Heterotopia of Spectacles

Toronto International Film Festival in the Entertainment District

by

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Master of Architecture

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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

The Toronto International Film Festival Group (tiff.) is the latest addition to an existing array of spectacles offered in Entertainment District of Toronto. The spectacles offered in this area of the city include staged shows, sports games, conferences and exhibitions, film screenings, shopping, dinners and dances. Other spectacles available in the area include the colourful environments in which these events are housed and the people who animate them. They remove us from reality, surprise us, connect us with others, and allow us to participate as a part of a community. These spectacles are unlike any experience found in our everyday lives. However, their extraordinary nature can be so enticing that they put us into a trance that can leave us vulnerable to political and economic influences. For good or bad, we are drawn to the experiences available in the district because they feed the universal human desire to participate in a series of extraordinary experiences.

This thesis uses Michel Foucault's concept of heterotopias, or 'other places', to shed light on the values, characteristics and functions of spaces dedicated to these spectacles. Heterotopias exist in all cultures, change in synchronicity with the culture, juxtapose a multitude of spaces and time within one space and time, consist of a system of openings and closings, and function somewhere between a reflection of reality and a utopia. These spaces exist in the grey zone between the political-public domain and the economic-private property. They are sanctuaries for events, activities and illusions that deviate from those of the commonplace.

The Entertainment District is a heterotopia that reflects and fosters Toronto's enjoyment and fascination with spectacles. This thesis looks at how the district can further its role as a heterotopia of spectacle by juxtaposing the existing experiences with a variety of contemporary experiences such as free play and film-related events introduced through John Street's use of the concept of shared space and the introduction of a new home for tiff.

Portions of John Street are transformed into continuous ground surfaces that encourage pedestrian circulation within the district, as well as the introduction of new spectacles such as organized street games and street festivals including those by tiff. The new tiff. building situates itself along this continuous ground surface and extends up to the building's edge and through laneways to an internal courtyard. The building reads as an incompatible cluster of skewed rectilinear volumes with their own distinct function stacked on top of one another. The agitated and fragmented geometry of the building is developed through a series of governing lines and curves which sets themselves within the Cartesian grid of the city at irregular angles. These volumes are wrapped in a variety of opaque, transparent and translucent materials that frame views of events on the street, in the neighbourhood, and in the city.

This thesis of discourse and design will be of interest to all those wishing to understand heterotopias or 'other places' dedicated to spectacles. This is a contribution to the ongoing discussion on the contemporary role of architecture and the urban landscape in serving our innate desire for experiences of escape, interactivity, unpredictability, and extraordinary nature.

Acknowledgements

There are many who have generously offered their time and energy in assisting me in the completion of this thesis. To them, I owe my gratitude.

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Table of Contents

ii Author's Declaration

iii Abstract

iv Acknowledgements

v Table of Contents

vi List of Credits for Photographs, Illustrations and Drawings

01 Chapter 1
Introduction

15 Chapter 2
The Spectacles of Toronto's Entertainment District

35 Chapter 3
Heterotopias: Places of Spectacle

47 Chapter 4
Spectacles within a Heterotopian John Street

69 Chapter 5
A New Design for the tiff. Building

113 Chapter 6
Conclusion

119 Appendix

121 Drawings

145 References

List of Credits for Photographs, Illustrations, and Drawings

Chapter 01

Fig. 1.01: City of Toronto Archives
Fig. 1.02: Author's Own Image
Fig. 1.03: Author's Own Image
Fig. 1.04: Author's Own Image
Fig. 1.05: KPMB and Toronto International Film Festival Group
Fig. 1.06: Live Design Magazine, http://livedesignonline.com
Fig. 1.07: City of Toronto Archives
Fig. 1.08: City of Toronto Archives
Fig. 1.09: Author's Own Image
Fig. 1.10: Johnson Chou
Fig. 1.11: Entertainment District Business Improvement Association
Fig. 1.12: Author's Own Image
Fig. 1.13: Author's Own Image
Fig. 1.14: Author's Own Image
Fig. 1.15: Yonge-Dundas Square, http://www.ydsquare.ca
Fig. 1.16: Author's Own Image
Fig. 1.17: Author's Own Image
Fig. 1.18: Author's Own Image

Chapter 02

Fig. 2.01: Author's Own Image
Fig. 2.02: Author's Own Image
Fig. 2.03: Author's Own Image
Fig. 2.04: Author's Own Drawing, City of Toronto
Fig. 2.05: Canadian Opera Company
Fig. 2.06: Mirvish Productions
Fig. 2.07: Toula Restaurant
Fig. 2.08: torontoist.com
Fig. 2.09: Author's Own Image
Fig. 2.10: Author's Own Image
Fig. 2.11: Wikimedia Commons
Fig. 2.12: Author's Own Image
Fig. 2.13: Rotten Tomatoes
Fig. 2.14: Life Magazine
Fig. 2.15: CTVglobemedia Inc.
Fig. 2.16: Rogers Communications
Fig. 2.17: Thomas Mayer Archive
Fig. 2.18: Author's Own Image
Fig. 2.19: Art Matters - AGO Blog
Fig. 2.20: image34.webshots.com
Fig. 2.21: Author's Own Image
Fig. 2.22: Author's Own Image
Fig. 2.23: Author's Own Image
Fig. 2.24: Author's Own Image
Fig. 2.25: Author's Own Image

Chapter 03

Fig. 3.01: Author's Own Image
Fig. 3.02: Toronto Symphony Orchestra
Fig. 3.03: CFL Argonauts
Fig. 3.04: Excellent Virtu Art Gallery
Fig. 3.05: La Grotta Ristorante
Fig. 3.06: Art Gallery of Ontario
Fig. 3.07: Cameron Macintosh Productions
Fig. 3.08: goldenticket.tumblr.com
Fig. 3.09: City of Toronto Archives
Fig. 3.10: Digital Archive of Architecture, Jeffery

Howe, Boston College
Fig. 3.11: image34.webshots.com
Fig. 3.12: Author's Own Image
Fig. 3.13: Author's Own Image
Fig. 3.14: Art Matters - AGO Blog
Fig. 3.15: Author's Own Image
Fig. 3.16: CTV News
Fig. 3.17: Author's Own Image
Fig. 3.18: bizbash.com
Fig. 3.19: CTV News

Chapter 04

Fig. 4.01: Cro Portal
Fig. 4.02: Author's Own Image
Fig. 4.03: Author's Own Image
Fig. 4.04: Author's Own Image
Fig. 4.05: Author's Own Image
Fig. 4.06: Author's Own Image
Fig. 4.07: FILM detail
Fig. 4.08: Author's Own Image
Fig. 4.09: Author's Own Image
Fig. 4.10: Author's Own Drawing, City of Toronto
Fig. 4.11: Author's Own Drawing, City of Toronto
Fig. 4.12: Governing.com
Fig. 4.13: Brand Avenue
Fig. 4.14: Author's Own Illustration
Fig. 4.15: panoramio.com
Fig. 4.16: Author's Own Image
Fig. 4.17: Author's Own Illustration
Fig. 4.18: Author's Own Image
Fig. 4.19: Author's Own Image
Fig. 4.20: Author's Own Image
Fig. 4.21: Author's Own Image
Fig. 4.22: Cans Festival
Fig. 4.23: Author's Own Illustration
Fig. 4.24: Author's Own Illustration
Fig. 4.25: bp3.blogger.com
Fig. 4.26: New York Magazine
Fig. 4.27: islandwoo
Fig. 4.28: Author's Own Image
Fig. 4.29: Author's Own Image
Fig. 4.30: Author's Own Image
Fig. 4.31: Flickr
Fig. 4.32: Author's Own Image

Chapter 05

Fig. 5.01: The Gate
Fig. 5.02: Applied Thinking
Fig. 5.03: Author's Own Image
Fig. 5.04: Top Left Pixel
Fig. 5.05: Torontoist
Fig. 5.06: World of Stock
Fig. 5.07: Torontoist
Fig. 5.08: Toronto International Film Festival
Fig. 5.09: Author's Own Drawing, City of Toronto
Fig. 5.10: Author's Own Image
Fig. 5.11: Author's Own Model and Image
Fig. 5.12: Goad's Map of Toronto
Fig. 5.13: Author's Own Drawing
Fig. 5.14: Author's Own Drawing, City of Toronto
Fig. 5.15: Author's Own Drawing, City of Toronto

Fig. 5.16: Author's Own Drawing
Fig. 5.17: Author's Own Drawing
Fig. 5.18: Author's Own Drawing
Fig. 5.19: Swiss-Miss
Fig. 5.20: MWM
Fig. 5.21: Author's Own Drawing
Fig. 5.22: KME
Fig. 5.23: WIkimedia Commons
Fig. 5.24: James and Taylor
Fig. 5.25: Innovative Structural Glass
Fig. 5.26: Innovative Structural Glass
Fig. 5.27: Shaw Brick
Fig. 5.28: Author's Own Drawing
Fig. 5.29: Seele
Fig. 5.30: Author's Own Image
Fig. 5.31: Old Castle Glass
Fig. 5.32: Author's Own Illustration
Fig. 5.33: Author's Own Drawing
Fig. 5.34: Author's Own Drawing
Fig. 5.35: Author's Own Drawing
Fig. 5.36: Author's Own Illustration
Fig. 5.37: Design Public
Fig. 5.38: igotcha media
Fig. 5.29: Author's Own Drawing
Fig. 5.40: Author's Own Drawing
Fig. 5.41: Author's Own Illustration
Fig. 5.42: Author's Own Image
Fig. 5.43: Art Matters - AGO Blog
Fig. 5.44: tiff.
Fig. 5.45: tiff.
Fig. 5.46: Author's Own Image
Fig. 5.47: Corporate Events Manhattan
Fig. 5.48: Author's Own Drawing
Fig. 5.49: New York Times
Fig. 5.50: Author's Own Image
Fig. 5.51: Author's Own Illustration
Fig. 5.52: Last Minute London
Fig. 5.53: Author's Own Image
Fig. 5.54: Author's Own Illustration
FIg. 5.55: Wayfaring
FIg. 5.56: Atelier a+d
FIg. 5.57: Author's Own Illustration
FIg. 5.58: Author's Own Illustration
FIg. 5.59: Author's Own Drawing
FIg. 5.60: Author's Own Illustration
FIg. 5.61: Author's Own Illustration
FIg. 5.62:Author's Own Illustration
FIg. 5.63:Author's Own Image

Appendix

Fig. 7.01: Toronto International Film Festival Group

Drawings

Fig. 8.01: Author's Own Drawing
Fig. 8.02: Author's Own Drawing
Fig. 8.03: Author's Own Drawing
Fig. 8.04: Author's Own Drawing
Fig. 8.05: Author's Own Drawing
Fig. 8.06: Author's Own Drawing
Fig. 8.07: Author's Own Drawing
Fig. 8.08: Author's Own Drawing

Fig. 8.09: Author's Own Drawing
Fig. 8.10: Author's Own Drawing
Fig. 8.11: Author's Own Drawing
Fig. 8.12: Author's Own Drawing

Key

(opp.) = image is on the opposite page
(top) = image is at the top of this page
(bottom) = image is at the bottom of this page

Chapter 1
Introduction and Overview



1961



2007



tiff. Moves to the Entertainment District

In 2003, the Toronto International Film Festival Group (tiff.) announced they would be constructing a new home in the heart of the Entertainment District in Toronto, Canada. tiff. offers the best of classic and contemporary world cinema through year-round film screenings, exhibitions, educational workshops, discussions, mentorship and archiving programs. The experiences offered by tiff. are fitting additions to an area of the city that has become a destination known for offering its patrons escapes from the everyday. Events in the area include staged shows, live concerts, sports games, exhibitions, conferences, films, shopping, dining, drinking, and dancing. All of these experiences are in addition to the dynamic environments in which they are housed and the people who populate them. Many of these spectacles did not exist until the past two to three decades.

The Creation of the Entertainment District

During the early expansion of Toronto in the 19th century, the now Entertainment District was on the outskirts of the city and occupied by many of Toronto's wealthier citizens including the well-known Massey family. The area started to offer experiences of spectacle at the start of the 20th century when the Royal Alexandra Theatre

Fig. 1.01 (opp. top left): Photo of King Street West and John Street (1961)
Fig. 1.02 (opp. top right): Photo of King Street West and John Street (2007)
Fig. 1.03 (top): Architect's rendering of new tiff. building (2010)

opened its doors on King Street, just west of Simcoe Street. Alongside it, many shops were encouraged to open because of the establishment of the King Street and Queen Street streetcar lines and the associated volumes of patrons who passed through the area.

Attracted to the area's close proximity to the city core and adjacency to the harbour, factories and warehouses started to take over the area.[1] Many of these spaces were occupied by the garment manufacturing sector who stayed until the 1970s and 1980s when the area entered a long period of gradual decline as manufacturing activity migrated to suburban opportunities and offshore operations.[2] Attracted to the area by the affordable rent; the availability of empty lots and abandoned loft warehouses; the accessibility to the rest of the city; and the new mixed-use zone designation, creative individuals and groups (including artists, designers, and advertisers) moved into the area and initiated its transformation into a home for the city's creative industry. Some of the vacant loft spaces became home to a new after-hours house music scene, which since its inception has grown to become the most concentrated club district in North America.[3] The transformation initiated by the creative industry attracted additional inhabitants including: two





Fig. 1.04: (top) View of Adelaide Street from Spadina Avenue to John Street (1912)

Fig. 1.05: (bottom) Archive photo of Royal Alexandra Theatre





broadcast centres, a string of theatres, a concert hall, stadiums, a convention centre, numerous condominium developments, a string of luxury hotels, as well as numerous restaurants, shops and night clubs. In the 1990s, the area became officially known as the Entertainment District when the Business Improvement Association was established. Specifically, the district extends from Bay Street to Spadina Avenue and from Queen Street West to the Gardiner Expressway. Many places such as the Art Gallery of Ontario, the cluster of restaurants and clubs along King Street West, west of Spadina Avenue and Harbourfront, are beyond the boundaries of the district. However, due to their close proximity, this thesis considers their contribution to the overall spectacle of the area. In the coming years, these establishments will be joined by the new tiff. building, which will contribute to the area's concentration of spectacles that are sublime, unpredictable, exhilarating, and awe-inspiring.

A Cluster of Spectacles

People are drawn to the experiences of Toronto's Entertainment District because they are unlike anything experienced in people's daily lives. They are spectacles, which temporarily engage people into other worlds while allowing them to share this experience with a group of others. Their seduction is so strong that they can also be

Fig. 1.06 (top): Muchmusic sign outside the CTV building
Fig. 1.07 (bottom): GRIP advertising agency in renovated loft

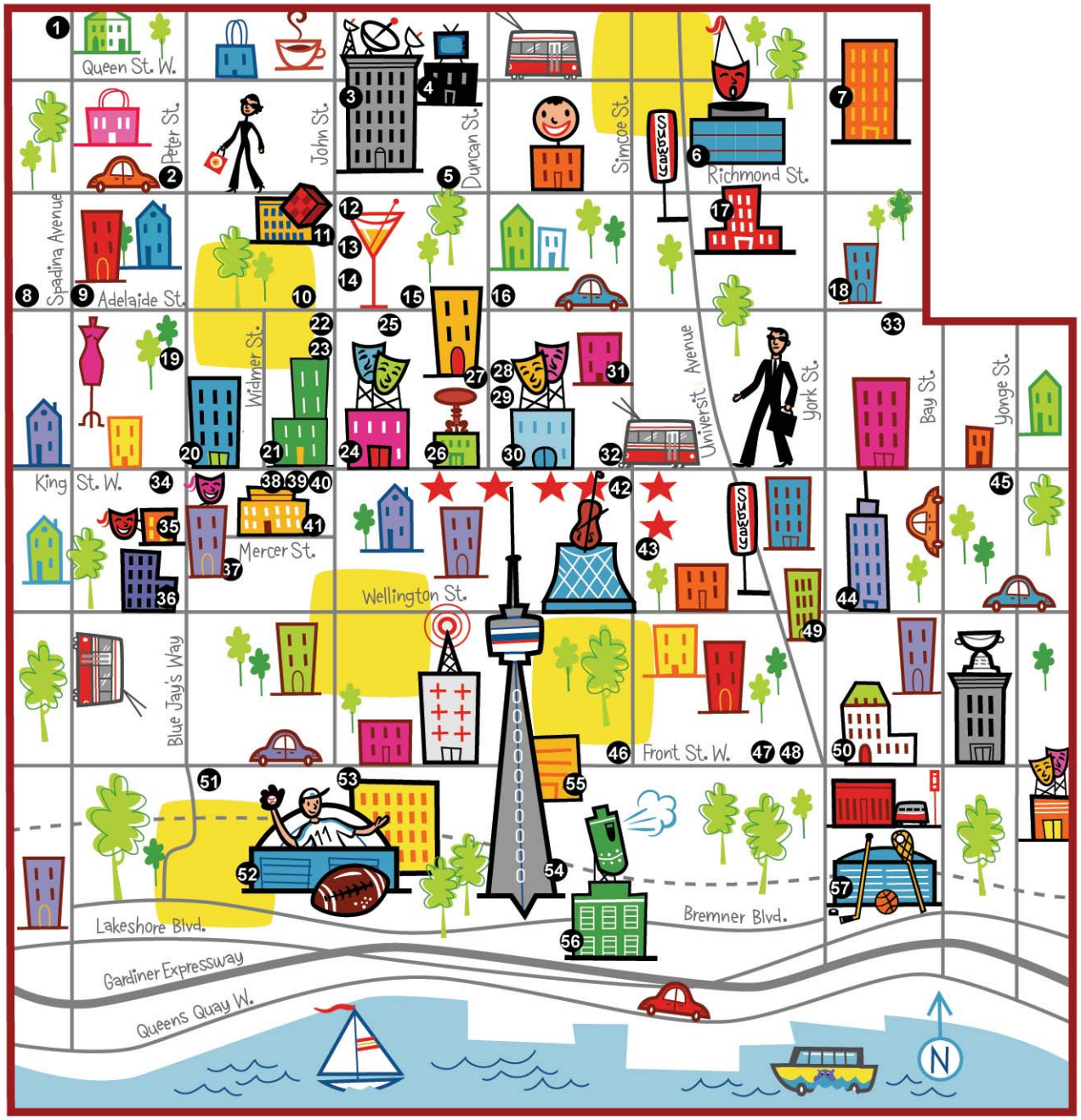


Fig. 1.08: Visitor's map to the Entertainment District illustrates various spectacles: sports, music, theatre, shopping, drinking and broadcasting.





used to oppress individuals towards a homogenous set of political ideologies or consumer decisions.

This thesis views the addition of tiff. to the Entertainment District as an opportunity to improve and intensify the experiences currently available. Visitor experiences do not necessarily have to be isolated to a specific restaurant, shop or theatre, but can be heightened through the synergy of complimentary offerings within the public and private spaces of the area. Visitor experiences within the area can be heightened when paired with other experiences. For example, a dinner can be followed by a free evening outdoor concert, shopping can precede a matinee show, or a trip to the art gallery can be followed by some playful doodling on the sidewalk. This rich diverse group of sights and sounds offers visitors experiences that reflect and juxtapose those found in their ordinary lives.

Heterotopia of Spectacles

The Entertainment District and its spaces are examples of Michel Foucault's Heterotopias. This thesis uses this term to help define these places, their characteristics, their purpose and their emplacement to the rest of the city. Heterotopias are places that interrupt the apparent continuity and normality of ordinary everyday space—they

Fig. 1.09 (top): John Street, north of Queen Street West.
Fig. 1.10 (bottom): Crowd gathers for a show at Roy Thompson Hall

inject alternity into the sameness, the commonplace, and the topicality of everyday society.[4] Heterotopias exist in all cultures, can change in synchronicity with its culture, offer a number of spaces and times within a single real space, contain a system of openings and closings, and have defined functions.[5]

Heterotopia: The Third Sphere of Hidden Appearance

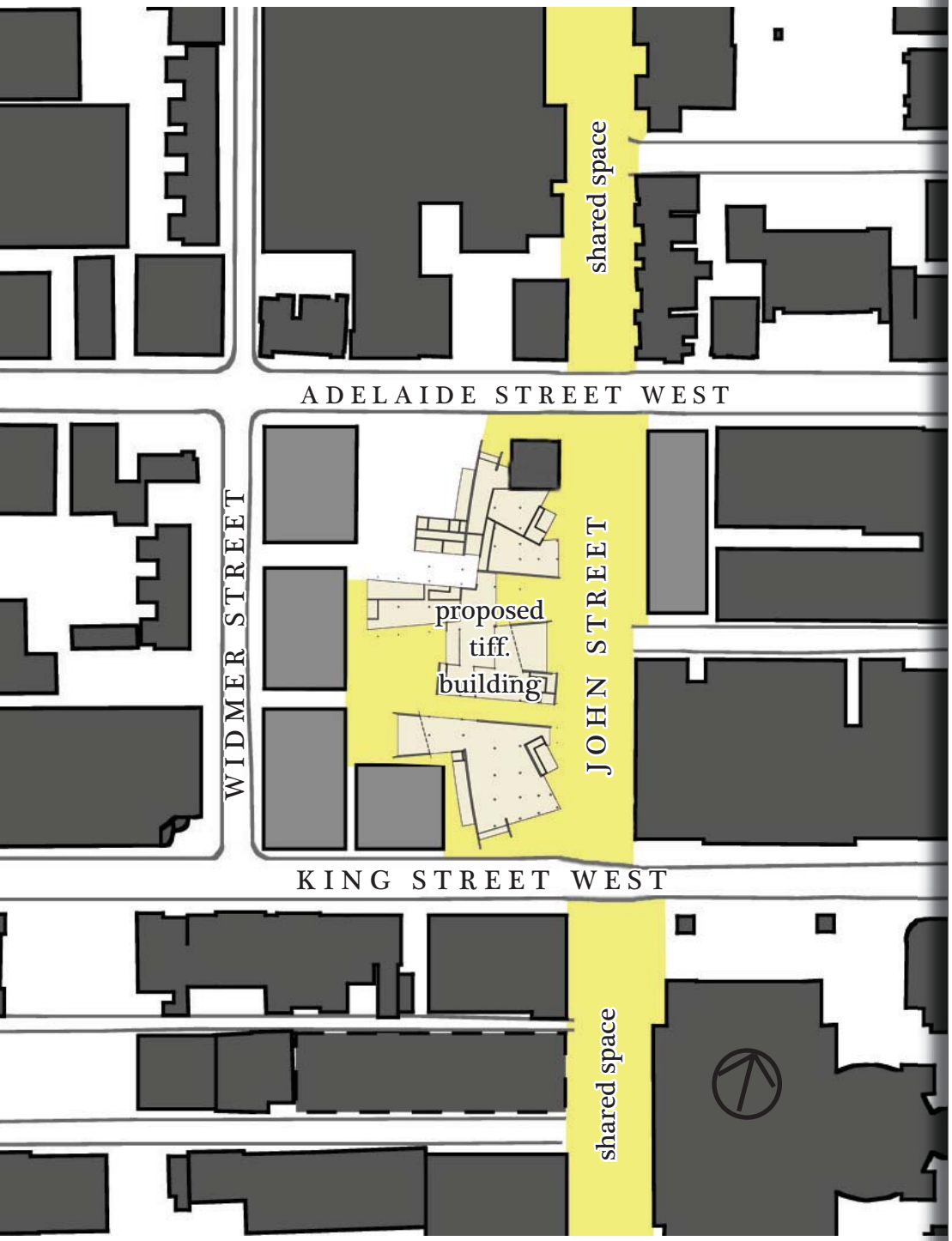
In their essay, 'The Space of Play', Lieven De Cauter and Michiel Dehaene draw a relationship between Hippodamus' division of the city and Foucault's theories. They state that, "Heterotopia is...the third space of Hippodamus' triad. That 'third space' is neither political (or public) nor economical (or private) space, but rather sacred space. If the public space is a place of appearance and the private space is a place of hiding, then a heterotopia is a place of hidden appearance. In our terminology today, this third category of sacred space probably comes closest to what we commonly describe as the 'cultural sphere': the space of religion, arts, sports and leisure."[6]

In the Entertainment District, spectacles flourish by blurring the boundaries between public and private space. Private venues allow views of their internal spectacles to be seen from the street through glazed facades and allocate spaces freely accessible by the public. On the





Fig. 1.11: (top) Patrons at the Four Seasons Centre in Toronto.
Fig. 1.12: (bottom) Sign for Rogers Centre in Toronto.



other hand, public streets welcome the occupation of spectacles from the private realm as detected through their use of colourful facades and signs, events and people. The city accepts the public realm of the district as another place or heterotopia as seen through its routine provisions of road closures, barricades and extra surveillance.

John Street as Shared Space

John Street, a north-south artery through the Entertainment District, can be designated to accommodate for the frequent occupation of the street by spectacles that blur the line between public and private space. Portions of the street adopt the urban planning concept of shared space where the space between built forms become one continuous surface. With one surface, people are free to interpret, to use, and to circulate as they wish. These surfaces encourage new 'free play' spectacles such as purposeless games, street performances, animation of surfaces (ie. graffiti art), and street festivals.[7] These surfaces also encourage circulation among segregated pockets of the district, which furthers the district's heterotopian abilities to provide multiple experiences within a single place and time. Lastly, these surfaces will be used by tiff. to host its events such as queues, film openings, outdoor screenings, interviews, and live musical perfor-

Fig. 1.13: Design Approach: Site with John Street as shared space.

mances.

A Redesign of the New tiff. Building

This thesis proposes a redesign of the tiff. building by Kuwabara Payne McKenna Blumberg Architects (KPMB) currently in construction. The new design strives to be a heterotopia of spectacle, as well as a spectacle in itself. It maintains the building at the corner of King Street West and John Street, but occupies a site parallel to John Street between Adelaide Street and King Street West. The realignment allows the proposed shared space of John Street to be the building's front porch and a natural extension of its program space. This continuous ground surface extends up to the building's edge. An undulated building footprint creates catch basin-like spaces for people to gather for various activities to take place. Certain ground floor tiff. spaces (such as the lobbies) are enclosed in two- or three-storey floor-to-ceiling glass curtain walls. This transparent separation allows for the continuous ground surface to visually extend beyond the building walls. A laneway bisecting the building extends this continuous public space from John Street to an internal courtyard.

From the street level, the tiff. building reads as an incompatible cluster of rectilinear volumes stacked six-storeys

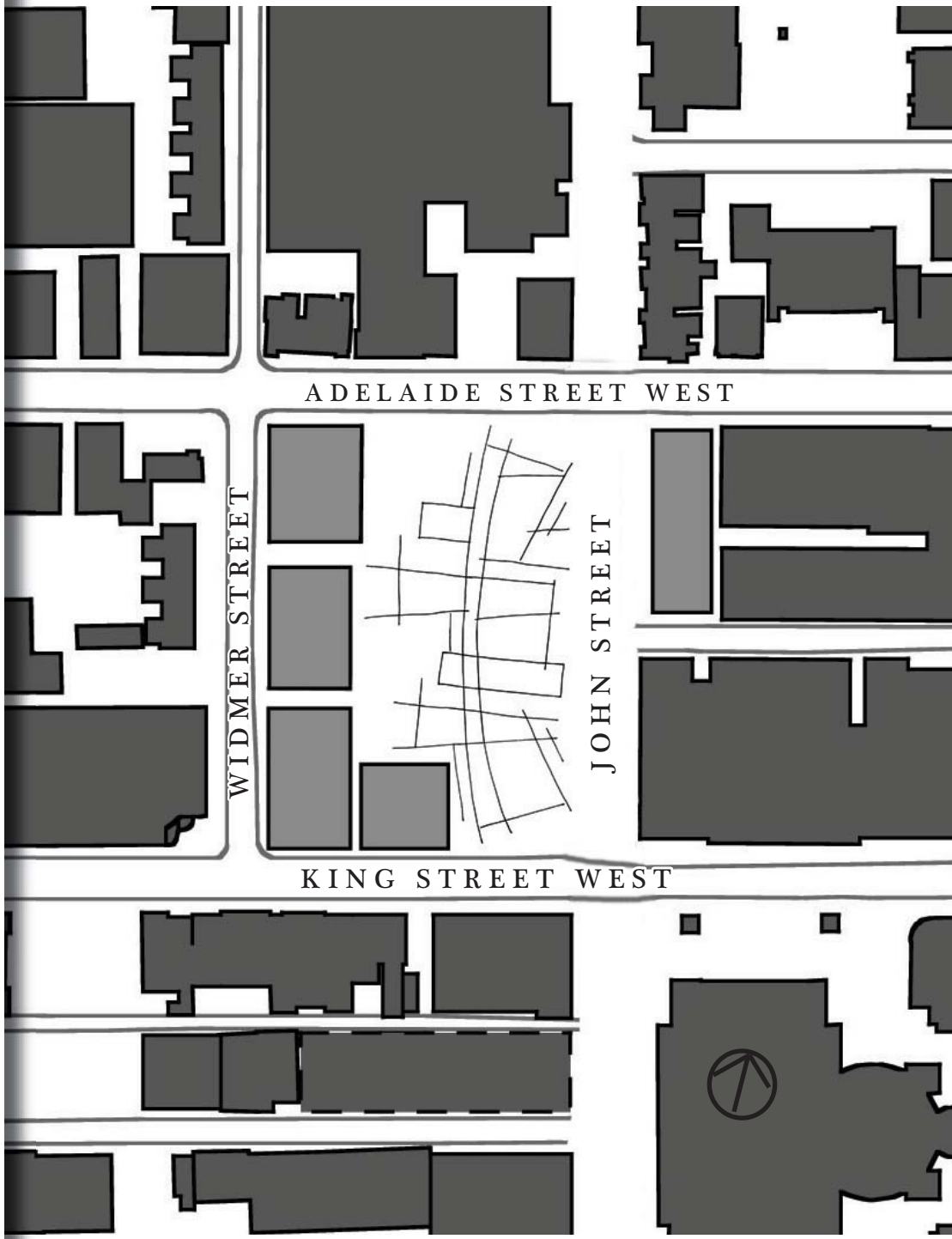


Fig. 1.14: Design Approach - Building skewed by diagonal and curved lines at irregular angles to the city's Cartesian street grid.



high. This informal stacking also leads to a series of leftover negatives spaces that function as circulation and gathering spaces. In plan, these volumes are skewed by a series of governing lines and curves set at irregular angles to the Cartesian grid of Toronto and contribute to an agitated and fragmented geometry of the building.

It is important to note that each volume has its own distinct program function and is wrapped in a different cladding material. The volumes are not fully enclosed but are open on some sides, and these openings are oriented at various levels and in different directions. These openings frame views of the events within tiff., on the street, in the neighborhood, and in the city. For example, one volume is a cinema on ground level that sits on axis with Pearl Street. The volume opens up towards Pearl Street allowing its inhabitants unobstructed views of the street that terminate in eastward views of skyscrapers in the adjoining Financial District. Furthermore, the opening allows users of Pearl Street views of the tiff. cinema. Therefore, the design and orientation of these openings and enclosures simultaneously function to reveal and hide the spectacle of the events within the tiff. building.

