

Museum of Contemporary Art Gateway Sculpture Garden

by

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A thesis

presented to the University of Waterloo

in fulfillment of the

thesis requirement for the degree of

Master of Architecture

Waterloo, Ontario, Canada, 2020

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Author's Declaration

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

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

Abstract

This thesis comprises a design for a garden that serves as a gateway to the new cultural hub of the Museum of Contemporary Art (MOCA) in the Junction Triangle, Toronto. This contribution aims to capitalize on the cultural potential of such a dynamic site. The global concept of a therapeutic landscape, which acts as a framework for this thesis, has been applied to various outdoor settings that serve a wide variety of social and health-related functions in society.

There are a range of motivations for the enduring aspirations of city planners and designers to integrate green spaces within cities. The targeted location for inserting greenspaces in this thesis will be vacant spaces. Despite the significance and advantages of vacant lands for city developers, cities were previously developed in ways that failed to leverage the social benefits associated with development of these lands for the surrounding communities.

Some of these are associated with ecological, aesthetic, and design goals. The first premise of this thesis focuses on the healing effect of natural elements such as plants and water in harmonizing human health and well-being through their special connection to the human subconscious and imagination. The second recurring premise of this thesis emphasizes on the importance of art and engagement in cultural-artistic events in achieving inner peace. The conservation of our memories from past centuries could be an essential driver of current design values.

Throughout urban history, gardens within cities have been infused with the human subconscious and have supported the health and wellbeing of their occupants. Not only do they act as hubs that foster human interaction with the natural world, they have also become important sites for social and cultural interaction.

Previous to recent developments, including relocation of MOCA and the renovation of former factory lands into living and commercial spaces, the targeted site for this design thesis at Junction Triangle was considered as an urban vacant land due to industrialization and its proximity to the railway. This land, however, has a historical background worth to become a cultural garden for the Museum of Contemporary Art. The output of this thesis will thus be a complete garden for all the seasons that offers a safe, welcoming, and well-maintained therapeutic landscape as well as social and cultural opportunities for Toronto residents and visitors of MOCA. In addition to incorporating elements of nature that have an inherent healing effect on humans, the healing effect of the garden also arises from social collaborations between visitors and their involvement in cultural-artistic events, which are represented by sculptures and other elements throughout the garden.

Acknowledgements

I would like to express my gratitude to everyone who has been by my side throughout the development of this thesis, as well as my architectural training up to this point. Thanks also to my great professors Marie-Paule Macdonald, David Correa, and John McMinn, who helped me in the process of thesis completion.

I would also like to thank my family and friends for their support and encouragement throughout my academic endeavours. Special appreciation to the external editor Magdalena Milosz, who helped me in editing my thesis.

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01. INTRODUCTION

Research Objectives

Considering the extent of environmental damage that has been caused by human activities worldwide to date, there is a dire need to reconsider the actions that have contributed to our current environmental crisis, including unsustainable industrialization practices that continue to endanger lands, wildlife, as well as human life. One of the most harmful effects of human activities on the environment is the reduction of green spaces by manipulation of the natural habitat. In response to the damage caused by industrialization processes, several sustainable methods have been developed to date to revitalize endangered lands and restore green spaces.

Architecture is an art and science that can be said to have had its beginnings in the dawn of human existence, when humans first learned they could interact with and manipulate their surroundings to build shelters, secure themselves, and construct communal spaces. A successful design depends on many factors such as context and culture. Each of these factors give the architects valuable clues for the design of a successful project.

An architect's solution to mitigate some of the damage related to reduction of green spaces caused physical and mental health issues to the environment by humans has long centered on the design of gardens and landscapes, in different scales and styles, throughout the centuries. As intended by the currently proposed design, architects can implement and borrow elements from nature to achieve an eco-friendly and peaceful garden in an overcrowded part of the city.

Choosing a specific theme and style for a garden necessitates consideration of context needs, as well as of cultural and social aspects. Designing a garden in an overcrowded, industrialized neighbourhood imbued with a rich history and impacted by several social, environmental, and developmental

factors poses a large challenge, one that is taken up in this thesis to address the needs of urban residents of the City of Toronto. As the focus of this garden design is in the Junction Triangle of Toronto, the theme of the garden has to include a sustainable response to the existing condition of the neighbourhood. As well, the garden has to reflect the importance of natural elements to human wellness.

This thesis project aims to propose a garden design for the Museum of Contemporary Art (MOCA) located at the Junction Triangle in Toronto that addresses the social and emotional needs of the city's residents. This garden is a manifestation for renewal of urban green spaces. The garden's cultural and social themes refer to the hidden aspects of the Junction Triangle that have shaped the neighbourhood over the industrial era, whereas the therapeutic theme of the garden addresses the healing impact of natural elements and social interaction on the psychological well-being of residents. Although a single site cannot fully solve the problems that have originated from the reduction of green spaces, nor in itself awaken psychological healing and inner-peace, the proposed monumental garden can act as a catalyst for further revitalization and expansion of green spaces, while also fostering in residents a communal sense of respect for the environment and human well-being. This can be achieved through the application of natural elements, such as trees and plants, as well as artistic elements, such as sculptures, throughout the garden. The proposed garden aims to provide a spiritual and healing environment for neighbourhood residents as well as MOCA visitors. In such an environment, garden visitors will be able to connect with the cultural history of the neighbourhood, while the artistic and natural elements of the garden will additionally impart a sense of inner peace by providing them with a spiritual calming environment where they are able to de-stress from the many stresses present in daily life. These factors form the contextual aspects that contributed to a responsive design solution for the Junction Triangle urban problems.

The transformation in the thesis design process of this specific site, from an urban large-scale outdoor green space to a small-scale monumental garden that serves as a hub for MOCA, is a fundamental process for an architect. Several attempts have been made throughout the design process to find the suitable scale and theme for this community hub. The scale of the site itself, with all the opportunities related to the past, present, and future conditions of the site, established the basis for the design. Beyond creating a much needed healing garden for this community, one of the purposes of the design is also to encourage current and future designers and developers to expand the green corridor around the West Toronto Rail Path, as well as offer sustainable development solutions for this neighbourhood, such the incorporation of green spaces, in future housing and commercial development plans for this community. This manifestation will emphasize the role of gardens and green spaces in populated neighbourhoods as necessary spaces that fulfill all pillars of sustainable development. We must accept that natural elements play a fundamental role in sustaining the well-being of humans, and designed environments must, accordingly, reflect this.

In this manner, the proposed small scale garden has archetypal elements, with tangible and intangible qualities, a means by which people can sympathize and attach themselves to the landscape. When a garden becomes part of what Lyn Lofland calls the "public realm,"¹ it carries significance for residents and visitors and becomes the "spirit of the neighbourhood." Therefore, the main objective of this thesis project is to design a therapeutic garden for MOCA that provides visitors a setting where they can seek inner peace as well as interact with their community.

The first step in our project was to identify the most appropriate basis for our garden design to satisfy the above mentioned objectives. With this in mind, we undertook to study the evolution of garden design, starting from the 17th century, by reviewing relevant case studies. The reviewed case studies were selected from Monty Don's BBC documentary *The Secret History of the British Garden*, which describes Monty Don's journey through Britain's gardening heritage. The Hampton Court Garden, Stange Powys Park, Royal Botanic Garden, and Shute House were selected as leading representatives of each century's gardens, spanning from the 17th to the 20th centuries. This literature review provides us with an extensive understanding of the elements that were used to design these gardens as well as their design principles.

The next step of the project was to identify elements that can contribute to the formation of a therapeutic garden. Given that such elements are mainly present in 21st century contemporary gardens, this step of the project thus entailed a review of case studies detailing 21st century gardens such as High Line park, The Vessel, the Toronto Botanical Garden, and similar contemporary gardens.

Research Outline

The research outline for this thesis project is provided in Figure 1 as below.

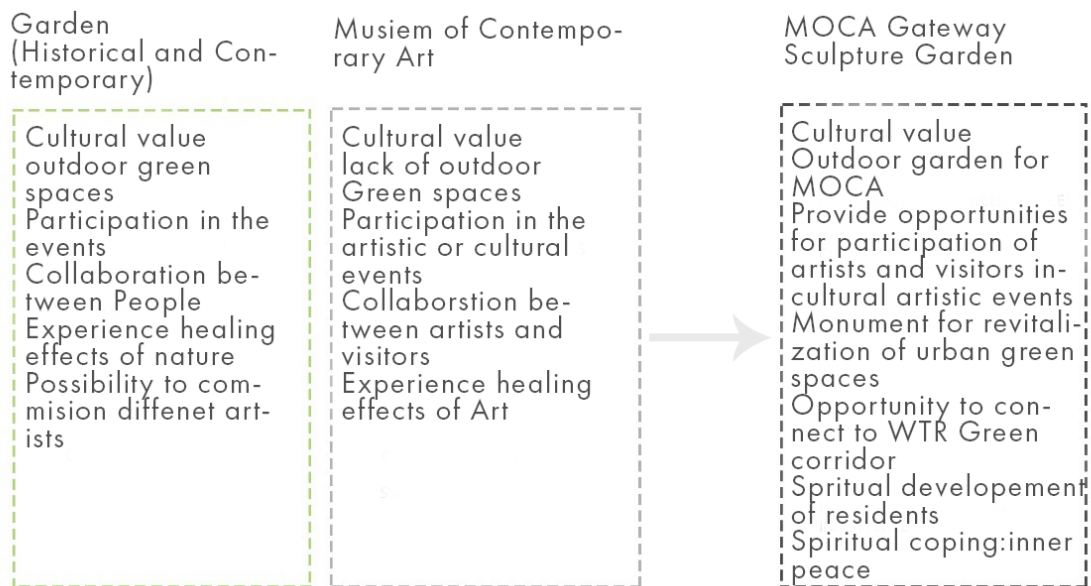


Fig 1. Research outline

Experience of The Healing Process through a Garden

For many people, the search for inner peace is an integral part of their adulthood goals. As a potential source of resilience and strength in life, inner peace has carried different meanings throughout the centuries. In today's modern world, feelings of loneliness and isolation, often experienced by many urban dwellers, are exacerbated by the constant intrusion of social media, further distancing humans from their social nature. While the use of social media has been posed to serve for many as a stress-relief tool, its excessive use has also been linked to increased stress, anxiety, and depression, among other psychological burdens. Lack of positive face-to-face interactions with others, an issue that is increasingly impacting urban dwellers due to our increased reliance on social media as a primary form of communication, increases feelings of loneliness and isolation, which reduce our capability to handle stress. On the other hand, busy urban settings do not provide enough spaces where humans can experience positive moments of solitude. For many urban residents, the feeling of isolation goes hand in hand with the constant pressure of being surrounded by others and bombarded by the many stresses inherent of urban spaces, a dual feeling that is mirrored in the digital world.

In this sense, nature can be used to reduce stress from the isolating world of social media as well as the stresses typical of urban living. Beyond serving as gathering place where humans can have social interactions, such as garden can fulfill the human need for solitude, while natural elements of a garden can relieve stress. Managing and reducing stress brings several opportunities for achievement of inner-peace and spiritual well-being. Although contemporary psychologists have mostly focused on the negative effects of being alone, historically, solitude has often been associated with positive results in spiritual growth.² In *The experience of nature* (1989), by Rachel and Steven Kaplan,³ the authors argue that humans should take a break from the everyday stresses imposed by our modern world through what they describe as the "restorative experience".⁴

Choosing an adequate setting for moments of solitude is a critical part of the process of finding inner peace. Based on a meta-analysis by William E. Hammitt and Mark A. Madden of qualitative studies on inner-peace, the most common settings to experience solitude and eventually find inner peace are:

- 1) at home
- 2) in a public place
- 3) in nature

Participants of the reviewed studies indicated that they were able to experience solitude more effectively in the nature setting. Figure 2 illustrates that experiences of "inner peace" and "spirituality" are more likely to occur when nature is selected as a setting.⁵ This factor constitutes a major driving point behind the selection of a garden as a means of generating a cultural hub where people can also achieve inner peace, even for a few minutes, during their busy lives. While inner peace is a commonly desired state of mind that can be achieved by different methods and techniques, contact with nature is widely cited as an important means to enable the experience.

Solitude Type	At Home	In a Public Place	In Nature
Diversion	95	4	1
Anonymity	83	13	5
Problem Solving	72	11	18
Intimacy	70	13	17
Lonliness	70	28	2
Self-discovery	62	12	26
Creativity	61	19	20
Inner-peace	53	6	42
Spirituality	23	10	67

Fig 2. Physical setting for each type of solitude

The designed garden is a catalyst for residents of the Junction Triangle, where they can be reminded of the importance of nature in human life and create new opportunities to collaborate with one another.

Revitalization of Green Spaces

Effective revitalization of green spaces in urban settings must take into account key parts of the city, including spaces close to main access points such as train stations or subway lines. In selecting sites, we must thus prioritize vacant lands close to transportation corridors, particularly so if they can become an integral part of the city's green network. While these vacant spaces are interconnected to the cultural background of the city and its residents, due to various factors, such as industrialization or pollution, such spaces may be left vacant for long periods of time, eventually leading to various cultural and social issues. Therefore, it is essential for the spiritual health of a city that these vacant be transformed into functional and active spaces. The aim of this thesis project is thus to transform one of these vacant lands, located at the Junction Triangle, into a garden capable of providing many cultural and spiritual advantages to the whole neighbourhood, and to MOCA in particular. Serving as a monument to green spaces, it is hoped that this small scale garden will serve as a model and as inspiration to future designers and developers, setting a precedent of green-space urban planning in the Junction Triangle and other urban settings.

Healing Effect of Green Spaces on Garden's Visitors

A garden with healing power can be described as a place that allows us to connect with our inner selves, although it is unknown which aspects of such gardens make this connection possible. From the perspective of Oliver Sacks, a famous scientist and storyteller, each element of a garden serves to satisfy a certain point of interest. These points of interest can range in their function, from merely providing a peaceful feeling to visitors seeking some comfort, to acting as a powerful therapeutic setting for patients suffering from chronic neurological disorders such as dementia. This extensive range illustrates the effectiveness of gardens in improving quality of life in the fast and competitive pace of 21st century urban living. Dr. Oliver Sacks also describes specific characteristics of gardens, such as uncrowdedness, that impart a healing effect, thus improving the healing strength of a garden, indicating that certain physical characteristics of a garden have a significant impact on its healing strength. This raises the question of which factors contribute to make a specific place a healing one. Throughout human history, many people have held the belief that certain environments have healing powers. As such, people will often visit places such as shrines, spas, and aesthetically pleasing natural landscapes in the hopes that the inherent powers of such places are able to provide a cure, or even some relief, for their afflictions, especially psychological ones. This inherent human affinity for such healing places stands as one of the reasons behind selecting the context of a therapeutic garden as a firework for this thesis project, as such a setting would certainly aid visitors in achieving peace of mind.

The Restorative Power of Gardens

Flower, fruit, and vegetable gardens usually bring a sense of peace to life.⁶ Designing a garden provides a solution for the issue of land vacancy while additionally helping restore inner peace within neighbourhoods. Gardens are not merely earthly settings; they occupy ground in the mind as well. Gardens are connected to the memory of a city, often regarded as central points in neighbourhoods either due to their unique design or the power of their cultural background. A cultural-therapeutic garden is a type of garden that, in addition to holding cultural relevance and serving to impart an educational message, also imparts healing effects on its visitors (sense of reinvigoration and mental focus), as well as provide a platform for rituals and events for emotional relief.⁷ The experience of emotional participation in special events results in spiritual replenishment and provide an opportunity for deep reflective thoughts.⁸

Exploration of the healing process is essential to understand the mechanisms by which gardens can serve as therapeutic spaces.⁹ Ecotherapy, which encompasses various treatment programs to improve well-being, including engagement in outdoor activities in nature, is becoming increasingly recognized as an effective approach to psychological well-being. A restorative experience can be described as the process of going through a "flow experience" by engaging in certain activities such as artistic and cultural events, and by being exposed to tangible(material) and intangible (not -material) resources of gardens that link biodiversity and human well-being.¹⁰ In the spiritual context, a person on a journey of growth has certain goals in mind, such

as achieving inner peace and accessing the restorative power. Common practices to achieve these goals include meditation and special rituals that help in the search for the meaning of life.¹¹ In this sense, this type of garden serves as a space that specifically facilitates flow experiences by predisposing visitors, through its various elements and the opportunities it affords, to achieve inner peace.

The goal here is to enable practices in a garden setting that can develop inner peace. Anything that captivate human feeling could be considered here. One way is to use artistic processes and art-making events.¹² Marlene Brant Castellano, a Mohawk of the Bay of Quinte and Professor Emerita at Trent University, has provided leadership in developing visibility for the discipline of Indigenous Studies. In the first volume of the Aboriginal Healing Foundation (AHF)'s final report, she stated that "research on promising healing practices points to evidence that cultural activities are successful healing interventions." Engagement with one's culture can become a significant part of the healing or therapeutic process.¹³

Art and Culture in Therapeutic Gardens for All Seasons

The eighteenth century was marked by a period in British garden design history in which the relationship between art and nature was largely emphasized. The consideration of nature as superior to all forms of art was one of the most impressive ideas of its time.¹⁴ Throughout the last century, the cultural value of gardens has become even more prevalent in many urban centers. As many cities such as Toronto have developed into “cities within parks,” green spaces have been increasingly used as venues for critical cultural activities, loci of civic activism, and places for community engagement. The revitalization of city gardens increases public engagement opportunities, allowing for increased planning of new programs and existing cultural uses and ceremonies (for example, involving dance, fire, music, and storytelling). Establishing programs for the performing arts is one of the main intentions behind the expansion of cultural venues such as gardens in Toronto. In addition to their therapeutic value, gardens can be used as a place for cultural gatherings, where artists can showcase various forms of art to the public. The MOCA Sculpture Garden in Toronto can become one of the leaders in the commissioning of contemporary sculptures for outdoor spaces. This garden will provide a testing ground for artists to explore public art and solve urban context issues and scale.

Temporary and seasonal public art displays can recontextualize all areas of gardens, attracting and engaging more visitors. For example, New York’s PS1 Young Architect’s Program, in Madison Square Park, is an excellent program for community engagement and public art. As part of this program, large-scale sculptures are put on display for the public year-round, allowing aspiring new architects to showcase their talent, and providing the public with inspiration in the form of art. Programs such as these have the benefit of flexible partnerships with various cultural and arts groups. The Mosaïcultures Internationals in Montreal and Nuit Blanche in Toronto are two examples of art installation festivals that have made use of urban space in this manner.¹⁵ Further, the use of art constitutes yet another tool in the healing process.¹⁶

Certainly, a mixture of different environmental, individual, and social factors can be involved in the healing process. In contemporary gardens, the emphasis is on the cultural landscape, whereas in historic gardens, the focus remains on the relationship between man-made and natural environments. Principles such as sense of place,¹⁷ negotiated reality,¹⁸ and a symbolic landscape to interpret human landscapes are important aspects to consider in designing a therapeutic landscape in a garden setting.

Settings refer to places in different contexts. In this thesis, Toronto is the context and MOCA is a fundamental aspect of the context. In his in-depth examination of the idea of place, Edward Relph, a well-known Canadian geographer, brought focus to the relationships between people's and places' identities (Figure 3). Here, the identity of a place consists of three interrelated components: physical features or appearance, observable activities and functions, and meanings or symbols.¹⁹ By the identity of a place, he means its "persistent sameness and unity which allows that place to be differentiated from others".²⁰ Based on Relph's theory, a persistent identity consists of three components: the physical setting; its activities, situations, and events; and the individual and group meanings created through people's experiences and intentions regarding that place.²¹ When it comes to a multicultural center such as Toronto, any singular identity is questionable; the various experiences of the urban dwellers, residents, and immigrants of this city continuously shape its identity as a place. Franz Boas, who championed the idea that different cultures can be adjusted to a new environment and city, asserts that as immigrants bring elements of their culture to a new city, over time, these elements are integrated into the cultural context of the city, continuously reshaping it in this manner.²² He emphasizes the role of local histories for an analysis of place cultures. As the MOCA gateway sculpture garden has a cultural theme, local histories and anything related to context were analyzed as part of this work. A therapeutic landscape is one of the enduring themes of cultural geography.

This thesis draws upon the importance of “inner peace” in people’s lives today, integrating this concept as a key factor helping shape design decisions for the presented work. Gardens that evoke beliefs and philosophical insights tend towards the sacred, whereas gardens that stimulate an emotional aesthetic response tend towards the secular.²³ The MOCA Gateway Sculpture Garden, the subject of this thesis, lies in the middle of this continuum. One of the aims of this thesis is thus to design a garden with a unique “feeling tone”: beyond providing visitors with a feeling of inner peace through the intrinsic calming properties of gardens and green space, the aim of the design is to create a space for visitors where they feel they are able to connect with their inner selves as well as their community’s shared cultural context. Thus, we aim to create a modern healing place for people who are constantly bombarded by the various stresses present in modern urban life, where they can both connect to their community as well as look inwards for inner peace.

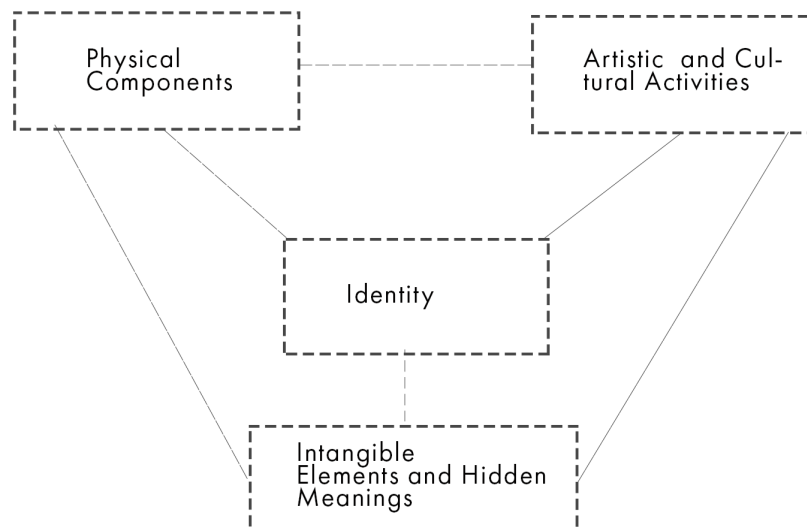


Fig 3. Place identity and its components

Summary

The main design principles considered in this work also include close interactions with the natural environment of Toronto, such as native vegetation and ravines, as a way to improve ecosystem services. More importantly, nature provides us with elements such as water, stone, and plants, among others, that can provide joy, happiness, and health benefits for society. Architects and urban planners should leverage designs that foster the environment in our built spaces.

Thus, the main questions considered as part of this design thesis included the following:

1. How to bring inner peace into a city within the urban context of Toronto? In what setting?
2. How can a single garden help to heal and solve some of the city's and its citizens problems?
3. What are the characteristics of a healing and therapeutic garden?
4. What kind of medicine can be used in a garden setting to solder a city mentally and physically, and to alleviate the stresses of the twenty-first century?

02. GARDEN

Background in English Gardens

The periods in which the historical British gardens were designed are recognized as some of the most critical eras in the history of garden design.²⁴ As such, research on this topic was undertaken as part of this thesis so as to gain a better understanding of the design processes and principles of this valuable era. The case study review undertaken as part of this thesis has mostly focused on gardens from the seventeenth to the twentieth centuries. In addition to the processes and principles governing their design, tangible and intangible elements of four world famous gardens, as indicated in Appendix A, were analyzed to make a framework for design decisions. The physical appearance of a garden was considered to compose its tangible elements, while the spiritual reality of the garden refers to its the intangible aspects.



