

CANADA'S URBAN WATERFRONT

WATERFRONT CULTURE AND HERITAGE INFRASTRUCTURE PLAN



PART I - CENTRAL WATERFRONT

PREPARED FOR THE CULTURE DIVISION, ECONOMIC DEVELOPMENT, CULTURE AND TOURISM DEPARTMENT, CITY OF TORONTO

BY ERA ARCHITECTS INC. AND JEFF EVENSON





The Culture and Heritage Infrastructure Plan presents a context for implementing a waterfront vision centred on cultural resources, a vision which anticipates the revitalization of Toronto's waterfront under the direction of all three levels of government. These resources include a web of experiences reflecting the diversity of Toronto's past, present and future. It is our goal to showcase Toronto as an imaginative and creative model of civic identity for 21st century urban Canada.

Our Plan includes culture and heritage as essential lenses through which to view future private and public investment. It suggests a rationale for development that affirms a focus on public life and the lived experience of the city. The Culture and Heritage Infrastructure Plan provides a platform on which to structure initiatives, identify projects and manage implementation strategies.

While the Plan identifies some important next steps and makes a number of general recommendations, it does not propose one grand cultural initiative. Rather, the Plan identifies a framework of opportunities for the private sector, foundations, all three levels of government and the culture and heritage communities to develop specific initiatives focused by the Plan's vision.

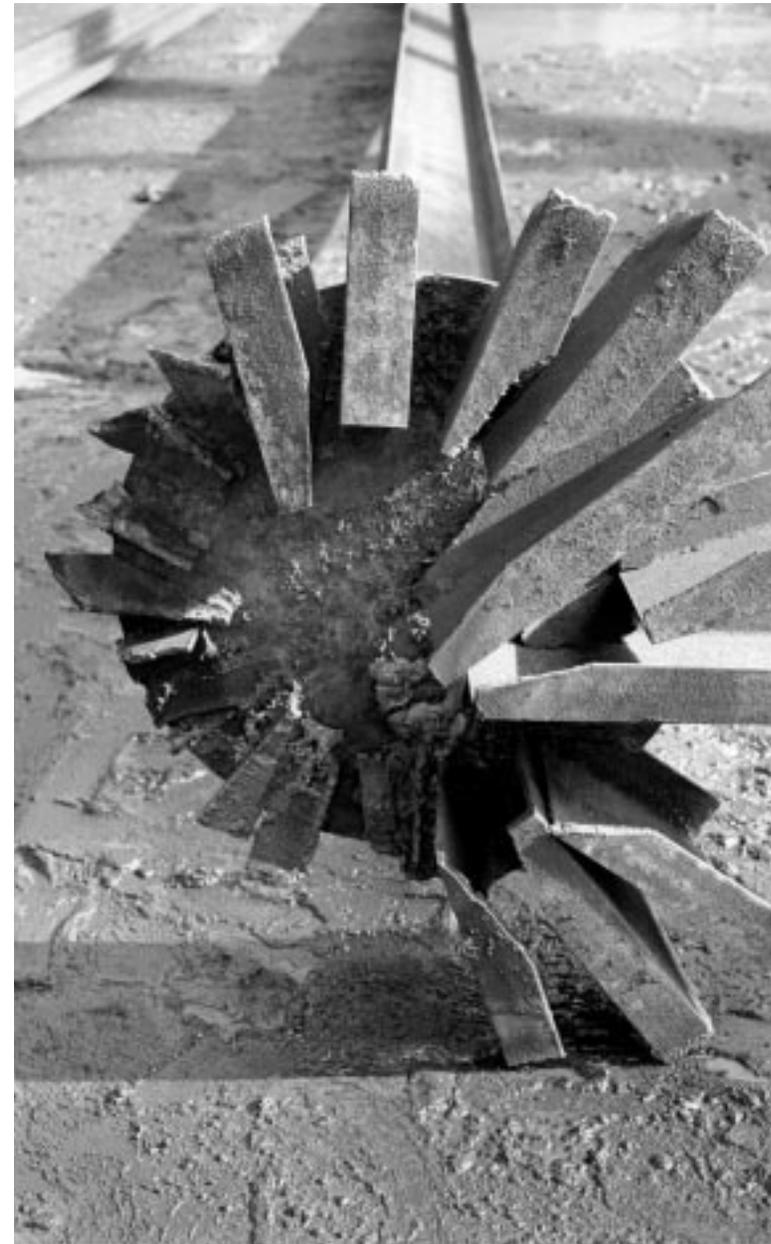
Yours sincerely,

A handwritten signature in black ink, appearing to read "Rita Davie". The signature is fluid and cursive, with a long horizontal stroke at the end.

Managing Director, Culture Division

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INTRODUCTION



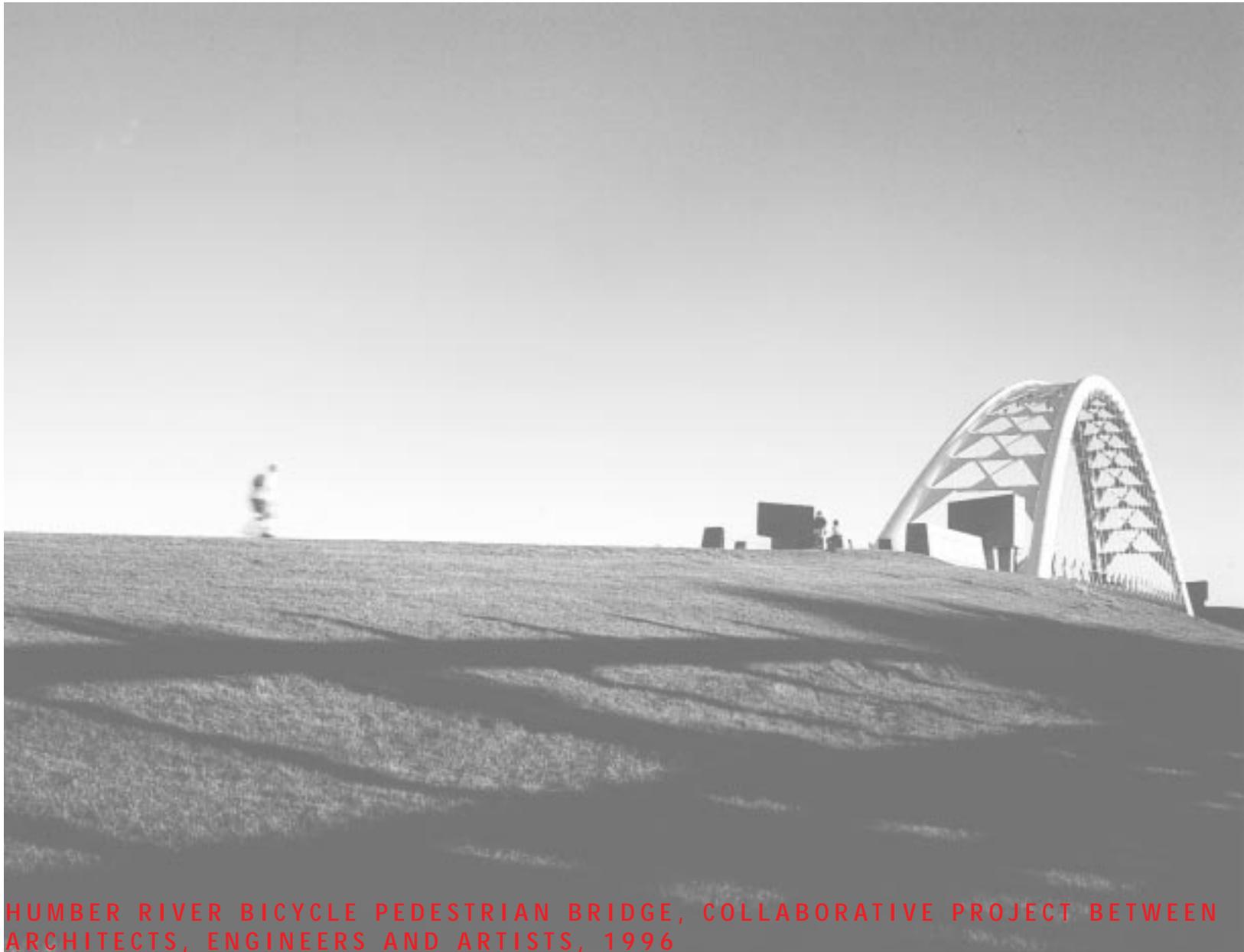
Toronto has a great waterfront and the potential to have one that is even greater. Millions of people regularly visit and make active use of its cultural and entertainment resources and the thousands of acres of green and open space along its 46-kilometre expanse. Its natural, cultural and heritage assets are for the most part publicly owned. The urban wilderness of Tommy Thompson Park and the quiet beauty of the Toronto Islands offer a welcome respite from urban life. Three spectacular rivers, the Humber, Don and Rouge, connect the waterfront to the Greater Toronto Region through their beautiful valleys.

The central waterfront serves as both the sports and entertainment heart of southern Ontario and the hub of the region's transportation network. Vibrant residential communities and cultural facilities entwine with commercial towers, hotels and restaurants which serve food from around the world. This convergence of urban convenience and natural, cultural and heritage resources creates the potential to transform an already interesting waterfront into one of the great urban places of the world.

Throughout its history, Toronto has looked to the waterfront as a source of prosperity, inspiration and creativity. As we once again look to the future, it is important to remember that the waterfront is the basis for understanding our past. Its cultural landscape holds the stories of Canada's diverse communities and their contributions to our cultural life and economic prosperity.

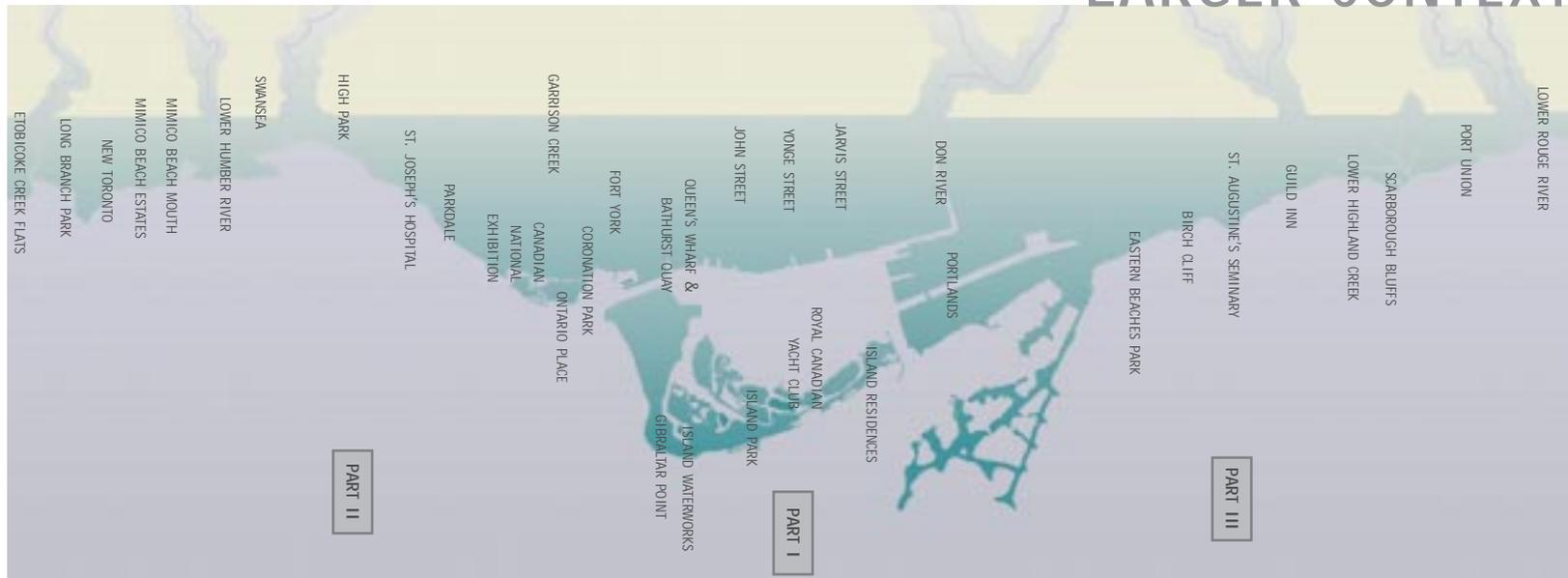
From early aboriginal times to the present day, the waterfront has played a vital role as a public place for each generation of newcomers to gather, celebrate, work, and engage one another in sport and entertainment. Just as Toronto was born on the waterfront, so was much of the art and industry that has created generations of shared experience and cultural memory.

The Culture and Heritage Infrastructure Plan is a matrix that informs the central waterfront Part II Plan. It is meant to inspire a consciousness of culture and heritage and to compliment the activities that focus on land use, transportation infrastructure and environmental remediation. It suggests a rationale for development that includes a focus on the people and the lived experience of the city.



HUMBER RIVER BICYCLE PEDESTRIAN BRIDGE, COLLABORATIVE PROJECT BETWEEN ARCHITECTS, ENGINEERS AND ARTISTS, 1996

LARGER CONTEXT



In November 1999, Mayor Mel Lastman, supported by Premier Mike Harris and Prime Minister Jean Chrétien, announced a bold new vision to revitalize Toronto's 46-kilometre waterfront. As part of this announcement, a Task Force funded by the three levels of government was formed to report on the implementation costs, investment, timing, and assets and opportunities for government and private sector involvement. This Task Force, chaired by financier Robert Fung, issued its report in March 2000. In December 2000, the Waterfront Revitalization Intergovernmental Steering Committee, comprised of representatives of the three levels of government, commissioned a number of studies to analyse and refine the Fung Report. The Culture and Heritage Infrastructure Plan is one of those studies.

To relate to the City's Part II Planning exercise for the central waterfront, the focus of the Culture and Heritage Infrastructure Plan has remained within the central waterfront area. This area, however, is just one part of a much larger waterfront and a much larger city with a range of diverse cultural and heritage resources stretching from Etobicoke to Scarborough.

To examine the many cultural and heritage opportunities along the entire waterfront, it is suggested that the east and west sections of the city's waterfront be studied. The cultural landscapes of the Humber and Rouge Rivers, the Scarborough Bluffs, High Park and the rich heritage of the Guild Inn, the Lakeshore Assembly Hall site, and the thirty communities along Toronto's waterfront are all important elements of Canada's Urban Waterfront.



SKATING AT HARBOURFRONT CENTRE, JANUARY 10, 2001

GOALS AND VISION

GOALS OF THE PLAN

The goals of the waterfront Culture and Heritage Infrastructure Plan are:

- To create a distinctive framework through which to visualize the cultural landscape of Toronto's central waterfront, to connect it to the larger waterfront and integrate it with important cultural and heritage resources in the city core.
- To identify some of the important places in the cultural landscape that are strategic cultural and heritage resources.
- To articulate a cultural and heritage vision for the waterfront and establish the principles, objectives and opportunities for culturally conscious development in the central waterfront.
- To make general recommendations and suggest specific next steps to advance efforts to achieve the vision set out in this report.

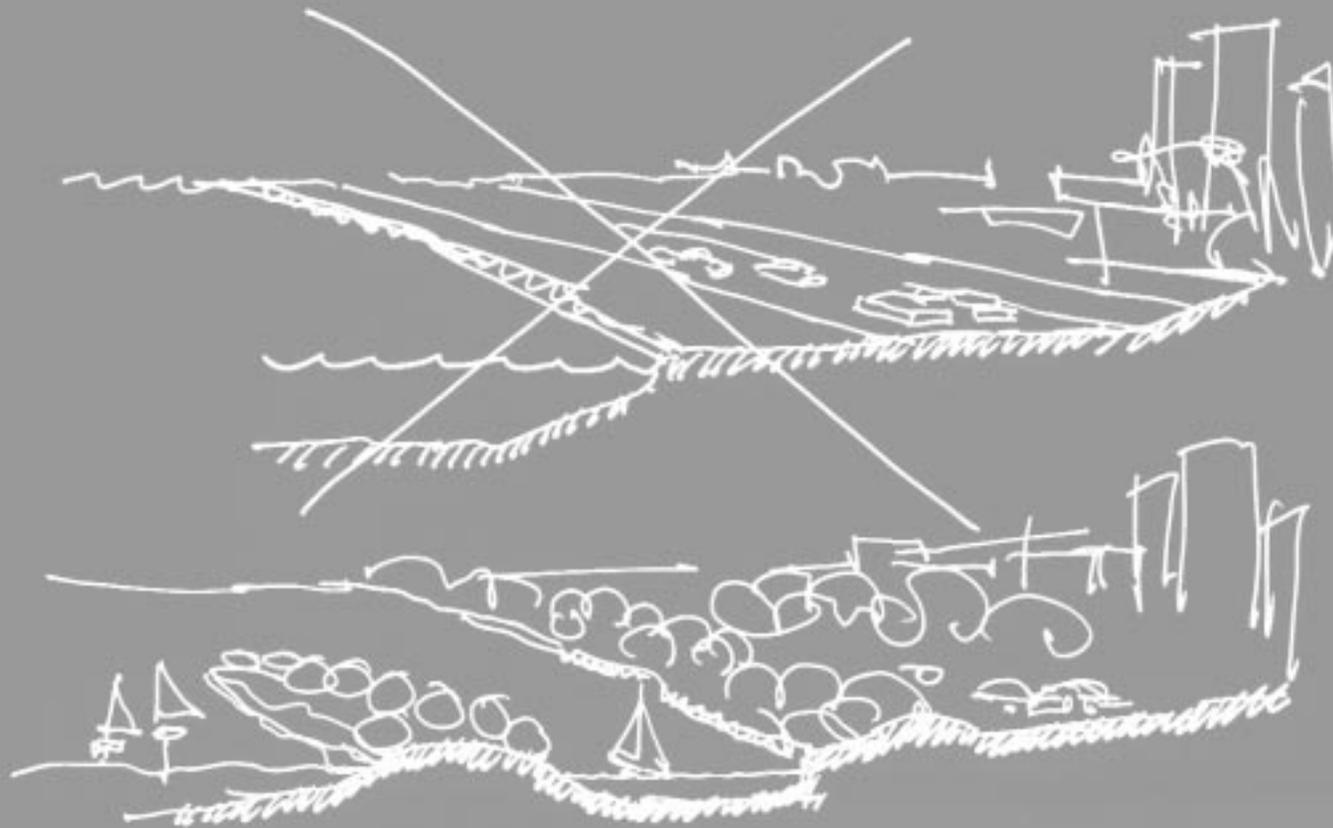
A VISION FOR CANADA'S URBAN WATERFRONT

Private and public investment, the activities of government departments and community-based groups and foundations should work together to realize the culture and heritage vision for a revitalized waterfront. The four elements of the vision set out in this Plan are:

- Create a high profile cultural zone in Canada's largest city that will become an important destination for local, national and international visitors and enhance the quality of life for residents.
- Protect, enhance and promote the natural, cultural and heritage resources of Toronto's waterfront.
- Establish a strong visual identity for the entire 46-kilometre waterfront,
- Promote and enhance cultural activity and public life on the waterfront.

