

The Counterpublic of Union Station

An Alternative Future of Toronto's Transit Terminal

by

Aidan Mitchelmore

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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

Though Toronto's public spaces were conceived as spaces of discourse engendering democratic participation, today we witness their degradation into platforms of consumption. Contemporary Capitalist forces engulf the city's public realm, transforming its space into a mechanism of consumption and profit. Seen clearly in the glorification of such commercialized neighborhoods as Yorkville and Queen St. West, businesses have adopted invasive marketing strategies that use the promise of culture, experience, and safety to mask their profit-oriented objectives. This abandonment of the public realm by the City of Toronto is seen clearly in recent plans for Union Station, the city's central transit hub that is currently undergoing a large-scale revitalization.

Since its creation, Union has operated as a physical and symbolic gateway to the city. Today, following decades of neglect, it is the recipient of a near billion-dollar investment to modernize its transportation infrastructure, and restore the heritage value of the building. In 2004, an extensive Master Plan outlined urban design principles for this revitalization, which privileged pedestrian use and experience. But enticed by the possibility of a self-financed revitalization, the City has since endorsed and approved the construction of over 160 thousand square feet of new retail space as part of its vision, prioritizing the Station's profitability over the 2004 Master Plan's public-oriented vision. To realize these plans, a Head Lessee Agreement was awarded to Osmington Inc., which granted full control over the Station's retail spaces and the exclusive right to profit from Union's existing space. In doing so, the City has paid a high price for Union's revitalization, undermining its ability to continue serving as one of Canada's most celebrated public spaces.

This thesis proposes an alternative future for Toronto's Union Station, imagining a Station that not only reflects the original ambitions of the 2004 Master Plan, but also challenges our expectations of urban public space. It imagines a second renovation to the Station with the ambitions of re-publicizing and re-politicizing this cultural landmark, accommodating a diverse range of architectural programs to attract a widened range of publics into the Station. As a foil to the eating and shopping amenities introduced by the current renovation, this thesis proposes the addition of public programs such as a public library, a resource centre, gathering spaces, a shelter for the homeless and generous versatile public spaces, with the aim of accommodating a range of common activities – gatherings, confrontations, performances, discussions, protests, celebrations, amongst other diverse social encounters. This design is a polemical proposal situated within existing legal, financial, and architectural frameworks; it remains self-aware of the realistic limitations put forth by the City of Toronto, the politics surrounding the

revitalization project, and the logistical constraints of building in an infrastructural hub. However, engaging with the work on Athenian democratic spaces by Richard Sennett in *Spaces of Democracy* and Michael Warner's *Publics and Counterpublics*, this thesis looks to reveal how the confrontation of difference is fundamental to democratic exchange, and the way by which a diversity of uses within the Station remains critical to its re-politicization. Specifically, through spatial and programmatic reconceptions of the Agora, Stoa, and Pnyx political typologies, the thesis suggests an architecture of proximity, adjacency, visibility, privacy, publicity, and counterpublicity.

The resulting design proposes a dense network of reinterpreted typologies that form a social landscape interwoven into the commercialized transit hub. Through a typological and topological reading of the proposal, we may explore an alternative future of Toronto's Union Station, while questioning how architecture can foster a more diverse democratic society.

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This essay has a public. If you are reading (or hearing) this, you are part of its public. So first let me say: welcome. Of course, you might stop reading (or leave the room), and someone else might start (or enter). Would the public of this essay therefore be different? Would it ever be possible to know anything about the public to which, I hope, you still belong? What is a public?

Michael Warner, *Publics and Counterpublics*, 2002



Figure 0.1 British immigrants on the Bridge of Sighs, Toronto's second Union Station. 1911

INTRODUCTION

Toronto is easily Canada's largest city, with a greater metropolitan population approaching seven million residents. Almost half of the city's residents identify as visible minorities,¹ positioning the city as a vibrant and diverse metropolis. Together, the city's established multicultural identity that attracts new Canadians from around the world, and a prosperous economy, have resulted in rapid peripheral expansion of Toronto's urban edge and a densification of its centre. The last decade has seen unprecedented condominium development surrounding Toronto's waterfront and Central Business District (CBD), a growth strategy advocated by the City to satisfy a record-breaking residential market. Situated at the epicenter of this community lies Canada's largest transit hub: Union Station.

Union Station is the economic heart of Toronto, with more than a quarter million people using the Government of Ontario transit network (GO Transit) each day. Positioned alongside the railway corridor, the station occupies the seam between Toronto's CBD and the rapidly developing residential high-rises along the waterfront. Uniquely situated within one of Canada's busiest neighborhoods, Union Station holds the potential to redefine Toronto's straining commuter infrastructure, act as a downtown cultural anchor, and open the city to a redeveloped waterfront. After acquiring any railway owned parcels of land surrounding the Station in 2001, the City embarked on an ambitious revitalization plan in recognition of this potential. With full ownership of the land between York St. and Bay St., and between Front St. and the southern edge of the railway corridor, the City held full control over Union's transformation.

In 2004, the City issued a peer-reviewed Master Plan for Union Station. The Master Plan outlined four 'Big Moves': realize the project's ambition of Union as a modern transportation hub; revitalize its currently underutilized spaces; extend pedestrian connections; and foster a more fully integrated public realm. Through these 'Big Moves,' the City aimed to improve the Station's commuter capabilities, restore its heritage value, and expand its retail space.

As aspirations of the revitalization evolved, the City developed a legal structure to detail the revitalization's financing and the operation of the completed Station. Attracted by the station's income potential, the City favoured an increased area of

¹ Statistics Canada. "Toronto, C, Ontario. National household Survey (NHS) Profile," *Statistics Canada Catalogue no. 99-004-XWE*. 2013 Accessed June 1, 2017. <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CSD&Code1=3520005&Data=Count&SearchText=Toronto&SearchType=Begins&SearchPR=01&A1=All&B1=All&GeoLevel=PR&GeoCode=3520005&TABID=1>

leasable commercial space below the railway corridor. After multiple feasibility studies, the City projected the inclusion of an additional 165 000 square feet of retail space, which have become a fundamental part of the 2008 Union Station Revitalization Plan.

Since the beginning of construction in 2011, the Station's financing played a dominant role in its revitalization. Despite a narrowing scope, the increasingly complex construction demands led to a ballooning cost, moving the \$640 million budget to an estimated \$800 million.² Budgeting issues, combined with the failure to meet the 2015 Pan-Am Games completion date, triggered a loss in public support. Under escalating public scrutiny, Union Station's profitability became the City's top priority. In contrast to the 2004 Master Plan's vision of Union as a public and cultural destination peppered with interesting amenities and retail uses,³ the Station's current revitalization plans suggest a transportation hub dominated by commercial activity, and falls short of establishing an integrated public realm.

In 2008, Osmington Inc. signed a Head Lease Agreement that awarded exclusive control over the majority of the Station's commercial space, in addition to control over the events and activities that take place within it. As a central marketing platform, the company also established torontounion.ca, a website aimed at advertising events within the Station and announcing updates to its retail portfolio. This new marketing strategy appears to directly contradict the 2004 Master Plan's public-oriented and cultural objectives. While Osmington Inc. prides itself in showcasing the diverse flavours of Toronto's favorite neighborhoods,⁴ its cultural enthusiasm is restricted to food, alcohol and other specialty goods. Osmington envisions a Station that celebrates the spirit of Toronto, while intentionally excluding the majority of its residents. A dominant commercialized presence within the station has negated its performance as a cultural anchor. Instead, Union's cultural potential is merely leveraged as a marketing tool, engendering a de-politicization of its space.

Osmington's mediation within Union Station hinges on an understanding of the difference between public and private space. Derived from the Latin *poplicus* 'of the people' and *pubes* 'adult,' the term 'public' once related to adulthood, citizenship, and civic participation, while 'private' from the Latin *privatus* related to the 'individual,' the family, and life separate from the state.⁵ Departing from these social descriptions, today's meaning of the terms has been appropriated by institutions and

2 Ann Hui, "Toronto Union Station renovations behind schedule, \$160-million over budget", *The Globe and Mail*. June 15, 2015, Accessed October 20th, 2016, <http://www.theglobeandmail.com/news/toronto/toronto-union-station-renovations-behind-schedule-160-million-over-budget/article24967532/>

3 City of Toronto, *Union Station Masterplan*. Toronto, Ontario. 2004, Pg. 14

4 Osmington (Union Station) Inc. "Shop, Eat, Explore + Enjoy-". *Osmington (Union Station) Inc.* 2017. Accessed August 1, 2017. <http://torontounion.ca/eatshop/>

5 *Oxford English Dictionary*. (Oxford: Oxford University Press, 2006)

organizations that use both 'public' and 'private' to define ownership or financial structures. When discussing the built environment, however, these terms present contradictions in their multiple meanings.

This thesis uses 'public' and 'private' as architectural terms in three ways: referring to accessibility, ownership, and operation. Public space and private space describe a space's physical accessibility as part of the pedestrian realm. In terms of ownership, a privately-owned building is owned by persons other than the state, while a publically-owned building signifies government ownership. Publically-operated or privately-operated spaces, on the other hand, indicate whether a building's security, surveillance, programming, and maintenance is operated through government or privately-owned businesses. The distinction between a space's accessibility, ownership, and operation is critical when considering the *publicness* of Union Station's Great Hall.

Despite being a publically-owned, public space, the Great Hall is privately-operated. These seemingly conflicting terms relate directly to the level of accessibility of a space. Accessibility in the context of this thesis's argument is not related to the common architectural usage, denoting integrated physical features that facilitate wheelchair or other physical impairment accessibility; rather, it is used to describe whether the space is welcoming or exclusive to the public through its operative tactics. For example, commercial spaces that sell expensive goods and services effectively render the space inaccessible to those who are unable to afford them. Thus, the relative accessibility of a space and its surrounding activities can be useful in describing a space's level of publicness. This usage assists in identifying exclusionary practices often disguised by branding and marketing tactics.

Framed as a radical opposition to the exclusionary, commercialized programs within Union Station, this thesis proposes the introduction of a new diversity of programs into Toronto's transit hub. Through the presence and accommodation of a diverse user group, the station will become a more accessible space, attracting and welcoming a variety of users. Offering a diversity of spatial affordances, the architectural insertion will accommodate a spectrum of democratic social encounters, reintroducing political and public life into the Station.

In his descriptions of Ancient Athenian political typologies, Richard Sennett outlines what he sees as an ideal setting for such democratic encounters and exchange. Describing the symmetrical, composed forms of the Agora, Stoa, and Pnyx, Sennett narrates a range of social settings made possible through these carefully calibrated forms. For instance, the vast, uninterrupted plane of the Agora is a great equalizer, Sennett claims. It represents a democratic levelling of the individual on a horizontal plane: each person is in clear view of the other, offering a freedom to choose between spectating or participating in any of the day's activities. Yet while the spatial form of

the Agora may constitute an idealized democratic space, in practice this could not be less true: in Ancient Athens, participation in the Agora and its surrounding political spaces were restricted to male property owners – a fraction of the population.

Similar to the Agora, exclusionary, organizational structures are embedded within today's public spaces. Despite their often subtle presence, exclusionary practices such as over-surveillance and increased law enforcement dominate all activities within urban public space, at the same time controlling who may access these spaces.

Queer theorist Michael Warner examines the structures of these immaterial exclusions, introducing a sociological definition of 'public' to describe a body of people. Warner uses the term 'publics' to imply a distinction between numerous publics, and 'the public.' Recognizing that publics are generated through discourse, Warner primarily analyzes text-based publics to arrive at a set of principles that make up a public, such as the public created through the circulation of a magazine, journal, or poster. The distinction between 'a public' and 'the public' is clarified with the introduction of the term 'counterpublic': a public whose existence directly opposes the exclusionary practices of 'the public.' While perhaps appearing irrelevant to architecture's relationship with a public space, in fact Warner's principles may be interpreted architecturally to suggest how a building's underlying structure works to engender or prohibit discourse.

Influenced by Warner's sociological definitions of 'publics' and 'counterpublics,' this thesis formally reinterprets the political typologies of the Pnyx, Agora, and Stoa to suggest a new architecture of public-making. Conceived as a folding and layering of Athenian political typologies, the architectural intervention is composed of a diversity of spatial forms, which in turn attract and accommodate a range of publics and social encounters. Through the introduction of diverse program and spatial form, the thesis proposes an architectural subversion of the station's commercialization. It reshapes the transit hub into a more idealized public space. Envisioned as a folding and layering of social spaces, architecture performs as media through the experimentation of proximity, adjacency, visibility, privacy, publicity, and counterpublicity. The design proposes an architectural insertion into Union Station, intended to attract a diversity of publics to the homogeneous, commercialized transit hub. The aim of the work is to encourage the encounter of difference, establishing Union as a democratic public space.

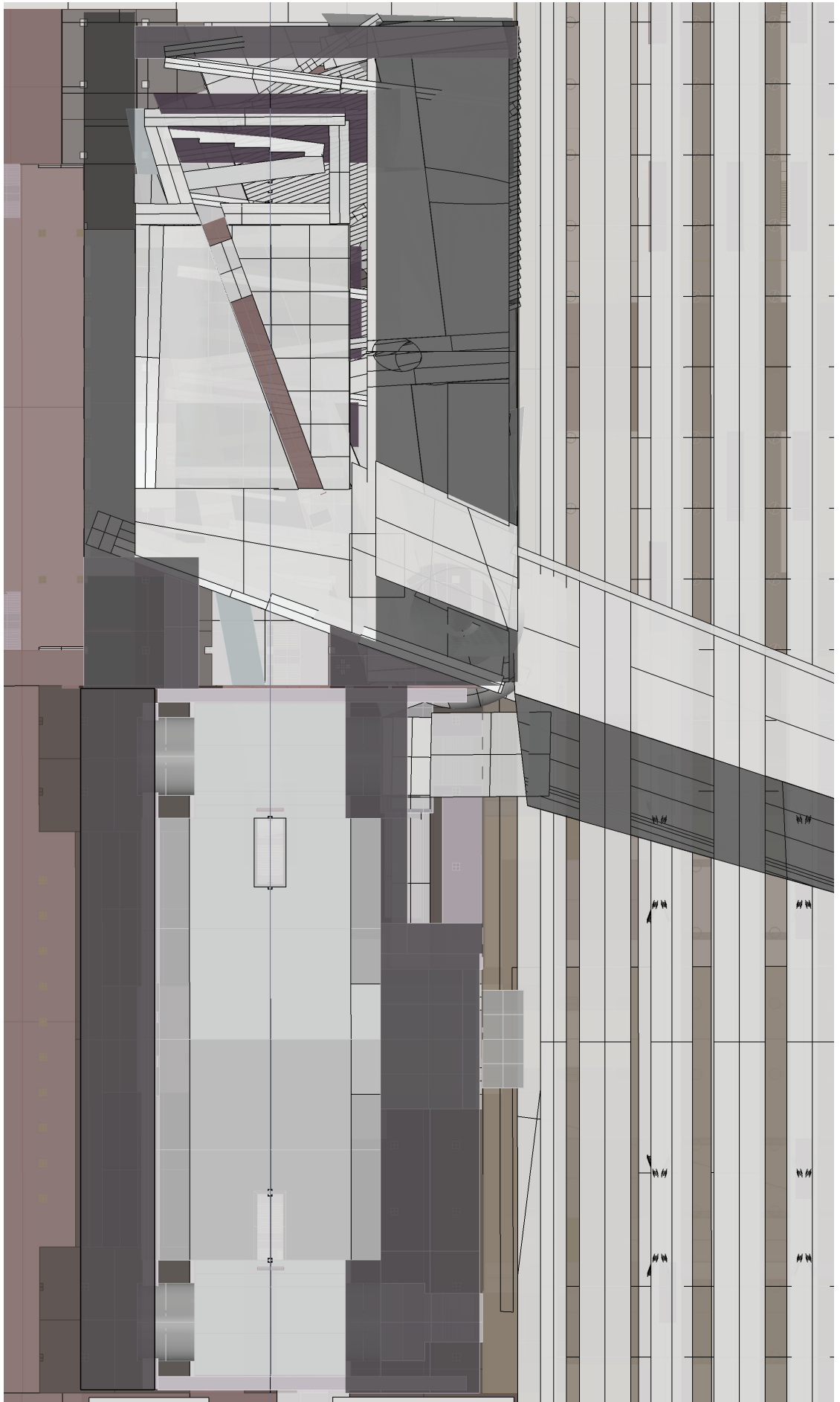


Figure 0.2 Preliminary plan view of Union Station intervention, digital model.



Figure 1.1 Toronto's first Union Station. Circa 1860

CHAPTER 1

THE ORIGIN OF THE STATION

Toronto's downtown core is in rapid transformation, as countless new condominium towers appear along the skyline. The current condo boom is reshaping the city's waterfront. But private condominium development was not the first dramatic development to reshape this area: the addition of a railway along the lake's edge has had a profound impact on both the downtown area's development over the last century and a half, and its future.

Union Station was Toronto's first passenger rail station, built on Front St. in December 1855.¹ Its construction marked the beginning of a mutually dependent relationship between industry, rail, passenger travel, and Lake Ontario. The station acquired its name through the unification of the Toronto Terminals Railway Company, the Canadian Pacific Railway, and the Grand Trunk Railway.² Comprised of only a few rooms, it was the first of three stations to be built in Toronto with this name. Soon after the rail's introduction, Toronto's rapid industrial development demanded a much larger infrastructural network, with an appropriately sized station to match. A second Union Station opened in 1873; it featured "one of the most modern and handsome edifices on the North American continent" at the time.³ With a prominent south façade facing Lake Ontario, the Station payed tribute to Toronto's geographic and economic asset. Viewed prominently from the water, it was a gateway for those entering the city by train and boat.

However, within a few decades the growing industry and a widening railway corridor had expanded over all available land between the city and Lake Ontario's shoreline. To continue to meet industry demands, the City created new land for railway lines by infilling Toronto's harbour, beginning in the late 19th century. Despite a large north addition and the construction of a southern train shed in 1895,⁴ Union Station was again outgrown by ballooning passenger traffic.

1 Richard Bébout et al., *The Open Gate*, (Toronto: P. Martin Associates Press 1972). Pg. 21

2 City of Toronto, *Toronto Union Station, national historic site of Canada: commemorative integrity statement*. (Toronto: Commemorative Integrity Workshop, 2002) Pg. 6

3 Richard Bébout et al., *The Open Gate*, (Toronto: P. Martin Associates Press 1972), Pg. 22

4 Ibid. Pg. 24

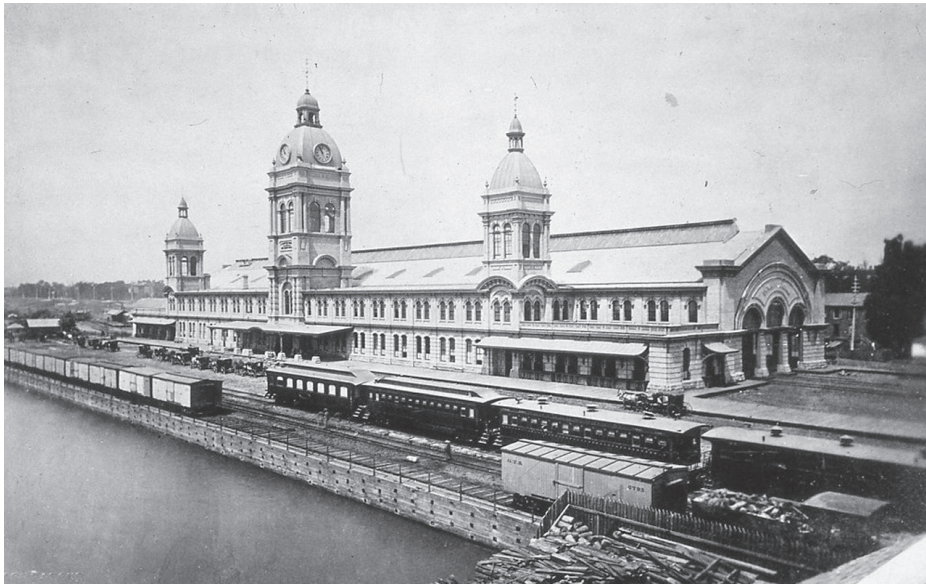


Figure 1.2 Toronto's second Union Station, 1873

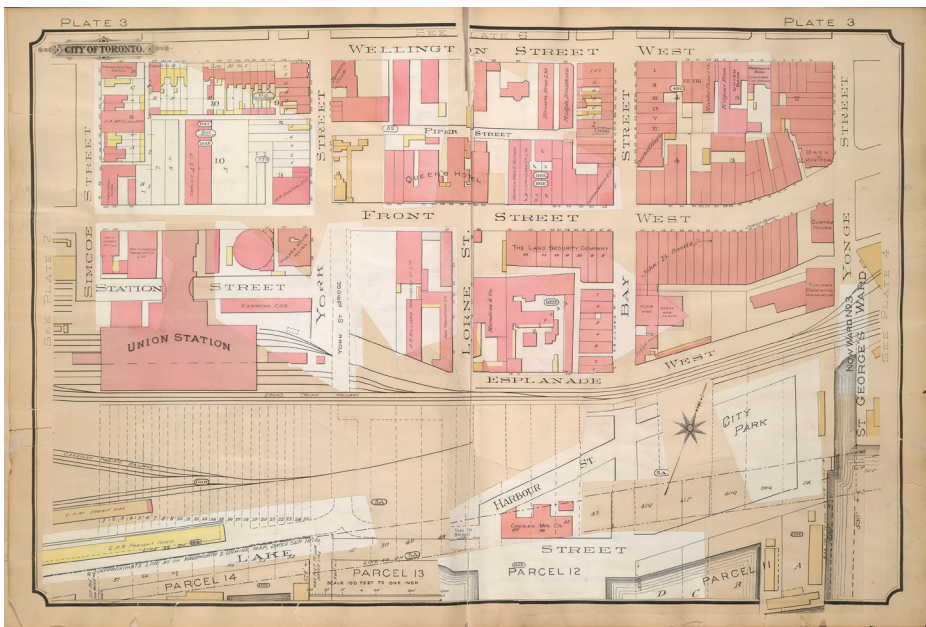


Figure 1.3 Map of downtown Toronto before the fire of 1904

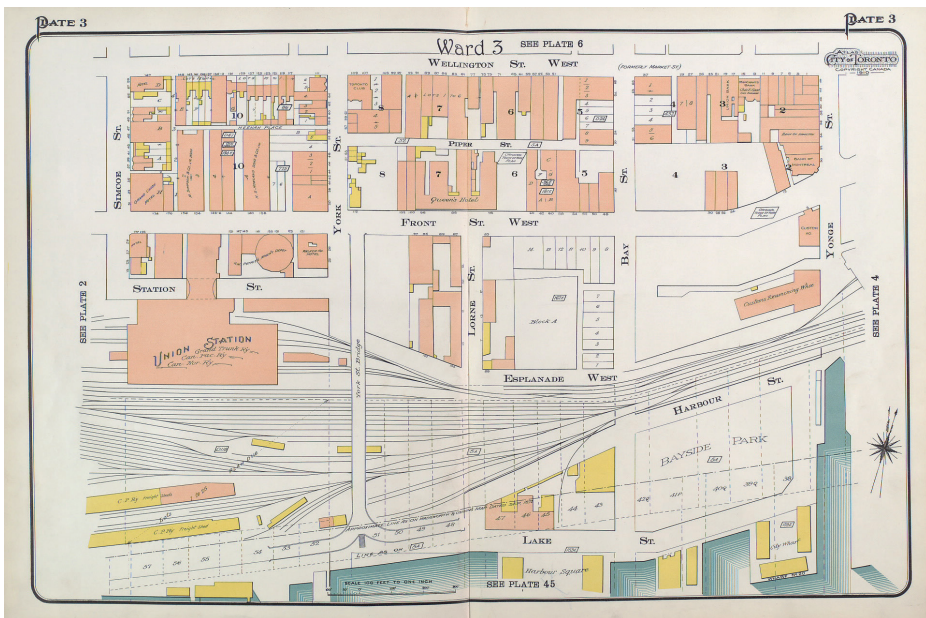


Figure 1.4 Map of Toronto after the fire of 1904

At the turn of the century, the railway was given an opportunity. In 1904 a catastrophic fire leveled much of Toronto's industrial district, allowing for easy expansion of the railway corridor, and a new site for an appropriately sized passenger terminal. With the powers of Expropriation in the early 1900s, the railways acquired sites for freight sheds and terminals. The 850-foot stretch of Front St., the site of today's Union Station, was owned by the City of Toronto at the time of the fire. Rather than sell the lands to the railway companies, the City offered Grand Truck Railway a heavily subsidized lease, providing they pay for the construction of a new terminal to be used "only as a passenger station."⁵ With a generous site in a prime location, the City had the opportunity to realize bold ambitions for a new Union Station that suited Toronto's accelerating prosperity.

Toronto's plans for Union Station drew on the growing popularity of grand urban railway stations in major cities across North America. In the early 1900s, architect R. C. Reilly described the excitement associated with the emerging railway station typology: "The terminal station is the gateway of the town, but a gateway through which people are brought from the uttermost parts or through which they set out on illimitable journeys. What structure in the whole of our civilization should make a finer appeal to the imagination?"⁶ New York City's Pennsylvania Station was one of the most ambitious railway terminal designs to be realized in North America. Completed in 1910, Penn Station promoted the value of civic-oriented architecture, and was used as direct inspiration for the new Union Station's design.

The City selected Architect John M. Lyle, Ross and Macdonald, and Hugh G. Jones as the primary architects to design the station, each representing the City of Toronto, the Canadian National Railway, and the Canadian Pacific Railway, respectively.⁷ Lyle was the architect of choice to represent the City of Toronto's civic ambition. With an *École des Beaux-Arts* education, Lyle was the consulting architect to the City's Civic Improvement Committee, overseeing multiple ambitious urban designs for Toronto's City Beautiful Movement in the early 19th century. Union Station was an opportunity for Lyle to realize many *Beaux-Arts* ideals, prioritizing public space and civic celebration. As the gateway to the city, Union was conceived as an institution in service of Toronto and its people.

⁵ Ibid. Pg. 14

⁶ C. H. Reilly. *Some Architectural Problems of Today*. (London: Hodder & Stoughton. 1924) Pg. 32

⁷ Geoffery Hunt. *John M. Lyle: Toward a Canadian Architecture*. (Queen's University, Angus Etherington Art Centre, Kingston, Ontario, Canada, 1982) Pg. 7

Central to the concept of the new passenger station was a celebrated ticket lobby, later acquiring the title of the Great Hall. With a vaulted ceiling 27 meters high, the Great Hall would become Canada's largest interior room upon completion. Drawing reference from Roman Antiquity and the newly completed Pennsylvania Station, the interior was composed of sweeping arches and cylindrical volumes. Its large volume was clearly legible from Front St. Flanked on the east and west by four-storey office wings, it became the focal point of the Head house – the part of the train station that does not house the track and platforms. In contrast to the warehouses, banks, and hotels built in the neighborhood at the time, the Head house was built with a significant set back from the property line, accommodating a lowered vehicular moat.⁸ In front of the Great Hall, the moat was covered, offering protection to vehicles below while creating a public space at ground level, known today as Sir John A. Macdonald Plaza. The plaza is a pedestrianized threshold to the expansive space of the ticket lobby and waiting platforms beyond, forming a succession of public spaces from the Front St. sidewalk to the train platforms. When completed in 1927, Union Station established a sense of civic and public celebration through its formal distinction from the surrounding urban fabric and in its generous contribution to the public realm.

⁸ Richard Bébout et al., *The Open Gate*, (Toronto: P. Martin Associates Press 1972), Pg. 72



Figure 1.5 Union Station under construction. 1927



Figure 1.6 Completed Pennsylvania Station



Figure 1.7 Union Station under construction, 1916

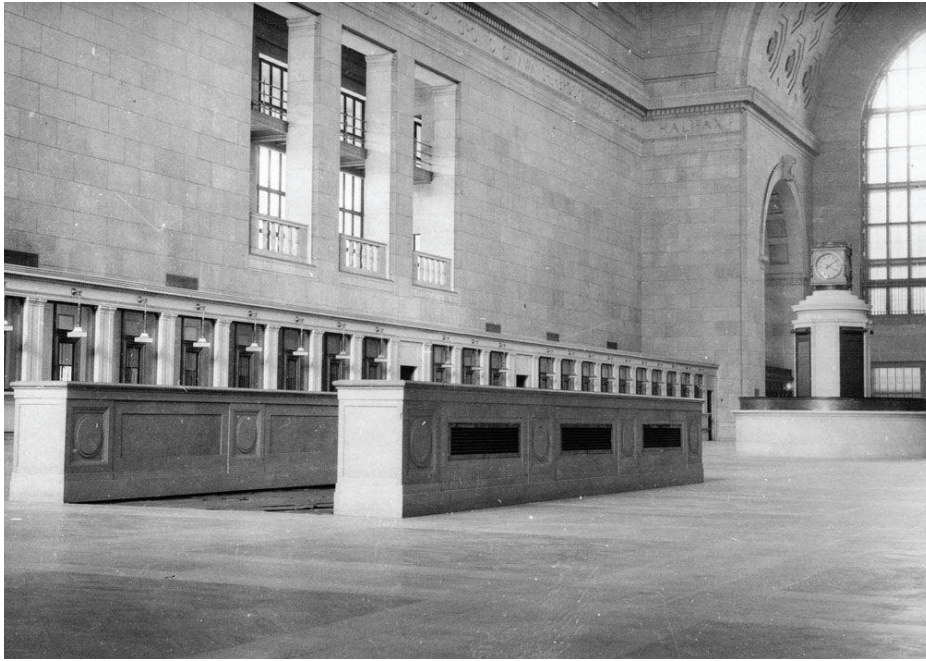


Figure 1.8 Great Hall Interior.
1924



Figure 1.9 Recently completed
Union Station.



Figure 1.11 Interior of the Great Hall.



Figure 1.10 Canada Post, operating out of the East Wing as crowds wait for job postings. 1924

The station was designed with careful attention to pedestrian circulation, mitigating the congestion of arriving and departing passengers. Union Station's original waiting concourse, currently named the VIA rail concourse, is connected by ramp to the Great Hall.⁹ When pedestrian traffic is high, incoming passengers are directed underneath the Great Hall, following an exit ramp that terminates in Sir John A. Macdonald Plaza, mitigating congestion by avoiding any instances of two-way traffic. The success of Lyle's design was recognized by architectural historian Douglas Richardson, who noted that Union at its inauguration would have been "a very public building, a building for the use and enjoyment of all the people. The contemporary who referred to its cathedral-like character not only recognized its unusual physical dimensions but evidently sensed the new aspirations it embodied."¹⁰

Built with careful craftsmanship and quality materials, Union Station operated successfully for decades, fostering the travel of millions of intercity passengers despite minimal maintenance and investment.

⁹ Ibid. Pg. 75

¹⁰ Ibid. Pg. 70

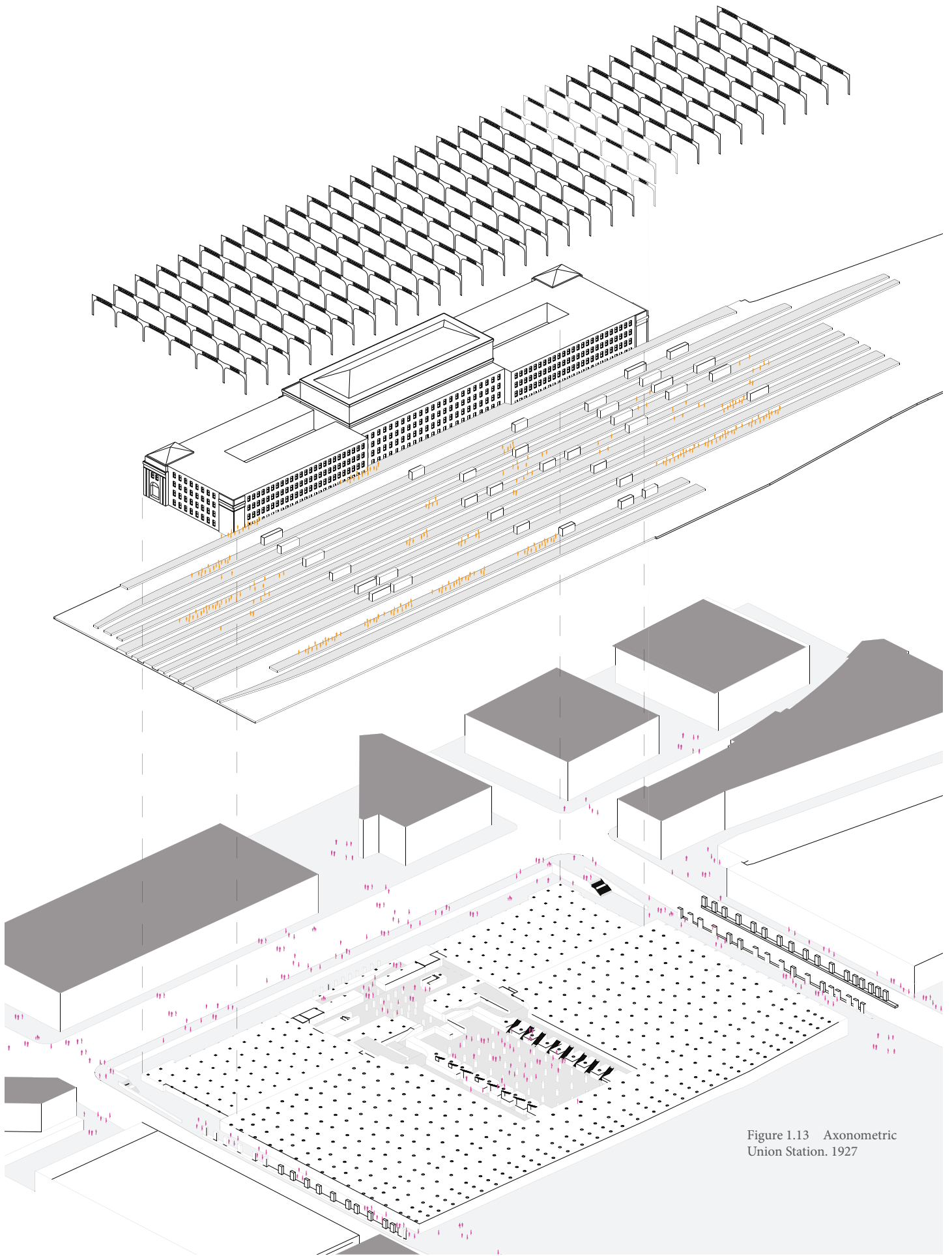


Figure 1.13 Axonometric
Union Station, 1927

THE STATION'S TRANSFORMATION

In the 1960s, the rising affordability of automobile ownership and an idealized suburban lifestyle lead to diminished intercity passenger ridership. The City began to prioritize public funding for automotive expressways, triggering the shrinking of Toronto's railway corridor. But with this new era of transportation came the critical issue of automotive congestion. Forty years since its construction, the Station saw a transformative opportunity in commuter transit.

Recognizing the appeal of rail-based commuter transit as an alternative to congested highways, Union Station launched its first Ontario government-funded GO Train (Government of Ontario Transit). Spanning from Union to Oakville, the GO Train proved incredibly popular upon opening in May 1967.¹¹ With increased commuter demands and funding from the province, the City constructed a dedicated waiting area for new two-storey GO trains in 1979.¹² Marking the first significant investment in the station since its opening, the new concourse accommodated a total of 4000 daily commuters.¹³

The success of the GO train triggered Union's transition from inter-city passenger rail station into a massive multi-network commuter hub. With a reinvented purpose, the Station and the railway corridor saw revitalized enthusiasm. However, not all attention towards the existing Station was favourable.

During the 1970s, a period defined by the devaluation of historically significant architecture, Union received minimal investment, despite the increasing commuter demands of the GTA. The Station's future became uncertain. Occupying an entire block of valuable land within a densifying Toronto, the Station was the target for multiple large-scale speculative developments. In December of 1968, the Metro Centre Development Limited (lead by the CNR and the CPR) proposed to demolish the existing Station, replacing it with "office space for 50 000 people, housing for 20 000, a new train station linked to a convention centre, and connections to the bus, subway, and possibly a mono-rail to the airport."¹⁴

11 City of Toronto, *Union Station Masterplan*. Toronto, Ontario. 2004, Pg. 44

12 Go Transit, "Union Station; Quick Facts", *Metrolynx; An Agency of the Government of Ontario*, April 2015. Accessed May 5th, 2016. http://www.gotransit.com/public/en/aboutus/QF_UnionStation_EN_04-15.pdf

13 Fournier Gersovitz Moss Architects and Associates, "Union Station; Historic Structure Report, " *The City of Toronto*, April 2005, Accessed February 16, 2017. <https://www1.toronto.ca/City%20of%20Toronto/Facilities%20Management/Shared%20Content/Union%20Station/PDFs/USHSR%20-%20484-050506-HSR%20Final%20.pdf> Pg. 32

14 Ibid. Pg. 31



Figure 1.14 Interior of the Great Hall.



Figure 1.15 East GO concourse.

The massive Metro Centre Development, which required dialogue with all levels of government, drew intense criticism and scrutiny from many parties. The development's key issues were identified in a report issued on the 20th May 1969 by the Inter-Governmental Technical Coordinating Committee that detailed the City's concerns with downtown parking, alignment of roads, public costs, as well as ownership, purchasing, and titling problems, amongst other issues.¹⁵ Metro Centre Development also garnered strong opposition from the Architectural Conservancy of Ontario, the Confederation of Resident and Ratepayer Associations, and the general public forming the Union Station Committee, who sought to declare the station a historic monument.

Despite these strong oppositions, the project was approved by the Ontario Municipal Board after a five-day public hearing.¹⁶ Determined to protect the heritage value of the Great Hall, the Union Station Committee issued a collection of essays in support of the station's cultural value. As a result of the publication, the Toronto Historical Board placed Union Station on their list of major heritage buildings, leading to its declaration as a Parks Canada National Historic Site. These new protective legislations came into place while the market for new office space downtown lessened, resulting in the failure of the Metro Centre Plan. Even though external factors induced the failure of Metro Development, the process forced the City to recognize the need to invest in the Station.

In 1989, the city of Toronto Planning and Development Department assembled a Master Plan for the station that assessed the possibility of pedestrian links to the newly completed CN tower, Roger's Centre, and Air Canada Centre. This led to the Planning and Development Department's preparation of a plan for Union's pedestrian circulation.¹⁷

Independent from the City, VIA rail privately commissioned a Transportation Hub Study prepared by Jack Diamond in 1997. The study proposed "an arched glass train shed, wider platforms, three new tracks, and the renovation and commercialization of VIA's passenger concourse."¹⁸ It was the first architectural proposal to present a commercialized Union Station, while complying with the majority of the Station's new heritage protections. Although the study was catered exclusively to VIA rail, it caught the attention of City officials who were interested in Union Station's economic value.

15 Ibid. Pg. 31

16 Ibid. Pg. 31

17 Ibid. Pg. 32

18 Ibid. Pg. 32

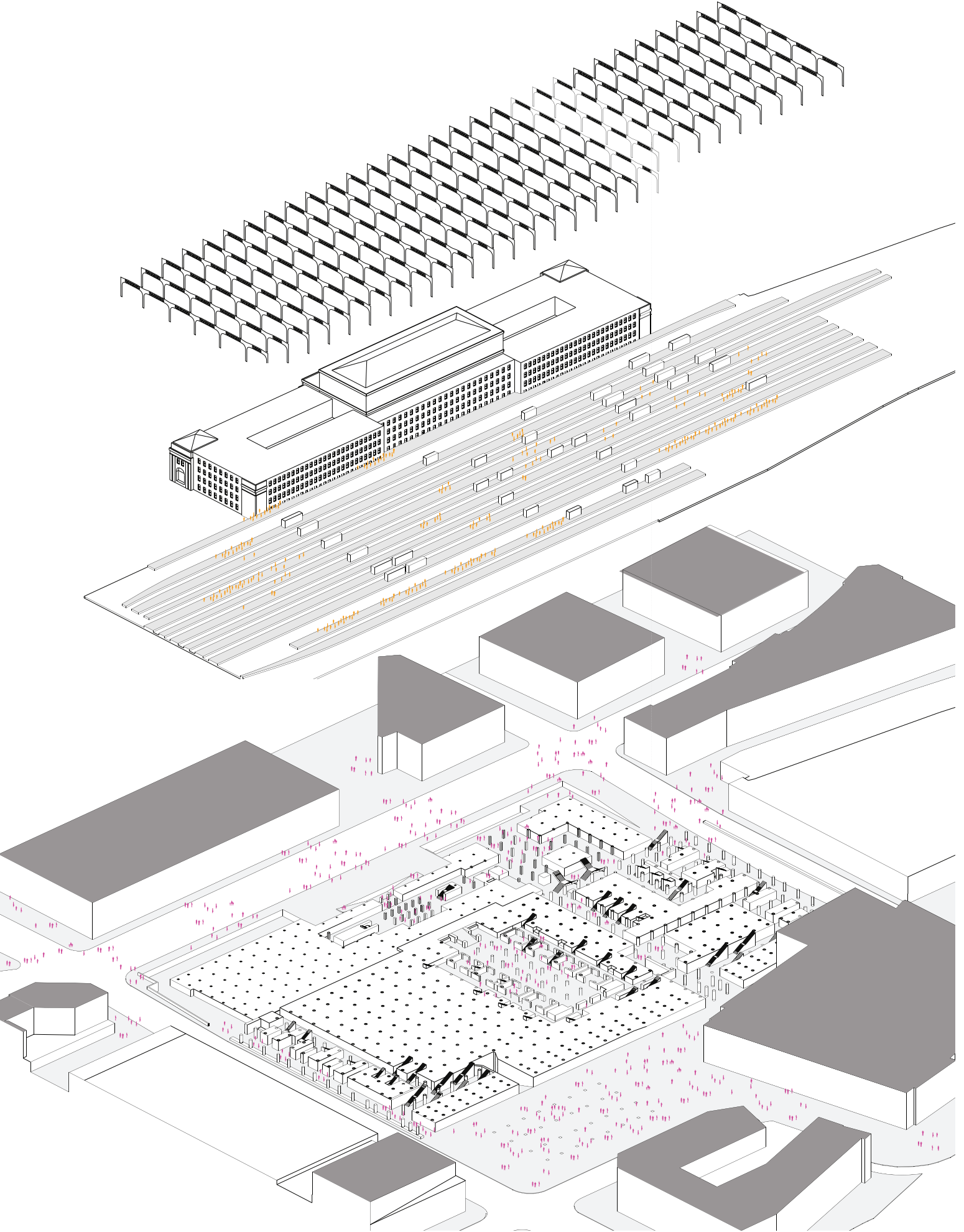


Figure 1.16 Union Station after new GO concourse added. 1979

Soon after, in 1998, Maple Leafs Sports and Entertainment proposed a new stadium to be constructed over the Station. The proposed sports complex would develop the railway corridor's Air Rights.¹⁹ However, failure to resolve complications with the train shed's heritage designation led the proposal to be withdrawn.

As the attention of private interests continued, the City became aware of Union Station's potential earning value. At the same time, the City faced increasing pressure to invest in Union's infrastructure, which had grown to play a critical role in Toronto's economy. In preparation of the Station's revitalization, the City began the process of purchasing remaining parcels of land that remained in control of private railway companies in 1998, and acquired full ownership in 2000.²⁰ The purchase guaranteed the City's full control over the station's future, however ownership of a 27 foot-high volume – the width of the rail corridor extending beyond York St. and Bay St. – remained under control of the province, giving GO transit more direct authority to invest and maintain its commuter rail systems.

While the city developed its plans to invest in the station's commuter infrastructure, the Federal Government announced \$400 million in funding, and in June of 2000 “the City publicly declared its intention to find a private developer willing to establish Union Station not only as a transportation hub but as a destination in itself.”²¹

19 The City of Toronto, “Union Station District Plan Appendices,” *The City of Toronto*, May 2006. Accessed April 20th, 2017. https://www1.toronto.ca/City%20Of%20Toronto/Facilities%20Management/Shared%20Content/Union%20Station/PDFs/volume_11_app10.pdf. Pg. 2

20 Fournier Gersovitz Moss Architects and Associates, “Union Station; Historic Structure Report,” *The City of Toronto*, April 2005, Accessed February 16, 2017. <https://www1.toronto.ca/City%20Of%20Toronto/Facilities%20Management/Shared%20Content/Union%20Station/PDFs/USHSR%20-%20484-050506-HSR%20Final%20.pdf> Pg. 32

21 Ibid Pg. 32



Figure 1.17 Metro Centre Development.



Figure 1.18 Metro Centre Development

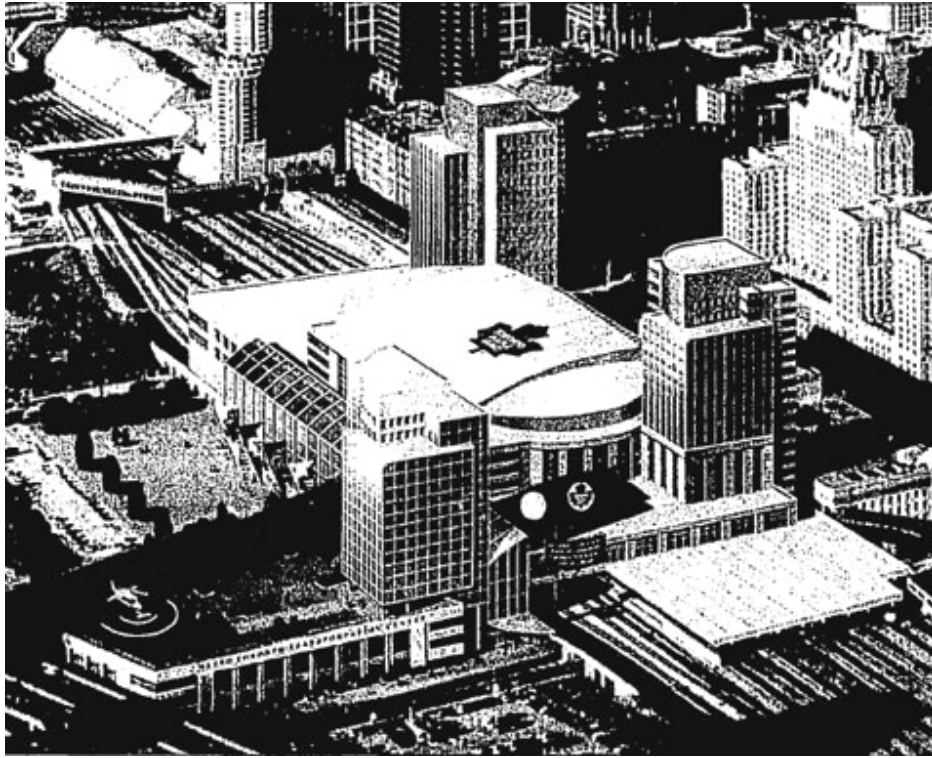


Figure 1.19 Maple Leaf Stadium proposed over Union Station's trainshed.



Figure 1.20 Via concourse during train strike. 1966

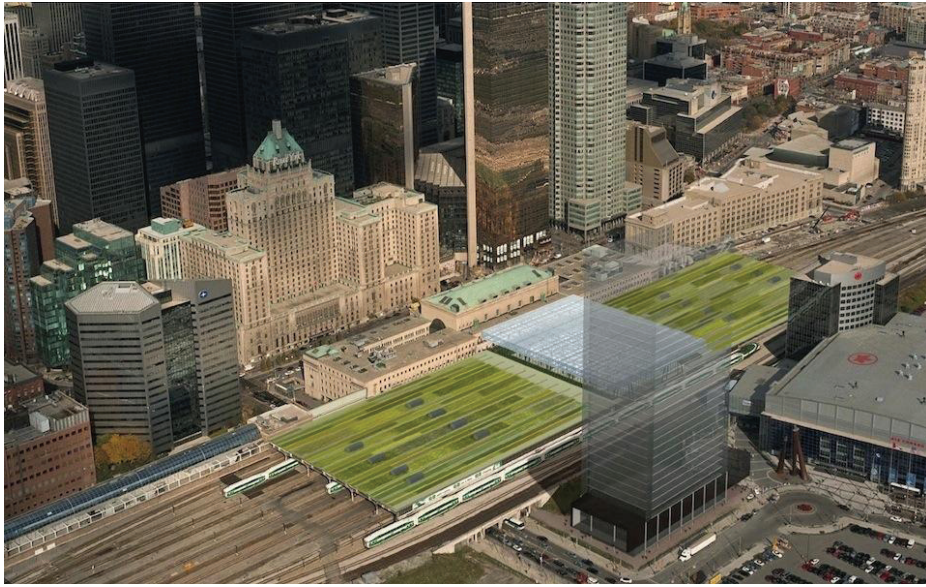


Figure 1.21 Aerial view of Union Station after the Revitalization with proposed green roof.



Figure 1.22 Visualization of new glass trainshed, 2016

THE FUTURE OF UNION STATION

In early 2000, the City assembled a plan for Toronto's revitalization, outlining necessary improvements needed for the continued success of GO transit, while also planning for the Station's self-supporting financial operation with the addition of 165,000 square feet of retail space. Parks Canada simultaneously developed a Commemorative Integrity Statement for Union's redevelopment, in collaboration with VIA Rail, TTC, and others. The Statement outlined three policy objectives for National Historic Sites:

- i) To foster knowledge and appreciation of Canada's past;
- ii) To protect national historic sites for future generations; and
- iii) To encourage the protection of other places of interest other than those administered by Parks Canada.

With the intention of securing a Head Lessor early in the revitalization, an international Request for Expression of Interests was issued in 2001, specifying three objectives:

- i) To enhance the transportation attributes of the station;
- ii) To revitalize the station as a destination; and
- iii) To ensure that capital improvements, including heritage preservation and restoration, are undertaken by the developer.

The proposal attracted eight responses, three of which were invited to submit a comprehensive development proposal. Of the two submissions received, the City preferred the bid of Union Pearson Group Inc. (UPG) because their package:

[presented] a strong financial offer, a proposal consistent with the city's objective of creating a destination without compromising the transportation or heritage elements of the station,[and] demonstrated an understanding of the transportation demands and a commitment to work with the various agencies involved with them, and creative options for heritage restoration and adaptive re-use of underutilized areas.²²

²² Ibid. Pg. 33

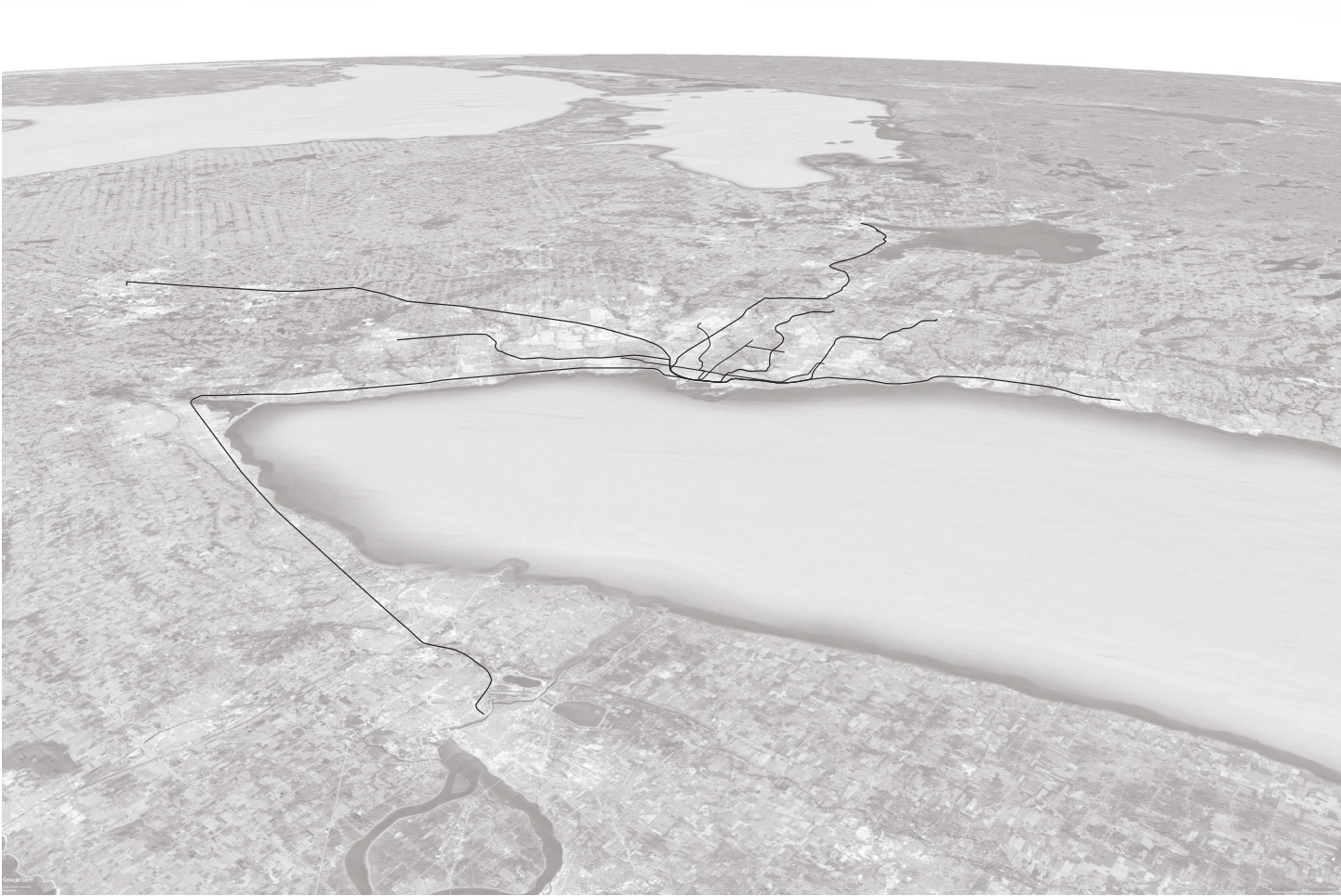


Figure 1.23 Perspective site plan of Union Station, and the surrounding GO Transit network



Figure 1.24 Axonometric site plan of Toronto, with outlined infrastructure corridors



Figure 1.25 Visualization of completed exterior after the Revitalization. 2016



Figure 1.26 Visualization of new retail concourse below. 2016

The architectural component of UPG's proposal, prepared by Eberhard Zeidler, outlined a strategy to enclose the vehicular moats, construct new GO Transit passenger concourses east and west of the VIA concourse, excavate below the existing VIA concourse and train platforms to accommodate a new retail level, and add a new glass train shed to improve lighting and ventilation on the platform.

In 2004, the City commissioned an independent peer-reviewed document to identify the City's objectives for the Station's development. As the product of a two-year long consultation process, the document summarized key architectural enhancements that would elevate the building's civic life and necessary infrastructural improvements in four 'Big Moves':

1. An Integrated Public Realm, celebrates the Station's two key frontages, Front Street and Union Plaza, and advocates redefining both.

2. A Modern Station, Accommodating Change, addressing two outstanding issues that hold enormous capacity to reshape the experience of Union Station: the future of the train shed and potential development above the Station Complex

3. Revitalization of Underutilized Spaces, recognizes the Station as valuable downtown space that can be redesigned to better serve transportation functions and to add vitality to the downtown.

