

**Untold History,
the Museum of Toronto**

by

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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 available to the public

Abstract

From its role in the fur trade in the 17th century to the multicultural city that it is today, the City of Toronto has evolved significantly over time. This thesis attempted to build a container to recognize the city's history through the design of a museum: 'Museum of Toronto'. The project itself is located at the east end of the St. Lawrence neighbourhood, adjacent to the busy downtown core, where the first parliament of Upper Canada once stood. The museum is targeted to all Torontonians, including; all Canadians who choose to live in Toronto; immigrants who are looking for new places to call home; and children and youth who are curious to learn more about the city they live in.

The design of the building began with explorations into the city's history including its immigration policies. These historical narratives influenced the true purpose of the building both as a place to exhibit historical artifacts connected to the city's development and also as a place of inclusion for newcomers. As such, the museum houses a mix of cultural institutions: a museum, theatre, library, and also a learning centre. The 'Untold History' refers to not only histories of the past, but also to histories of immigrants yet to come. The main goal of the design was to create a space that could simultaneously express the past and also be open to the possibilities of the future. The architecture itself addresses the complex functionality of a museum and the representation of memory through physical form while creating a place for integration and development of community.

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carpe diem,
quam minimum credula postero.

Introduction

The core of this thesis orbits around this personal idea that History is important for the development of the individual. The first time I explored Toronto I was amazed by the several languages I could hear walking by John Street in my way to the CN tower. Once on the top of the tower I was greeted with the view of Lake Ontario and the vast city, however, from there, two building really caught my attention: Fort York and Casa Loma. I was eager to learn more about Toronto, how the city came to be, the historical buildings, and the native people. My curiosity took me to visit several museums around the city, but none of them could explain to me how the city started, nor how it came to be what it is now. I recall my tour guide at the time, my very beloved uncle, telling me all this facts about the Gardiner express construction and when the British burned down the white house in 1813. His knowledge was acquired by his own curiosity, he's been Canadian for almost 30 years now, after leaving El Salvador in 1982. Like him, like me, there are thousands of other immigrants who come to Toronto seeking for a new home. A land of opportunities that, different from other countries, welcomes different ethnicities.

As an architect student I wanted to take on the challenge of creating what the city was missing: a museum that narrates the origins of the city and the expectation for the future. The final proposal is a result of different trials and itineration of program and form. The first three chapters of the book consider the theoretical base for the museum. Chapter one, titled "Thought on the importance of History", is a short essay constructed at the early staged of the thesis as an answer of what History represents and why is important. History does not run in a homogeneous constant line, rather is dynamic. The historical narrative we know today will not be the same our future generations will learn given the hasty development of society and technology in the research and discovery of new gadgets and artifacts. Then for Architecture it means that spaces created to tell history should have a dynamic quality to change and innovate. An ability to growth and adapt to the new society's narrative.

Chapter two "From Taranto to Toronto" contains a narrative of the beginning of the city as well as role of Toronto in the multicultural mosaic that is Canada. The first part of the chapter presents an historical narrative on how the first colony stablished in this land, a chronicle dated from 1615 to 1812. The second part of the chapter considers what is Toronto today, after the foundation of the Town of York, Toronto has grown in territory

and in population, and the chapter focuses on immigration as the main trait of Toronto today. The last part is dedicated to the gift of Canadian citizenship to wrap up the journey of the immigrant. Chapter three “A museum of the city” develops the typology of a museum, its origins and cases of study that helped the final proposal, also presets previous proposals made for the Museum of Toronto (MoT) and the proposed site for this thesis in the limits of the St. Lawrence Historical District.

The final proposal is located in Chapter 4. The final program attempts to situate the museum within multipurpose and multifunctional atmosphere adding a Theater, Café, learning facilities and the St. Lawrence Library branch. An early decision was made of not excavating the site, the project is though as the aftermath of an exhaustive archeological research where once all the information of the site has been collected the site can be covered and forever preserve under the new history museum. The form has been thought as a box, a simple form that fits within the historical neighborhood, but that because of its materials stands up.

The thesis book ends with the conclusions, and an unwritten thousand one more thoughts of what could happen with the site. The journey that once started with the eager to learn about Toronto now gets to an end, with a museum, a library and a theater.

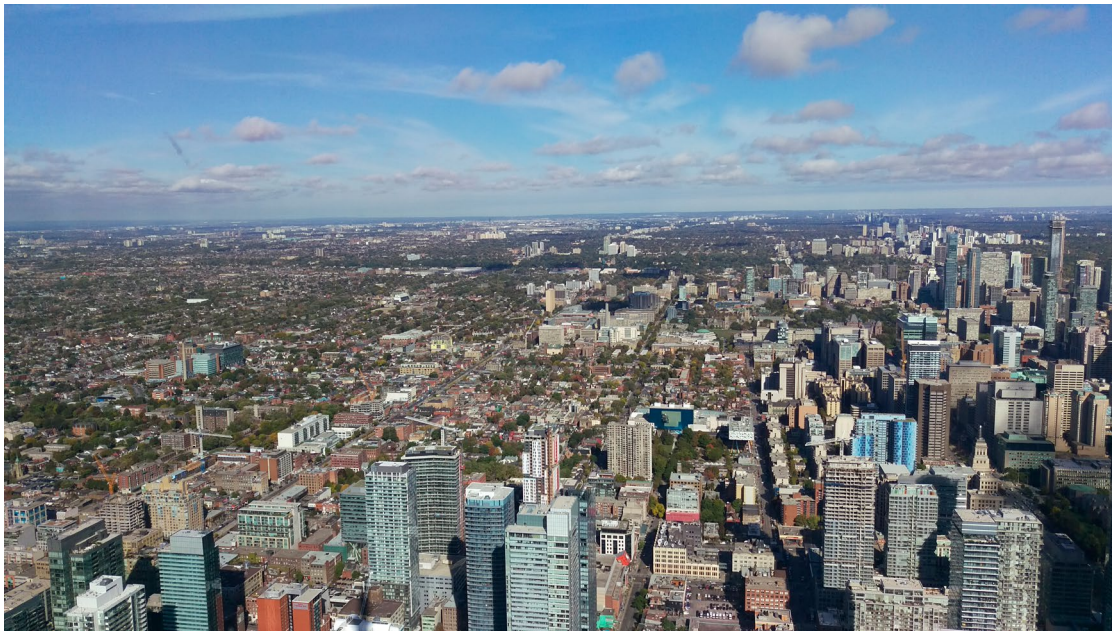


Figure 1. Toronto looking north. Photo taken from the CN Tower back in 2016.

Thoughts on the Importance of History

“History, then, does not simply entail narrating ‘what really happened.’ Rather, history is the process of determining what, among past events, is useful and needful for plucking in the present.”¹



Figure 2. Paul Klee. Angel Novous, The angel of progres.

Before jumping into the historical study of the city of Toronto, I would like to take a step aside and understand the topic in hand: History. Rather than a list of facts and names we had to learn on our elementary education, the research took me through the philosophical aspect of why is history important and how is curated. The study of historical chronicles are an important part of the education curriculum either here in Canada or in any little country in Central America as my own, all students are giving the task to read, learn and write about past events that helped shape the society they are immerse in. But with the development of technology, new discoveries are made, mistake from previous eras are being found and by result the narrative is changing. History is then not written in stone, but carved into a sculpture that is yet long to be finish. In my attempts to create the museum of Toronto the first step is learning about the dynamic of History.

During the nineteen century, Karl Marx gave his interpretation of history as a system of struggling classes, each one aligned with either the forces of production or the relations of production. Rather than seeing history as a linear sequence of events, Marx broke it down to specific moments where the economy, and by consequence society, changed. Instead of a monotonous line of events, all equal and all important, history is considered by Marx, to be a dynamic line where those true key moments are the ones that challenge the comfort of the society to make radical changes. Walter Benjamins followed up the ideas of the historical materialism in his work *Theses on the Philosophy of History* where develops the theory that history is dictated by the victors, the ones who beard power, or those who owns the means of production, in the capitalist interpretation. In the most dramatic scenario, history instead of being conceived as a collective memory of the oppressed classes, can be used by a powerful minority as a tool to shape society with values at their convenience.

The curation process of History in cities, lies in the hands of architecture. Half a century before Marx, Ruskin stated that the forgetfulness of the man was repelled by Poetry and Architecture², both visible and palpable evidence of man's past thoughts and

work. Eventually, the fundamental aspect of architecture as the long lasting physical proof of human life, makes it the perfect tool for the preservation of history. Buildings and monuments together with the word of historians create the narrative of the city. Once a new government or monarch takes over the land one of two things could happen. They either celebrate those monuments of previous rulers, or they eliminate the memories of them. This special selection is dangerous as it produces flaws and gaps in history, or “leaps in time”³ by creating incomplete narratives.

If the monument gets destroyed from the urban landscape, there will be a transition period to accept the new reality that the monument is gone and is no longer forms part of the immediate reality of the city. But the evidence of its existence will remain buried either in the memory of the elder or deep in the land. The soil becomes the witness and the container of evidence, “If these walls could talk” I would say that if the soil could talk what else would we know. Archeologists and Geologists have the task to unveil what the soil has to offer, historical artifacts, foundation of previous edifications or contamination on the land, just to mention a few.

Historical evidences must be preserved, secured and exposed to all the population not just to those that have the privilege to study it. By restricting people’s interaction with the pieces of the city’s past we are threatening to lose pieces of the historical narrative and possibly create empty voids, to quote Benjamins “For every image of the past that is not recognized by the present as one of its own, concerns threaten to disappear irretrievably”⁴. The problem in Toronto is that most of the artifacts discovered during archeological stud-



Figure 3. The cast of Hamilton during a presentation for the USA White House.
By Amanda Lucidon (whitehouse.gov)

ies are stored in several facilities under different organizations: The Conservation Service of Toronto, Heritage Trust of Ontario, the Natural Heritage Conservation, and other private organizations. Furthermore, there is no law or any regulation that requires researchers to give the artifacts back to the city, instead they are kept by the researcher “to hold in trust for the people of this province”⁵.

The challenge for modern architecture, and this design thesis, is to find how to create the container of history, how to narrate history further from just “show and tell” with static objects on walls. In 2016 an example of innovation in a historical narrative found its way into Broadway, using modern music styles as R&B and Hip hop, to tell the story of the United States revolution against the British Crown, based on the biography of Alexander Hamilton. The musical grabbed national interest, all of them from theater lovers to young students who fascinated with the catchy rhythm found themselves also lure into the history. Outside the lyrics, the musical is critical on the current events of the country, as the acceptance of diversity and immigration, seen first by stablishing a mixed ethnic group of artists to portray the different characters, and later with the narrative emphasizing the help given by Lafayette and Hamilton, both immigrant in the search of a new and better future.

“Who lives, who dies, who tells your story?”⁶

A museum of Toronto even though will home the previous time of the city, should not get stuck in just telling what Toronto was, but take a step further and comply the current and true necessities of the city: cultural spaces that bring communities together. The museum should and would not then be an isolated jewel in the city, it will emerge from the context not imposed, it will be one more layer to the city’s palimpsest. Added to that, we are creating a box to preserves those antique artifacts and at the same time offer a unique experience to the visitors. Static objects in glass boxes can do as much as a picture on a wall, but a sensorial experience creates a deeper memento for the visitor.

Notes

- 1 Luis Jacob, "A Play of History," <http://canadianart.ca/features/luis-jacob-a-play-of-history/> (accessed October 24, 2017).
- 2 "There are two strong Conquerors of the forgetfulness of men, Poetry and Architecture; and the latter in some sort includes the former, and it mightier in its reality; it is well to have, not only what man have thought and felt, but what their hands have handled, and their strength wrought, and their eyes beheld, all the days of their life" John Ruskin, *The Seven Lamps of Architecture* (New York: John Wiley, 1849), 148.
- 3 "Fashion has a flair for the topical no matter where it stirs in the thickets of long ago; I is a tiger's leap into the past. This jump, however, takes place in an arena where the ruling class gives the commands." Idem, 247.
- 4 "For every image of the past that is not recognized by the present as one of its own, concerns a threat to disappear irretrievably" Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt, Pimlico ed. ed. (London: Pimlico, 1999).
- 5 Winsa and Patty, "Toronto's Archeological Treasures Still Buried (in Bankers' Boxes, Garages, Basements and Lockers)," *The Star* June 16, 2018. <https://www.thestar.com/news/insight/2018/06/16/torontos-archeological-treasures-still-buried-in-bankers-boxes-garages-basements-and-lockers.html>. Accessed June 25th.
- 6 Ending song of the musical *Hamilton*, the song reflect on the history that will be remembered once Hamilton, one of the founding fathers, passes away, how the actions carried by Washington and company will evolve in the country that is today. Miranda and Lin Manuel, *Who Lives, Who Dies, Who Tells Your Story?* (New York: Hamilton the Musical, 2016).

From Taronto to Toronto

“[...] people had occupied this area for more than ten thousand years. The first inhabitants lived by the hunting, fishing, and gathering nuts, berries and such, moving in small groups from one campsite to another”¹

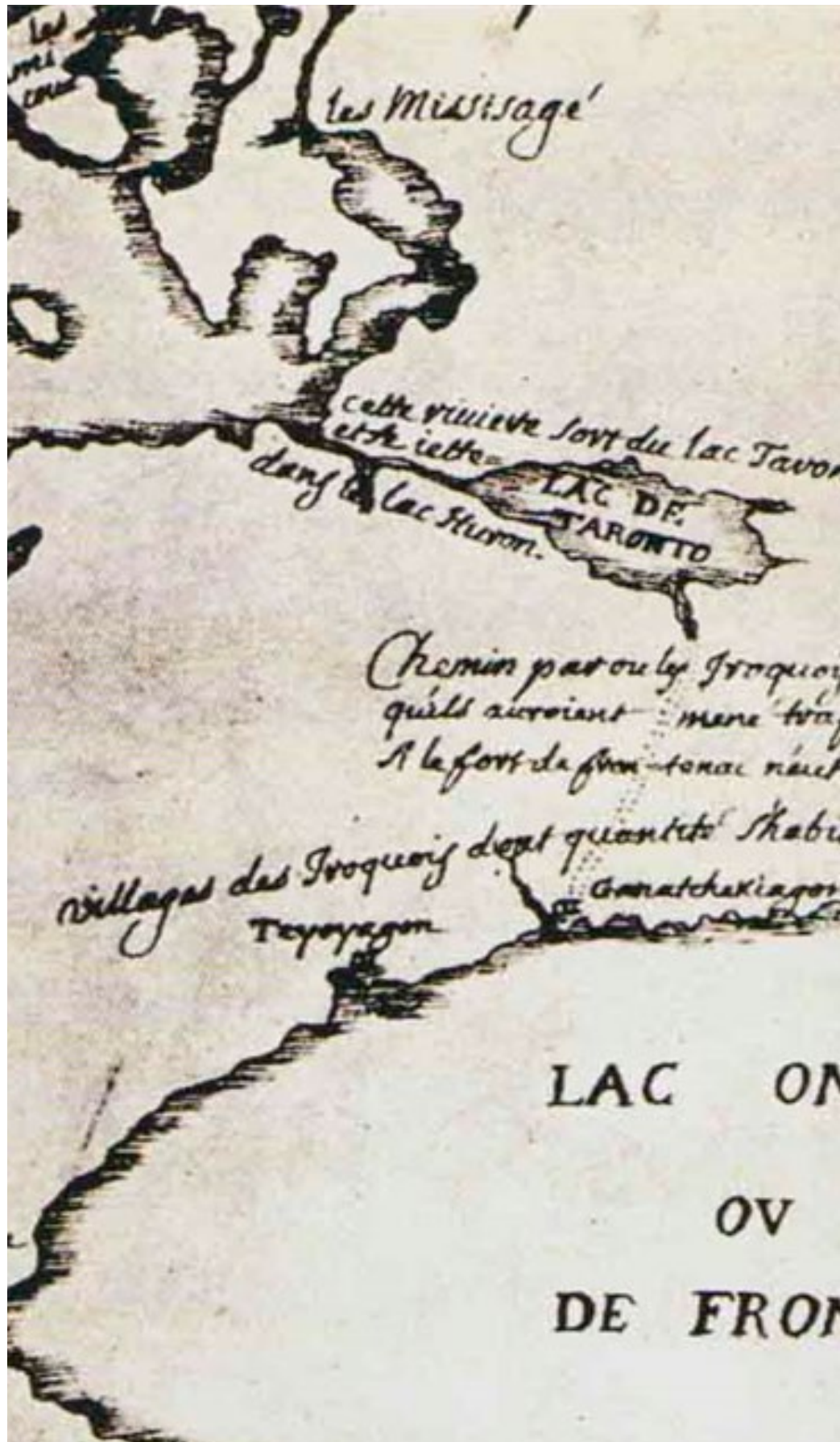


Figure 4. Map of Canada dated from 1670, the dotted lines represent 'Toronto the carrying place'.

Les Sauvages Loups et Iroquois
 tirent d'icy la plus grande part
 du Castor qu'ils portent aux
 Anglois et aux Hollandois

qui vont aux Outariens
 siques a la Nouvelle Hollande
 et cote' Bastie sur leur route
 Kenehe
 partent de ce costé depuis peu
 Gandrauka
 Cagomien Id
 gaherim I
 Isles
 Dans Ste
 le
 Lac

NTARIO

NTENAC



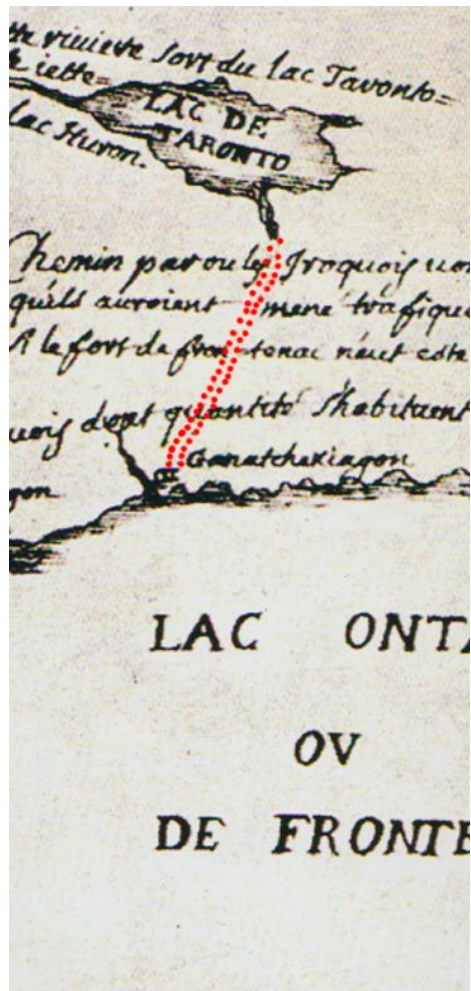


Figure 5. Section of the Map in figure 1, highlighted in a dotted line is 'Toronto the carrying place'

Starts with the name

The first writing records of the name Toronto do not refer to an urban settlement, not a Native camp, but rather to the path between Lac Taronto (today Lake Simcoe) and Lac Ontario. The Toronto Carrying place was a defined route of transportation for French explorers, traders and Native Americans. A “well designed portage” that took advantages of the natural forms of the landscape, the explorers would walk through the river valleys and navigate through the Rouge, the Holland and the Humber River, to arrive in the village of Teiaiagon, a Seneca settlement near Lac Ontario². The first graphic representation of carrying place dates from 1675, and the discovery is acknowledged to the French Explorer Etienne Brule in 1615. The main reason for the transit around the carrying place was due to the trading industry, introduced to the natives by the French.

The meaning of the word Toronto, or Taronto used at first for Lake Simcoe, has an indigenous origin. Although there are still debates about the specific meaning, it is widely accepted that it referred to “Where the trees stand near the water” in Wendat or Haudenosaunee language³. It is believed the word was used to describe the landscape around Lake Simcoe, Taranto transformed in Toronto and turned to the name of the lake. Furthermore, the name got carried over to the route as if to tell the explorer their destination.⁴

The first inhabitants of this land were the Hurons-Wendat and Petuns, part of the Iroquian- speaking people.⁵ Although nomads, the Iroquois tried to remain in one site if possible, they lived out of hunting, fishing and agriculture. Their dwelling structures were long houses made of sapling and birch or elm bark. They located their campsites on strategic points with access to water and cultivatable land, once these resources were exhausted they moved to new lands⁶. By the 1600’s the Wendat had abandoned the land close to the Lake, and was then occupied the Senecas. As the fur trading industry grew, so did the eager to gain more control over the land near Lake Ontario. Conflict aroused when the Senecas tried to expand their territory into the Missisaguas territory, Indigenous tribe located in the north and part of the Ojibwe-speakers. However, further down in history, in 1667 the Senecas suffered from European diseases and by the early 1700’s, they lost to the Missisaguas their hegemony over the land. ⁷ The Missisaguas founded the village of Teiaiagon, mentioned earlier, in the strategic point where the French, Indigenous and British trading parties meet.⁸

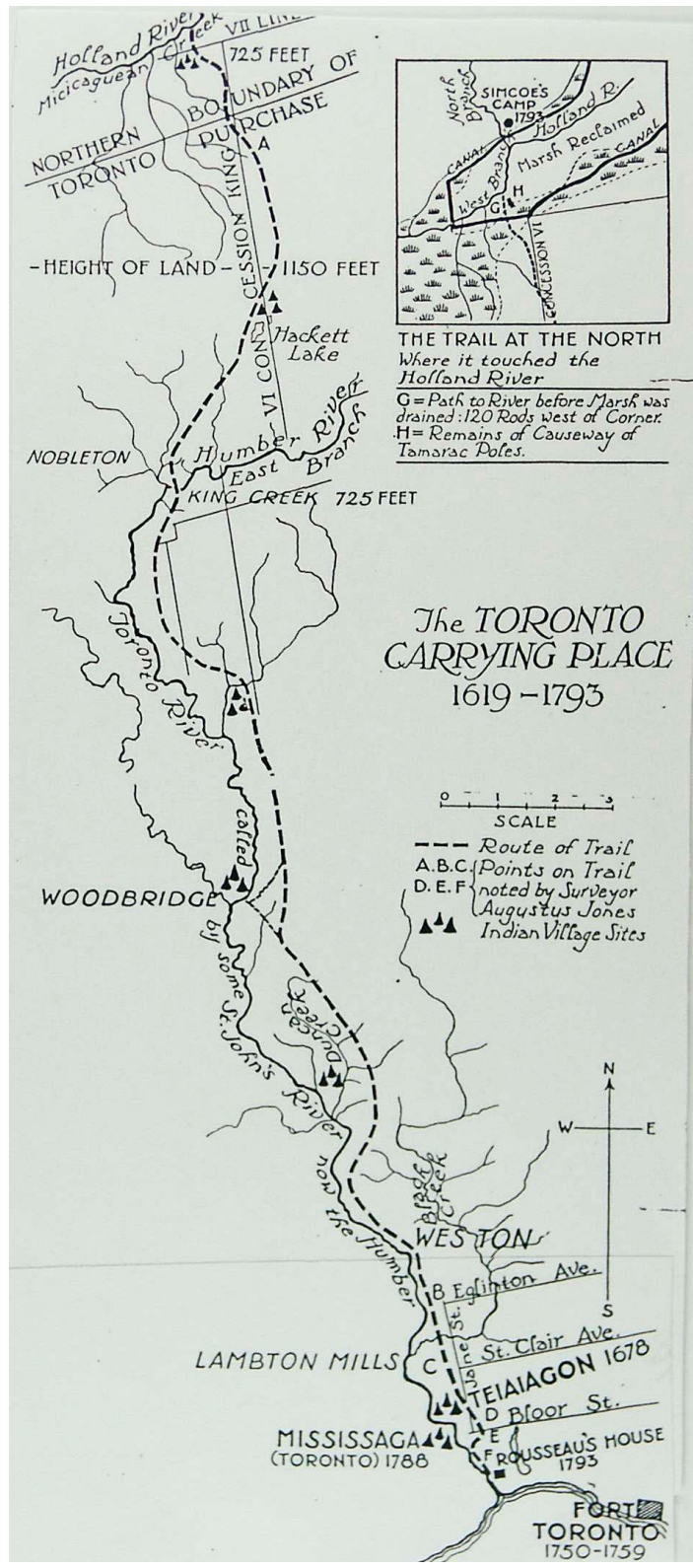


Figure 6. Map by Percy J. Robinson, Toronto during the French Regime.