Fig 4. The Hermitage garden building, Nashville

Hermitages and grottos have been chosen to best illustrate the meaning of intangible elements of eighteenth century gardens. A hermitage is a spiritual retreat or an eye-catcher, similar to a cave or a building, that is meant to be used as an escape from everyday temptations. In a spiritual context, it is an atmospheric space that is meant to remind an individual that there is more to life than pleasure. Another example of an intangible element is a grotto. Within the English garden context, grottos are natural caves with sacred springs at the end of a stone tunnel, which connects the front of a villa to the garden. In the spiritual context, this element harnesses the power of nature so as to provide visitors with a sense of isolation from the rest of the world.²⁵



Fig 5. Pope's Grotto, Twickenham

By contrast, in the nineteenth century, the concept of landscape was linked to a form of wild nature. People were not considered part of nature, and as such, the landscape was not seen as a cultural construct.²⁶ Nature or wilderness itself became a cultural construct. In the twentieth century, there was a remarkable flowering of interest in understanding what a cultural landscape entails.²⁷

A historical garden visitor can experience different moments while taking in what gardens have to offer, ranging from entertaining to spiritual, that allow them to think about their own lives. However, as society developed and ways of living changed, garden design likewise evolved to reflect new ideas, ways of living, thinking, creating, and communicating. These changes are observable in contemporary garden design, which is discussed next.

Contemporary Gardens and Related Cultural Values

Contemporary gardens become a montage of historical layers; more specifically, each layer stands for a specific story of a city, carrying profound cultural meaning and values.²⁸ These cultural values could be related to the history of a city or artistic values of cultural praxis in everyday life and human experiences with art.²⁹

Modern era gardens by Isamu Noguchi, Ian Hamilton, and Bernard Lassus helped bring arts into gardens. The primary intention of these gardens is to invite an “emotionally and cognitively rich involvement with cultural artifacts.”³⁰ Gardens can be similar to museums, acting as cultural hubs of cities to provide individuals with the opportunity to interact with art and culture.

P

recedent Walkthrough of Cultural Gardens: Exploration of Meaning and Concept in Garden Themes

I

ntangible Elements in Conceptual Gardens and Parks

1. Parc de la Villette

Paris, France, 1982-1998

Bernard Tschumi

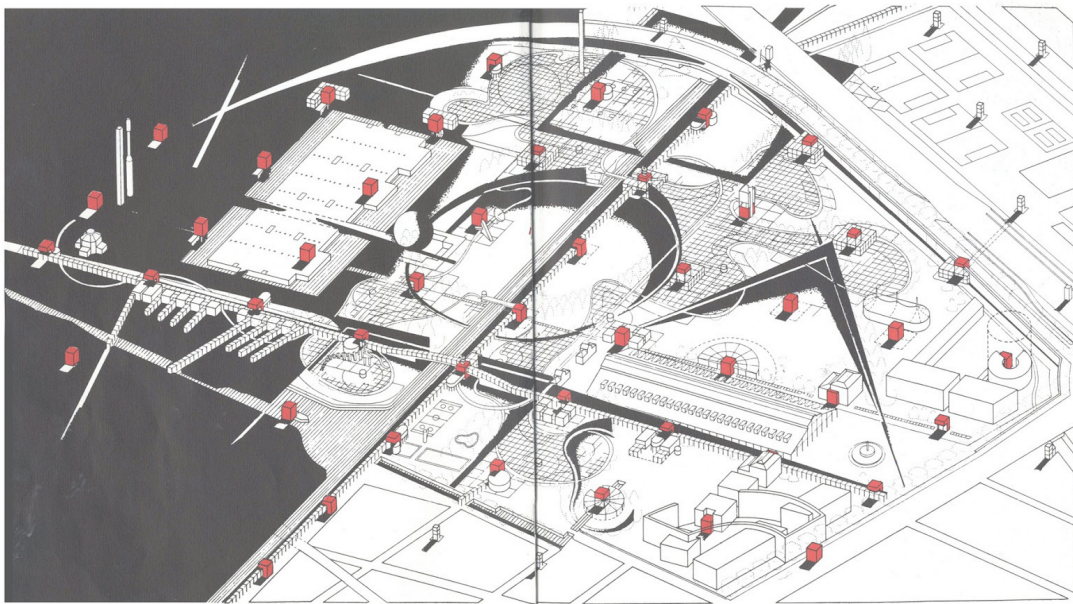


Fig 6. Parc de la Villette, Points: points-like activities, lines: linear activities, surfaces: surface activities, Paris

The objectives in the Park de la Villette competition were to both consider the future cultural development of Paris and to mark the vision of an era. Described in the competition as the “urban park for the 21st century,” La Villette was not only presented as an atypical landscape, it was designed as a setting for a diversity of programs and related cultural activities.³¹

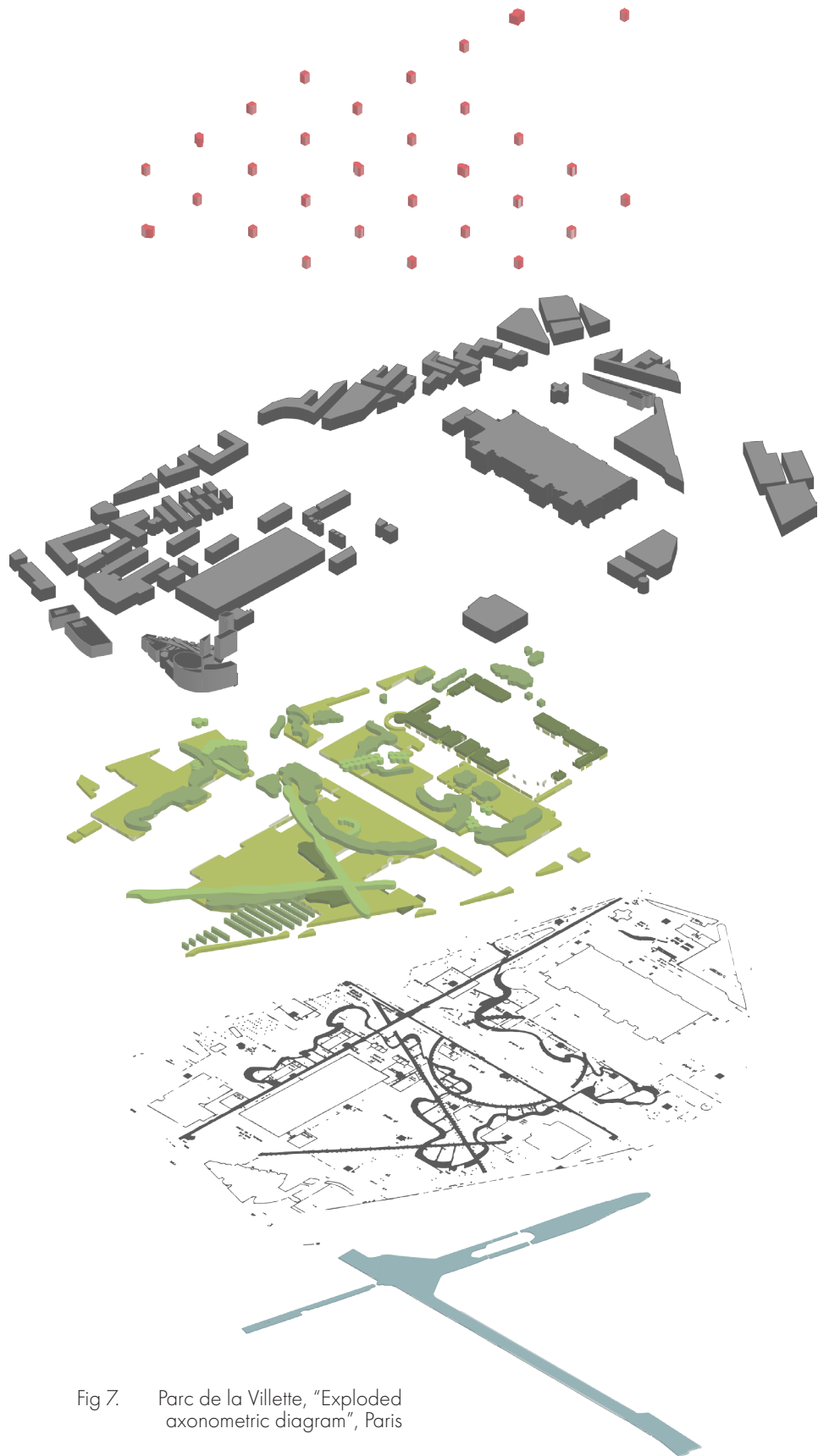


Fig.7. Parc de la Villette, "Exploded axonometric diagram", Paris

The proposal for Parc De la Villette was based on preliminary designer assumptions and consisted of elements such as points, lines, and surfaces. These conceptual elements shaped the main program of the landscape. The most exciting aspects of the garden consist of the intangible elements and hidden meanings found in the "themed gardens": mirrors, dunes, play, shadows, bamboo mist trellised vines, movements, islands, children's fears, and dragons, all of which serve to connect an individual to their subconscious, carrying worlds of meanings to each visitor. The intangible quality of this urban park is that each element is a metaphor for a profound idea. For instance, the follies are designed to be empty in terms of meaning, but open in accepting new forms of human relationships.

2. Brion Tomb and Sanctuary: A Concrete Garden

San Vito d'Altivole, Italy, 1968

Carlo Scarpa



Fig 8. Concrete Garden, Italy

Designed by Carlo Scarpa, the Brion Tomb and Sanctuary, known as the 'concrete garden', was commissioned in 1968 by the widow of Giuseppe Brion as a walled extension of the municipal cemetery of Treviso. Containing tombs and graves for Giuseppe Brion and other members of the Brion family, including his widow, Onorina, the Brion garden was designed as an L-shape structure around the cemetery of San Vito d'Altivole. Carlo Scarpa

designed the entire landscape and used the expansive site for buildings, walkways, and a water pavilion. The Brion Cemetery is rich with symbolism and secret meanings. According to Scarpa, the intention behind his design was to “approach death in a social and civic way.”³²

The phenomenological structure of the tangible elements used in this work, such as water, is an important aspect of the whole monument. Specific elements of nature, together with other elements of the design, were used in tandem to inspire inner peace. For instance, the Brion tomb is a symbol of inwardness through the form.³³



Fig 9. Concrete Garden, Italy

3. "Il Giardino dei Passi Perduti" /" Hidden Garden "/"The Garden of Lost Steps" -Temporary Installation for the Museum of Castelvechio

Verona, Italy, 2004

Peter Eisenman

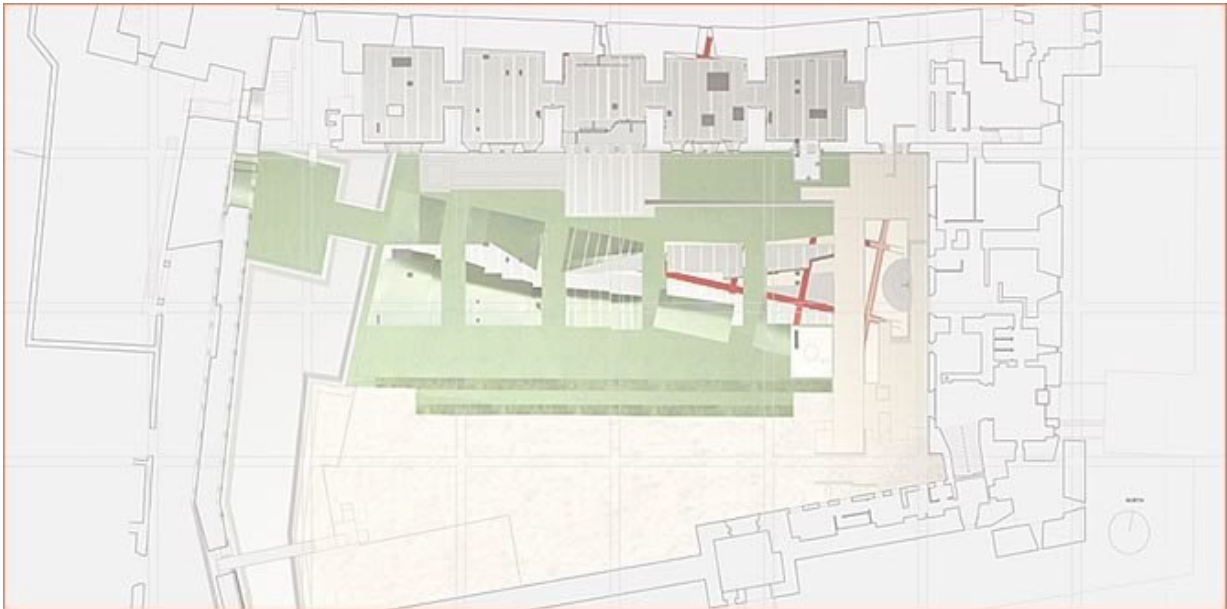


Fig 10. Eisenman's Verona Cultural Garden, Site plan diagram, Italy, By Daniela Pesce

Another example of a cultural garden is "the garden of lost steps."³⁴ In this temporary installation by Eisenman located in the courtyard of the museum of Castelvechio, he attempts to redevelop the Scaligero Castle, restored by Carlo Scarpa in the '60s and '70s. The exhibition addresses the fragmentary and poetic aspect of Scarpa's work. Eisenman's work also has a unique cultural connection to European historians, artists, and

the pioneers of deconstructionism or conceptual art, taking design inspiration from the poetry of Italo Calvino and his "Path to the Nest of Spiders". His work is considered as a creative restoration of a historical monument to create a better dialogue with contemporary society. In the garden of lost steps, Eisenman uses "hypertext," which is the combination of text and objects with their intangible potentials.



Fig 11. Eisenman's Verona Cultural Garden, Italy

This temporary exhibition is an example of a garden that takes into account previous design elements to pay homage to the site's architectural history. Scarpa previously used concrete floors in the five interior exhibition rooms that are fragmented throughout the gallery area. In Eisenman's garden, these five squares are exposed as five "excavated" platforms or pads, located on an axis parallel to the internal sequence of rooms. Eisenman uses a diagonal axis across the garden, intersecting with and crossing over Scarpa's pads. These concrete pads are revealed as one moves from Scarpa's corner bridge toward the museum entry, as an invitation path to the museum.³⁵

As in previous projects, Eisenman designed the landscape based on the historical and conceptual layers of existing context. Lines, surfaces and the points that were related to the chosen story shaped the main idea of the space.³⁶

Precedent Walkthrough of Contemporary Gardens

4. Revitalizing an Old Transit Corridor:

High Line Park

New York, USA, 2003

Diller Scofidio + Renfro, James Corner Field Operations, and Piet Audolf

The High Line, an elevated linear park, greenway and rail trail, is one of New York City's most famous destinations, providing visitors a break from the chaotic city streets where they can experience an elevated space with a view of the Hudson River. Originally built in the 1930s as part of New York's railroad line, the elevated steel structure was abandoned by 1980 due to declining use, leaving behind disused train tracks that stretch across the west side of the city. In repurposing this isolated and elevated space, the landscape designers of this project, James Corner Field Operations with the architects Diller Scofidio+Renfro, and planting designer Piet Audolf, took inspiration from the wild landscape that developed after the train line was abandoned. Each access point has its own story to tell and a unique connection to the memory of the city. The intention behind the project was to attract and invite visitors to spend time and explore the park. The exploration of a textured and unique landscape is enabled by its unique paving system, which allows new growth of wild grass between pre-cast concrete planks. This park offers an alternative transportation option, social benefits in urban environments, and boasts a specific urban microclimate along the stretch of railway.³⁷

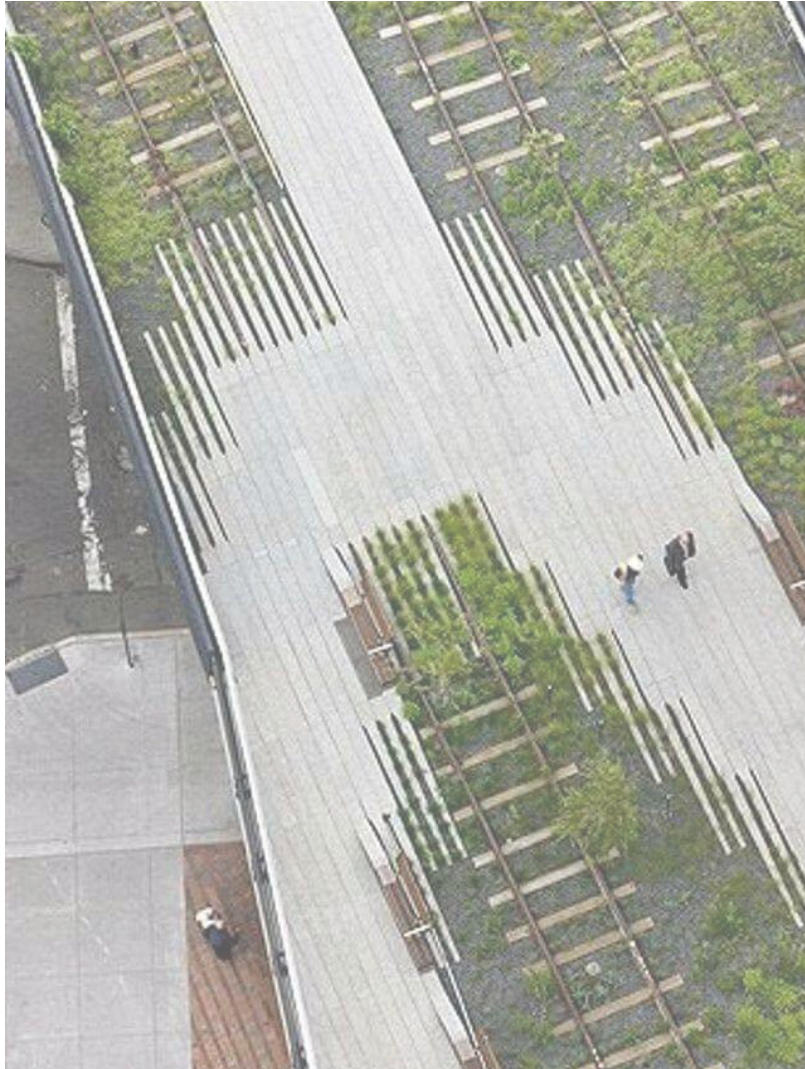


Fig 12. High Line Park, New York City

The High Line can be considered a contemporary garden with different opportunities for people to collaborate with their community and reconnect with nature through events and theatre programs. The landscape design of this project focuses on the horticultural and structural qualities of plants for all seasons.³⁸

5. DeRAIL Platform as a Dynamic Linear Landscape

Dundas / Sterling, Toronto, 2017

Designed by Parkdale resident and Andrew Jones

Fabricated by Marek Kubat

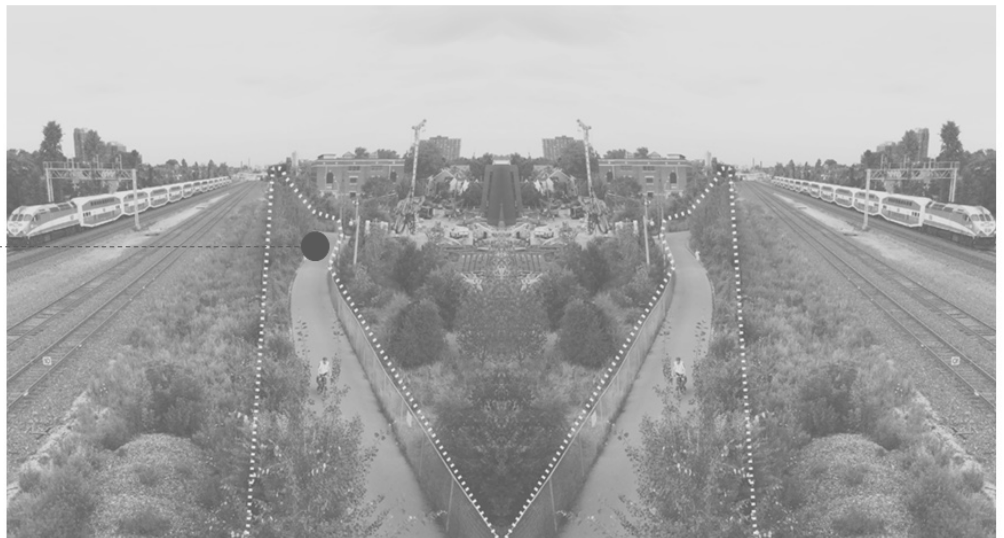
DeRAIL is an installation encompassing a series of three, eight-foot wood and steel platforms. Designed by Parkdale residents and Andrew Jones, it stands as an artistic answer to the decommissioned groundwater pumping wells installed by RioTinto in 2006. The High Line Park and DeRAIL installation share some similarities in terms of function. Activating mobility corridors is one of the collective intentions of the designers. These corridors invite people to pause, listen and imagine new possibilities along the west rail path of both cities.³⁹ The main intention of small-scale projects such as DeRAIL is to create “a place to move through,” not simply as a public space to enjoy, but as “a place to be” and to interact with their surroundings. These platforms are the language of the neighbourhood⁴⁰ manifested through art, culture, and event spaces.



1



2



Railpath

WTR trail

Fig 13. DeRAIL platform for art and architecture, Toronto, © DeRAIL Platform for Art and Architecture

1. This image refers to the view from WTR trail to MOCA
2. This image refers to the gathering at WTR trail and these pause platforms act gathering spaces

6. Vessel

Hudson Yards, New York, USA, 2016

Vessel is a giant, fifteen-story, pyramid-shaped climbable sculpture designed by London architect Thomas Heatherwick as a way to climb to the top of the Hudson Yards in New York. This vast structure was built over the rail yards just west of Pennsylvania Station in New York City. A three-dimensional object with eighty landings on its interior that brings visitors together in many ways, this structure is a symbol of invitation, a platform for life.⁴¹ Alvin Ailey, an African American dancer and director, was inspired by Vessel to create a choreography to symbolize everyday New York life, which consists of walking down stoops and climbing up subway steps, to map a chaotic urban dance that takes place on Vessel as the stage. The Alvin Ailey foundation presented this original work of art upon the inauguration of the Vessel.⁴²

The Vessel is an example of urban scale precedent. Although in terms of scale, this example is widely different from the proposed MOCA Gateway Sculpture Garden, there are some similarities in terms of design proposal, such as view management. Both projects aim to propose a design concept that works best with their surroundings. More specifically, the vessel has several steps and landings to provide opportunities for visitors to communicate with different views of the city and with other visitors. In the MOCA Gateway Sculpture Garden, the visual and physical connection to the train, MOCA, and future development are essential to the design. To maintain these connections, the garden will be full of gaps which enable constant visual contact between the garden's visitors and the outside world and nature. Crevices and gaps of varying sizes pass through this garden design like a leitmotiv.