Future Directions of Discourse

This thesis' proposed building design is for the staging

Fig. 1.15: Design Approach: Cinemas open to views of the city. At varying levels and orientations, each cinema offers a different view.

and viewing of spectacles offered by tiff. and the Entertainment District today; however, will it continue to do so in the future? With recent technological advances, it is increasingly possible to experience spectacles remotely. Therefore, one needs to ask if telecommunication portals, such as the Internet, will diminish the need for places like the Entertainment District? If physical places of spectacle continue to be relevant, the Entertainment District faces fierce competition from other local heterotopias of spectacles such as Yonge-Dundas Square, Harbourfront, and the Distillery District. Moreover, on a global scale, the Toronto Entertainment District will have to compete with highly recognized heterotopias of spectacle such as Times Square in New York City, or the Strip in Las Vegas. This thesis also lends itself to a discourse naturally formed clusters of spectacles such as the Entertainment District. A closer examination of the area may provide some insight into the criterias involved in the creation and location of such areas. It is suggested that cultural groups attract each other because their close geographic proximity nurtures collaborations, which drive innovation.[8]

To examine these questions, the next chapter begins the in-depth exploration of spectacle and their place within the Entertainment District. It will also investigate the qualities of spectacles that keep visitors coming back for more.

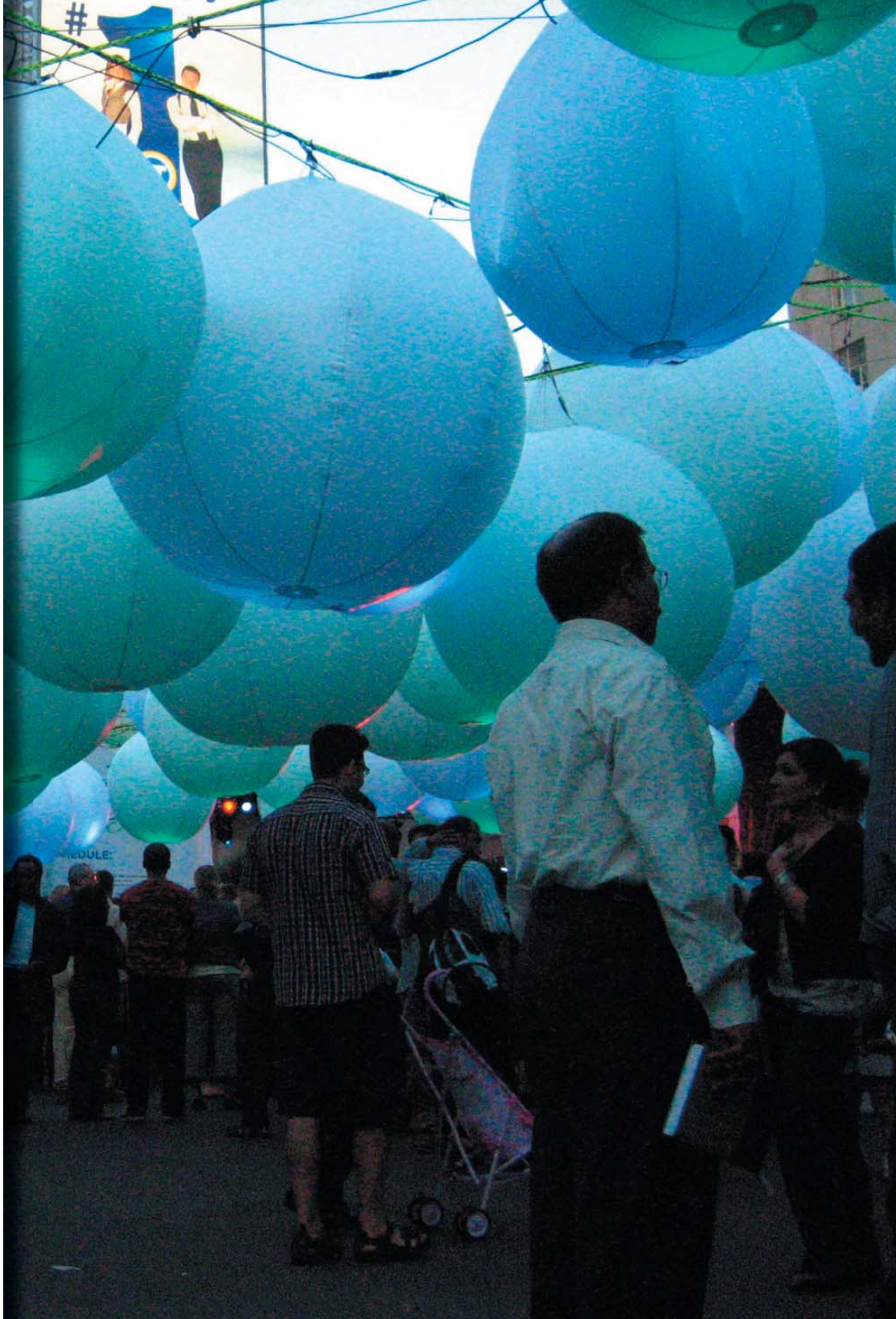


Fig. 1.16: Crowds gather under a temporary canopy of LED fabric spheres in Yonge-Dundas Square

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Chapter 2
The Spectacles of Toronto's Entertainment District







Spectacles offered in the Entertainment District

The Entertainment District in Toronto (Canada), is the destination for a variety of spectacles such as theatre, opera, ballet, concerts, sports games, comedy acts, television show tapings, art exhibitions, film screenings, and other experiences which include: shopping, drinking, dining, and dancing. The colourful venues which house these events and experiences, and the people who populate them, are in and of themselves, spectacles. This is because many of the city's cultural and entertainment venues such as the Princess of Wales Theatre, the Rex Hotel, the Scotiabank Theatre, the Canadian Broadcast Centre, the Rogers Centre, the Horseshoe Tavern, the Metro Toronto Convention Centre, the Umbra Store, Rain Restaurant, Wayne Gretskys', Ultra Supper Club and Circa Night Club are located in this district.

Characteristics of Spectacles

The above venues, their experiences and their patrons are all spectacles, man-made phenomenas that people share through live experience.[1] They are extraordinary,

Fig. 2.01 (opp.): Graffiti Lane, Toronto.
Fig. 2.02 (top): Royal Alexandra Theatre prior to curtain call.
Fig. 2.03 (bottom): Themed street sign in the Entertainment District.

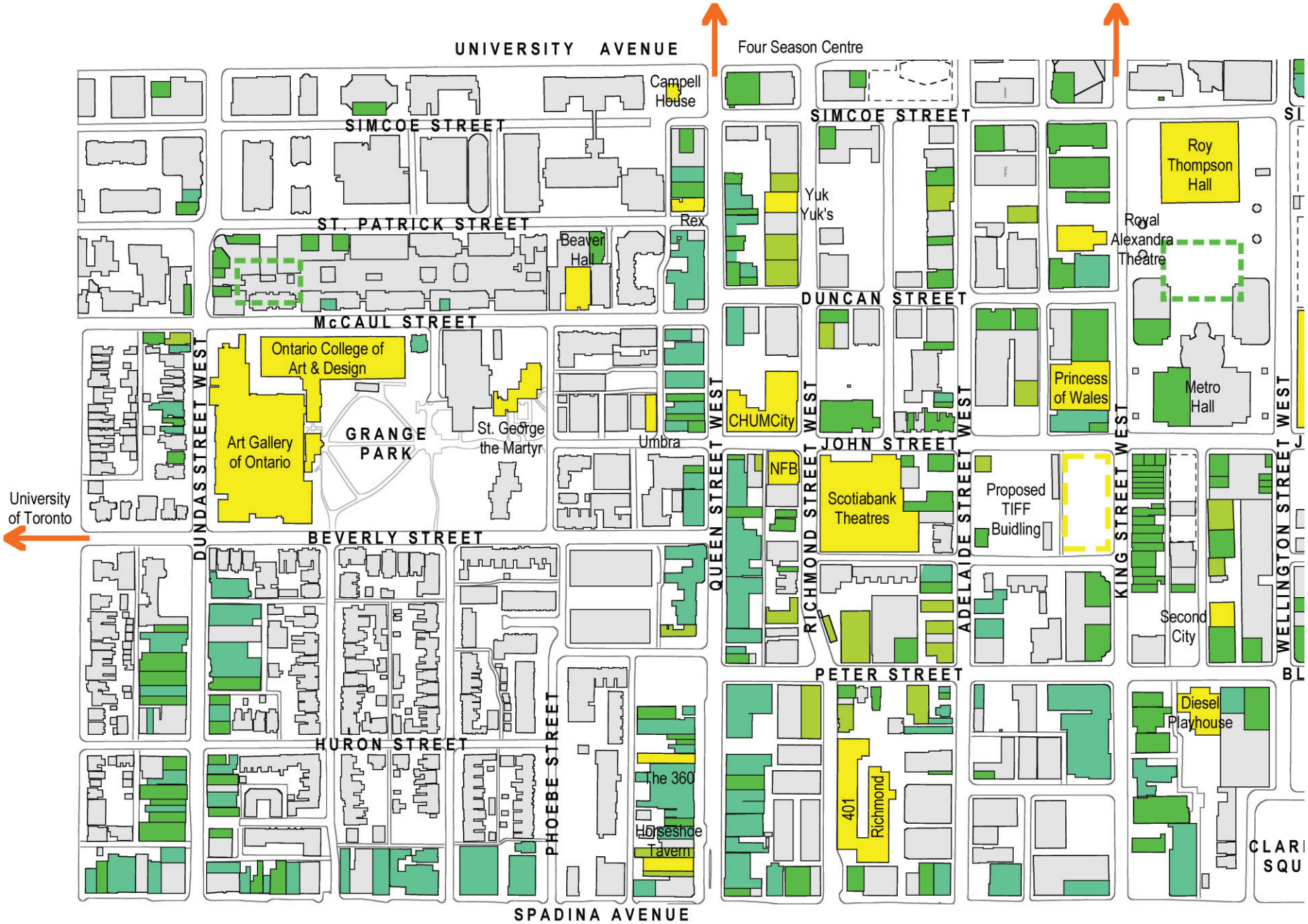
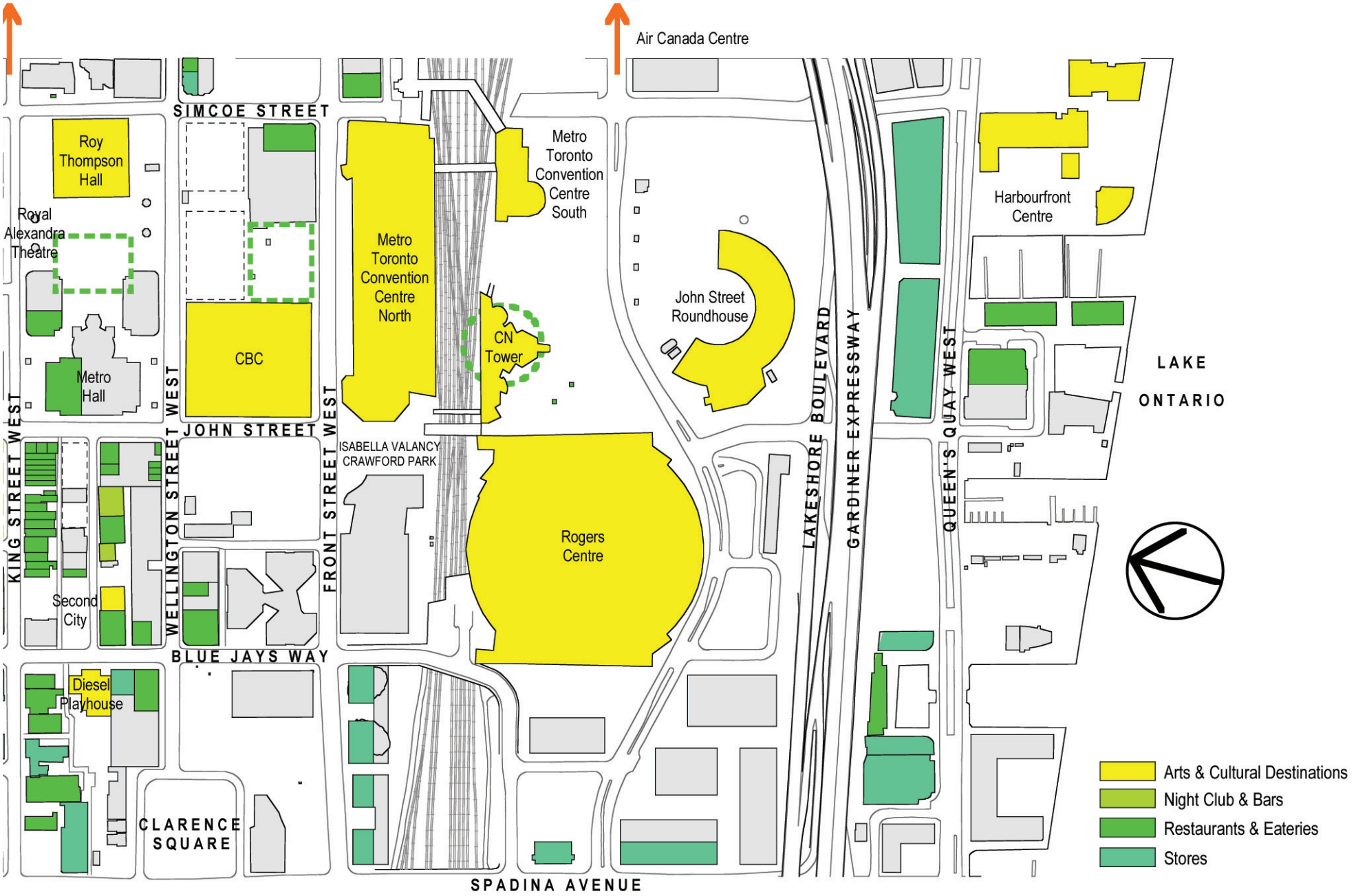


Fig: 2.04: (1 : 5000) Sites of selected spectacles surrounding the Entertainment District


Air Canada Centre
SIMCOE STREET
Roy Thompson Hall
Royal Alexandra Theatre
Metro Hall
CBC
Metro Toronto Convention Centre North
Metro Toronto Convention Centre South
CN Tower
John Street Roundhouse
Harbourfront Centre
LAKE ONTARIO
KING STREET WEST
WELLINGTON STREET WEST
JOHN STREET
FRONT STREET WEST
ISABELLA VALANCY CRAWFORD PARK
Rogers Centre
LAKESHORE BOULEVARD
GARDINER EXPRESSWAY
QUEEN'S QUAY WEST
Second City
BLUE JAYS WAY
Diesel Playhouse
CLARENCE SQUARE
SPADINA AVENUE
Arts & Cultural Destinations
Night Club & Bars
Restaurants & Eateries
Stores

memorable, engaging, awe-inspiring, and sensual. They allow visitors to temporarily escape to other worlds and to connect with humanity and partake in a community of people. They can also put people into trances and negatively influence their political ideologies and consumer decisions. Good or bad, their appeal and popularity draws many visitors across the region and the world to the Entertainment District.

Spectacles are amazing, exhilarating, awe-inspiring and sublime because they are unlike anything typically encountered in our daily lives. The scale of some venues and their events astonishes us. The annual *Canadian International Auto Show* features over 150 exhibitors with greater than one thousand vehicles spread over 850,000 square feet of space in the Metro Toronto Convention Centre and the Rogers Centre.[2] Its neighbour, the 1815 ft tall CN Tower, affords unparalleled views of the city.[3]

Spectacles are Bold, Unexpected and Memorable

The boldness of of the district's productions thrills us. In 2006, the Canadian Opera Company (COC) staged *Richard*





Fig. 2.05: (top) Press image for COC's *Der Ring des Nibelungen*
Fig. 2.06: (bottom) Toronto's production of the *Sound of Music*





Wagner's Der Ring des Nibelungen that had a total running time of 15 hours, featured an orchestra of up to 100 musicians, and cost approximately $10M to produce.[4] "Spectacles are larger than life...They induce a heightened state that can only be experienced in the flesh," commented David Rockwell, American architect and designer.[5] The thrilling possibilities of live experiences are its 'magical', 'unexpected', and 'uncontrollable' moments. The anticipation for those moments is comparable to that feeling of being on the razor's edge, that undercurrent of danger.[6] Scenes from shows are often ingrained in our consciousness and easily recalled from our minds. *The Sound of Music* production at the Princess of Wales Theatre boasts performances of some of the most memorable songs ever performed on the musical stage that include the well-known songs 'My Favourite Things' and 'Do-Re-Mi'.[7] The scale, the boldness and the unpredictability of experiences in the Entertainment District makes them exciting, captivating and memorable.

Spectacles Appeal to Our Senses

Spectacles demand the engagement and attention of our

Fig. 2.07 (top): Dark chocolate dipped pear with amaretto at Toula
Fig. 2.08 (bottom): Fans at outside MuchMusic at the CTV Building

senses such as the lush colour of a parade of costumes, the composed melodies which tickle the hairs on the back of our necks, or the warm chocolate cake that melts in our mouths. "The literal, sensual, figurative nature of a spectacle – its smell and feel and colour – is the value of intersecting with it," notes Kurt Anderson, journalist and writer.[8] They are unlike anything we experience day to day, and therefore through them we're able to have a momentary break in our reality to have a chance to go beyond the everyday. We may even have a transcendent experience.[9] The slogan of Cineplex Odeon, the parent company of the Scotiabank Theatre, is 'Escape with Us', which reflects the association of escapism with its offerings of movie-going experiences.[10] By way of spectacles, we are swept into these experiences and become immune to our automatic sensors about logic and reality. "I left with a spring in my step and a sloppy smile on my face. Suddenly the world seemed a brighter place. A show that restores one's faith in human nature," said the London Telegraph about the stage production of the *Sound of Music*.[11] Promotions for the Toronto Symphony Orchestra (TSO) suggest that visitors should "spend a





Fig. 2.09 (top): Cineplex's *Escape with Us* campaign on the TTC
Fig. 2.10 (bottom): People watching in Toronto's Financial District



revitalizing hour after work immersed in spectacular music and be home by 9pm."[12] Whether it is an hour or two, spectacles are brief in the duration of their existence and it is exactly this impermanent temporary state which allows for greater 'creative risk-taking' and 'adds a level of poignancy that relates to human life."[13]

Spectacles Connect Viewers

Spectacles are the simultaneous provocation of large crowds of people; viewers are not alone in their experiences. The basic inclusiveness of a crowd can foster gregariousness among its constituents that forms a communal bond.[14] Between friends, affections multiply; between strangers, empathies bloom. Within a crowd, we are not simply passive observers but active participants. "Collectivity can be a tonic. The presence of others eclipses the privacy of our condition; a common interest becomes visible in the multitude," says David Zolkwer, Director of the Opening Ceremonies for the 2004 Olympics at Athens.[15] He also comments, "People enjoy audience participation; it gives them a sense of contributing to a theatrical moment. If you say, "let's give everyone a small bell," with relatively little investment

Fig. 2.11: Ceremony at the 2004 Olympics in Athens, Greece.

you end up with the sound of seventy thousand bells. If you give everyone a flash camera so they can take photographs during the ceremony, you've created an incredible light show."[16] Individuals become part of a community as they share in an experience. The experience connects spectators through their collective reactions of applause, laughter, sighs, or clinch. "(This shared experience) taps into our deepest desire to belong and to participate... (It) allows us to reconnect to our humanity."[17]

People Watching is a Spectacle

Events bring together a gathering of people who are sometimes as intriguing and amazing as the performance onstage. As New York Times columnist Seth Kugel describes, 'people watching' in New York City is like watching television: short episodic stories which are at times funny, fascinating and revealing.[18] Anyone can be watched, but the spectator can easily become watched as well. In the Entertainment District, where there is a convergence of people dressed up for a good night out, there are plenty of subjects to watch, and people inevitably turn their gaze towards each other. The Enter-





Fig. 2.12: (top) People watching at Simcoe Park, Toronto.
Fig. 2.13: (bottom) Red carpet activity, Hollywood, CA.



tainment District experiences fluctuations of different people at different times of the day. During weekdays, there is an increase in the number of deliveries and workers arriving to and leaving from work, while in the evenings there are swarms of restaurant, theatre, and ballgame goers typically crowding the street before entering their venues. On weekends, there is an influx of shoppers and party goers who crowd the streets around the clock. Many people dress up to come to the Entertainment District because they know there will be plenty of people to see and they themselves will be seen. There are people in the Entertainment District moving at different speeds and in different sized groupings; there are people moving in different directions, and for different purposes. Part of the intrigue of people watching is the unpredictability of the scene. There could be a blockbuster movie or a visiting musician where crowds will camp out on the sidewalks overnight just to be the first to see them. With the addition of the tiff. building, there could be red-carpet gala events, which could draw crowds of photographers or journalists. Patios are another popular place for people watching. While enjoying their meals or drinks, visitors maintain good views of the street. Other people find

Fig. 2.14 (top): Engaged spectators at a 3D film screening

ledges to sit on or buildings to lean on while they scan the streets for interesting subjects. However, currently in the district, there are not many benches or other types of seating on the streets for people watching. Being with, and seeing other people we reconnect to the meanings of being human. With a bounty of people circulating the district, people watching is as much a spectacle as any other experience in the area.

The Influences of Spectacles

Our immersion in and engagement with spectacles can be so strong and overwhelming that Herbert Muschamp, a New York Times cultural critic, describes the experience of a spectacle as being in a trance where "(The experience) involves the relaxation of defenses and the consequent enlargement of trust...It changes the relationship between the subject's inner and outer worlds. What may appear from the outside to be a spaced-out condition may in fact be a state of hyper-alertness. The outer world is tuned out, or beheld with such clarity that the self seems to have dissolved into it."[19] He points out that our passivity to spectacles makes us vulnerable to their influences when used to promote certain political



Fig. 2.15: Media outlets owned by CTVglobemedia



agendas. For example, in the past, passivity induced by such mass-produced trances helped prepare the ground for the Nazis' rise to power.[20] Similarly, today where numerous media outlets are owned by a small number of corporations, consumers do not have access to a variety of perspective and are therefore, susceptible to propaganda in the press. In June 2007, CHUM Ltd. who formerly resided at the intersection of John and Queen Streets and owned one dozen television channels and 34 radio stations such as CityTV Toronto and Much Music was sold in part to CTVglobemedia Inc. CTVglobemedia is an existing owner of television channels such as CTV and TSN, and the Canadian national newspaper The Globe and Mail; however, the Canadian Radio-Television and Telecommunications Commission (CRTC) did not permit the selling of five CityTV brand channels. They insisted that the sell would violate policy prohibiting the ownership of more than one conventional television station in a given market. Ultimately, the CityTV stations were sold to another media giant, Rogers Communications Inc.[21]

Spectacles Fill the Void within Us

Muschamp believes that political propaganda is successful

Fig. 2.16: Media outlets owned by Rogers Communications Inc.

because we have internal voids that need to be filled. Societies used to be organized according to rigid, hierarchical structures or absolutism.[22] However, with the birth of modernity approximately five hundred years ago, the old order started to crumble and we have been in a state of 'panic' and have began to have a void within us. Desperately trying to fill this void left by the trappings of an absolute society,[23] we have since been engaged in a seemingly senseless consumption of spectacles. This has led to the rise of stylized Baroque works of art and architecture, and our current state of consumer culture.[24]

Spectacles are Products Marketed to the Masses

With an understanding of our senseless frenzy of consumption, businesses are creating homogenized spectacles with false pretenses that appeal to a broad demographic. They launch marketing campaigns to suppress individual desires into wanting the same mass-market spectacles.[25] Graham Shane viewed these spectacles as showplaces of capitalism and global production where assets are privately-owned and





Fig. 2.17: (top) Visitors filing into AGO's lobby
Fig. 2.18: (bottom) Patrons line-up to enter a nightclub in the Entertainment District





controlled with the pure purpose of generating wealth.[26] Many consumer products or experiences are shrouded under false pretenses. For example, in an attempt to draw consumers, businesses sensationalize news stories into entertainment pieces. Shopping malls and theme parks create false replicates of pedestrian-friendly main streets to attract shoppers to visit and linger. Similarly, businesses repackage the same products such as shampoos and conditioners in a variety of brands to provide the false illusion that there is an abundance of consumer choices.[27]

Many spectacles are paid experiences. In the Entertainment District, visitors pay admission fees to access the Art Galleries of Ontario (AGO) galleries or exhibitions at the convention centre; visitors pay for tickets to watch a performance at the Royal Alexandra Theatre or films at the National Film Board's (NFB) Mediatheque; and visitors pay a bill to enjoy a nice dinner at Milestone's. Venues such as Yuk Yuk's, the Royal Alexandra Theatre, the Scotiabank Cinema, and the Rogers Centre are all privately owned and operated. The shows and events held at these

Fig. 2.19 (top): Queuing at AGO's free opening weekend
Fig. 2.20 (bottom): Crowds at the Canadian International Auto Show at the Metro Toronto Convention Centre

venues consist of traveling comedy acts, staged shows, movies, and sports games designed and proven to appeal to audiences around the globe. On the other hand, the Metro Convention Centre, the Canadian Broadcast Corporation (CBC), the Harbourfront Centre and the AGO are publicly funded and are mandated to serve the public's interest; however, their level of funding from governments fluctuates depending on the political party in power.

Shane suggests that spectacles are used to suppress individual's sense of need and desires with a homogeneous artificially created stimuli. This is done through elaborate advertising and marketing promotions with hollow promises. They create a frenzy of consumption and commercial fetishism about objects of desire.[28] For example, due to the mist of hyper media coverage for the reopening of the AGO, 52,000 people visited the galleries for its free weekend preview.[29] Similar to this, heavily publicized Hollywood movies regularly sell-out tickets during opening weekends at the Scotiabank Theatre, while greater than 45,000 fans sold-out the Rogers Centre to attend they highly anticipated AC/DC concert two years



Fig. 2.21: Diverse offerings from the boutique shops on Queen Street W.





ago.[30] The selected examples above illustrate some of the buzz generated surrounding spectacles. On a day-to-day basis, we are saturated with marketing campaigns and media coverage telling us what to expect from a show even before we step into the theatre. During a performance we cannot help but feel swept away in the applause of others. As such, one must ask if we capable of forming our own opinions about the experience of a spectacle or not?

Spectacles Cater to Individual Taste

Contrary to these negative views on the commercialization of spectacle, Marco Cenzatti would argue that the 'homogenization of production and consumption,' is a past condition of Fordism. Cenzatti believes that we are now in a post-Fordism society which has shifted to a more flexible socio-economic organization. Where the "decline of mass production and success of the new industrial organizations could be explained as a consequence of increasing social fragmentation and self-identification. Globalization can be added to the mixture as a cause or as a catalyst of the process... it is clear that a differentiated and changing

Fig. 2.22 (top): Numerous dining options on King Street West
Fig. 2.23 (bottom): Performer at Circa Night Club on John Street

population of consumers is an ideal match for an organization of production that needs both constant change and inspiration. Thus the regulatory mechanisms that have supported Fordism are no longer necessary. In fact they would contradict the need for flexibility and change".[31] Like other industries, the business of spectacles has diversified to cater to the various tastes of individuals. Muschamp believes the audience or the 'condition of socialized subjectivity' is the framework to access ideas and understanding the diversity of perceptions. We do not have to react or agree with the crowd on what we receive from a spectacle, but only through rubbing shoulders with others in the audience will these conflicts and differences between the individual and the crowd arise.[32]

The Many Faces of Spectacles

Spectacles are big, bold, surprising and memorable experiences that are immersive and sweep us away from reality, if only for but a brief moment. Spectacles draw people together to participate, share and connect as a community. Their popularity informs us of our innate desires for sensual engagements, for temporary escapes and for human social interaction. They can be so



Fig. 2.24: An illuminated John Street is ready for a night of partying

consuming that viewers submit to a trance-like state where they passively receive and become susceptible to many commercial and political influences. Our desires for spectacle are not innate but a result of strategic marketing; however, despite the commercialization of spectacles, some still believe that the abundance of spectacles creates the provision for individuality as opposed to being subsumed into mass consumption. Moreover, it is through the activity of mass participation that differences between the individual and the masses become apparent—spectacles' popularity and longevity is a testimony to its value to us.

However, spectacles do not exist in the ordinary everyday space. They exist in places beyond the normal realms of the city. Michel Foucault called these places heterotopias or other places that have their own set of principals, which allows deviate things and activities such as spectacles to function and flourish. The following chapter looks at this concept to understand the characteristics of these spaces for spectacles.