4. Maximized Porousness through Extended Pedestrian Connections, identifies the Station as fundamentally a pedestrian environment, that serves not only functions related to transportation, but also the urban environment of which it is a part.²³

The 108-page Master Plan describes each of these four moves in detail. The Plan recognized that Union "sits at the heart of one of the world's largest revitalization projects; [Toronto's] Waterfront and the Railway Lands."²⁴

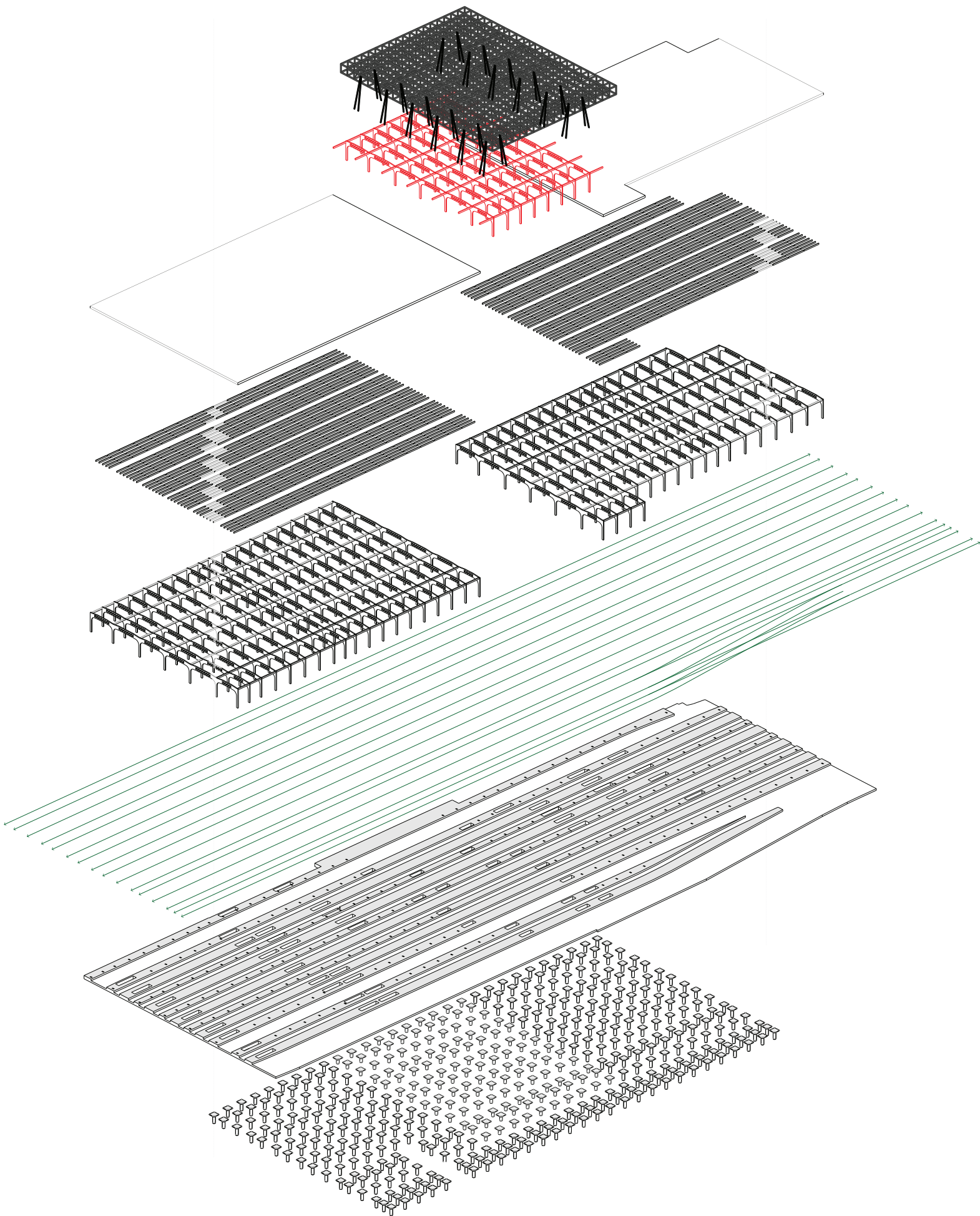
UPG's recommended approach, which referred to the four 'Big Moves' as central to its proposal,²⁵ was adopted by the Toronto City Council on December 11, 2007.²⁶ With a design underway, and an approximation of retail area size, the City published a draft of the Head Lease Agreement that detailed the Station's commercial

23 City of Toronto, *Union Station Masterplan*. Toronto, Ontario. 2004, Pg. 4

24 Ibid. Pg. 11

25 Jodie Parmer, "Union Station Revitalization Recommended Approach," *City of Toronto*, December 2007, Accessed April 4th, 2017. <http://www.toronto.ca/legdocs/mmis/2007/cc/bgrd/ex15.2b.pdf>

26 City of Toronto, "City Council adopts the recommended approach," City of Toronto. Accessed April 4th, 2017. <https://www1.toronto.ca/wps/portal/contentonly?vgnextoid=afc5962c8c3f0410VgnVCM10000071d-60f89RCRD&vgnnextchannel=dfacd50749604510VgnVCM10000071d60f89RCRD>



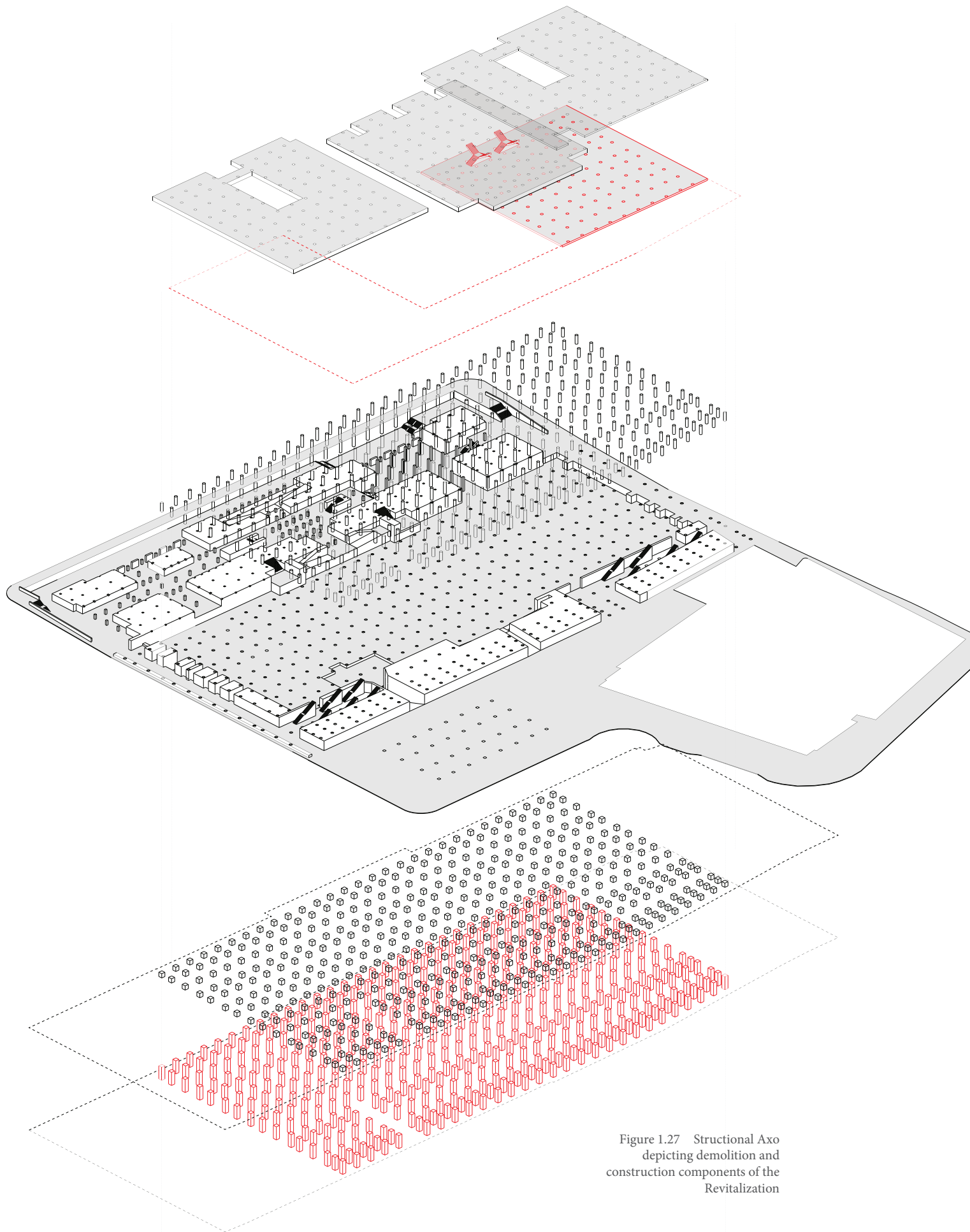


Figure 1.27 Structural Axo depicting demolition and construction components of the Revitalization

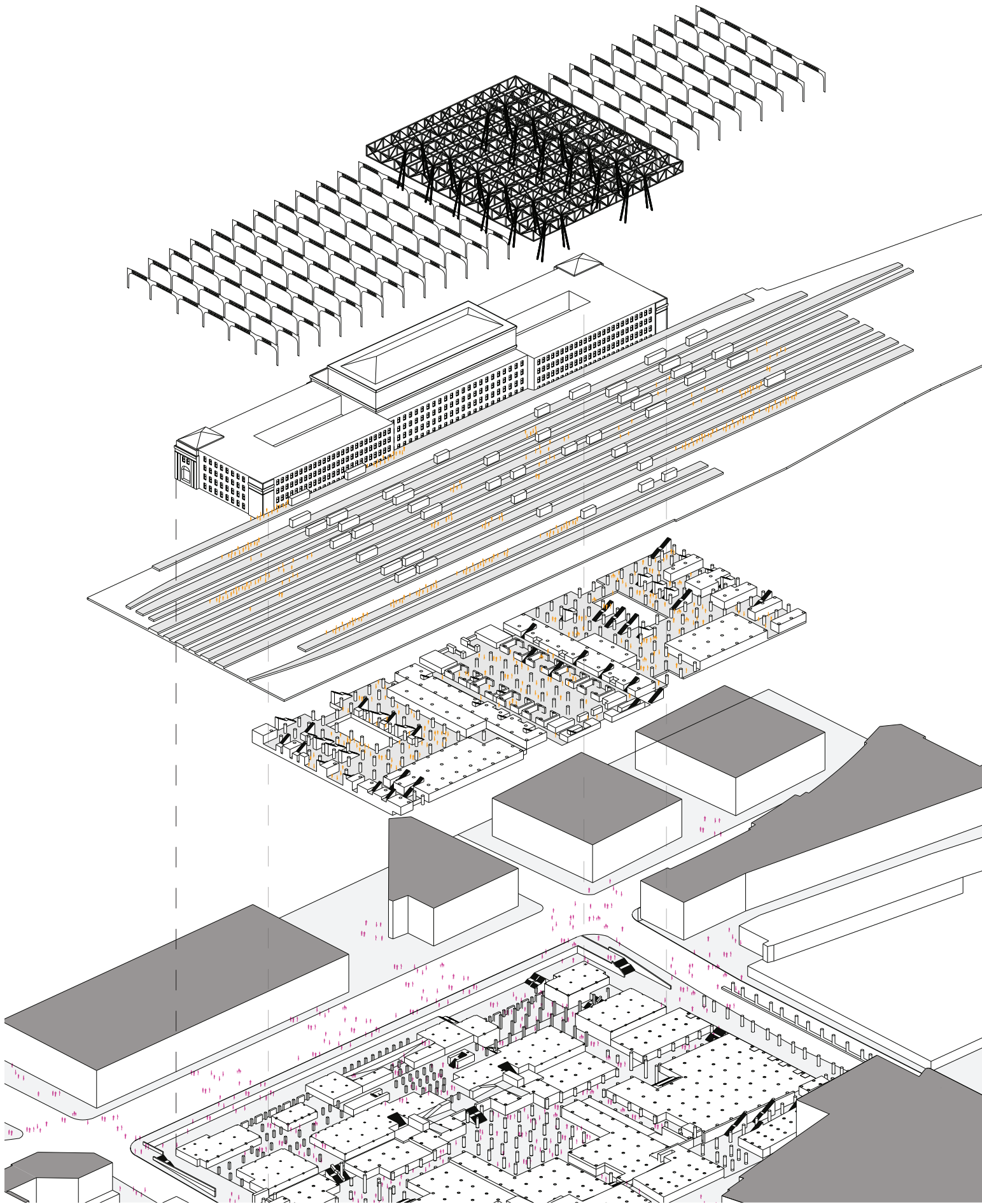


Figure 1.28 Axonometric of the Union Station Revitalization.

leasing opportunities. In 2008, the City issued an expression of interest for potential tenant holders, outlining the lease's three central objectives:

- i) To maintain and promote Union Station as a multi-modal transportation hub;
- ii) To enhance and restore the Station (i.e., heritage preservation); and
- iii) To improve Union Station's financial performance.²⁷

The Head Lease explained the City of Toronto's Revitalization goal to "maximize the City's asset [...] in order to obtain a reasonable return [...] to be achieved at no net cost to the city."²⁸ However, the lease failed to contractually recognize the Station's social and cultural value that was documented in the 2004 Master Plan. According to the Union Station Head Lessee – Supplementary Report, the "Head Lessee has the exclusive right to run commercial special events in the City owned common areas of the Building."²⁹ While the 2004 Master Plan outlines the revitalization's ambitions to create new public space, the Head Lease Agreement only attends to the station's performance as a transit hub, satisfaction of heritage requirements, and ensures stable financial performance. The masterplan's advocacy for public space within Union Station failed to materialize within the contract. Thus, with the signing of the Head Lease Agreement in 2009, Osmington Inc. was under little contractual obligation to address issues raised in the 2004 Master Plan.

After the selection of an underwhelming architectural proposal that largely ignored the 2004 Master Plan ambitions, the signing of the Head Lease further ignored the cultural and public obligations of the station in favour of economic performance.

²⁷ Deloitte Financial Advisory, *Union Station, Commercial head Lease Expressions of Interest Qualification Package*. January 22, 2008. Pg. 6

²⁸ City of Toronto, *Union Station Head Lessee – Supplementary Report*. Reference Number: P:\2009\Internal Services\F&re\Ec09024F&re(b) – (AFS 9467). Toronto; July 29, 2009. <http://www.toronto.ca/legdocs/mmis/2009/cc/bgrd/backgroundfile-22626.pdf>

²⁹ Ibid

As the Union Station Revitalization nears completion, the influence of Osmington Inc.'s commercialization is tangible. The company operates a website (<http://torontounion.ca/>) that documents Union's transformation "into the city's newest platform to eat, shop and explore the best of Toronto."³⁰ A website page entitled Our Promise explains Osmington's intention "to connect Union's visitors with the spirit of the city by bringing the best of Toronto under one roof" in a four-point manifesto:

Union is about bringing Toronto together. From national brands to independent start-ups, acclaimed artists to emerging talent, big ideas to incremental improvements, locals to tourists, analog to digital – Union is where our city happens.

At Union, everything – food shopping, and events – is considered programming. Union is committed to innovative initiatives, unexpected partnerships, and maintaining a constant dialogue with our city.

A mixed-use facility unlike any other, Union will be a balance of substance and spectacle – a showcase for culture, commerce and history.

Union is a space where local residents, commuters and tourists all feel a sense of belonging – a vital component of neighbourhood life and a lens through which to experience Toronto's cultural richness.³¹

Osmington's promise implies a loyal relationship based on vague assertions with enticing descriptions. Osmington's vision of the Station transformed into a dynamic cultural hub is unsupported by the revitalization's statistics: it will soon house over 165 000 square feet of retail space, however neither the website nor the Head Lease mention how much cultural program will be included, if any.³²

While Osmington may depict a fantastic future of the Station, this future is reliant on constant adaptation and modulation. In his "Postscript on Control Societies," Gilles Deleuze describes a form of modulating advanced capitalism that resonates with Osmington's marketing strategy.

³⁰ Osmington (Union Station) Inc. "Shop, Eat, Explore + Enjoy-". (*Osmington (Union Station) Inc.* 2017. Accessed August 1, 2017.) <http://torontounion.ca/eatshop/>

³¹ Osmington (Union Station) Inc. "Our Promise" *Osmington (Union Station) Inc.*, 2017, Accessed August 1, 2017. <http://torontounion.ca/where-toronto-is-going/>

³² Jennifer Lewington. "Private partners named in Union Station reno". *The Globe and Mail*. December 2, 2009. Updated Aug. 23, 2012. Accessed January 15 2017. <https://www.theglobeandmail.com/news/national/private-partners-named-in-union-station-reno/article1205371/>

*What it seeks to sell is services, and what it seeks to buy, activities. It's a capitalism no longer directed towards production but towards products, that is, towards sales or markets [...] marketing is now the instrument of social control.*³³

It appears that Osmington's cultural programming could be limited to events, ticketed or otherwise, designed to attract consumers to a transit-connected mall. Osmington's modulating marketing strategy attracts profits from curated events, veiled by an advertisement for culture and the 'best' of Toronto. While boasting luxury retail, one-of-a-kind restaurants, and a "smaller version of the St. Lawrence Market,"³⁴ the City of Toronto and its tenant are using the appeal of a cultural hub to validate Union's transformation into high-end retail amenity.

Osmington's marketing strategy is shaped in tandem with Union Station's transformation from an intercity rail terminal, into a downtown commuter hub. In the early to mid 20th Century, Union Station served immigrants, armed forces, and a diversity of users; incentivizing encounters between travellers by directing all travellers through the Great Hall. However, Union Station's Revitalization prioritizes the efficiency of circulation, with the intention of maximizing the Station's commuter capacity. Extensive subterranean PATH routes connect Union Station's GO concourses with the TTC as well as office buildings to the north and south, bypassing the Great Hall while simultaneously diverting commuters through the lower retail areas. The devaluation of the Great Hall's as a public space is solidified through the Head Lease Agreement, which gives Osmington the exclusive right to profit from Union Station's public spaces; allowing the Great Hall to be filled shops or cordoned off for private use. Thus, the Revitalization limits Union Station to commercial and profit-oriented uses, minimizing the diversity within the station while de-politicizing its space.

The following polemical design intends to realize the 2004 Master Plan ambitions of the Station as a pedestrian-oriented cultural destination. An alternative route passing over the trainshed is proposed, offering a commercial-free path of travel through the Station. Linked with the elevated PATH network to the South, the new PATH route terminates in the Head house where it forks to reach the centre of the Great Hall, and the entrance of the East Wing. Introduced alongside the PATH route is a new sequence of public spaces that are framed with diverse programs.

33 Gilles Deleuze, "Postscript on the Societies of Control," October Vol. 59 (Winter, 1992), Pg. 5

34 Stefan Novakovic. "Union Station Taking Shape with New Retailers and TD Partnership," *Urban Toronto*, December 21, 2015. Accessed April 15, 2017. <http://urbantoronto.ca/news/2015/12/union-station-taking-shape-new-retailers-and-td-partnership>



Figure 1.29 Union Station south entrance visualized in the 2004 Masterplan



Figure 1.30 Union Station south entrance nearing completion. 2016

These new public spaces allow for public life to happen, while specific programs work to attract a diverse public to the Station.

This architectural strategy is informed by two central theorists. Firstly, the thesis examines Richard Sennett, who narrates architecture's role in facilitating democratic exchange. Sennett explains how architecture may facilitate a variety of social encounters through an examination of the Ancient Athenian Agora, Stoa, and Pnyx. Within each of these three architectural forms, unique and diverse encounters are engendered, encouraging each citizen's confrontation of difference. However, Sennett also notes the failures of the Athenian Agora, specifically, he explains how the exclusivity within the Ancient city-state's organizational social structures undermined the democratic potential of its public space. Aware of inherent discriminations within contemporary society, this thesis also draws upon the work of sociologist Michael Warner, who explains how today's public sphere disproportionately welcomes and denies visibility.

Influenced by Warner's understanding of the public sphere, this thesis proposes an insertion of reimagined Athenian democratic typologies. Through an assemblage of layered and folded of Agoras, Stoas, and Pnyx, the thesis intends to accommodate new diversity within the Union Station. This proposition aims to actively engender encounters of difference, repositioning the Station as a celebrated and inclusive democratic public space.

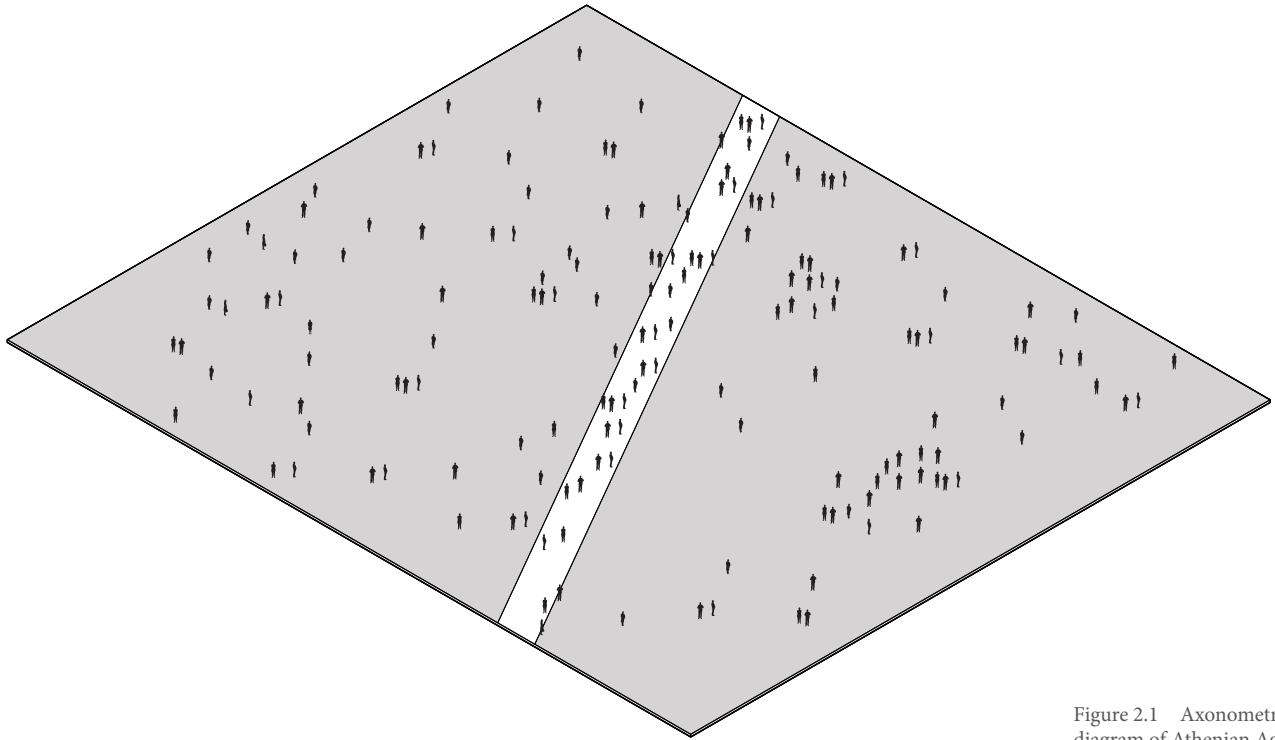


Figure 2.1 Axonometric diagram of Athenian Agora.

CHAPTER 2

THE AGORA, STOA AND PNYX

This thesis intends to re-politicize Toronto's Union Station through an architectural insertion of public and private spaces and program. This chapter consists of an interpretation of Classical democratic public space, combined with a critical analysis of their shortcomings. An analysis of public space's exclusionary practices, both historic and current, will collectively influence the design of new democratic typologies, detailed in Chapter 3.

Successful public space engenders the city's democratic activity. Town squares, plazas, and parks provide an informal space to gather and participate. Individual citizens are free to occupy these spaces, and assemblies of larger groups for events, performances, celebrations, and parades are all facilitated with the affordance of public space. Our cities' public spaces also accommodate protests, marches, and sit-ins, offering places of empowerment for the overseen or neglected.

Sociologist Richard Sennett outlines the relationship between architectural form and democratic exchange in his University of Michigan lecture entitled *Spaces of Democracy*. Sennett is particularly interested in the relationship between architectural configurations and the human activities that inhabit them. Drawing from the Ancient Greek city of Athens, Sennett describes three formal typologies that together accommodate a diversity of political and social encounters: the Agora, Stoa, and the Pnyx. Although these spatial types may not architecturally resemble Union Station, the social encounters within them describe quintessential democratic activity, and are therefore fundamental precedents for our city's public spaces.

Sennett sees these typologies as ideal architectural formations because of their ability to facilitate various types of human interaction. Referencing Aristotle, Sennett says "democracy supposes people can consider views other than their own."¹ The keystone of Athenian democracy is the celebration of discourse and the denunciation of violence as a form of persuasion. Within the Agora, Stoa, and Pnyx, as citizens are confronted by the difference of others, they generate discourse through speech, enabling equal and fair democratic exchanges.

¹ Richard Sennett, "Spaces of Democracy." (1998 Raoul Wallenberg Lecture, The University of Michigan College of Architecture + Urban Planning, Ann Arbor, Michigan, 1998.) Pg. 19

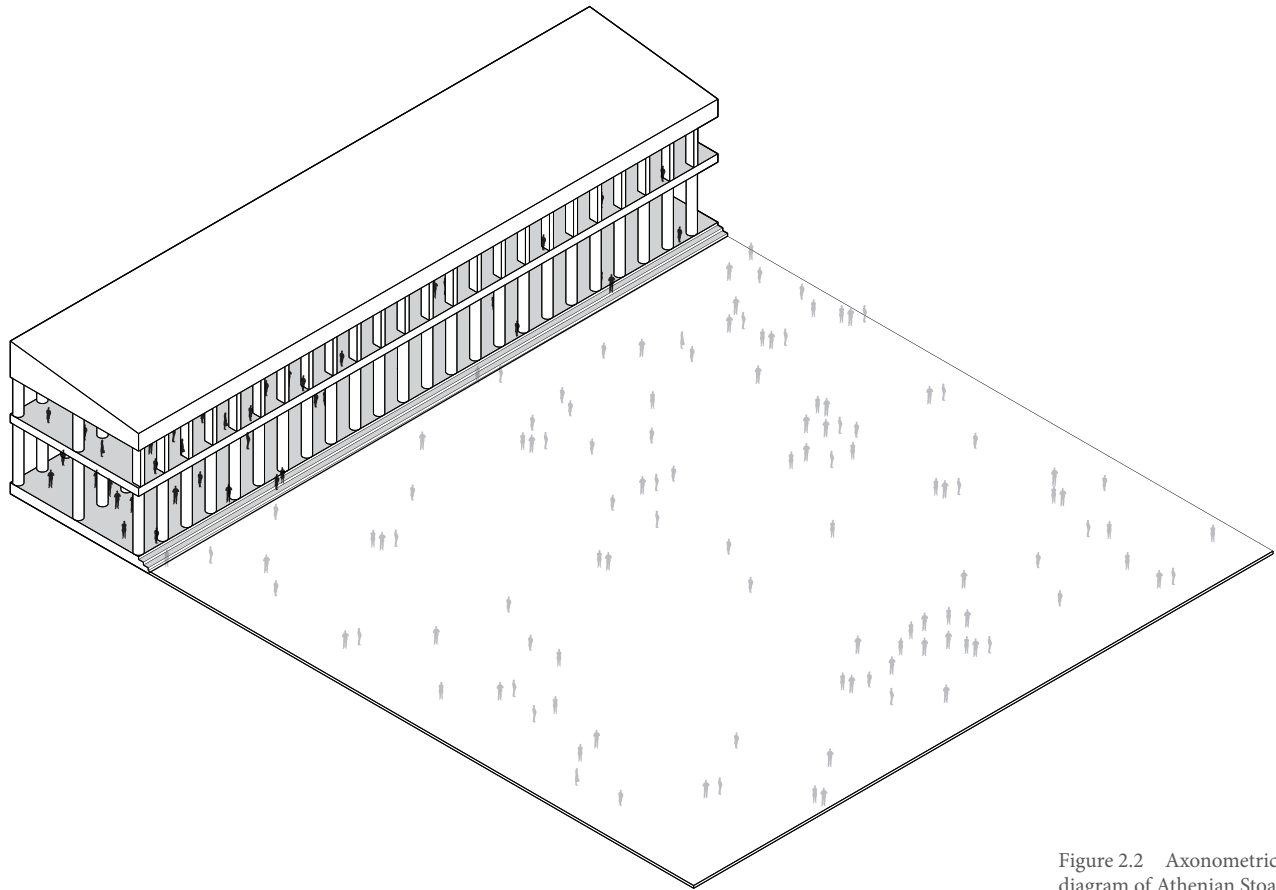


Figure 2.2 Axonometric diagram of Athenian Stoa.

In Ancient Athens, the Agora operated as the central town square. Activated by the diagonal intersection of a main street, it was continuously populated by many kinds of citizens. Visitors to the Agora were given a privileged and uncommon view over a vast horizontal open space. Here, it was possible to view multiple encounters simultaneously, varying from commerce, religious rituals, and general ‘hanging out.’²² Those within the Agora are given the freedom to participate, spectate, or initiate a variety of social encounters.

Stoas, located along the edges of the Agora, frame the open square. The linear, shed-like structures are fronted by a colonnade, forming a porous edge. Sheltered from above, the Stoa limits the visibility of those within, offering a space of reprieve from the Agora. Its ground floor, raised slightly above the Agora, offers a privileged vantage point over it. While one length of the Stoa is accessed from the Agora, the far side contains smaller rooms used for hosting more private events and activities.

²² Ibid Pg. 18

However, it was difficult to accommodate discourse between large groups of citizens within the Agora's expansive plane. Instead, citizens assembled a short walk from the Agora in the Pnyx. Repurposed from a Greek theatre, this semi-circular assembly space held thousands of people, all of whom could be addressed by a single speaker. As a typology of assembly, the Pnyx allowed for focused discussion of ideas with a large group of persons. Additionally, the semi-circular form allowed the audience to gauge the reaction of its fellow spectators.

The precise shifts in elevation and form within these typologies created a diversity of ways in which to participate in the public space of the city-state. Their ability to foster speech, discussion, and all types of encounters helped produce a more productive and diverse democracy.

The privileging of speech within the Agora is indicative of the importance of language within the Ancient city-state. The Greeks regarded language as a fundamental human activity, and viewed violent persuasion as relating to animals and non-humans. In *The Human Condition*, Hannah Arendt recognizes Aristotle's definition of the *vita activa* – the active life – which places language and speech at the center of human existence.

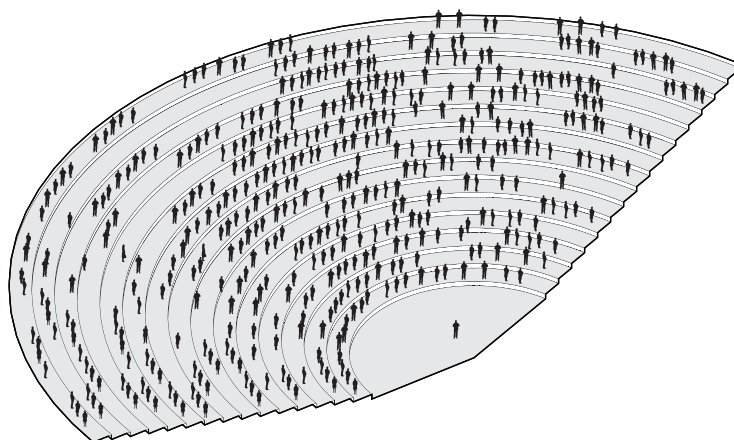


Figure 2.3 Axonometric diagram of Athenian Pnyx.

Arendt's *Human Condition* is based upon three fundamental human activities: labour, work, and action. Labour describes the functions of the body: growth, decay, and reproduction. Work relates to the activity between the body and 'things,' that is, objects designed to outlive the life of its users that assist in everyday life. Action is the activity between multiple bodies, directly corresponding to the human condition of plurality. Arendt explains that "it is only action [...] that cannot even be imagined outside the society of men,"³ highlighting the unique condition humans have with one another. While animals of any species coexist with one another, the extent of their actions relate to the functions of their bodies (labour), and in some cases their actions relate to things (work). However, humans are the only species who may participate in activities that deal exclusively with person to person interaction.

It is Action that allows us to deal with the plurality of humanity "because we are all the same, that is, human, in such a way that nobody is ever the same as anyone else who ever lived, lives, or will live."⁴ Thus, plurality continuously generates discourse, speech, and rhetoric as different individuals encounter one another. This continuous confrontation of difference is the foundation of political life. As Arendt explains, "human life always demands some form of political organization"⁵ and "to be political, to live in a *polis*, meant that everything was decided through words and persuasion and not through force and violence."⁶ For Athens, the spatial configurations of the Agora, Stoa, and Pnyx encouraged discussion, persuasion, and participation, supporting a variety of democratic social encounters. Together, they allowed citizens to encounter the breadth of difference within their city, fostering a productive and active democracy.

However, Athenian social structures that governed the Agora's democratic activity determined who qualified for citizenship and participation in political life. While the central space of the Agora was physically accessible to all persons, only those who possessed citizenship could participate in decision-making activities of the *polis*, freely moving between the political events in the Agora, Stoa, and Pnyx.

Citizenship qualifications were structured around the Greek's understanding of freedom, and the relationship between the public of the *polis* and private life. For the Greeks, true 'freedom' and participation in the political life of the *polis*, meant freedom from labour and work – liberation from the necessities of life.

3 Hannah Arendt. *The Human Condition*. (Chicago University of Chicago Press, 1958), Pg. 22.

4 Ibid Pg. 8

5 Ibid Pg. 13

6 Ibid Pg. 26

However, this 'freedom' was achievable only through the domination of others: those whose lives were relegated to the private sphere because of their relationship with work and labour. Thus, the Athenian qualifications of citizenship inherently excluded workers, slaves, and women. The privileging of the patriarchal ruler of the family and the disallowing of citizenship for most others implies a severely flawed 'democracy' by modern standards. As Arendt explains,

To be sure, this equality of the political realm has very little in common with our concept of equality: it meant to live among and to have to deal only with one's peers, and it presupposed the existence of "unequals" who, as a matter of fact, were always the majority of the population in a city-state.⁷

Athenian practices resulted in a ruling class of wealthy male property owners, who ruled over families and slaves, and who accounted for a fraction of the Athenian population. Despite the egalitarian ideals suggested by the spatial forms of the Stoa, Agora, and Pnyx, the majority of the city's persons were denied the ability to participate in political life. Thus, while Sennett describes the political centre of Athens as an ideal democratic space, in actuality, the Agora was heavily impaired by the city-state's polar enforcement of public life and private life's activities.

⁷ Ibid Pg. 32

PUBLICS AND COUNTERPUBLICS

Similar to Ancient Athenian spaces, exclusionary practices in contemporary public space are formed by society's definition of public and private. In *Public and Counterpublics*, queer theorist Michael Warner explains how gender and sexuality influence each individual's relationship with society. Our impulsive understanding of public and private is shaped from birth, defining "our own bodies and movement in the space of the world."⁸ For many, participation in public life is a privilege that "requires filtering or repressing something that is seen as private,"⁹ as rules of the public often affect us disproportionately. Mirroring the Athenian Agora, the tolerances of public life are determined by a governing majority.

In 1974, feminist Michelle Zimbalist Rosaldo asserted that male was to public as female was to private, suggesting the distinction between the two was equivalent to patriarchal structure.¹⁰ While Warner argues that contemporary public-private life is far too complex for this gross simplification, he acknowledges its accuracy in describing the Greek city-state, to which our understanding of public-private has derived.

However, it is clear that the structure of contemporary public life has evolved dramatically from Ancient Athens. In *The Structural Transformation of the Public Sphere* (1962), German sociologist Jürgen Habermas explains part of this evolution, outlining how the rise of newspapers, novels, coffee houses, salons, critical discussion of art, music, and literature have reshaped the cultural and social conditions of the seventeenth and eighteenth centuries¹¹. These emerging conditions accommodated discourse among persons outside a central public sphere. With a diversity of venues and mediums available, Habermas suggests the existence of multiple overlapping publics, each with varied publicity and privacy.

In *Rethinking the Public Sphere* (1990), Nancy Fraser's feminist interpretation of Habermas, suggests the existence of 'subaltern publics.' Recognizing societal structures that exclude women from the public sphere, Fraser describes the discourse generated around a marginalized body of persons as the subaltern public. This term has contributed to Warner's idea of the counterpublic: a public which works in a tensioned opposition to the public.

8 Michael Warner. *Publics and Counterpublics*. Brooklyn, NY: Zone Books. 2002 Pg. 23

9 Ibid. Pg. 23

10 Ibid. Pg. 32

11 Jürgen Habermas, *The Structural Transformation of the Public Sphere; An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger (Cambridge MA: MIT Press, 1989). Pg. 49-55

While attempting to answer the difficult question of “what constitutes a public?”, Warner recognizes three ways he may interpret the term. The first refers to that of the organized political body – a nation, a group, or state. The second refers to a more specific audience – a crowd at a performance, or multiple witnesses. Warner’s third idea of a public refers to the discourse generated through the circulation of text and media. The text-based public offers a unique opportunity for study, as the entirety of its discourse is recorded through artifacts of media. Through the analysis of journals, newspapers, magazines, photographs, letters, and columns, Warner derives 7 principles of the text-based public:

- 1 A public is self-organized.
- 2 A public is a relation among strangers.
- 3 The address of public speech is both personal and impersonal.
- 4 A public is constituted through mere attention.
- 5 A public is the social space created by the reflexive circulation of discourse.
- 6 Publics act historically according to the temporality of their circulation.
- 7 A public is poetic world making.¹²

Although these 7 principles directly refer to the text-based public, they are extrapolated to describe multiple forms of publics. The principles can be summarized by understanding a public’s organization, participation, and operation. The self-organized quality of a public refers to its political and democratic formation. Unlike the patriarchal or despotic rule of the family or dictator, a true public is formed through discourse and rhetoric. A public is thus differentiated from a community, in that the public must be formed through the discourse of a subject, rather than any pre-existing social structure.

Participation within a public can be far reaching and sometimes ephemeral. For example, noticing a poster, gazing at an individual, or overhearing a conversation all result in the participation of a public. Despite how fleeting a participation may be, it is no less significant to the larger body of a public.

The operation of a public is determined through multiple factors, which include the speed, productivity, and reach of an audience. Warner describes more

¹² Ibid Pg. 67-114



Figure 2.4 Nan Goldin; Self-Portrait



Figure 2.5 Casa Suzanna

productive publics as those that are able to circulate discourse at near instantaneous speeds, which include contemporary digital publics, chat rooms, and Twitter. By contrast, less productive publics circulate discourse more slowly. Academic publics, for example, may take years or decades to generate dialogue or discussion, and are thus considered to be less active and productive in public-making.

Warner's concept of the counterpublic, referring to a public in direct opposition to the public, is useful in determining a strategy to attract a diversity within Union Station. A counterpublic may be a group of persons whose public lives are pushed into private life by the exclusionary practices of the public. Examples may include women, gays, visible minorities, lower income persons, persons with varying mental or physical abilities, or less educated persons who may be forced to conceal or diminish a part of their identity to gain acceptance within the public. Forming a counterpublic, these groups may self-organize through the distribution of flyers, ads, or zines which distribute content addressing a common criticism of the public's exclusions. Similar to the practices within the Ancient Athenian Agora, the address of speech (or the circulation of text) plays a critical role in rhetoric, persuasion, and democratic action. However, our city's ever-constricting public spaces are becoming increasingly surveilled and overwhelmed with the presence of private interests, together limiting the presence of the counterpublic and difference. As opportunities for counterpublic organization within public space diminish, discourse is confined to the circulation of text or media.

One example of a counterpublic's close relationship with media was demonstrated in *Outsiders*, an art exhibit at the Art Gallery of Ontario in 2016. *Outsiders* featured a collection of American photography from the 1950s to 80s. Documenting a period defined by its civil rights activism and political engagement, the photographs were a collection of 'others': those outside the realm of the commonly acceptable public.

Outsiders included work by Nan Goldin, Diane Arbus, Gordon Parks, among other photographers, and consisted mostly of portraits. The photographs depicted private and intimate moments, ranging from individuals, to lovers, or counterpublic events. As artifacts of media, the photographs bring a publicity to the private, visualizing aspects of life invisible to the public sphere.

In the Context of Warner's definition of the public, the most relevant series within the exhibit was the photos from Casa Suzanna. The photographs originate from visits to the resort for cross-dressers, which was operated by Suzanna (Tito Valenti) and her wife, Marie, from the mid 1950s to 1969.¹³ The photographs depict

13 Hackett, Sophie, and Jim Shedden. *Outsiders: American photography and Film 1950s-1980s*. (New York:



Figure 2.6 Person posing in the lawn of Casa Suzanna



Figure 2.7 Visitors of Casa Suzanna taking photos of each posing and photographing each other.

the social interaction of cross-dressers, frequently capturing scenes of fellow visitors photographing and being photographed. Each visitor participated in the creation of media, and ultimately any discourse that derived from it. As media artifacts, they continue to generate discourse as the collection continues circulation, bringing visibility to a once invisible population. Warner explains:

Counterpublic of sexuality and gender [...] are scenes of association and identity that transform the private lives they mediate. Homosexuals can exist in isolation; but gay people or queers exist by virtue of the world they elaborate together, and gay or queer identity is always fundamentally inflected by the nature of that world. The same could be said of women's counterpublic, or those of race, or youth culture. [...] These public contexts necessarily entail and bring into being realms of subjectivity outside the conjugal domestic family.¹⁴

Warner explains the value of the counterpublic; that is, the value of an assembly of others, and its ability to reshape or influence the public sphere. While we could speculate as to what counterpublics may have existed within Athens, it is clear that the ability, reach, and productivity of contemporary counterpublics has been empowered through the advent of new forms of technology, media, and communication.

Just as the counterpublics of *Outsiders* depict a public engaged in the unfolding civil rights movement from the 50s to 80s, today's counterpublics respond to immediate pressures. Within the context of advanced Capitalism, the dominating patriarchal forces that once governed the Agora have evolved into extensive, profit-driven, multi-national enterprises. Acting as gaseous Capitalistic forces, these dominating bodies are perhaps less interested in the privatization of gender, ethnicity, and difference; rather, they seek the total commodification of our public realm, relegating all non profit-generating activities to the private sphere. This is clearly visible in the commercialization of Union Station.

As our public life becomes increasingly commodified, it is critical that we acknowledge the role of counterpublics, and their discourse, as tools for reinvention of contemporary society. Thinking of architecture and public space as a lived form of media, we can imagine new ways our built realm may serve the counterpublic, whilst populating our public spaces with difference.

Skira Rizzoli Publications, Inc.) 2016. Pg. 18

¹⁴ Michael Warner. *Publics and Counterpublics*. Brooklyn, NY: Zone Books. 2002. Pg.57-58



Figure 2.8 Union Station's Great Hall, Christmas Eve, 1943



Figure 2.9 Arrivals and departures within Union Station

TOWARDS A COUNTERPUBLIC UNION

While Union Station is currently being transformed into an exclusive retail space, we can imagine how it may have operated in the past, as parts of the terminal's design spatially echo the Athenian Agora. The unstructured, open space of Sir John A. Macdonald Plaza that fronts the Station's Head house – measuring 80 meters wide and over 15 meters deep – suggests potential for a variety of events. Similar in form to the Agora, the plaza provides widened views privileging pedestrian experience, and encouraging the interaction of others.

As a result of the rapidly densifying downtown core, the Station's neighborhood is often swarmed with pedestrian activity. Floods of commuters pass through the north and south streets of the Financial District during rush hours, and an increasing number of residents south of Union populate the streets during afternoons and weekends.

An anchor to the rest of the station, the Great Hall sits at the centre of the Head house, and extends the Agora-like space of Sir John A. Macdonald plaza to an interior urban room. The Union Station Heritage Report, published in 2005, notes the Great Hall as an important heritage-designated destination and a place of collective memory for the City as a celebratory civic space.¹⁵ Generous proportions,

15 Fournier Gersovitz Moss Architects and Associates, "Union Station; Historic Structure Report," *The City of Toronto*, April 2005, Accessed February 16, 2017. <https://www1.toronto.ca/City%20Of%20Toronto/Facilities%20Management/Shared%20Content/Union%20Station/PDFs/USHSR%20-%2020484-050506-HSR%20Final%20.pdf> Pg. 35



Figure 2.10 Troops departing Union Station during WWII



Figure 2.11 West Wing waiting room at time of opening. Early 1930s



Figure 2.12 West Wing waiting room on Mother's Day. 2017

natural light, and high-quality materials with detailed finishes suggest a commitment to the public realm of the City indicative of the *Beaux-Arts* style. The strategic design of pedestrian circulation ensured the Great Hall was continually activated by the arrival and departure of passengers. Occupied only by ticket booths, the Station and its surrounding waiting rooms accommodated a minimal retail presence.

While the Station's gateway-like qualities may go unnoticed to the daily commuter, Union Station has historically been the site of numerous cultural events, both formal and informal. During WWII, a time when the railway played an important role in the transportation of troops, the Great Hall was the location of emotional departures and arrivals. Similarly, the Station was the country's entry point for countless post-war immigrants, and it also housed ceremonious events to welcome royals and dignitaries.

Despite being the subject of multiple speculative developments, the Great Hall's role as a public space has been recognized by both developers and the City, secured as a 'public interior space' leased by the City in 1972.¹⁶

But as the Station's current transformation nears completion, the Great Hall and Head house, with their historic features fully restored, have become noticeably commodified. The restored waiting rooms have been converted to pop-up retail venues. The Great Hall now features a coffee stand in its centre, and the Agora-like space of Sir John A. Macdonald Plaza has been overtaken by a summer pop-up food market. In addition, the revitalization has brought an increased presence of security and in surveillance throughout the station.

Although the vast majority who reach the Agora-like space of the Great Hall have paid a fare to reach the destination, the fare for occasional passengers is deliberately affordable. While the GO and TTC services may not dramatically limit the economic accessibility of the station, those who arrive to the Great Hall as pedestrians are still likely from the privileged position of residing or working within the expensive downtown core. Surrounded by the high-priced condominium neighborhood to the south, and lying adjacent to Toronto's Financial District north of Front St., it is clear to see why Toronto's wealthier residents would be over represented within the station.

¹⁶ City of Toronto, *Union Station Masterplan*. (Toronto, Ontario, 2004.) Pg. 45

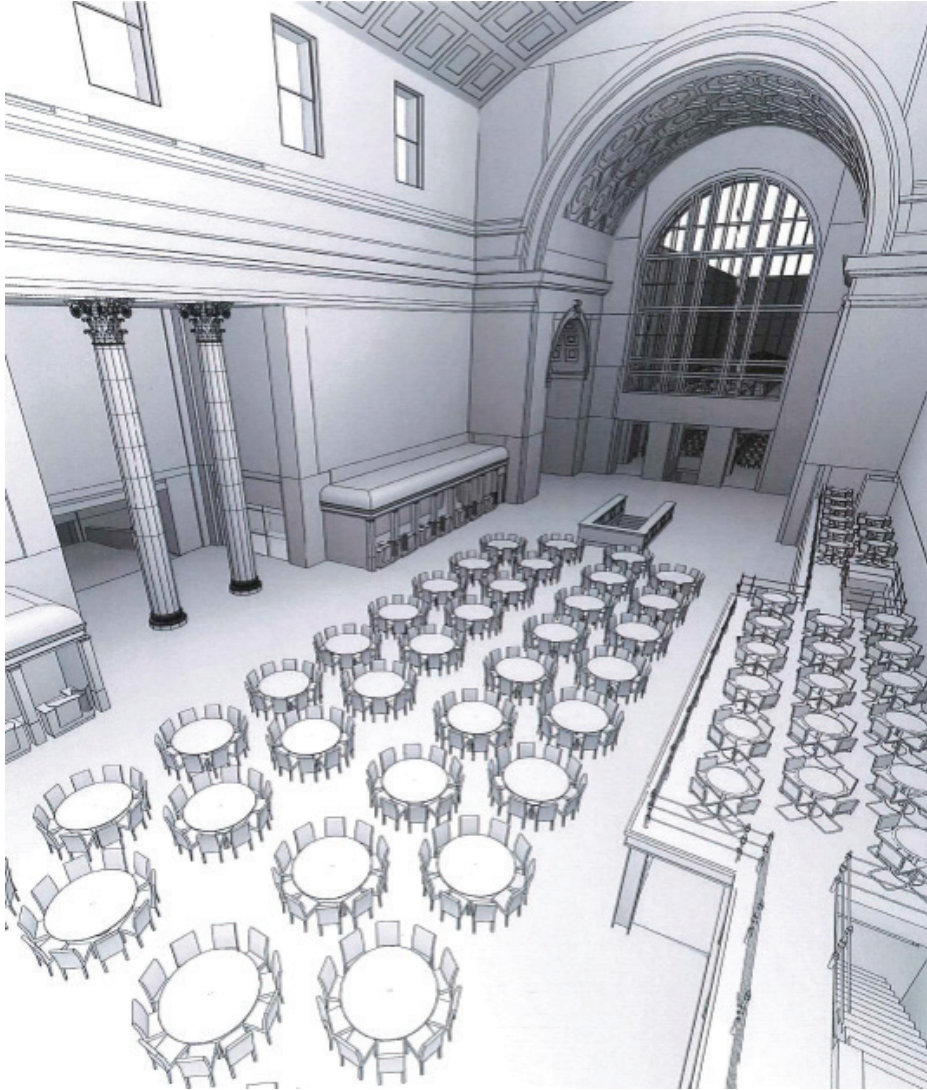


Figure 2.13 Promotion image for private leasing of the Great Hall. 2016

Osmington's marketing strategy for Union Station portrays the transportation hub as a public space, however, the Lease holder's activities and events within the Station appear to exclusively service consumerism and marketing.

The website projects Union Station as housing the best of Toronto, but the majority of its programs and amenities appear to be profit-oriented. These include 'fresh food markets,' food trucks, boutique artisan vendors, and handpicked retailers. torontounion.ca boasts the inclusion of events that include 'artscape' and 'movie nights'; however, the website fails to articulate any actual financial or spatial commitment to cultural events. In the continually updating list of exclusive lease holders within the Station, there is no mention of any cultural lease holders.¹⁷

The boasting of cultural and artistic programs without clear indication of any spatial or financial support suggests that Osmington is primarily concerned with cultural programming as part of a marketing strategy. Osmington's intention to transform Union Station into a space of consumption is notably visible in this clear absence of support – an intention that will be experienced by users of the station for the next 75 years through the Head Lease agreement.

Although the Head Lease agreement heavily controls and influences large parts of the Station, there are some parts of the Station that will remain under full control of the City of Toronto. This includes the East and West wings of the Head house, which are not included in the Head Lease and currently act as office spaces. Recognized for its heritage value in the Union Station Heritage Report, the West Wing is planned to be leased by the City of Toronto to Metrolinx, the agency responsible for the operation of GO transit. After undergoing extensive remodeling during the 1960s, the interior of the East Wing was left without any heritage value. Scotiabank is the current primary tenant, nearing the end of its lease with the City.

Excluding a Government of Ontario owned 27 foot-high volume above platform level, the City owns the air rights above the railway corridor and the Head house. While air rights above the Head house are undevelopable due to heritage protections¹⁸ the air space above the railway corridor is noted in the 2004 Master Plan as a potential site for future development. Despite the privatization of the operation of the Station, the City has maintained control over some crucial assets, offering the City of Toronto the possibility of shaping a new future of the Union Station.

17 Osmington (Union Station) Inc. "Shop, Eat, Explore + Enjoy-". *Osmington (Union Station) Inc.* 2017. Accessed August 1, 2017. <http://torontounion.ca/eatshop/>

18 Fournier Gersovitz Moss Architects and Associates, "Union Station; Historic Structure Report," *The City of Toronto*, April 2005, Accessed February 16, 2017. <https://www1.toronto.ca/City%20Of%20Toronto/Facilities%20Management/Shared%20Content/Union%20Station/PDFs/USHSR%20-%20484-050506-HSR%20Final%20.pdf> Pg. 32

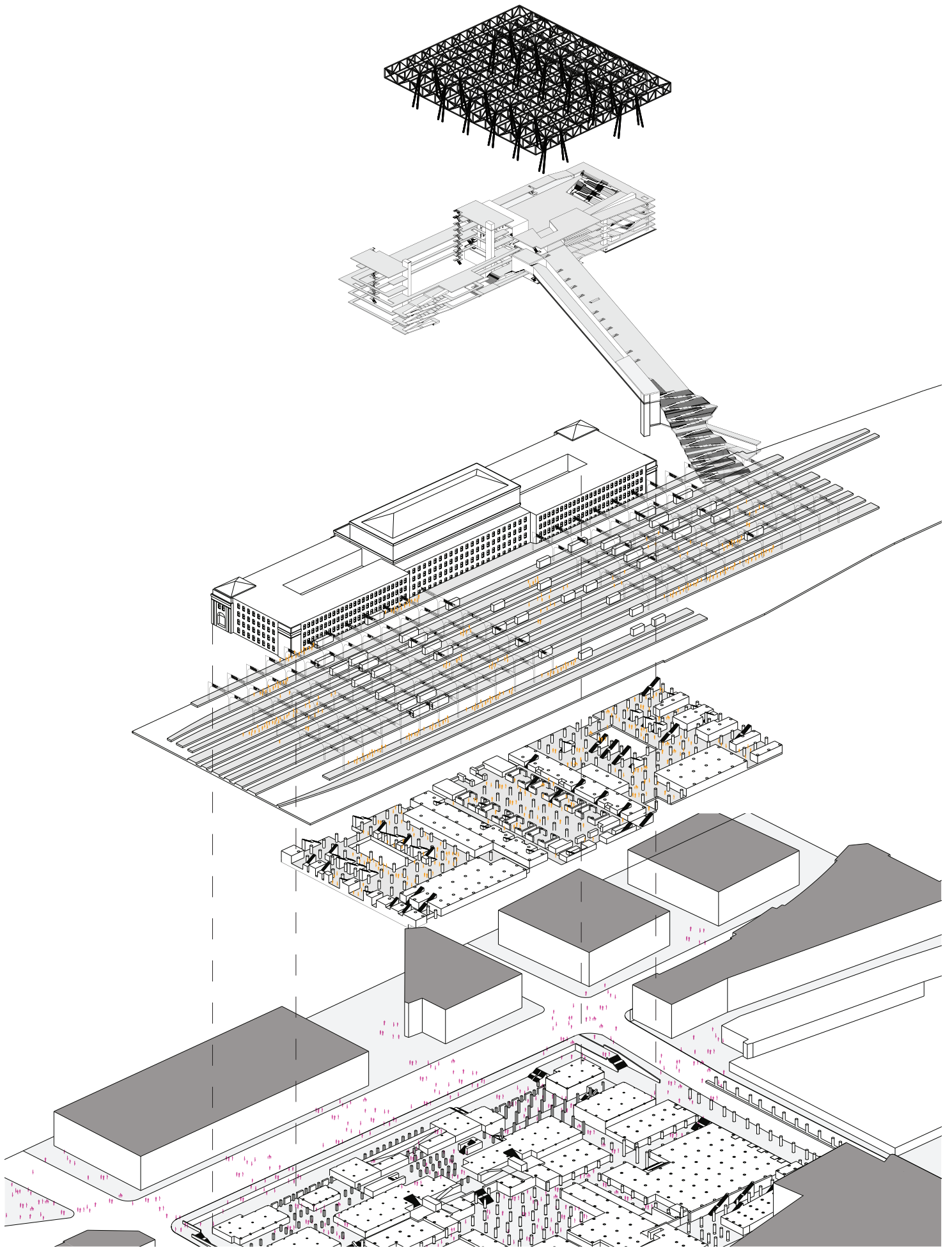


Figure 2.14 Union Station's Sir John A. Macdonald Plaza occupied by a summer food market, 2016

Osmington and the Head Lease Agreement propose a Union Station that would be economically accessible to a minority of Toronto's citizens. The commodification of contemporary public spaces suggests that our public life has been overpowered by our consumerist life. As Osmington's marketing strategy suggests, the City's public space seems to only tolerate activities of consumption. While declaring the Station a new home for the best of Toronto, the revitalization plan fails to suggest spaces of discourse, community, discussion, or learning. Instead, it favours entertaining events, luxurious retail amenities, and exclusive culinary experiences.

Given the powerful influence of the Head Lease Agreement, and its absolute control over the Station's events and lease holders, it will be a challenge for the Agorian space of the Great Hall to continue existing as a democratic space. The political space of the station will fail to encourage the occupation of difference within it. Instead, Union Station will continue to erode the political potential of our public spaces, attracting commercial activity and evicting political life to more private spaces within (or outside of) the city.

As a polemical argument, this thesis imagines a new democratic typology subversive to the commercialization of Union Station. A contemporary democratic typology must not only allow for the encounter of difference, but it must actively draw life that has been pressured into the private sphere back into public life. Through an architectural design proposition, this thesis intends to move parts of life relegated to the private sphere back into public light, re-politicizing the public space of Union Station and encouraging the encounter of difference.



CHAPTER 3

In response to the Station's current conversion from public space to commercial destination, this thesis proposes an alternative future for the City's asset. Influenced by the public-oriented ideals outlined in the 2004 Master Plan, the thesis takes the form of a polemical design proposition, intending to re-publicize the station through the introduction of new public and counterpublic programs.

The proposal consists of an architectural intervention that aims to transform Union Station to a more genuine public space. Its design is shaped by Sennett's analysis of Athenian democratic typologies, alongside an understanding of the social structures that contribute to the operation of the public realm.

This reinterpretation of Athenian democratic typologies accommodates a diversity of programs, groups, and activities. Interwoven into the existing Station, these inserted public and private spaces introduce a new plurality into Union's proposed homogeneous, consumerist public.