Fig 14. The Vessel, New York

03. Site

Site Location

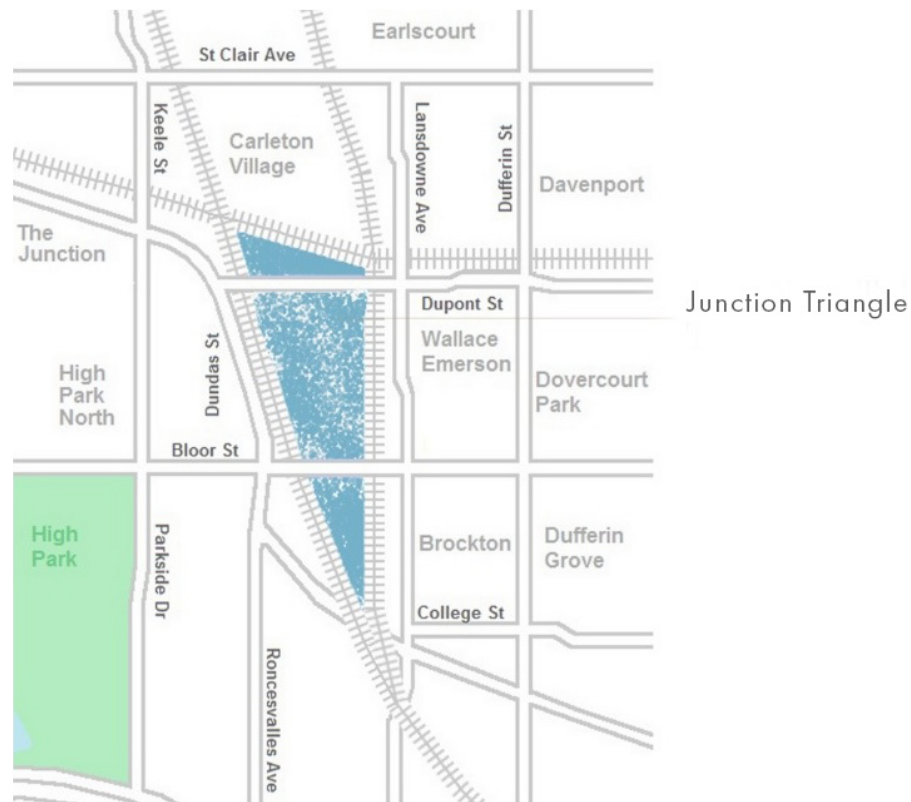


Fig 15. Junction Triangle Map

The selected site is located at 1439 Bloor Street West, Toronto, near the intersection of Dundas Street West and Bloor Street West. In fact, it is situated at the entrance of Bloor Street West and Sterling Road, with unique access to main streets, retail shops, and public transportation. It is also close to the new location of the Museum of Contemporary (MOCA) Art, serving as a gateway to the cultural hub of this museum. Furthermore, the selected site is situated within the Junction Triangle, which is an area in Toronto's West end and surrounded on all three sides by railway lines. The west side of the site is close to the West Toronto Railpath (WTR), which has attracted many investors due to its role in the community's improvement.

Context
SWOT & Analysis map

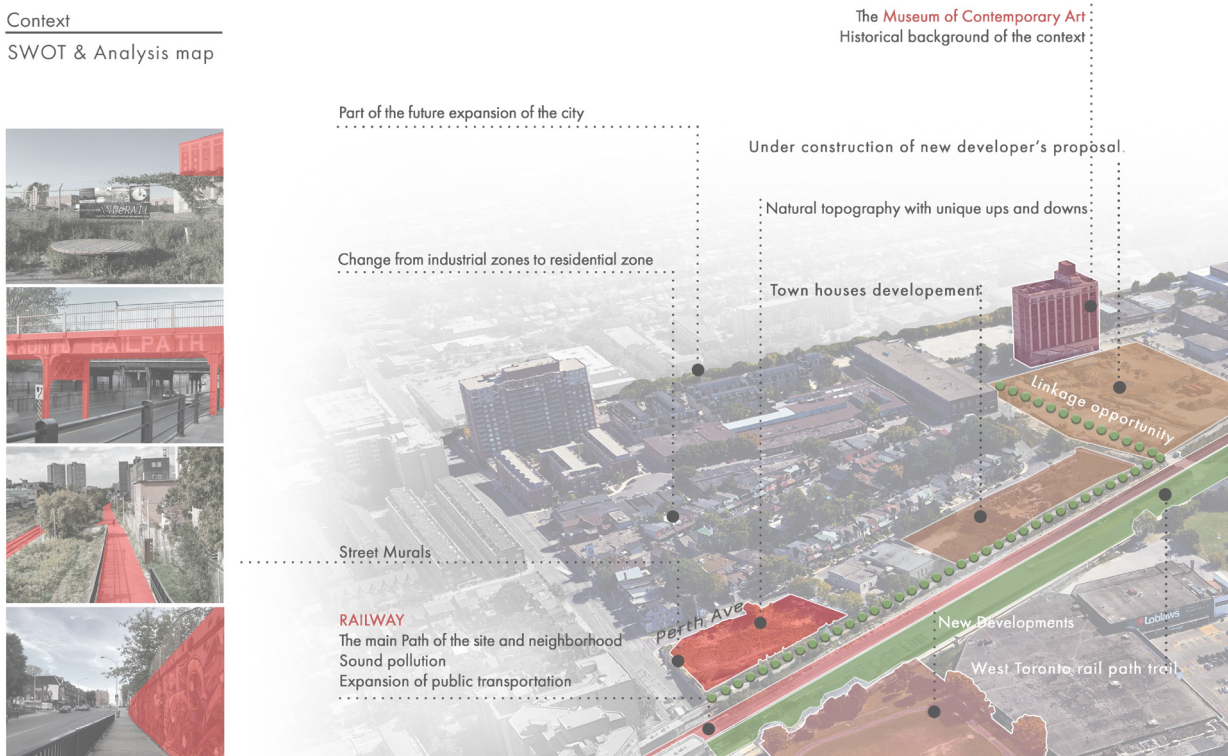


Fig 16. Overview of the context and SWOT analysis

Over the last few years, the demographic of the Junction Triangle has been changing from an industrial site to a high density residential and commercial area. In the 1950s, the existence of railways in the Triangle Junction attracted companies such as Canada Cycle and Motor Works to start their operation there. Accordingly, the majority of the population in this neighborhood back in the 1950s consisted of factory workers and their families, forming a multicultural community mainly composed of Italian, Polish, Macedonian, and later, Portuguese immigrants. The bypass of railway lines from the Junction Triangle in the 1960s reduced the number of these companies and associated jobs. However, a government lawsuit in the 1990s transformed the face of the Junction Triangle forever. Filed to



Fig 17. Bloor Street in 1914 looking east towards Perth Ave, Toronto

address the consequences of the Triangle's industrialization on the environment, such as air pollution, as well as multiple violations of environmental regulations, the immediate outcome of this lawsuit resulted in many abandoned warehouses and factory lofts. Nowadays, many of these building have been transformed into urban lofts and residential homes, making the Junction Triangle a great candidate for becoming part of the linear West Toronto Rail path green corridor.⁴³

There are variety of new development proposals about the expansion of green spaces along the West Toronto Rail Path and design proposal for the sites around WTR from developers and designers.

Highlights in the history of Junction Triangle

- 14,000 years ago – West Toronto (the site of the railway) was under water.
- 19th century – The Grand Trunk, Grey, and Bruce and Northern railways began service to this area.
- 20th century – 1919 – the Museum of Contemporary Canadian Art (MOCCA) opened in another location as a main cultural hub of Toronto.
- 20th century – 1945 to today – The beginnings of contemporary Indigenous art.⁴⁴
- 20th century – 1990 – The Canadian “rail to trail” expansion and development of railways into trails, which happened at the same time as the development of the High Line park in New York City. The idea behind this movement was to utilize more bridges and trails to help solve urban issues, such as traffic congestion.
- 21st century – 2001 – People become more familiar with the West Toronto Rail path. The Bloor Lansdowne avenue planning study and guiding principles carried out in 2017 by the Toronto East York District found that mixed-used projects should be permitted on Bloor Street West to allow people to use expansive transit and provide opportunity for redevelopment of vacant industrial lands. Based on this study, the permitted density and height was increased in certain locations of the neighborhood.⁴⁵ Also the former MOCCA announced its decision to move from Queen Street West to Sterling Road in 2015 to find a way for condo development.⁴⁶
- 21st century – 2009 – The Public Art Movement initiative led to artists becoming more engaged with the community. A lot of sculptural works and installations from artists such as John Dickson were proposed and built in the Junction Triangle neighbourhood. The West Toronto Railpath Extension, a multi-use trail, was completed.⁴⁷



Canadian National Railway



West Toronto Railpath

Fig 18. West Toronto Rail path - comparison between 1918 and 2019, Toronto

- 21st century – 2018 – MOCA was relocated.
- 21st century – 2016-2019 – Metrolinx and the City of Toronto planned for future expansion (stage two) of the West Toronto Rail path. The subway station was finally open to the public.

Problems Associated with The Site:

One of the main problems associated with this site are the negative health effects of over 400 daily diesel train transportations through the West end of Toronto, which continue to impact the residents of the neighbourhood. There are 76 schools, 94 daycare centers, four long-term care facilities, and more than 300,000 residents along the trains' corridor. Unfortunately, the consequences of the construction and operation of these diesel trains have significantly impacted these residents. According to Statistics Canada and related research by David McKeown, a Toronto medical officer, over 6,000 people are admitted to local hospitals every year due to air pollution and other environment-related health issues stemming from this area. While numerous initiatives have been carried out to minimise the impact of environmental pollution on these residents, such as the Clean Train Coalition's fight for electric locomotives, the issue of environmental pollution continues to largely affect the health of this community.

Another issue in the Junction Triangle is the deterioration of green spaces in this neighborhood. The operation of trains has largely destroyed natural habitats and green spaces around the Toronto West Railpath and its surroundings. The lack of sufficient green spaces in turn, contributes to the development of environmental, economic, and health-related problems for the residents and visitors. To address this issue, and as part of plans for construction of subway stations and decommissioning of old factories, new policies regarding parks and open spaces have been developed to enhance and expand the existing natural heritage corridors and parks within the Junction Triangle. This decision provides unique opportunities for development of new green spaces in the Junction Triangle, and to connect the West Toronto Trail Green Corridor to other important projects such as MOCA. This can significantly improve the personal well-being of residents and promote community interactions.

The aim of this thesis is to propose a novel and practical approach towards the development of green spaces in the Junction Triangle in the form of a "Garden", a space that aims to improve the personal well-being of residents as well as promote further community interactions. The proposed garden will act as a key cultural and well-being hub, and also connect the neighborhood to the MOCA.

The Development of Design Ideas

The main design strategy of this thesis is to develop a contemporary 21st century garden design which can address urban issues related to the Junction Triangle neighbourhood and also serve as a gateway to the MOCA.

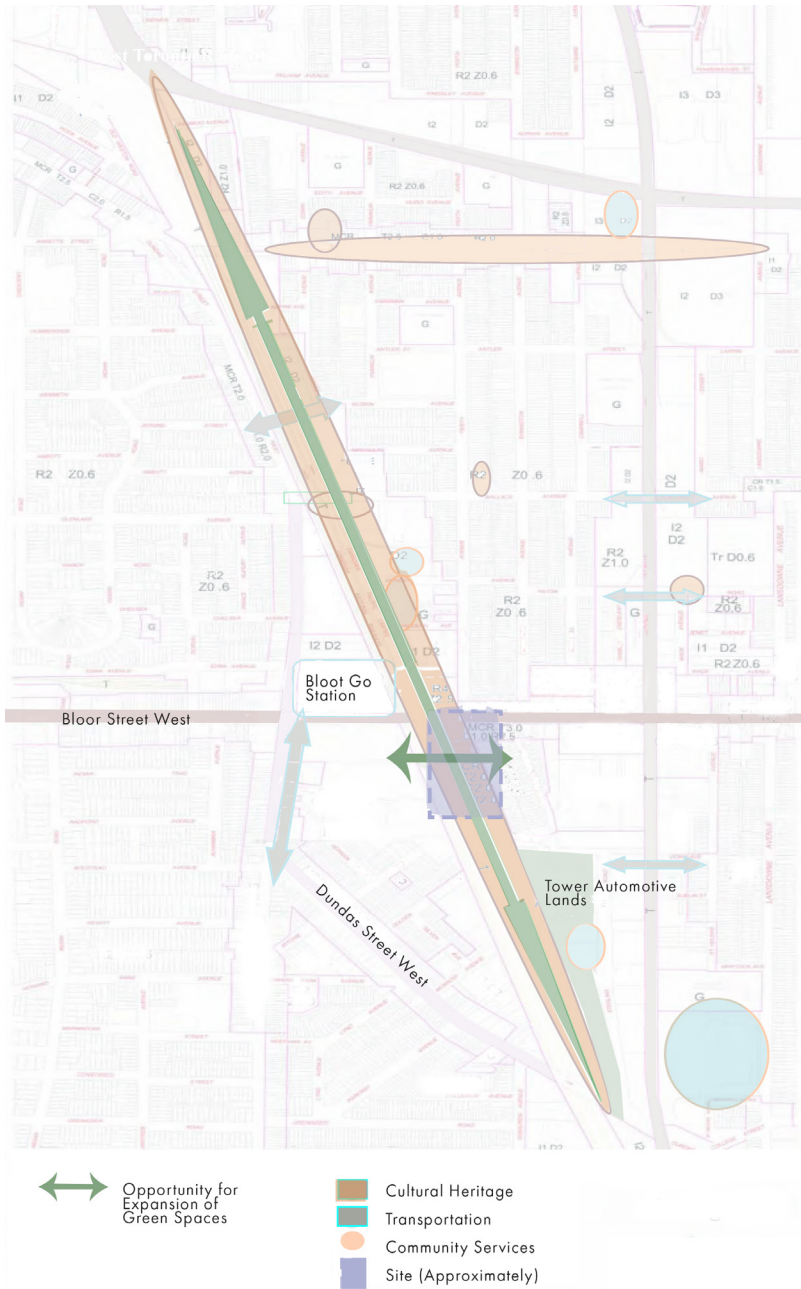


Fig 19. Map of the public realm and built form.

Opportunities for expansion of linear landscape around the West Toronto Railpath and development of open spaces along the WTR green corridor

Two main criteria have been considered in this garden design. The first criterion of the garden is that it must be a healing landscape that helps people find inner peace. Here, inner peace is defined as a state of the mind where an individual can be spiritually at peace despite the sources of stress and discomfort brought upon by daily urban life. This criteria can be satisfied through the use of natural elements, sculptures, and other healing elements. The second criterion is to address a main weakness of the MOCA as a cultural hub for the Junction Triangle: the lack of an outdoor gathering space for visitors and residents to interact with each other and with the cultural identity of Toronto. In other words, while MOCA has provided a unique platform for Torontonians to learn about the history, diversity, and the multiculturalism of their city, it still lacks a complementary space for people to connect with each other and their city in a cultural landscape. Therefore, to satisfy the above-mentioned criteria, the aim of this thesis project is to propose the concept of the "MOCA Gateway Sculpture Garden" for the Junction Triangle. The garden would connect the West Toronto Trail Green Corridor to the MOCA, act as a gathering space for the MOCA, as well as function as a spiritual location for visitors, where they can connect to themselves, nature, and their culture in order to achieve inner peace. The next chapter will discuss the site analysis carried out for the design of the MOCA Gateway Sculpture Garden.

Site selection strategy

The selected site for this thesis project can be described as a culturally rich neighbourhood that has faced several environmental and urban challenges over the last decades. In addition to these challenges, the impact of ongoing revitalization projects and the resulting gentrification of the Junction Triangle neighborhood is also a matter of concern, as such developments have inflated housing costs in this neighbourhood.

Many constructions activities have been initiated over the last few years in this neighbourhood to transform old industrial buildings into lofts and residential units. Furthermore, the few vacant spaces in the neighbourhood have attracted the interest of builders seeking to construct apartment buildings and condos. The selected site for this project, located on Perth Street, is one such vacant space. This chapter covers the development pattern of the Junction Triangle neighbourhood along with its topography and built forms.

Industrial History

The Junction Triangle was an industrial area of the city for many years. As a means of attaining a better understanding of the cultural identity of the neighborhood, this section provides information regarding its main characteristics, and discusses the design features of houses and factories built during the industrial era. In tandem with the many phases and challenges that have marked its landscape, the culture of the neighbourhood has likewise undergone many transformations and adaptations over time. Relocation of the MOCA to the Junction Triangle has introduced a new facet to the overall culture of the neighbourhood, and the proposed sculpture garden will generate a cultural landscape that is reflective of this culture change.⁴⁸

Topography, Site Boundaries and Design Limitation

While our site analysis primarily focused on the history of the neighbourhood, other important factors also had to be considered in the design process, such as ecological factors, the green infrastructure of the site, and City of Toronto regulations. These factors play distinctive roles in the proposal of a practical and functional garden design. In specific, new development guidelines regarding maximum proximity to railways had to be considered in the design process due to the existence of extensive railway infrastructure in the Junction Triangle neighborhood.⁴⁹



Map for Topography of the Site

Fig 20. Site Setback, design Regulations and topography of the site.
 Topography of the site reveal three meter drop for underpass Train

An important aspect of a sustainable urban community is effective transportation and accessibility. The map below (Figure 21) shows different pedestrian and vehicle access points to the selected site from the main street, Bloor Street West, and from Perth Avenue. There have also been ongoing improvements in accessibility as a part of the Junction Triangle’s precinct plan to expand bike lanes, add pedestrian bridges on major WTR trails, and create accessibility points for residents with disabilities.⁵⁰ These positive points continue to attract developers and real estate agents to the neighbourhood.⁵¹ The site is located on three main transit lines, which support the idea of a more sustainable city by reducing the usage of private vehicles, in turn reducing the environmental impact of residents and visitors.



Fig 21. Toronto Existing and Future Condition Public Transit Map

WTR Trail and Role of Public Art

The Junction Triangle boasts a variety of attractions for designers and developers, such as its proximity to High Park, rich ecological sources, the ongoing revitalization of brownfields, green spaces, and access to the West Toronto Railpath (WTR) Trail. The WTR Trail is a green corridor that spreads through the Junction Triangle as a linear landscape for recreational purposes and public art movements.⁵² Many artists have been commissioned to show their artwork in this area, many choosing sculptures or graffiti as mediums to reflect the industrial identity of this neighbourhood. One of the reason behind choosing MOCA sculpture garden as an appropriate name for this design thesis is the value of public art in Junction Triangle.



Fig 22. West Toronto Rail Path- Existing condition

Toronto's Green Spaces and the Tree Canopy

According to a 2017 report from the City of Toronto, the number of parklands in the city has been increasingly decreasing as a function of population size and urban development, pointing at the need to not only increase efforts to maintain existing ones, but to develop new such spaces within Toronto regions. In Toronto's Junction Triangle, which is a part of the East York region, the approximate amount of parkland per person is 21.4 cubic meters. Based on official population growth predictions, the amount of parkland per capita will be reduced by 3-5 cubic meters per person by 2030 across Toronto regions. This would make neighborhoods with a higher ratio of existing parkland per person, such as the Junction Triangle, favorable areas for buyers, sellers, and agents. While this would bring more opportunities to the neighborhood, it may also impact its affordability for low- and medium-income residents.

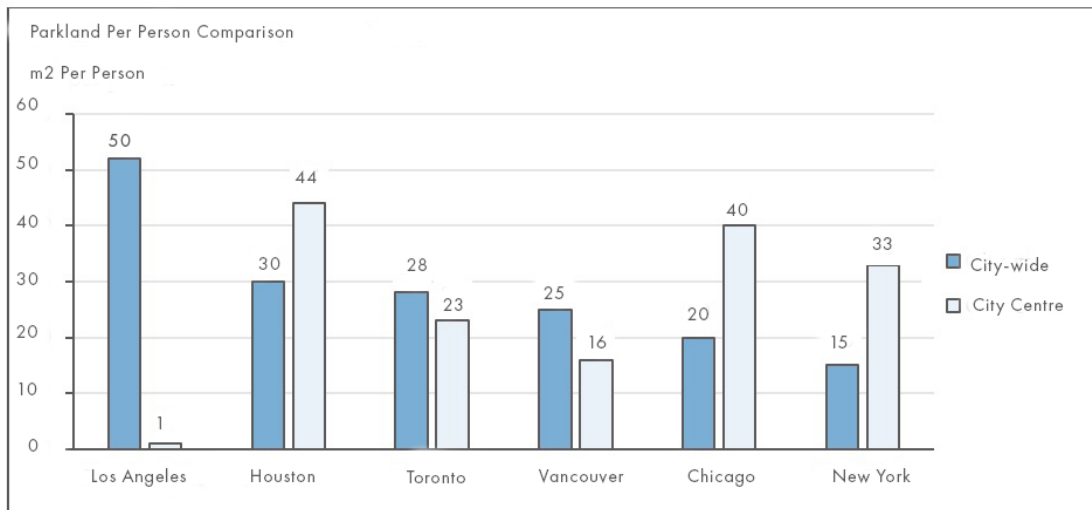


Fig 23. Parkland Per Person

This graph provides a comparison of Toronto and other cities in terms of parkland "portion-need". Over the next fifteen years, the amount of parkland per person in Toronto is expected to decrease from 28 m2 to 21 m2 due to population growth.



Fig 24. Tree canopy map, Toronto

Green Infrastructure at Junction Triangle:



Fig 25. Junction Triangle Vegetation in 2019, Toronto

The revitalization of brownfields in the Junction Triangle has largely contributed to urban sustainability, intensification, and environmental quality in this neighborhood. In fact, several studies have shown how the transformation of brownfields into green spaces in the Junction Triangle has improved all three pillars of sustainability, namely economic growth, social improvement, and environment enhancement. The remaining vacant lands and brownfields in the Junction Triangle present a valuable opportunity to expand the natural heritage and green spaces of this neighborhood. This expansion would also be in-line with the City of Toronto's official plan to increase the tree canopy coverage to over 34% across the city. This increase will have several environmental benefits, such as reducing air pollution, creating habitat for native species, and producing a more natural ecosystem. It could also lead to the generation of large parks such as High Park in the City of Toronto.

As indicated in the Junction Triangle Precinct Plan Report prepared by graduate students who took part in a Bioregional Planning Workshop within the Faculty of Environmental Studies at York University in 2010, the primary issue in this specific neighbourhood pertained to the fragmentation of its natural heritage system. To improve this condition, in this thesis project, we propose that the above-mentioned expansion in the Junction Triangle can be best achieved through a garden setting. In such a setting, careful selection and configuration of plants and vegetation play a critical factor in satisfying the functional, spiritual, and aesthetic objectives of the green space. Proper understanding of the ecological, physical, and social contexts of the Junction Triangle will help with this selection. This selection can be determined based on the following parameters:

- Regional climatic characteristics;
- Microclimate conditions;
- Regard for context;
- Mitigation of effects on temperature and dissolved oxygen;
- Provision of aesthetic benefits









Name	Height	Condition	Characteristics	Image	Leaf Properties
Red Maple	70 Feet	Full Sun	Rapid Growth, Attractive Form, Value of Wildlife , The Leaves are Medium and has a Unique Colour in Fall		
Pine Tree	50 and 100 Feet	Full Sun and Partial Shade	Adaptable to a Wide Variety of Soil, Great Tree for Creating Shade		
Hydrangea	6 to 7 feet	Full Sun and Partial Shade	This form of flower tree is introduced from Japan in 1862		
Cherry Tree	50 to 80 feet	Full Sun and Partial Shade	Source of Food for Many Small Birds and Mamals		

Fig 26. Properties of Trees collected for MOCA garden based on site potentials

An understanding of the ecological, physical, and social contexts of the Junction Triangle will help direct the selection of appropriate plant species. Furthermore, these considerations will aid in an assembly of plants that are relevant to the site and can provide maximum benefits.

Name	Height	Leaf Type and Arrangement	Characteristics	Image
Yew (Brown's Yew)	8 Feet	Flat Needles	Blooms in Spring	
Winter Gem Boxwood	6 Feet	Glossy Oval Leaves	Mass Planting and Bronze Foliage in Winter Rock/Alpine Gardens Border Edging General Garden Use Topiary Container Planting	
Prairie Fire Dogwood	5 Feet	Alternate	Softer Yellow Foliage in the Summer, Orange-red Stems in the Winter, Red Leaves in the Fall	
Silky Dogwood	6 to 10 Feet	Opposite or Whored	Summer (White)	
Bottonbush	3 to 10 Feet	Opposite or Whored	Summer (White)	
Princkly Wild Rose	8 Feet	Simple and Enticed	All Seasons (Red and Pink)	
Common Elderberry	4 to 12 Feet	Opposite or Whored	Summer (White)	

Fig 27. Properties of shrubs and small-scale plants based on site potentials

Cultural spaces and Urban Gardens



Fig 28. Cultural spaces in Toronto

Cultural Heritage

Cultural heritage describes the aesthetic, historical, cultural, and spiritual characteristics of a place that are transferred from generation to generation. To sustain this transfer along generations, these characteristics should be demonstrated for the next generation. Cultural spaces and urban gardens can both be utilized to showcase the cultural heritage of previous generations. In Toronto, places such as the Royal Ontario Museum and the Art Gallery of Ontario, serve as hubs to highlight Toronto's cultural heritage. Another example of these cultural hubs is the Museum

of Contemporary Art (MOCA), located at the Toronto's Junction Triangle. In September 2018, MOCA relocate to a 55,000-sq-ft industrial space, previously used as a car factory, in the Junction Triangle neighborhood. As part of this thesis project, we propose a garden design that can also promote the functionality of the MOCA in terms of showcasing the cultural heritage of the neighborhood. The MOCA art related programs such as Akin studio program which is a studio space for cultural practitioners and artists is a great opportunity for the cultural development of the residents. Also, the proposed garden will be an outdoor studio space for the same group of people, students and emerging practitioners for exchanging their ideas.