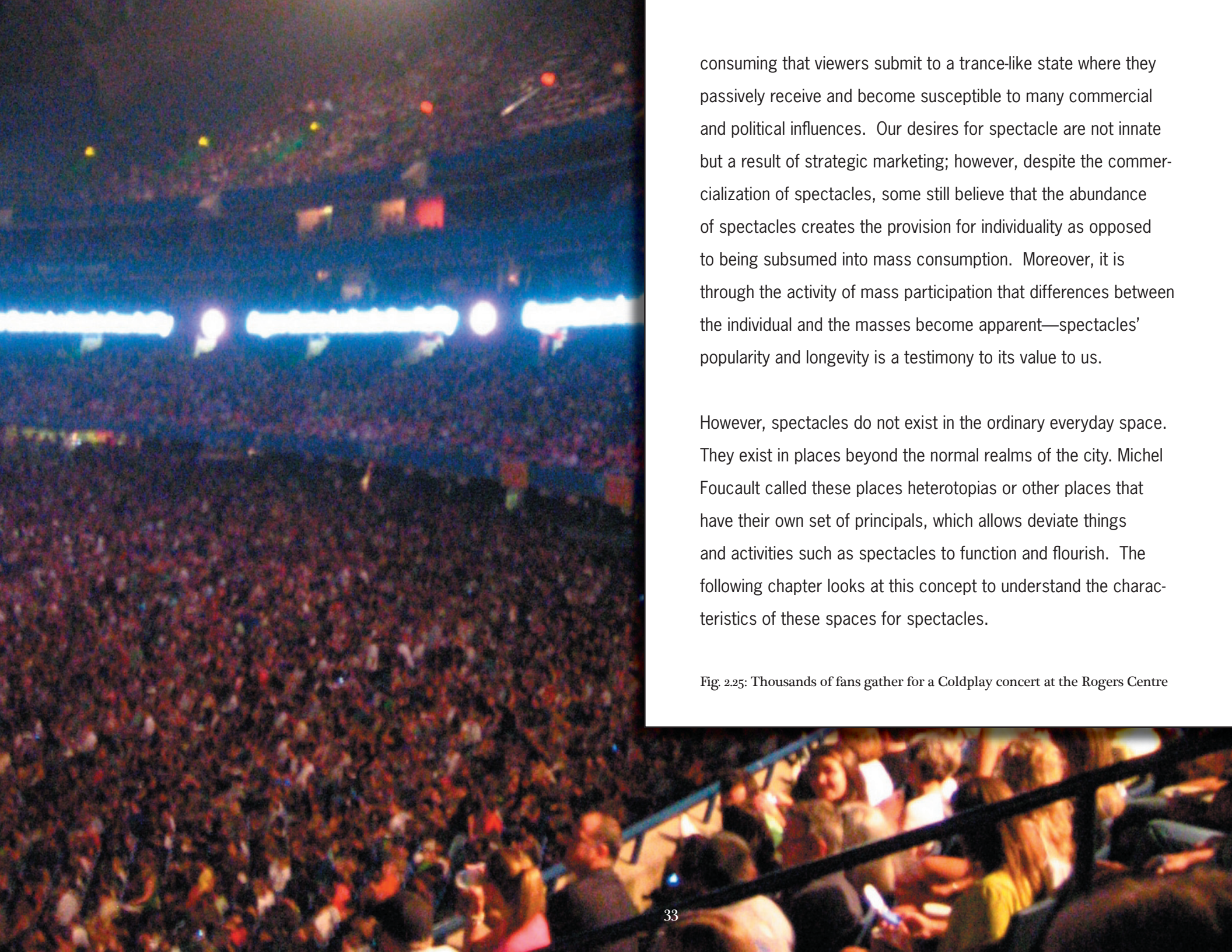


Fig. 2.25: Thousands of fans gather for a Coldplay concert at the Rogers Centre

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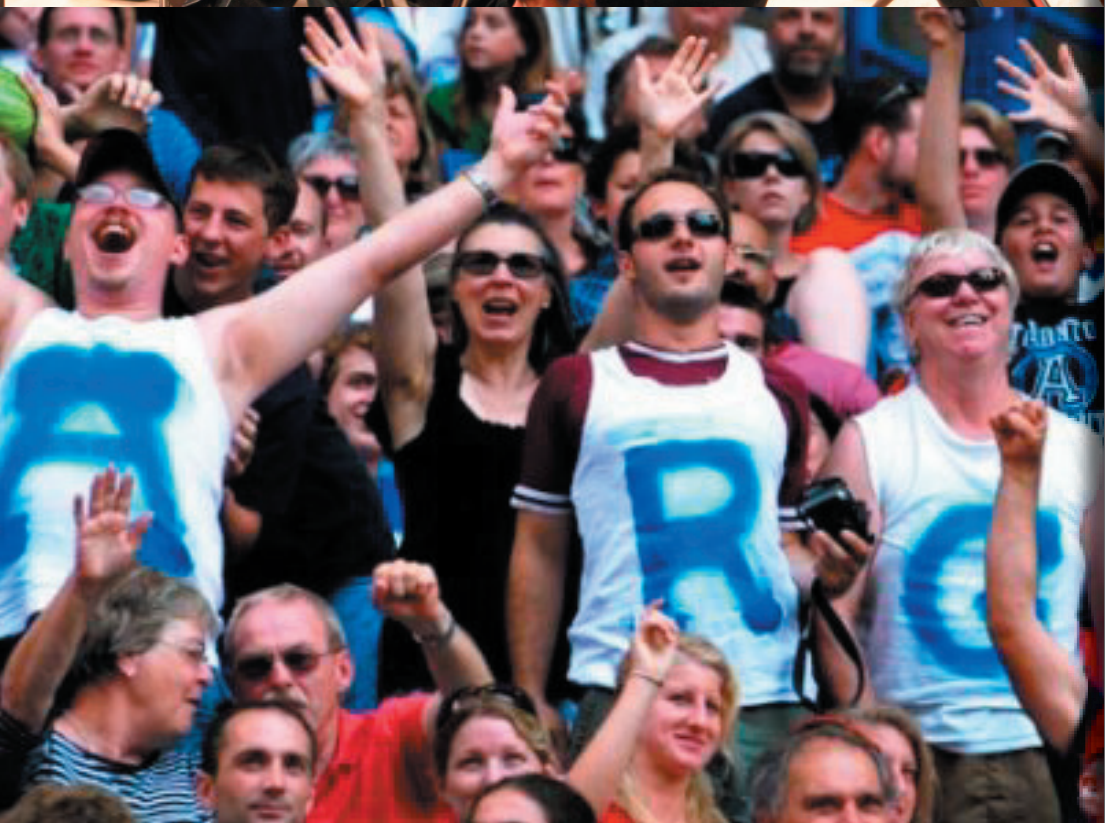
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Chapter 3
Heterotopias: Places of Spectacle


VIVA





Entertainment District as a Heterotopia

Spectacles in the Entertainment District amaze and excite us because they are bigger and bolder than experiences typically found in our daily lives. Due to their extraordinary nature, spectacles interrupt the apparent continuity and normality of ordinary everyday space.[1] Therefore they are isolated from the places of the everyday. Michel Foucault uses the term heterotopias to describe these other places. These venues are safe havens for activities and things that do not have a place in rest of the city. Heterotopias reflect and counter the city by simultaneously offering multiple alternative realities of places and times. They are spatially organized among a shifting combination of enclaves, armatures and networks. These principals of heterotopias allow the deviant nature of spectacles within the Entertainment District to exist and flourish.[2]

Heterotopias offer Multiple Places and Times

One of the principals of heterotopias is their ability to offer multiple places within a single place.[3] At the *Scotiabank Theatre* audiences can escape to a mythical treacherous sea and watch a high stakes battle between pirates or swing between the skyscrapers of New York City. At *Big*

Fig. 3.01 (opp.): Coldplay concert at the Rogers Centre
Fig. 3.02 (top): Toronto Symphony Orchestra at Roy Thompson Hall
Fig. 3.03 (bottom): Fans at a Argos game at Rogers Centre

Daddy's Crab Shack and Oyster Bar, visitors can escape to Louisiana through the taste of the Seafood Gumbo or to Prince Edward Island through the indulgence of some freshly steamed mussels. At the *Canadian International Automotive Show* in the Metro Toronto Convention Centre, visitors can escape from the congestion of a downtown city core to the mountain ranges of the west coast in a shiny new SUV or to the streets of a European town in an ultra compact hybrid vehicle. The AGO's collections bring together works from places across the world such as Africa, Oceania, Europe and North America. Meanwhile, through its Canadian collection, visitors can sample '11,000 years of visual expression and tradition in the country telling a wealth of stories in multiple voices throughout the ages'.[4] This illustrates how in addition to presenting multiple places, heterotopias can also provide escapes to various slices of time.[5] Similarly, spectators can escape to the French Revolution through the musical *Les Miserable*, once staged at the Princess of Wales theatre. It tells a fictional and stylized story of love, war and struggles during this unstable time in France. Within the safe haven of heterotopias, spectacles are allowed to be bigger, bolder and engaging because they are allowed





Fig. 3.04: (top) Scene from Disney's *Pirates of the Caribbean*
Fig. 3.05: (bottom) Mussels from Prince Edward Island





to suspend reality and escape to a world where various places and times are simultaneously juxtaposed.

Heterotopias Through the Ages

Spectacles are not the only marginal activities which heterotopias have to segregate from society. Throughout the course of history, heterotopias have served various groups of people and activities. According to Foucault's principals, heterotopias are revealing of the ideals and morals of the various societies and times in which they served. Furthermore, they are organized through a system of openings and closings which both isolates them and connects them with the city.[6] During the archaic age, the prevalent form was the heterotopia of crisis such as asylums, which isolated unexplainable or abnormal people (the mentally ill). They existed in enclaves removed and unseen from the rest of the city. During the industrial age, the prevalent form was the heterotopia of deviance, such as schools and prisons, which contained people such as criminals, patients, and scholars who deviated from societal norms at the time. They existed in armatures on the outskirts of the city, removed but connected.[7] Marco Cenzatti explains that today, heterotopias of deviance are

Fig. 3.06 (top): European Gallery at the Art Gallery of Ontario.
Fig. 3.07 (bottom): Scene from the musical, *Les Miserable*

becoming less relevant as “deviance has become a more transient concept as social norms has become more flexible”.[8] They have not completely disappeared; they are still in existence in prisons, hospitals and homes for the aged. They fluctuate between contradiction to society and acceptance by society.[9] As it stands now, heterotopia of illusion prevails as the form of today’s societies. They are not containments for crises or boundaries for deviants but places networked with the rest of the city and the world. Heterotopias of today include places such as fairgrounds, markets, arcades, department stores, world fairs and venues found in the Entertainment District such as theatres, galleries, shops, exhibitions, cinemas, schools and stadiums. They support experiences irreconcilable with the city but are extroverted, receptive and open to the rest of the city.[10]

Openings and Closings within Heterotopias Today

Heterotopias reflect the social conventions of its time by allowing its deviants such as spectacles to exist within enclaves, armatures and networks. Some spectacles are fully enclosed and kept away from the eyes of the





Fig. 3.08: (top) The *Interior of Bedlam*, from *A Rake’s Progress* by Willism Hogarth (1763)

Fig. 3.09: (bottom) Five cent movie house in Toronto (1907)





public for a number of reasons. A possible explanation for this could be that the experience is reserved for paying patrons such as a film screening at the National Film Board (NFB) or a ballet performance at the Opera House. It could be that the experiences require full control of sound, lighting and atmosphere which would be interrupted by natural light or views of the public realm such as the taping of a television show within a film studio, or a delicate print at the AGO. Moreover, it could be that the experience is hidden because it is deemed inappropriate for the eyes of the public such as drunken activities at a bar or a club—the cinema and the bar are heterotopias that allow these deviant activities to occur to maintain the order of the city.

As much as heterotopias utilize closings to protect their inhabitants, they also utilized openings to expose them. The sight of spectacles connects them to potential spectators. Openings and transparent enclosures entice visitors with glimpses to the experiences and entice them to come in. Some venues such as retail stores realize the promotional opportunities associated with glazed facades and utilize them to expose their merchandise

Fig. 3.10 (top): The *World Fair* in Paris (1900)
Fig. 3.11 (bottom): Crowds at *Canadian International Auto Show*

and shopping atmosphere. Venues such as Frank Gehry's addition to the Art Gallery of Ontario are overcoming the need for a fully controlled atmosphere in exchange for natural light and clear views of the spectacle of John Street and the city's skyline.

In Grahame Shane's reading of Foucault, he felt that heterotopias are not simply closed or open, they are made up of 'shifting, recombinant relationships' between enclaves, armatures, and network spaces, as these three organizational devices are fundamental to the activities of urban actors, who need shared, common, communicative, collective, conceptual models in order to create and operate the city successfully.[11] Television studios in the Entertainment District are examples of heterotopias of illusions which shift between these relationship of enclosures and openings. In the Canadian Broadcasting Company (CBC) building, talk shows and comedy sketches are filmed in fully enclosed enclavespurposefully hidden from the outside. On the other hand, shows filmed at the former CHUM building are recorded in studios on street level separated by sets of glazed doors. These openings allow the street to be utilized as a backdrop to





Fig. 3.12: (top) Patrons in Circa Nightclub in the Entertainment District
Fig. 3.13: (bottom) Enclosed TV studio at the Canadian Broadcast Centre





the taped performances and the spectacle of the show to be seen on the street. The operability of the doors allows producers to control the amount of sights and sounds of the street allowed to influence the atmosphere of the show. When celebrities are interviewed and fans are crowded outside the studio, shows often decide to open the doors allowing for the sounds of screaming fans to become part of the background noise. Shows also construct temporary stages on the street to allow visiting celebrities to go outside through the opening to meet and greet their awaiting fans. Through the glazing roll-up doors, the studios are transformed from an enclave to an armature with the ability to open and close. However as heterotopias of illusions, the studios strive not within an enclave or an armature, but are freely mobile with the networks of the city.[12] This is the case, because despite the physical confines of the studios in the CBC and CTV building, when broadcasted, the spectacle of the show become a shifting display within the communication network of the city. It is no longer bound to the studios in which they were filmed but strives on the ability to appear on television and computer screens across the city and the country. Similarly, musicals at the Princess

Fig. 3.14 (top): Views of Dundas Street from inside the Art Gallery of Ontario
Fig. 3.15 (bottom): Interior views of the Umbra Store

of Wales Theatre are staged within an enclosed space, but made possible through the theatre's connection to an international network of show producers. Many shows are created aboard and brought to the Entertainment District. Similarly, the success of the show lies in the ability for its audience to easily get to the theatre. In the case for venues within the Entertainment District, the district's location within the downtown core of Toronto means that spectacles are connected to various local, regional and international transportation networks. Shifting among various spatial conditions of enclosures and openings, the post-industrial heterotopia of illusions of today strive to be part of global networks of communication, business and transportation.[13]

Heterotopias are vital to the well-being of a city like Toronto because it allows the sought-out experience of spectacles to exist through segregation from the normality of the city. It allows spectacles to suspend real time, and freely and imaginatively present a multiplicity of realities. Through openings and closures, heterotopias allow spectacles to be hidden or to be engaged with the rest of the city.



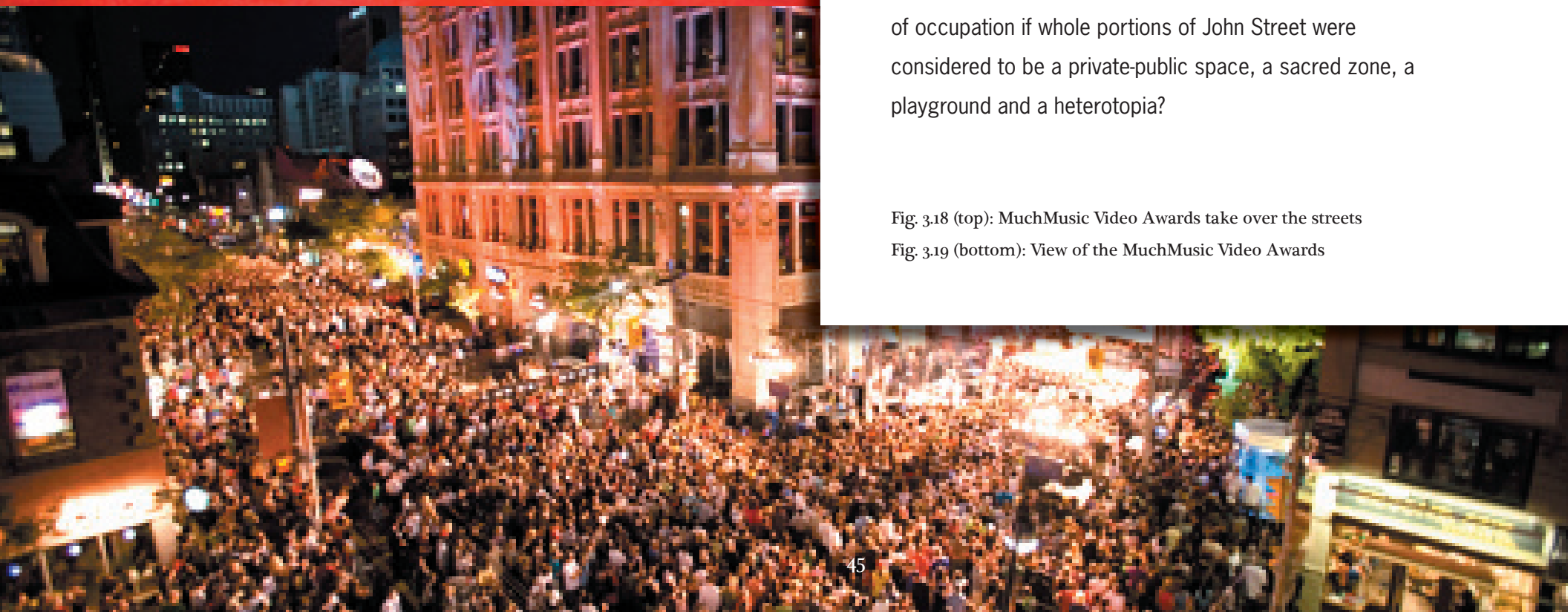


Fig. 3.16: (top) Much Music studios opens to fans on street
Fig. 3.17: (bottom) CityTV utilizes Queen Street for filiming



The next chapter looks further into the opportunities gained when spectacles that have typically remained behind closed doors, open onto the public realm. If the city is divided as suggested by Hippodamus into the political public square and the economical private square, heterotopias would reside in the sacred grey inbetween zone.[14] In the Entertainment District, spectacles such as MuchMusic shows often straddle the threshold between the hidden private spaces and the open public realm of the street. Within this zone, ,caught between the world of politics and economy, thinkers believe the activity proper is free play. If it is, what are the possible types of occupation if whole portions of John Street were considered to be a private-public space, a sacred zone, a playground and a heterotopia?

Fig. 3.18 (top): MuchMusic Video Awards take over the streets
Fig. 3.19 (bottom): View of the MuchMusic Video Awards



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Chapter 4
Spectacles within a Heterotopian John Street


Citytv
Citytv





Heterotopia is Public-Private Space

The complexities of the city have been categorized and analysed by different thinkers to offer a clearer understanding of the parts of the composition. In the essay, *The Space of Play* by Lieven De Cauter and Michiel Dehaene, the authors compare the ideas of Hannah Arendt, Hippodamus and Robert Jan Van Pelt and their interpretation of the city. They conclude that all three thinkers divide the city into the political-public realm and the economical-private realm. However, Hippodamus suggests a third realm of the sacred, which Dehaene and De Cauter believe to be similar to the concept of the heterotopia. They believe this third space or other space blends the qualities of the public space of appearance and private space of the hidden into a space of hidden appearance. This is strikingly similar to heterotopia's system of openings and closing. De Cauter and Dehaene further their analysis by claiming that cultural spaces of arts, sports and leisure consist of qualities closest to this other space.[1] If such is the case, then the Entertainment District, as suspected in the previous chapter, would be considered a part of this sacred, third or other space.

Fig. 4.01 (opp.): *MuchMusic Video Awards* takes over the streets
Fig. 4.02 (top): Patio at Milestone's Restaurant on John Street
Fig. 4.03 (bottom): *Oh Chairs* in front of the Umbra Store

Public-Private Spaces in the Entertainment District

Places of spectacles in the Entertainment District such as theatres, galleries and shop consist of this didectic quality. They are mostly privately owned places, but all welcome the public into their spaces. However, as these spectacles attempt to attract more visitors, they open up towards the street through a strong road-side presence, or transparent enclosures thus letting their displays, activity and people spill out onto the city. For example, venues like Much Music host shows out on the streets; venues like the Rogers Centre have crowds of patrons who flood the sidewalks of the streets; and venues like Montana's restaurant on John Street have outdoor patios whose excitement livens up the streets. The spectacles of the area are not simply inside the venues, but they are increasingly engaging the street. Their presence animates the experience of the streets and draws many spectators who welcome their presence. This has led the city to routinely close or barricade streets to facilitate their intrusion. However, having designated the area as another place for spectacle, the city can seek a permanent solution to promote and facilitate the continued public presence of





Fig. 4.04: (top) Queuing to enter Circa nightclub
Fig. 4.05: (bottom) Road closure sign





spectacles. Without drastically interrupting the flow of the city, portions of John Street can become a shared space where spectacles of events, display and people can exist among vehicular traffic. Venues can be re-designed to open up towards the street, while the streets can be designed to support the encroachment of activities from local venues, as well as to encourage the initiation of new types of spectacles like street festivals, leisure activities and individually-driven free play. If spectacles can freely circulate among the private and public spaces of the area, the Entertainment District will become a unique destination for extraordinary experiences. Examples of this are broad and varied in nature.

Activities and Events Occupying the Third Realm

Within a number of city blocks, crowds gather at the King Street entrance of the Princess of Wales Theatre close to curtain call. The Umbra Store puts out a number of its signature Oh chairs to animate the bare sidewalk. Circa night club puts up a few steel barricades to keep the long queues of patrons from stepping onto the path of vehiclar traffic. A group of friends take up a portion of the narrow sidewalk to chat with other friends across the fence of

Fig. 4.06 (top): Police surveillance camera on John Street
Fig. 4.07 (bottom): Red carpet activity

the patio and force other pedestrians to squeeze around them. Before last call is announced at the bar, drunken club patrons duck out and swarm the Falafel House. After about a 30 minute wait for their food, they gather outside of the building along the sidewalk to devour their wrap. The drunken crowd is so thick that many people are standing on the road. John Street is regularly transformed into an event space when Much Music frequently stages a concert or show adjacent to its building. The future tiff. building will have designated space for red-carpet opening gala events where the surrounding streets will be closed off for the arrival of celebrities and will attract a sea of photographers, members of the press and fans. The city currently accommodates the overcrowding of the streets by setting up barricades to close or sanction parts of the streets, with the installation of surveillance cameras, with the regular dispatch of special groups of police officers, and with the rerounting of traffic. However, recognizing that the Entertainment District is a unique area, more can be done than the above mentioned special provisions to promote the additional existence of spectacles within the public spaces. For example, laws against noise, obscenity and over-crowding can be relaxed to encourage





Fig. 4.08: (top) Pedestrians crowd the corner of Queen and John Streets
Fig. 4.09: (bottom) Intermix of traffic at Richmond Street

Primary Streets
• transit corridor
• connect major citywide destinations

Secondary Streets
• contribute significantly to quality of public realm
• connect destinations within area

Tertiary Streets
• local traffic
• narrow cross section

Strong Pedestrian Paths
• routes with strong emphasis
on the comfort of pedestrians
• amenities such as benches, vegetation, shade etc.

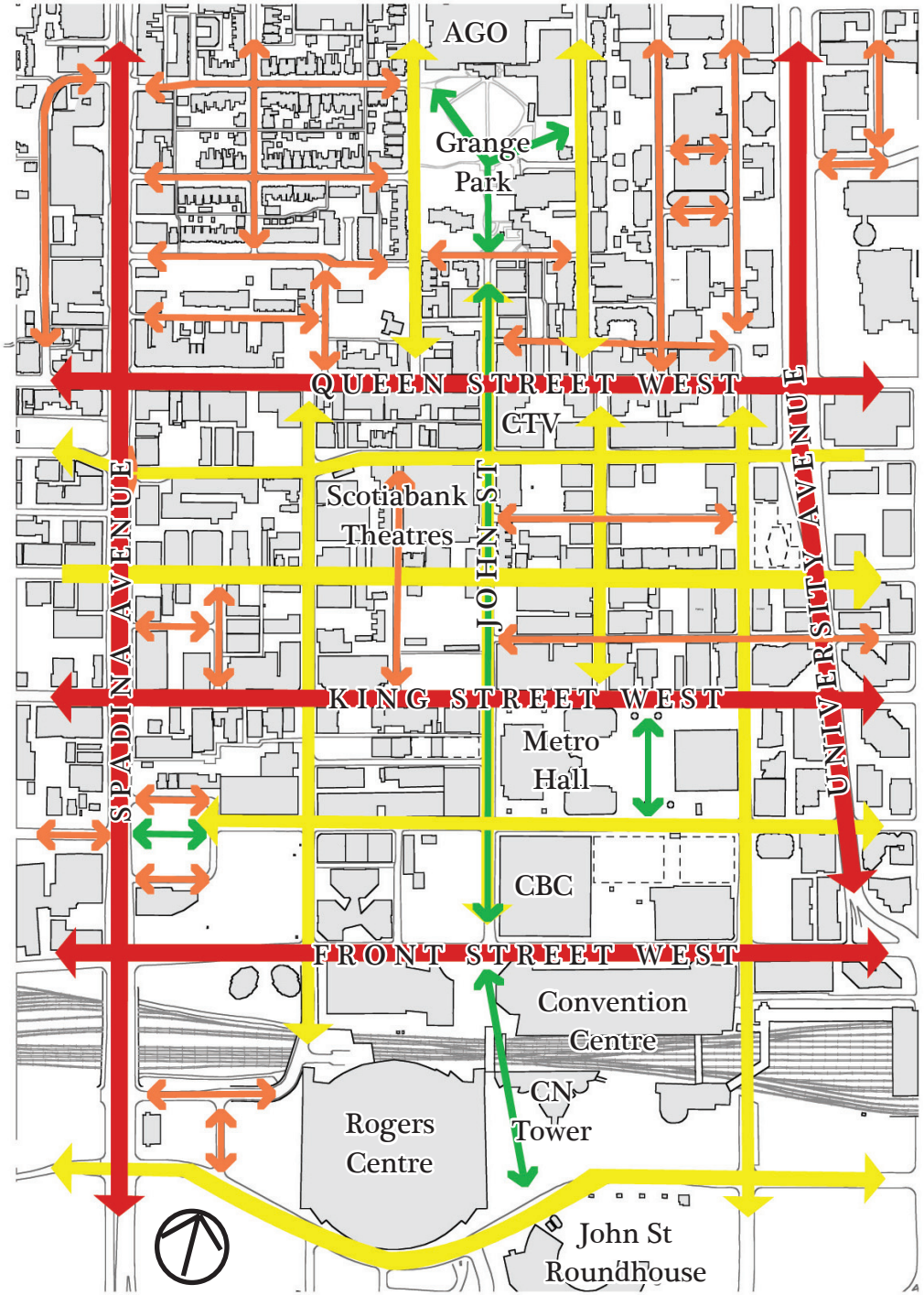


Fig. 4.10: Map of various streets and routes around the Entertainment District

spectacles to exist within the streets. These experiences within the public realm can be similar to those experienced within the private realm: big, bold, engaging and have the ability to bend the rules of the city.

Public-Private Space along John Street

The Entertainment District spans across a large portion of the downtown core. If activity is allowed to spill onto its east-west corridors such as Richmond, Adelaide, King and Queen Streets, it would interrupt key traffic flows into and out of the downtown core. On the other hand, its north-south roads do not extend very far and are used mainly as local service roads. John Street runs down the middle of the district connecting many areas within the district. Its terminus at Grange Park to the north and the public space between the Rogers Centre and CN Tower makes this artery appealing to pedestrians. Allowing activity to freely spill onto portions of John Street would increase the presence of spectacles within the public realm without interrupting the workings of the city.

John Street as Shared Space

Like many streets in Toronto, John Street is sub-divided

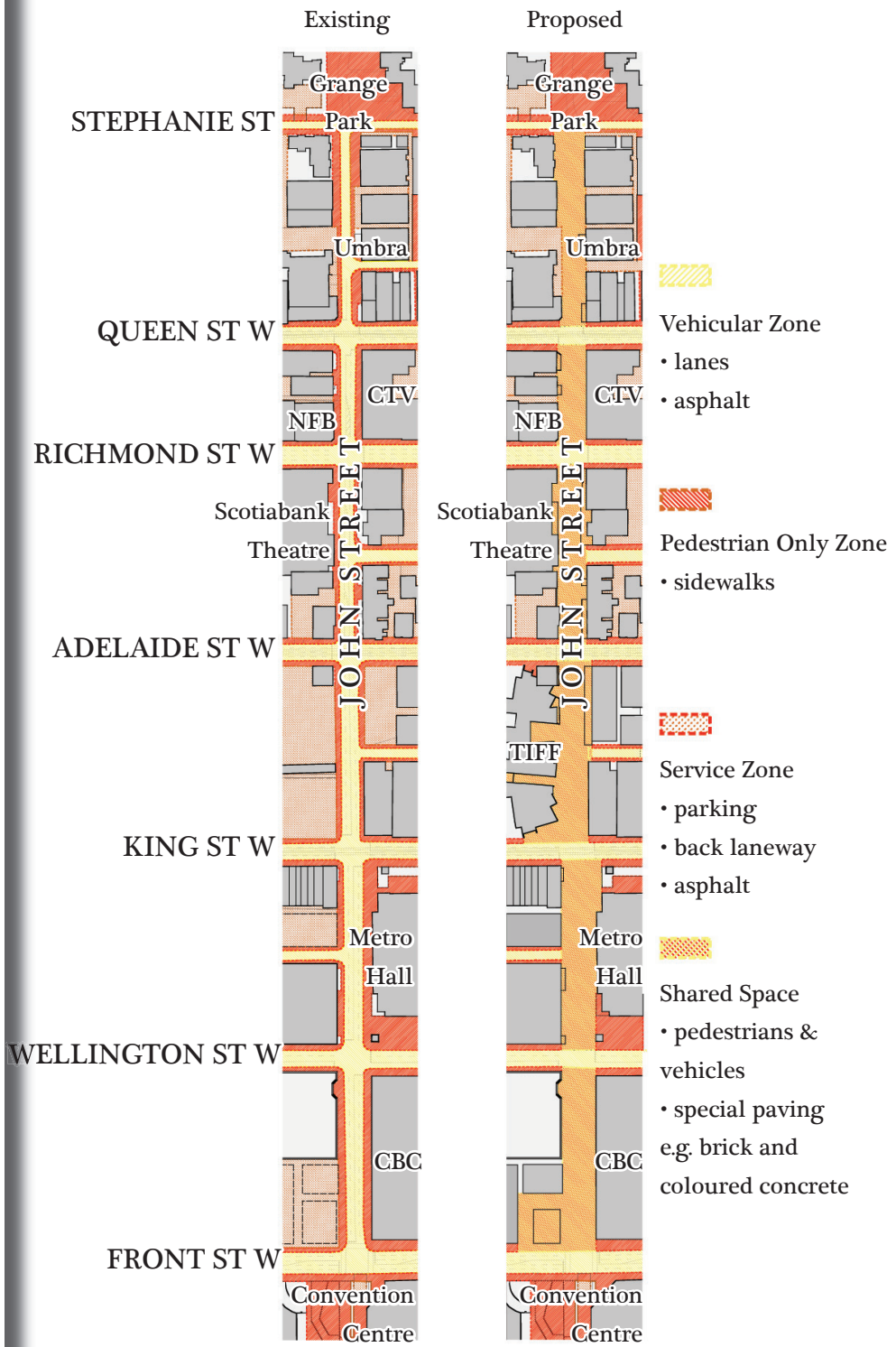


Fig. 4.11: (bottom) Existing and proposed pedestrian and vehicular zones along John Street





into different traffic flows and functions. For example, the road at Richmond Street is 20 meters wide with 11 meters dedicated to three lanes of vehicle traffic, four meters dedicated to patios, and five meters divided into two strips of sidewalk on either side of the road. These specified strips of space with dedicated functions are limiting in their ability to accommodate the overflow of people or activity from the venues or the initiation of new types of uses. A design gesture that mediates heterogeneous movements and intensities is the concept of shared space or woonerf. This trendy European planning concept strives for flexibility by designating the street as a single surface or field of movement. It is not divided into different modes of transportation as commonly found, but instead is a large public space with one consistent paving and without curbs or road markings. Multiple types of users—pedestrians, cyclists, vehicles—traveling at different speeds and directions are required to 'intermingle organically'. Everyone needs to be more conscience of his or her surroundings. Vehicles are forced to slow down and share the space. They may continue to drive down the middle of the road, but if they have deliveries, they can park close to its destination. This is not a new idea; it has

Fig. 4.12 (top): Woonerf in the Netherlands
Fig. 4.13 (bottom): Woonerf sign







been used for centuries in the narrow streets of European cities. Woonerf is simply a return to the structure of streets before motor-vehicles and sidewalks were introduced to the public realm.[2] Many downtown east-west corridors bisect John Street and support traffic flows into and out of the downtown core. It has been proposed that Queen, Richmond, Adelaide, King, Wellington and Front Streets are permitted to bisect John Street. The rest of John Street can adopt the notion of becoming one continuous surface without curbs and with a single type of alternative paving.