The French, who had initially introduced the fur trade into the Native society were also eager to gain control over the carrying place. Their plan was to overpower the British and so in 1720 they established the first European style construction: a trading post to control the movement of the products. This strategy was successful for a short period of time. A second trading post was constructed in 1750, and its success triggered the construction of Fort Rouillé the next year. The French supremacy over the area came to an end after the Seven Year War, in 1760, with the British conquerors taking over the land.



Figure 7. An unknown artist's rendering of Fort Rouillé, c 1750.

Now in hands of England, the carrying place was forgotten for almost 30 years until when Lord Dorchester, governor-in-chief of Canada, saw the potential and started a plan to reopen the passage of Toronto. Additionally, the British faced the necessity to establish a new town for the loyalist running away from United States after the American Revolution. The first step was to acquire the land from the Mississaugas. In 1787 Lord Dorchester arranged a meeting with the Wabukanyne, Neace and Pakuan, chiefs of the Mississaugas, to purchase 250,880 acres of land in exchange of £1,700 and other goods⁹. The contract was declared invalid, as the purchased areas were not specified. Although fixed, the new treat signed in 1805 included more land than the original agreed by in 1787.

In the bigger Scale, in 1791 the Province of Quebec now completely managed by the British Empire was divided in Lower Canada and Upper Canada. Coronel Simcoe was commissioned to stablish the new town to be called the Capital of Upper Canada. Simcoe considered London and Kingston as possibilities but decided to establish the town in Toronto. It was in 1792, when Simcoe moved with his family to a temporary tent next to fort York, and founded the Town of York. The first official settlement was located on the east end close to the mouth on the Don River, from what today is known as Jarvis and Parliament Street between Adelaide and Front Street. From there the city started to grow both west and south, and after 18650's with the implementation of the train as the main way of transportation of goods, the city started to grow east and south.

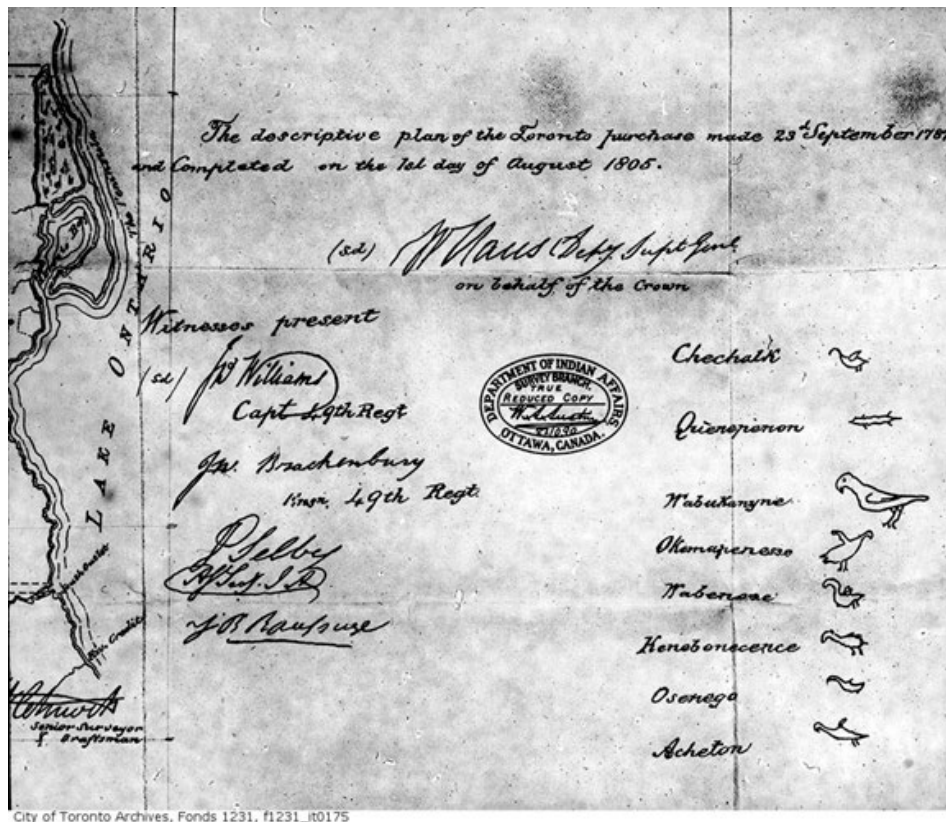


Figure 8. Document of the Toronto land purchase signed by the Indigenous Chief and the British colonizers.

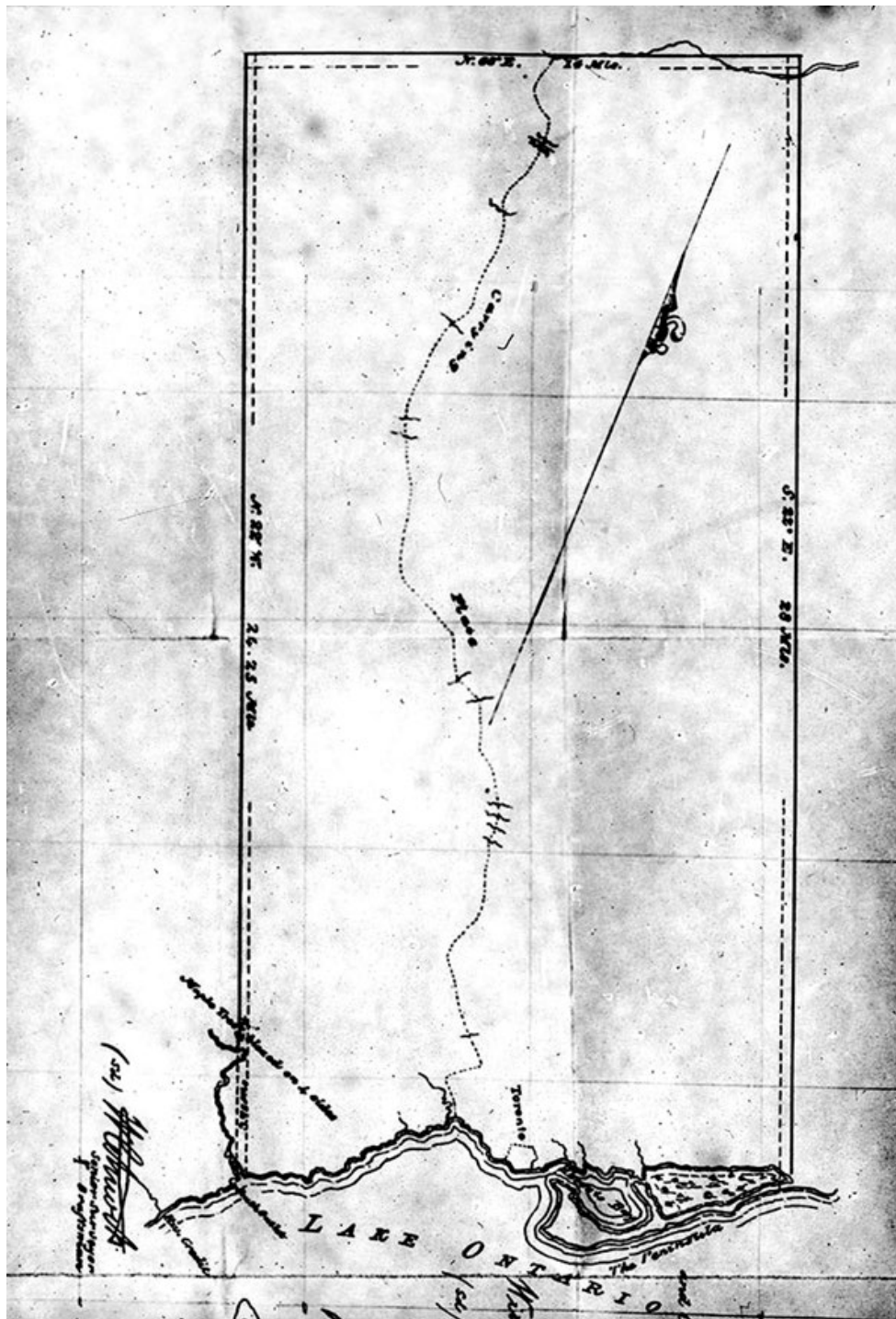


Figure 9. Delimitation of land purchase to the Indigenous people.



Figure 10. Plan of York. 1818. Surveyed and drawn by Lieut. Phillpotts Royal Engineers.

B.B. 37
PLAN OF YORK

Surveyed and Drawn
by
Lieut. Phillpotts Royal Engineers.

Scale of six Inches to a Mile.



Toronto a city of immigrants

The Town of York started with seventy-five houses and around two-hundred habitants¹⁰, most of them British decedents. Today Toronto extends beyond the purchased land with a population of 5,928,040 people, and 45.6% being individual born outside Canada¹¹. The 2016 census showed Toronto as the preferred city for Immigrants to start a new life. Just in the span of five years, from 2011 to 2016, the city reported 365,920 newcomers¹², the greater part from Asian origin, followed by the Americas and Europe. A total different scenario from the period before 1980” where Europe ruled the charts.

Immigrant population by selected places of birth, admission category and period of immigration, Canada, provinces and territories, census metropolitan areas and areas outside of census metropolitan areas, 2016 Census

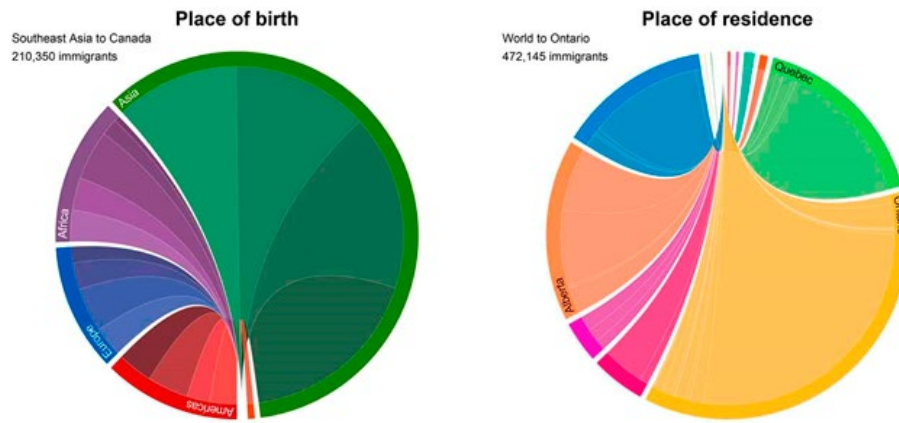


Figure 11. Graphics based on the immigration data from 2011 to 2016. On the right the circle the providences of Canada and the amount of immigrant population, on the left the total of Immigrants per place of birth in Canada.

Canada’s first immigration period is considered from the first European contact to the Confederation, from 1497 to 1867. British, French and Irish immigrants populated Upper Canada, with the idea of: either own a piece of land for agricultural propose or just to be labor force¹³. After the confederation, the new country tried to create a market that run from ocean to ocean, to impulse the agriculture industry of wheat¹⁴. In 1869, with a minimal restrictive Immigration act, Canada tried to attract as much newcomers as possible to populate the vast land, principally to the west. Although Canada “welcomed everyone”, special economic incentives were given to the Northern Europeans and Americans, while the new emerging majority, the Chinese workers received restrictions, evident

Immigrant population by selected places of birth “Before 1980”

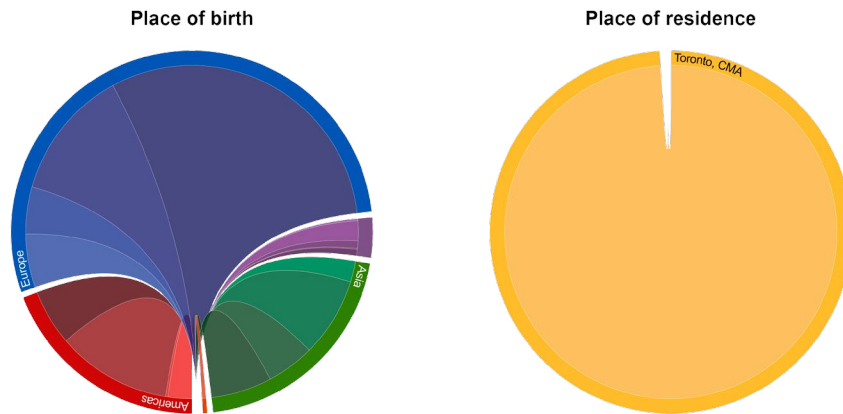


Figure 12. Before 1980, because of the restrictive Immigration policies, majority of immigrant population came from Europe.

Immigrant population by selected places of birth between 2011 to 2016

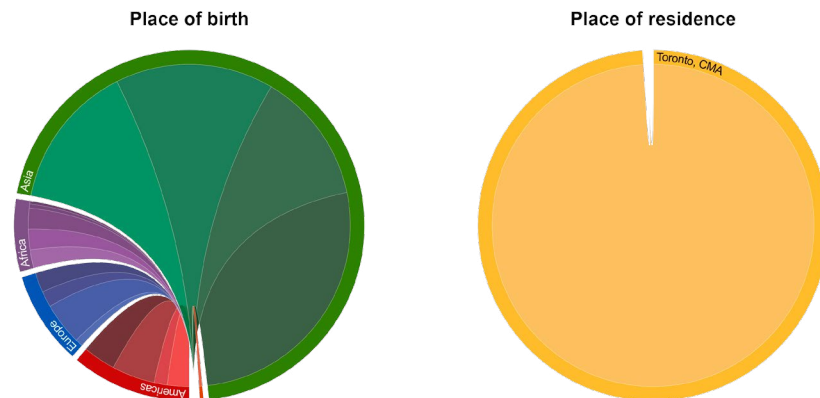


Figure 13. Between 2011 and 2016, the majority of the immigrant population was Asian, followed up by America and third Europe.

in the Chinese Immigration Act of 1885 and further amendments.¹⁵ Between 1885 and 1910, Japanese, East Indians and African Americans suffered from special policies that made it difficult for them to enter the country.¹⁶ Canadian’s government race selectivity continued for several years; before 1961, 90% of the immigrants were European and 3% Asian and Middle Easterner¹⁷. It was until 1976 that Prime Minister Pierre Trudeau impelled new immigration act based on family reunification policies, refugee assistance and transparent and equal admission criteria¹⁸. The effects of this changes in policy are reflected in the charts seen in figure 12 and 13, as Asian and American population grew and represent first and second immigration groups.

In Toronto the evidences of its multiculturalism can be seen and heard while walking by the city. According to the 2016 census 43.9% of the population has a mother tongue other than the two official languages whereas 50.6% identify with English as their first language. Mandarin, Cantonese, Tagalog, Spanish and Italian, lead the list of more than 140 different languages. It is valid to note foreign languages overpass the percentage of Aboriginal languages present in the city, less than 0.7% or 730 people¹⁹. The presence of each of the foreign tongues is strongly related to specific neighborhoods: Little India, Little Italy, Little Portugal, Koreatown, Chinatown, just to name a few, where not only the distinctive cuisine of each country can be found, but also pieces of culture, religion and traditions.

“Canada’s diversity, properly nurtured, is our greatest strength”²⁰

“Thank you for choosing Canada. Thank you for building your lives, and your future amongst us, and as part of us.”²¹

In the current world in which immigrants are targeted as “The others” or “The unwanted” Canada has set an example by choosing a different approach. Learning from the past mistakes, Canada now offers a better immigration system, inclusion programs for refugees and skilled workers and opportunities for students to remain in the country after graduation. Canada celebrates their multiculturalism as a Mosaic of cultures.

Citizenship is “the greatest gift Canada has to offer”, a gift given to those who fulfill the requirements dictated by Citizenship and Immigration Canada. As established in the previous part, immigration plays a major role in the history of Toronto and development as a city. It is impossible to disassociate one thing from the other hence the importance to include this section in this thesis. The journey to become officially Canadian, a process that can take in average 5 years, requires the candidate to learn and master two topics: Proficiency in one of the official languages and the knowledge of the Canadian History. Spereared around the city exist several institutions dedicated to help the newcomers overcome the English deficiencies and to teach them about Canada values and facts.

The city helps enriching the knowledge of the newcomers by allowing them the interaction with different artifacts of historical monuments like Fort York, that talks about the war of 1812 or the roundhouse to celebrate the railway history. However, there is a missing piece in the city, one single institution, one single building of reference that contains a full narrative of how Toronto came to be and how it relates to the bigger scope of Canadian History.

Toronto Mother Tongues

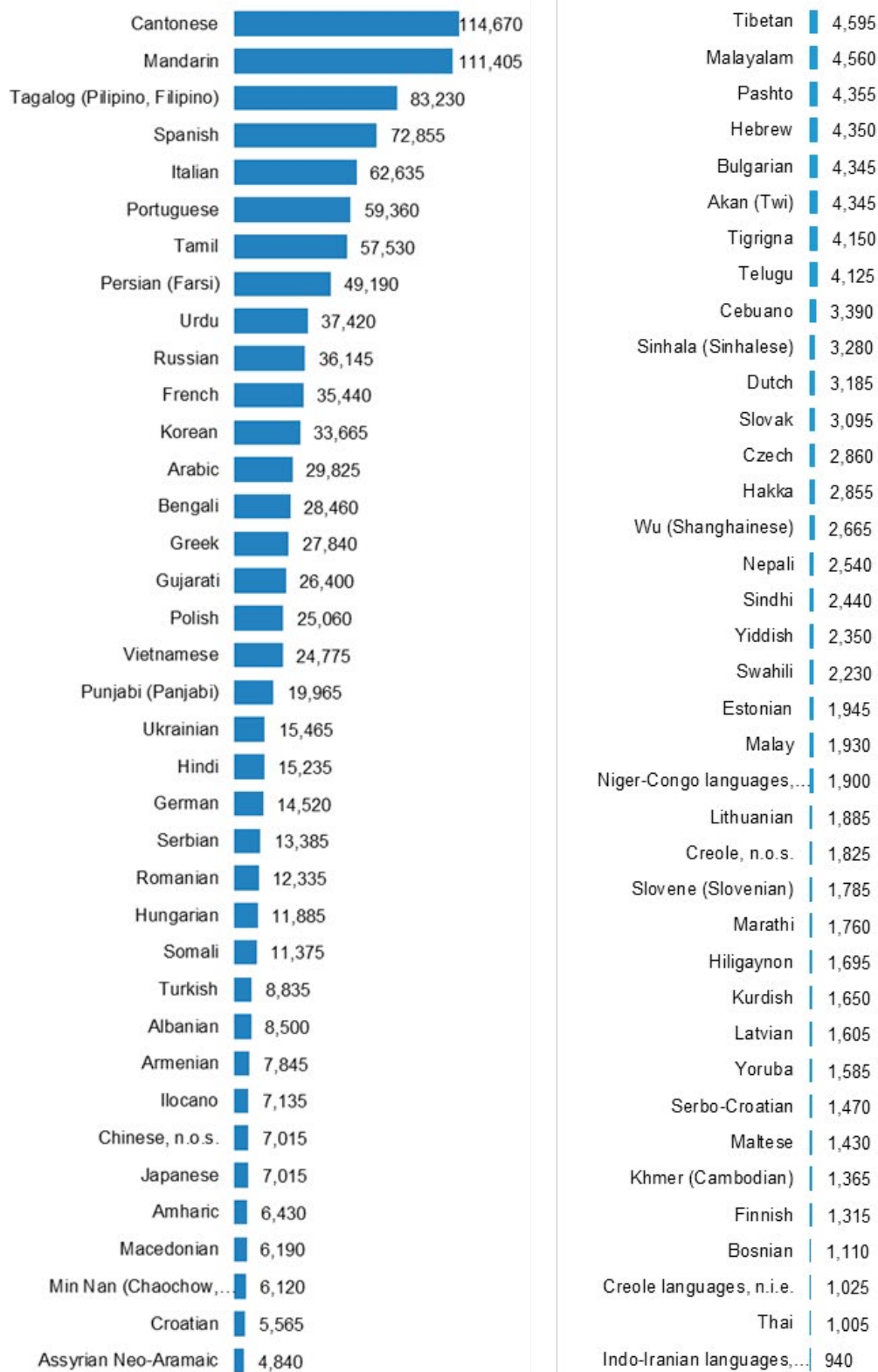


Figure 14. Languages spoken in Toronto, graphic made based on the 2016 census.

The Canadian gift

Once the candidate fulfilled the requirements for his citizenship, paperwork, fees and exams, there is one last step before being officially a Canadian: the citizenship ceremony. Every candidate who wants to receive the nationality must attend and take part of the event. Just as a graduation or a wedding this ceremony is a pivotal point in the life of the individual, the ending and a beginning.

“Citizenship is a formalized is of passage that pinpoints the moment someone enters the Canadian Family”²²

No citizenship ceremony is the same, however they all follow a specific protocol. First the venue can either be a determinate ceremony room, located in *Immigration, Refugees and Citizenship Canada Office*, or an off-site location: Libraries, museums, community centres, hotels, recreation centres, parks or Schools. Off-site ceremonies require a higher level of logistic and organization for setting up of the stage for the event and the security around the site to avoid any nuisance or interruptions²³. All venues must divide the space in three main areas: the stage or judge seat, the candidate seating or main section and the guest seating or spectators.

The stage is traditionally considered to be where the judge, special guests and officials will seat during the ceremony. The Canadian Flag and the Canada’s Coat of Arms decorate the main walls. The stage is elevated from the rest of the room to set the limits of the space. However, although the judge holds the power and is the guiding officer of the ceremony is not the main actor of this play we call citizenship ceremony. If we see the layout as a theatre, the limits of the stage should not end in the candidate seating. The candidate is the protagonist of the play, is the reason why the ceremony exists.

The core of the event is the parade of the cultures each candidate represents as they walk by the stage to receive the paper that represent the culmination of their journey and a new page for Canadian History. That beautiful moment should be staged not as a courtroom but as a theatre where the ceremony engages the audience with the actors, allowing interaction and synergy in the space. The common layout as a courtroom emulates a modern theatre, in which the public sits opposite of the screen or performance space, letting the individual be aware of two things only: his immediate neighbors and the screen²⁴. A traditional old layout as a thrust theatre would deliver the intimacy and



Figure 15. Citizenship ceremony at MaRS Toronto.

interaction between the audience and the spectator: candidates sitting facing each other, casually exchanging glances at each other, looking at the judge and at the same time engaging with their fellow actors; the play starts there and the guest witness the conversion of individual into the mosaic.

The succeeding narrative follows the information recollected from the official CIC website, as well as my own experience attending an open-to-public standard citizenship ceremony to explain the process of a standard ceremony. On January 30th, 2018 I took a bus from the Ainslie terminal to the Immigration, Refugees and Citizenship Canada Office in downtown Kitchener; the ceremony lasted 1 hour, it was attended by 47 future Canadians from 21 different countries and around 20 guests located on the sides. Even though the ceremony is open to everyone who wants to witness the event I was the only 'guest' not accompanying a candidate.

The candidates arrive with their family and friends to the venue, some arrived half an hour before, some right on time before the door closes. They are first greeted by the CIC officials who, following the protocol, will check their names and documents. The waiting area will start to fill in as the official finishes setting up the room for the event. Screens project the movement inside the venue, the waiting room is adapted so the guests who would not be able to enter can still enjoy the ceremony from the outside.

Once everything is set, the candidate enters the room. Seats are already assigned, families who will become citizens are sitting together. The candidates are located on the

centre and the guest either behind or at the sides of the room. The MC gives the instruction to both the candidates and the guests. The excitement can be felt in the room, the doors are closed and the stage is prepared for the rite that's about to take place.

Once the judge enters the room, the atmosphere becomes solemn. The judge dressed in his robe, greets the audience: first he thanks the candidates for their decision to come to Canada. His words resonate with those spoken by the previous Primer Minister: "Thank you for choosing Canada as your new home". The journey as an immigrant ends here.