MOCA 2018



Factory Building 1919



MOCA Entrance

Fig 29. Museum of Contemporary Art history, Toronto



Fig 30. MOCA and MOCA Gateway Sculpture Garden illustration diagram Map

Cultural Background in Shaping Cultural Gardens

The cultural background of a city or neighborhood plays a big role in the design and formation of a garden. It influences many aspects of a garden, such as tree and plant selection, as well as landscape themes. For example, British people are mainly interested in naturalized trees with a good level of shading. This preference has remained in this cultural group (British people) over many generations and can even be seen in British-Canadian urban design. Another example of this culture background-related preference is among the Mediterranean people, who prefer to have a vegetable garden in their backyard. However, this interaction between cultural background and design preference is more complicated when considering highly multicultural cities such as Toronto. In culturally mixed areas such as Toronto, the city planners' recommended strategy is to ignore cultural differences for the sake of contextual considerations such as the climatological benefits of an urban garden. For example, in order to benefit from the ecological aspects of urban trees, designers could develop a canopy of mature shade trees in communities.

As an initial step in the design process, this approach allows the designer to concentrate on the context and cultural background of the city rather than focusing on historical garden principles that may become too complex to incorporate in the design process.

C urrent and Future Condition of the Junction Triangle



Fig 31. Brand new townhouses development by TACT, Toronto. Architect-Rendering of west townhouses. Image retrieved via submission to City of Toronto

The context of garden design has changed over the years. Prior to the 21st century, garden design had focused only on its relationship to the building. However, design context has changed in the 21st century, where the garden is defined as an extension of the building, with a series of linked spaces surrounded by hedges and trellis. In this thesis, the proposed garden functions as an extension to MOCA, in this manner providing additional cultural value to this building, as well as to the Junction Triangle neighborhood. To achieve this goal, we need to first review these values in past and present times, and then analyse the future development plans of the neighbourhood. Based on this review and analysis, two potentials have been identified at the Junction Triangle, acting as the main contexts for our design strategy. MOCA as a cultural hub and Hariri Pontarini Architects' proposal for designing a residential/commercial mix-used complex right in front of the selected site. On one hand, MOCA represents the

cultural identity of the neighbourhood, and this identify should be maintained in our design. On the other hand, the modern residential complex represents the future development plans of the neighborhood, which should also be considered and implemented in our design.



Fig 32. Hariri Pontarini Architects' design proposal- Located at the Bloor-Danforth subway line, Toronto

There are other design proposals that have been approved by the City of Toronto for the Junction Triangle neighbourhood, including Castlepoint Numa and Greybrook Capital (known as Draft Building), located at the Lower Junction Triangle and south side of our selected site, respectively. The map in Figure 33 displays the site plan, illustrating different proposals from developers such as Castlepoint and Greybrook Realty to expand the Lower Junction Triangle (JCT).

The aim of these projects is to transform the face of the neighborhood into a multi-use community that comprises townhouses, parks, open spaces, and affordable housing. The proposed garden in this thesis project is therefore very much in line with the future development plans of the Junction Triangle and in specific the MOCA.⁵³

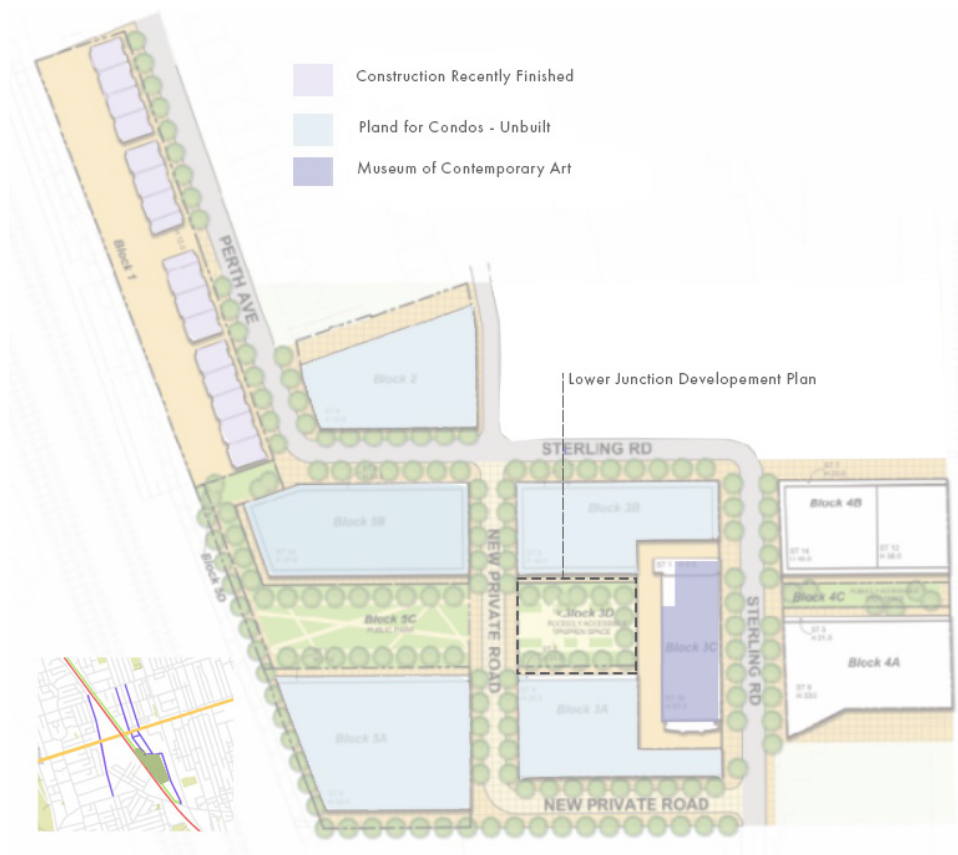


Fig 33. Master plan of Lower JCT, Toronto, by courtesy of Castlepoint Numa and Greybrook Realty.

SWOT Analysis

A SWOT analysis is a strategic planning technique that considers different aspects of a project, namely its **S**trengths, **W**eaknesses, **O**pportunities, and **T**hreats, to help inform the decision-making process. This method has been used in this thesis project to analyze complex issues and opportunities in the Junction Triangle so as to develop an informed design strategy for this specific neighbourhood. Careful identification of factors that play into a given context associated with a development plan plays a crucial role in the design process.

History:

1. Strengths:
 - a. History of industrialization
 - b. Unique connection to the main transportation corridor of the city

2. Weaknesses:
 - a. Brownfield sites and vacant lands

3. Opportunities:
 - a. Relocation of MOCA
 - b. "Rail to trail" movement
 - c. Street murals and their connections to Indigenous Peoples
 - d. Change from industrial zone to residential zone

4. Threats
 - a. Ineffective decision-making regarding future expansions of the site

Vegetation:

1. Strengths
 - a. Access to the main green corridor of the city
2. Weaknesses
 - a. Reduction of green space on site due to industrialization processes
3. Opportunities
 - a. Expansion of green space and vegetation on site
4. Threats
 - a. Construction of new townhouses and a new mixed-use project near the site could damage existing vegetation



Fig 34. West Toronto Rail path bridge, Toronto

Railway:

1. Strengths
 - a. It is the focal point of the site and neighbourhood
 - b. Active transportation corridor with connections to downtown cycling networks

2. Weaknesses
 - a. Sound pollution
 - b. Potential to make the neighbourhood more chaotic

3. Opportunities
 - a. Expansion of public transportation

4. Threats
 - a. Visual pollution

Urban fabric or urban net:

1. Strengths
 - a. Being part of the future expansion of the city

2. Weaknesses
 - a. Traffic congestion

3. Opportunities
 - a. Keeping connections to future expansions of the railway and trail

4. Threats
 - a. Neighbourhood becoming crowded in the near future

Topography:

1. Strengths
 - a. Natural topography with unique ups and downs
 - b. Natural topography contributes to the expansion of public spaces

2. Weaknesses
 - a. Challenging for barrier free design
 - b. Hard to access for disabled people

3. Opportunities
 - a. Shaping a unique visual connection

4. Threats
 - a. Damaging the natural topography

Cultural and social aspects:

1. Strengths

- a. Museum of Contemporary Art
- b. Proposals for future expansion of residential and cultural spaces

2. Weaknesses

- a. Population growth due to expansion of residential buildings and townhouses will affect the artistic background of the neighbourhood

3. Opportunities

- a. Following the existing identity and character of the neighbourhood, with emphasis on the cultural aspect

4. Threats

- a. Expansion of industrial zone
- b. Destroying native vegetation and greenery
- c. Designing a massive scale project

Summary

The site's surrounding urban space is connected to the railway by different paths. Looking to the history of the site and the length of time that this site has been vacant suggests that it could also be used as a social space to accommodate a wide range of community activities. As designers, we see this vacant land as an opportunity and a problem at the same time. As mentioned earlier, rather than focusing on preventing the existence of vacant lands, we are interested in exploring their potential. Some of the reasons for this approach include 1) creating open and green spaces in dense cities; 2) reducing the negative impact of vacant spaces, such as their tendency to attract trash and debris; and 3) utilizing vacant spaces to create cultural gardens.⁵⁴

04.Design

Design proposal

The aim of this thesis is to design a cultural-therapeutic garden that is capable of imparting the following benefits to the neighbourhood:

- An opportunity for people to meet, work, and form friendships with others.
- A place to learn from experienced people.
- A place to reconnect with nature and experience the health benefits of the outdoors. This could help mitigate the effects of stress.
- A place to identify community assets and build networks.

Vision

The Museum of Contemporary Art (MOCA) gateway sculpture garden aims to lay the groundwork for the holistic revitalization of the Junction Triangle neighbourhood. This MOCA garden will facilitate the development and showcasing of new programs and excellent designs, attracting even more visitors to the garden.

Principles

1. To promote horticultural excellence in plant life and cultivation.
2. To provide new opportunities for community engagement and enjoyment.
3. To provide visitors with a sense of inner peace that is lacking in many urban open spaces.
4. To provide four-seasons program for visitors

Themes

The intended functions of this garden are to promote inner peace and to encourage people to collaborate and participate in cultural-artistic events related to MOCA. Acting as an extension to the museum, the MOCA garden will also function as a gateway for inner peace in the twenty-first century. The goal of the designer is to encourage visitors of the Junction Triangle to add their own layer of understanding and perception to the garden. One of these layers of understanding is a unique sense of place. This special feeling is akin to what an individual experience through the therapeutic process; visitors of this garden will become pilgrims to public art by engaging in artistic and cultural events physically and spiritually. The monumental aspect, the sculptural walls, of the garden encourages visitors to reflect on the value of green spaces

and to rethink their role in the revitalization of urban green spaces on a bigger scale. Moreover, the garden setting will feature distinct tangible and intangible elements that will contribute to the quality of the therapeutic process, such as climbable walls, canopies of tall trees, the biodiversity of indigenous plants and insects, the colour of leaves, the aromatic experience of flowers, and the unique soundscape of migratory birds.

The MOCA Gateway Sculpture Garden will improve green space quality, hold temporary programs for art performances and cultural events in four seasons, introduce seasonal night lighting displays, and improve pedestrian connections throughout the West Toronto Rail path trail. In addition, this garden will improve local plant and insect biodiversity and, in doing so, create a functional microclimate in the middle of a major metropolitan city. Succinctly, the proposed MOCA garden will have unique character as an “inner peace garden”, while also functioning as a cultural gateway in the neighbourhood. This specific site’s multiple characters and contexts impact the design process, program, style selections, and design strategies. Here, the satisfaction of inner peace must be harmonized with specific connections to the history of the site.

The multiple characters of this specific context impact the design process and strategies, where context is defined as all related factors and parameters that have either a positive or negative impact on the design process. Even the selection of materials is based on the Junction Triangle’s industrial background. However, future development plans for this area and the neighbourhood’s history should be equally reflected in this garden’s design. To be able to confront future challenges, it is important to consider all aspects of the site when choosing a place-specific design strategy. These aspects include the soundscape, event scape, connection scape, and greenscape (such as water, plants, and other vegetation) of the garden.

Design Strategies

An important feature of the garden is that visitors should be able to experience it as setting that is distinct from its surroundings. In this respect, it is important to define a border for the garden, since the border also defines what is outside of it. Walls, fences, or hedges with isolating capability are elements of gardens that can be designed in a manner so as to impart visitors with a sense of seclusion from the chaotic urban landscape outside, allowing visitors to achieve a sense of inner peace by separating them from stress-causing elements present in the daily lives of urban residents.⁵⁵ Inside the archetypal walls are the green rooms of the garden. The floor is consisted of gravel, stone, or grass while the ceiling is rendered by tree canopies.

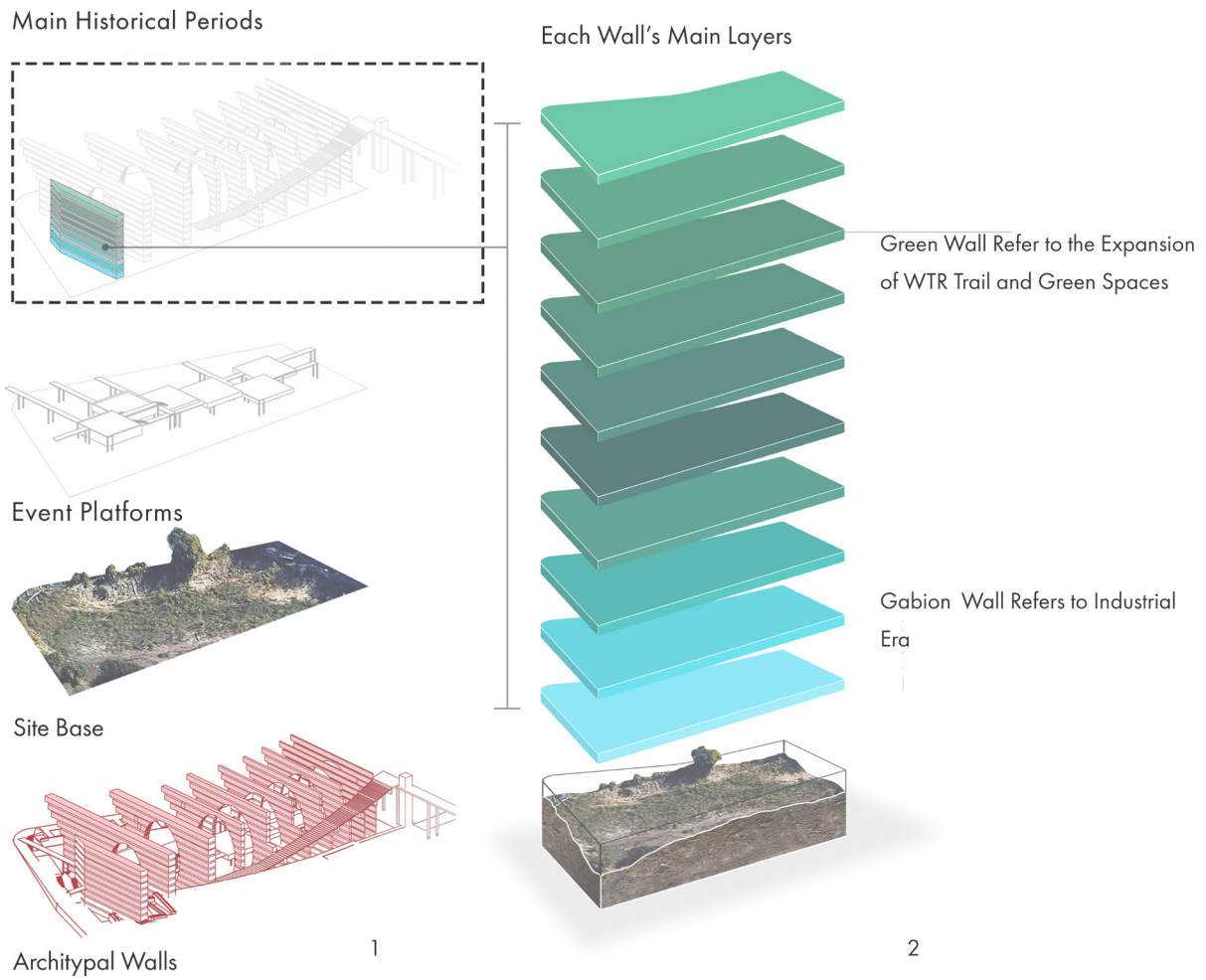


Fig 35. Design process diagrams – The role of walls in shaping the garden rooms

1. Shows different elements of gardens
2. Illustration of architypal walls as layers that indicate the history of the site

Event Scape History

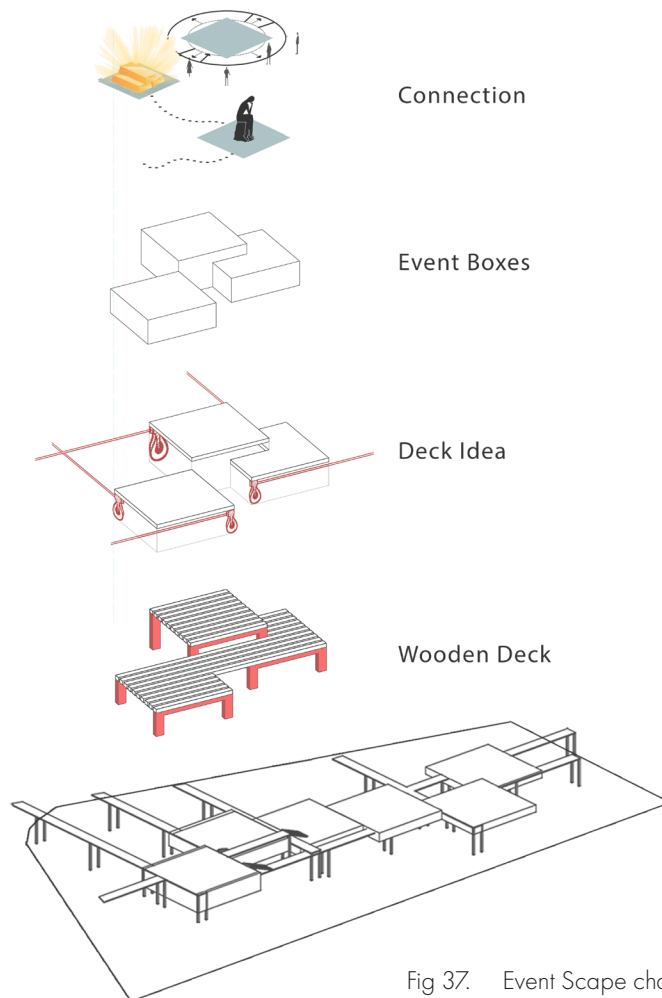
Architecture is about the event as much as the place in which the event takes place.⁵⁶ In the 1970s, Bernard Tschumi's work constantly reiterated the notion that there is no architecture without events or activities.⁵⁷ The creation of events and memories are substantial aspects of architecture.⁵⁸ Thus, the aim of urban designers and architects should be to put priority on designing an environment that determines the activities that will happen inside it. Parc de la Villette perfectly represents Tschumi's idea regarding a social and cultural park: the priority in the design was in addressing the many distinct activities that could be carried out in the space, and not necessarily the incorporation of nature.

In the design of a garden, the aim should be on the active participation of people within the created space. In this regard, the herein proposed garden communicates with visitors on many levels through sight, smell, and hearing. The characteristics of the event platforms and the garden rooms are as follows:

1. Peace – Sound of birds and insects
2. The rooms create biodiversity with ranges of plants and insects
3. A meeting place for pleasure and festivities
4. Cultural – A historical place, with historical features such as walls to fascinate visitors
5. Educational for the visitors, students or any category of people who would like to engage and learn from artists. This aspect of the garden is in line with MOCA programs.

could represent tangible elements in the landscape, with wooden decks connecting them. In order to design an inviting garden in the twentieth century, it is crucial to incorporate engaging spaces that intensify collaboration with people in the neighbourhood and artisans in artistic activities such as modeling in clay and carving wood or stone.

Events Shape the Spaces



The Soundscape of a Neighbourhood

In the garden design process, it may be of benefit to think of a garden as a phenomenon that forms a hidden relationship between the visitor and the garden. One of the invisible aspects of such a setting is its soundscape. This includes all types of sounds in an environment, and has as emphasis how they are experienced by listeners. These elements can connect us to memories of past events, helping us find inner peace by recalling them. Based on a study by Ramond Murray Schafer, a famous Canadian composer, the soundscape of an environment changes constantly, and the aim in designing the soundscape of spaces should be to improve the overall urban soundscape by substituting noises with better quality sounds. Sounds of nature and wilderness are one of those appealing sounds that can cover the negative effects of unpleasant urban noises such as traffic and construction.⁵⁹ Birds sounds, especially birds call and songs in the upper layer of the archetypal walls, provide a natural soundtrack for the garden. Among other things, bird sounds remind us of spring and renewal, and sweeten every sunrise.

The garden design thus incorporates bird-friendly elements that will a suitable habitat for migratory birds throughout all seasons. Based on the Bird-Friendly Development Guidelines established by the City of Toronto Council January 2006, any new or existing building or landscape design should not incorporate elements deemed dangerous for migratory birds, and special care should be taken in the use of glass and in creating light pollution. This garden aims to offer a safe resting ground for birds. In addition to creating a pleasant soundscape, the presence of birds also imparts specific benefits to the ecosystem, as they help to pollinate flowers and spread seeds. The type of landscape, maintenance of practices to attract birds, and the proximity to natural features were all considered in the design of the garden so as to attract more birds, thus imbuing the garden with a better-quality soundscape.

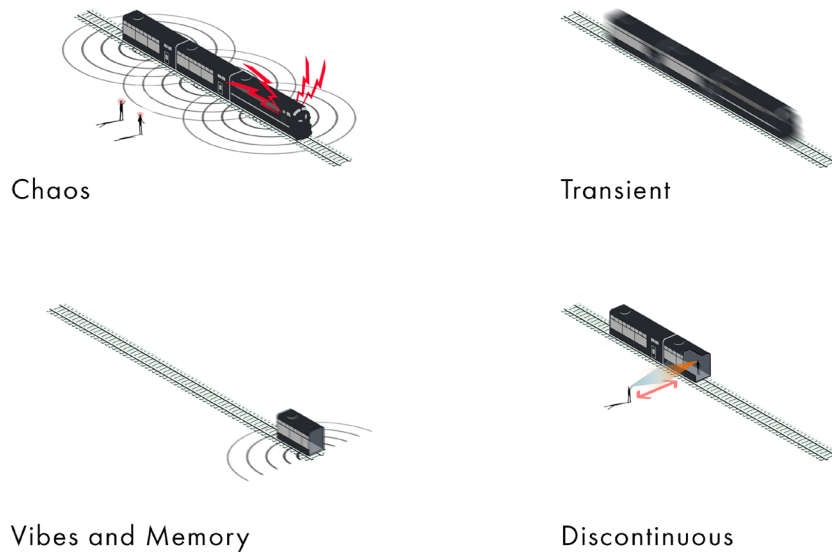


Fig 38. Soundscape - Train as the main actor of the site with special characteristics

In order to minimize the noise stemming from the public transportation and other sources of noise pollution, archetypal walls are proposed as a type of landscape feature. These walls, which help to muffle the noise of transit, consist of different green layers full of flowers and vines to provide habitats for insects, bees, and birds throughout all seasons. In this regard, the soundscape of the train has unique intangible value as it is one of the narrative elements of the urban space. Although the train itself is not there anymore, the footprint of this element remains nonetheless, making the Junction Triangle a unique neighbourhood in this regard. This intangible element is full of hidden meanings and offers the opportunity to slice through historical events. These hidden characteristics are chaos, transient, connection to memory of past, and discontinuity. Throughout the garden, there are series of walls with different distances between them; they stand as a metaphor for the rhythm of the occurrence of past events.