Spatial and programmatic variety will contribute to a proliferation of difference within the Station, allowing a wide range of commuters, visitors, and tourists to encounter views that differ from their own. By enabling democratic discussion and debate, these encounters facilitate an evolution of ideas and identity, establishing Union Station's role as a space for transportation of the body and transformation of the self.

Figure 3.1 Axo view of Union Station with proposed design highlighted.

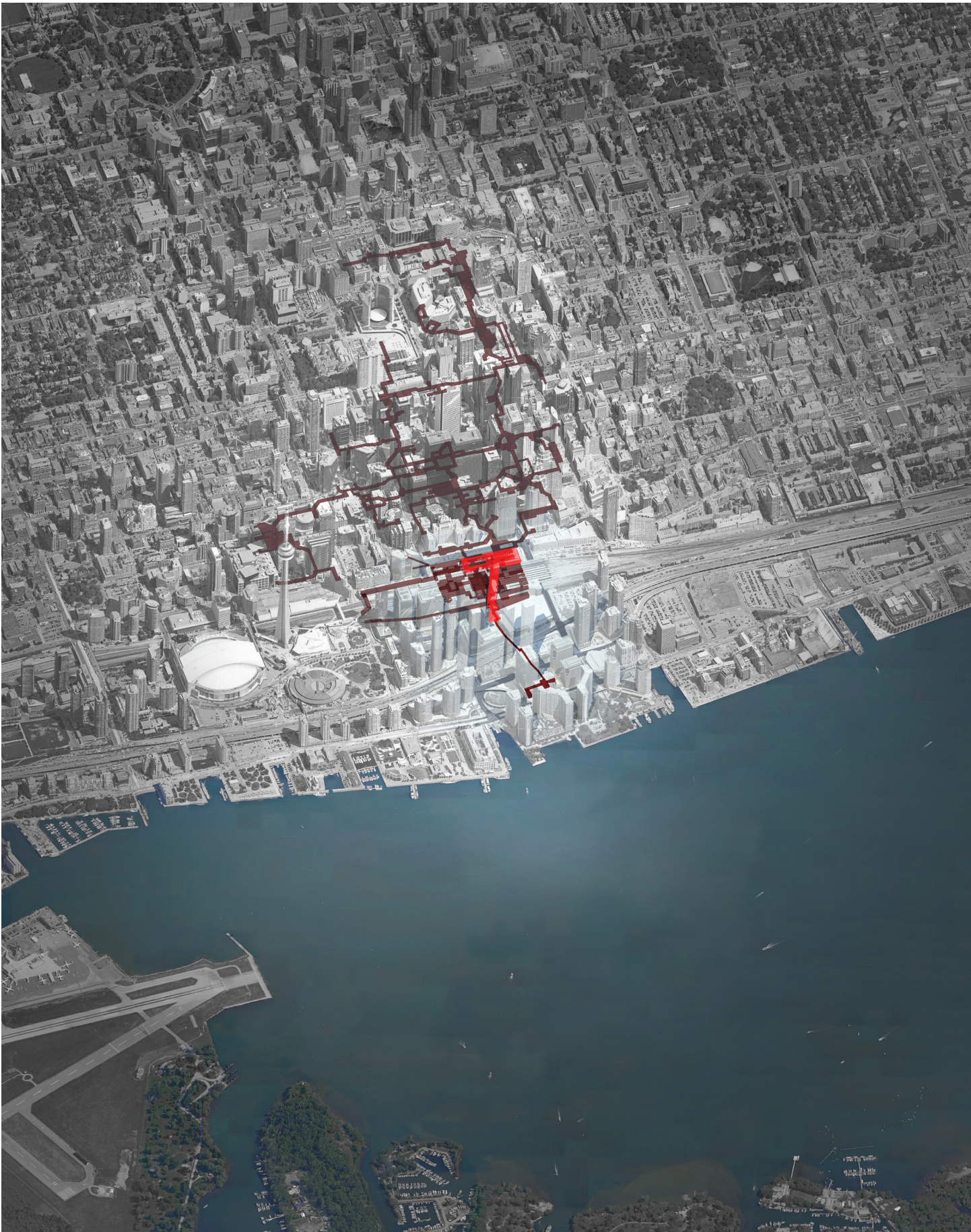
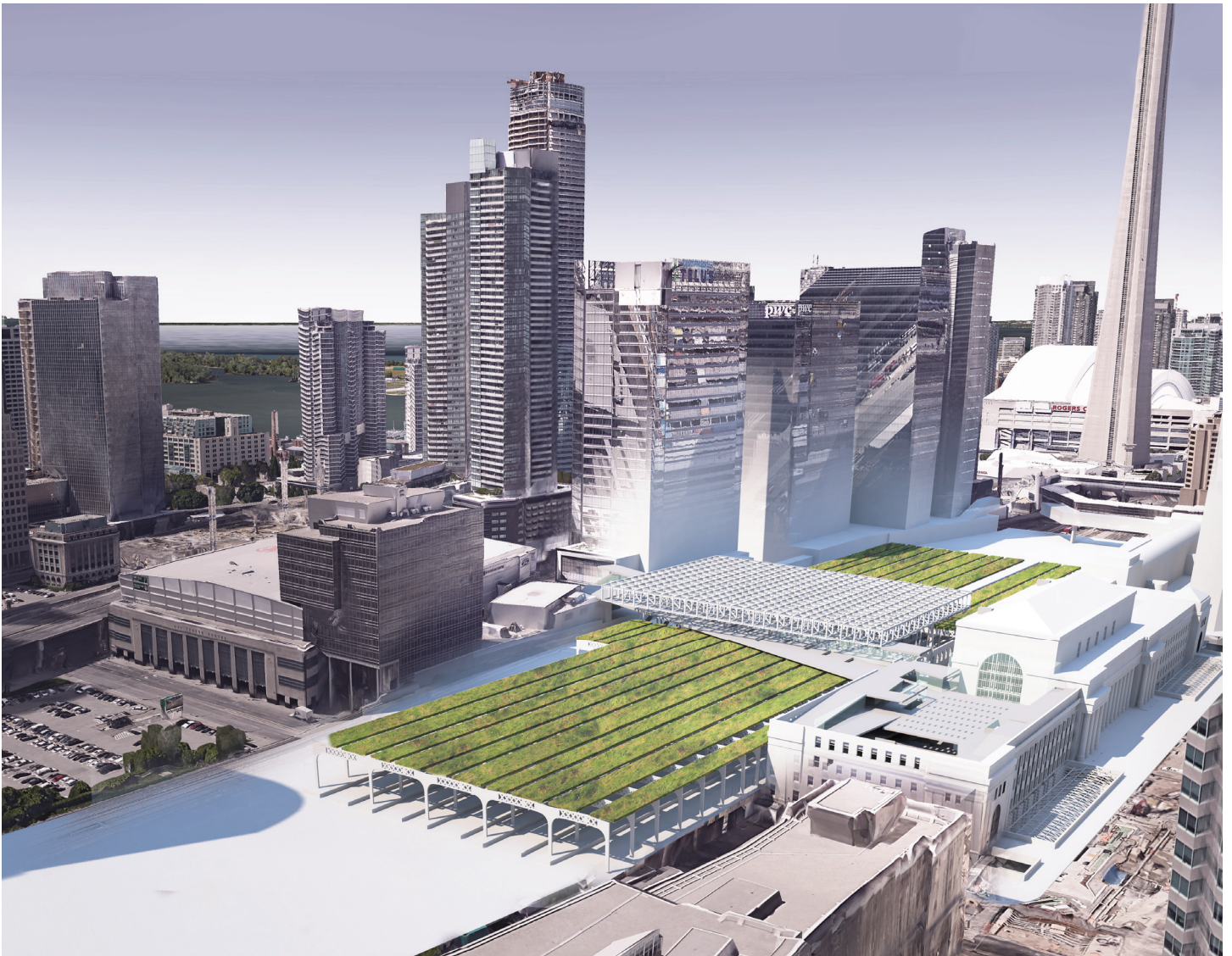


Figure 3.2 Axo view of downtown Toronto, with existing PATH network (BROWN) and proposed intervention (RED).

The proposal expands the amount of public space present within the Station, and introduces an interconnected network of publically oriented programs. Through this addition of diverse activities and uses, and the addition of new pedestrian circulation routes, the proposal will transform the commercialized station into a civic public space.

Figure 3.3 Perspective view of Design Proposal, facing south-west



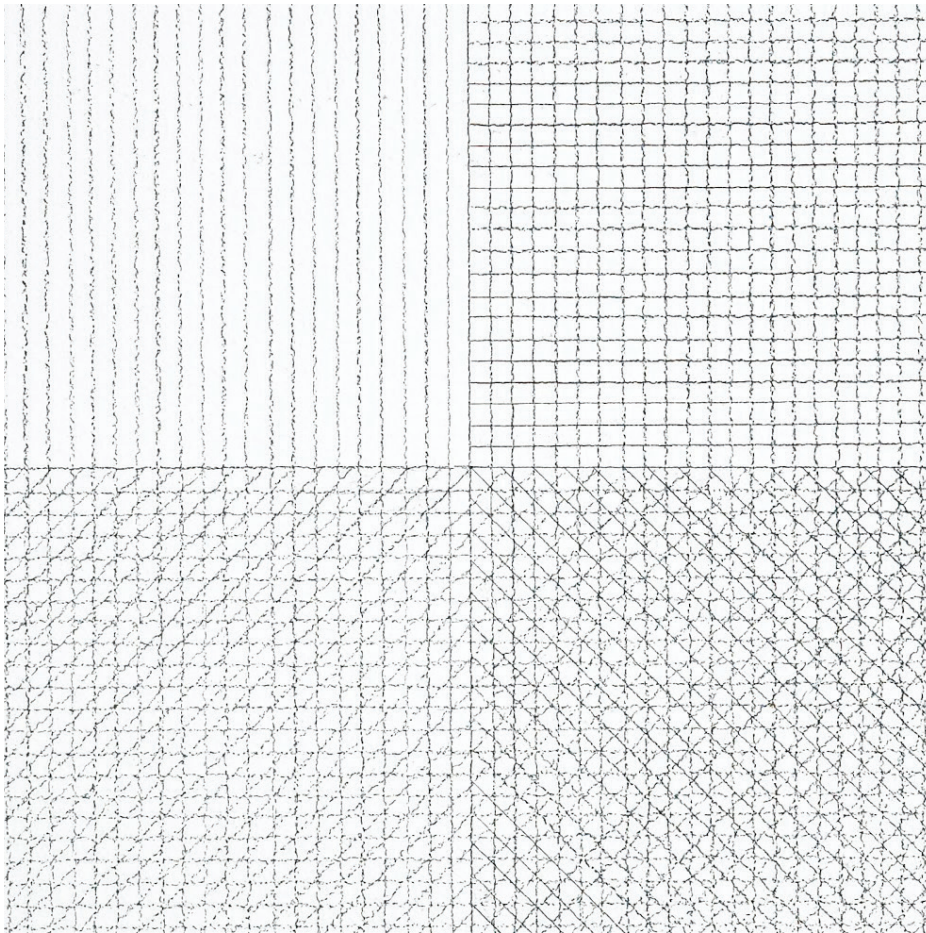


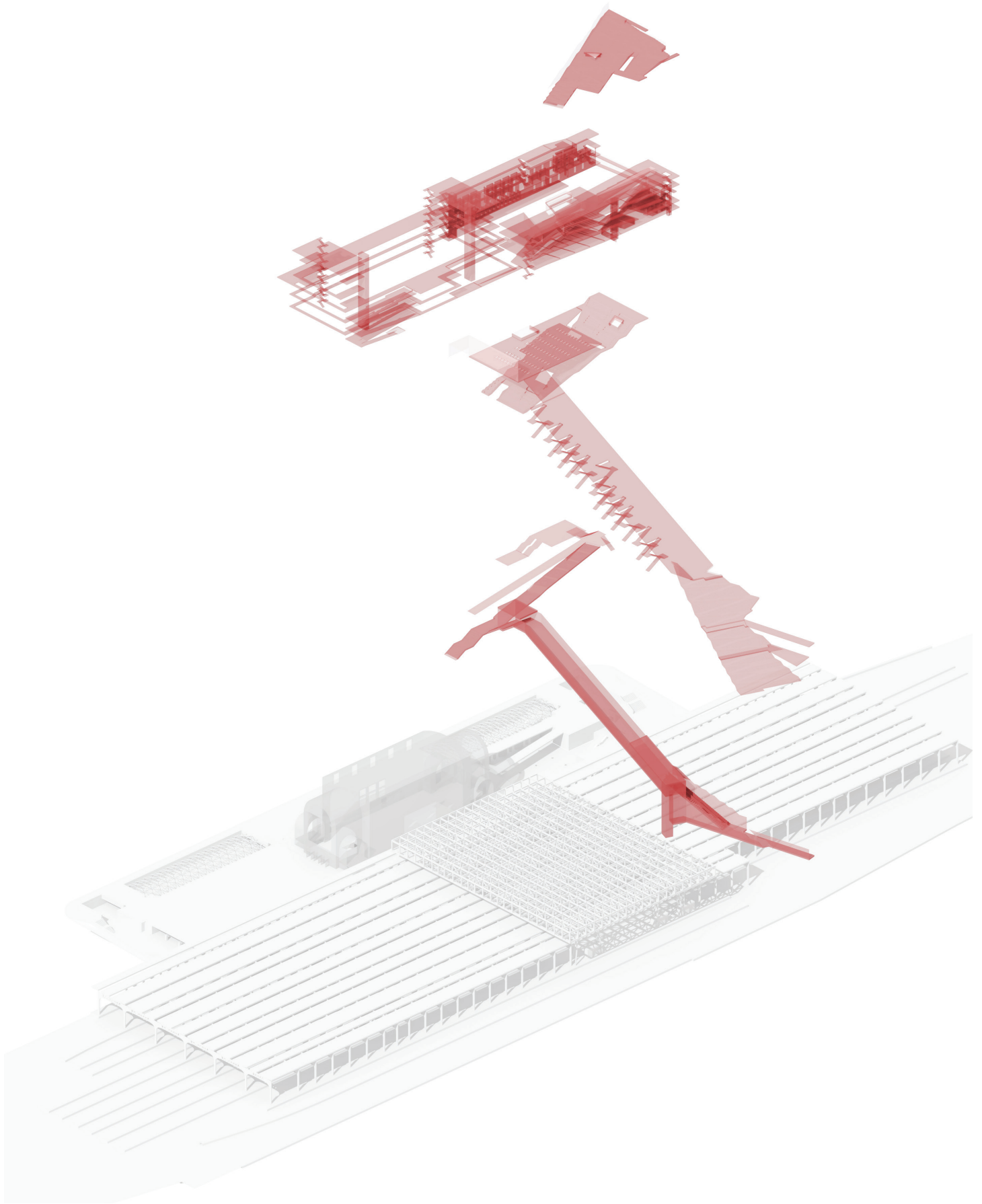
Figure 3.4 Sol LeWitt, Drawing 56

TYOLOGY AND TOPOLOGY

While Greek political spaces may have operated with exclusionary practices, together the formal typologies of the Agora, Stoa, and Pnyx successfully housed a range of democratic and social activities. This thesis is conceived as an assemblage of interconnected reinterpretations of these formal typologies.

Sol Lewitt's Wall Drawings illustrates how complex and diverse conditions may be formed through the repetition and overlay of a simple element. Moving across the drawing from left to right, top to bottom, the drawing becomes increasingly complex. However, the complexity, formed by the rotation and overlay of the pattern, remains legible throughout. Similarly, this design proposal seeks to form a multiplicity of experience through the layering of the three Athenian building types. The spatial qualities of the Agora, Pnyx, and Stoa are reformed into compound typologies, creating a diverse network of interior and exterior spaces. By offering a multiplicity of spatial proportions and scale, the thesis attempts to accommodate a spectrum of private and public activities.

Diagrammatically, the thesis can be read through the assembly of reconfigured typologies. But the experience and inter-relationships between the typological blocks can only be understood topologically. Thus, the following analysis will articulate the building both typologically and topologically.



A PATH route is introduced to the Station, providing a new means to move through the Great Hall that offers a non-commercialized passage from north to south. The PATH route passes through the East Wing to reach the Head house's east entrance and the TTC entrance below.

Alongside the PATH route, a network of new public spaces is introduced. As a series of reinterpreted Agora-like spaces, they accommodate a diversity of public activities, and foster social exchange and democratic participation. The PATH route operates like the diagonal street that would have passed through the Athenian Agora; it activates the public spaces with a continuous flow of people. This network of public spaces, situated alongside the PATH route, entice users to participate in the public life of the Station.

Framing the new Agora-like spaces are multi-storey Stoa spaces. These forms house more specific programs, including the Public Library, a Counterpublic Library, emergency housing, and a resource centre. Together, the Stoas attract a new diversity of publics and counterpublics into the Station. With strategic physical and visual connections to the Station's public spaces, they provide a diversity of spatial conditions which in turn foster a variety of users.

Interconnected within the Stoa program is a private Pnyx assembly space. Unlike the Pnyx within Athens, this space enables a large group to assemble more discretely. As a single ramped plane, it divides the Stoa's more publically accessible program and flexible space from the most private and individualized programs of the emergency housing and resource centre.

The Agora spaces accommodate a new public life within the Station, while the Stoas and Pnyx attract new counterpublics to the transit terminal. However, as an assembly of reinterpreted typologies, each component of the design is influenced by the spatial qualities of the Stoa, Agora, and Pnyx.

While in Athens these three typological forms are isolated far apart from one another, this thesis imagines a dense fabric of interconnected spatial typologies, to create a public space that more actively engenders encounters with difference, and ultimately leads to a more productive democracy. Its design provides a space that offers new visibility and spatial amenity to our society's most marginalized counterpublics.

The following chapter will analyze this design by first overviews the existing parts of Union Station before locating the proposal within the Station. Firstly, the proposed PATH route will be introduced, followed by the network of Agora-like public spaces. Moving from the public program, into the counterpublic and private programs, the thesis will then situate the Stoa and Pnyx within the complex network of public spaces and PATH routes. Before further elaboration of the design, this polemical proposition must be situated within the site's current revitalization, as well as existing legal and contractual frameworks.

Figure 3.5 Axo view of the design proposal's four parts: (top to bottom) Pnyx, Stoa typologies, Agora typologies, and proposed PATH route (RED), overlaid on existing station, with Great Hall outlined.

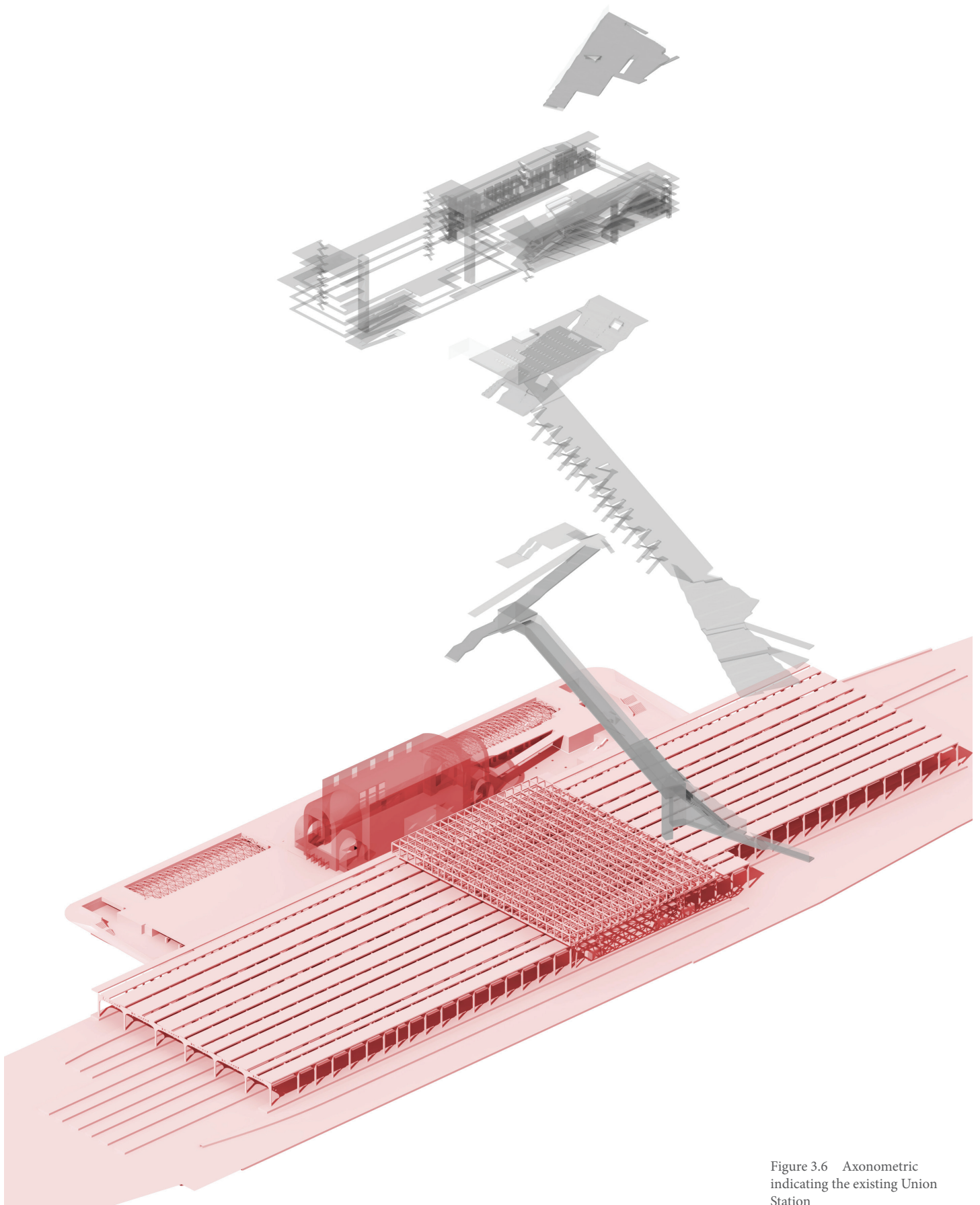


Figure 3.6 Axonometric indicating the existing Union Station

THE EXISTING UNION STATION

After Union Station's revitalization is complete, there will be three main levels within it; a new lower retail space, the GO and VIA Rail passenger concourses, and the train platforms. As part of the revitalization, a new train shed has been constructed to the south of the Great Hall.

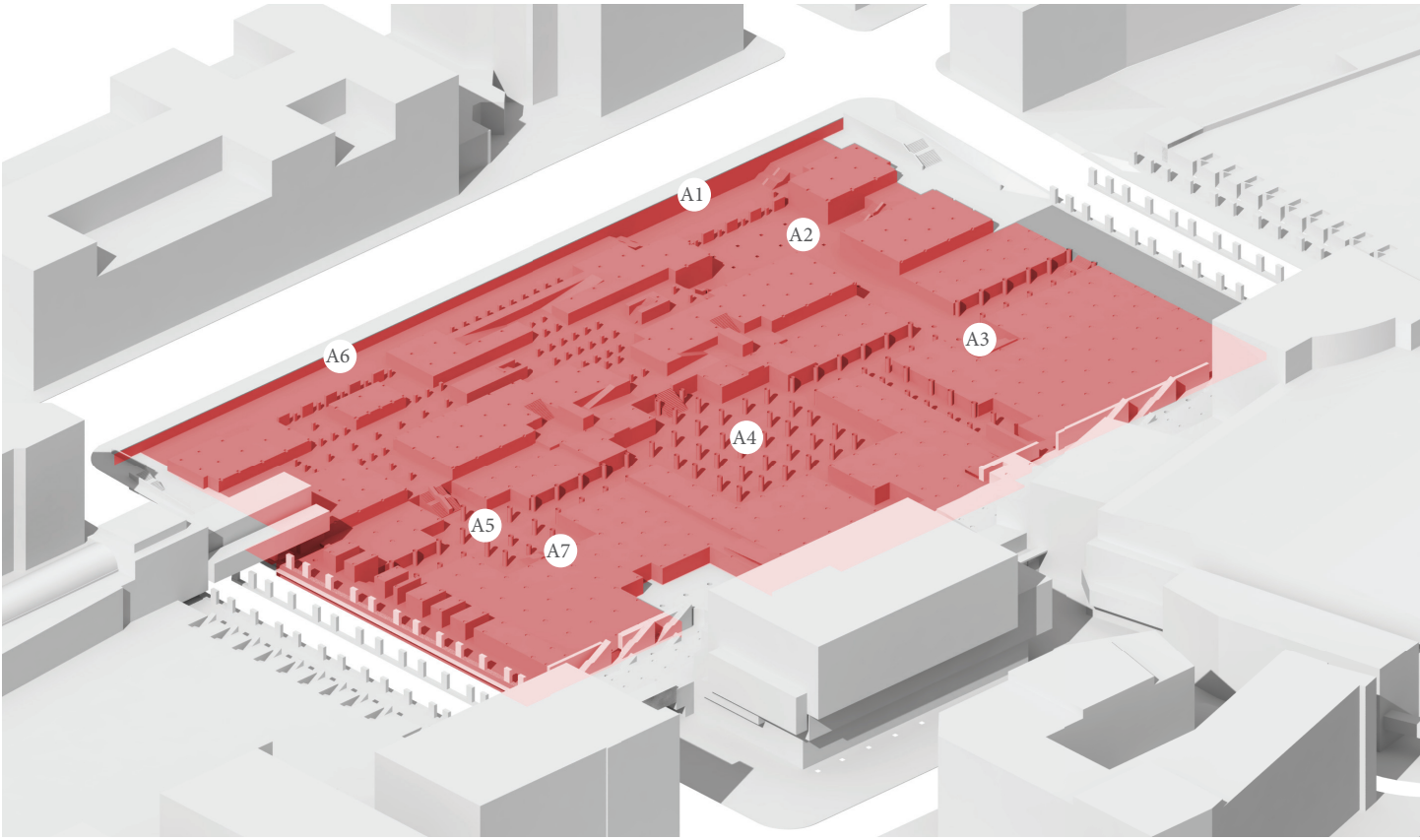


Figure 3.7 Axonometric; Revitalization's retail level, opening in 2018

Figure 3.8 Left: City of Toronto revitalization perspective of redesigned moat, connecting to the TTC

Figure 3.9 Below: Rendering of lower retail level.



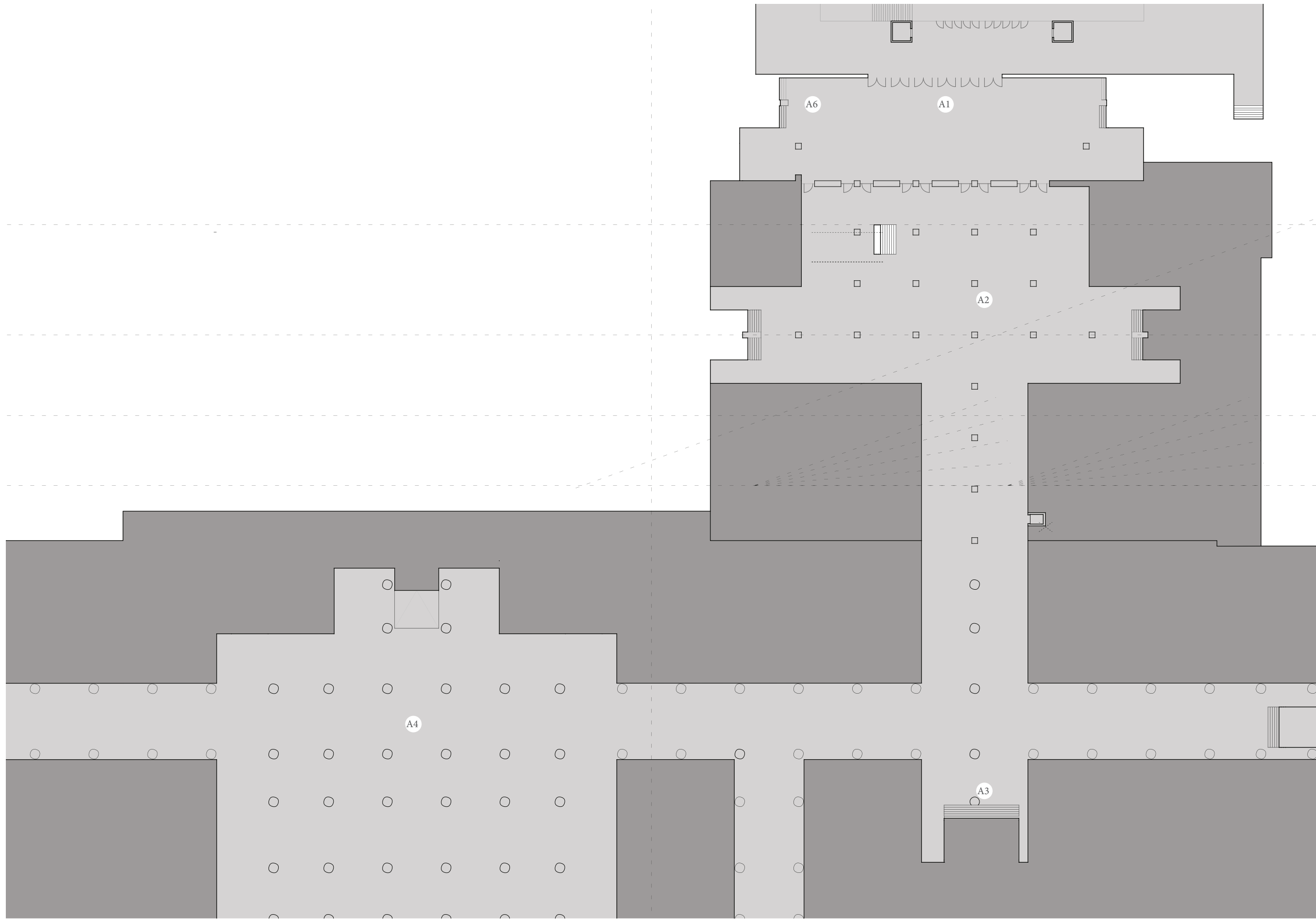
RETAIL LEVEL

The lower retail level is accessed on the east, west, and south. To the north, it connects with the PATH system, strategically excavated to the same level of the TTC's Union Station subway entry.

Legend

A Retail Concourse




- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse



PLAN: -5000 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

A1 TTC Entrance
A2 High End Retail
A3 Entrance to East GO Concourse
A4 Food Court
A5 Fresh Foods Market
A6 Moat
A7 Entrance to West GO Concourse

B GO Concourse

B1 East GO Concourse
B2 VIA Rail Concourse
B3 West GO Concourse
B4 Existing York St. Concourse
B5 Existing Bay St. Concourse

C Platform

C1 Waiting Platforms
C2 Stairs to Concourses Below

D Trainshed

D1 Historic Trainshed
D2 Revitalization Green Roof
D3 Revitalization Train Shed

E Great Hall

E1 Ticket Lobby (Great Hall)
E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
E3 West Wing
E4 Stair to West GO Concourse
E5 Ramp to VIA Concourse
E6 Stair to East GO Concourse
E7 East Wing

F East Wing

F1 Volume to be gutted
F2 West Wing
F3 Great Hall

G PATH

G1 TTC Entrance
G2 South Bridge
G3 South Street
G4 Skywalk to UP Express
G5 Northwest Connection
G6 South Elevated PATH
G7 Proposed PATH Addition
G8 PATH and proposed Concourse Connection

H Ramped Agora

H1 Wheelchair Accessible Ramp
H2 Connection to proposed PATH
H3 Path to East Wing Entrance
H4 Informal Lecture Space
H5 Outdoor Seating

I Roof Agora

I1 Skylight
I2 Elevated Skylight

J Concourse Agora

J1 Stairs to train platforms below
J2 Outdoor open-space

K Stadium Agora

K1 Wheelchair Accessible Ramp
K2 Seating/steps

L Public Library Stoa

L1 Library Entrance
L2 Connection to Counterpublic Library Stoa
L3 Meeting spaces
L4 Book Stack Circulation
L5 Archive

M Counterpublic Library Stoa

M1 Counterpublic Pnyx Connection
M2 Public Library Stoa Connection
M3 Roof Agora Entrance
M4 Roof Agora Public Library Stoa Entrance
M5 Small Assembly Space
M6 Counterpublic Offices
M7 Multi-purpose Counterpublic space

N Resource Stoa

N1 Daycare
N2 Social services office
N3 Legal centre
N4 Gender neutral bathrooms
N5 Private meeting space
N6 Connection to Housing Stoa

O Housing Stoa

O1 Indoor street area
O2 Bathrooms and showers
O3 Hairdresser
O4 Safe injection site
O5 Offices
O6 Housing Rooms
O7 Informal sleeping/gathering
O8 Kitchen and living
O9 Multi-purpose space

P Counterpublic Pnyx

P1 Assembly Space
P2 Void open to below
P3 Connections to Counterpublic Stoa

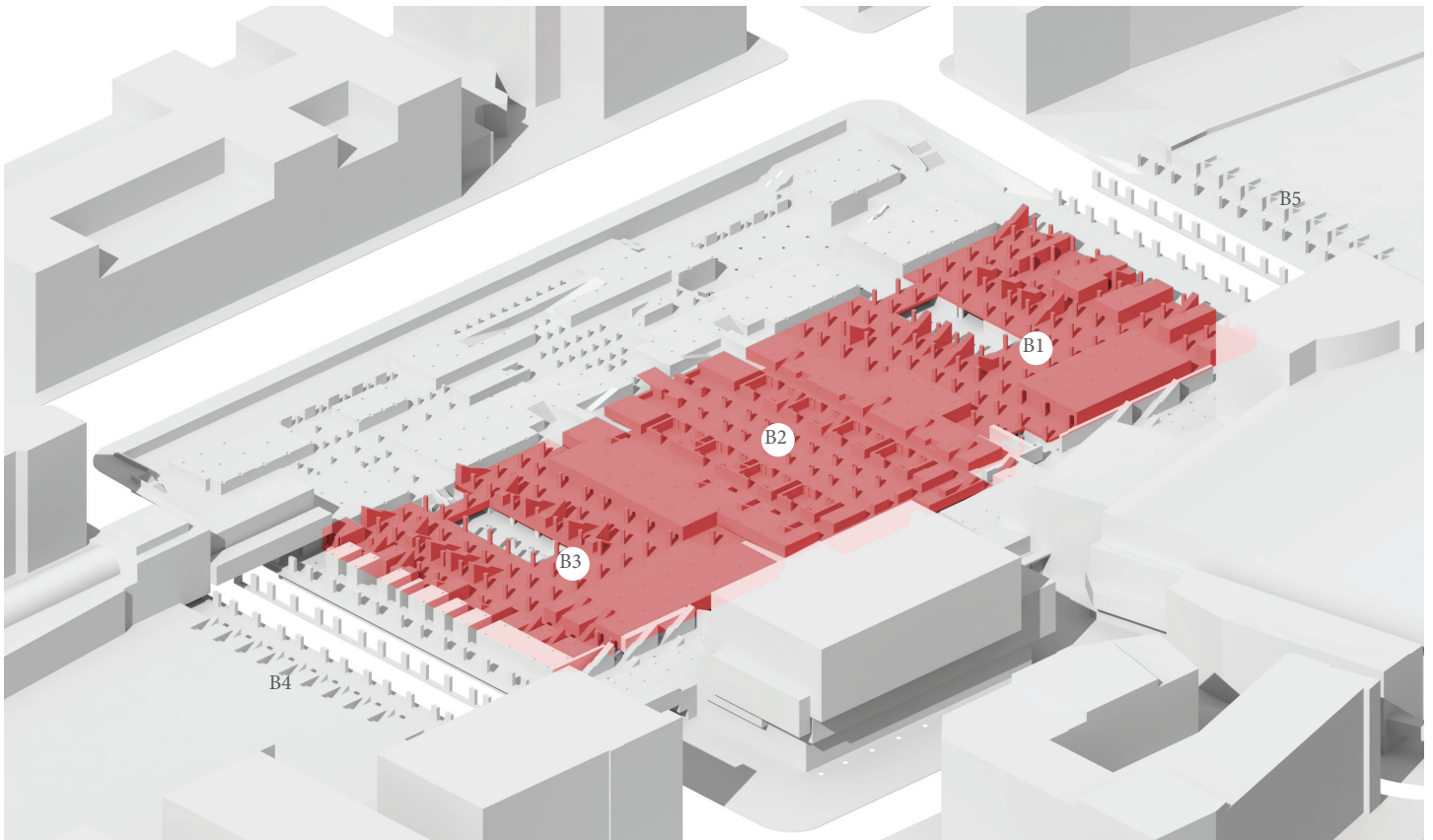


Figure 3.10 Axonometric; GO and VIA Concourses

Figure 3.11 Perspective: GO Concourse.



GO AND VIA CONCOURSE

The passenger concourses sit above the retail level. The heritage designated VIA concourse, the station's original concourse, is undergoing a restoration as part of Union's revitalization. Replacing the former GO Concourse built in the 1960s, these two concourses intend to increase train capacity by allowing trains to board and disembark more quickly.

Legend

B GO Concourse

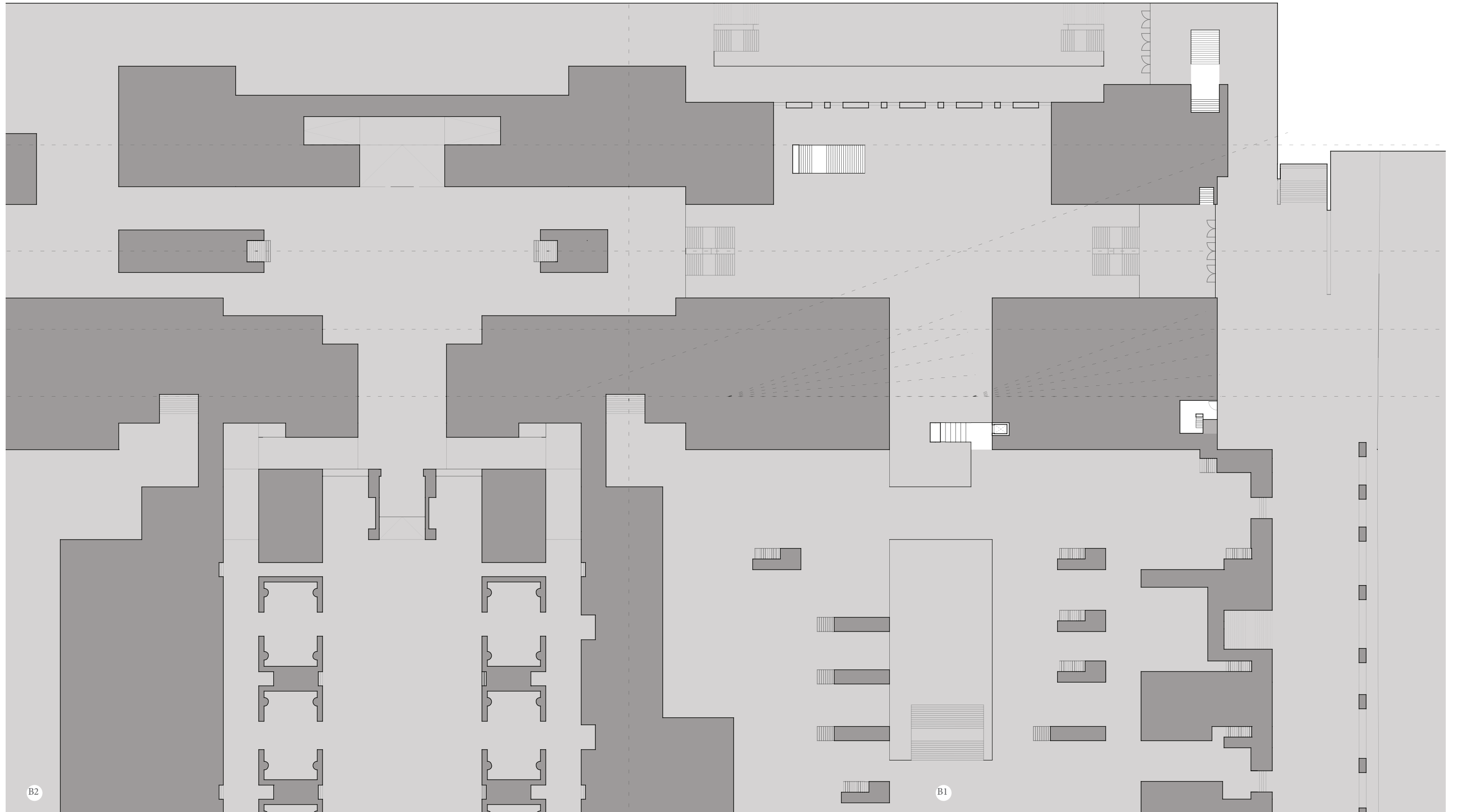
B1 East GO Concourse

B2 VIA Rail Concourse

B3 West GO Concourse

B4 Existing York St. Concourse

B5 Existing Bay St. Concourse






B2

B1

PLAN: -2500 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

- B1 East GO Concourse
- B2 VIA Rail Concourse
- B3 West GO Concourse
- B4 Existing York St. Concourse
- B5 Existing Bay St. Concourse

C Platform

- C1 Waiting Platforms
- C2 Stairs to Concourses Below

D Trainshed

- D1 Historic Trainshed
- D2 Revitalization Green Roof
- D3 Revitalization Train Shed

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

I Roof Agora

- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

L Public Library Stoa

- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa

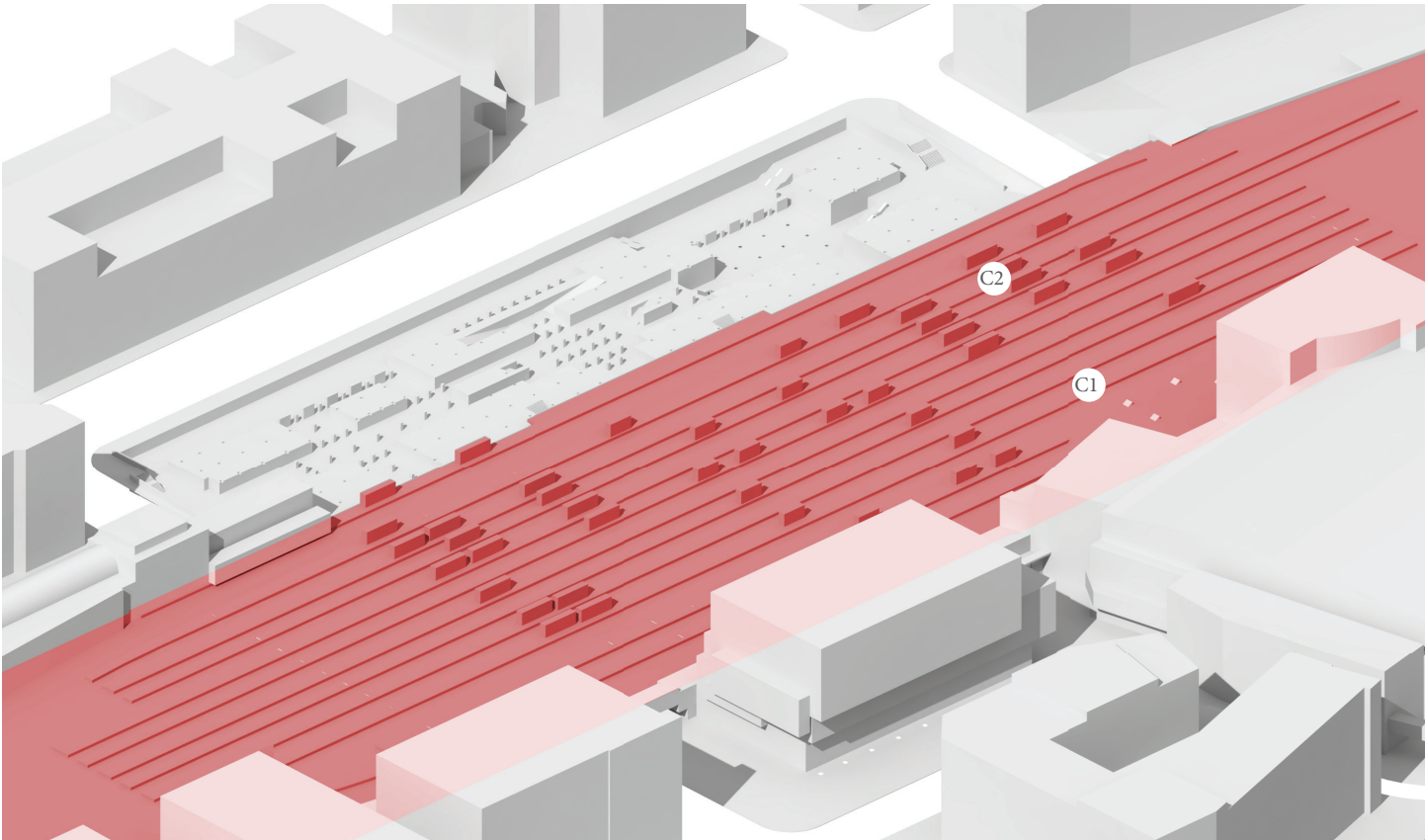


Figure 3.12 Axonometric;
Existing train platform

Figure 3.13 Perspective view
of Platform with new trainshed
above, to be completed in 2018.



PLATFORM

The train platforms have largely remained the same throughout Union's revitalization, although efforts have been made by the City to mitigate overcrowding.

Legend

C Platform

C1 Waiting Platforms

C2 Stairs to Concourses Below

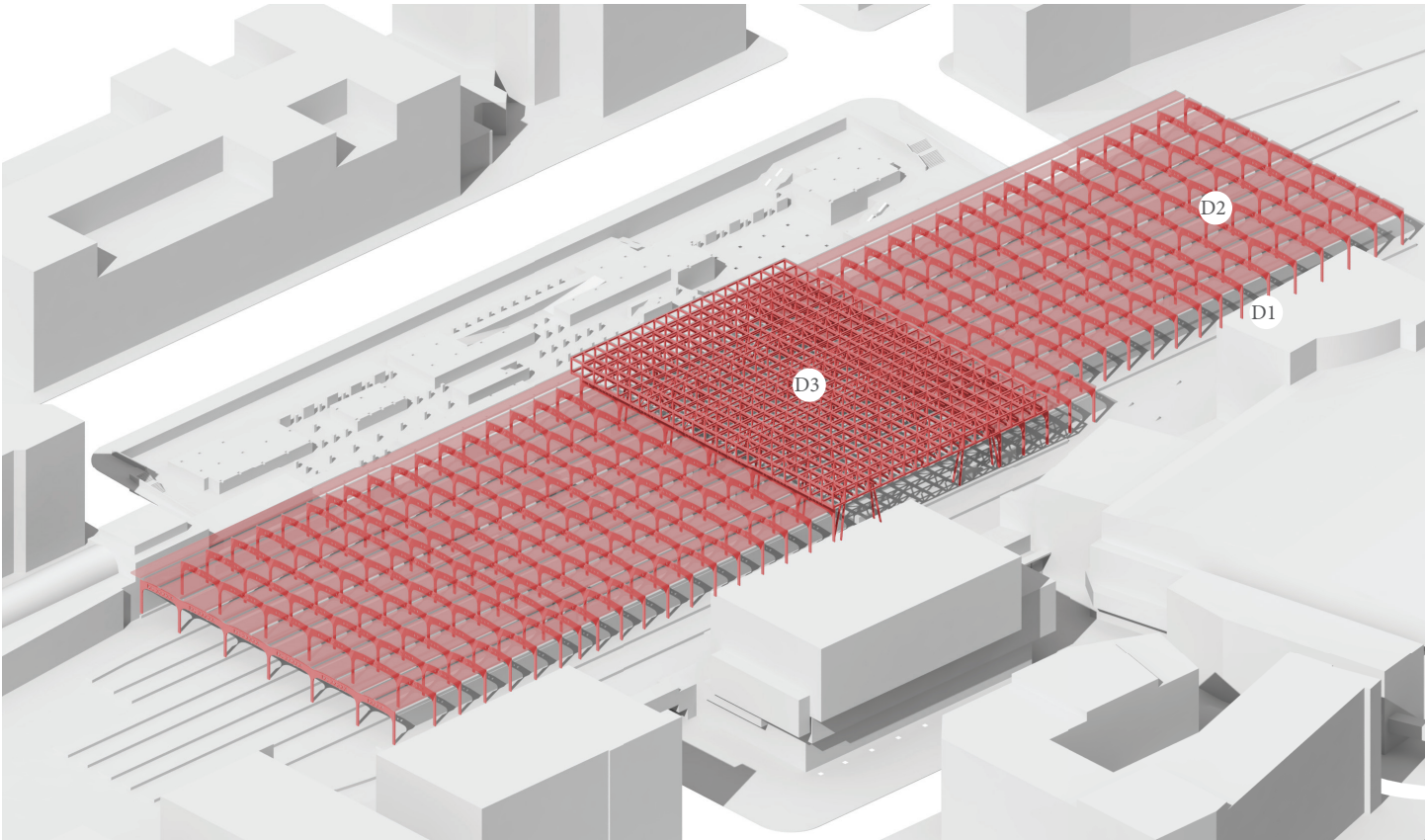


Figure 3.14 Axonometric;
Revitalized Trainshed

Figure 3.15 Perspective view of
revitalized Union Station.



TRAINSHED

A new train shed above the train platforms has become an icon for the revitalized Union Station. The new train shed is aimed to brighten the train platforms, while giving users a sense of direction.

Legend

D Trainshed

D1 Historic Trainshed

D2 Revitalization Green Roof

D3 Revitalization Train Shed

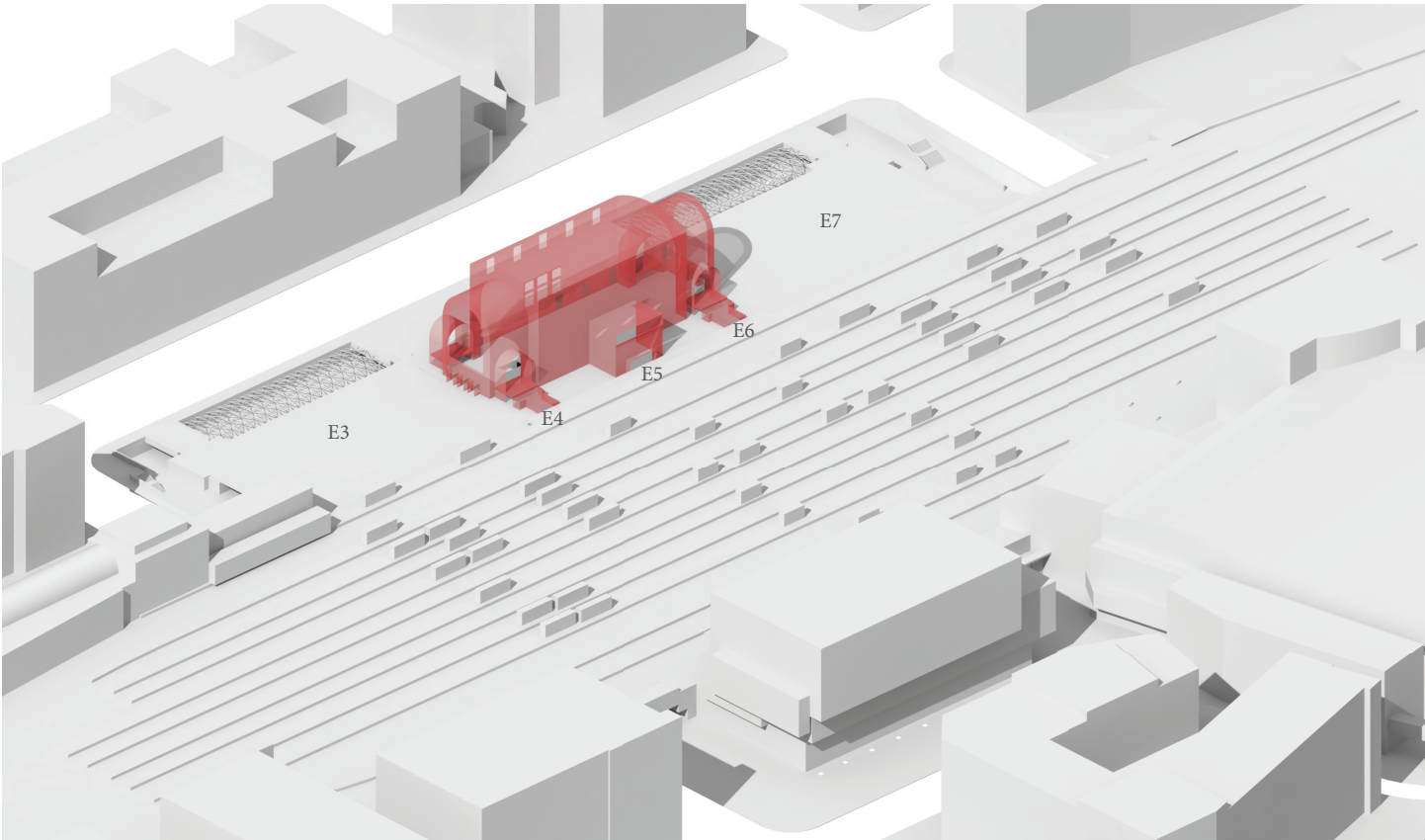
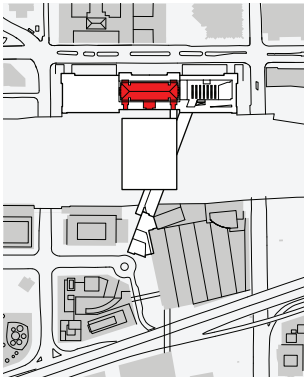


Figure 3.16 Axonometric;
Volume of existing Great Hall

Figure 3.17 Key Plan; Proposed
PATH network



GREAT HALL

The thesis aims to restore the Great Hall as the crux of the Station. As a result of the Head Lease Agreement, the Station is subjected to privatized events, and an increased commercial presence. Additionally, new circulation routes de-incentivize pedestrian traffic through the station.

Legend

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

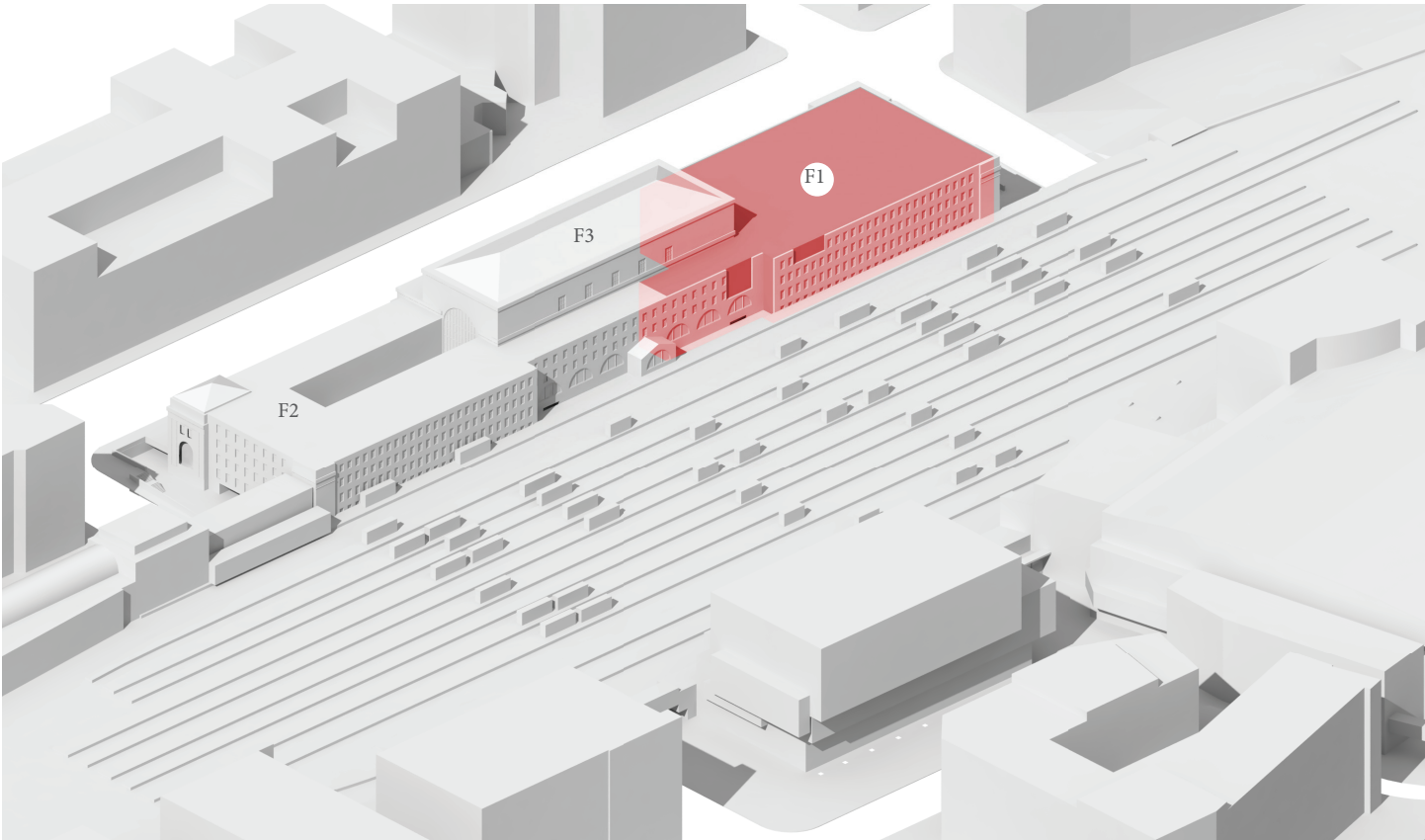


Figure 3.18 Axonometric; proposed volume of Head house to be gutted.