Time for the main event, in what I would like to call a parade of cultures. The process is simple, as the name of each candidate is called, they stand and walk to greet the judge, guest and other officials as they receive the certificate. They sign the oath of citizenship and return to their seats. I refer to it as a parade of culture giving the diversity of clothing and emotions; from the 3-year-old who is going hand in hand with their parents to a charming old lady who I couldn't dare to ask her age, from the head of a family that wore a suit and tie, to the beautiful intricate rose embroidered in the black hijab of a young woman. The front of the room became a stage, the actors the new citizens performed one by one, and the audience immersed into their paper of witness watch in silence.

The ceremony enters the final act in which the new Canadians will recitation of The Oath, singing the Canadian Anthem and finally listen to more congratulatory words from the Prime Minister delivered in video format. The judge gives a final thank you speech to everyone for coming and encourages the new Canadian to live by the values they promised, then he exits the room. The official ceremony is over, but the celebration is not. Most of the now citizen will seek to take pictures to preserve such an important moment in their life. The play will repeat repeatedly, with different actors, with a different judge, with a different audience, but with the same script become Canadian.

Notes

- 1 Eric Ross Arthur, *Toronto, no Mean City* (London: University of Toronto Press, 1986). 3.
- 2 Idem, 3-5.
- 3 Jon Johnson *Pathways to the Eighth Fire: Indigenous Knowledge and Storytelling in Toronto* PhD diss. (Toronto: York University, 2015) 202
- 4 Idem, 203.
- 5 Derek Hayes, *Historical Atlas of Toronto* (Vancouver: Vancouver : Douglas & McIntyre, 2008).
- 6 Peter Nabokov, *Native American architecture* (New York: Oxford University Press, 1989) 76-77.
- 7 Hayes, *Historical Atlas of Toronto*, 8.
- 8 Arthur, *Toronto No Mean city*, 5.
- 9 Idem, 10.
- 10 Idem, 20.
- 11 45.6% = 2,705,390 immigrants. Statistics Canada, *2016 Census immigrant population by selected places of birth, admission category, and period of immigration*. Accessed July 2, 2018. <https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/dv-vd/imm/index-eng.cfm>
- 12 Statistics Canada, *Geographic distribution of immigrants and recent immigrants and their proportion within the population of census metropolitan areas, Canada*. Accessed July 2, 2018. <https://www150.statcan.gc.ca/n1/daily-quotidien/171025/too1b-eng.htm>
- 13 Kelley Ninette, *The making of the Mosaic: A History of Canadian Immigration Policy* (Toronto: University of Toronto Press, 2010) 22.
- 14 Idem, 57.
- 15 Idem, 108 – 109.
- 16 Idem, 145-159.
- 17 Idem, 381-382

- 18 *Idem*, 182-183
- 19 City of Toronto, *2016 Census: Housing, Immigration and Ethnocultural Diversity, Aboriginal peoples*. (Toronto: City of Toronto, 2017)
- 20 Words spoken by ex-prime minister Stephen Harper at the 2006 opening session of the United Nations' World Urban Forum. Rod Mickleburgh. 2006. "Harper defends Canadian diversity." *The Globe and Mail*. Accessed April 6, 2018. <https://www.theglobeandmail.com/news/national/harper-defends-canadian-diversity/article711236/>.
- 21 Institute for Canadian Citizenship (ICC). 2017. *Prime Minister Trudeau surprises new citizens at an ICC community citizenship ceremony*. September 8. Accessed March 25, 2018. <https://www.icc-icc.ca/site/article/prime-minister-trudeau-surprises-new-citizens-at-an-icc-community-citizenship-ceremony/>.
- 22 Government of Canada, *Take part in our citizenship*. Accessed June 26, 2018. <https://www.canada.ca/en/immigration-refugees-citizenship/services/canadian-citizenship/take-part-citizenship.html>.
- 23 Government of Canada, *Host a Citizenship Ceremony*. Accessed June 6, 2018. <https://www.canada.ca/en/immigration-refugees-citizenship/services/canadian-citizenship/take-part-citizenship/host-citizenship-ceremony.html>.
- 24 Iain Mackintosh, *Architecture, Actor and Audience*. (London: Routledge, 1993), 73.

A museum of the city



Figure 16. Athenian treasury Delphi.

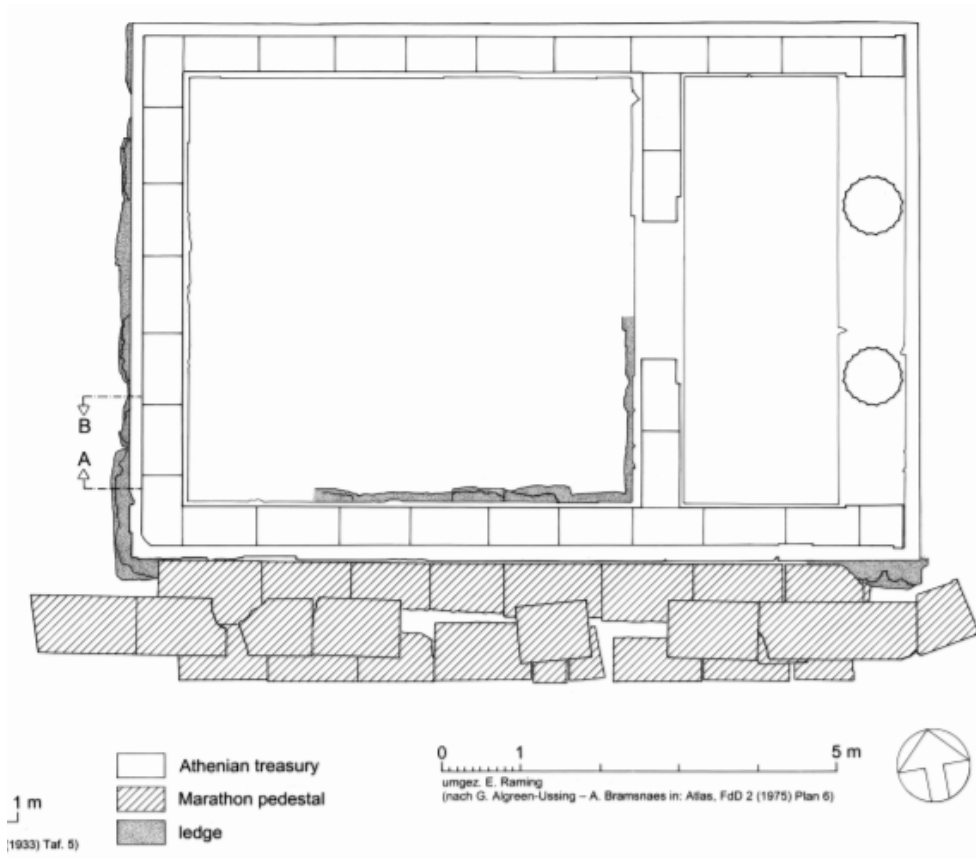


Figure 17. Athenian treasury. Delphi, Sanctuary of Apollo.

History contained in a box

The idea of creating a space that accumulates everything: time, epochs, forms and tastes belongs to Modernity¹, however the idea of accumulating pieces or mementos of history was initiated by the Greeks. The term Museum comes from the Greek *musio*: the place of the muses, the patrons of arts and sciences². In the early days the Greeks conceived the idea of creating a special chamber for the conservation, repository and exhibition of their victory vestiges, called the *Thesaurioi*. Located within the temple, each thesaurio was dedicated to a specific battle victory. In the case of the city of Delphi, the treasures were offered to the god Apollo and located along the path to the temple, for the visitor to witness the different offerings as they walk up the hill³.

During the fourteenth Century the treasure trove became one solid space called now the *grotta*, and a space to study the treasure, the *studiolo*⁴, was attached to it. Different from the Greeks these two spaces were connected by a courtyard. These changes gave a new dimension to the museum as it added the curatorial aspect to the storage of historical artifacts. By now the museum was not established as an independent institution but rather still attached to a source of power, therefore visits to the collection were limited to the bourgeois. It was thanks to the French Revolution in 1793, that the first Public Museum was created. The Louvre became the first museum open to the public without restriction of class⁵. Artifacts were now exposed to the public, allowing them to learn and create their own critical thinking about history and visual arts.

Light and circulation became important topics as typology started to emerge, and still are to this day as we continue to explore different methods to accomplish both. The challenge for the museum is transforming the interior by bringing as much daylight without causing glare, shadow or damage to the artifacts. ⁶ In the Kimbell Art Museum, Louis Kahn plays with materials and shapes to deliver indirect light into the gallery (second floor of the complex). Using the crest of the vaults as the light source, it then reflects to a secondary screen underneath the linear skylight and bounce to the arched walls. The space is then naturally illuminated during the day without disturbing or damaging the art pieces.



Figure 18. Kimbell Art Museum.

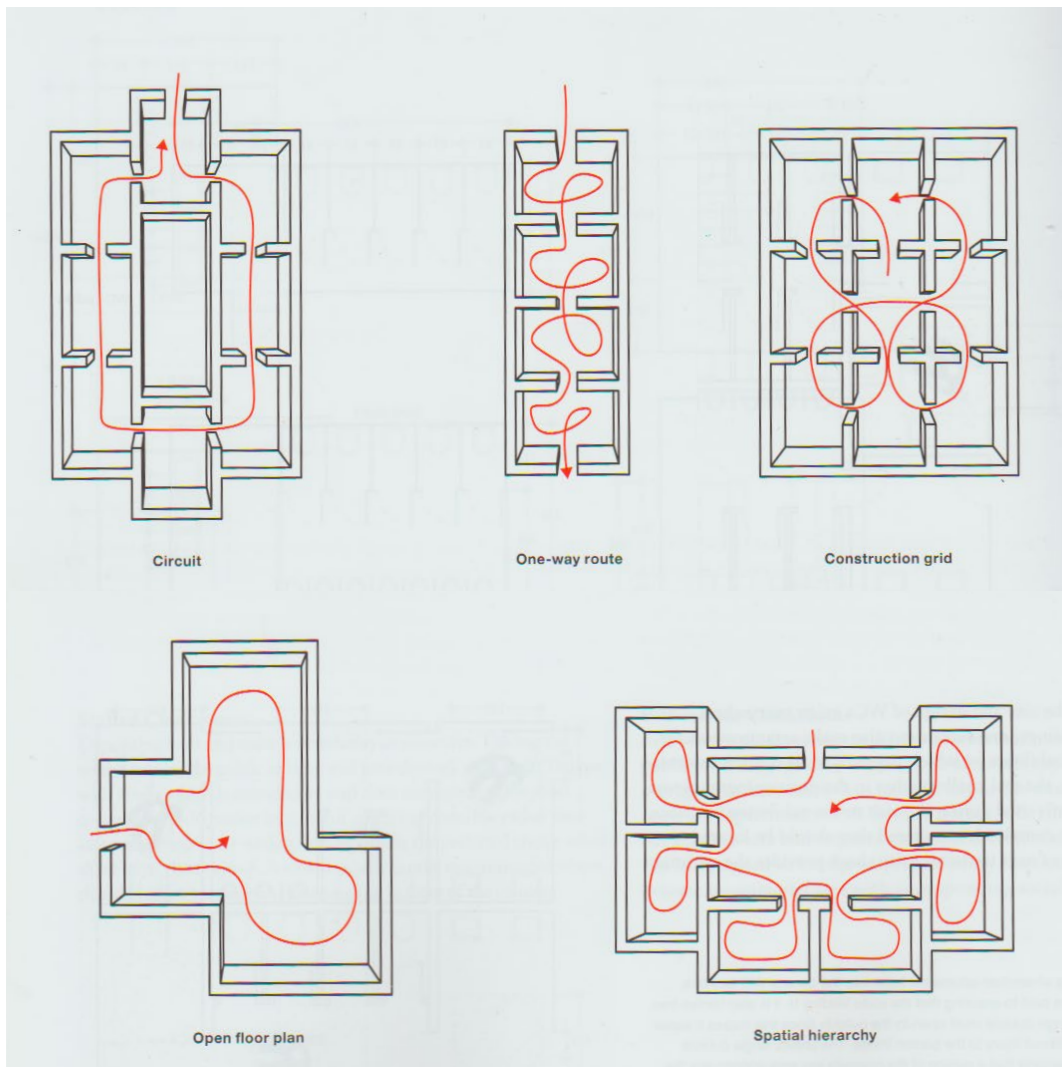


Figure 19. Museum spatial sequences diagram.

The backbone of the museum is the way it allows the user to navigate through its exhibits. The liberty given or not given to the user will be determinate by the architect and the narrative the museum wants to tell:

Circuits and one-way route: Originally conceived in the nineteenth century so the visitor will have to walk through all the exhibits before it can exit. The benefit of this layout is the assurance that the user will eventually see every piece of the museum, the downside is the restriction of the liberty of the user as well as making the journey monotone. A perfect example of this methodology is the “Glyptothek” in Munich by Leo von Klenze in 1830⁷.

Construction Grid and Open Plan: contrary to the previous layout, these two options provide maximum freedom to the user to explore different exhibits and rooms according to their own preference, in a Construction Grid layout the architecture is the guide between each room and space, while in the open space the job is transferred to composition of furniture stalls and artifacts.

At last we have Spatial Hierarchy: in which the exhibits are organized around a central space, this layout even though offers freedom to the user also represents a challenge to the curation of the exhibits, as the exhibits relate to the central space and to each other.

The purpose or specialization of the museum, another modernity heritage⁸, will affect the story that the architect wished to tell. An art museum will require different settings than a museum of history; that is the case for this thesis with the Museum of Toronto. History as mentioned in chapter one, is not a constant horizontal line, it is dynamic, it is being curated by society as new events and moments of danger emerge and add up to the narrative of the city. With that in mind, this project will provide the museum a Spatial Hierarchy with the flexibility to represent these changes, and allow the user to understand the narrative. Too much freedom will disarticulate the historical narrative and an imposed journey will not only make the museum boring but unattractive for a second visit.

Preserving memories: Cases of Study

Salemi Church, Sicilia.

The first example studies historical artifacts erased by natural disasters. The Urban Renewal of Salemi church in Sicily, Italy designed by Alvaro Siza and Roberto Collova. Their main goal was to reconstruct the memory of the destroyed parts of the city. Salemi, the first Capital of Italy, was destroyed by earthquake in 1968, destroying all Belice Valley⁹. With most of the dwelling spaces destroyed or severely damaged, Sicilians left the city centre. The renewal project included the institutional building still standing.

The ancient church dedicated to Our Lady Mother of the Angels, previously a mosque and a temple of Venus, was reduced to ruins in the majority except for what it used to be the altar. The intervention strategy was not to rebuild the church, but to create a public plaza¹⁰ as the footprint of where the building once stood. Two columns are erected isolated from the ruins and *plinth* stones mark the location of the former columns of the cathedral¹¹. The columns inform the visitor about the method of construction and a sense of the interior space of the demolished church. The location and construction of the columns were based on the historical data, but constructed to be easily identify as foreign to the era. The ruins were left as the background, the official evidence of the building once stood there.



Figure 20. Piazza Alicia, Renewal project over the destroyed church dedicated to Our Lady Mother of the Angeal.

Topography of Terror, Berlin.

Project located in Berlin, Germany. The site was previously known as Prinz-Albrecht-Straße 8, used to be a Prussian Secret State Police Office headquarters (Gestapo) and a prison, it is known for the brutal torture methods used by the Gestapo to extract information during World War II. After 1945 most buildings used by the Nazi party were “blown up and razed”¹². The site was forgotten until 1987’s during the city 750th celebration that the site grabs the attention of the public and researchers.

Once the deadliest place in Berlin, now is transformed in a museum and research centre. The project uses the archeological findings and the foundation of the previous building to star the narrative of the site. Visitor enter the site by the north were the path start, alongside the trench, that has been adapted as an outside exhibition. Glass panels sit in front of the foundation giving the visitor the information regarding the use of the space and showing pictures of the victims and officials. The research facility is located at the end of the trench shifted to the west. The building designed by Peter Zumthor includes exhibition spaces, a Zen Garden, library, cafe and research facilities.



Figure 21. Topography of Terror Foundation. Outdoor exhibition over the Prinz-Albrecht-Straße 8 remains.



Figure 22.. Topography of terror, research facilities designed by Peter Zumthor.

Franklin Court, Philadelphia

Project located in Independence National Historical Park, Philadelphia United States. Robert Venturi and Denise Scott Brown were commissioned to build a museum and memorial in the land where Benjamin Franklin once lived. Their strategy was to put the museum under-ground, other exhibition spaces, offices and gift shop were allocated in 5 recreated houses along the perimeter of the site, and finally a courtyard in the centre where “a steel ghost structure” emulating the original house. The archeological remains are protected from the elements and accessible to the plaza users by what they called “Viewing ports” located along the plaza.

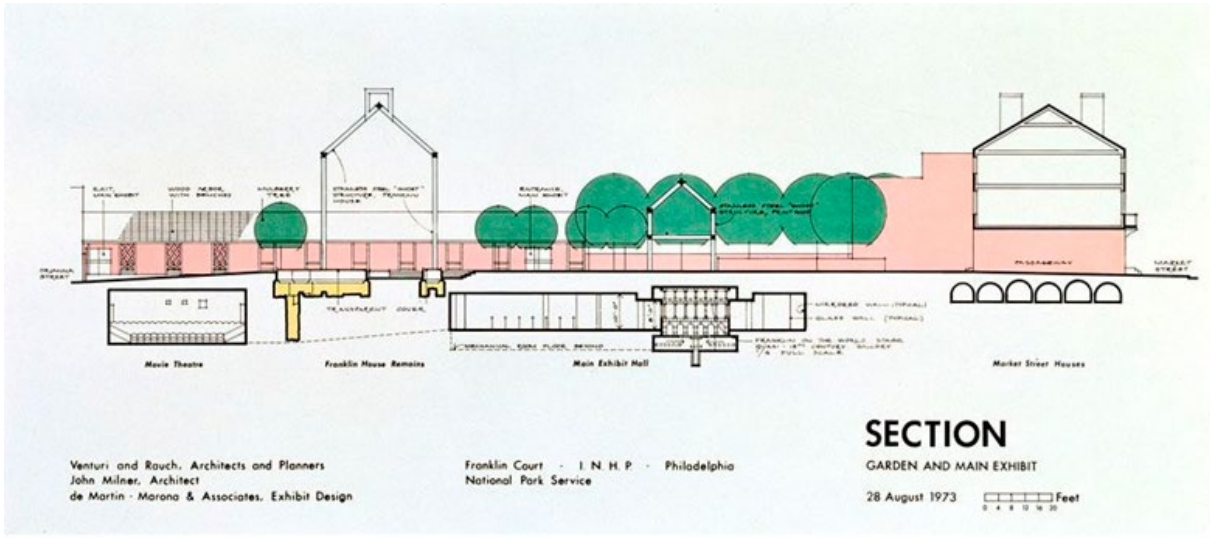


Figure 23. Ghost structure in the middle of the courtyard.



Figure 24. Franklin Court and Benjamin Franklin Museum, Philadelphia, VSBA, 1976.

Waterloo Region Museum

Located in between Kitchener and Cambridge, over Homer Watson Boulevard and Huron Road, the museum holds the history of the Waterloo region, Waterloo-Kitchener-Cambridge and is considered the largest community museum in Ontario. It was founded in 1957 with the Doon Heritage Village: a recreation of the life of 1910, followed by the curatorial centre in 1945 and finally the main museum building design by Moriyama + Teshima Architects in 2011.



Figure 25. Museum site plan.

Currently the heritage Village covers 43 acres, the name Doon comes from a nearby village from 1863¹³. The buildings were moved from different parts of the Waterloo Region or reconstructed as accurate to the time as possible but setting apart the new construction from the old materials already on the buildings. For example, “McArthur House” was moved from its original site Ekfrid Township to the village in 1962¹⁴, whereas the “Firehall” is a replica of the original Firehall at Baden. The outdoor village exhibition runs from May to December and represent the main attractive of the museum, as visitors can take a tour by the village and interact with the “villagers”, employees dressed as people of the era, and the artifacts inside each building.



Figure 26.Recreation of a fire house. Located in the Heritage Village. The building is complete with artifacts from the time exposed in the inside.



Figure 27.Several recreated edifications, shop, barber and bakery located in the heritage Village. each building allow the visitor a different experience.

The Curatorial Centre, built in 1995 by the necessity of research facilities and storage space, is located hidden from the visitor's eyes, on the far end of the complex. Its known to be one of the most complete curatorial centres in Ontario. With 2973 squared meters, includes offices, archive library, three artifacts storage rooms, a reproduction costume storage, curatorial labs, exhibition, preparation, workshops and changing rooms for the villager employees.

The tree storage rooms are organized in according to the artifacts they hold: The first room holds the first cars produced by Toyota in the region, as well as other epoch vehicles, cars, textiles and mosaics. Further down we have the furniture room where we can find Pianos, grandpa clocks and wooden chairs. And finally, the most complex room of all the little artifacts room where shoes, parasols, dates ornaments, cans and a variety of other little artifacts can be found. The main goal of storing these objects and having them accessible to the museum's curator and design department is to use them as reference in current and future exhibitions, especially in the Doon Village. To reproduce the layout of the "Post Office and Tailor Shop" curators will have to consider cashier machines, letter,

stamps, tables and chairs that dated form 1910 and reproduce it. Textiles, furniture and small objects. One last storage room is in the upper floor of the complex or creation and storage for the customs to be used by the villagers, these costumes are in its majority made by volunteers or specialists based on pictures and patterns found from the historical period.

The last addition to the museum is the main exhibition building designed by Moriyama + Teshima Architects and built between 2009 and 2011. It is located over the intersection of the Old Huron Road and Grand Trunk Railway. Both historical trails acknowledged in the design using the Huron Road as the entrance axis to the building and main exhibition space, and the historical Railway axis to direct the user into the Doon Village. The intersection point is highlighted by the uncovered train rails on the floor.



Figure 28. Storage room for small objects located on the curatorial centre.



Figure 29. Exhibition workshop room. This is were the spacial furniture, cabinets or other woodworks is done to support the exhibitions and the village.



Figure 30. Storage Room for big objects and fabrics. The bigger of thre storage rooms in the Curatorial facility. It contains several diferent artificats from vehicules, bicycles to mosaics and furniture.



Figure 31. Main entrance to the building, The axis is a continuation of the old Huron road and continues to the interior of the exhibition room (See next figure).



Figure 32. Main exhibition room. the continuation of the old huron road can be seen on the materials on the floor. the wood sections is a continuation of what we see in the main entrance.



Figure 33. Cafe, multipurpose space and entrance to the Doon Heritage Village. this space reflects the location of the Old Rail Way, with the material on the floor, and a final window that frames the old locomotive.

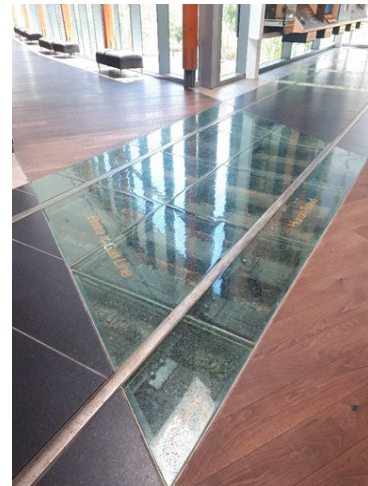


Figure 34. the point of intersection between both axis has been left exposed to the public, and protected by a glass floor.

The permanent exhibition space goes through the historical eras, from the first nations to the modern times. A mezzanine allocates Waterloo's Hall of Fame to honor important citizens, Olympian champions and investors, as well as a war memorial to honor the soldiers from the region that died on field.



Figure 35. Entrance to the private exhibition space.



Figure 36. View from the mezzanine to main room.



Figure 37. Wall part of the exhibition "What makes us who we are". The wall is covered by the name of the countries where Waterloo region population comes from. A screen sits in the middle playing interviews made to several new comers from different ages and ethnicities.



Figure 38. Hall of fame exhibition.