Our vision of a revitalized waterfront incorporates all the diversity of Toronto's urban life and showcases Toronto as an imaginative and creative model of civic identity for 21st-century urban Canada.

③ RECLAIMING SHORELINE FOR PEOPLE



the meeting of water and land
brought to a poetic awareness

EZ

"THE MEETING OF WATER AND LAND BROUGHT TO A POETIC AWARENESS", EBERHARD ZEIDLER, 1971, ONTARIO PLACE

PRINCIPLES

CREATIVE REUSE

Creative reuse and integration of existing facilities and resources should be integral to any redevelopment of the waterfront. The revitalization of what we already have is important, including extending the life of buildings and seeking adaptive and creative new uses for existing structures and facilities. An excellent example of creatively reusing an older industrial building is the Power Plant Art Gallery at Harbourfront Centre.

COMMUNITY VISION

Cultural and heritage facilities should have a balance of commercial and community attractions. Cultural communities need to be involved in planning the life of the waterfront. This approach should be built into waterfront revitalization from the beginning. The cultural activities and programs at Harbourfront are a good example of how this approach has generated success by responding to diverse community needs. Ontario Place, on the other hand, is an example of a facility that has lost its community vision.

INCREMENTAL GROWTH

The cultural life of the waterfront needs to be built incrementally, and recognize the strengths of Toronto's cultural system. The addition of any major cultural institution to the waterfront should begin by first building its community base. No activity on the waterfront should weaken Toronto's existing citywide cultural and heritage infrastructure.

TELL STORIES

The waterfront should be a place of learning, reflection, commemoration and celebration. The landscape of the waterfront has enormous storytelling power when connected to themes of aboriginal heritage, settlement, immigration, industrial development, ecosystem erosion and renewal, entertainment, sports history and international conflict and friendship.

CULTURAL DIVERSITY

It is important to recognize and promote social inclusion and cultural diversity. The development of the waterfront cultural zone should be based on wide public discussions, partnerships and collaboration with all of Toronto's communities.

YEAR ROUND ACTIVITY

It is important to attract visitors and sustain activities all year round on the waterfront. Open space should be modified to encourage winter uses and interior public spaces should be designed to support cultural and artistic programming that builds on their unique waterfront setting.

SMART GROWTH

Culture and heritage should be recognized as key elements of smart growth and as integral elements in the creation and preservation of both a sense of place and a unique identity for the waterfront.

THE PUBLIC REALM

Development on the waterfront must seek to preserve and protect the public realm. Culture and heritage assets must be accessible to people of all incomes and abilities. Distinct areas that look different and function differently as well as opportunities for a wide range of cultural and artistic expression should be maintained.



ENJOYING THE BEACH AT SUNNYSIDE BATHING PAVILION, SEPTEMBER 4, 1922

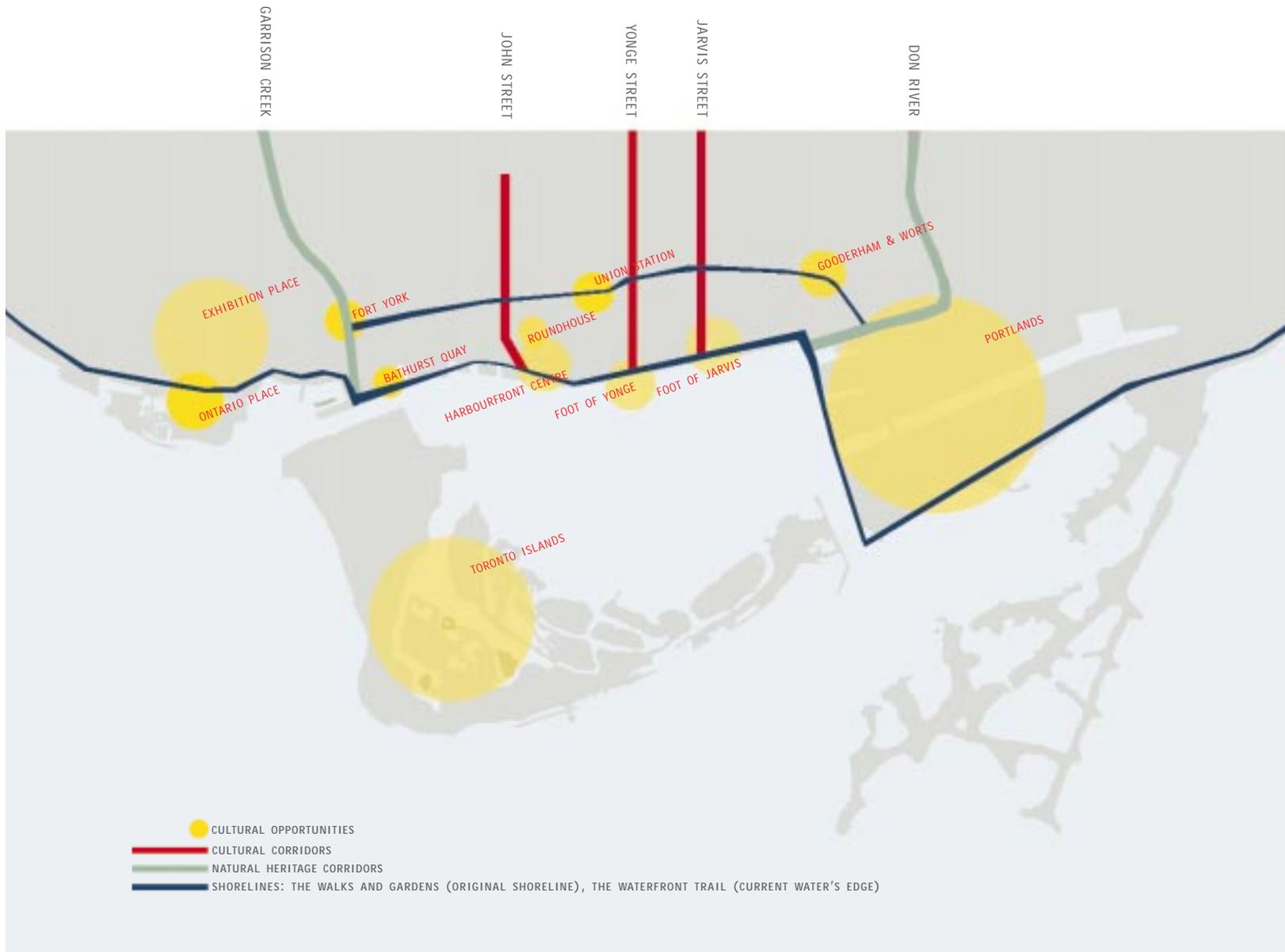
OPPORTUNITIES

Based on these principles, there are five types of opportunities for cultural and heritage development that ought to be encouraged in the revitalized waterfront. Private development and public sector projects ought to be designed:

- To strengthen waterfront identity through a coherent visual identity program incorporating public art and interpretive resources.
- To create cultural and heritage destinations on a variety of scales in order to welcome Canadians and the people from around the world to Toronto.
- To strengthen the connections between the waterfront and the city through historically and/or culturally significant corridors.
- To support artistic and cultural expression in new buildings, new infrastructure, in urban ecological processes and in green and open spaces.
- To establish public spaces for people to gather and interact, express themselves, celebrate, learn, discover and remember.

Some specific examples of opportunities that could be incorporated into the revitalized waterfront are:

- A creative visual identity program and heritage interpretation plan that tells Toronto's story and provides visible connections and gateways to the waterfront from all 30 waterfront neighbourhoods.
- A Cultural Centre / Museum of Toronto on the waterfront to provide a major tourist destination and a focus for Torontonians to tell their stories to each other and the world.
- An Aboriginal Centre on the waterfront to celebrate and explore the rich First Nations heritage.
- Public art competitions to design creative waterworks and other art forms as part of the City's storm water management initiatives. This could include community-based endeavors to rediscover the hidden creeks and rivers that snake throughout Toronto's neighbourhoods.
- A Waterfront Festival Site as a major public gathering place at the foot of Yonge Street.
- Live/work affordable housing for artists.
- Visitor orientation services and facilities at Fort York.
- Public/private sector partnerships to develop cultural corridors to enhance the heritage and cultural appeal of areas like John Street and Jarvis Street significantly and create major destinations for residents and visitors.



CULTURE AND HERITAGE INFRASTRUCTURE GRID

The Waterfront Cultural and Heritage Infrastructure Plan is built around a grid of seven corridors which link the culture and heritage resources of the city with those of the water's edge.

The grid includes five north-south corridors. The Don River and Garrison Creek natural corridors are important cultural landscapes in the city. Together with John Street, Yonge Street and Jarvis Street corridors, they are comprised of culture and heritage resources.

There are two east-west corridors. The northern corridor roughly corresponds to the existing Esplanade and Front Street, and references Toronto's original lakefront. The southern corridor articulates the present day water's edge.

In the following pages we provide a description of each corridor and suggest examples of opportunities for specific initiatives.

The seven corridors, as set out in the grid, are:

- Garrison Creek/Garrison Common: the rediscovery of a buried ravine, connecting military and natural heritage;
- John Street: arts, entertainment and new media;
- Yonge Street: Ontario's main street, a street of retail, commerce and tourism;
- Jarvis Street: history and a link to the Old Town;
- the Don River: bringing back the Don while recognizing its industrial heritage.

These north-south features create a grid of cultural resources if they are overlaid with the east-west waterfront features:

- the Front Street/Walks and Gardens: the original shoreline of the city; and
- the Waterfront Trail, the current water's edge.

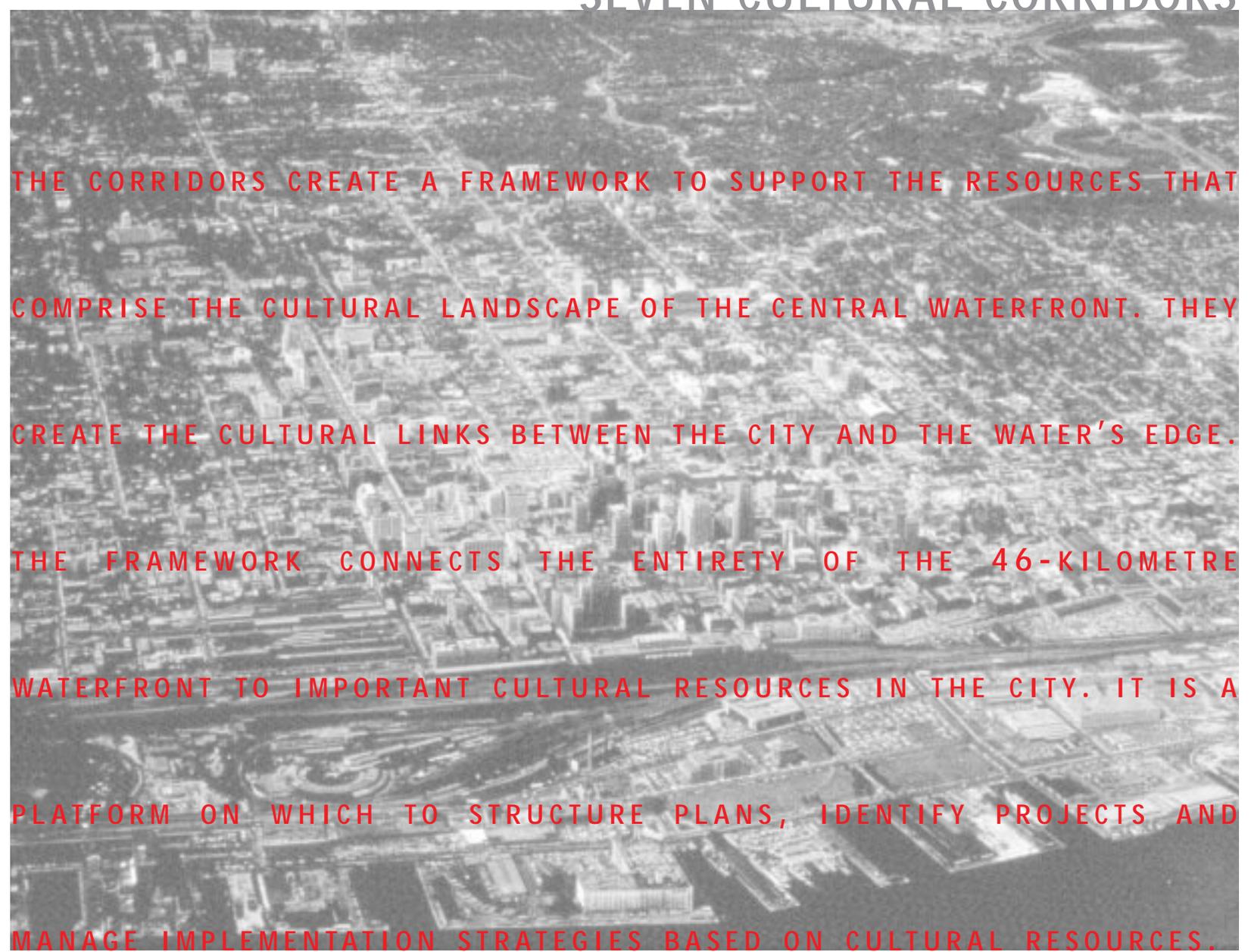
The grid identifies a number of examples of culturally important places that represent unique opportunities to build on and strengthen the culture and heritage infrastructure of the waterfront:

- Exhibition Place
- Ontario Place
- Fort York
- Bathurst Quay
- Harbourfront Centre
- John Street Roundhouse
- Union Station
- Foot of Yonge Street
- Foot of Jarvis Street
- Gooderham & Worts and the First Parliament Site
- the Portlands
- Toronto Islands

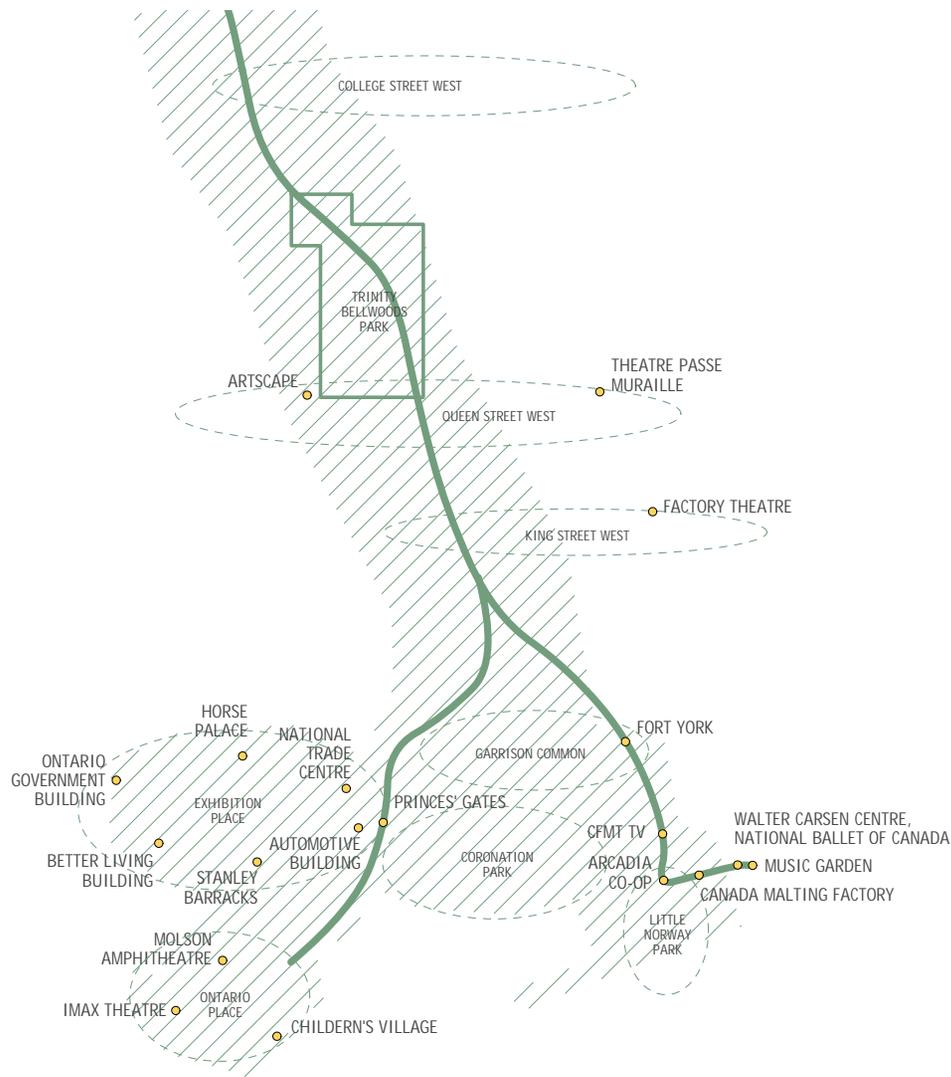


ANNUAL WORD ON THE STREET FESTIVAL, CELEBRATING THE PRINTED WORD ON QUEEN NEAR JOHN STREET

SEVEN CULTURAL CORRIDORS

An aerial photograph of a city waterfront, showing a dense grid of streets and buildings. The waterfront is visible at the bottom of the image, with a body of water. The text is overlaid on the image in red, uppercase letters.

