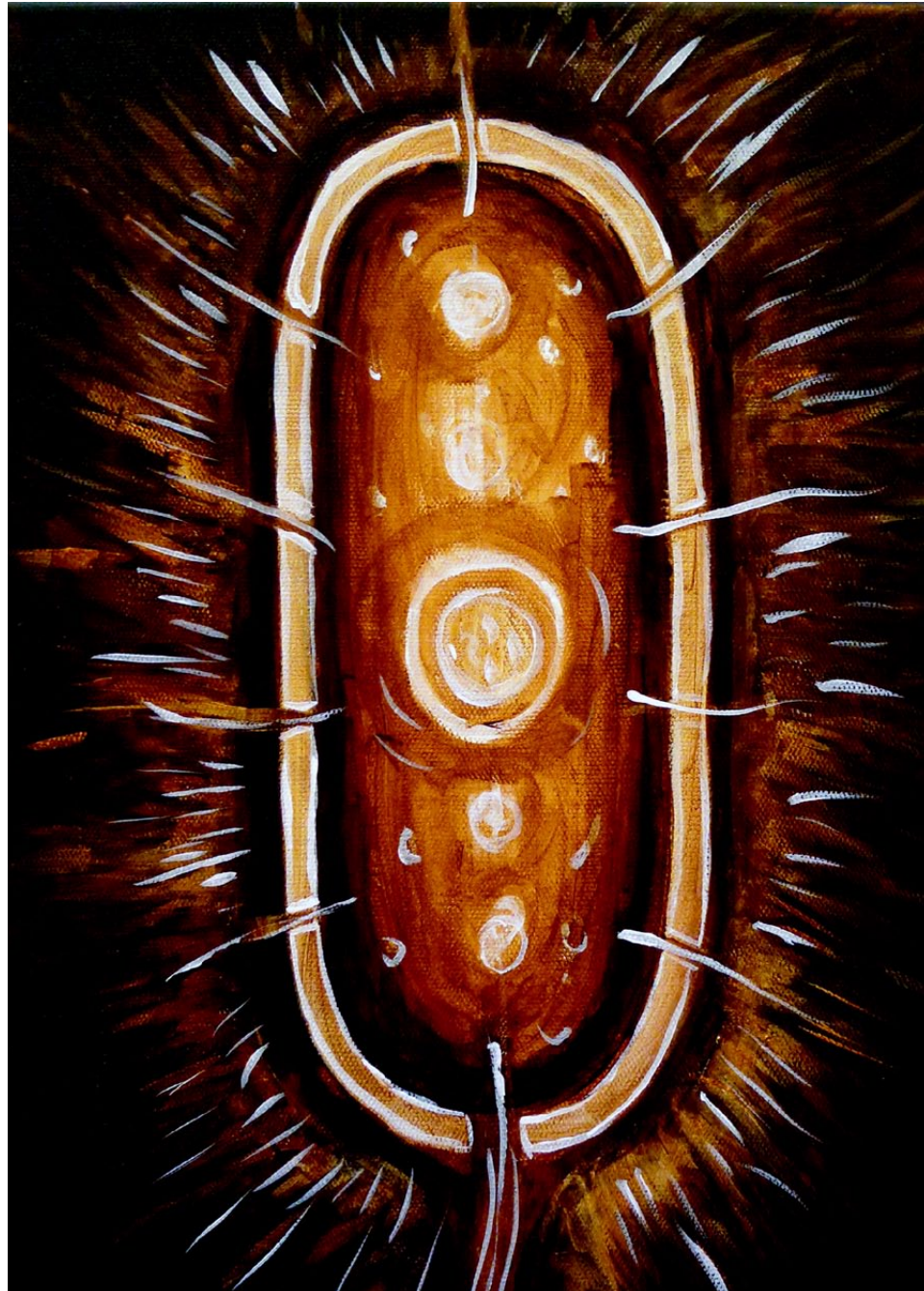


Fig 4.2 Queen's Park: the Vital Cell



Fig 4.3 Queen's Park: the Longhouse



Fig 4.4 Queen's Park: the Energetic Body

The Chakra system was used in another thesis project to describe the spaces along University Avenue. While the scale of the project was even larger than Queen's Park, it offered an interesting way of inscribing meaning along a system of spaces which were distinct, yet unified within a larger vision. The name for 'chakra' is derived from "the Sanskrit word for 'wheel' or 'turning'. According to traditional Indian medicine, the chakras are a number of wheel-like vortices which exist in the surface of the subtle body of living beings. The chakras are said to be "force centers" or whorls of energy permeating from a point on the physical body, the layers of the subtle bodies expand in an ever-increasing fan-shaped formation. Rotating vortices of subtle matter, they are considered focal points for the reception and transmission of energies."⁷³ In Queen's Park, the Chakra system is used to characterize these focal points of design along the central spine.

⁷³ <http://en.wikipedia.org/wiki/Chakra>

Until University, I had been unaware of this conceptualization of the body. It was not until I began practicing yoga or had Reiki healings that this model of body had any meaning. My first Reiki healing was only a few months ago so I claim to be no expert. However because the experience resonated with me, it is worth sharing. While I was working on my thesis, I found that my emotional life had become extremely vulnerable. I was often feeling so tired and anxious that the smallest thing would send me to tears. I had never struggled with this sort of mental instability before and did not think I was particularly depressed or in need of medication. However, I often felt 'off' and wanted to do something about it. When a healing was offered to me, I was skeptical but had an open mind. I do not claim that it radically changed my life, but I did leave feeling more centered. Being still, and more aware of my own body combined with the effect of the a healing touch, brought me an increase of balance and energy.

Before I completed my final drawings of the design, I felt the need to describe the metaphoric significance of each space to myself through painting. The act of painting had helped release blocked energy for my 'Stories of Migration' maps, and I felt that it was the necessary first step for the architectural vision. The day before these paintings were made, I found myself back home visiting family. I felt compelled to go for a run and was drawn to follow a trail towards the lake. On the North-Eastern shore of Lake Ontario, I stopped on a grassy ledge to do yoga and meditate under the sun. All at once, the culminated experiences, lessons and work of the last few months felt connected, and I felt a sudden urge to do a series of paintings which expressed the relationship between the seven chakras of the body and the seven spaces along Queen's Park; beginning from the Southern Entrance at the foot, to the North Gate at the crown. The following is the result of that exercise.



ROOT: The Eternal Flame

The first and most base energy center is the source and origin of the liberating current from which things grow up. Important themes derived from this chakra are that of foundation, grounding, stabilization, focus and speak to concerns with survival. The corresponding space in Queen's Park is the south gate and the Eternal Flame. At the moment, this point of entry lacks the focus of a threshold to signal one's arrival into the ceremonial space of the grounds. In place of the Sir John A. Macdonald, a space of gathering is created around a fire. The eternal flame signals many associations. The first association is that of basic instinct of gathering around a fire for warmth, light and a sense of security. There is also the symbolic reading of fire as the centre of a house or a sign of community. The fire at the foot of this civic space echoes to the Centennial Flame leading visitors into Parliament Hill in Ottawa as well as referencing other fires built recently as a sign of protest in Queen's Park. The new experience of entry at Queen's Park is one of common ground – tapping into one of the most fundamental human experiences – gathering in a circle around a fire.

Fig 4.5 [LEFT] Queen's Park Root: The Eternal Flame



Fig 4.6 Sacred Fire Burning at Queen's Park



Fig 4.7 Centennial Flame, Ottawa



Fig 4.8 Detail of Centennial Flame, Ottawa



Fig 4.9 Centennial Flame in front of Parliament, Ottawa



PELVIS: Path of the Ancestors

Moving up from the base of the spine is the energy centre of the spleen and pelvis where movement has a pleasure in itself. Here, important themes are that of movement, feeling, yielding, self gratification, and sensual connection. The corresponding space in Queen's Park is the intersection of two paths – the North-South ceremonial boulevard on the central axis and the East -West memorial pathway on the transversal axis. The existing Veterans' Monument, a 30 meter long granite wall depicting scenes of Canada's military role in peacekeeping efforts has potential, but lacks clarity and focus in its cluttered location. While its architectural language clearly borrows from Maya Lin's War Memorial in Washington, it lacks Lin's Memoria's power derived from simple and elegant components in a completely open and unobstructed landscape. Instead, this memorial awkwardly terminates in the existing ceremonial route surrounded by other unrelated gardens and monuments. To bring balance and clarity to this existing space, the pathway is extended to the eastern edge of the park and the walled monument is mirrored along the central axis. This new monument also expresses Ontario's relationship to the world – it is a wall commemorating the waves of immigration which have impacted the development of the provinces cultural identity.

Fig 4.10 [LEFT] Queen's Park Pelvis: Path of the Ancestors



Fig 4.11 MgQuinty at Memorial Service in Queen's Park



Fig 4.12 Detail of Veterans' Memorial, Queen's Park



Fig 4.13 Night Lights at Vietnam Memorial, Washington



Fig 4.14 Aerial of Vietnam Memorial, Washington



NAVEL: Public Platform

Moving from the pelvis is the energy centre of the stomach just above the navel where inertia of matter and movement is converted into willed activity. Here important themes are that of autonomy, personal responsibility, energy, activity, will and power. The corresponding space in Queen's Park is the platform connecting to the main entry into the Ontario Legislature. While the Ontario Parliament officially facilitates protests and commemorative events, the space in front of the building does not currently invite engagement. The entry is hidden behind three arches up several steps and it is met on the ground by an access road which is cracked and run down after decades of use. What should be a space for meaningful gathering feels more like a suburban parking lot. While the Legislative Chamber, the room for discussion and debate is placed 'front and centre' behind three arched windows to signal a desire for engagement, a space in front of the building is needed to complete the gesture. This new space, the public platform radiates outward to accommodate the needs of both intimate and large gatherings.

Fig 4.15 [LEFT] Queen's Park Navel: Public Platform



Fig 4.16 Protesters Demonstrating at Queen's Park, 2009



Fig 4.17 Protesters Demonstrating at Queen's Park, 2010

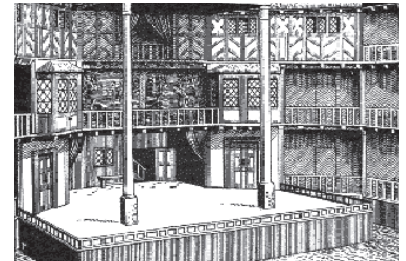


Fig 4.18 Shakespeare's Globe Theatre, London



Fig 4.19 Aerial View of Piazza del Campo, Siena



HEART: Courtyard

Moving from the navel to the heart is where the energy of the mind and body meet. Here important themes are that of deciphering relational messages of love, balance, self-reflection, intimacy, and compassion. The corresponding space in Queen's Park is the courtyard formed out of the demolition of the north block and the construction of the new public wing. Currently the heart energy is blocked by the existing parking lot and north block which limits any potential for intimacy or gathering. What could be a vital part of the string of public spaces feels forgotten and secluded. The demolition of the north block allows this central 'heart space' to open up and become a protected sanctuary within a courtyard. The courtyard is comparable in scale and organization to the Place de les Vosges in Paris, France with four pathways that converge in a central space circled by a grove of trees. The primary element in this space is water, the heart of the province and the reason for its name. At the focal point of this space is a fountain which collects the rains and re-distributes the cleansed water into surrounding taps.

Fig 4.20 [LEFT] Queen's Park Heart: Courtyard

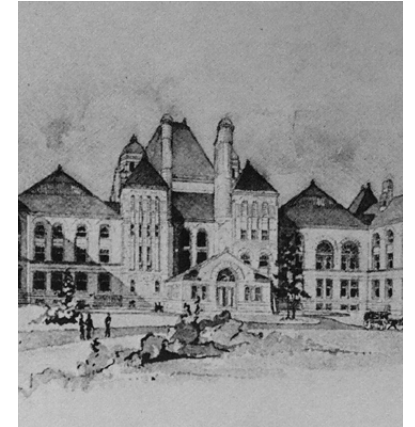


Fig 4.21 Drawing of Original South Facade, Queen's Park



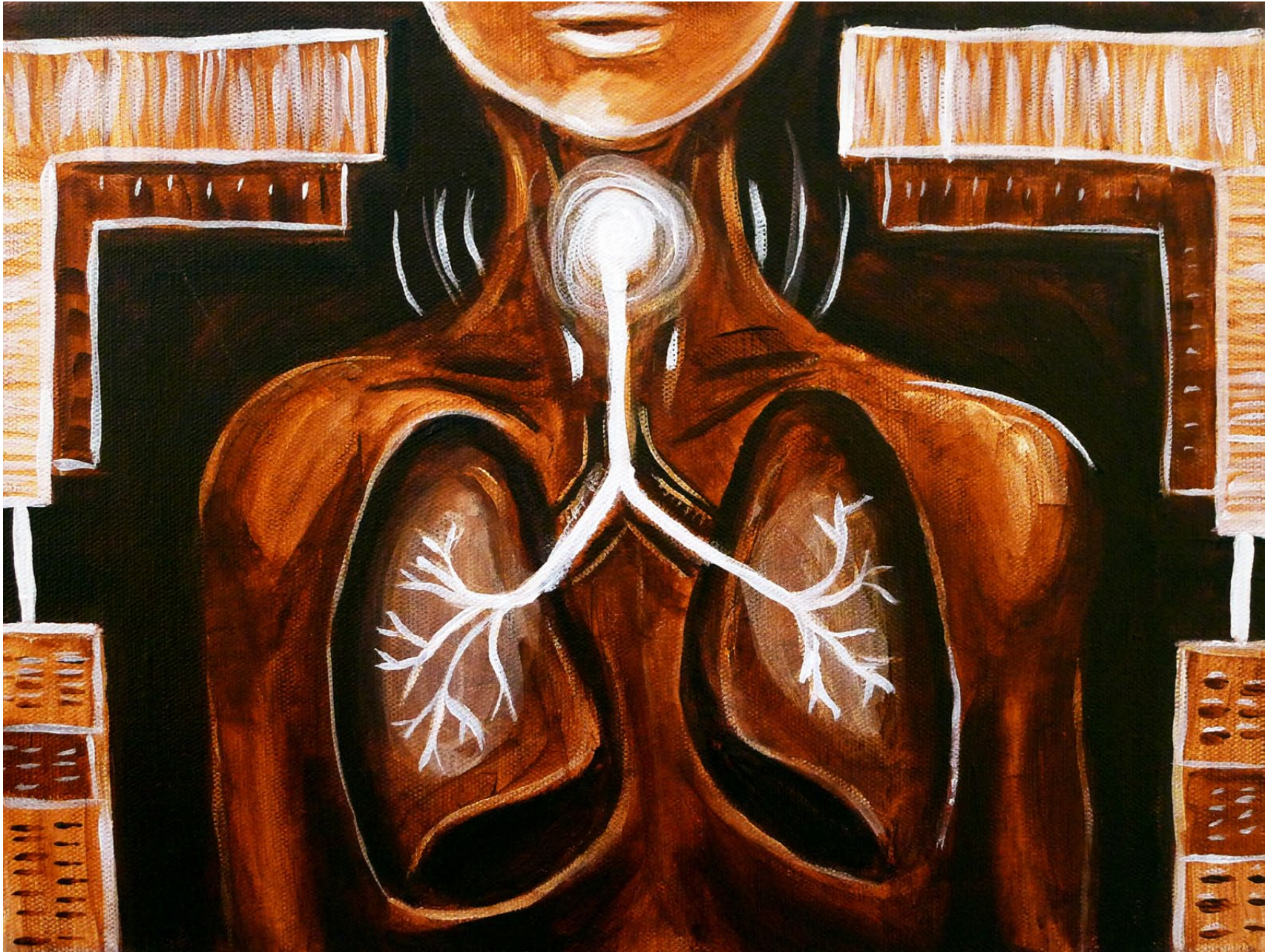
Fig 4.22 Fountain at Villa d'Este, Italy



Fig 4.23 Street Taps in Rome



Fig 4.24 Place de les Vosges in Paris



THROAT: Public Platform

Moving from the heart to the throat is the 'right to speak and ability to trust.' Here important themes are self expression and giving voice to one's ideas and beliefs. The corresponding space in Queen's Park is the north-wing addition called the 'Public Assembly'. Currently the throat energy is blocked by Wellesley Road which cuts the road in two and severs the relationship between the ceremonial grounds to the south and the wilder parkland to the north. The addition of the new north block allows for accessible public programming for arts, culture, education and political debate as well as re-distributing the displaced program of offices and archive library. The main level contains the greatest degree of public programming with the addition of a restaurant and cafe, visitors centre and market. The second and third levels contain space to host a variety of events and exhibitions as well as two residence apartments for 'artist-in-residence' programs. The building itself is used to frame the courtyard and offers points of passage at the three 'gates' where monuments of Queen Victoria, King Edward VII and Al Purdy have been placed.

Fig 4.25 [LEFT] Queen's Park Throat: Public Platform



Fig 4.26 Legislative Chamber in Ontario's Parliament



Fig 4.27 Courtyard in Rehab Centre, Basel



Fig 4.28 Walkway in Rehab Centre, Basel



Fig 4.29 Rooftop Garden in Rehab Centre, Basel



THIRD EYE: Clearing

Moving from the throat to the third eye is the right to see and the ability to intuit. Here important themes are sight, archetypes, symbols, intuition, transcendence, visions and images. The corresponding space in Queen's Park is the clearing in the North Park. Currently the energy of the third eye is blocked by the Equestrian Statue of King Edward the VII which sits atop a mound in the center of radiating paths. Since the monument has been moved to its more appropriate location on the East Gate of the Ontario Parliament, the space under the mound has been liberated. Instead of an imposing and out-of-context monument, the mound will be planted by wildflowers indigenous to Ontario. Around it, the rest of the monuments of political figures on podiums will be gathered to frame the 'clearing in the woods' offering a more coherent picture of Ontario's social and political history.

Fig 4.30 [LEFT] Queen's Park Third Eye: Clearing

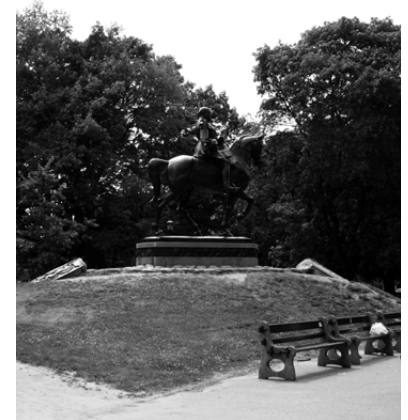


Fig 4.31 Existing Clearing with Mound and Statue



Fig 4.32 Monument of William Lyon MacKenzie

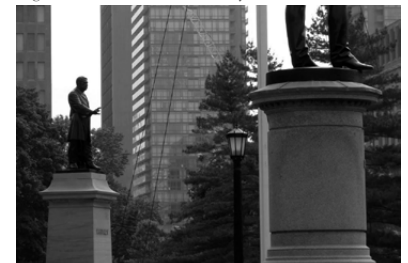


Fig 4.33 Monuments on South Lawn



Fig 4.34 Detail of George Brown



CROWN: Noth Gate

And finally, moving from the third eye to the crown is “a two-way gate to the beyond, opening outward, beyond ourselves to the infinite. Here important themes are transcendence and immanence, ideas of a higher power, divinity and unity. It is appropriate that this is where the existing War Memorial, fashioned like an obelisk sits. Currently the character of the space as a gate or threshold is blocked by an unclear system of paths and vegetation. The North Gate forms the Terminus of the park. Here is the existing Highlanders Monument that has anchored the north for almost a century. This monument should remain where it is, but will be surrounded by new apple trees, which burst into colour each spring with their rosy-pink blossoms.