The sound scape of the MOCA garden in consisted of the sounds of water, birds, and insects, creating an atmosphere that covers the sounds emanating from the busy streets of downtown Toronto. The overarching goal of the garden, inner-peace, can be achieved by listening to these pleasant sounds and by observing different local and migratory birds. Artistic events in the garden will also produce an atmospheric environment, adding extra value to the soundscape of the garden.

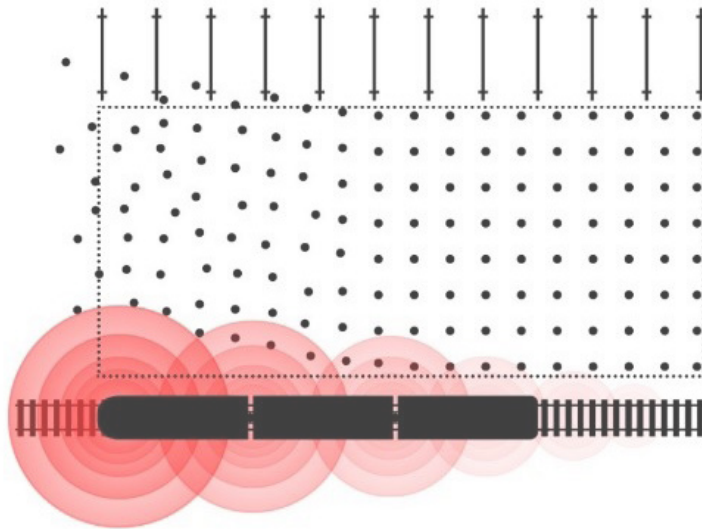


Fig 39. Soundscape - Creating a new soundscape

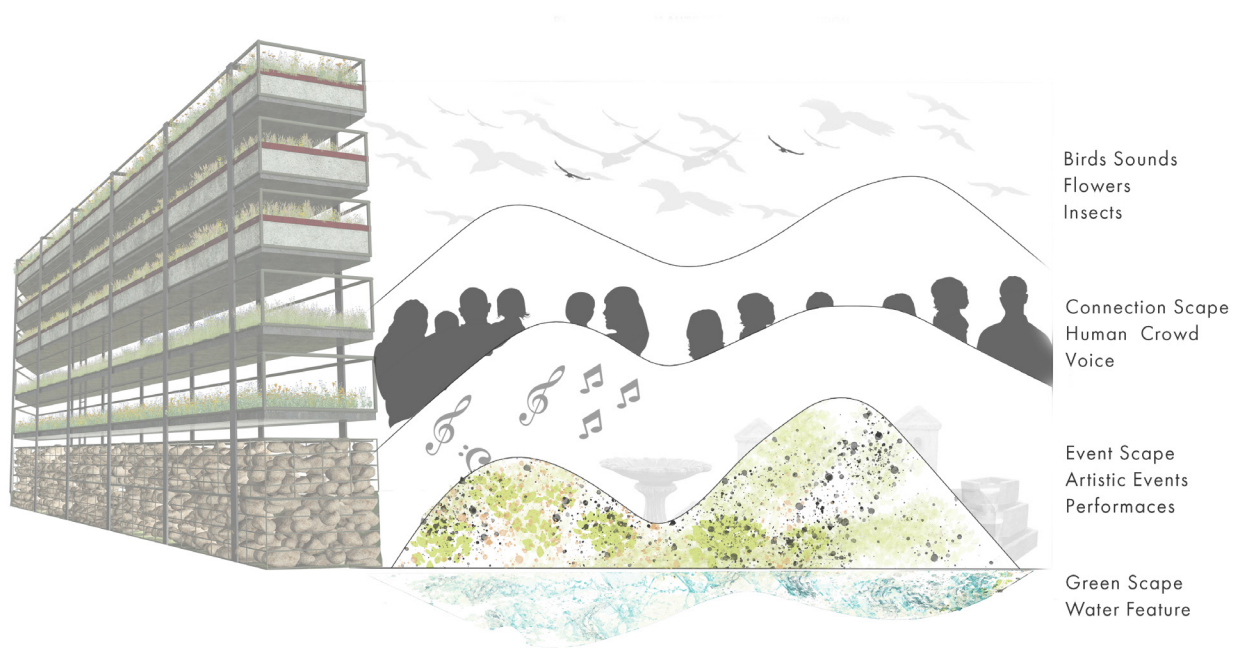


Fig 40. The aim for creating a new soundscape for MOCA gateway sculpture garden

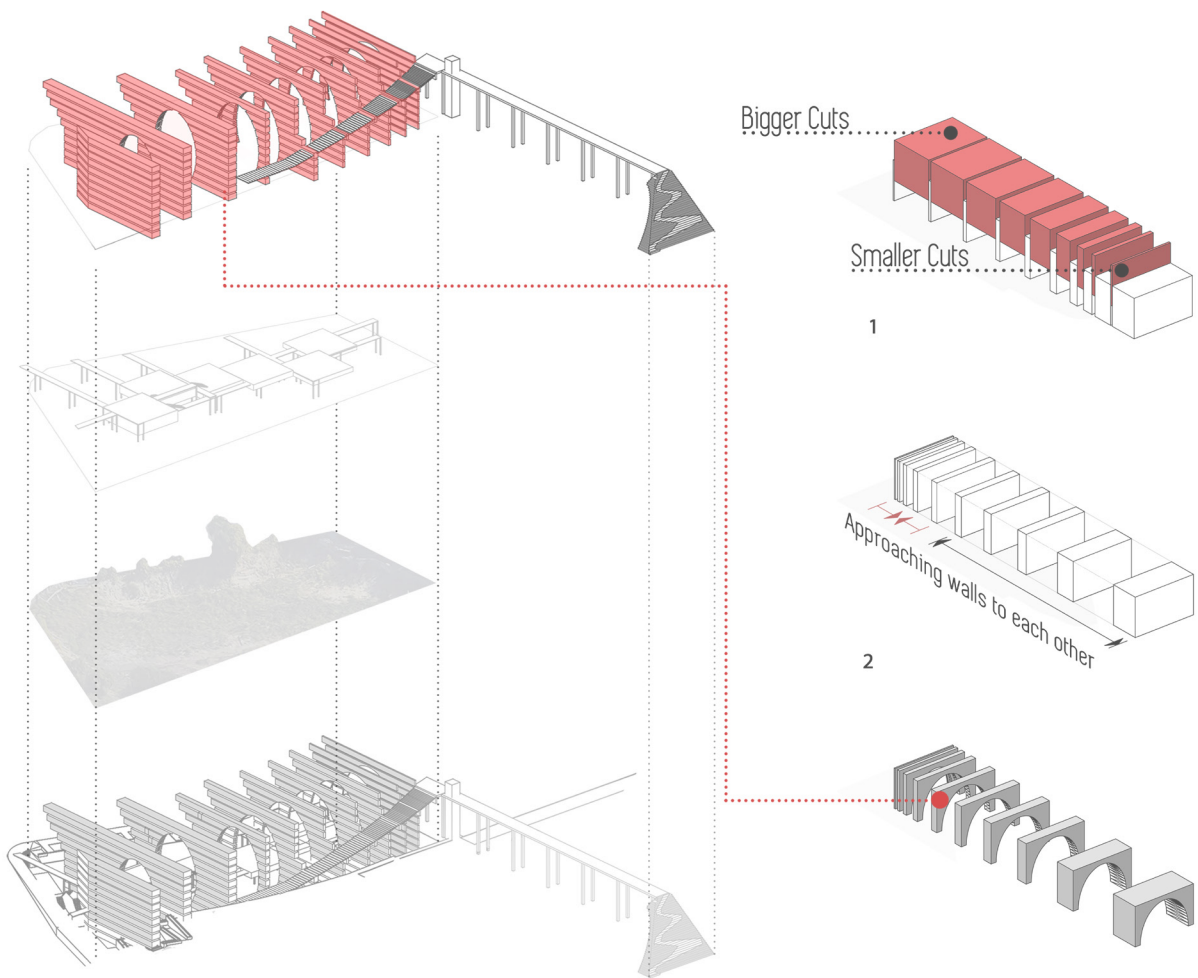


Fig 41. Soundscape Properties - The connection between train, memory, and historical layers for designing historical walls

1. Increasing space capacity to hold events
2. Increasing impact decisions on cultural developments at smaller time periods

Connecting Scape to Future Development and MOCA

This scape is categorized as a tangible and visible aspect of this garden. The connection scape's emphasis is on making meaningful physical and visual connections to the site from inside-out and outside-in. It emphasizes access points.

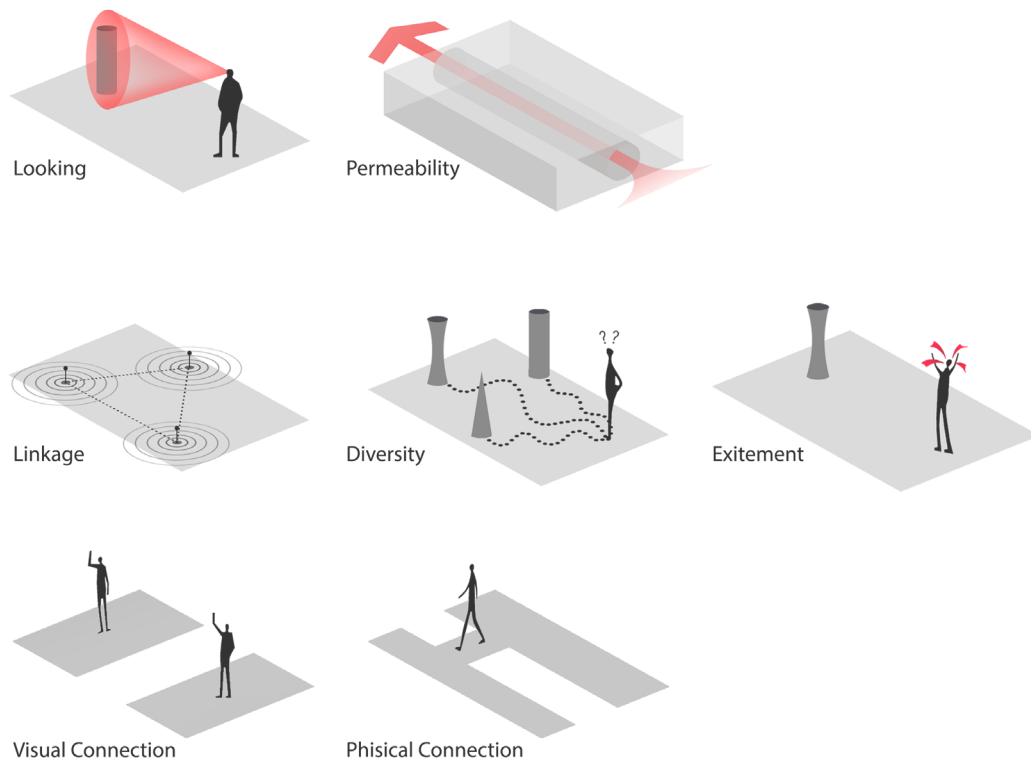


Fig 42. Connection Scape properties diagram

Physical connections (such as walking, biking, or utilizing public transport), and visual access to the focal points of the site, such as MOCA, are two areas of focus in this thesis. New developments in this neighbourhood are represented by Hariri Pontarini’s multi-use project, a townhouse development, the WTR expansion program, relocation of MOCA, and neighbourhood gentrification. The connection scape pierces the walls of historical events and has a strong effect on the design process.

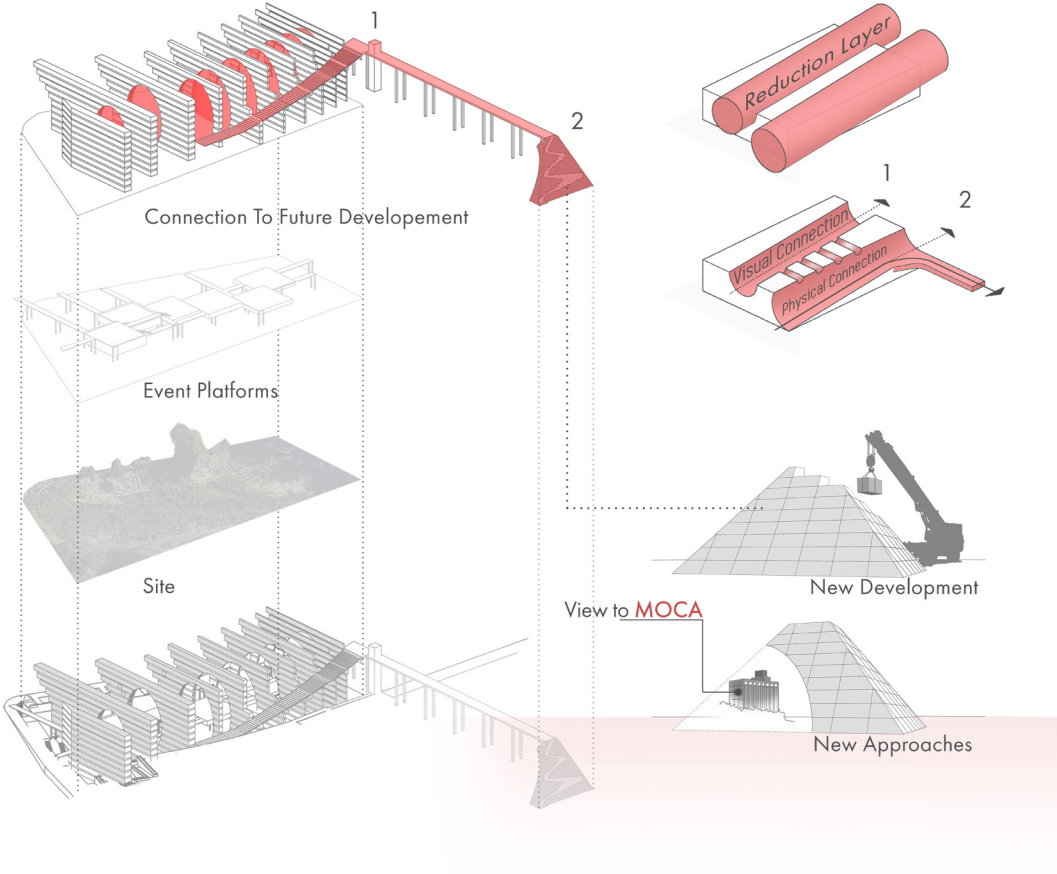


Fig 43. Connecting Scape properties
 1. Visual connection, 2. Physical connection

Green Scape and Connection to Spiritual Meanings

The green scape includes the tangible elements of the garden that also add intangible value to the healing process. The green scape includes vegetation, plants, water features, ponds, and any horticultural-related action in this garden. In 1624, Henry Wotton mentioned the idea of "Elements of Architecture" for differentiating between building and garden. He considers the building to be a regular element and the garden to be an irregular element. Based on his point of view, a specific element of surprise in a garden can create diversity and irregularity.⁶⁰ The idea of a surprise moment in the MOCA garden reminds us of Francis Bacon's 17th and 18th-century ideas about British garden design and the notion of pleasure and experience in a garden.⁶¹

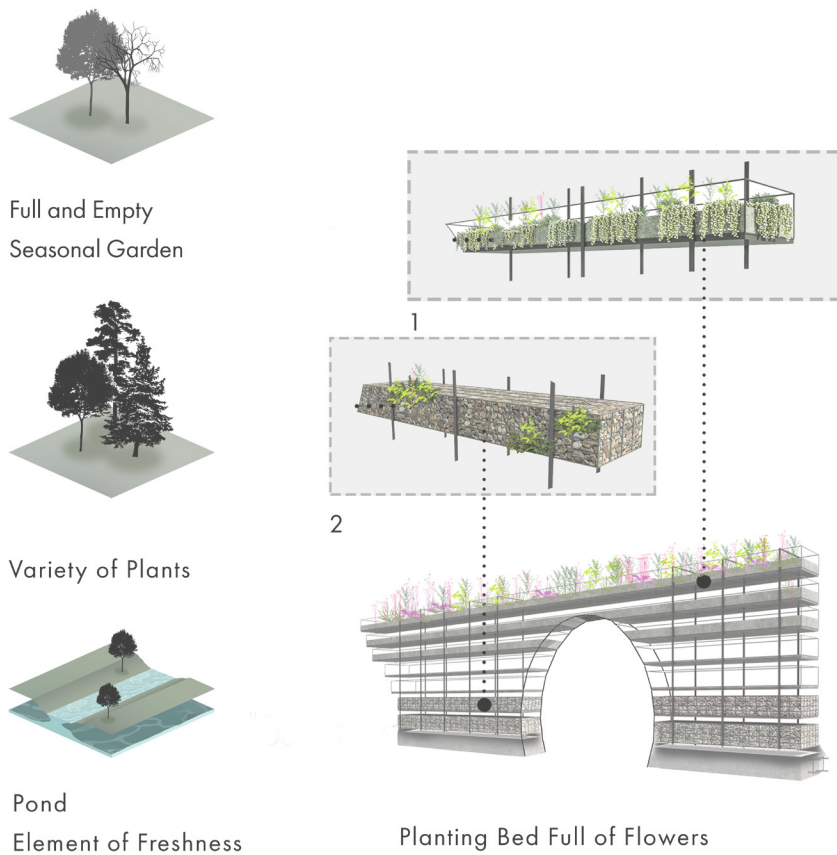


Fig 44. Green Scape properties diagram
left side includes an illustration of Archetypal wall
1. Plantings and Flowers Boxes 2. Gabion Wall with Vegetation

In the design of the MOCA Gateway Sculpture Garden, there are some elements of surprise that activate an individual's imagination. One of those elements is a pond at the endpoint of the garden that is visible from the wooden deck like a belvedere. Green spaces in the garden are rooted in the identity of the indigenous flora and fauna and the cultural identity associated with local trees. As the closest natural green space, the leading directory for choosing adaptable plants for our garden was High Park.

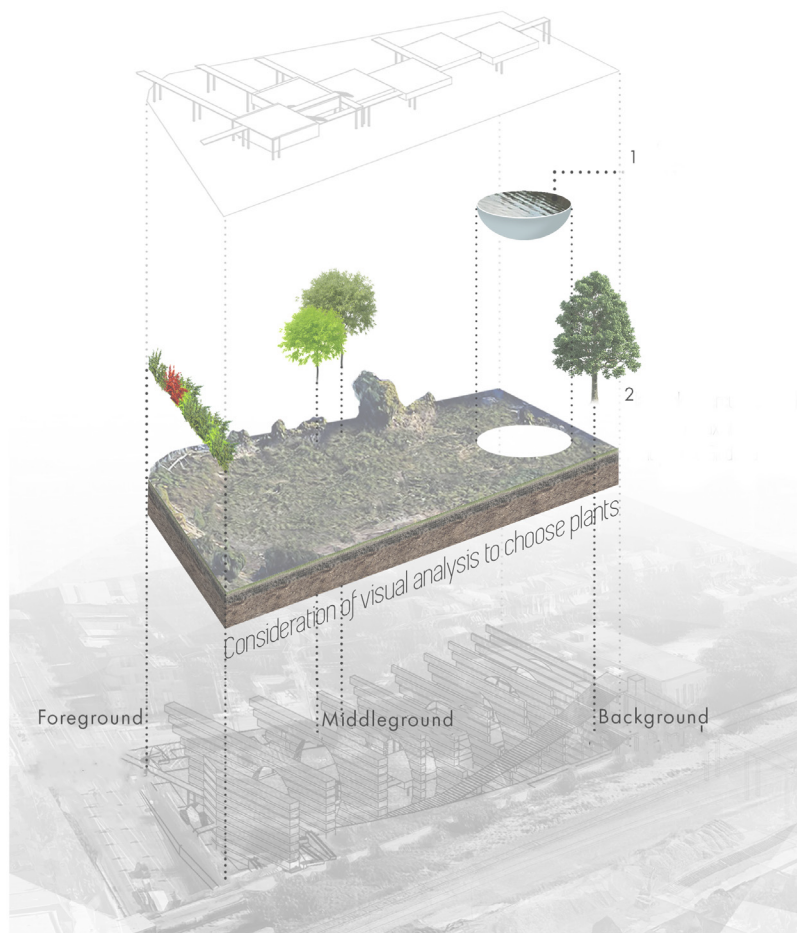


Fig 45. Green Scape – Consideration of foreground, background, and middle ground

1. Pond as an Element of Surprise, 2. Tree Canopies, 3. Existing Indigenous Plants



Fig 46. Site Plan – Organization of event Platforms, pedestrian pathway, bridge, pond, and green rooms

The Toronto Botanical Garden, which encompasses a series of themed gardens, was also considered as a source of inspiration in our selection of different types of plants and arrangements.

Toronto Botanical Garden (Themed Gardens)

The Royal Botanical gardens is surrounded by a series of sculptural gardens, including terraced gardens, that act as buffer zones between the Botanical garden and the parking lot. The sculptures are made of recycled materials such as bottles and bricks. The east-facing bank is steeply sloped and showcases perennials.⁶² The plants found in this bank need direct sunlight and wind.



Fig 47. Terraced garden at the East-facing bank of Toronto Botanical garden, Toronto

The west-facing slope is designed in a terraced gardening style, a common garden style in Mediterranean countries characterized by high temperatures and strong winds. One of the remarkable features of this garden is the exposed frames.



Fig 48. Terraced garden at the West-facing bank of Toronto Botanical garden, Toronto

Arrival Courtyard

Dutch plantsman and nurseryman Piet Oudolf together with local Toronto Landscape Architect Martin Wade designed this arrival courtyard. Bold, contemporary, and geometric lines of the metal cages form the outline of the living sculpture, showcasing the seasonality of the garden. The appearance of the plants and flowers in these sculptural cages changes seasonally. These living sculptures demonstrate the front line of the building. The hedges also provide a contrast to these lines in the Entry Garden Walk. At night, these sculptures are illuminated by solar LED lighting. This gateway provides shade and warmth to the building.⁶³



Fig 49. Arrival Courtyard at Toronto Botanical garden, Toronto

The Garden Web Sculpture

The garden web sculpture was commissioned by the Garden Club of Toronto and designed by Canadian artist Ron Baird in 2010. This sculpture is a site-specific sculpture located at the entrance of the garden. The event platforms can be used for gatherings or to showcase artwork exhibitions by various artists.



Fig 50. The Garden Web Sculpture at Toronto Botanical garden, Toronto

Narrative

Attention to the concept of a cultural-therapeutic garden, and consideration of both culture and nature were essential in this work. The goal here was to design a “familiar space” that can provide specific benefits such as inner peace, while also serving as an artistic-cultural resource for people who desire more engagement with other people in order to achieve their own inner peace.

Contemporary examples of gardens mentioned in previous chapters, such as Parc de la Villette by Bernard Tschumi, Il Giardino dei Passi Perduti by Peter Eisenman, and Carlo Scarpa’s Brion Tomb, are the main design precedents for this thesis.