THE CORRIDORS CREATE A FRAMEWORK TO SUPPORT THE RESOURCES THAT
COMPRISE THE CULTURAL LANDSCAPE OF THE CENTRAL WATERFRONT. THEY
CREATE THE CULTURAL LINKS BETWEEN THE CITY AND THE WATER'S EDGE.
THE FRAMEWORK CONNECTS THE ENTIRETY OF THE 46-KILOMETRE
WATERFRONT TO IMPORTANT CULTURAL RESOURCES IN THE CITY. IT IS A
PLATFORM ON WHICH TO STRUCTURE PLANS, IDENTIFY PROJECTS AND
MANAGE IMPLEMENTATION STRATEGIES BASED ON CULTURAL RESOURCES.



GARRISON CREEK - NATURAL HERITAGE AND HISTORY

The Garrison Creek corridor exists as a historic cultural landscape from the waterfront and Fort York up across the west end of the city. Once a significant ravine, it is now partly concealed and partly visible. The remnants of the Garrison Creek watershed, whose ravine originally formed the northeast side of Fort York, is now a series of parks, such as Trinity Bellwoods and Dufferin Grove, linked by the now-buried waterway.

Much of Garrison Creek has been buried for more than a century, but it still has a powerful presence in the public imagination. Recent studies and community efforts at naturalizing sections of the park system have contributed to a new understanding of the water systems and historic landforms of the city. Recently, a series of signs and park improvements that interpret the watershed has been installed by the City as part of the "Discovery Walks" project. An active community group has developed the "Garrison Creek Linkage Plan" to strengthen the natural and urban amenity of this watershed.

The Garrison Creek corridor leads south from the city's culturally rich Queen and King Street gallery districts to Garrison Common – the park surrounding historic Fort York. Further south, Coronation Park links Exhibition Place, Ontario Place, and the continuing military presence of the Fort York Armouries and HMCS York with the water's edge.

OPPORTUNITIES: There is a strong opportunity for public art, possibly a series of fountains which mark the hidden waterway, and for increased public interpretation of Garrison Creek. The focal point for interpreting this natural corridor would be Fort York, the nationally designated historic site with which it is so closely linked and which gave birth to urban Toronto in 1793.

GARRISON CREEK CORRIDOR

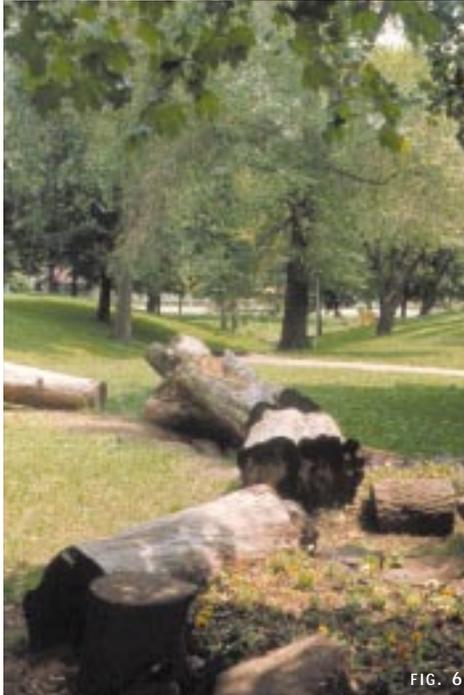
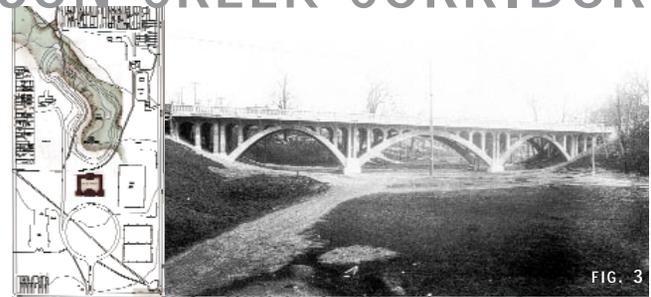
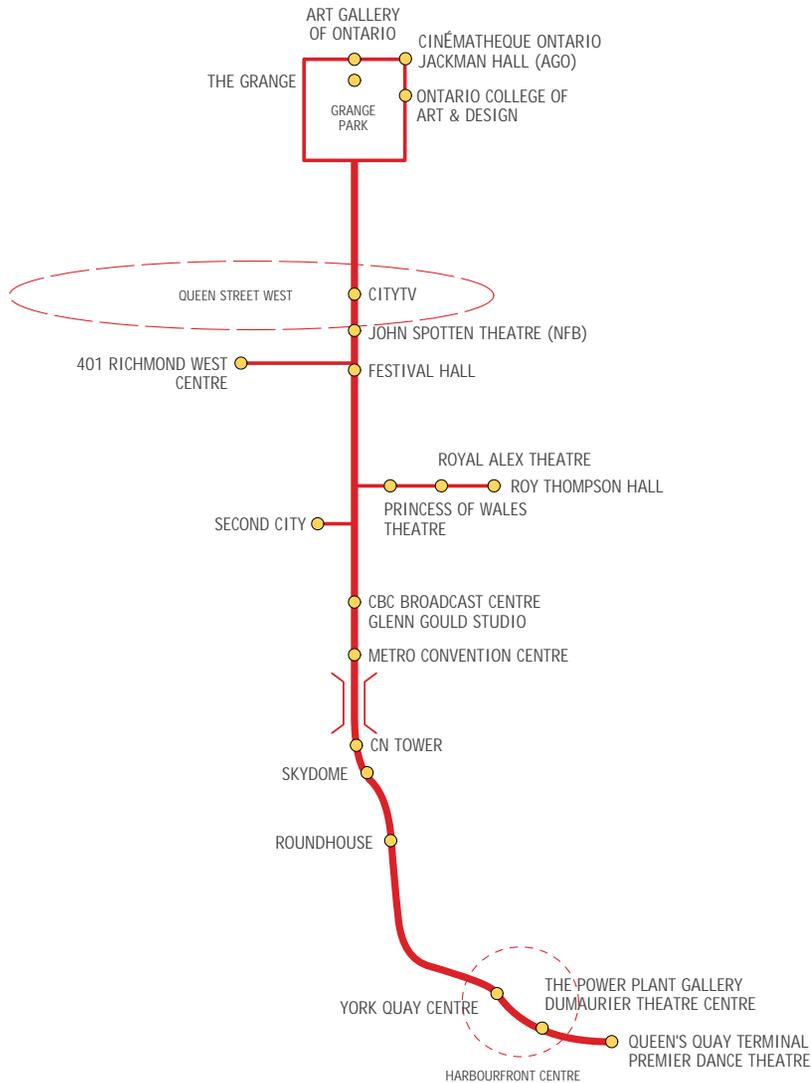


FIG. 2, 3 HISTORIC VIEWS OF GARRISON CREEK
FIG. 4 1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF
CONTEMPORARY SITE
FIG. 5, 6 CONTEMPORARY VIEWS OF GARRISON CREEK





JOHN STREET - ARTS, ENTERTAINMENT, NEW MEDIA

John Street, as a central urban street, can be understood as a cultural new media link to the central waterfront, linking the city's cultural activities with the water's edge.

A revitalized John Street could become Canada's premier street of arts, entertainment and culture. Promoted as part of a global tourism strategy, John Street would become a must-see destination and the place to celebrate the convergence of art, design and the new media that is rapidly transforming Canada's cultural landscape.

Between the Art Gallery of Ontario on the north and Harbourfront Centre on the waterfront, lie an impressive range of significant cultural assets. Grange Park, the Ontario College of Art and Design, the CHUM/City Building, Festival Hall, the National Film Board, the Princess of Wales Theatre, the Canadian Broadcasting Corporation, the CN Tower, SkyDome, and the historic Roundhouse and its adjacent park all lie on a north/south axis proximate to John Street.

OPPORTUNITIES: A private/public partnership to build a consensus on the revitalization of John Street along the lines of the themes outlined in this report should be established. The objectives of the partnership would be to capture the interest and energy of the cultural, new media, entertainment and business constituents of John Street, and to develop a vision and a set of public and private projects that elevate John Street to Canada's premier street of arts, entertainment and culture.

JOHN STREET CORRIDOR



FIG. 7

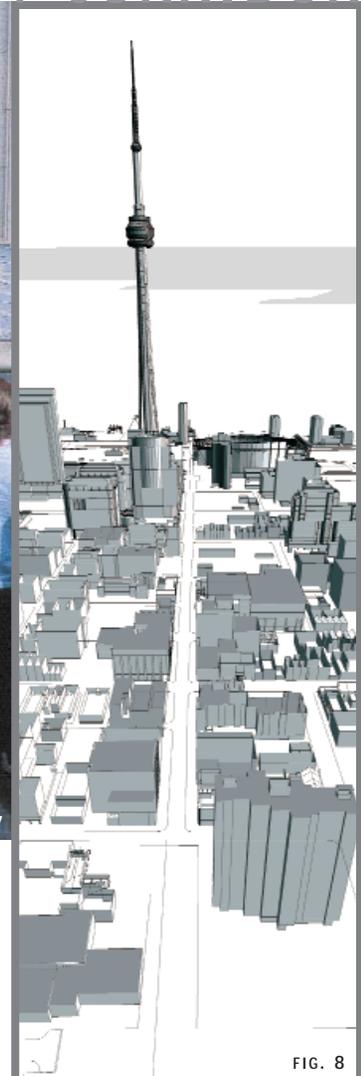
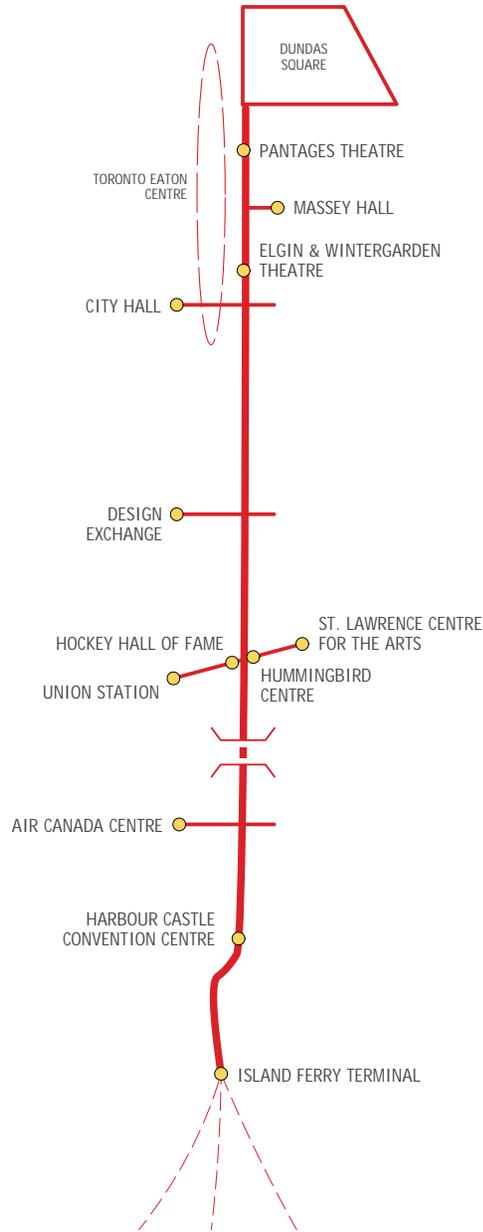


FIG. 8

FIG. 7 MUCHMUSIC STREET CONCERT AT JOHN AND QUEEN STREETS
FIG. 8 CONTEMPORARY VIEW OF JOHN STREET LOOKING SOUTH
FIG. 9 PARTICIPANTS OF SPEAKERS CORNER



FIG. 9



YONGE STREET

Yonge Street is one of Toronto's most unique public spaces. No other street in the city is as open to public inhabitation as this place. When the Toronto Blue Jays won the World Series, there were an estimated 1 million people celebrating on Yonge Street from the harbour up to Bloor Street.

The "World's Longest Street" is Ontario's, and indeed Canada's, "Main Street". The rich cultural activity and urban history of this route makes its inclusion in this plan a natural one.

With the recent rejuvenation efforts focused on Yonge and Dundas culminating in the opening of Dundas Square, Yonge Street is set to become even more the cultural and civic core of the city.

South of Dundas Street, there are the Pantages and Elgin/Winter Garden theatres, Massey Hall, the Toronto Eaton Centre, and the Hummingbird Centre, to name a few of the city's main attractions. Within walking distance are places as significant as Nathan Phillips Square and City Hall, the Design Exchange, Union Station and the Air Canada Centre.

The energy of Yonge Street transforms at the waterfront into the launching point for the Toronto Island ferries, but the connection is not clear, and the foot of Yonge appears disconnected to its larger city presence.

OPPORTUNITIES: The foot of Yonge has been identified as a pre-eminent location for a significant cultural facility as part of the Waterfront Plan. The idea for a Waterfront Festival Site, as a place of celebration, seems most appropriate for Yonge Street.

YONGE STREET CORRIDOR

FIG. 10 THE NEW DESIGN FOR DUNDAS SQUARE
FIG. 11 CONTEMPORARY VIEW OF YONGE STREET LOOKING SOUTH
FIG. 12 YONGE STREET AT NIGHT, 1976



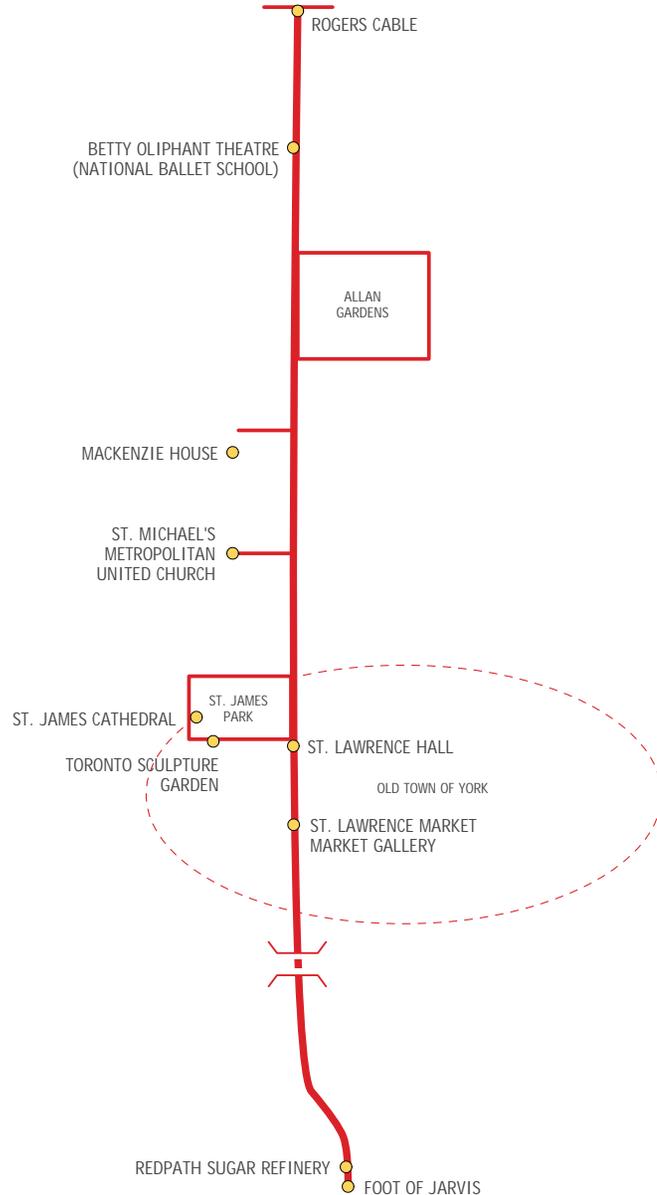
FIG. 10



FIG. 11



FIG. 12



JARVIS STREET

The original layout of Jarvis Street was distinctive. In 1847, Jarvis was widened to eighty feet and planted with elm trees. Boulevards were later added to either side of the street. These tree-lined boulevards separated pedestrians from the street traffic. Between 1870 and 1920, Jarvis was considered to be one of the most desirable locations in the city. With the widening of the vehicular road in 1948, the majestic trees that once graced the roadside were lost. While few of the mansions now remain, the scattering of those still standing reveal the scale and prosperity that made up this historic street.