Fig 4.35 [LEFT] Queen's Park Crown: North Gate



Fig 4.36 Elevated of North Gate, Queen's Park



Fig 4.37 Highlander's Monument, Queen's Park



Fig 4.38 Apple Orchard



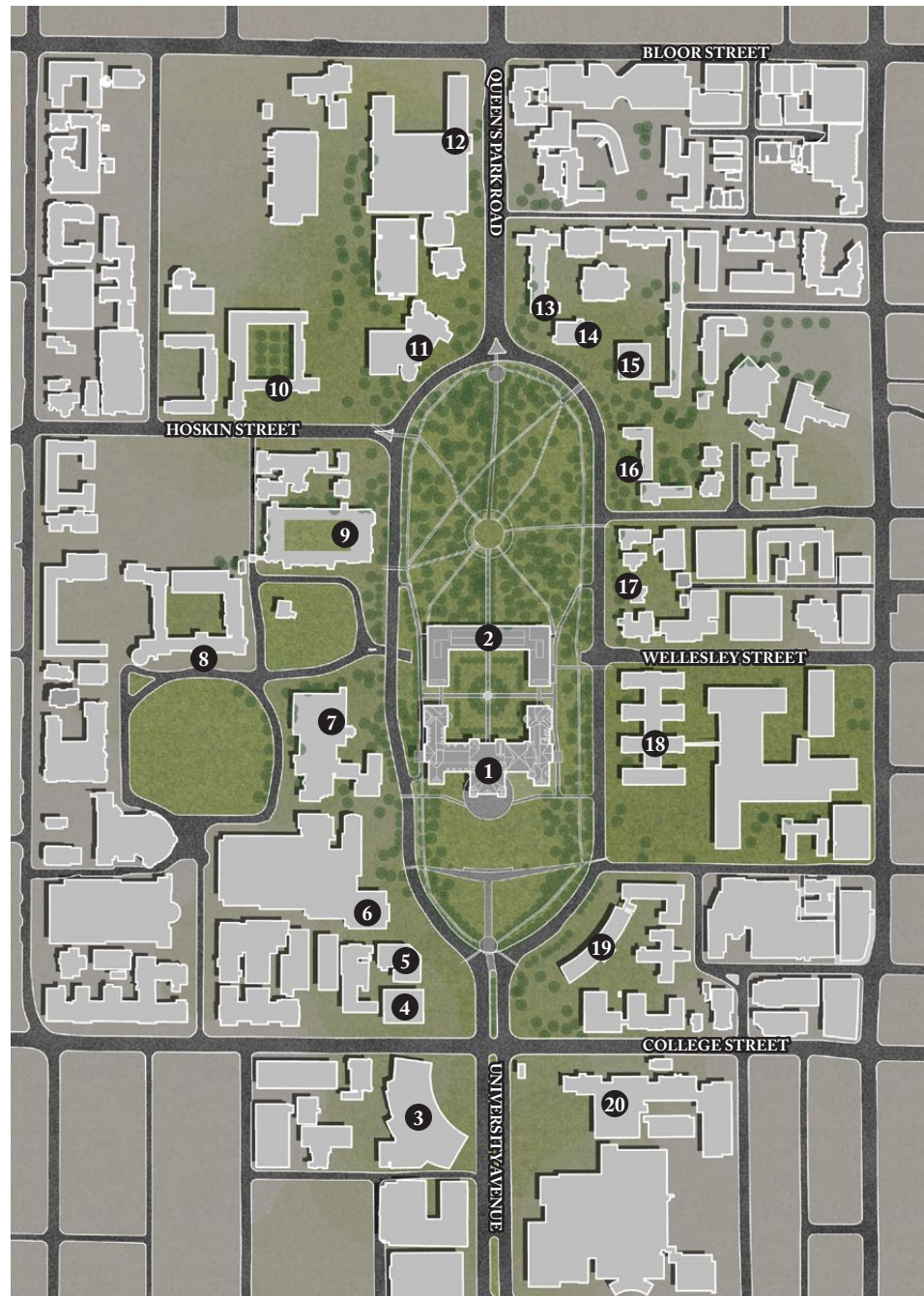
Fig 4.39 Picking Apples

QUEEN'S PARK RE-VISIONED

Integrated Design

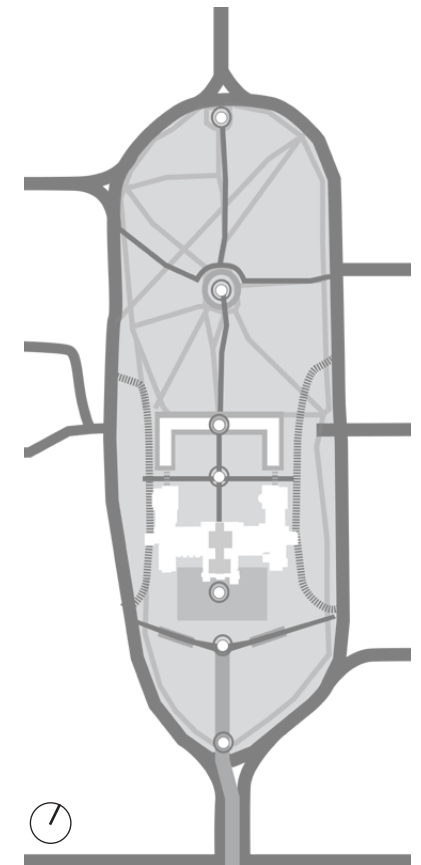
“So what moved me? Everything. The things themselves, the people, the air, the noises, sound, colours, material presences, textures, forms too [...] Which brings the famous Platonic sentence to mind ‘Beauty is in the eye of the beholder’ Meaning: It’s all in me. But then I perform an experiment. I take away the square – and my feelings are not the same. I remove the square, and my feelings disappear.”

- Peter Zumthor, ‘Atmospheres’



Context Buildings

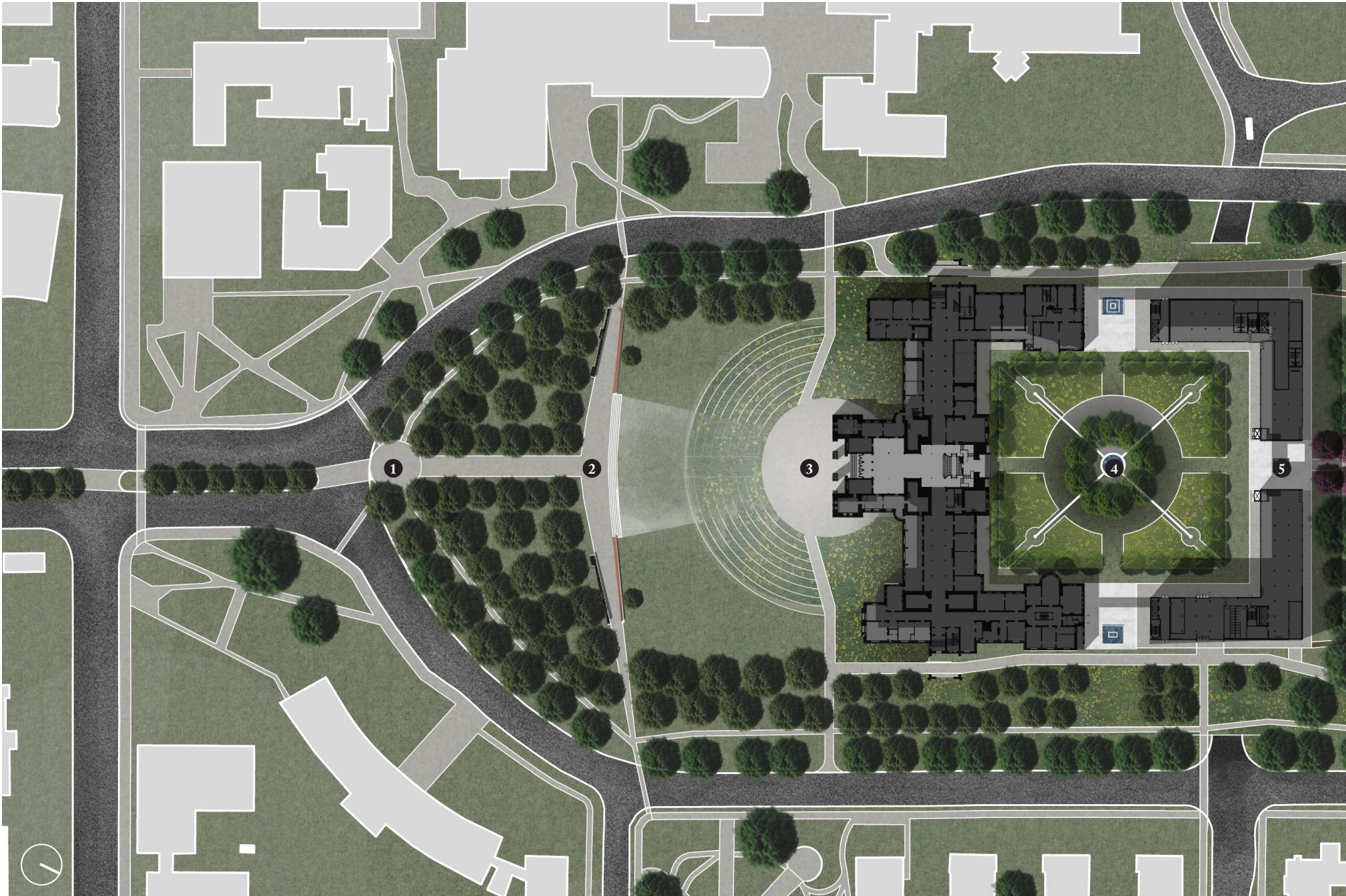
1. Ontario Legislative Assembly (Government of Ontario)
2. Proposed Addition (Mixed Use)
3. Hydro Place (Mixed Use)
4. Lesley Dan, Faculty of Pharmacy (U of T)
5. Tanz Neuroscience Building (U of T)
6. Faculty of Medicine (U of T)
7. Canadiana Gallery (U of T)
8. University College Main Building (U of T)
9. Hart House (U of T)
10. Trinity College (U of T)
11. Flavelle House (U of T)
12. Royal Ontario Museum (Cultural)
13. Emmanuel College (U of T)
14. Northrop Frye Hall (U of T)
15. E.J. Pratt Library (U of T)
16. Teefy Hall (U of T)
17. U of T Buildings
18. Whitney Block (Government of Ontario)
19. Frost Building (Government of Ontario)
20. Mars Discovery District (Mixed Use)

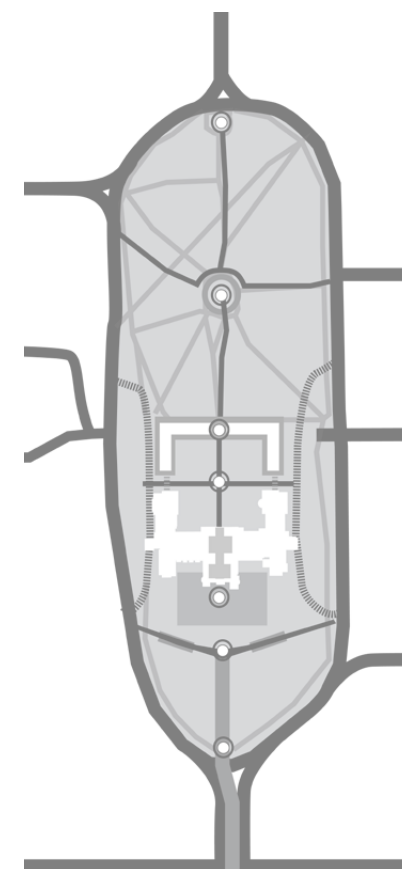


Queen's Park: Re-vised

Fig 4.40 [FAR LEFT]: Rendered Context Plan
Scale (1:7500)

Fig 4.41 [TOP RIGHT]: Key Plan
Not to Scale



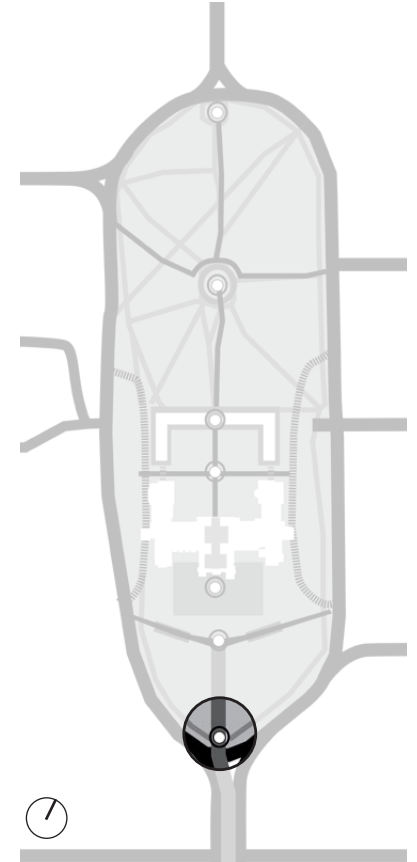
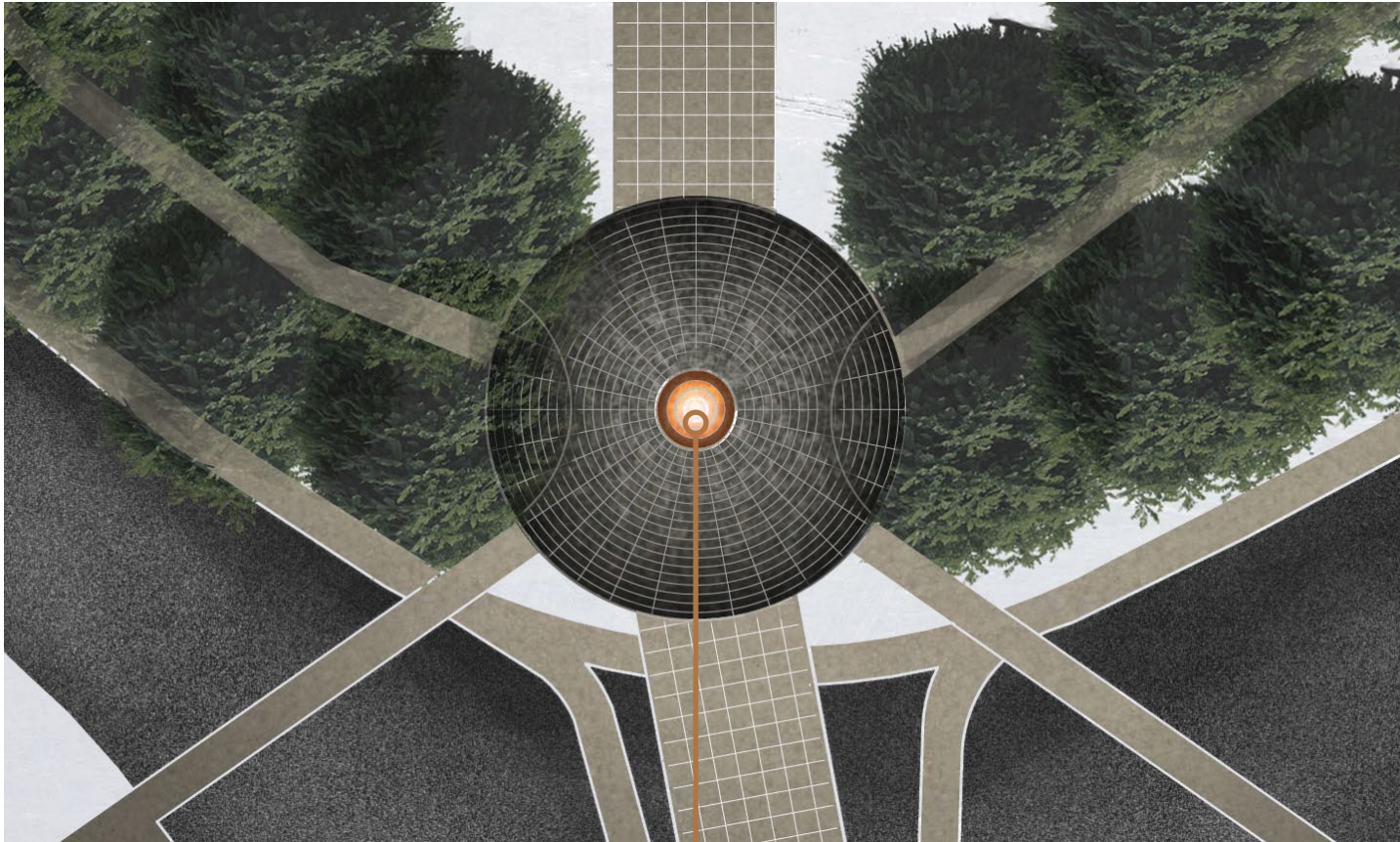


Queen's Park: Re-visited

Fig 4.42 [RIGHT]: Rendered Site Plan
Scale (1:2000)

- 1. Root: Eternal Flame
- 2. Pelvis: Path of the Ancestors
- 3. Navel: Public Platform
- 4. Heart: Courtyard
- 5. Throat: Public Assembly
- 6. Thrid Eye: Clearing
- 7. Crown: North Gate



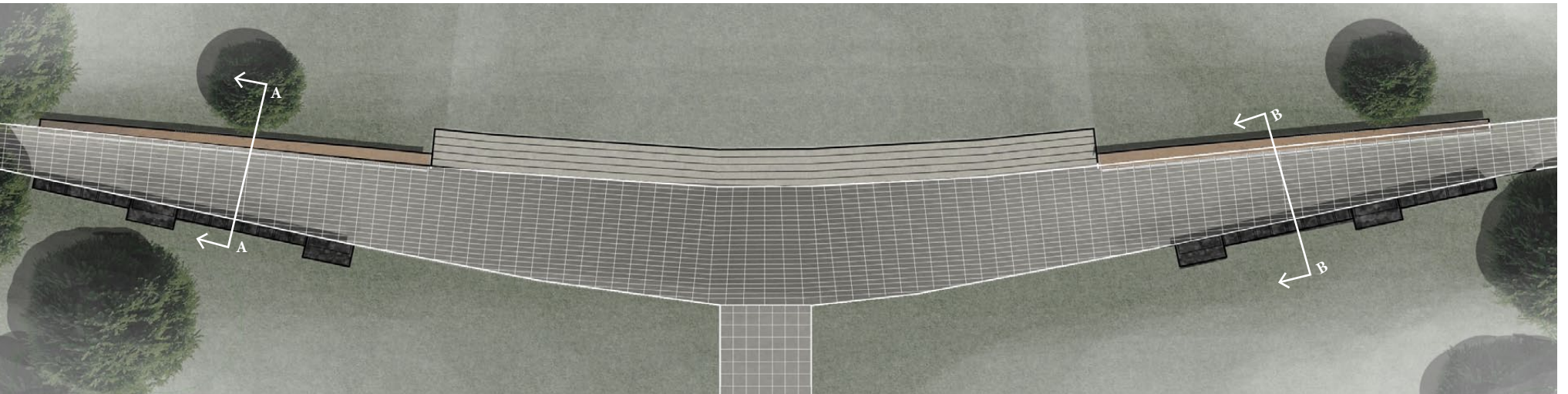


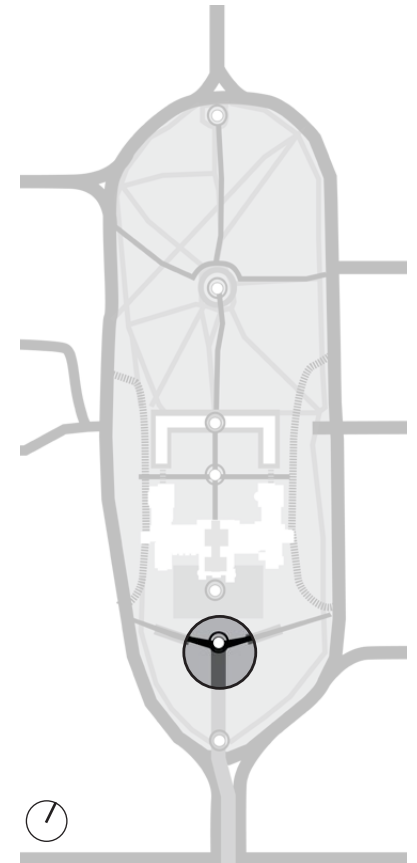
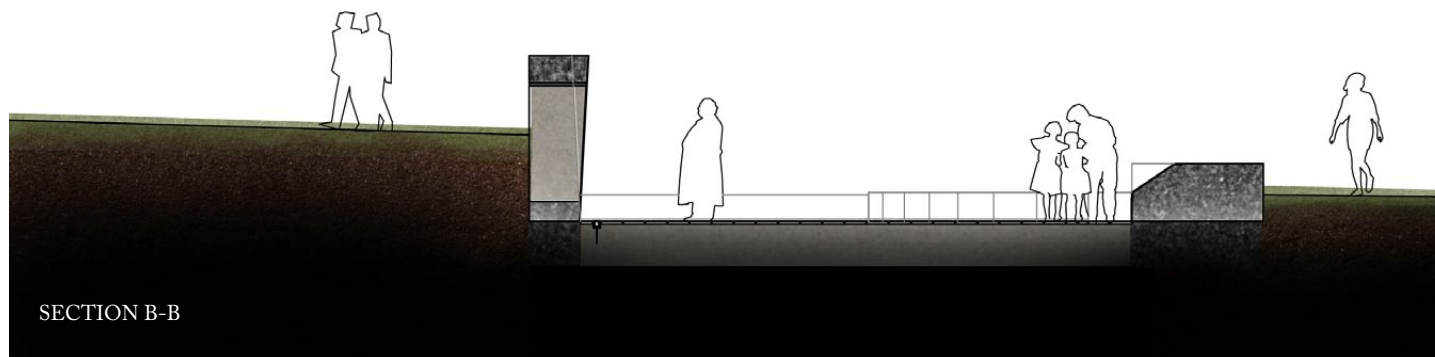
ROOT (Eternal Flame)

Fig 4.43 [LEFT]: "Eternal Flame" Vignette
The Eternal Flame forms an open gateway to the south.. It provides a place of gathering, acting as the hearth of the house. It is framed by Eastern White Pines, a provincial emblem and the Tree of Peace, and sets up a sequence of procession towards the Legislative Assembly.