Shared Space Facilitates Flow Urbanism

Users can share, mediate and experience the space to their own preference. Users could flow through the space in any number of ways, including: linear, diagonal, circular, meandering and more. An ease of circulation would encourage pedestrian use. The increased inhabitation of pedestrians will promote the spectacle of people watching and foster gregariousness among strangers. Adopting shared space along John Street would lead to a unique public space capable of supporting a wide variety

Fig. 4.14 (opp.): Rendering of a shared John Street
Fig. 4.15 (top): Yokohama Port Terminal, Yokohama, Japan
Fig. 4.16 (bottom): Soccer fans spill onto Bloor Street West.


NFB
AGO





of experience not found in the rest of Toronto. This was experienced when the concept of shared space was incorporated into the design of the Yokohama Port Terminal, a cruise ship dock in Japan. The architects sought to break away from the design of a conventional dock with a field of movement into a place for a field of events. Instead they used the idea of one smooth and uninterrupted space to liberate the typical linear flow in favour of a more random movement. This design device is called flow urbanism where spaces are perceived as occupied by flow and event instead of static programming. This particular design notion recognizes that the intensity of various flows is unpredictable and constantly fluctuating. Architecture can only anticipate the unsettling possibilities of mixed occupation by being flexible to changing intensities. Flow urbanism encourages users to take organic paths of circulation, to freely interpret and imaginatively inhabit their surroundings, and to receive unexplored experiences. Yokohama has become a new type of public space, beyond the commonly found squares, piazzas, parks and streets that is open to innovative forms of events.[3]

Shared Space as Playground for the Imagination

Fig. 4.17 (opp.): Rendering of a shared John Street at night
Fig. 4.18 (top): An artist animating the road with chalk during Pride
Fig. 4.19 (bottom): Child uses street for a game of hopscotch

Through the shared space concept, John Street can change from a linear transport corridor to a series of public spaces. This is particularly suitable for an area of the city that has been identified for a lack of open spaces for leisurely activities.[4] If the city is correct, and there is a need, the street can be a destination for simple daily activities such as to play, to walk the dog, to relax, to text, to blog or to take an evening stroll. People can drum, dance, sing, run, skip, bike, skateboard, or compete in games of handball, four court, basketball, tennis, and badminton. Similarly, the space could be a gathering place for dining patrons, club-goers, shoppers and workers between engagements. However, as another unique place where the unexpected and extraordinary can happen, people can be encouraged to utilize the space in less conventional ways such as a place to do cartwheels, play hide and seek, sing and dance as though they were Gene Kelly, or engage in other unimagined forms of public occupation. People's uninhibited performance or play can become an unexpected form of spectacle for others. Visitors can imagine being eight years old again and John Street is their school playground. They are on their 15 minute recess where they can freely engage in





Fig. 4.20 (opp): Interaction of various flows on Queen Street West
Fig. 4.21 (bottom): Speaker's Corner at John and Queen Streets





anything their imaginations dare. Everyone is a participant, performer and a viewer. They can be pirates on the rocky seas who are about to ransack his majesty's cargo of jewels from Africa. They can be pterosaurs from the late-Triassic period flying over the plateaus of what is now South America. Or they are the late American painter, Jackson Pollack hovering over one of his canvas and spattering paint.

Opportunities of Shared Space

Every surface is an opportunity to be activated. It can be the street corners, on the back of moving trucks, on park benches, on temporary construction hoarding, or on a blank side wall of a building. They can be animated through a variety of mediums such as chalk, paint, materials, print, audio, voice and body. The intersection of Dundas and Yonge Streets in Toronto regularly attracts street performers and public speakers. It delivers messages on religion and current issues to solicit support. Sometimes with the artist on site, passers-by have the opportunity to engage artists in conversation. For years, CityTV operated the popular Speakers

Fig. 4.22: (top) Cans Festival, London, England

Fig. 4.23: (bottom) Rendering of graffiti artist's occupation of blank walls on the Electrical Substation on John Street

Corner in a video booth on John Street where anyone could record their opinions or talent on camera to be shown later. In May 2008, thirty stencil style graffiti artist gathered to transform a half-mile portion of a tunnel, under the Waterloo Station in London into the art exhibition, 'Cans Festival'. The popular event attracted queues of interested visitors. Each artist had their own wall space, while some brought in cars and furniture as an extension of their canvas and props for their installation.[5] John Street can embrace visiting artists to animate the sidewalks, building surfaces, utility poles and boxes, and benches with their messages, drawings, installations and performance in a similar fashion to the 'Cans Festival'. On the corner of John and Wellington Streets is an electrical substation hidden behind blank masonry walls with enormous commercial billboards. The blank walls deter and alienate people. These walls can be used as canvases for a rotating exhibition of murals and graffiti art. The National Film Board can invite lesser known Canadian filmmakers to organize an outdoor screening of their work with an opportunity for a discussion afterwards. Advertising firms in the area suurounding John Street can



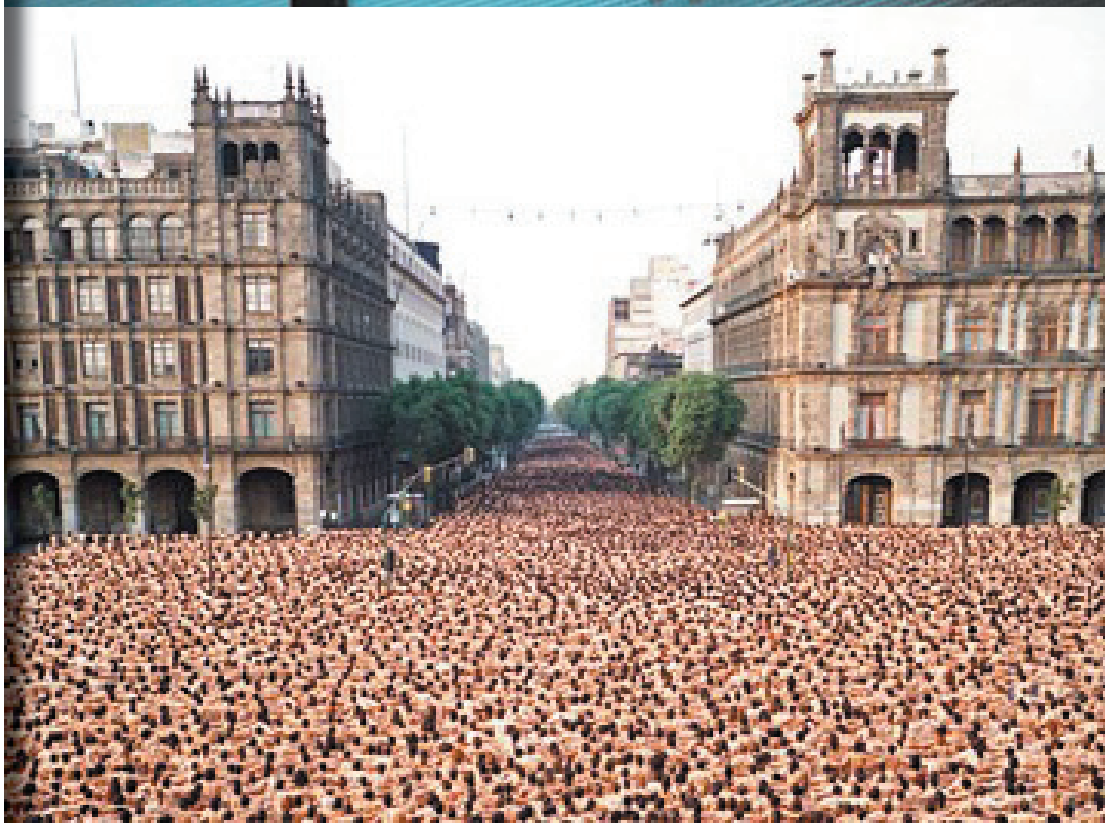


Fig. 4.24 (top): Rendering of the CBC interactive opinion wall
Fig. 4.25 (bottom): Staged spectacle of nudes by Spencer Tunick, Mexico City, Mexico





bring their latest ad campaigns to the streets where they can survey the response of the public. By making space available adjacent to the CHUM building, MuchMusic, CityTV or CBC, they could regularly host live tapings outdoors similar to NBC's Today Show's use of Rockerfeller Centre in New York.

Some expressions can be politically driven or controversial. Television shows can invite viewers to send in their comments. Blank walls on the outside of the CBC can be transformed into a comment wall. It could also be connected to an internet comment site. The physical comment postings can be uploaded to a webpage. Conversely, the online comments can appear on the outside of the CBC through screens, ticker tapes or projections on a wall. Numerous events in recent years have transformed New York City into a giant playground. Simon Houpt explains there was Bubble Battle where five blocks of Broadway at Times Square were closed and the air was filled with soap bubbles while a couple hundred 'overgrown adolescents' darted around them. There was an *Improv Everywhere* event where more than 200 people entered Grand Central station and froze on cue for five

Fig. 4.26: (top) No Pants Day, New York City, New York

Fig. 4.27: (bottom) Bubble Battle in Times Square, New York City, New York

minutes before breaking from it and going along their way. There was also the *Idiotarod*, a race between Brooklyn and Union Square with a shopping cart and alcohol on a specific road route. In addition, there have also been other events such as *No Pants Day*, cell-phone-based espionage game, and synchronized bowing to a giant T-Rex in Toys R Us store. Unprogrammed open public space such as John Street can be the site of one of these organized games, pranks and experiments.[6]

Across Toronto, streets are often interrupted to stage festivals such as *Taste of the Danforth*, the *Pride Parade*, and *Buskerfest*. When the streets are closed, temporary stages are erected for performances, vendors sell merchandise on the streets, some alcohol consumption is allowed, street performers attract crowds of viewers and visitors are allowed to let loose and play on the streets. However, these festivals only happen occasionally during particular times of the year. As a heterotopia, John Street can be a special place within the city where these spectacles of street festivals can exist year-round. There can be rows of temporary stations showcasing and/or selling products. There can be a portioned area of the





Fig. 4.28: (top) Caricaturist at Harbourfront, Toronto
Fig. 4.29: (bottom) People in costume take over the road during Pride Toronto





street that becomes a beer garden for people to openly drink and dance in public. There can be outdoor stages for shows or film screenings. There can be buskers, solicitors, protestors, and street artists such as caricaturists or sidewalk chalk artists. There can be free, individually and non-commercially driven artistic expressions such as a video artist projecting his film on a screen tied to two posts. There can be a team of local dancers performing their routine to an unsuspecting group of by-passers. There can be an up-and-coming disc jockey spinning his tracks to a live audience. There can be the open appreciation of controversial artistic endeavors such as watching a graffiti artist animate a blank wall with spray paint, or a rapper preaching his political convictions.

The streets of Toronto are often hosts to spectacles such as performances, events, activities and people interrupting the mundane everyday life of the city. People enjoy going to a movie to interrupt our daily routines; similarly they enjoy seeing spectacles interrupt our streets. In the Entertainment District where there is an abundance of extraordinary events and programs, the streets in the area are often interrupted. To promote the intensity of

Fig. 4.30 (top): Vendors at Toronto's Buskerfest
Fig. 4.31 (bottom): Street Performer on Yonge Street, Toronto

spectacles in the area, the city can designate portions of John Street as unique places, or heterotopias open to activity from the adjacent venues so new experiences are initiated on site. These places can be where individuals engage in free play unimaginable elsewhere in the city. The engagement of one's imagination can become a spectacle in itself. Or it can be a year-round place for activities found within street festivals such as planned performances, vendors, and buskers. The understanding of the increasing utilization of the street as a place of spectacle and its fluid exchange with the private places of spectacles will be a factor to be considered in the design of the new tiff. building and its interaction with the site and streets within the area.

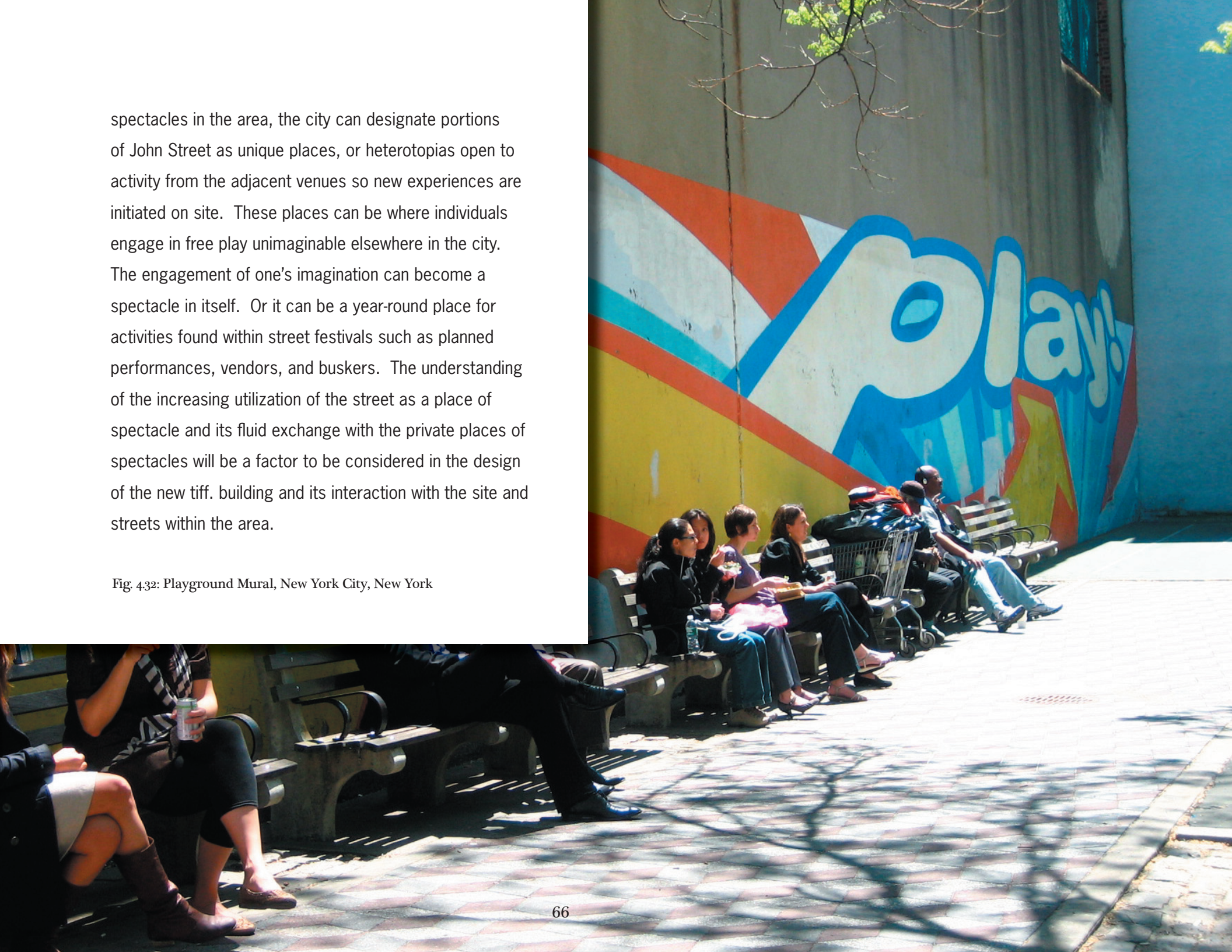


Fig. 4.32: Playground Mural, New York City, New York

Endnotes

1. Michiel Dehaene and Lieven De Cauter, Heterotopia and the City: Public Space in a Postcivil Society (London: Routledge, 2008), 87-91.

2. Linda Baker, "Streetless in Seattle," Metropolis (17 April 2006): 1 page. [article online], available from http://www.metropolismag.com/cda/archives.php; Internet, accessed June 2008.

3. Michiel Dehaene and Lieven De Cauter, 247 - 248.

4. City Planning Division, King-Spadina Secondary Plan Review, City of Toronto. (Toronto: The Planning Partnership, Sweeny Sterling Finlayson & Co, John Swallow Associates & Goldsmith Borgal & Co, June 2006), 57.

5. James Bartosik, Cans Festival [webpage], available from http://www.bartosik.org/; Internet; accessed June 2008.

6. Simon Houpt, "New York is One Big Playground," Globe and Mail, 22 June 2009, R1.

Chapter 5
A New Design for the tiff. Building


tiff.


TELEFILM CANADA
NEWS & VIEWS


URBAN
309
BUFFET
ATM







Pairing of tiff. with the Entertainment District

The arrival of the Toronto International Film Festival Group (tiff.) to the Entertainment District will contribute to the area's existing concentration of spectacles. Like those spectacles currently within the district, the experience found within the tiff. programs are extraordinary compared to those found within the commonplace of the city. The tiff. experiences take us to other worlds, and allow us to participate in events shared with many other people.

tiff. Programs and Spaces

tiff.'s team of experienced programmers bring an array of films and talent from around the world to Toronto. Programs include film screenings, exhibitions, educational workshops, discussions, conservation, mentoring and outreach within the Toronto area and across Canada. tiff.'s diverse programs appeal to people of different ages, interests and backgrounds, and attract a variety of people from the film industry and the world press (refer to Appendix A). Currently, tiff. operates its many

Fig. 5.01 (opp. top left): tiff. programmer makes an announcement
Fig. 5.02 (opp. top right): Panel discussion at tiff. 07
Fig. 5.03 (opp. bottom left): Restaurants along King Street West
Fig. 5.04 (opp. bottom right): Fans at tiff. 08
Fig. 5.05 (top): Actor Gael Garcia Bernal at tiff. 07
Fig. 5.06 (bottom): *Taste of Toronto Festival* at Roy Thompson Hall, Toronto

programs through rented and borrowed spaces such as theatres, office spaces, conference halls, hotel rooms, and classrooms from community partners. Their year-round operations are spread out over 70,000 square feet of rented spaces across Toronto. The new tiff. building – designed by KPMB Architects – will double their current space to 150,000 square feet. Privately, the building will house all of TIFF's administrative year-round operations. Publicly, the centre will gather film-lovers within spaces that are dedicated for film screenings, exhibitions and workshops.[1] These spaces are like the venues currently in the Entertainment District that are heterotopias of illusion: easily accessible places for various deviant activities to exist within the networks of our cities.

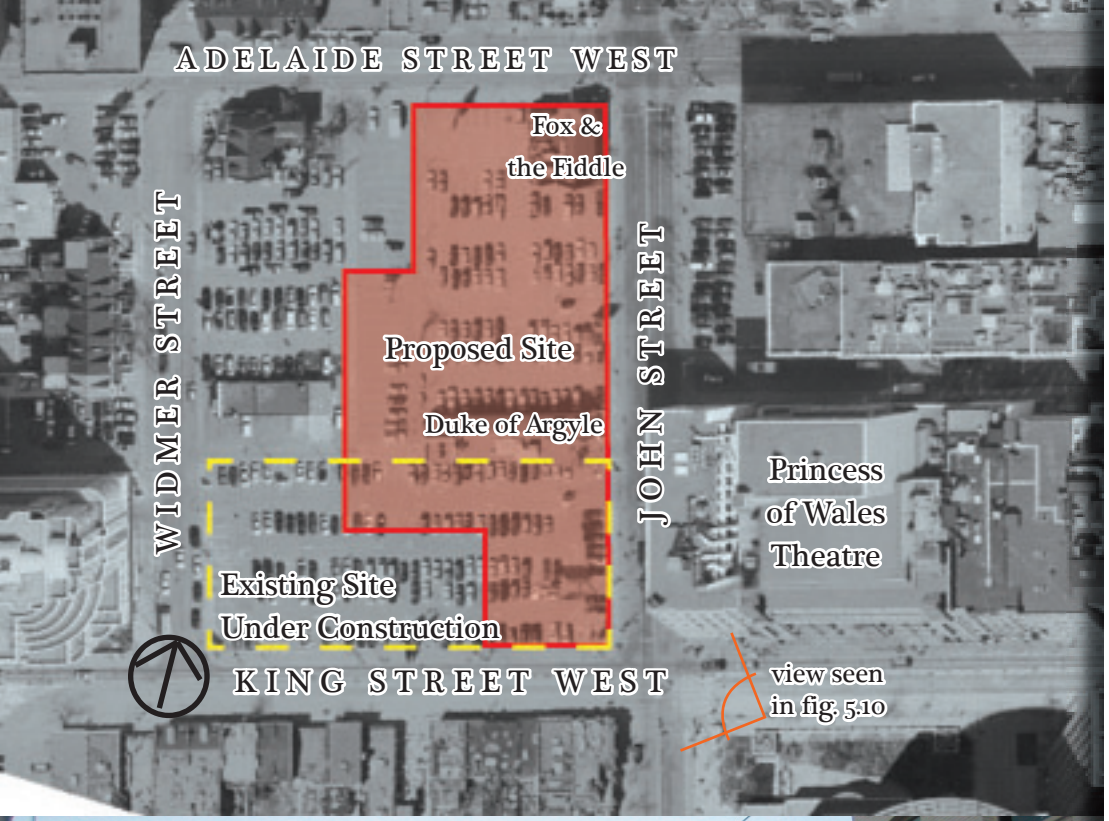
A New Design for the tiff. Building

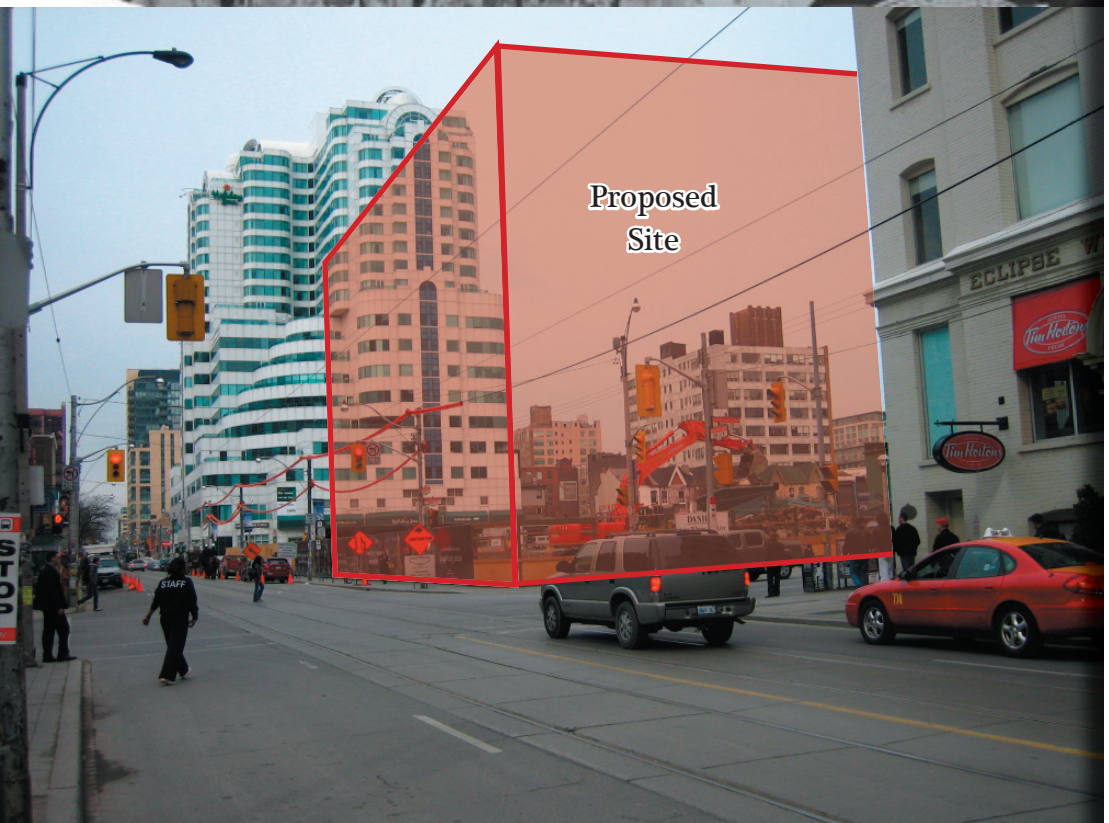
This thesis proposes a different design for the tiff. building. It proposes a building that strives to promote the support and intensification of spectacles within the building, within the public spaces and the district. It does so by being a spectacle in itself and by facilitating different spaces for the staging and viewing of the spectacle of events, activities, venue and people. To allow





Fig. 5.07 (top): Fans and photographers await on the street
Fig. 5.08 (bottom): Sprockets film screening





for these extraordinary displays to exist and flourish, the building embodies the values of a heterotopia, spaces other than those found in the city, which allows for the existence and growth of deviant experiences.

Realignment of the Site

The site for the tiff. building is a strip of land north of King Street between John Street and Widmer Street and bordered by a laneway to the north. This strip of land was donated to tiff. by Ivan Reitman and his family. The design by Toronto-based architects KPMB occupies the entire site and allocates the front entrance, retail units, terraces and a café along King. This configuration reinforces the liveliness of King Street by continuing the building frontages along the northern edge of the street. This thesis proposes that the building occupy a strip of land along John Street and maintain its presence at the corner of King and John Streets. This realignment will reinforce the role of John Street as a potential site for shared space and a central artery within the district. This strip of land currently has two buildings. One building faces Pearl Street and was the Duke of Argyle Pub prior to being converted into a construction office for the tiff.

Fig. 5.09 (top): Aerial photo of the tiff. site

Fig. 5.10 (bottom): View of proposed tiff. site from King Street

building. The second building at the corner of John and Adelaide Streets is the Fox & the Fiddle pub. The design in this thesis proposes to demolish the Duke of Argyle and keep the Fox and the Fiddle. The building would extend to Adelaide by occupying the land behind the pub and the above air space. In this orientation, the building would maintain a frontage on King Street, the Theatre District, but also have a strong presence facing Richmond and Queen Streets to the north. The building's presence will draw traffic from these major commercial strips and promote north-south pedestrian circulation along John Street. The new location of the tiff. building would also benefit the neighbourhood by filling a vacant void along John Street, and intensifying the street's ground level activity.

Site Massing

The size of the site between Adelaide and King Streets is comparable in size to other recent developments in the immediate area such as Metro Hall, the CBC building, or the Scotiabank Theatres building. The occupation requires combining a group of smaller former Edwardian lots into one mega lot. Compared to these smaller lots,



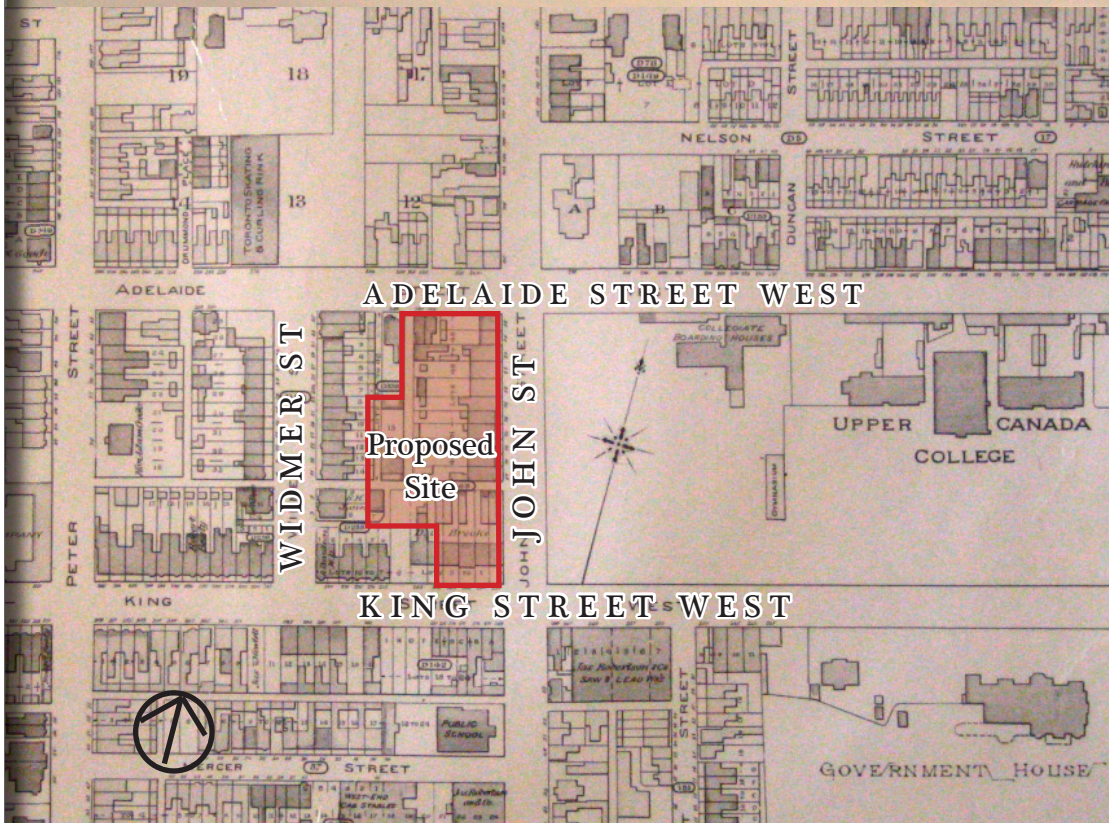
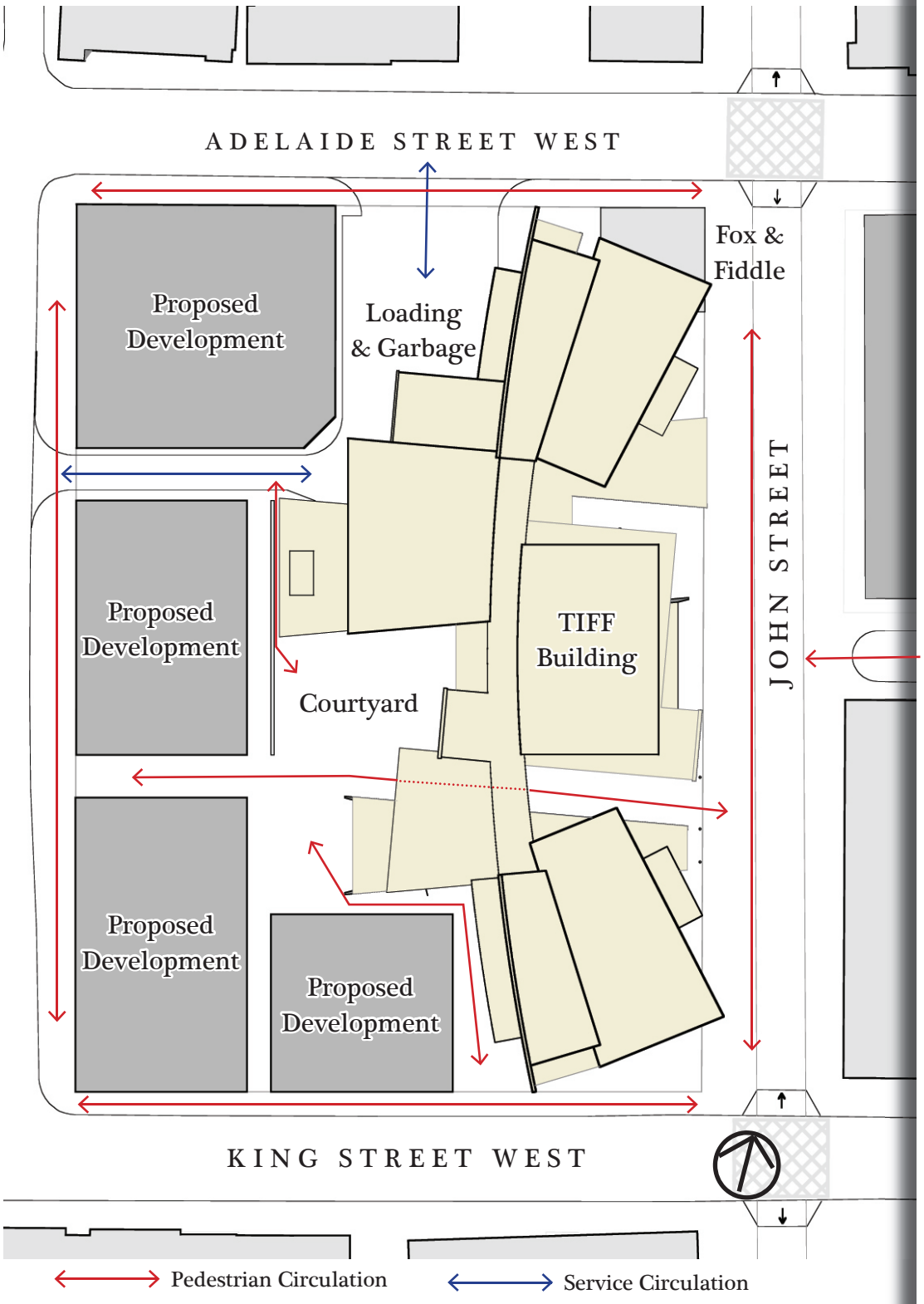


Fig. 5.11 (top): Massing model of corner of John and Adelaide Streets
Fig. 5.12 (bottom): Map of site (1884)



the scale of the mega lots can be uninviting to pedestrian circulation due to a reduction in the number of entrances and mid-block pathways. Instead of covering the entire lot, this thesis proposes a building that looks like an array of smaller two and three storey blocks casually stacked on top of one another to a height of less than 26m. The casual stacking causes some blocks to be recessed and others to be protruded. It also breaks up an otherwise towering facade into an accessible building of a more inviting pedestrian scale.