Jarvis still holds significant cultural fixtures for the city. The National Ballet's Betty Oliphant Theatre (to be expanded as part of the CBC lands redevelopment), St. Lawrence Hall and the St. Lawrence Market are all located along the street. As well, there are significant public spaces and parks along Jarvis' length containing important Toronto landmarks – Allan Gardens with its historic greenhouses, Moss Park, and St. James Park with St. James Cathedral.

OPPORTUNITIES: Improving the streetscape and connections to the waterfront will support and enhance the understanding of Jarvis Street's vitality and potential for revitalisation. Partnerships with groups working towards the rejuvenation of the Old Town and the streets and parks systems are essential to giving renewed coherence of the street.

JARVIS STREET CORRIDOR



FIG. 13

FIG. 13 CANADA'S NATIONAL BALLET SCHOOL ON JARVIS STREET



FIG. 14

FIG. 14 HISTORIC VIEW OF JARVIS STREET

FIG. 15 CONTEMPORARY VIEW OF JARVIS STREET

FIG. 16 HISTORIC VIEW OF JARVIS STREET AT KING STREET,
ST. LAWRENCE HALL

FIG. 17 CONTEMPORARY VIEW OF JARVIS STREET LOOKING NORTH

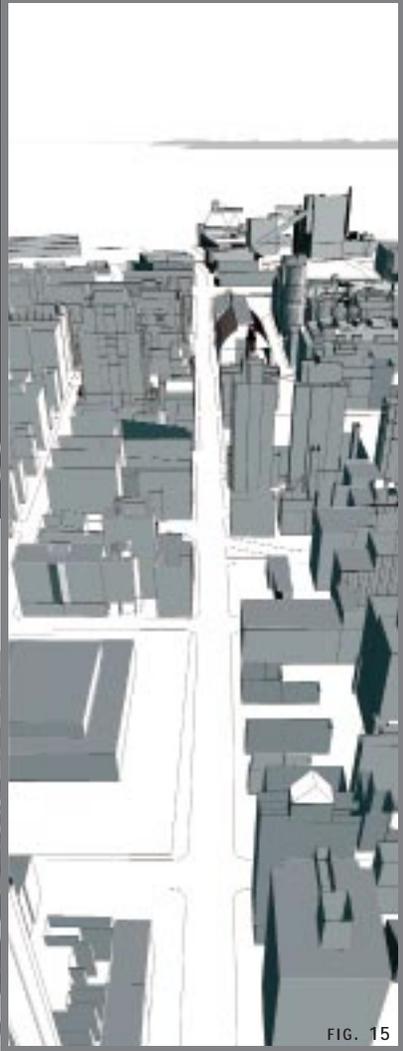


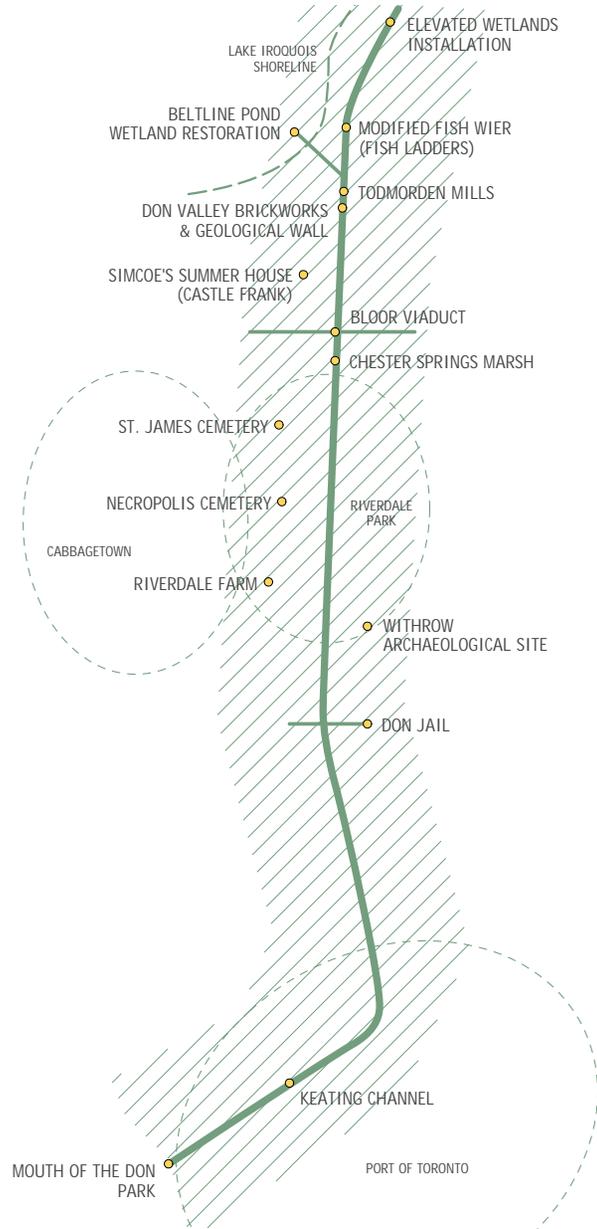
FIG. 15



FIG. 17



FIG. 16



DON RIVER - NATURAL HERITAGE

An important axis through the city, the Don River lies in one of Toronto's largest valleys, and is punctuated by a rich historical record from its source all the way to its termination at Lake Ontario.

Significant residential communities, infrastructure and industrial landmarks have evolved into a dynamic and interconnected contribution to the wealth and significance of the Don River. The historic fabric of the Riverdale and Cabbagetown communities exemplifies the importance of the relationship of older neighbourhoods to the natural geography of the Don Valley. Numerous bridges and roadways, such as the Bloor Street Viaduct, connect the city over and through the Don River. These serve to link industry, commerce and housing through the community as well as to entrench the history of the Don in Toronto. Within the neighbourhoods and transportation infrastructure lie such heritage landmarks as Todmorden Mills, the Don Valley Brick Works and even the historic Don Jail. The Necropolis, an important cultural landscape, is also situated in Cabbagetown.

Restoring the Don has become a high priority because of the work of the Task Force to Bring Back the Don and the gradual adaptive reuse of the Don Valley Brick Works for public use. A naturalized extension of the river into Lake Ontario will not only serve to enhance the function of the flood plain, but will help to beautify the city and strengthen the significance of the Don's axis leading into Lake Ontario.

DON RIVER CORRIDOR

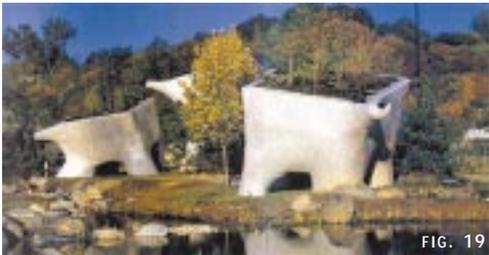
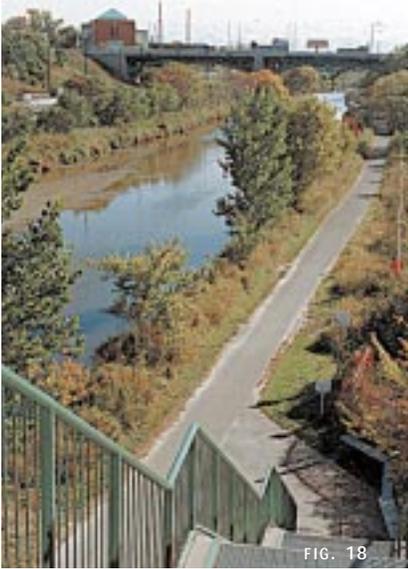
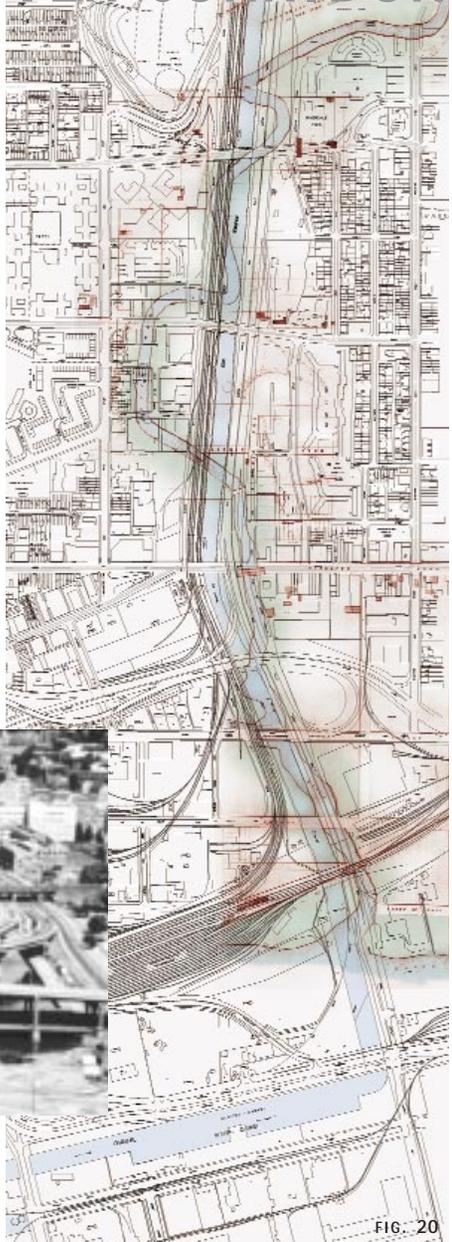


FIG. 18 CONTEMPORARY VIEW OF THE DON RIVER
FIG. 19 ELEVATED WETLANDS, NOEL HARDING INSTALLATION
FIG. 20 1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE
FIG. 21 CONTEMPORARY VIEW OF THE MOUTH OF THE DON RIVER

The West Don Lands, once called Ataratiri, which are situated near the mouth of the river, have tremendous potential for redevelopment. This portion of land, adjacent to the Don and in close proximity to the waterfront, has the capacity to become a strong and vibrant mixed-use downtown community. Its close proximity to nature trails, the waterfront. Its open space is conducive to public events and recreation.

OPPORTUNITIES: The current efforts to bring back the Don will enhance and strengthen the presence of one of Toronto's most significant cultural landscapes, the Don Valley ravine. Naturalizing the Don mouth, and making it a publicly accessible place will create the opportunity for public art and heritage interpretation at the water's edge as well as on bridges. Heritage sites such as Todmorden Mills can be used to interpret the history of the Don.





FRONT STREET - THE WALKS AND GARDENS

Prior to the introduction of the railways in the 1850s, a central portion of the waterfront was set aside for public space, called the Walks and Gardens. Plans were drawn for the improvement of this system, but they were never implemented as the city grew rapidly and the intensity of the industry and commercial activity on the water transformed the shoreline into a bustling port. The Walks and Gardens were eventually lost as the city's shoreline was gradually pushed south by successive lakefilling operations.

Essentially, the route of this long-lost public amenity is the space located on the south side of Front Street – the southern-most street of the pre-1850's city.

FRONT STREET-THE WALKS AND GARDENS CORRIDOR

This street connects historic and cultural sites that were once waterfront places and are still active cultural attractions, such as St. Lawrence Market and Hall. The route is now marked by Gooderham & Worts in the east and Fort York in the west, although the original Walks and Gardens extended only between Peter and Berkeley Streets. In between, the cultural and historic sites range from Union Station to St. Lawrence Centre for the Arts to the site of the first Parliament Buildings at Parliament and Front Streets.

This route is a central component for interpreting the historic waterfront and establishing the linkages of the contemporary waterfront back to the city.

OPPORTUNITIES: There is the potential to commemorate, educate, interpret and celebrate the history of Toronto and its relationship with the waterfront, through didactic walking tours, interpretative panels and kiosks and possibly through innovative public art programs.

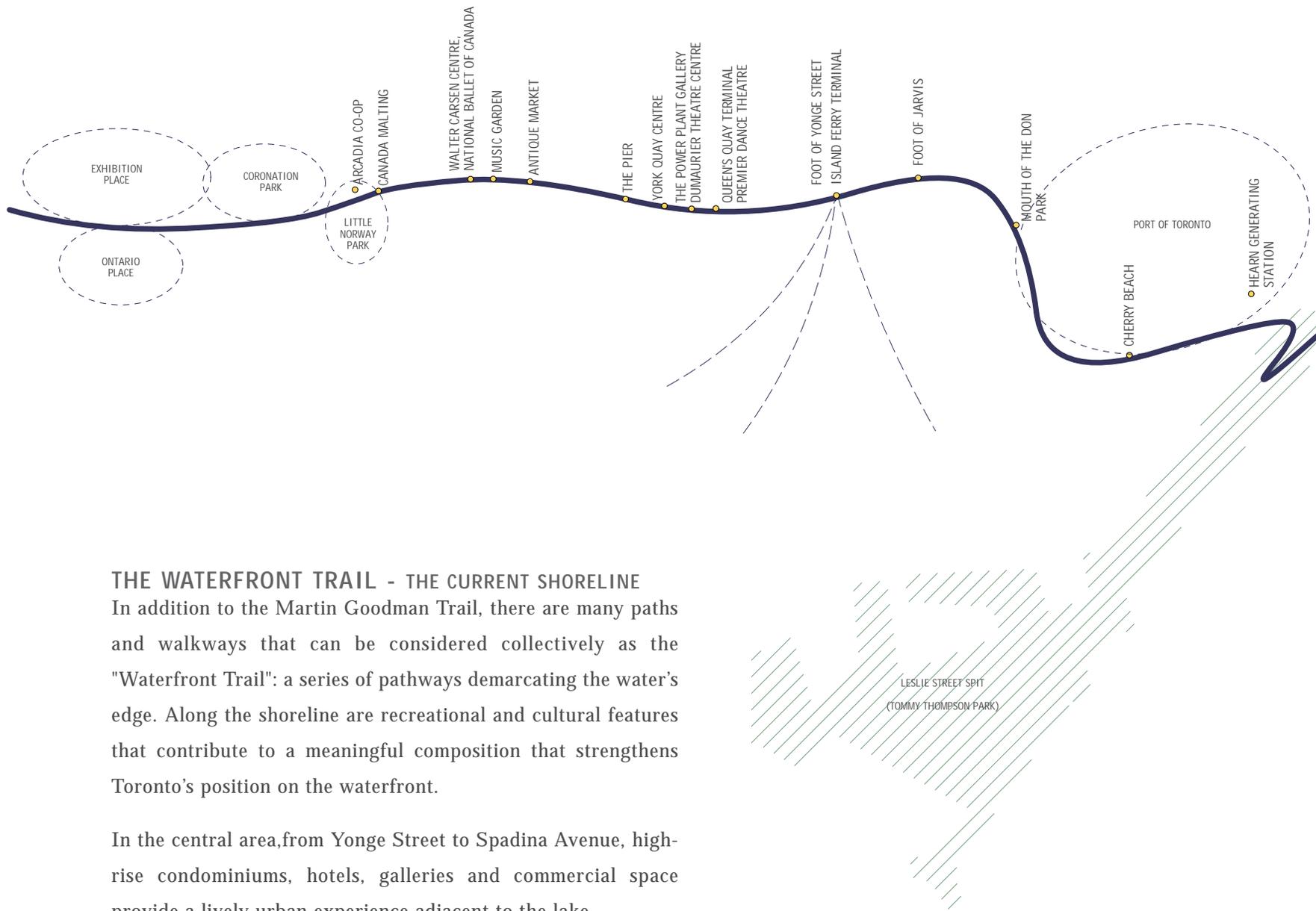


FIG. 23

FIG. 22 CONTEMPORARY VIEW OF FRONT STREET, LOOKING WEST
FIG. 23 HISTORIC VIEW OF THE ORIGINAL SHORELINE OF THE CITY
FIG. 24 CONTEMPORARY VIEW OF FRONT STREET, FLATIRON BUILDING



FIG. 24



THE WATERFRONT TRAIL - THE CURRENT SHORELINE

In addition to the Martin Goodman Trail, there are many paths and walkways that can be considered collectively as the "Waterfront Trail": a series of pathways demarcating the water's edge. Along the shoreline are recreational and cultural features that contribute to a meaningful composition that strengthens Toronto's position on the waterfront.

In the central area, from Yonge Street to Spadina Avenue, high-rise condominiums, hotels, galleries and commercial space provide a lively urban experience adjacent to the lake.