Fig 4.44 [TOP RIGHT]: Rendered Plan of Eternal Flame
 Scale (1:500)

Fig 4.45 [BOTTOM RIGHT]: Rendered Section of
 Eternal Flame
 Scale (1:100)





PELVIS (Path of the Ancestors)

Fig 4.46 [TOP-LEFT]: Rendered Long Section of Path
Scale (1:500)

Fig 4.47 [BOTTOM-LEFT]: Rendered Plan of Path
Scale (1:500)

Fig 4.48 [TOP RIGHT]: Rendered Cross Section of Path
Scale (1:100)

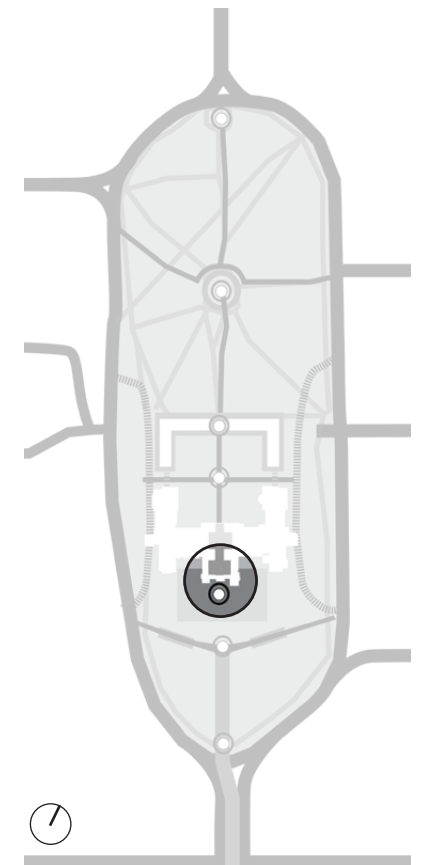
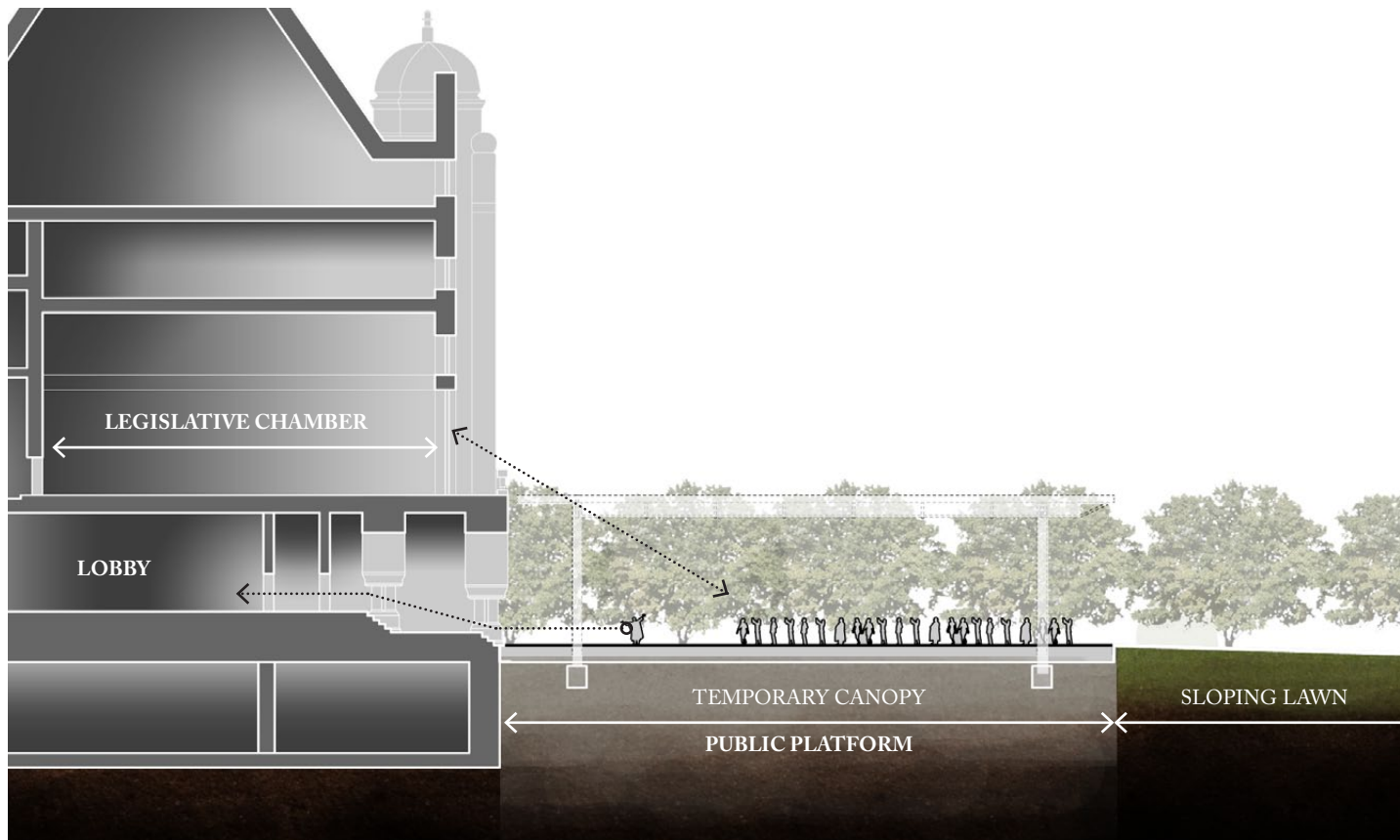
Fig 4.49 [BOTTOM RIGHT]: Rendered Cross Section
of Path
Scale (1:100)

Fig 4.50 [NEXT SPREAD]: "Path of the Ancestors"
Vignette









NAVEL (Public Platform)

Fig 4.51 [LEFT]: "Public Platform" Vignette
The Public Platform in front of the Legislative Assembly, reinforces attitudes of dialogue and reciprocity to the Chamber that sits behind the three arched windows. It contains all infrastructure to host events: from protests, to visits from the Royal Family to potential installations and makes the building more physically and metaphorically accessible.

Fig 4.52 [TOP RIGHT]: Rendered Cross Section of Public Platform
 Scale (1:500)



Fig 4.53 [BOTTOM RIGHT]: Rendered Long Section of Public Platform
 Scale (1:500)





1

Gatekeepers: Offering Passage to New Worlds

Many buildings in Queen's Park's surrounding context utilize the courtyard typology to create enclosed outdoor rooms for flexible use. Often these spaces are considered private spaces contained within the walls of buildings. The courtyard in Queen's Park forms the heart of the spatial sequence and is a place of reflection and grounding. While it remains the most introverted landscape it must also signal its metaphoric openness to the public. As the new North Block frames the backside of the existing Legislature, the ground floors are set back to ease the transition between interior and exterior spaces. A new world is created within the walls of the courtyard and its atmosphere is defined by its relationship to the program of the surrounding buildings on the interior; the existing Legislature to the South which is highly ritualized and the new Public Platform to the North which is highly dynamic. At each corner the building is pulled back to create three new gates which lead in and out of this central space signalling both a physical and metaphoric change of character.



2

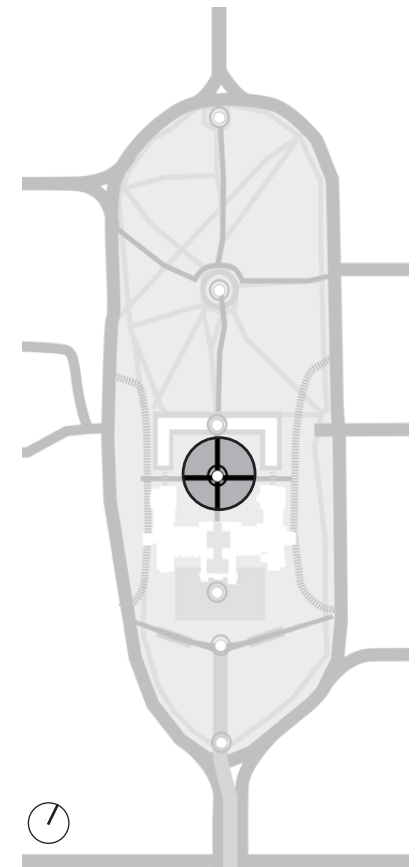
The East Gate is kept by the Park's Matron, Queen Victoria. The Queen remains a significant figure in Canada as the 'Mother of Confederation,' the ruler behind 'Victoria Day,' and the woman behind the Park's name.



3

Across from the Queen at the West Gate is her son and successor, King Edward the VII, the man who opened the park to the public in 1860. While much has been said about the issues the monument presents in its current location, a more meaningful and complex reading is possible in the proposed plan; he is a son to a mother, an emperor of a kingdom, an immigrant from abroad and a man on a horse.

The North Gate is kept by the Park's poet, Al Purdy. He is one of the most recent additions to the park and its only civilian. It is therefore appropriate that he should man the gate leading into the wilder and less formal parkland to the North.

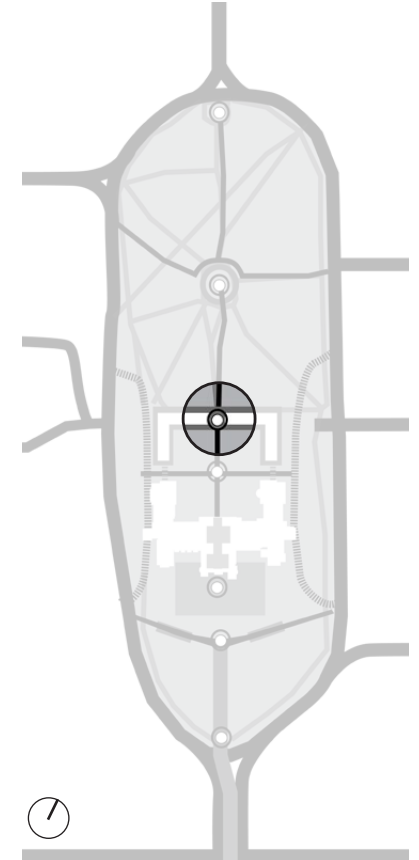


HEART (Courtyard)

Fig 4.54 [LEFT]: "Courtyard" Axonometric
The Courtyard is anchored at the centre by a fountain - the 'the Water Commons'. It brings our attention to the significance of water in our society; it is the sustainer of life, and is part of our provincial identity. One central fountain collects the water from the rains and recycles it back to surrounding taps. The remaining water is channeled back again, continuing the water cycle. Sugar Maples and the Sumac bush are planted to frame this place of gathering, mark the seasons from green to red to monochrome and back again.

Fig 4.55 [TOP RIGHT]: Statue of Queen Victoria
 Fig 4.56 [MIDDLE RIGHT]: Statue of Al Purdy
 Fig 4.57 [BOTTOM RIGHT]: Equestrian Statue of King Edward VII



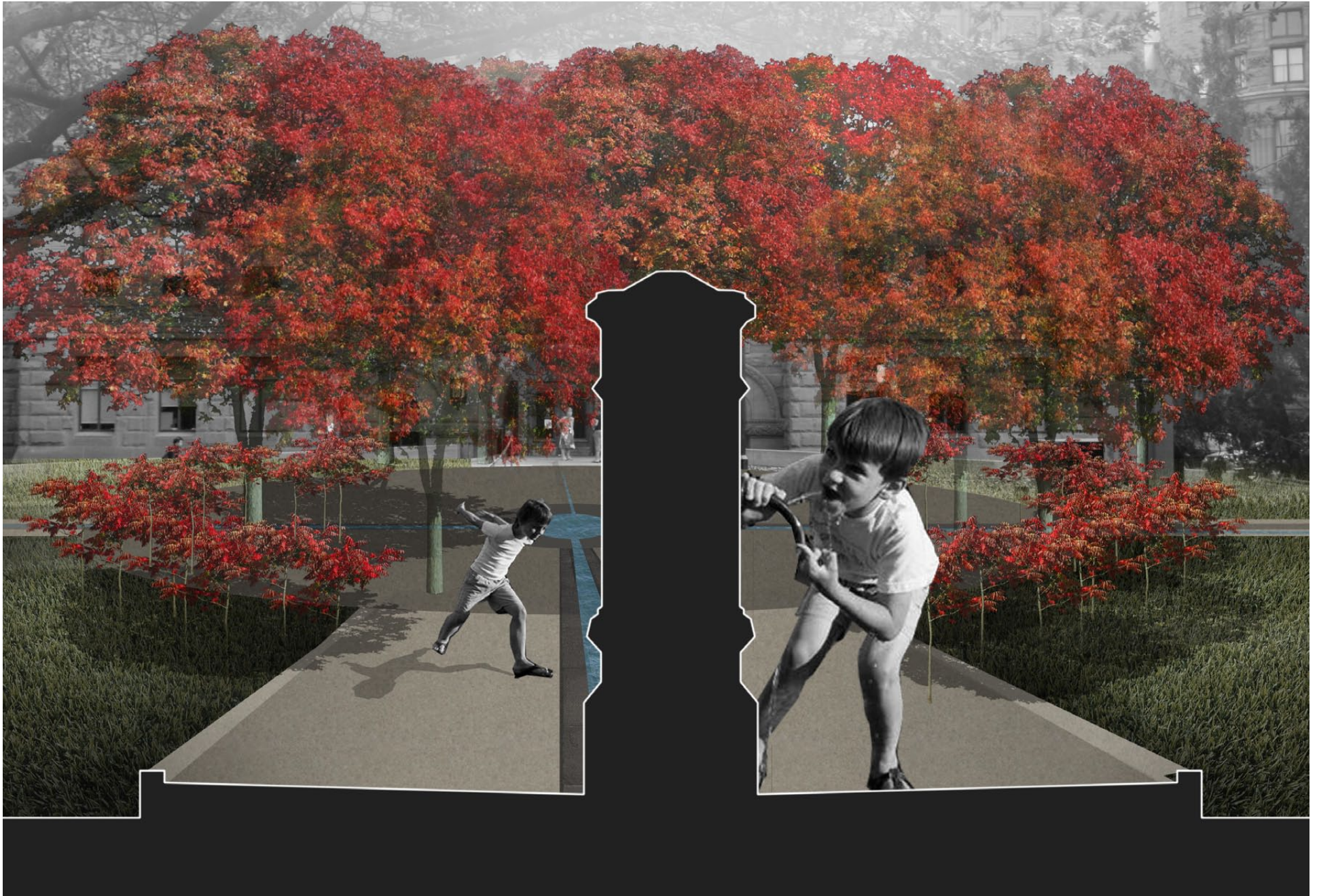


THROAT (Public Assembly)

Fig 4.58 [LEFT]: "Purdy Gateway into the Courtyard" Vignette

At purdy, the gatekeeper for the parkland to the north, is a well loved Canadian poet, found his poetic voice in the midst of building his A-Frame cottage with his wife. His monument expresses the power of the home for building identity and the impact of Ontario landscapes for inspiring creativity. Set beneath a light well, his monument marks the passage of the sun. Set within a reflecting pool, he echoes the symbolism of water in the courtyard. Surrounded by wood, he suggests the building of his home and the language of the park.

Fig 4.59 [RIGHT]: Rendered Cross Section of Purdy Passage
Scale (1:200)



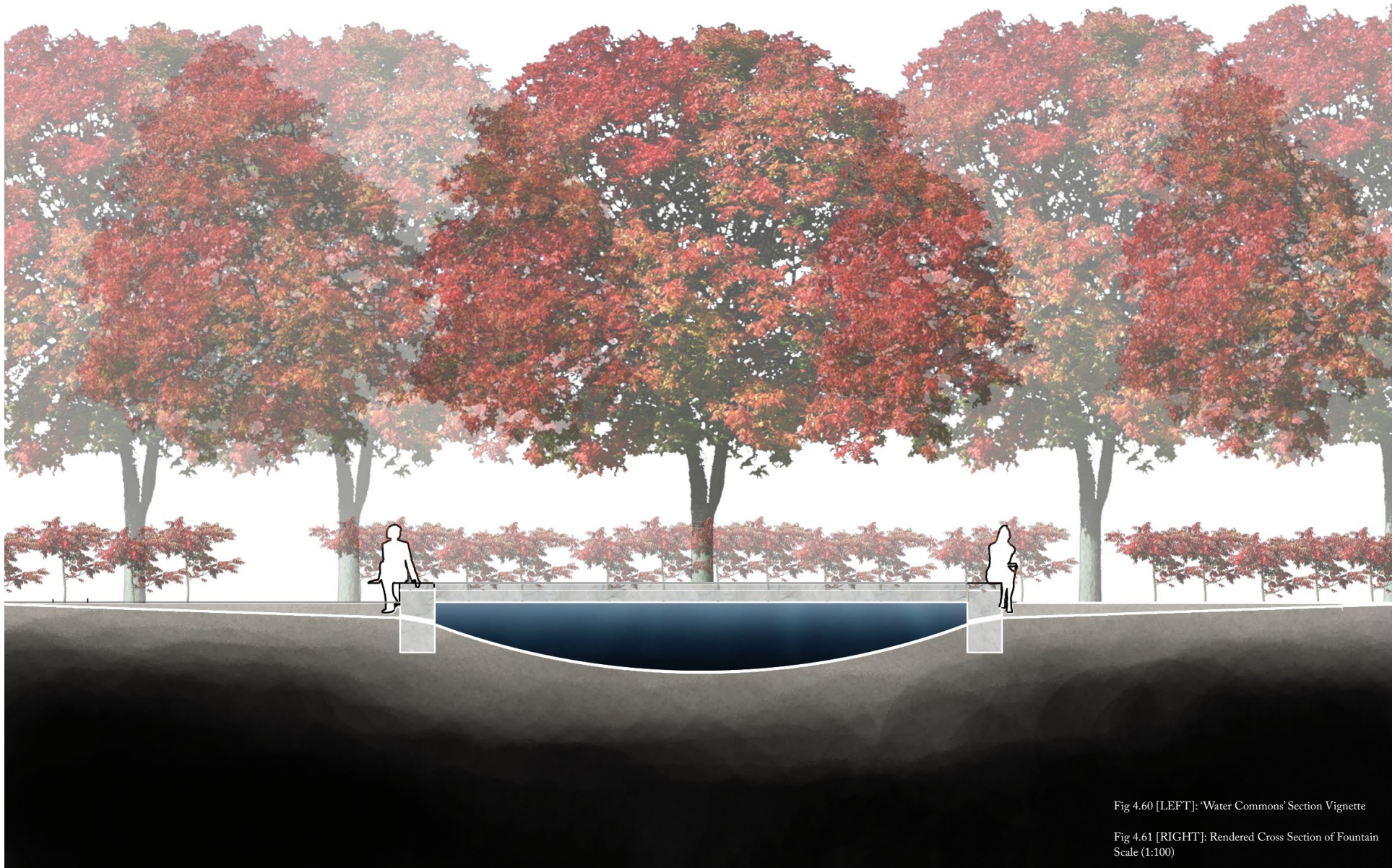


Fig 4.60 [LEFT]: 'Water Commons' Section Vignette

Fig 4.61 [RIGHT]: Rendered Cross Section of Fountain
Scale (1:100)



ENVIRONMENTAL
roof terrace, greenroof
greenhouse, cafe, w/cs

CULTURAL
exhibition space, 'scholar in
residence' program, multi-
purpose space, informal
public area

EDUCATIONAL
lecture hall, black box gallery,
reading space and shelve
storage

COMMERCIAL
visitor's centre and tours,
bike rental and storage,
market, cafe, restaurant and
dining hall

PRIVATE
archive library, reading
room, storage, offices,
meeting rooms, scholar's
residence

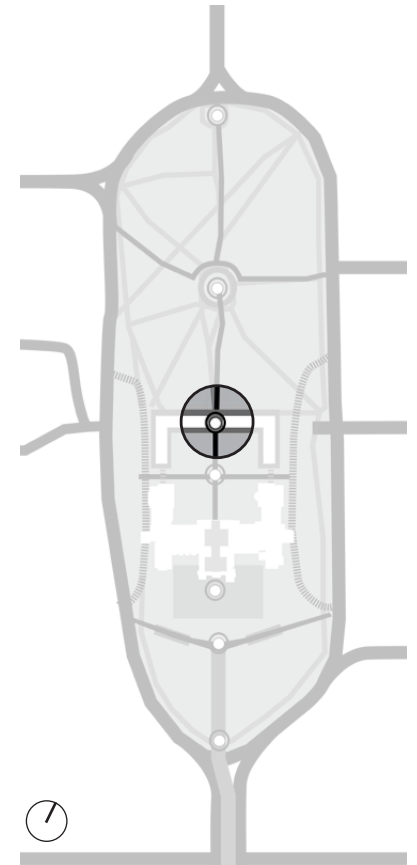
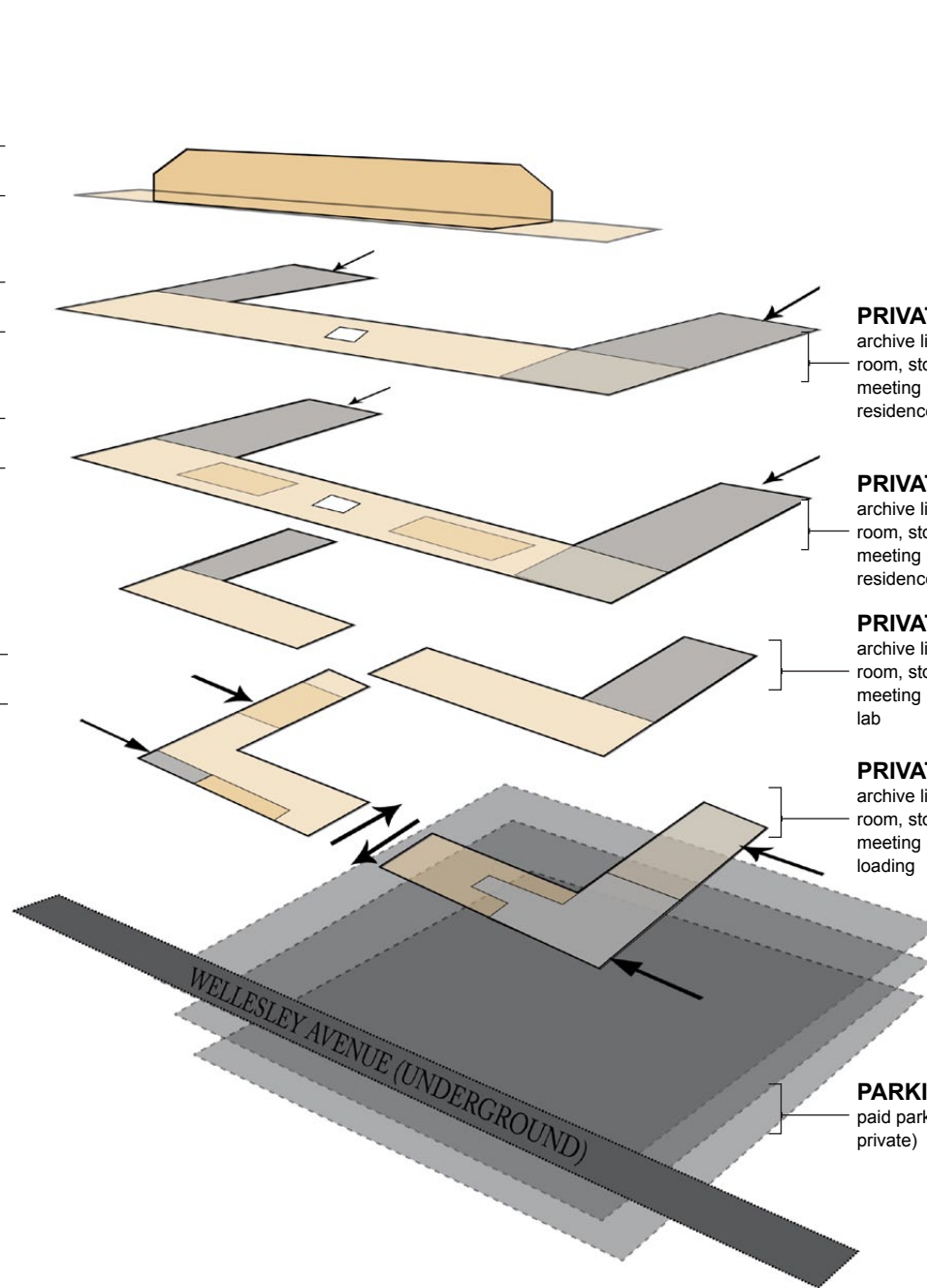
PRIVATE
archive library, reading
room, storage, offices,
meeting rooms, scholar's
residence

PRIVATE
archive library, reading
room, storage, offices,
meeting rooms, computer
lab

PRIVATE
archive library, reading
room, storage, offices,
meeting rooms, kitchen,
loading

PARKING
paid parking (public and
private)

Public (visitor)
Private (staff)



THROAT (Public Assembly)

Fig 4.62 [LEFT]: "Public Assembly" Program Axonometric
The strategy for the Public Assembly programming is twofold; first to retain the use of the demolished north block and parking and provide improved facilities for those who use Queen's Park as a workplace and second to offer new public and interdisciplinary program for more dynamic and transient use. Both sides of private and public, conservative and liberal, male and female together provide a more complete and engaging dialogue.