The old idea for a museum

The project to create a place for the Museum of Toronto, a place where all historical narrative converges is not novelty. From the early 1960's ideas emerged of creating an institution that would narrate the history of the city and during the years; eyes were drawn to old city hall after the construction of the new city hall in 1965, designed by Viljo Revell and Richard Strong . The old building quickly became the favorite to fulfill the role of a civic museum, because of its location in the core of downtown and the buildings by itself is a palpable evidence of the beginning of the city. Another site that gained popularity around 2009 were the old silos at the end of Bathurst Street, however the cost to restore the structure was too much for the city to absorb.

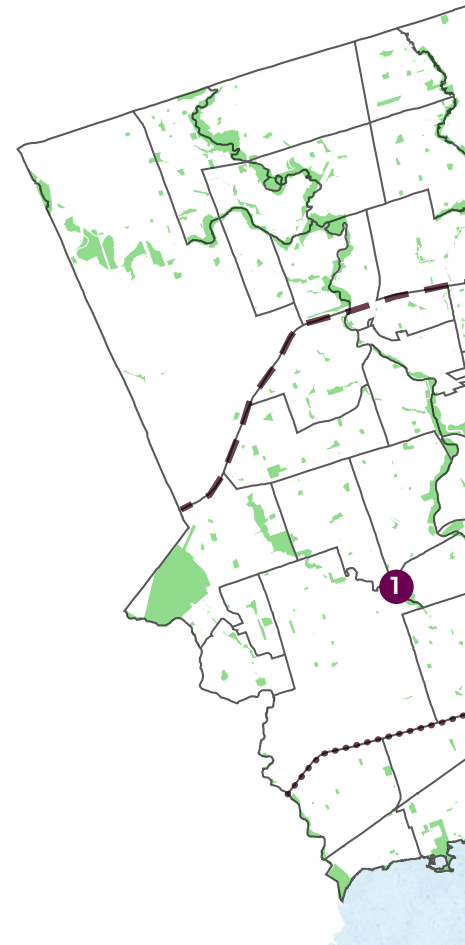
The idea stayed on hold for several years, until January 2018, when it regains interest between the city official, and decided to go through with an early proposal made in 2012 by CS&P to transform Old City Hall into the Museum of Toronto. The project presents a variety of uses to be applied at the building: A Library in the main Ground with 2,300 sq. metres, Commercial and retail spaces in the first floor, third floor and attic, and finally the Museums with 5,100 sq. metres (approx. including support services) located on the second floor¹⁵. The proposal rather than creating an isolated institution immerses the exhibition space between shops and offices, taking away the solemnity and character of the museum. Rather than a retrofit, the city needs a new building that adapts to the necessities of the city, a new milestone that represents Toronto today and allows the adaptation and/or expansion for the future.

Currently Toronto's history and artifacts are speared around the city in 10 Toronto History Museums¹⁶:

1. Colborne Lodge: located inside High Park, the historical house built in 1837.
2. Fort York National Historical Site: Originally built in 1793 today an archeological site. The complex consists of 8 buildings scattered over a 43-acre area. The exhibition revolves around the war of 1812 the early military history of the British Colony.
3. Gibson House Museum: Focus on the 19th-century era. With artifacts that reflects domestic and rural lifestyles.

4. Mackenzie House: exhibits a collection of artifacts proper form the Victorian era in Toronto, 1860's.
5. Market Gallery: A hidden gallery in the St. Lawrence neighborhood, located on the second floor of the St Lawrence Market. The gallery is not dedicated to one era as other museums, but rather explore different aspects of art and culture trough out the history of Toronto.
6. Montgomery's Inn: build in 1830's, the Inn objective is to communicate the user the key role of the inn in the development of Etobicoke.
7. Scarborough Museum: Focuses on the development of Scarborough, narrating the history and growth during the 20th century. Composed of 4 historical building, moved to the site.
8. Spadina Museum: Looks into the life in Toronto in the early 1900's, the users can explore the restored three-story house, owned by the Austin Family.
9. Todmorden Mills Heritage Site: The historical complex doesn't have a specific period, rather it explores the natural history of the Don Valley and restored houses from different time periods.
10. Zion Schoolhouse: offers a glimpse of the education given to the community of L'Amaroux in 1870's

Also, relevant in Toronto are the Art Gallery of Ontario, built in 1916 and renovated in 1993 by Frank Gehry, and the Royal Ontario Museum, built in 1914 and renovated in 2007 by Daniel Libeskind. Both buildings are used as case of study for the project and were reference in the previous part (Preserving memories: Cases of study) in this same chapter.



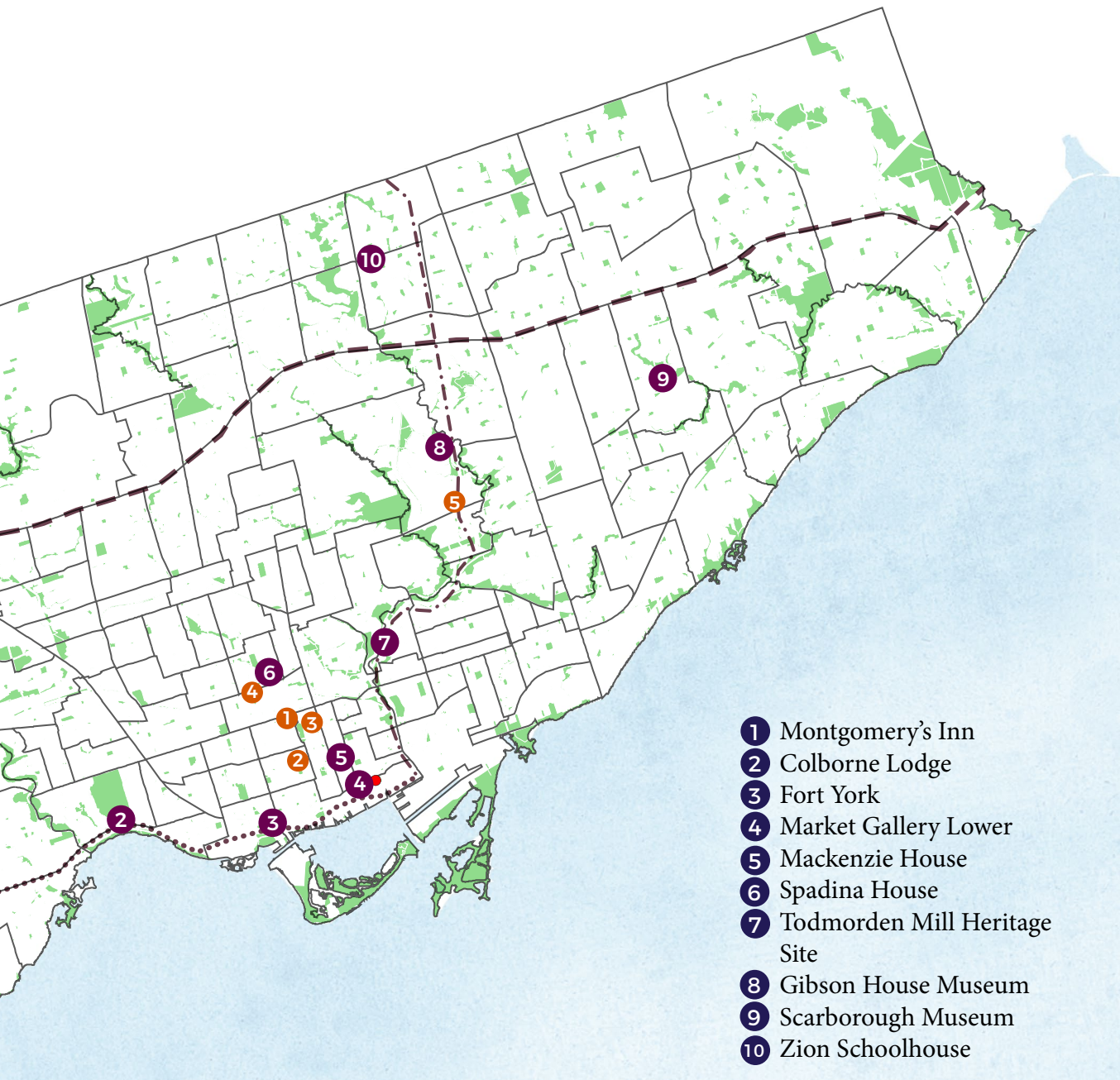


Figure 39. Location of museums around Toronto.

The site

Looking outside the city centre of Toronto, this project opts for a site immerge in the historical St. Lawrence Historical Neighbourhood, where the British colony once stood. The research over the origins of the city of Toronto lead this thesis to the site of the first Parliament of Upper Canada, located in the south-western corner of Parliament and Front Street. The site currently contains three buildings erected in 1964, all dedicated to the car industry: A Nissan Dealership, a carwash and rental car, the rest of the area is dedicated for parking. The site is divided in four lots, three owned by the city (54 Parliament Street, 25 Berkley Street and 271 Front Street East) and one owned by Heritage Ontario (265 Front Street East). The area is also included into the Historical Cultural District (HCD) under Part V of the Ontario Heritage Act by Toronto City Council¹⁷ that covers the sat Lawrence neighbourhood and several buildings facing Front Street. The location of the first Parliament of Upper Canada not only represents the beginning of the city as we know it, but also is a palimpsest of different states the city went through. Four other buildings are known to have occupied the site: The first Parliament of Upper Canada from 1797 to 1813, the second Parliament Building from 1817 to 1824, the third Gaol of Toronto from 1837 to 1887 and a Gas company from 1887 to 1963.



Figure 40. Aerial image of the Site currently occupied by car industry.



Figure 41. The only remembrance to the first Parliament of Upper Canada is on a plate located right in the border between the private property and last part of David Crombie Park.



Figure 42. South part of the site works as a private Parking space. At the back St. Lawrence neighbourhood buildings and David Crombie Park.



Figure 43. Site currently occupied by car industry. View from entrance of the Distillery District.

In the year 2000, the site was excavated by Architectural Service Inc., a total of three trenches were made, being trench number 2 the most successful as it discovered the foundations remaining of three historical edifications: Yellow clay and mortar that made the foundation of the parliament building, burnt soils, floor joists also from the parliament era, and broken granite from the Gaol¹⁸. Trench number 1, located on the North-East corner of the site, resulted to be heavily contaminated because of the Gas company activities. The excavation stopped at 2.10 meters because of the high toxicity levels. Trench number 3 was successful as it presented a layer of material dated post 1830: clay and molted brick¹⁹.

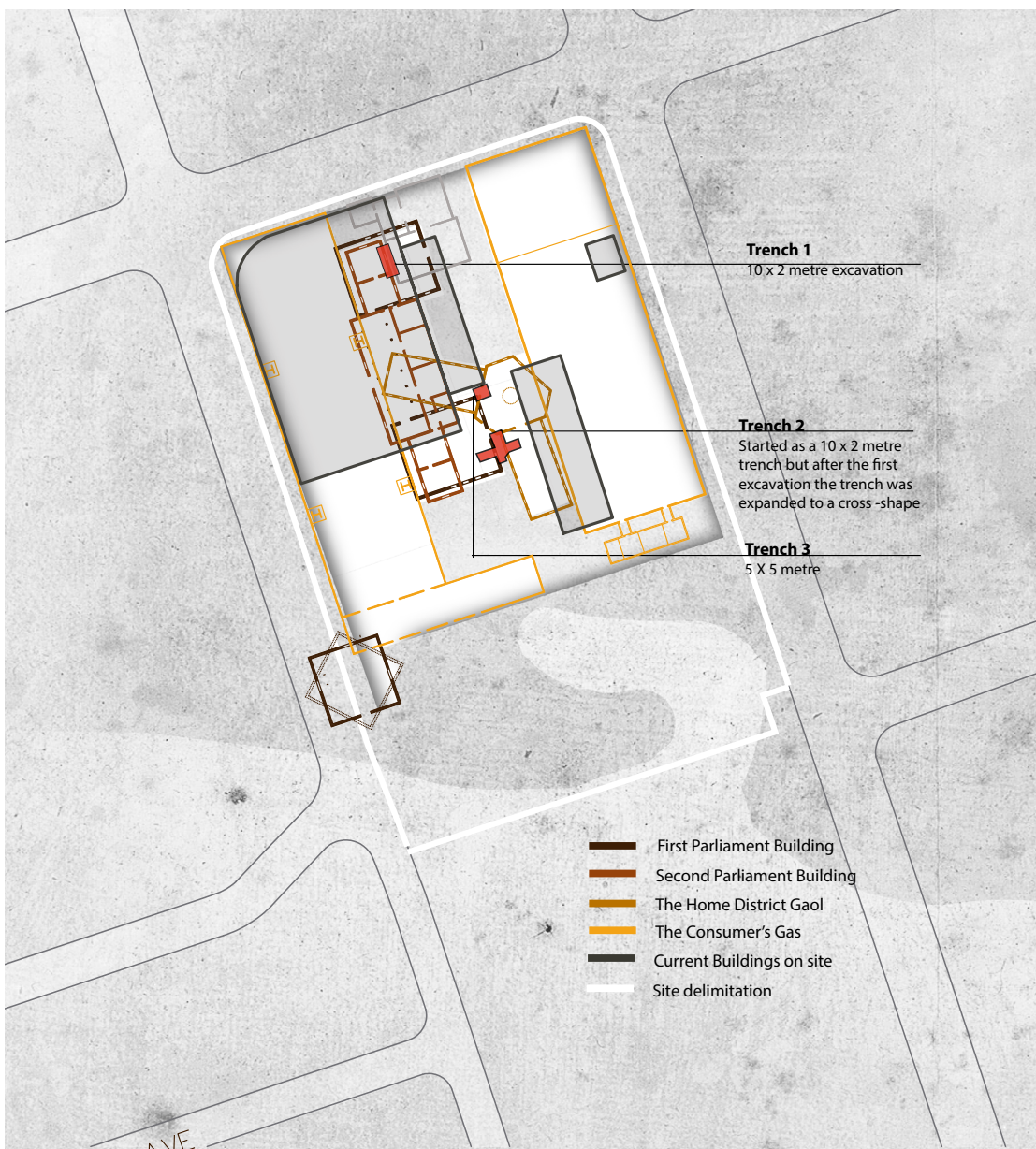


Figure 44. Palimpsest of the site, plus the location of the excavations of 2000.



Figure 45. Photograph of Trench 2.

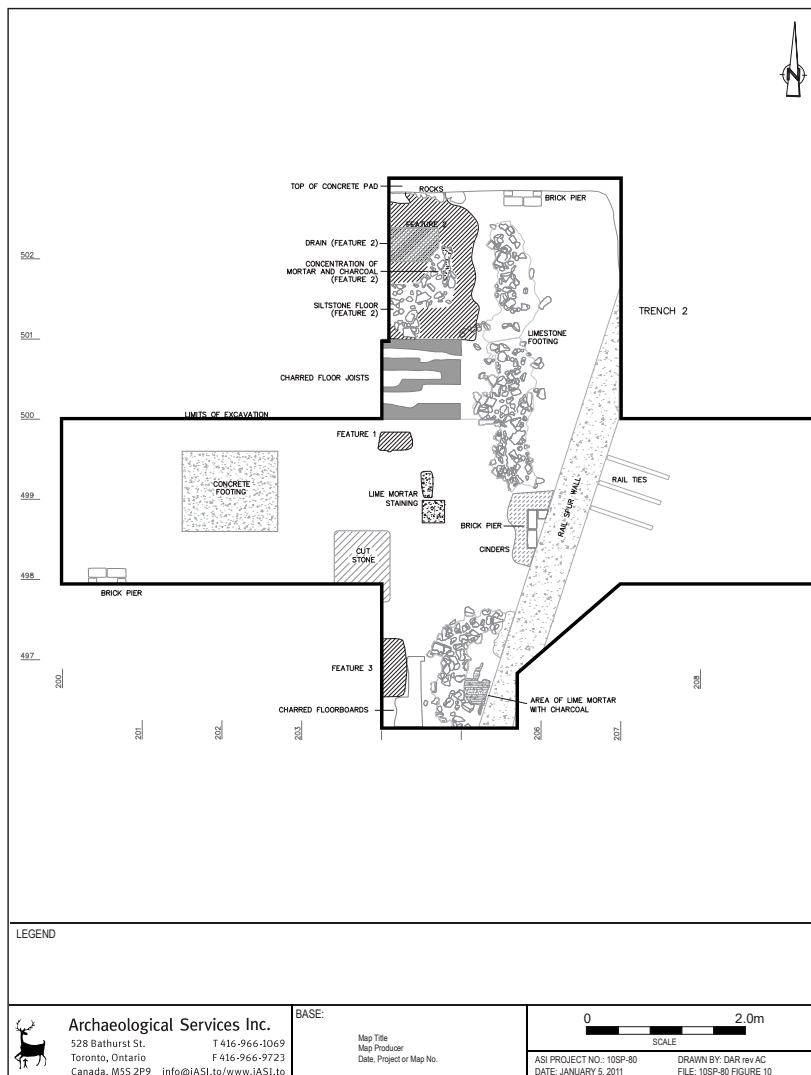


Figure 10: Summary plan view of Trench 2.

Figure 46. Plan View of Trench 2.

The First and Second Parliament Building (1797 - 1824)

When Coronel Simcoe was assigned to create a new capital for Upper Canada, he considered Toronto Bay as a military strategy to strength British position²⁰. The first Parliament was built in the Government Reserve, and determinates by Aitkens when creating the first city plan. It was located west side of Parliament Street, next to the Walks and Garden Reserve. The Parliament was composed of two brick buildings of forty by twenty-four feet, and seventy-five meters apart as well as a Blockhouse overlooking the lake. ²¹ Contrary to Coronel Simcoe beliefs, York was not good for military defense as in 1812 was invaded by United States troops. The attack lasted 8 days, and the result was 477 lives lost²² and several government buildings burned, including the Parliament and the Blockhouse. Four years later a new Parliament building in the same location was erected, it followed the same distribution and materials as the first building. The new edification functioned as the government official gathering space, as well as a temporary living space for new immigrants who needed a roof, the area for each family were delimited by chalk lines over the wood slabs. Unfortunately, the second building was also destroyed by an accidental fire on December 1824²³. The city then took the decision to move the Government building to the York Court House, and never sat on Parliament Street again.



Figure 47. Plan of the site and location of the first Parliament of Upper Canada. Drawing based on the historical maps of 1818.

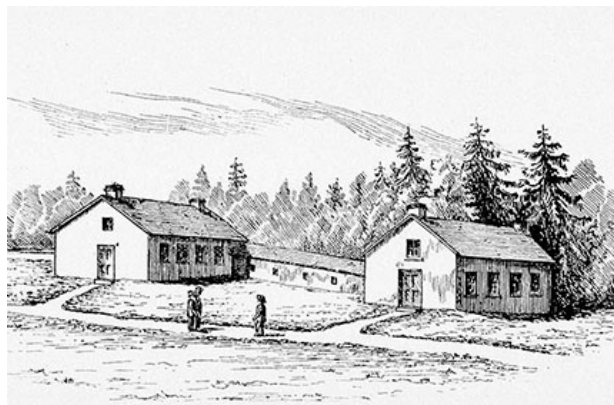


Figure 48. Ontario First Parliament Buildings, 1796 - 1813. By John Ross Robertson, c1910.

The Home District Gaol (1837 - 1887)

In 1837 the third gaol of the city was built. Different from the two prisons already existing in the city, the Gaol was considered a stone bunker, designed with the idea prisoners couldn't see the land just a little piece of sky. Original plans included Courthouse and a third wing giving the jail a "Y" shape, however because of budget restriction only two wings were constructed²⁴. The jail run from the fall of 1837 to 1860. The facilities were abandoned and the North-West corner of the site was leased to William Hamilton & Son's. Finally, in 1879 the property, included the Gaol, was sold to the Consumer's Gas Company.

A little note can be made here about the change or ownership of the land. The site was originally established as a zone for any Government use, but after moving the Parliament to the west, so did all interest in the state for owning of land. The change of owner from the public to the private did not change the historical value of the land.



Figure 49. Plan of the site and location of the jail. Drawing based on the historical maps of 1848 and 1853.

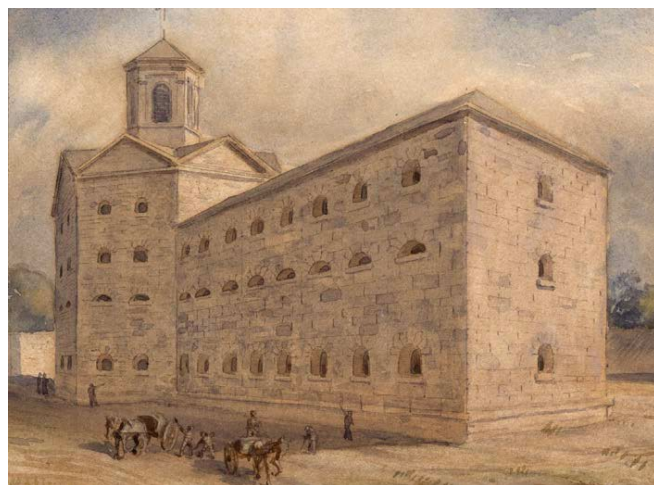


Figure 50. Home District Gaol. By Frederic Victor Poole, c1880.

The Consumer's Gas Company building (1887-1963)

The Consumer's Gas Company was already established around the area, and was looking on expand its facilities. The first edification was made around the Gaol: a coal gas retort house on the west and a coal gas production on the east. In 1887 the Gaol was demolished leaving the empty space as a courtyard and an access for the rail way to pass through and office building on the north edge. The courtyard ended up being the key piece on the conservation of the artifacts found in 2000 as it lays right were the previous Gaol and parliament buildings were. By 1950's coal gas production ceased, in 1964 the buildings were demolished and the property sold.

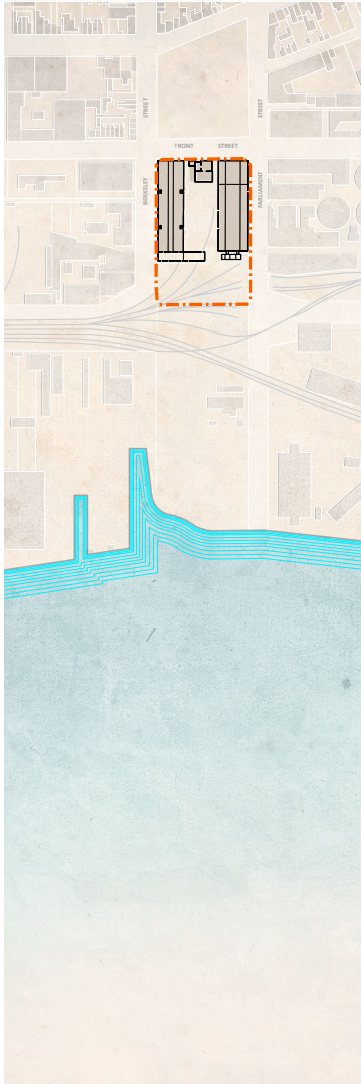


Figure 51. Plan of the site and location of the Consumer's Gas Company Buildings. Drawing based on the historical maps of 1919.

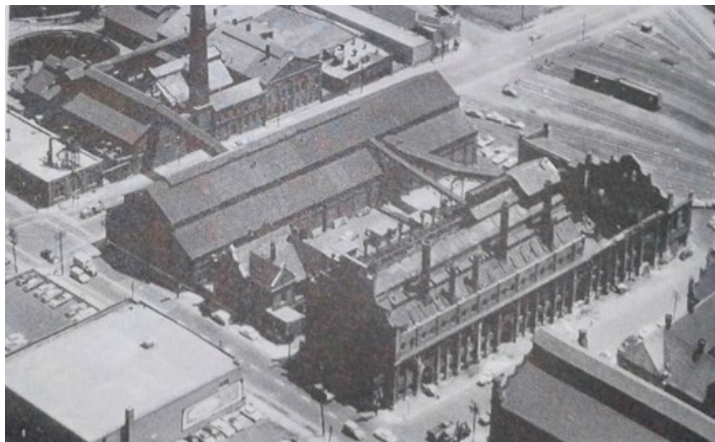


Figure 52. Consumer's Gas Company.



Figure 53. Coal Conveyors Station A.