Laneways and the Courtyard

The stacked blocks lends themselves to gaps which can be used as pedestrian circulation routes. This will contribute to the already existing network of laneways and mid-block pathways within the downtown core. Some blocks step back from the property to create threshold zones between the internal and external spaces of the tiff. building. The blocks are arranged in a way that will create a secluded outdoor courtyard. The publicly accessible courtyard can be a space away from the hustle and bustle of the city. Occasionally, it can be closed for casual and formal tiff. receptions. It is accessible from John Street by a pedestrian-only laneway (refer to Fig. 5.32). This

Fig. 5.13: tiff. site plan - site circulation

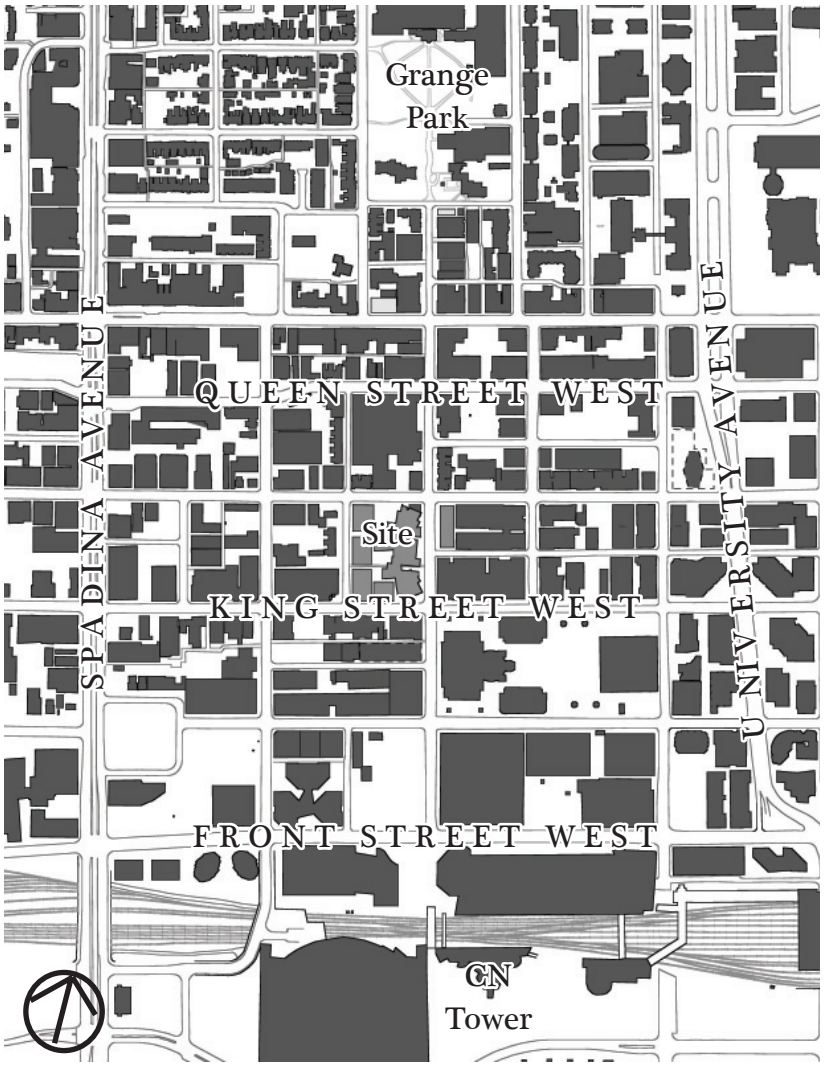


Fig. 5.14: Proposed tiff. site and the surrounding area



Fig. 5.15: Proposed tiff. site and the surrounding blocks

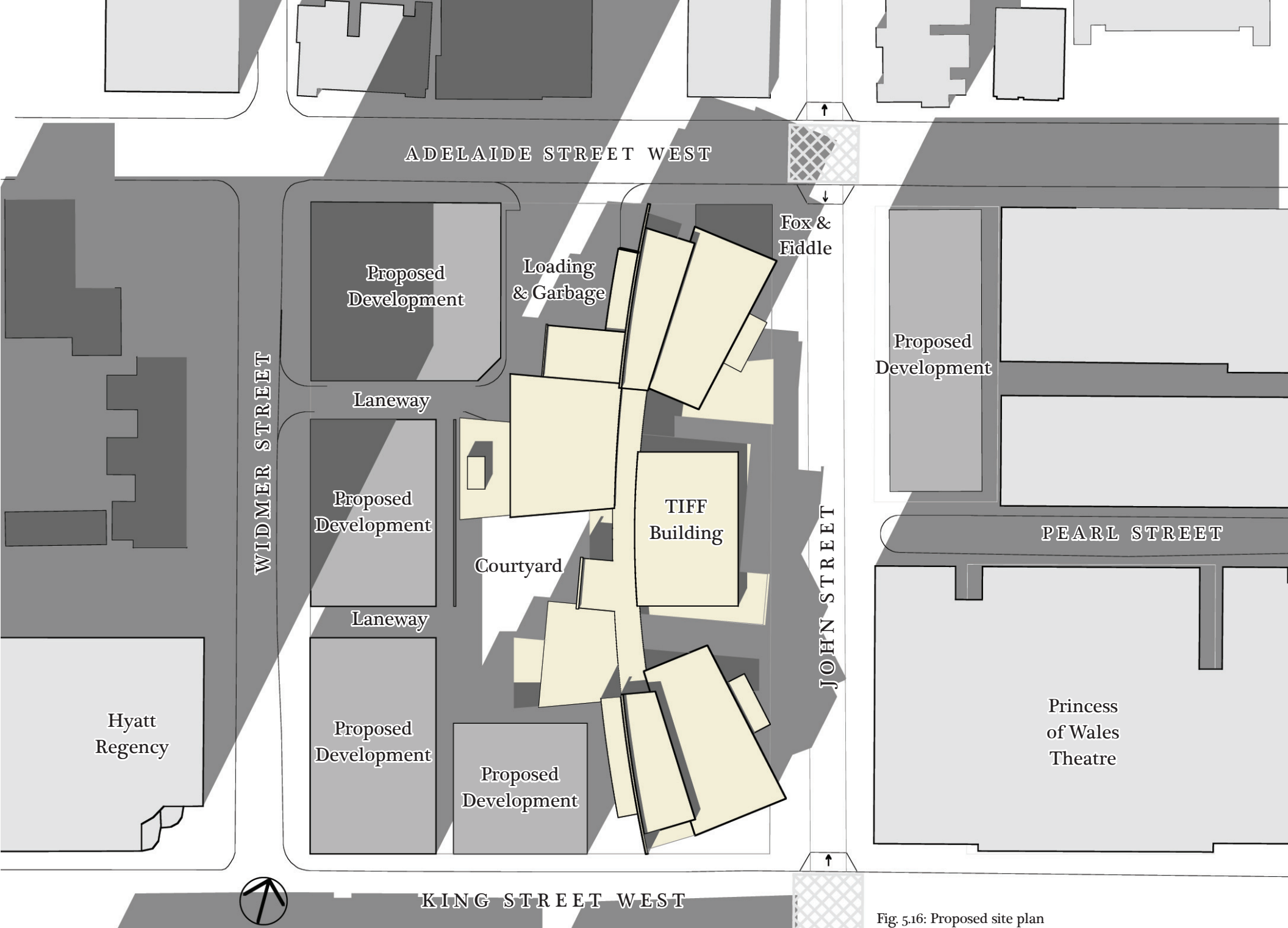


Fig. 5.16: Proposed site plan

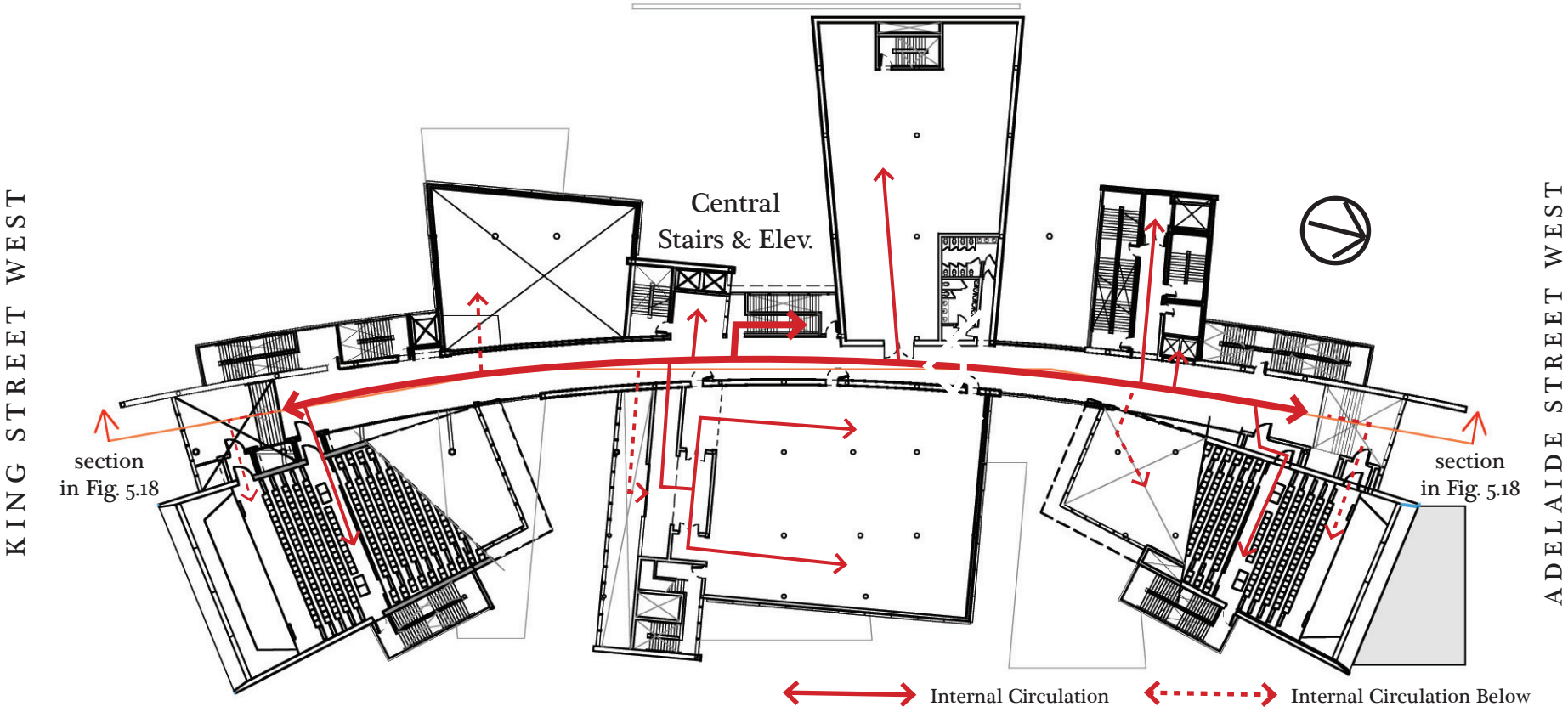


Fig. 5.17: Fourth Floor Plan - Building circulation

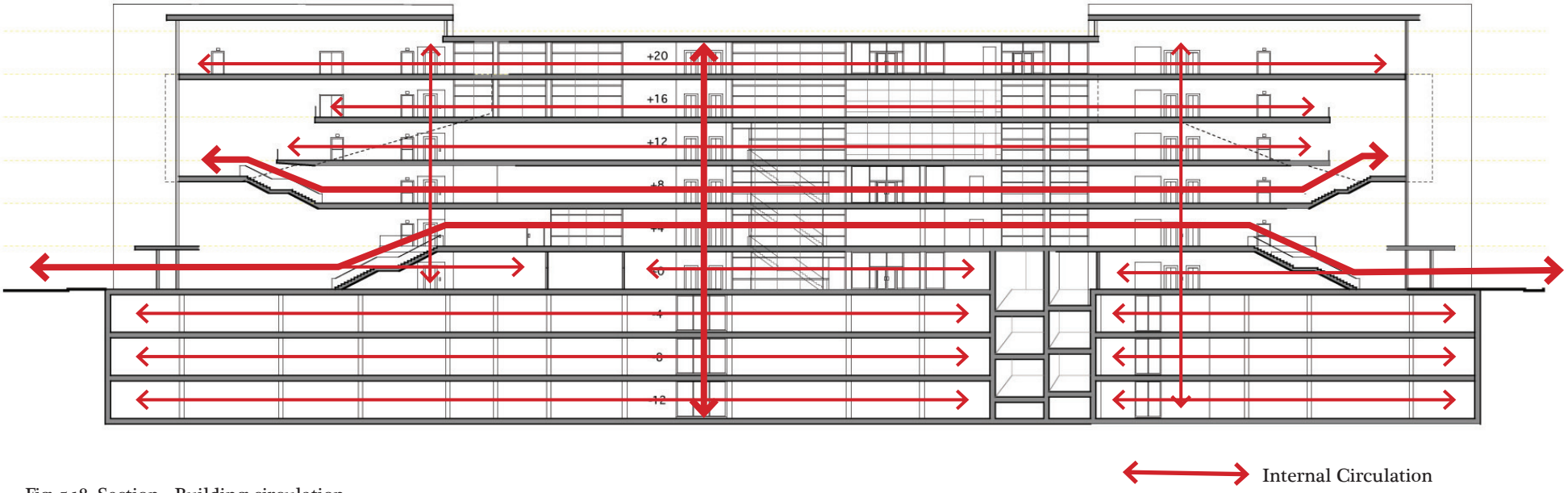


Fig. 5.18: Section - Building circulation





laneway allows for the indirect continuation of an east-west pedestrian flow from Pearl Street. The building's shallow footprint also allows for mid-block pedestrian circulation from King to Adelaide Streets between John and Widmer Streets.

Building Circulation

Multiple entrances at grade allow the building to be accessed from different directions. From street level, escalators, stairs and elevators lead visitors to additional program spaces on the upper levels (refer to Fig. 5.36). Most program spaces are accessed from one of the stacked curved corridors. These corridors run from King to Adelaide Streets and bend slightly towards their intersections at John Street. These corridors are narrower in the middle and widens at the ends to receive the intersections. On the second and third floors, these corridors terminate at a set of stairs which lead visitors to other levels of the building. The corridor on the third floor services two of the three galleries, and steps up at the end to provide access to two large cinemas located on the fourth floor. A stairwell located in the centre of

Fig. 5.19 (top): Cartonlandia by Ana Serrano depicts a vertically stacked village of buildings

Fig. 5.20 (bottom): Vectorfunk by MWM depicts a spectrum of contrasting colour

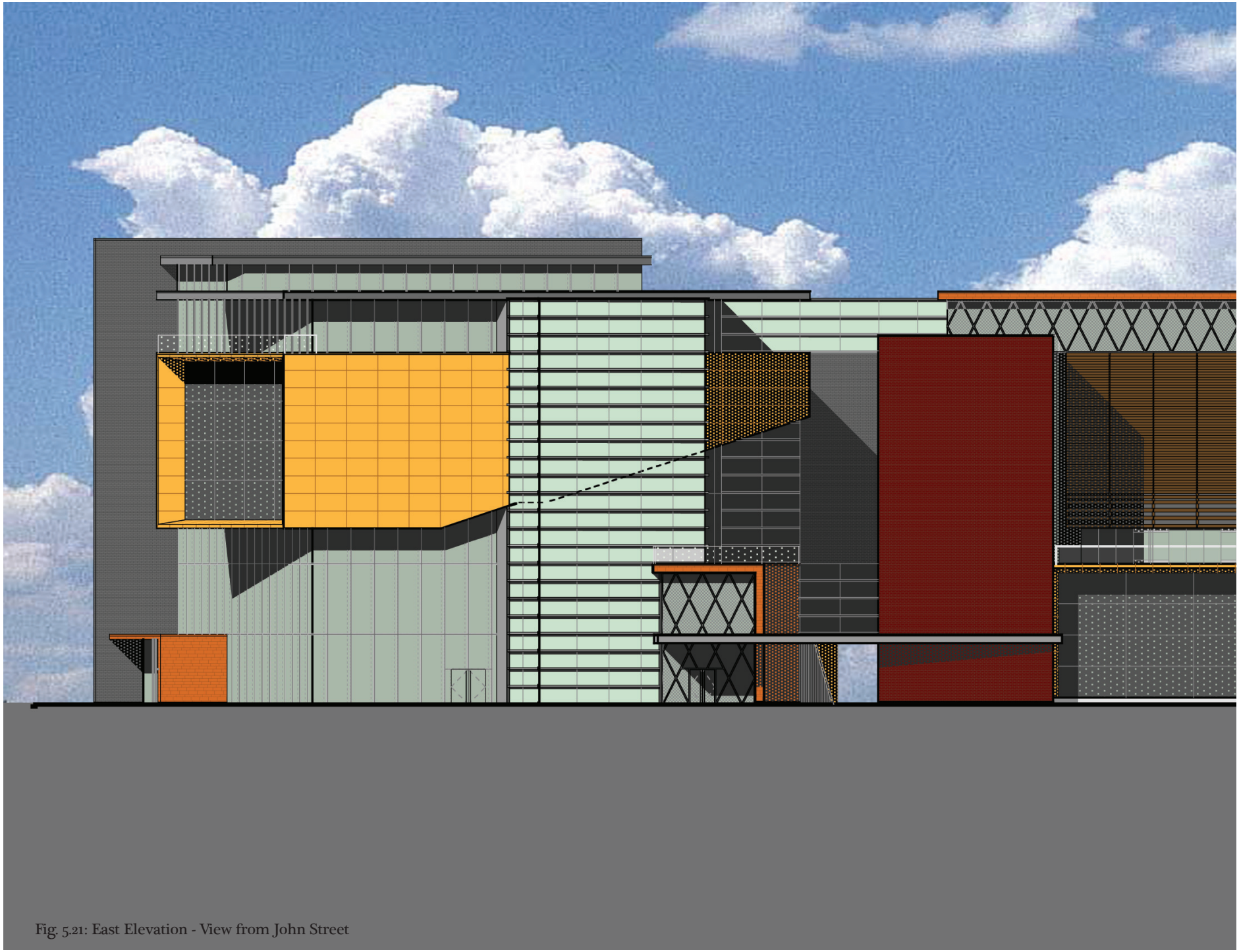


Fig. 5.21: East Elevation - View from John Street





Fig. 5.22: Gold Copper Aluminium Alloy Cladding



Fig. 5.23: Charcoal brick masonry wall



Fig. 5.24: Terracotta Rainscreen Cladding

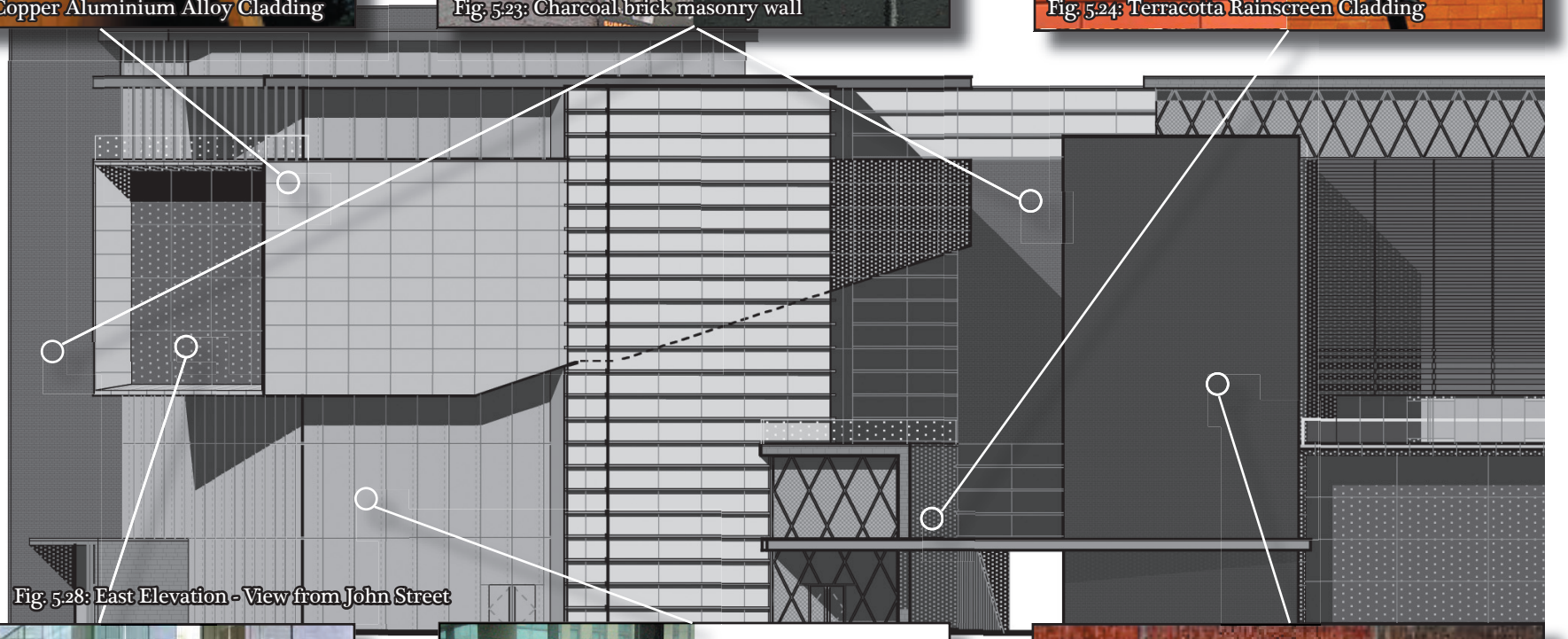


Fig. 5.28: East Elevation - View from John Street



Fig. 5.25: Glass-fin glass curtain wall

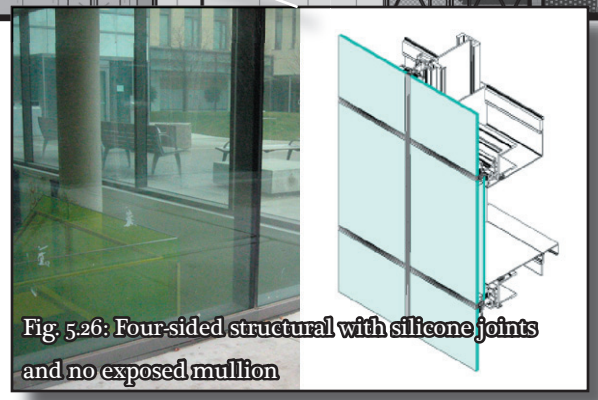


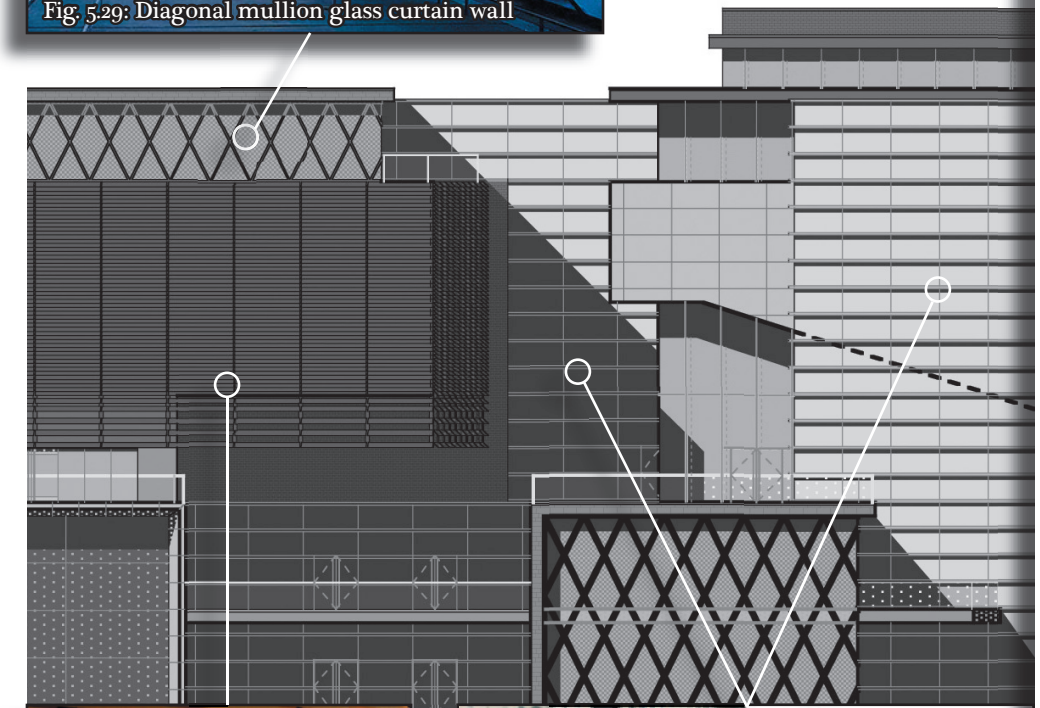
Fig. 5.26: Four-sided structural with silicone joints and no exposed mullion



Fig. 5.27: Mixed shade brick masonry wall



Fig. 5.29: Diagonal mullion glass curtain wall



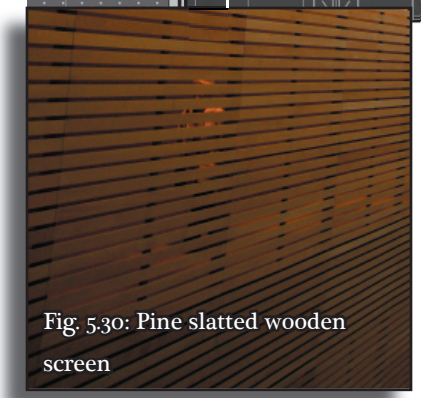


Fig. 5.30: Pine slatted wooden screen

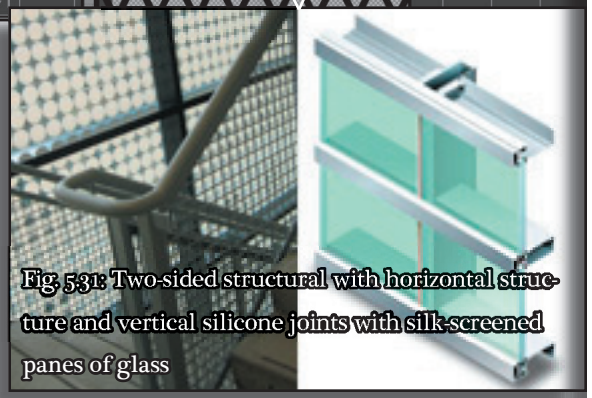


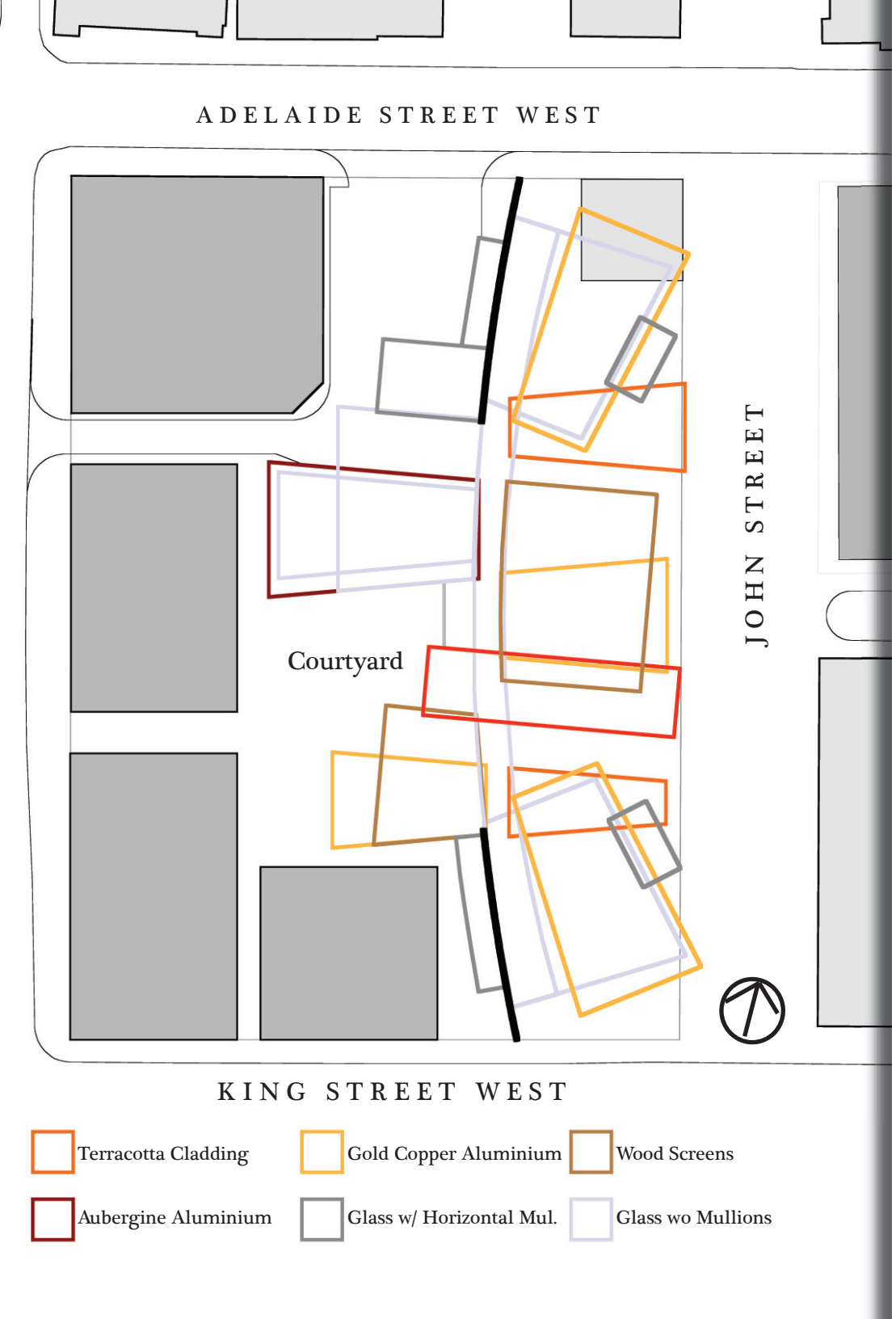
Fig. 5.31: Two-sided structural with horizontal structure and vertical silicone joints with silk-screened panes of glass

the building and a set of centrally located elevators connects all the public levels. They carry visitors from the underground parking lots to as high as the fourth floor. In addition to the main circulation routes, the building is laced with emergency stairwells for patrons to access different levels during the day or in times of emergency. Circulation spaces on the ground level are paved with polished granite similar to those found outside the building. The circulation spaces above ground level are covered with natural colour carpet tile for sound absorption. The ease of circulation around the site and through the building encourages people to use the space to become exposed to the many facets of the tiff. family of programs.