Fig 4.63 [BOTTOM LEFT]:



Materials

1. Green Roof (Ontario Ground Cover)
2. Green House (Glazing and Glulam Beams)
3. Roof Top Terrace (Pine Flooring and Glass Railings)
4. Cladding (Oak Horizontal Slats and Siding)
5. Interiors (Polished Concrete Floor and Glulam Beams)
6. Bridge (Maple Flooring)
7. Cladding (Oak Vertical Slats and Curtain Walls)
8. Terrace (Patio Furnishing and Curtain Wall)
9. Oak Vertical Slats and Wood Decking



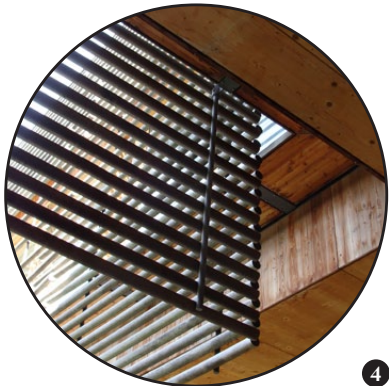
1



2



3



4



5



6



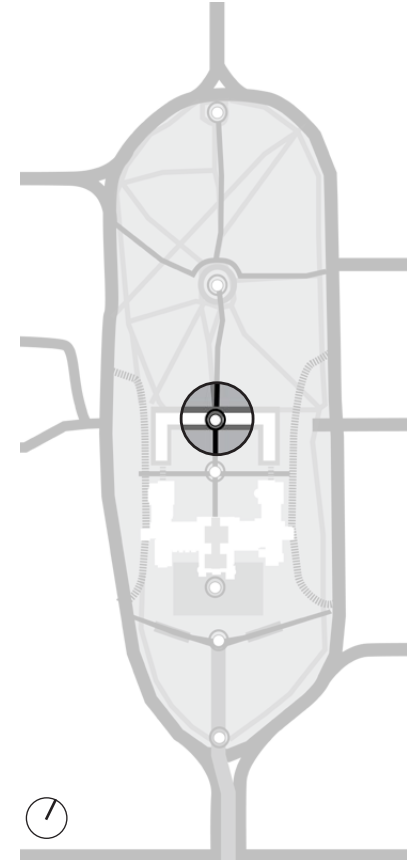
7



8



9



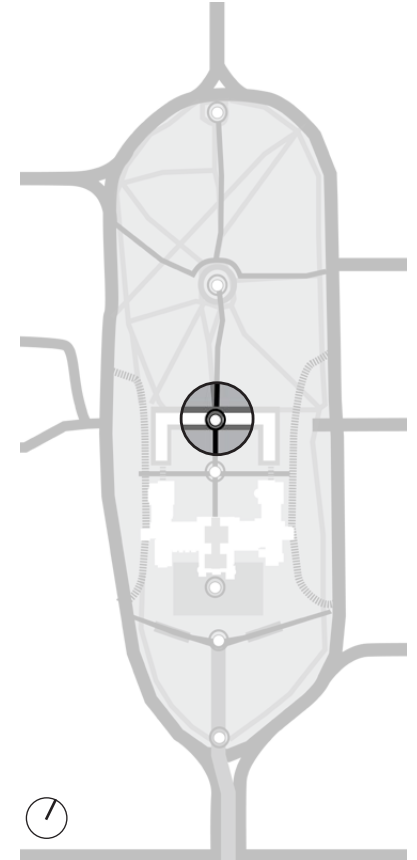
THROAT (Public Assembly)

Fig 4.64 [LEFT]: "Public Assembly Materials"
Axonometric

Materials play an important role in establishing a language, texture and sensibility for the new addition. The existing building uses fairly heavy and traditional materials of pink sandstone on the exterior, heavy masonry in the construction, wood frames on the windows and dark hardwoods on the interior finishes. The new addition compliments and contrasts the Legislature in its material palette by selecting lighter and more modern materials with a mixture of wood siding, curtain wall and wood slats on the exterior, glulam beams in the construction and an array of local woods on the interior finishes.

Fig 4.65 [RIGHT]: An Array of Materials



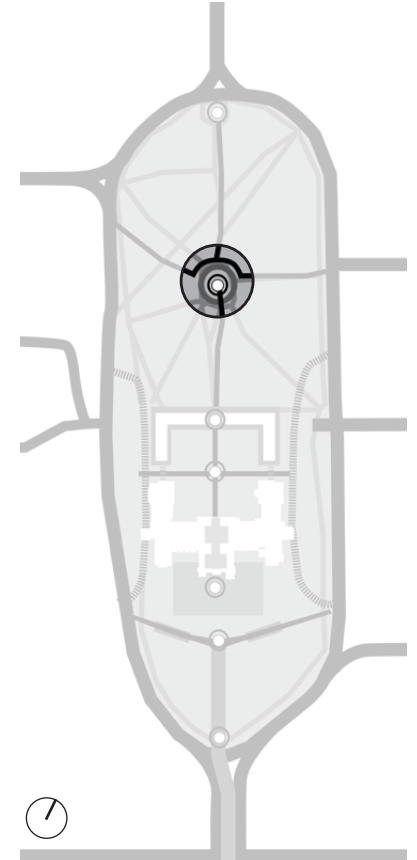
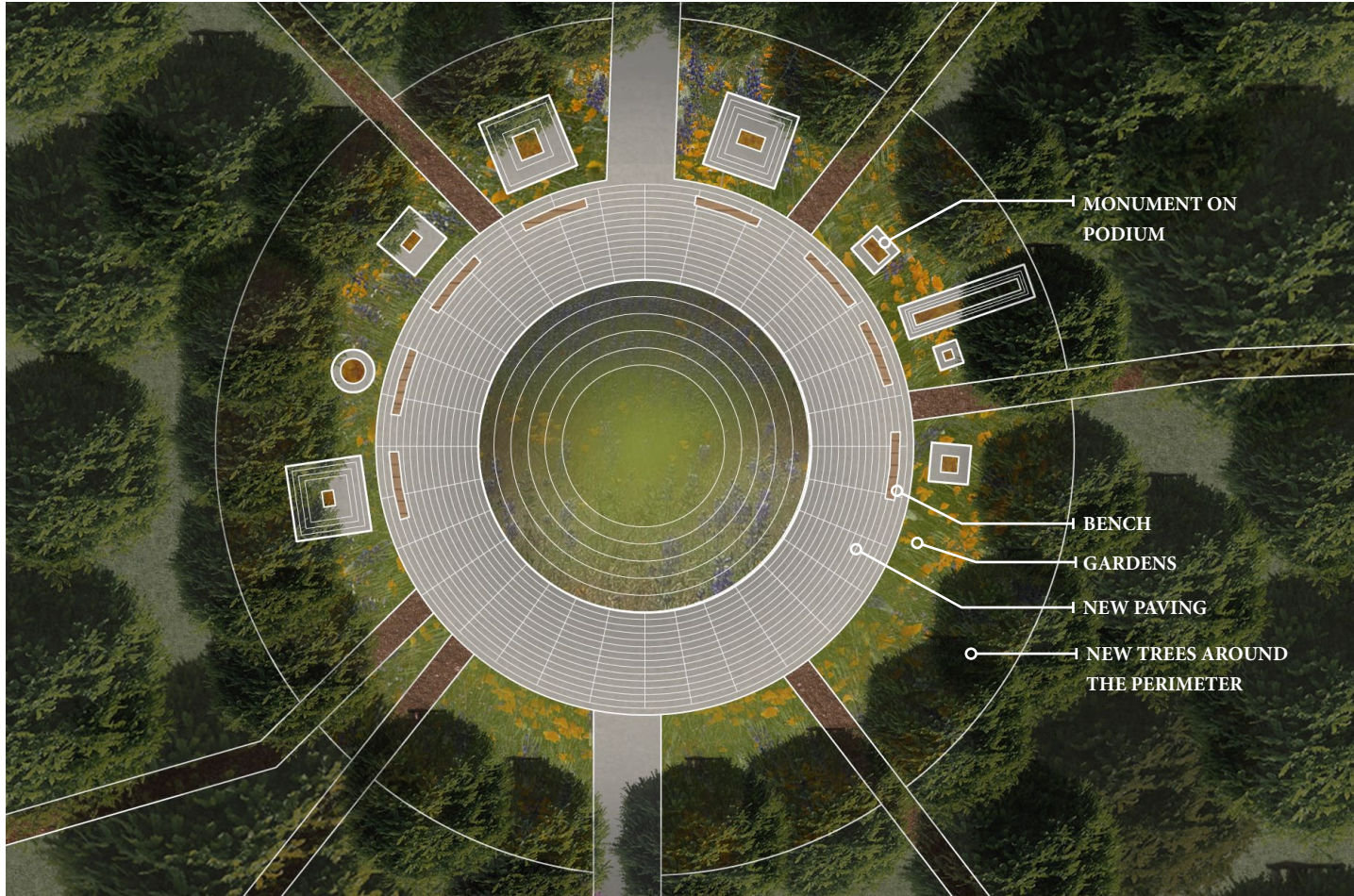


THROAT (Public Assembly)

Fig 4.66 [LEFT]: "Courtside Terrace" Vignette
The Terrace circling the perimeter of the Public Assembly provides valuable covered outdoor space which allows program to spill out in good weather and during events. It helps charge the edges on the ground floor with lively program of cafe, dining, bike rentals and a seasonal market.

Fig 4.67 [RIGHT]: "Dining Hall" Vignette





THIRD EYE (Clearing)

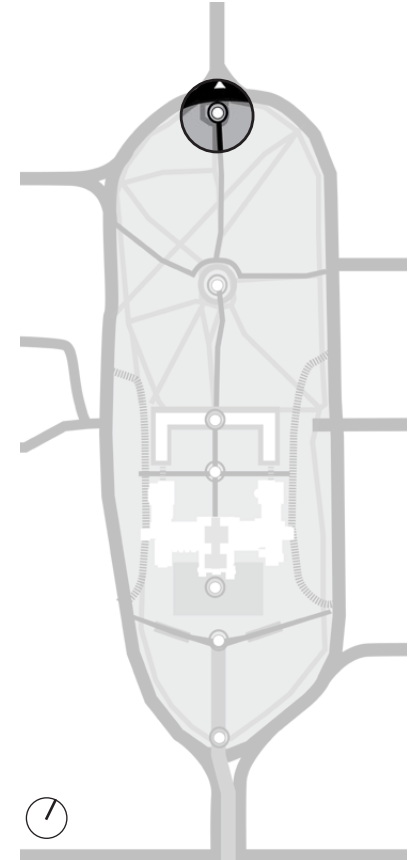
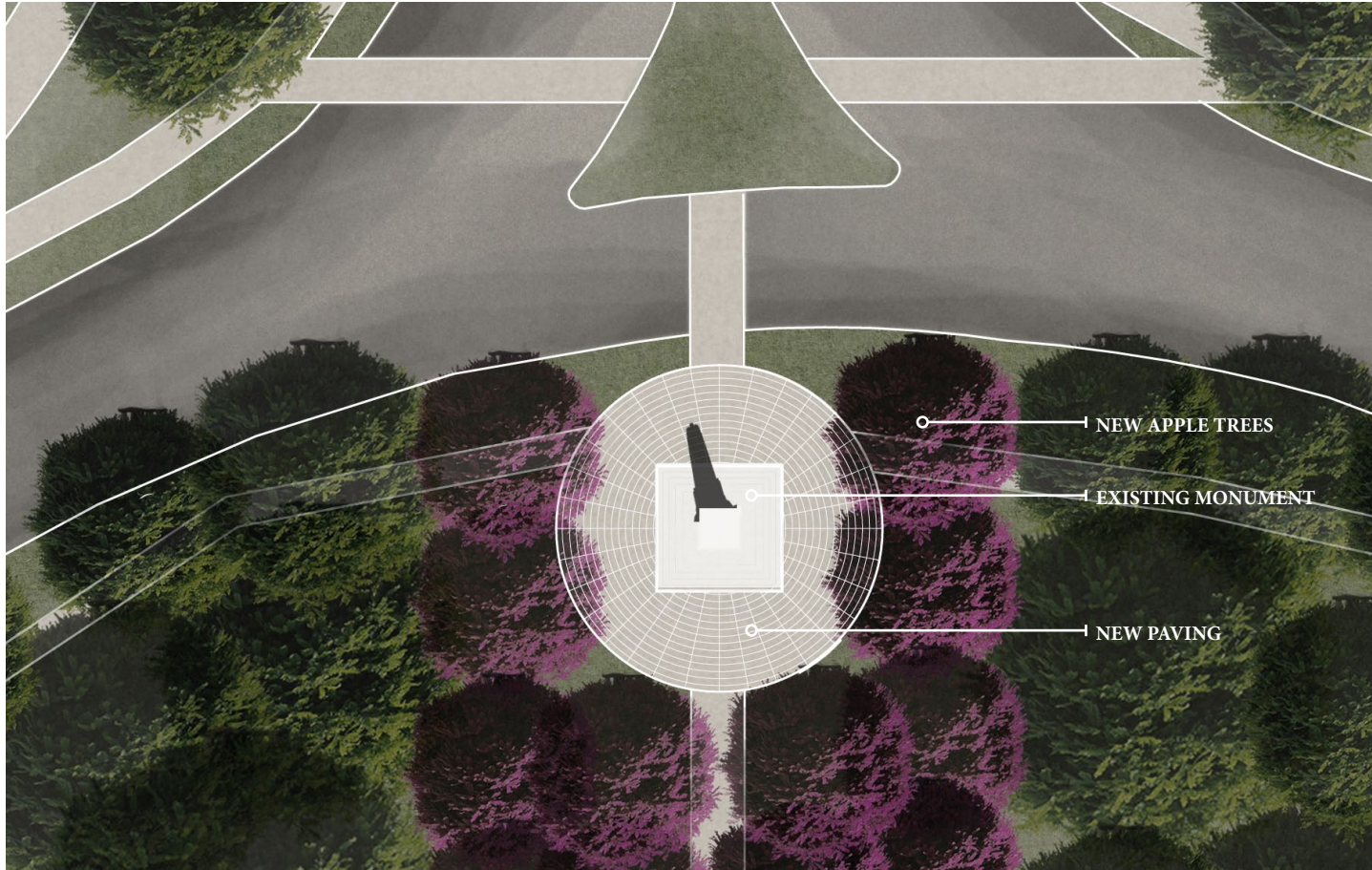
Fig 4.68 [LEFT]: "Clearing in the Woods" Vignette
The Clearing that was previously inhabited by the Equestrian Statue of King Edward VII is planted with wildflowers and surrounded by benches and gardens of indigenous plants. Framing this clearing in the woods are the monuments on podiums which were previously scattered across the landscape. Collected in one place, they can now be considered together in the presence of nature.

Fig 4.69 [TOP RIGHT]: Rendered Plan of the Clearing
 Scale (1:500)

Fig 4.70 [BOTTOM RIGHT]: Rendered Section of the Clearing
 Scale (1:100)







CROWN (North Gate)

Fig 4.71 [LEFT]: "North Gate" Vignette
The North Gate forms the Terminus of the park. Here is the existing Highlanders Monument that has anchored the north for almost a century. This monument should remain where it is, but will be surrounded by new apple trees, which burst into colour each spring with their rosy-pink blossoms.

Fig 4.72 [TOP RIGHT]: Rendered Plan of the North Gate
 Scale (1:500)

Fig 4.73 [BOTTOM RIGHT]: Rendered Section of the North Gate
 Scale (1:100)





Fig 4.73: "Purdy Gateway at Night"
While the Park is much less active at night, it remains open at all hours. The current lighting of the park is minimal, thus limiting the use and atmosphere after park. The new proposal provides lighting in the extended soffits in the new building and feature lights in water and seating elements to provide a more safe and whimsical atmosphere in the park.

“Architecture cannot, however become an instrument of mere functionality, bodily comfort and sensory pleasure without losing its existentially mediating task. A distinct sense of distance, resistance and tension has to be maintained in relation to programme, function and comfort. A piece of architecture should not become transparent in its utilitarian and rational motives; it has to maintain its impenetrable secret and mystery in order to ignite our imagination and emotions.”

- Juhani Pallasmaa, *‘The Eyes of the Skin’*



1 ROOT: The Eternal Flame



2 PELVIS: Path of the Ancestors



3 NAVEL: The Public Platform





4 HEART: Courtyard + The Water Commons



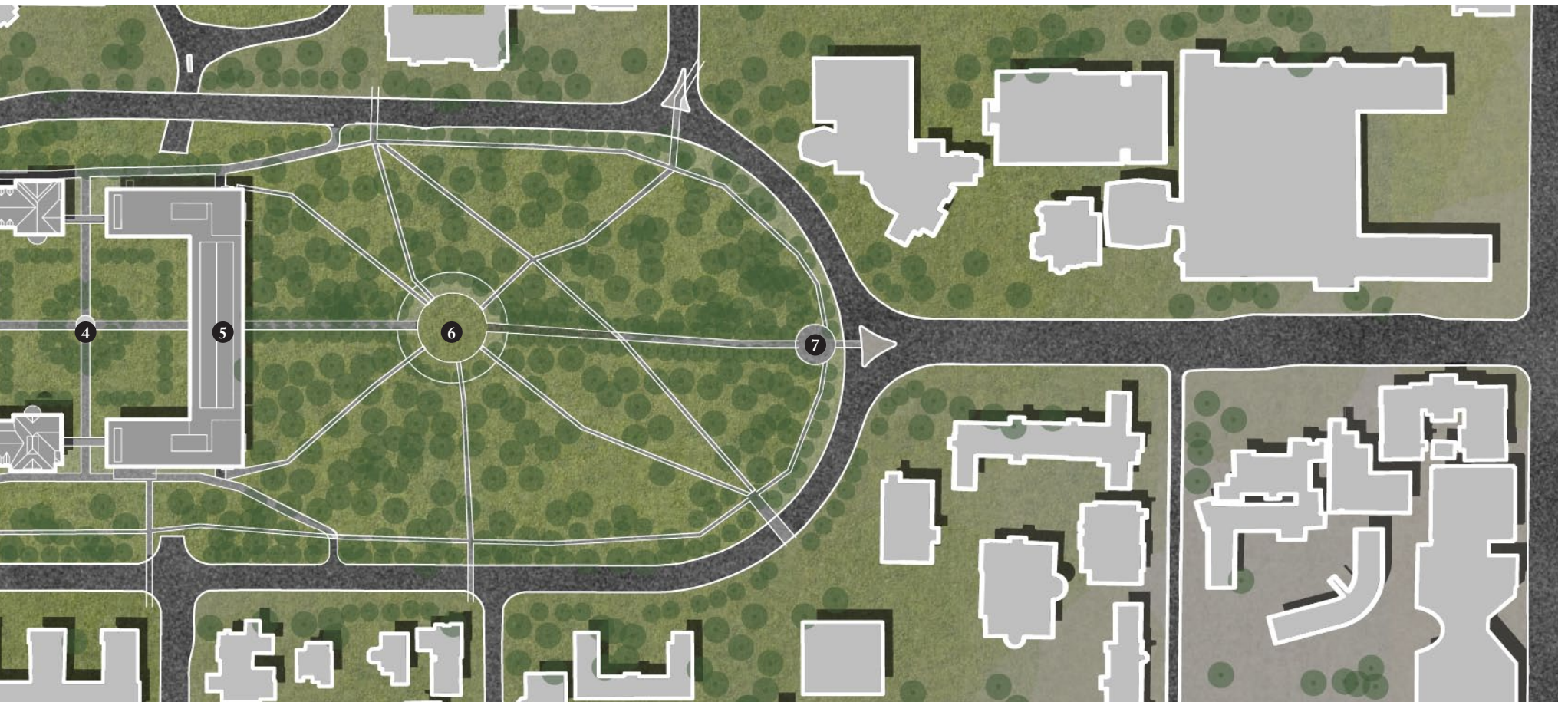
5 THROAT: Public Assembly



6 THIRD EYE: The Clearing



7 CROWN: North Gate



AFTERWORD

“Let the valiant citizen never be ashamed to confess that he has no ‘solution of the social problem’ to offer to his fellow-men. Let him [or her] offer them rather the service of skill, vigilance, fortitude and probity. For the matter in question is not, primarily, a “problem”, nor the answer to it a “solution”.