The role of art and art-related events is to act as a narrative in the therapeutic process. The green space is the setting, and this setting is divided into a series of green rooms that do not seem to have a proper structure like a building.⁶⁴ The garden becomes a dominant form of open space and the basis for sharing and promoting culture. The connection to MOCA establishes new gateways for accepting future changes in the neighbourhood.⁶⁵

The tension between an industrialized landscape and the confrontation of new developments is one of the main challenges of this thesis, especially when it comes to maintaining the identity of the neighbourhood. The industrial theme of the neighbourhood has had some impact on the MOCA garden theme. To keep this cultural identity, the MOCA gateway garden will contain narrative walls that provoke visitors to consider their relationship with nature in new ways.

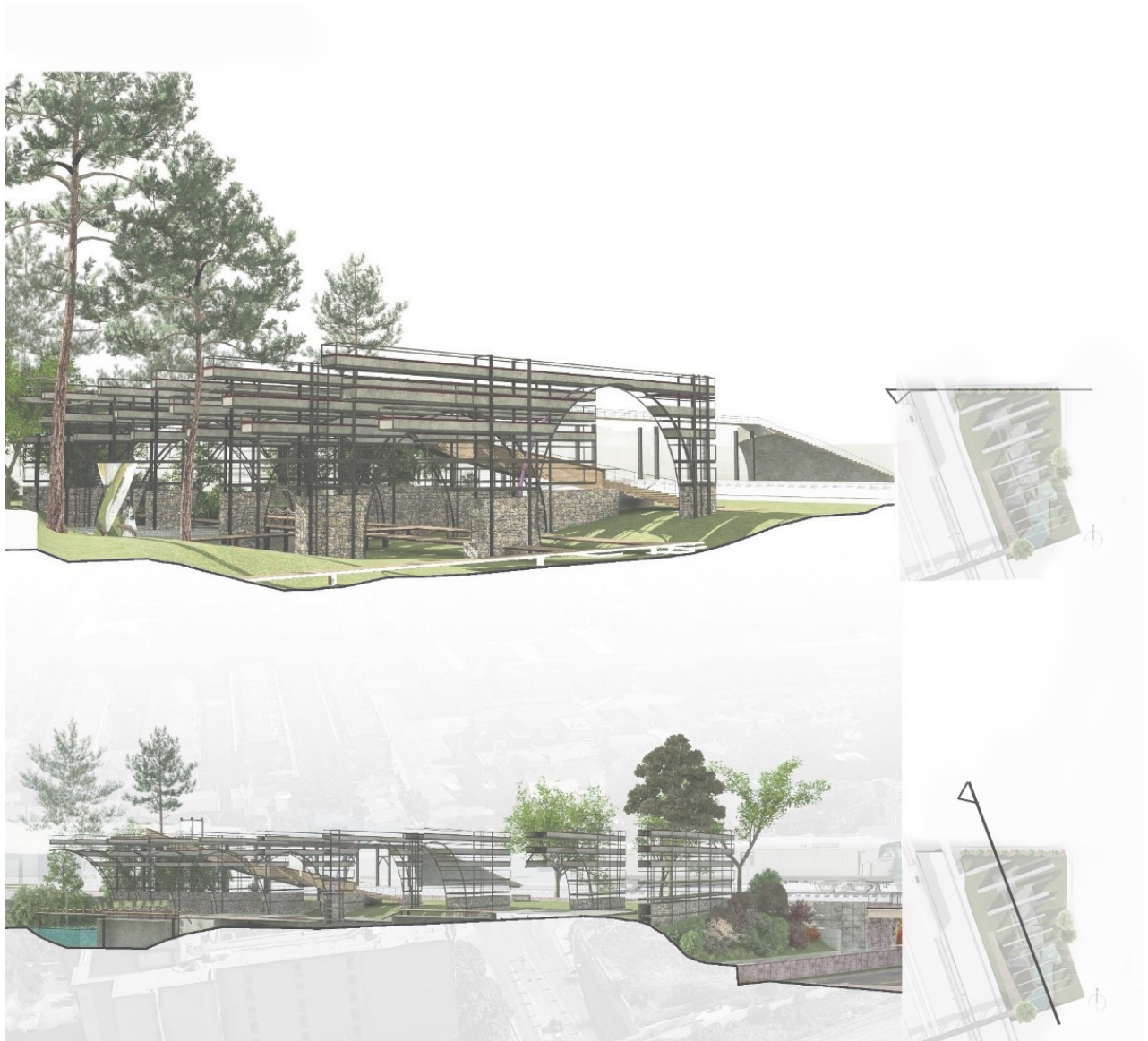


Fig 51. Sections from two directions illustrate the proposed design option

MOCA Gateway Sculpture Garden Design Elements

The proposed design for the garden is a combination of tangible elements (walls, fences, plants, paving, furniture, sculpture, and pond) as well as intangible elements (cultural, artistic events, and a sense of inner peace) that support visitors in their garden experience processes.

Seasonal Characteristics of MOCA Archetypal Walls

The proposed walls of the MOCA gateway sculpture garden are archetypal because they have intangible qualities and meanings attached to them. Based on Plato, the philosophical concept of an archetype refers to a common form, model, or pattern previously developed by other designers and then expanded. Archetypes are categorized as intangible elements that can be decoded through their depiction.⁶⁶ The designed gabion walls represent the Junction Triangle's industrial character, and each layer of the wall is a metaphor for an era. Rock-filled gabion was selected as the first layer to symbolize the industrial era. Greener flower boxes reflect the idea of expanding green spaces. The walls represent the site's history, from the time it was underwater (14,000 BC) to contemporary times. They represent the history of past rivers that no longer exist, the industrial era, and our present period of increased green spaces. The walls are considered to be climbable sculptures, and are accessible for people to experience the garden at different levels by climbing the ladders. The ladders also make it possible for gardeners to easily maintain the plants and flowers encased in the upper levels. These walls are similar to the sculptural cages of the Toronto Botanical Garden's Arrival Courtyard, showcasing the seasonality of the garden as the appearance of plants changes throughout the year to highlight the changing seasons. Based on the point of view of

Piet Oudolf,⁶⁷ an influential garden designer introduced earlier,⁶⁸ the garden never dies; it just changes shapes, texture, and colour, providing aesthetic experiences.⁶⁹ In the garden, you experience birth, inner peace, life, and death. In addition to providing a unique space for social interaction, the garden creates biodiversity for different habitats. Each wall has unique characteristics in terms of colour, texture, and type of flowers. The walls can also be a place for birds to build nests and for bees to pollinate. The design aims to make sure there are enough flowers for pollinators, seeds for birds, and colour, aroma, and texture for human beings to emotionally connect to the natural elements of the garden. One of the most important ecological resources of Toronto is High Park; as a rich ecological source boasting a vast array of plants and animals, this iconic park was utilized as a key design guideline.

Gabion elements were selected as construction material due to their flexibility, permeable nature, and low cost. They are also environmentally friendly and aesthetically pleasing. The gabions can be filled to different densities in different parts of the walls as needed. At the bottom of the walls, gabions are filled with basalt (rocks that range in colour from dark green to black), which blends in with the landscape. Indeed, "using regional materials ties a new space into the culture of a place."⁷⁰ The selected gabions are very porous so as to allow the passage of natural light in the morning and artificial light at night for a different look in all seasons.

The walls are designed in a way so as to keep the continuity of visual connection through the garden. The round arches are designed to have enough span length to allow a group of ten people to pass through the walls simultaneously so as to facilitate the holding of artistic events and gatherings in the central part of the garden. These walls also raise the visitor's physical self-awareness in relation to the sculptures that are scattered around the garden. The visitors are sensitized by the essence of flowers and the welcoming appearance of the monumental walls.

Although this type of wall can be explored in different scales, shapes and styles based on the size of the site, the proposed configuration maximizes the usable spaces for events and gatherings. For the future development of the design along the WTR, the configuration of the walls could be different and their orientation can be examined differently.

The gabion walls are chosen as a suitable landscape form for the Junction Triangle due to their capability to shape a garden with less use of solid mass. As the site is considered small in scale, many other garden design options with many considerations of indoor spaces have been criticized. The design concept thus creates hollow spaces which challenge viewers' perception of their bodies in relation to the landscape. The intention behind this choice of design is to encourage visitors of all ages to freely move in and around the monumental walls.

Diagonal bracing was proposed to keep the stability of the walls during harsh seasons. These braces are capable of transferring wind loads to the foundation and ensuring the stability of the walls. The walls function efficiently with the use of a bracing system in different directions. The walls are also reinforced with steel members to increase the tensile as well as compression strength of the walls. Braced frames are more resistant to wind exposure in comparison to non-braced walls. These braces also occupy a smaller portion of the wall and are flexible in design, easily satisfying the required strength of each wall.

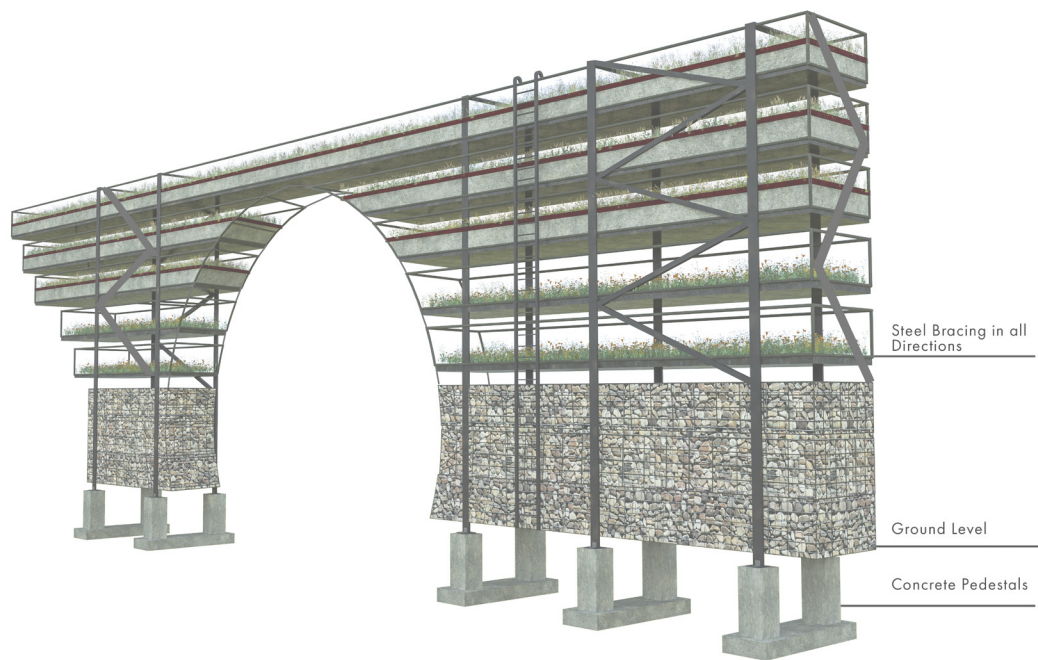


Fig 52. The illustration diagram of the designed walls

The monumental walls are not a series of free-standing walls; in fact, each wall has a continuous foundation underneath the frost line of approximately 120 centimeters depth. The foundation of these walls is deep enough to remain stable with respect to their dead-load and live load. In order to construct more stable walls, we need to ask a geotechnical engineer to analyze the soil condition and provide us with backfill material specification which can be used filled in the gap area between concrete piles to make the walls more stable.

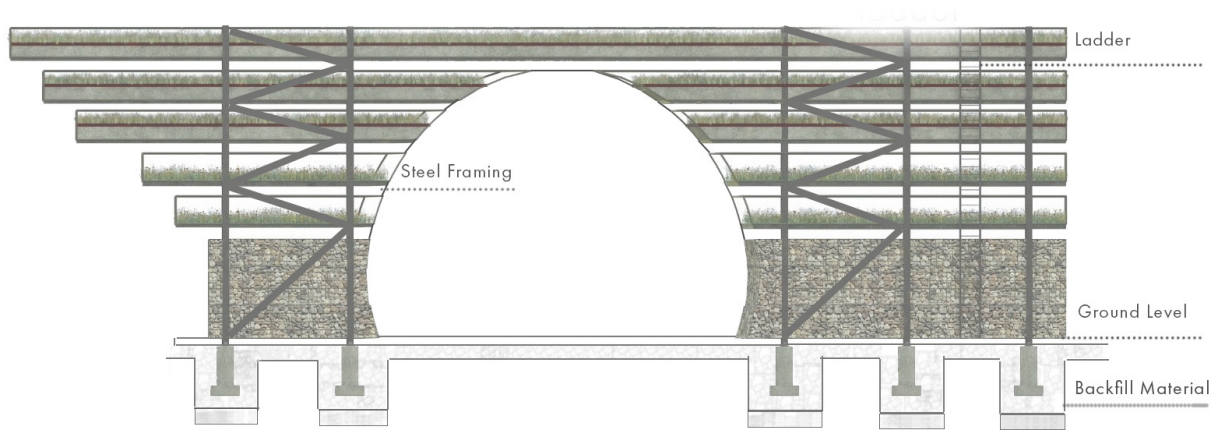


Fig 53. Wall Detail in elevation

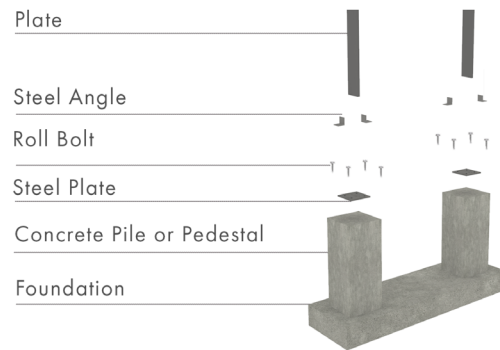
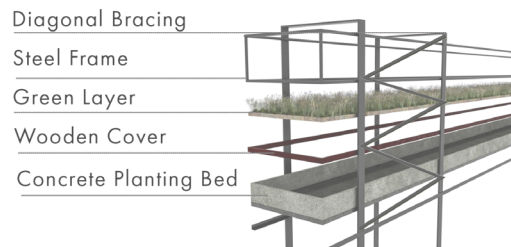


Fig 54. Structural details related to the walls

The steel framing around the opening of the walls considered to carry the weight of the planting beds with flowers. Also, the lowest part of these walls is made of gabions, are which usually engineered from double twisted woven steel wire mesh which can be assemble on the project site and it is heavy enough to contribute to the stability of the walls in different directions. Single concrete foundations with geotechnically approved backfill material with reinforced concrete footing were opted for this project so as to prevent the spread of unpaved soil at the Junction Triangle. This soil has previously tested positive for contamination, which would seriously implicate the regeneration of natural features.

The closest example to this approach of material selection and construction techniques can be seen at The Dominus Winery by Herzog & de Meuron, as described below.

The Dominus Winery

Yountville, Napa Valley, California, USA

Project 1995, realization 1996-1998

Herzog & de Meuron

Christian Moueix and his wife Cherise commissioned Herzog & de Meuron to build this winery in Napa Valley. As the climate of this specific area is very hot by day and very cold at night,⁷¹ the structure was designed to adapt to this particular climate.⁷² The gabions are filled with basalt, a type of rock that ranges in colour from dark green to black and blends into the landscape. Parts of the gabion walls are impenetrable, while other parts are porous. Herzog & de Meuron used this industrial building technique to build the exterior walls of the winery. The wall is porous and allows sunlight to pass through.



Fig 55. Illustration of Gabion Material – View from Inside the Dominus Winery



Fig 56. Dominus winery exterior and landscape

From the main entrance of the garden to the church in the site, the proposed design orients itself in a way that achieves the best visual connection to the surroundings and MOCA. The design proposal consists of ten walls parallel to each other with different sizes and distances to create an ideal connection to the West Toronto Rail Path Trail and new developments on the east side of the site. These walls also have the role of dividing the open garden space into ten sequences and green rooms. The concept of green rooms rooted in the history of British garden design is followed as a design principle. Each room has its own characteristics and can accommodate an event, such as different rituals or a temporary exhibition. The central axes of the walls are aligned with each other and provide linear access to the central space of the garden, which turns the pond into an element of surprise.



Fig 57. Entrance to the garden-Night view



Fig 58. Bird eye view of the garden, showing the appearance of the garden during the night



Fig 59. Bird eye view of the garden, showing the appearance of the garden during the morning

Maintenance and decoration of Plants and Horticultural Aspect of the Garden Layers

Horticulture has been defined as the agriculture of plants, flowers, and even fruits for ornamental purposes. The layered garden is described by Milbocker as “understanding and taking advantage of the ways plants grow and change through the seasons and over the years, providing different textures, colours, and effects, and evoking a variety of feelings.” In our proposed garden, the garden layers are made up of a variety of plants, some with complementary or contrasting colours, others with interesting shapes and textures.⁷³ The arrangement of flowers and leaves as an aesthetic aspect of the garden is another detail to consider in the design of such a garden. The textures and colours chosen for each wall are shown in this part of the design chapter as an option which can be modified annually. The plantings and flower beds are located at the top level of gabion walls, which in addition to providing fabulous view to garden visitors at the eye level, make it so that decorative plants are not easily available for them to inadvertently destroy or damage. In case of maintenance gardeners can have access to the plant beds through the use of ladders. Designing a wall of flowers by stacking planting beds on top of each other provides gardeners the opportunity to pack and cover sensitive plants during the winter season. In addition to this, each step of the wall can have thermal LED to protect the plants in harsh weather and decorate the garden during the night. The walls can be decorated to behave differently based on the plant’s characteristics. These green layers help the garden to have the biodiversity of insects, birds and animals.

	Wall Number	Wall 1
	Flower Name	Milkweed
	Properties	20-180 Inch tall
	Colour	Deep Magenta
	Schedule	Blooms in spring or summer

Biodiversity:

- Bee
- Monarch
- Insectivorous birds
- Hummingbirds-for Nectars
- Birds attracted to Ground-dwelling insects such as : Robin, Purple Finch and Northern Cardinal

Wall 1



Fig 60. Wall one - Pale Pink and Deep Magenta- Milkweed

 <p>1</p>	Wall Number	Wall 2
 <p>2</p>	Flower Name	Butterfly Bush
	Properties	1.5 Meter tall
	Colour	Pink and Purple
	Schedule	Evergreen shrubs Blooms in summer and mid fall

Biodiversity:

- Bee
- Butterfly
- Lady beetles
- Nectar-feeding birds such as orioles and bush-tits

Wall 2



Fig 61. Wall Two – Butterfly bush- Purple and Pink

	Wall Number	Wall 3
	Flower Name	Cardinal Flower
	Properties	2-4 Feet
	Colour	Red
	Schedule	Blooms late summer

Biodiversity:

- Humming bird magnet
- Attracts butterflies
- Rely on hummingbirds for pollination

Wall 3

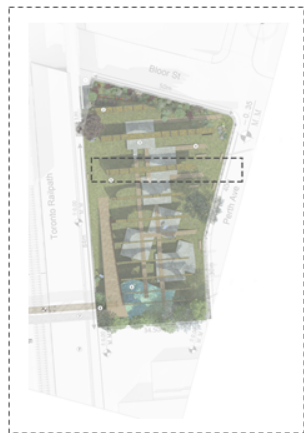


Fig 62. Wall Three – Cardinal flower- Red

	Wall Number	Wall 4
	Flower Name	Lavender
	Properties	20 to 24 inches
	Colour	Purple, violet-blue, rose, pale pink, white, and yellow
	Schedule	Blooms late spring to early summer

Biodiversity:

- Birds attracted to this flowers such as woodland skippers and tiger swallowtails
- Pollinators such as bees like this flower
- Improving healing effect of the garden

Wall 4



Fig 63. Wall Four- Lavender- Deep blue, Purple- 1. © elsetge.cat crazy team

	<p>Wall Number</p>	<p>Wall 5</p>
	<p>Flower Name</p>	<p>Rose and wild rose</p>
	<p>Properties</p>	<p>3 to 4 feet</p>
<p>1</p>	<p>Colour</p>	<p>Meadow rose: Pink Rose: Red, white, pink and yellow</p>
	<p>Schedule</p>	<p>Blooms in mid-summer</p>

Biodiversity:

- Birds attracted to this flowers such as thrushes and waxwings

Wall 5

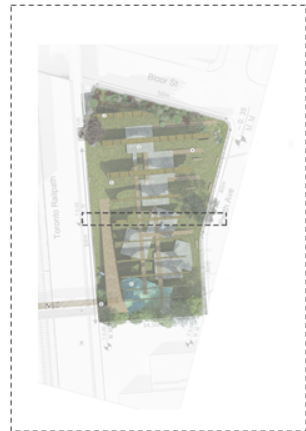


Fig 64. Wall Five – Rose- Pink, Yellow and Red

	<p>Wall Number</p>	<p>Wall 6</p>
	<p>Plant Name</p>	<p>Hancock Coralberry</p>
	<p>Properties</p>	<p>24 inches</p>
	<p>Colour</p>	<p>Subtle pink bell-shaped flowers</p>
	<p>Schedule</p>	<p>White and rose-pink in fall and late winter</p>

Biodiversity:

- Birds attracted to this flowers such as american robin, cardinal and purple finch



Wall 6

Fig 65. Wall Six- Hanock Coralberry- Subtle pink

	<p>Wall Number</p>	<p>Wall 7</p>
	<p>Flower Name</p>	<p>Hemerocallis ' Pardon Me'</p>
	<p>Properties</p>	<p>12 to 18 inches</p>
	<p>Colour</p>	<p>Bold red trumpet-shaped with yellow throats</p>
	<p>Schedule</p>	<p>Early to late summer</p>

Biodiversity:

- Birds attracted to this flowers such as hummingbirds
- Bees are attracted to this flower

Wall 7

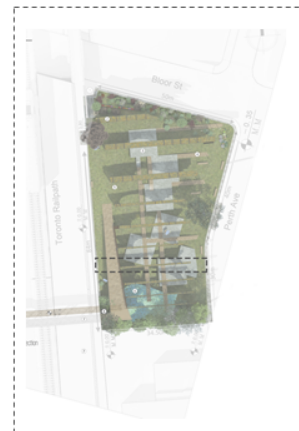





Fig 66. Wall Seven – Hemerocallis- Orange and Red

	<p>Wall Number</p>	<p>Wall 8</p>
	<p>Flower Name</p>	<p>Silverweed</p>
	<p>Properties</p>	<p>80 cm</p>
	<p>Colour</p>	<p>Yellow</p>
	<p>Schedule</p>	<p>Blooms in June to September</p>


Biodiversity:

- Birds attracted to this flowers such as hummingbirds
- Hoverflies



Wall 8

Fig 67. Wall Eight – Silverweed - Yellow

	<p>Wall Number</p>	<p>Wall 9</p>
	<p>Flower Name</p>	<p>Alliums</p>
	<p>Properties</p>	<p>6 to 12 inches, 1 to 3 feet, 3 to 8 feet</p>
	<p>Colour</p>	<p>Blue, Purple, Red, White, Pink, Yellow</p>
	<p>Schedule</p>	<p>Blooms in late spring to summer</p>

Biodiversity:

- Beloved by bees and other pollinators
- Companions for alliums include hosta, astilbe and perennial geranium

Wall 9

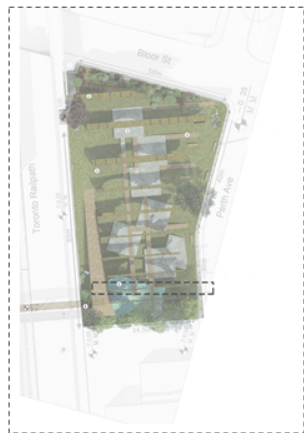




Fig 68. Wall Nine Allium - Purple, Red, Yellow and Pink

 <p>1</p>	<p>Wall Number</p>	<p>Wall 10</p>
	<p>Plant Name</p>	<p>Marigold (Tagetes SPP.)</p>
	<p>Properties</p>	<p>1 to 2 feet</p>
 <p>2</p>	<p>Colour</p>	<p>Yellow and orange</p>
	<p>Schedule</p>	<p>blooms bright yellow flowers from April to June</p>

Biodiversity:

- Attracts singing birds and seed-eating birds
- Hummingbirds and butterflies like this flower



Wall 10

Fig 69. Wall Ten- Marigold- Yellow and Orange

Garden Programs

In order to emphasize the cultural aspects of the neighbourhood, the garden has public spaces and platforms that serve events related to MOCA. The platforms act as event spaces in the form of various green rooms that encourage the residents of the neighbourhood to have a presence in the urban garden. The central corridor acts as a series of gateways with arches, exhibition areas, communication spaces, and places for relaxation around the vertical green walls. The platforms are ten metres squared in size. Each space can be assigned to an individual artist, or the whole garden could work together to provide a short-term program or event such as Nuit Blanch (Toronto's free all-night contemporary art event).