WATERFRONT TRAIL CORRIDOR

FIG. 25 CONTEMPORARY AERIAL VIEW OF THE CITY'S SHORELINE

FIG. 26 CARIBANA, CELEBRATION OF CARIBBEAN CULTURE

Moving eastward from Yonge Street, the industrial heritage of the city comes alive as a different interpretation of the waterfront is visualized - industry and transportation. It can be seen while descending through the Port Lands to Cherry Beach.

Moving westward from Spadina Avenue, Street a series of public parks - from Toronto Music Garden and Little Norway Park to Exhibition Place - soften the transition between land and water.

The waterfront trail continues much farther both east and westwards, a massive stretch of water's edge that links and connects many Ontario communities. The various section of the waterfront trail, each with their own sense of place, offer experiences of the functional diversity and the history of connection with Lake Ontario.

OPPORTUNITIES: Celebrating the waterfront through an integrated program of interpretation and public art, with the potential for a centralized cultural centre and a festival site at key locations on the water's edge. There are important opportunities for creating a strong, publicly accessible waterfront trail through the Toronto's central waterfront.



FIG. 25



FIG. 26

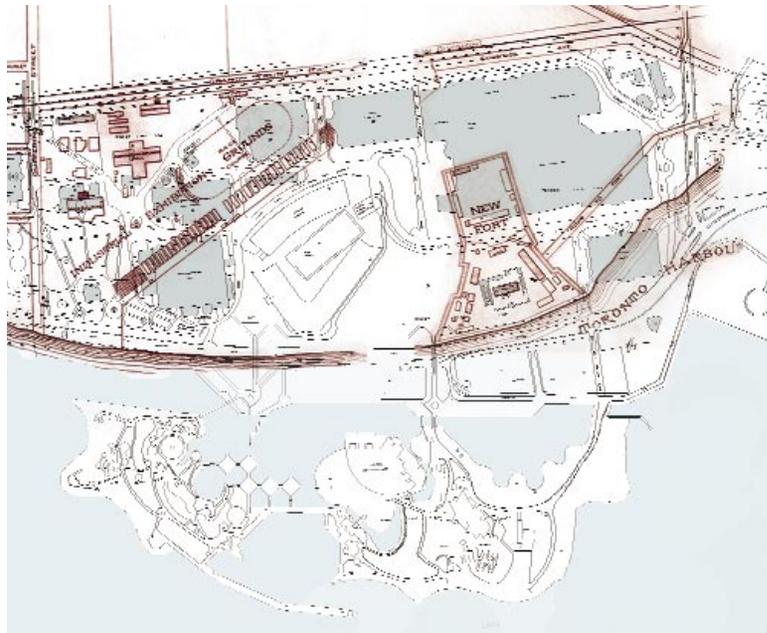


MARATHON SWIM SPONSORED BY WRIGLEY'S GUM CO., AUTOMOTIVE BUILDING, EXHIBITION PLACE, 1930

TWELVE CULTURAL OPPORTUNITIES

An aerial photograph of a waterfront area, likely in Toronto, showing a large body of water with numerous sailboats. A prominent feature is a large, curved, light-colored area that appears to be a beach or a large open space, possibly a park or a waterfront development. In the foreground, there are several buildings, including a large one with a striped roof. The text is overlaid on the image in a red, sans-serif font.

PROTECTION AND ENHANCEMENT OF HERITAGE AND CULTURAL RESOURCES IS CENTRAL TO MAINTAINING THE WATERFRONT AS A PLACE THAT DEFINES TORONTO IN ALL ITS COMPLEXITY. CULTURAL DEVELOPMENT POLICIES CAN LINK WITH LAND USE AND TRANSPORTATION POLICIES TO DEVELOP NEW SYNERGIES TO GUIDE AND PROMOTE INVESTMENT IN WATERFRONT REVITALIZATION. TWELVE PLACES IN THE CENTRAL WATERFRONT, WHERE THERE ARE OPPORTUNITIES TO DEVELOP THESE SYNERGIES, ARE IDENTIFIED IN THE FOLLOWING PAGES.



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

EXHIBITION PLACE

Exhibition Place has been the principal location on Toronto's waterfront for public exhibitions and festivals for more than a century. As the home for events such as the Canadian National Exhibition and the Royal Winter Fair, Exhibition Place has been the waterfront's principal forum for showcasing Canada's innovations, its agriculture, its industry and its arts.

In its earlier history, Exhibition Place was part of the military reserve. It is the site of the eighteenth-century French Fort Rouillé, now a significant archaeological resource that documents the region's pre-urban and multicultural history. That military history also includes the Officers' Quarters, of the last remaining building from the New Fort (1841), and the occupation of the grounds by the military during both world wars.

Exhibition Place contains a large number of buildings specifically designed to accommodate public events, displays, and exhibitions. These range from the historic Beaux-Arts pavilions – Canada's largest and most significant collection of early 20th-century exhibition buildings – to exuberant 1950s structures such as the Queen Elizabeth and Better Living buildings. This tradition of high quality architectural design continues with the award-winning National Trade Centre which occupies a substantial portion of the eastern grounds and incorporates the 1920s Coliseum Building.

OPPORTUNITIES: Working with the principles included in this report, develop a strong community vision for reinvigorating Exhibition Place. This vision would build on the strengths of the current activities on the grounds and join it with the convergence of emerging industries in the Liberty Village area to the north. It would encourage year round uses and promote Exhibition Place as a significant public place – a place for the celebration of Toronto's history, present and future.

EXHIBITION PLACE

FIG. 27 PRINCES' GATES, CANADIAN NATIONAL EXHIBITION, C. 1920
FIG. 28 MIDWAY, CANADIAN NATIONAL EXHIBITION C. 1970
FIG. 29 MIDWAY AND COLISEUM BUILDING, CANADIAN NATIONAL EXHIBITION, C. 1976



FIG. 27

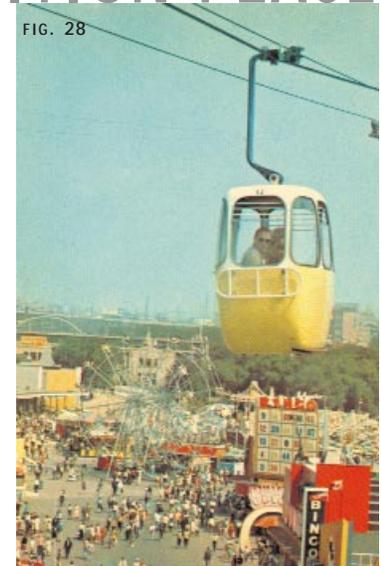
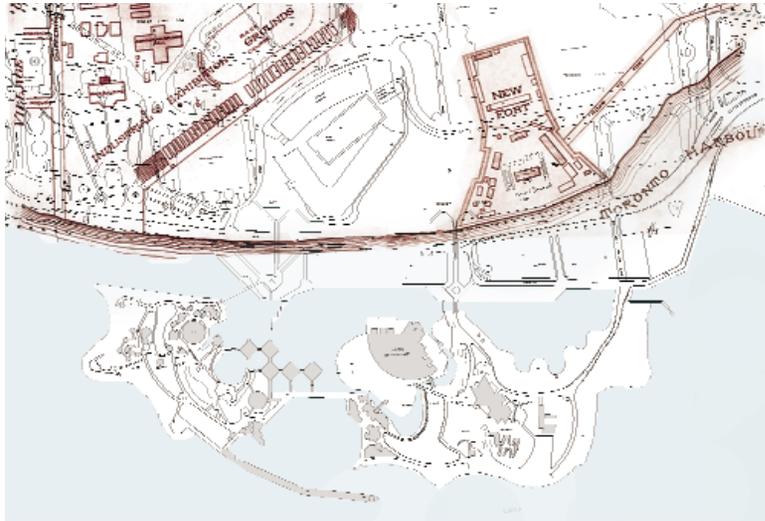


FIG. 28



FIG. 29



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

ONTARIO PLACE

Ontario Place is a ground-breaking attempt at "giving new life" to the waterfront by one of Canada's leading internationally recognized architects, Eberhard Zeidler. Completed in 1971, Ontario Place created a new park of 90-acres with new exhibit buildings, marinas, restaurants and the world's first IMAX theatre.

From the requirements of simply expanding the facilities of Exhibition Place, the design team took the opportunity to propose a creative "new type of urban park". Ontario Place is the product of leading-edge architectural thinking of the day.

As a model for the ability to encourage collaboration and artistic energy, it was exemplary. Ideas such as the complete integration of art and environment to create a "Total Environment" were actively implemented – the original design incorporated and engaged numerous artists and led to permanent art installations throughout the grounds. The architects carried out further collaborative planning with artists to integrate colour and form directly into the buildings and the landscape.

Because of the quality and completeness of what was achieved here, Ontario Place was immediately successful, although in recent years, its popularity has declined. The Ontario Association of Architects recently awarded Ontario Place its 25th Year Award in recognition of its historical and lasting architectural significance.

OPPORTUNITIES: Ontario Place should be recognized for its heritage value and its significant contribution to the waterfront. The park should be rejuvenated and selectively restored with improved connections to the mainland. The gradual infill of lagoons and waterways should be reversed. A model for collaborative integration of art and architecture, Ontario Place should be celebrated.

ONTARIO PLACE



FIG. 30

FIG. 30 HARBOUR CITY PROPOSAL FOR HOUSING ON THE WATERFRONT, ZEIDLER ROBERTS ARCHITECTS, 1970'S



FIG. 31

FIG. 31 ONTARIO PLACE, EXHIBITION PAVILION, 1970'S

FIG. 32 AERIAL VIEW OF ONTARIO PLACE, 1975

FIG. 33 TRIODETIC DOME, WORLD'S FIRST IMAX THEATRE AT ONTARIO PLACE

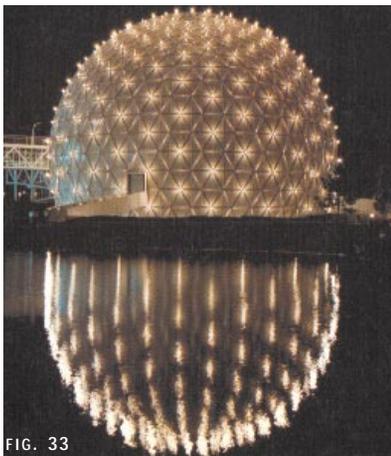
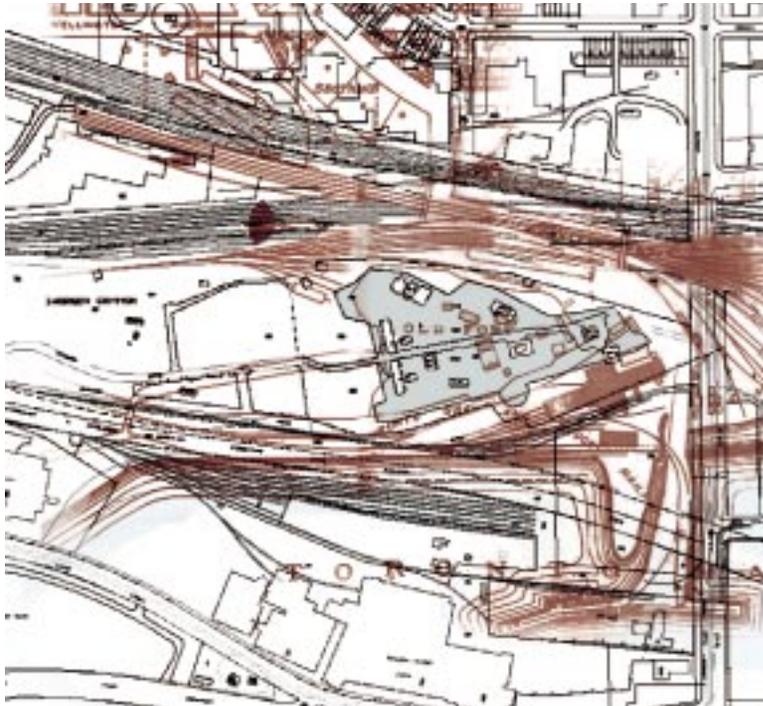


FIG. 33



FIG. 32



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

FORT YORK

Within the Garrison Creek corridor, Fort York is the most significant heritage resource. The Fort is both a nationally designated historic site and a designated heritage conservation district. Although now hemmed in by transportation infrastructure, the proposed extension of Fort York Boulevard and burying the elevated expressway could offer an opportunity for some clear interpretation of the original shoreline of the 1793 to 1854 period. The path of Fort York Boulevard makes it possible to do this on the north side of the boulevard.

Fort York contains the largest extant group of War of 1812 buildings in Canada and it sits within a context of other nearby military sites. As a major heritage resource, the Fort should be treated as a jewel in the centre of development around it. Development guidelines for buildings erected in the space south of the Fort should establish that views of the Fort and its park surroundings, as well as views of the lake, are desirable. Of equal importance, there should be guidelines on the types, location and character of commercial signage surrounding the Fort on all four sides.

OPPORTUNITIES: As a destination of national significance, the Fort greatly needs improved visitor orientation services and facilities to attract and support increased attendance. Every effort should be made to support a Fort-as-Park orientation in relation to development around it. The Fort can serve as a gateway to Garrison Common and as a site for the broad interpretation of Toronto's formative decades.

FORT YORK

FIG. 34 FORT YORK, 1970's

FIG. 35 FORT YORK, 1821

FIG. 36 CONTEMPORARY VIEW OF BLOCKHOUSE NO. 1, FORT YORK

FIG. 37 FORT YORK, 1860





1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

BATHURST QUAY

Bathurst Quay is a major place along the waterfront system. Connected to the city via the Bathurst Street bridge and as the terminus of Queen's Quay Boulevard, Bathurst Quay acts as the western anchor to the inner harbour.

The area provides significant, high-quality housing design, open space and industrial heritage. Significant buildings include Tip Top Tailors and the Canada Malting silos. Cultural facilities include Arcadia Co-op, the Walter Carson Centre for the National Ballet and the CFMT Television Studios. Important open spaces include Little Norway Park and the Toronto Music Garden at the foot of Spadina. The area provides connections to Garrison Common and Fort York, and to Exhibition Place and Ontario Place to the west.

OPPORTUNITIES: The heroic, industrial structure of the Canada Malting silos present an opportunity of creative reuse for a new cultural centre for the city which, will further the mixed-use component of this dynamic neighbourhood.

FIG. 38 CONTEMPORARY VIEW OF THE TORONTO MUSIC GARDEN
 FIG. 39 CONTEMPORARY VIEW OF CANADA MALTING FACTORY

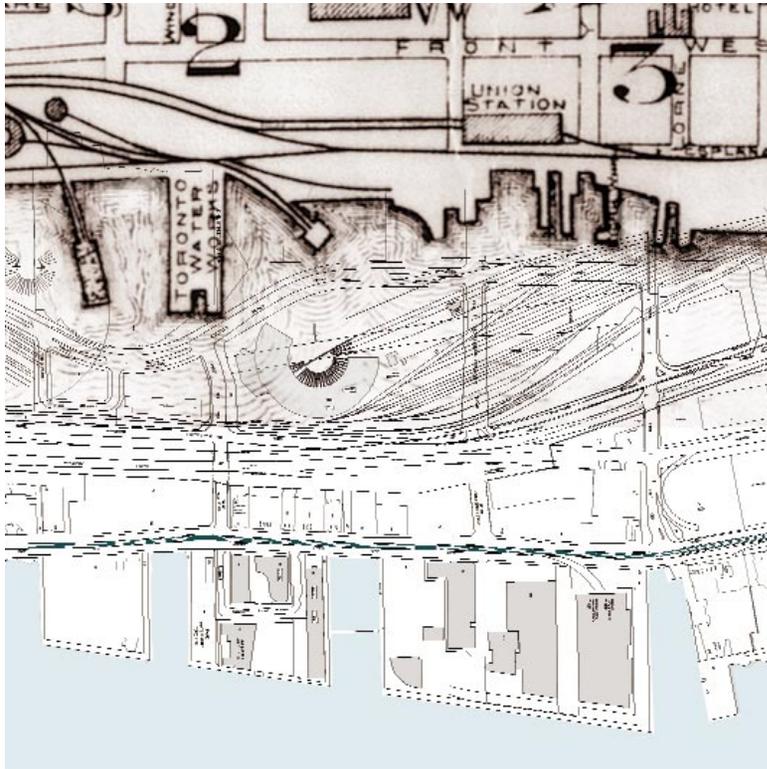
BATHURST QUAY



FIG. 38



FIG. 39



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

HARBOURFRONT CENTRE

Toronto's Harbourfront Centre is the first image that comes to most people's minds when they think of culture on Toronto's waterfront. Diversity, the very definition of Toronto and of Canada, is at the core of Harbourfront Centre.

The Centre is a non-profit organization which provides world-renowned programming in the arts, education and recreation. It does this at a collection of distinctive venues, on the 10-acre site it manages at the heart of the downtown waterfront. It is an important cultural institution and a physical location; a unique entrepreneurial organization and a special waterfront place.

Out of what was once a Crown corporation - the Harbourfront Corporation - has grown as a non-profit charitable organization that is one of the most unusual and creative cultural centres on the globe. It is regarded with admiration by places all over the world and has been emulated in San Francisco, London and Tokyo, among many other places, because of the very special synergistic relationship it has achieved between culture, community and tourism.