–L. P. JACKS: Stevenson Lectures, 1926–7.

During my defence I was called out for not having offered a satisfying ‘ending’ or ‘conclusion’ to this thesis. Part of my former reluctance is in part due to a process driven approach which did not see Queen’s Park as a problem to be solved, but rather as a personal journey - one that could begin in general, to illuminate the potential for meaning and identity in Ontario-borne places, and in particular, to uncover the potential for re-imagining the state of Queen’s Park and the Ontario Legislature. As such, it has been difficult to pinpoint or identify an ending for such an organic process. Now, having taken a break after having defended my thesis, I am better equipped to reflect upon my work.

The Spark: Sources of Inspiration

There have been several sparks, specific moments of inspiration, which have helped define the trajectory of this project. The first moment of awareness was that of stumbling into Queen’s Park as a possible site of investigation while working on some studio exercises in Rome. Through what seemed like unrelated coincidences, Queen’s Park became the object of my obsession and a vehicle to explore the meaning and identity through this place which was specifically tasked to represent the province of Ontario. The second was selecting Andrew Levitt as my advisor - in our first conversation the decision was made to take on the site as a whole rather than to strictly focus on the landscape north of Wellesley avenue which has impacted all subsequent decisions. Then there was the realization that Queen’s Park was an unconscious expression of a longhouse during one of Bill’s lectures in the Twelve Architectures. And finally, through ongoing conversations with Tracey Winton in the Detail and Ornament seminars, there was the realization that Queen’s Park had all the ingredients to convey collective meaning and identity through a thoughtful re-orientation towards its existing elements.

Aside from the specific individuals and places which have inspired me throughout this process, there were also two cosmological precedents which have been particularly useful. First, there was the longhouse which offered a way of considering the role of government within a domestic context. Its internal relationships have also provided insight into how the spaces in Queen’s Park could be organized. Then, the chakra system offered an example of heterogeneous parts working together to make up a greater whole. These two examples have provided me with the means to test my intuition at various points in the design. Because they come from two different ancient ways of knowing, they

have each given external validation to my intuitive response to the site.

In establishing these anthropomorphic qualities in the site through a chakra system, the site is consecrated as a temple of man. While the site has been defined in terms of the sacred body, I was asked what might be the potential trajectory for the design to change. In other words, where might this project go if someone were to pick up where I left off? Since change is inherent in its role as a public space, I felt a more telling response would be to suggest the inverse - what part of the design would be considered sacred, or resistant to change in alternative schemes. To me, the proposition is less about re-organizing monuments and gardens or asserting a new complementary architectural language - though these issues may play a role - but is more focused on creating spaces of gathering. The key move to restore coherence and a sense of place within the park was the creation of the central courtyard - the heart of the design. Once I let go of the north-block being an inevitability, I began to realize the full potential of Queen's Park as a system of dynamic, yet interrelated spaces. Not only does the proposition of the courtyard offer a third and distinctive type of public space, it invites more engagement with the existing Legislative Assembly through the back door - a subversive, but much needed move. This part of the overall solution made the site's connection to the rest of the UofT campus and to its symbolic role for the province as a place for debate and discourse more powerful.

The Design: Areas for Change

While I still hold to the overall design strategy - the seven centres along the central axis creating distinct yet interrelated spaces- these elements could evolve in terms of their specific articulation. While 'the sacred fire' at the root should provide an element of grounding, it may not be a literal fire surrounded by Eastern White Pines. Likewise, 'the path of the ancestors' at the pelvis should still address the space transversally, but may not respond to the existing monument in the way that I have. And 'The public platform' at the navel should offer a more deliberate and welcoming threshold between the grounds and the building, while the exact scale and material response of that space could be considered differently.

But before I continue with the other four centres, I would like to pause and consider the proposal's response to the existing building. From the beginning, I felt that the most important thing I could do with this project was to make the Legislature feel less like an unbreachable fortress, and more like a stately, yet welcoming house. When I began visiting the site as part of my research, it took some time for me to approach the building with confidence. Its position within the grounds continuously holds the visitor at arms length making it feel inaccessible. Aside from the main entrance

to the south, the building didn't offer many clues about how one might engage with it. As a result of these confusing signals, I, like many others, opted to avoid the building and the site altogether. For a long time I sketched over the plan of the existing building searching for a way to allow continuous access through the centre of the building. This connection had the potential to begin the healing process and mend the rift between the north and south grounds caused by the North Block and Wellesley Road.

Currently upon entering the building one is greeted by lobby staff who are actually quite friendly and approachable - yet the only available options are to wait for an official tour, running every thirty minutes, or to exit back through the main entrance. This backtracking from the dead-end on the north side of the building discourages everyday interaction from the public, and by extension, discourages our regular interaction with the political process. This is why the removal of the existing north block in favour of the new wing and courtyard is so essential to its transformation - both as a real place and as a political symbol. Opening the access through the building allows visitors to encounter it in a less formalized context and brings its civic function into our everyday experience.

The 'Courtyard' as previously mentioned, is the heart of the experience, uniting both north and south identities of the grounds around a central water feature. At the moment, the proposed space functions as a sketch - the key relationships are identified and an atmosphere is suggested, but the specific design of each moment and threshold have been loosely defined. This is an instance for future development where the interaction of materials, light and program can be more specifically designed to calibrate the space. Questions like 'how big is the water feature', 'how does one encounter it,' and 'does it contain still, or moving water' have not yet been completely resolved. These decisions would form part of a larger debate between the designers, local communities and government consultants. For this stage of design, I see my role as revealing the potential of the courtyard through identifying key relationships between the spaces, materials and objects so that it might stimulate further conversation and consideration.

The 'Public Assembly' in the new wing opposite the existing Legislature should also be considered as a preliminary sketch. The primary issues that this building must address is the relocation of the existing program from the demolished north block, as well as introducing more cross-over with the public through new programing such as the cafe, market, exhibition space and scholar-in-residence program. I also consider the mirroring of massing to be essential to the way this new addition respects and responds to its existing context. This general strategy also creates the opportunity for threshold on three sides to lead visitors in and out of the central space. Moreover, the massing clearly refers to original building, while leaving issues of materiality, programing and its specific

articulation open for discussion. As I have imagined it, this new addition would reflect a more feminine, transparent and 'woody' character to contrast the masculine, opaque and 'stoney' character of the existing Legislature. Scale and internal relationships of program would have to be worked out in conversation with potential stakeholders and government officials to become more meaningful.

The last two spaces are also left in the preliminary design phase. The 'Clearing' responds to the need for a reflective space at the centre of the north park - away from the circulating roads at the perimeter, and a place to collect the monuments that currently exist around the grounds. In the next phase of design, the character of these particular moments of 'monuments in gardens' would be developed so that their placement could reflect a deeper understanding each figure's individual character, and their respective role in shaping the province of Ontario. Finally, the 'North Gate' identifies a need to define a threshold which I have addressed through a new planting scheme. One could consider the role of threshold differently and propose another way of emphasizing its significance. The point is that these vignettes represent an attempt to identify the symbolic meaning and a starting point to define these centres as individual spaces which each relate back to an overarching vision of the park.

Does my design really deliver the goods? No, not completely. This is partly because the unfinished nature of the project, but also because of the inherent issues of representation in design. I'm not sure that words and images alone could ever capture this vision driven by a sense of destiny. While these representations, created by an imperfect person, with imperfect means, in an imperfect world, present a challenge, I believe that the "service of skill, vigilance, fortitude and probity" remain worthwhile offerings.

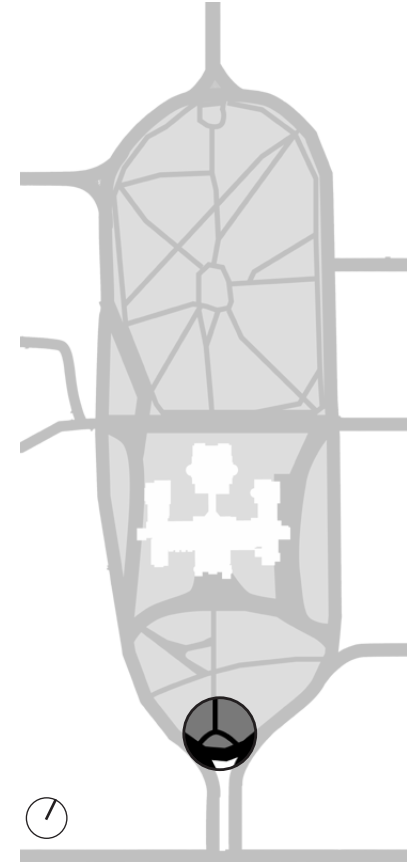
"We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time."

- T. S. Eliot

APPENDIX

Existing Conditions of Queen's Park





ROOT (Sir John Monument)

Fig 5.0 [LEFT]: Oblique View of Sir John A MacDonald

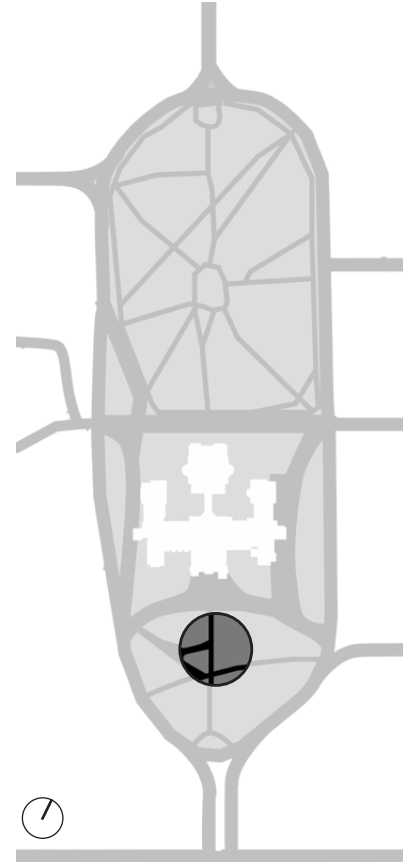
Fig 5.1 [TOP RIGHT]: MacDonald looking South

Fig 5.2 [BOTTOM RIGHT]: MacDonald looking North

Fig 5.2 [TOP RIGHT CORNER]: Key Plan







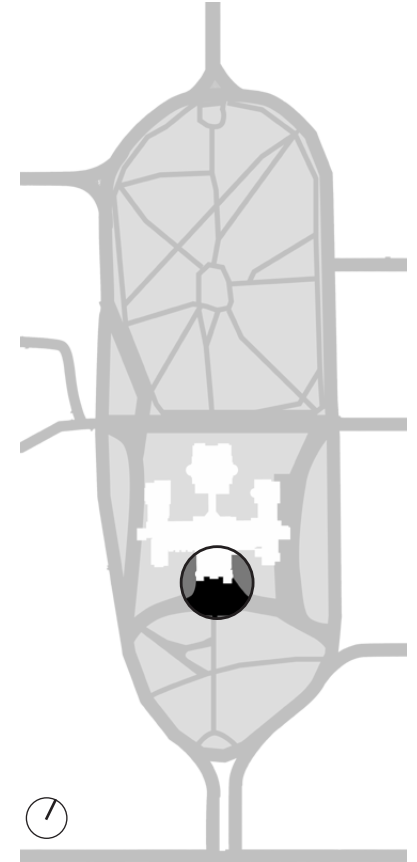
PELVIS (Veteran's Memorial)

Fig 5.4 [LEFT]: Detail of Veteran's Wall

Fig 5.5 [TOP RIGHT]: Veteran's Path Dead-End

Fig 5.6 [BOTTOM RIGHT]: Veteran's Memorial





NAVEL (Drop Off)

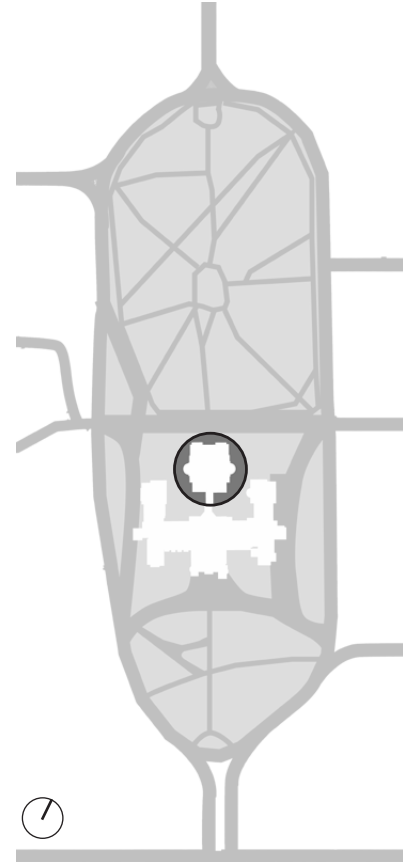
Fig 5.7 [LEFT]: Cracked Asphalt in front of the Ontario Legislature

Fig 5.8 [TOP RIGHT]: Looking over the South Lawn

Fig 5.9 [BOTTOM RIGHT]: Procession to the Ontario Legislature







HEART (North Block)

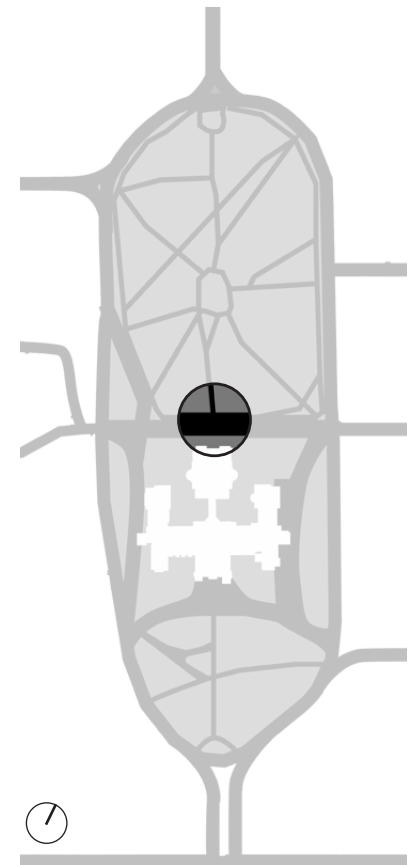
Fig 5.10 [LEFT]: East Side of North Block

Fig 5.11 [TOP RIGHT]: Queen's Park 'Back of House'

Fig 5.12 [BOTTOM RIGHT]: Neglected Fountain







THROAT (Wellesley Avenue)

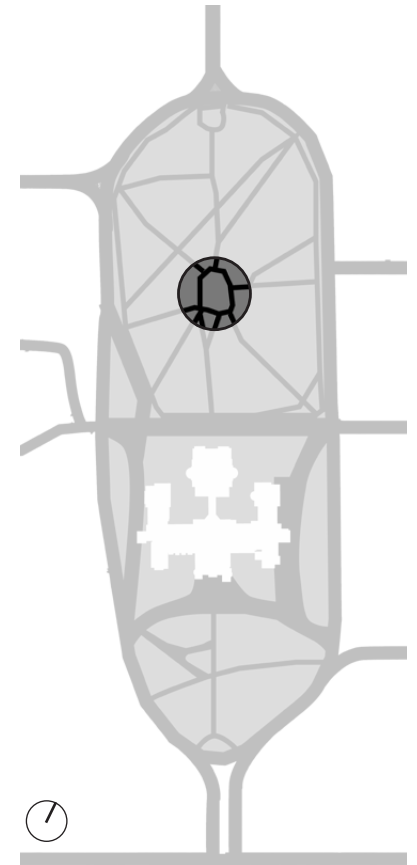
Fig 5.13 [LEFT]: North Facade of North Block

Fig 5.14 [TOP RIGHT]: Cut off by Wellesley Avenue

Fig 5.15 [BOTTOM RIGHT]: View down Wellesley to UofT







EYE (King Edward VII)

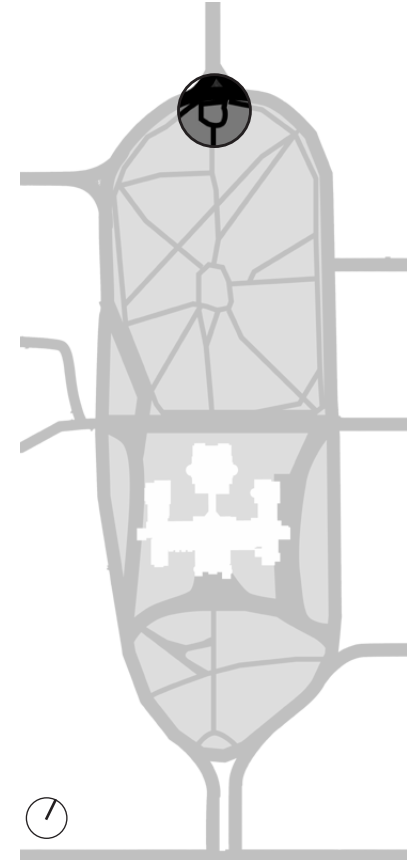
Fig 5.16 [LEFT]: King Edward VII in Spring

Fig 5.17 [TOP RIGHT]: King Edward VII in Summer

Fig 5.18 [BOTTOM RIGHT]: King Edward VII in Winter







CROWN (58th Highlanders Monument)

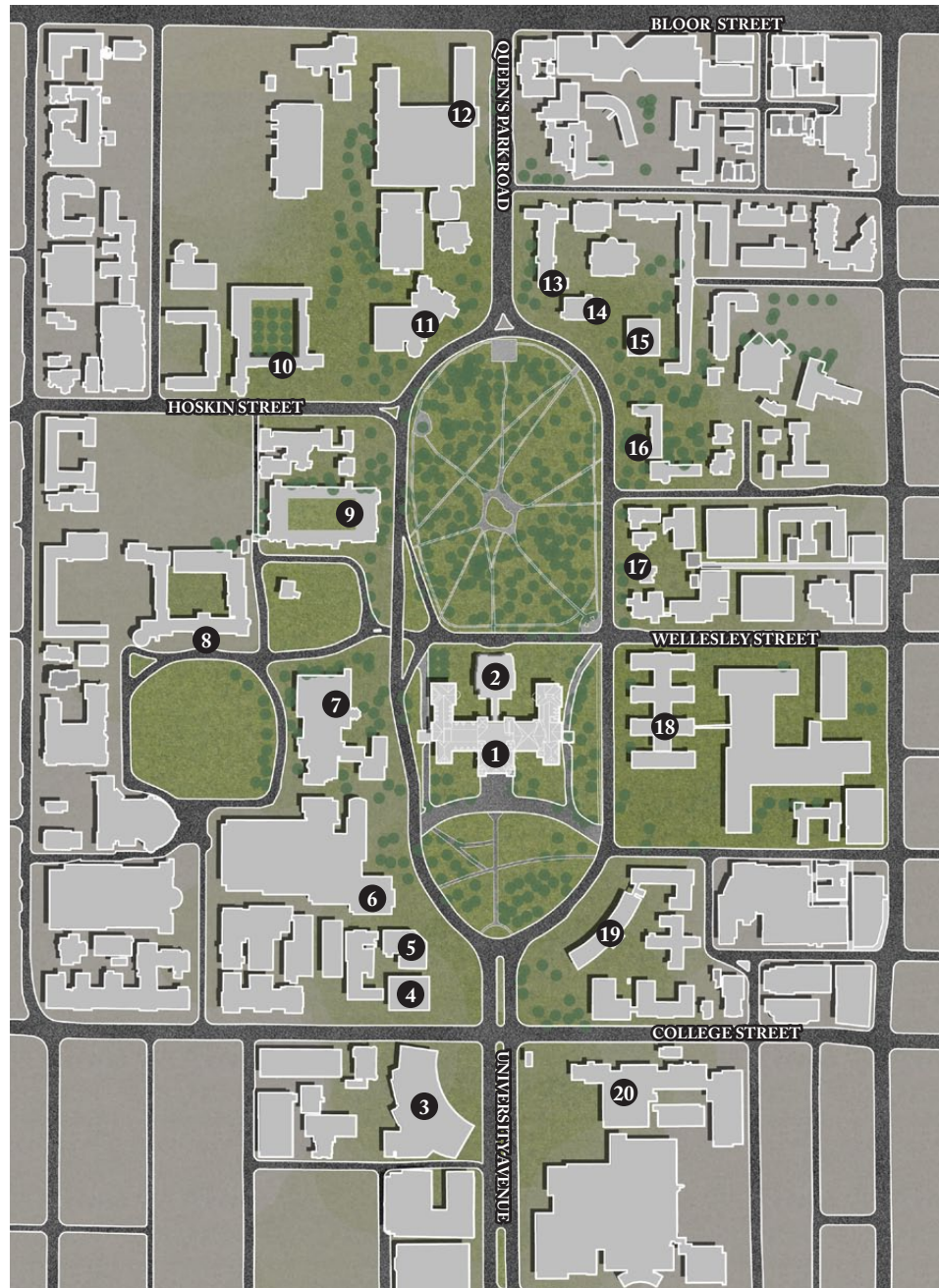
Fig 5.19 [LEFT]: 58th Highlanders from Traffic Island