Building Exterior Materials

In addition to accessibility, the aesthetics of a building can engage and attract visitors. Frank Gehry's Guggenheim in Bilbao is an example where the building is considered as much of an attraction as the art it contains. The curvy titanium panels twist and turn in unexpected directions.[2] In the Entertainment District, the Umbra Store, Scotiabank Theatre and OCAD's use of colour, pattern and light are visually stimulating and contribute to the spectacle of the street. Similarly, this thesis' proposed design for


"PSYCHO" 940
DIR. MR HITCHCOCK
CAM. J. RUSSELL
1-29-60 DAY
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09 TORONTO INTERNATIONAL FILM FESTIVAL
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the new home of tiff. is designed to excite the senses and to stir one's curiousity. It uses a varied palette of materials, textures, forms, colours, reflectivity and translucencies. Each stacked object is entirely wrapped in one finish. The cladding continues from the outside to the inside of the building. This combination of materials may not be acceptable anywhere else except within the flexible conditions of an heterotopia like the Entertainment District. The stacked blocks are like a village of characters in a play: they each have a distinct personality as represented by the different exterior materials. When their paths cross under precarious circumstances, drama and tension arise. Some objects jut in and out of the scene, some objects are stacked on top of another while others appear to hover. Meanwhile, the brick walls stand tall and strong among the other materials and resemble a parent figure among a group of children vying for attention. The tiff. building has been designed to be approached in a number of directions. Each exterior material encloses a different type of interior space. Gold copper aluminum cladding wraps the stepped theatres. Aubergine colour aluminum cladding in the rear of the building wraps an on-site archival storage for the reference library. Stucco

Fig. 5.32 (opp.): Rendered view of alley from John Street
Fig. 5.33 : Site Plan - Distribution of exterior finishes

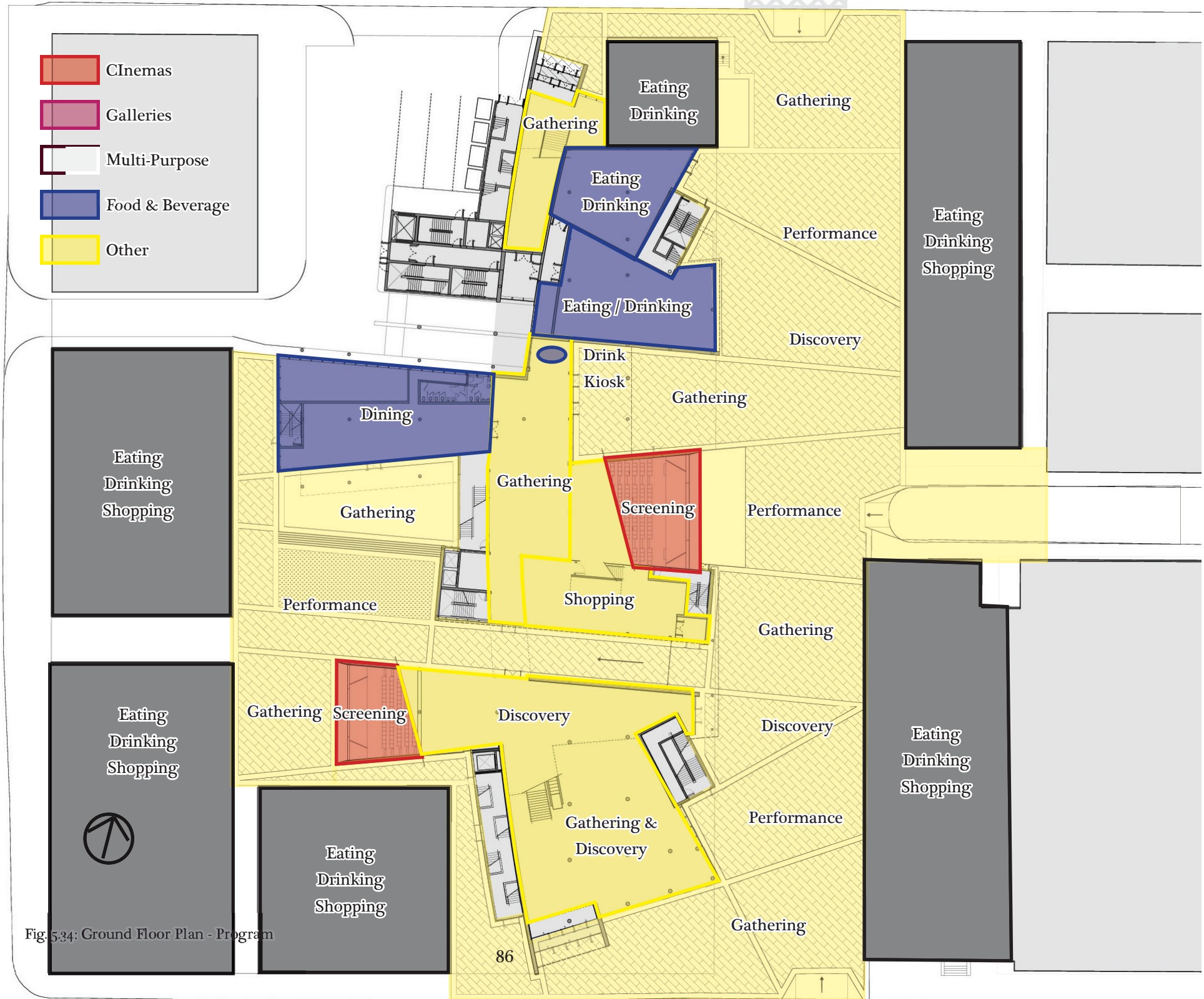


Fig. 5.34: Ground Floor Plan - Program



walls wrapped in slated wood screens, whose spacing changes gradually like a gradient, are the exterior finishes for the galleries. Terra-cotta panels wrap around and highlight spaces such as entry ways and the restaurant. These spaces are usually paired with diagonal mullion glass curtain walls. Glass curtain walls with horizontal and vertical structure on the inside and no exposed mullion on the outside typically enclose gathering spaces such as the lobby, library reading space, offices and multi-purpose rooms. Glass curtain walls with only horizontal mullions on the outside with a silk-screened pattern encloses the circulation spaces such as the main corridor and the emergency fire exit stairwells. These exterior claddings have different levels of transparency which allows for the varying degrees of penetration by sunlight. Behind these skins, the building's structure is made up of reinforced poured concrete columns and slabs with insulated steel stud walls. This irregular composition of materials and forms contributes to the array of spectacles in the tiff. building and the Entertainment District.

Programming Spaces

A variety of spaces are allocated to serve tiff. film

Fig. 5.35: Second Floor Plan - Program







screenings, exhibitions, conservation, education and other programs. These program spaces are scattered across different parts of the tiff. building to promote the cross-pollination of function. For example, a programmer for the Sprockets Children Film Festival may decide to put together a program on dinosaurs that includes a screening of Jurassic Park, dinosaur-themed crafts, and an animatronic demonstration. With spaces capable of supporting all these functions, the programmer can safely and easily rotate a number of groups of children within one area. A visitor on route to a Cinematheque screening may pass the adjacent Warhol exhibit and be encouraged to visit it. Many of the tiff. program spaces are located on the upper levels. On the street level, a number of tiff. spaces serve to draw visitors up to the upper levels, while the remainder of the space is allocated to leasable units for retail and food services or as future tiff. space is needed. The mixture of uses on the ground level increases the variety of spectacles offered on site and the volume of users in addition to tiff. patrons. The co-existence of a multitude of tiff. programs along with non-tiff. activities animates the building, the site and the district.

Fig. 5.36 (opp.): Rendered view of the King Street Lobby
Fig. 5.37 (top): Chair by Fatboy used in the lobby.
Fig. 5.38 (bottom): iGotcha interactive touch screen at Roots

Lobbies

The building has three ground level entrance lobbies with floor to ceiling glazing. One is located at the corner of King and John Streets; one is located in the middle of the building and is accessible from John Street and laneway; and the third lobby entrance is off of Adelaide Street. This third lobby serves as an entrance mostly for staff, VIPs and school groups; however, can also be accessed by regular visitors. A set of elevators carries staff members directly from street or the underground parking levels to their offices on the sixth floor. A set of stairs in this lobby brings school groups to the multi-purpose rooms on the second floor and brings special guests to the VIP lounge on the second level. The middle lobby allows for mid-block access to the building, access to the courtyard restaurant, and the central staircase and elevators. It is occupied by a coffee kiosk selling food and beverages to people on the go, or to those wanting to relax in the scattered bistro chairs and tables in and around the lobby. The lobby at the corner of King and John Streets, the most visible street frontage is a showcase for the latest exciting tiff. events. The lobby is free to the public

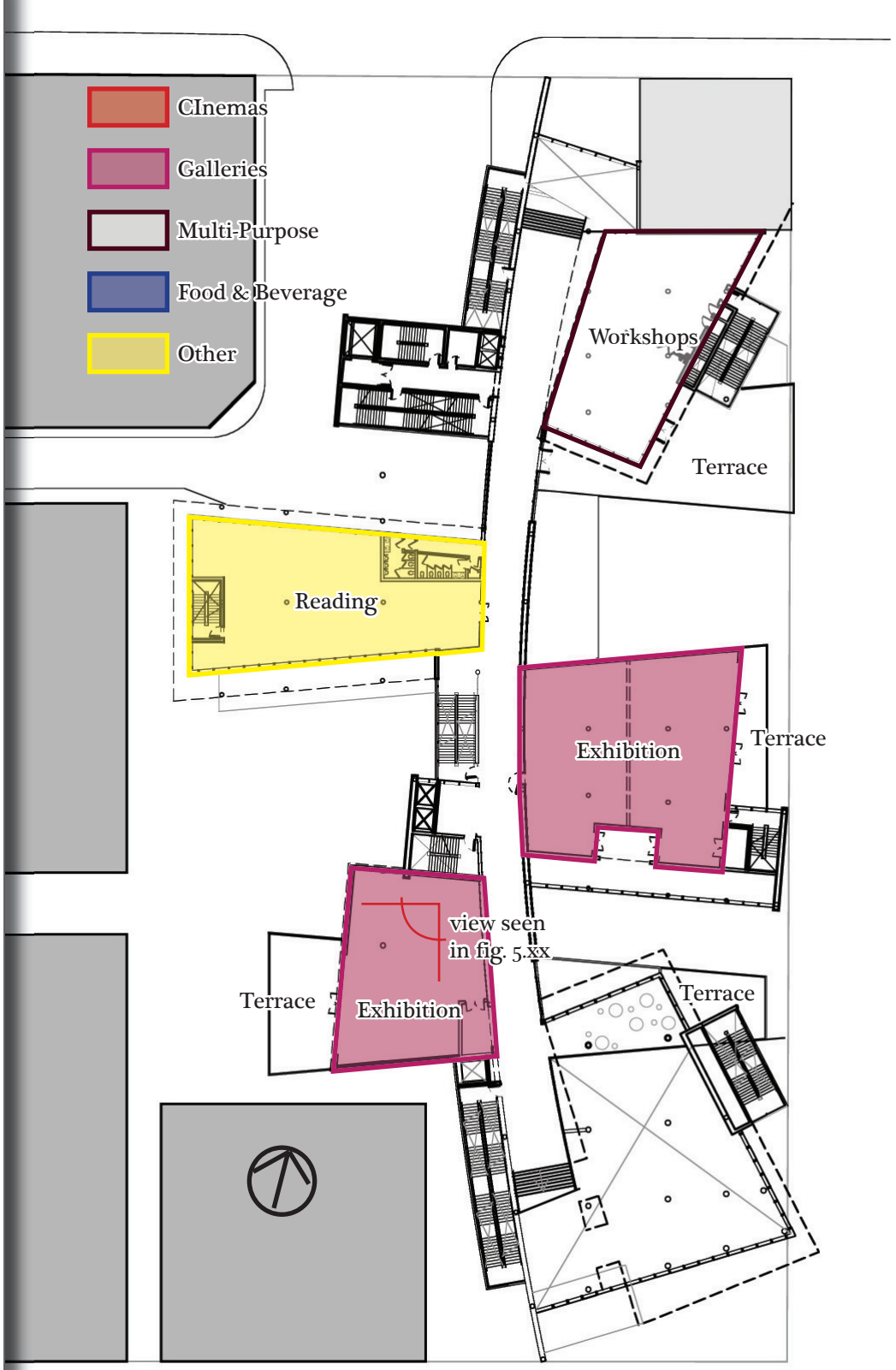


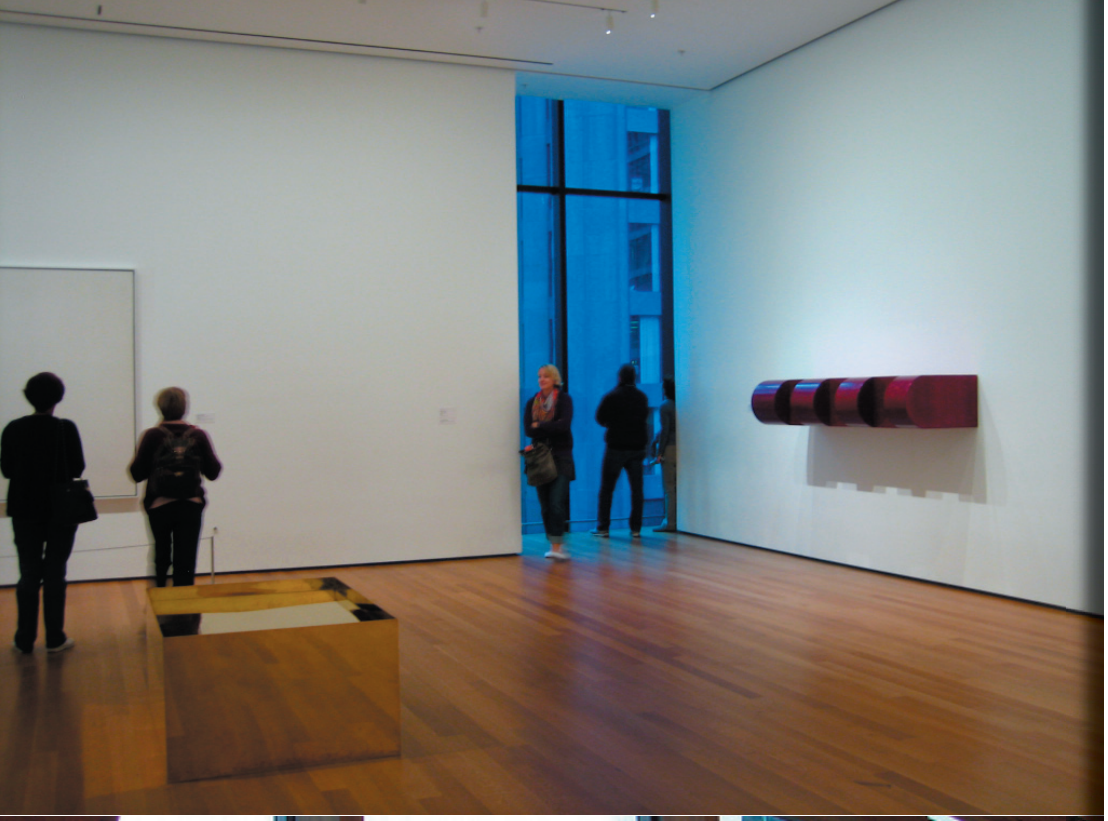
Fig. 5.39: Third Floor Plan - Program



and is without a information desk, box office or security desk. Similar to the experience of walking into an Apple Store, visitors walking into the tiff. lobby will be free to linger, and encouraged to browse and explore without any pressure. Depending on the number of visitors, the lobby could take the persona of a public space that is open and accessible around the clock to welcome office workers on their lunch break, or to welcome clubbers looking for a place to sober up after a late night out. There are colourful plush seats scattered around for people to rest, and some seats have computer stations for visitors to access information on tiff.'s ongoing events, programs and online collections. Similarly, projected touch surfaces along the glazed exterior of the lobby allow people to access tiff.'s electronic portal. Alternatively, people are free to bring their own electronic devices to utilize the free wi-fi connection for access to tiff. content or the internet. Within the lobby space, there are colourful banners, projections, and LCD screens on the wall advertising ongoing and upcoming events. Meanwhile, film-related installations occupy the quieter back spaces of the lobby. By allowing visitors to freely wander through the building, tiff. hopes to attract plenty of visitors and encourage them

Fig. 5.40: Fourth Floor Plan - Program
(Fifth floor consist of the upper levels of the same spaces)


THE FLY





to participate in one of their many events.

Cinemas

There are five public cinemas in the building designed for screenings, lectures and discussions. Four of them are stepped and have fixed seats to accommodate 500, 350, 250, and 150 people. The fifth theatre has a flat floor with 100 temporary seats that can be put away to double as a multipurpose room. The cinemas are finished mostly in dark colours to minimize the distractions from the spectacle of the projected images. The interior walls of these theatres are black and lined with painted gypsum board with acoustic panels. A black suspended acoustic ceiling hides all the services and allows for air supply vents. The floors are lined with a dark colour patterned carpet and the theatre is fitted with rows of dark cushioned theatre seats.

Galleries

The tiff. building has three gallery spaces for permanent and/or temporary exhibits, art installations, large

Fig. 5.41 (opp.): Rendered view of Gallery B if it were to hold an exhibition on David Conenberg's film, *The Fly*

Fig. 5.42 (top): Gallery with a view outside at the Museum of Modern Art, New York City, New York

Fig. 5.43 (bottom): AGO gallery with a view of Dundas Street outside

workshops, and banquets. The floor areas range from 225 sq. m to 570 sq. m and ceiling heights between 3.5m and 7.5 m. With moveable partitions and temporary walls, these spaces can be subdivided. Furthermore, the floors are lined with industrial carpet; the walls are covered with gypsum board painted white; and the services in the ceiling are sprayed with fireproofing insulation and sprayed white. The largest of the three galleries is fully enclosed from natural light and has the equipment to ensure air, temperature and humidity levels meet the American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) Class AA for museums exhibition galleries. This will allow tiff. to host borrowed exhibit that require the highest standards of care. The remaining two gallery spaces have bands of glazing which function to draw in natural light and allow access to terraces.

Film Reference Library

The library consists of an archive space and a reading area. The natural-light filled reading space has tables, chairs and multi-media stations to allow visitors to flip through one of the many film periodicals the library





Fig. 5.44 (top): View of existing archives at 2 Carlton Street
Fig. 5.45 (bottom): View of existing reading room at 2 Carlton Street





subscribes to. The archive, with double storey ceilings is stacked directly above the reading area. These two spaces are connected by a set of stairs that allows for small pieces to be brought down to be examined. To view larger pieces, visitors can be accompanied by a staff member to the archives. The archive has film artifacts such as film reels, scripts, journals, costumes, set pieces, and drawings.

Multi-Purpose Rooms

The multi-purpose rooms can be used for various types of gatherings. Similar to the galleries, the floors are lined with industrial carpet; the walls are covered with gypsum board painted white; and the services such as the sprinkler system in the ceiling, are sprayed with fire-proofing insulation and painted white. Glazed curtain walls draw in plenty of natural light. Interior glass partitions separate them from the corridors while maintaining views of the adjacent spaces. Moveable tables and chairs can be re-arranged to accommodate various types of gatherings. These multi-purpose rooms can also be used as meeting and conference areas, educational workshops, green rooms for visiting talent, press conferences,

Fig. 5.46 (top): Patrons at the AGO are encouraged to draw
Fig. 5.47 (bottom): Terrace in New York City, New York

interview rooms, or temporary overflow administrative spaces for one of the film festivals.

Offices

The tiff. administrative offices are located on the sixth, and top floor. All offices spaces are enclosed in glazing to provide plenty of natural light. On the perimeter of some of these spaces are a number of terraces for staff to sit outside to do work, to have lunches and breaks and to host social gatherings. Floors are carpeted with exposed services in the ceiling. The office spaces can be easily sub-divided into zones, workstations, offices, meeting rooms and small screening rooms.

tiff. Shop

The shop spreads across two floors and is connected by a narrow double storey space. It is accessible through the adjacent laneway, and internally off a second floor corridor. A glazed frontage along the laneways provide storefront display opportunities. The colourful array of merchandise creates a comfortable walk between John Street and the courtyard.

Shipping, Loading and Parking

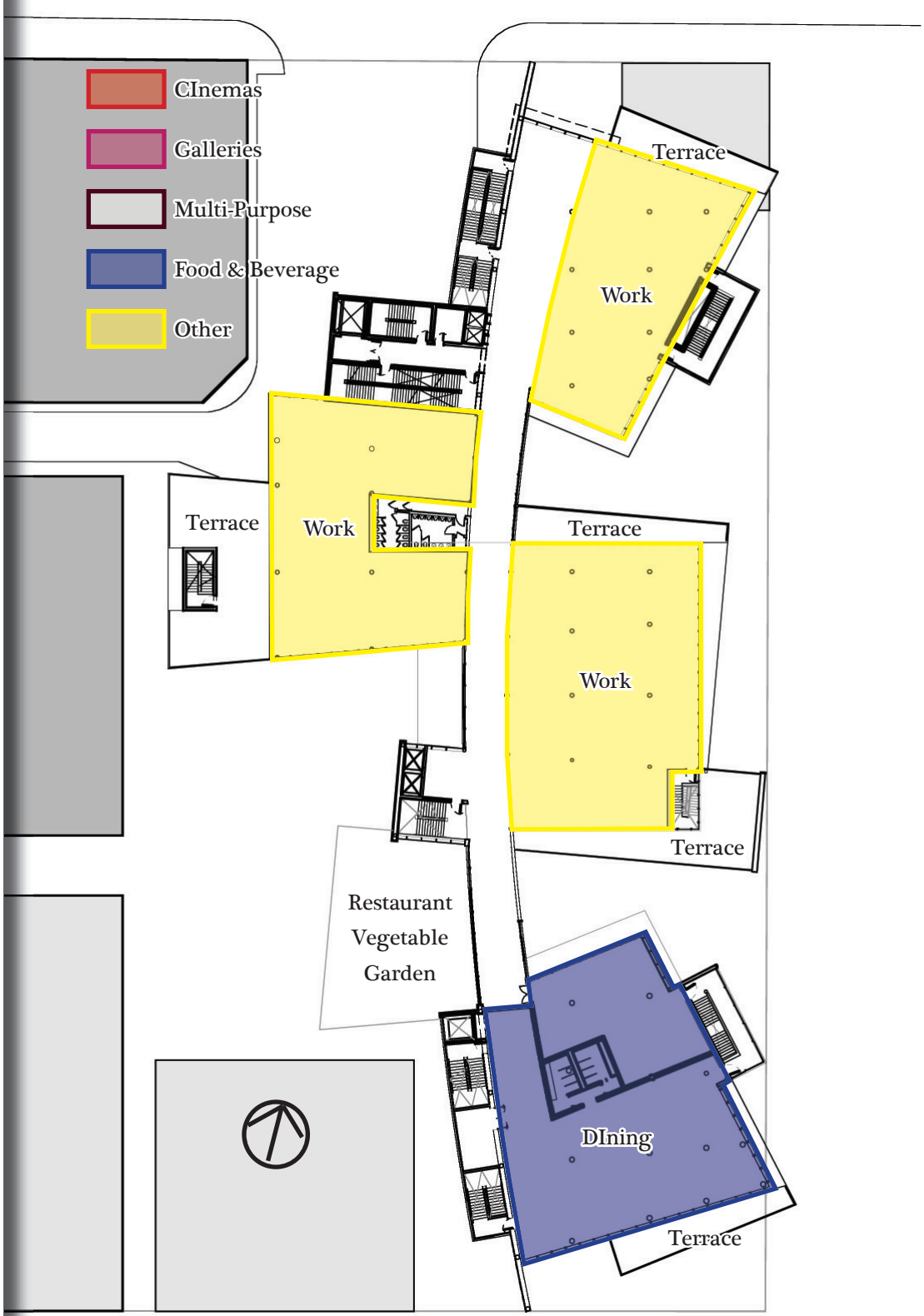


Fig. 5.48: Sixth Floor Plan - Program





Shipping and loading, garbage, and the entrance to the underground parking garage are concentrated at the north-west corner of the site. This portion of the site is accessible by a laneway from Widmer Street and via Adelaide Street. A protrusion in the building to the south of the underground parking ramps shields the view of the service court from the courtyard. It also blocks the infiltration of the prevailing north-western winds.

Food and Beverage

There are a number of food and beverage outlets spread across the tiff. building. On the ground level in the John Street lobby there is the food and beverage kiosk. Adjacent to the Fox & the Fiddle there are two leasable commercial units to be used for a quick eatery, restaurant or bar. There is space for two small patios in front of these units along John Street. Facing the courtyard is a more secluded space suited for a restaurant. Its lack of street presence may make it hard to attract customers; however, its seclusion could make it a place where only people 'in the know' would go. This space would make a terrific area for fine dining due to a tranquil patio space

Fig. 5.49 (top): MOMA Store, Soho, New York.
Fig. 5.50 (bottom): AGO cafe, Toronto



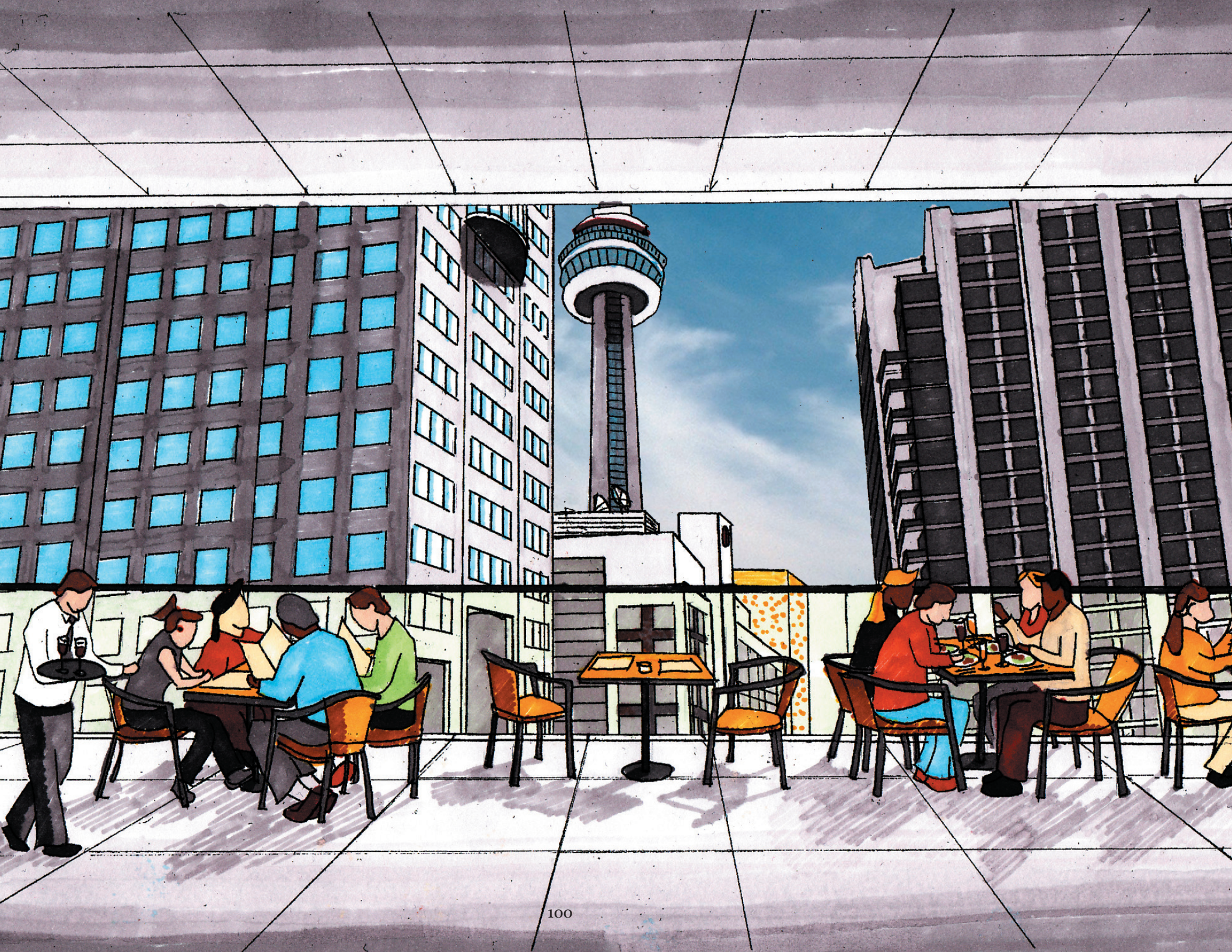




within the courtyard (refer to figure 5.51). It could also be a mid-range pizza, burger and pasta restaurant that would be popular with the nearby office lunch crowd or an economic pre-show dinner option. This restaurant can also be commissioned by tiff. to cater its courtyard parties. Above this restaurant is a café and concession area for patrons to bring purchased treats into a screening, or to enjoy a snack between exhibitions or other programs. In addition to serving coffee and tea, it can carry an assortment of gourmet cold sandwiches and snacks. On the sixth floor above the large theatre at the corner of King and John Streets is another opportunity for a fine dining restaurant. The roof-top space is entirely wrapped in glass and a terrace affords panoramic views of the city's skyline at 20m above street level. It has good views down John Street towards the CN Tower in the south and views down King Street towards the skyscrapers of the financial district in the east (refer to figure 5.54). The restaurant is directly accessible by an elevator off the main lobby.