Fig 70. The garden program illustration

These dynamic event platforms invite participants to pause, listen, and imagine new possibilities along the West Toronto Rail Path. “The garden of inner peace” is a futuristic approach to the same idea, drawing people to an experiment that inspires new ways of understanding a familiar place beyond its usual functionality.



Fig 71. Event- Visitors participate in cultural and artistic events

This sketch demonstrates some of the details of the garden while exemplifying how different events, exhibitions and programs can be held in the proposed MOCA Gateway Sculpture Garden

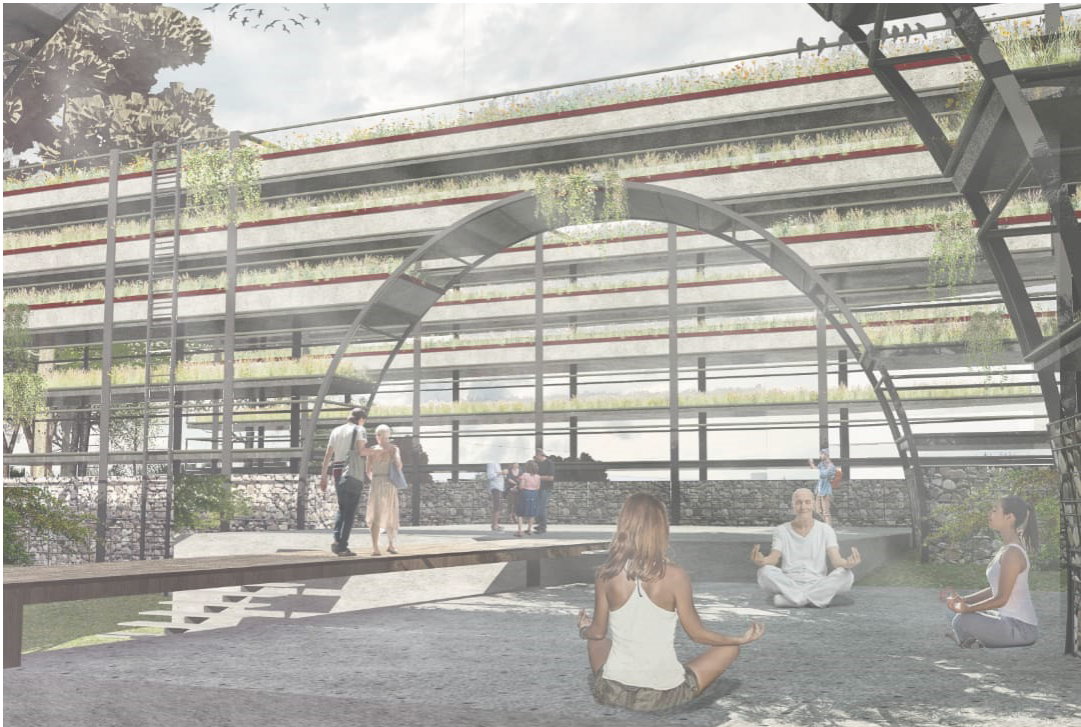


Fig 72. Event-specific picture – Group meditation in the middle of summer
Highlighting possible ways visitors can utilize the space to achieve Inner Peace, such as group meditation

Occasional displays featuring Anish Kapoor's sculptures not only evoke the artist's intentions but also encourage contemplation. This sculpture, made with a polished, stainless steel surface that acts as a mirrored surface, asks viewers to reflect upon their surroundings and themselves. The intention is to ask the visitor to be a part of these sculptures and the garden. The reflective surface of the sculptures also allows the art work to become part of the garden by reflecting different aspects of the garden at different angles. Garden visitors can engage with the artworks and experience inner peace. Public works are an important part of an urbanized world.⁷⁴ Public art can ask questions about the status quo and the development of society. The art programs of the MOCA Gateway Sculpture Garden will be an integral part of the garden's representation. The thesis emphasizes the role of public art and related activities as well as green spaces in the therapeutic process.



Fig 73. Inner view to the south side of the garden (to the pond)



Sculptures along the WTR Trail

Fig 74. Future development to the MOCA

The MOCA garden will become an integral part of the neighbourhood in all seasons. Watching and studying life within nature, and living with nature compose a fundamental mindset when it comes to having a garden in a neighbourhood. The selected evergreen plants and deciduous trees are both valuable in designing a garden. Deciduous plants reflect the seasonal changes and the beauty behind it. In the winter months, the winter programs and festivals such as snow-sculpting and structures or ice-sculpting competitions still bring a winter life to the neighbourhood. Although there is no enclosed built area in the MOCA garden, the empty spaces between walls and the central corridor can act as a permanent structure to provide opportunities for assembly, whereas temporary pavilions and tents can be utilized for specific purposes.



Fig 75. The view of garden from the West Toronto Trail in the Winter, emphasizing the notion of an all-season garden

Arrival Gateway

A garden needs to be designed in a manner that attracts people. In this regard, the role of a striking entry garden, with ornamental grasses and a unique setting that greets visitors along the entrance to the garden walk, is essential. The main entrance to the MOCA Gateway Sculpture Garden is under Perth Avenue. The entrance and central axis of the walls are like a series of gateways to the green corridor, creating a welcoming entrance and arrival to a courtyard seating area between the tree canopy and layered garden. The living sculptural walls carrying signage of the MOCA Gateway demonstrate the front line of the garden. The hedges and shrubs also follow the same pattern as the walls.

Signage

Signage is an important element of any public space design project. This element invites people to the garden and reminds them of the memories of the city. One of the inspirations for the signage in this work is the iconic "Toronto" signage located at the Toronto City Hall. The proposed signage provokes a sense of curiousness, beckoning residents to visit the MOCA gateway sculpture garden.



Fig 76. The 3D Toronto sign was installed at the Nathan Phillips square on July 2015 for the Toronto 2015 pan-american/parapan-american games



Fig 77. Invitation to the garden- Night render in fall season

Bridge

The proposed "Connection Escape" strategy in this thesis is structured around a designed bridge that connects the MOCA Gateway Sculpture garden to the previously mentioned project proposed by Hariri Pontarini Architects. This bridge would guide people along the rail path and end at the ground level.

At the other side of this designed bridge is another entrance to the garden. The structure of the bridge consists of a typical steel and concrete structure with wooden paving on top, whereas a pyramid can be found at the base of the bridge where the stairs are located. Pyramids symbolize development in many cultures; the shape reminds the visitor of the importance of connections to future developments.

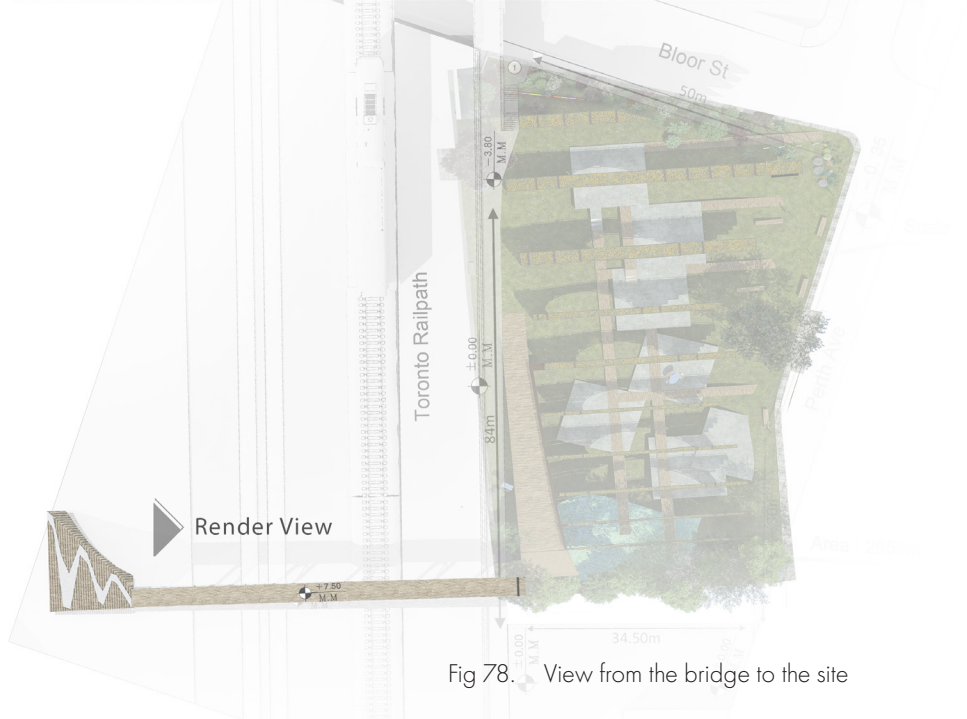


Fig 78. View from the bridge to the site

Landscape Features and Pavement Material

Local wood and grass were selected as main paving materials. The drainage system of the designed garden includes a series of permeable pavers to direct water to the pavement sub-base. Underground drain systems will store excessive rainwater for irrigation.

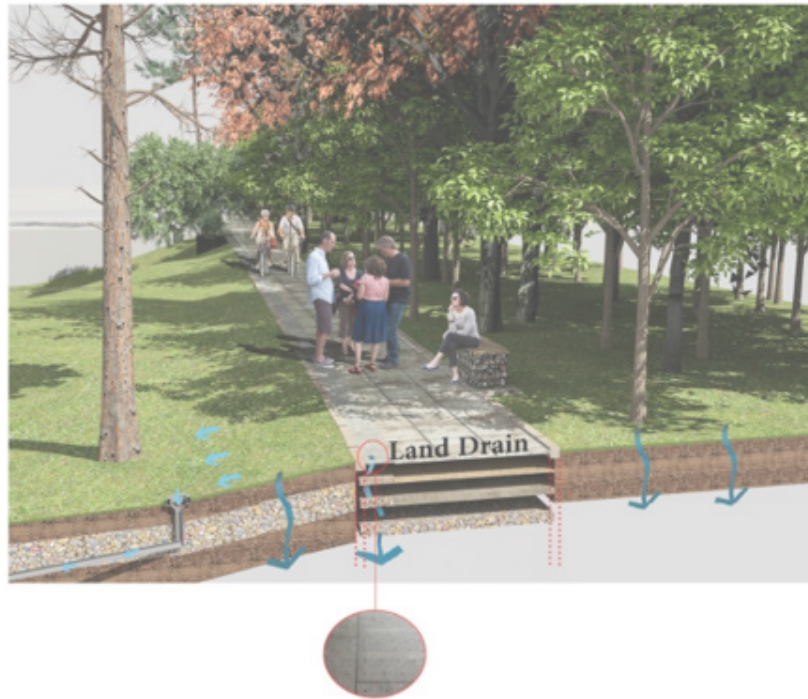


Fig 79. Drainage system for directing of stormwater into underground storage

Another important aspect to consider in designing a garden is green infrastructure. Toronto's disappearing river map illustrates the possibility of using underground water for irrigation purposes on the site. The idea of the lost river was mentioned in chapter three. These rivers would have carried minerals and nutrients downwards from the hills surrounding the city. Also, the land itself was considered a brownfield, and is extremely fertile. Under natural conditions, stormwater is intercepted by vegetation and then absorbed into the ground and filtered, eventually replenishing aquifers or flowing into streams and rivers. Runoff is also extremely important; it not only keeps rivers and lakes full of water but also changes the landscape through erosion.⁷⁵

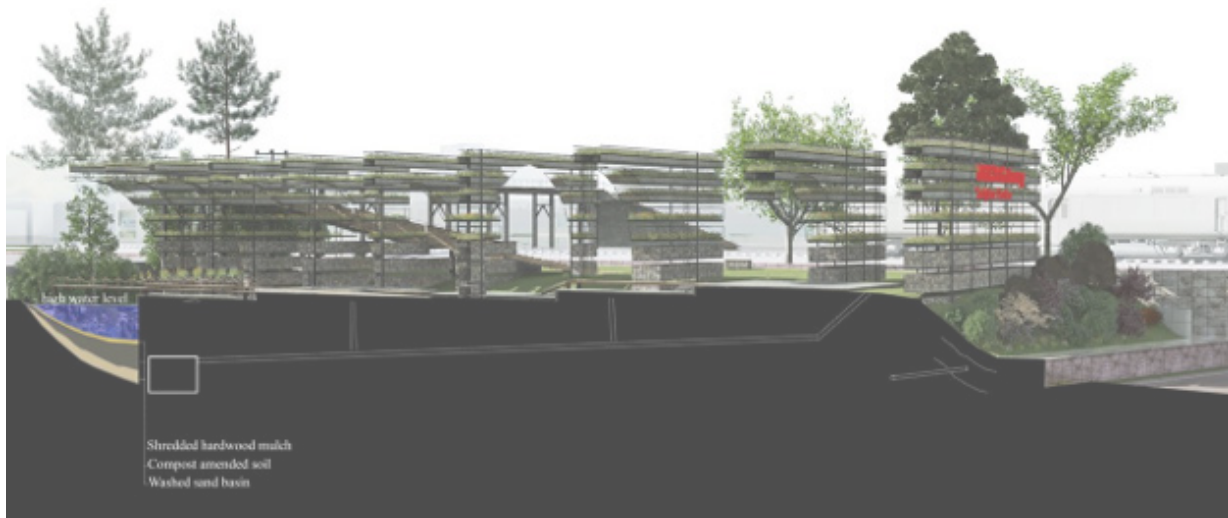


Fig 80. Drainage system for directing of stormwater into underground storage



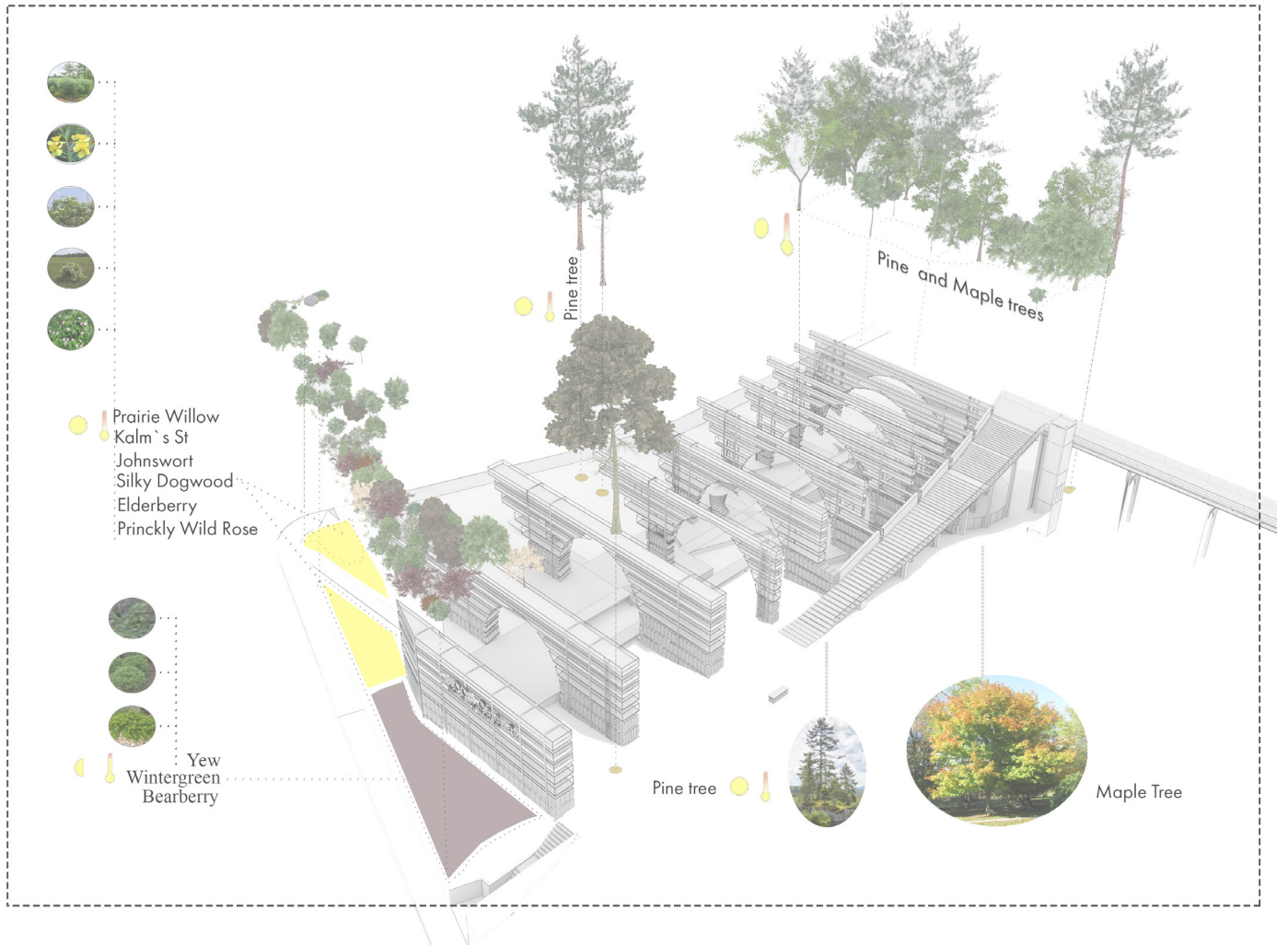
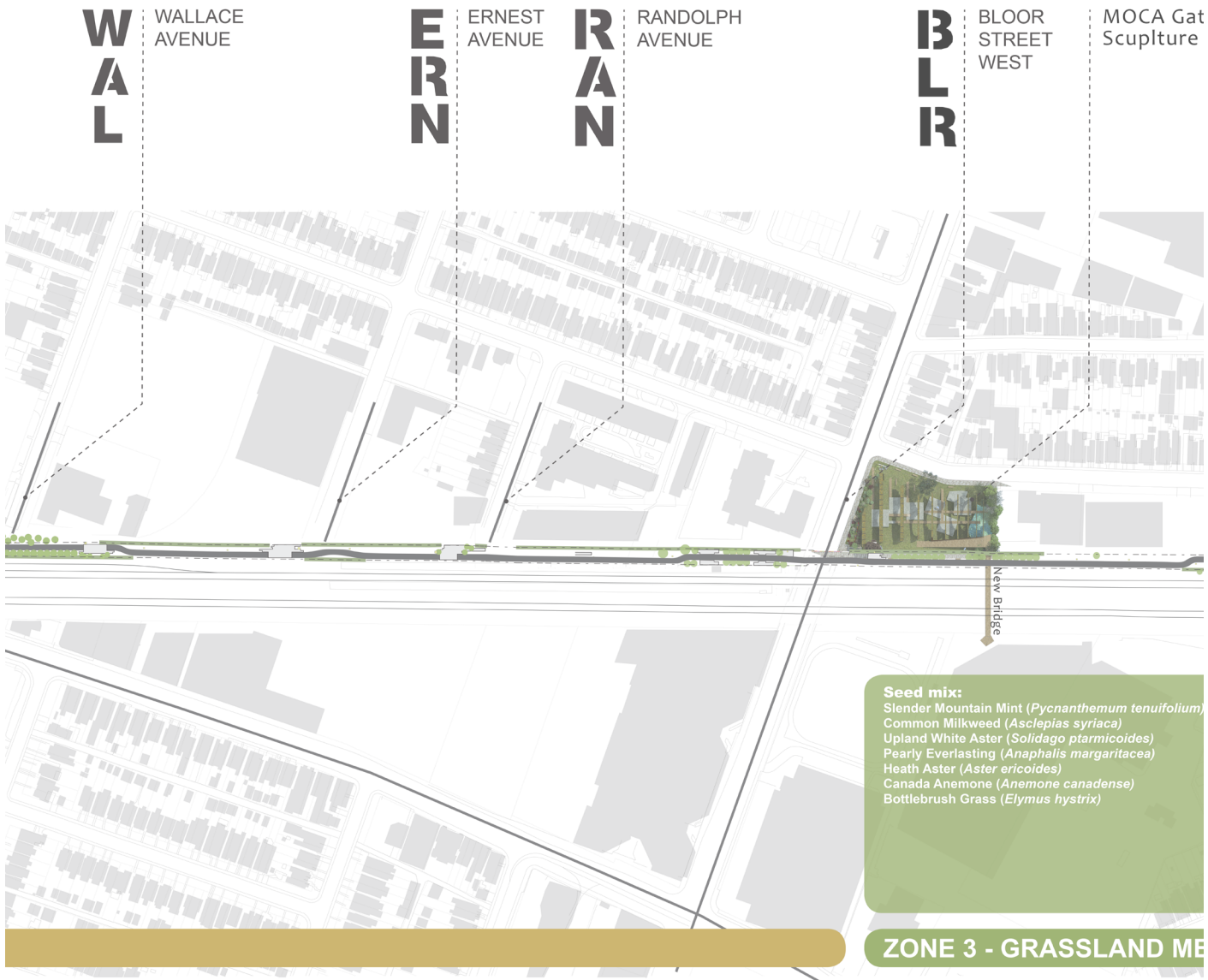


Fig 81. Site Plan - Variety of plants and flowers

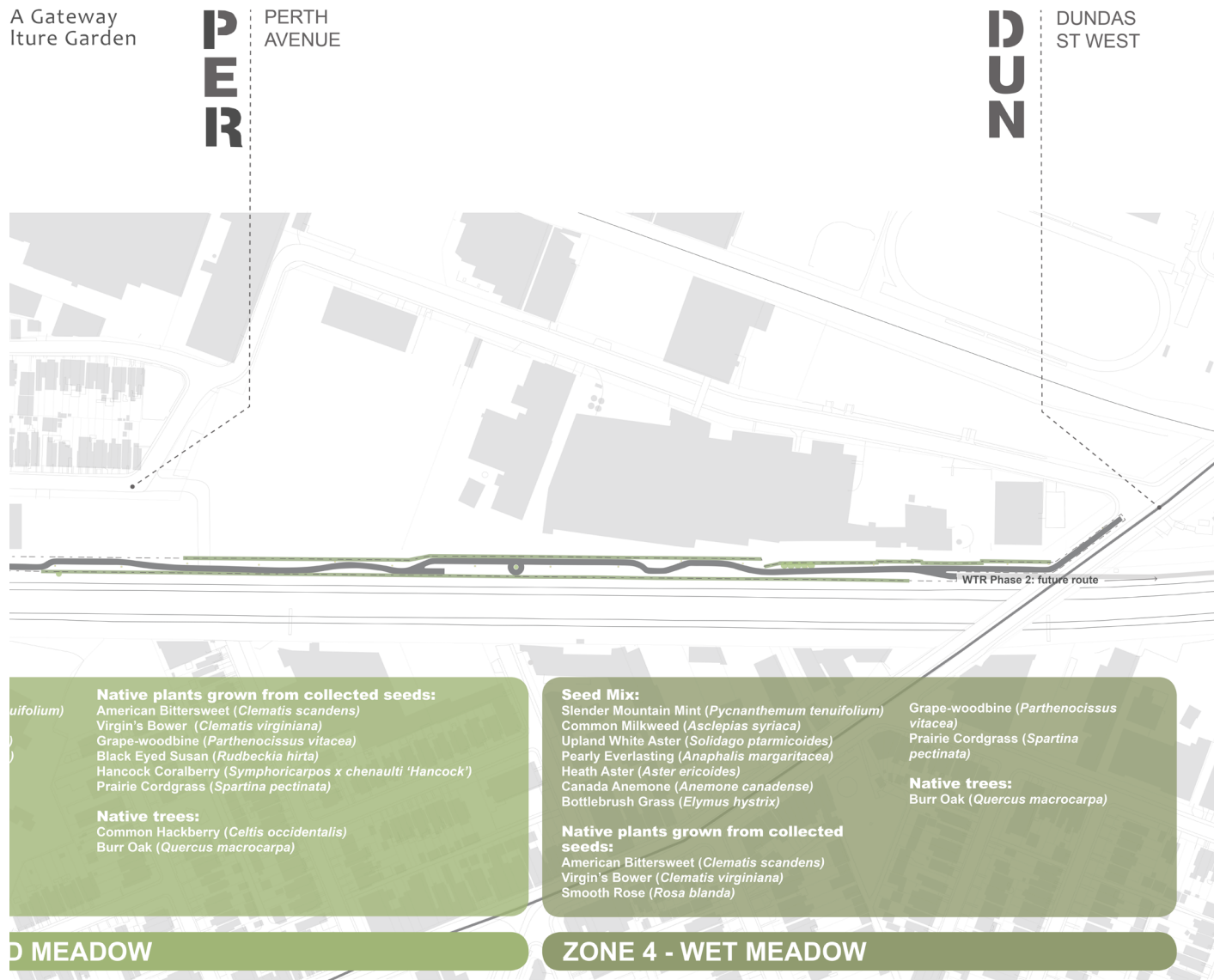
Fig 82. Perspective - Variety of plants and flowers

Future Development of the Garden



The MOCA Gateway Sculpture Garden could be plugged into different parts of the West Toronto Rail path and expanded throughout the trail. The trail could provide opportunities for artists to exhibit their work. The figure 83 shows future development ideas.