Legend

- F East Wing**
- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

HISTORICAL AND LEGAL PARAMETERS

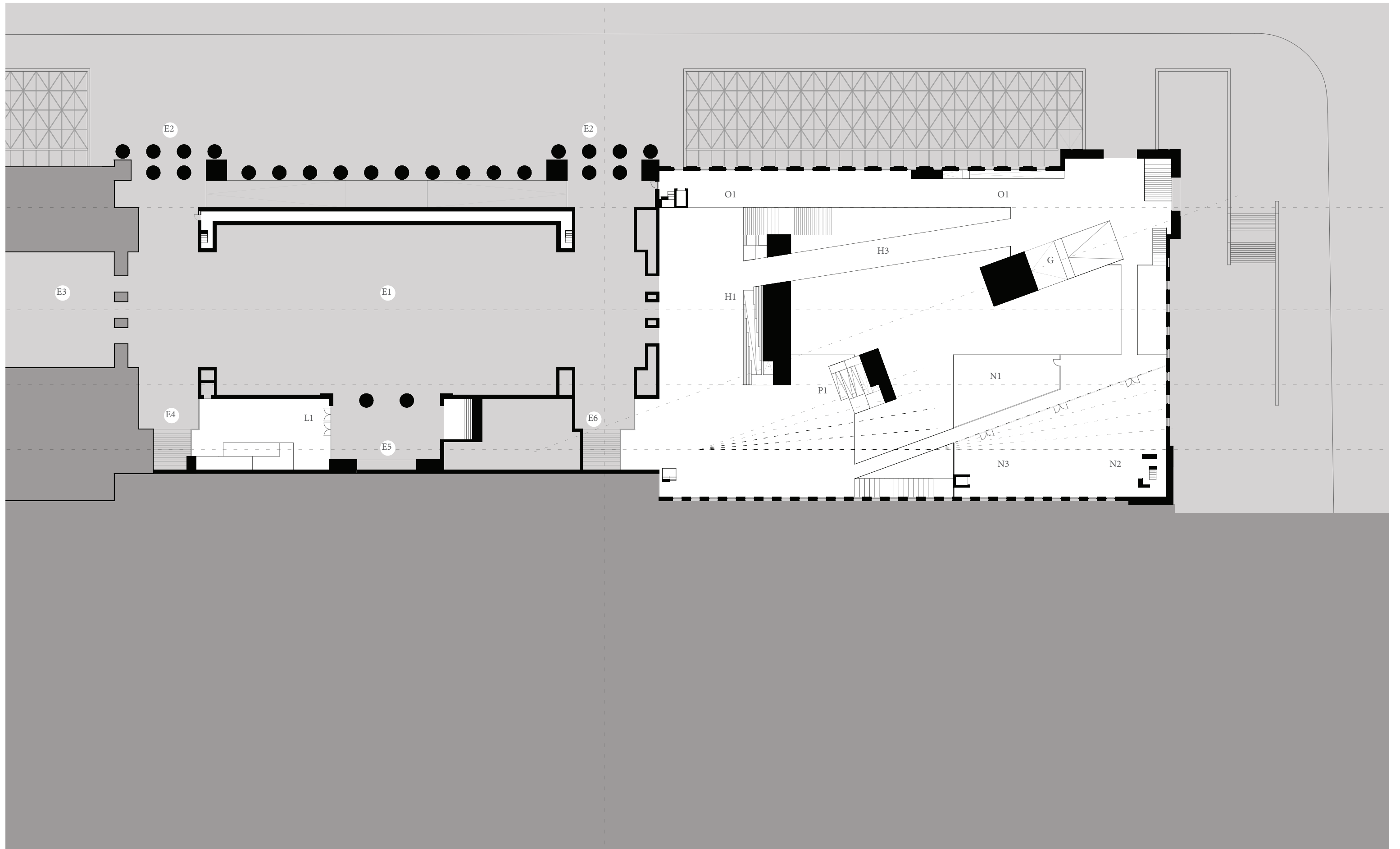
As an intensive redevelopment of the Station, the thesis design is deliberately respectful of existing heritage designations that protect Union Station from overdevelopment. The project primarily occupies the East Wing, which has already been stripped of any historic merit as a result of the extensive 1960s interior renovations.

The Station's clear formal composition and quality craftsmanship led Parks Canada to Designate Union Station as a National Historic Site in the 1980s, protecting the Head house from any further architectural interventions that would compromise its character. While Parks Canada's designation preserves the physical qualities of the Station, it fails to recognize the Station's use and program. Originally built as a generous civic space, and later officially leased by the City of Toronto as an interior public space, the Great Hall owed much of its admiration to its public and equal accessibility. As a result of the Station's current revitalization plans and the Head Lease Agreement, the Great Hall may become a venue for retail vendors or private events. This dramatic programmatic shift directly contradicts the *Beaux-Arts* vision, whose democratic and civic ideals were the source for the Station's generous and celebrated design. Thus while preserving its physical form, Parks Canada neglected to protect Union Station's fundamental purpose.

This thesis acknowledges the Great Hall's historic use as a ticket lobby and interior public space, privileging program and use over a strict preservation of the physical Head house. Thus, the design proposes minor physical modifications to parts of the historic designated façade, with the ambition of re-affirming the Station's *Beaux-Arts* ideals and recognizing the Great Hall's historic role as an interior public space.

A primary objective of the design is also to reprioritize movement through the Great Hall. These re-defined circulation routes incentivize commuters to pass through the voluminous space, undermining current plans for the Great Hall to operate as an isolated rental venue, and thus restoring it as the Station's civic center.




The proposed intervention also focuses on the East Wing of the Head House which, according to the 2004 Master Plan, presents "an opportunity to add vibrant new uses that will add overall vitality to the building."¹ While the heritage-designated interiors of the West Wing are set to become the new offices for Metrolinx, the formerly gutted East Wing is leased through an independent commercial lease, and is without heritage designation. As the design does not directly interfere with Union's lower retail levels, this thesis ensures the legal integrity of the Head Lease Agreement.



PLAN: +1200 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

- B1 East GO Concourse
- B2 VIA Rail Concourse
- B3 West GO Concourse
- B4 Existing York St. Concourse
- B5 Existing Bay St. Concourse

C Platform

- C1 Waiting Platforms
- C2 Stairs to Concourses Below

D Trainshed

- D1 Historic Trainshed
- D2 Revitalization Green Roof
- D3 Revitalization Train Shed

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

I Roof Agora

- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

L Public Library Stoa

- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

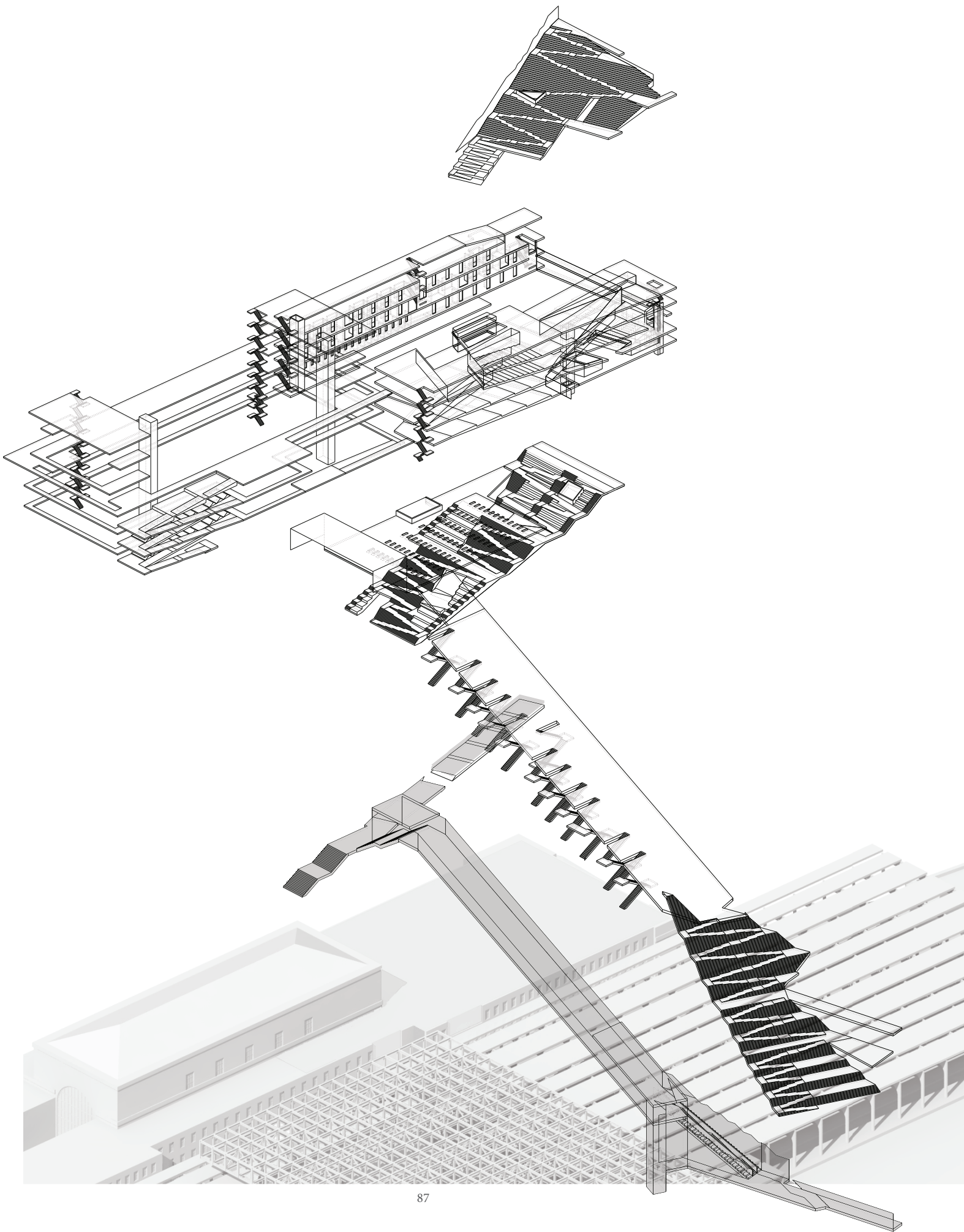
- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

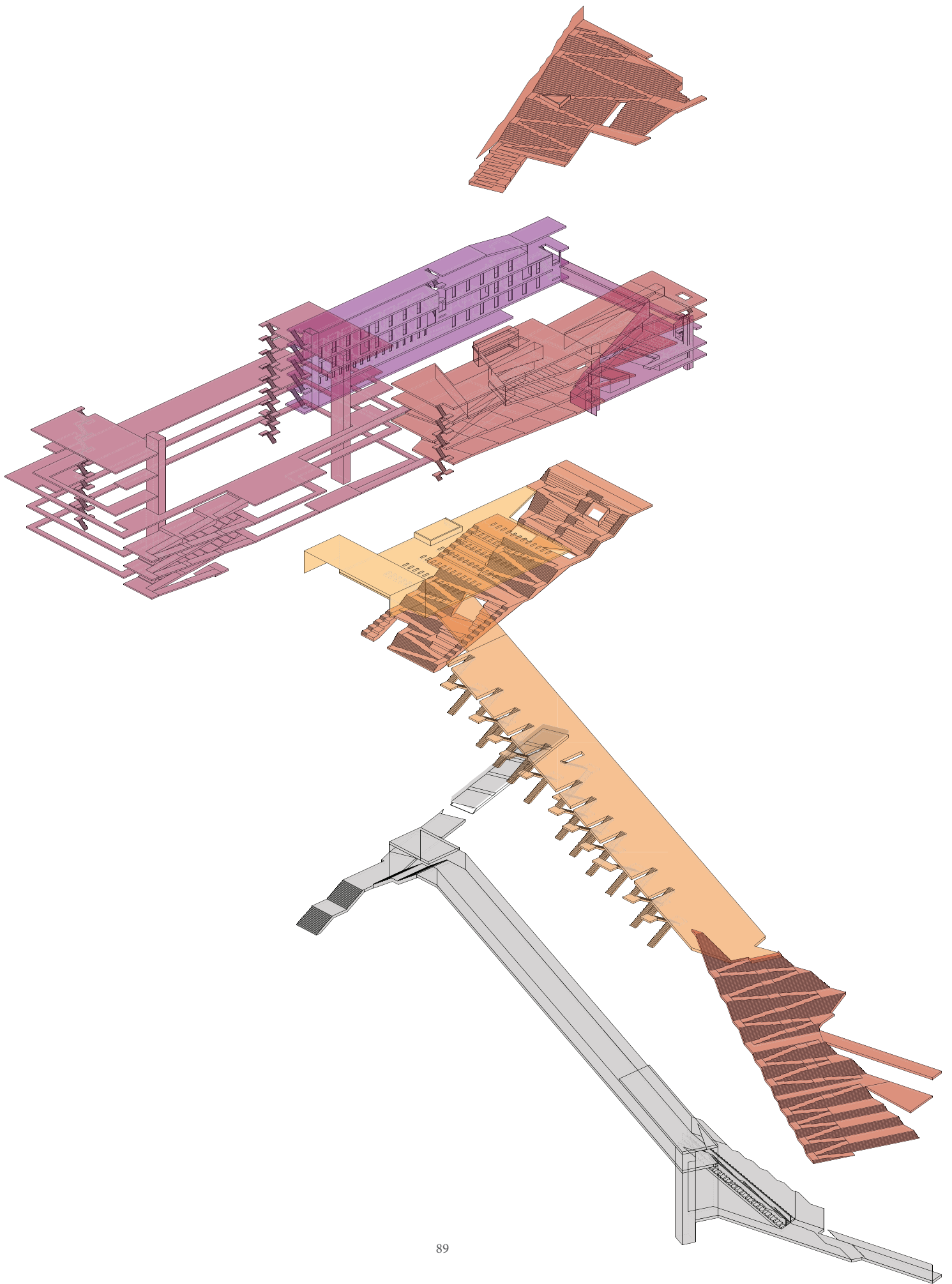
- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa



AN ASSEMBLY OF TYPOLOGIES

The following series of diagrams analyses the design as an assemblage of compounded typologies. While the design may be broken up into its PATH route, Agoras, Stoas, and Pnyx, each typology influences the other.


Figure 3.19 Axo view of the design proposal's four parts: (top to bottom) Pnyx, Stoa typologies, Agora typologies, and proposed PATH Route, overlaid onto the existing station.



COMPOUND TYPOLOGIES

Figure 3.20 Axo of proposed reformed typologies. (top to bottom) Pnyx, Stoa, Agora, and PATH Route. Tones indicate how individual pieces may resemble multiple typologies.


STOA

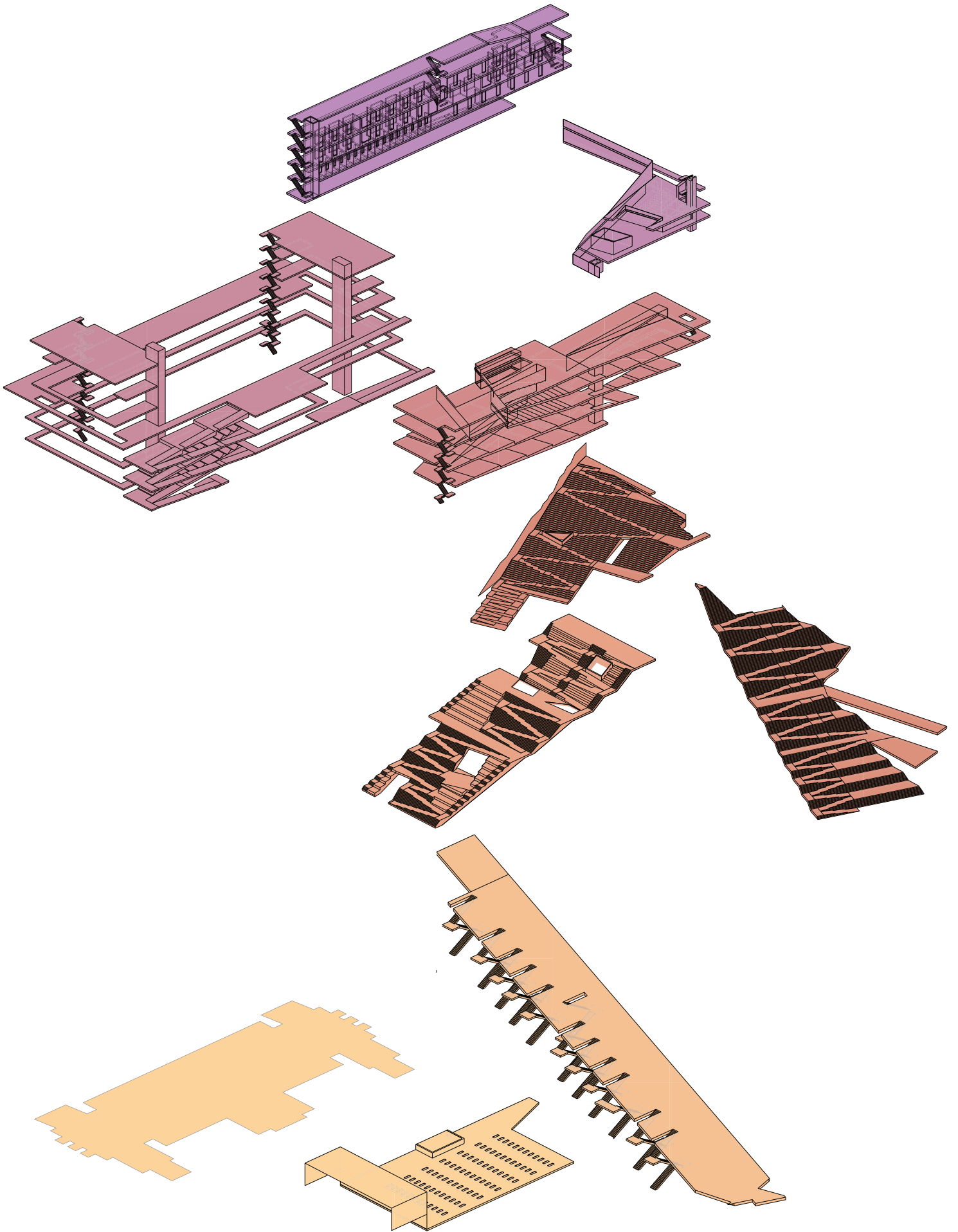
- 
- Housing Stoa
 - Private Resource Stoa
 - Public Library Stoa
 - CounterPublic Library Stoa

PNYX

- 
- Counterpublic Pnyx

AGORA

- 
- Stadium Agora
 - Ramped Agora
 - Concourse Agora
 - Roof Agora
 - Existing Great Hall



COMPOUND TYPOLOGIES: REORGANIZED

Figure 3.21 Typologies reorganized as to their spatial resemblance to the Agora (bottom), Stoa (top) and Pnyx.

STOA

Housing Stoa

Private Resource Stoa

Public Library Stoa

CounterPublic Library Stoa

PNYX

Counterpublic Pnyx

AGORA

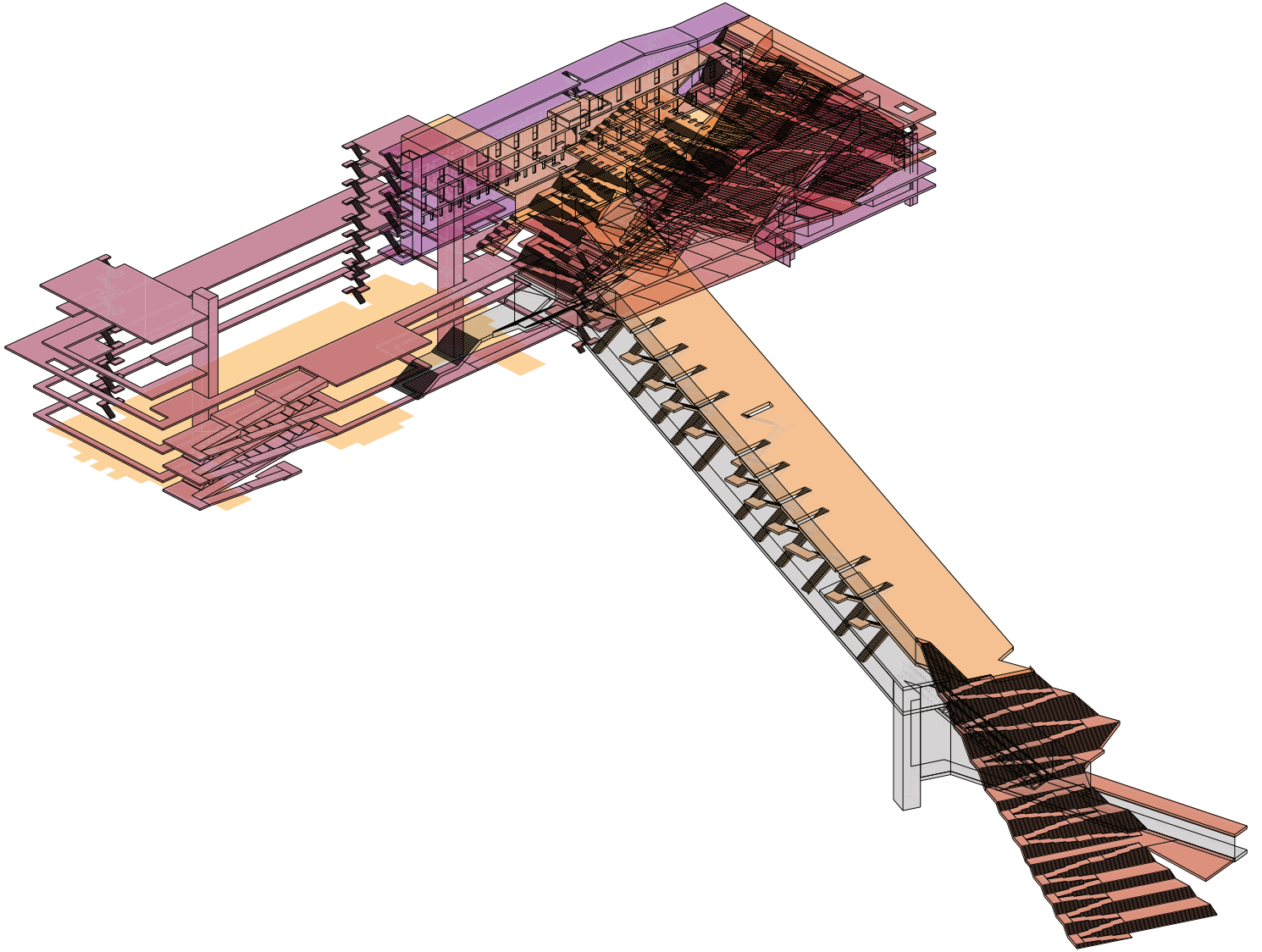
Stadium Agora

Ramped Agora

Concourse Agora

Roof Agora

Existing Great Hall



COMPOUND TYPOLOGIES: COMBINED

Figure 3.22 Individual typologies are overlaid.

STOA



Housing Stoa

Private Resource Stoa

Public Library Stoa

CounterPublic Library Stoa

PNYX



Counterpublic Pnyx

AGORA



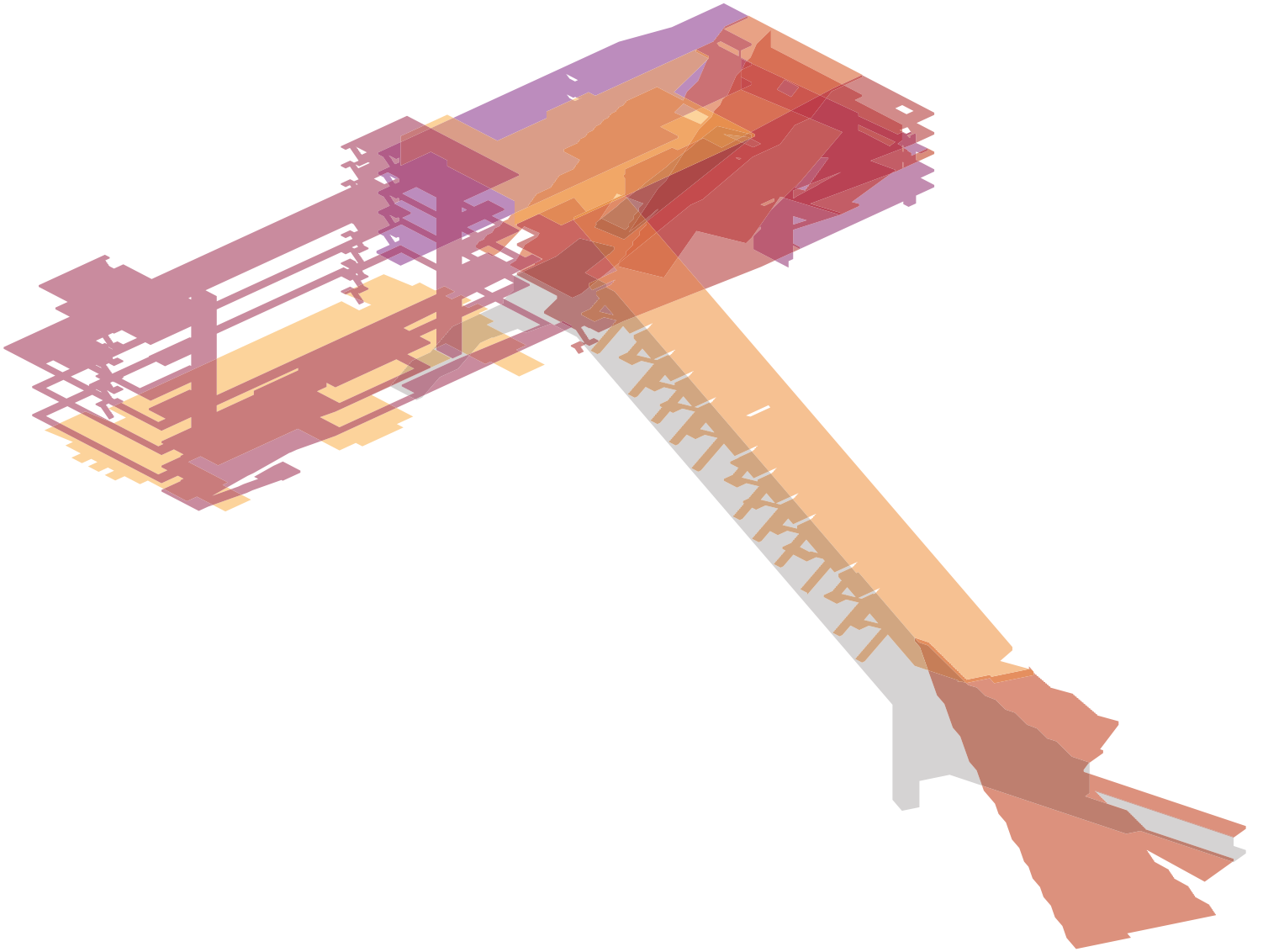
Stadium Agora

Ramped Agora

Concourse Agora

Roof Agora


Existing Great Hall



COMPOUND TYPOLOGIES: TONED

The resulting toned diagram illustrates the relationship between the Stoa, Agora, and Pnyx-like forms. Generally, the Stoas frame the Agora like space – although the spatial qualities of the sloped Pnyx may be found throughout each of the programs.

STOA

- 
- Housing Stoa
 - Private Resource Stoa
 - Public Library Stoa
 - CounterPublic Library Stoa

PNYX

- 
- Counterpublic Pnyx

AGORA


- 
- Stadium Agora
 - Ramped Agora
 - Concourse Agora
 - Roof Agora
 - Existing Great Hall

Figure 3.23 Overlaid tones of typologies.

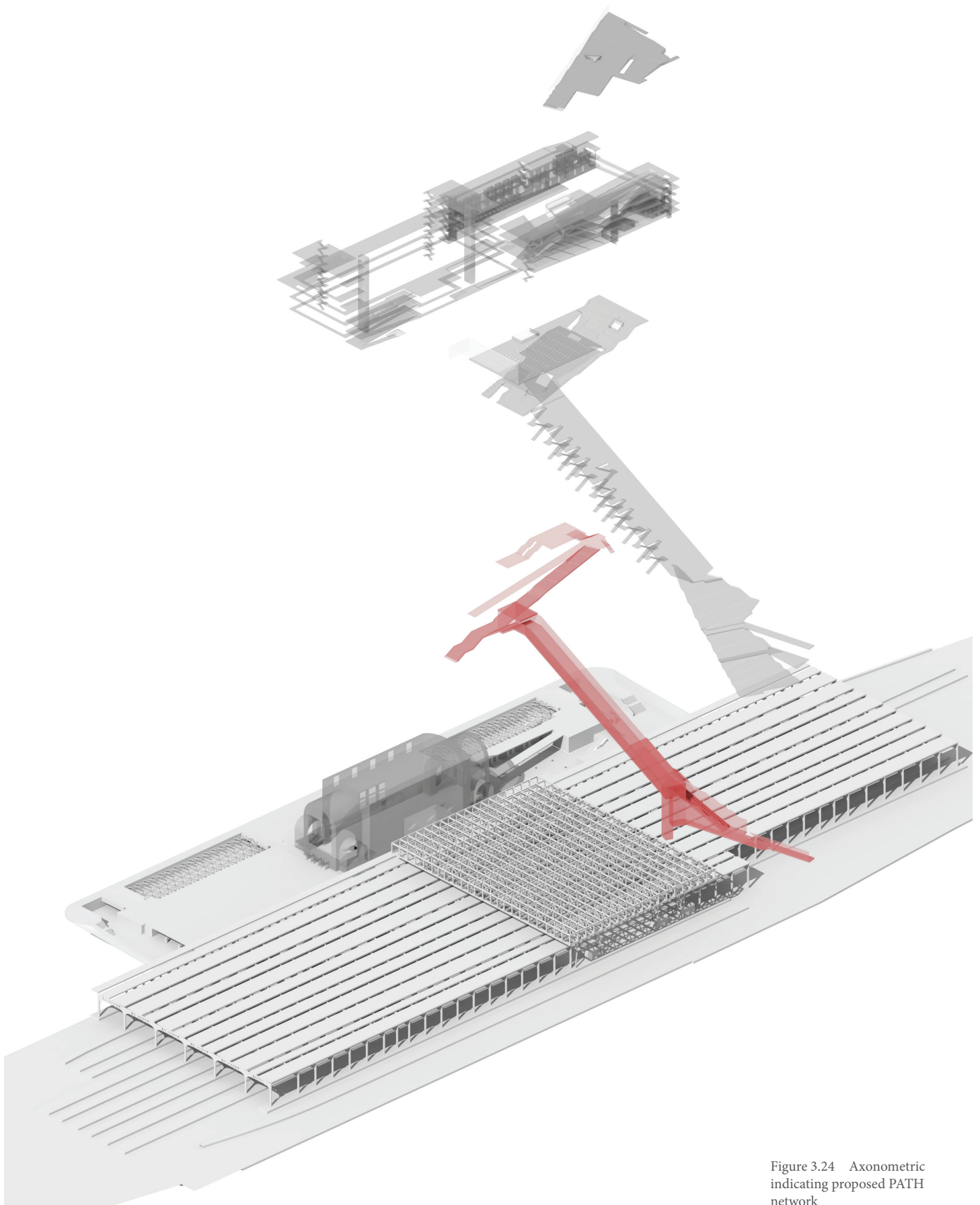


Figure 3.24 Axonometric indicating proposed PATH network

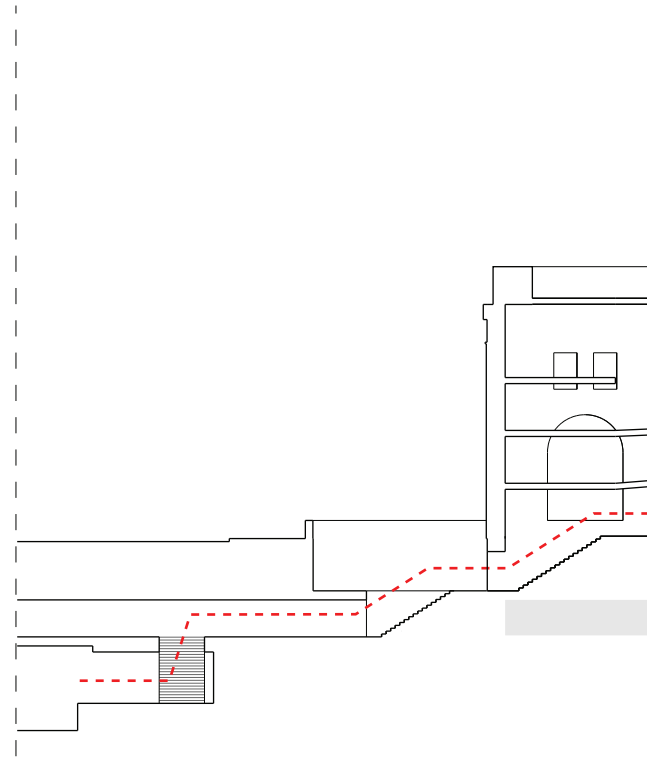
PATH ROUTE

Many commuters use Union Station as a thruway to reach the Union TTC station, located below Front St. Once the underway revitalization is complete, the most direct access to the TTC will be through Union Station's lower retail concourse. This design proposes an alternative route to the commercialized lower thruway. A new PATH connection will run alongside the proposed fifth GO Concourse (Concourse Agora), offering a shortcut to the Great Hall and TTC station to the north.

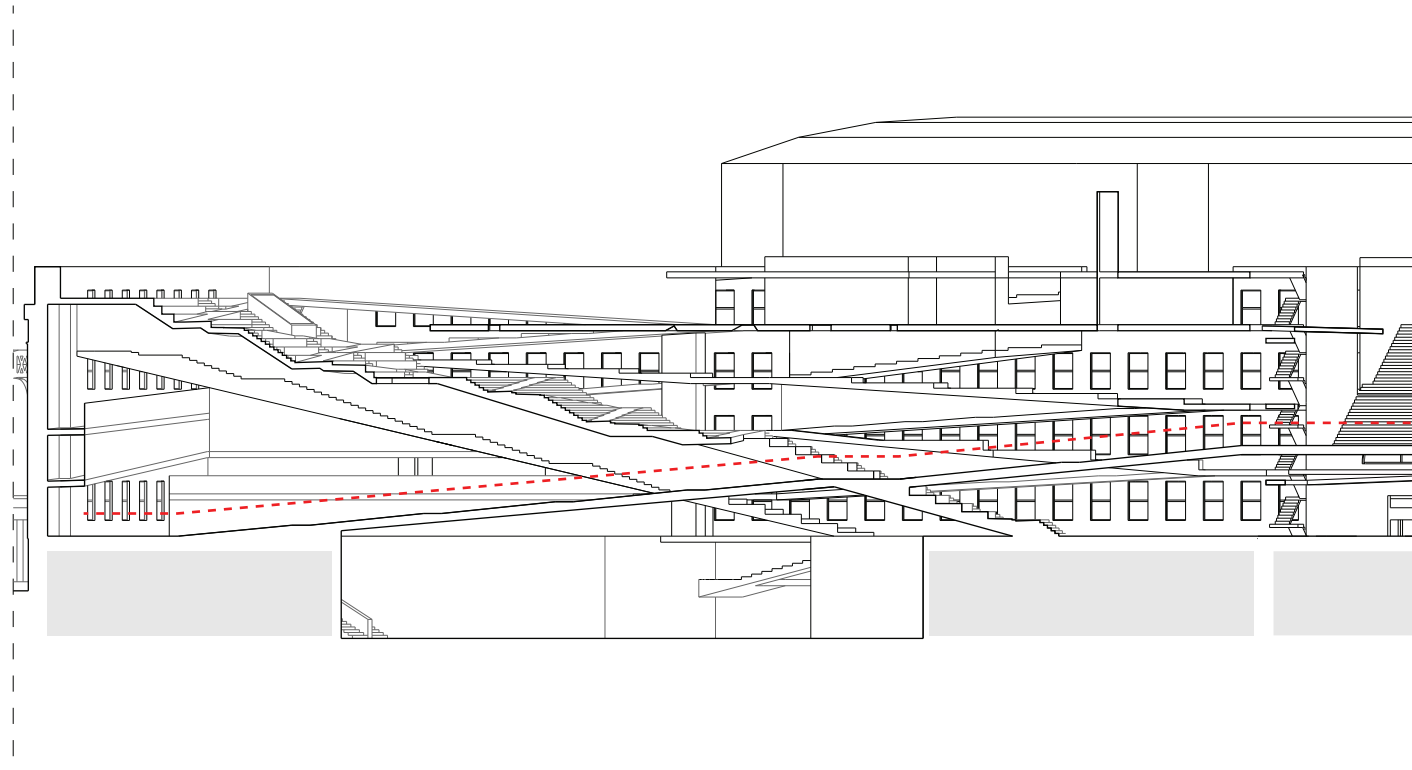
The existing, elevated PATH corridor, which connects multiple buildings south of the Gardiner Expressway, is extended towards the station. Stairs and escalators bring PATH users above the train shed. The PATH then spans over the railway corridor, where multiple doors allow commuters to directly access the Concourse Agora, which contains stairs to access each train platform below.

At the Head house, the PATH descends before splitting in two: a west route deposits pedestrians in the centre of the Great Hall, while an east route ramps downward towards the TTC. Passing diagonally through the East Wing, the TTC PATH connection cuts through the interior Ramped Agora. The movement of people across this streamlined connection activates the interior space of the East Wing.

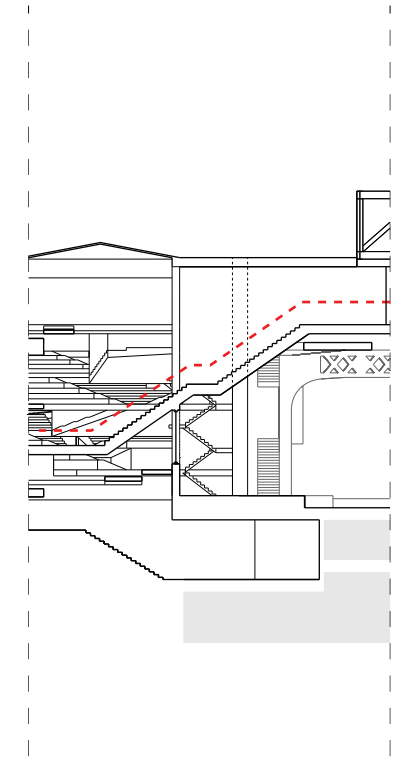
While the majority of Toronto's PATH network weaves through a labyrinth of retrofitted commercialized space, the Corridor Stoa offers an alternative. Although intentionally direct, the corridor is porous, maximizing freedom of movement. Unlike the majority of the PATH network, the Corridor is naturally lit, and is activated by social programs and unique views through Union Station and the railway corridor. Similar to the main street in Athens that passed diagonally through the Agora, the PATH network intersects critical public spaces, activating and populating them as a three-dimensional pedestrian street.



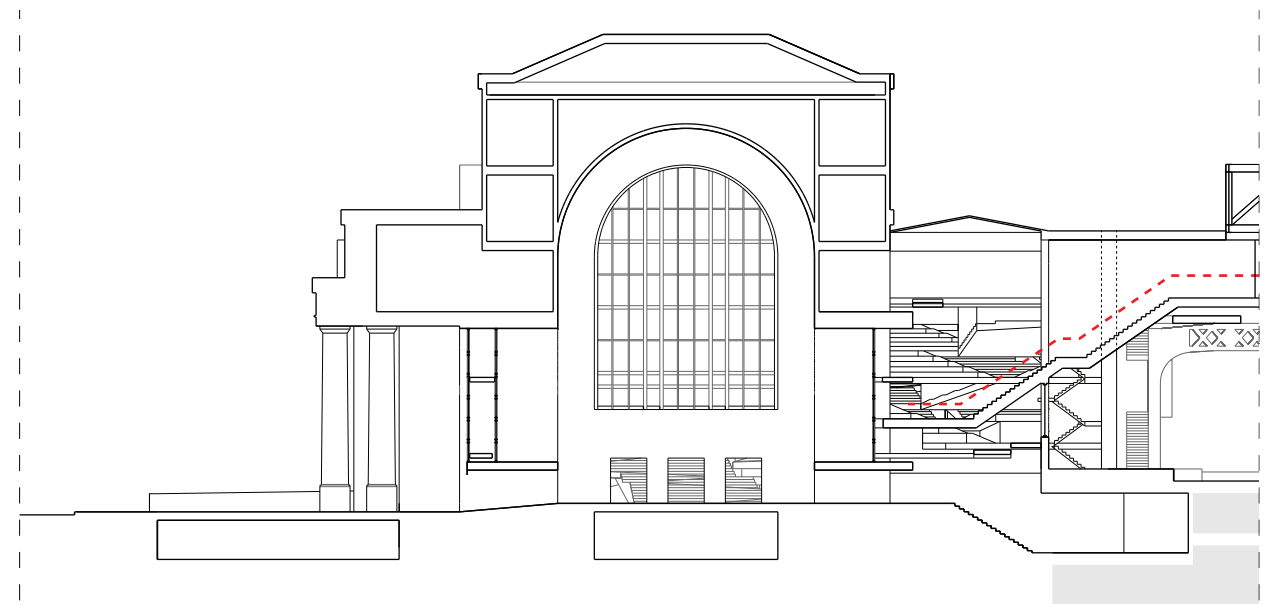
PATH Section A



PATH Section B

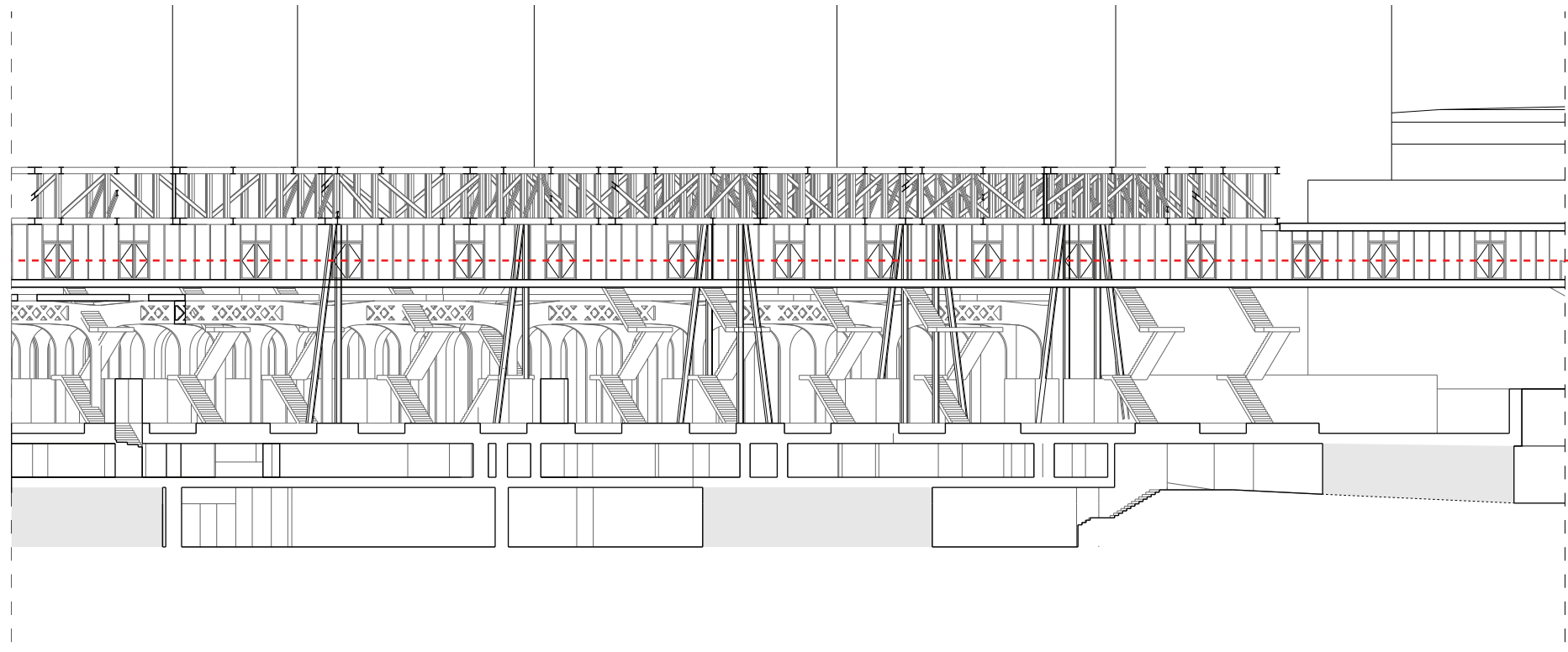


PATH Section C

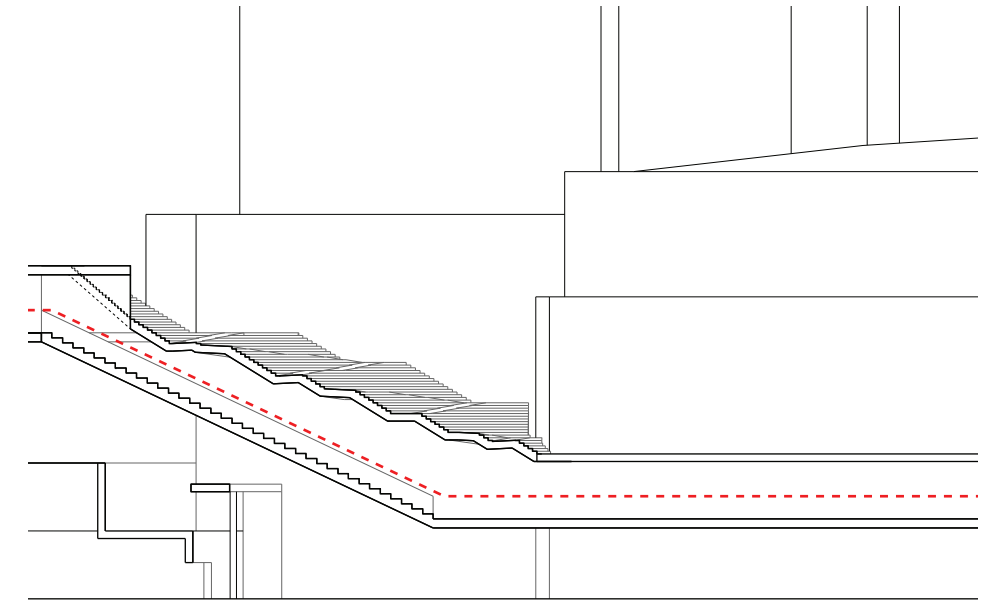


PATH Section C; Expanded

PATH ROUTE



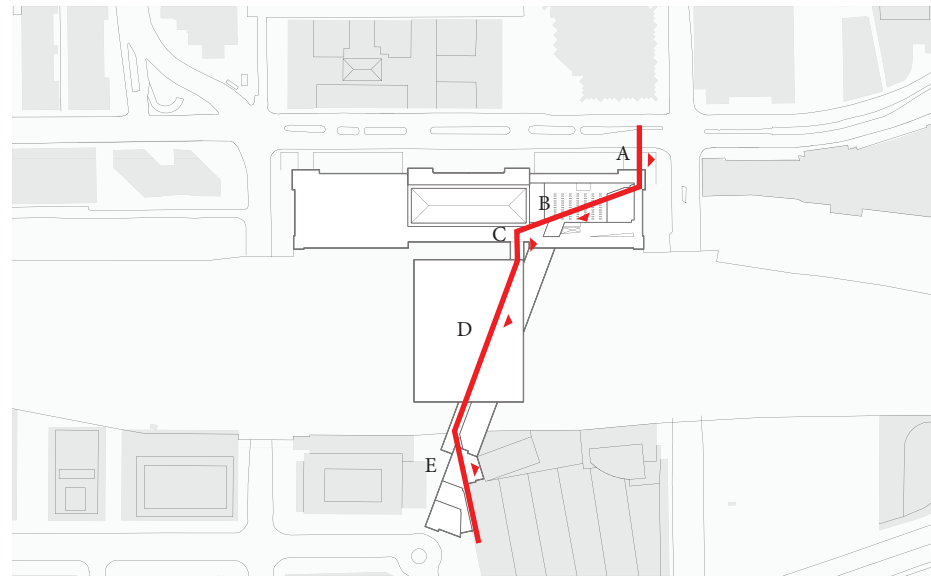
PATH Section D



PATH Section E

Figure 3.25 Unfolded section of proposed PATH route, dotted in RED

Figure 3.26 Plan key, indicating the line of the folded section.



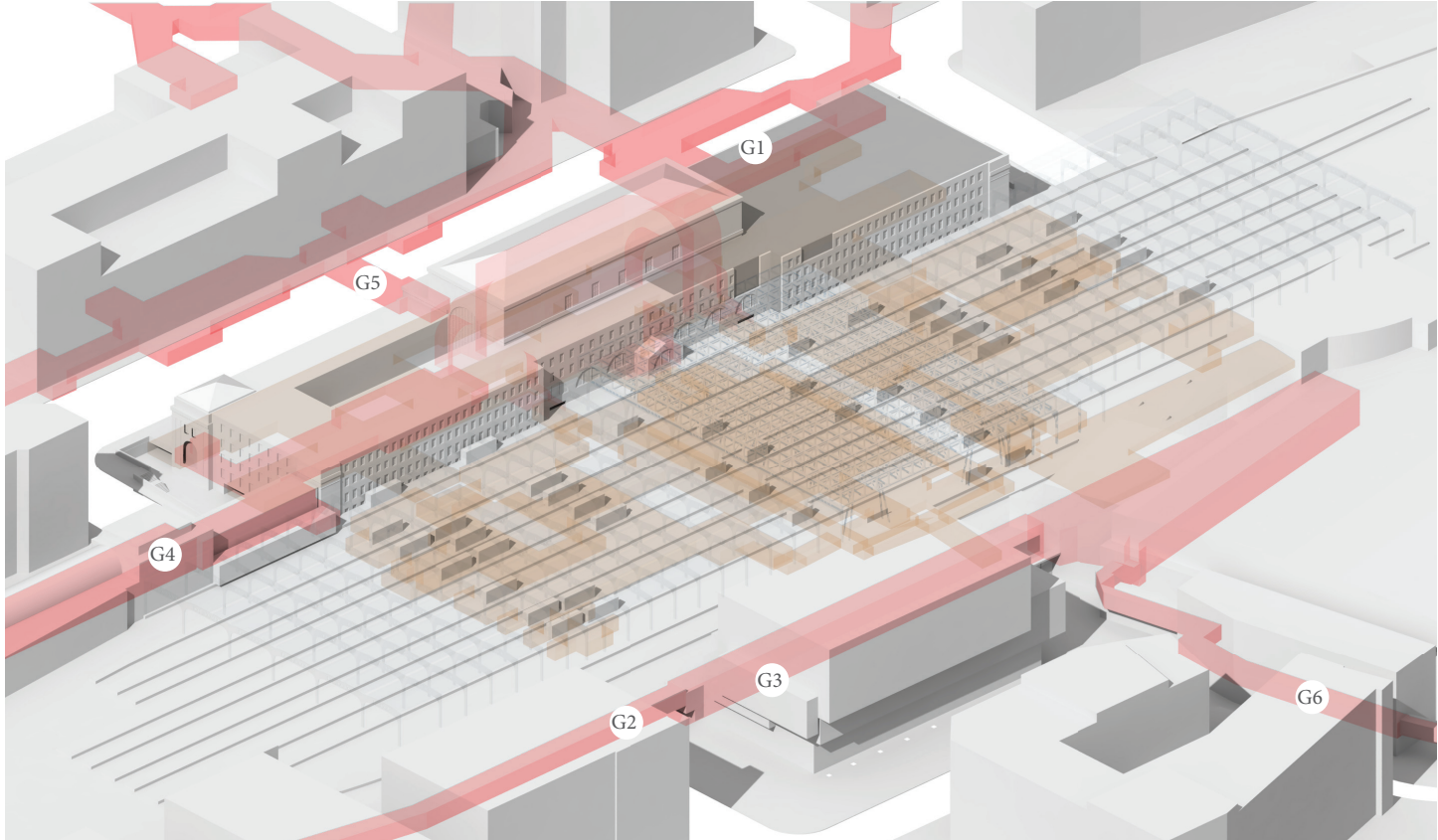


Figure 3.27 Axonometric;
Existing PATH network with
context

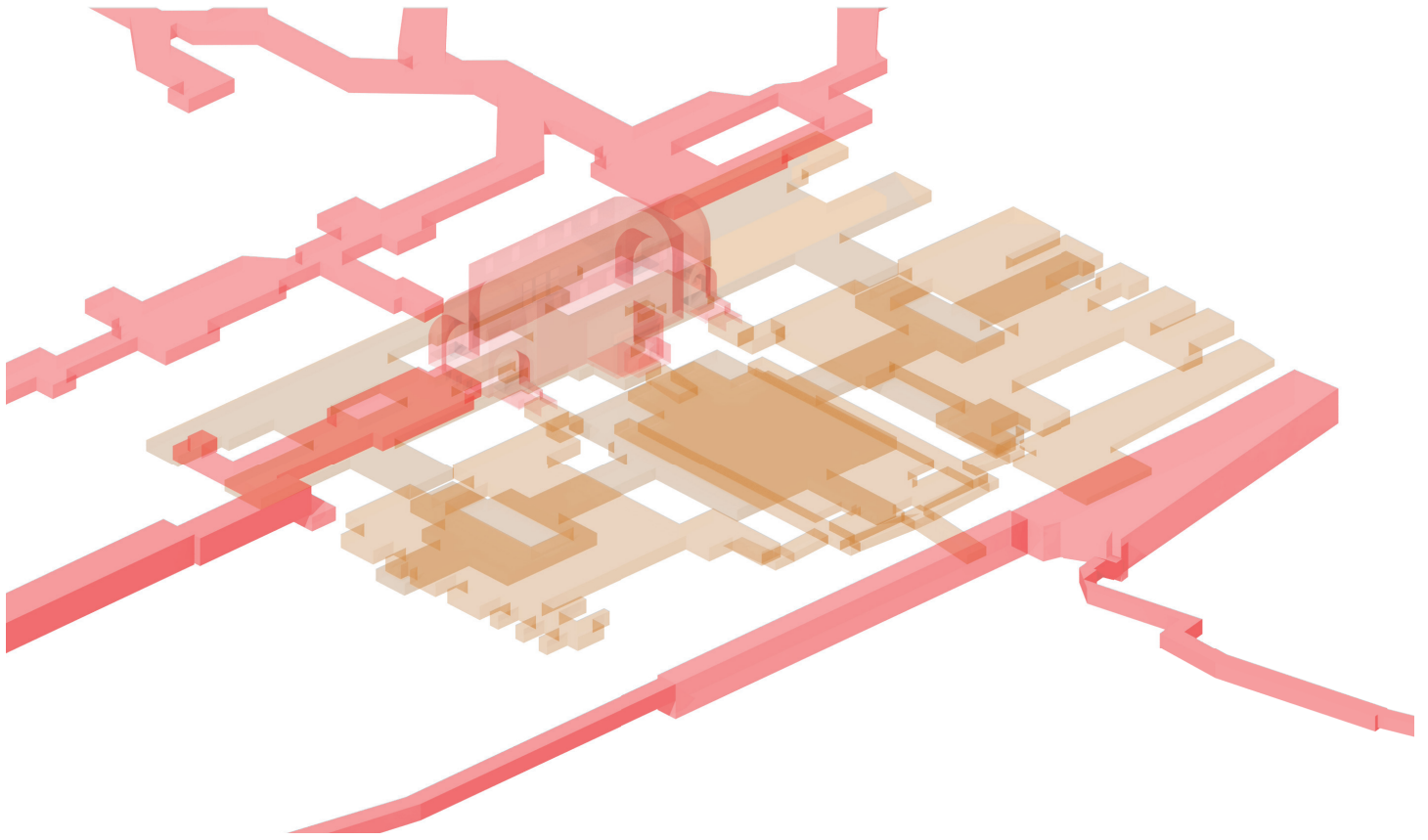
EXISTING PATH NETWORK IN CONTEXT

The following sequence of drawings attempt to illustrate the three-dimensional PATH network. The existing PATH route between Front St. and the southern office buildings and waterfront will require pedestrians to pass through Union Station's new retail concourse – descending further below grade, before reaching the elevated PATH corridor at the South.