OPPORTUNITIES: Supporting the vital programming strengths of Harbourfront Centre is essential to supporting the arts on the waterfront. This may include partnering in arts, culture and heritage programs that interpret and celebrate the Toronto waterfront and defining Harbourfront Centre as the water's edge destination for the John Street cultural corridor.

FIG. 40 YORK QUAY AT HARBOURFRONT

FIG. 41 EXHIBITION, POWER PLANT CONTEMPORARY ART GALLERY

FIG. 42 POWER PLANT CONTEMPORARY ART GALLERY

FIG. 43 ARTIST'S WORK AT YORK QUAY

FIG. 44 GLASSBLOWING AT YORK QUAY

FIG. 45 VISITORS ON THE BLUENOSE SCHOONER, 1933

FIG. 46 PERFORMANCE, PREMIER DANCE THEATRE

HARBROURFRONT CENTRE



FIG. 40



FIG. 41



FIG. 43



FIG. 44



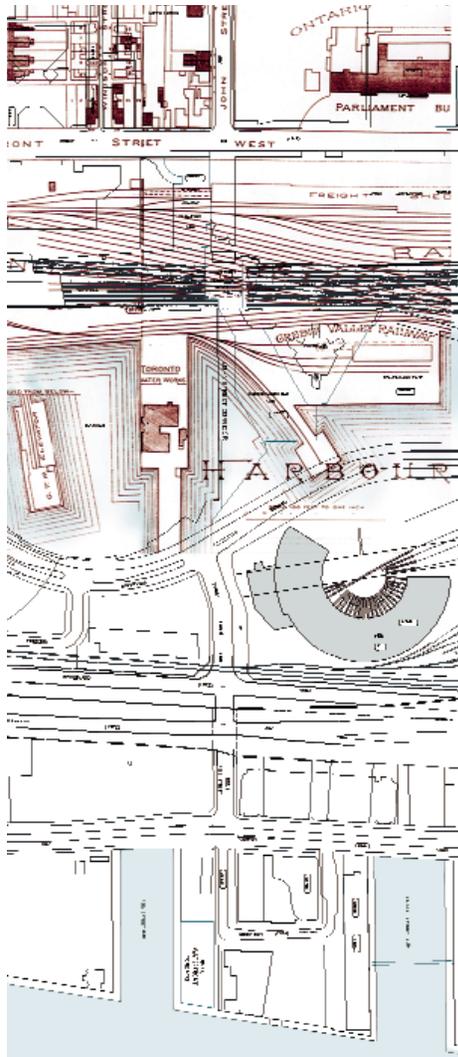
FIG. 42



FIG. 46



FIG. 45



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

JOHN STREET ROUNDHOUSE

A nationally designated heritage site, the Roundhouse is one of the most significant remaining historical features of the Railway Lands, the large area of land occupied by the railways when they played a crucial role in the development of the Toronto waterfront as an industrial harbour. Completed between 1929 and 1931, this unusual crescent-shaped structure introduced state of the art technology to Canada during the heyday of the steam age and continued to service locomotives until 1982. It is the largest structure of its kind remaining in Canada. The roundhouse is recognized by the Historic Sites and Monuments Board of Canada as among the best examples of roundhouse technology built between 1920 and 1930, and the coal loader and water tower on the site are included in the City of Toronto Inventory of Heritage Properties. The roundhouse is a rare example of an intact industrial building that has a beauty of its own. It is now partially occupied by a local brewery.

OPPORTUNITIES: The roundhouse presents an opportunity for commemorating and interpreting railway history, as well as for showcasing public art and supporting community activities. It is well-positioned in the cityscape to serve as an exciting year round destination for both local residents and tourists. It is a publicly-owned building located in a public park system that connects to the Convention Centre and the CN Tower, and which can connect both to the cultural activities of John Street to the north and Harbourfront Centre to the south.

JOHN STREET ROUNDHOUSE

FIG. 47 CONTEMPORARY VIEW OF THE ROUNDHOUSE

FIG. 48 CONTEMPORARY VIEW OF THE ROUNDHOUSE
AND SAND-COAL TOWER

FIG. 49 HISTORIC VIEW OF THE ROUNDHOUSE INTERIOR



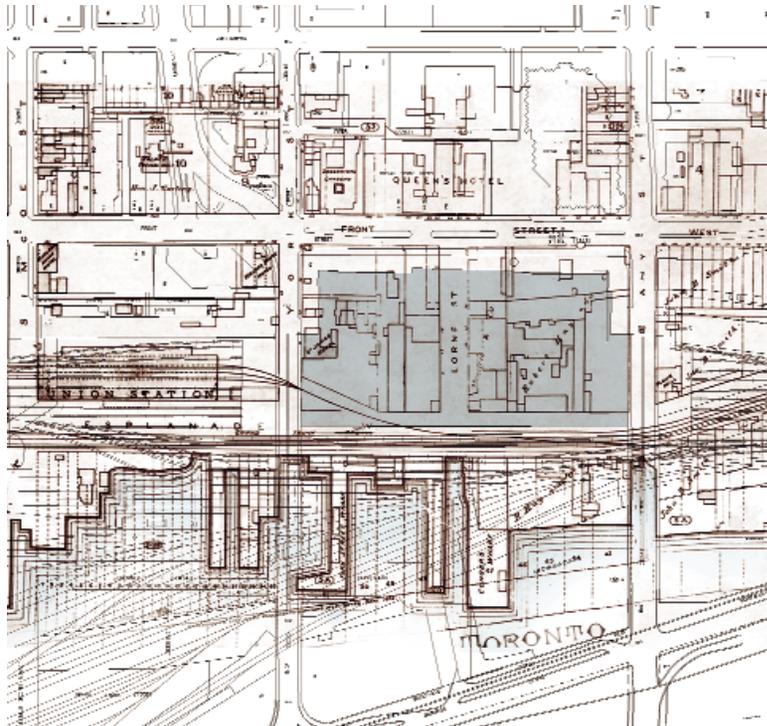
FIG. 47



FIG. 48



FIG. 49



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

UNION STATION

Union Station is the gateway to Toronto and it is one of the most significant historic buildings in Canada. It has been in continuous rail operation since 1929, and its current high-volume usage makes it the most important transportation hub in the region. It has connections to VIA, GO, and the TTC, and to the city's underground PATH system, as well as to major attractions such as SkyDome and the Air Canada Centre.

Union Station, as a point of entry for newcomers, holds deep personal sentiments for many Canadians. It is designated as a national historic site because of its significance as Canada's finest railway station and its associative values related to the development of the City of Toronto. With the Roundhouse, Union Station is one of the few buildings that remains to remind us that, for more than a century, the central waterfront was dominated by railway use.

OPPORTUNITIES: Now a City-owned building, Union Station can be a key location for providing visitor information, providing orientation to the attractions of the city and to the waterfront. Improving the pedestrian amenities to the south of the Station by enhancing the teamways will provide stronger links between the downtown core and the water's edge.

UNION STATION



FIG. 50

FIG. 50 RAMP CHAMBER, UNION STATION, C.1920

FIG. 51 GREAT HALL, UNION STATION, C.1949

FIG. 52 CONTEMPORARY VIEW, UNION STATION, 1999

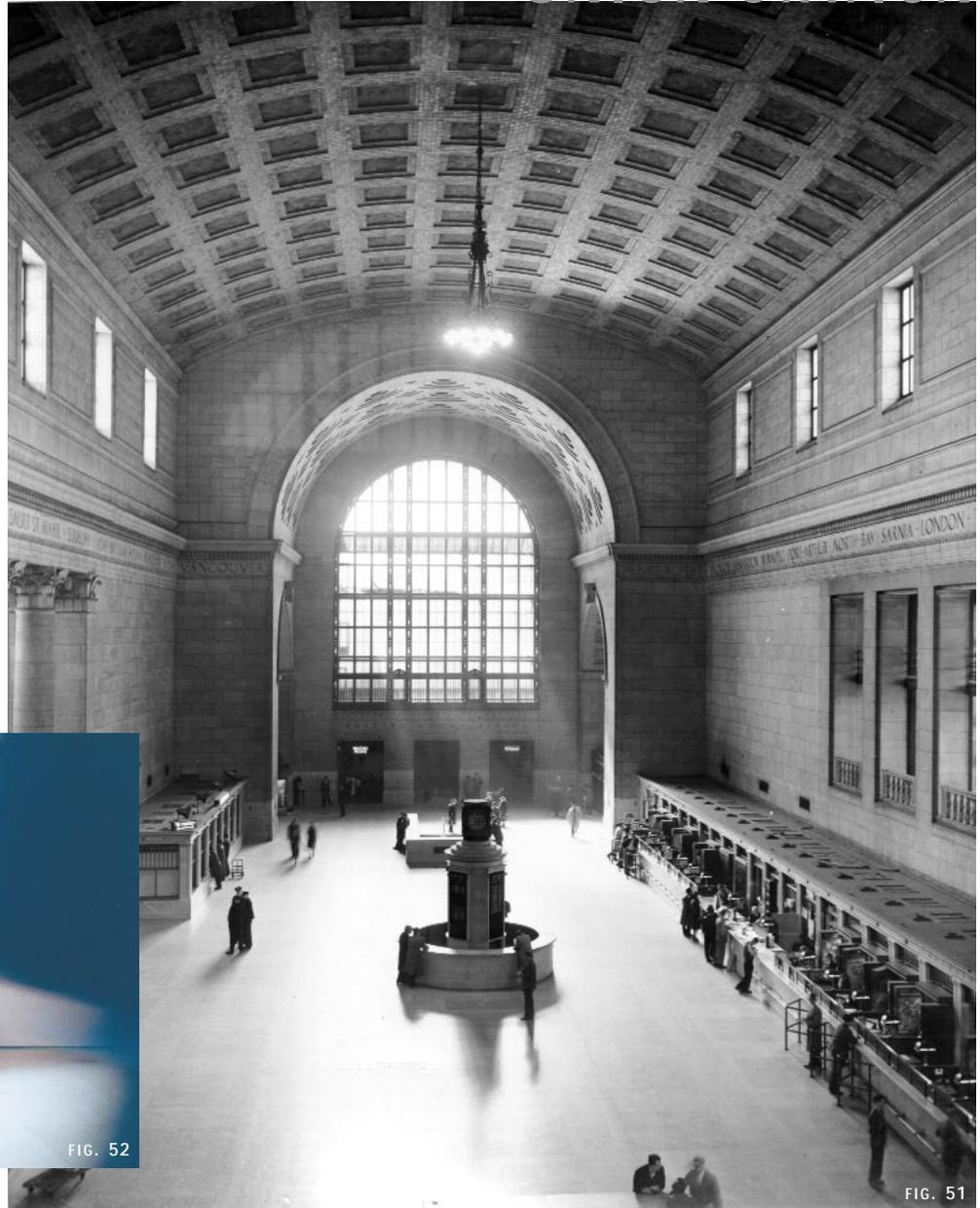


FIG. 51

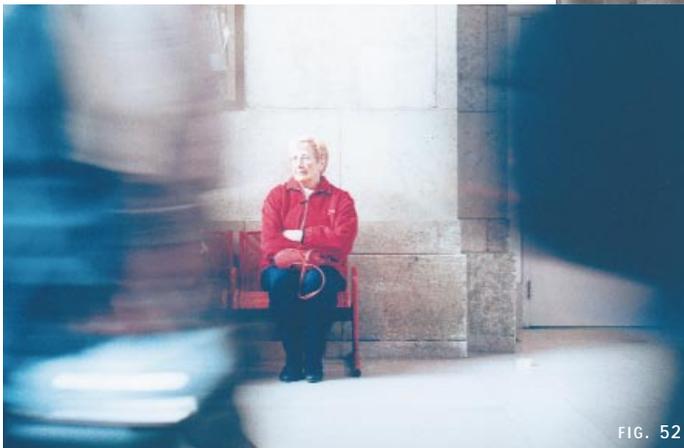
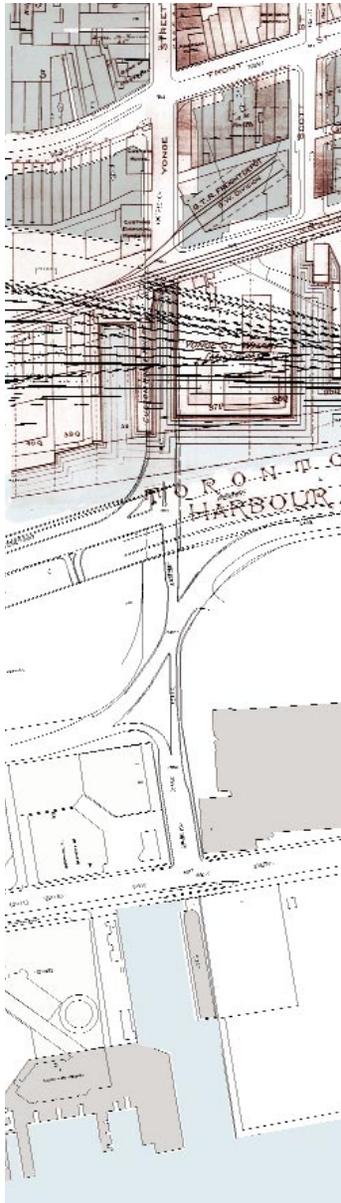


FIG. 52



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

THE FOOT OF YONGE STREET

Consistently identified as a potential location for the Waterfront Festival Site, this part of the waterfront could serve as an anchor to the strong identity of Yonge Street and become a significant link between the city, the waterfront and the islands.

The bottom of Yonge Street is the launching point for the ferry system to access the Toronto Islands. This facility at present has poor visibility from the street and is strained at capacity during the summer months. The opportunity to improve this node of the harbour transportation system has never been better. The bustle at the water is nothing new. The bottom of Yonge has had a busy history and seen many changes over the life of the city.

The growing understanding of the significance of the end of Yonge Street can be seen in the results of recent design studies. From the Toronto Waterfront Revitalization Task Force (the Fung Report) to the Toronto Society of Architects Open Ideas competition, there is a continued expression that Yonge Street, Ontario's main street, should have a strong public destination at the water's edge.

OPPORTUNITIES: Creating a public waterfront destination for the Yonge Street corridor and the central business district, possibly a festival site, a location for public events and celebration, linked clearly to ferry access to the Toronto Islands, holds immense potential for the foot of Yonge Street.

FOOT OF YONGE



FIG. 53

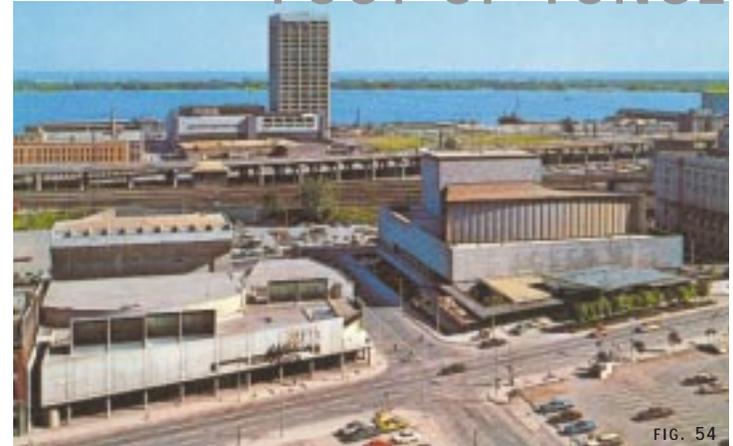


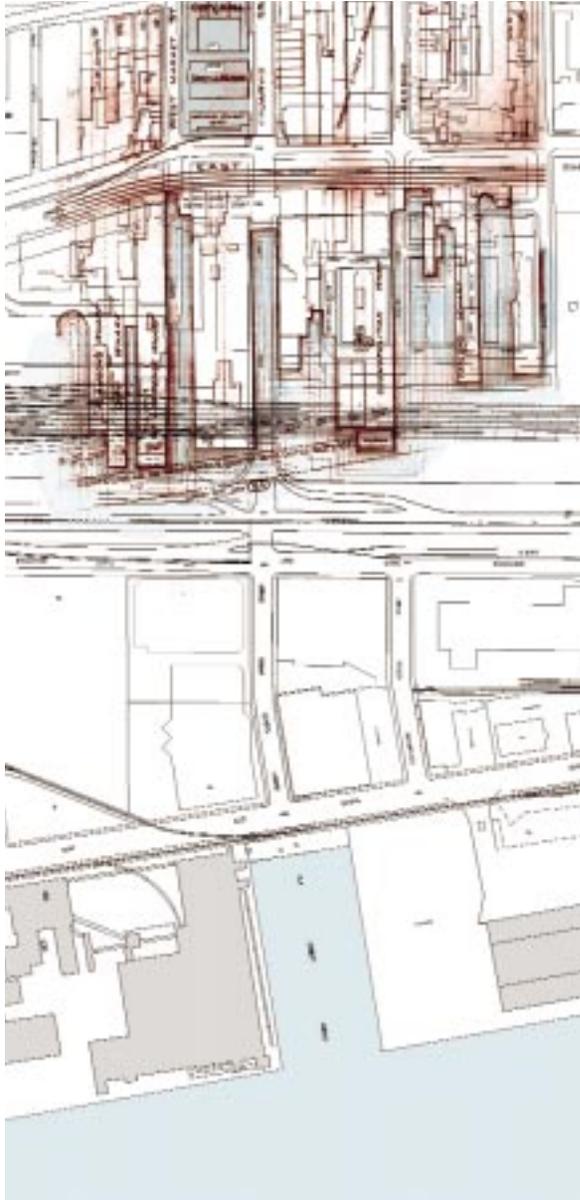
FIG. 54

FIG. 53 HOCKEY HALL OF FAME, CORNER OF FRONT AND YONGE
FIG. 54 ST. LAWRENCE CENTRE AND O'KEEFE CENTRE (LATER RENAMED THE HUMMINGBIRD CENTRE), C. 1975

FIG. 55 HISTORIC VIEW OF THE FOOT OF YONGE STREET



FIG. 55



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

THE FOOT OF JARVIS STREET - EAST BAYFRONT

The foot of Jarvis Street provides a major link between the city and the East Bayfront. The East Bayfront, with its identifiable industrial heritage and landmarks such as the Queen Elizabeth Docks, Redpath Sugar and the LCBO Headquarters, is the most coherent section of working port that remains. The bulk of the remaining Victory Soya Mill silos provide an eastern balance to the Canada Malting silos at the western edge of the inner harbour. Along with a variety of storage and distribution centres, the East Bayfront demarcates the western limits of the Lower Don Lands.