Visually Connecting with the City

Fig. 5.51 (opp.): Rendered view of the tiff. courtyard
Fig. 5.52 (top): Courtyard at the Sanderson Hotel, London, England
Fig. 5.53 (bottom): View of John Street from Chapters Bookstore

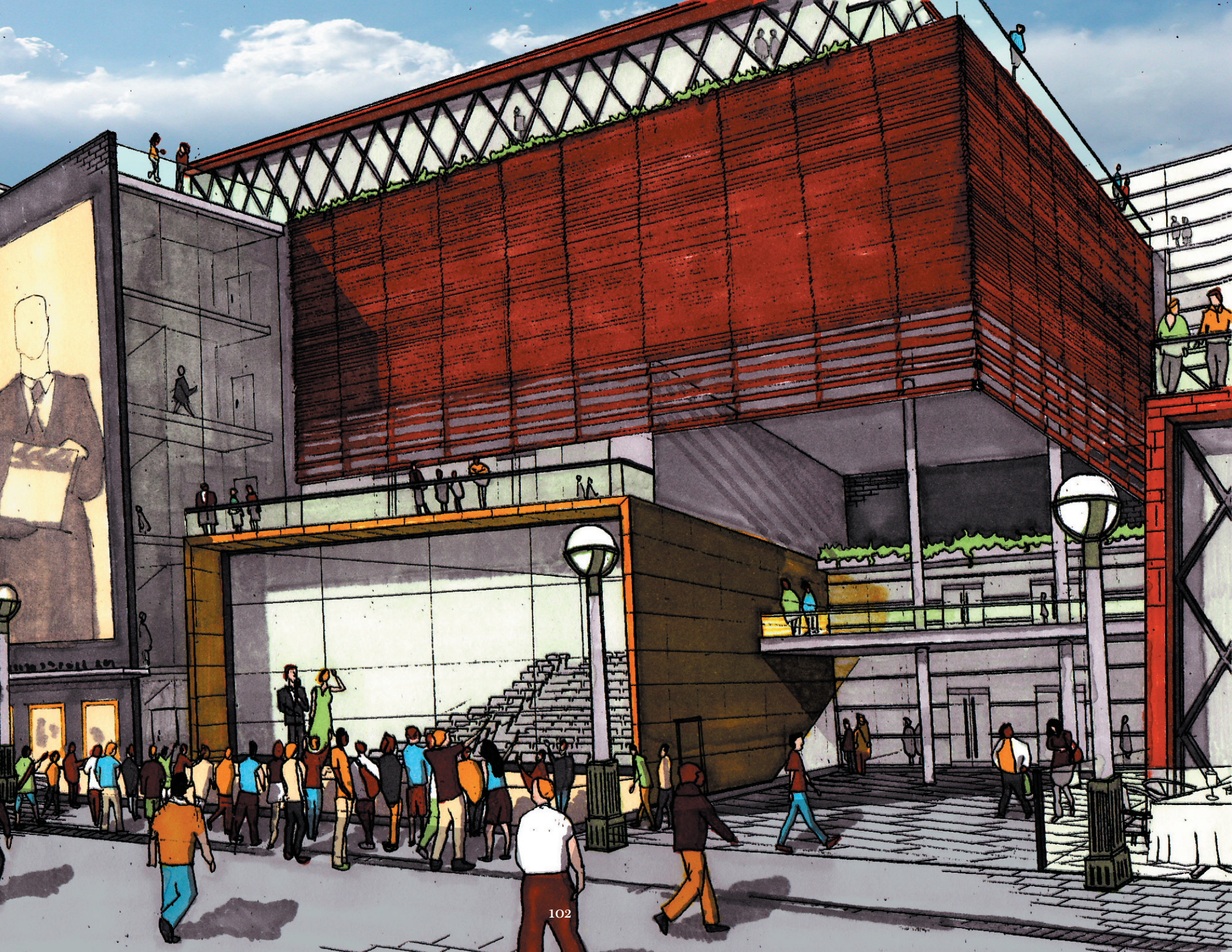






Cultural venues are increasingly incorporating glazing to establish views of cities beyond their site. The views of the streets are intriguing sights which compliment the spectacles offered inside. Glazing also provides a glimpse of what to expect once you are inside. These glimpses can encourage visitors to venture inside and explore the variety of experiences. At the Rosenthal Center for Contemporary Art in Cincinnati (U.S.A), the building draws visitors into the lobby with extensive glazing. The sidewalk outside of the building extends under the glazing and curves up the back wall.[3] Similarly, at the 21st Century Museum of Contemporary Art in Kanazawa (Japan), the building situated in the city centre is the shape of a circle in plan, and has floor to ceiling glazing. Matthew Barney whose monographic exhibition was shown there in 2005 thinks the spaces feel like an extension of the city with the hallways resembling roadways between buildings says . The design allows the building to be fully accessible from all sides and invites multiple views into and through the various spaces of the building. This was a response to the brief for a user-friendly community place of exchange.[5]

Fig. 5.54 (opp.): Rendered view of the sixth floor tiff. restaurant
Fig. 5.55 (top): Rosenthal Center for Contemporary Art, Cincinnati, Ohio
Fig. 5.56 (bottom): 21st Century Museum of Contemporary Art, Kanazawa, Japan





In the proposed design of the tiff. building, glazing is incorporated into most spaces. In spaces such as galleries and cinemas, limited glazing is strategically placed to frame different views of the city. One gallery has views of John Street, while the other has views of the courtyards and back alleys. The cinemas in the tiff. building, unlike conventional ones which are fully enclosed boxes without any connection to the outside, have views of the streets and the city. Before and after screenings, the projection screen dissolves into a transparent window. This can be achieved through the use of electronic smart glass that switches between clear and opaque with a small wave of electrical current, by a system of light-controlled retractable projection screen. While in the cinema, the spectacle of people moving about on the streets juxtaposed with the spectacle of a cinematical event heighten the overall experience. Each cinemas has a different view of the city. Two of the stepped theatres are elevated 10m from the street and their windows face north and south to provide views up and down the John

Fig. 5.57 (opp.): Rendered view of John Street facade

Fig. 5.58 (triptych): Rendered view of tiff. cinema screen transforming from a window view of the city to a projected film (clip from the opening sequence of *Hello Dolly!*, 1969)

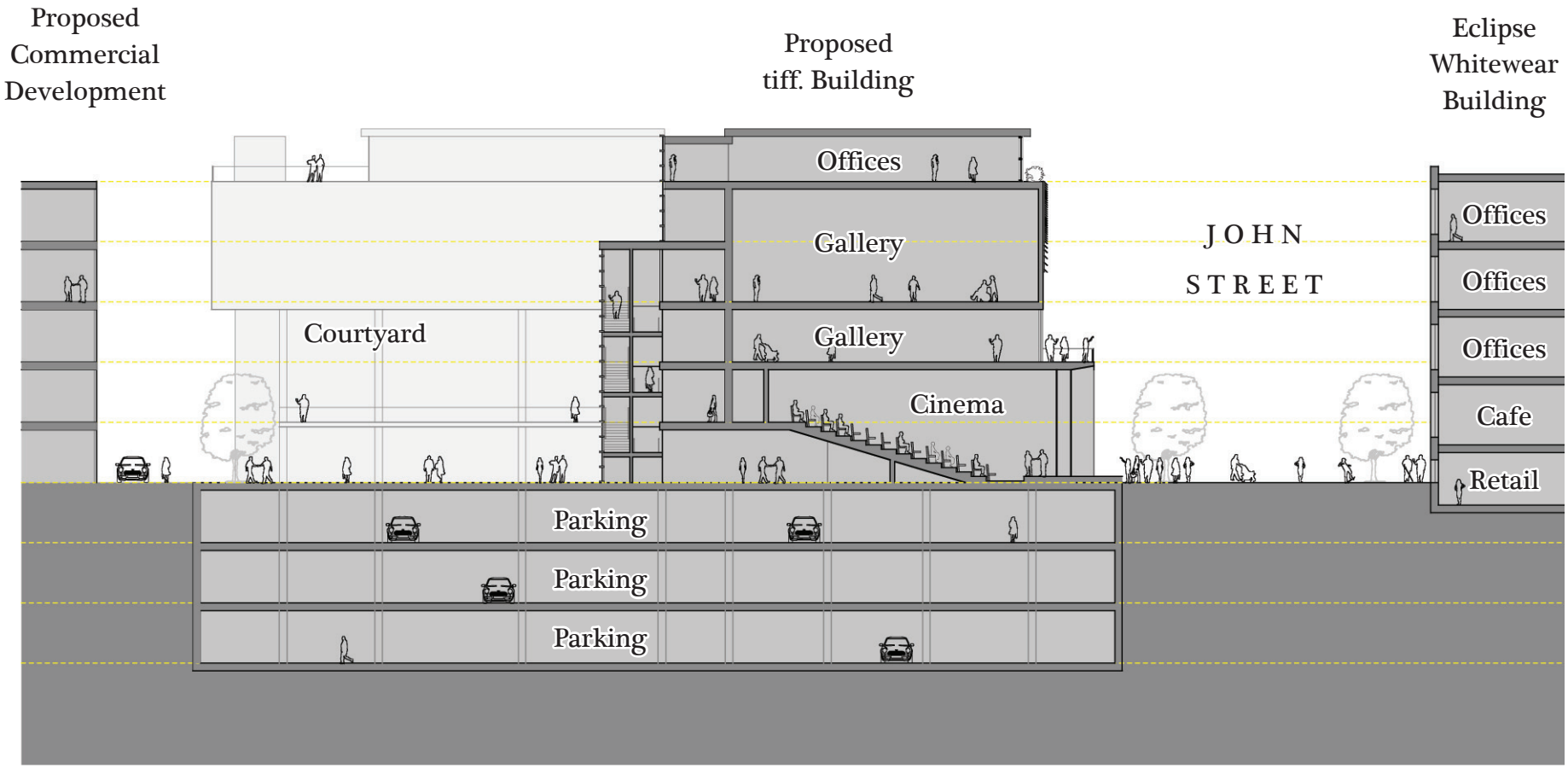


Fig. 5.59: Section through John Street, Building and Courtyard



Street corridor. One theatre sits at grade facing the courtyard. One theatre sits at street level facing John Street. In front of the screen or window is a permanent outdoor stage. When there is a performance or interview on stage, audiences on the street and in the cinema can watch from all angles. The transparency of the projection screen also allows the street to have views of the audience gathering for the screening. This could be particularly interesting for exclusive film screenings where talent is in attendance. Before and after the movie screens, fans on the street can have a peek at their favourite stars in the audience.

The corridors also afford views of the city. They terminate at a glazed curtain wall at the north and south side of the building with views of Adelaide and King Streets, respectively. There are also occasional views of the city through glazed portions along the corridor. This is a result of the deep gaps in the building floor plates. These glazing portions allow natural light to filter into an otherwise dark internal corridor. These deep gaps in the building also allow some sides of program spaces to have additional glazing where natural light can penetrate the spaces. The glazing also affords views across the gaps to other

Fig. 5.60: Rendered view of corridor on the fourth floor

spaces within in the building. These visual connections among spaces build upon the amount of activity and people visible from any given spot within the building.

Terraces and Exterior Spaces

Many program spaces have their own adjacent terraces. Patrons are encouraged to break from their immersion within a tiff. event and to roam outside. While outside, patrons can reconnect with the exterior temperature, with the movement of the sun, with the changing traffic volumes, and with the sights, sounds and smells of the city. The terraces are scattered across different parts of the building with their own unique views of spectacles situated on the streets at a distance above the ground. One terrace connected to the VIP room on the second level allows visiting talent to greet fans who have gathered outside. Above the VIP room is another terrace that is adjacent to a multi-purpose room for outdoor programs.

Like other organizations, tiff. can let its events, activities and patrons to spill out onto the street. A permanent stage on John Street facing Pearl Street can be used for outdoor concerts, fashion shows or interviews with visitng talent. Its alignment with Pearl Street allows for large



Fig. 5.61: Rendered view of building as seen fom Pearl Street.



crowds to spill onto the street. The building adjacency to John Street allows it to be used for red carpet gala events where fans and photographers await the arrival of international celebrities. It can be used to support an overflow of people queuing to purchase tickets or waiting to enter an event. Lastly, it can be utilized as a seating area for outdoor free screenings. Transparent facades and terraces incorporate the excitement of the city into the internal experience of the tiff. building. They also animate the outside of the tiff. building, and through this spectacle captures the attention of the city.

Different architectural gestures explored in this thesis' redesign of the tiff. building focus on heightening the concentration of spectacles, and on creating a series of spatial conditions which embody the values of a heterotopia of illusion: a place that supports the existence of extraordinary sights and activities and a place that engages others within the networks of the city. The building's parti of irregularly stacked objects strives to break-up the massing of the building and to create multiple circulation routes around and through the building. The building's openness to the streets and use of a central circulation spline to access all the spaces creates an easy

Fig. 5.62: Rendered view of a screening on a Eclipse Whitewear building

system of access to the variety of program spaces. The building's support of multiple program spaces scattered throughout the building encouraged a heterogeneous combination of experiences. Lastly, the use of a wide variety of materials of different colours, transparencies, textures, the allocation of glazed enclosures, and viewing opportunities build upon the available spectacles within the building, the site and the area.

Fig. 5.63: Outdoor screening at Yonge Dundas Square, Toronto, Ontario



Endnotes

1. tiff., “About Us,” Toronto International Film Festival Inc.; available from http://tiffg.ca; Internet; accessed April 2007.

2. Victoria Newhouse, Towards a New Museum (New York, NYC: Monacelli Press, 2006), 245-260.

3. Ibid., 313-315.

4. Ibid., 321-323.

Chapter 6
Conclusion

tiff.'s mission to reach out to people and transform the way they see the world is best exemplified by its annual film festival during the month of September. Its use of a number of scattered public and private spaces throughout the city demands that the spectacle of the festival is intertwined with the experience of the city's neighbourhoods and districts. Therefore tiff. is a fitting cultural organization to use for this thesis' evaluation of spectacle and its place within buildings as well as the larger urban environment.

The addition of tiff. to the Entertainment District will further establish this area of Toronto's downtown core as a destination for a wide variety of events such as theatre shows, operas, ballets, concerts, sports games, comedy acts, television show tapings, art exhibitions, film screenings, shopping, drinking, dining and dancing. The scale and boldness of these events astonishes us. Their smells, feels and colours carry us away and leave lasting impressions. The collective reaction of applause, laughter, or sighs provoke viewers to contribute and connect with strangers. In addition to the above mentioned staged events, their environments and the people attending the events are spectacles in themselves. People arrive to see others and for themselves to be seen. However, our reception to spectacles also makes us vulnerable to their political and commercial influences and can make us slaves to mass consumption.

In relation to other parts of the city, the Entertainment District 'interrupt(s) the apparent continuity and normality of ordinary everyday space."[1] This thesis uses Michel Foucault's

heterotopia as a framework for discussing the value, characteristics, and function of these spaces of spectacles. Heterotopias exist in all cultures, change in synchronicity with the culture, juxtapose a multitude of spaces and time within one place, consist of a system of openings and closings, and function between an utopia and a reflection of reality.[2] Interpretations of heterotopias suggest that these spaces of spectacles do not reside in the public domain of appearance or on hidden private property, but rather they reside in a third space of hidden appearance. These other places are not restricted by the politics of the public or the economics of the private.[3] This thesis seeks to nurture these public-private places within the Entertainment District to host an array of existing spectacles of events, places and people, as well as new spectacles derived from free play. The proposed tiff. building redesign and site illustrate how using various design gestures, the built environment can support the intensification of spectacle by emboding the values of heterotopias.

One of these design gestures is the concept of shared space that offers a set of flexible conditions. If portions of John Street become shared spaces, they could nurture a variety of public uses such as street games, performances, animation of surfaces, expression of views, and festivals. Using a series of interconnected spaces, openings and closings, the tiff. building can accommodate a variety of events and environments, and facilitate an abundance of people. It can host a variety of different events through a series of spaces capable of supporting different functions at various scales. It offers different environments with spaces dressed in a palette of

materials with varying textures, opacities, colours and luminosities, and forms with irregular angles, and varying sizes that recess, protrude and hover. It gathers people through an abundance of access routes and penetration points. It connects with the city through its downtown location, its openness and engagement of the streets, and numerous views of the urban landscape around it. The public space adjacent to the building becomes a series of performance and viewing space. The building can be a catalyst for other venues to adopt similar design gestures to embrace spectacles throughout the Entertainment District.

This discourse on spectacles and their places within the Entertainment District ignites other possible fields of exploration beyond the scope of this thesis. This includes the relevance of place and architecture when spectacle can be disassociated from one place and experienced remotely through telecommunication portals such as television or the Internet. If place continues to play a significant role, another aspect for discussion is the possibility for collaboration and innovation through clustering the tiff. building with other cultural and entertainment venues.

With recent technological advances it i increasingly possible to experience spectacles from anywhere connected to the worldwide network. For example, the Beijing 2008 Olympics Games was broadcasted to over 200 channels to a potential worldwide audience of approximately 40 billion people.[4] Cinemas across Toronto offer performances by the Metropolitan Opera in New York which are fed live to screens.[5] In

2007, the featured film, *Purple Violet* by Edward Burns was not released in theatres, but was distributed electronically through iTunes.[6] Over the last century, different mediums such as photographs, radio, film, television and the Internet have been used to capture and project the sights and sounds of spectacles to those who cannot be there in person.
People no longer need to be in the theatres, galleries, shops or halls to see shows, exhibitions and merchandise respectively. In today's society, people can experience spectacles similar to those found in the Entertainment District from the comfort of their home. For examples, people can view a collection of photographs, watch a recent Hollywood action movie, or shop for clothes. People can also share these experiences with other people through the telephone, instant messaging or social network websites such as Facebook, Twitter or YouTube. This new wave of technology forces us to ask if the ability to experience spectacles remotely diminishes the need for places of spectacles like the Entertainment District? Many people continue to attend sporting events, staged shows, and art galleries to experience these spectacles first hand. Perhaps these new communication mediums simply become additional places for the experience of spectacles.

Busy clusters of spectacles in specific areas of Toronto such as the Distillery District, the Yonge Dundas Square, the Harbourfront, and the Entertainment District are testaments to the need for places for spectacles. Their existence raises the question as to whether grouping cultural groups together has any beneficial effects? Toronto's Economic Development

Strategy (in 2000) encouraged the geographical proximity and enhanced possibility of organized and chance encounters of a variety of expertise with different interest to form innovative products and services.[7] It suggested that the creation of goods and service increasingly involves the co-operation of multiple organizations through strategic clusters. In fact, the MuseumQuartier (Vienna), Southbank (London), Times Square (New York City) and Harbourfront and the Distillery District (Toronto) are examples of areas created as a result of believing that clustering of cultural venues is advantageous. They are examples of where numerous arts, culture and entertainment organizations co-exist within a specific geographic area. Artscape's Creative Convergence Project based in Toronto is devoted to studying how cultural and creative sector clusters nurture collaboration and collisions that drive innovation. The findings from this project would be an asset in guiding the growth of the Entertainment District.[8]

This thesis is not only an exploration of the phenomenon of spectacle within a particular building or space, but within an entire district of a city. It is only a portion of a larger ongoing and evolving discourse on the role of architecture within our current contemporary culture. It is also the understanding of how spectacles of shows, exhibits, games, dining and shopping are altering the programing of space, redrawing the contours of public and private areas, and transforming the function and aethetic of cultural and commercial buildings. This thesis strives to be a valuable contribution to the current architectural discourse and hopes to encourage others to partake in similar paths of exploration.

Endnotes

1. Michiel Dehaene and Lieven De Cauter, Heterotopia and the City: Public Space in a Postcivil Society (London: Routledge, 2008), 3-4.

2. Ibid., 11-22.

3. Ibid., 90-91.

4. Beijing 2008, "Beijing Olympic Broadcasting," The Beijing Organizing Committee for the Games of the XXIX Olympiad; available from http://en.beijing2008.cn; Internet; accessed August 2009.

5. Cineplex, "Cineplex.com," Cineplex Entertainment LP; available from http://www.cineplex.com/; Internet; accessed November 2008.

6. The Internet Movie Database, "Purple Violets 2007", IMDb.com Inc.: available from http://www.imdb.com; Internet; accessed August 2009.

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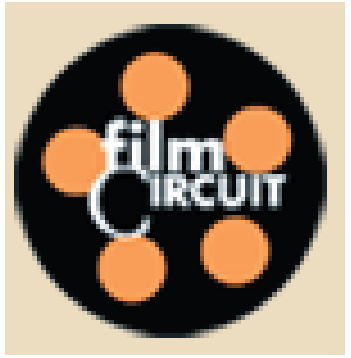














Appendix A

Toronto International Film Festival Group

tiff. consist of more than simply the annual film festival. It has a family of year-round programs devoted to different types of films which appeal to a broad demographic.

TORONTO INTERNATIONAL FILM FESTIVAL, held annually for two weeks in September, is known as one of the most important film festivals in the world. The annual festival screens more than 350 of the latest and the best featured and short films from around the world. Screenings are attended by the public, the industry and the world press. Surrounding the public and private screenings are press junkets, distribution negotiations, film-maker mentoring programs, and promotional parties. The amount of attention from the world-press in recent years has also led to an explosion in attendance by movie stars and fans.

CINEMATEQUE ONTARIO is a year-round screening program of international film classics and today's art-house movies. It runs a series of curated retrospectives, spotlights on international and local filmmakers, and touring programmes. All screenings are held at Jackman Hall at the AGO in Toronto.

FILM CIRCUIT is a partnership between TIFF and 170 communities across Canada to screen Canadian and Independent films that these communities would otherwise not have access to.

Fig. 7.01 (opp.): Logos from the tiff. family of programs

SPROCKETS TORONTO INTERNATIONAL FILM FESTIVAL FOR CHILDREN is an annual film festival that delivers a program of international films for children between the ages of four and seventeen. The event draws large school groups and families. The one-week festival is held every April at Sheppard Grande Cinemas and Canada Place Cinemas. As the demand for film programs for children was realized, Sprockets expanded to include other exhibitions and education sub-programmes through-out the year such as the Globetrotter Series, Family Zone, Young Education and Reel Learning, Pocket Fund, and Special Delivery.

FILM REFERENCE LIBRARY is a resource centre for anything related to moving pictures. It has 11,000 films, 17,000 books, 10,000 posters, 8000 soundtracks, subscriptions to 140 film journal titles and 60,000 film files which includes scripts, press kits, articles, music, programs, bios, grant documents and annual reports. It also holds used film props, marquettes, costumes, diaries and notebooks from famed Canadian directors. It holds the world's biggest collection of English-Canadian films and collects film-related material from around the world. The library does not have a budget to acquire artifacts and therefore, most of the collection is built from generous donations from filmmakers, film-lovers and TIFFG staff. It is open to the public and visited by filmmakers, students, scholars, and industry members. Furthermore, it maintains the electronic Canadian Film Encyclopedia.

REEL TALK is a Sunday-morning series where audience members participate in discussions with filmmakers, critics and academics after the screening of some of the best films from around the world. The once-monthly event takes place during the winter at Sheppard Grande and Varsity Cinemas.

CANADA'S TOP TEN is an annual event where the top ten featured and short films from Canada are showcased and discussed. The two-week event occurs in January and is held at Jackman Hall at the Art Gallery of Ontario in Toronto.

OTHERS PROGRAMS

Student Film Showcase is an annual juried presentation of films by post-secondary students. The group also works with the industry partners to create educational opportunities, programming and project development services. In 1999, Cinematheque Ontario started a publication programme which produced four monographs on international filmmakers. Since then, it has expanded into a publications department and in-house online department.[1]

Endnotes

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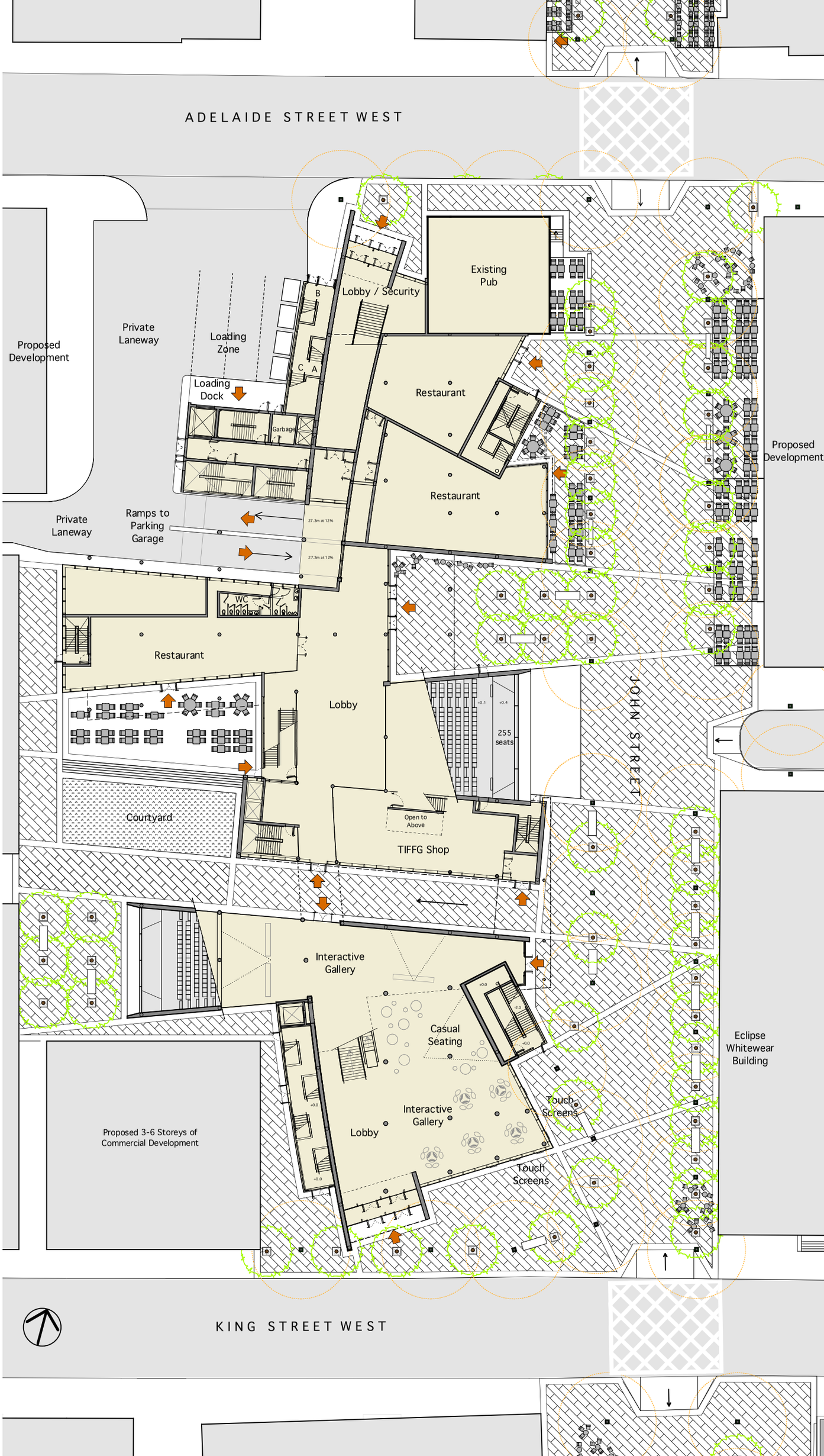