Legend

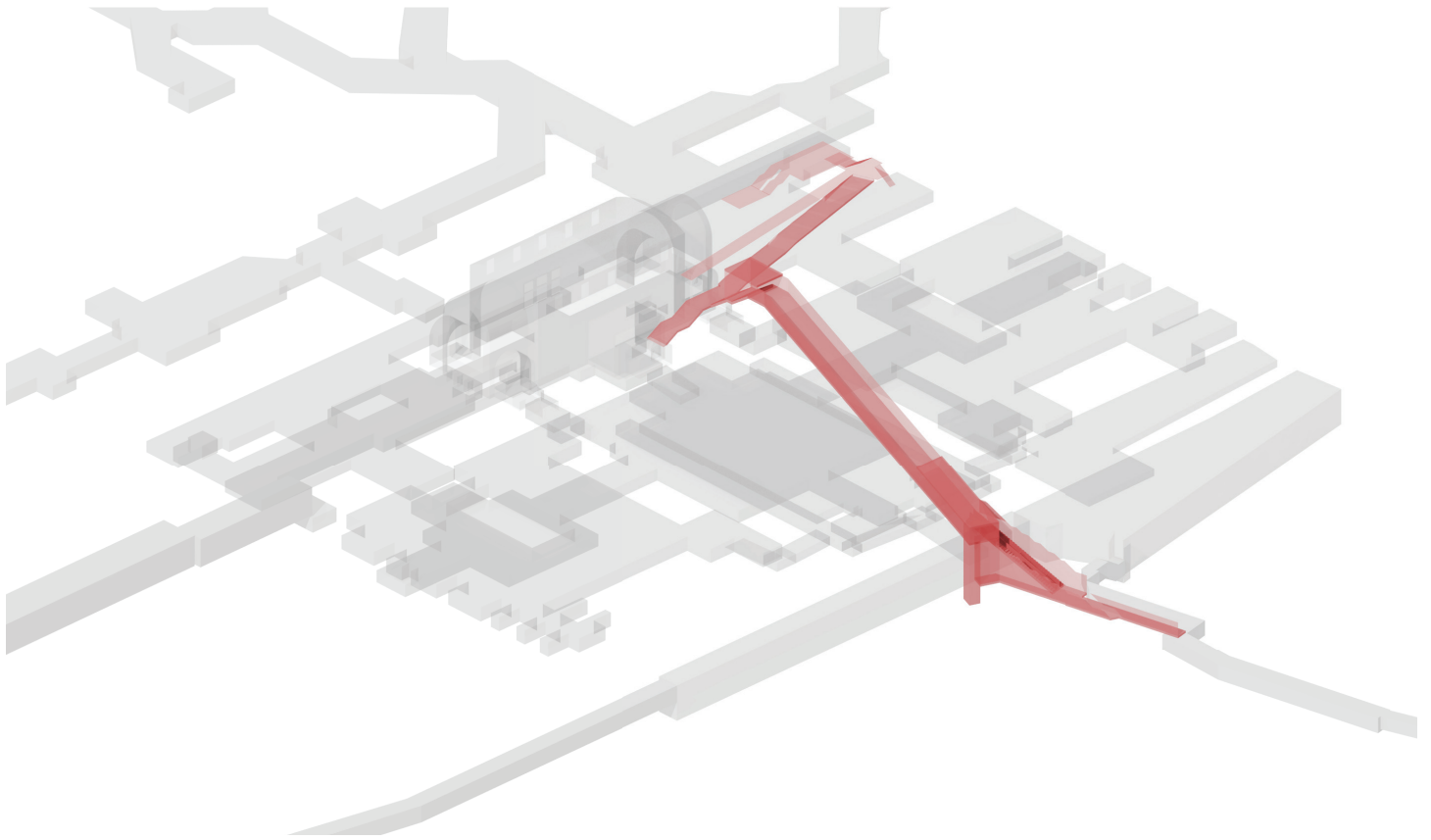
G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection



EXISTING PATH NETWORK

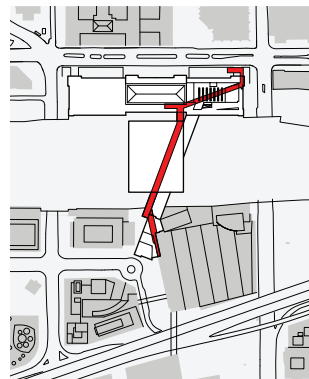
Figure 3.28 Axonometric;
Existing PATH indicating at/
above grade (RED) and below
grade (ORANGE)



PROPOSED PATH ROUTE

Figure 3.29 Axonometric;
Proposed PATH route (RED)

Figure 3.30 Key Plan; Proposed
PATH network



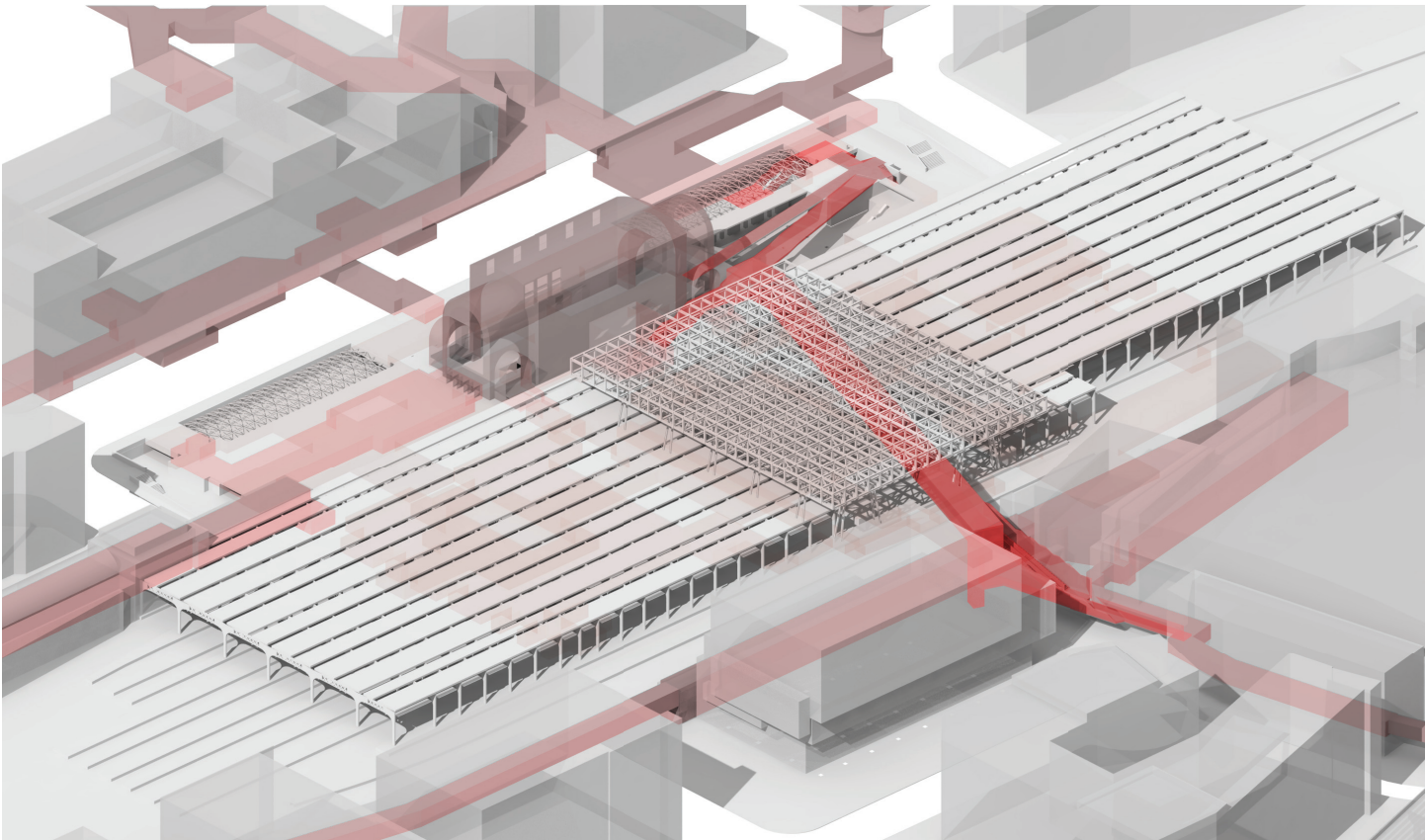
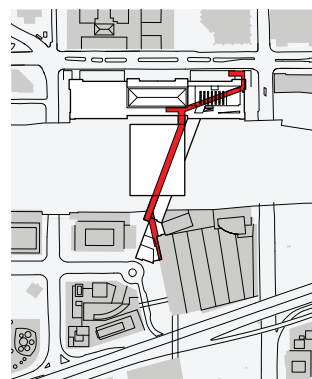


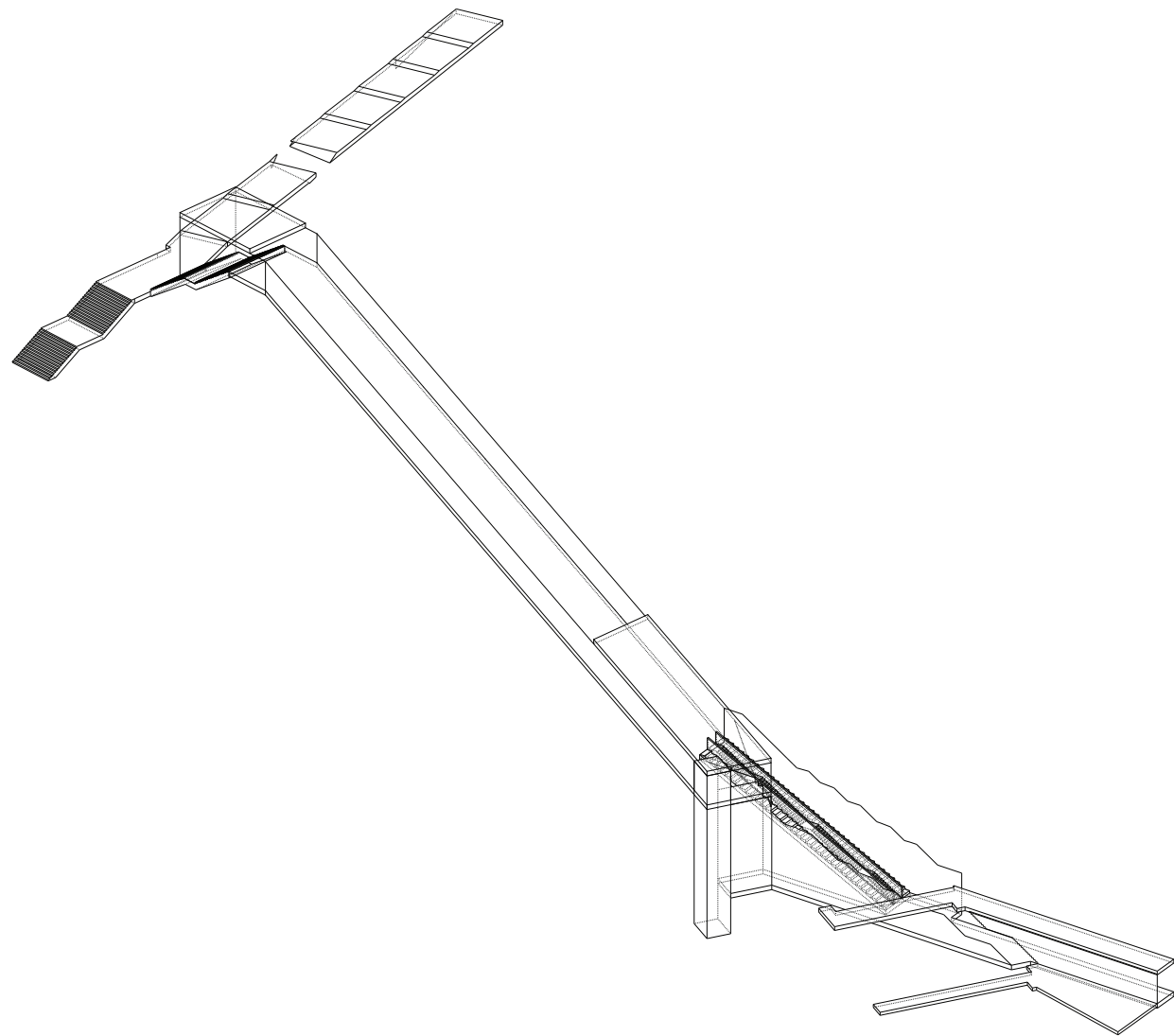
Figure 3.31 Axonometric;
Existing and Proposed PATH

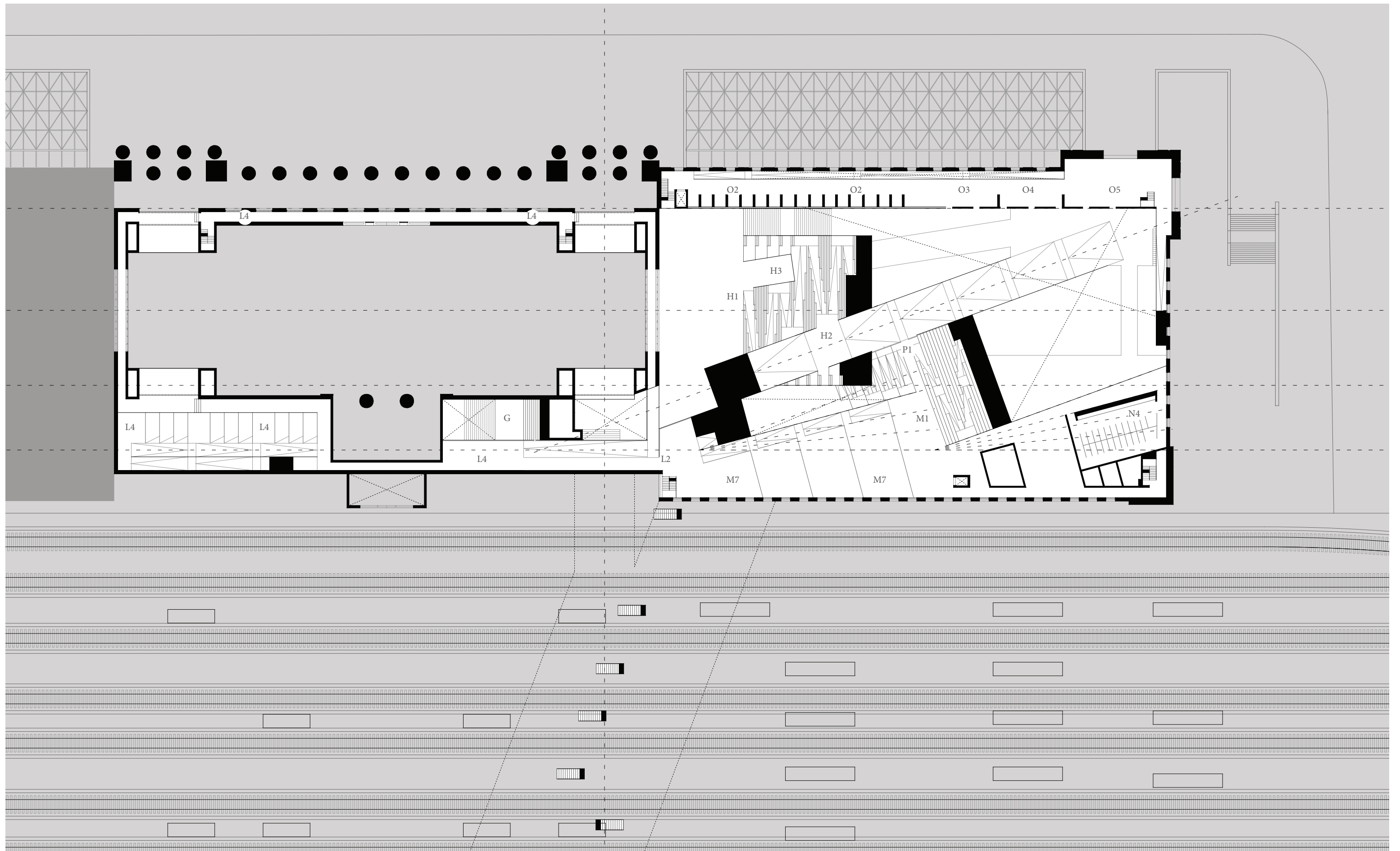
Figure 3.32 Key Plan; Proposed
PATH network



PROPOSED PATH ROUTE IN CONTEXT

This thesis proposes an alternative route, one which elevates pedestrians above the railway corridor. The PATH route spans the railway corridor at the level of the original train shed, passing underneath the revitalization's new glass addition. At the south, the corridor turns to align with the existing elevated south corridor, which continues under the Gardiner Expressway.








PLAN: +4700 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

- B1 East GO Concourse
- B2 VIA Rail Concourse
- B3 West GO Concourse
- B4 Existing York St. Concourse
- B5 Existing Bay St. Concourse

C Platform

- C1 Waiting Platforms
- C2 Stairs to Concourses Below

D Trainshed

- D1 Historic Trainshed
- D2 Revitalization Green Roof
- D3 Revitalization Train Shed

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

I Roof Agora

- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

L Public Library Stoa

- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa



Figure 3.33 Perspective view approaching East Wing of Union Station.

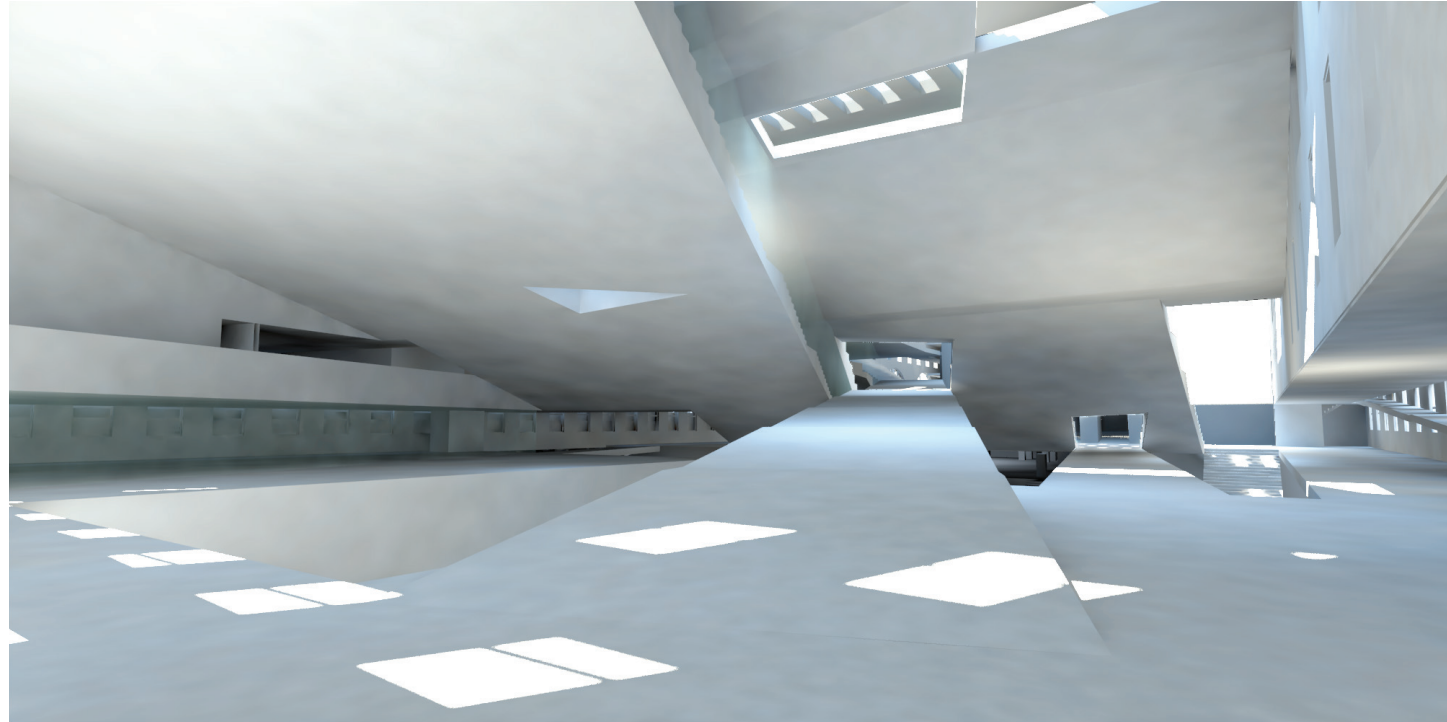
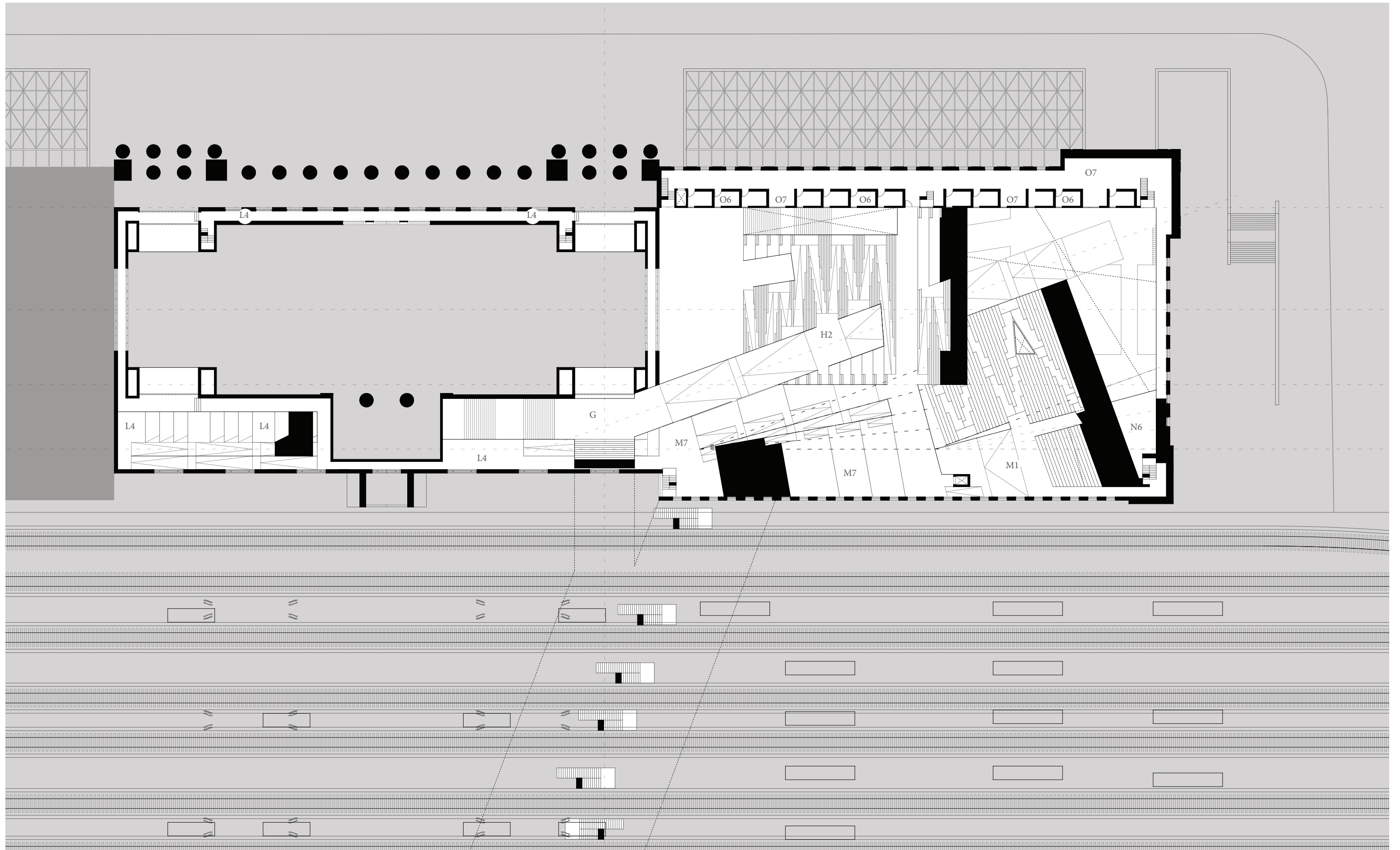





Figure 3.34 View entering the East Wing, looking the PATH route.



PLAN: +8200 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

- B1 East GO Concourse
- B2 VIA Rail Concourse
- B3 West GO Concourse
- B4 Existing York St. Concourse
- B5 Existing Bay St. Concourse

C Platform

- C1 Waiting Platforms
- C2 Stairs to Concourses Below

D Trainshed

- D1 Historic Trainshed
- D2 Revitalization Green Roof
- D3 Revitalization Train Shed

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

I Roof Agora

- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

L Public Library Stoa

- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa

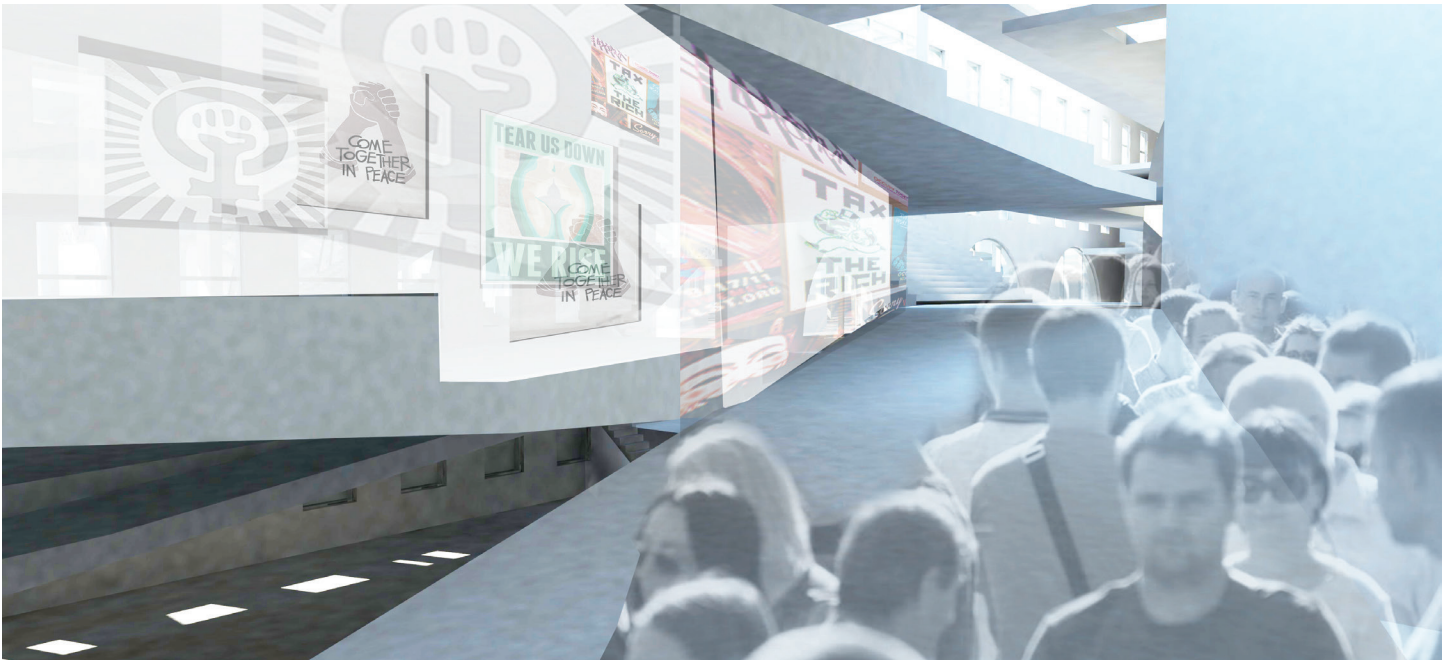


Figure 3.35 View of PATH route, passing alongside the Counterpublic Library Stoa

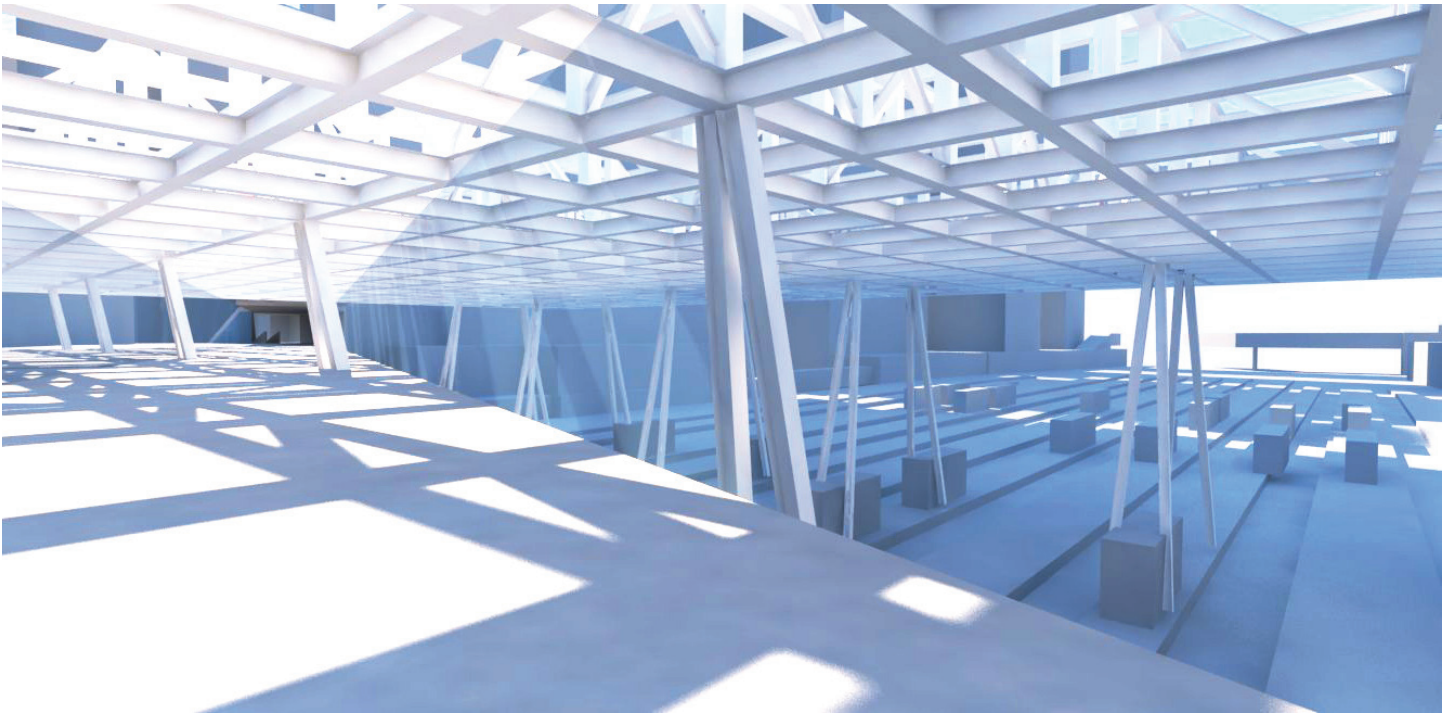
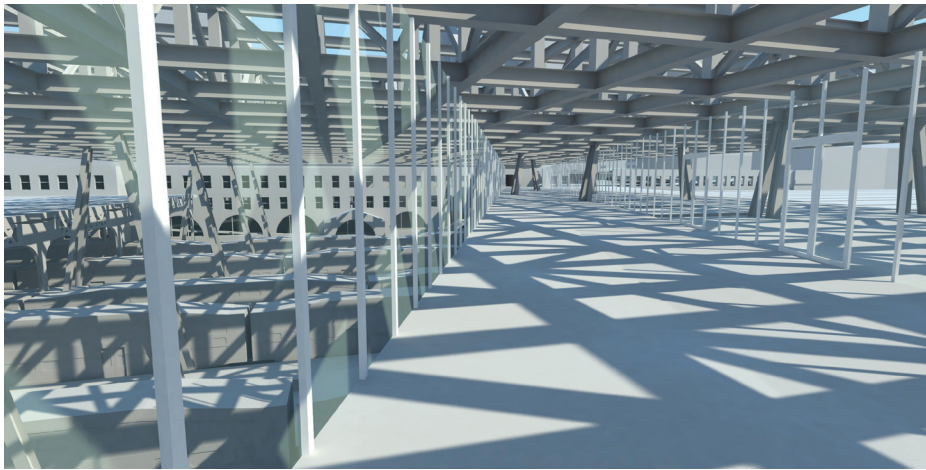
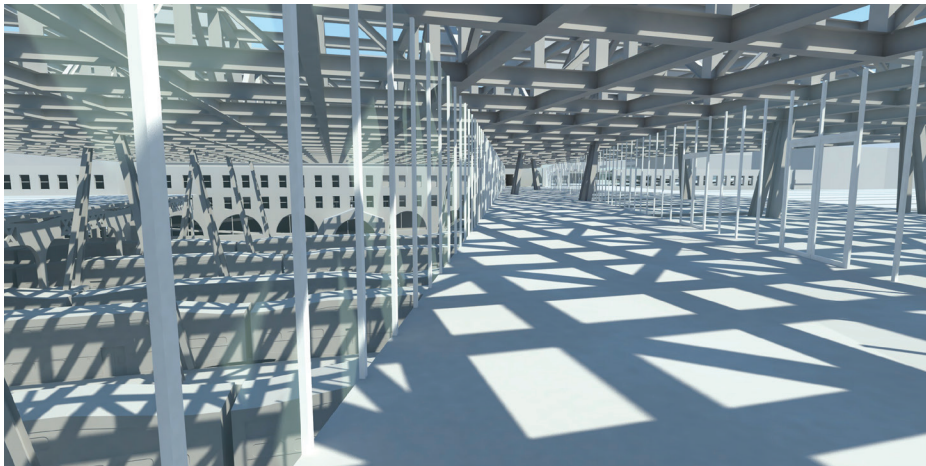


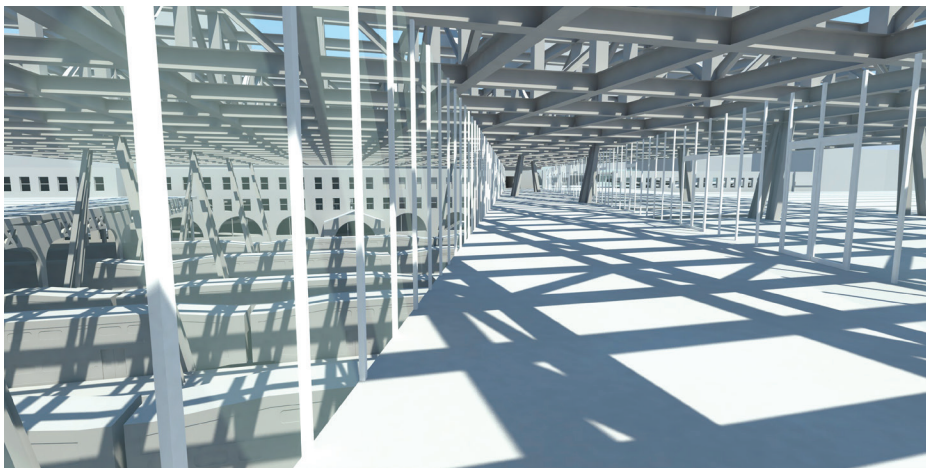
Figure 3.36 Perspective view passing underneath the glass train shed, looking down at the train platforms from PATH route.



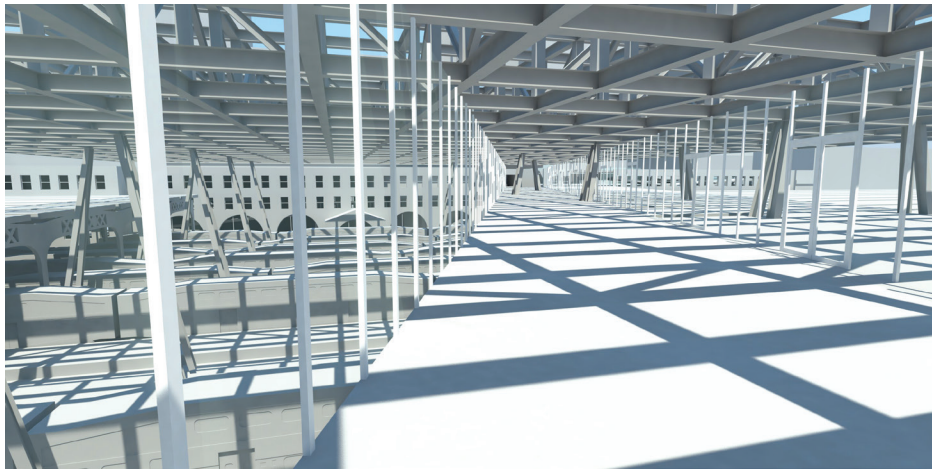
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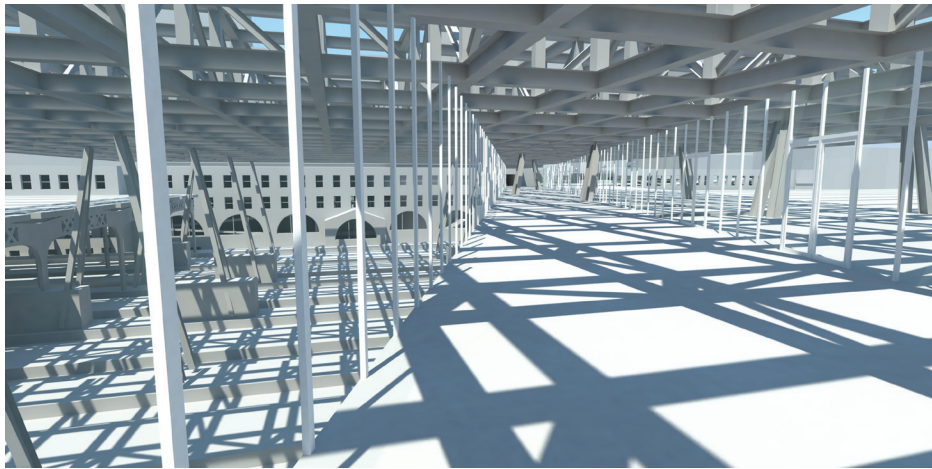
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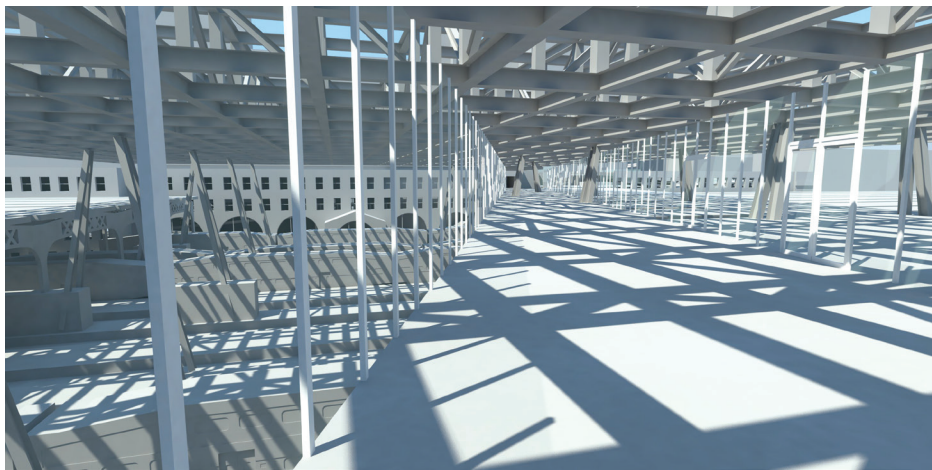
11:00 AM



12:00 PM



12:00 PM



12:00 PM

Figure 3.37 The movement of trains below, and the shadows cast from the light above continually activate the PATH route. (July 29th, 2017)

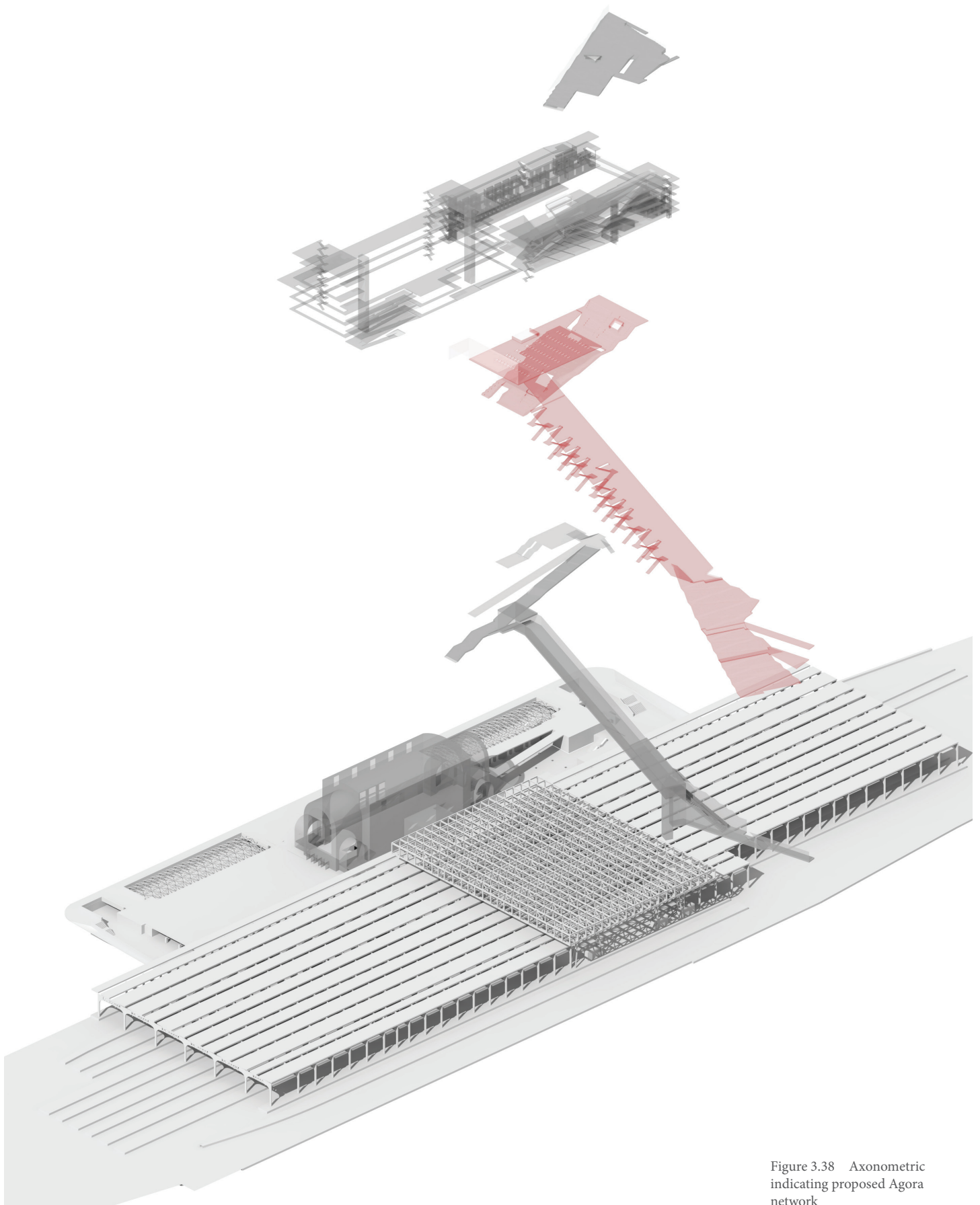


Figure 3.38 Axonometric indicating proposed Agora network

AGORA

Within the network of Agora like spaces, there are multiple similarities and differences to the Athenian Agora. Most notably, Union's proposed Agora spaces are at a building scale, while the Athenian Agora was a much larger urban vast plane. As a result, the network of Agora-like spaces share closer spatial and visual relationships with their surrounding Stoas, and adjacent PATH routes.

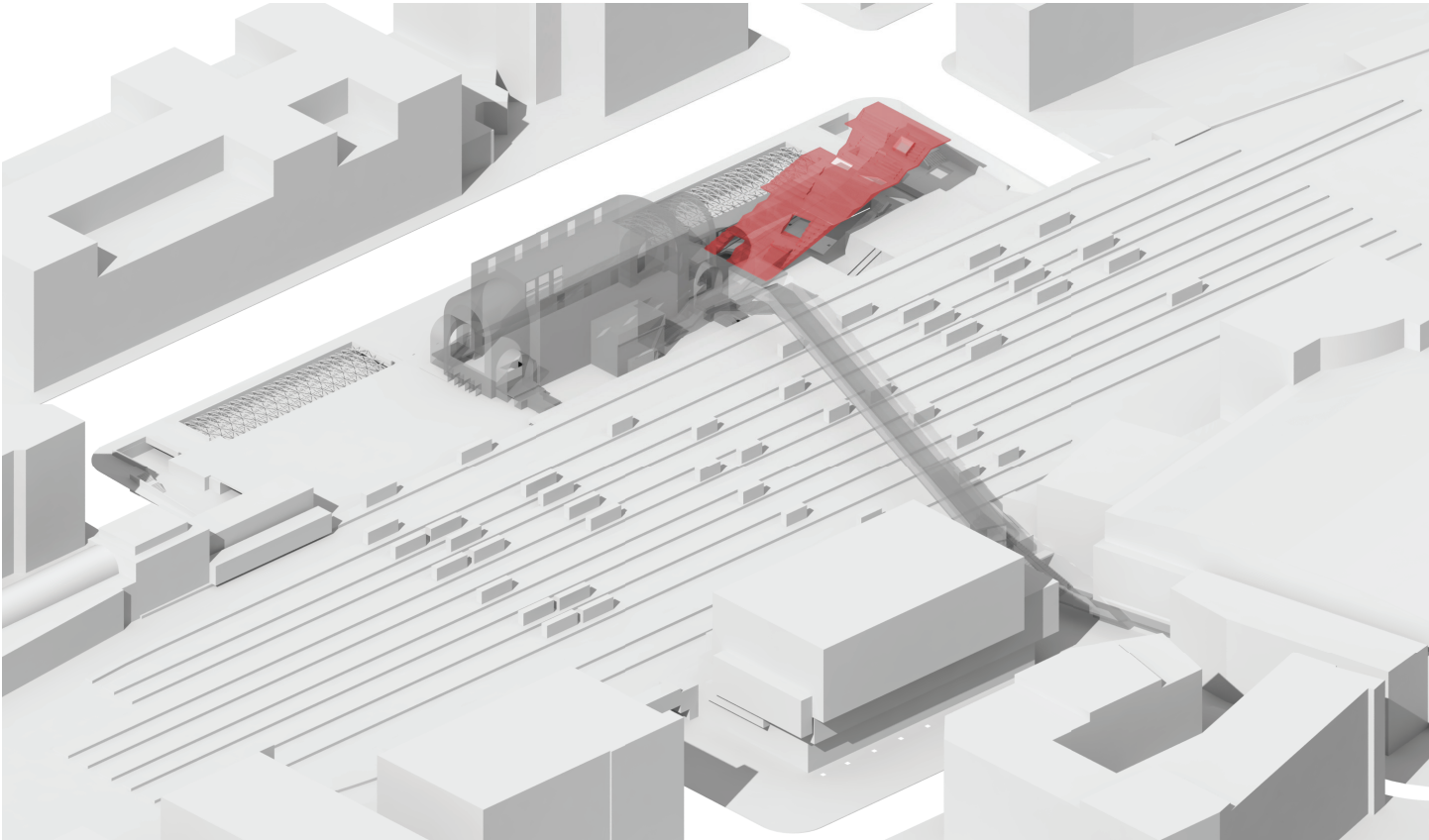
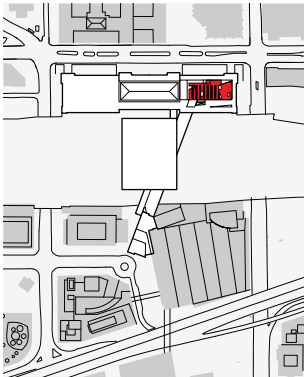


Figure 3.39 Site Axonometric;
Ramped Agora

Figure 3.40 Key Plan; Proposed
Ramped Agora



RAMPED AGORA

Expanding the boundaries of the Great Hall, the Ramped Agora forms a sloped interior public space. While offering a pedestrian route between the roof of the East Wing and the Great Hall, the wide plane encourages lingering and occupation. A wheelchair-accessible ramp switches back and forth up the plane, dividing the overall slope into smaller clusters of steps and seating. While this interior public space will mostly be occupied by small groups or individuals, it allows for parts of the plane, or the entire space, to be overtaken by performances and spectacles.

Legend

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

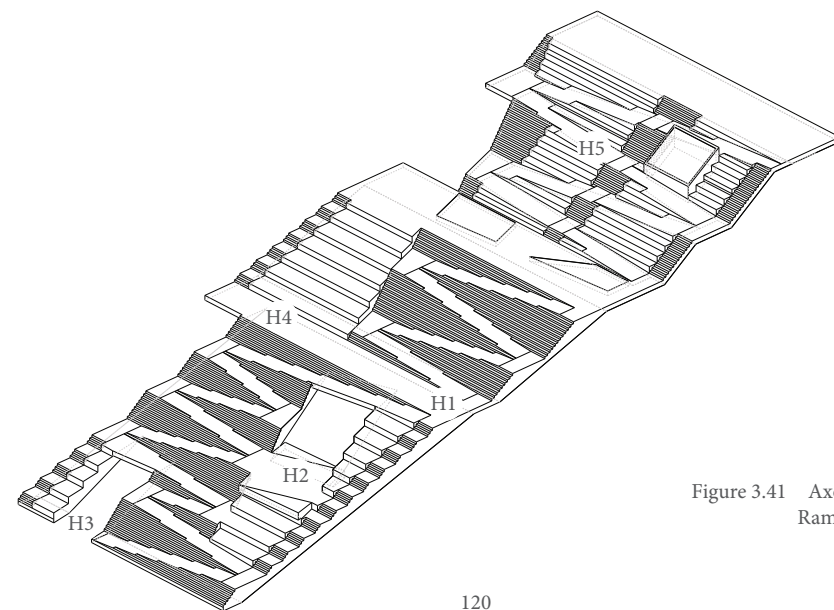


Figure 3.41 Axonometric;
Ramped Agora

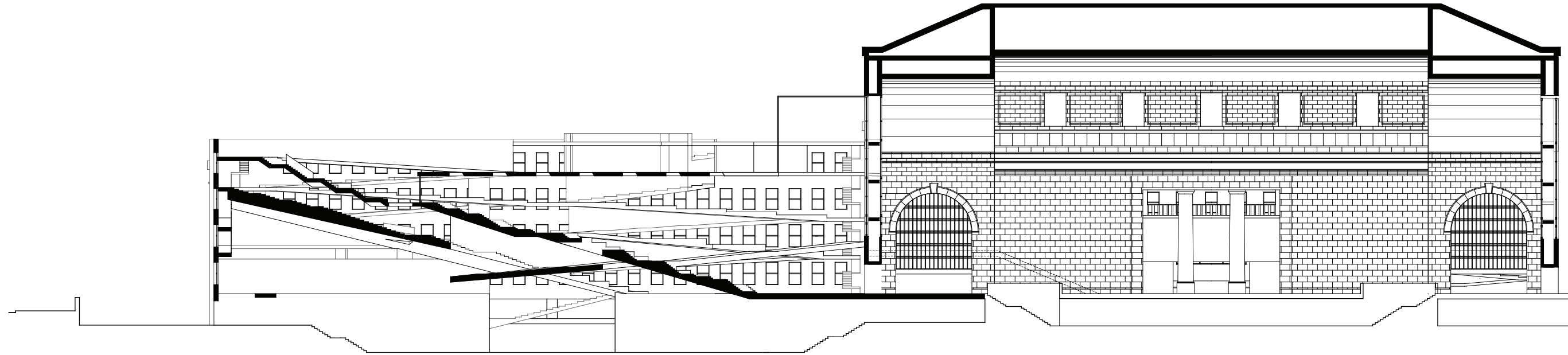


Figure 3.42 Section through
Great Hall and East Wing. 1:500

EAST WEST SECTION

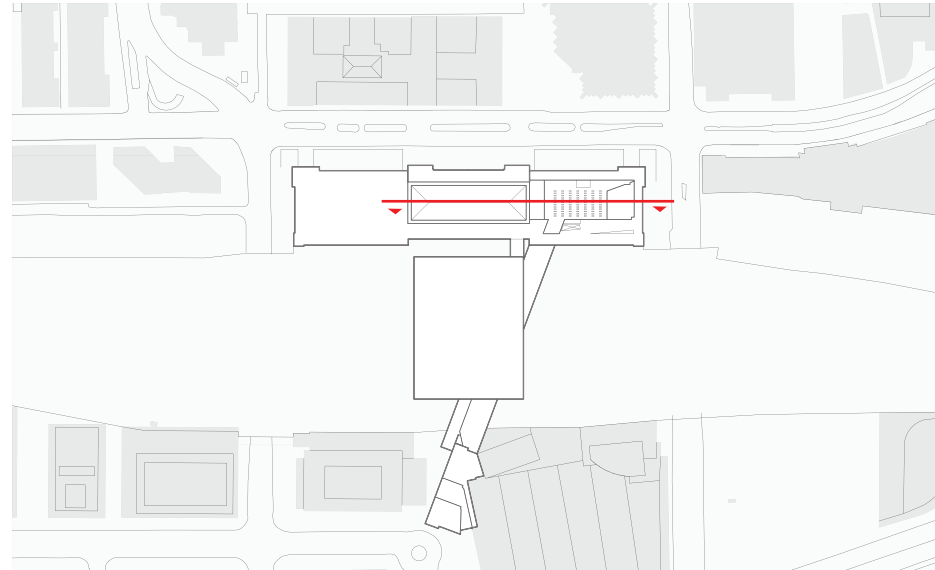
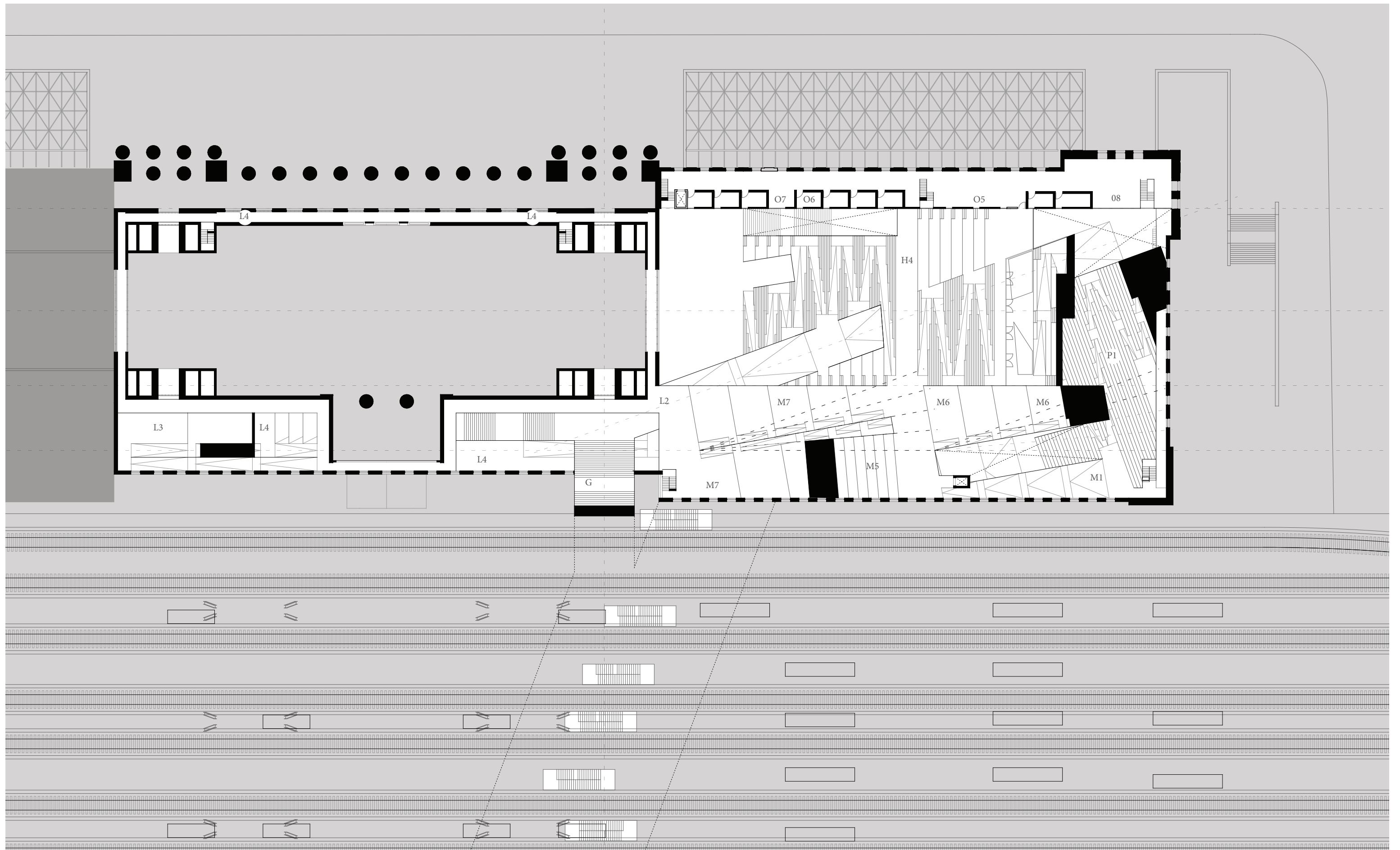





Figure 3.43 Plan Key indicating section cut line.