As the Esplanade was the harbour shoreline during the 1850s, it is not surprising that this section of the waterfront is completely lakefill. The succession of fills from the Esplanade outward culminated in the Harbour Commission's 1950s project to consolidate the shoreline of the east bayfront and create the Queen Elizabeth Docks. Part of this project was the formation of the Jarvis and Parliament Street Slips. The built form of this district reflects this relatively recent land formation, with most of the buildings dating from the mid-1900s.

Successful redevelopment, conservation and remediation of this area hinges upon recognizing the strength of the industrial legacy that many buildings on the East Bayfront can offer. Through a sense of unique scale and texture, many of these structures have the possibility of providing an anchor and focus to future growth and further enhancement along the water's edge.

OPPORTUNITIES: Reusing the terminal buildings as cultural facilities can further the potential of the foot of Jarvis Street, creating significant public spaces from the mouth of the Don to the end of the street. New sculpture, dance and theatre facilities can connect the foot of Jarvis to the Old Town and will improve the coherence of the Jarvis Street corridor.

FOOT OF JARVIS



FIG. 56



FIG. 57



FIG. 58

FIGS. 56,59 CONTEMPORARY VIEW OF THE REDPATH SUGAR REFINERY

FIG. 57 ST. LAWRENCE MARKET

FIG. 58 VICTORY SOY MILLS, 1947

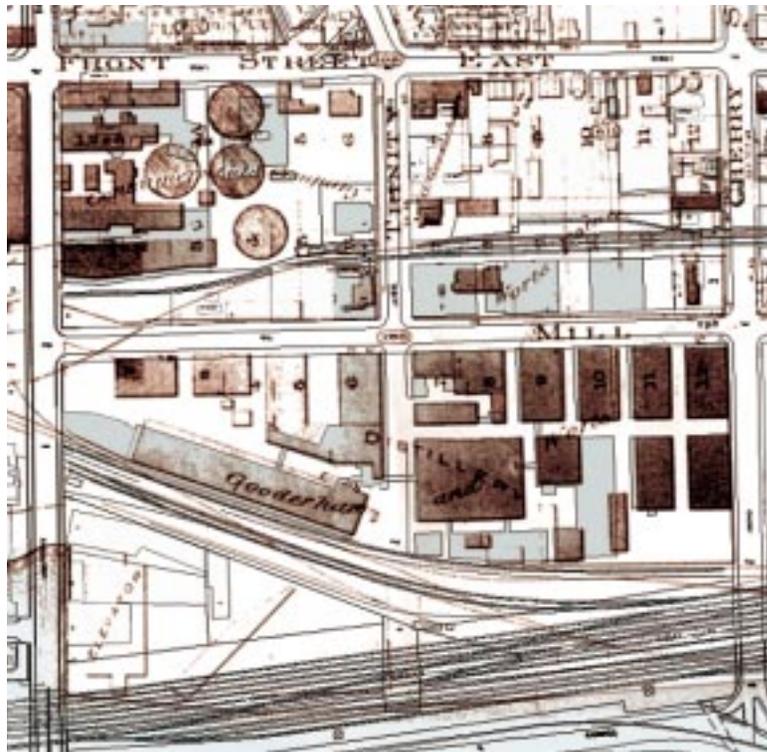
FIG. 60 CONTEMPORARY VIEW OF THE VICTORY SOY MILLS



FIG. 60



FIG. 59



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

GOODERHAM & WORTS AND THE FIRST PARLIAMENT SITE

The evolving industrial complex of Gooderham and Worts Distillery is a significant place in Toronto's urban form. Recognized as a national historic site, the property formed the eastern landmark to the old harbour and contributed considerably to the wealth and cultural enterprise of Toronto over the years.

This remarkably intact group of buildings is currently under redevelopment and includes a conversion to mixed high-tech convergence and housing uses. Part of the site redevelopment agreement includes a commitment to support new cultural facilities as well as carry out interpretative signage about the site's history and archaeology.

Closely linked with Gooderham and Worts, both physically and historically, is the First Parliament Buildings Archaeological Site (Parliament & Front), the site of the eighteenth century Parliament structures that were destroyed during the War of 1812. Also integrated with the site is Taddle Creek, a buried historic watershed, the revitalization of which is being supported by the grassroots Taddle Creek Watershed Initiatives.

OPPORTUNITIES: These sites form the eastern anchor of the Front Street corridor and can act as a strong link to the harbour and portlands redevelopment to the south as well as a potential park connection to the Don River. They have the potential of providing a home for cultural activities related to new convergence uses, and provide the opportunity of interpreting, understanding and celebrating significant aspects of Canadian history.

GOODERHAM & WORTS



FIG. 61

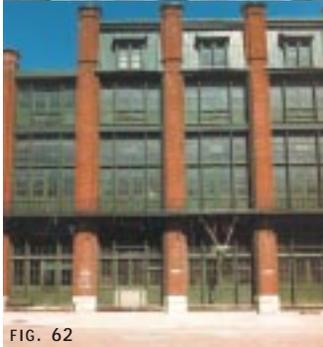


FIG. 62

FIGS. 61, 62, 64, 65 CONTEMPORARY VIEWS, GOODERHAM AND WORTS DISTILLERY
FIG. 63 GOODERHAM AND WORTS DISTILLERY, 1896

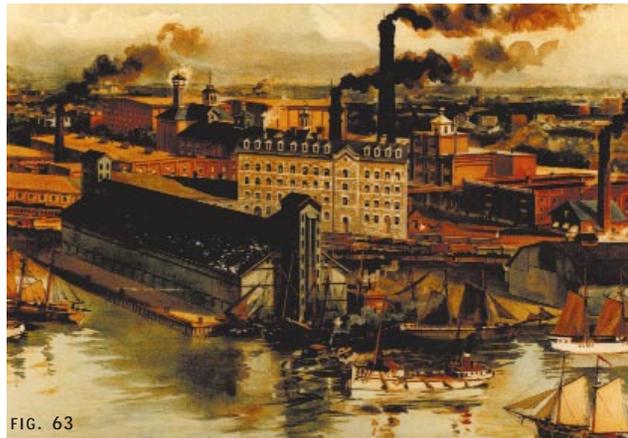


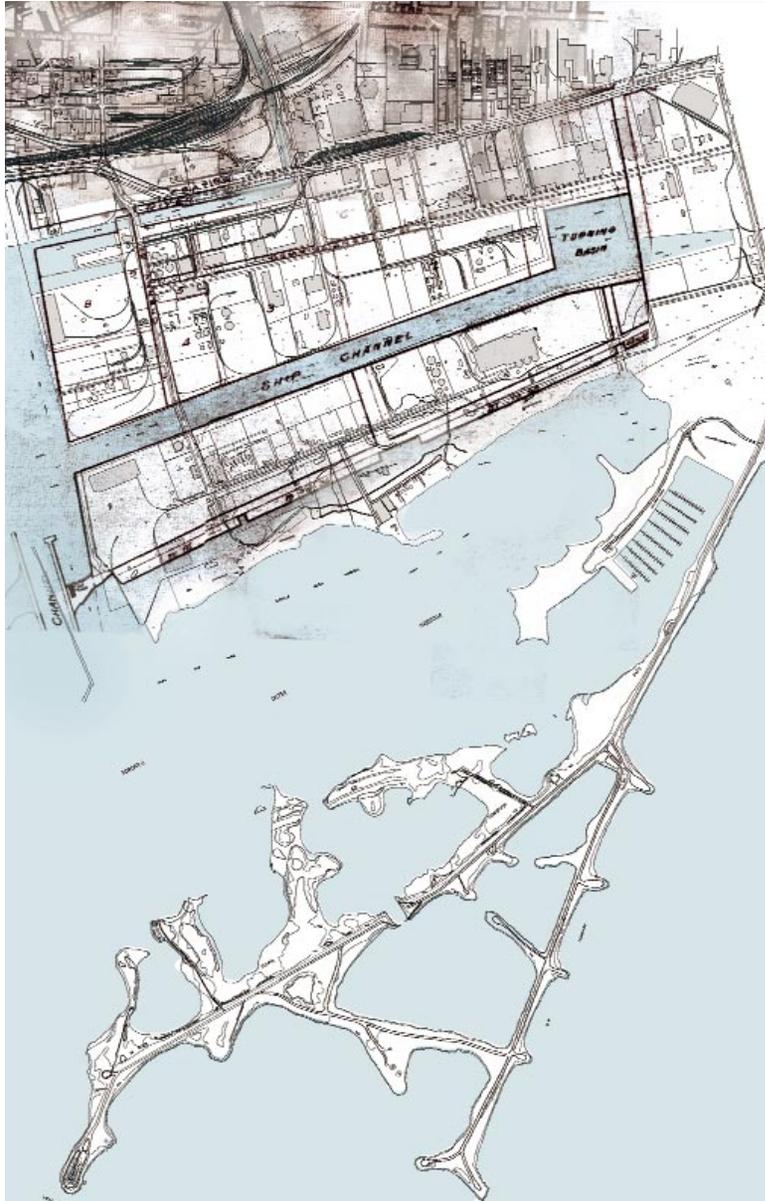
FIG. 63



FIG. 64



FIG. 65



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

THE PORT LANDS

The Port Lands comprise a critically located portion of waterfront situated within the lower Don Lands. Close to the downtown and connected through various transportation links, Toronto's Port Lands offer tremendous opportunities for future urban development. This rich cultural landscape incorporates an extraordinary amalgamation of human intervention and natural landscape.

Originally a marsh, the Portlands were created as a result of dumping fill into Lake Ontario over the past eighty years. Considered the heart of the industrial area, its canals, docks, basin, recreational facilities and industry make it a rich and immense geographical element to the city. With Cherry Beach's sandy shores and the magnificent Leslie Spit, otherwise known as Tommy Thompson Park, which extends into the Outer Harbour, the Port Lands cultural landscape is a significant part of our industrial heritage.

The historic and cultural base of the Port Lands can offer a viable strategy to forge a link between future eastern development of the city with the existing waterfront. The tremendous urban design opportunities that exist in this area hinge upon the recognition of such geographic features, both created and natural, as the Keating Channel and Cherry Beach.

The industrial heritage of the Portlands encompasses a range of interventions to the built environment that are undeniably important elements to the history of Toronto's waterfront. With the Hearn Power generation plant at its historic centre, the Port Lands encompass a significant cultural landscape offering beaches and mature natural features. The presence of oil companies, ships and industry have contributed to the formation of an industrial landscape that can offer tremendous architectural and urban design opportunities emphasizing the legacy of Toronto's working harbour.

PORT LANDS



FIG. 66

FIG. 66 BASCULE BRIDGE OVER SHIP CHANNEL, 1931
FIG. 67 CONTEMPORARY VIEW OF THE PORTLANDS, BASCULE BRIDGE
FIG. 68 R. L. HEARN GENERATING STATION, 1965
FIGS. 69- 72 CONTEMPORARY NIGHT SCENES ON THE PORT LANDS



FIGS. 69-72

OPPORTUNITIES: With the development of the Port Lands, there are significant opportunities to incorporate major cultural festival sites to celebrate all aspects of the waterfront and Toronto's history. The Port Lands can adapt its industrial landscape to accommodate new uses and create a stronger publicly accessible realm by the water's edge.



FIG. 67



FIG. 68



1884 GOAD'S ATLAS MAP OVERLAYED ON MAP OF CONTEMPORARY SITE

THE TORONTO ISLANDS

The Toronto Islands comprise an undisputed refuge from the city, even though they maintain a direct visual connection with Toronto's waterfront. The Islands host over 2 million visitors every year who come to swim, walk, ride bicycles or attend special events such as the Dragon Boat Festival and Caribana. They are an important recreational and tourist destination, while they also provide housing and the new Gibraltar Point Art Centre.

The Toronto Islands form part of the original 5,5-kilometre peninsula that created Toronto's harbour. They measure roughly 568-acres and are made up of 14 islands, some of which are accessible only by water. Most of the islands encompass a broad expanse of public parkland, but there are also three yacht clubs, a marina, and the City Centre Airport. There are also residential communities located on Ward's and Algonquin Islands.

The historic significance of the Islands as a recreational destination is very much alive, but much of its history remains less celebrated. It has an aboriginal history relating to early years of use. It has a military history, relating to the city's oldest stone structure, the Gibraltar Point Lighthouse. Canada's first air school opened on the Toronto Islands in 1914, and the Island Airport Terminal Building is a national historic site. Babe Ruth's first professional home run took place on the Toronto Islands. These histories link together to create a unique and rich environment that is both detached from and resolutely connected to the urban fabric of the city's waterfront.

- FIG. 69 VIEW THROUGH CENTRE AND MUGG'S ISLAND, 1944
- FIG. 70 CONTEMPORARY VIEW OF THE ISLANDS
- FIG. 71 TORONTO ISLAND AIRPORT, 1939
- FIG. 72 PICNIC ON THE ISLANDS, JULY 1ST, 1920
- FIG. 73 CENTRE ISLAND, C.1960
- FIG. 74 TAFELMUSIK WATERMUSIC TOUR

TORONTO ISLANDS



FIG. 69



FIG. 70



FIG. 71



FIG. 74



FIG. 73



FIG. 72

OPPORTUNITIES: There is strong potential for interpreting the rich and diverse history of the Islands through a waterfront interpretation program. This program could emphasize the broad history of the Islands, including their early aboriginal use and the more recent history of the fight to save the Island homes. There is also a strong potential for an extended public art program on the Islands, possibly working with the Artscape studio.

NEXT STEPS

AS IMMEDIATE NEXT STEPS, IT IS RECOMMENDED THAT:

1. THE CENTRAL WATERFRONT CULTURE AND HERITAGE INFRASTRUCTURE PLAN BE FORWARDED TO THE NEW GOVERNING BODY FOR REVIEW AND INCLUSION IN THAT CORPORATION'S BUSINESS AND DEVELOPMENT STRATEGY.
2. TWO FOLLOW-UP STUDIES BE COMMISSIONED TO DEVELOP CULTURE AND HERITAGE INFRASTRUCTURE PLANS FOR THE EASTERN WATERFRONT COMMUNITIES AND THE WESTERN WATERFRONT COMMUNITIES SO AS TO INCORPORATE TORONTO'S ENTIRE WATERFRONT INTO THE PLAN.
3. A PRELIMINARY PLAN FOR THE IMPLEMENTATION OF A VISUAL IDENTITY PLAN AND HERITAGE INTERPRETATION PROGRAM FOR THE WATERFRONT BE DEVELOPED TO PROVIDE A CLEAR IDENTITY FOR THE WATERFRONT AND VISIBLE CONNECTIONS AND GATEWAYS TO THE WATERFRONT FOR ALL TORONTO'S WATERFRONT COMMUNITIES.
4. WORK BEGIN IMMEDIATELY TO EXPLORE PRIVATE AND PUBLIC SECTOR SUPPORT PARTNERSHIPS TO DEVELOP THE CENTRAL WATERFRONT CULTURAL ZONE AND THE CULTURAL CORRIDORS IDENTIFIED IN THE PLAN, PARTICULARLY JOHN STREET AND JARVIS STREET.
5. A PRELIMINARY STRATEGIC ASSESSMENT BE DEVELOPED OF THE OPPORTUNITY TO CREATE A CULTURAL CENTRE / MUSEUM OF TORONTO AS A MAJOR TOURIST ATTRACTION AND AS FORUM TO TELL TORONTO'S STORY TO CANADIANS AND THE WORLD.
6. WORK BEGIN IMMEDIATELY TO ASSESS OPPORTUNITIES FOR THE INCLUSION OF PUBLIC ART AND PERFORMANCE SPACES AT A VARIETY OF SCALES IN PUBLIC AND PRIVATE PROJECTS TO REVITALIZE THE WATERFRONT.