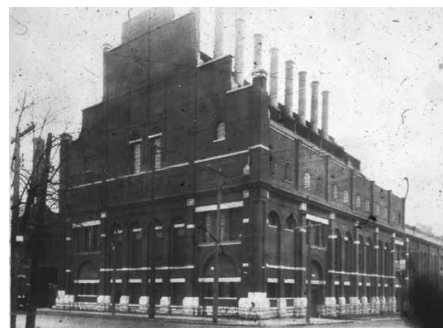


Figure 54. Retort House Consumers' Gas, 1926.

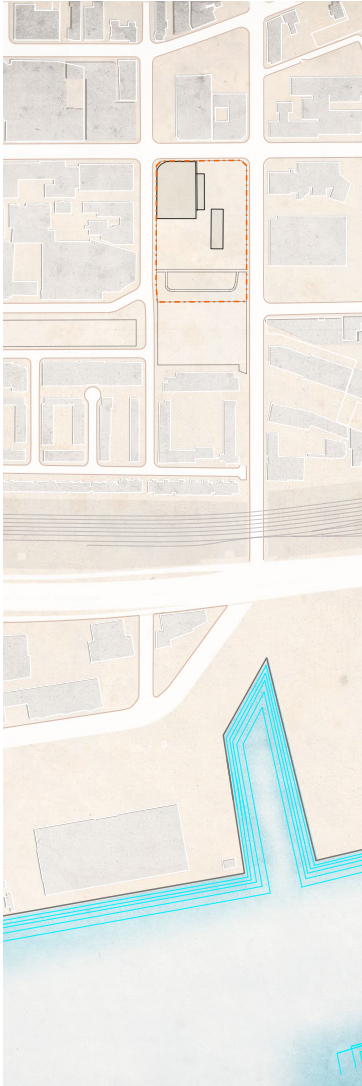


Figure 55. Plan of the site and location of the current buildings.

Vehicle industry (1964 - 2018)

From 1964 to this day, different commercial establishments have occupied the site, most of them related to the car industry. Any trace of previous buildings is buried under the asphalt layer covering most of the site.

In the year 2012 the North West corner of the site, 271 Front Street East, was transformed into a temporary museum to commemorate the 1812 war. The exhibition consisted on uniforms, weaponry and documents dated from the time. After the museum the gallery return to the previous use as a car dealership.



Figure 56. Photo of Front Street Looking west from Parliament Street, Don Ritchie, 1973 (Toronto Public Library).

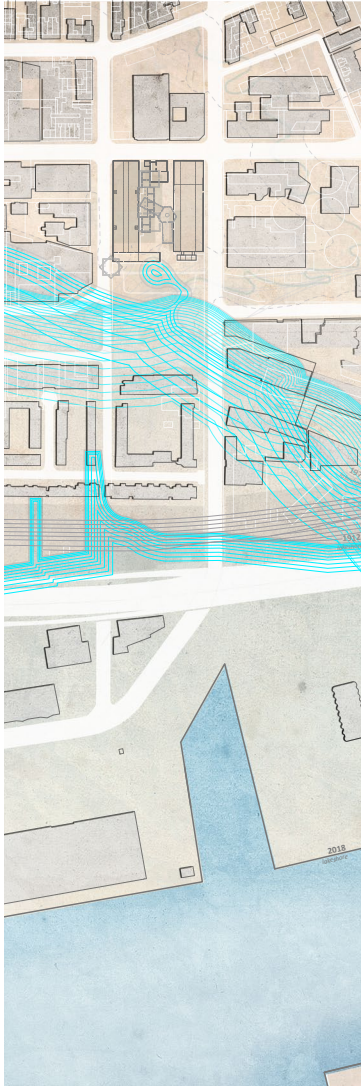


Figure 57. Plan of the site
With the different historical
layer.

Other Project proposals (2018)

The discoveries made on the Parliament site on the 2000 excavation, triggered the excitement of the citizens of Toronto as well as the heritage organizations who considered the possibilities for the future. Two years after the excavations, The Ontario Heritage Foundation in collaboration with E.R.A. Architects, Urban Strategies Inc. and PricewaterhouseCoopers LLP, developed “First Parliament Site of Upper Canada. Options for Acquisition and Commemoration Report” in December 2002. The report considered different programs that could fill up the necessities of the city: a continuation of David Crombie Park, establishing an institutional building, and or creating a mixed-use (commercial-residential) building. This last option was explored later in a second report by E.R.A. Architects in 2011, “271 Front Street Heritage Impact Assessment”. The proposal included a public square celebrating the previous edifications and a set of two mixed-use towers.

The proposal successfully represents the history of the site on a public square, making it accessible to everyone. The design proposes the use of different materials, water and vegetation to represent the parliament, Gaol and the consumer Gas Company. The second part of the project, the mixed-use towers, is developed on the west limits of the site: two towers joined in the base by a six-story commercial podium, the construction is located outside the boundaries of the Gaol, leaving an empty welcoming space to The Esplanade and a Commercial front to the Distillery District.



Figure 58. ERA Architects proposal. View from North West Corner of Front and Berkeley Street.

Because of its location, the site is an attractor to the commercial developers, being close enough to downtown and other amenities the land offer a perfect spot for a dwelling tower. However the historical aspect of the site should not allow, in my perspective, the site to become a private land. History belong to everyone, not just the privilege minorities, whatever is built over this land should and must represent and be accessible to every Toronto citizen. Dwelling is not the only deficiency in Toronto, with the on growing population there is a necessity for cultural hub, a community engagement space and a public space, ideal uses for the historical land.

Notes

1 Tony Bennett, *The Birth of the museum History, Theory, Politics* (London: Routledge, 1995)

2 Hans Wolfgang Hoffmann, *Museum buildings : construction and design manual* (Berlin: DOM Publishers, 2016), 12.

3 Ralf van den Hoff, "Herakles, Theseus and the Athenian Treasury." *In Structure, Image, Ornament: Architectural Sculpture of the Greek World*. Accessed July 23, 2018. https://archiv.ub.uni-heidelberg.de/propylaeumdok/2159/1/vdH_Athenian_Treasury_2009.pdf. (Oxford, 2009), 96-98.

4 Hoffmann, *Museum buildings*. 13.

5 Idem, 15

6 Idem, 13

7 Idem 16

8 Bennet, *The Birth of the museum*. 2.

9 Associazione Culturale Salinara. 2018. *Salemi. Arabic City*. Accessed November 11, 2017. <http://www.salinara.com/salemi/>.

10 Details Inspiration. 2000. "Urban renewal in Salemi, Italy." *Details Inspiration Digital Magazine*. DETAIL Vol. 4. Accessed November 11, 2017. <https://inspiration.detail.de/urban-renewal-in-salemi-italy-106948.html?lang=en%20Idem#>.

11 Idem

12 Stiftung Topographie des Terror. 2018. *The Historic Site after 1945*. Accessed November 5, 2017. <https://www.topographie.de/en/the-historic-site/after-1945/>.

13 Waterloo Region Museum. 2018. *Our History*. Accessed May 14, 2018. <https://www.waterlooregionmuseum.ca/en/about-us/our-story.aspx>.

14 Tivy, Mary Elizabeth. *The Local History Museum in Ontario: An Intellectual History 1851 - 1985*. PhD Diss., University of Waterloo, (Waterloo: University of Waterloo, 2006)

15 City of Toronto, Old city hall: future uses & Tenant Options, Report for Action (Toronto: City of Toronto, 2018): 9 -12.

16 City of Toronto, *Museums*. Accessed May 25, 2018. <https://www.toronto.ca/explore-enjoy/history-art-culture/museums>

17 City of Toronto. 2015. *St. Lawrence Neighbourhood Heritage Conservation District Plan. Attachment 5*, Toronto: City of Toronto. <https://www.toronto.ca/legdocs/mmis/2015/te/bgrd/backgroundfile-84943.pdf>.

18 Archeology Association Inc. *Stage 1 Archaeological Resource Assessment of 271 Front Street and 25 Berkeley Street, City of Toronto, Ontario*. Resource Assesment, (Mississauga: Archeology Association Inc., 2011), 19.

19 Idem, 20

20 Frank A. Dieterman, Ronald F. Williamson, *Government on Fire. The history and Archaeology of Upper Canada's First Parliament Buildings* (Toronto : East-endbooks, 2001), 8.

21 Idem, 14.

22 "Total losses in the six hour battle were 157 British and 320 Americans." Idem, 18.

23 Idem, 25.

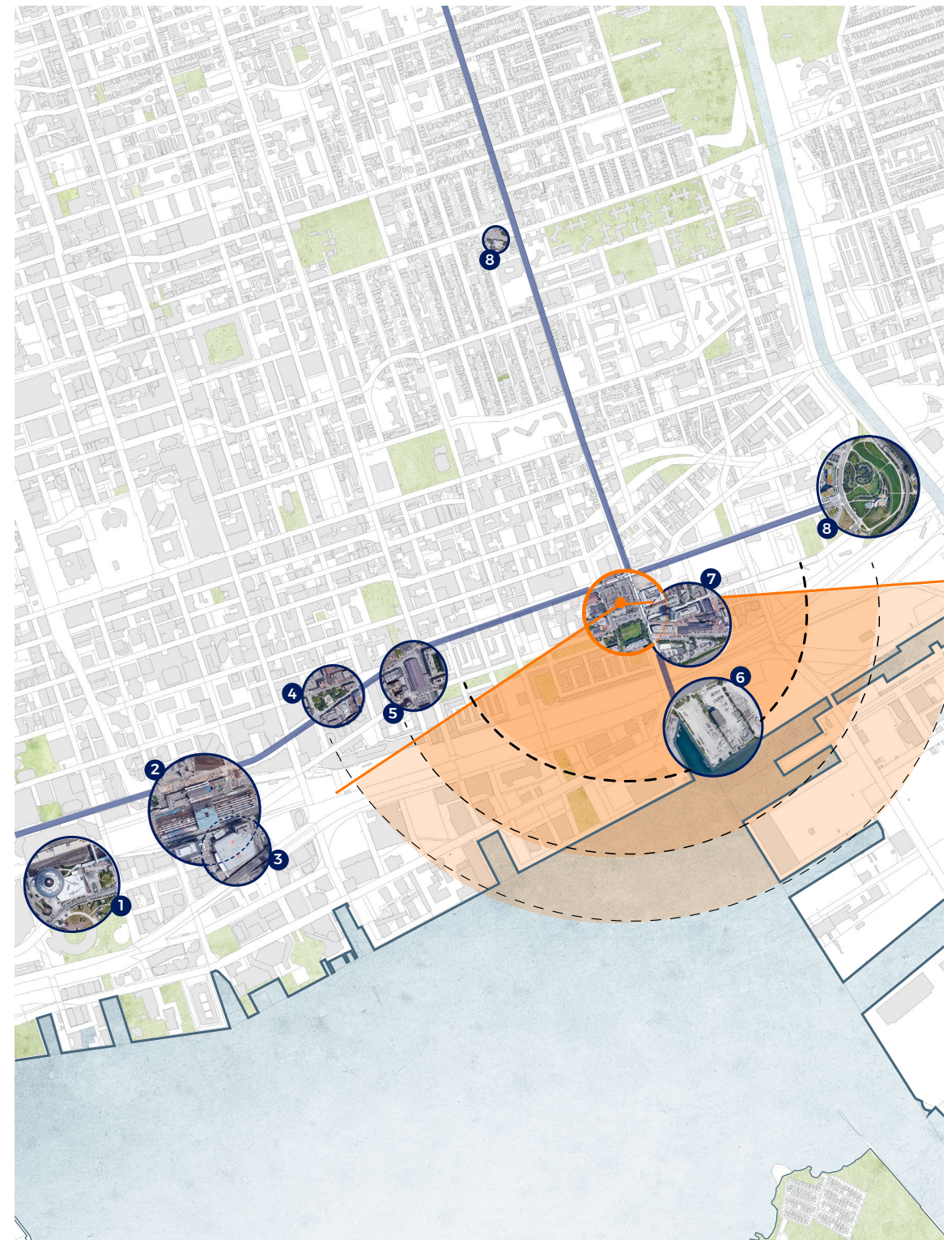
24 Idem, 29.

Design Proposal



Figure 59. View from the balcony of the museum. A special feature of the museum is the ability to see old Toronto (St. Lawrence Neighborhood and the Distillery District) and new Toronto (downtown) plus Lake Ontario, an asset that has been forgotten by the city.





- | | |
|-----------------------|--|
| 1 CN Tower | 6 Lower Don Silos (Google sidw laks) |
| 2 Union Station | 7 Distillery District |
| 3 Air Canada Centre | 8 Corktown Commons |
| 4 Berczy Park | 9 Toronto Public Library - Parliament Street Library |
| 5 St. Lawrence Market | |

Figure 60. Site Location and conection with other Toronto's landmarks.

By stepping out of the main core of Downtown Toronto the design proposal looks into the site of the First Parliament of Upper Canada as the ideal space for a museum. The site is located on the far east of Toronto, west corner of Front and Parliament Street at the end of David Crombie Park. One of the site strengths, other than its historical background talked about in chapter three, is the connection to several landmarks in Toronto. The site is integrated into the St. Lawrence neighborhood considered the best example of Canadian urbanism, is directly connected to the Distillery District and relative close to the St. Lawrence Markets and the future development Google Sidewalks. In the larger scale Front Street connects the site to Union Station, CN tower to the west, and Corktown Commons to the east.

The design proposal started with the decision to build the museum from the ground up with no underground levels, to preserve the historical remains. No other archeological study has been made after the year 2000, is expected that a proper archeological study should be made on the site previous to any of the procedures of the design proposal presented in this book. This study would include the classification and categorizing of all the artifact found, aerial photographs of the site and a soil analysis to determinate the level of toxicity in the site, just to mention a few. After the documentation of the site is complete, the design proposal can start to develop.

The Museum consist on simple form, a box that contains the proposed program: A three stories building on top of the historical site, with a central meeting space: a courtyard. This central space distributes the visitor by the different functions of the building, and it offers a public axis between Front Street and the David Crombie Park.

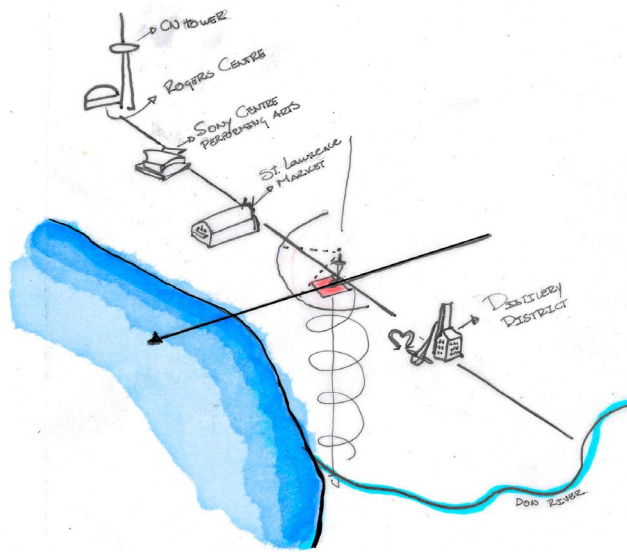


Figure 61. Early diagram of the relationship of the site with other Toronto Landmarks. Sketch by Author

- A** 271 Front Street East
- B** 265 Front Street East
- C** 54 Parliament Street
- D** 25 Berkley Street



1 Berkeley Castle



2 Distillery District



3 Equinix Data Centre



4 David Crombie Park



5 St. Lawrence Library Branch



6 St. Lawrence Market



Figure 62.Site Location Plan.

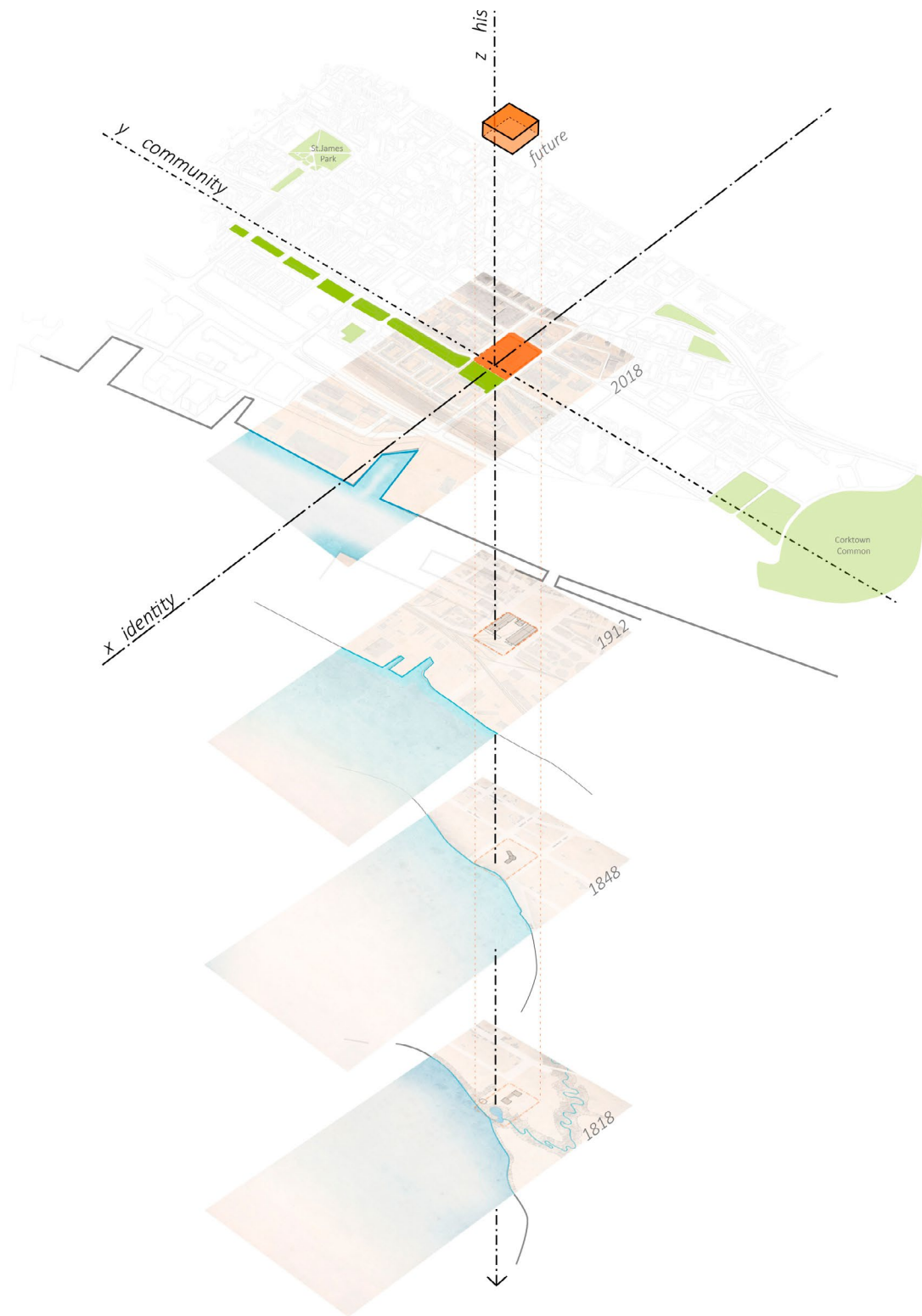


Figure 63. Project Parti. Three axis that rules over the project. Identity in the X axis connecting the museum with the lake, essential part of Toronto city history. Community in Y axis as the museum is immerse into the St. Lawrence Neighborhood. Finally, History in Z axis, where all the previous periods of time rest underground, and the new museum sits on top as a guardian of the soil.

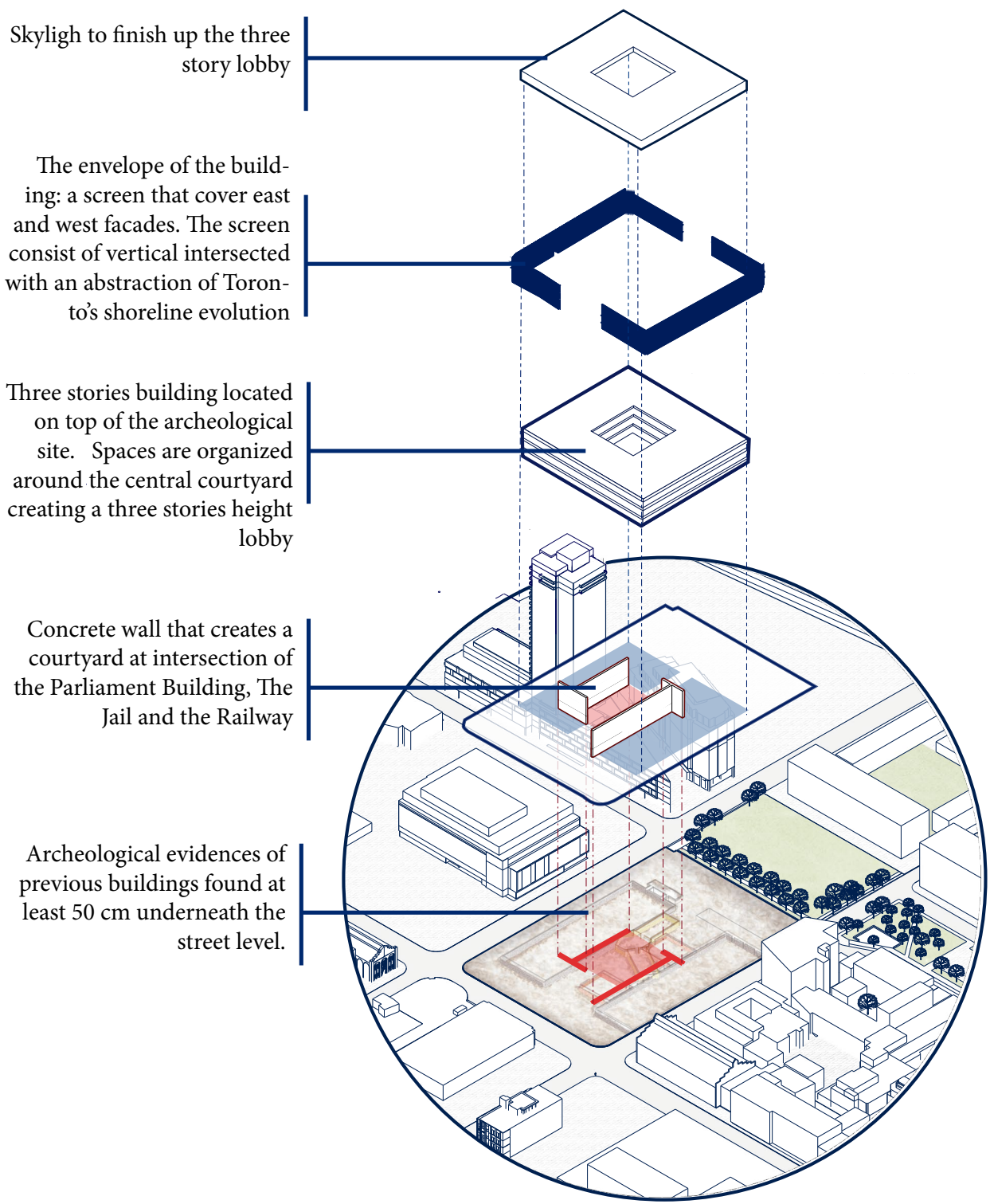


Figure 64. Project Axonometric.

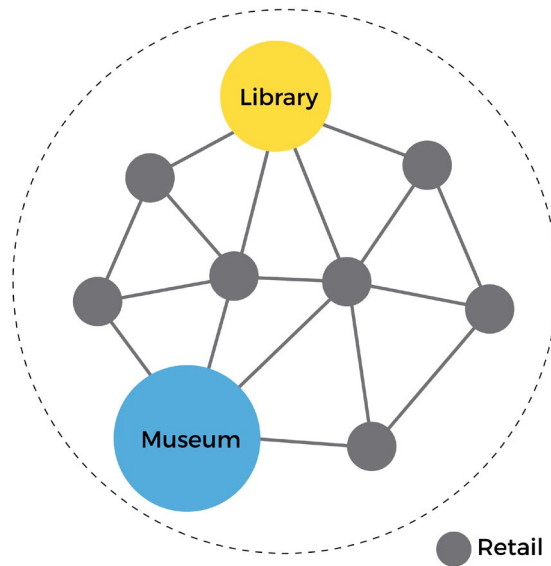


Figure 65. Old City Hall program immerse the museum into a network of retail spaces. The museum appears to fill out an empty floor rather than a created institution.