Fig 83. Proposed plan for plug in of garden proposal to every part of the West Toronto Railpath



A Gateway
Future Garden

P
E
R
PERTH AVENUE

D
U
N
DUNDAS ST WEST

WTR Phase 2: future route

Native plants grown from collected seeds:
 American Bittersweet (*Clematis scandens*)
 Virgin's Bower (*Clematis virginiana*)
 Grape-woodbine (*Parthenocissus vitacea*)
 Black Eyed Susan (*Rudbeckia hirta*)
 Hancock Coralberry (*Symphoricarpos x chenaulti 'Hancock'*)
 Prairie Cordgrass (*Spartina pectinata*)

Native trees:
 Common Hackberry (*Celtis occidentalis*)
 Burr Oak (*Quercus macrocarpa*)

Seed Mix:
 Slender Mountain Mint (*Pycnanthemum tenuifolium*)
 Common Milkweed (*Asclepias syriaca*)
 Upland White Aster (*Solidago ptarmicoides*)
 Pearly Everlasting (*Anaphalis margaritacea*)
 Heath Aster (*Aster ericoides*)
 Canada Anemone (*Anemone canadense*)
 Bottlebrush Grass (*Elymus hystrix*)

Native plants grown from collected seeds:
 American Bittersweet (*Clematis scandens*)
 Virgin's Bower (*Clematis virginiana*)
 Smooth Rose (*Rosa blanda*)

Grape-woodbine (*Parthenocissus vitacea*)
 Prairie Cordgrass (*Spartina pectinata*)

Native trees:
 Burr Oak (*Quercus macrocarpa*)

ZONE 3 - DRY MEADOW

ZONE 4 - WET MEADOW

FRIENDS
 of the
 West Toronto
 Railpath



CONTRIBUTORS

The West Toronto Railpath is a park operated by the City of Toronto's Parks, Forestry and Recreation Division
 Design: Scott Torrance Landscape Architect Inc. and Brown + Storey Architects Inc.
 Artist: John Dickson
 Structural: K.H.Davis Consulting Limited
 Electrical: Nexgen Utilities

Volunteer Advisor to Friends of the WTR:

Scott TORRANCE
 LANDSCAPE ARCHITECT INC.

- 🏠 www.railpath.ca
- 🐦 [@railpath](https://twitter.com/railpath)
- 📌 Friends of the West Toronto Railpath
- #railpath
- #railpathbotanica
- #friendsofthewtr
- #westtorontorailpath



Garden and privacy

Plans for bringing privacy to the garden are being considered as part of future development plans for this garden. Fences could be used to separate the urban space from the garden, to manage crowds, and to control the orientation of plants and elements. This refers to elements of English garden design principles of the seventeenth to eighteen century, where an “Ah-ah wall” forms a boundary between landscaped gardens and parks, while also providing separation of livestock. This wall is also considered a type of sunken fence.



Fig 84. One option for separating urban area from the garden area



Fig 85. The idea of a fence as part of future development plans

05. Conclusion

Conclusion

One of the main aims of contemporary designers, city planners, and architects is to improve the social and ecological sustainability of our cities, since this crucial factor has direct impact on the long-term well-being of its residents. In order to maintain their emotional and physical health, humans need green spaces and their healing effect, as well as interaction and exposure to art and culture. In the case of Toronto, which has been evidencing a large boom in construction of new townhouses as well as mid and high-rise buildings, any opportunity for expansion of outdoor green spaces and gardens should be taken seriously. The success of such an approach, however, relies on how we use our vacant lands and how we configure them as dynamic green spaces for social interaction. Based on the multi-disciplinary research that was undertaken as part of this thesis, and the new ideas achieved while drawing and examining the proposed garden, it is possible to conclude that classical garden design ideas cannot be relied on as a singular approach to the design of contemporary gardens. Rather, different approaches can be leveraged throughout the design process. While some designers use the historical approach and focus on the principles of a classical garden design (appendix A), others rely on contemporary or postmodern methods. Regardless of the underlying garden design principles guiding the designer in the process, projects have a bigger chance at success when the designer has full knowledge of the context of the neighbourhood that the garden will serve, and takes into consideration various details related to the history of the site, as well as the social and environmental issues that impact the neighbourhood. This enables the designer to propose a design to solve issues related to the targeted neighbourhood.

As urban spaces become increasingly more congested and devoid of elements that aid humans in maintaining their emotional and physical well-being, urban planners must likewise consider factors in their design that can help to mitigate the stress associated with urban living. The responsibility of urban planners is thus to introduce elements to cities that foster resilience against stress, including spaces where residents can go seek their inner peace. This proposal first aims to encourage the revitalization of green spaces in areas that have been negatively affected by industrialization. Second, the proposed project aims to create an open space for residents to collaborate with each other, thus promoting the social sustainability of the neighbourhood. Third, the garden design fosters cultural sustainability by taking into account the past, contemporary and future history of this region. Lastly, the design aims to improve the mental health of the residents of this community by introducing opportunities for visitors to interact with nature, and participate in cultural and artistic events. Utilizing the conceptual approach, this thesis draws upon the concept of inner peace to introduce a design for the garden of the Museum of contemporary Art. The cultural-therapeutic theme of the proposed garden will improve the role of MOCA in the Junction Triangle, while also helping citizens find their inner peace, which is referred to in this thesis as a state where an individual feels calm, relaxed, and free of daily life pressures.

This is in large attributed to the close relationship between humans and natural elements or greens spaces.⁷⁶ Nevertheless, a small garden alone is not enough for urban dwellers to achieve inner peace, and we still need to interact with other people as part of the restorative process. Hence, the garden also serves as an event space for the community, in which people can find inner peace through participation and collaboration in social, cultural, and artistic activities.

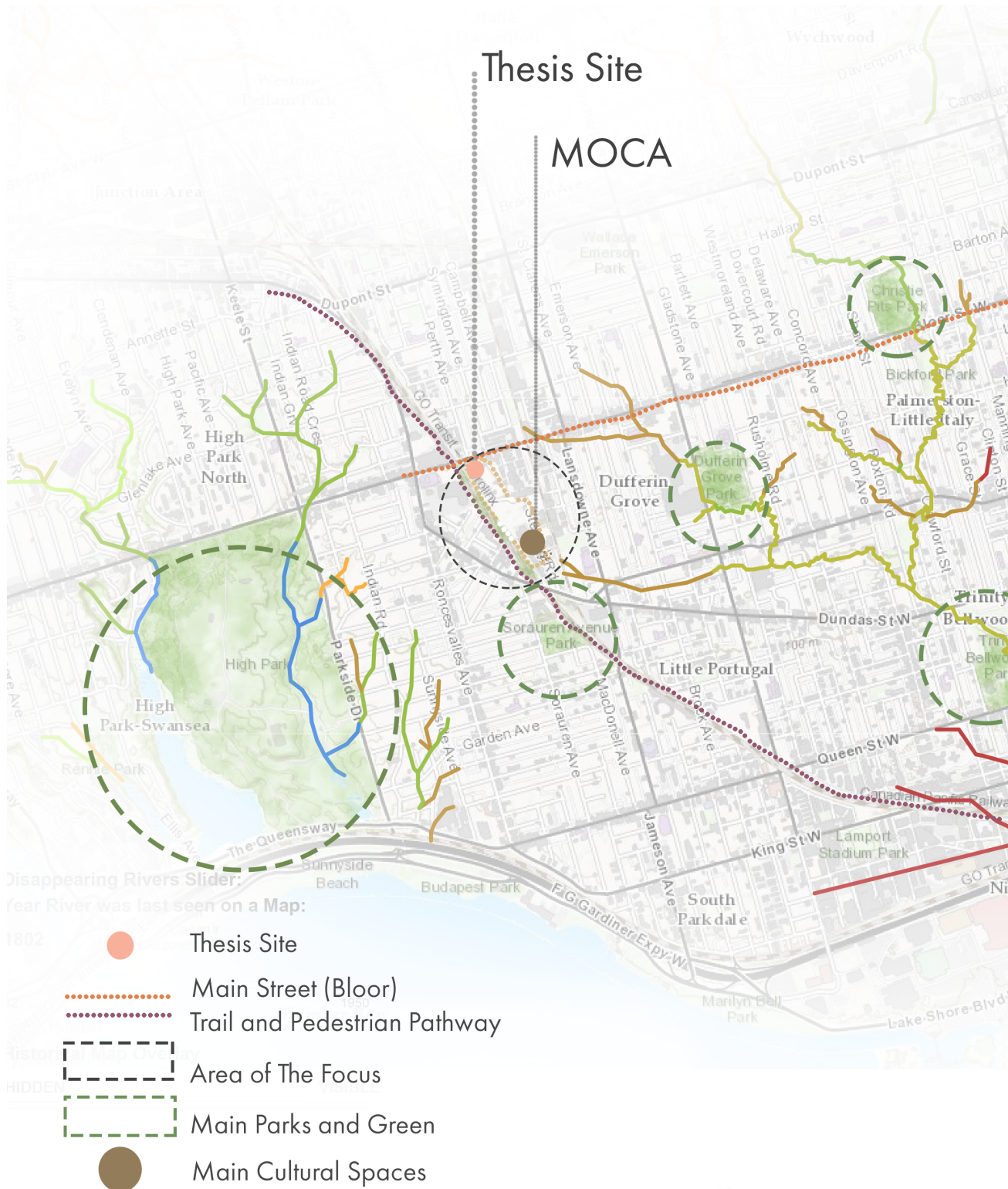
The Museum of Contemporary Art (MOCA) Gateway Sculpture Garden presents a combination of different landscape features. These include layered archetypal walls, event platforms, and other natural elements that play a significant role in shaping space. Altogether, they create an outstanding atmosphere for social interaction in cultural and artistic events. In this thesis, different symbolic elements have been used to convey messages. For instance, the train sound is a narrator that cuts through superimposed historical layers and tells the history of the place. Another example is the parallel cavities inside the archetypal walls that demonstrate the concept of the gateway to MOCA and future developments.

As a designer, I hope that the proposed design challenges young designers, architects, urban planners, and city-dwellers to contemplate on the strong relationships between our mental health, interaction with nature, and the fostering of social ties and community through interactions with others and participation in cultural events. Unquestionably, the undertaken research also corroborates the undetectable, yet fundamental role of art in human lives. As with nature, interaction with art and related activities can contribute to the well-being of citizens.

Discussion

This design is comparable with the Philosopher's walk, a cultural landscape re-designed by Michael Hough in Toronto. This landmark revitalized the historic characters of a lost river path called Taddle Creek. The Philosopher's walk passes through the Royal Ontario Museum (ROM), and the Royal Conservatory of Music on Bloor, all the way down to Hoskin Avenue. This waterway was covered during the industrial age and now flows underground. The remaining ravine forms a trail that serves as a gathering space for students. As visitors walk along the path, they experience different landscape features such as wide stone steps on the grassy side of the ravine, occasional recessed benches and fourteen red oaks that were planted along the path, memorising the fourteen women killed in the Montreal massacre of 1989. This path starts at the Alexandra gate, which was built in 1900 and relocated in 1960 to Bloor Street, between the ROM and Royal conservatory. The Philosopher's walk is an example of a green corridor that reactivates the surroundings and mirrors the route of Taddle Creek.⁷⁷

The West Toronto Railpath Trail has potential to become a common pedestrian pathway like the Philosopher's walk, connecting the Museum of Contemporary Art (MOCA) to the MOCA Gateway Sculpture garden. The West Toronto Rail path will provide platforms for sculptures and artworks exhibitions with the topic of "inner-peace". Trails with tree canopies can be extended through the West Toronto rail path to form a healing trail. The psychological effect of walking along this path on the cognition and imagination of residents and visitors would be a potential topic for future studies.⁷⁸ Similar to the Alexander gate in the Philosophers' walk, the MOCA gateway sculpture garden could be an entrance to the West Toronto Rail path Trail, an important green corridor for the community.



ROM



Figure 86. Map of lost river- Existing condition of Toronto shows that there is need for expansion of green spaces in the Junction Triangle and the map of lost rivers shows the need for expansion of these spaces around west Toronto rail path.



MOCA Gateway Sculpture Garden

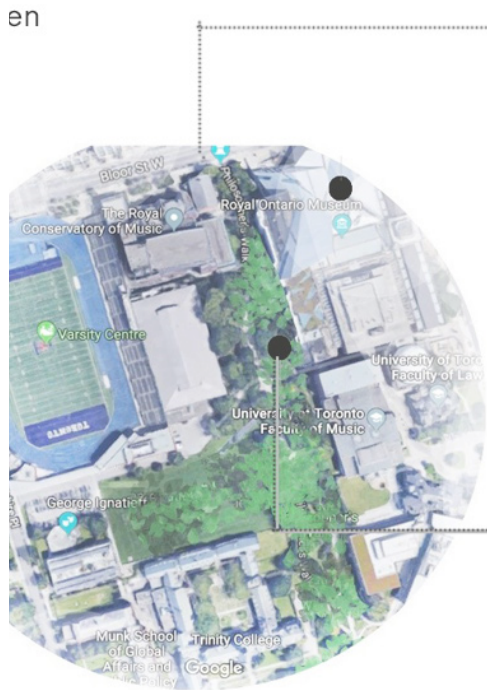
MOCA

WTR Trail

Moca Gateway
Sculpture Garden



Opening possibilities for further research, this thesis concludes by providing a design framework for the revitalization of vacant urban spaces. The guideline for this thesis can be applied to any other context. While the design being proposed as part of this thesis encompasses a small-scale garden that can communicate with visitors and trigger their memories, it is hoped that this proposal will spark a new movement to heal vacant urban spaces around WTR. The figure 86 clarify the need of open green spaces and gardens for cultural spaces such as MOCA and ROM.



Queen Alexandra Gateway



Toronto Philosopher's Walk

Figure 87. Proposal for converting the MOCA Gateway Sculpture Garden to a gateway for expansion of activities and green spaces

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08. Appendix

Historical Gardens

Gardens are different in terms of style and function. Background knowledge helped us understand the history behind most styles of gardens. This appendix provides a literature review and case study analysis of famous British gardens, while also introducing some key elements of Japanese and Chinese garden design.

British Garden History

British gardens are worth considering as a framework to understand the process of change in garden design style. The following are essential garden styles:

- Formal
- Informal
- Free
- Wild

In the case of this thesis, in order to understand the history of Canadian gardens and be able to design a garden for Toronto, we need to explore the history of such gardens. A historical background investigation of the city reveals gardens that could be described as French, English, gardenesque, Edwardian, or even wild. Each garden reflects more than one style or presents a modern approach to its design.

Seventeenth-Century British Gardens

Hampton Court Palace

Throughout the middle ages, forests in England were primarily exploited for three uses: timber for the navy, firewood for the common people, and game production for the gentry. Because the aristocracy spared no expense in maintaining the visual amenity provided by these natural spaces, their forest manor homes became symbols of wealth. After the industrial revolution, the emerging class of wealthy industrialists became interested in gaining status in the eyes of land gentry. To emulate the gentry, they adopted many of the visible trappings of country manors and wooded properties. The relationship between social elite and green spaces stands to date. English schools of landscape architecture brought forth greenspace planning in order to minimize the negative impact of industrial manufacturing, such as pollution and visually unattractive factories.



Fig 88. Hampton Court palace (complex begun ca. 1520): sunken fountain garden and Orangery, period of William III, late 17th century

The style of the English gardens of this 17th century is mostly regular and symmetric. The style is formal and under control of the designer. The French garden is included in this style of garden. It encapsulates the formal subordination of nature with a simultaneous romantic awareness of nature's freedom. It also provides a dream-like atmosphere for visitors, allowing visitors to step out their reality. The most famous example of this type of garden is "Levens Hall", which can be described as a type of topiary garden, represent a meeting point of art, nature and man. The creation of sculptural shape- topiary- refers to the ancient times when artisans could create structures from nature. The most critical elements of this type of garden are trees that follow a formal pattern, sandy dunes hills that reach ponds, and narrow pathways. The designer makes use of flowers and colors to evoke an air of mystery. This garden also includes a storage made out of stone with a glass roof for keeping fruit. The hierarchy of spaces is such that people follow hills surrounded by trees to reach their destination. The destination could be a house or pavilion. Garden design is an applied art with a praxis that depends upon the topographical context and a suitable motif of the Art and Craft. The Hampton Court Palace is a historic royal palace. The following case study is an example of a 17th-century garden in which the house and garden are considered one. The formality of this garden illustrates the wealth of the family.

Eighteenth-Century British Gardens

Stanage Powye Park

The eighteenth century was the century of gardens. Ideals were represented with a powerful natural touch, as if there was a blurring of the boundaries between landscaped gardens and the surrounding scenery. The 18th century marks the beginning of irregularity in garden design, a style that aims to design a place untouched by human hands. The designer of the garden arranges every aspect and element of the garden based on his taste, treating plants as ornaments to be designed. In the same manner observed in Japanese garden design, this type of garden uses all-natural elements. Two main influences dominate this type of garden design, 1) the attempt of the designer to show the wealthy landowner's economic capability (culture), and 2) the desire to demonstrate control over nature. This era also marked the beginning of park design. The industrial revolution also impacted the design of gardens; for instance, the use of sculptures at the entrance of houses stands as a symbol of this era. The style of this type of garden is naturalistic, giving the designer more freedom over the design process. We sometimes experience mysterious moments while visiting this type of garden, reminiscent of the style of Japanese gardens. The garden reflects nature; the design aim is to capture a natural scenery.



Fig 89. Stanage park, near knighton, powys. The house served, plus some structural prop additions, as handyman hall in the 1985 bbc series of blott on the landscape. © copyright Peter Evans

Figure 89 illustrates Stanage Powys Park, a famous example of an eighteenth-century garden.⁷⁹ Boundaries play an essential role in separating the landscaped garden from the surrounding scenery. The park begins where the landscape ends. This barrier also acts as a controlling device for animals such as sheep, allowing them to enter and leave the garden. The fences around the garden that are below ground level designate a place where people or animals can walk through, but they do not limit people's view of the surrounding areas. In eighteenth-century garden design, the budget for planting trees is minimal; the garden is full of grass, which contributes to the green spaces of the city.

Nineteenth-Century British Gardens

Royal Botanical Gardens at Kew

The nineteenth-century garden is different from nature. The spaces between trees are an essential part of this type of garden. This type of garden is elegant, calm, and balanced. It holds a certain level of formality. It is full of statues, plants, and highly detailed design elements. Designers of this era enjoyed the process of construction. Each natural element has its history. Sometimes, the plants and trees are exotic or foreign, representing colonial power. The most substantial elements of this type of garden are part of a botanic collection (conserved plants, living plants, and documents) that has been enriched over the centuries. This century is considered a learning century by many designers, landscapers, and people in general. The 19th century was the age of invention, where the advent and widespread commercialization of great engineering devices and special materials such as glass and metal allowed for new kinds of designs. Indeed, the process of planting trees also followed a particular module: "In the mid-nineteenth century, the process of removing the walls that enclosed the hunting parks and urban pleasure gardens of European metropolises fulfilled the dissolution of demarcations between culture and nature that had begun with the elimination of city fortifications."⁸⁰



Fig 90. Royal Botanic Gardens Kew, London

This historic landscape garden includes substantial design elements characteristic of the eighteenth to twentieth centuries. Figure 90 shows the unique shape of the glass house, a design meant to provide the greenhouse with a special type of ventilation for the plants housed within. The use of specific techniques and materials is a fundamental part of the design of this garden. Such gardens also tend to incorporate many elements of the Japanese garden style, such as the miniaturization of nature.⁸¹

Twentieth-Century British Gardens

The Gardens at Shute House

The presence of a public transportation system and related aspects of the industrial revolution had significant impact on this style of garden design. Hestercombe, a famous garden of this century, was designed with artistic style and inspiration. Nature was less controlled compared to previous centuries of garden design. The designers of these types of gardens attempted to create something different from gardens of previous centuries; for example, Geoffrey Jellicoe, a famous garden designer and architect of the twentieth century, took his design inspiration from art and craft.⁸² The high degree of attention to detail and the use of local materials are key characteristics of the twentieth-century garden. The patterns found in such gardens show a contrast between shapes and colors. The garden was sensitive to techniques and material choices. Twentieth-Century design is essentially a freestyle garden design; in this garden style the best of both formal and informal styles is selected to create the most picturesque effect. This contrasts with the wild-style garden that aims to make the garden beautiful and natural.

The main aspect of this century's garden style is the tendency to design the garden in a way that works as an extension of the house, and appears as a series of intimately linked spaces surrounded by hedges and a trellis.⁸³

Shute House, in Wiltshire, is a famous twentieth-century garden that embodies abstract ideas as part of the landscape.⁸⁴ Some of the moments that can be experienced in this garden are of exceptional quality. Designed based on a natural spring that comes out of the ground, Shute House is full of design elements, and has a special connection to water at every level. Related to the subconscious workings of the human mind, the abstract moments experienced in this garden are partially provided by the relationship between the elements and human senses; for instance, the stone and water create a new soundscape that appeals to the human soul. Jellicoe followed grids when designing hedges, pots, squares, and borders; the hedges are long and high to act as borders, an ideal element for designing small gardens. Landscapes and their design are important parts of garden development and mass production of plants is an essential part of the design process. The art and craft are both critical to this design style: combining natural building materials with plants to showcase nature.



Fig 91. The garden of shute house - The lawn terrace at the back

The water features found in the Shute Garden also bring to mind some of the design elements used in Persian gardens such as the Alhambra, in Granada. As in these gardens, the use of water in Shute Garden plays an essential role; it is channelled into a series of canals, pools, and waterfalls. There is a balance between formality and informality, nature and human. The wall and boundaries typical of eighteenth-century design are a visible and integral part of the Shute House design. To remind users of the surrounding environment, large trees echo the hills and provide balance to a formal layout.

When people become directly involved in their landscapes, deeper meaning might become attached to such places in comparison to places that are professionally designed and maintained. The garden becomes an extension of the gardener as well as the visitor. Japanese garden design is an example of gardens that have a deeper meaning.



Fig 92. The garden of shute house- water flows into octagonal, square and hexagonal pools, each one with fountain in the center