Fig 5.20 [TOP RIGHT]: Snow Covered 58th Highlanders

Fig 5.21 [BOTTOM RIGHT]: Monument from Queen's Park Circle

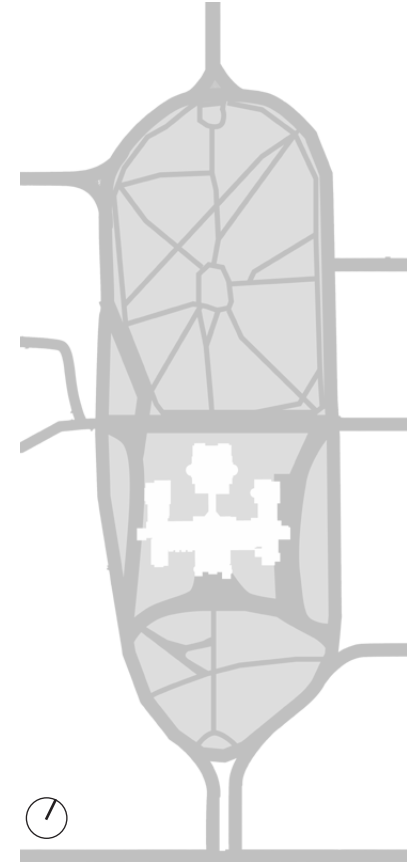
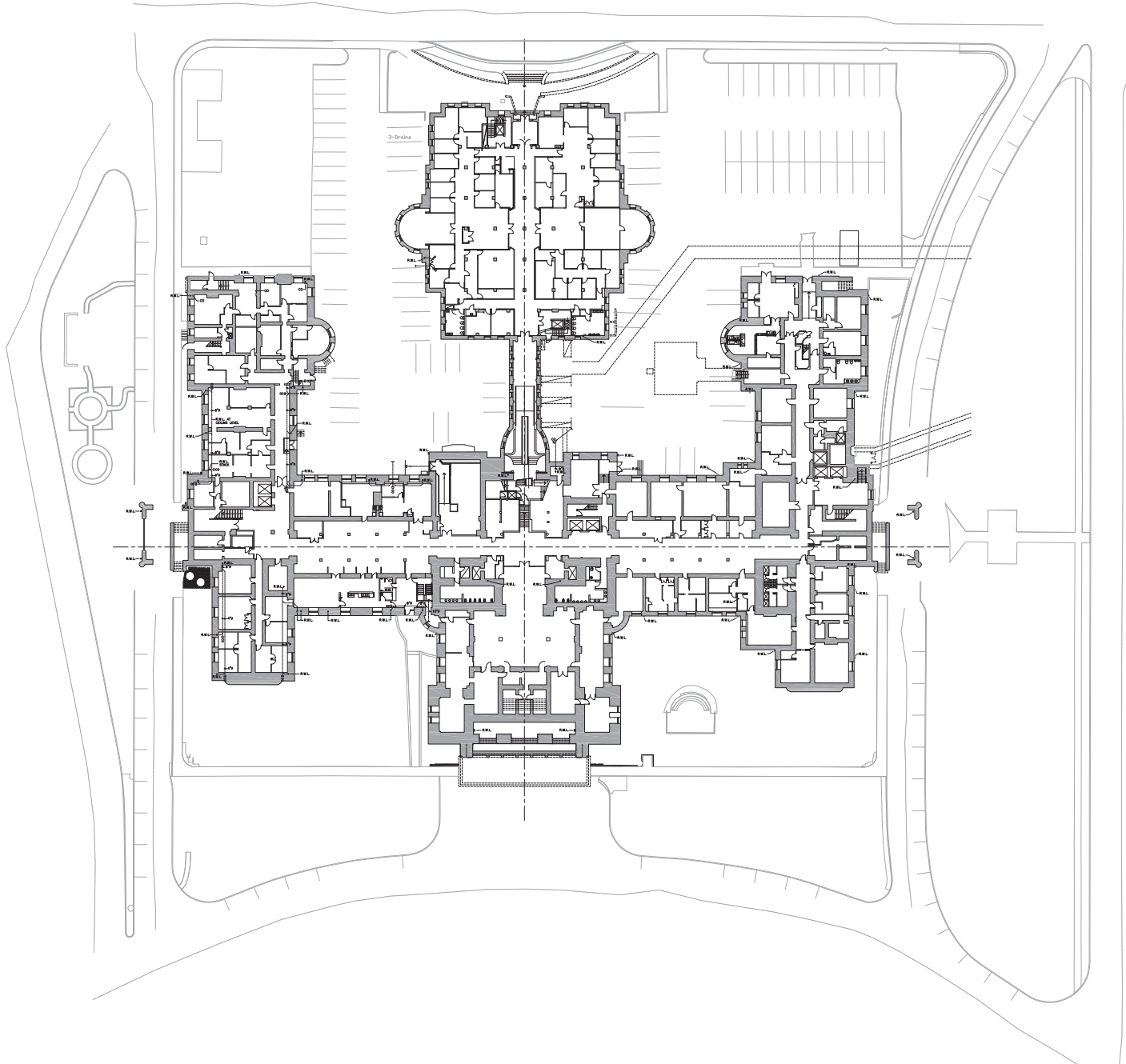
Context Buildings

1. Ontario Legislative Assembly (Government of Ontario)
2. North Block Addition (Government of Ontario)
3. Hydro Place (Mixed Use)
4. Lesley Dan, Faculty of Pharmacy (U of T)
5. Tanz Neuroscience Building (U of T)
6. Faculty of Medicine (U of T)
7. Canadiana Gallery (U of T)
8. University College Main Building (U of T)
9. Hart House (U of T)
10. Trinity College (U of T)
11. Flavelle House (U of T)
12. Royal Ontario Museum (Cultural)
13. Emmanuel College (U of T)
14. Northrop Frye Hall (U of T)
15. E.J. Pratt Library (U of T)
16. Teefy Hall (U of T)
17. U of T Buildings
18. Whitney Block (Government of Ontario)
19. Frost Building (Government of Ontario)
20. Mars Discovery District (Mixed Use)



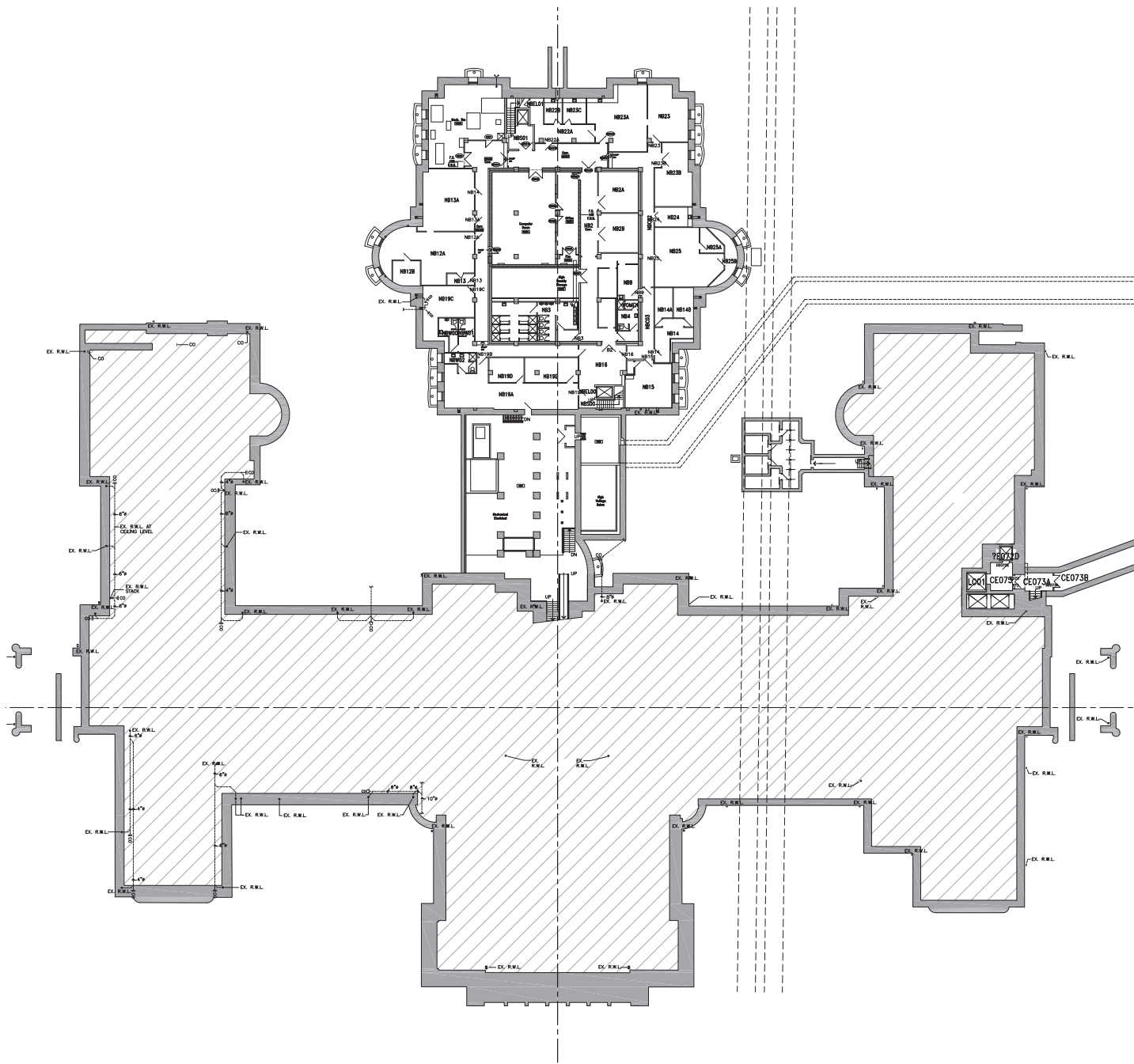
EXISTING CONTEXT

Fig 5.22 [LEFT]: Queen's Park Context Plan

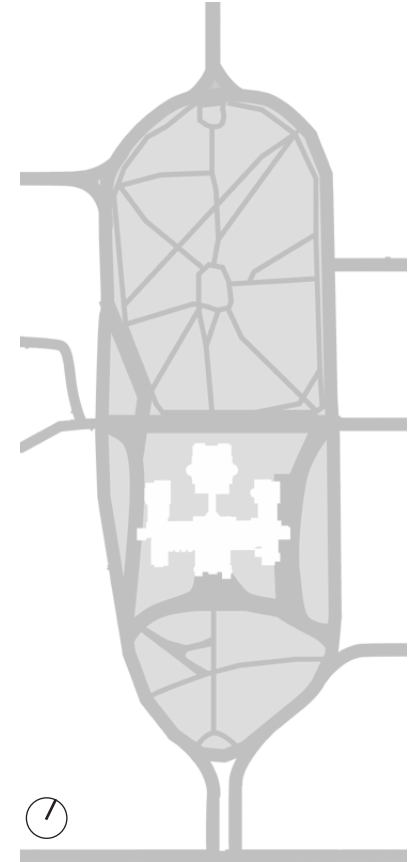
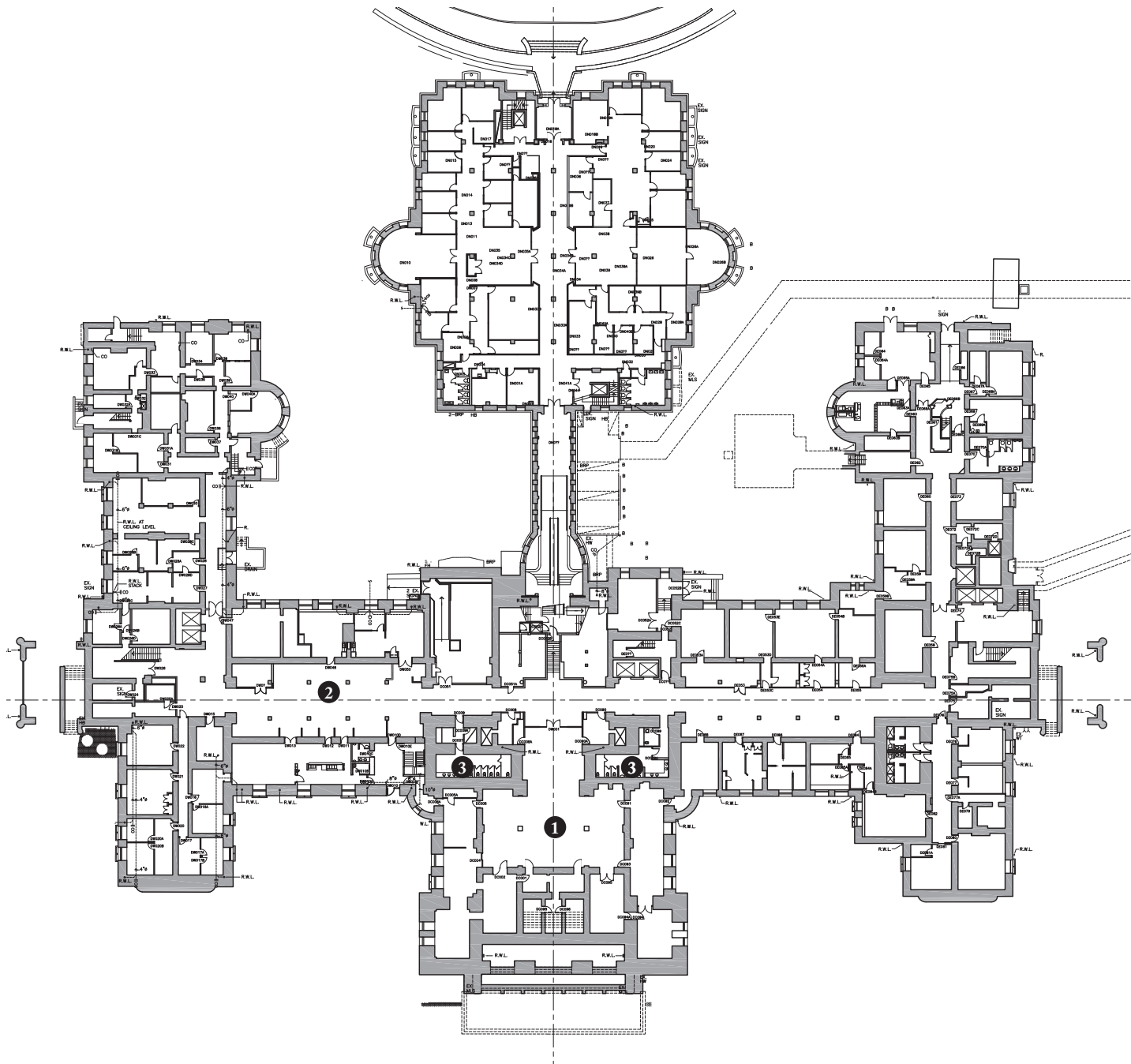


EXISTING SITE

Fig 5.23 [RIGHT]: Ontario Legislature Immediate Context (Not to Scale)



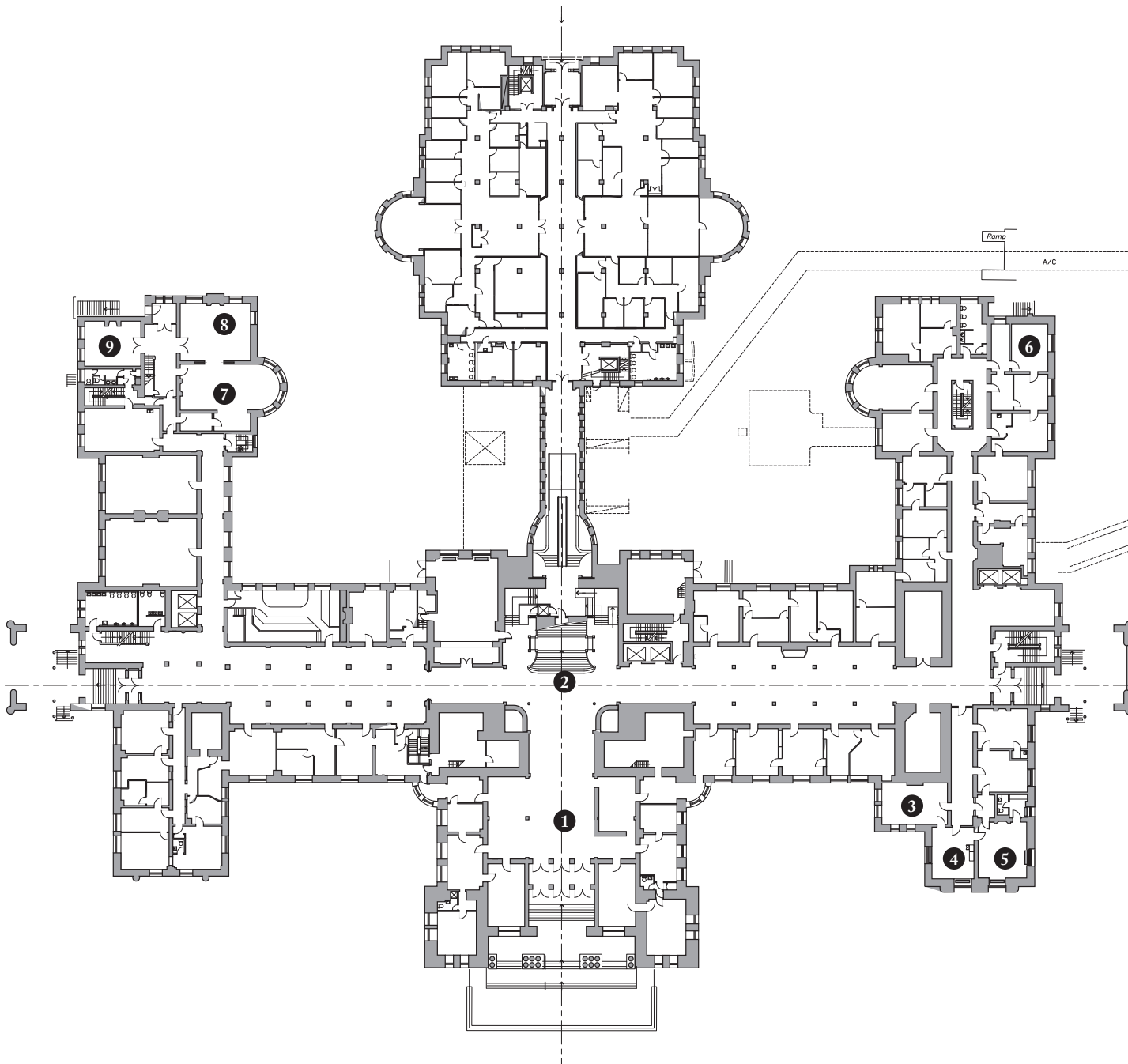
- ### Key Rooms
1. MPP Dining Room
 2. Staff Cafeteria
 3. Public WCs