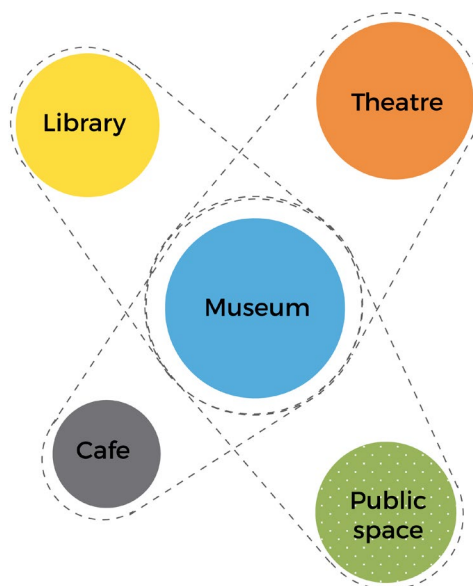


Figure 66. Diagram to explain the proposed program, in which the museum stands as the pivotal piece of the system. The other institutions or spaces attached to the museum should contribute to the overall cultural value of the institution. The museum represents the main edification that hosts the other cultural institutions.

Program

As mentioned before my main critique to the old City Hall proposal is that the museum as an institutions gets lost between the commercial spaces. Although I do agree a mix use program can enhance the experience of the building, the other functions should complement the institution in this case intensify the cultural experience of the museum. The proposed program consist of: the museum, a library, a theatre, a café, public squares and a learning centre for community exchange and learning. The library is an addition based on the current reality of the Neighborhood, as it is today 2018, the city is on public consultations about the relocation of the St. Lawrence library branch to the parliament site. The learning centre is part of the museum separated from the private exhibition areas and connected to the special Schools entrance. The main objective of creating this space is to relate the use of the museum with community and the newcomers to Toronto by implementing English learning classes, conversations circles or workshops to be held in the multipurpose rooms. The theatre in relation to the line of performance venues around Front Street, however this theatre will also host a special staged Citizenship Ceremony. During the research about the origin of the city, Immigration resulted to be a major characteristic trait of the city, hence the importance to include a special space to be dedicated to this ceremony. The public squares proper of an institutional building offer a place of public recreation to passersby or citizens of the area. Finally the café as the only commercial space attached to the museum used as buffer zone between the public square and the museum.

The project offer a double entrance by the north and south façade, both precede by public squares. The south entrance offer the direct access to the Library and the Café, whereas the north entrance offer direct access to the lobby. The lobby connects to the theatre, learning center, ticket station, coat check, first aid room, gift shop and circulation to the second floor where the private exhibition starts. The spacious lobby will held a special area for a public exhibition.

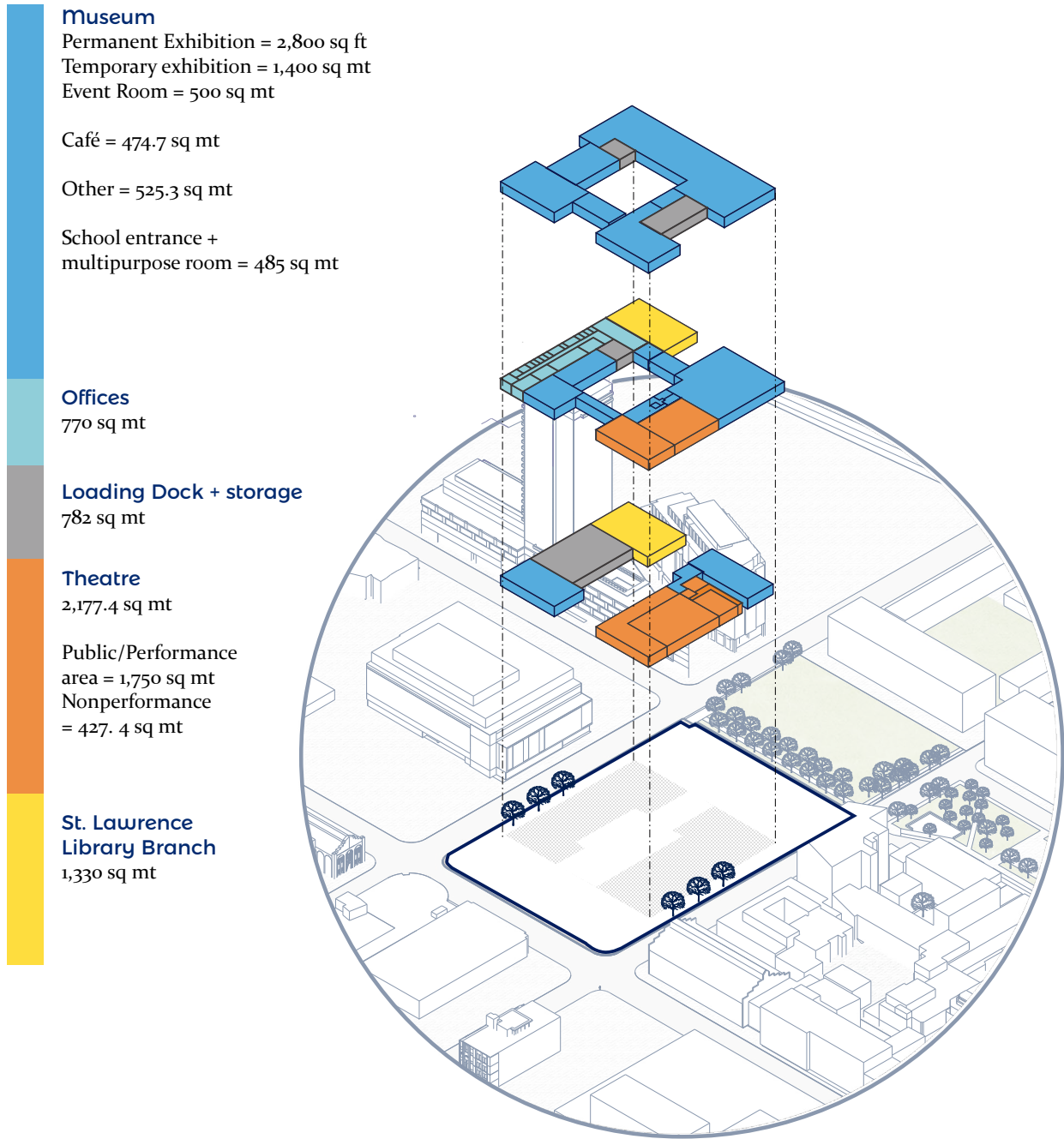


Figure 67. Proposed program Axonometric. The first floor is consider as an extension of the public space, furthermore the floor is composed by mix uses: the learning center, café library and access to the theatre. The Private exhibition space starts on the second floor.

A third entrance is located on the North West corner, and is dedicated to school groups. The entrance is completed with control and coat check. The school entrance is directly connected to the learning centre which is a space composed of three multipurpose rooms for workshops about history, art or linguistics.

The non-public non-exhibition space are located facing north east, this spaces are the Loading Dock and the museum offices. Loading dock and service entrance are located over Parliament Street. The storage spaces proposed in this project is consider temporal or short term storage given that the city of Toronto has two warehouses where historical artifacts are stored, studied and distributed to the different museums around the city. An isolating room complements the storage facility. The artifacts that are delivered from the main storage location to the museum present risk of getting contaminated (insects or rodents) during the transportation, so as soon as they arrive to the new facility the artifact is isolated for certain period of time (depending on the nature of the artifact) before entering the exhibitions. A special lift is located at the end of this area to distribute the artifacts around the museum. The proposed dimensions are 3.50 by 6.50 meters, ideal for the transportation of large object as vehicles and boat. (Probable artifacts to be exposed at the museum).

The offices are located on the second floor, and connected to the service entrance by an elevator. The office space is divided in 6 main areas: Administration, accounting, design and public relationship, curatorial, learning and volunteer lounge.

The museum private exhibition space starts in the second floor, after the user climbs up the main staircase from the lobby, it encounter the control both and from there different spaces develop. The museum exhibition space is divided in three main areas: permanent exhibition, art Gallery and temporal exhibition rooms.

Permanent exhibition: Starts with the “Urban development of Toronto” where a city model sits on the middle of the room and the different maps of the urban development of the city hang in the adjacent walls or partitions.

Then the room expands to the south west corner to the Historical Artifacts from “Pre-contact to 1867” when Canada was stablished as a country. The exhibitions continues to the third floor, a set of stairs allows the connection between the two spaces.

Art Gallery: Area dedicated to the Toronto visual artist, or art pieces dedicated to the city. It will also include some historical painting the early watercolors of the town of York by Ms. Simcoe, and other made during her life in Ontario.

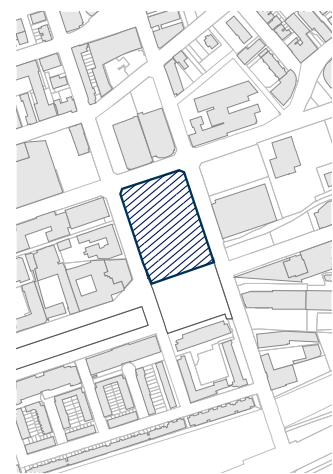
Temporary exhibition spaces and event spaces, located on the third floor: work as open spaces that allow the adaptability to different type of exhibitions or special events to be hosted in the museum.

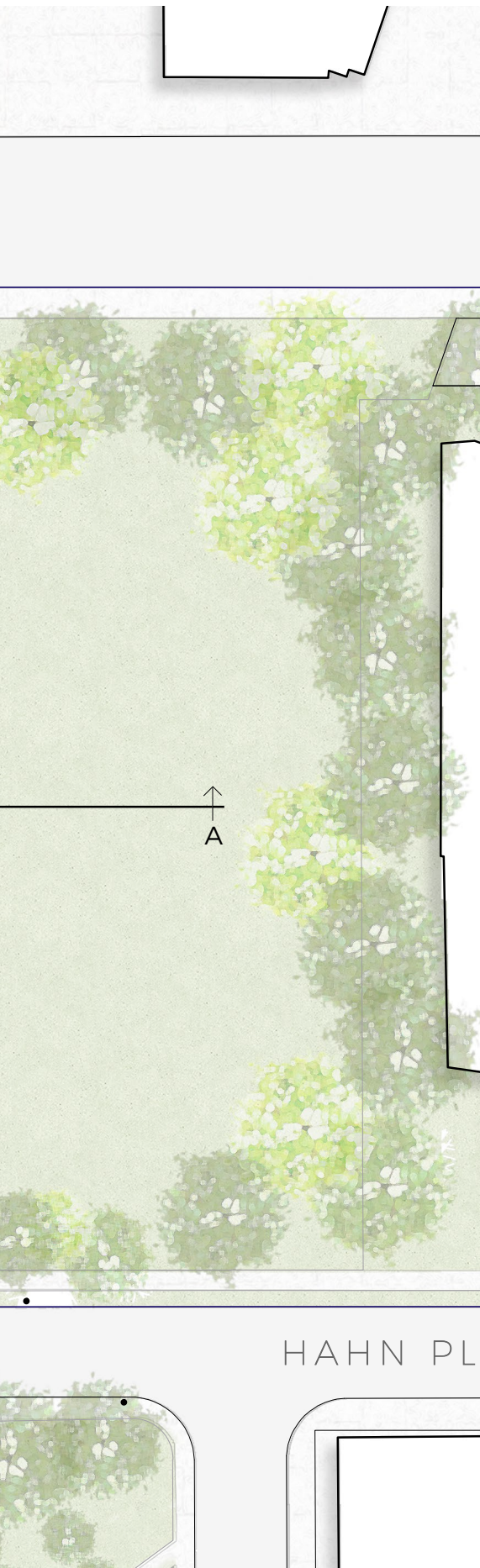
Along the different exhibitions spaces the interior hallways facing the courtyard will represent monuments, sculptures or cast that reflect the conflicts the city has had, for example land treaty and the ward. The location alongside the hallways instead of a room is to make it inevitable that the user has to walk by it.

The café, with the option to open up to the plaza, works as a connection space between the public square and the private institution. The café although accessible to all visitors or passerby, is administrated by the museum to create an extra income for the institution.

Finally is the library, an addition to the project based on the current proposals for the site. The Library is located on the south west corner of the site, overlooking the distillery district. An area of 1,330 sq meters distributed in two floor, it contains its own circulation (stairs and elevator) and separate entrance independent from the museum.

Drawings





Museum public area / Learning centre

1. Main Lobby
2. Ticket
3. Cloak room
4. First aid room
5. Gift shop
6. Control
7. School entrance
8. Washrooms
9. Multipurpose room
10. Service entrance for offices

Loading deck/ Storage

11. Loading Deck
12. Packing/ Unpacking
13. Shipping / Receiving
14. Tech/ Office
15. Isolation room
16. Transit Storage
17. Exhibits workshop/ preparation
18. Storage
19. Industrial lift

Theatre

20. Theatre lobby / event space
21. Stage and backhouse
22. Green
23. Costume storage/laundry
24. Theatre Offices
25. Change rooms
26. Service entrance for theater backhouse and Café Kitchen

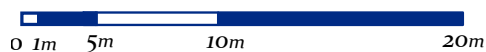
Cafe

27. Kitchen
28. Café seating area

St. Lawrence Library Branch

29. Library
30. Library storage and Office
31. Library multipurpose room

Figure 68. Museum of Toronto Ground Floor



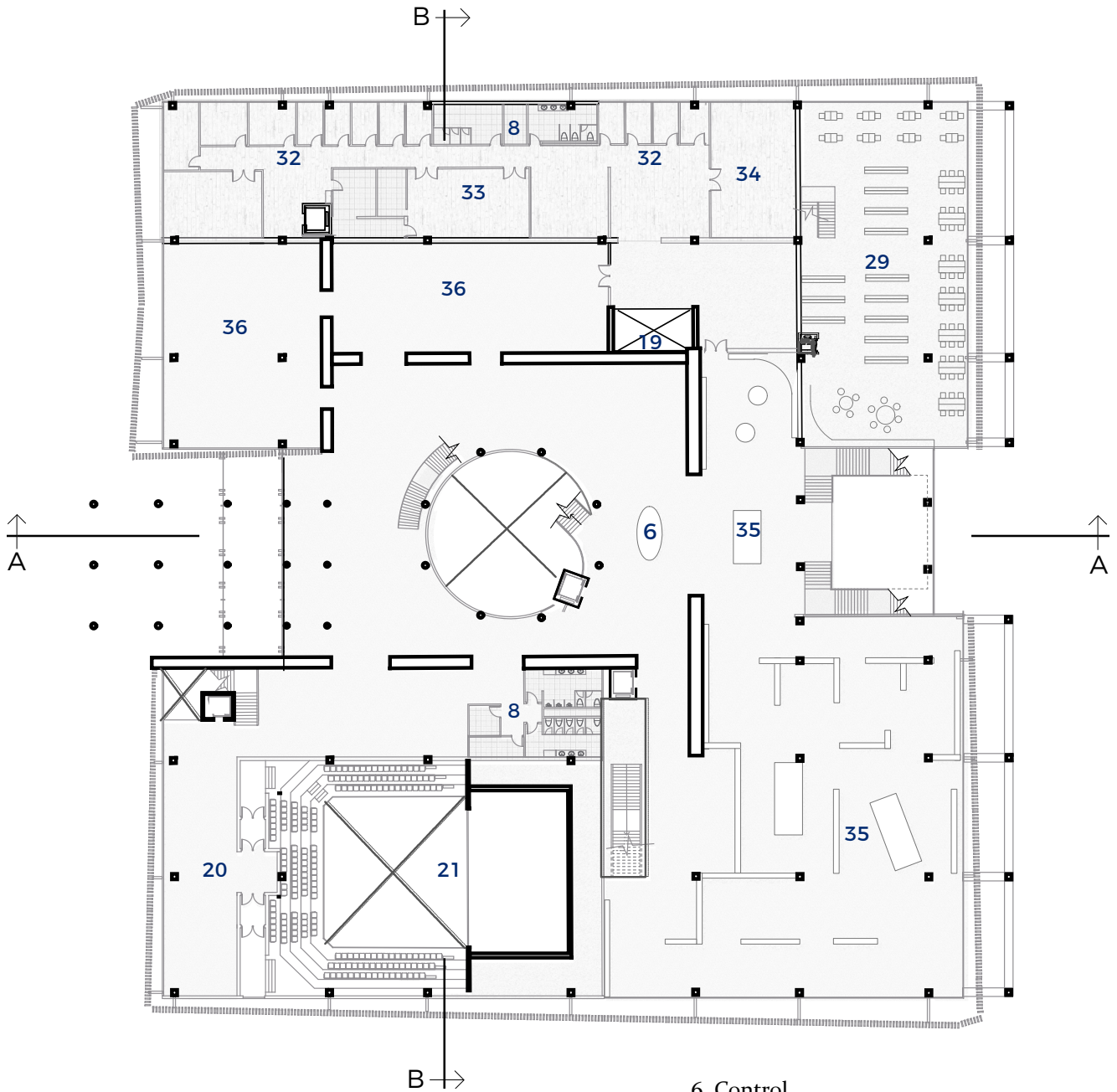
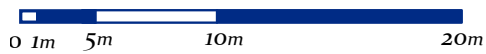


Figure 69. Museum of Toronto Second Floor



- 6. Control
- 8. Washrooms
- 19. Industrial lift
- 20. Theatre second floor entrance
- 21. Theatre
- 29. Library
- 32. Museum Adm Offices
- 33. Volunteer Lounge
- 34. Archive

Museum private Exhibition area

- 35. Permanent Exhibition
- 36. Art Gallery

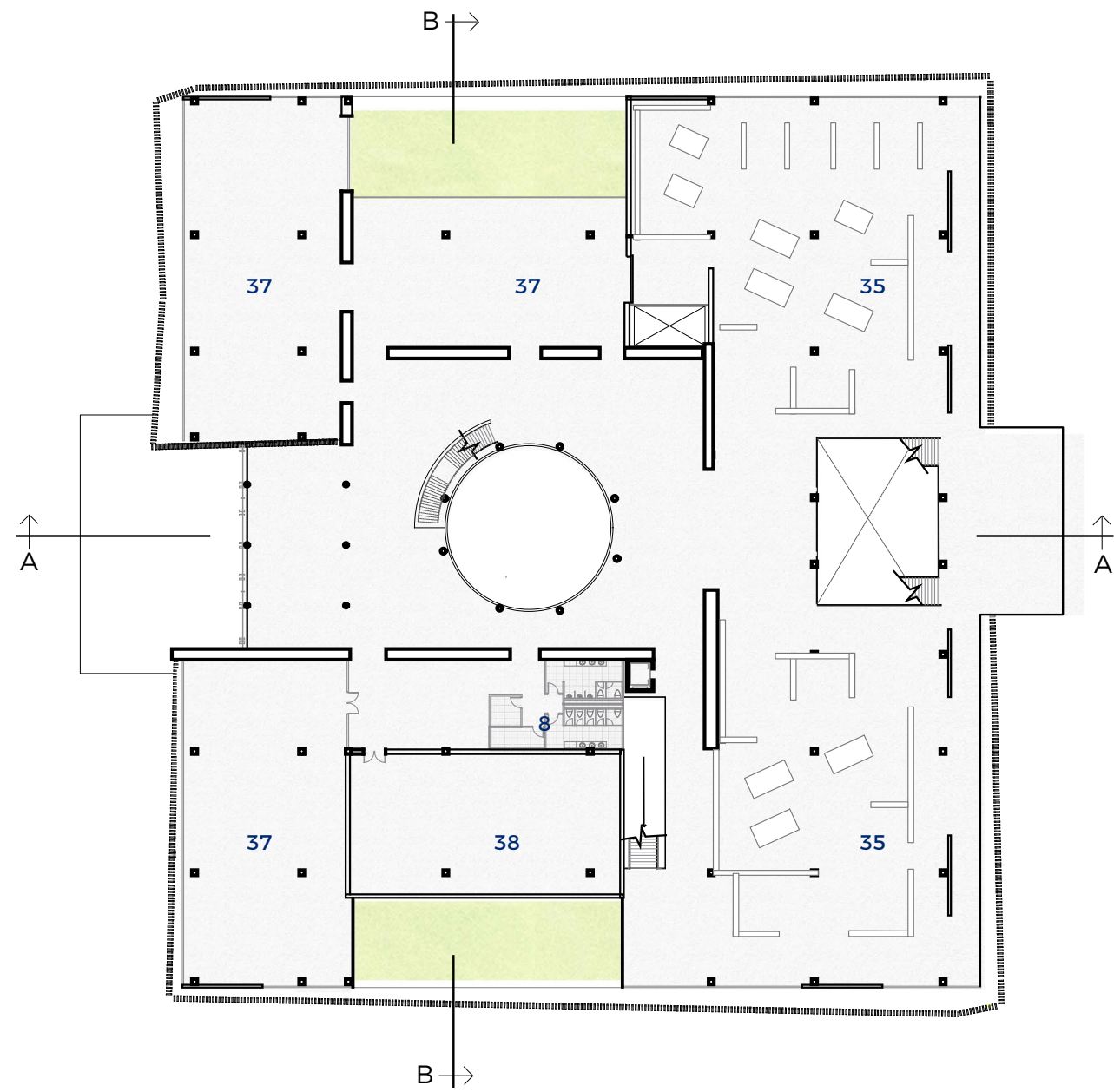


Figure 70. Museum of Toronto Third Floor

0 1m 5m 10m 20m



- 8. Washrooms
- 19. Industrial lift

Museum private Exhibition area

- 35. Permanent Exhibition
- 37. Temporal Exhibitions
- 38. Mechanical room

- 1. Main Lobby
- 6. Control
- 35. Permanent Exhibition
- 37. Temporal Exhibitions