GENERAL RECOMMENDATIONS

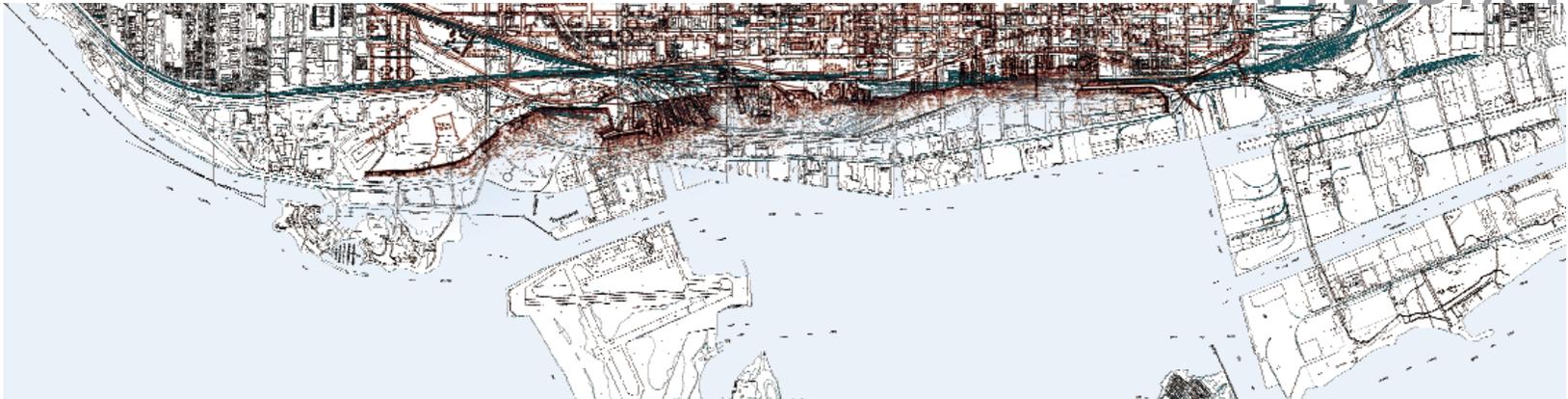
THE FOLLOWING RECOMMENDATIONS OFFER A FRAMEWORK FOR WATERFRONT PROJECTS UNDERTAKEN BY ANY PRIVATE OR PUBLIC SECTOR ENTITY:

1. THE CITY OF TORONTO SHOULD WORK WITH OTHER LEVELS OF GOVERNMENT AND WITH PRIVATE PARTNERSHIPS IN THE DEVELOPMENT OF THE CULTURAL CORRIDORS AND THE CULTURAL OPPORTUNITIES IDENTIFIED IN THIS REPORT.
2. THE CULTURAL LANDSCAPE OF TORONTO'S WATERFRONT SHOULD BE HIGHLIGHTED THROUGH A NETWORK OF HERITAGE AND CULTURAL CORRIDORS AND PLACES THAT CREATE A HIGH-PROFILE CULTURAL ZONE IN CANADA'S LARGEST CITY THAT WILL ENHANCE THE QUALITY OF URBAN LIVING AND INCREASE NATIONAL AND INTERNATIONAL TOURISM.
3. THE WATERFRONT SHOULD CONSIST OF A WIDE AND DIVERSE RANGE OF OPPORTUNITIES FOR TOURISTS AND RESIDENTS TO EXPERIENCE CULTURE, HERITAGE AND ENTERTAINMENT THROUGH A NETWORK OF PERFORMANCE SPACES, GATHERING PLACES AND CULTURAL LANDMARKS.
4. PUBLIC AND PRIVATE RESOURCES AND PARTNERSHIPS SHOULD BE COMMITTED TO HIGHLIGHT TORONTO'S UNIQUE PAST AND ITS CONTRIBUTION TO CANADIAN HERITAGE. THE WATERFRONT IS THE BASIS FOR UNDERSTANDING OUR PAST, TELLING THE STORIES OF OUR DIVERSE CULTURAL COMMUNITIES AND THE SOCIAL COHESION IN TORONTO THAT HAS CREATED A NATIONAL MODEL OF CIVIC IDENTITY FOR 21ST CENTURY URBAN CANADA.
5. A COMPREHENSIVE HERITAGE INTERPRETATION PLAN SHOULD PROMOTE TORONTO'S UNIQUE SOCIAL COHESION AND FOSTER AN UNDERSTANDING OF CANADA'S DIVERSE CULTURAL COMMUNITIES, INCLUDING THEIR SHARED HERITAGE FROM ABORIGINAL TIMES THROUGH SUCCESSIVE WAVES OF NEWCOMERS AND THEIR CONTRIBUTIONS TO TORONTO'S CULTURAL LIFE AND ECONOMIC DEVELOPMENT.
6. RECOGNIZED HERITAGE PROPERTIES, CULTURAL LANDSCAPES AND POTENTIAL ARCHAEOLOGICAL RESOURCES SHOULD BE IDENTIFIED AND MANAGED AS IMPORTANT ELEMENTS OF WATERFRONT REVITALIZATION. THE CITY OF TORONTO SHOULD IMPLEMENT A FULL MENU OF INCENTIVES TO ENCOURAGE PRIVATE SECTOR STEWARDS OF HERITAGE PROPERTIES TO MAINTAIN AND CONSERVE THEM.
7. THE ARCHAEOLOGICAL MASTER PLAN FOR THE CENTRAL WATERFRONT SHOULD BE ENDORSED AND AN ARCHAEOLOGICAL RESOURCE ASSESSMENT (AS PER PROVINCIAL GUIDELINES) SHOULD BE REQUIRED FOR ALL FUTURE DEVELOPMENT APPLICATIONS AND MAJOR CAPITAL PROJECTS IN AREAS OF ARCHAEOLOGICAL POTENTIAL, AS DEFINED BY THE STUDY, PRIOR TO ANY LAND DISTURBANCE.
8. THE CITY OF TORONTO SHOULD LEAD BY EXAMPLE TO FOSTER APPROPRIATE AND MORE EFFECTIVE USE OF HERITAGE RESOURCES THROUGH THE RESPONSIBLE CONSERVATION AND MAINTENANCE, AND PRESENTATION OF PUBLICLY OWNED HERITAGE PROPERTIES ON THE WATERFRONT.

CULTURAL AND HERITAGE RESOURCES INVENTORY



APPENDIX I



This map includes cultural and heritage resources in the study area which had been identified by the City prior to the commencement of this report. Archaeological resources were identified in a separate document commissioned by the Culture Division. Division staff identified the cultural and entertainment resources. Heritage resources were developed from the City of Toronto's Inventory of Heritage Properties. The most significant cultural and heritage resources that were not included in this original survey were cultural landscapes, the defining of open space as having cultural value. No large-scale evaluation of cultural landscapes had been undertaken by the city, but in this report, the Garrison Creek, the Don River and the Port Lands are highlighted for their unique landscapes, and the concept of cultural landscapes is used to help create a more coherent grouping these resources.

METHODOLOGY



ON THE WATERFRONT WORKSHOP PARTICIPANTS: KATHRYN REED BARRETT
JOE BERRIDGE ROB BERRY NOVA BHATTACHARYA KAREN BLACK RODNEY BOBIWASH
BEATE BOWRON JAMES BROWN HENRY BYRES JUNE CLARK OLIVIA CHOW
LINDA COBON ANGUS CRANSTON DAVID CROMBIE GEORGE DARK RITA DAVIES
JEFF EVENSON MARY LOU FALLIS SEAN FRASER ROBERT FUNG KEVIN GARLAND
JIM GARRARD GLENN GARWOOD DENISE GENDRON ROBERT GLOVER
SEAN GOETZ-GADON WILLIAM GREER MITZIE HUNTER TIM JONES
FRANK KERSHAW BRUCE KIDD KATHERINE KNIGHT MARLAINE KOEHLER
MONICA KUCHARSKI FRANK LEWINBURG JOE LOBKO MICHAEL MCCLELLAND
JEANETTE MCPHERSON JANE MARSLAND MELANIE MELNYK MICHAEL MOIR
TERRY NICHOLSON SHERRY PEDERSEN WAYNE REEVES NANCY REYNOLDS
DEBRA RICHARDSON SUSAN RICHARDSON JANET SEARS ANGUS SKENE
ED SMITH KEVIN SMITH MARK STERLING DIANE STEVENSON JEFFREY STINSON
CAROLYN TAYLOR MATTHEW TONER VANDA VITALI

APPENDIX II

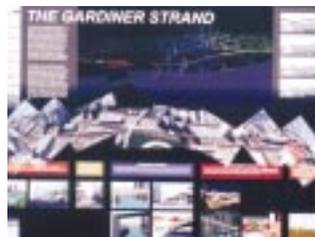
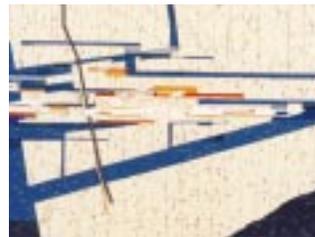
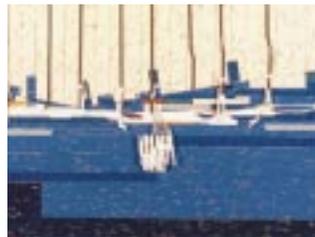
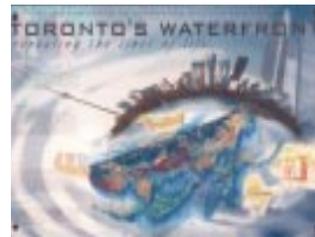
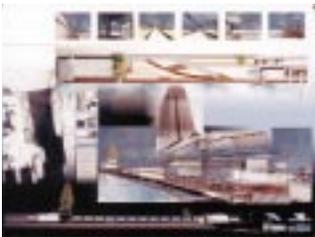
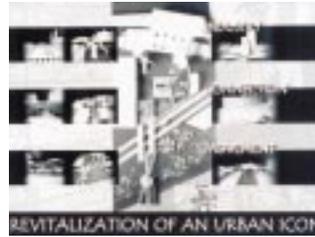
The Culture Division provided impetus for this report by holding a one-day workshop with the cultural and heritage communities (attendees listed on opposite page). The workshop produced a summary report entitled *On the Waterfront*, which outlined many of the dreams, ambitions and ideas of the workshop attendees and gave initial direction to this report.

This report was developed during a three-month period and draft versions of the report were presented to a staff committee in the Culture Division for review and circulation. The consultant team also met frequently with planning staff and their consultants in order to tie the report in with the concurrent Part II Plan for the central waterfront. Meetings were also held with stakeholders, including the workshop attendees and others.

The first public presentation of the draft report was held on February 25th, 2001 at Todmorden Mills during one of the Walks on the Water events, with approximately 150 people in attendance. The Walks are waterfront tours led by David Crombie and are organized jointly by the Waterfront Regeneration Trust and Toronto Culture.

The consultant project team included Jeff Evenson and, from ERA Architects Inc. Michael McClelland, Marsha Kelmans, Ian Panabaker, and Ian Chodikoff.

TSA WATERFRONT IDEAS COMPETITION



APPENDIX III

TSA COMPETITION CREDITS

FIRST ROW (L TO R):

OLESON WORLAND ARCHITECTS,

PAUL BACKEWICH,

PMA LANDSCAPE ARCHITECTS,

CORINNA JUNG AND FELIX ALTHANNS

SECOND ROW (L TO R):

E.R.A. ARCHITECTS,

COSMO LOVECCHIOCHIO III AND KEVIN BAKER,

CATHERINE DRILLIS SKENE,

PATRICK T.Y. CHAN ARCHITECTS

THIRD ROW (L TO R):

BROWN AND STOREY ARCHITECTS,

QUADRANGLE ARCHITECTS,

MICHELLE POCHADT,

DE WAAL RESENDES DESIGN

FOURTH ROW (L TO R):

BROWN AND STOREY ARCHITECTS,

JANET SHERANOWSKI AND MILENA VUJANOVIC,

MARTIN TAVARES,

SUNHO CHOI AND RICK TORTORICI

FIFTH ROWS (L TO R):

GARY MICHAEL DAULT,

PAUL LIPCHAK,

VELIKOV+THUN STUDIO,

SCOLOZZI STEVENS

With much recent discussion focussing on the future of Toronto's waterfront, the Toronto Society of Architects (TSA) organized an ideas competition for the city's waterfront in the fall of 2000. Spurred on by discussion resulting from the recently published Fung Report and by Toronto's bid for the 2008 Olympic Games, the TSA's waterfront competition was well-received by both the general public and the design community. The competition's rules were loose in that there was no program and the boundaries extended across the waterfront from Ontario Place to Leslie Street. The goal of the competition was to encourage ideas from a broad spectrum of designers and to engage in a dialogue on the future of Toronto's waterfront. Roughly one hundred entries from across Canada, the United States and Europe were received. Entries ranged in scope from site-specific installations to large-scale urban design and landscape interventions. Some of the more common themes examined transportation, environmental and cultural attractions. Transportation issues often centred on the future of the Gardiner Expressway and with reconnecting the city with the water's edge. Environmental remediation of several areas along the waterfront, including the mouth of the Don River and the Port Lands offered many design ideas from the modest to the ambitious. Cultural attractions from museums to natural interpretation centres were presented as ways to reconnect the city with Lake Ontario.

CREDITS

BROWN AND STOREY ARCHITECTS

FIGS. 2, 3, 5, 6, 24, 57

FIG. 10, PHOTOGRAPH BY PETER MACCALLUM

COURTESY THE CANADA SCIENCE AND TECHNOLOGY MUSEUM

FIGS. 50, 51

COURTESY CANADA'S NATIONAL BALLET SCHOOL, PHOTOGRAPHS BY JEANNETTE EDISSI-COLLINS

FIG. 13

CBC / FRED PHIPPS

FIG. 74

CITY OF TORONTO ARCHIVES

FIGS. 14, 49, 72

CITY OF TORONTO MEDIA SERVICES / GERAL DILLON

FIGS. 26, 38

CULTURE DIVISION, ECONOMIC DEVELOPMENT, CULTURE AND TOURISM DEPARTMENT

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DEBRA FRIEDMAN

PAGE 6

E.R.A. ARCHITECTS INC.

FRONT COVER,

PAGE 3, PHOTOGRAPH BY MARSHA KELMANS,

PAGES 5, 12, 16, 18, 20, 22, 24, 26, 28

FIGS. 12, 27, 28, 29, 31, 32, 33, 34, 54, 73, POSTCARDS COURTESY OF IAN PANABAKER,

FIGS. 17, 47, 48, 53, PAGE 64, PHOTOGRAPHS BY IAN CHODIKOFF

COURTESY FALD SLIDE LIBRARY, UNIVERSITY OF TORONTO

PAGE 15, FIGS. 21, 25, 55

COURTESY THE FRIENDS OF FORT YORK

FIG. 35, JOHN ELLIOT WOOLFORD, NAC, C-99558,

FIG. 36, DTAM,

FIG. 37, BENSON J. LOSSING, HARPER & BROTHERS

GOAD'S ATLAS, TORONTO REFERENCE LIBRARY

FIGS. 4, 20,

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COURTESY HARBOURFRONT CENTRE

PAGE 1,

FIGS. 40, 41, 42, 43, 44, 46

HERITAGE PRESERVATION SERVICES, ECONOMIC DEVELOPMENT, CULTURE AND TOURISM DEPARTMENT

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MAPPING AND SURVEYS DIVISION, URBAN PLANNING AND DEVELOPMENT SERVICES DEPARTMENT

FIGS. 4, 20,

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COURTESY MONGOMERY SISAM ASSOCIATES INC. ARCHITECTS

PAGE 4

COURTESY MUCHMUSIC

FIG. 7

NELSON FRENCH / HWNDL

FIG. 18

NO MEAN CITY, ARTIST, SURGEON EDWARD WALSH

FIG. 23

PETER MACCALLUM

FRONT INSIDE COVER,

PAGE 2,

FIGS. 39, 56, 59, 60, 67

RICK SIMON

FIG. 70

ROSE KALLAL

FIGS. 69, 70, 71, 72

COURTESY SPEAKERS CORNER, CITY-TV

FIG. 9

SPECIAL EVENTS DIVISION, ECONOMIC DEVELOPMENT, CULTURE AND TOURISM DEPARTMENT

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ST. JAMES CATHEDRAL ARCHIVES AND MUSEUM

FIG. 16

COURTESY TO-BID

PAGE 14

TORONTO PORT AUTHORITY ARCHIVES

PAGES 10, 30, 31, 57,

FIGS. 45, 58, 66, 68, 69, 71,

BACK INSIDE COVER

COURTESY TORONTO SOCIETY OF ARCHITECTS

SEE CREDITS PAGE 63

URBAN DESIGN, URBAN PLANNING AND DEVELOPMENT SERVICES DEPARTMENT

FIGS. 8, 11, 15, 22

VIS RAMASUBRAMANIAN

FIG. 52

WIRED MAGAZINE

FIG. 19

COURTESY WYNDHAM COURT CANADA INC., PHOTOGRAPHS BY LARRY TURNER

FIGS. 61, 62, 63, 64, 65

COURTESY ZEIDLER ROBERTS PARTNERSHIP ARCHITECTS

PAGE 8, DRAWING BY EDERHAD ZEIDLER, FIG. 30, PHOTOGRAPH BY ZRPA

PRINTED BY: SAGE PRINT, DESIGN: MARSHA KELMANS, E.R.A. ARCHITECTS INC.