PLAN: +11700 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

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- B3 West GO Concourse
- B4 Existing York St. Concourse
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- C1 Waiting Platforms
- C2 Stairs to Concourses Below

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- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

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- H5 Outdoor Seating

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- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

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- L5 Archive

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- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

- N1 Daycare
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- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa

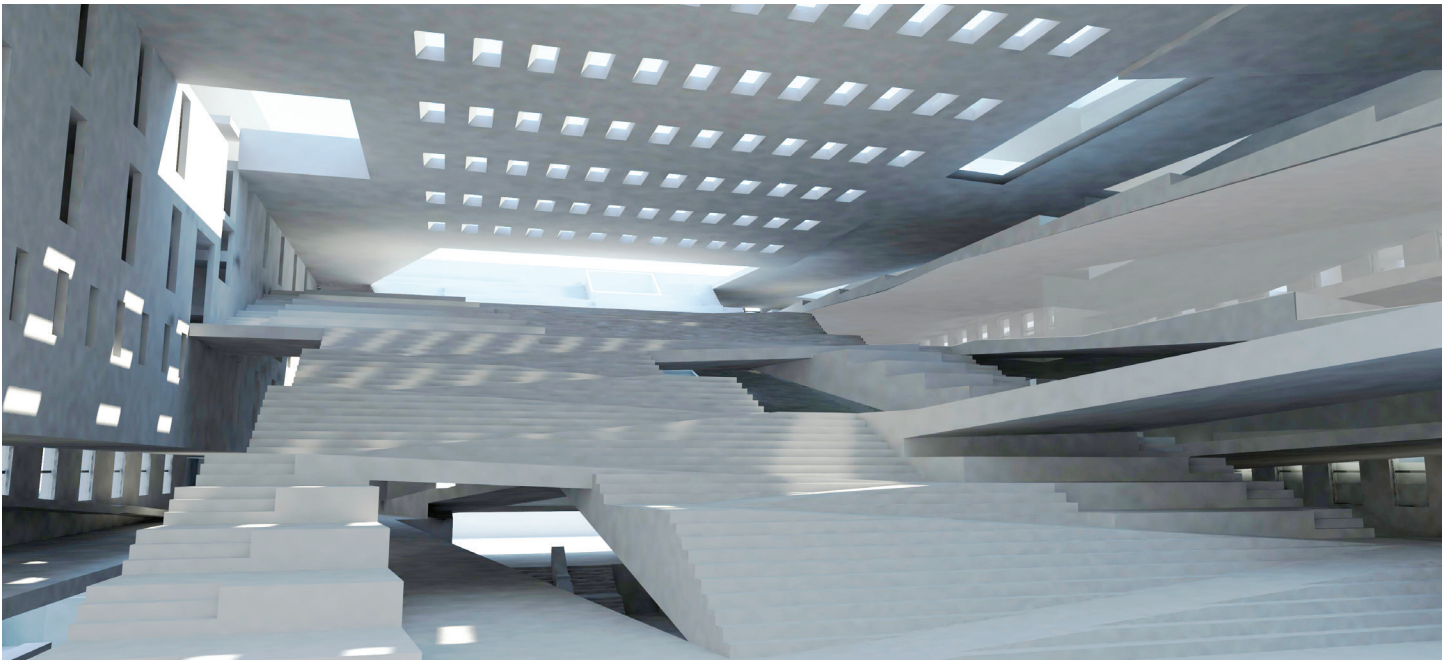
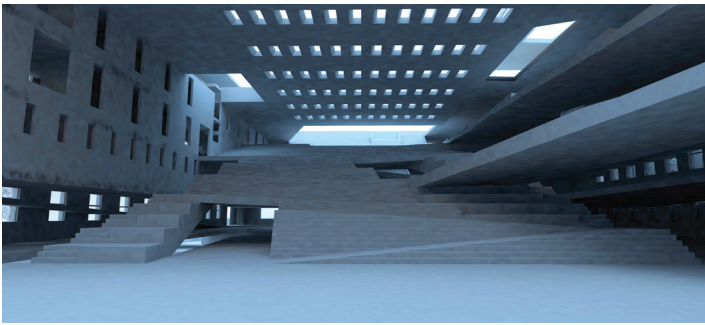


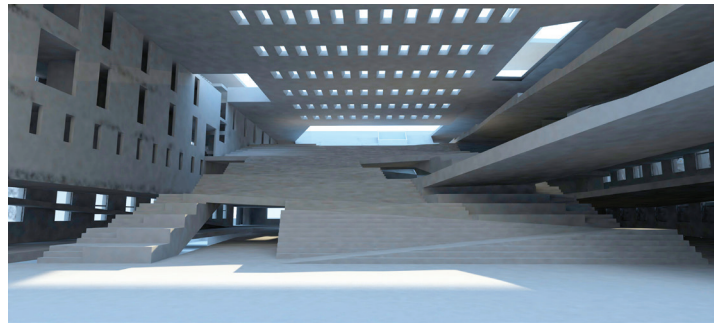
Figure 3.44 Perspective view of Ramped Agora at Grade



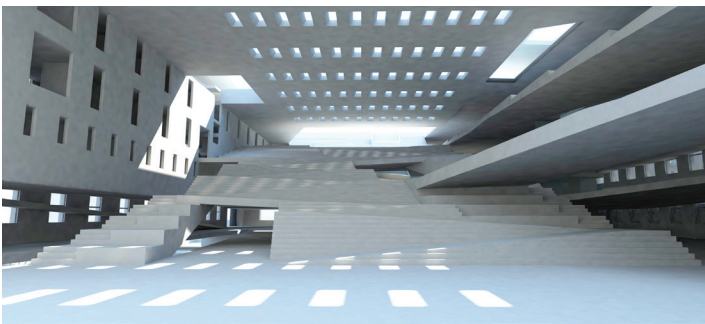
Figure 3.45 Perspective View
from the Ramped Agora, looking
over the PATH route towards the
Great Hall



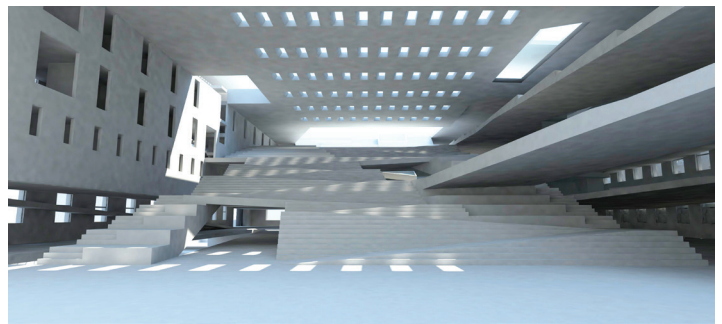
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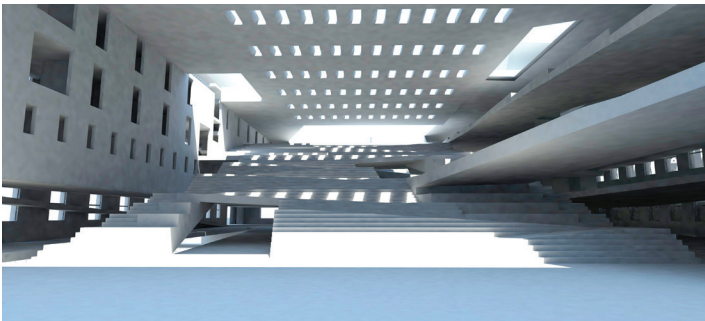
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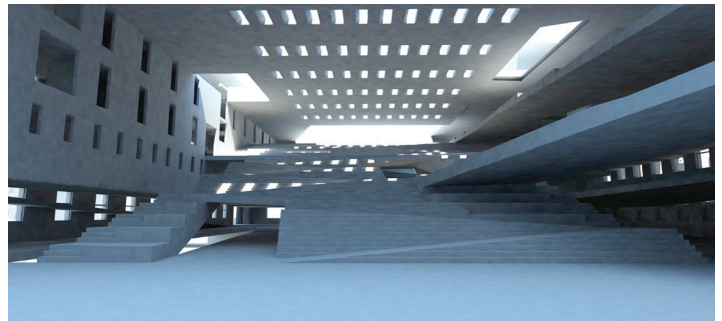
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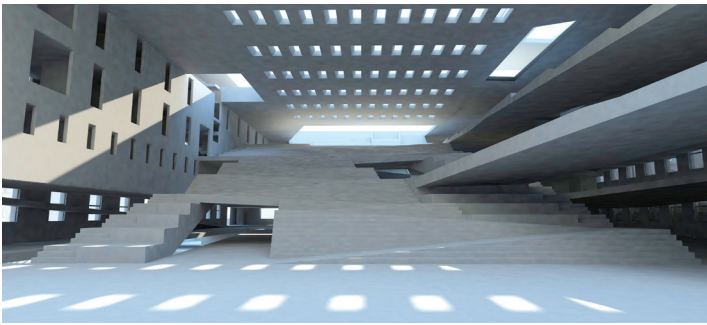
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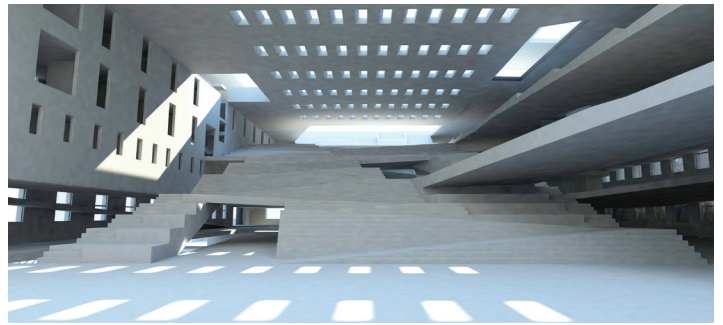
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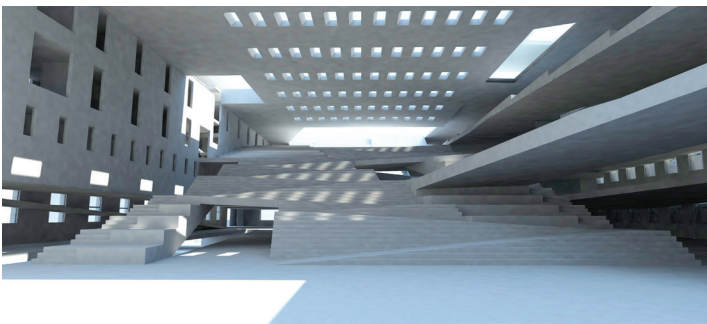
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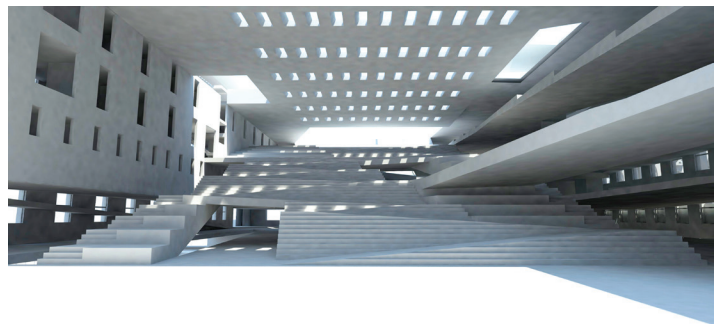
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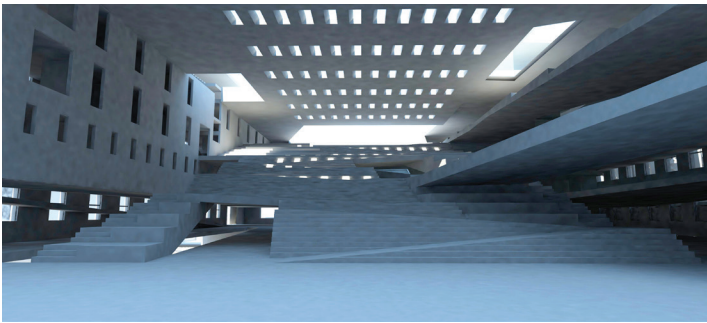
8:30 AM



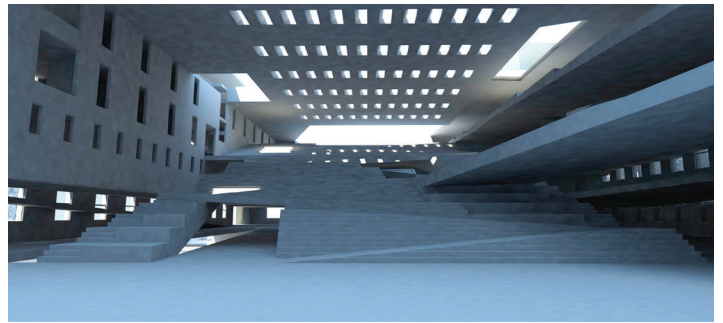
11:30 AM



12:30 PM



3:30 PM



4:30 PM

Figure 3.46 Lighting Study of Ramped Agora interior throughout the day (June 27th, 2017)

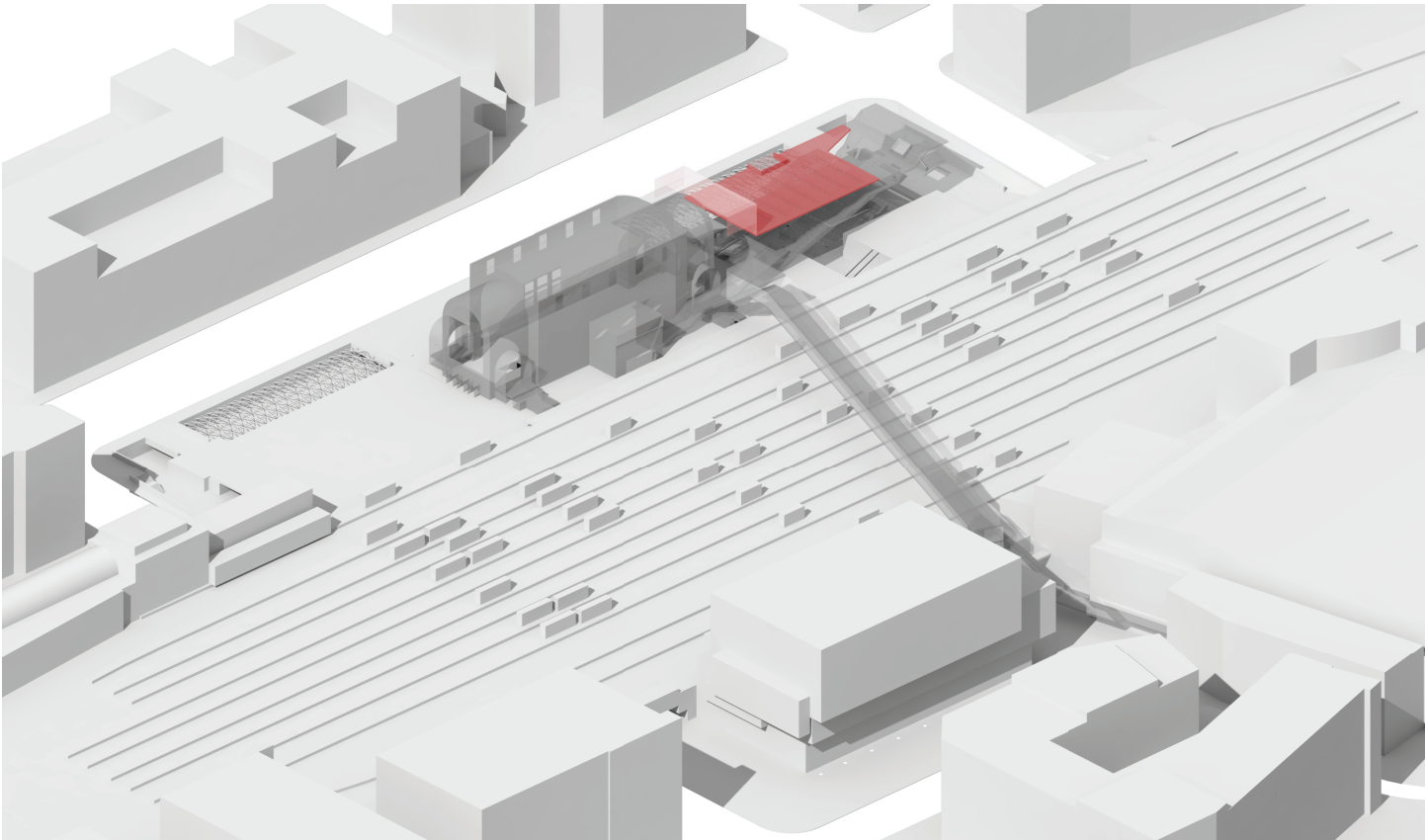
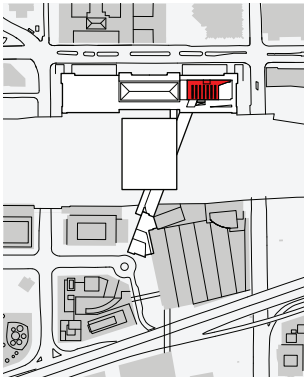


Figure 3.48 Site Axonometric;
Roof Agora

Figure 3.47 Key Plan; Proposed
Roof Agora



ROOF AGORA

The roof of the East Wing is transformed into a rectangular Agora. The ramped plane below meets the roof level at the eastern edge of the wing, fluently connecting the two public spaces. The Agora is framed by a single story of program on the east and west, facilitating activity with storage spaces, washrooms, multipurpose amenity spaces, and connections to the library program below.

Extending three stories above the East Wing, the volume of the Great Hall acts as a focal point to the Roof Agora. A large rectilinear skylight sits at the junction of the Great Hall and the Roof. Generous movable fins manipulate light from the sun, reflecting it deep into the space of the Great Hall and East Wing. The skylight may transform to activate the Roof Agora, the Great Hall, and the ramped plane in the service of art installations or events. Taking advantage of the railway corridor's 'low-rise reprieve',²² the Roof Agora enjoys sunlight throughout the day.

2 2004 Masterplan pg. 50

Legend

I Roof Agora
I1 Skylight
I2 Elevated Skylight

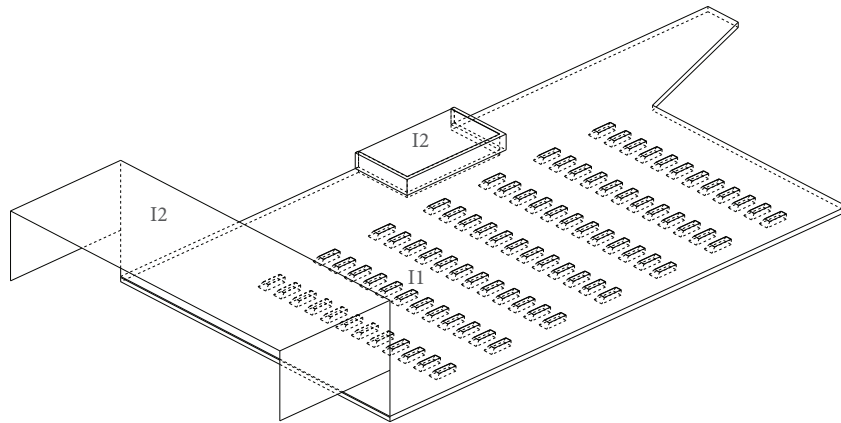


Figure 3.49 Axonometric; Roof Agora



Figure 3.50 Perspective View of Roof Agora looking west towards the Great Hall.



Figure 3.51 Perspective View of Roof Agora at sunset.

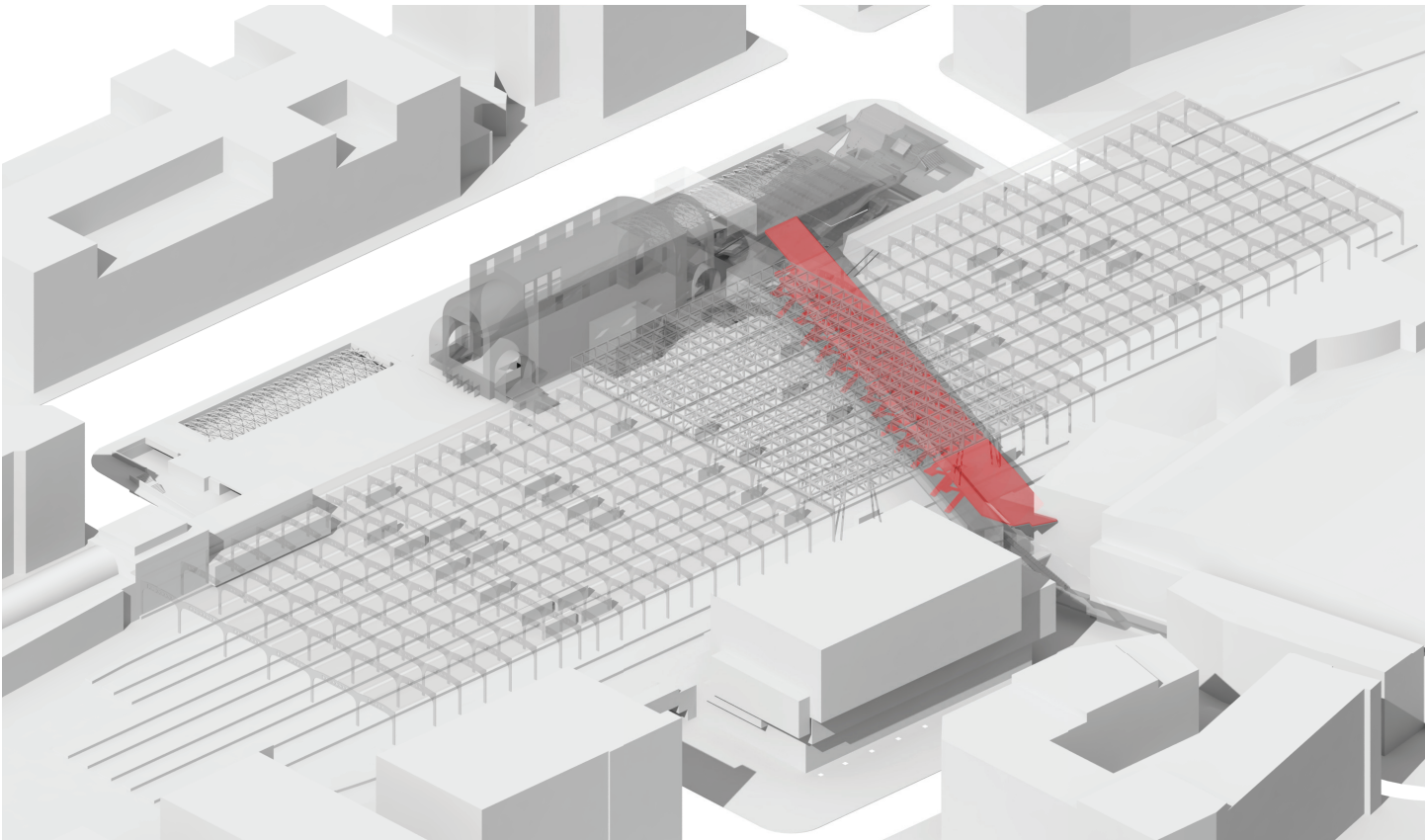
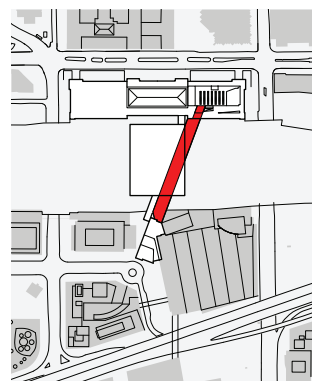


Figure 3.53 Axonometric;
Concourse Agora

Figure 3.52 Key Plan;
Concourse Agora



CONCOURSE AGORA

The southwest corner of the Roof Agora connects to the fifth GO concourse. As a wide pedestrian-oriented promenade, the GO platform not only provides pedestrians with an unobstructed route over the railway corridor, it also allows for passengers to wait for their arriving trains in a naturally lit waiting area.

Perched above grade level, the promenade offers glimpses into the Central Business District, and views towards the Toronto islands and Lake Ontario beyond. Additionally, the promenade allows pedestrians to observe the activity of passengers arriving and departing across dozens of train platforms. Stretching diagonally between the East Wing and Union Station's southern entrance, the promenade passes tangentially under the recently constructed glass train shed.

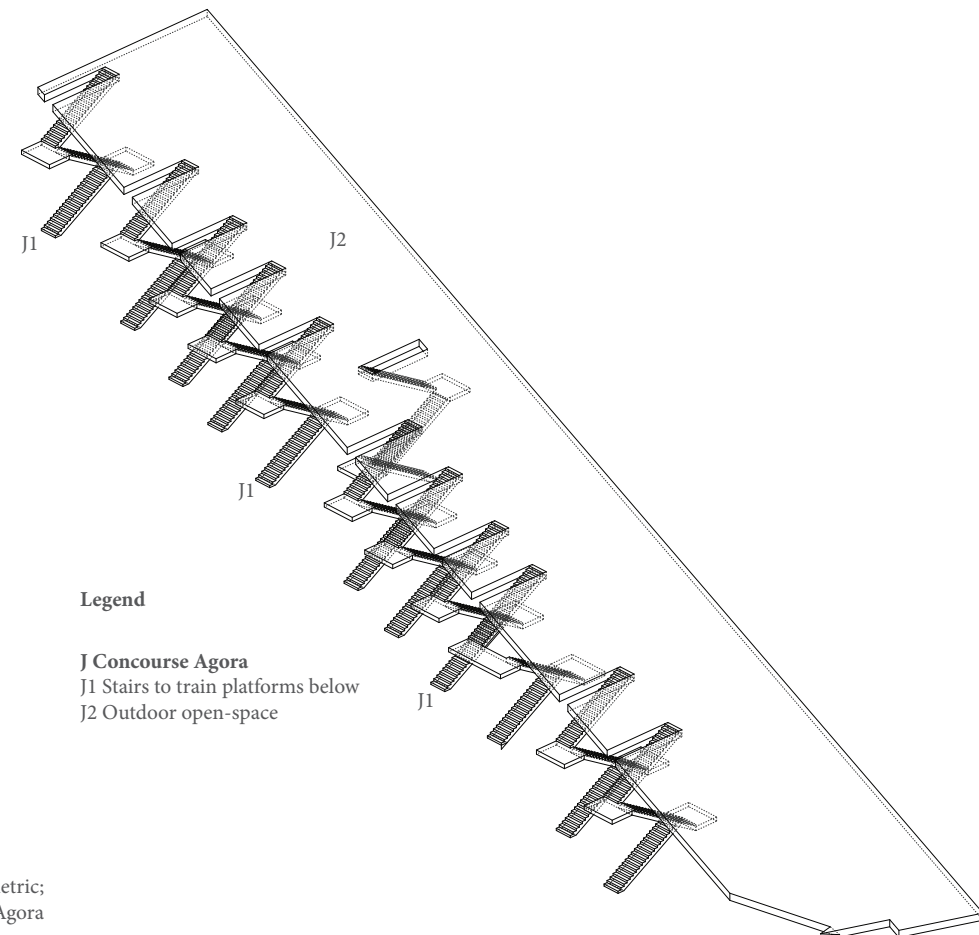
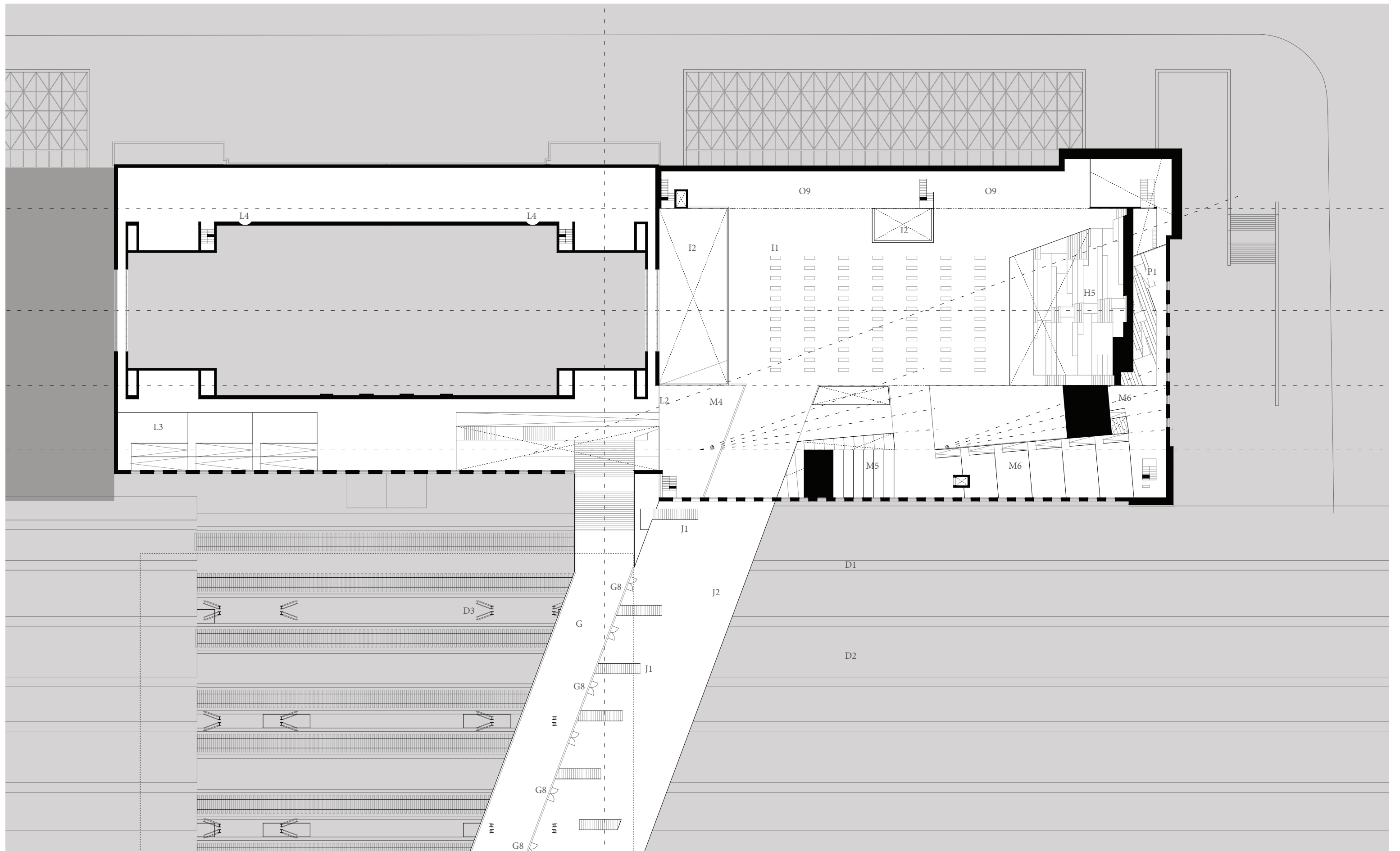





Figure 3.54 Axonometric;
Concourse Agora



PLAN: +15200 MM

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

A1 TTC Entrance
A2 High End Retail
A3 Entrance to East GO Concourse
A4 Food Court
A5 Fresh Foods Market
A6 Moat
A7 Entrance to West GO Concourse

B GO Concourse

B1 East GO Concourse
B2 VIA Rail Concourse
B3 West GO Concourse
B4 Existing York St. Concourse
B5 Existing Bay St. Concourse

C Platform

C1 Waiting Platforms
C2 Stairs to Concourses Below

D Trainshed

D1 Historic Trainshed
D2 Revitalization Green Roof
D3 Revitalization Train Shed

E Great Hall

E1 Ticket Lobby (Great Hall)
E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
E3 West Wing
E4 Stair to West GO Concourse
E5 Ramp to VIA Concourse
E6 Stair to East GO Concourse
E7 East Wing

F East Wing

F1 Volume to be gutted
F2 West Wing
F3 Great Hall

G PATH

G1 TTC Entrance
G2 South Bridge
G3 South Street
G4 Skywalk to UP Express
G5 Northwest Connection
G6 South Elevated PATH
G7 Proposed PATH Addition
G8 PATH and proposed Concourse Connection

H Ramped Agora

H1 Wheelchair Accessible Ramp
H2 Connection to proposed PATH
H3 Path to East Wing Entrance
H4 Informal Lecture Space
H5 Outdoor Seating

I Roof Agora

I1 Skylight
I2 Elevated Skylight

J Concourse Agora

J1 Stairs to train platforms below
J2 Outdoor open-space

K Stadium Agora

K1 Wheelchair Accessible Ramp
K2 Seating/steps

L Public Library Stoa

L1 Library Entrance
L2 Connection to Counterpublic Library Stoa
L3 Meeting spaces
L4 Book Stack Circulation
L5 Archive

M Counterpublic Library Stoa

M1 Counterpublic Pnyx Connection
M2 Public Library Stoa Connection
M3 Roof Agora Entrance
M4 Roof Agora Public Library Stoa Entrance
M5 Small Assembly Space
M6 Counterpublic Offices
M7 Multi-purpose Counterpublic space

N Resource Stoa

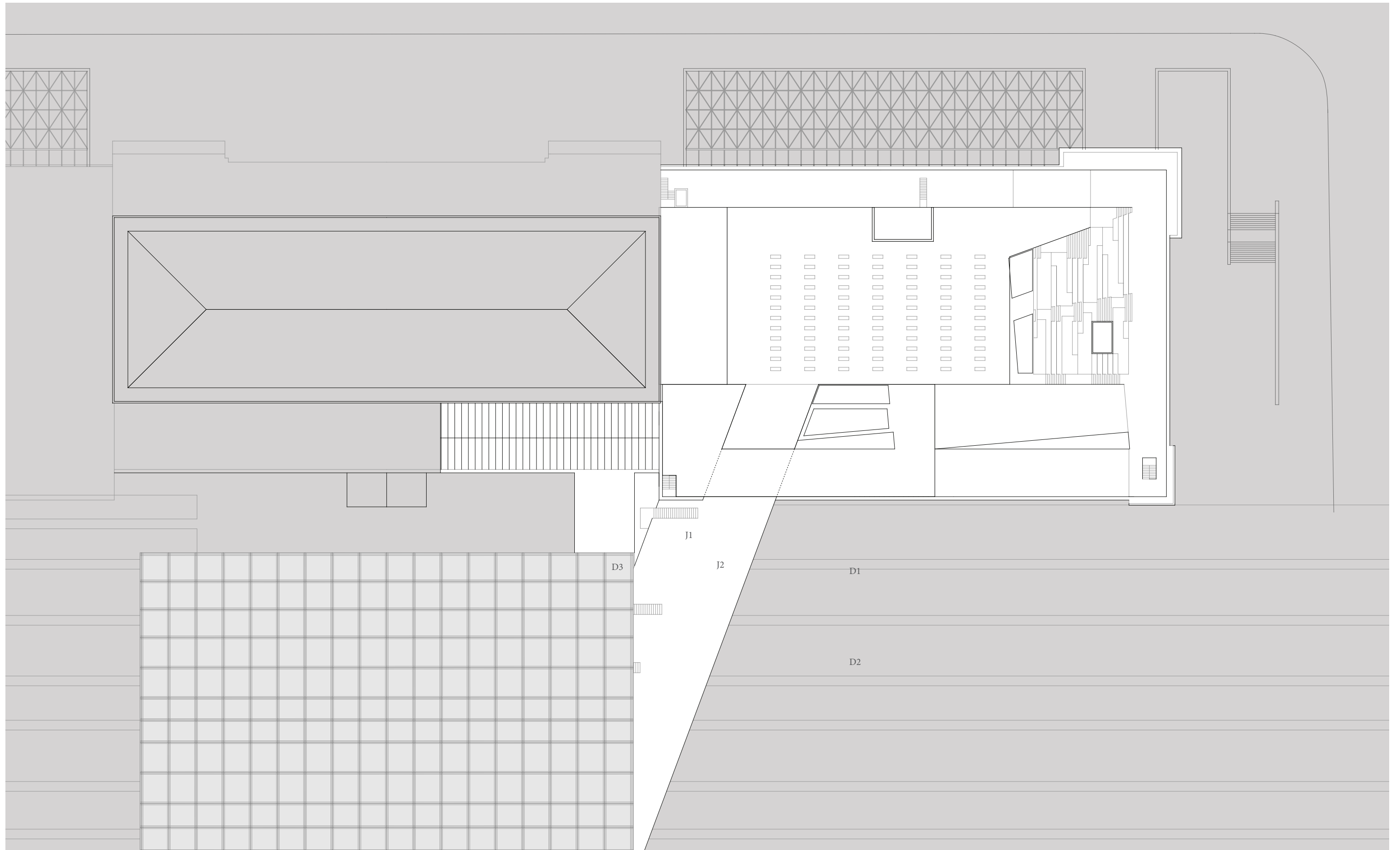
N1 Daycare
N2 Social services office
N3 Legal centre
N4 Gender neutral bathrooms
N5 Private meeting space
N6 Connection to Housing Stoa

O Housing Stoa

O1 Indoor street area
O2 Bathrooms and showers
O3 Hairdresser
O4 Safe injection site
O5 Offices
O6 Housing Rooms
O7 Informal sleeping/gathering
O8 Kitchen and living
O9 Multi-purpose space

P Counterpublic Pnyx




P1 Assembly Space
P2 Void open to below
P3 Connections to Counterpublic Stoa



ROOF PLAN

1:500

Legend

	White: Area of Intervention
	Grey: Untouched/Existing
	Dark Grey: Inaccessible

A Retail Concourse

- A1 TTC Entrance
- A2 High End Retail
- A3 Entrance to East GO Concourse
- A4 Food Court
- A5 Fresh Foods Market
- A6 Moat
- A7 Entrance to West GO Concourse

B GO Concourse

- B1 East GO Concourse
- B2 VIA Rail Concourse
- B3 West GO Concourse
- B4 Existing York St. Concourse
- B5 Existing Bay St. Concourse

C Platform

- C1 Waiting Platforms
- C2 Stairs to Concourses Below

D Trainshed

- D1 Historic Trainshed
- D2 Revitalization Green Roof
- D3 Revitalization Train Shed

E Great Hall

- E1 Ticket Lobby (Great Hall)
- E2 Entrance from Sir. John A. Macdonald Plaza / Front St.
- E3 West Wing
- E4 Stair to West GO Concourse
- E5 Ramp to VIA Concourse
- E6 Stair to East GO Concourse
- E7 East Wing

F East Wing

- F1 Volume to be gutted
- F2 West Wing
- F3 Great Hall

G PATH

- G1 TTC Entrance
- G2 South Bridge
- G3 South Street
- G4 Skywalk to UP Express
- G5 Northwest Connection
- G6 South Elevated PATH
- G7 Proposed PATH Addition
- G8 PATH and proposed Concourse Connection

H Ramped Agora

- H1 Wheelchair Accessible Ramp
- H2 Connection to proposed PATH
- H3 Path to East Wing Entrance
- H4 Informal Lecture Space
- H5 Outdoor Seating

I Roof Agora

- I1 Skylight
- I2 Elevated Skylight

J Concourse Agora

- J1 Stairs to train platforms below
- J2 Outdoor open-space

K Stadium Agora

- K1 Wheelchair Accessible Ramp
- K2 Seating/steps

L Public Library Stoa

- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

N Resource Stoa

- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

O Housing Stoa

- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

P Counterpublic Pnyx

- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa

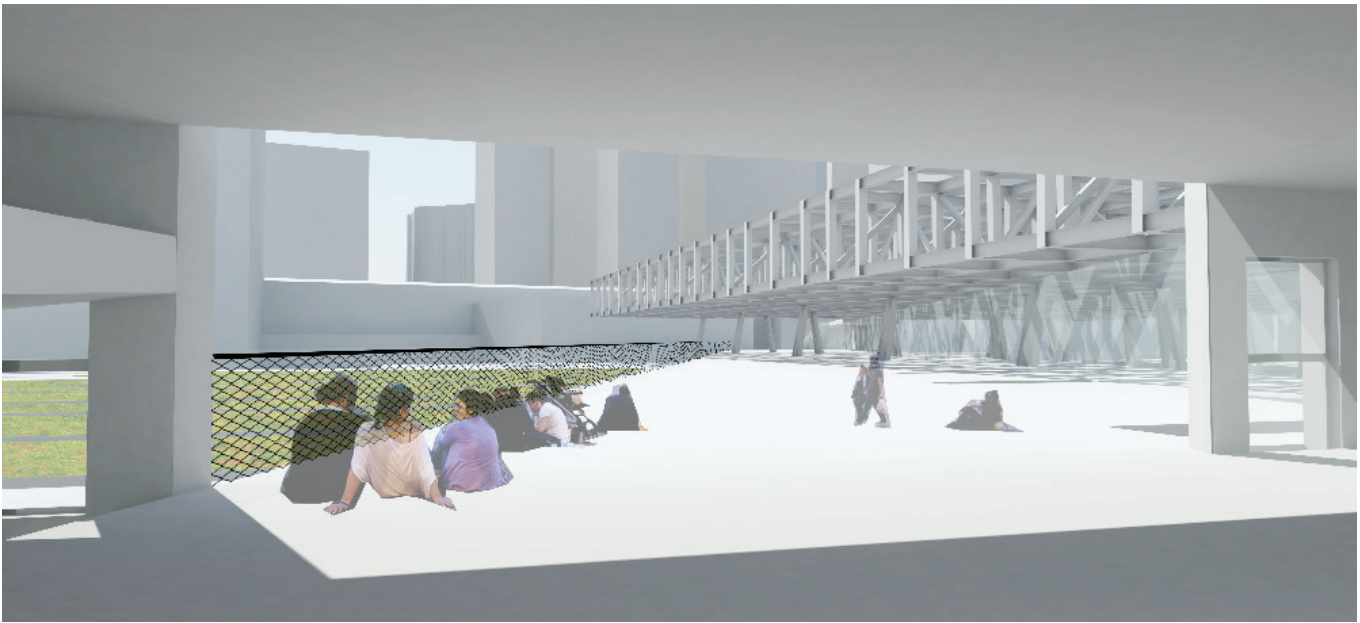


Figure 3.55 The Concourse
Agora spans the railway corridor
alongside the PATH route

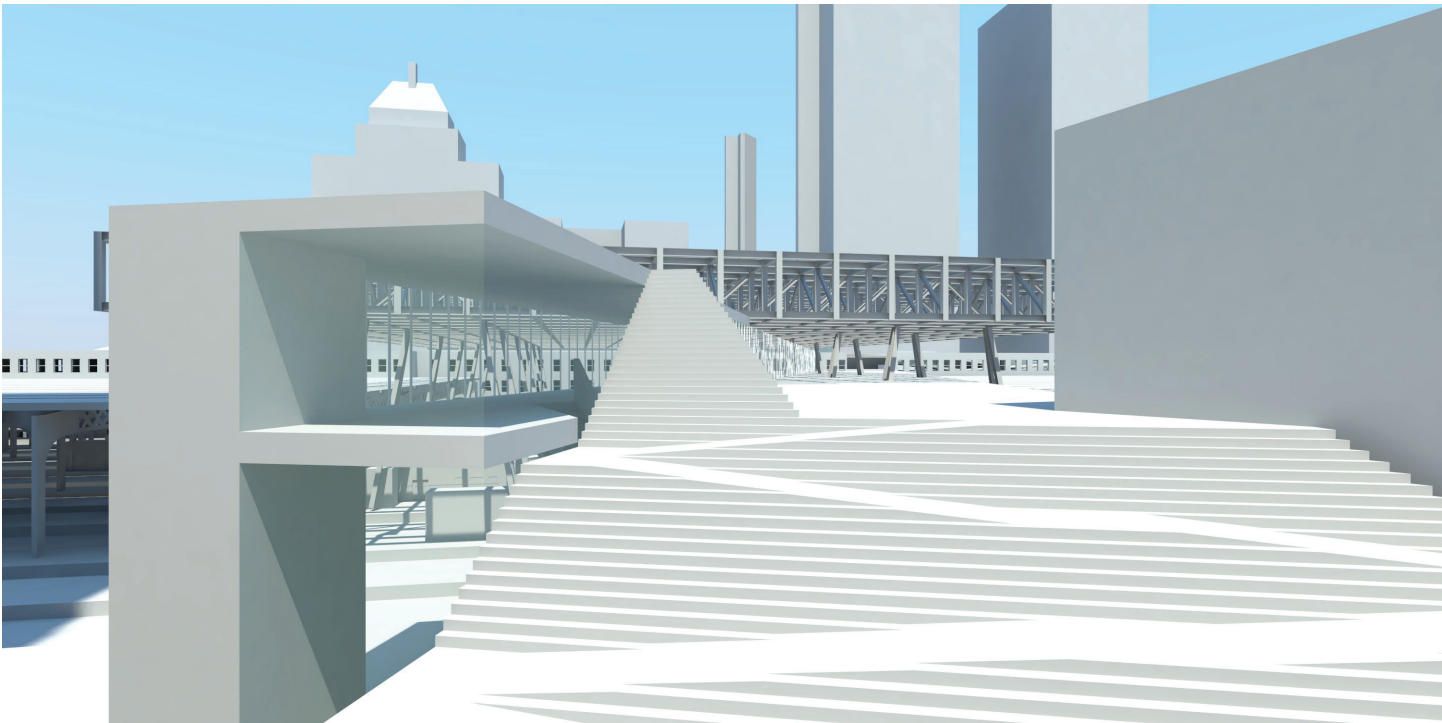


Figure 3.56 The Concourse
Agora terminated in a generous
stepped plane at the south.

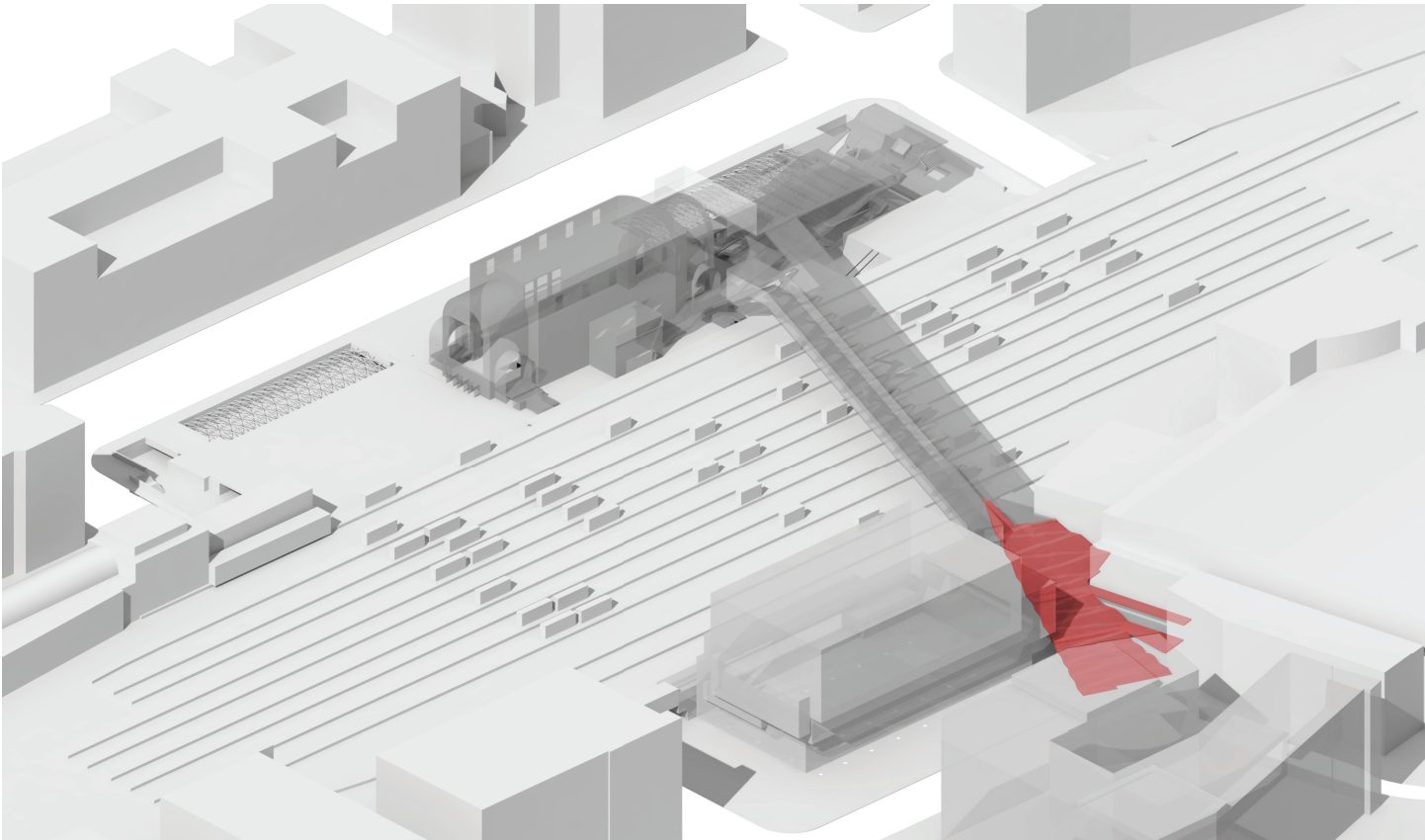
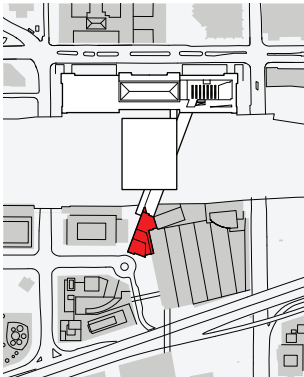


Figure 3.58 Axonometric;
Stadium Agora

Figure 3.57 Key Plan; proposed
Stadium Agora



STADIUM AGORA

The 2004 Master Plan noted that the Station “takes up an entire city block and is the primary physical ‘threshold’ for pedestrians and transit users, between the downtown to the north and the waterfront to the south,”³ emphasizing the importance of the south entrance onto Union Plaza and its potential to “enhance and enliven [the] plaza as an interesting civic space.”⁴ But the current revitalization’s proposed south entrance does little to engage with the Union plaza to the south, and certainly falls short of acting as an urban gateway between the city and the waterfront. This thesis proposes a folding form, which connects the Concourse Agora with grade at the south. This sloped exterior public space serves many functions. Similar to the interior Ramped Agora, it offers a space to linger and inhabit. The sloped street provides generous seating that enjoys views and sun through slices to Toronto’s skyline and towards the waterfront. Additionally, as an expansion of the stadium seating within the neighboring Air Canada Centre, the exterior slope can be transformed into an exterior stadium during sporting events within ‘Jurassic Park.’

3 2004 Masterplan Pg. 48

4 2004 Masterplan Pg. 17

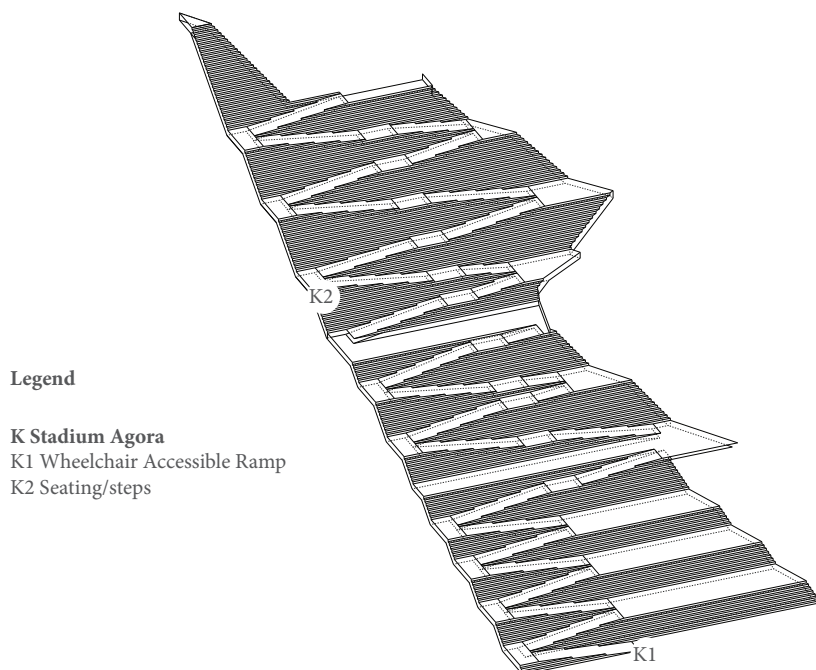


Figure 3.59 Axonometric line drawing of Stadium Agora



Figure 3.60 Perspective view of the Stadium Agora in use during a sporting event

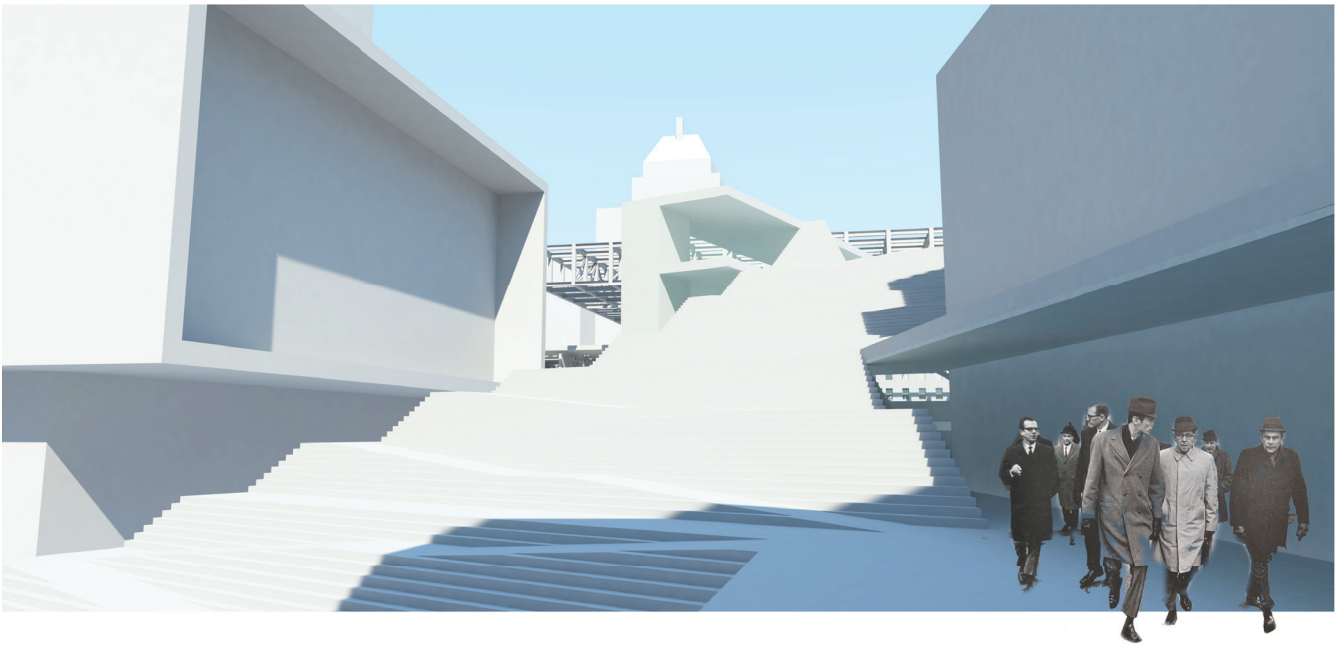


Figure 3.61 View looking North, up the Stadium Agora.