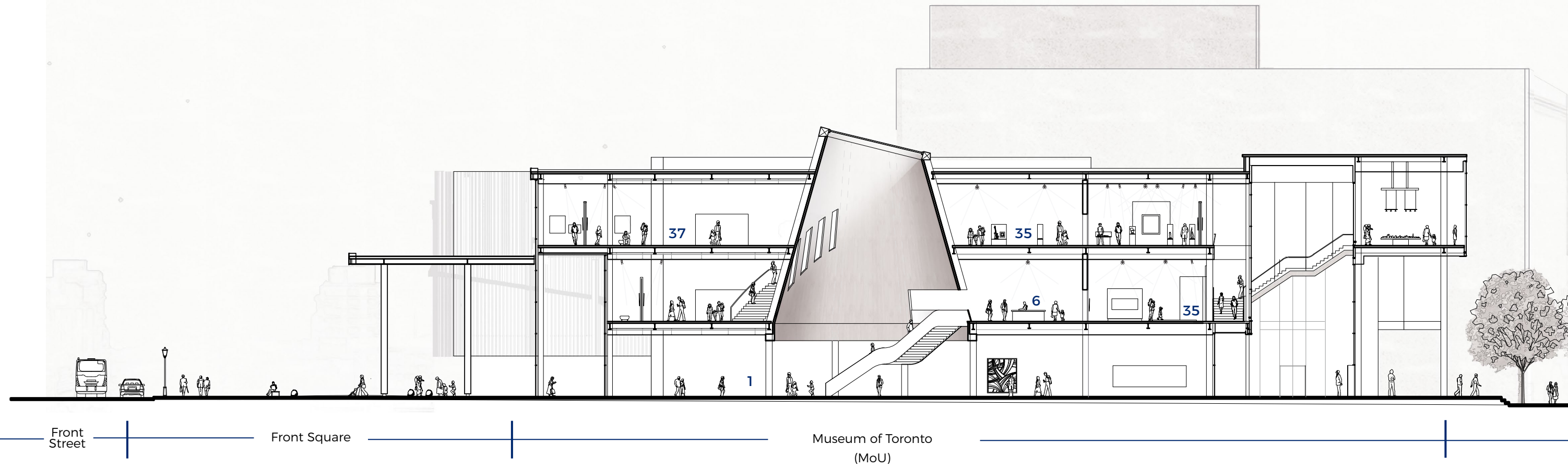
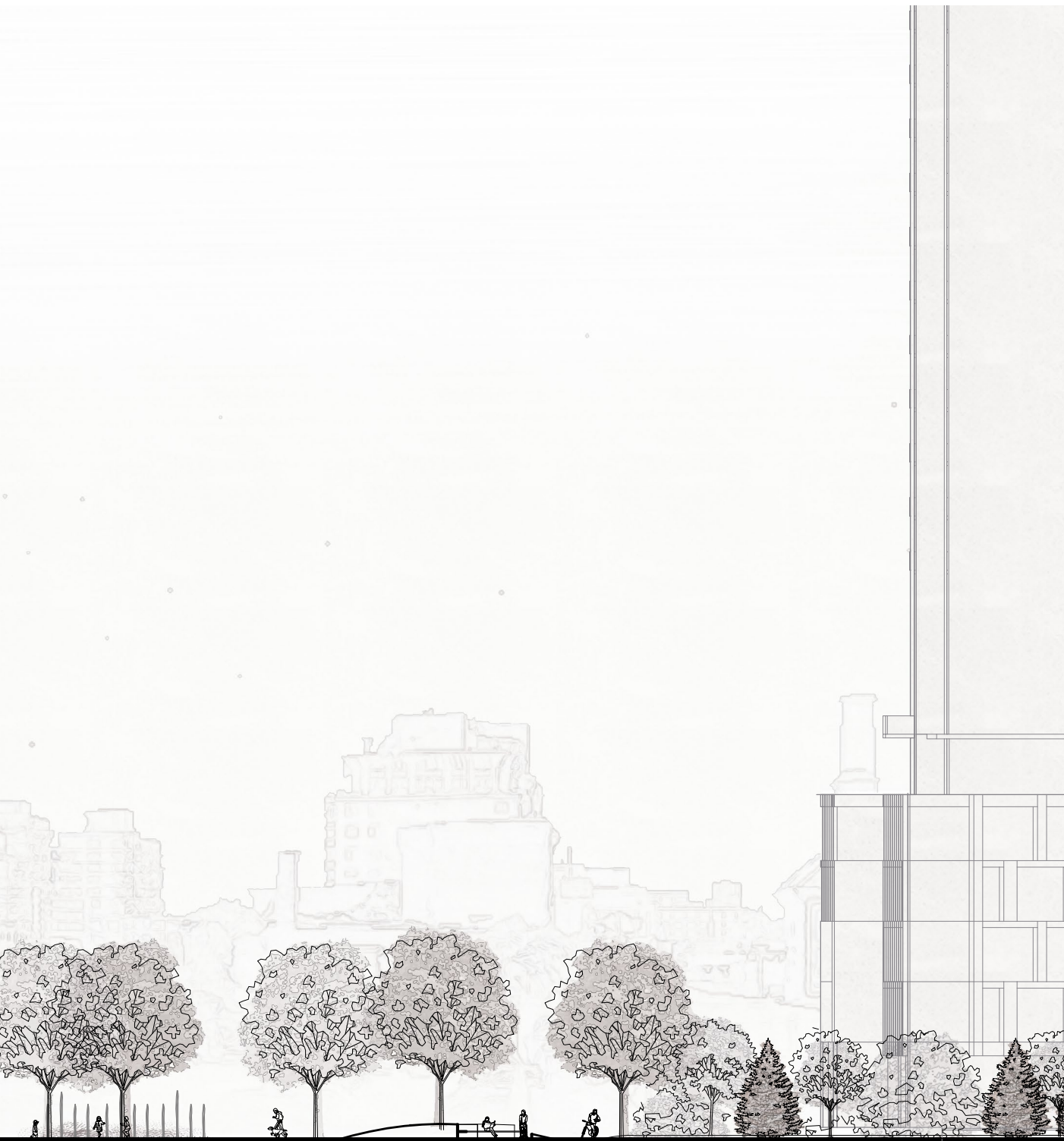


Figure 71. Section A-A



Memory Square

Parliament Square
(soccer field end of David
Crombie park)

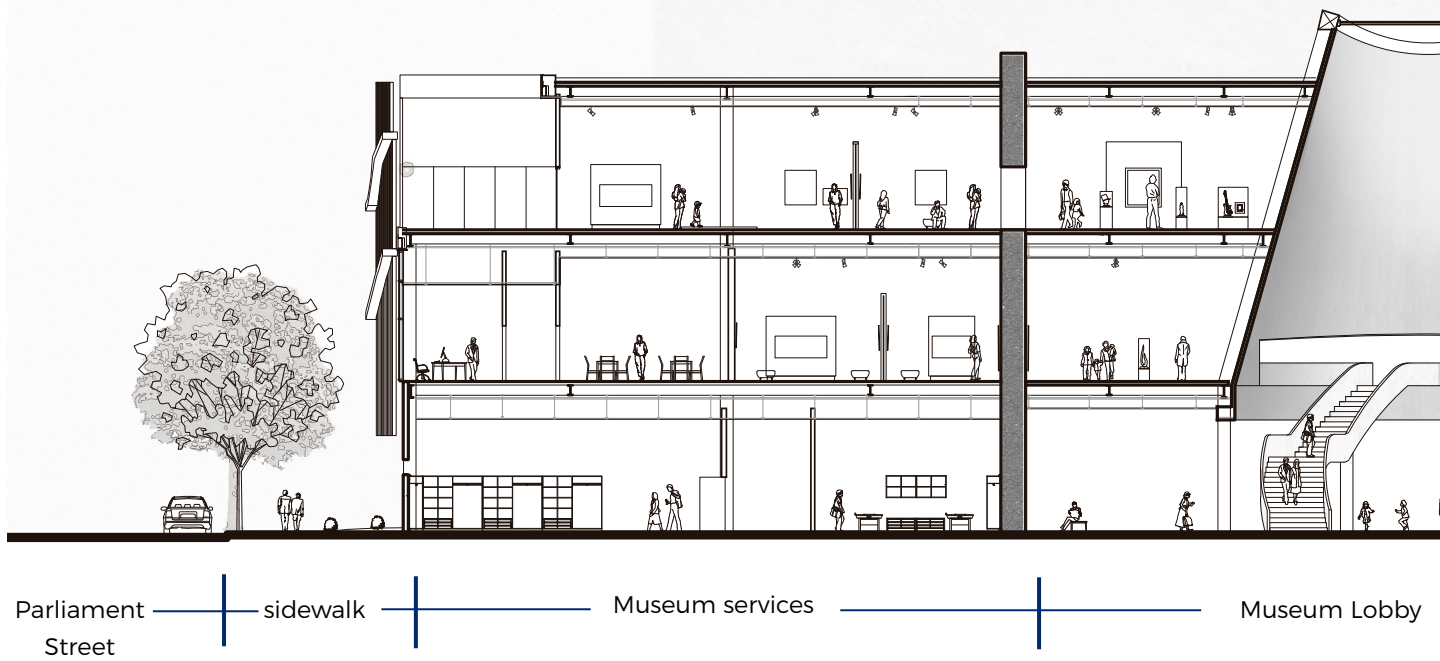
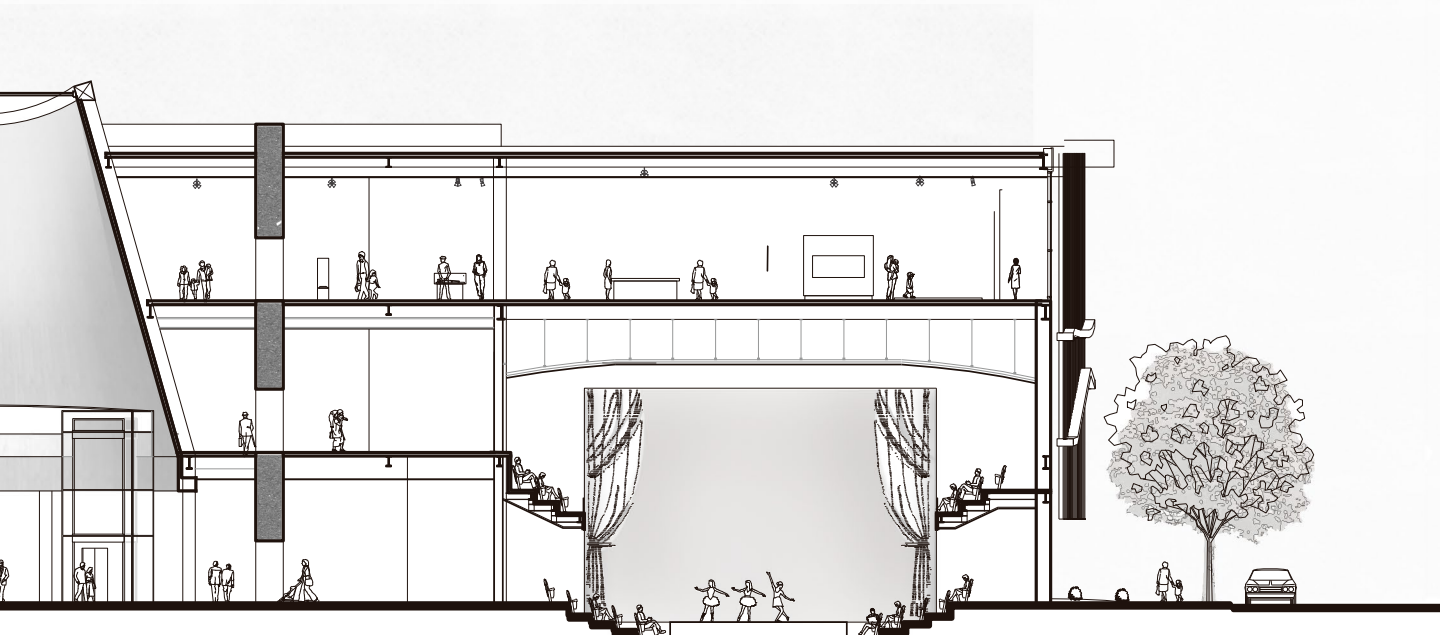


Figure 72. Section B-B



—|— Theatre —|— sidewalk —|— Berkeley Street





Figure 73. North elevation



Figure 74. South elevation



0 m 5m 10m



0 m 5m 10m



Figure 75. Main entrance to the museum by Front Street. Front Street Square creates a buffer zone between the occupied street and the museum. The main entrance is identify with the anomaly of a curved roof.





Figure 76. South Facade and memory square. View from Parliament Street. The memory plaza connects to the community and the David Crombie Park with the vegetation proposed over the limits of the plaza. The ground floor is retracted to offer a portico overlooking the library and the café. The glass box sits in the middle to overlook the city.



The theatre was design based on the ideal citizenship ceremonies venue. The setting is based on a trust theatre where the stage is surrounded by the public in three sides. This theatre setting allows a major interaction between the performer and the audience, or in the citizenship ceremony setting between the judge, the user and the citizen candidates. It functions as full theatre with changing rooms, storage, green room and laundry facilities on the back house.

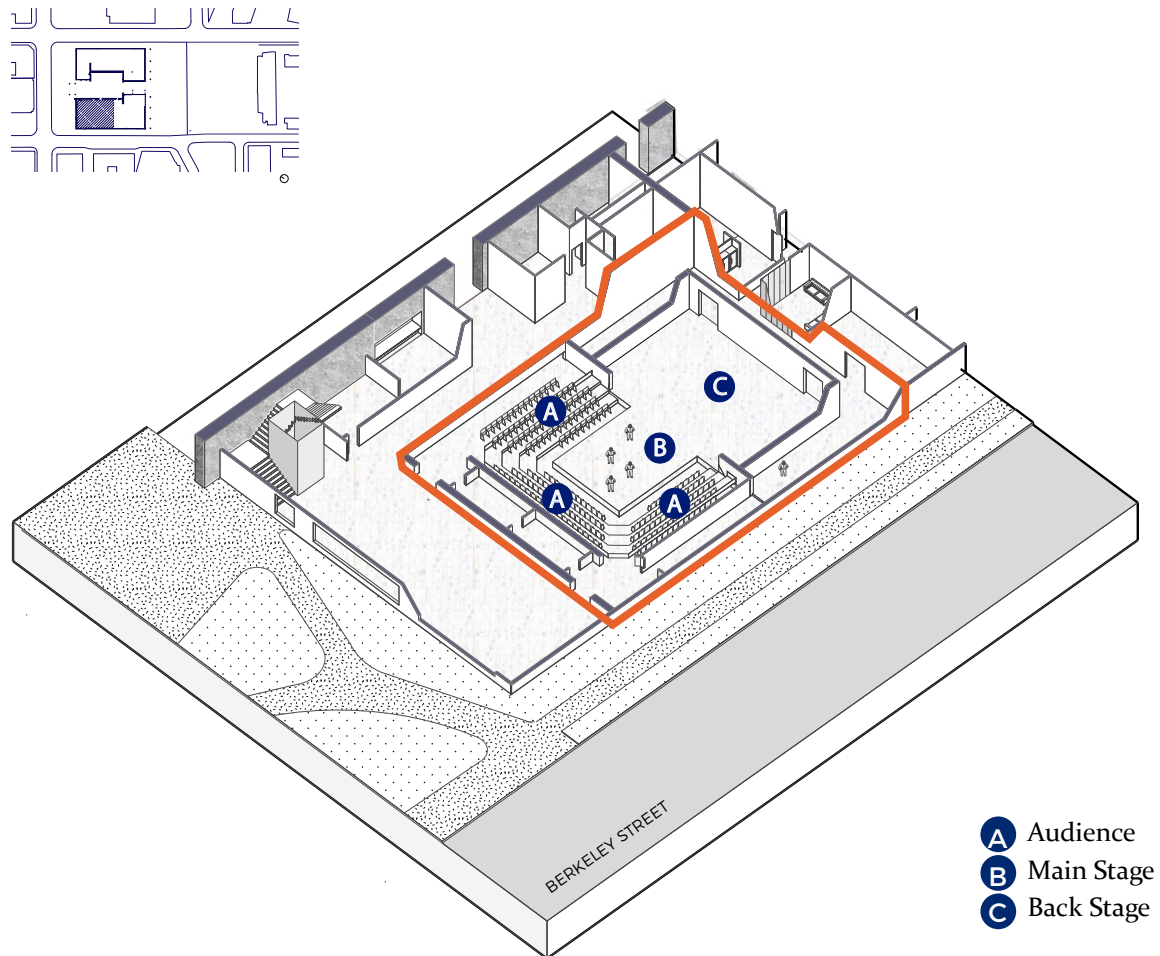


Figure 77. Thrust theatre axonometric. The stage can be adapted in depth according to the requirements of the event (play or concert). The theater is composed of two levels and has the capacity for 300 people.

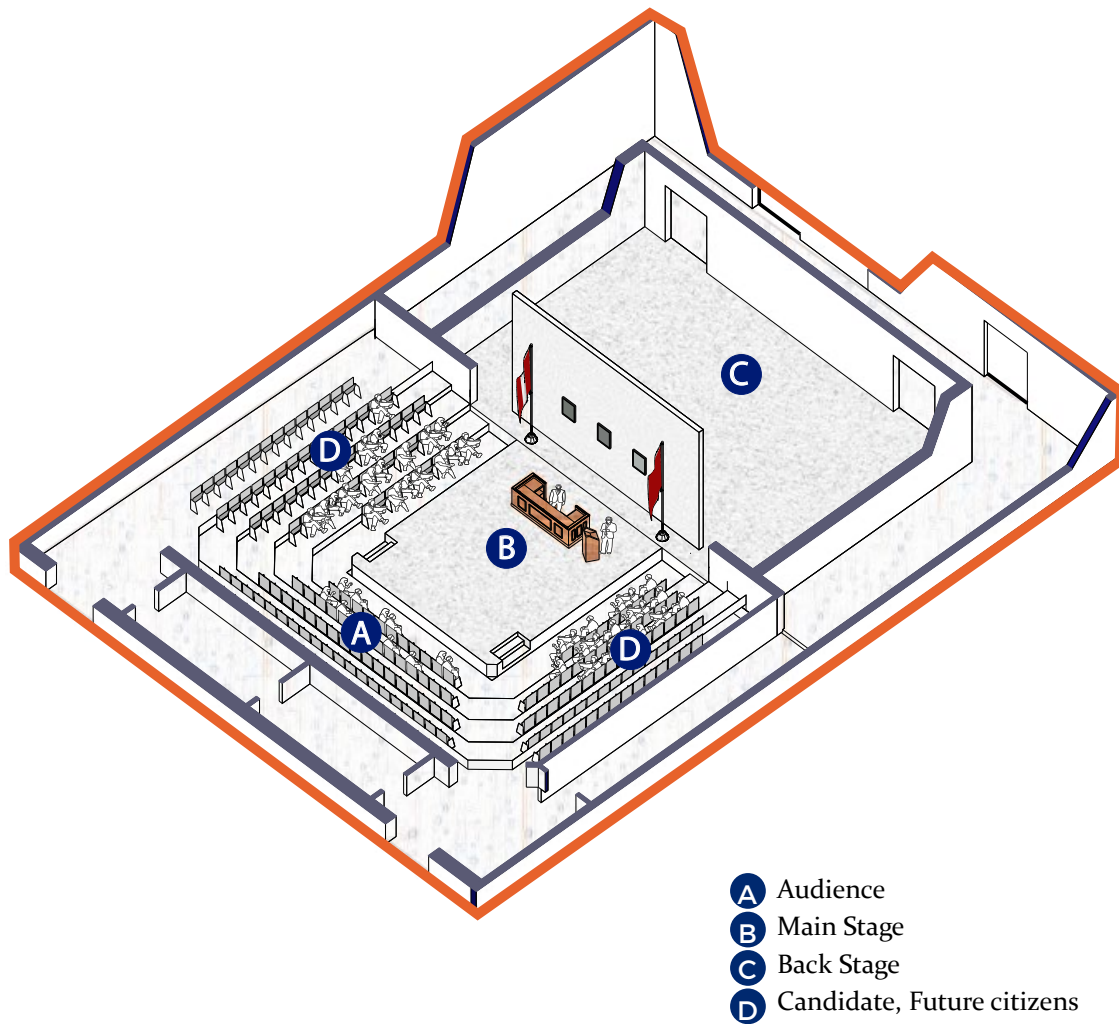
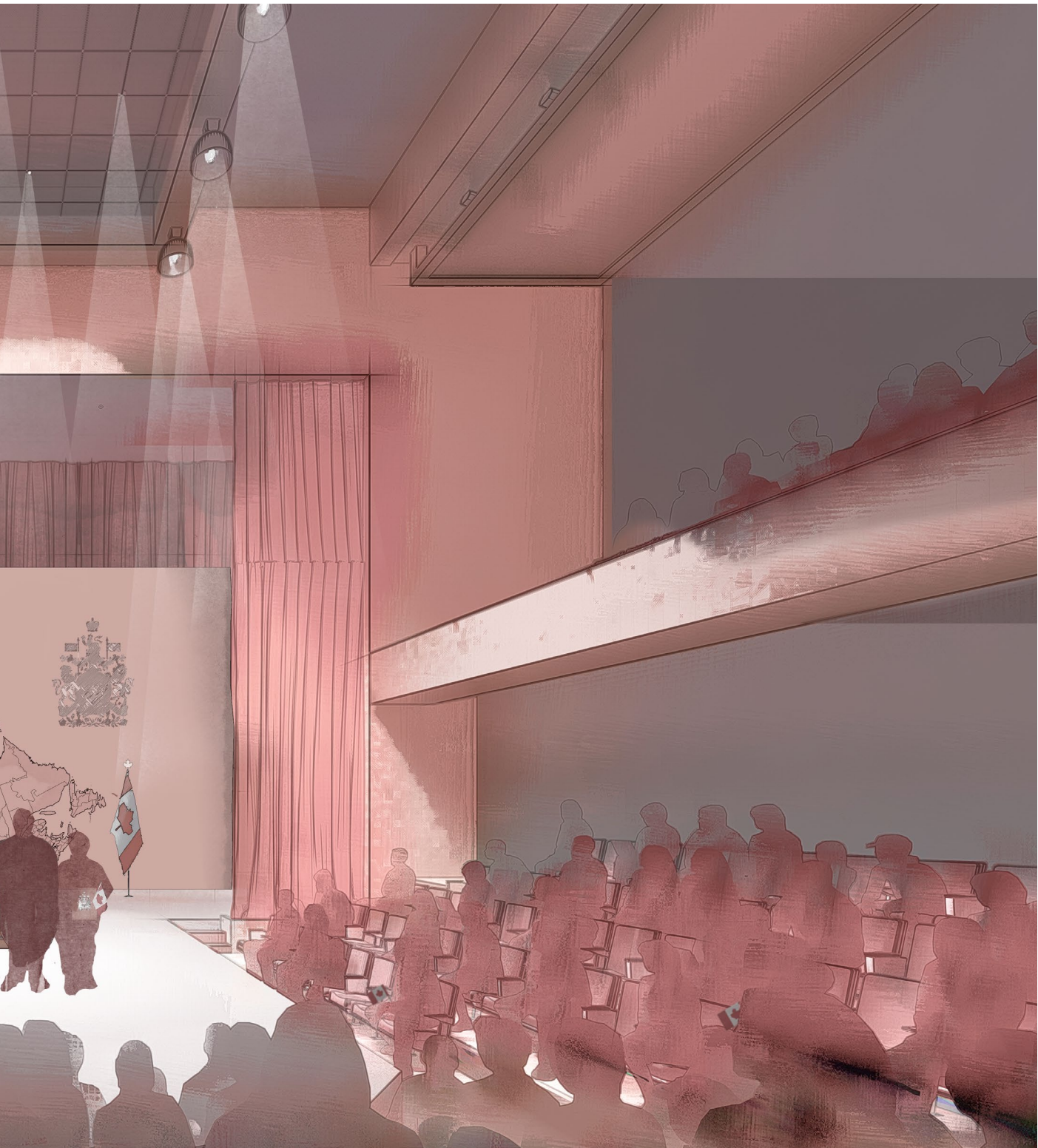


Figure 78. Thrust Theatre adapted to host a citizenship ceremony. The future citizens are located at the right and left side of the judge, and the guests sit in front of the judge or in the second floor. With this seating arrangement the candidate and guest can see the faces and reaction of each of the participants.



Figure 79. Proposed theater hosting citizenship ceremony celebration. The audience sit looking straight to the stage, while the candidate can look at each other and the judge by sitting in front of each other.