Fig. 8.01: Plan - Ground Floor 1 : 500

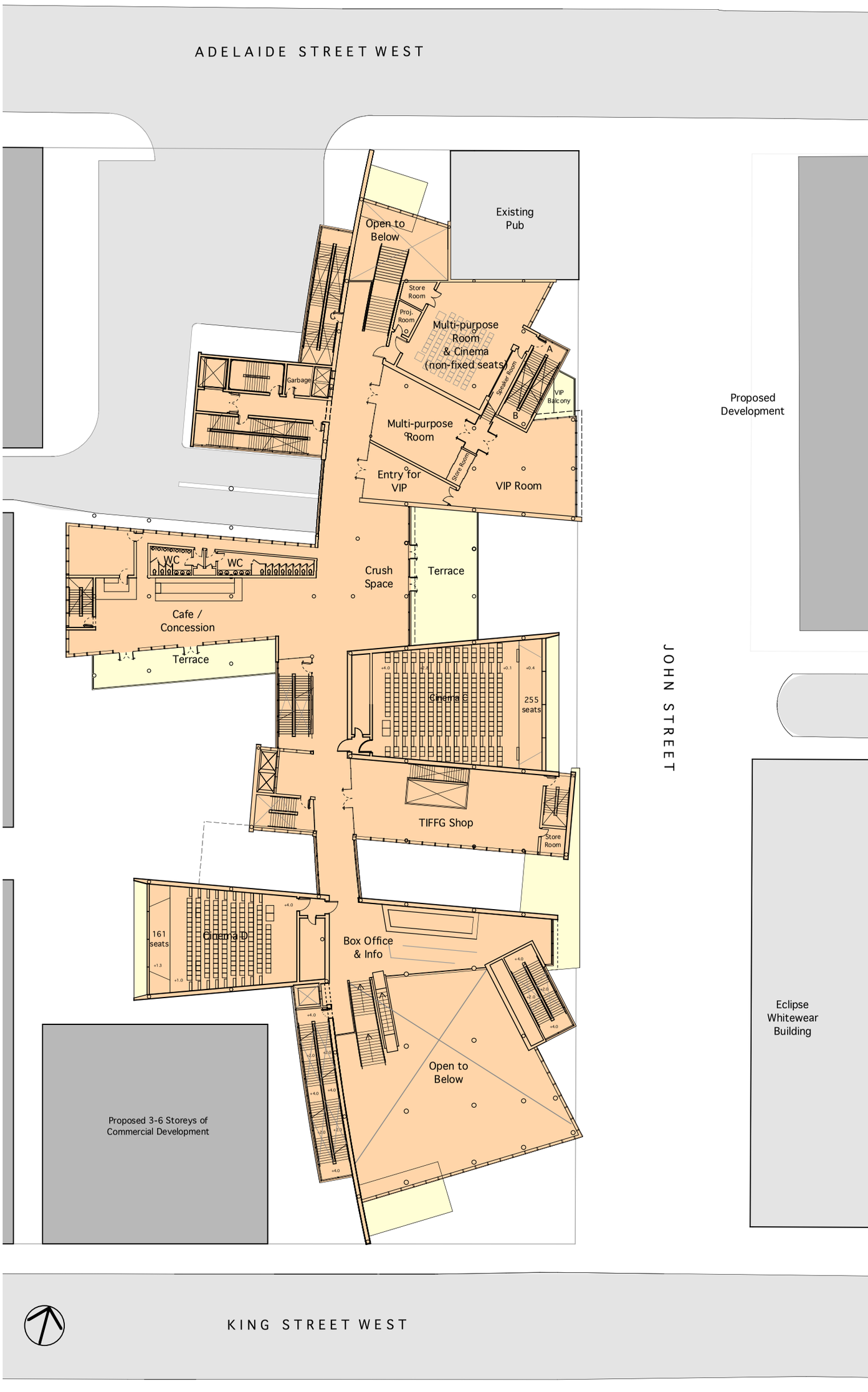


Fig. 8.02: Plan - Second Floor 1 : 500

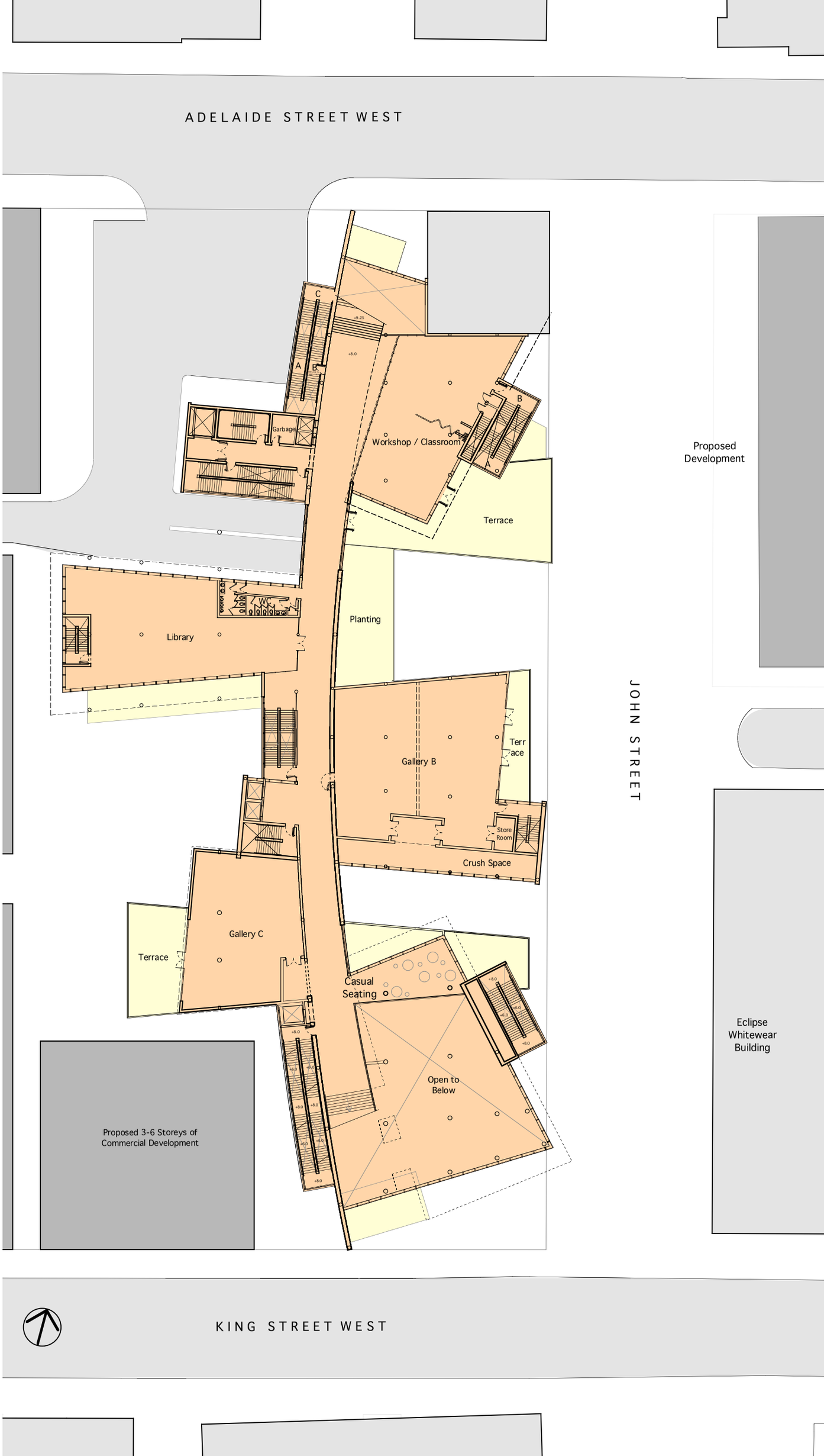


Fig. 8.03: Plan - Third Floor 1 : 500

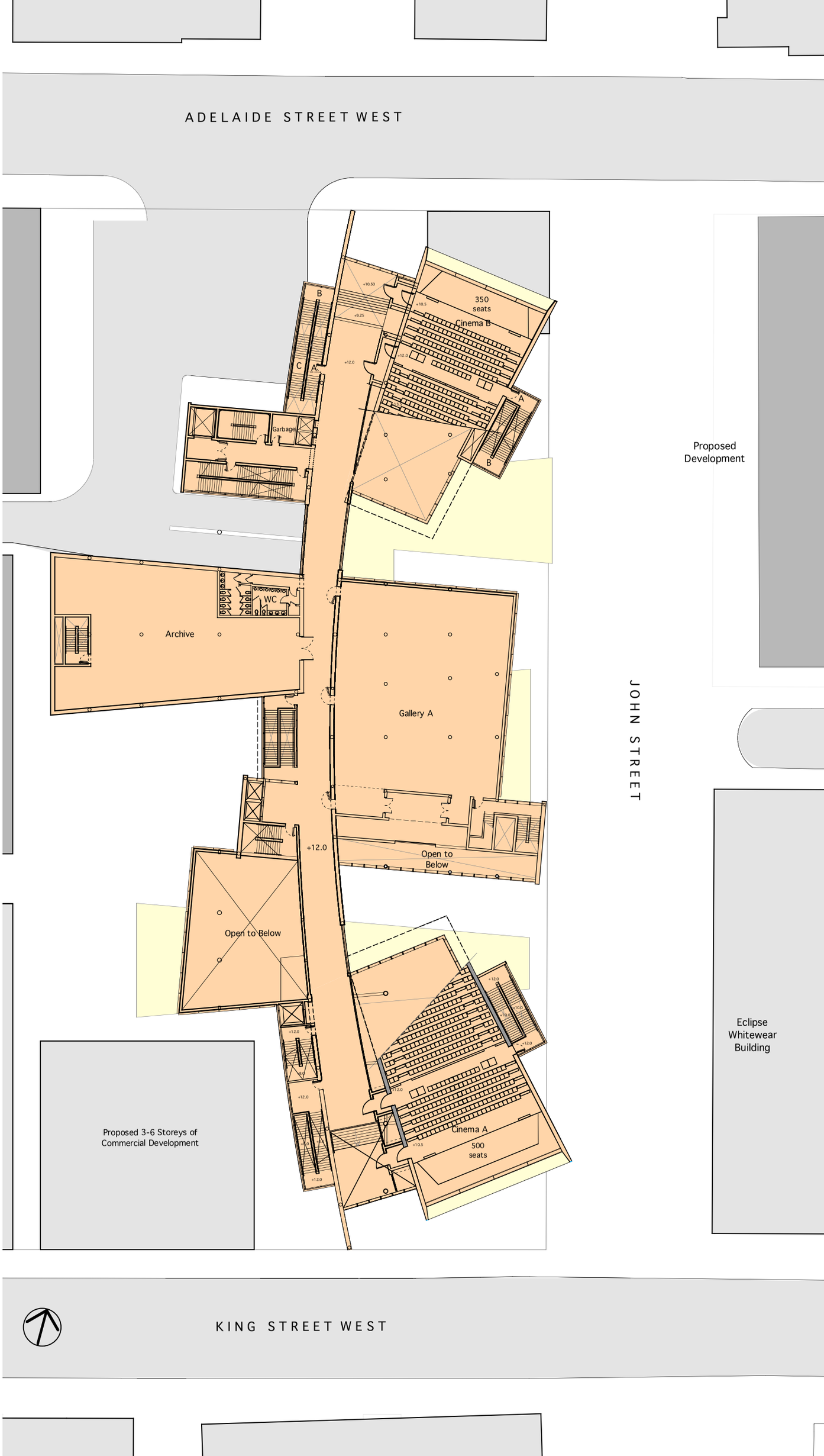


Fig. 8.04: Plan - Fourth Floor 1 : 500

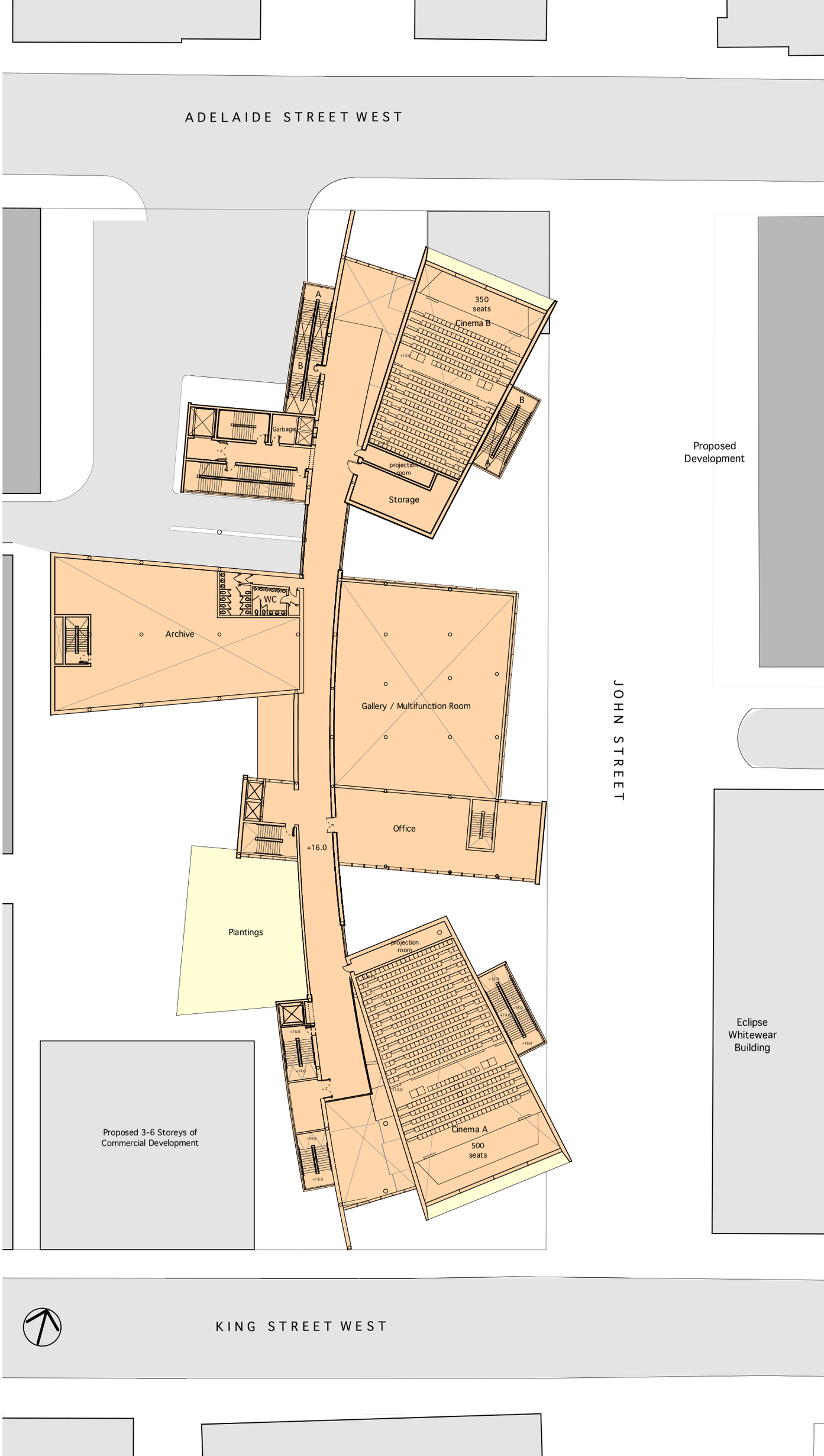


Fig. 8.05: Plan - Fifth Floor 1 : 500

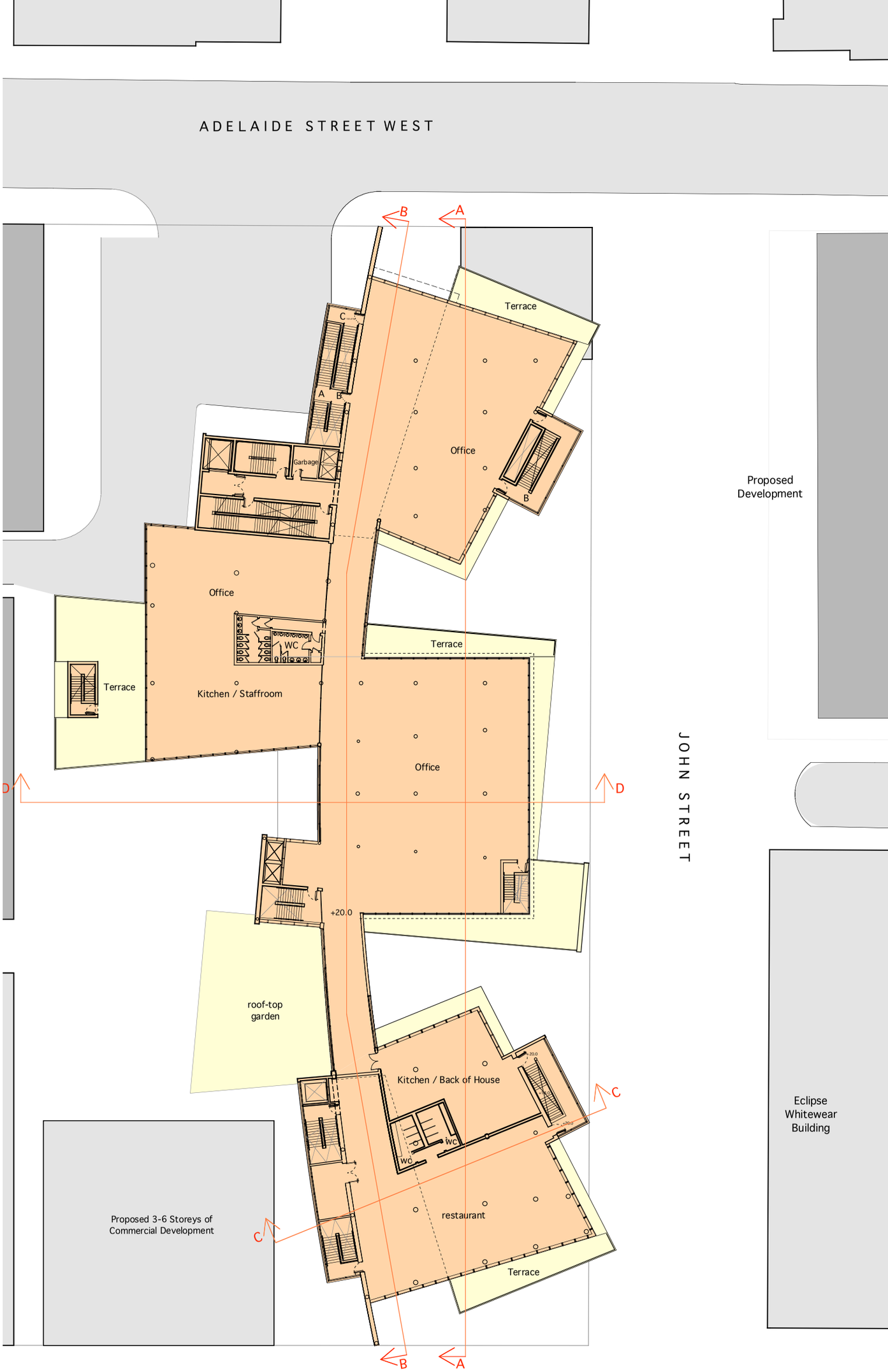


Fig. 8.06: Plan - Sixth Floor 1 : 500

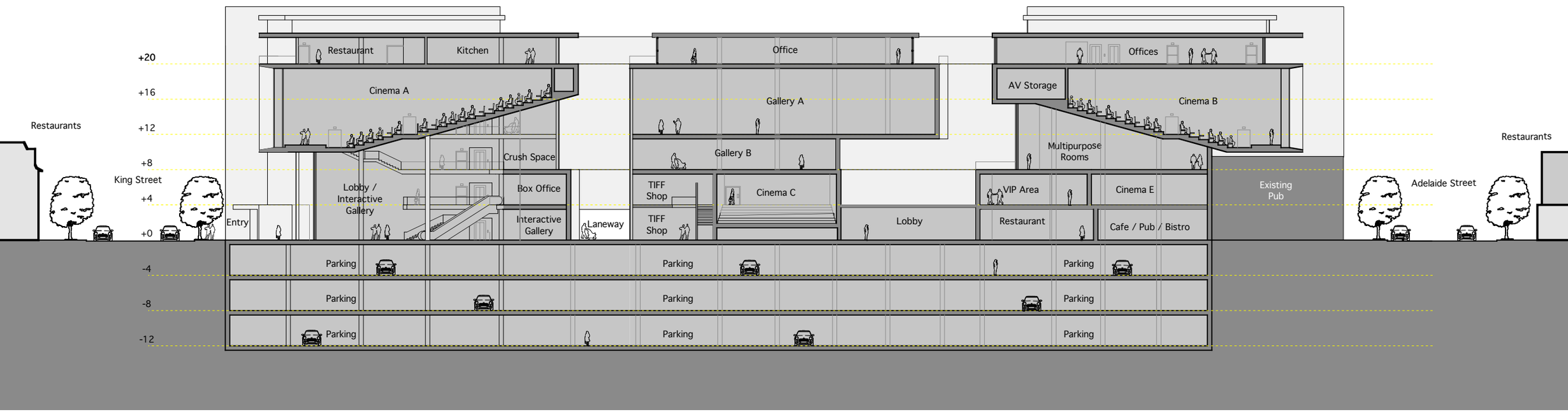


Fig. 8.07: Building Section AA 1 : 500

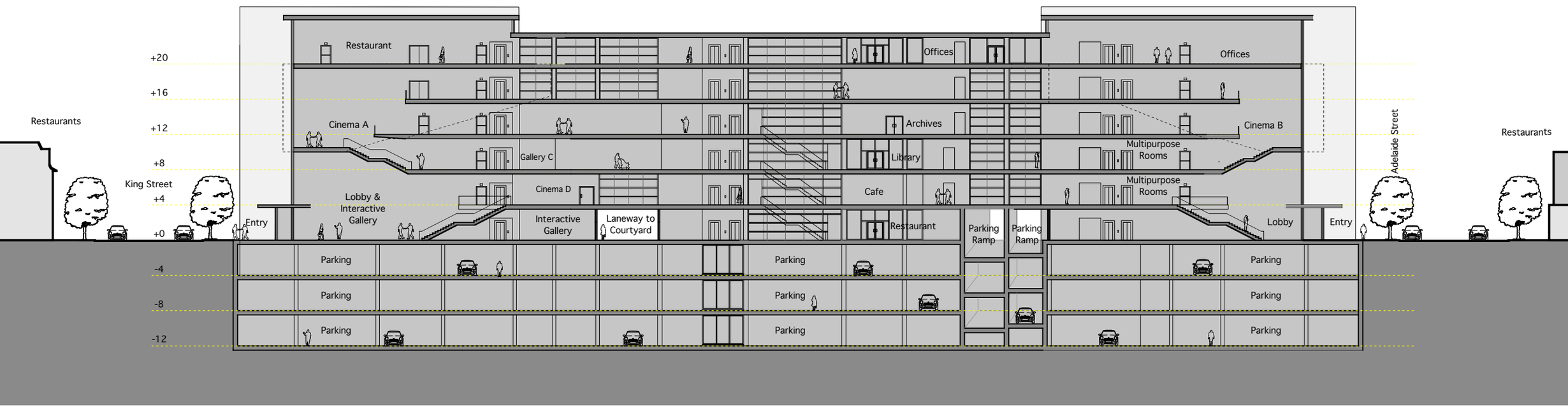


Fig. 8.08: Building Section BB 1 : 500

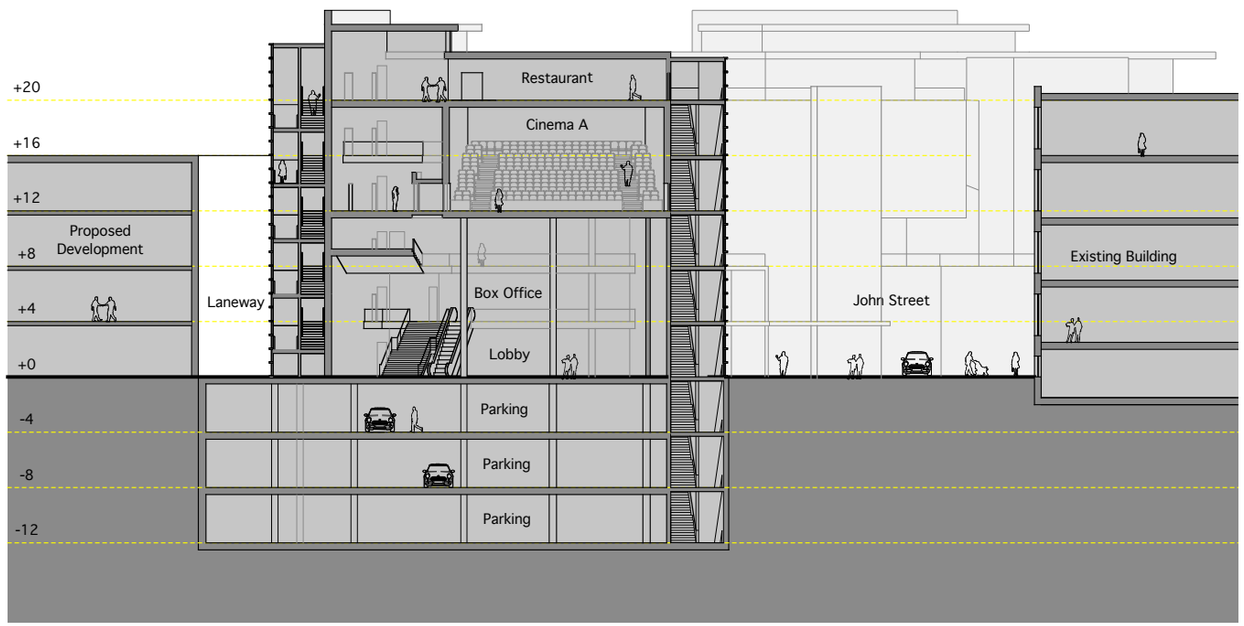


Fig. 8.09: Building Section CC 1 : 500

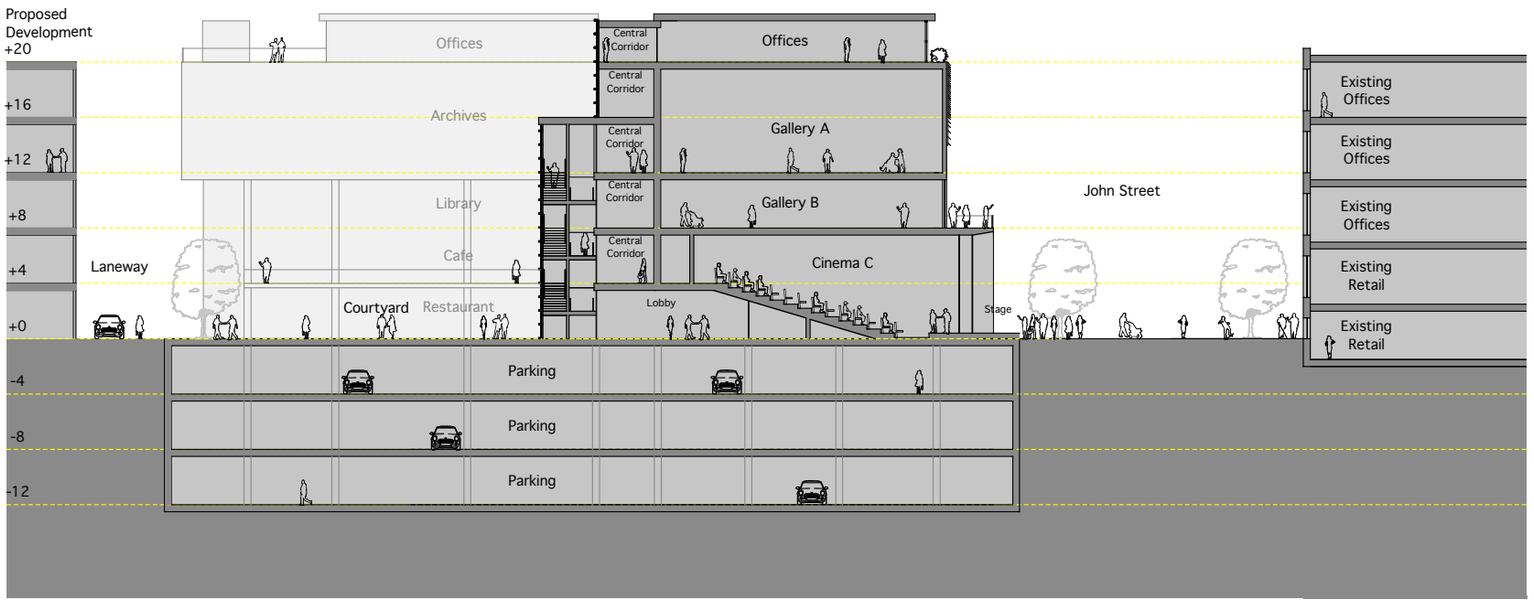


Fig. 8.10: Section DD 1 : 500

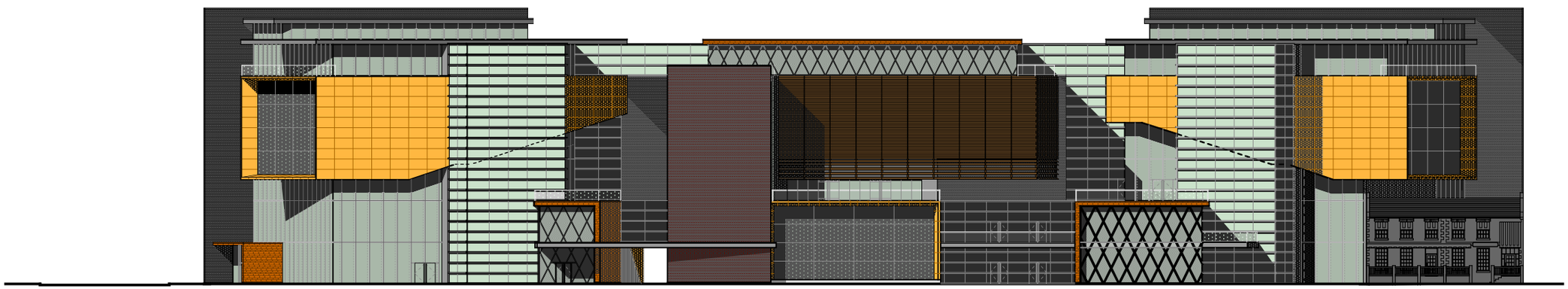


Fig. 8.11: Elevation - East 1 : 500

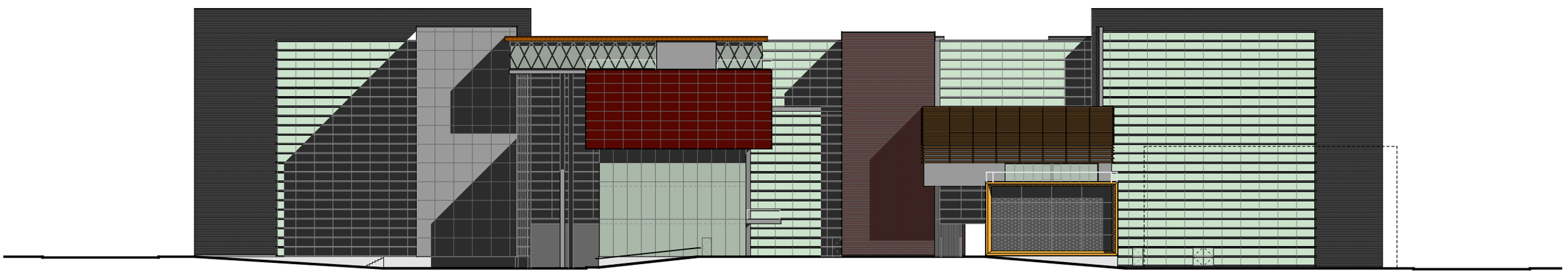


Fig. 8.12: Elevation - West 1 : 500

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