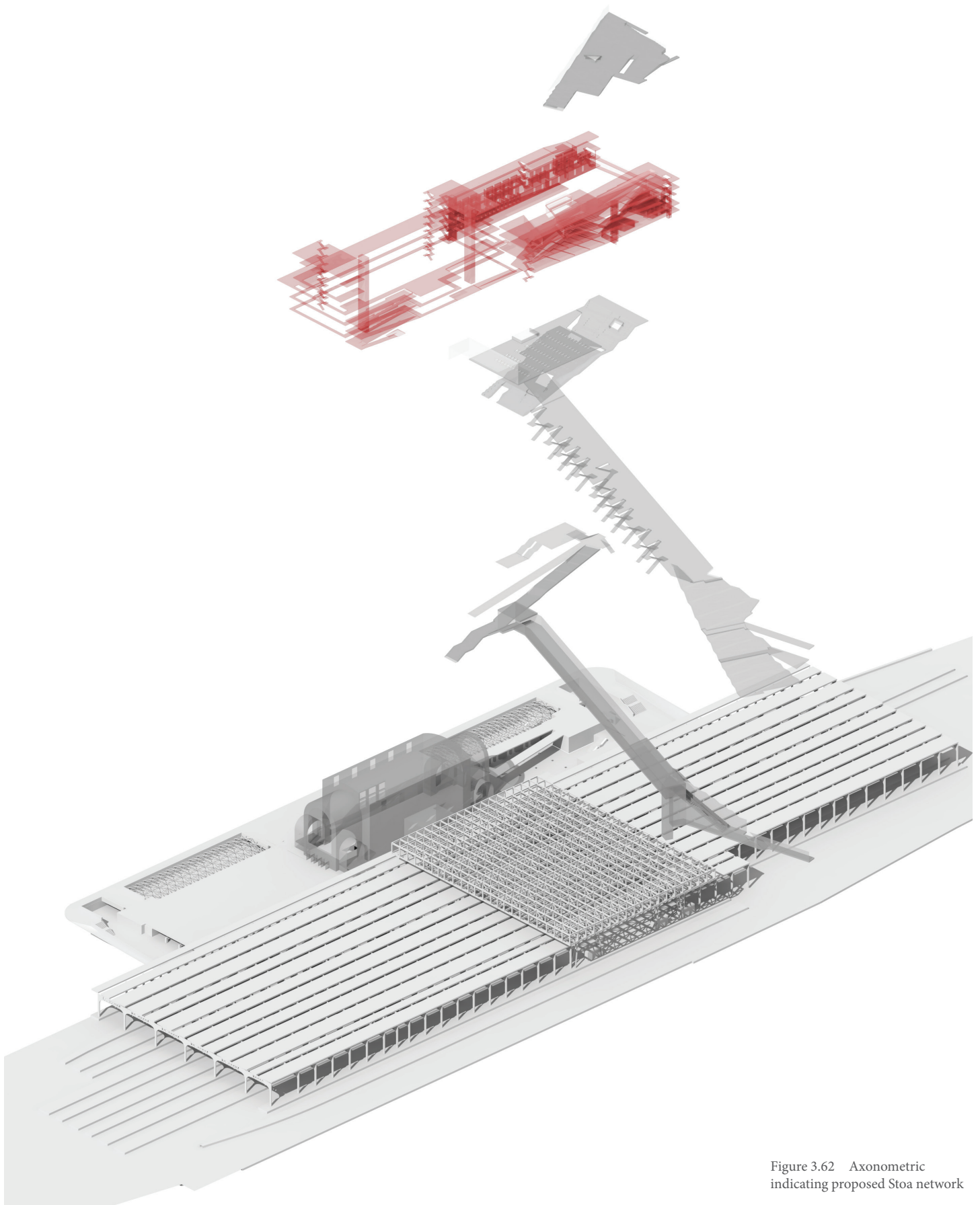


Figure 3.62 Axonometric indicating proposed Stoa network

STOA

The remaining volume between the large public spaces of the Head house and its exterior envelope accommodate diverse programs, publics, and counterpublics. Uniquely situated between the Head house's interior rooms and its exterior façade, these new programs have the opportunity to visually connect many different parts of the Station.

Formally, these new programs act as the Stoa to the interior of the Station, providing more private, less visible spaces. While the Stoa of the Agora was a place for exclusive and private events, proposed Stoas within Union Station are programmatically subverted to accommodate more vulnerable publics; attracting a more diverse group of persons to the Station and encouraging their participation in public space. Through the folding and layering of floors, access to programs become physically distanced, while maintaining converged spatial relationships. Programs are folded back on themselves, giving a sense of security while maximizing visibility.

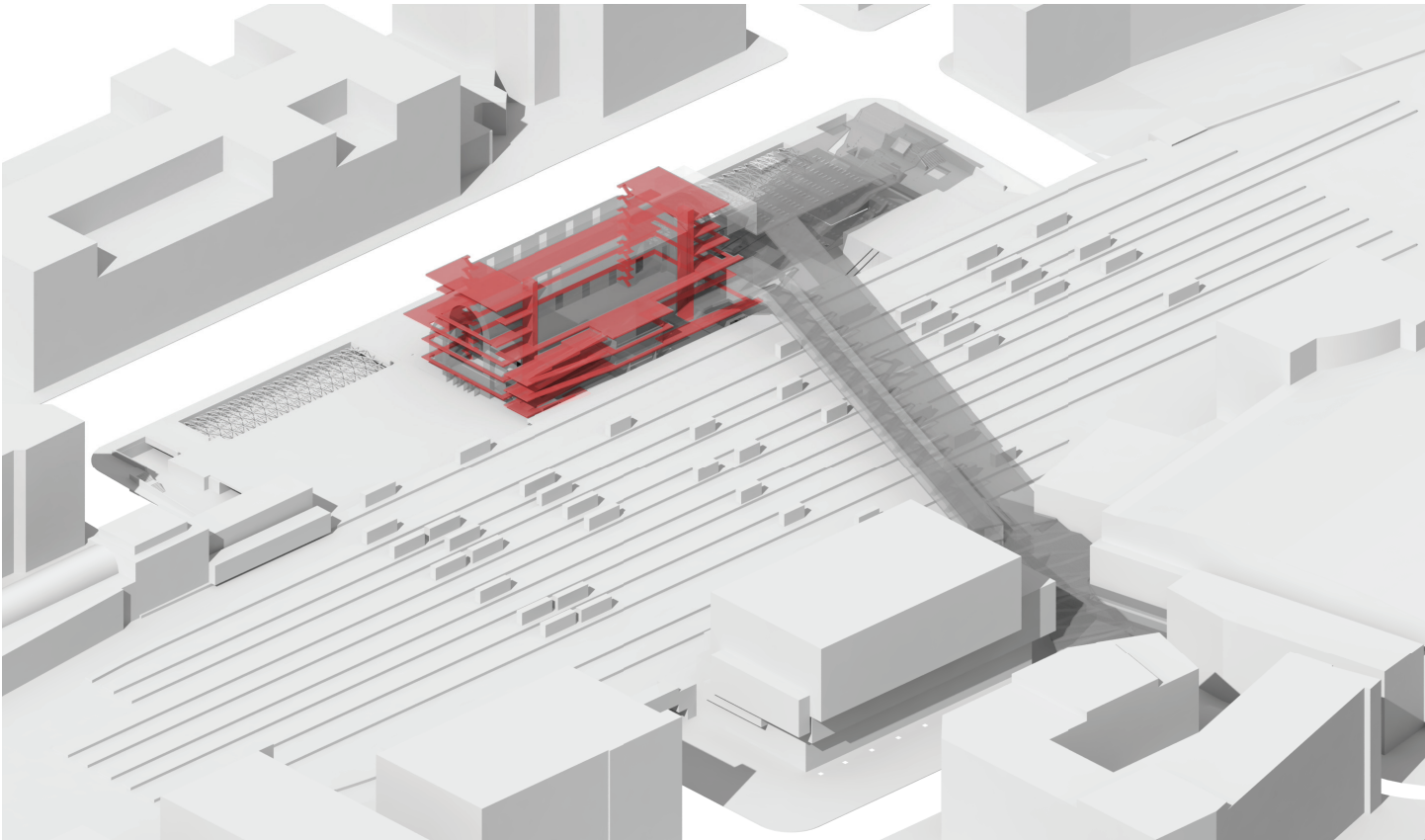
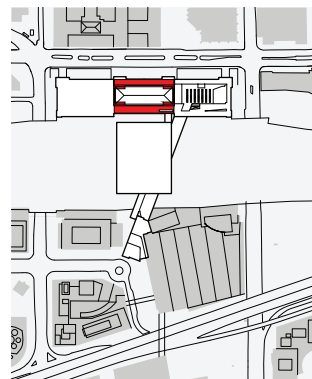


Figure 3.64 Axonometric;
Public Library Stoa



Figure 3.65 Left: Perspective
view of the interior of the Great
Hall, with users of the Public
Library Stoa visible within the
glass walkways.

Figure 3.63 Key Plan; Public
Library Stoa

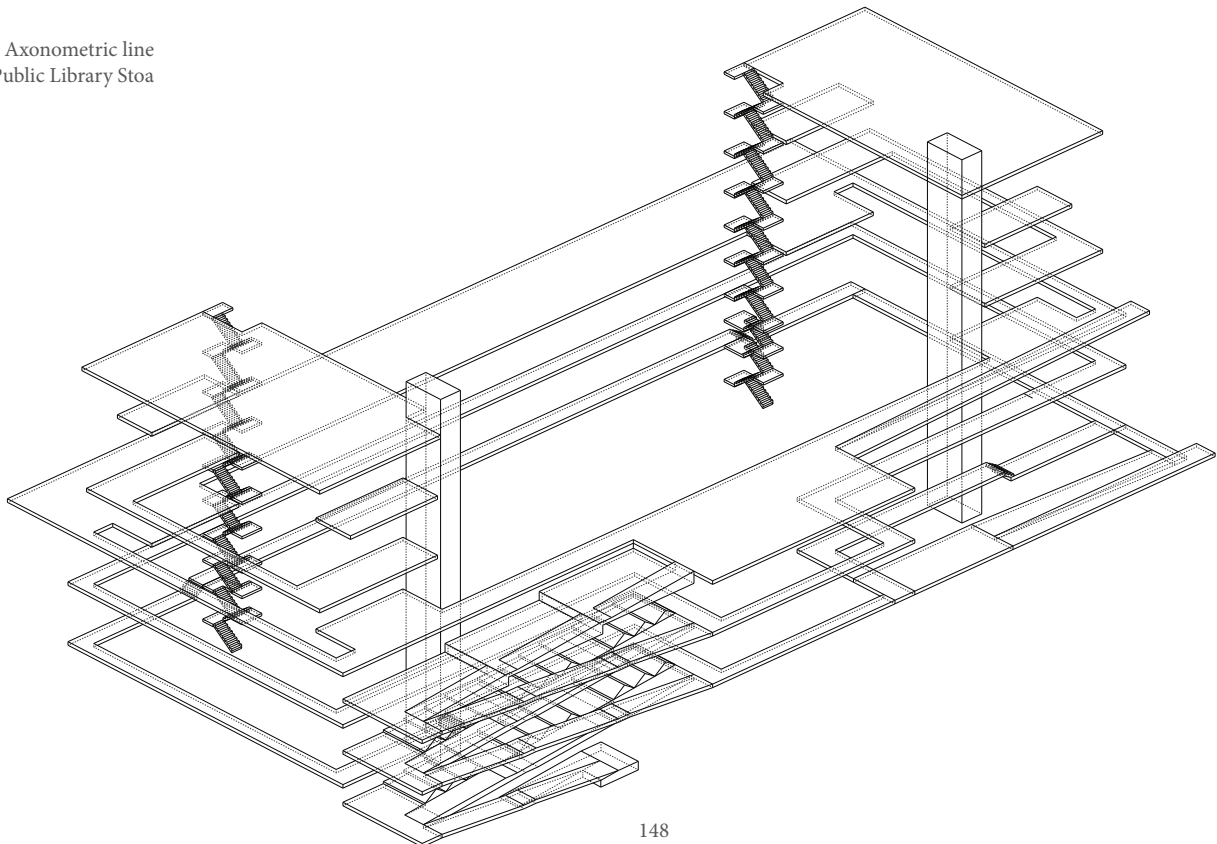


PUBLIC LIBRARY STOA

One of the most successful features of Union Station's Great Hall is its spatial generosity. Soaring arches, walls of windows, and wide corridors all contribute to a generous civic space. The spaces surrounding the Great Hall also contribute to its grand experience. Circulatory walkways, visible from within the Great Hall, encircle the room on four levels, occupying the space between the interior façade and the exterior. Currently, these spaces are under-utilized. Inaccessible to the public, they remain largely empty and unoccupied.

The thesis proposes to occupy this circulation space with a public library. The library entrance is located at the South of the Great Hall, west of the connection to the VIA concourse. Consisting of a wide accessible ramp, this block transforms the striated corridors that surround the Great Hall into a larger spiralling circulation route. The width of these corridors allows for shelving on either side, and occasional reading spaces. Walking through the library, the corridors offer views into the space of the Great Hall, Sir John A. Macdonald plaza to the north, and across the train platforms to the south. The windowless cavity supported by the north Façade's columns provide an ideal space for an archive.

Figure 3.66 Axonometric line drawing of Public Library Stoa



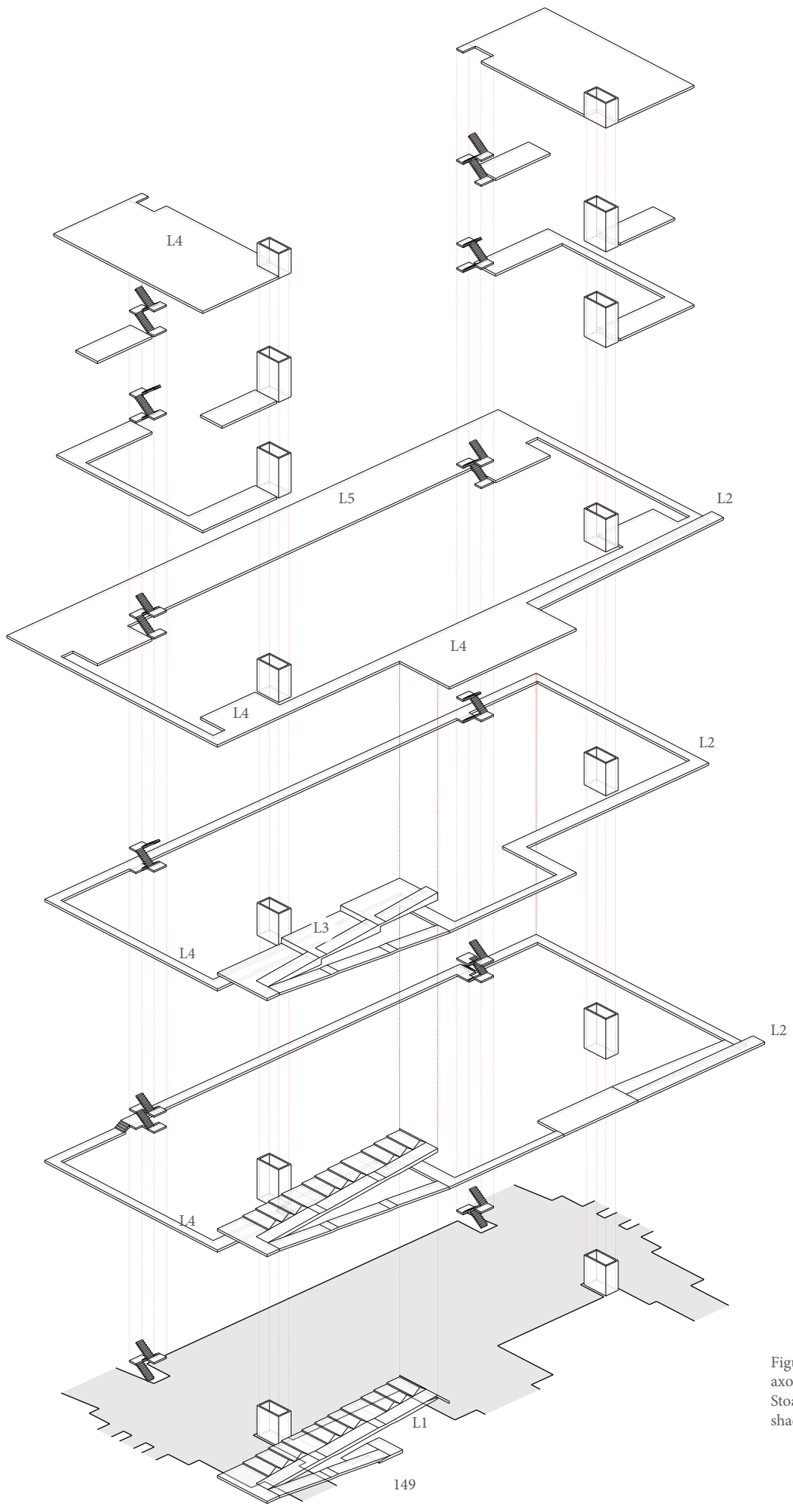


Figure 3.67 Exploded axonometric of Public Library Stoa, with area of the Great Hall shaded below.

The Public Library Stoa makes efficient use of underutilized parts of the Station while offering a free amenity surrounding one of Canada's most celebrated interior rooms. In addition, the movement of people around the station further activates the Great Hall, whilst undermining the exclusion caused by its commercialization.

Legend

L Public Library Stoa

L1 Library Entrance

L2 Connection to Counterpublic Library Stoa

L3 Meeting spaces

L4 Book Stack Circulation

L5 Archive

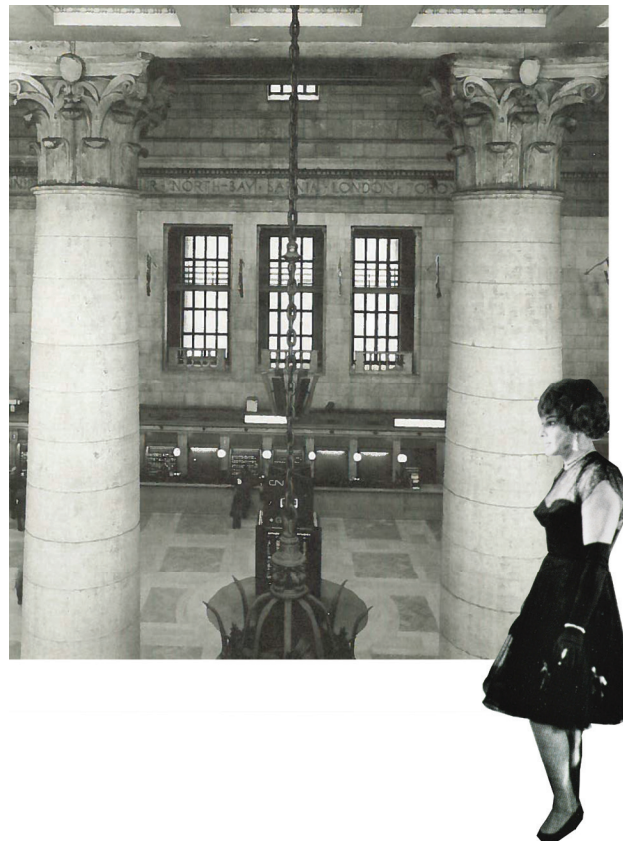
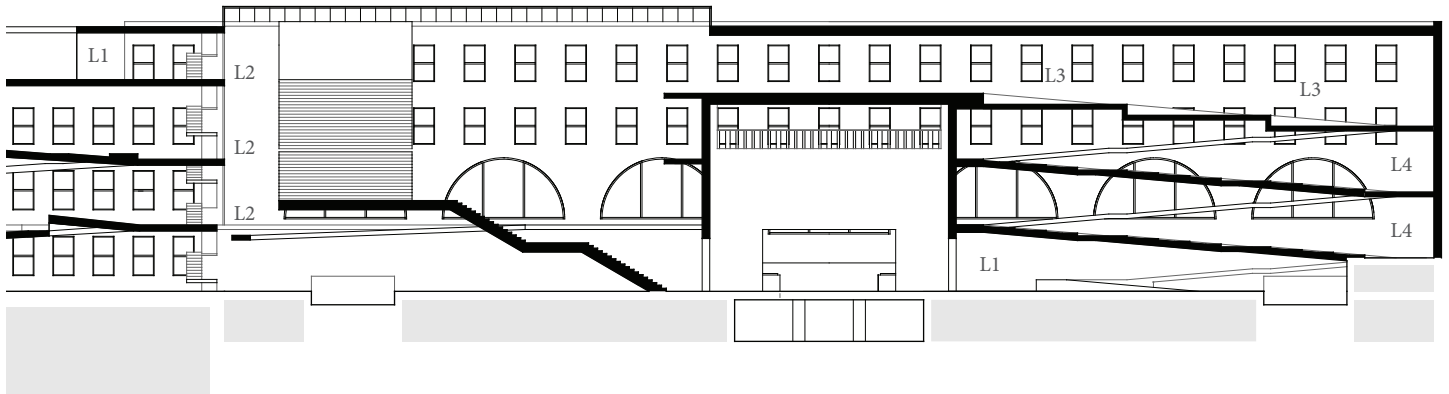


Figure 3.68 Perspective view looking into the Great Hall from the Public Library Stoa



Legend

- L Public Library Stoa**
- L1 Library Entrance
- L2 Connection to Counterpublic Library Stoa
- L3 Meeting spaces
- L4 Book Stack Circulation
- L5 Archive

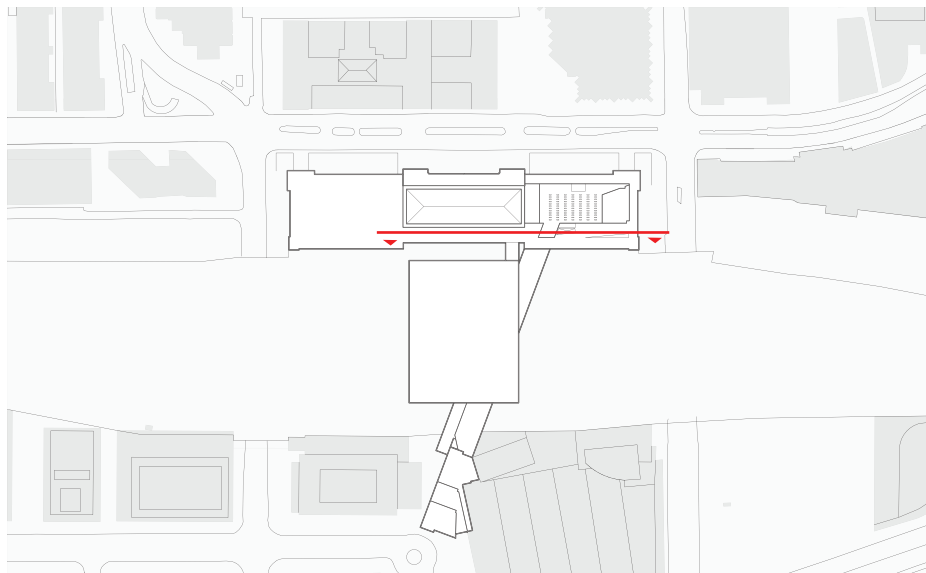


Figure 3.69 Above: Section through the Public Library Stoa, south of the Great Hall. 1:500

Figure 3.70 Right: Perspective View of Public Library windows within the Great Hall

Figure 3.71 Left: Key Plan indicating section cut.



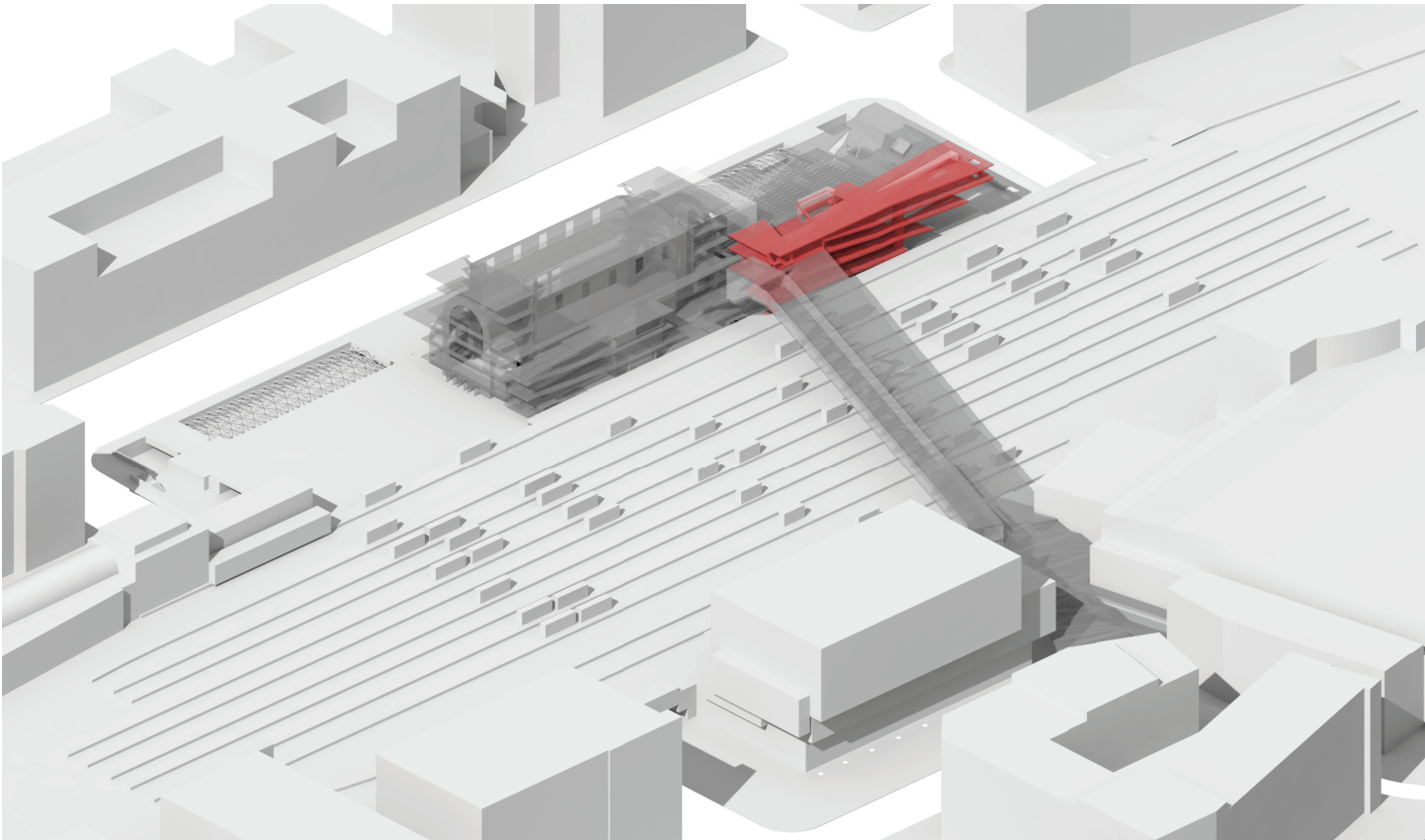
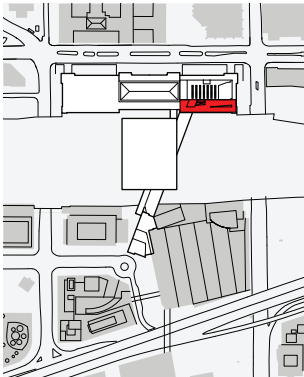


Figure 3.73 Axonometric;
Counterpublic Library Stoa

Figure 3.72 Key Plan;
Counterpublic Library Stoa



COUNTERPUBLIC LIBRARY STOA

Located between the ramped plane of the West Wing and the Head house's south façade, the counterpublic library sits adjacent to the public library. Connected on three levels, the two library spaces work in conjunction. While the public library houses books and small reading spaces, the Counterpublic Library attracts new publics to the station with its more specific programming.

This thesis thus responds to the idea of the counterpublic twofold. Firstly, its Counterpublic Library space recognizes the valuable role of media within the counterpublic. The provision of access to media, and resources to create media, is essential in attracting the counterpublic activity in need of public-making. These could include Internet resources, print making, recording studios, film equipment, and access to large amounts of media and text-based publics.

Secondly, this thesis also imagines how architecture might *itself* operate as a form of media. While media may excel in its ability to circulate ideas and discourse through text, architecture's ability to communicate lies within its visibility.

While some counterpublic spaces within the Station are structured to maximize visibility, connecting a greater number of citizens within the Station, other counterpublic spaces offer privacy through the design of physical spaces that do not currently exist in other parts of the built realm. Most importantly, this architectural insertion provides a diversity of spatial forms, each with a varied amount of privacy and publicity, allowing for the accommodation of a range of public and counterpublic activity.

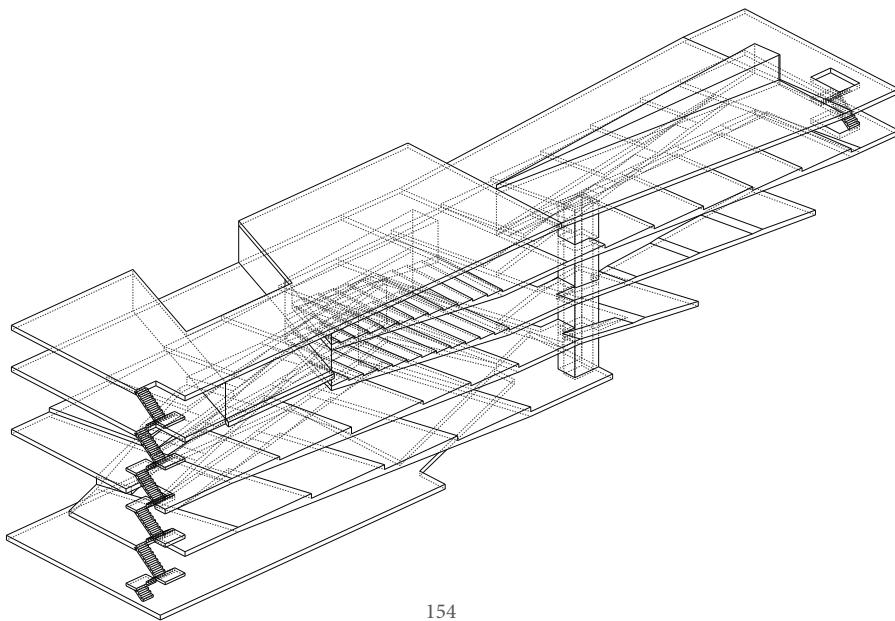


Figure 3.74 Axonometric;
Counterpublic Library Stoa

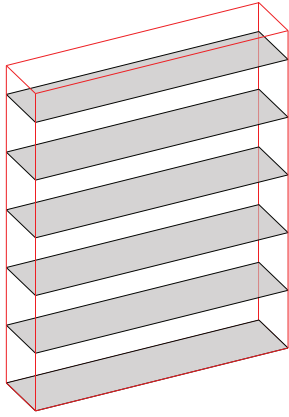


Figure 3.75 A; Volume divided 5 floors with a roof. (Vertically stretched 5x) 1:2000

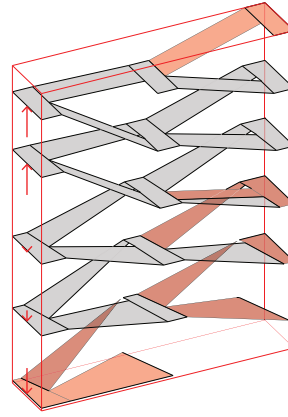


Figure 3.80 E; West floors are adjusted to the adjacent Public Library Stoa's floor levels, some lower and upper levels are removed (RED), while the lower West levels merge to form the Counterpublic Pnyx (BROWN) (vertically stretched 5x) 1:2000

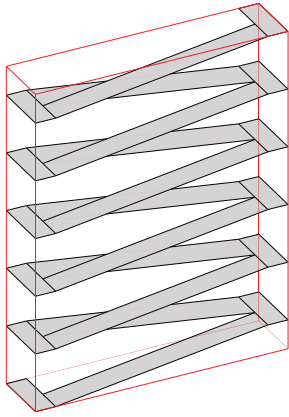


Figure 3.76 B; Floors are shaped to form a helical ramp. (Vertically stretched 5x) 1:2000

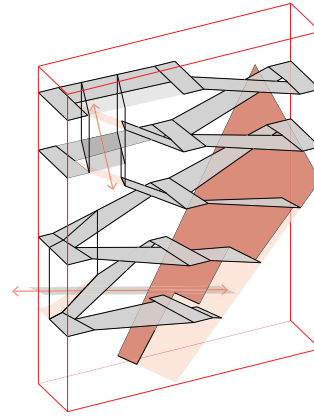


Figure 3.81 F; The Counterpublic Pnyx is formed (BROWN). Ramps are trimmed (RED) to respond to the intersecting PATH route below, and the Concourse Agora Above. (Vertically stretched 5x) 1:2000

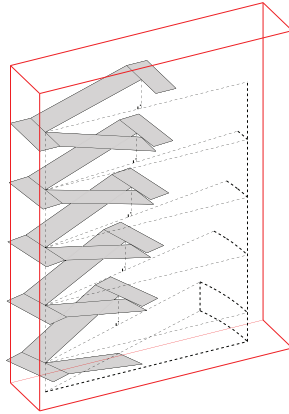


Figure 3.77 C; Helical Ramp is halved. Each floor is rotated 5 degrees. (Vertically stretched 5x) 1:2000

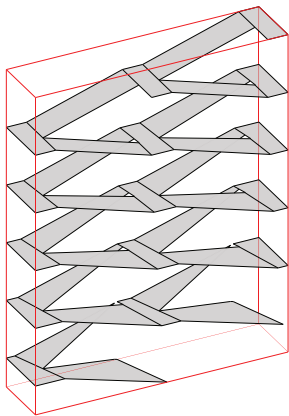


Figure 3.78 D; The single spiral is duplicated, forming two helix. (Vertically stretched 5x) 1:2000

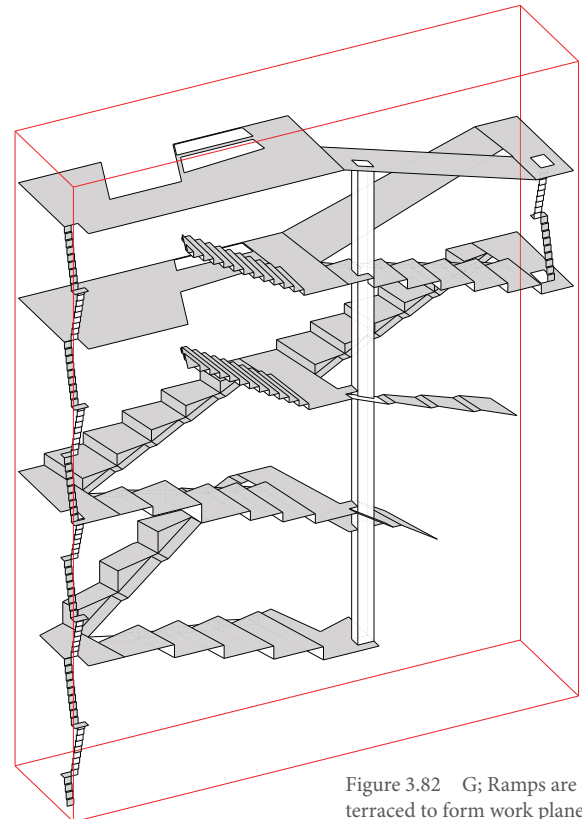


Figure 3.82 G; Ramps are terraced to form work planes, or meeting spaces. Lower East ramps connect to the Pnyx. (Vertically stretched 5x) 1:1000

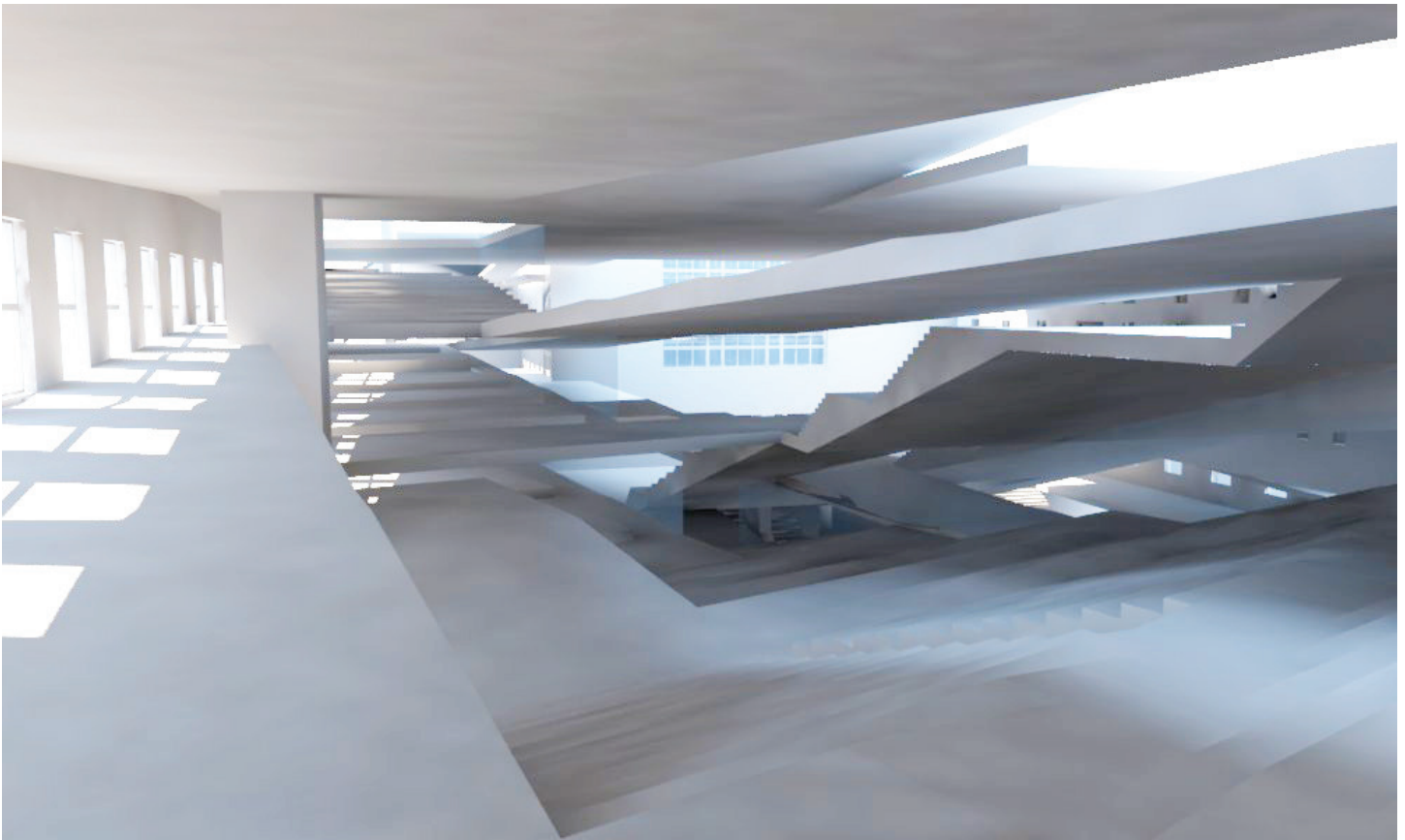


Figure 3.83 Counterpublic Library Stoa perspective view, looking west, with the Pnyx, adjacent

The spatial configuration of the Counterpublic Library Stoa is the most complex piece of the design proposal. Its varied and diverse program requires visibility, privacy, and a gradient in between - suggesting a helical form. The five-floor volume is reconfigured into two helixes. Responding to the 20-degree rotation of the Pnyx and diagonally intersecting PATH route below, each floor plate descending from the roof is rotated by 5 degrees. The resulting twin-helical form creates a complex and varied circulation network. Adjacencies with the Ramped Agora, and southern windows further diversify the spatial relationships throughout the Counterpublic Library Stoa. Thus, accommodating a range of public and private activities.

Legend

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

M Counterpublic Library Stoa

- M1 Counterpublic Pnyx Connection
- M2 Public Library Stoa Connection
- M3 Roof Agora Entrance
- M4 Roof Agora Public Library Stoa Entrance
- M5 Small Assembly Space
- M6 Counterpublic Offices
- M7 Multi-purpose Counterpublic space

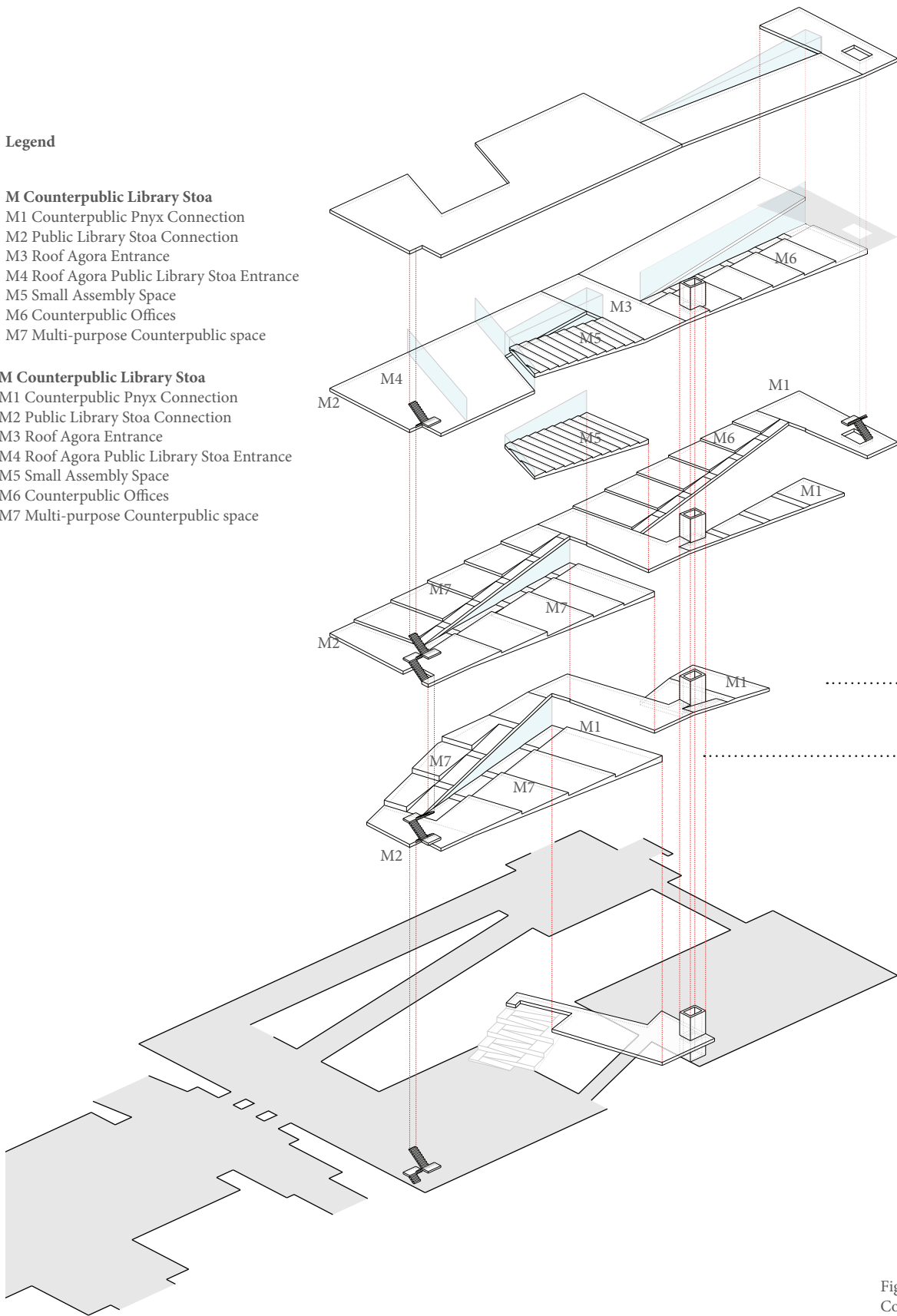


Figure 3.84 Exploded Axo of Counterpublic Library Stoa.

Top Floor

At roof level, the Counterpublic Library acts as a Stoa to the Roof Agora. A connection to the Concourse Agora cuts through the volume of the Counterpublic Library, creating an entrance to the public library at the west. The Counterpublic Library is accessed from the Roof Agora at its centre. This selective entry point gives access to a small tiered meeting room, Counterpublic Library offices, and the Pnyx space below.

Fifth - Third Floor

Spanning from the fifth to third floor, the counterpublic program forms a loop accessed primarily at its ends, with three additional connections to the assembly space below. This loop accommodates the most private parts of the counterpublic library, with a gradient of programs ranging from mid-sized meeting spaces and open meeting workspaces at the lower end, and less visible private office spaces at its upper end.

The lower areas offer places to assemble and meet in visible areas with access to media-related resources. A computer lab, a group art space, and a printing room form part of the lower level's open plan, while music rooms, and recording studios are given more privacy higher up the loop.

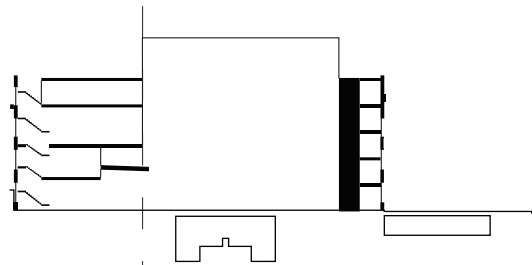
From east to west, the loop experiences different degrees of publicity. The east end looks into the space of the Pnyx and has a moderate ceiling height, while the west end experiences maximum visibility. With a generous ceiling height, the west end of the loop is perched over the PATH route and looks onto the ramped plane. The space is programmed with media-generating resources, however the space can be transformed into a highly visible, yet physically separated, space of protest.

Second / Third Floor

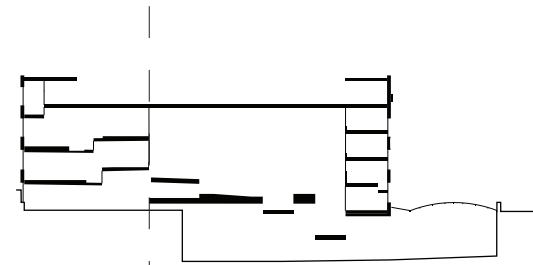
Below the counterpublic loop is a more informal and multifunctional work space, which occupies a loop spanning from the third floor to the second floor. Activities from the assembly space and the library are able to overflow within this half-loop. Sitting adjacent to the PATH route that cuts through the Ramped Agora, the multipurpose space is also highly visible, yet physically separated. Like other parts of the Counterpublic Library, it can be occupied as a space to protest, or gain visibility from the neighboring PATH users.

Pnyx Connections

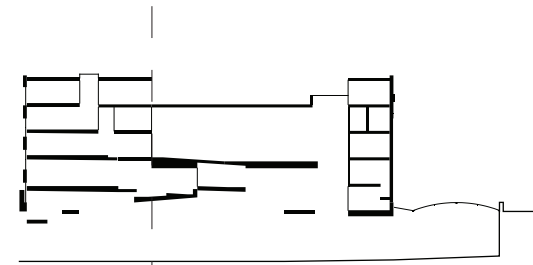
The counterpublic library is connected to the Pnyx at four levels. This provides the Pnyx with multiple means of egress, while offering less-visible circulation route options.



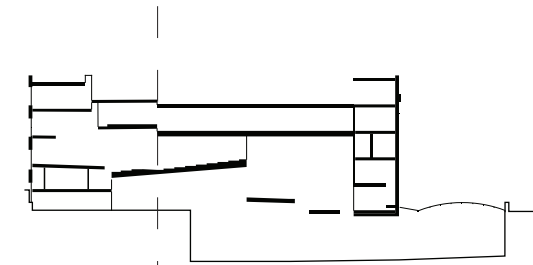
Section 1



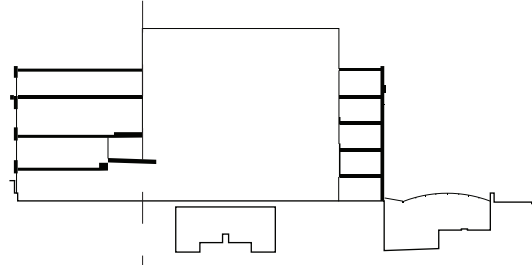
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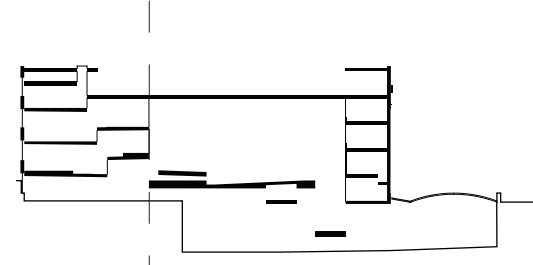
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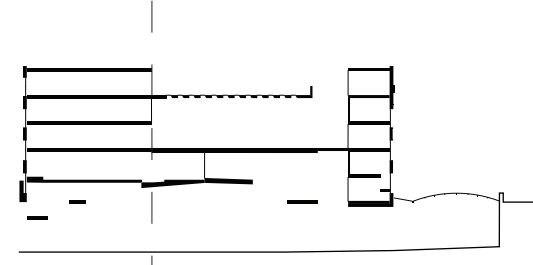
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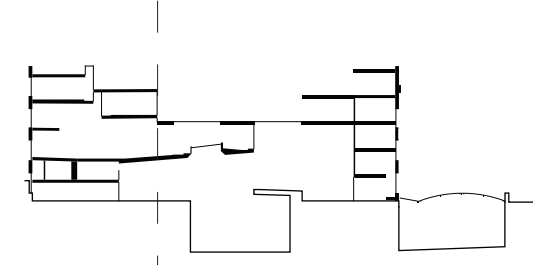
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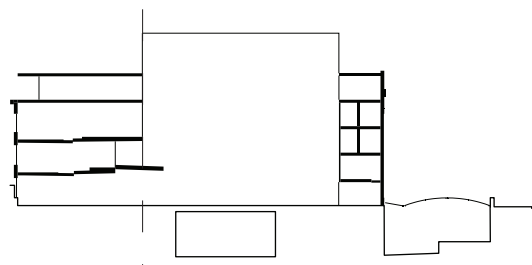
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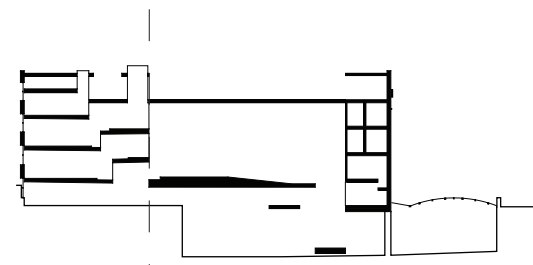
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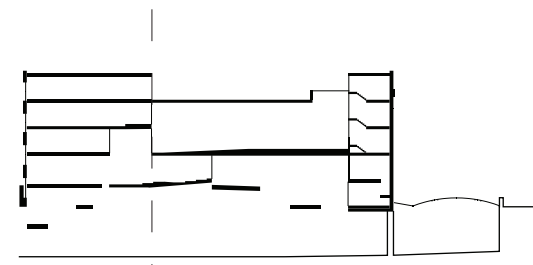
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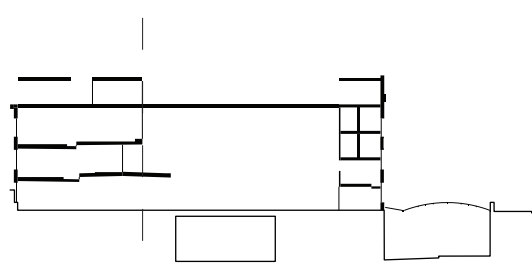
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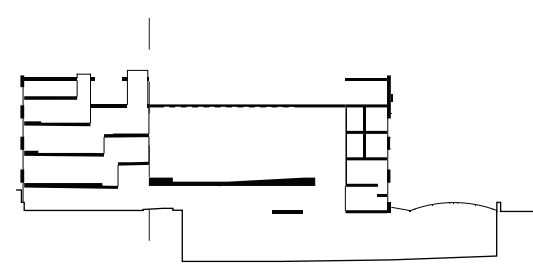
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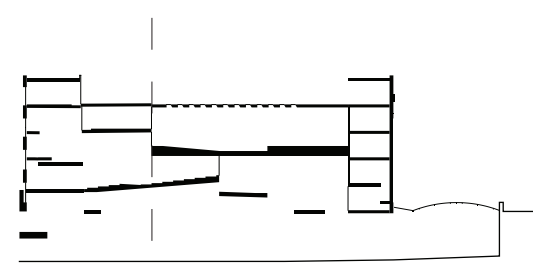
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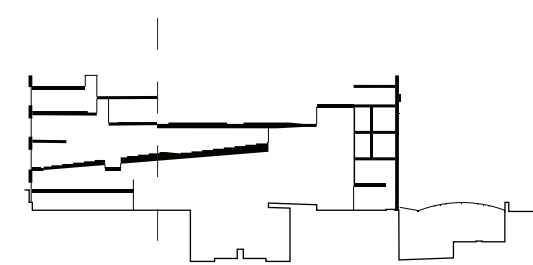
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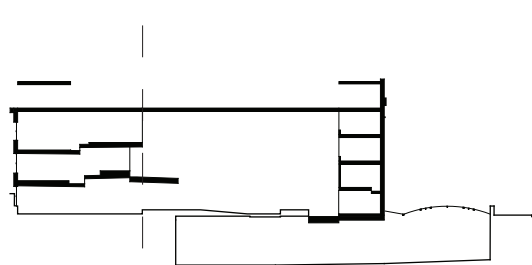
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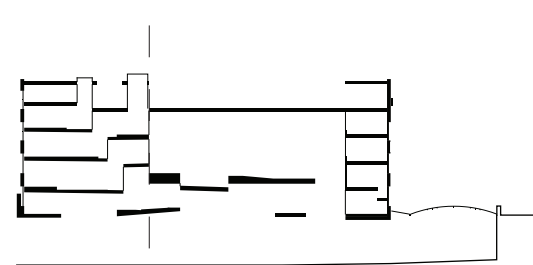
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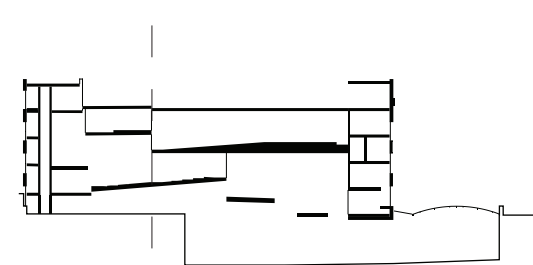
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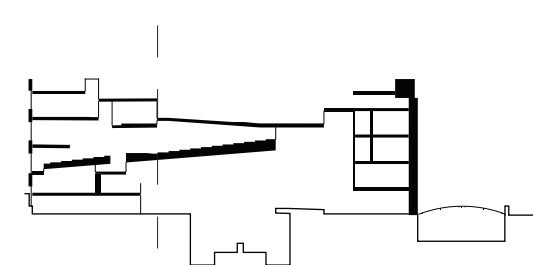
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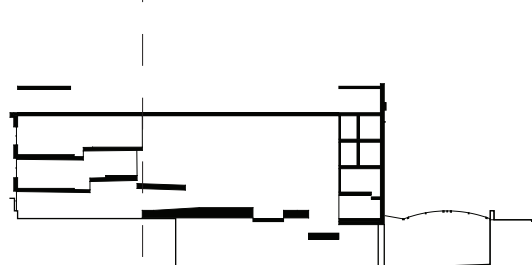
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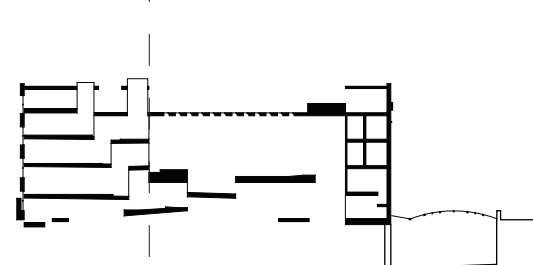
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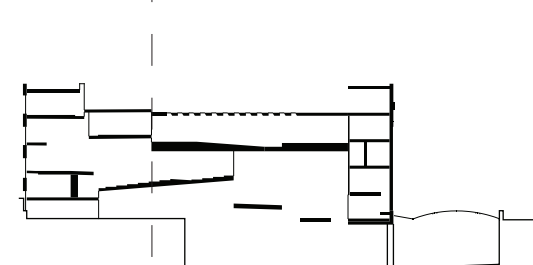
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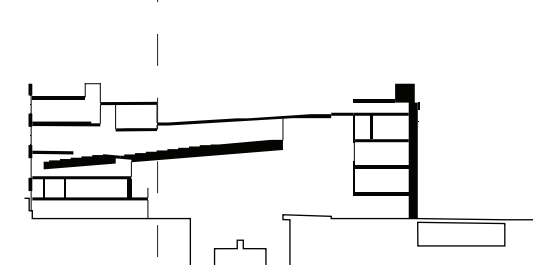
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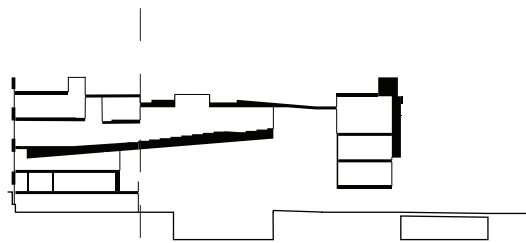
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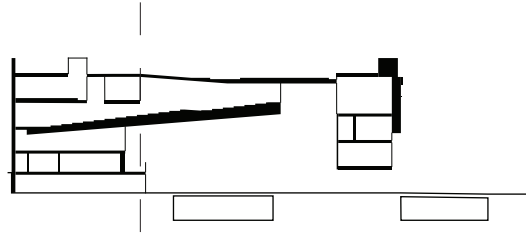
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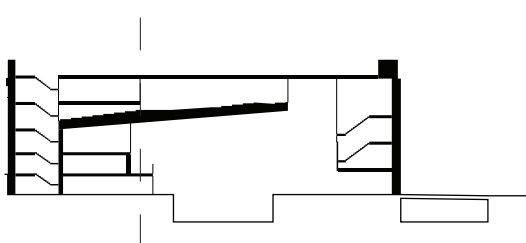
Section 24



Section 25



Section 26



Section 27



Section 28

Figure 3.85 Consecutive Sections, cut every 1.4 m, through the East Wing. 1:1000

The diverse spatial qualities of the Counterpublic Library Stoa are revealed through its multiple sections. At the west of the Stoa, towards the Great Hall, the Counterpublic library experiences close visual connections with the PATH route. At the east, The Counterpublic Library Stoa enjoys more privacy, with privileged views down into the Counterpublic Pnyx Below.