EXISTING BUILDING

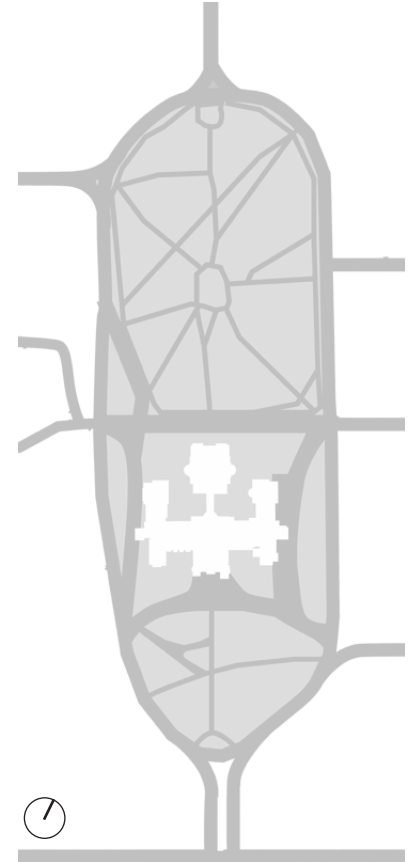
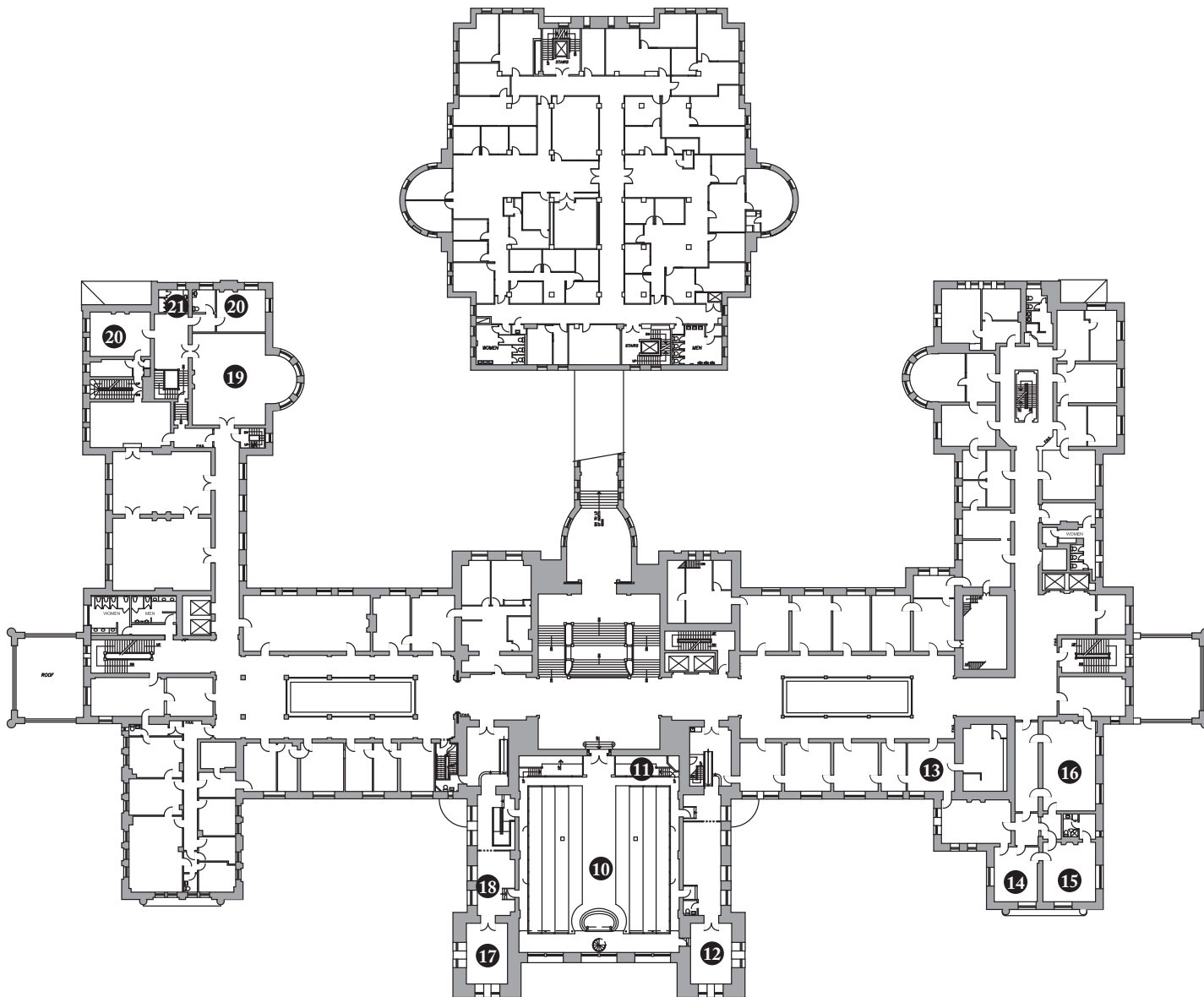
Fig 5.24 [LEFT]: Sub Basement Plan
(Not to Scale)

Fig 5.25 [RIGHT]: Basement Plan
(Not to Scale)



Key Rooms

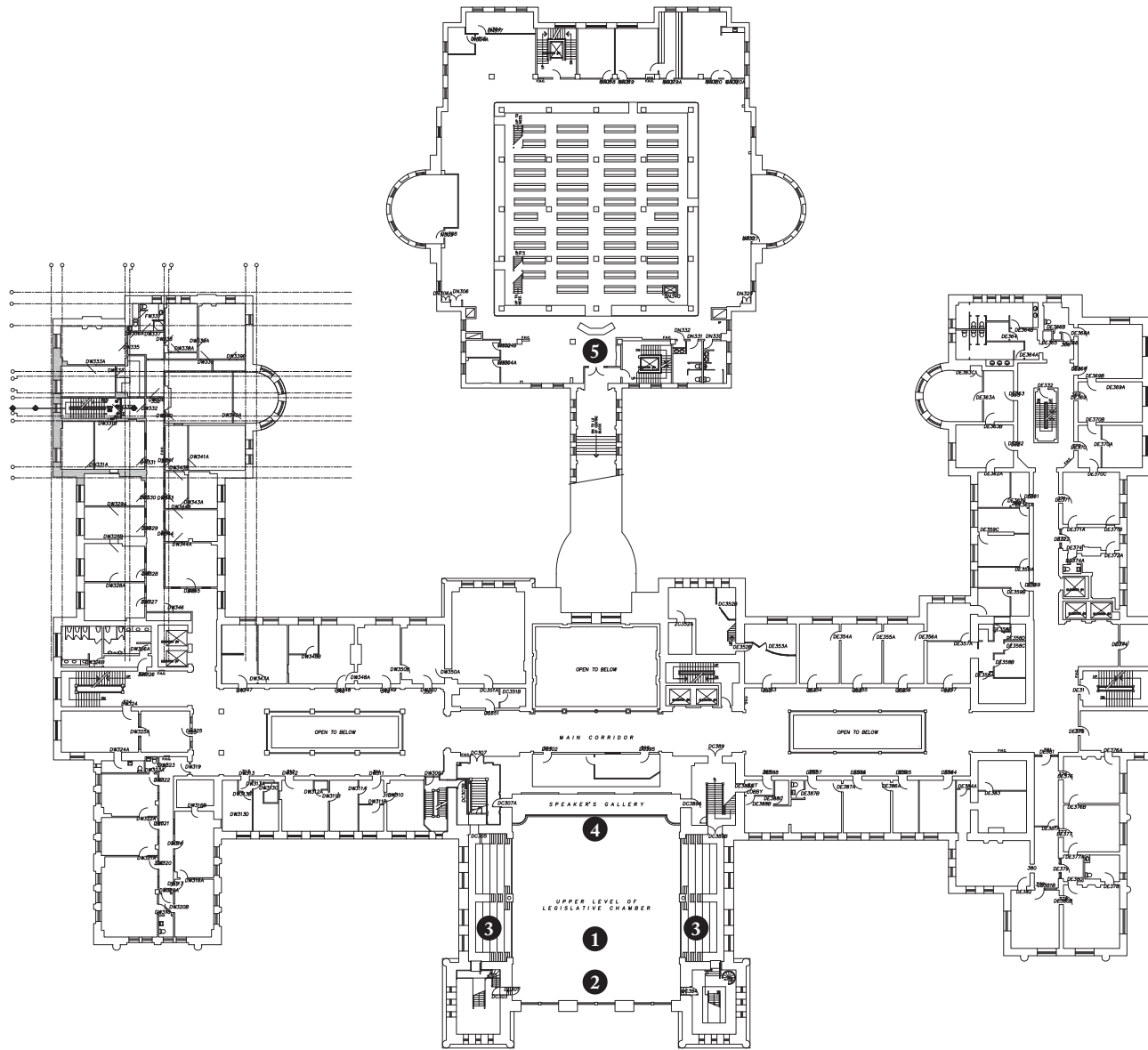
1. Lobby
2. Grand Staircase
3. Assistant Commissioner, Crown Lands
4. Private Secretary
5. Commissioner, Crown Lands
6. Department of Immigration
7. Speaker's Sitting Room
8. Speaker's Reception
9. Speaker's Dining Room
10. Legislative Chamber
11. Speaker
12. Speaker's Office
13. Attorney-General
14. Meeting Room
15. Premier's Office
16. Council Chamber
17. Leader of Opposition
18. Opposition Lobby
19. Member's Reception
20. Speaker's Bedroom
21. Speaker's Bathroom



EXISTING BUILDING

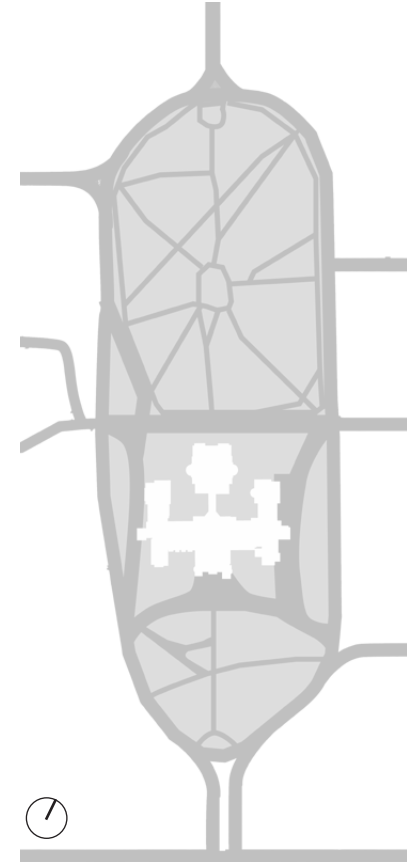
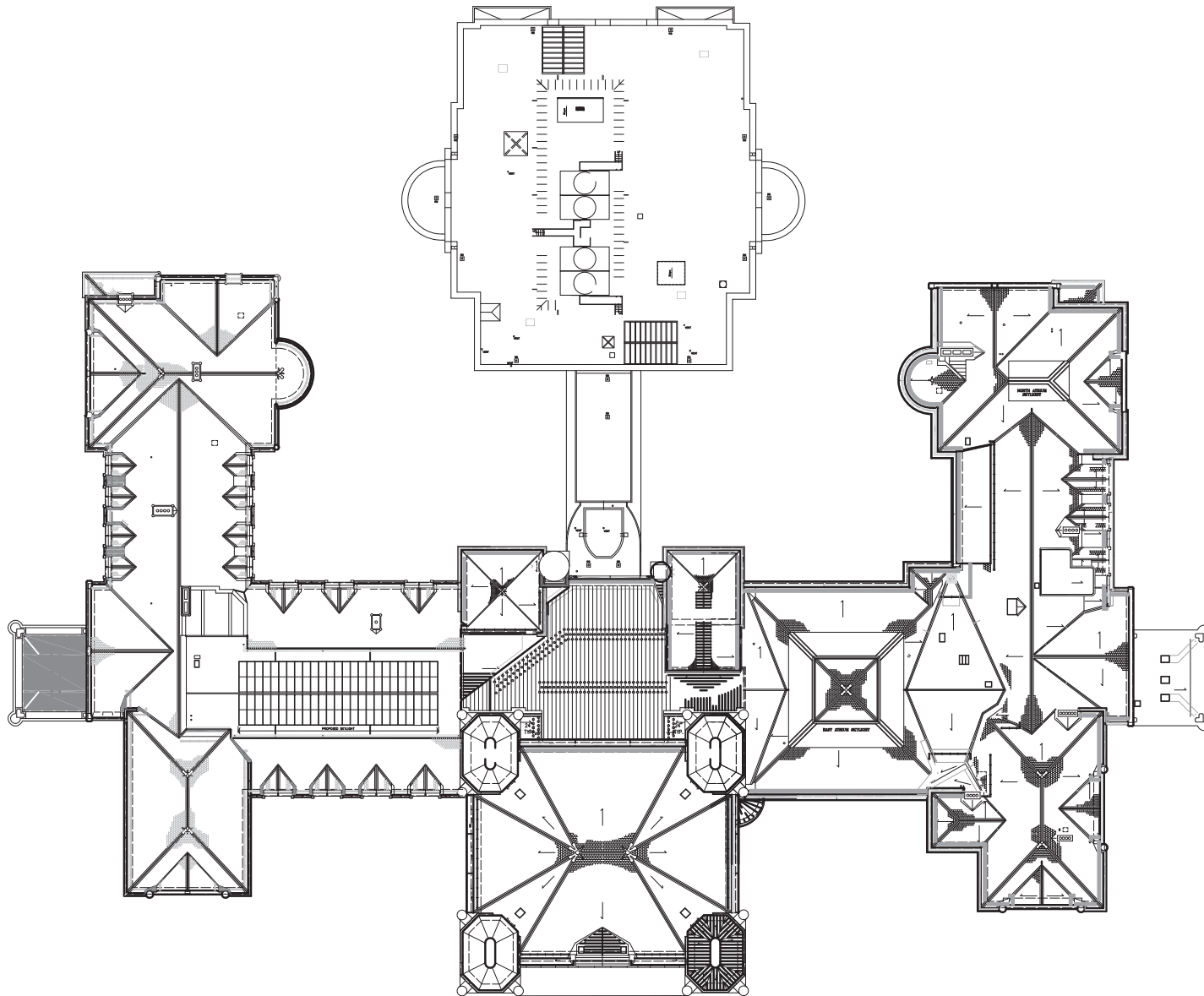
Fig 5.26 [LEFT]: First Floor Plan
(Not to Scale)

Fig 5.27 [RIGHT]: Second Floor Plan
(Not to Scale)



Key Rooms

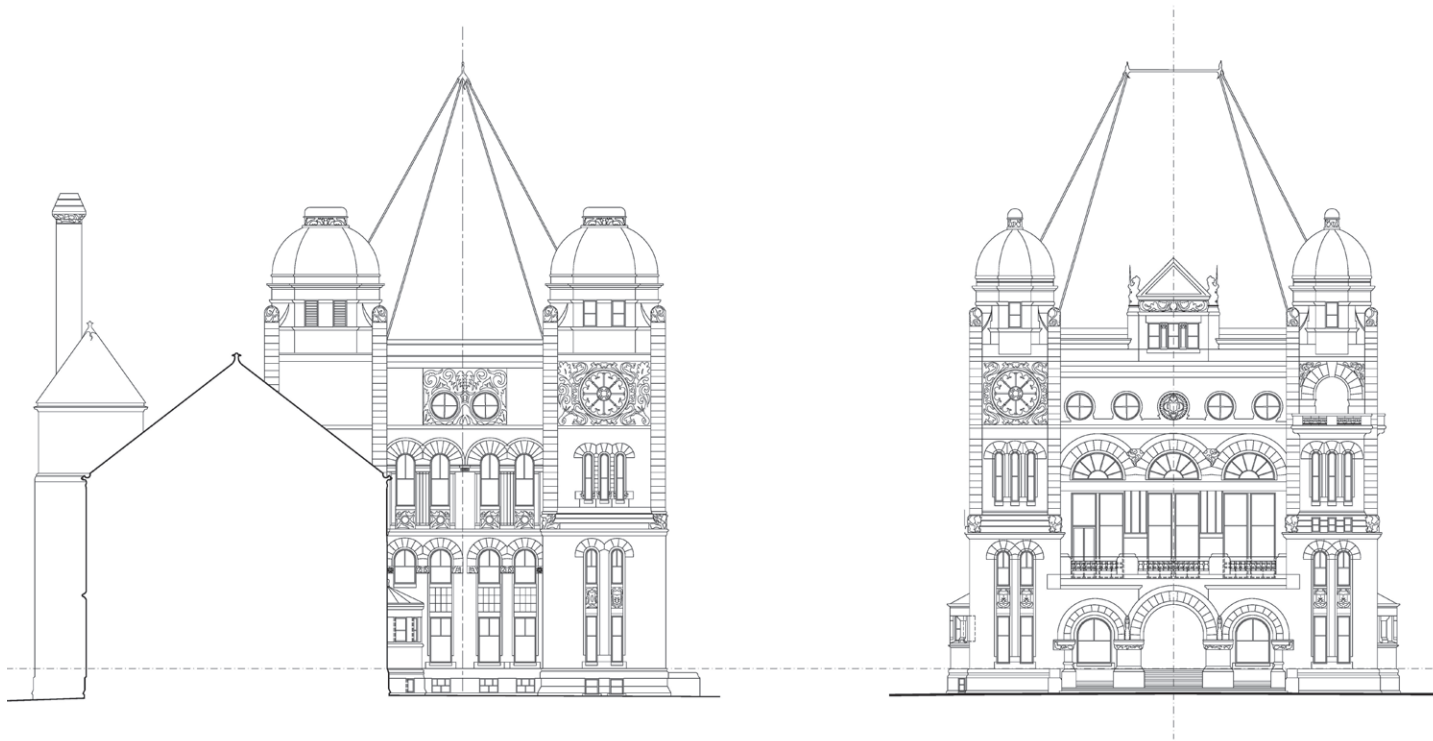
1. Legislative Chamber
2. Press Gallery
3. Public Gallery
4. Speaker's Gallery
5. Archive Library

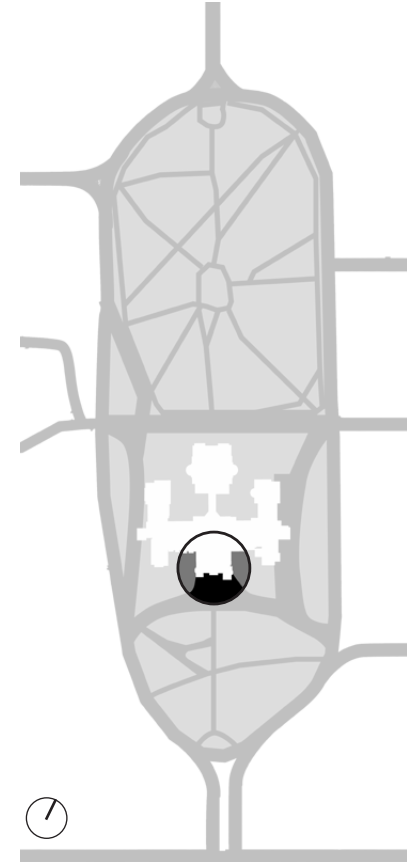
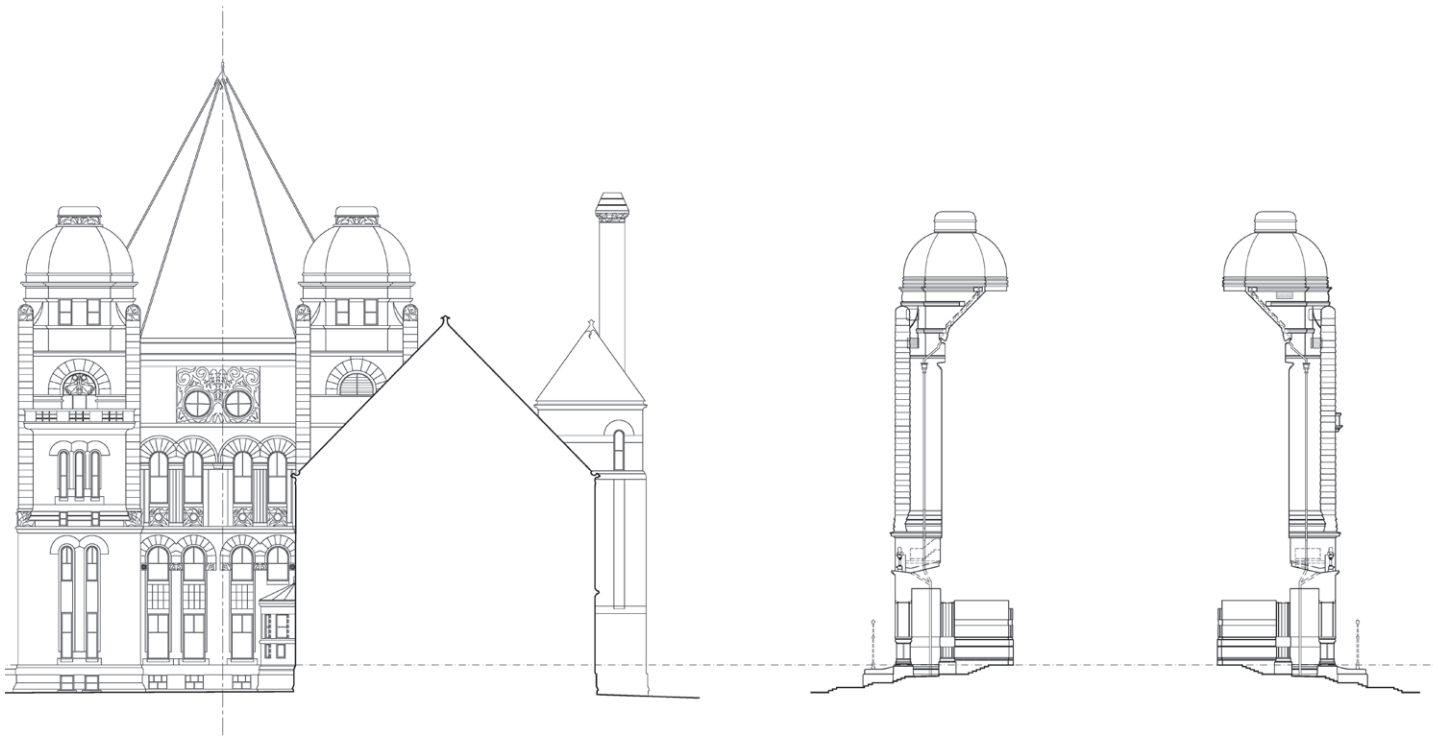