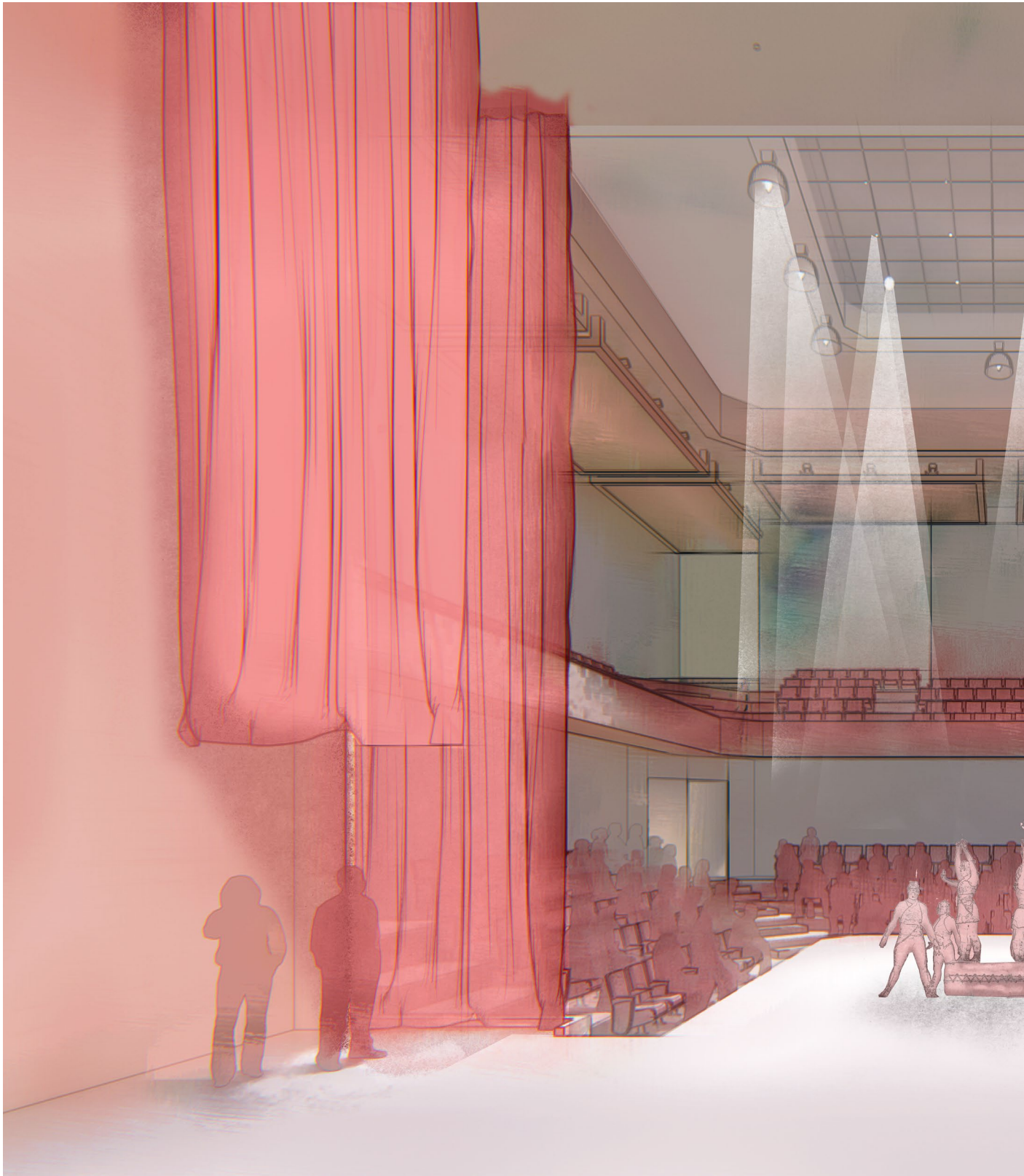


Figure 80. Theatre interior view, from the back house.

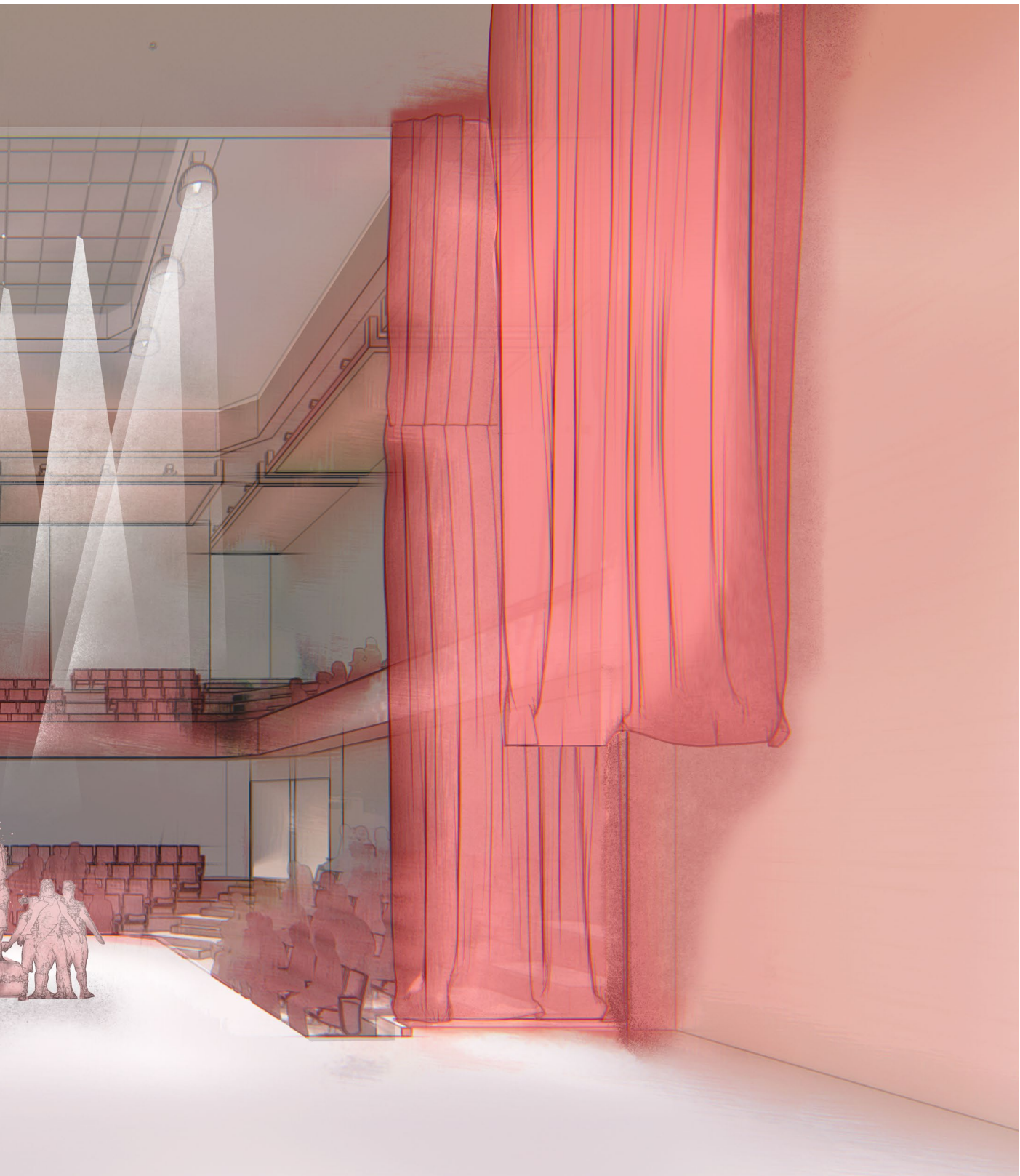




Figure 81. Theatre interior view, from audience entrance



The envelope.

The screen is composed of wooden vertical elements overlap an abstraction of the shoreline evolution of Toronto. The overlap divides the screen in three levels, each level with a different rhythm to arrange the vertical elements.

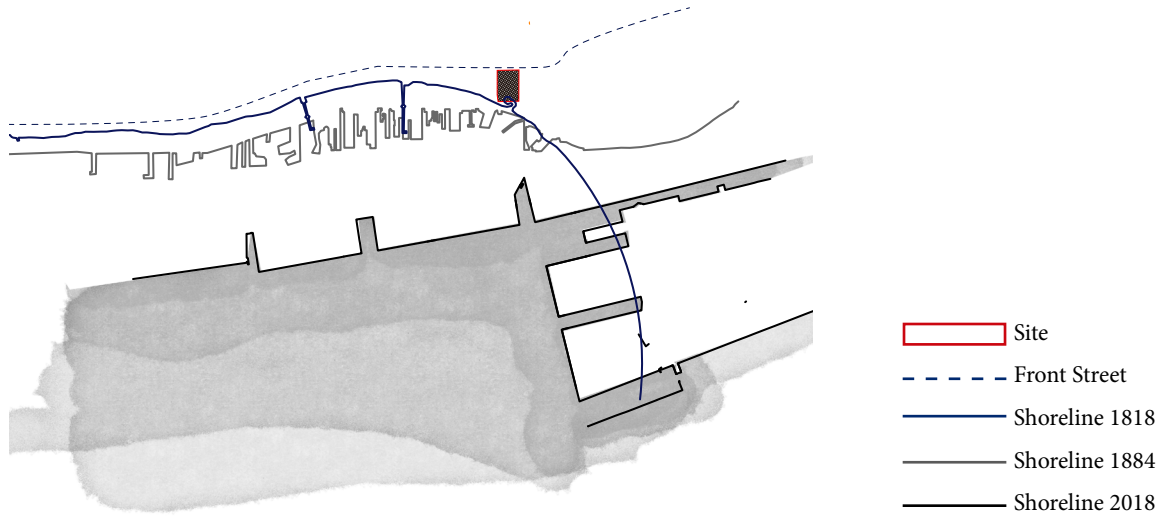


Figure 82. Diagram of the evolution of Toronto Shoreline.

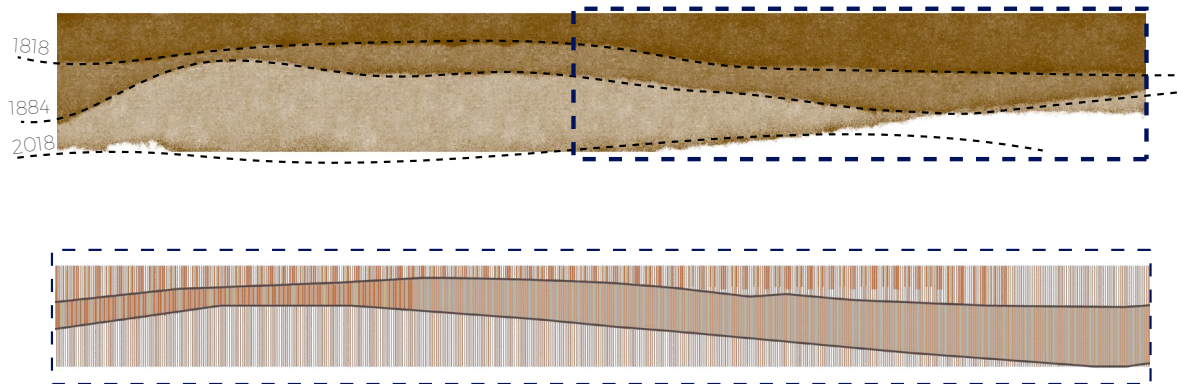


Figure 83. The screen is a result of the abstraction of overlaying the evolution of the shoreline. The final screen is conformed of vertical elements made out of wood that are divided in three levels by a metal stripe.

The screen I repeated on the east and west side of the building, helping in the emphasis on the north south axis.

The vertical elements are divided in three levels. Each level presents a different rhythm on the sequence change the thickness of the vertical elements as well as the sequence of the colors. The first level (representing the current shoreline) has a consistent thickness in all the elements, whereas level two and three don't.

The main goal of the screen is to protect the inner spaces from the sun of the west/east axis, as well offer little glances at the life outside the museum.

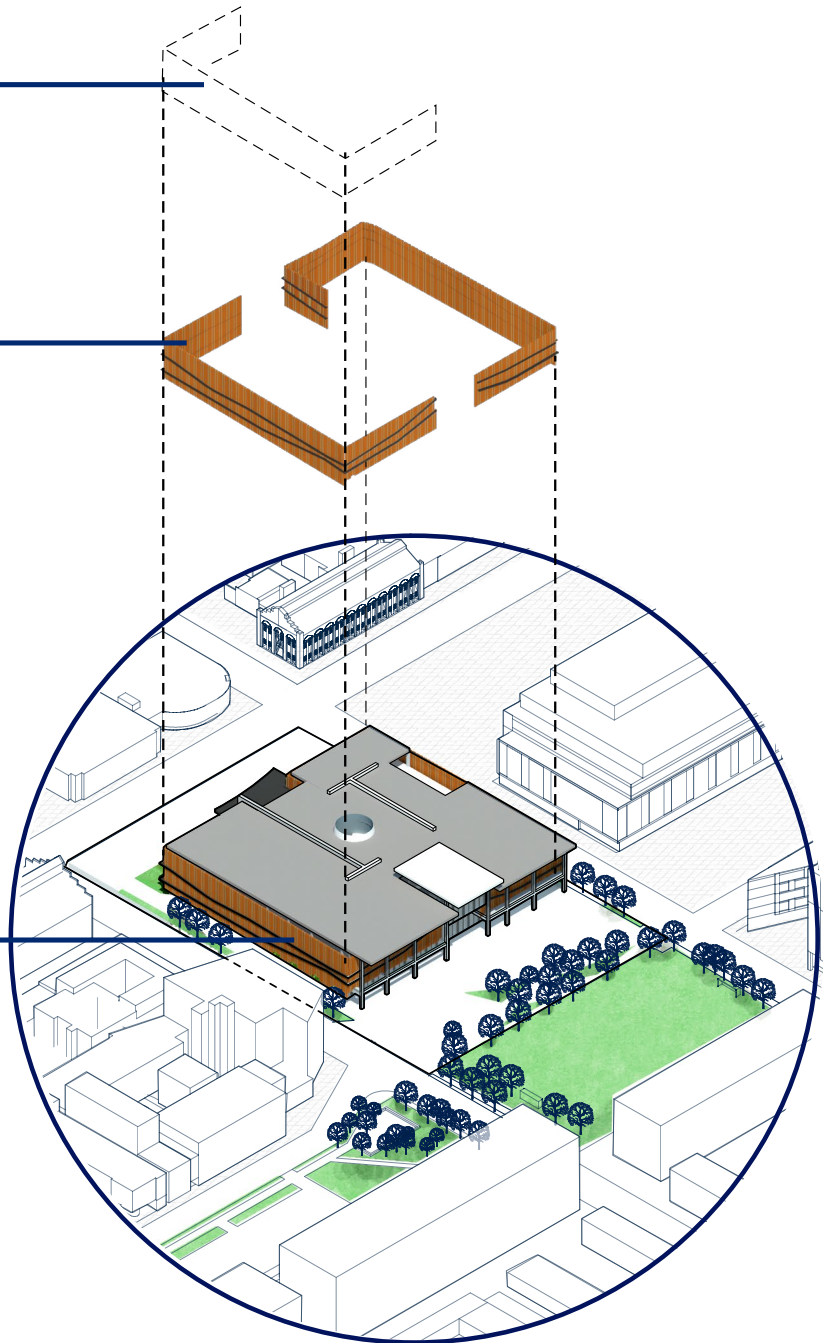


Figure 84. Wooden screen axonometric diagram.

Public squares.

Front Street Square: Square located in the north extreme of the site. the design outlines a composition of green pockets that extend to the sides of the building , the pockets are a result of the foot print of the two main buildings of the Gas Company, and where the highest levels of contaminations were found. This pockets are to be called Healing Gardens as their main goal is to restore the lands beneficial properties. Following this concept, the vegetation will consist of low bushes and medicinal flowers.

Memory square, located in at the south of the site and connecting with the David Crombie park. It was design based on the different historical line guides: the location of the block house, the original shoreline and the railways that once transported materials to the Gas Company Buildings. First on the east end a monument that resemble the block house from the first parliament times, emulating the method used in the Franklin Square: two cubes form the shape of the building. On the other extreme of the site, on the west there is a water feature: a fountain during summer and a possible ice rink during winter. The final elements of the site are the green pockets generated by the overlapping of the historical lines over the plaza.

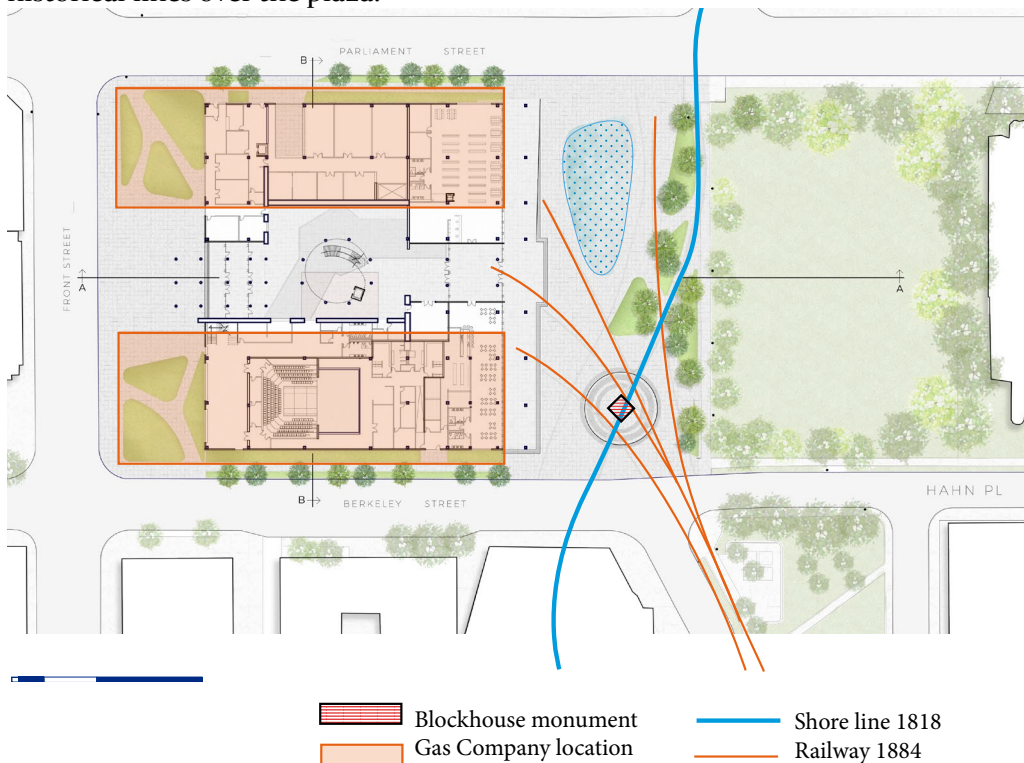


Figure 85. Palimpsest over squares diagram.



Figure 86. South View of the Museum from the green pockets on the Memory Square. This view overlooks the water feature on the west end of the site. During the summer it works as a fountain were young and old can play with water.



Figure 87.. Memory square. View coming from The Esplanade, The monument of the right is a representation of the block house from 1792, On the far right a line of trees encloses the plaza and separates with the parliament square (soccer field and last portion of David Crombie park).

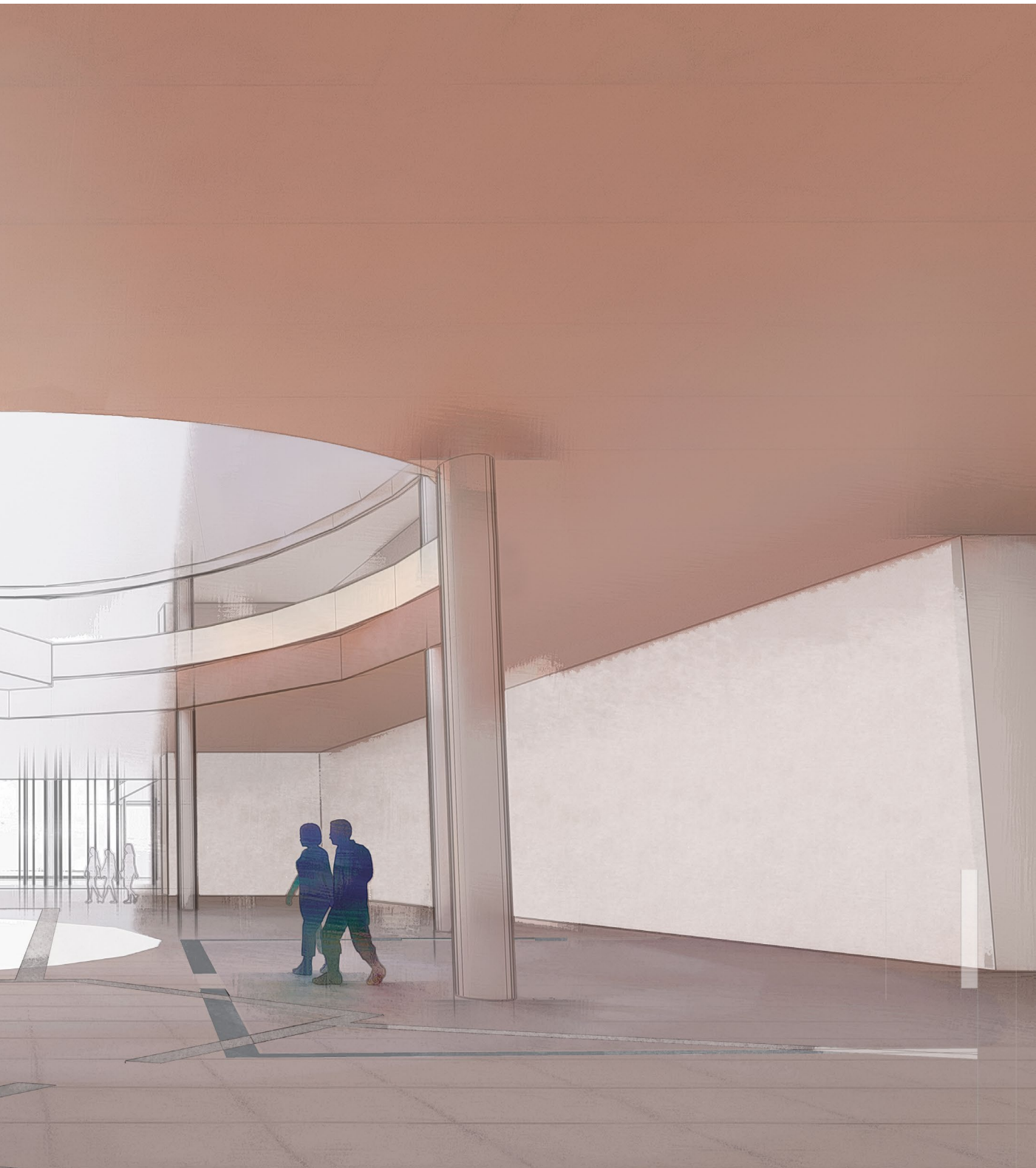


Figure 88. Interior view from the private exhibitions space. After the control point the visitor encounter the main view of the city. On the second floor the view is from the immediate surrounding however once the user goes up the stair the view opens up to the downtown core.





Figure 89. Interior view of the museum main lobby.



Conclusion

As a new comer my ideal starting this thesis was to find a way to immerse myself into the current reality of Toronto. The research made in this thesis walks through the historical background of the origins of Toronto as well the immigration policies as my first step into understanding the identity of the city. In my attempt to create a museum for the history of the city I faced that Toronto needed more than just a pretty building. It needed a new way of reviving history other than preserving façade over multistory condominiums. Also the reality in Toronto today is population is growing, both Canadians and immigrants. The museum should achieve two things: teach the new Toronto citizens about the history of the city and enhance the living quality of the city by creating public space.

The final proposal focuses on the idea of cultural exchange, adding the library and the public plaza to complete the project. The final result was a very ambitious project with a complex program, solved by simplifying the form and retaking the traditional scheme of a museum with a central point of distribution and exhibitions around it.

One of the major challenges was to make a museum accessible to the people but at the same time keep the artifacts safe. The answer was given by the mix of public uses on the ground floor, allowing the passerby to still interact with the building. The visitor can either walk through the museum without access the private exhibition and will still experience the conical shape void over the lobby and witness the tracing of the previous buildings. Although is open to everyone and because of the economic aspect of the institutions, maintenance and administration costs, the access to the historical artifacts will have a cost. This required the separation of the public level from the private spaces, resulting in the scheme presented. Because of the nature of its exhibits, the museum will be ideally financed by the city of Toronto, the province and other heritage institutions.

The addition of the theater contributes in several aspects to the overall development of the museum. First it ties the building with the theater community already located over Front Street (Canadian Opera house, Canadian Stage, Sony Centre for the performing arts). Also generates a separate space that can be consider

independently from the museum, an extra profitable use for the institution. And finally the ability to modify the space to host a citizenship ceremony. This last aspect gives the museum a very special purpose as a welcoming space for immigrants. It also adds up the Federal Government into the economics dynamics mentioned before.

The beauty of the mosaic is the ability to keep on growing without a defined grid, so should be this building. A static museum is not the solution, and there is where the simplicity of the form shines the most, as it is open to expansions and future adaptability. Toronto is a complex city, with a lot of historical unfinished business that were not address totally in this thesis but it were though as part of the history that should be told in the walls and artifacts. The future museum of Toronto, as well as other public institutions should open door to the community, to the new comer, to the elderly and the children, but most importantly to open the eyes of the city back to the lake.

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