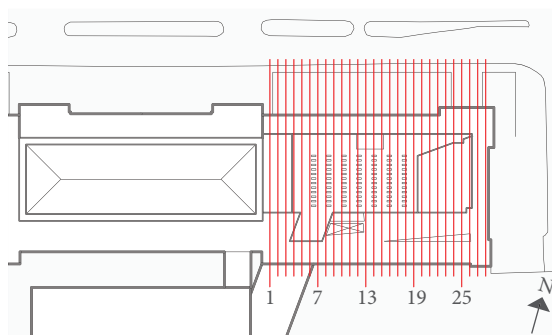


Figure 3.86 Key Plan indicating Section Cuts



Figure 3.88 Section through Counterpublic Library Stoa. 1:500

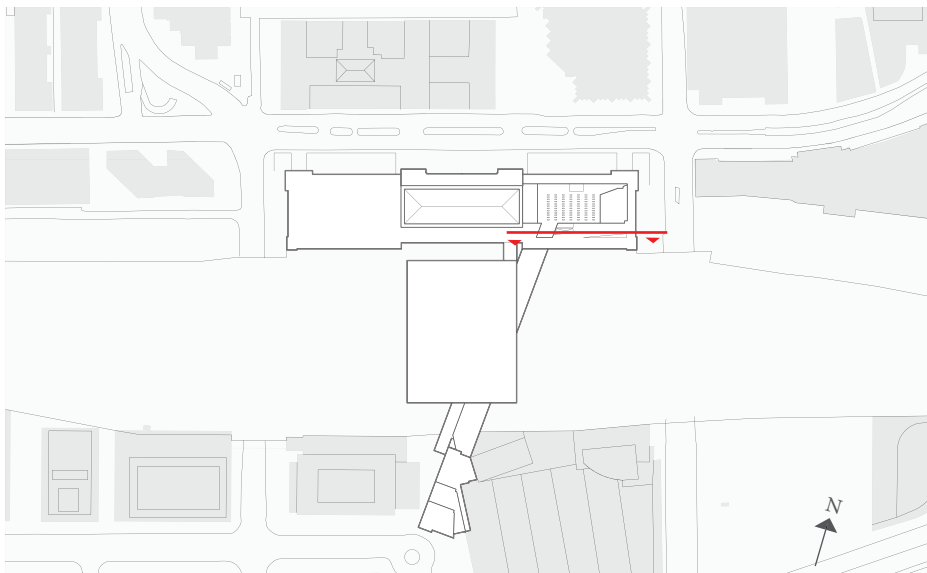


Figure 3.87 Left: Key Plan indicating section cut.



Figure 3.89 Perspective view from multi-purpose counterpublic space.

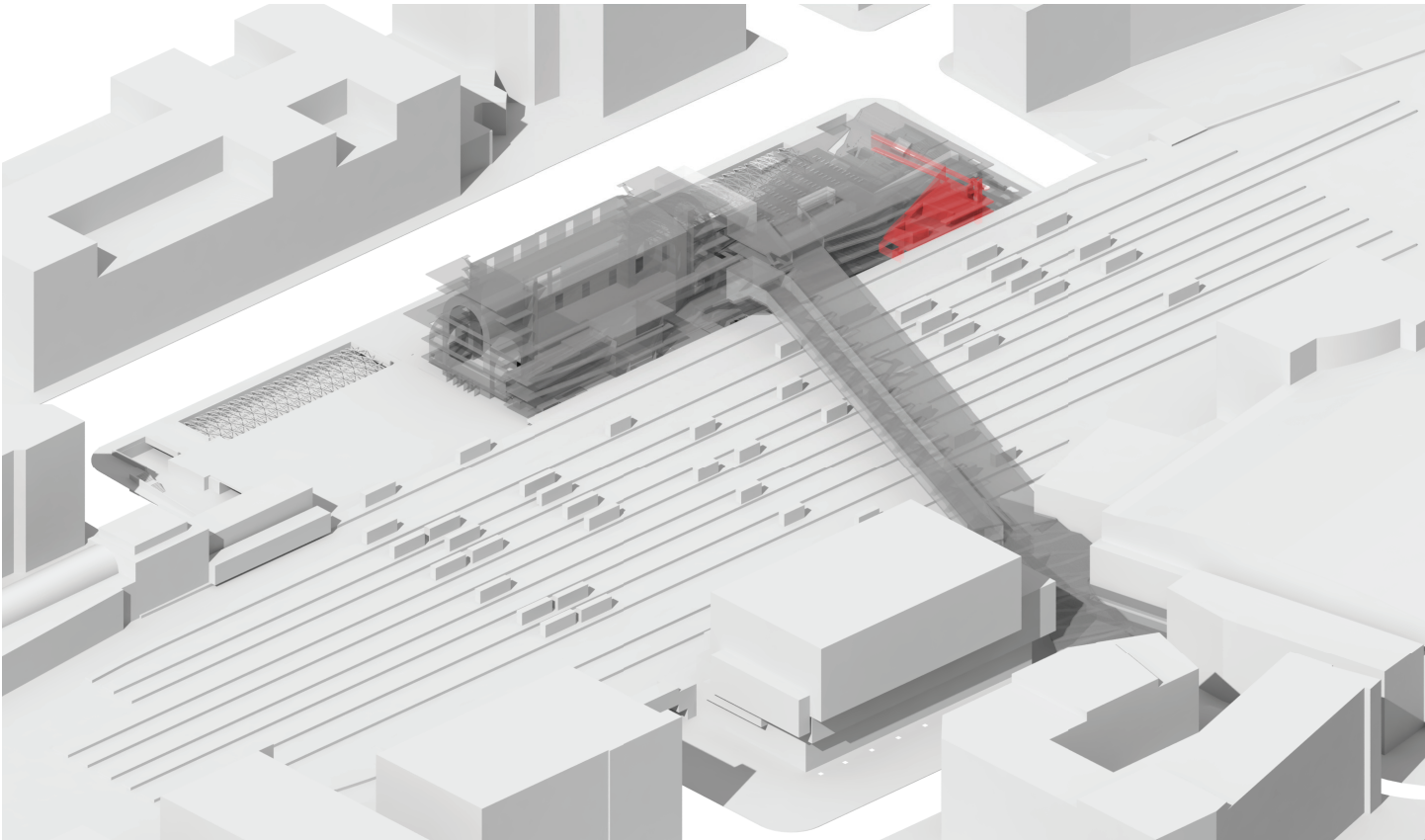
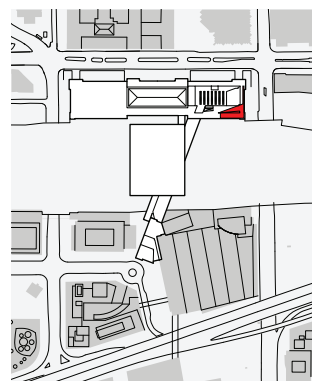


Figure 3.91 Axonometric;
Resource Stoa

Figure 3.90 Key Plan; Resource
Stoa



RESOURCE STOA

The sloped Pnyx forms a three-storey space below, which accommodates the most private of programs. The resources are primarily accessed from the East Wing entrance at grade, although it may be more privately accessed via a stair off Bay St. to the east. With no incentive for thruway traffic, the resource centre accommodates societies' most vulnerable persons.

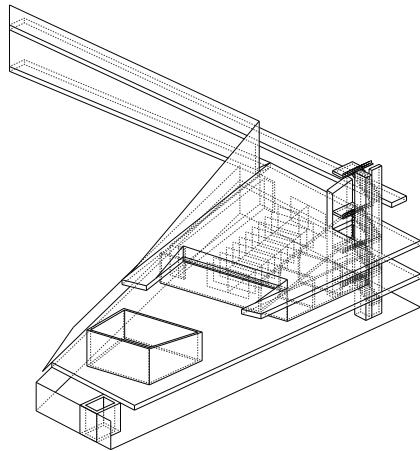


Figure 3.92 Axonometric;
Isolated Resource Stoa

Legend

N Resource Stoa

- N1 Daycare
- N2 Social services office
- N3 Legal centre
- N4 Gender neutral bathrooms
- N5 Private meeting space
- N6 Connection to Housing Stoa

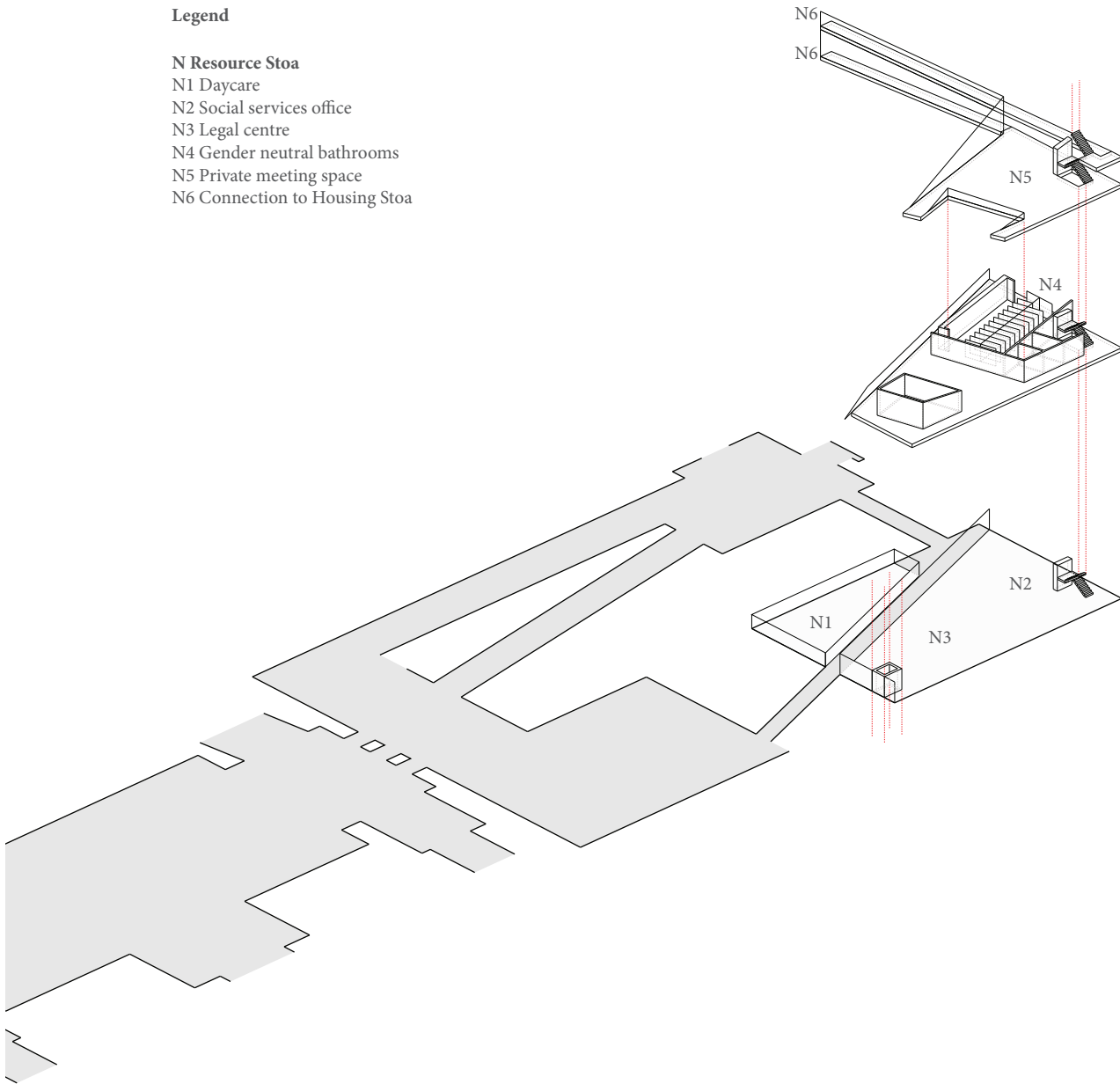


Figure 3.93 Exploded Axo of Resource Stoa.

Ground Floor

A legal centre specializes in advising minority user groups on their taxes. An Emergency Resource Centre helps direct those most in need to the City's appropriate services, such as shelters, councillors, or media assistance. The remaining space on the ground floor offers an affordable daycare space.

Second Floor

The second floor houses a large group of bathrooms primarily used to service the Pnyx and Counterpublic Library. The bathrooms are gender neutral, and accommodate wheelchair accessibility.

Third Floor

Occupying the upper level of the private resource, a private meeting room allows for mid-sized or small groups to gather. Sheltered from view by the plane of the Pnyx above, and with adjustable glazing around all sizes, the meeting place can accommodate the most private of gatherings.

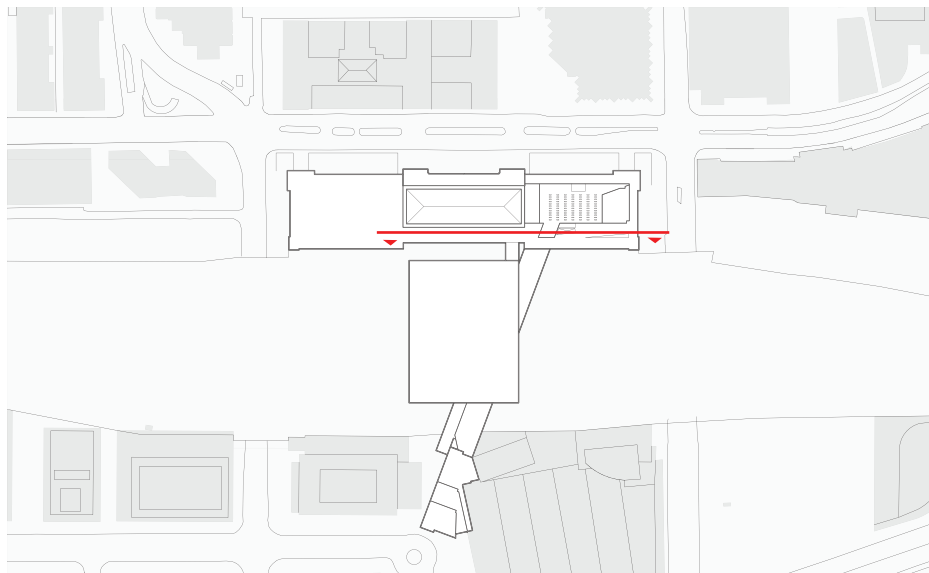


Figure 3.95 Left: Section through Counterpublic Library Stoa, Counterpublic Pnyx, and Resource Stoa

Figure 3.94 Left: Key Plan indicating section cut.

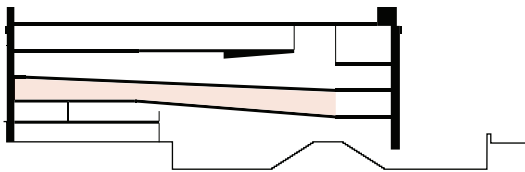
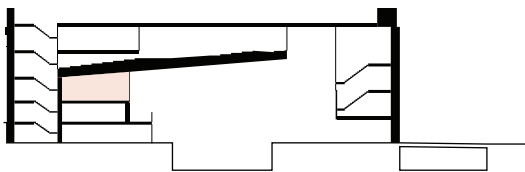
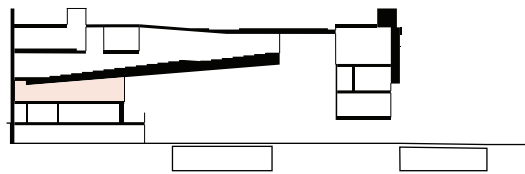
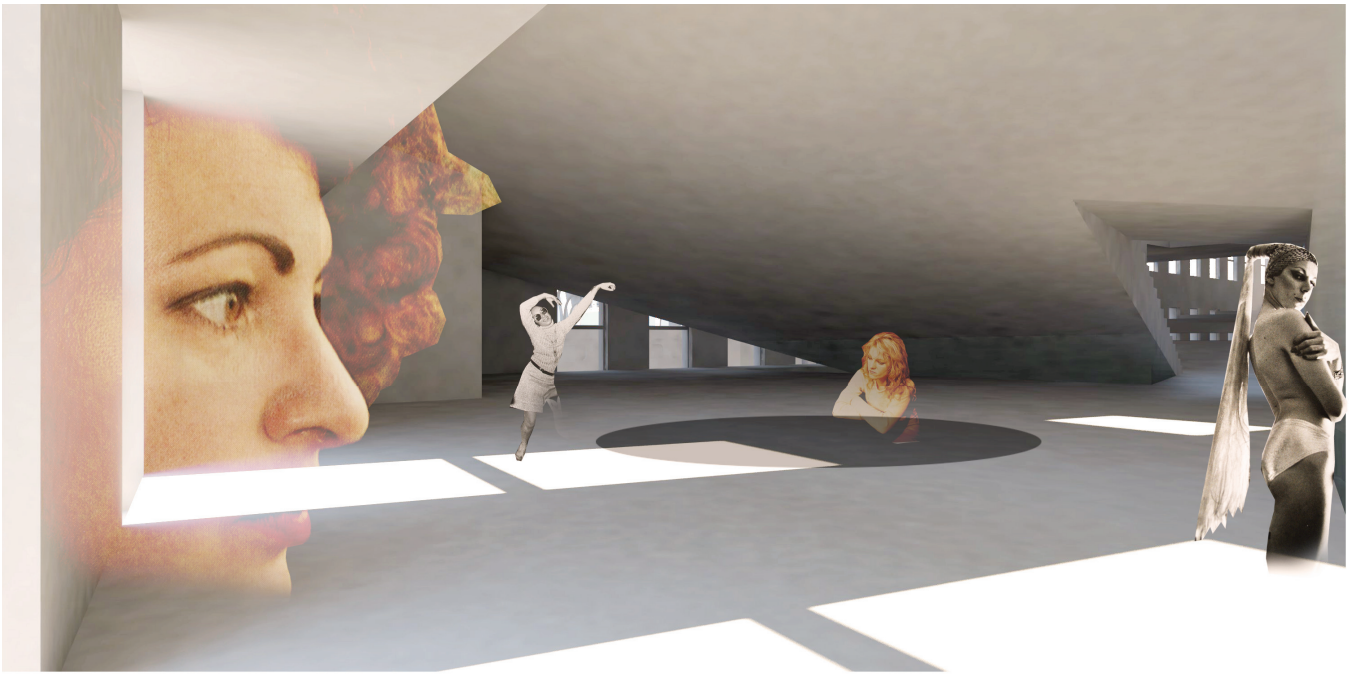


Figure 3.96 Above: Perspective view of Resource Stoa meeting room, below the slope of the Pnyx.

Figure 3.97 Left: Diagrammatic sections with Resource Stoa meeting room indicating the sloped ceiling and ramped connection to the Housing Stoa

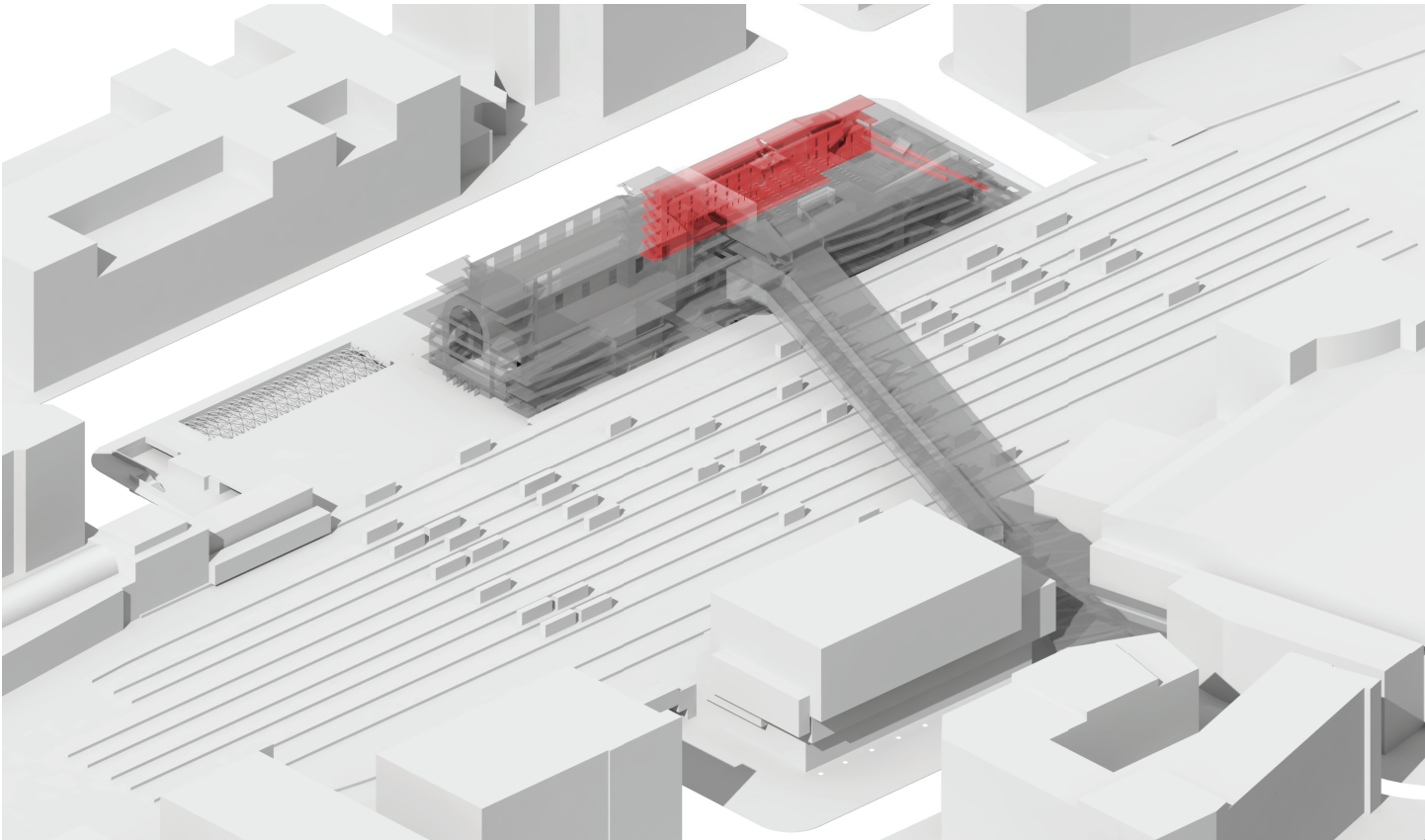
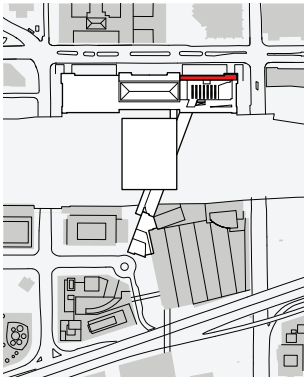


Figure 3.99 Axonometric;
Housing Stoa

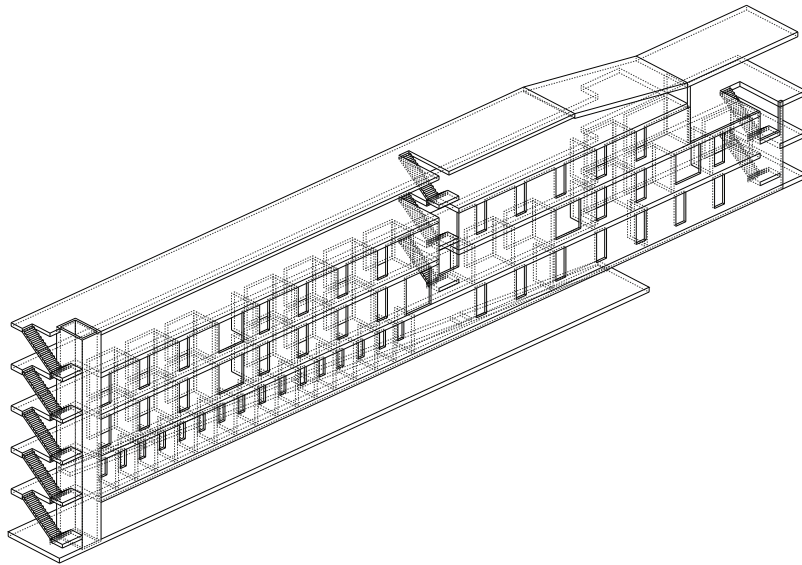
Figure 3.98 Key Plan; Housing
Stoa

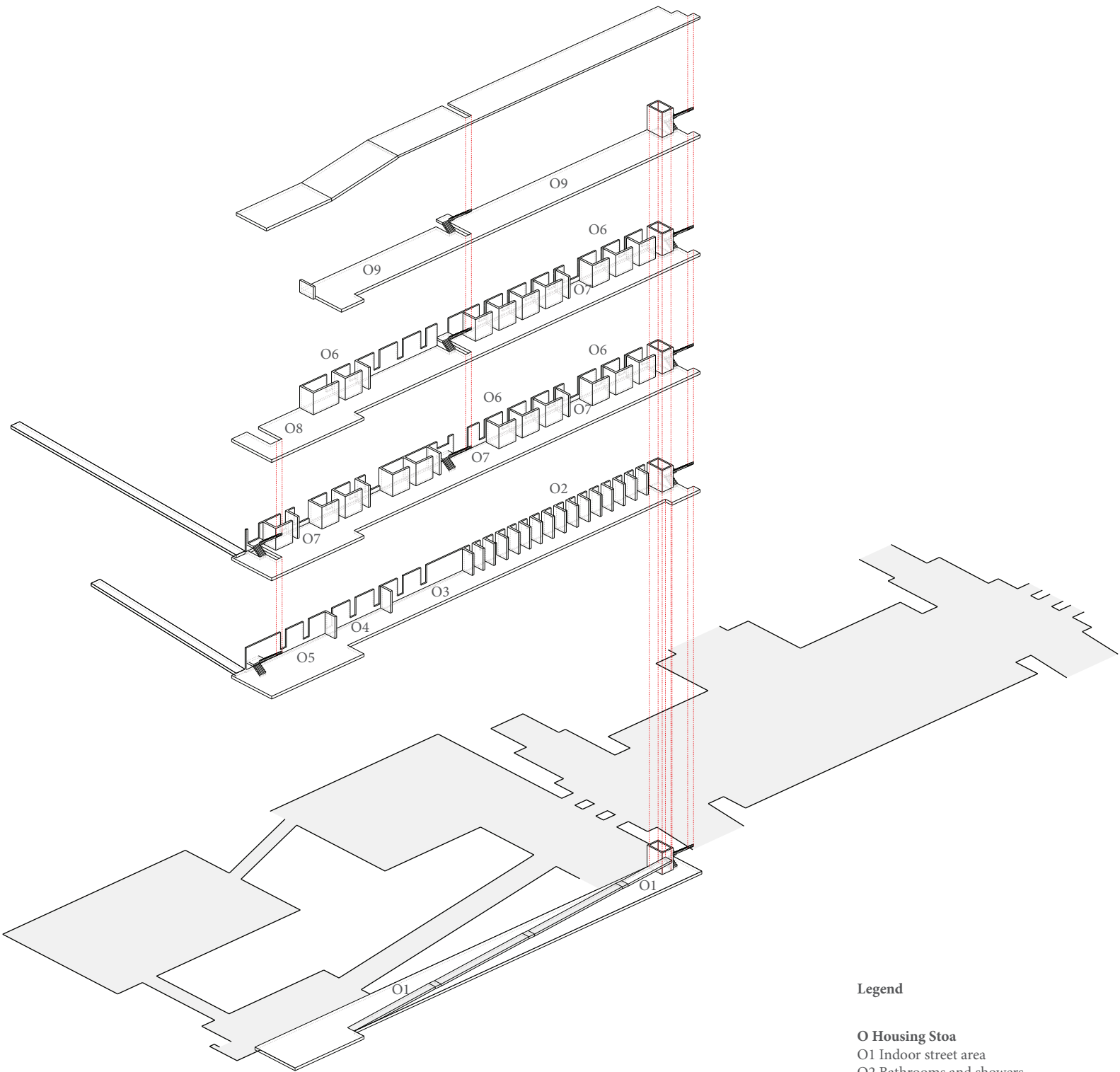


HOUSING STOA

The homeless are an extremely complex and diverse user group. As society's most underserved community, providing assistance to this group is often challenging. The solution to homelessness is as complex as the provision of a home. Oftentimes, homeless persons feel safer sleeping in plain view within public spaces, and many homeless persons would not immediately desire a traditional 'home' concealed in the private sphere, as we generally believe. Thus, the housing shelter, located along the north façade of the East Wing, intends to accommodate this diversity through flexible floor plans and programming.

Figure 3.100 Axo of Housing
Stoa





Legend

- O Housing Stoa**
- O1 Indoor street area
- O2 Bathrooms and showers
- O3 Hairdresser
- O4 Safe injection site
- O5 Offices
- O6 Housing Rooms
- O7 Informal sleeping/gathering
- O8 Kitchen and living
- O9 Multi-purpose space

Ground Floor

The ground floor is conceived as an interior extension of the street. It offers a 'no-questions-asked' indoor space, protected from the outdoor elements. Persons are free to come and go anonymously in this minimally supervised environment. Supervision and intervention on the ground plane is limited to preventing harm, violence, or abuse.

Second Floor

The second floor is accessed by a ramp, stair, or elevator, and offers free services. Bathrooms and showers located within individual stalls offer a private and individual space for daily hygiene. A hairdresser and laundromat are also free for use, providing additional basic needs.

The eastern part of the second floor houses a safe injection site. This judgement-free, medically supervised space offers clean needles, clean water, and medical advice to drug users. While the space does not pressure users to reconsider their lifestyle, additional advice and resources are offered to those who seek it out. On-site social workers may direct users towards government services, resources, or support groups, some of which may operate within the Counterpublic Library Stoa and Resource Stoa. A bridge connects the safe injection site with the meeting space within the private resource centre, allowing for a more fluid transition between seeking and accessing support. Similarly, homeless persons using the ground and second floor services may express interest in the housing area above, reached by a stair and elevator.

Third + Fourth Floors

The third and fourth floors offer temporary housing. Located on the south façade of the housing block, individual bedrooms look into the Ramped Agora, while wide corridors span across the north façade. Views from the bedrooms vary across the length of the housing block. At the west, rooms look into the central space of the Ramped Agora, and across to the Counterpublic Library Stoa. In the middle of the East Wing, the Ramped Agora inclines to the third floor level allowing for an entrance to the Housing Stoa. In the east portion of the Housing Stoa, rooms are given views under the ramped plane, looking downwards to the retail concourses below. The design purposefully avoids a single-loaded corridor condition. Micro-living spaces populate the length of the housing block, allowing for informal spaces to socialize or sleep.

A ramp connects the third floor of the housing to the Pnyx, allowing residents to partake in the assembly space's activities while maintaining minimal visibility. The fourth floor also offers a larger one-and-a-half height living space for meal preparation, laundry, collective dining, and group meetings.

Fifth Floor

Accessed from the fourth floor by two stairs and an elevator, the fifth floor offers an un-programmed space for residents. This multipurpose space may serve many functions, but intends to create opportunities for residents to participate in, and contribute to, public life within the Rooftop Agora.

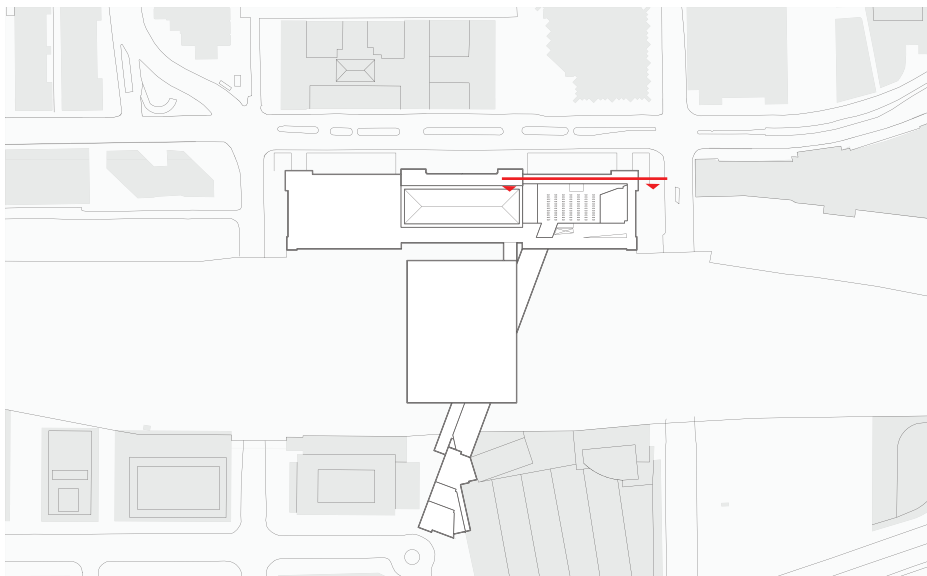
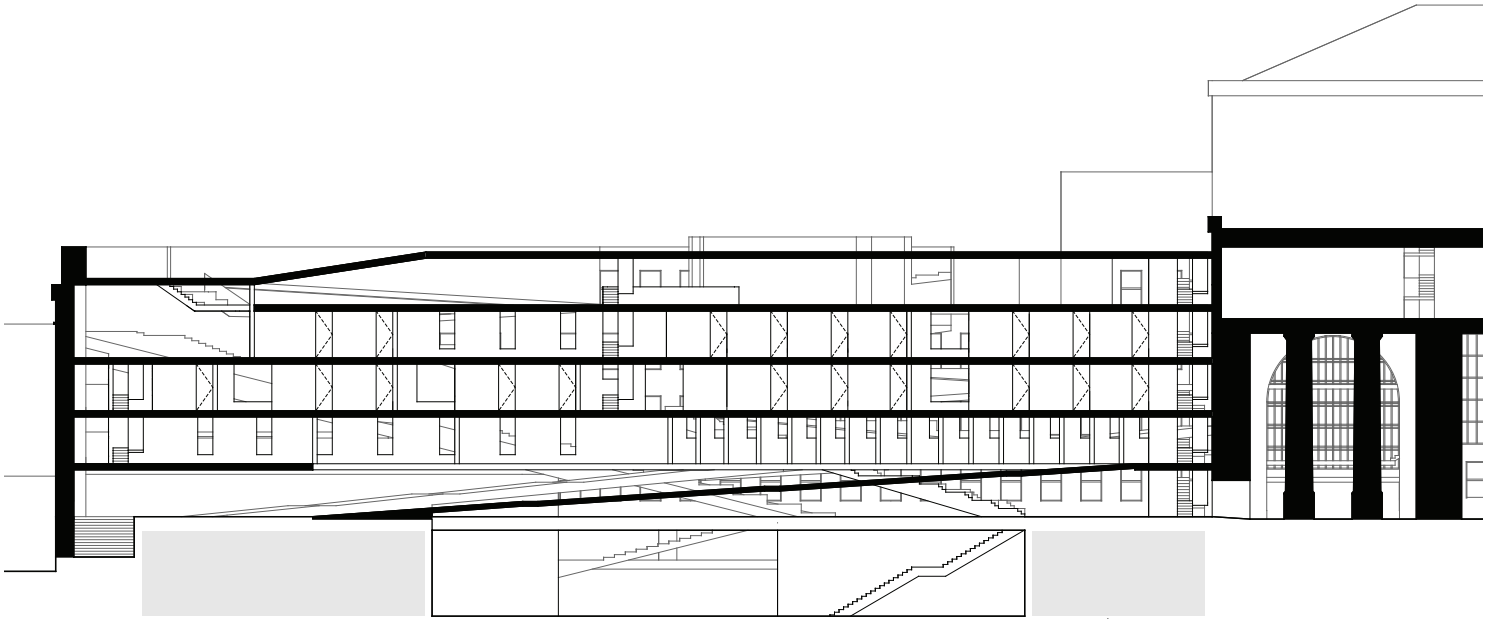


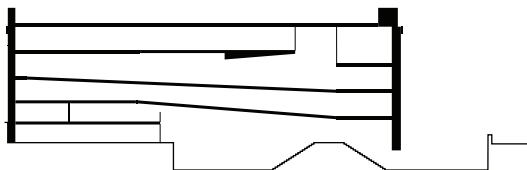
Figure 3.102 Section through Housing Stoa

Figure 3.101 Left: Key Plan indicating section cut.



Figure 3.104 Perspective view of wide Housing Stoa corridor.

Figure 3.103 North south section through the East Wing, indicating the Housing Stoa's connection to the Resource Stoa and the PNYX Via ramp.



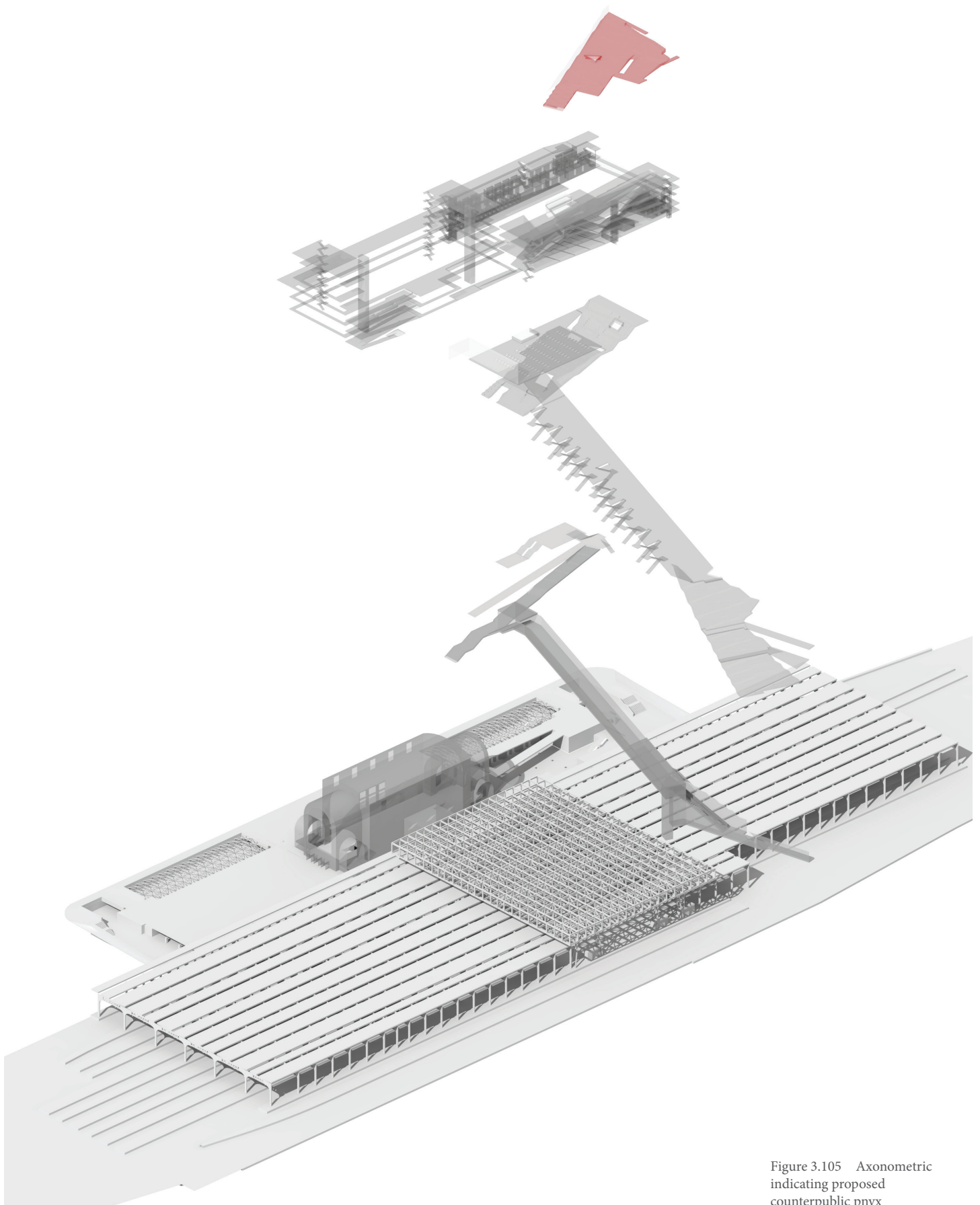


Figure 3.105 Axonometric indicating proposed counterpublic pnyx

PNYX

The Counterpublic Pnyx is located between the Counterpublic Library Stoa and the Resource Stoa. The lower east ramp of the Counterpublic Library is modified to form a continuous sloped plane that connects multiple levels, forming a the Pnyx below the interior Ramped Agora. The Pnyx is a private assembly space, offering an alternative to the Ramped Agora above. Spanning three-and-a-half stories and connecting to the Counterpublic library on four levels, the Pnyx accommodates a variety of assemblies.

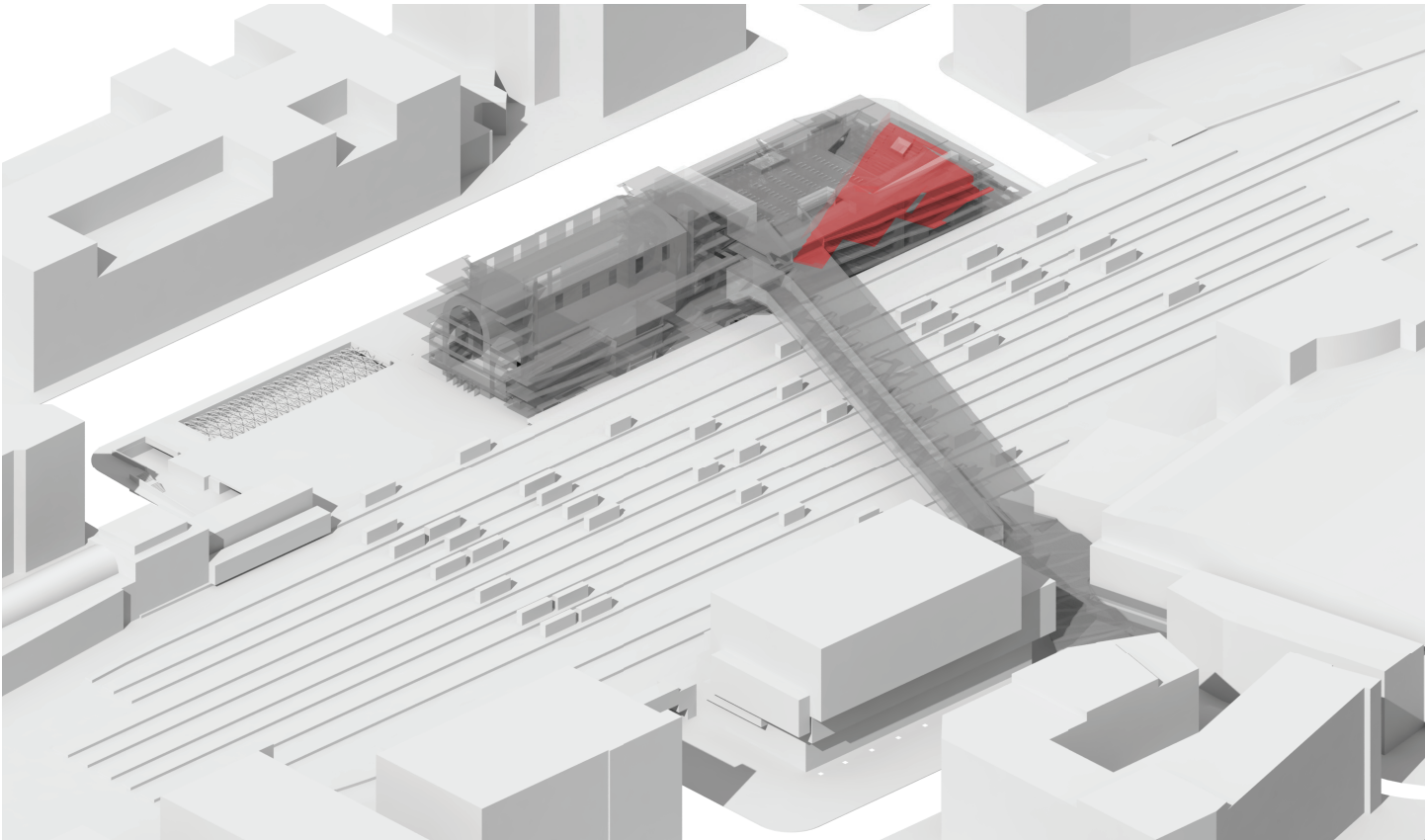


Figure 3.107 Axonometric;
Counterpublic Pnyx

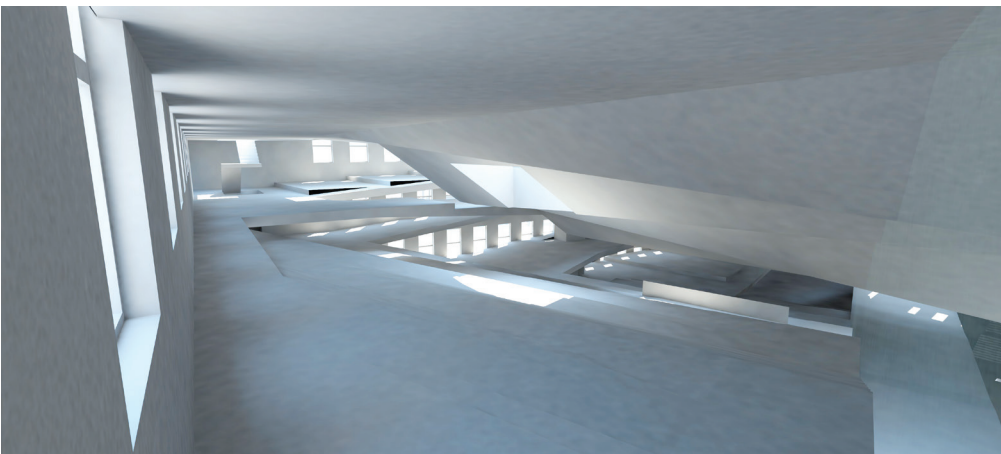
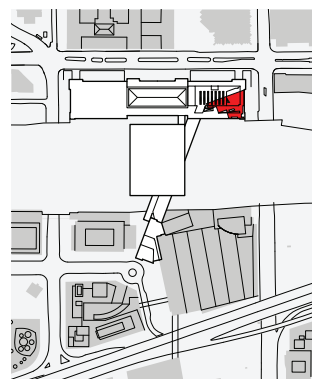


Figure 3.108 Left: Perspective
view of Counterpublic Pnyx

Figure 3.106 Key Plan; Public
Counterpublic Pnyx



COUNTERPUBLIC PNYX

Numerous intimate gatherings may simultaneously occupy different parts of the space. A wheelchair accessible ramp breaks up the steps, providing spaces for speakers to address small informal audiences. Alternatively, the Pnyx may accommodate a large group addressed by a single speaker. With connections to all other private programs within the East Wing, it allows for full engagement with publics who seek high levels of privacy.

Legend

- P Counterpublic Pnyx**
- P1 Assembly Space
- P2 Void open to below
- P3 Connections to Counterpublic Stoa

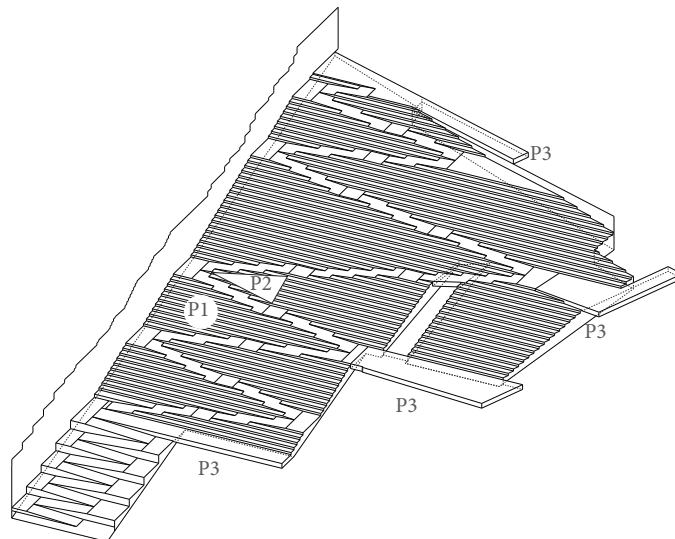


Figure 3.109 Axo of Pnyx



Figure 3.110 Section cutting perpendicularly through Counterpublic Pnyx

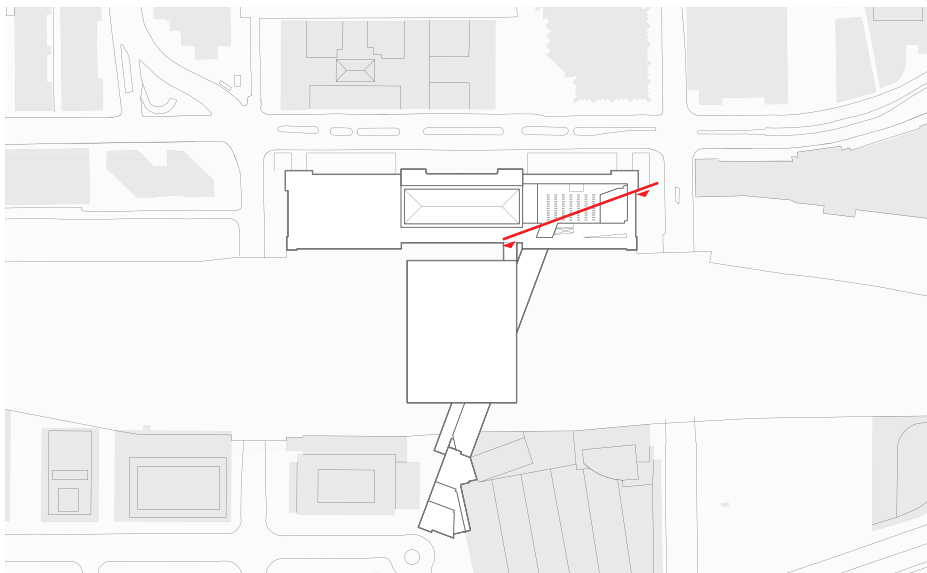
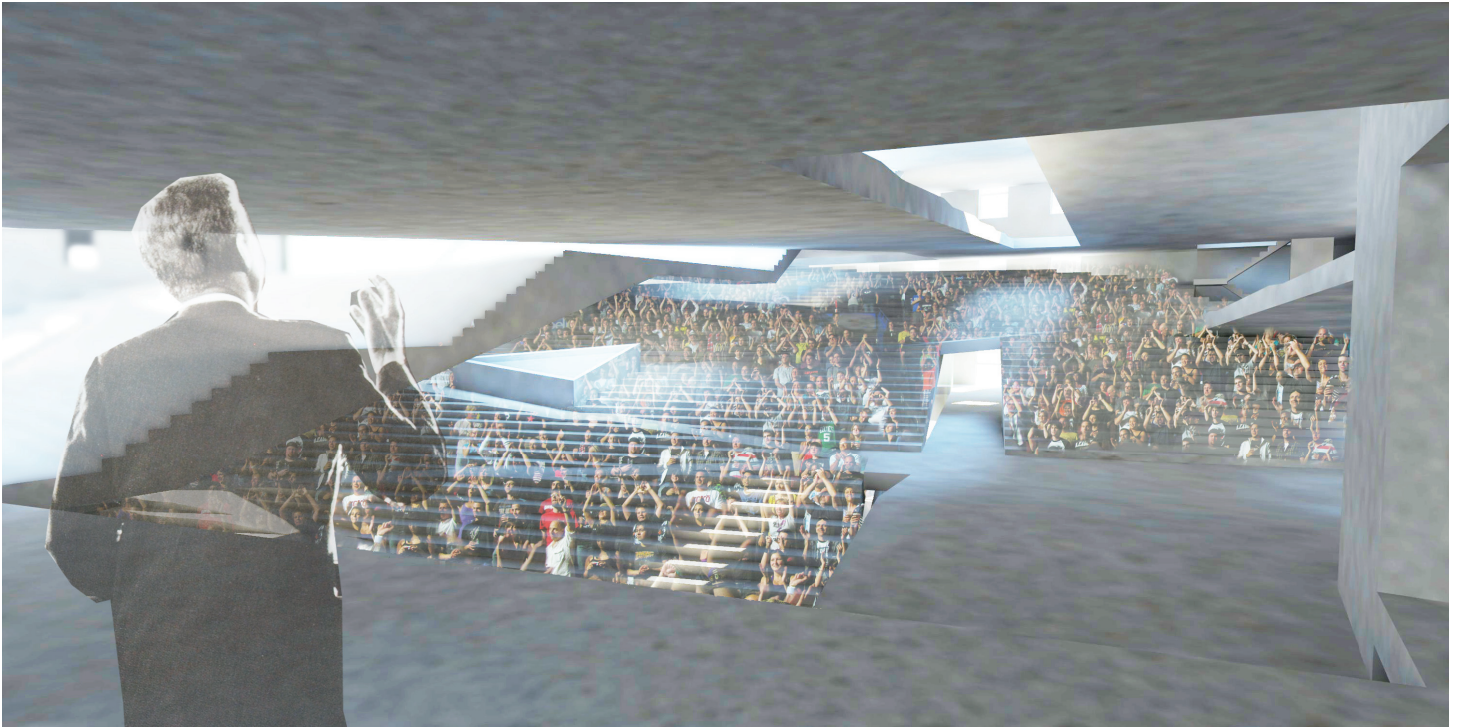


Figure 3.111 Left: Key Plan indicating section cut.



CONCLUSION

By expanding the public realm, and introducing a diversity of publics and programs within an interconnected network of civic-orientated spaces, this thesis proposes an architectural alternative to the commercialization of Union Station. In recognition of both the successes and failures of the Ancient Athenian typologies of the Agora, Stoa, and Pnyx, this architectural proposition challenges these forms to perform as more active condensers of democratic interaction. As Toronto continues to evolve under pressures of commodification, the City and its citizens must begin to imagine a built environment that re-politicizes our public spaces. This is the ultimate aim of the design proposal, which hopes to assist in the transformation of our public sphere to a more equal society through discourse and the encounter of difference.

The thesis is intended to be read as a polemical design proposition, thus some of the physical and budgetary obstacles have been overlooked in the design process. It is also important to note that within the architectural profession, it remains essential that architects respect the process of community engagement, and practice empathy towards their clients and users. Thus the design of counterpublic resources and housing outlined here requires more extensive dialogue with users before further development. This process is essential to the successful design of architectural spaces for counterpublic users.

Ultimately, the thesis is intended to be read as a form of media that generates its own public by providing visibility to alternative political spatial typologies. The polemical proposition seeks to generate discourse that questions how marginalized publics may emerge from the private sphere to occupy new architectural forms. It asks what architecture can do to aid counterpublics, and facilitate their participation in true public life.

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