EXISTING BUILDING

Fig 5.28 [LEFT]: Third Floor Plan
(Not to Scale)

Fig 5.27 [RIGHT]: Roof Plan
(Not to Scale)





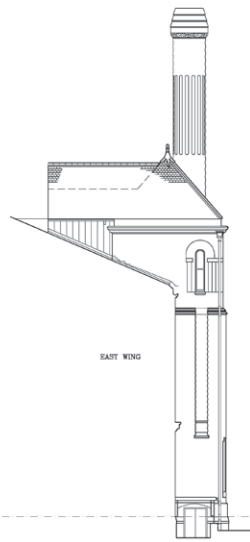
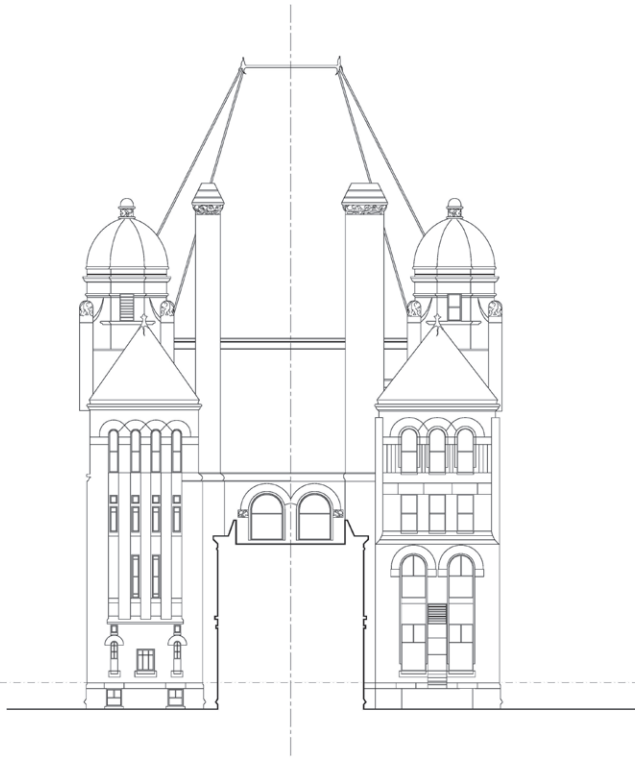
EXISTING BUILDING

Fig 5.30 [FAR LEFT]: Centre Block Partial West Elevation (Not to Scale)

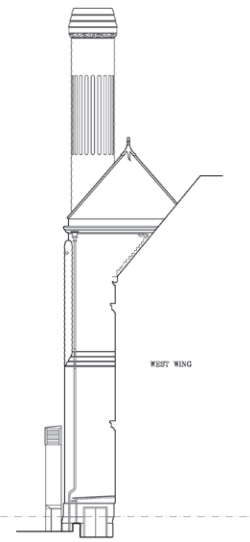
Fig 5.31 [NEAR LEFT]: Centre Block Partial South Elevation (Not to Scale)

Fig 5.32 [FAR RIGHT]: Centre Block Partial East Elevation (Not to Scale)

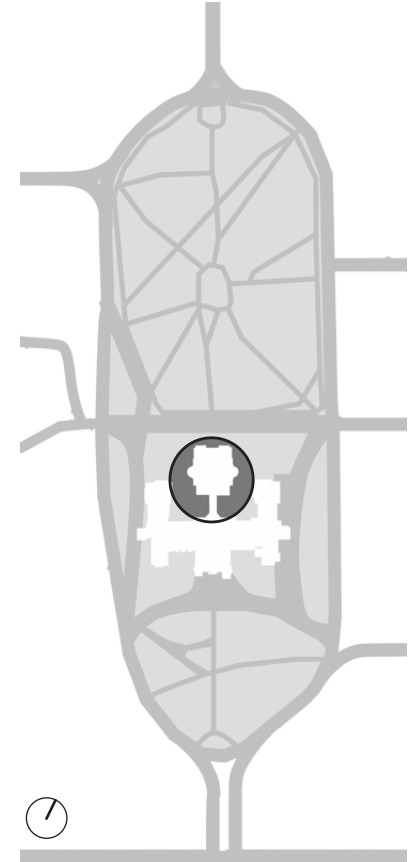
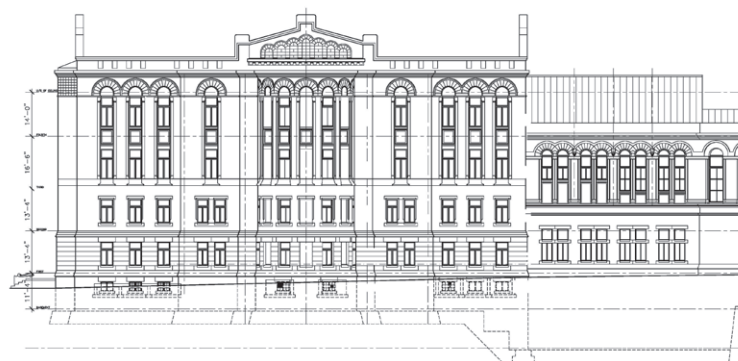
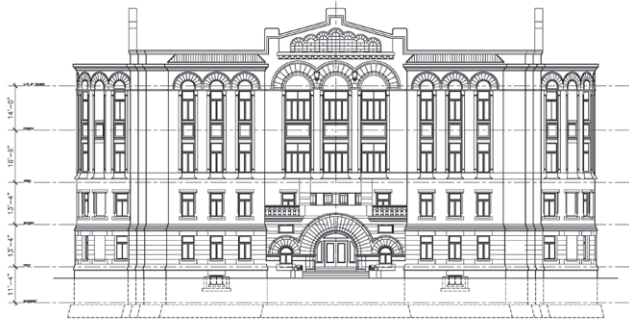
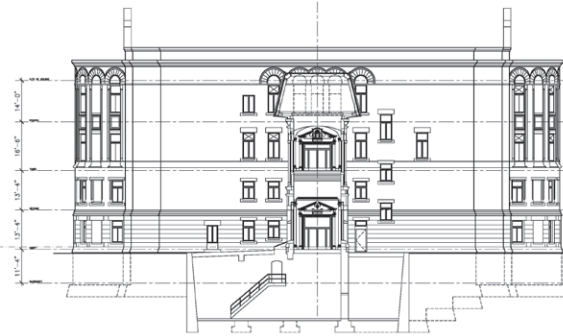
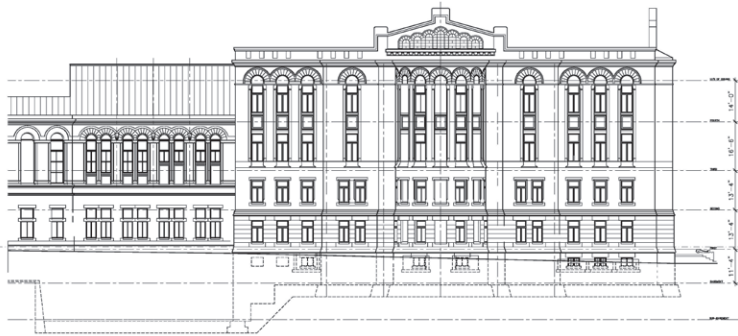
Fig 5.33 [NEAR RIGHT]: Centre Block Southwest Tower East and West Elevations (Not to Scale)



EAST WING



WEST WING



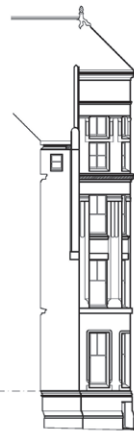
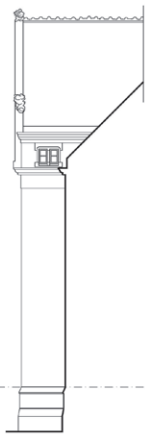
EXISTING BUILDING

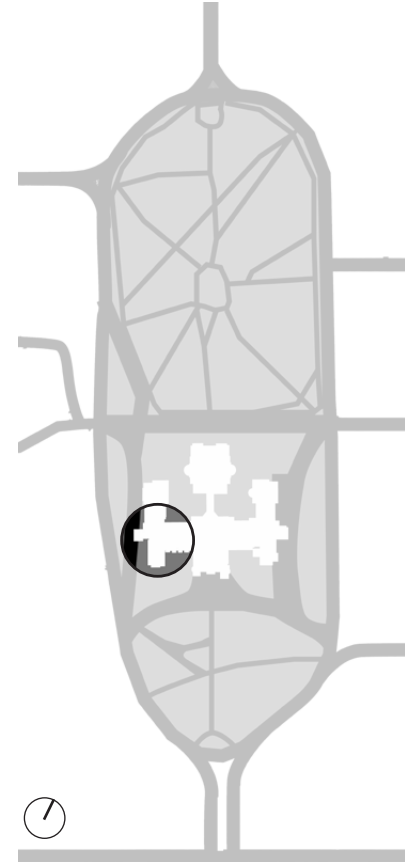
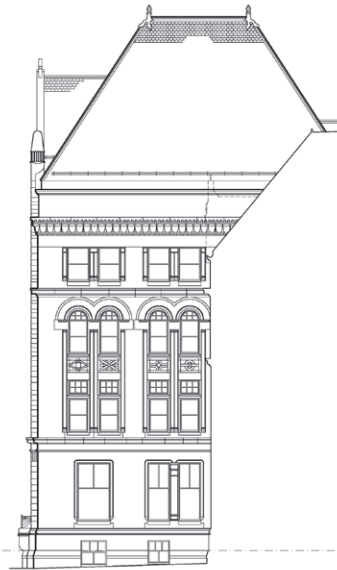
Fig 5.34 [FAR LEFT]: Centre Block Partial North Elevation
(Not to Scale)

Fig 5.35 [NEAR LEFT]: Centre Block Northeast Pavilion East and West Elevations
(Not to Scale)

Fig 5.36 [TOP RIGHT]: North Block East and South Elevations
(Not to Scale)

Fig 5.37 [BOTTOM RIGHT]: North Block North and West Elevations
(Not to Scale)





EXISTING BUILDING

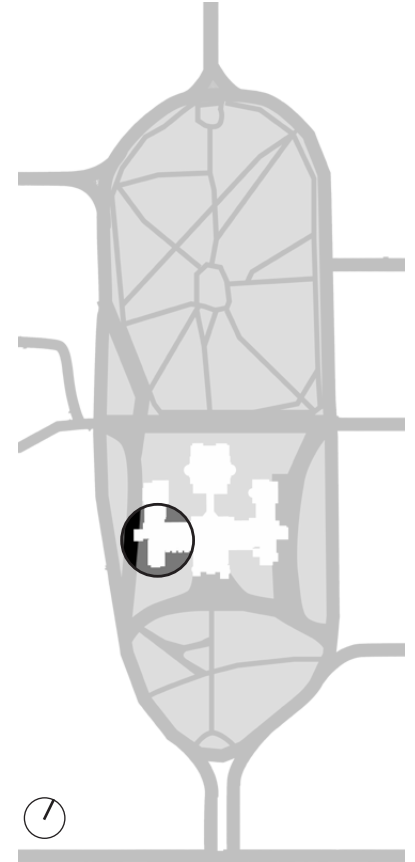
Fig 5.38 [FAR LEFT]: West Wing North Elevation
(Not to Scale)

Fig 5.39 [NEAR LEFT]: West Wing North Pavilion East
and Westside South Return Elevations
(Not to Scale)

Fig 5.40 [FAR RIGHT]: West Wing South Pavilion
South Elevation
(Not to Scale)

Fig 5.41 [NEAR RIGHT]: West Wing South Pavilion
East Elevation
(Not to Scale)





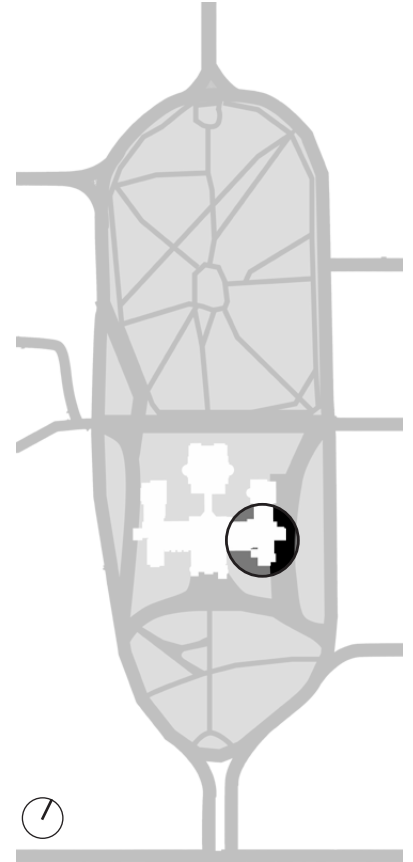
EXISTING BUILDING

Fig 5.42 [FAR LEFT]: West Wing Partial North Elevation (Not to Scale)

Fig 5.43 [NEAR LEFT]: West Wing Partial East Elevation (Not to Scale)

Fig 5.44 [RIGHT]: West Wing West Elevation (Not to Scale)





EXISTING BUILDING

Fig 5.45 [FAR LEFT]: Eastt Wing South Elevation
(Not to Scale)

Fig 5.46 [NEAR LEFT]: East Wing Partial West
Elevation
(Not to Scale)

Fig 5.47 [RIGHT]: East Wing East Elevation
(Not to Scale)

- Alander, Kyosti (1966). *Viljo Revell: Works and Projects*. New York: Praeger, Frederick A. Publishers
- Appleton, Jay (1996). *The Experience of Landscape*. Chichester: John Wiley and Sons
- Armstrong, William (1992). *Toronto's City Halls. Toronto: The Market Gallery* (City of Toronto Archives)
- Arthur, Eric (1979). *From Front Street to Queen's Park*. Toronto: McClelland and Stewart
- Atwood, Margaret (1972). *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi
- Bayer, Fern. (1984). *The Ontario Collection*. Markham: Fitzhenry & Whiteside.
- Begley, W.E. (1973). *Visnu's flaming wheel: The iconography of the sudarsana-cakra*. Monographs on archeology and fine arts; 27. New York: New York University Press for the College Art Association
- Benyus, Janine M. (1998). *Biomimicry: Innovation Inspired by Nature*. New York: Quill Publications Inc
- Blaisdell, Bob (2000). *Great Speeches by Native Americans*. Mineola: Dover Publications Inc
- Bloomer, Kent C. Charles Willard Moore, Buzz Yudell, and Dendy William, (1948 -, former owner, 1977). *Body, memory and architecture*. New Haven: Yale University Press
- Bourrie Mark (1996). *Canada's Parliament Buildings*. Ottawa: Hounslow Press
- Cajete, Gregory (1999). *Native Science*. Santa Fe: Clear Light Publishers
- Calvino, Italo (1997). *Invisible Cities*. London: Vintage Books
- Campbell, Joseph, and Bill Moyers (1988). *The Power of Myth*. New York: Doubleday
- Cardinal, Douglas, and George Melynk (1977). *Of the Spirit*. Edmonton: NeWest Press
- Cohen, Leonard (1963). *The Favorite Game*. Toronto: McClelland and Stewart
- Davies, Robertson (1994). *The Cunning Man*. Toronto: McClelland and Stewart
- Dodge, Martin, Kitchin, Rob and Perkins, Chris. (2009). *Rethinking Maps: New frontiers in cartographic theory*. New York: Routledge Taylor + Francis Group.
- Devereux, Paul (1996). *Re-Visioning the Earth: A Guide to Opening the Healing Channels Between Mind and Nature*. New York: Simon and Shuster
- Elliot, T.S.(1940). *The Wasteland: And Other Poems*. London: Faber and Faber

- Field Operations, Diller Scofidio + Renfro and Friends of the High Line (2008). *Designing the High Line: Gansevoort Street to 30th Street*. New York: Finley Printing
- Francis, Daniel (1992). *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press
- Frye, Northrop (1971). *The Bush Garden: Essays on the Canadian Imagination*. Toronto: Anansi Press.
- Gatje, Robert F. (2011). *Great Public Squares: An Architect's Selection*. New York: W.W. Norton & Company
- Gwyn, Richard (2011). *Nation Maker: Sir John A MacDonal: His Life, Our Times Volume two: 1867-1891*. Toronto: Random House Canada.
- Hayes, Derek (2008). *Historical Atlas of Toronto*. Toronto: D & M Publishers Inc.
- Hirmer, Lisa (2010). *Masters Thesis, On Landscape*. Waterloo, Ontario: University of Waterloo, School of Architecture.
- Hollett, Mark (2010). *The Study of Washington, D.C as an Embodiment of National Identity and a Design Proposal for a Slave Memorial on the National Mall*. Waterloo, Ontario: University of Waterloo, School of Architecture.
- Hornstein, Shelly (2011). *Losing Site: Architecture, Memory and Place*. Burlington, Vermont: Ashgate
- Houston, Jean (1994). *Manual for the Peacemaker: An Iroquois Legend to Heal Self & Society*. Wheaton: Quest Books
- Huyseer, Andreas (2003). *Present Pasts: Urban Palimpsests and the Politics of Memory*. Sandford California: Stanford University Press
- Hung, Ying-Yu and Gerdo Aquino (1991). *Infrastructure Landscape: Case Studies by SWA*. Basel: Birkhäuser
- Huzinga, J. (1944). *Homo Ludens: A Study of the Play Element in Culture*. London: Routledge and Kegan Paul
- Kipling, Rudyard (1993). *Just so Stories*. Hertfordshire: Wordsworth Editions Ltd
- Lee, Dennis (1977). *Savage Fields: An Essay in Literature and Cosmology*. Toronto: Anansi Press
- Lee, Tracey (2007). *Masters Thesis, Healing Univer[city]: Creating a System of Meaningful Places Through the Conception of the Body*: University of Waterloo, School of Architecture.
- LeGuin, Ursula (1971). *Wizard of Earthsea*. London: Penguin Books

- Levitt, Andrew (2006). *the Inner Studio: A designer's guide to the resources of the psyche*. Cambridge: Riverside Architectural Press
- Lynch, Kevin (2006). *The Image of the City*. Cambridge, Massachusetts: MIT Press
- McBride, Jason and others (2005). *uTOpia: Towards a new Toronto*. Toronto: Coach House Books.
- Meslin, Dave and others (2010). *Local Motion: The Art of Civic Engagement in Toronto*. Toronto: Coach House Books.
- Micallef, Shawn (2010). *Stroll: Psychogeographic Walking Tours of Toronto*. Toronto: Coach House Books.
- Nabakov, Peter and Robert Easton (1989). *Native American Architecture*. New York: Oxford University Press
- Ondaatje, Michael (1987). *In the Skin of A Lion*. London: Penguin Books
- Rogers, Edward S and Donald B Smith (1995). *Aboriginal Ontario: Historical Perspectives on the First Nations*. Toronto: Dundurn Press
- Pallasmaa, Juhani (2005). *The Eyes of the Skin: Architecture and the Senses*. Chichester: John Wiley and Sons
- Pinkola Estes, Clarissa (1992). *Women Who Run with the Wolves: Myths and Stories of the Wild Women Archetype*. New York: Ballantine Books
- Pottiger, Matthew and Jamie Purington (1998). *Landscape Narratives: Design Practices for Telling Stories*. New York: John Wiley and Sons, Inc
- Saul, John Ralston. (1995). *An Unconscious Civilization*. Toronto: Penguin Canada.
- Saul, John Ralston. (2008). *A Fair Country: Telling Truths About Canada*. Toronto: Penguin Canada.
- Schulz, Bernard. (2000). *The Reichstag: The Parliament Building by Norman Foster*. Freiberg: Bernhard Schulz Press.
- Smith, Linda Tuhiwai. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. Dunedin: University of Otago Press.
- Snow, Dean R. (1994). *The Iroquois*. Cambridge: Blackwell
- Snyder, Gary (1969). *Turtle Island*. New York: New Directions Publishing Corp.
- Snyder, Gary (1990). *Practice of the Wild*. Berkeley: Counterpoint Press.

- Sola-Morales, Ignasi (1997). *Differences*. Boston: MIT Press.
- Sudjic, Deyan and Helen Jones (2002). *Architecture and Democracy*. Glasgow: Laurence King Publishing.
- Suzuki, David (1991). *Wisdom of the Elders: Native and Scientific Ways of Knowing about Nature*. Vancouver: Greystone Books
- Swan, James A. (1991). *The Power of Place & Human Environments*. Wheaton: Theosophical Publishing House
- Swan, James A. (1996). *Dialogues with the Living Earth: New Ideas on the Spirit of Place from Designers, Architects & Innovators*. Wheaton: Theosophical Publishing House
- Turner, Tom. (2005). *Garden History: Philosophy and Design 200 BC-2000AD*. London: Spon Press
- Wilcox, Alana, Christina Palassio & Johnny Dovercourt (2010). *GreenTOpia: Towards a Sustainable Toronto*. Toronto: Coach House Books.
- Vale, Laurence J (1992). *Architecture, Power and National Identity*. New Haven, Connecticut: Yale University Press
- Vermeersch, Paul (2009). *The Al Purdy A Frame Anthology*. Toronto: Harbour Publishing
- Vogt, Kienast. (1999). *Open Spaces*. Basel: Birkhäuser
- Zumthor, Peter. (2006). *Atmospheres*. Basel: Birkhäuser